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**About this Cover:** This month's cover was designed by local artist Ryan Worwood, aka local hip hop artist Dusk One. In addition to designing *SLUG Mag's* rolling papers earlier this year, Worwood slings mags as part of our distro team, was a Craft Lake City artist and performs regularly. Check his music at [mindstatemusic.com](http://mindstatemusic.com).

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**Contributor Limelight** Cody Kirkland – Copy Editor



Scottish guys—who were more than happy to buy the poor *SLUG* employees rounds of drinks—and ended up crashing on a senior copy editor's couch. This first night taught us a lot about Kirkland. He is fun to be around, has a good sense of humor and is highly responsible—all crucial personality traits for any member of the copy editor team. He also makes really amazing coffee at *The Rose Establishment*, which is great for getting rid of a lingering hangover from the night before. Kirkland recently started penning CD and book reviews for the mag and we're excited that, soon, the rest of the world will be exposed to his witty point of view. Check his blog, The Whiskey Sutra, at [thewhiskeysutra.tumblr.com](http://thewhiskeysutra.tumblr.com) for his most recent rants.

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## ↑ dear dickheads ↓

Dear SLUG, I am absolutely appalled that you would let "Princess" Kennedy write such a crude and offensive column in your October issue. The stories of filth she included about herself and others made me (and I know plenty of others who feel the same as I do) gag and immediately put down the magazine. I'm all about free speech and wouldn't want to live in a world that was censored, but there has to be a line drawn somewhere. I know the world is filled with horrible people and they do disgusting things, but I'd rather those people keep those things to themselves. I seriously want to throw up all over SLUG right now just thinking about it. And sorry, Princess Kennedy, but I don't think true royalty poops on their date, no matter how much gold they get in return.

Sincerely,  
Grossed Out

**Dear Grossed Out,** Human beings are disgusting, wretched creatures. We may function at a higher brain level than some of our furrer mammal counterparts, but when it comes right down to it, we are no better than the dog that licks its ass, or the monkey that flings its poo. Our bodies are fleshy, our innards are foul and the old man who courted Kennedy with that weekly delicious steak dinner doesn't have as crude of a fetish as you might think. Seriously—there are dominatri-

ces who get paid way more than \$65 a pop to excrete their breakfast on to someone else's body. Embrace the fringes and realize that what you find to be nothing more than "offensive filth" is others' bread and butter. Check Kennedy's column from Nov. if you are looking for a more wholesome and motherly tranny.

Dear Dickheads, This morning I was on the train and I saw a man who was disabled being harassed by Officer Adamson of the UTA Police Transit Authority. The person had a verifiable ticket, I know cause I am the operator of the train. It really chaps my Red Irish Ass when people do that to people with disabilities. This guy is a paraolympian and he was being kicked around by the cops, and publicly humiliated. We are signing a petition and we are going global. -Ty

**Dear Ty,** I recommend spamming the fuck out of UTA's Facebook (facebook.com/rideUTA) and Twitter (twitter.com/rideUTA). Create a Facebook group dedicated to raising awareness of Adamson's actions and invite everyone you know, as well as the people posting on UTA's Facebook page. I'm not hating on UTA here, but now that it's so easy to hold organizations like UTA accountable for their actions via social media, stuff like this can't be swept under the rug.

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# Suedehead

## The Rhythm and the Groove



By Gavin Hoffman  
reignforever66@gmail.com

certainly living up to Warsop's stated goal.

Suedehead is essentially an all-star lineup of musicians who have come together to create somewhat of a perfect hybrid of punk, pub rock and good old **Motown** grooves. In addition to Warsop, the band is comprised of **Chris Bradley**—a Utah ex-patriot who played in diverse bands such as **Interstate**, **Model Citizen** and **Qaango** before moving to California in the late '90s—**Korey Horn** (**The Aggrolites**, **Hepcat**), **Greg Kuehn** (**TSOL**, **Berlin**) and **Mike Bisch**. Warsop and Bradley met while working for **Hurley**, where Warsop runs the recording studio and Bradley is currently the Senior Brand Environment Designer. Warsop was demoing material in the studio when, in December of 2010, he was approached by **Mike Ness**—yes, of **Social Distortion**—who asked to hear said demos. What he heard prompted Ness to ask Warsop to bring the band together and open shows for Social Distortion. "(We) rehearsed six of Davey's songs and a **Joe Jackson** cover and

Admittedly, the band is Warsop's brainchild. "He is the musical mastermind behind the band," says Bradley. The band has many different influences, but the ones that stand out are the late '70s and early '80s English mod/power-pop bands like **The Jam**, **Joe Jackson** and **Elvis Costello**, but the music also belies a real element of '60s soul and Motown. Add to that a definite pop-punk element—similar to early **Stranglers** stuff—and you start to get somewhat of a feel for what Suedehead is all about. "It's tight, but it ain't too slick," says Bradley.

The band's first four-song EP was released on vinyl with a free digital download card, and on iTunes in May 2011, and has been followed in the interim with two more four-song EPs, all released in the same format. "All of the records have been getting great reviews," says Bradley. "We're really stoked that people are digging what we are laying down." The band's International Soul Rebel Society has been filling numerous mail orders weekly, in the U.S. and abroad, and the band considers the imprint to be more than simply a label to push their releases. "I.S.R.S. also serves as a sort of fan-club and microphone for all things Suedehead," says Bradley. "Anyone who buys the records is, in fact, an International Soul Rebel Society member, as they are supporting the next releases by purchasing the current." As for planned future releases, the band has several things planned. "We are planning a covers EP which we are recording now," says Bradley. Planned covers include songs from acts such as **Fugazi** and **The Spencer Davis Group**—not exactly two bands

Photo: D. Bahn

Suedehead plays *Kilby Court* on Dec. 5

conventional listeners would expect to hear on the same release. "We are a hard working band, man," says Bradley. "The covers EP will come out sometime in early in 2012, and will be closely followed by a full-length release." The band also has a goal to make a music video for every song.

Suedehead is gearing up to embark on their first proper U.S. tour—roughly a month long with Social Distortion and **Chuck Ragan**—and will be headlining their first show in Salt Lake City on Monday, Dec. 5 at *Kilby Court*, with openers yet to be announced. "The crowd can expect a lot of energy, a lot of dancing and a great time," says Bradley. "We are

all about having an upbeat, happy time when we play, and the music is completely reflective of that." Check out the band's EPs, and get your dancing shoes ready for the Salt Lake date.

played a few shows," says Bradley. "The band had so much fun that we decided to do it as a real thing, so we started recording within a week of first playing with Social Distortion, and set some serious goals. Within a month, we had the first four song EP off to press and the second four song EP halfway done."

Formed just over a year ago, Southern California's soul-pop pushers Suedehead are all about positivity ... and dancing. "Our only real goal is to be productive and try and play good music," says vocalist/guitarist **Davey Warsop**, perhaps best known for his work with the UK's **Beat Union**. "That's what gets us off. That's what matters." If the band's first three vinyl EPs—released on their own **International Soul Rebel Society** imprint—are any indication, they are

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## LOCALIZED

By Chris Proctor  
chrisproctor@slugmag.com

On Friday, Dec. 17, head down to the *Urban Lounge* (21 +) to enjoy the lyrical stylings of **Mark Dago** and the live experience of **Scenic Byway** and **DJ Chase One Two**. As always, \$5 gets you in.

## MARK DAGO

There once was a magical time in hip hop music generally referred to as the “Golden Age” when iconic albums like **A Tribe Called Quest**’s *The Low End Theory* and **Wu-Tang Clan**’s *Enter the Wu-Tang* were being played for the first time on cassette and vinyl. Around this same time, a group of like-minded high school students from Provo, Utah were rapping over beats in various clubs around the valley, soon to be known as the **Numbs**. Mark Dago was one of the founding members of that group which consisted of himself, **Gunnar McKell**, **Rooster**, **Daniel “Fisch” Fischer** and **DJ Shanty**.

“For me it was **Run DMC** and **Public Enemy** and that was it. After that, I decided hip hop was what I wanted to do,” says Dago. “It’s strange to think that one guy in Provo, let alone four or five like-minded guys, would get together and start a rap group.” Dago’s rapping style is comparable to the high-pitched, high-energy rapping style of **Beastie Boys** emcee, **Mike D**, and is packed with clever alliterations and a solid lyrical flow. The music the Numbs were making in those early years was emblematic of the abstract, funky, bass-heavy rap of the era, and while hip hop was seen by many as a novelty, Dago and the rest of the Numbs crew couldn’t have been more serious.

SaltLakeUnderGround

Hooking up with rock bands like the **Red Bennies**, the Numbs were able to play shows around Utah before there were other rap groups to play with. Able to fund their first record, *Metaphonic*, with revenue from shows, the Numbs were officially a small blip on the map that was the hip hop industry in the mid-’90s. Four full-length Numbs albums and nearly fifteen years later, Dago is now embarking on his solo career, collaborating with old friends like Fisch and DJ Shanty to create a sound much different than what Dago was making with the Numbs. “I want to keep doing things where I look back and think, ‘That was cool that time,’ but never do anything that sounds the same,” says Dago.

*Self High Five* came first in October of 2010, and *Kill Screen* a year later. The first thing the listener will notice when comparing Dago’s solo work to his work with the Numbs is the night-and-day difference in production and musical styles. Even with their 2011 release, *Soulburn*, the Numbs still maintain the scratch-heavy, funky style of the early ’90s, whereas Dago’s first two solo albums move towards an electronic, video game-like style. This is most likely attributed to his collaboration with Fisch, who is known for his highly polished, layered beat construction.

On *Self High Five*, Dago collaborates with **Ebay Jamil**—who recently worked with Fisch on a project called **Julio Child—Bad Brad Wheeler**, who lays down a killer harmonica solo, and **Lauren Hoyt**, who also worked with Fisch for her project, **Dani Lion**. The album still features a bit of scratching and sampling, but contains an electronic synth element to it which accents Dago’s personal creative identity. “I like the group element because it’s like getting into a comfy pair of shoes. It’s kind of a canvas, when you approach it you know what you’re working with,” says Dago. “I’m not going to say it’s limited, but you know what you’re doing. With [my solo stuff] I’ve got no one else to fall back on.”

*Kill Screen*, Dago’s second solo album, serves as more of an EP and seems to have shed the musical elements of the Numbs altogether by going fully robotic. For the album, Fisch sampled **Nintendo NES** sounds and creates a soundscape of synth leads and beats that sound like they were written for an NES video game. “I told Fisch I wanted to do a video game album. It’s becoming its own little niche and it’s interesting what people take to sample. I want to take *Punchout* and make it fresh,” says Dago. Even the title of the album stems from a popular NES game. “There’s a specific level when you get far enough in *Donkey Kong* where the screen just goes dead and the Mario dude starts going in circles—they call it a kill screen.”

Dago also brought Hoyt back for the track “Magic Kingdom,” this time auto-tuning and harmonizing her voice to add to the albums already electric-heavy sound. “She’s one of those people that can just come in and nail things. You tell her kind of what you’re looking for and she walks in and does it,” says Dago.

Aside from various side projects like **Rotten Musicians**, a project involving Fisch and DJ Shanty, more music with the Numbs and a music video for the track “Dynamite Punch,” off of *Kill Screen*, Dago’s future in hip hop includes a third solo album titled *Team Scanners* based on the 1981 **David Cronenberg** sci-fi thriller, *Scanners*, in which a man with psychic powers makes people’s heads explode. “The idea is we’re going to make music that will make your head explode. It’s going to have a lot of heavy beats and bass lines,” says Dago. Dago is shooting for an October 2012 release for *Team Scanners*, so in the meantime, be sure to familiarize yourself with the fifteen years worth of music that this hip hop veteran has put out.

## SCENIC BYWAY

**Nick Romer – Vocals, Keys, Trumpet**  
**Tyler Reese (Nevermind) – Emcee**  
**Dave Richeson (Genetics) – Emcee**  
**Kiel Palmer – Drums**  
**Wade Smith – Acoustic Guitar**  
**Doug Overly – Electric Guitar**

Scenic Byway began in 2007 when friends **Nick Romer**, **Kyle Palmer**, **Dave Richeson** (aka **Genetics** and **Tyler Reese** aka **Nevermind**) got together in high school for a couple of jam sessions. Lining up gigs and putting out their first album, *New Sounds for an Old World*, the group added guitarists **Doug Overly** and **Wade Smith** soon after. “Scenic Byway just came out of the earth,” says Overly. “I don’t think there was ever a blueprint on what we wanted to sound like. It was kind of just a conglomeration of people coming together playing music.” What sets Scenic Byway apart from other hip hop acts is their use of live instruments instead of a DJ, putting them in the same category as **The Roots** or **Gym Class**

**Heroes**. “We’re more of a live band than recording artists, which is the goal. We try to portray that live feeling when [we’re] recording,” says Romer.

The energy of that live performance has landed them opening gigs for artists like **Chali 2na**, **People Under The Stairs**, **Del The Funky Homosapien**, **Kool Keith**, **Zion-I** and more. “People who see us live often give us the compliment, ‘You guys look like you’re having a great fucking time,’ and we are. I hope the crowd is having as much fun as us,” says Nevermind.

On stage, Genetics and Nevermind take the helm of the rapping, often including freestyles in their shows. During their first few years, Scenic Byway would often invite their friends up to try their hand at freestyling. “We used to do that at a lot of our first shows. We would play at the *Broken Record*. Every time we’d play there we’d have all of our homies come on stage and freestyle. Anyone that wanted to come up could,” says Nevermind. Romer sings the hooks, as well as plays keys and trumpet. Palmer is the group’s drummer, giving him a pivotal role on stage. “I’ve got to be perfect, because Nevermind runs a lot of loops, and if I mess up on a loop while playing the drums, everyone gets off,” says Palmer.

Nevermind met Smith through mutual friends a year after Scenic Byway was started during a chance jam session. “Tyler was making beats—he used to freestyle and if I was a little bit tipsy then I would at least try it,” says Smith. “Tyler invited me to come up to his house and Nick came over with his trumpet and we started playing. I had this riff going and Nick was like, ‘I like what you’re playing.’ That ended up being ‘Water of Life.’ After that, they invited me to the next jam session, and from there I pretty much just stayed and that’s how I got started,” says Smith. Overly joined the band

in a similar fashion. Being neighbors with them, he would often head over, plug his guitar in and jam. “I would just try to put something funky together. That was it, really,” says Overly.

Now a six-piece band, their live shows are even more energetic and two guitars louder than before. But even with a lot of moving parts, the band claims the songs come to them easily. “We jam together a lot and sometimes Nick and I will get together and write little licks and bring it to the band,” says Nevermind. “We make songs fast and sometimes wonder if it’s too fast.”

Scenic Byway’s first album, *New Sounds For An Old World*, was released in 2008 and their sophomore album, *Kinda, Sorta, Pretty, Really*, in 2011. As a live band with two albums under their belts, Scenic Byway is hungry to tour. “We’ve gone to Steamboat Springs, Colo. a few times and Sun Valley, Idaho. But regardless of how much we’ve been on the road, it’s not enough,” says Genetics. “We need to get on the road more.”

All Utah natives, Scenic Byway take pride in where they’re from, even though Utah isn’t known by many for its hip hop. “Being from Utah, we love it. It’s hard to be successful and get noticed, but it just makes you work even harder,” says Nevermind. Romer notes that most of the hip hop coming from Utah is what they want to hear more of: “I hope that a lot more of this good, underground hip hop can show light on the world as opposed to this **U92** bullshit.”

For now, Scenic Byway are doing their part to fly their flag and get the word out about their live music showcase. Don’t miss the chance to see Mark Dago, Scenic Byway and DJ Chase One Two play at the *Urban Lounge* on Fri., Dec. 17 for *SLUG’s Localized*.







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# Gabor Brothers

TEMPTING ITALIAN IN DAVIS COUNTY

By James Bennett  
bennett.james.m@gmail.com

Later visits gave me the chance to check some of *Gabor Brothers'* other offerings. On another server recommendation, and sticking with the Italian theme, we ordered the Pasta Rosa (\$14.99). This dish blended the kitchen's two scratch-made sauces, the super tangy marinara and the buttery alfredo. The two sauces are combined with grilled chicken that has been sautéed with tomatoes, mushrooms, onions and garlic. The hearty sauce is then served over penne noodles. We had the kitchen add some spinach to the mix, a request that personalized the dish a bit more and showed how willing the restaurant was to cater to its clientele. The Pasta Rosa was expertly prepared and had a deep and vigorous flavor that could only have come from painstakingly preparing sauces, finely chopping aromatic vegetables and skillfully building individual and collective flavors. It's the kind of dish you would prepare at home if you had the extra time, a fridge full of fresh herbs and an Italian grandmother.

Another section of the menu is devoted to burgers and sub sandwiches. I wanted to go for an Italian Meatball Sub, but when I saw one being delivered to the table across from mine, I knew it was large enough that I wouldn't be able to finish it on my own. Knowing that it uses the house-made marinara sauce as its base, I don't even need to try it to know that it is a steal at only \$9.99. I went instead for the deluxe house burger, a 1/3 pound meat creation known affectionately as the Royale with Cheese (\$9.49). The *Pulp Fiction*-inspired burger goes beyond the trappings of a standard fast food grease bomb. *Gabor's* Royale is topped with sautéed mushrooms, grilled onions, cheese and crisp bacon. It is served with lettuce, tomato, onions and a pickle on the side and your choice of batter-dipped seasoned fries, a house salad or a cup of soup. I almost cannot tell you how great this burger is. The large patty allows the flavor of the beef to compete with the grilled toppings and the bacon. You get a little of each flavor with every bite, and every bite seems better than the last. It is the kind of burger eating experience that only ends when nothing is left on the plate and no room is left in your stomach. Even then, you may be tempted to order another one. It's that good.

I feel like I've only scratched the surface at *Gabor Brothers*. There are several seafood pasta dishes I still want to try like the Linguine with Clams and the Shrimp Scampi. Both are meticulously prepared in-house and are available for \$14.99. There are also more Americanized pasta dishes like lasagna, spaghetti and meatballs, and cheese ravioli. I've also heard good things about their mussels appetizer—a pound of mussels steamed in the shell and served with a creamy wine butter sauce with sautéed onions and tomatoes, served with breadsticks (\$12.99). They also have a large selection of wine, beer and soft drinks. Truth be told, I wish I lived a lot closer to this place. That being said, I think I've found a pretty tempting reason to spend more time in Layton.

The Pulp Fiction-inspired Royale with Cheese burger goes beyond the trappings of a standard fast food grease bomb.

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It takes a lot to get me out of Salt Lake City. I only end up in Davis County on the rare occasion that I miss my freeway exit. Recently, though, what started off as a late season trip to a pumpkin patch near Farmington ended up with me cruising Main Street in Layton around lunch time. What I found at *Gabor Brothers* was nothing short of mouth-watering, and has left me trying to find other reasons to end up in Layton for lunch.

On the recommendation of our server, we ordered a pizza. Though not exclusively a pizza place, it seemed that almost everyone around us was also ordering a pie. We went with the Chicken Alfredo Garlic Pizza. *Gabor's* pizzas come in three sizes and the kitchen is happy to make it with a thinner or thicker crust, depending on your preference. Our standard crust pizza came topped with freshly grilled chicken, a thick and creamy alfredo sauce, green and white onions, tomatoes and garlic. After one bite, it was pretty clear why the pizza is so popular. The crust was delicate, yet robust, and the house-made alfredo sauce was as sharp and flavorful as I've ever had. The bits of chicken were large enough to stay moist in the oven and small enough to blend well with the other toppings. The smallest size was more than enough to share between two adults and a kid, and I'm sure the larger sizes could feed an entire army. The pizzas range in price from \$15.99 to \$19.99, with a stuffed crust available for an additional \$3.99. While waiting for the pizza to cook, we also ordered some homemade breadsticks. The breadsticks were baked fresh to order and smothered with garlic butter, seasonings and parmesan cheese. They came with both marinara and alfredo dipping sauces for \$6.99 (or a half order for \$4.99).



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SCHEDULE

TUESDAY, DECEMBER 6 – 7 PM



## HELL AND BACK AGAIN

**Directed by Danfung Dennis / 2011 / 88 min**  
In this unvarnished documentary set on the Afghan front line, U.S. Marine Sgt. Nathan Harris is wounded by Taliban machine-gun fire, then returns to his North Carolina home to grapple with the stress of civilian life.

SLC MAIN LIBRARY

FRIDAY, DECEMBER 9 – 7 PM



## HERB + DOROTHY

**Directed by Megumi Sasaki / 2008 / 89 min**  
He was a postal clerk. She was a librarian. With their modest means, the couple managed to build one of the most important contemporary art collections in history. Herb and Dorothy Vogel's passion defied stereotypes and redefined what it means to be an art collector.

SL ART CENTER

MONDAY, DECEMBER 12 – 7 PM



## TRIGGER

**Directed by Bruce McDonald / 2010 / 78 min**  
The story of two rock n' roll women who once shared a friendship, a band and a whole lot of chaos. A dozen years later they meet again, and their rediscover friendship, remember rock n' roll and reignite chaos.

TOWER THEATER

TUESDAY, DECEMBER 13 – 7 PM



## BEING ELMO

**Directed by Constance Mark / 2011 / 85 min**  
Beloved by children of all ages around the world, Elmo is an international icon. Few people know his creator, Kevin Clash, who dreamed of working with his idol, master puppeteer Jim Henson. Displaying his creativity and talent at a young age, Kevin ultimately found a home on Sesame Street.

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WEDNESDAY, DECEMBER 14 – 6:30 PM



## TURTLE: THE INCREDIBLE JOURNEY

**Directed by Nick Stringer / 2009 / Rated G**  
The story of a little loggerhead turtle as she follows in the path of her ancestors on one of the most extraordinary journeys in the natural world. Following the film, staff from The Living Planet Aquarium will join us to share the story of their rescued green sea turtle and answer all your turtle-related questions.

