



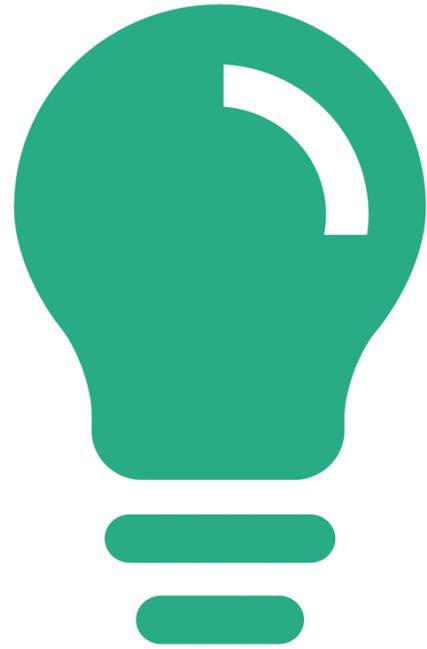
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# SLUG MAGAZINE

SaltLakeUnderGround • Vol. 23 • Issue #283 • July 2012 • slugmag.com

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**About the Cover:** We sent our trusted SLUG photographer John Barkiple down to East Carbon, Utah to hang out with Bo Huff and his crew and get us some awesome shots of his epic hot rods for the cover. Once Barkiple brought us the goods, SLUG's lead designer, Joshua Joye, worked his magic and created the '50s hot rod mag-inspired cover you see now. The cars pictured are a few of Bo Huff's treasured custom builds.

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## Contributor Limelight Lindsey Morris - Designer



SLUG designer Lindsey Morris has a style all her own. The genius behind SLUGMag.com's Napalm Flesh branding (logo, posters, slipmats, koozies, etc.), she has also rebranded SLUG's Summer of Death skate series, successfully created a zombie-ific campaign for the SLUG Games 2012 Dawn of the Shred contest, designed the Record Store Day poster for Graywhale and has put together numerous posters and ads for SLUG since she started in 2010, which manage to make all of us nerds look super cool. Hailing from Ogden, Morris enjoys getting tattooed at Loyalty, finding cool stuff at thrift and antique stores and hiking with her pups. She also does some sweet design work for Stampin' Up. Morris kills it at everything, and we are downright lucky to have her on our team.

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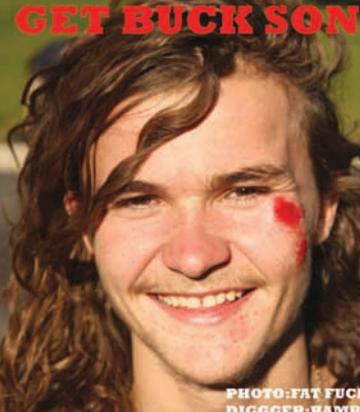
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**YOUNG GUNS**

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# DEAR DICKHEADS

Dear Dickheads,

I have been downhill skating since high school and I'm curious why SLUG chooses to shun this scene from the pages of the mag. The action sport section is filled with profiles on street skaters, snowboarders, skiers, occasional bmxers and even fixed gear freestyle kids, but I don't think SLUG has ever written a piece on the downhill skating scene, which quite frankly, is thriving. Have you ever bombed South Temple from the U of U? Nothing is more exhilarating and the hoards of high school, college and old men that participate in the sport serve as evidence that the downhill skate scene in SLC is alive and well. I just think it would be cool if SLUG Mag would give my scene some coverage, we may not be grinding long rails or going big on stair sets, but our sport deserves some SLUG love.

-Johnny D.

Dear Johnny,

We have an old saying here in the SLUG office: Longboarding is wrongboarding. We don't cover "downhill skating" because it requires no skill—the hill is doing

all of the fucking work for you. If we write an article about you and your bros mowing down unsuspecting pedestrians at the U on your longboards, then we might as well write an article about my niece rolling down the hill at Sugarhouse Park. I mean, it's adorable and everything, but ultimately, no one really gives a shit. Also, we don't feature many people in backwards white hats, Sublime T-shirts and plaid shorts in the pages of SLUG—most "downhill skaters" aren't part of our demographic. If you still insist on being part of skate culture, there are a couple of things you can do. We're holding Lords of SLUG Mag, the first installment of our annual Summer of Death skate contest series, at Crossroads in Ogden on July 14. Bring your longboard and we'll all have a good laugh. If you can't handle that, the first two Tony Hawk's Pro Skater video games are being re-released this summer—there is totally a downhill level.

xoxo,  
SLUG Mag

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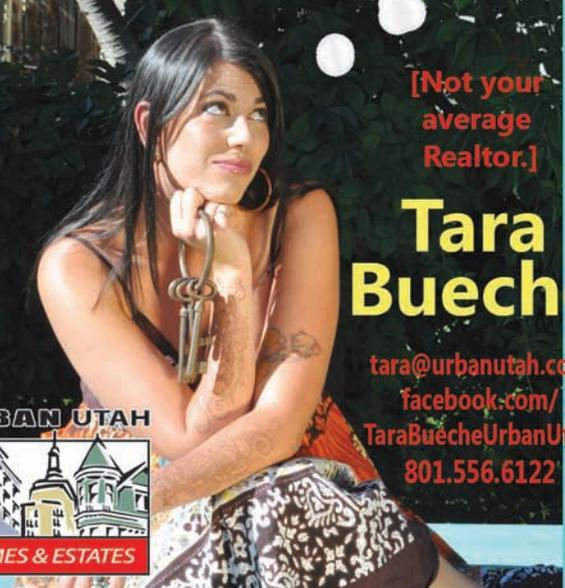
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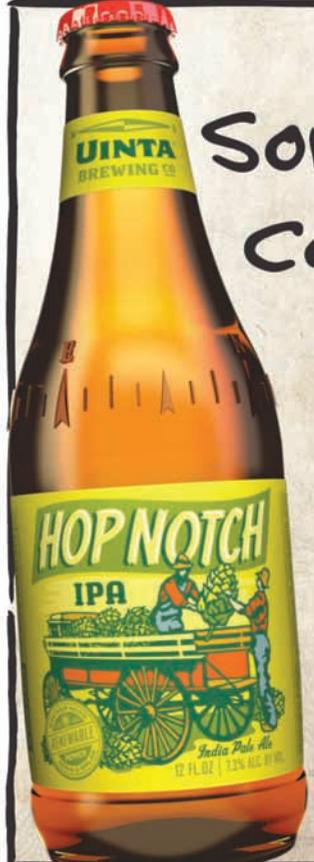


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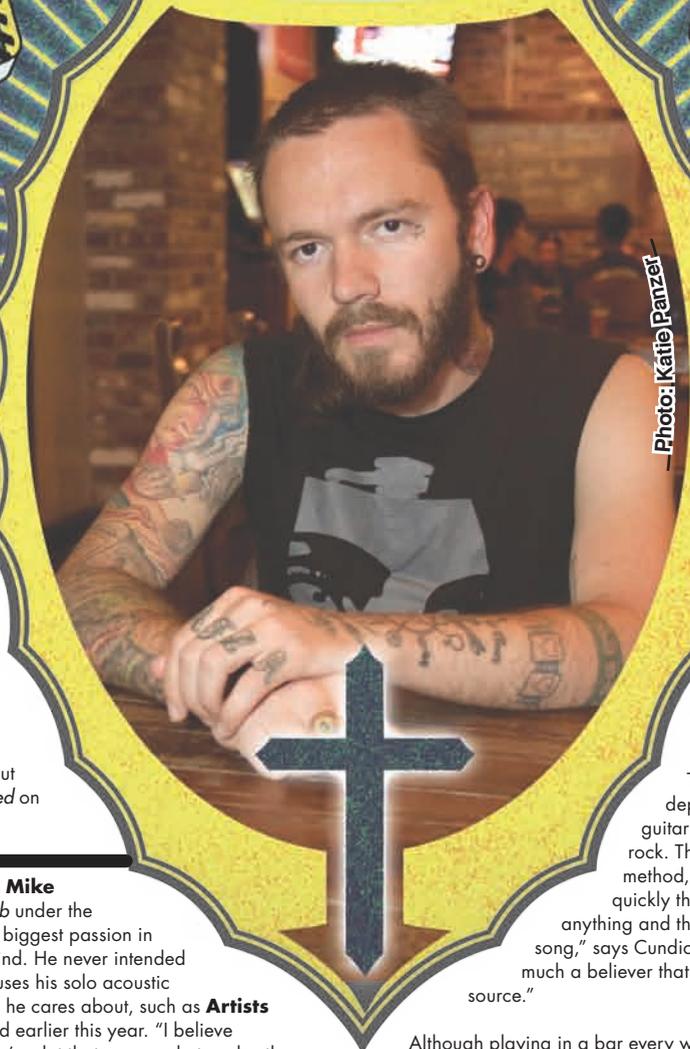