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TUESDAY, DECEMBER 20 – 7 PM



## MALLS R US

**Directed by Helene Klodowsky / 2010 / 78 min**  
Combining nostalgia, dazzling architecture, pop culture, economics and politics, this film examines North America's most popular and profitable suburban destination—the enclosed shopping center.

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# RESOLUTIONS ARE FOR FAT PEOPLE

By Princess Kennedy [theprincesskennedy@yahoo.com](mailto:theprincesskennedy@yahoo.com)

Last time Kennedy checked she had somewhere between 200 and 300 pairs of shoes.



Photo: Chad Kirkland

W

asn't NYE 2011 just last month? I need to find a way to make my time more constructive so that I spend less time of the year lolly-gagging. Oh hey, that's almost a resolution! I tend not to make resolutions because, quite frankly, they are for quitters and fat people, of which I am neither. Those of you who are, please do a favor for those of us that go to the gym regularly. The last thing we want is to have to dodge your fat ass and wait for you to finish the 15 minutes that you can barely get through on the treadmill—and don't come up and ask me how long it took me to get the body I have or if I like my Vibram shoes. These are dumb questions, we will laugh at you and the answer is irrelevant. Don't fool yourself, you won't be in the gym after February 15 and the diet you resolved to stick to will devolve into washing down chips and Whoppers with Diet Coke and a can of frosting. What you should do is start saving for dialysis and the crane that will have to heave your bed-sore ridden love handles out of the double wide and into a piano box coffin.

Quitting smoking, masturbating, shooting meth, anonymous sex with strangers, beating your children, forgetting people's names and wearing your sisters undies are all bollocks—resolutions like these are counter productive and I can't imagine why anyone would build themselves up for such failure. These are all set ups and problems that take a professional to overcome—if you had that kind of will power, you wouldn't be in the situation in the first place. So, smoke up and slap little Johnny senseless because what's-his-name stopped selling meth, and you're fat!

Let's think of some realistic goals: Traveling more is a good goal, because that can be achieved by a Front Runner to Ogden. Being nice to your fellow human beings could be as simple as cracking a smile. Cultural enhancement maybe? Switch Chinese restaurants or talk to that black guy at work. So far so good! Instead of smoking less, smoke more—it's way easier, I know—share more—stop covering your mouth when you cough and stop all that post masturbatorial hand-washing. We have quite the list started for you. Now, let's get one for me.

I admit I have nary a gift for name retention, so instead of working on remembering names, I think I'll just perfect the already vacant look I naturally have and just walk away when we get to the name exchanging part. This next one will be hard, but I think I'll switch back to vodka from the whiskey binge I've been on in 2011. This one is important: I promise to keep making fools of TSA and to continue flying with baggies of cocaine and weed, proving that they are just looking for bombs AND are not very smart. I won't get 10 new credit cards and max them out by May 1 in hopes that the Mayans have that whole end of the world thing right, although I really hope so for your sake, because that fat ass in a bikini is the last thing you'll worry about while some sort of Mexi-Demon is ramming a pitch fork up your pooper with one hand and ripping the still-beating heart from your chest with the other.

These are all hilarious, but there is one thing I do need to "clean up" in my life, one of those "real" resolutions, because I live in a constant state of disarray. The "Princess" in Princess Kennedy is not in any way just a name—I actually fancy myself as being a little more entitled to the finer things in life and, quite frankly, just a bit better than the average Joe. Along with this self-entitlement, I think I should have servants to do such menial tasks for me like dishes and dusting. Come on, if given the choice to either hang up last weekend's costume extravaganza or lay around smoking blunts and watching a British TV series, what would you choose?

I live my life in hyper speed, I am so busy with projects and things that I only pay attention to where I'm going, and leave a path of tranny tornado-like destruction in my wake. Shortly after booking a trip to New York last summer, I Facebooked the friend I was going to stay with and told him to be glad the hurricane was a bust, because hurricane Kennedy was going to blow in with her own FEMA trailer. Most of this destruction comes from the sheer amount of fashion I own—I have this hideous clothes and shoe shopping habit. I think at last count, I had somewhere in the range of 200-and-something pairs of shoes (probably closer to 300) that are on a series of four, nine-foot-long shelves on the wall by the head of my bed. My friends are threatening to call *Hoarders* on me for some intervention, because as glamorous as it may sound, I am not only the old tranny that lives, but will most certainly die, in her shoes.

Wish me luck, Happy New Year!

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# Boy Scouts!

By Mike Brown

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Amidst my teenage rebellion years and before my parents put me in drug rehab, I was a member of the classic American institution of the **Boy Scouts of America**. Although I never achieved the prestigious award of Eagle Scout, I conquered many merit badges and learned how to pitch a tent, both in my scout shorts and in the woods.

My journey started as a Cub Scout. No real fond memories stand out for me as a young cub, other than the time we were riding with our den mother, **Mrs. Pope**, in her minivan and I told everyone that I needed to ride in the front seat or I was going to barf. None of the other cubs believed me and I proceeded to fill the van up with an ocean of vomit that I am still proud of today. From that point on, I always got the front seat. That was the first of many epic pukes I've had in my life—but this story isn't about puke. When I was finally old enough to become a boy scout, I was twelve: young, awkward and proud. At first I took that shit seriously. I camped once a month for the next two years, learned how to make a proper tinfoil dinner, and other skills that carry on with me to this day. Knot tying has come in handy for more than one relationship I've been in over the years.

I know that it is important for teenage boys to have strong male role models in their lives, but I would never volunteer for that scoutmaster bullshit. Teenage boys are total assholes. The great **Jerry James** was my head scoutmaster. To this day, I don't know how he survived our constant teasing and ridicule.

Jerry would lead us on insane camping, canoeing and backpacking trips in the middle of butt-fuck nowhere. Every time I read a story of a boy scout dying on a camping trip it makes me sad for a minute and then I think, "How the fuck did no one in troop 750 ever die?" It has led me to believe that Jerry was secretly fighting back against our constant ridicule by taking us camping in places where nature could inadvertently kill us and he would have a perfect alibi—God's will.

During my time in boy scouts, I met a little asshole who would eventually become one of my best adolescent friends, **Cody Olsen**. Cody was short and not a very good boy scout, but was a catalyst for much of my teenage rebellion. He showed me how to smoke cigarettes, how to make a bong out of a 2-liter bottle and got me into skateboarding. I guess I owe him a lot.

The summer when I was 14, I talked my mom into sending me to the *National Scout Jamboree* that happens every four years in Virginia. The trip was with another troop with different scout leaders. Lucky for us the scoutmasters were Catholic and not Mormon. Catholics are slightly more liberal.

The trip started with us flying into New York and taking a tour bus over the course of a week to Washington, DC. We stopped in Baltimore and Philadelphia and saw all the famous shit you learn about in your eighth grade American history class. When you are a teenage boy and all you want to do is masturbate, a trip like this is kind of lame.

The highlights for me included buying a butterfly knife in Chinatown and sneaking it on the plane ride home. Eating at *Hooters* was also pretty good. On the bus ride down to DC, every time we passed a *Hooters*, we would all erupt, begging our scoutmasters to take us there. On the second to last day of the trip our scoutmaster finally said, "Bus driver—pull over, we're eating at *Hooters* tonight."

Boy Scouts gave Mike Brown a life long appreciation of boobs and Hooters.

When I was a teenager, I could stare at a chair that a girl had sat in and it would give me a boner, so this was pretty awesome—except for the fact that the kid I was forced to share a tent with got his picture taken with all the waitresses and could not hide his erection. We all called him "Woody" for the rest of the trip.

When we arrived home in SLC, all of our parents were at the airport to ask how the trip went. They had paid a lot of money for us to see the Statue of Liberty, the Declaration of Independence, the Liberty Bell, the Twin Towers and the Washington Monument, but all any of the scouts could talk about was how awesome *Hooters* was. I remember several Mormon mothers staring down those Catholic scoutmasters with a look of celestial death.

When I think back now, I regret coming so close to getting my Eagle Scout but opting for weed and skateboarding instead. Boy Scouts gave me *Hooters* and a life long appreciation of boobs, but perhaps my biggest accomplishment was making it through the program without getting molested.

Illustration: Phil Cannon

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# WELCOME



One of the most beloved artists in the goth scene over the last two decades has been the unusual, Cuban-born Voltaire. With his first club hit, "When You're Evil," from 1998's *The Devil's Bris*, goths got something they desperately needed: an artist with a sense of humor. Goths are painted as brooding and mopey, which is mostly true when they're around other people, but they perk up when it's just them, and they often poke fun at themselves. Voltaire's wickedly biting humor conveyed something that few artists had managed at the time: He was comfortable enough with his goth cred that he could make fun of it.

In 2000, he MC'd the annual *net.goth* gathering, *Convergence*. The 1,000 attendees learned something else about Voltaire: Unlike most of our idols, he embraced us openly. While most performers treated the event as just another festival and hid out in their rooms, Voltaire drank with us, caroused, danced (to my DJ set!), and spent the weekend as an attendee—albeit one who eventually played an amazing set. He also introduced the weekend's surprise guest, goth superstar **Batwing Candlewax**. The attendees went home adoring Voltaire. Candlewax, although awesome, hadn't *hung out* with us.

"I am part of the scene. I don't know what backstage looks like. The party is at the front of the house!" explained Voltaire when I spoke to him before his Oct. 14 show at *Area 51*. Gesturing with a cigar, he notes that he enjoys being out on the floor and makes himself available to attendees because they "keep me from having to get a real job."

It's hardly true that he doesn't have a real job. One of the hardest working men who ever sported a custom skull-emblazoned sweater, Voltaire not only plays tours, but also the science fiction convention circuit. He parodies popular sci-fi, like *Star Trek*, to an all-ages audience larger than he can attract to 21+ clubs, boosting his popularity with the kids. But wait, there's more! The 44-year-old is also a comic book creator, an author and an animator who teaches stop-motion, and has made independent films and ads for MTV, SyFy and Cartoon Network. He designed a line of vinyl toys based on his not-so-cuddly teddy bear character (Deady), held a recurring role in the *AdventureQuest Worlds* video game, wrote music for *The Grim Adventures of Billy and Mandy* and animated SyFy network's 14-episode *Chi-Chian*.

His fifth film, *Odokuro*, voiced by synthpop legend **Gary Numan**, is currently making the film festival rounds. "I've yet to be accepted to *Sundance*, so I have my fingers crossed that this will be the year," says Voltaire.

# Black Unicorn Confidential: An Interview with



By Madelyn Boudreaux • [Madelyn@gothics.org](mailto:Madelyn@gothics.org)



"I am part of the scene ... The party is at the front of the house!"

Some criticize Voltaire's songs for sounding alike. While arguably a symptom of having such a strong, distinctive style both vocally and musically, this rings false when you listen to his full repertoire. Early CDs featured bouncy songs about cannibals, revenge, zombie prostitutes and aliens—reminiscent of **Tim Burton** soundtracks—but Voltaire's music explores other territory, too. 2008's *To the Bottom of the Sea* was a traditional musical, albeit one featuring more pirates, death, devils and evil than your average **Rodgers and Hammerstein** fare. 2010's *Hate Lives in a Small Town* was his stab at country music. "I spent my adult life saying I hate country. I recently realized after rediscovering **Johnny Cash** that I didn't hate country, I just hate what country has become. I mused that it might be fun to make country songs that could have come out 40 or 50 years ago," he says. He even released a CD of kid-friendly songs, including the child-empowering lullaby "Goodnight, Demonslayer," written for his son **Mars**, who never has to fear monsters under the bed.

Voltaire's latest album returns to his roots. During planning, Voltaire turned to his fans and took requests. "People said blues, cabaret, steampunk, heavy metal," he says. When a fan described his music as "the audio equivalent of *Riding a Black Unicorn Down the Side of an Erupting Volcano While Drinking from a Chalice Filled with the Laughter of Small Children*," Voltaire found his title and decided to do everything requested, including the title track, "an acoustic cover of a song **Iron Maiden** forgot to write—metal with acoustic instruments," he says. The tour, *The Black Unicorn Cabaret*, with **The Hellblinki Sextet** and **This Way to the Egress**, whose members also support Voltaire, is a vicious cabaret of gypsy punk, snake-oil vaudeville and gothic wit.

He insists that, per his wife, he's "self-absorbed," right before launching into a discussion about the Occupy Wall Street protests ("I completely agree with their stance ... I just sadly don't think it's going to change anything ..."). Despite the fact that he's gorgeous, intelligent and bitingly funny, what stands out is his delight in getting to make a living doing what he loves. "I never expect anyone to like what I do. I write songs I would want to hear. I write books I would want to read. It always pleasantly surprises me and boggles my mind when people enjoy what I've created," he says.

When I asked what's next, he wasn't sure. Whether it's the Cuban big band voodoo album I hope for or his *Oh My Goth!* web series, it is certain that it will be appreciated by his "small horde" of fans.

Visit [Voltaire.net](http://Voltaire.net) to hear his music, see many of his films and stay apprised of future releases.

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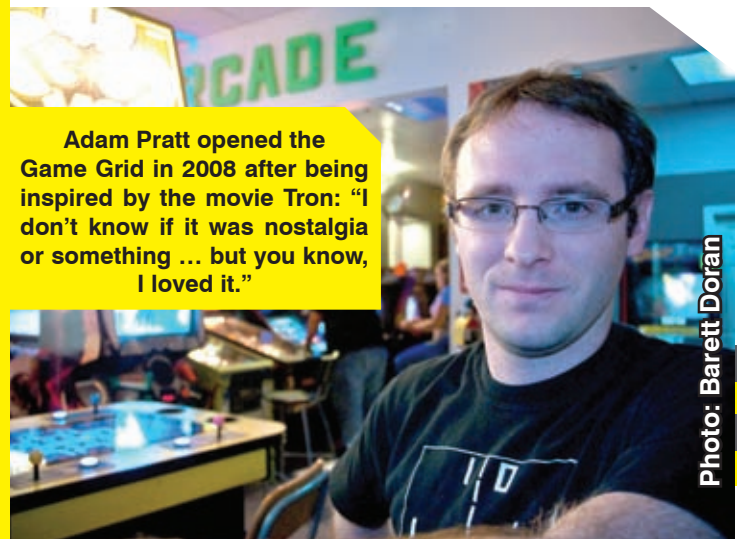
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# GAME GRID

## UTAH'S ARCADE EXCLUSIVE

BY HENRY GLASHEEN  
henryglasheen@msn.com



Adam Pratt opened the Game Grid in 2008 after being inspired by the movie *Tron*: "I don't know if it was nostalgia or something ... but you know, I loved it."

Photo: Barrett Doran

Upon walking into *Game Grid* Arcade's tight phalanx of flickering arcade screens, I felt like I had stepped into a part of the past I'd almost forgotten. Somewhere between the enticing medley of background music, cries of victory and "Game Over" screens, there was a nostalgic reminder of a time when the arcade was still in vogue. It was an age where anyone could step up to an arcade game and experience something out of the ordinary, whether it was stalking the zombie-haunted halls of *House of the Dead*, throwing down with the colorful cast of *Street Fighter* or racing a friend in pretty much any vehicle you can imagine. "To me, arcades provide a different sort of tactile experience, a physical experience," says Adam Pratt, who opened the doors to *Game Grid* (located in Valley Fair Mall) in 2008. "In an arcade, you almost feel like you're sitting in a racing machine of some kind. Or a tank."

Pratt's enthusiasm for arcade games is infectious, and he is often seen playing a game alongside one of his regular customers. He borrowed the name *Game Grid* from the movie *Tron*, which he explains influenced his desire to own an arcade. "I don't know if it was just nostalgia or something. I know it wasn't the greatest movie of all time, but, you know, I loved it." He idolized the protagonist, who also owned an arcade. "I thought that would be cool. It eventually came to a point where I opened [*Game Grid*] in 2008."

Though he admitted that in his youth, he didn't go to arcades very frequently, he vividly remembers his first arcade experience. "I was about six and at a friend's birthday party, and wandering around [the 49th *Street Galleria*] arcade, which was almost pitch black, and trying to find coins. The first game I remember coming across was *Discs of Tron*. It mesmerized me as I was standing there. I was like 'Whoa, this is so cool!'"

To Pratt, the arcade is a great place to gain skill at gaming, where new and inexperienced players can come and learn from the veterans. "When you're playing with someone who's really good at a game, they'll give you tips. That's really common on fighters, too, where sometimes you're playing against someone who completely smashes you, but then that person starts helping you out. I like contributing to that," says Pratt.

This isn't to say that *Game Grid* is only for serious gamers. Their most popular game, *Terminator Salvation*, regularly at-

tracts non-players. "They just pick up the guns, because they're these huge guns that make you feel like Rambo."

Yet competition is still alive and well in the arcade. "It used to be really big in arcades to host big competitions. You might have heard of the documentary *The King of Kong*, where it's all about competing for the top score." In fact, Pratt discovered Salt Lake City's competitive *Street Fighter* community when he installed *Super Street Fighter IV: Arcade Edition*. "We had 60 to 80 people show up, and this being the space that it is, it filled up really fast. But it stopped a lot of people, people who just stopped to watch people play, because it's fun to watch people who are good at a game play."

Competition and skill aren't the only reason to stop by *Game Grid*, however. Pratt's wide selection of rare titles features several exclusive games that can't be played anywhere else in the United States, let alone another arcade. *Chase HQ 2*, *Warlords* and *Darius Burst: Another Chronicle* are all exclusive to this arcade, along with the world-exclusive interactive comedy, *The Act*.

Pratt and I sat down to play *Darius Burst: Another Chronicle*, a sidescrolling shoot-em-up game whose Chronicle Mode features literally thousands of missions and challenges. Many of them require you to round up a few friends and explore its vast universe of battles with giant sea-creature spaceships. With each success, new levels and features are unlocked for everyone who plays afterward, so each personal victory directly affects the experience of those who play after you. As we played, Pratt explained the machine's features, and even posted a high score after a particularly hard boss fight with a massive space-faring sea turtle.

When *Game Grid* first opened, it wasn't the only arcade in the mall, but something about this small, yet surprisingly modern arcade has kept going where others have failed—and it isn't finished growing. Pratt intends to expand if he can find a bigger location, explaining that his intention is to use sites like Kick-starter to finance the expensive search. "I know it's not a food, water, shelter necessity that we offer, but it's always been fun to go out, whether by yourself or [with] your friends to just ... play around. We want to be a place where people can feel comfortable hanging out and enjoying themselves, and get something unique out of it."

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The Zion Curtain Falls Once Again

# BRAD COLLINS RETURNS TO KRCL

by Ricky Vigil • [ricky@slugmag.com](mailto:ricky@slugmag.com)

In the nascent days of punk rock in the late 1970s, a small scene emerged in Salt Lake City. There weren't very many bands forming, and touring acts didn't come through town very often, but the small scene united over a common disgust towards modern rock music. "All of us felt like we couldn't compete with **Led Zeppelin** and stuff like that. Maybe that's why it all started, because there was such a discrepancy between the average kid and the rockstar. People were rebelling against this and that, but I think a lot of people were fed up with the music industry as a whole," says **Brad Collins**, owner of **Raunch Records** and host of *KRCL's Behind the Zion Curtain*, which returned to the air in late October after a 20-year hiatus. Collins was one of the kids energized by the emergence of punk rock, making frequent trips to *Cosmic Aeroplane*, an underground book and record store, to get his hands on all the records that he could. "I got into a lot of weird stuff because there weren't a whole lot of records coming out and I had to find my own way," he says. Collins accumulated an impressive and varied collection, featuring **Elvis Costello**, **Devo** and other **Stiff Records** bands, major label punks the **Buzzcocks** and **The Clash**, and even some new wave and 2-Tone ska.

While Utah's underground music scene was slowly taking form, Utah's first community radio

station, *KRCL*, began airing in December of 1979. For the first time, many of the less prominent voices in Utah's community were given a public platform. Utah's LGBT population and many ethnic minorities were featured prominently in *KRCL's* early programming, and a wide variety of music was showcased on the station—it was the perfect chance for Salt Lake's punk community to share their voice as well. Several months after the station launched, Collins was approached by *KRCL* co-founder **Stephen Holbrook** about starting his own show. "They approached me just because they knew I was buying a bunch of punk and new wave records back then. They thought that because my dad was a radio guy, I might have an interest in it, but that's the reason that I really didn't wanna do it at all," Collins says. His father, **Al "Jazzbo" Collins**, was a nationally recognized icon in jazz radio, hosting successful shows in San Francisco and New York, and even serving as a fill-in host for *The Tonight Show* in 1957. Despite his initial reservations, Collins became a DJ, and *Behind the Zion Curtain* went on the air in early 1980.

"Once I decided to do it, it was gratifying in a lot of ways. You get a little ego boost, and I like being able to talk to people without them talking back," says Collins. Having another punk show on the station, New York transplant **Susan Brown's I'm So**

*Bored*, also created a sense of friendly competition and drove *Behind the Zion Curtain* to define its own sound. "Maybe I was being arrogant in thinking that Susan's show wasn't good enough at the time, I just thought there was some other stuff that I could play on my show," Collins says. "But it was good because we had two shows instead of one, and that's what it was all supposed to be about—we had twice as much airtime to play some underground stuff that wouldn't have been played." Brown's show went off the air in 1983, but *Behind the Zion Curtain* soldiered on, phasing out the new wave and ska featured on the show in the early days and moving into the hardcore sound that the show became known for.

While the show was on the air, Collins came into contact with a number of national touring acts and helped to set up shows for them in Salt Lake. In 1983, he booked shows for **Legal Weapon** and **Articles of Faith** in Salt Lake, and rather than spending his money on records for himself, Collins opened an account with distributor **Rough Trade** and started selling records from his apartment. In July of 1984, Collins opened up *Raunch Records*. "The show was definitely a vehicle for the store. If I hadn't done the radio show, I wouldn't have started putting on live shows, which created the initial capital for the store," Collins says. Through the radio show, Collins exposed his audience to new underground music, and *Raunch* provided a place for that same audience to own the records for themselves.