Photo: Katie Panzel

### Localized By Jory Carroll jory\_7@msn.com

If you've been hanging around the local scene for a while, chances are you're already familiar with Jesus or Genome, while Color Animal and opens **Nathan Spenser and Dylan Roe** may be exciting, new flavors. Whether it's scene veterans or the new kids on the block, one thing is for sure—there will be a great variety of folk, indie and garage rock sounds bellowing out of the *Urban Lounge* at this month's *Localized* on July 13 for just \$5 (21+).

Every Wednesday night, you can find **Mike Cundick** playing at *Poplar Street Pub* under the name Jesus or Genome. Music is his biggest passion in life, but Cundick has a bigger picture in mind. He never intended to be much of a local activist, but he now uses his solo acoustic project as a vehicle to help support causes he cares about, such as **Artists for Local Agriculture**, which he founded earlier this year. "I believe that humankind is very innovative and there's a lot that we can do to solve the problems, but people need to disconnect from the TV and media a little bit, and start to really look at situations and try to reconnect with themselves and with the Earth," says Cundick. "I think the way I can do that at the moment is through Artists for Local Agriculture. I think it's a great cause and will help bring awareness." AFLA is a non-profit organization made up of musicians and activists working to support sustainable, local food production.

In years past, Cundick has toured around the country in **LOOM** with bands such as the **The Used**, playing huge shows for thousands of people. Now, armed with just his acoustic guitar, Cundick is keeping most of his attention on the local scene. The birth of Jesus or Genome occurred in the fall of 2010 when Cundick, whose family has a history of bipolar disorder, suffered from what he calls a "manic episode," in which "reality can get very warped." Cundick randomly shouted out the three words to a group of kids who were asking him weird questions. "I had no idea what in the world it meant, but I just went with the name. It's an interesting name to go with because it definitely gets a reaction out of people," says Cundick.

His **Bob Dylan**-esque songs do not specifically talk about sustainable, organic products. His lyrics are more about his personal feelings, ideas and views, which is the main reason he started Jesus or Genome. The 26-year-old musician has been in multiple bands, most notably **LOOM** and **Worst Friends**, since moving to Salt

Lake about eight years ago. However, he admits that playing solo makes it easier to connect with those listening to him play. "I love my band, LOOM, and I also like my side project, Worst Friends, but the acoustic stuff has been really rewarding, particularly lately," says Cundick. "I feel like I've been able to get out a more passionate message that people can really hear [in] the lyrics. It pops out, and it seems to affect people a little bit more."

The songs Cundick sings often feature in-depth lyrics meshed with engaging acoustic guitar playing, creating a dynamic style of folk rock. There is no strict philosophy to his songwriting method, though. "The songs I write will come so quickly that there'll be a couple months without anything and then, in one or two days, I'll have a brand new song," says Cundick. "It's just when the timing's right. I'm very much a believer that most of my best ideas come from an outside source."

Although playing in a bar every week may not be the ideal environment to promote the growth of local agriculture, Cundick enjoys playing at *Poplar* and often invites other local musicians to play with him. He aims to get more gigs at all-ages venues where people will be able to listen to his music more closely. "There are some weeks where I feel like the crowd is very stoked on everything I'm doing, and other weeks there's a lot more distractions. The energy changes all the time. You never know how things are going to go, but it's been a fantastic gig for me to have something consistent for my music," says Cundick.

Cundick has already put out an EP on **Sacred Plague Records** and will debut a new full-length Jesus or Genome album this July. He is planning a mini-tour of the Northwest this summer to support the album, but after years of touring all over the country in other projects, Cundick would like to keep his focus on the local scene as much as possible. "My big passion is seeing Salt Lake become more united with itself and have more of a respect for its local artists, musicians and food producers, too," says Cundick. Although he has his criticisms of the public's obsession with mass media and social networking, Cundick does admit that the Internet has its benefits, such as making it easier to get his music out to people, which, in the end, is a good thing for the local musician and activist.

Make sure to head down to *Urban* on July 13 to catch Jesus or Genome's unique brand of thoughtful and intricate acoustic music.

Color Animal may only be a few months old, but this four-piece group is made up of seasoned musicians with years of experience playing in the local scene. Formed by **Andrew Shaw**, who has played in bands such as **The Platte** and **Calico**, Color Animal describe their music as an energetic style of garage rock that gives people something they can groove and dance to. "We have a unique sound as far as Salt Lake City goes. It's kind of loose and jammy, and I haven't seen a lot bands like that," says **Nick Neihart**, who, in his mid-20s, is the band's youngest member. "We try it to keep the music driving, not get too bogged down," says Shaw. "I like when people move around, so I try to demonstrate—lead by example."

The idea to start a group like Color Animal was floating around in Shaw's mind for some time, but it got off to a rocky start. Shaw and drummer **Tyler Ford** were already playing together in **Calico** when they decided to start a new project that had a heavier rock sound to it. "I wanted to get a new band going about two-and-a-half years ago. Tyler and I tried to start a band with a buddy, but after our third practice, he called and said, 'You have to come get your equipment because I'm going to be a foster dad,' just out of the blue. So that band was done. But I've been thinking about doing another rock project for a long time," says Shaw.

When *SLUG* approached Shaw late last year about playing at an upcoming *Localized*, he decided to take another crack at forming Color Animal, and recruited

Neihart and bassist **Felicia Baca** to join him and Ford. "I wanted people that I really wanted to spend time with, because that's really what bands are," says Shaw. "Tyler and I are really good friends, but we don't spend a lot of time together outside of the band. So I wanted to put together a band of people that I want to get to know better and hang out with."

The band played their first show in early May at the *Urban Lounge*, and each member seemed pleased with the six-song set. "It was really positive," says Shaw. "I thought we did a good job." Baca adds, "I drew a smiley face on the neck of my guitar so I would remember to smile." It's clear when talking to them that one of the band's goals is to simply have some fun playing together. They meet up once a week to practice—at a local middle school of all places—and hash out new ideas and songs from Shaw. "I bring up ideas sometimes, and then [Shaw] cuts them down," says Neihart. Ford, the band's appointed comedian, also chimes in on their songwriting process: "Andrew opens up a new spreadsheet and then randomly inputs numbers," he says. The truth of the matter is that Shaw is the band's songwriter, and despite their humorous rhetoric, the rest of the band is fine with it being that way.

With no demos or recordings currently available,

the band used their connections around the local scene over the years to help get Color Animal off the ground. The band has plans to release a debut album by the end of June, after they work out some more songs. "Today we know eight [songs], and by the end of today, we're going to know eleven," says Shaw. "Wait, we're practicing today?" asks Neihart, "Can't we just stay here and drink some beer?"