The show continued as Utah's underground music scene evolved throughout the '80s. Touring acts came through town more regularly and local bands became more numerous and more talented. As the scene he helped cultivate grew and began to come into its own, Collins ended *Behind the Zion Curtain* in 1991. "I just got burned out on it. I was doing a four-hour block, 11-3 a.m. on Saturday nights, and before that I was doing a five-hour block for over a year," he says. Running *Raunch* and doing the show became too much, but Collins still valued his time at *KRCL* and had a hard time giving up the show. "No one at *KRCL* ever really wants to give up their show. There's always a reason when somebody leaves. Sometimes it's because you get tired of it or the music gets stale, but most of us have enough music coming into our lives that we felt like what we do is important there."

After relocating several times and weathering a changing scene for over a decade, *Raunch Records*



**Raunch Records owner Brad Collins behind the boards at *KRCL* during his freshly resurrected show, *Behind the Zion Curtain*.**

closed in 1997 and Collins became absent in Utah's punk scene. Other record stores and radio shows carried on the spirit of *Raunch* and *Behind the Zion Curtain*, but both became legendary parts of Utah's underground lore. When *Raunch Records* reopened in December 2009, a void left in the Salt Lake punk scene was filled, but many old-school punk rockers still longed for the return of *Behind The Zion Curtain*.

"I got excited when Brad opened *Raunch* again, and around the time he got his store back is the same time I got my job at the radio station," says **Bad Brad Wheeler**, *KRCL's* current weekday afternoon DJ. "I went in there and got advice from Brad about being a DJ. I tried to get him to be on the board at *KRCL*, and I tried to get him to make a pitch at Radiothon, but he never wanted to do anything, so I kinda gave up on him," Wheeler says. During one of Wheeler's trips to *Raunch* earlier this year, Collins told him that he wanted to go back on the air. "I didn't believe him at first because I'd begged him so much to do it, but he told me he was serious," Wheeler says. *KRCL* interim program director and midday host **Ebay Jamil Hamilton** took over from there. "I've been around *KRCL* for a very long time now, and any time I speak with someone a little bit

older than me who's been listening for a long time, he's probably the name that comes up the most often. He's a legend here at *KRCL*, so keeping him attached to *KRCL* just makes sense," Hamilton says. Hamilton modified *KRCL's* schedule to make sure Collins' show would find a proper timeslot, and on Thursday, October 27 at 1 a.m., *Behind The Zion Curtain* returned, immediately following longstanding metal show *Maximum Distortion*.

The station and the scene have changed a lot since Collins originally began the show in 1980, but he's approaching it with the same kind of enthusiasm that he had over 30 years ago. His playlists have featured well-established (but still underground) acts such as **Amebix**, bands touring through Salt Lake (he pushed **Resistant Culture** hard before their November 16 stop in town) and a surprisingly large number of local artists. "We're trying to play as much of the good local stuff as we can—actually, it doesn't even matter if they're good or not, I just like the idea of the effort. Sometimes encouraging the effort will make it into something greater than the sum of its parts, you never know," he says. "In a way, it's all kind of a mentorship program. The radio station is a mentor to all of

the DJs and we're acting as mentors to the kids we're playing and supporting on the air. Not a lot of people are playing local talent—the station could be full of local music if they let it."

Collins also approaches his show in a much more old-school manner than most of his fellow DJs. "I take a box of records in, and most people don't do that. A lot of people just take in burned CDs or they'll take their laptop—there's no spontaneity. I seem to be working really hard compared to those guys," he says. However, in 2000 Collins sold most of his personal record collection, vastly limiting his music selection for the show. "I don't have the collection that I had before, so that's been a lot different. What's here in the store is my collection, but that really just belongs to the store. I've been trying to play stuff that I personally physically own, but if I stick to that then the show would end after three months because I'll run out of stuff to play." If the playlists from Collins' first few shows back are any indication, though, he has enough good local stuff, old stuff and new stuff to keep us all entertained for a while.

*Behind the Zion Curtain* airs from 1 a.m. to 3 a.m. every Thursday on *KRCL* 90.9 FM.







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# SLUG STAFF'S TOP 5 ALBUMS OF 2011

To celebrate another year's end, **SLUG** handpicked eight writers to spotlight one of their favorite releases of 2011 in an extended review. Read on for Top Five lists from **SLUG's** contributors and genre-spanning reviews of artists such as **Satan's Host**, **Wugazi**, **Spindrift** and locals **The No-Nation Orchestra**.

## Brian Baade – Videographer

1. Tom Waits – *Bad as Me*
2. The Ettes – *Wicked Will*
3. Wye Oak – *Civilian*
4. Faith – *Subject to Change/First Demo*
5. The Ravonettes – *Raven in the Grave*

## Robin Banks – Illustrator

1. The Pains Of Being Pure At Heart – *Belong*
2. Houseboat – *The Thorns Of Life*
3. Big Eyes – *Hard Life*
4. Shannon And The Clams – *Sleep Talk*
5. Kissing Party – *Wasters Wall*

## Brad Barker – Designer

1. Anthrax – *Worship Music*
2. Amebix – *Sonic Mass*
3. Foo Fighters – *Wasting Light*
4. The Cars – *Move Like This*
5. The Dwarves – *Born Again*

## Mama Beatz – Writer

1. Sebastian – *Total*
2. Nero – *Welcome Reality*
3. Mr. Oizo – *Stade2*
4. Buraka Som Sistema – *Komba*
5. Benny Benassi – *Electroman*

## Ischa Bee – Writer

1. Uncle Scam – *Heavy Cream*
2. The Suicycles – *Sex, Drugs, & Death*
3. Tori Amos – *Night of Hunters*
4. Erin Barra – *Illusions*
5. Jessie J – *Who you are*

## James Bennett – Writer

1. OFF! – *First Four EPs on CD*
2. Rocket From The Tombs – *Bartly*
3. Man . . . or Astro-Man? – *Your Weight on the Moon* (12" vinyl reissue)
4. Mike Watt & the Missingmen – *Hyphenated-Man*
5. The Jesus Lizard – *CLUB*

## Tom Bennett – Writer

1. Wolves in the Throne Room – *Celestial Lineage*
2. Loyal Divide – *Bodice Ripper*
3. Ringo Deathstarr – *Colour Trip*
4. Young Prisms – *Friends for now*
5. Explosions In The Sky – *Take Care, Take Care, Take Care*

# COLD CAVE

## Cherish the Light Years

### Matador

Street: 04.05

In 2003, if you would've told me that the singer from **American Nightmare** would eventually break edge, move to San Diego, do a metric ton of coke and write dance tunes for **Pitchfork** kids to off themselves to, I would've cried and then moshed you into a traffic median. No lie ... but times change, edges dull and we realize that our Livejournal pages amount to little more than incoherent blathering. I'll say it now: I love this band. *Cherish the Light Years* plays out like an eighties smorgasbord of forlorn goth poetics, throbbing with dance floor schizophrenia and a glittering coat of synthetic robo-soul. "The Great Pan is Dead" babbles and hisses like soaring psychedelia lost in a darkwave sludge pit, "Icons of Summer" could easily pass for a mainstream radio smash and the bubbling "Confetti" keeps working itself up, bigger and bigger, into full blown twinkling "stuck-in-your-head-for-days" histrionics. Credit **Wes Eisold's** woeful bleating, **Chris Goady's** swollen production or the current cultural obsession with all things "retro," but for an album with this many derivative sonic calling cards, it boasts a stunning degree of depth and character, slyly following the leaden blueprint of its angular forbearers, plumbing errant depths when necessary, occasionally straying into un-ironic stadium-pop side roads. Digital humanity, icy warmth, shimmering sludge. Echoes of future-past. You see that gaggle of emotionally retarded space goths working each other into corybantic frenzy? That flock of electric sheep crying for their test tube mamas? The brassy timbre of those melting ice caps? The hysterical sighs of suffocating planets? **Morrissey** fronting the **Happy Mondays** in the heart of Saturn's sun? Of course you don't ... not yet. Just keep at it, and don't stop until "Underworlds USA" becomes your new cocaine-marathon anthem, and every Tumblr goon with a **Supreme** hat sells off his American Nightmare reunion ticket. Dorks.

—Dylan Chadwick





**Paden Bischoff – Ad Designer**

1. Circle Takes The Square – *Decompositions Vol.1*
2. 13 & God – *Own Your Ghost*
3. Tom Waits – *Bad As Me*
4. Ed Gein – *Bad Luck*
5. Animals as Leaders – *Weightless*

**Courtney Blair – Writer**

1. PJ Harvey – *Let England Shake*
2. Wild Flag – *Wild Flag*
3. Zola Jesus – *Conatus*
4. M83 – *Hurry Up, We're Dreaming*
5. Austrá – *Feel It Break*

**Christian Broadbent – Ad Designer**

1. Matisyahu – *Live at Stubb's, Vol. 2*
2. Airborne Toxic Event – *All at Once*
3. CAKE – *Showroom of Compassion*
4. Primus – *Green Naugahyde*
5. Cage the Elephant – *Thank You, Happy Birthday*

**Madelyn Boudreaux – Writer**

1. Slim Cessna – *Unentitled*
2. Thomas Dolby – *A Map of the Floating City*
3. Kindest Lines – *Covered in Dust*
4. Crystal Stilts – *In Love with Oblivion*
5. Book of Knots – *Garden of Fainting Stars*

**Angela H. Brown – Editor**

1. SubRosa – *No Help For The Mighty Ones*
2. The No Nation Orchestra – *More More More*
3. The Ravonettes – *Raven in the Grave*
4. PJ Harvey – *Let England Shake*
5. Ty Segall – *Goodbye Bread*

**Mike Brown – Writer**

1. Shannon and the Clams – *Sleep Talk*
2. Hail Mary Mallon – *Are You Gonna Eat That?*
3. Mastodon – *The Hunter*
4. Spell Talk – *Touch It*
5. The Flaming Lips – *6 Hour Song* (found a star on the ground)

**Stephanie Buschardt – Marketing**

1. Florence + The Machine – *Lungs (Deluxe Edition)*
2. Adele – *21*
3. The Naked and Famous – *Passive Me, Aggressive You*
4. Foster The People – *Torches*
5. The Sounds – *Something To Die For*

**Phil Cannon – Illustrator**

1. Beastie Boys – *Hot Sauce Committee Part Two*
2. Amerigo Gazaway of Gummy Soul – *Fela Soul*
3. tUnE-yARDS – *who kill*
4. James Blake – *James Blake*
5. The Streets – *Computers and Blues*

**John Carlisle – Photographer**

1. Mick Harvey – *Sketches from the Book of the Dead*
2. Jason Isbell and the 400 Unit – *Here We Rest*
3. Lady Gaga – *Born This Way*
4. The Decemberists – *The King Is Dead*
5. Mayer Hawthorne – *How Do You Do*

**Dylan Chadwick – Writer**

1. Cold Cave – *Cherish the Light Years LP*
2. War Hungry – *War Hungry LP*
3. Wiccans – *Skullduggery LP*
4. Boston Strangler – *Promo Tape 2011*
5. Wooden Shjips – *West LP*

**Hannah Christian – Copy Editor**

1. Yuck – *Self-Titled*
2. Kurt Vile – *Smoke Ring For My Halo*
3. tUnE-yArDs – *who kill*
4. Bjork – *Biophilia*
5. Shabazz Palaces – *Black Up*

**Melissa Cohn – Photographer**

1. The Dear Hunter – *The Color Spectrum*
2. The Cinema – *My Bloodmike is Full of Airplanes*
3. Defeater – *Empty Days & Sleepless Nights*
4. Thrice – *Major/Minor*
5. I am the Avalanche – *Avalanche United*

# MR. GNOME

**Madness in Miniature**  
**El Marko Records**  
**Street: 10.25**

It's hard to believe this album is the product of a duo rather than a full band, but having seen them live, I can testify that Cleveland-based singer/guitarist **Nicole Barille** and drummer/pianist **Sam Meister** are the only two musicians behind mr. Gnome—and with a box of pedals and a heap of talent, they've figured out how to execute their layered chaos on the road. Their third full-length release, *Madness in Miniature*, is more madness than miniature: The album was recorded *Dark Side of the Moon* style, each song transitioning seamlessly into the next. Barille's vocals are unforgettable. Her voice demands attention, with screams and yelps à la **Karen O**, the child-like repartee of **Joanna Newsom** and the soft, ethereal whispers of **Blonde Redhead's Kazu Makino**. Her wide-ranging vocal talent lends itself well to *Miniature's* dynamic tracks. The band loves to start slow with whimsical, almost spooky intros—pretty vocals and soft drums—then stomp hard on their respective distortion/bass drum pedals to melt your face, Meister beating down hard and fast, Barille's voice and heavy riffs adding to the chaos. "Bit of Tongue" is the best example of this back and forth "madness." My favorite track off the album, however, is "Wolf Girls." Starting off with wolf-like yelps and a driving drum line with western-sounding guitar chords, the song slows to half its original tempo mid-track and amps up the distortion on both vocals and guitar before it climaxes into full-blown madness, Barille blaring out "Eh, eh, eh!" during music rests. *Madness in Miniature* is beautiful, frightening, maddening. Guaranteed if you pick it up, you won't put it down for a while. There's just too much going on to not give it a few listens at least.

—Esther Meroño



# THE NO-NATION ORCHESTRA

**More More More**  
**nobaloneymusic.com**  
**Street: 09.27**

The No-Nation Orchestra originally began as a solo project for **Stephen Chai**, demoing songs in his bedroom and copiously rewriting lyrics until finally (after several years) the work was ready to be introduced to friends **Josh Dickson** (drums), **Weston Wulle** (bass) and **Mike Sasich** (guitar). The core members of No-Nation formed, and the four began spending time in Sasich's recording studio polishing their own version of an afrobeat sound. The end result is The No-Nation Orchestra's *More More More* EP. The opening track is also the title track, setting the groove of the album. It's a fine illustration of the polyrhythmic talents of Dixon and Wulle, both experts in laying down tempo. "Oh Now Baby" follows second, and is my favorite track on the release. It's a great sing along number with blunt confessions of love and lust: "Oh Now Baby tell me what I gotta do to have you come over." Track three, "Bloodsucker," is an almost-acapella one minute and thirty-seven second verse. It shows off Chai's beautiful falsetto voice while his dark lyrics provide contrast to its sweetness. The pace picks back up for the last two songs, "Find Me The Savory Sound," and "Holy Holy." These are dancing songs with infectious rhythms that demand physical interpretation. The No-Nation Orchestra's debut EP is one of the strongest releases to hit the local music scene in years—comprised of just five tracks and clocking in at 22 minutes, it is short enough to leave the listener wanting exactly what the title suggests: more. Since its release, the group's lineup has organically evolved and now boasts 12 members. *More More More* is available as a digital download from *nonationorchestra.com*. A transparent blue vinyl version is also offered, featuring an exquisite psychedelic portrait of Chai, illustrated by **Sri Whipple**.

—Angela H. Brown



**Rio Connelly – Copy Editor/Writer**

1. Beastie Boys – *Hot Sauce Committee Part Two*
2. Battles – *Gloss Drop*
3. Radiohead – *The King of Limbs*
4. Manchester Orchestra – *Simple Math*
5. Foster The People – *Torches*

**Kylie Cox – Writer**

1. M83 – *Hurry Up, We're Dreaming*
2. Chris Brown – *F.A.M.E*
3. Beirut – *The Rip Tide*
4. Frank Ocean – *Nostalgia/ULTRA*
5. Adele – *21*

**Barrett Doran – Photographer**

1. Alexander – *Alexander*
2. Raphael Saadiq – *Stone Rollin*
3. The Weeknd – *House of Balloons*
4. TV On The Radio – *Nine Types of Light*
5. Iron and Wine – *Kiss Each Other Clean*

**Scott Farley – Writer**

1. Glassjaw – *The Coloring Boom EP*
2. Radiohead – *The King of Limbs*
3. CKY – *B-Sides & Rarities*
4. Defeater – *Empty Days & Sleepless Nights*
5. Foo Fighters – *Wasting Light*

**Peter Fryer – Writer**

1. The Joy Formidable – *The Big Roar*
2. Weekend Nachos – *Worthless*
3. Defeater – *Empty Days & Sleepless Nights*
4. Andrew Jackson Jihad – *Knife Man*

**Henry Glasheen – Writer**  
**(Top 5 Video Games)**

1. Dark Souls
2. Catherine
3. El Shaddai: Ascension of the Metatron
4. Deus Ex: Human Revolution
5. Elder Scrolls V: Skyrim

**Kyla Grant – Writer**

1. Battles – *Gloss Drops*
2. Deerhoof – *Deerhoof vs. Evil*
3. Hauschka – *Salon des Amateurs*
4. We Were Promised Jetpacks – *In the Pit of the Stomach*
5. 13 & God – *Own Your Ghost*

**Eric Granato – Distro Manager**

1. Wugazi – *13 Chambers*
2. Evidence – *Cats & Dogs*
3. The Ravonettes – *Raven in the Grave*
4. SubRosa – *No Help for the Mighty Ones*
5. Charles Manson – *Trees*

**Brock Grossl – Videographer**

1. Vektor – *Outer Isolation*
2. Vader – *Morbid Reich*
3. Toxic Holocaust – *Conjure & Command*
4. Necrophagia – *Deathtrip 69*
5. The Oisters – *Oipocalypse Now*

**Sean Hennefer – Illustrator**

1. Gorillaz – *Singles Collection*
2. Trash Talk – *Awake*
3. Generationals – *Actor-Caster*
4. Washed Out – *Within and Without*
5. Black Lips – *Arabia Mountain*

**Eric Hess – Writer**

1. Tyler The Creator – *Goblin*
2. Lil Wayne – *Tha Carter IV*
3. Wiz Khalifa – *Rolling Papers*
4. Atmosphere – *The Family Sign*
5. Jay-Z and Kanye West – *Watch The Throne*

**Dean O. Hillis – Writer**

1. Kate Bush – *50 Words for Snow and Director's Cut*
2. The Opiates – *Hollywood Under the Knife*
3. Erasure – *Tomorrow's World*
4. Suzanne Vega – *Close Up Vol. 3, States of Being*
5. Go-Go's – *Beauty & The Beat (30th Anniversary Remaster)*

**Gavin Hoffman – Writer**

1. Burzum – *Fallen*
2. The Decemberists – *The King is Dead*
3. Anthrax – *Worship Music*
4. Lifelover – *Sjukdom*
5. Autopsy – *Macabre Eternal*

**Mary Houdini – Writer**

1. tUnE-yArDs – *who kill*
2. Washed Out – *Within and Without*
3. Feist – *Metals*
4. Atlas Sound – *Parallax*
5. Gang Gang Dance – *Eye Contact*



1. Radiohead – *King Of Limbs*
2. St. Vincent – *Strange Mercy*
3. Grieves – *Together/Apart*
4. Sayde Price – *Wilt All Rosy*
5. Girl In A Coma – *Exits & All*

*The Rest*



**Mariah Mann-Mellus**  
– **Gallery Stroll**  
**Columnist**  
1. Fruit Bats – *Tripper*  
2. Bon Iver – *Bon Iver*  
3. Feist – *Metals*  
4. Vetiver – *The Errant Charm*  
5. Iron and Wine – *Kiss Each Other Clean*

**Esther Meroño** –  
**Editorial Assistant**  
1. This Will Destroy You – *Tunnel Blanket*  
2. Thrice – *Major/Minor*  
3. Thursday – *No Devolución*  
4. Girl in a Coma – *Exits & All The Rest*  
5. Mr. Gnome – *Madness in Miniature*

**Sam Milianta** –  
**Photographer/Writer**  
1. Arcade Fire – *The Suburbs* (Deluxe Edition)  
2. Wanda Jackson – *The Party Ain't Over*  
3. Nephi Beh – *Care "E" Okay Volume 2*  
4. Middle Brother – *Middle Brother*  
5. Deer Tick – *Divine Providence*

**Lindsey Morris** –  
**Designer**  
1. La Dispute – *Wildlife*  
2. Russian Circles – *Empros*  
3. Toro y Moi – *Underneath the Pine*  
4. Bibio – *Mind Boken*  
5. The Calm Blue Sea – *The Calm Blue Sea*

**Jeanette D. Moses** –  
**Managing Editor**  
1. Black Lips – *Arabia Mountain*  
2. Bass Drum of Death – *GB City*  
3. Dum Dum Girls – *Only in Dreams*  
4. The Kills – *Blood Pressures*  
5. Spindrift – *Classic Soundtracks Volume 1*

**Adam O’Keefe** – **Distro**  
1. VNV Nation – *Automatic*  
2. Over the Rhine – *The Long Surrender*  
3. Blutengel – *Tranenherz*  
4. PJ Harvey – *Let England Shake*  
5. tUnE-yArDs – *w h o k i l l*

**James Orme** – **Writer**  
1. The Dirt Daubers – *Wake Up Sinners*  
2. Nick 13 – *Nick 13*  
3. Pokey Lafarge and the South City Three – *Middle Of*

*Everywhere*  
4. Deke Dickerson – *Soundtrack to Wild and Wonderful Whites of West Virginia*  
5. Motörhead – *The World is Yours*

**Alex Ortega** – **Writer/**  
**Copy Editor**  
1. Dead To Me – *Moscow Penny Ante*  
2. Vena Cava – *Demo*  
3. Coliseum – *Parasites E.P.*  
4. Timber Timbre – *Creep On Creepin’ On*  
5. Star Fucking Hipsters – *From the Dumpster to the Grave*

**Brooklyn Ottens** –  
**Marketing**  
1. Bright Eyes – *The People’s Key*  
2. Radiohead – *King of Limbs*  
3. The Strokes – *Angles*  
4. Beastie Boys – *Hot Sauce Committee, Pt. 2*  
5. Black Keys – *El Camino*

**JP** – **Writer/SoundWaves**  
**of The UnderGround**  
**Podcast Host &**  
**Localized Host**  
1. YYBS – *YYBS*  
2. You Are Plural – *No More EP*  
3. Childish Gambino – *Camp*  
4. Jesus or Genome – *The Veil is Lifting*  
5. NewVillager – *NewVillager*

**Nate Perkins** – **Writer**  
1. Los Vigilantes – *Los Vigilantes*  
2. Solid Attitude – *Prison Water EP*  
3. Burnt Reynolds – *Burnt Reynolds*  
4. Davila 666 – *Tan Bajo*  
5. Thee Goochi Boiz – *Oops*

**Liz Phillips** –  
**Copy Editor**  
1. Battles – *Gloss Drop*  
2. Mastodon – *The Hunter*  
3. Feist – *Metals*  
4. tUnE-YarDs – *w h o k i l l*  
5. SBTRKT – *SBTRKT*

**Chris Proctor** – **Writer**  
1. Sebastian – *Total*  
2. M83 – *Hurry Up, We’re Dreaming*  
3. Chilly Gonzales – *The Unspeakable*  
4. The Roots – *Undun*  
5. Neon Indian – *Era Extraña*

# SATAN’S HOST

**By the Hands of the Devil**  
**Moribund**  
**Street: 05.03**

"In the eyes of history, one voice has stood defiant. Descendant of Sumerian blood, the dark lord, the Devil!!" shout the opening lyrics from the title track of *By the Hands of the Devil*. After twenty-four years away from the group, original vocalist **Leviathan Thisiren** (aka **Harry Conklin** of **Jag Panzer**) rejoined Satan's Host in 2010, which spawned an album filled with the best evil and nasty heavy-metal ferocity released this year. The combination of black/thrash/death metal with a classic heavy metal-styled vocalist pushed Satan's Host out of the realm of mediocrity and into the realm of pure awesome evil metal. Founding member and guitarist **Patrick Evil** can flat out shred. On "Demontia," which goes from lullaby to rager, his guitar work starts at a slow dirge before building momentum. On "Black Hilted Knife" he starts with a meandering and intricate lead before moving into full blown thrashing. This track sounds like it could be a missing **Mercyful Fate** song—at times it's lightning fast but it also features dreadful sounding slower guitars occasionally peering in. The vocal range also covers all the bases—big falsettos, wicked snarls and growls are boisterously displayed on "Before the Flame." Many of the record's tracks go from lingering, looming viscosity to virulent intensity. The album is brilliantly produced. The guitar licks dig in your head like the sinful thoughts you're supposed to forget. The maddening tempo changes in "Inferior Worlds" provide a perfect example of how Satan's Host twists ominous music into punishing, headbanging ugliness. The guitar play changes from plain, heavy metal to black metal to thrash and whatever else the Devil beckons in the musicians of Satan's Host. The variations throughout *By the Hands of the Devil* make listening a delight. If you happen to snag this record, make sure you get the version with the best damn **Beatles** cover song ever done by a metal band, ever: "Norwegian Wood," complete with a lyrical re-interpretation.

–Bryer Wharton



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Alex Pow – Writer

- 1. Dum Dum Girls – *Only in Dreams*
- 2. Beast Make Bomb – *Sourpuss*
- 3. The Pains of Being Pure at Heart – *Belong*
- 4. Colleen Green – *Cujo*
- 5. Mister Heavenly – *Out of Love*

Karamea Puriri – Marketing Coordinator

- 1. Tycho – *Dive*
- 2. Long Arm – *The Branches*
- 3. mr. Gnome – *Madness in Miniature*
- 4. The Drums – *Portamento*
- 5. Lana Del Rey – *Video Games EP*

Jeremy Riley – Design Intern/SLUG Games

- 1. Black Lips – *Arabia Mountain*
- 2. Alexander – *Alexander*
- 3. Starfucker – *Reptilians*
- 4. The Lonely Island – *Turtleneck & Chain*
- 5. Yelle – *Safari Disco Club*

Jon Robertson – Writer

- 1. Glassjaw – *Coloring Book*
- 2. The Cool Kids – *When Fish Ride Bicycles*
- 3. My Morning Jacket – *Circuital*
- 4. Toro Y Moi – *Underneath the Pine / Freaking Out*
- 5. St. Vincent – *Strange Mercy*

Andrew Roy – Writer

- 1. Ed Gein – *Bad Luck*
- 2. Helms Alee – *Weatherhead*
- 3. Radiohead – *The King of Limbs*
- 4. Various Artists – *Blue Valentine (Original Motion Picture Soundtrack)*
- 5. Graf Orlock – *Doombox EP*

Grason Roylance – Social Media Coordinator/Marketing

- 1. Strung Out – *Top Contenders*
- 2. Nothington – *Borrowed Time*
- 3. Dave Hause – *Resolutions*
- 4. Pour Habit – *Got Your Back*
- 5. Face to Face – *Laugh Now, Laugh Later*

Eric Scott Russell – Photographer

- 1. Cold War Kids – *Mine Is Yours*
- 2. TV On the Radio – *Nine Types of Light*
- 3. The Kills – *Blood Pressures*
- 4. Friendly Fires – *Pala*
- 5. Apparat – *The Devil’s Walk*

Kristina Sandi – Marketing

- 1. Kurt Vile – *Smoke Ring for My Halo*
- 2. Fleet Foxes – *Helplessness Blues*
- 3. Lykke Li – *Wounded Ryhmes*
- 4. The Black Angels – *Another Nice Pair*
- 5. Lana Del Rey – *Video Games*

Eric Sapp – Designer

- 1. Trent Reznor & Atticus Ross – *The Girl With The Dragon Tattoo*
- 2. Akira Yamaoka – *Shadows of The Damned*
- 3. Jim Guthrie – *Sword & Sorcery LP*
- 4. Starscream – *Future, Towards the Edge of Forever*
- 5. Radiohead – *The King of Limbs*

Lance Saunders – Writer

- 1. The Strokes – *Angles*
- 2. The Antlers – *Burst Apart*
- 3. Fleet Foxes – *Helplessness Blues*
- 4. Spell Talk – *Touch It!*
- 5. AA Bondy – *Believers*

Elliot Secrist – Writer

- 1. Gillian Welch – *The Harrow & The Harvest*
- 2. Bohren & Der Club of Gore – *Beileid*
- 3. Parallax – *Mediums and Messages (Re-Issue LP)*
- 4. Earth – *Angels of Darkness, Demons of Light*
- 5. Coalesce – *Give Them Rope (Re-Issue)*

Gavin Sheehan – Office Coordinator/ SoundWaves of The UnderGround Podcast Producer

- 1. SubRosa – *No Help For The Mighty Ones*
- 2. The Suicycles – *Sex, Drugs, and Death*
- 3. The No-Nation Orchestra – *More More More (EP)*
- 4. The Numbs – *Soulburn*
- 5. Top Dead Celebrity – *Midwestern Rube*

Paige Snow – Writer

- 1. Fleet Foxes – *Helplessness Blues*
- 2. Adele – *21*
- 3. Deer Tick – *Divine Providence*
- 4. Iron & Wine – *Kiss Each Other Clean*
- 5. The Kills – *Blood Pressures*

SPINDRIFT

Classic Soundtracks Vol. 1 Xemu Records Street: 05.10

In early November of 2010, Spindrift spent a weekend in Salt Lake City, playing a show at *The Garage* on Saturday night and a second show on Sunday night at *Urban Lounge*. Instead of playing an identical set list, at *Urban* they opted to play a set of songs off of their then-unreleased album, *Classic Soundtracks Vol. 1*. The songs seemed moodier and spookier than their earlier work, but just as sexy. Six months later, when *Classic Soundtracks* hit the streets, my initial impressions of what I had heard were confirmed. Spindrift’s *Classic Soundtracks* unfolds much like the name suggests it would—a soundtrack to some long-forgotten, dusty spaghetti western. It opens with “Japexico”—a haunting, 18-second-long track featuring only a Native American flute—creating the perfect sonic backdrop for the opening credits to roll. Next, it dives into the bone-crushing “Space Vixens Theme,” which utilizes a soaring, moaning female vocalist over a spooky sitar. It’s during this song where you would likely meet the leading lady of this Western epic. And then comes “Hellbound,” which barrels down the highway at midnight at over a hundred miles an hour. This is where you’d meet your brooding villain. Although the album is largely instrumental, the narrative structure of the music is still apparent on each of the 14 tracks, which conjure up images of space aliens, werewolves, ghost towns and abandoned roadside diners. “When I was Free” radiates with a loose, jangly sound, and you can picture the hero of your film riding away on horseback into the sunset after escaping some near catastrophe. *Classic Soundtracks* could be the backing music to any grind house film and it emulates everything that makes the Old West so eerie and appealing.

—Jeanette D. Moses



WUGAZI

13 Chambers Self-Released Street: 07.13

I hate mash-ups. I hate DJs. I hate dance music in general and the culture that surrounds it. However, I love **Fugazi** and I love the **Wu-Tang Clan**. Wugazi was made specifically for people just like me. I was initially disappointed in Wugazi—I thought producers **Cecil Otter** and **Swiss Andy** committed a huge blunder by not simply laying various Wu-Tang vocal tracks on top of “Waiting Room” over and over again—but by using some lesser-known Fugazi songs that showcase the band’s slow, weird, tense side, they’ve created an interesting dichotomy with the rough, raw and sometimes cartoonish Wu-Tang vocals. Opening track “Sleep Rules Everything Around Me” is built around Fugazi’s moody piano piece “I’m So Tired,” with vocals from Wu’s “C.R.E.A.M.” laid on top. **Raekwon**’s fire-spitting vocal track immediately establishes the tense balance between the toughness of the Wu-Tang Clan and the dark (but sometimes delicate) style of Fugazi—a balance further re-enforced by substituting the iconic chorus of “C.R.E.A.M.” with a lilting vocal sample from **Ian MacKaye**. “Slow Like That” combines **Ghostface Killah**’s excellent “Back Like That” with “Slo Crostic,” another lesser-known Fugazi track, for one of Wugazi’s most interestingly effective tracks, transforming both songs into a pissed-off, rollicking rocker with a definite sense of weight. “Nowhere to Wait” starts off strong with the noodly weirdness of Fugazi’s “Close Captioned” layered over the creepy vocals of **Gravediggaz**’ “Nowhere to Run,” but towards the end of the song, when the unmistakable chug and stomp of “Waiting Room” kicks in (finally!), the song fucking *explodes*. The true strength of Wugazi, though, is that it made me further explore both Fugazi and Wu-Tang Clan’s catalogues—I might not have ever listened to Fugazi’s *Instrument* or ventured far beyond Wu-Tang’s 36 *Chambers* without it, and it has led me to appreciate both groups even more. But seriously guys, consider using more than 50 seconds of “Waiting Room” next time.

—Ricky Vigil



Ross Solomon – Writer

- 1. Tycho – *Dive*
- 2. Portugal. The Man – *In the Mountain In The Cloud*
- 3. Apparat – *The Devil’s Walk*
- 4. Blitzen Trapper – *American Goldwing*
- 5. We Were Promised Jetpacks – *In The Pit Of The Stomach*

Jemie Sprankle – Ad Sales/Writer

- 1. Tony Bennett – *Duets II*
- 2. Adele – *21*
- 3. Casting Crowns – *Come To The Well*
- 4. Scotty McCreery – *Clear As Day*
- 5. Evanescence – *Self-titled*

Gage Thompson – Photographer

- 1. Rise Against – *Endgame*
- 2. Thrice – *Major/Minor*
- 3. Sum 41 – *Screaming Bloody Murder*
- 4. Foo Fighters – *Wasting Light*
- 5. Dropkick Murphys – *Going Out in Style*

Ben Trentelman – Writer

- 1. Radiohead – *The King of Limbs*
- 2. Beastie Boys – *Hot Sauce Committee Part Two*
- 3. The Cars – *Move Like This*
- 4. Deerhoof – *Deerhoof Vs. Evil*
- 5. Adele – *21*

Ricky Vigil – Contributing Editor

- 1. Deatheaven – *Roads to Judah*
- 2. Pulling Teeth – *Funerary*
- 3. SubRosa – *No Help for the Mighty Ones*
- 4. Bomb the Music Industry! – *Vacation*
- 5. Wugazi – *13 Chambers*

Veg Vollum – Marketing

- 1. Sigur Ros – *INNI*
- 2. The Aquabats – *Hi-Five Soup!*
- 3. Radiohead – *The King of Limbs*
- 4. Bon Iver – *Bon Iver*
- 5. Cut Copy – *Zonoscope*

Sean Zimmerman-Wall – Writer

- 1. Lil Wayne – *Tha Carter IV*
- 2. Atmosphere – *The Family Sign*
- 3. Foster The People – *Torches*
- 4. The Decemberists – *The King is Dead*
- 5. Cut Copy – *Zonoscope*

Bryer Wharton – Metal Coordinator

- 1. Immolation – *Providence EP*
- 2. Mournful Congregation – *The Book of Kings*
- 3. Anima Morte – *The Nightmare Becomes Reality*
- 4. Satan’s Host – *By the Hands of the Devil*
- 5. Today is the Day – *Pain is a Warning*

Jessie Wood – Writer

- 1. SBTRKT – *SBTRKT*
- 2. James Blake – *James Blake*
- 3. Jamie xx & Gil Scott-Heron – *We’re New Here*
- 4. Jamie Woon – *Mirrorwriting*
- 5. Martyn – *Ghost People*

Ryan Worwood – Delivery Driver

- 1. Tom Waits – *Bad as Me*
- 2. Chip The Ripper – *Gift Raps*
- 3. Big K.R.I.T. – *Return of 4Eva*
- 4. Dani Lion – *Dani in the Clouds*
- 5. A\$AP Rocky – *Live.Love. A\$AP*

Jason Young – Writer

- (Top 5 Video Games)
- 1. Dragon Quest VI: Realms of Revelation
- 2. Aliens Infestation
- 3. The 3rd Birthday
- 4. The Legend of Zelda: Ocarina of Time 3D
- 5. Resident Evil 4 HD



# YUCK

**Self-Titled**  
**Fat Possum Records**  
**Street: 02.15**

You'd be hard-pressed to find a review of Yuck's self-titled debut in which the reviewer doesn't mention the band's admiration for '90s indie rock. Fine. I just did it. But dwelling on Yuck's meticulous sound doesn't fully explain why this record was so beloved this year. After all, it's not like they are the only ones who've been copping **Dinosaur, Jr's** sound lately. From lead track "Get Away," the sonics are going to scratch an itch for those nostalgic for pre-grunge guitars, but it's during the pre-chorus when the song starts to burrow in. When **Daniel Blumberg** sings "No, I can't get away," even though the lyrics don't exactly paint a picture, you know—from the way he sings and the way the guitar whines—exactly how he feels. It doesn't matter that I'm a decade removed from the stuff that these 20 year olds are still going through: The songs communicate, without sugarcoating, the feelings of being a teenager—exuberance, infatuation, restlessness, angst—and do it in a supremely catchy way. Admittedly, the album is a bit uneven, but a good deal of the temptation to hit the skip button is to get to "Operation" more quickly. Simply put, *Yuck* has three or four of the best songs of the year on it. Not only do I get choruses stuck in my head, I get the whole album stuck in my head. I find myself singing some kind of Yuck medley like a crazy person. By the time the chunky, molasses-paced closer "Rubber" comes around, the answer to Blumberg's singularly endearing and nasal "Should I give in?" is obvious. If you'll excuse me, I'm going to go be a teenager again.

—Nate Housley



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# Fighting Misconceptions

## Hilary Madsen and Male Victims

By Johnny Logan  
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In the realms of domestic violence, myths can sometimes be the toughest barrier to overcome. The most common myths are that men can't be victims or that men are always the perpetrators, but last year alone, there were 835,000 cases of domestic violence involving male victims (according to research done by [saveservices.org](http://saveservices.org)). Breaking down destructive myths can be difficult, and it's something Hilary Madsen deals with almost every day.

Hilary Madsen is a licensed domestic violence counselor and certified anger management instructor who works with men and women in domestically violent relationships, and specializes in the treatment of trauma and PTSD. Last April, Madsen opened her own private practice (*Hope, Health & Healing Counseling Services*) because she "continually saw that there were no services for male victims," she says.

*Hope, Health & Healing Counseling Services* offers anger management courses for adults and teens, support group sessions for male victims of intimate partner violence (every Tuesday night) and a variety of therapeutic services for individual men or women, couples, single-parent families, blended families, plural families and LGBTQ families ... all on a sliding scale.

After teaching in Japan for several years, Madsen returned to the U.S. in 2001 and went into social work. While earning her Bachelor's and Master's degrees, she was trained under the Duluth Model, a very gender-biased program which encourages the idea that domestic violence is based on male privilege, or Patriarchy. During this time, Madsen noted that this model didn't allocate for male victims. "So many studies have disproved the male privilege theory, but everyone is ignoring that information," she says. "Studies have revealed that lesbian women report some of the highest levels of intimate partner violence when compared to other relationship dynamics studied. It's difficult to understand how male privilege accounts for that."

Throughout her time in the industry, Madsen has had many people tell her that what she's doing is wrong. She's heard some say, "When [men] start to own up to all of the abuse they're perpetrating, then maybe we'll recognize the two percent of male victims." It's a mindset of misconceptions that she's had to deal with in other areas as well, but it's those misconceptions and myths that establish a system ripe for abuse. Madsen uses the example of a recent episode of *The Talk* where **Sharon Osbourne** and the other hosts laughed about an incident in California involving a male victim of domestic violence that ended with his castration. "If that had been a female victim, nobody would have been laughing," Madsen says.

Utah is also a mandatory arrest state when it comes to domestic violence. Recent studies have shown a 60-percent increase in homicide in the 22 states (along with DC) that enforce mandatory arrest laws. "Men go through doubt and skepticism when they come forward as victims. People can accept male-on-male violence, sexually or physically, but there is this wall when it comes to female perpetrators of physical or sexual violence," Madsen says. The main problem with our mandatory arrest status is that the male is automatically arrested even if he is the one who


called the police in the first place, because it's the man who is assumed to be the perpetrator (though there are a few arrests of female perpetrators). Madsen says, "With women, I can advise them to call the police, but with male victims, I hesitate to recommend this because so many men have reported being arrested when they've called for help and the police believe her story over his. Without severe injuries to clearly determine the predominant aggressor, police sometimes identify the victim as the perpetrator." Madsen has worked with some women who admit to being abusers, and notes that there is very little being done to help violent women. "They need help, they don't need judgment. You can't help people when you're judging them," she says.

When the Violence Against Women Act, one of the most effective pieces of legislation against domestic violence, was scheduled for reauthorization, Madsen was hopeful that some change could be made. She recently lobbied on Capitol Hill with Stop Abusive and Violent Environments (SAVE), a grassroots organization dedicated to providing services for all victims of domestic violence, where Madsen also works as their Utah Coordinator. SAVE proposed the creation of the Partner Violence Reduction Act, which includes services for male victims. Unfortunately, during that trip to Washington, she wasn't able to make much headway. No one seemed interested in spending money on *male* victims. "We don't need 50/50 shelters right off the bat, but why can't we set aside funding for just one in each state?" says Madsen.

To change people's perceptions and work toward preventing domestic violence, Madsen would like to implement early prevention education and start teaching youth about domestic violence in a gender neutral way. Not just representing the reality in relationships, but teaching youth statistics and clearly defining all the different forms of domestic violence. After all, 50 percent of children who grow up in domestically violent homes grow up to be in a domestically violent relationship.

In the end, Madsen says, "I'm a stubborn redhead and I am not giving up on this issue." You can get in touch with Hilary Madsen through phone (801.696.3166), email ([hilary.madsen@gmail.com](mailto:hilary.madsen@gmail.com)) or online at [utahabusedmensupportgroup.com](http://utahabusedmensupportgroup.com). You can also get involved by volunteering with SAVE at [saveservices.org](http://saveservices.org).

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Two summers ago, I made a contact at *Thrasher Magazine*. It was just an email to one of their long-time staff photographers, but it was an in, and I felt like I had found a secret passage to the holy grail. The first photo I ever sent him was a sequence of **Levi Faust**. To my surprise, he wrote back to me and was actually stoked on the sequence. He told me to send him eight or nine really good ones and he would help push for five of them to be posted on the *Thrasher* website. It wouldn't pay anything, but it was exposure. Being the ambitious photo geek that I am, I started shooting as much as I could, sending him all the best sequences I shot. That summer turned into one of the most productive skate summers I've ever had—going out almost every day, sometimes with caravans of three cars packed 12 deep. As the weeks went by, the best of the best were hidden away and sent to *Thrasher*. Eight sequences turned into 12,

which turned into 15, but nothing ever seemed to make the cut. They wanted big names like **Adam Dyet** and **Lizard King**. It was understandable, but Dyet doesn't live here and Lizard is like a ghost—catching an SLC session with him is like finding a \$20 bill on the ground. It stokes you out all day, but it just doesn't happen very often.

The day I shot a sequence of **Tyson Bowerbank**, I thought I had hit my ticket. I sent it in and a couple weeks later, when Bowerbank turned Am for Darkstar, I got an email back saying I should try and sell it to Darkstar for an ad—if they didn't want it, he would push for it to run in the magazine. I was ecstatic, the thought of actually selling a photo and seeing it in the glossy pages of *Thrasher* was everything I've always worked toward. Sadly, it never panned out. Bowerbank did it a second time with another photographer,

and even though I got my sequence to Darkstar first, they still bought the other one. The only consolation I got was an email that said, "I saw the ad, your sequence was better." A nice pat on the back, but still, nobody ever got to see my shots. Weeks turned to months, and winter was just around the corner when an email came to me with eight sequence shots picked out and a message saying to send in each frame as a jpg in their own file with my name, the skater's name and trick. Finally, I thought, after eight months of sending shots in, the sequence was actually going to run.