With the newly formed band still in its infancy, the long-term goals of Color Animal are a bit hazy at this point, but each member seems on board with adding more shows to their schedule, as well as possibly hitting the road for a short tour later this summer. "We want to go on tour for fun. Right?" Baca asks Shaw. "Just, like, little tours," adds Shaw. "We just want have to fun and play shows." Even though the majority of Color Animal is made up of members in their early 30s, married and with full-time jobs to schedule around, don't let that fool you. This band is intent on playing a fun, entertaining show, not just for themselves, but also, more importantly, for the people who come out to see them. With an album scheduled to be out by the time this article is published, look for Color Animal's garage rock sound to finally grow some legs and stomp around the local scene this summer.

The music starts at 10 p.m. at *Urban Lounge* with opens Nathan Spenser and Dylan Roe, followed by Jesus or Genome and Color Animal closing out a great night of local talent.

# COLOR ANIMAL



Photo: Chad Kirkland

Color Animal is made up of seasoned local musicians (L-R) **Nick Neihart** on guitar, **Andrew Shaw** on guitar and vocals, **Tyler Ford** on drums and **Felicia Baca** on bass.

# Mike Brown's Monthly Dirt

Internet Dating: an  
Interview with Dick Snot  
By Mike Brown

mikebrown@slugmag.com

Twitter: @fuckmikebrown

The last time I wrote an article about dating was a little over a year ago, when I snorted Adderall and went speed dating just so I could say that I went speed dating on speed. Needless to say, it was a miserable experience—but that's how I see dating in general. Taking a girl out to try to woo her into some humpage is, oftentimes, a waste of time. The urge to cut right to the chase and pay a toothless hooker to blow me is sometimes a strong one.

Another time-saving technique in regards to dating—as opposed to receiving a gummer—has been to utilize the beast we all can't live without these days: the Internet. We all know that there are numerous sites available to find your soul-mate. I can't imagine the toll Internet dating has taken on the mail-order bride industry.

I have never been on an Internet date—unless you count meeting a chick at a bar who cyberstalked my Facebook profile. I justified it to myself that she was just doing research.

I set up a profile on one of the free Internet dating websites a while ago, with the intention of doing research for my next zine. I've covered many topics on women, like periods and texting them and shit, but I thought to actually go on an Internet date would make a great story for my zine—I just couldn't go through with it. I don't know if it was because the site was free or not, but every girl on there was a total carp. If girls are fish, I prefer rainbow trout, and this pond was definitely loaded with bottom feeders with too many kids. For me, one kid is too many.

I have a good friend who started up an eHarmony account a few months ago, and I decided to interview him about his experience. His name is **Dick Snot**, and he was the drummer for **Fuck the Informer** when they were a band. If you know him, he is a very intriguing person,

and the fact that he went on eHarmony is funny in itself.

Dick Snot is very introverted, especially around women. He is completely pleasant when sober, but can be one of the most unpredictable drunks ever. Dick Snot's blackout-drunk stories blow away anything any of my other alcoholic friends have ever done. He kicked a cop in the balls once and got away with it, which could, and should, be another article. At the same time, he is a nerdy, aspiring mathematician.

Do you want to know what kind of guy Dick Snot is? When I unintentionally may have been the catalyst for a massive bar fight, he ended it by smashing a glass beer stein over someone's head, and then walked out of the place as calmly as one would leave an Olive Garden dinner with their Mormon parents.

Dick Snot is also incredibly sincere, honest and open. He truly doesn't give a fuck, but not in that negative punk rock way. He's not afraid to wear his pajamas all day outside of the house while running normal errands. When I asked him how this translated to his eHarmony profile, Dick Snot assured me that he was upfront with everything—even his drinking. I couldn't wait to ask him what kind of fish his eHarmony account was reeling in.

In the three-month free trial that Dick Snot signed up for, he went on five dates with four girls. I asked him to walk me through the process of setting up an account, which seems to be the easiest part of the whole Internet dating thing. You take different personality surveys and upload pictures of yourself and list your interests and whatnot. Dick Snot listed his inspirations as **GG Allin**, **Charles Bukowski** and two random mathematicians (thus showing his introverted side).

Dick Snot's first impression was that most of the girls on the site were overachievers. They were probably on the site because they were just too busy with their careers to venture off into the real world to find a man or a warm penis for the night. He told me that two of the girls he met had college degrees by the time they were 21,

and he followed that up by saying, "I'm 30, and I made ten thousand dollars last year."