A few more weeks went by, but I never heard anything back and never saw anything go up. I sent another email asking what was happening, and the reply was short: "The mag is getting pretty picky these days."





Sean Hadley, 50-50 pop out, it's whatever. Reider would have kickflipped out.



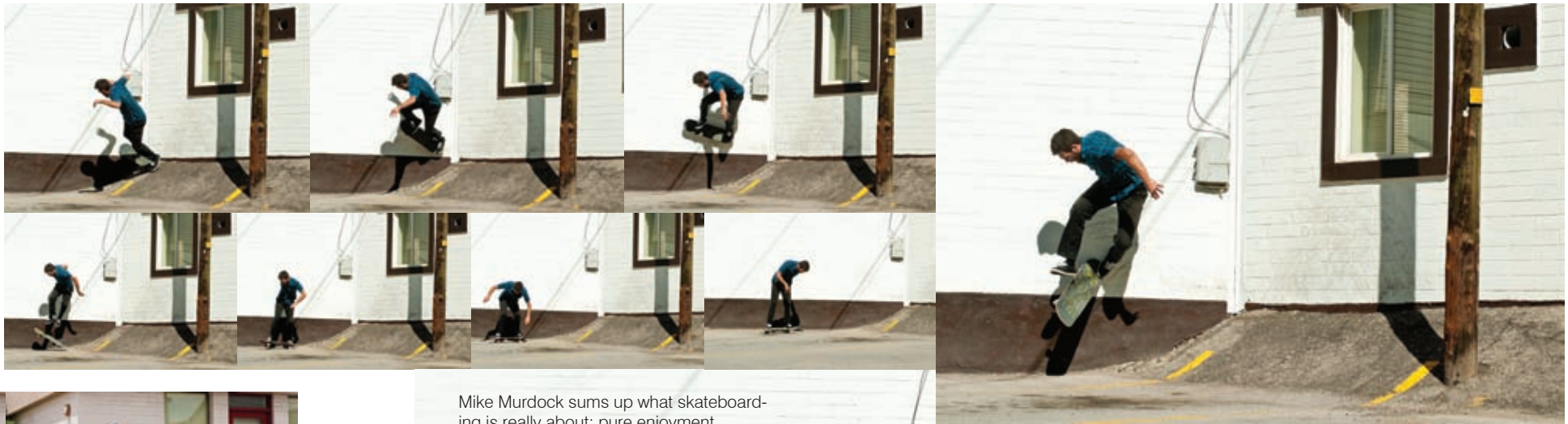
In between making epic art like a giant paper-mâché wolf head,

Dirk Hogan throws down amazing tricks like this blunt pull in.

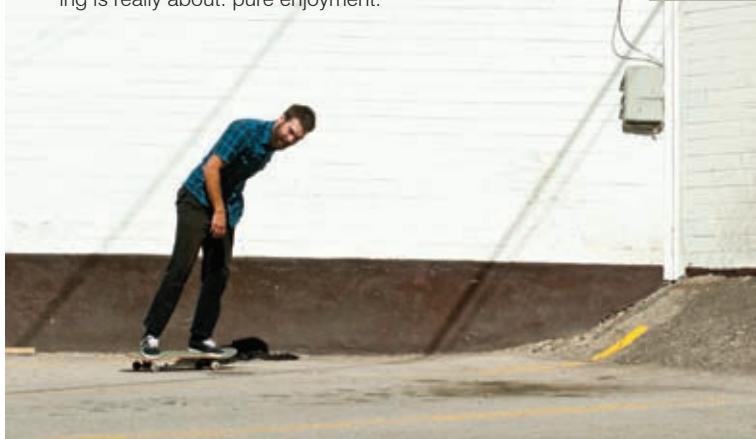
**“IN OTHER WORDS, NOT HAPPENING.”**



Feeble 360 shove doesn't cut it. More rotations Bowerbank.



Mike Murdock sums up what skateboarding is really about: pure enjoyment.



In other words, not happening—and I knew exactly why: not because the skating wasn't good enough, but because all the skaters were just “no name” local Salt Lake kids. After that, I stopped sending things in. Not because the ambition had died, but because I realized it was a futile effort. If you're not **Reynolds** or **Rieder**, then your photos aren't getting run. But what about the skating? Some of the best skating that has ever gone down in Salt Lake was just sitting on my hard drive. Nobody, aside from myself and a few friends, had ever seen the photos. These shots still had value. They were progressive and should be seen. If they never go out, the skater never gets recognition and the bar never rises. So after two summers of collecting digital dust on my hard drive, I have finally picked out my five favorites. The ones that should have been seen and would have if only the last names read **Busenitz**, **Huston**, **Cole**, **Van Engelen** and **O'Neal** instead of Bowerbank, **Hadley**, **Alvarado**, **Murdock** and **Hogan**.



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Illustration: Ryan Perkins



**My Invisible Bubble Burst**  
By Esther Meroño  
[esther@slugmag.com](mailto:esther@slugmag.com)

It was a beautiful day in early October. I flew down 200 South with a grin on my face and my legs pumping just fast enough to get me to work with a few minutes to spare. Turning left onto 300 West, I was taking in the aroma of Café Trang's lunch special when the door of a parked car opened up to my right. My brain processed this almost at the same time as some part of me or my bicycle hit the open door. Landing on my side about five feet in front of the car, my messenger bag underneath me, my helmet scraping over the asphalt, I thought for sure I was road kill. As I laid in the middle of the road, I moaned and gasped "I can't breathe!" in between painful breaths while the poor fool who'd maimed me stood in shock. Fortunately, there were plenty of medics and lawyers who rushed to my aid, and thanks to the padding of my stuffed Velo City bag and the big Bern head bucket I was wearing, I was able to convince the paramedics not to take me on a thousand-dollar cab ride and walked away with no serious injuries.

I hate to admit it, but I thought I was invincible up until that day. I've been riding my bike around town for about four years now, had a driver's license for almost 10 and have been a lowly pedestrian since I was nine months old. When you're as terrible a car driver and as commanding of the road on a bicycle as I am, and have never been in any sort of accident, it's

hard to think otherwise. I thought that maybe I was just one of those people with an invisible bubble around them—if such people exist, and let's be clear that it's a very agnostic sort of bubble. The funny thing about my accident is that I NEVER wear a helmet, especially when the weather's nice. My Bern helmet is actually more of a snowboarding helmet than a bike helmet, and it has earmuffs that clip in, but no ventilation, so I mostly bought it for that and the fact that my tires slip on the ice and I gracefully slide to the ground at least once every winter. I'd started wearing the thing regularly about a week before I got doored because one of my SLUG co-workers got super messed up in a bike accident when his front wheel popped off. I know, I must be pretty stupid to get scared into wearing a helmet by mechanical problems and not by the big steel machines that barrel down the road next to me every day. I just figured that if a car hit me, I'm a fucking pancake with extra syrup anyway, but if I got brain damage because some spokes exploded off my wheel, I'd be a really pissed off vegetable.

Hopefully, this doesn't sound preachy. I don't really give a fuck whether you wear a helmet or not, and I'll be honest and admit that I'm probably not going to wear mine every day. It's pretty much impossible to ride my pink cruiser unless my hair is free and flowing. Mostly what I hope you get out of this is to watch out for car doors—you never know when they'll burst your bubble.

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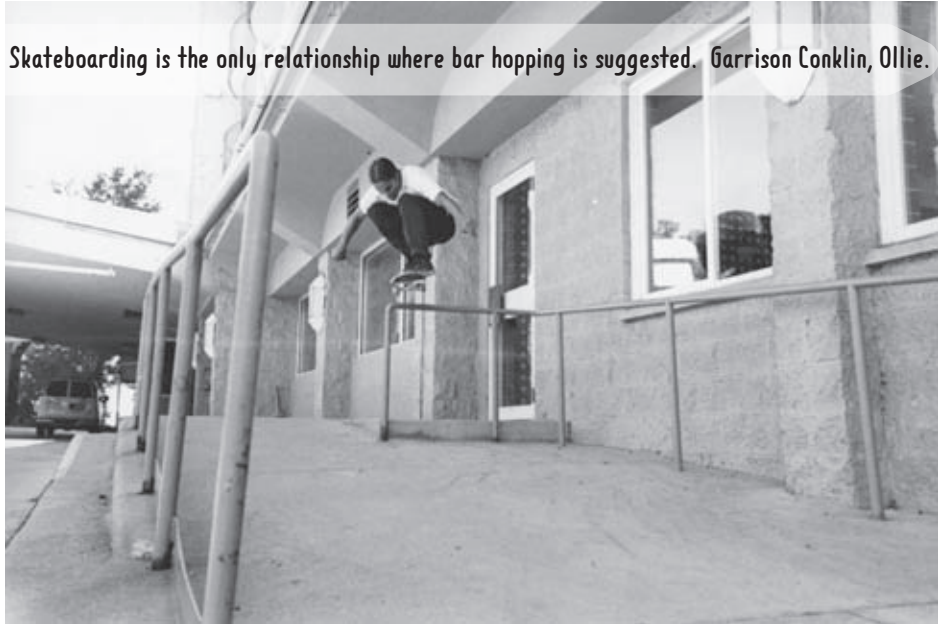




•••• By Giuseppe Ventrella • [Info@slugmag.com](mailto:Info@slugmag.com) • Photos: Sam Milianta ••••



Like any good boyfriend, Garrison Conklin takes out the trash. Nosebonk.



Skateboarding is the only relationship where bar hopping is suggested. Garrison Conklin, Ollie.



Sean Winskowski nose manual to backside 180 out for his crush.

A few years back, I had the opportunity to interview legendary skateboarder **Duane Peters**. We discussed the finer things in life and how, even as you age, if you're a "lifer," skateboarding is always there. Sure, you get more responsibilities and different interests, and you might not skate as much as you used to, but it's always there.

I was thinking about this particular conversation the other day and realized that my longest committed relationship has been with skateboarding. I've made "friends" with other things along the way—photography, motorcycles, music, etc.—but skateboarding has always been my number-one crush. In fact, it is the only relationship I've ever been able to make last.

All the friends I have now have come into my life because they were really my skateboard's friends. It's like when you're with a girl and she has amazing friends who you end up hanging out with when she's not around. That's how skateboarding has been for me. I moved to Salt Lake City with no real family to support me. Thanks to skateboarding, I have a whole bunch of "skate-in-laws" I can call during a 3 a.m. emergency.

When you are a skateboarder, you put so much time into skateboarding that you develop a sense of dedication. It can take days or months to land something (especially in my case). This dedication turns into a sense of loyalty toward your fellow skateboarders and friends. Unfortunately, this sense of loyalty is lacking in most people outside of skateboarding. It gets to be too much for non-skateboarders and the sense of loyalty scares some people, and is confused for gang mentality. I believe this is why so many non-skateboarders come and go from my life. I don't want to over-generalize and alienate some of my close friends, but the people who call me on a weekly or daily basis are all my skate-in-laws.

This relationship I have with skateboarding is difficult to explain to people who haven't experienced it. It permeates into so many aspects of my life. Travelling is one such aspect. My pioneering spirit comes from



Call it teenage love. Forrest Huber, wallie.

exploring new cities for skateboarding potential. In these cities, I visit my "girlfriend's friends" or "extended skate-in-laws." Any city I go to, instantly I have friends as well as an all-access pass to the city, just by carrying my skateboard.

I'm sure it seems very sad to all the people reading this who haven't dedicated 18 years to skateboarding.

The fact that someone's only successful relationship has been with a skateboard seems strange and kind of creepy. However, I wouldn't trade the experiences I've had in this relationship for anything. I have had so many opportunities because of skateboarding and made the most loyal group of friends you could ever imagine. I feel like I am the luckiest person alive to be able to skate around downtown on Sundays

with friends, even into my mid-thirties. If this seems emotionally unbalanced and sad, it means it's beyond your scope of understanding. If having the world's greatest group of friends is appealing, however, I would suggest you buy a skateboard and call me next Sunday. I'll introduce you to my in-laws, some of the best people you will ever meet.



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# PHOTO FEATURE

Photo and Words: Andy Wright

Rider: **Will Tuddenham**  
Location: Draper, UT  
Can you imagine seeing someone rocking a Jazz t-shirt outside of Utah? Do they even exist? I'd seriously love to see the sales numbers for Jazz merch beyond Mormon borders. What the hell does a kid think when he sees Will Tuddenham flying a bright green and yellow logo on his chest when he's snowboarding? If I was a kid in this day and age, the first thing I'd think was that this was just another ironic t-shirt. But there's no irony here. Tuddenham, like the rest of us who grew up with "Stockton-to-Malone," is forever enslaved to fandom of the Jazz, a franchise named after a music scene that has not, does not and will never exist in Utah. Talk about irony! Back to the photo: It was taken in the deepest depths of Salt Lake's suburbia. Actually, you can't get any closer to Provo without being there, and it's so boring that you have to bring your own props (notice the perfectly placed picnic table) to even make snowboarding interesting.

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# BEEHIVE BAIL BONDS







We've all had that dream as we are drifting off to sleep where we are falling. Suddenly, you kick awake and you are sitting there in your room, alone and afraid. **Clayton Butler** loves that dream. He embraces it so much that he has spent the better part of the past five years trying to recreate that sensation in real life. A reserved young man who works hard for a living, you'd never know that Butler spends his weekends hurling himself off tall objects and massive cliffs. When he is not cheating death, Butler works as a Porsche mechanic for a race team at *Miller Motorsports Park*. His current day job keeps him out of the driver's seat for the most part, but he has had some interesting test drives that may or may not have involved triple-digit speeds on the 900 South off-ramp of I-15. Catching up with Butler, I learned the intricacies of a sport few know about.

**SLUG:** What do you call the sport(s) you participate in?  
**Butler:** Mainly speed flying and BASE Jumping. BASE stands for building, antenna, span, earth—which are the things I jump off of. And speed flying uses a wing that allows me to descend from the takeoff and actually fly. I also skydive, but mainly as a learning tool and to stay current.

**SLUG:** Did you start skydiving and work your way up to the others?  
**Butler:** I started out skydiving, but my first BASE was out at the New River Gorge at Bridge Day in West Virginia. I bought all the gear and made my first jump. I was scared out of my mind. I didn't know if I could keep doing it, I was so scared. I thought if I couldn't keep my stuff together, I would have to sell all my gear. But then I made my second jump. A friend and I climbed up 600 feet on this radio tower at night and jumped. As soon as my feet left the tower, I knew this was it. I wasn't gonna stop doing it now. We ended up jumping that tower almost a hundred more times—it became our local object out at Virginia Beach.

**SLUG:** After your experiences out East, what made you want to move to Utah?  
**Butler:** Well, the sport really progresses more out West. But before I even started jumping, I wanted to move out here. I would come out skiing and sleep on my buddy's couch. Waking up in the morning, looking over the snowcapped mountains was just amazing. I got back home and put some things together and moved out to Utah. I now have a few sponsors, including Bluehouse Skis and Trew Gear.

**SLUG:** Once you moved here, how did you continue to pursue your interest in the sport?  
**Butler:** I just kept jumping. That is the best way to keep current. You have to prepare your mind almost more than your body. Although, I still like to be the first one up the hike to the takeoff.

**SLUG:** What was your scariest moment jumping?  
**Butler:** I have had multiple close calls, but none of them [were] that scary at the moment. You just go into survival mode and deal with it and correct it. Sometimes you just gotta manhandle the parachute and make the turn.

**SLUG:** Can you describe one of those experiences?  
**Butler:** A recent jump at a spot in Eastern Utah, we jumped this cliff: We had scouted it out pretty good and I jumped third. As I was falling, I discovered that it wasn't as sheer as I thought, it kind of stuck out a little near the bottom. So, I deployed my chute a bit earlier than expected. Well, when it opened up, it opened up backwards and I started heading toward the cliff. I

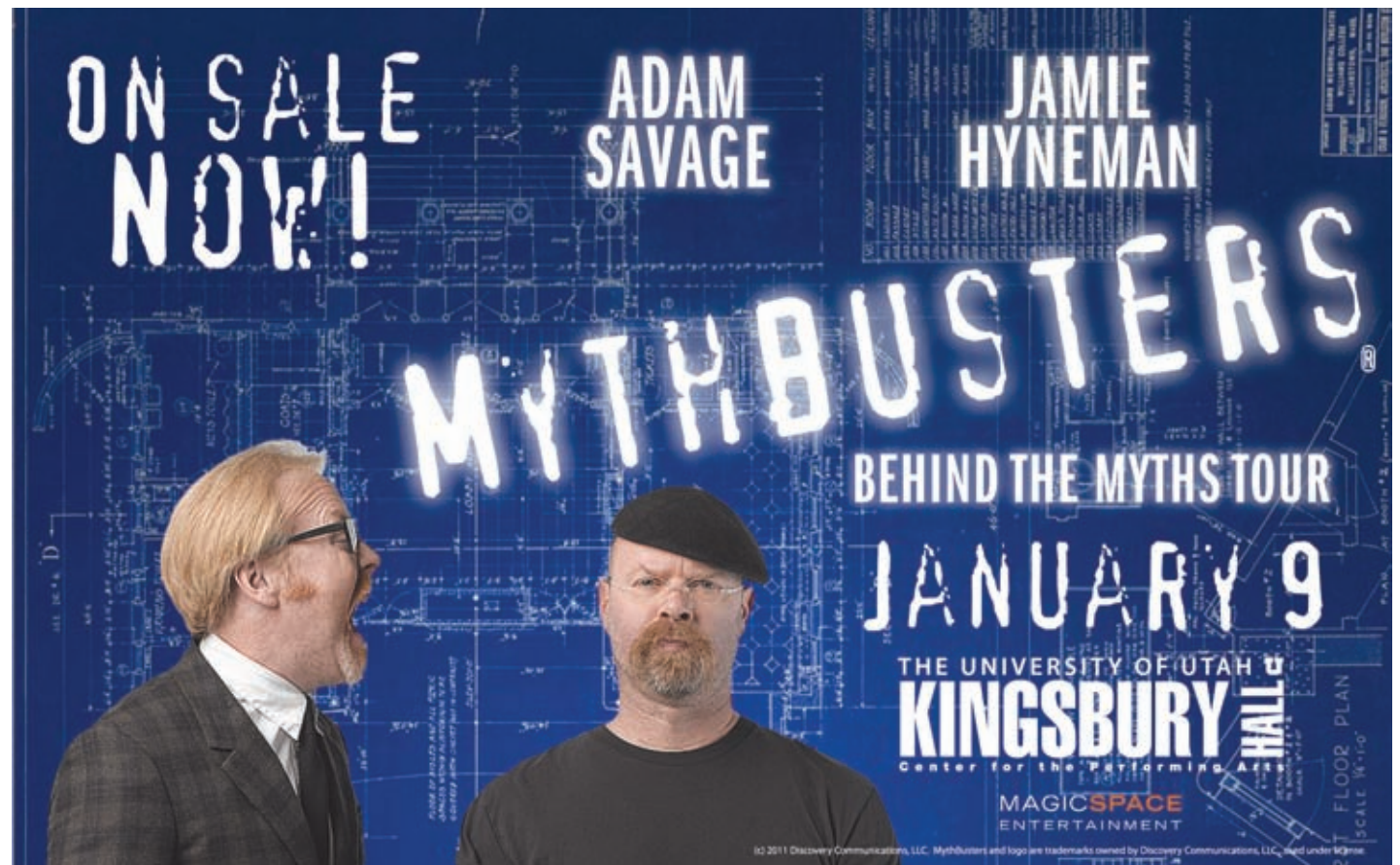
ended up landing on a ledge about halfway down the cliff. There was no way off it. My friends ended up convincing me not to try another jump and they went into town to get some rope. By dark, they still hadn't showed up and so I wrapped myself in my parachute and went to sleep. When they finally returned, it was too dark to perform a rescue, so I waited till morning. A friend from SLC drove out with a bunch of rope and I was able to ascend back up the cliff. It was actually pretty fun, looking back at it.

**SLUG:** Aside from sending it off large objects, what do you do for fun?  
**Butler:** In the summertime, I own an ice cream cart.

**SLUG:** How does one get into that business?  
**Butler:** Well, I love ice cream and I hate bosses. I built a cooler-trailer out of an old deep-freeze and I tow it around downtown on my bike. Tattoo parlors and taco stands are my best customers. I just roll up and ring my bell and they pretty much drop what they are doing. It's a pretty good deal.

**SLUG:** Any interesting flavors?  
**Butler:** I am still perfecting my personal recipes, but one day I hope to make some different flavors for sale. Maybe some bacon flavored ice cream, or something spicy. We will have to wait and see.

For videos and more info on Butler's dare-devil antics, visit his website at [theclaytonbutler.com](http://theclaytonbutler.com).







# Secret Snow Flying Machines: The Story Behind **WUBANGER** Skis



By Shawn Mayer  
Shawn.m.mayer@gmail.com



Photo: Jesse Anderson

WuBanger staff, left-right: Howard Wu, Nick Wheeler and Scott Smith of WuBanger Skis.



Photo: Jesse Anderson

Scott Smith handcrafting a pair of WuBanger skis.

Somewhere in China and/or Europe, a huge factory is spitting out thousands of skis. The materials are obtained for rock bottom prices, the designs are flawed, and *Laverne and Shirley* carelessly inspect the product before flaking off in song and dance. Finally, the product is packaged and set out on shelves where the local high school stoner convinces you that these skis are the right ones for you, because without the commission from the sale, he won't be able to get high tonight. After one day on your new setup, you realize the skis suck, but now you're screwed—the skis are used and can't be returned. There goes a thousand bucks—FUCK! Enter WuBanger Skis.

WuBanger is the brainchild of **Howard Wu**. Once an engineer for NASA, who worked on a "top secret flying machine," the daily grind of a nine to five began to wear him thin. "Even though the paychecks allowed me to buy just about anything I wanted, I was miserable. Being stuck in a cubicle in Los Angeles was torture, so I decided to quit my job and move to Utah to be a ski bum," says Wu. "What was supposed to be a one-year vacation of sorts turned into a permanent stay. After one season of skiing every day, I decided that I wasn't leaving. I wanted to ski all winter for the rest of my life."

Over the next few years, the now 30-year-old Wu spent his time skiing and working in a rental shop. After constantly breaking

costly equipment, Wu realized that the high-end skis being offered really weren't that good. Figuring that said skis were geared more towards the average skier, Wu needed something for diehards, the 100-plus-days-a-season skier. "Although I hated working my engineering jobs, I still loved engineering. I'm good at science, I'm good at crunching numbers, and I enjoy designing/building things," he says. After reading up on how to build skis, he decided to give it a try in 2007. Turns out he was pretty good at it! Using all the money he had saved for grad school, Wu invested in some equipment for his garage. With the help of partner and fellow shred-head **Nick Wheeler**, WuBanger (banger skis from a dude named Wu) was born in 2008.

What makes WuBanger different is the hands-on approach from start to finish—no mass production involved. Wu uses his skiing and engineering backgrounds to target specifically what the skier needs and wants, and the process begins once the customer agrees on the proposed design. From there, the guts are glued, sanded, sidewalls inserted, base and top sheets layered, epoxyed, pressed, polished and inspected. The process is actually a lot more complicated than that, but the boys didn't want to reveal too many of their secrets. "Hand-built skis are the only way to go if you want skis that are of the highest quality. There are so many variables that change, even when building the same pair of skis. No machine out

there can replace a trained eye and a skilled pair of hands when building skis," says Wu.

Due to an overwhelming positive response from all his buyers, Wu has no desire to branch out into cheaper overseas production like other companies. Everything is done by people who live to ski and live where they ski. What they can't do themselves is contracted out nearby. This can be seen most visibly in the graphics, which are designed by local artists. Although next year he's hoping to have a full line of skis, nothing will be done outside of Utah, where the quality could be jeopardized. Profits aren't what concerns Wu, just producing the best product he can. This may seem like a disadvantage from a business standpoint, but Wu isn't concerned with traditional business models. "We're not just another ski company that wants a piece of the action by doing the same thing. We're trying to do things differently," he says. By incorporating the buyer into the design aspect, WuBanger is changing the whole retail experience, and the difference can be felt in every pair of skis. This is what he hopes will make his company flourish.

This winter, WuBanger will be expanding its name and reputation by sponsoring local events and riders. WuBanger skis can be purchased in Salt Lake at *2nd Tracks Sports*, *Christy's Sports* at *Snowbird* or online at *wubanger.com*. Be sure to check their site regularly for upcoming events, and always remember to support our fellow snow riders!

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photo: Katie Panzer

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*Fast Jacket Sunglass*  
*Oakley.com*



The tireless innovators at Oakley Optics have outdone themselves with their latest release. The Fast Jacket is a new spin on the ever-popular Flak Jacket, and it incorporates a new technology to make lens-swapping super simple. As an active outdoorsman, I like to change venues quickly and I need a sunglass that keeps up. With Oakley's Switchlock technology, changing from a dark lens to a low light option is easy. On a recent mountain bike outing in the hills of Park City, the trail went from wide-open sagebrush to thick aspen groves full of fall foliage. The sun no longer lit the path and my vision was greatly reduced. However, with the Fast Jacket, I was able to flip the switch and transition between my extra set of lenses. The Persimmon lens gives the wearer a low light alternative while still offering the same great optical protection of the Black Iridium. While my friends were forced to either ditch their shades or deal with decreased visibility, I pedaled into the forest with greater confidence. This pair of sleek sunglasses also utilizes Oakley's patented Unobtanium rubber on both the nose and earpieces, ensuring that the glasses stay glued to my face, even over the roughest terrain. —Sean Zimmerman-Wall

**Brixton**  
*Memphis and Donez Tops*  
*Brixton.com*

In a fashion industry that's quickly churning out new, non-traditional tops that defy what once was acceptable for a guy to wear, it's refreshing to know that there are those out there who still know the old way. Brixton's long sleeve wovens are both traditional and simple, and while it's cliché to say that an article of clothing is defined by the preferred lifestyle of those who designed it, I guess I can get on board with the idea since I'm a simple guy and the simplicity of Brixton's designs is what draws me in. The Memphis is a cotton and polyester plaid long sleeve with two chest pockets and small Brixton logo on the left chest pocket. The Donez is a mono-toned cotton flannel button-up with two chest pockets and a small Brixton logo above the left pocket. These shirts may not make any fashion statements, but they fit well and look good and if you're anything like me, that's all you need. Hey Mom, Christmas is coming soon. —Chris Proctor

**PODSTA**  
*Podsta.com*

You know when you're on a road trip, you stop at truck stops to take a piss and end up looking through the bargain bin full of stupid, cheap shit? That's where you would find this phone holder that looks more like a dog toy. It can be used for video chatting, watching movies and hands-free calling, and it's available in eight different colors. Personally, I don't video chat or watch movies on my phone, and I don't know anyone who does to the point that they need a holder. If you are super stoked on watching Netflix on your phone for 20 minutes till it dies, the PODSTA could be of use, but I have a TV for that. However, this chunk of foam holds my iPod perfectly. Put your iPod in, drop it in your car's cup holder and you're set—but I wouldn't fork over \$13 for it. The packaging says it's a Smarholder for your Smartphone, but it's really just a dumb person's impulse buy. —Eric Granato



**Fatheadz**  
*Foley Frames*  
*Fatheadz.com*

It's funny how perceptions change, and that at one time, large, thick rimmed frames were considered nerdy, or for that matter, "nerdy" was considered a bad thing. I wonder if that change in my perception came with age or whether it's just the age we live in. I was once resistant to wearing glasses because of the stigma attached, thinking I would be mocked. Now, maybe because of four-eyed heroes like **Buddy Holly** or the **Descendents' Milo Aukerman** (or maybe now that I've been prescribed corrective wear of my own), what was once a swagger death sentence is now, more than ever, an accessory to cool. Due to my large cranium, I have a broader brow than most, making it impossible to find frames that fit. The good folks at Fatheadz—no, not the people who make giant stickers for your wall—have finally solved my conundrum and produced frames that fit even my bulbous noggin, and allow me to not feel like a freak. In fact, when I put on my thick, plastic-framed Fatheadz with the stylish pinstripe down the side and vintage looking backwards "F" that is the Fatheadz logo I feel pretty cool... almost Buddy Holly cool. —James Orme

**Clicker**  
*Universal Remote Control with Bottle Opener*  
*Myclicker.com*

Clicker has a great idea: taking the concept of "remote controller" to a whole new level. You see, you take the "old-skool" model of the universal remote, throw in a crucial piece of metal, and then BAM! You have a universal remote controller with a bottle opener on it. Programming the remote is easy—you just follow the instructions and enter in the appropriate code for whichever model of television that you have, and you're ready to sit on your rear and watch *The Steve Wilkos Show*. Here's the thing, though: Once you program it, there's really not that much to experience with the product other than turning the TV on and off and turning the volume up and down. The remote has a dark blue yet bright hue to it, which lends it a somewhat tawdry appearance; this product image (in conjunction with the bottle-opener aspect), moreover, is conducive to being bought by college students who only use their Xbox 360 as their DVD player, as is the case with my little brother and our roommate. The remote isn't compatible with gaming consoles either ... So yeah, it's basically another remote in that regard, and, to be honest, the bottle opener is kind of second-tier. It's the type of bottle opener that is on the side of a can opener, which is awkward. But meh, I'm still excited to take it to *Burt's*. —Alexander Ortega

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**Art in the Community**  
**By Mariah Mann Mellus**  
**mariah@slugmag.com**

Tony Fitzpatrick is a Renaissance Man—a self-taught artist, poet, playwright, radio talk show host, screen and stage actor, small business owner, publisher, father and mentor—after the December Gallery Stroll, this Chicago-based artist can also add the *Kayo Gallery* to his already lengthy resume. *Kayo* owner **Shilo Jackson** is pleased that she wrangled up Fitzpatrick for this show, “Tony Fitzpatrick’s work is in the *Art Institute of Chicago*, the *MOMA* in New York and the *MOCA* in Miami. It’s a really big deal that he is showing his work in Salt Lake City. The man is a living legend in the art world and *Kayo* is thrilled to host one of the great art events of the decade,” says Jackson.

Fitzpatrick may have the résumé of a highbrow artist, but his art tells a different tale: the tale of a man who loves the people and places of his hometown, Chicago. On his blog, Fitzpatrick discusses the many colorful characters who weave around his life with such intense passion that you find yourself longing to know more. At first glance, “Angel of the Riptide Lounge” is about a busy queen bee buzzing around a party, playing host to onlookers. But as the artist describes *The Riptide Lounge* and the proprietor of this dive—the late, bouffant-crowned, **Marie Wuczynski**—on his blog, it’s obvious that they hold a special place in his heart. “Marie was ten days older than dirt when I met her in the late ’70s. *The Riptide* was where you went if, at two in the morning, you just weren’t drunk enough yet or if you were still looking for love. *The Riptide* is your bar of last chances. Marie herself would pour you shots and have one with you. She liked a jigger of Jaeger with a Pepsi back. Only old Polish ladies drink like this,” he writes. Juxtaposing his special personal experiences with trinkets and found objects gives the viewer a glimpse into Fitzpatrick’s love of folklore and also pays homage to his friends and colleagues who have passed on.

Fitzpatrick’s approachability is one of the many reason’s his work is sought after. His admirers and collectors include **Kevin Bacon, Johnny Depp, Harrison Ford, Morgan Freeman, Bill Gates, Lou Reed and Martin Scorsese**.

Once while speaking at a gallery opening in Rockwood, Maine, Fitzpatrick said to a group of journalists that museums were where art went to die and that art needed to be kept in the community. Let’s welcome Fitzpatrick into our community! Tony Fitzpatrick’s art will be at the *Kayo Gallery* (177 E. 300 S.) Dec. 2 through Jan. 18. Visit [kayogallery.com](http://kayogallery.com) for more info regarding the show’s reception.

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Illustration: Sean Hennefer

Dear Cop,  
So I got this email forwarded to me that stated it was a warning from the police. Apparently, there's a new carjacking scheme where people put a sticker or paper on the rear window of your parked car. I guess what they expect people to do is get into their cars, start the engine, then look in their rear view mirrors and see the paper. Once they get out of their car to take it off, the crook jumps in the driver's seat and drives away. It seems a little farfetched, and I could totally see a Carpool moment happening when the carjacker looks in the back of the van and realizes he's just kidnapped a bunch of snotty kids, too, but I had one of those snotty kids come knocking at my door the other day asking if I wanted to donate money to the homeless shelter, after which I watched him knock on a few more doors before making his way to the dollar store and come back out with a bag of candy. If a 10-year-old is that swarthy, I wouldn't put it past someone to try and pull off a carjacking like this. Is this really something that's happening, though? Or should I send all of these paranoid emails to my junk mail? Last time I got one, I spent a year worrying that every time I got gas at night, somebody might be hiding under my car ready to chop my legs off ... —Spam-a-lot

Dear Spam-a-lot,  
Let me tell you what cops do, since we know everything. When we don't know, we read Wikipedia. That's why we're so smart. When cops hear about a carjacking scenario, especially when cops hear they're promoting the scenario, well, cops read Snopes. I typed carjack into Snopes, and guess what? Up came your scenario. I'm not going to quote it, as you can read it yourself. Suffice it to say, it's false. Ms. Spam, that doesn't mean weirdo evil shit hasn't happened. I'm sure it has, somewhere. In fact, if you can think it up, it has happened. Just like every possible stupid cop call you can think of, "911, what is your emergency?" "Do you know the temperature to cook a turkey?" or "911, what is your emergency?" "Can you send someone fast, please? My kid won't sit still for a haircut ... HEY ASSHOLE, I PAY YOUR FUCKING SALARY, GET THE FUCK OUT OF HERE, QUIT LAUGHING AT ME PIG. Johnnie please sit still or else! The cops are on their way (God I wish my kid wasn't so swarthy)." I don't want to scare you, but yes, just like the stupidest scenario you can imagine has happened, so too has the most sicko. You sound cute, so don't let your guard down. I don't want your cute Spam legs cut off. However, if each cop warning email worries you for a year, you should probably filter to the junk file—even though if you do, you could end up legless. I bet you are cute. And, I hate cute, legless Spams, so you better read all the warning emails. Nevermind what I said about the filter. I think I heard this year that some dude on Halloween opened his door to trick-or-treaters and got shot. Another lady did the same and got slashed. You better never, ever entertain a trick-or-treater again. See how helpful I am! You learned why cops know everything, how we know not to believe anything, and how to keep your cute Spam-a-lot legs intact. —Cop

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## beer reviews

By Tyler Makmell  
[tyler@slugmag.com](mailto:tyler@slugmag.com)

The year 2011 has been a defining time for the craft beer industry in Utah. In the past 12 months, we have seen "exponential" growth in some of our out-of-state distribution, arrived at the mutual understanding that design and beer do meet in the middle and fostered the ever snobbering of your craft beer palates, which keeps our brewers on their toes. As there is no other way to represent the developments of the past year, we have a lineup which highlights some current trends that are keeping the consumer happy as a pig in shit with a pint. Cheers.

**Fermentation Without Representation**  
**Brewers/Brewery:** Epic Brewing Co./DC Brau Brewing  
**ABV:** 7.6%  
**Serving Style:** 22 oz Bottle



**Description:** Out of the bomber, this collaborative brew from Epic's Exponential line pours dark brown in color and gives off a small fluffy head. The aroma leads into some squashy pumpkin, Christmas spices, and a solid amount of choco-

late roast. After the aroma sets in, you taste balanced amounts of nutmeg, malty toast and more of that roasted chocolate.

**Overview:** While the collaborative brew is still new to SLC, it has been a creative staple in craft breweries across the U.S. This particular brew is a perfect example of how two breweries can put their minds together and make an off beat batch that tastes great. In the year to come, we can only hope to see more of this growing trend working with outside breweries, and hopefully local breweries, to help grow this badass beer mecca of Salt Lake City.

**Radius**  
**Brewers/Brewery:** Desert Edge  
**ABV:** 4.0%  
**Serving Style:** On Tap  
**Description:** This true local brew pours a light golden-yellow color with a mild white head. The aroma opens up to soft toasted malts, bread-like aromas and a mild, spicy hop character. The taste is a softly balanced amount of toasted malt, subdued herbal hops and a crisp finish.

**Overview:** This is a regularly reviewed brew that has an ever changing batch flavor, as the hops that come in for this are ever changing in location of growth. Some of these hops are donated, wild harvested or simply found around town. Larger than that, they are harvested/brought in by local volunteers that are willing to chip in, keeping this the most local micro around. In the end, that is what we want to see: community effort to promote some kickass brew.

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# movie reviews

**By Jimmy Martin**  
*jimmy@slugmag.com*  
What do you mean it's time to do another batch of Top 5s for the end of the year?!? Where in the hell did 2011 go? I'm still crying over the loss of **Corey Haim**, and now with the deaths of **Bubba Smith**, **Sidney Lumet** and **Randy Savage**, the tears may never stop! OK! For the greater good, I'll buck up and spill the goods ... or the terrorists win. Are the cool kids still saying that? While we still have time before the one-year countdown to the end of the world commences (thank you very much, Mayans), here's the list of 2011's best and worst movie offerings ... so far!

**Top 5 Best Films:**

- 1. *Drive*
- 2. *50/50*
- 3. *J. Edgar*
- 4. *Hanna*
- 5. *Super 8*



**Top 5 Worst Films:**

- 1. *Jack and Jill*
- 2. *Season of the Witch*
- 3. *Beastly*
- 4. *Transformers: Dark of the Moon*
- 5. *Red Riding Hood*

**Top 5 Documentaries:**

- 1. *Project Nim*
- 2. *Senna*
- 3. *Conan O'Brien Can't Stop*
- 4. *Life in a Day*
- 5. *The Greatest Movie Ever Sold*

**Top 5 Best Actors:**

- 1. **Joseph Gordon-Levitt** (*50/50*)
- 2. **Leonardo DiCaprio** (*J. Edgar*)
- 3. **George Clooney** (*The Descendants*)
- 4. **Michael Shannon** (*Take Shelter*)
- 5. **Brad Pitt** (*Moneyball*)

**Top 5 Best Actresses:**

- 1. **Viola Davis** (*The Help*)
- 2. **Anna Kendrick** (*50/50*)
- 3. **Olivia Colman** (*Tyrannosaur*)
- 4. **Naomi Watts** (*J. Edgar*)
- 5. **Elizabeth Olsen** (*Martha Marcy May Marlene*)

**Top 5 Worst Actors:**

- 1. **Adam Sandler** (*Jack and Jill*)
- 2. **Russell Brand** (*Arthur & Hop*)
- 3. **Alex Pettyfer** (*I Am Number Four & Beastly*)
- 4. **Christoph Waltz** (*The Three Musketeers*)
- 5. **Patrick Dempsey** (*Transformers: Dark of the Moon*)

**Top 5 Worst Actresses:**

- 1. **Adam Sandler** (*Jack and Jill*)
- 2. **Rosie Huntington-Whiteley** (*Transformers: Dark of the Moon*)
- 3. **Zoe Saldana** (*Columbiana*)
- 4. **Millia Jovovich** (*The Three Musketeers*)
- 5. **Mary-Kate Olsen** (*Beastly*)

**Top 5 Best Remakes/Sequels/Prequels:**

- 1. *Rise of the Planet of the Apes*
- 2. *Fright Night*
- 3. *The Thing*
- 4. *Fast Five*
- 5. *Harry Potter and the Deathly Hallows: Part 2*

**Top 5 Worst Remakes/Sequels/Prequels:**

- 1. *Footloose*
- 2. *Cars 2*
- 3. *The Hangover 2*
- 4. *Arthur*
- 5. *Scream 4*

**Top 5 Films to Surface Post-Sundance:**

- 1. *Tyrannosaur*
- 2. *Hobo with a Shotgun*



- 3. *The Music Never Stopped*
- 4. *Red State*
- 5. *The Guard*

**Top 5 Reasons to Never Have Kids:**

- 1. *Gnomeo & Juliet*
- 2. *Zookeeper*
- 3. *Dolphin Tale*
- 4. *Mr. Popper's Penguins*
- 5. *The Smurfs*

**Top 5 Reasons to Reverse the Vasectomy:**

- 1. *The Muppets*
- 2. *Puss in Boots*
- 3. *Rango*
- 4. *Kung-Fu Panda 2*
- 5. *Winnie the Pooh*

**Top 5 Visual Accomplishments:**

- 1. *Rise of the Planet of the Apes*
- 2. *Thor*
- 3. *Harry Potter and the Deathly Hallows: Part 2*
- 4. *Super 8*
- 5. *Captain America: The First Avenger*

**Top 5 Remaining Popcorn Movies of 2011:**

- 1. *Mission Impossible: Ghost Protocol*
- 2. *Sherlock Holmes: A Game of Shadows*
- 3. *Hugo*
- 4. *The Girl with the Dragon Tattoo*
- 5. *The Darkest Hour*

**Top 5 Remaining Potential Award-Winning Films of 2011:**

- 1. *The Artist*
- 2. *Young Adult*
- 3. *My Week with Marilyn*
- 4. *The Iron Lady*
- 5. *We Bought a Zoo*

**Top 5 Most Anticipated Films of 2012:**

- 1. *The Avengers*
- 2. *The Dark Knight Rises*
- 3. *The Amazing Spider-Man*
- 4. *The Expendables 2*
- 5. *The Hobbit: An Unexpected Journey*

**Top 5 Movie Quotes:**

- 1. "Caesar is home." (*Rise of the Planet of the Apes*)
- 2. "Oh, no. This is Earth, isn't it?" (*Thor*)
- 3. "It's coming out of me like lava!" (*Bridesmaids*)
- 4. "Be better than The Gap." (*Crazy, Stupid, Love*)
- 5. "Go fuck yourself." (*X-Men: First Class*)

**Top 5 Pleasant Surprises:**

- 1. *Larry Crowne*
- 2. *The Lincoln Lawyer*
- 3. *Tower Heist*
- 4. *Drive Angry 3D*
- 5. *Source Code*

**Top 5 Disappointments:**

- 1. *Real Steel*
- 2. *30 Minutes or Less*
- 3. *Sucker Punch*
- 4. *Columbiana*
- 5. *Bad Teacher*

**Top 5 Worldwide Money Makers (as of 11/01/11):**

- 1. *Harry Potter and the Deathly Hallows: Part 2* (\$1,327,828,650)
- 2. *Transformers: Dark of the Moon* (\$1,122,022,953)
- 3. *Pirates of the Caribbean: On Stranger Tides* (\$1,039,571,802)
- 4. *Kung-Fu Panda 2* (\$663,024,542)
- 5. *Fast Five* (\$626,137,675)

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# local music reviews

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**Street: 09.01**  
**American Hitmen = 3 Doors Down + Danzig + Deftones**

Mostly loud, raucous and at least a little dark, I'd say American Hitmen would be considered a somewhat modernized offspring of 1980s era metal/thrasher tunes. Not so much like the metal creations who have done away with melody and music altogether—the "roll" in "rock n' roll," if you will. This EP seems to pay homage to some of the original interpretations of the genre, aligning more with **Alice Cooper** and **Def Leppard** stylings. Personally, I prefer the roll in my rock n' roll, so I do appreciate the fact that the vocals carry a tune and some of the songs lean on the light side. On top of that, when the lyrics and music do lean heavy, you can know that it's coming from a very real place. These guys are US Marines, and they formed the band on the battlefield in Iraq during some of the bloodiest fighting to date, Operation Phantom Fury. Alive and inspired, they returned home safely and wasted no time in pursuing their dreams—a much preferred way of dealing with PTSD. Rock it out! —*Ischa B.*

## All Systems Fail/

**@patia No**  
*2011 Split LP*  
**Noseke Records**  
**Street: 09.20**  
**All Systems Fail = Behind Enemy Lines + Los Crudos + Severed Heads of State**  
**@patia No = Conflict + Phobia + From Ashes Rise**

After waiting for roughly a year and a half, this split LP has *finally* dropped, and boy howdy, it's a fucking doozy.



Seven songs apiece from SLC's most under-appreciated band, All Systems Fail, and Venezuelan anarchists @patia No. The ASF side showcases songs that have been live favorites for a couple of years at least, and they sound absolutely brutal on this slab. You'd think that after almost 10 years of ear- and mind-pummeling anarchist hardcore, ASF would have begun to show signs of slowing down, but that is simply not the case—the songs on this sucker are as fast, poignant and angry as anything else they have ever released. The @patia No side delivers one hell of a punch, as well. The vocals are entirely in Spanish, traded off between Dis-style snarls and grind-flavored grunts, and it's not exactly difficult to tell that these folks are pissed. If you consider yourself "punk" and you haven't picked this up yet, please turn in your patched and studded vest and cut off your goddamned liberty spikes—you're officially kicked out of punk rock. —*Gavin Hoffman*

## Blitzkrieg Witchcraft

*Recorded Live at Raunch*  
**Self-Released**  
**Street: 10.01**  
**Blitzkrieg Witchcraft = Void + Noothgrush + Dystopia**  
A follow up on last year's *Burst of Fire* demo, Blitzkrieg Witchcraft continues digging at that crusty scab, coaxing a virulent anarcho-sludge blend to the surface, but opting for strained atmospherics over speed. "No Faith" is a wobbly intro that's as doomy as it is unnecessary, but "Mais" picks it up, seething like a faster, sloppier Void practice tape. "Cisne" and "Lentamente" are painful crawlers, the latter bellowing like a *My War*-era **Rollins** flaying himself over the smoldering remains of a forgotten **Sonic Youth** b-Side, and most of the lyrics are in Portuguese, but it ends on a solid high with a strong **Rudimentary Peni** cover (featuring *Raunch Records'* own **Brad Collins** on skins) and a couple o' snotty thrashers. Some painful diversions (**Grief** just ain't everyone's bag) but good overall. Peep their Myspace to snag a copy for \$3. —*Dylan Chadwick*

## Joshua Payne Orchestra

*Zoom*  
**Self-Released**  
**Street: 09.12**  
**Joshua Payne Orchestra = Duke Ellington + Charles Mingus**  
*Zoom* is going to be the record you put on the top of the pile, where your friends will be sure see it. Each jammy, heavily rhythmic, hooky tune is as good as or better than the last. You'll find yourself humming melodies from "La La La" and "SLUG" as if they were lyric-less primary songs written for **Miles Davis'** grandkids. The title track, "Zoom," has an uncharacteristically straightforward drumbeat, which serves to fuel the slow build of the orchestra, until the bass takes over with a driving solo that never

## Fox Van Cleef

*Prescription Tea Party*  
**Self-Released**  
**Street: 10.29**  
**Fox Van Cleef = Black Keys +**

**Jookabox + Sly & The Family Stone**



Fox Van Cleef couldn't have picked a better title for their first full-length album. The five-piece ensemble have blended elements of funk, psychedelic, rock and blues into a overwhelming concoction of music that doesn't really match any other Utah band. The album has its share of short hooky numbers and long influential jams, along with added surprises like a horn section and guest appearances from several established musicians such as **Andrew Milne** from **Spell Talk** and **Josaleigh Pollett**. The only downside that *Prescription Tea Party* will have to face with audiences is that it may be too experimental for original fans. Fox Van Cleef have grown immensely as musicians over the past three years, but now have little resemblance to their original incarnation that drew crowds, which could be a turn off for many. Overall however, *Prescription Tea Party* could be one of the finest albums composed in 2011. —*Spencer Ingham*

## Joshua Payne Orchestra

### Orchestra

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gets to the point of low-end pretention. In fact, JPO never sounds pretentious, even though they have every reason to be. The whole record feels like less-is-more, street jazz perfection. So stop by *Graywhale* (or the mp3 retailer of your choice) and let JPO lure you into their world, where jazz is still played on street corners. —*Andrew Roy*

## J-Real

*4-5-6*  
**R3 ENTERTAINMENT**  
**Street: 09.17**  
**J-Real = T-Pain + Ja Rule + Nelly**  
**J-Real = T-Pain + Ja Rule + Nelly** This is just bad marketing. So much of this album is a waste of time. Not so much the music parts, more the cee-lo instructions, like your target market doesn't already know how to roll bones curbside. "Million Dollar Swag" is spit over the "Nissan, Honda, Chevy" beat, and still doesn't hold up to the other 350 artist to spit over it. "All By Myself" is another almost-there attempt. This self-reflecting, open honesty track is nothing new all the way around. We get it, you're on some other shit, bigger than money and you stand alone. Got it. This album hints at a serious *Bar Exam* 3 influence. I understand the desire to use someone else's beat, however, when you use some of the most popular beats of our generation, people tend to take notice. J-Real is a future pop sensation. I kid. —*Jermie Sprinkle*

## Lalage

*Live on Sonarchy*  
**Jack Straw Productions**  
**Street: 04.19**  
**Lalage = Edna St. Vincent Millay + Brian Eno + Tycho**  
Whoa. This is a whole lotta art here. **Lara Candland** vocalizes her poetry in various stylings over sometimes lovely, sometimes strange and bizarre background sounds, created along with **Christian Asplund**, her long-time partner and the other member of the duo known as Lalage. Additional vocals are created by Asplund, but more as sound than word. The product of this experimental endeavor could perhaps blend into the background as furniture or airport music, a la Brian Eno or **Erik Satie**, but with some really odd and sometimes disconcerting undertones more along the lines of **David Lynch's** musical endeavors. Most impressive of all, though, is the assertion that all the variations of noise heard are created with vocals only, and then manipulated

in postproduction. I swear I hear some keyboard action going on in there, so if that's a voice, color me curious and intrigued. As I said, this is a whole lotta art, so indulge in your favorite mind-altering substance, lean back and dig deep. It's poetry time. —*Ischa B.*

## Mayson Lee and the Rock & Roll Space Studs

*The Filthy Touch EP*  
**Self-Released**  
**Street: 06.11**  
**Mayson Lee and the Rock & Roll Space Studs = HorrorPops + Creepshow + Deadline**

There's ome pretty fun greasy pop punk with a little horror thrown in on the EP from Mayson Lee. At first I didn't think much of the female fronted group—they sounded like a lot of other bands to me—but after a few listens, I was coming around and started to see that they may not be reinventing the wheel, but they do know how to get it spinning. Their song "The Waterhole Hop" shows a lot of diversity and the ability to slow things down if they need to, and "Filthy Touch" gets down and dirty, and even a little bloody, with the best of them. The versatility of the guitar is impressive, jumping from country to rock in the same song sometimes, and the rhythms are tight as well as vocals, especially the low smooth growl of the girl up front. We need more original bands like this in town. —*James Orme*



## The Moth & the Flame

*Self-Titled*  
**Self-Released**  
**Street: 11.11**  
**The Moth & the Flame = Radiohead/Snow Patrol - Coldplay**  
As a duo that thrives on the subtlety of ambient and fragile song structures, the presence of percussion on the album was unexpected. The songs definitely benefit from the addition of drums, and some still maintain that gentle, icy sound even with crashing cymbals in the background. With songs like "How We Woke Up" and "Dreamer," The Moth & the Flame proves they are equally as suited to be an alternative rock band in the vein of Radiohead. —*Alex Pow*



## Parallax

*Mediums and Messages LP*  
**Kitchen Now Records**  
**Street: 12.17**  
**Parallax = The Dillinger Escape Plan + Shai Hulud + early Cave In**  
*Mediums and Messages* was originally released on CD in 2006, shortly after the tragic death of Parallax vocalist **Blake Donner**. Five years later, the band is reissuing the album on vinyl and playing one final show in Provo (with **Jeff Jensen**, who filled in on vocals for a year following Donner's passing) before laying Parallax to rest. Experiencing Parallax with fresh ears (I had never heard the band before), *Mediums and Messages* stands out as a metalcore album with substance in a time when the genre was becoming vapid. Donner's lyrics and vocal style are scathing, lashing out at the conservative culture in which we all exist. "Temple Shadows" is especially excellent, and "Surgery Without Sutures," featuring spoken-word dialogue by **Greg Bennick** of **Trial**, fits with the rest of the album's content surprisingly well. Donner's impassioned vocals are bolstered by his technically proficient bandmates, whose time changes and breakdowns are performed in a way that is impressive, without being imposing. To top it all off, the vinyl version has been remastered and features awesome new artwork. Check out the band one last time and buy the record at *Muse Music* on Dec. 17. —*Ricky Vigil*

## The Numbs &

### Linus Stubbs

*Soulburn*  
**Earthburn Records**  
**Street: 06.27**  
**Soulburn = The Pharcyde + Ugly Duckling + E&A**  
What could be better than veterans in their element? This collaborative effort from scene-defining artists The Numbs and seasoned beatsmith Linus Stubbs has it all. The beats are rich, full of classic soul and Motown-sounding samples. Stubbs can make simple boom-bap into a dusty funk soundtrack, tight and gritty at the same time. The lyrics are what you'd expect for a group of emcees who've been trading mics for over a decade. Their characteristic complementary delivery is totally fluid, without any of the hesita-

tion, rough spots or missed opportunities that can characterize underground hip hop these days. From the jazz-flute laden intro track into the brass heavy "The Return," the record starts and never really slows down. "Vigilante" has my favorite flow, while the percussive "DNA" keeps my hands slapping my thighs with drum rhythms. If there's any complaint, it's that the groove is too consistent—the pace could vary a little more—but what these guys do, they do very well. Never stop, gentlemen! —*Rio Connelly*

## The Saintanne

*Living With The Chills*  
**Self-Released**  
**Street: 9.15**  
**The Saintanne = Calexico + The Big Pink**  
The Saintanne is an interesting hodgepodge of styles and a rarity in the Utah scene. Their performance at a recent *Localized* at *Urban Lounge* was more thematic than musically engaging, which isn't a bad thing. For a first introduction to the music of this EP, it was the only way to encounter it. Words like atmospheric and layered would be inadequate to describe the dense landscape **Tom Bennett** and company create on this EP. A liquid light show on a moon canvas and heavily effected vocals set the stage for my enjoyment of the EP after the performance. Four tracks don't seem like enough. It will be interesting to see if the group can pull off a whole album in the same style of music. —*JP*

## Spell Talk

*Touch It!*  
**Self-Released**  
**Street: 09.30**  
**Spell Talk = The People's Temple + Dead Meadow + The Black Keys**  
Salt Lake City seems like the last place anyone would expect to hear tunes like Spell Talk's most recent LP, but this combination of minimal, mellow blues and psychedelic haziness feels like a hot summer day in the valley. Punctuated by **Jared Phelps'** half-shouted singing, *Touch It!* sounds like it was recorded in a concrete basement,

with every tremulous note aching out of **Andrew Milne's** tortured guitar bouncing off the walls in a strange, hypnotic fashion. Their arrangements are simple, but their deeply groovy sound and loose, cavernous tone fills out the empty space between guitar strums. The focus here is on tripped-out, happy chords, and even the darker blues side of "Candyland" and "Night Howl" are offset with bubbly highs. The latter is one of the great tracks on the album, and the band takes well to raw, emotional blues, aided by Phelps's choked-up wails and screams. —*Henry Glasheen*

### Young Mindz

*The Milky Blaze*  
**Properly Puffin' Productions**  
**Street: 10.31**  
**Young Mindz = Swollen Members + Snoop Dogg + Dr. Dre**  
With *The Milky Blaze*, Young Mindz aren't saying anything that wasn't said 15 years ago. The opening track, "Young Mindz," features monotonous letter-for-letter chanting of the group name, lyrics about hyping the crowd, dissing other rappers and the usual self-promoting themes. While self-promotion has always and probably always will be a major theme in hip hop, the great artists of our time use this theme in an artistic way to the point that it forces the listener to think about what they're saying. Young Mindz simply come out and say, "Everywhere we go, people know who we are." Funny, when I'm at home or at work, everyone knows who I am, too. As for the flow, the beats are well crafted, "My Hip-Hop" being a prime example with its lyrics being an exception to the general lack of substance. "Not 4 Sale" is reminiscent of *College Dropout*-era Kanye West and is another hit off the album. Young Mindz will please some listeners, but probably only for the first two or three listens. —*Chris Proctor*

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## And So I Watch You From Afar

**Gangs**  
**Sargent House/Richter Collective**  
**Street: 11.08**  
**ASIWFYA = Fugazi + Russian Circles + Caspian**

You try to start attaching too many subgenre tags to an original band, and you put a little too much shit with the steak. Let's be clear, *Gangs* is huge. *Gangs* is hypnotic. *Gangs* is breathtaking. A monolithic juggernaut pieced together between festival appearances, it's a dualistic record, the genius of which lies in its ability to occupy two spheres: hard to place and instantly enjoyable. Indie, metal, electronic, dub and anything with a "post" prefix comes to mind, but it's best not to get bogged down in all that blogger nonsense. Circuitous riffing, bombastic rhythms and the occasional choral detour coalesce into one rockin' slab of cerebral aggression. Don't misunderstand me, this ain't sludge and it never crawls. Hyperfast on its feet, incorporating erratic blends of African percussion and Asian ambiance, constantly flitting between massive and more massive, never sacrificing melody or texture, it's a document of belligerent beauty from one of this era's pre-eminent instrumental trios. —Dylan Chadwick

## The Brains

**Drunk Not Dead**  
**Stomp**  
**Street: 10.25**  
**The Brains = Gutter Demons + the Rockets + Rezurex**

Psychobilly is a genre of creativity and originality, so when a band come out sounding just like **Demented Are Go** or any other of the defining names of psycho, it's disheartening to me, because the spirit of this music is all about concocting your own mix. The Brains are a breed all their own—it's obvious to me that they've got all the right influences, but they also have the right idea as far as not sounding too much like any of them. Drums and standup bass pump unrelenting rhythms while the tempos of this record never drop below rapid, but that is not to say the melody is at all forgotten—the guitar sound is as rich and colorful as it is snarlingly aggressive. The song "Six Rounds" is among the most atmospheric psychobilly I've ever heard. These Canadian psychos change up the language with the French, "Pourquoi Me Laisser" and throw down some Spanish lyrics on "Gato Calavera." Any stagnancy in the psychobilly genre will soon be

cleared out by this band and this record. —James Orme

## Gauntlet Hair

**Self-Titled**  
**Dead Oceans**  
**Street: 10.18**  
**Gauntlet Hair = Cocteau Twins + hip-hop beats + Mazzy Star**  
Everything that the **Mexican Summer** label has been involved with is pure gold, from bands like **No Joy, Best Coast, Tamaryn, Washed Out, Wooden Shjips**, and **Nachtmystium**, to this one, Gauntlet Hair. This self-titled album is radiant, pure bliss, a reverb heaven. From track one, "Keep Time," I knew it was a gem. The vocals are similar to **Black Lips** or other garage bands in that vein, yet they are soaked in ambience. Bass notes pulse and explode under a warm sea of sound. This album sounds like heroin or the best sex you have ever had. It's soft, wet and hot. It's like a night with a lover on a blanket on a beach by a bonfire. If you love the new shoegaze experimentalist music that seems to be flooding out from all over the states, then get this album and blast it all winter. It will keep you warm. —Tom Bennett

## Kathryn Calder

**Bright and Vivid**  
**File Under: Music**  
**Street: 10.25**  
**Kathryn Calder = Jane Siberry + Feist**

**New Pornographer** and former **Immaculate Machine** member Calder's second solo album is an experimental delight in both sound and voice. I don't know what it is about certain female Canadian singer/songwriters and their uniqueness, but this album brings to mind the joyous creativity of early Siberry. Born out of grief (Calder's mother died in between the recording of her debut and the writing of these songs), but with a definite pop exuberance to them, the album's 10 tracks benefit from the juxtaposition. Again working with her husband, co-producer **Colin Stewart**, lead single "Who Are You?" is a great example of the happy marrying the sad, as the chirpy music belies the darker lyrics of "And when we die, our mouths will open up wide/And we'll shake loose the hands we once had tied." Offering a variety of music styles, from experimental folk to lush pop, *Bright and Vivid's* constant is *Calder's* amazingly pretty voice. —Dean O Hillis

## Kimya Dawson

**Thunder Thighs**  
**Great Crap Factory**  
**Street: 10.18**  
**Kimya Dawson = Belle and Sebastian/campfire songs + nursery rhymes**

Hey, remember **The Moldy Peaches**? Everybody was singing along to "Anyone Else But You" 'bout five years ago, when the indie-liscious movie **Juno** came out. The female counterpart of the awkward duo has busted out a plethora of solo albums, *Thunder Thighs* being her seventh. Kimya's style is composed of diary-like lyrics set to simple, cute acoustic guitar, which makes for a pile of mediocrity that you have to dig through for anything worthwhile. *Thunder Thighs* seems to be an attempt to reinvent herself, with methods including having small children sing along with her in "The Mare and the Bear," and having hip-hop artist **Aesop Rock** and the **Olympia Free Choir** sing along with her in "Miami Advice." Although they add a bit of variety, these attempts are not to any great avail. Most of the songs are long, uncaptivating, and make reference to weird things about pregnancy, like peeing on a stick. I think I'll pass on that. It might be time for Kimya to pursue something other than songwriting, before she releases an album about potty-training or some other parental shit. —Kia McGinnis

## M83

**Hurry Up, We're Dreaming**  
**Mute Records**  
**Street: 10.18**  
**M83 = Depeche Mode + Washed Out + Com Truise**

M83's **Anthony Gonzalez** has hit the mark with his sixth studio album, a sprawling two-disc set that explores, in his words, "what it means to dream." He has said that the two discs are brother and sister, that each track has a sibling on the other disc. This is, without a doubt, his most ambitious and accomplished release under the name M83. There is no weak track—every song would be successful as a single, something practically unheard of in pop music. The classic reverb-soaked, noise-pop sound of M83 has been fine-tuned into something beautiful and more emotionally resonant than his past releases. With a wide array of guest stars, including **Zola Jesus** and two choirs, each song has a distinct sound while not taking away from the cohesiveness of the album as a whole. With so many

strong tracks, everyone who listens to this album will have a different favorite, so take a listen and see what strikes you most. —Jessie Wood

## Mayer Hawthorne

**How Do You Do**  
**Street: 10.11**  
**Universal**  
**Mayer Hawthorne = Aloe Blacc + James Morrison + Matthew Morrison**

If you have ever struggled with finding the kind of man you can bring home to your family, search no more—**Mayer Hawthorne** is he. Hawthorne is the quintessential pop singer/songwriter—side part, geek-chic glasses, vests and all. He comes to us with *How Do You Do*, his third full-length album. While the title of "No Strings" may give off a more promiscuous vibe, Hawthorne wins us over with his crooning, silky voice and his innocent melodies and playful lyrics. He switches gears with the ballad "You're Not Ready," which is more diverse than his previous, upbeat work. It is the kind of beautiful, soul-wrenching, love-lost piece that every album should have. A few other excellent, upbeat tracks include "Dreaming," "You Called Me," and "Finally Falling." **Mayer Hawthorne** is like your guy best friend—sweet, a great time, and not taken advantage of nearly enough. —Kylie Cox

## The Misfits

**Devil's Rain**  
**Misfits Records**  
**Street: 10.04**  
**The Misfits = The Misfits – Glenn Danzig + Balzac + Osaka Popstar**

Ever since **Jerry Only** rebooted The Misfits in the late 1990s, I haven't given two fucks about their output. The current version of the band includes **Only** on bass and vocals, former **Black Flag** member **Dez Cadena** on guitar, and **Eric Arce** of **Murphy's Law** on drums. The result is three washed-up punks in *Toys "R" Us* costumes and fright makeup playing overproduced horror-pop. So is it bad? No, not really bad. A lot of what I always liked about the Misfits is still there—the 1950s pop-music influence, the punky doo-wop backing vocals and lyrics about the devil and his minions. These features, coupled with a progressive pop-punk soundtrack, actually create a few catchy songs. This is especially true when gravelly-voiced Cadena takes the mic. But aside from these few moments of clarity, the rest is ill conceived,



overly polished and a little too Saturday morning cartoonish. I mean, do we really need a song about a monkey's paw *and* one about a mummy's hand? As far as punk music goes, this one is a little too **Three Stooges**. —James Bennett

Orchestra of Spheres

Nonagonic Now

**Fire Records**  
**Street: 11.08**  
**Orchestra of Spheres = Neu! x Can + Indonesian gamelan music/street performances of Yogyakarta + AU + 60s science instructional films**

I am STOKED about the recent resurgence of traditional music that is slowly making its way back in the public eye thanks to labels such as **Mississippi Records**, or the **Ethiopiques** collections. And how refreshing it is to listen to the psychedelic modern spin of New Zealand's **Orchestra of Spheres**. This debut pulls from many dated traditional sounds, from eclectic free jazz to African beats, and successfully puts their own modern spin on these sounds without compromising the feel or integrity of the music itself, which is weirdly delightful and danceable. For being such a relatively young and unknown group, they're definitely getting noticed globally. My favorites are the kinetic off-kilter stomp and flange of "Spontaneous Symmetry" and the off-tuning and repetition of "Boltzmann Brain," a great gamelan-driven earworm. —Mary Houdini

Thee Oh Sees

Carrion Crawler/The

Dream

**In the Red**  
**Street: 11.08**  
**Thee Oh Sees = Sic Alps + Ty Segall**

2011 just wouldn't be complete without a second album from Thee Oh Sees. *Carrion Crawler/The Dream* ditches the poppy acoustic guitar lines and melotrons of the previous release, *Castlemania* (not surprising, since that album was pretty much a **John Dwyer** solo album) and returns to something more akin to *Warm Slime* (without the 13-minute title track). The songs seem to involve more of a build-up and more guitar fills and solos than previous releases, so it can get a bit tedious at times (especially during "Chem-Farmer") but all in all, it is an incredibly solid release. The highlight of the album for me was "Crushed Grass," a rehash of a song featured on the Ty Segall/Thee Oh Sees split released for *Bruise Cruise* last year. —Cody Hudson

Radio Moscow

The Great Escape of

Leslie Magnafuzz

**Alive Records**  
**Street: 10.11**  
**Radio Moscow = The Jimi Hendrix Experience + Wishbone Ash + Siena Root**

Few bands can compete with the fury of **Parker Grigg**'s agile, furious funk guitar, and with each Radio Moscow release, it seems he becomes an even more charismatic performer. *The Great Escape of Leslie Magnafuzz* ditches the high-fidelity sound of *Brain Cycles* and instead focuses on Grigg's impressive improvisational skills. The compositions on this album are wild and ambitious, breaking out into hysterical jamming that never sounds forced, because everything the man plays sounds so damn smooth. Keep an eye out for these guys, as they like to tour through Salt Lake City, and they put on a killer show. —Henry Glasheen

Star Fucking Hipsters

From the Dumpster to the

Grave

**Fat Wreck Chords**  
**Street: 10.11**  
**Star Fucking Hipsters = Choking Victim/Leftöver Crack + Joanna Newsom + Desolate + The Distillers**

At the risk of being struck down by rat-tailed, crack rock-steady junkies, I'll say this: Star Fucking Hipsters are better than Leftöver Crack. Yeah, LÖC pioneered the sub-sub-genre, but the dynamics of *From the Dumpster to the Grave* evince **Scott Sturgeon**'s politics, more so because of female vocalists **Nico De Gallo** and **Kelsey**. *FIDtTG* features switch-offs from "STRG"'s raspy vocals to De Gallo's matching timbre, which Kelsey supplants with her lilited melodies, highlighting the album's womanly touches. "Death Is Never Out of Fashion" boasts tradeoffs from all three singers, with Kelsey singing in *español* over skanky up-strums and "9/11 'til Infinity" hammers down a nasty dance beat while guest artist **Boots Riley** spits political rhymes. "The Broken Branches," though, is the song that'll have you singing along with Kelsey: "The more I learn, the less I know/The more I reap, the less I sow/The streets are paved with epitaphs/Sink the lifeboat, burn the raft." —Alexander Ortega

Still Corners

Creatures of an Hour

Sub Pop

**Street: 10.11**  
**Still Corners = My Bloody Valentine + The xx**

The difference between **My Bloody Valentine** and bands that sound like My Bloody Valentine is that the former had a lot more going for them than just a sound. Still Corners succeed because of their attention to the fundamentals and not just the sonics. *Creatures of an Hour* is a grower, and it will take repeat listens to fully appreciate how well the songs are constructed out of basic elements—simple guitar arpeggios, pentatonic melodies, oldies drumbeats. On first listen, my criticism was that the tunes were too impressionistic to be memorable. But in the current landscape of in-your-face promotion, Still Corners remind us of the virtue of being subtle. —Nate Housley

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KILBY  
COURT

December

1 - Lake Mary CD RELEASE, The Eric Rich Ensemble, Bearclause  
2 - Daisy & The Moonshines EP Release, Golden Sun, Coyote Fever  
3 - Common Market + IAME from SandPeople, Dopethought, FSS  
4 - White Wives (Members of Anti Flag), Koji (6:30 doors)  
5 - Suede Head  
6 - Deas Vail, Sick Of Sarah, Now Now  
7 - Anthropology, Necromaniac, The Noble Savages, Private Partners  
8 - Love Inks, Chris Cavanaugh, Rain Rain Man  
9 - Tessa Barton, Horse Bones, Hurris & Gig, The Blue Aces  
10 - Gay Rocks Featuring: Exit Strategy, The Young Electric, Exit Of The Envious, Sparks Fire, Aviatrix, Almost October, Grey Fiction, Bus People  
(\$1 donation of Pride Center from your ticket - 4pm doors)  
12 - Dan O'Conner, Tyler & Melody, Brian Bingham  
13 - The Fling, Yukon Blonde  
14 - Briertone, Small Town Sinners, Matthew Nanes  
15 - Pentagramham Crackers, The Awful Truth  
16 - Laissez Bear, TBA  
17 - Mountain Hymns, The North Valley, The Old World, Holy Water Buffalo  
19 - BLOOP, Fat Apollo and The Cellulites, Us Thieves  
20 - Dustbloom, Huldra, We Drop Like Bombs, and the chevalier  
21 - The Fission Breakers, Show Me Island, Storming Stages and Stereos  
22 - Die Nasty, Cedars, Dead Pilots, Starvist (6pm doors)  
23 - The Folka Dots Christmas Show, Holy Water Buffalo, The Trappers  
28 - The Sense Divide, Slow Motion Characters, TBA  
29 - The Suicycles, Red Dog Revival, YYBS  
30 - Dismembermen of me, TBA (6:30 doors)

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unless otherwise noted

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# the daily calendar

Send your dates by the 25th of the previous month: [dailycalendar@slugmag.com](mailto:dailycalendar@slugmag.com)

**Friday, December 2**  
Holiday Stroll – *Artspace*  
Amarillo Highway – *Bar Deluxe*  
Nutcracker Art Show – *Blonde Grizzly*  
Thrillionaires – *Brigham Larson Pianos*  
Hour 13 – *Cisero's*  
**Beats Antique – Depot**  
Tim Daniels Music – *Fahrenheit Lounge*  
Wasnatch – *Fats Grill*  
Stonedef – *Hog Wallow*  
Daisy & The Moonshines, Golden Sun, Coyote Fever – *Kilby*  
The Vision – *Liquid Joes*  
Roby Kap – *Pat's BBQ*  
Poor Yorick Studios Holiday Show – *Poor Yorick*  
Dismemberment of Me – *Muse*  
Boi-Lesque Revue – *Paper Moon*  
Silvertongue – *Roy Eagles*  
Spitsofrantic – *Saints and Sinners*  
A Man Enters – *Salt Lake Acting Company*  
Mirko Marton's "Noir" – *Salt Lake Art Center*  
Ozomatli – *State Room*  
"Horny" by Nic Annette Miller Reception – *Stolen & Escapes*  
David Burnett Gallery: Too Close – *UMFA*  
Dahlia Project, Robyn Kemp – *Wild Bean*  
American Hitmen, Kiss Me, Kill Me, What You Destroy – *Woodshed*  
Dubwise – *Urban*  
Bob Wayne, J. Munley, Scott Kelly – *Garage*

**Saturday, December 3**  
**Liszt's Piano Concerto No. 2 – Abravanel Hall**  
DJ Bad Boy Brian – *The Bay*  
The Queers, Knockout, Reno Divorce, Victims Willing, Vena Cava – *Burt's*  
Chicago Mike Beck – *Hog Wallow*  
Common Market, lame, Dopethought, FSS – *Kilby*  
Old World, Nicholas Allen – *Muse*  
**Liszt's Piano Concerto After Party – New Yorker**  
An Evening With Frederique! – *Parthenon Room*  
Scotty Thurman and the Perfect Trouble Band – *Rolling Thunder*  
Kid Rock, Ty Stone – *Saltair*  
Film: Christmas Story – *SLC Main Library*  
Homemade for the Holidays: Writing for Gifts – *SLCC Writing Center*  
**Pin Me Up Charity Event – Bar Deluxe**  
Stephen Kellogg, Jon McLaughlin – *State Room*  
DJ Roots Rawka – *Summit Lounge*  
Heartless, Full of Hell – *Raunch*  
Falk – *Why Sound*  
Juana Ghani – *Woodshed*  
Common Market, IAME, FSS, Dumbluck – *Urban*  
Sugartown, Fauna – *Garage*  
**Jingle Bell 5k Walk/Run for Arthritis – Trolley Square**

**Sunday, December 4**  
Buried At Birth, Behold The Kingdom, Graverobber, All Systems Fail, Burn Your World, Drag Me Under – *Burt's*  
White Wives, Koji – *Kilby*  
Lukas Nelson, POTR – *State Room*  
Nathaniel Rateliff, David Williams, Sam Burton – *Urban*

**Monday, December 5**  
Suedehead – *Kilby*  
Kitty Cause: Hello Transparency, The Willkills, Red Bennies – *Urban*

**Tuesday, December 6**  
SS Kaliert, Endless Struggle, Embrace The Kill, Stark Raving Mad – *Burt's*  
ohGr – *Complex*  
Trampled By Turtles, William Elliott Whitmore – *Depot*  
Deas Vail, Sick of Sarah, Now Now – *Kilby*  
Blue Man Group – *Kingsbury*  
Film: Hell and Back Again – *Main Library*  
Evidence, The Grouch, Zion-I, Eligh – *Urban*

**76 SaltLakeUnderGround**

**Wednesday, December 7**  
Toys For Tots – *Brighton Resort*  
Saviours, Ramming Speed – *Burt's*  
Kory Quinn and The Comrades, Bitterroot – *High West Distillery*  
Talia Keys, Gemini Mind – *Hog Wallow*  
Anthropology, Necromaniac, Noble Savages, Private Partners – *Kilby*  
Blue Man Group – *Kingsbury*  
Film: Trigger – *Tower*  
Hot Chocolate Social – *Hatch Family Chocolates*  
Spooky Moon, Black Hounds, Small Town Sinners, Tim & Hope – *Urban*  
**KRCL's Night Out – Maxwell's**  
**Add a Dash of Local Art with Todd Powelson – Trolley Square Whole Foods Café**

**Thursday, December 8**  
Brian Thurber – *Hog Wallow*  
Sons of Other Mothers – *Hoppers*  
Whitney Blayne – *Fat's Grill*  
Love Inks, Rain Rain Man, Chris Cavanaugh – *Kilby*  
Blue Man Group – *Kingsbury*  
Humming Bird, Mad Diving Barons – *Muse*  
Scotty Haze – *Pat's BBQ*  
Yamn, Marinade, Four Leaves Left – *Urban*  
Charleigh Peterson – *Why Sound*  
Poetry Slam – *Wild Bean*  
Pert Near, Sandstone – *Garage*

**Friday, December 9**  
Willie Basse – *5 Monkeys*  
A Kurt Bestor Christmas – *Abravanel Hall*  
The Chickens, Shaky Trade – *Bar Deluxe*  
Beyond This Flesh, Dethblo, Dark Blood – *Burt's*  
Rage Against the Supremes, Ray Rosales – *Hog Wallow*  
Holiday Celebration with the Utah Symphony – *Eccles Center (Park City)*  
Dizzy Desoto – *Green Pig*  
Dead Letter Circus, Fair to Midland, Monarch – *In The Venue*  
Tessa Barton, Horse Bones, Hurris & Gig, The Blue Aces – *Kilby*  
Blue Man Group – *Kingsbury*  
Alan Stone – *Mojo's*  
The Porch – *Muse*  
Roby Kap – *Pat's BBQ*  
Urban Bleu – *Summit Lounge*  
**Utah Film Center Screens: Herb + Dorothy – Salt Lake Art Center**  
Matteo – *Why Sound*  
The Entrance Band, Spell Talk, Dark Seas – *Urban*  
**KRCL's Polar Jubilee – Salt Lake Hardware Building**

**Saturday, December 10**  
A Kurt Bestor Christmas – *Abravanel Hall*  
Forever is For Now, Framing Hanley – *Avalon*  
Breakfast with Santa on the Moon – *Clark Planetarium*  
Ulysses – *Hog Wallow*  
The Knux – *In The Venue*  
Exit Strategy, Young Electric, Exit of the Envious, Sparks Fire, Aviatrux, Almost October, Grey Fiction, Bus People – *Kilby*  
Blue Man Group – *Kingsbury*  
Chance Lewis, Apt, Yze, Prime Time Real Estate, MC Untyld, Crate Dwellers – *Muse*  
The Wicked – *Post Theater*  
**Sister Dottie S. Dixon's Hilarious Holiday Hullabaloo – Kimball Visual Arts Center, Weber State University**  
Family Art Sunday – *Salt Lake Art Center*  
Holiday Farmers Market and Breakfast – *Wheeler Farm*  
Old World, The Shuttles, Tracing Yesterday – *Why Sound*  
7th Annual Christmas Cocktail Party (Formal Attire Required) – *Urban*  
**Happy Birthday, Thomas Winkley!**

**Sunday, December 11**  
Streetlight Manifesto, Reel Big Fish, Lionize, Rodeo Ruby Love – *In The Venue*

Blue Man Group – *Kingsbury*  
The Black Heart Procession, Chelsea Wolfe – *Urban*  
**Monday, December 12**  
Dan O'Connor, Tyler & Melody, Brian Bingham – *Kilby*  
Klezmatiks, Juana Ghani – *State Room*  
Film: Trigger – *Tower*  
**DIY Holiday Gifts with Craft Lake City – Garage**

**Tuesday, December 13**  
Cake – *Saltair*  
Pierce the Veil, Miss May I, Woe Is Me, The Amity Affliction, Letlive – *In The Venue*  
The Fling, Yukon Blonde – *Kilby*  
Guns N Roses – *Maverik Center*  
Other Lives – *State Room*  
Film: Being Elmo – *Main Library*  
The Soft White Sixties, Fox Van Cleef, Dirty Blonde – *Urban*  
**Happy Birthday, Jon Robertson!**

**Wednesday, December 14**  
Donate a coat, gloves or pack of unopened socks for the Road Home Homeless Shelter – *Brighton Resort*  
Tory Holiday, Jordan Young – *Hog Wallow*  
Briertone, Small Town Sinners, Matthew Nanes – *Kilby*  
Film: Turtle: The Incredible Journey – *Main Library*  
Blake Worthington, Nine to Five, Blended Roots – *Urban*  
Katie Jo Cd Release, Josh Johnson, Tim Nielsen, Hilary Murray – *Why Sound*

**Thursday, December 15**  
D.R.I. – *Burt's*  
Wayne Static – *Complex*  
Pentagram Crackers, Awful Truth – *Kilby*  
Marcus Bentley – *Hog Wallow*  
Scotty Haze – *Pat's BBQ*  
Unplugged, Eidola – *Muse*  
Tony Holiday, La Noche, The Pour Horse – *Urban*  
Viewers Like You, Whilmington – *Why Sound*  
Jaime Sterling – *Garage*

**Friday, December 16**  
Cirque De La Symphonie – *Abravanel Hall*  
Miniature Tigers, Lady Murasaki – *Bar Deluxe*  
Marinade – *Hog Wallow*  
Laissez Bear – *Kilby*  
Back Chat, Bus People, Don Juan – *Muse*  
Delphic Quorum, Pryisma – *Other End*  
Roby Kap – *Pat's BBQ*  
Daverse – *Summit Lounge*  
Ocote Soul Sounds – *State Room*  
GZA, Pat Maine, Sick Sense & Skinwalker, Kiliona, DJ Juggy – *Urban*  
John Alred Holiday Show – *Velour*

**Saturday, December 17**  
Cirque De La Symphonie – *Abravanel Hall*  
Porter Robinson, R3hab, Steez, Aiden Chance, Jake Williams, Foxtrot – *Complex*  
Noah Peterson – *Dancing Yeti Coffee Company*  
Big Bad Voodoo Daddy – *Eccles (Park City)*  
Velvetones – *Hog Wallow*  
Macklemore, Ryan Lewis – *In The Venue*  
Mountain Hymns, North Valley, Old World, Holy Water Buffalo – *Kilby*  
**Parallax, Despite Despair, Hi Fi Massacre – Muse**  
False Witness, Tr3ason, Frontline – *Why Sound*  
Dave Williams – *Garage*  
**SLUG Localized: Mark Dago, Scenic Byway, Chase One2**

**Sunday, December 18**  
**Happy Birthday, Joshua Joye!**  
Duncan Phillips, Aaron Rashaw – *Garage*  
**World Snowboard Day – Canyons**

**Monday, December 19**  
BLOOP, Fat Apollo & The Cellulites, Us Thieves – *Kilby*  
**Happy Birthday, Ross Solomon!**

**Tuesday, December 20**  
Dustbloom, Huldra, We Drop Like Bombs, Chevalier – *Kilby*  
Biggest Ern, Mac Tendo, Mesa Billies, The Kevin Anderson Experience – *Urban*  
**Utah Film Center Screens: Malls R Us – Main Library**  
**Happy Birthday, Liz Phillips!**  
**Happy Birthday, Thy Doan!**

**Wednesday, December 21**  
Donate one grocery bag to the Utah Food Bank – *Brighton Resort*  
Fission Breakers, Show Me Island, Storming Stages & Stereos – *Kilby*  
DJ AaronKnute, Bullets and Belle's, Fat Apollo & The Cellulites, Red Bennies – *Urban*

**Thursday, December 22**  
Trenton McKean – *Hog Wallow*  
Dead Pilots, Die Nasty, Cedars, Starvist – *Kilby*  
Scotty Haze – *Pat's BBQ*  
Tolchock Trio, The Rubes, The Watches – *Urban*

**Friday, December 23**  
Mannheim Steamroller – *Abravanel Hall*  
Zach Hillard Band – *Hog Wallow*  
Folka Dots, Holy Water Buffalo, Trappers – *Kilby*  
Roby Kap – *Pat's BBQ*  
Vertigo Venus – *State Room*  
Birthquake, Palace of Buddies, Giraffula – *Urban*

**Saturday, December 24**  
And...Go! Improv Comedy – *Murray Theater*  
**Happy Birthday, Ben Trentelmen!**

**Sunday, December 25**  
**Happy Birthday, Jesus!**  
Christmas Dance Party – *Urban*

**Monday, December 26**  
Cure for your case of the Mondays – *Your Friendly Neighborhood Bar*

**Tuesday, December 27**  
Trans-Siberian Orchestra – *Energy Solutions*

**Wednesday, December 28**  
Sense Divide, Slow Motion Characters – *Kilby*  
The Polish Ambassador – *SideCar*  
ESX – *Urban*

**Thursday, December 29**  
Coreshot, The LTD's – *Hog Wallow*  
Suicycles, Red Dog Revival, YYBS – *Kilby*  
Scotty Haze – *Pat's BBQ*  
RacecaR RacecaR – *Why Sound*  
Cornered By Zombies – *Urban*  
**Happy Birthday, Ruby Johnson!**

**Friday, December 30**  
Video Games Live: Bonus Round! – *Abravanel Hall*  
SKPz – *Hog Wallow*  
Dismemberment of Me – *Kilby*  
Roby Kap – *Pat's BBQ*  
Poor Ophelia, Tribes – *Why Sound*  
Spell Talk, Max Pain & the Groovies, Fucktards – *Urban*

**Saturday, December 31**  
Feed Me, Calvertron, Mark Yurm, Rokcity, Fu Ju, Dipsy – *Complex*  
Laserfang – *Urban*

**Sunday, January 1**  
**Happy New Years! Nurse that hangover and nurse it good.**

**Monday, January 2**  
**Happy Birthday, Summerset Bivens!**

**Tuesday, January 3**  
South Pacific – *Capitol Theatre*  
**Happy Birthday, Cody Kirkland!**

**Wednesday, January 4**  
**Happy Birthday, Gregory Gerulat!**  
**Happy Birthday, Trista Yard!**

**Thursday, January 5**  
Mister Ritcher – *Kilby*  
Scotty Haze – *Pat's BBQ*

**Friday, January 6**  
Tchaikovsky's Piano Concerto No. 1 – *Abravanel Hall*  
Roby Kap – *Pat's BBQ*  
**Pick Up the New SLUG – Anyplace Cool**



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Dec 1: KRCL PRESENTS Ha Ha Tonka, Someone Still Loves You Boris Yeltsin, The Trappers  
 Dec 2: DUBWISE  
 Dec 3: Common Market, IAME from Sandpeople, FSS, Dumbluck  
 Dec 4: KRCL PRESENTS Nathaniel Rateliff, David Williams, Sam Burton  
 Dec 5: Kitty Cause: Hello Transparency, The Willkills, Red Bennies  
 Dec 6: The Grouch, Zion I, Eligh, Evidence  
 Dec 7: Spooky Moon, Black Hounds, Small Town Sinners, Tim & Hope  
 Dec 8: Yamn, Marinade, Four Leaves Left  
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 Dec 25: Christmas Dance Party  
 Dec 28: ESX  
 Dec 29: Cornered By Zombies  
 Dec 30: Spell Talk, Max Pain & The Groovies, Fucktards  
 Dec 31: New Years Eve with LASERFANG

# DECEMBER



Coming Soon:  
 Jan 7: Eagle Twin  
 Jan 16: Loom  
 Jan 20: Afro Omega  
 Jan 21: The Hood Internet  
 Jan 23: Doomtree  
 Jan 27: People Under The Stairs  
 Jan 28: Blind Pilot  
 Feb 4: Dr. Dog  
 Feb 14: Cursive  
 Feb 17: Bonobo  
 Feb 18: Form of Rocket  
 Feb 25: Bad Weather California  
 Mar 10: Youth Lagoon  
 Mar 27: Nada Surf  
 Apr 11: Cults

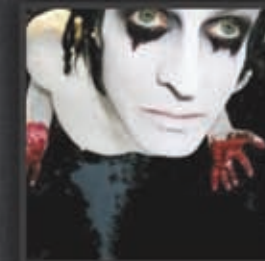
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TUESDAY DEC 6TH



STEELFIST FIGHT  
FRIDAY DEC 9TH



WAYNE STATIC  
THURSDAY DEC 15TH



GET NAUGHTY  
SATURDAY DEC 17TH



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SATURDAY DEC 31ST







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