He also said that a lot of the girls kept stating that going to the gym was super important to them, but when he met them for the dates, it was clear that it wasn't. Just like a TV camera adds ten pounds to a person, I have a theory that an Internet profile picture subtracts 50 from most girls.

Dick Snot set up all five of the dates he went on himself: three dinner dates, two coffee dates and one repeat date. He unintentionally encountered a recurring pattern on all the dates: Every girl, regardless of her educational achievements, was just as socially awkward as he was, thus making conversations dry up faster than your grandma's vagina in the Sahara. People, this is one reason why god created alcohol. Ease the tension, baby.

I'm imagining the conversations going about like this, "So, um, do you like stuff?" "Um, yeah, I like stuff. Do you like stuff?"—and so forth. A word exchange as uncomfortable as shitting razor blades until the coffee gets cold or the check comes and you have an excuse to leave.

One thing I admire about Dick Snot is that he was genuinely trying to make a connection with someone, and not just get laid. If these dating sites could at least guarantee a hand job, then maybe I would sign up.

When I asked him if any girls from the site were pursuing him, he said that there were about three, and that they all had kids and were looking for more kids. Aside from Dick Snot not being ready to be a stepdad, he nicely stated that the girls chasing him were not the best-looking things in the world. Dick Snot knows that he is no **Brad Pitt**, but he put it bluntly to me: "I'm looking for at least a five."

Overall, Dick Snot found no spark or connection on his eDating adventures, but did say he would be willing to try it again and would recommend the site to a friend, as long as that friend was just as weird as he is.

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# HE-SHE LOVE CONFESSIONS

By Princess Kennedy

theprincesskennedy@yahoo.com

"Helen Keller you ain't!" Princess Kennedy's the classiest broad on daytime television.



## "Once, when I was on Jerry Springer ..."

I love starting sentences like that—it always gets people's attention, but alas, it's true. When I was 29, some friends of mine had made up a tawdry story about a fucked-up love triangle and pitched it to the show. It was good enough to get us on a whirlwind trip to Chi-town where it was filmed, and, let me tell you, it was as unglamorous as you would probably imagine. The show, titled "He-She Love Confessions," is an experience that I would love to forget, but have simply had to find the humor in—like laughing off the fact the interns robbed us while we were on stage.

Yeah, it was that sketchy.

The storyline we pitched for the show was that I was involved with two other trannies, cheating on one with the other. Apparently, the story wasn't spicy enough for the *JS Show*, 'cause they called me and asked if I could possibly find a boyfriend that didn't know I was really a guy—hilarious. So I drummed up a boyfriend, a coworker of mine, and to this day, I'm still making it up to him.

I actually get a lot of questions from people about this subject, questions like, "Have you ever been with a guy that didn't know you weren't a girl?" Since I don't date within the **Helen Keller** community, the answer is "Fuck no! Do you think I'm some sort of idiot with a death wish?"

I have talked about my habits and rituals in columns past, so I think just about everyone knows that I date, but I have never really explained the sub-culture that

is my dating pool. No, I don't date in the gay scene—I'm not into gay boys, nor are fags into chicks with dicks (something to do with the chick part). Readers, I give you the "Tranny Chaser."

There are about 100 different levels of tranniness, which also rings true with the chaser. There is the guy that is full-on homo, but feels he needs to make a stop at the tranny shack before gay town. There is the unfortunate fly that gets tangled into a web of a party (I have a saying that goes, "The only difference between me and a girl to a guy is a shot of Jäger and a bump of coke" and, believe me, I've tested this theory. It's true). Then there are the normal, everyday guys who have a hankerin' for a girl who has something extra. I'm constantly amazed at the guys who approach me to go out—boys you know. No worries gentlemen, this is not an outing session, so relax.

The one thing that both works for and hinders my dating life is the fact that I'm so well known around town. I'm out and about all the time, so I'm accessible, and I never have to talk about who or what I am to people because, well, you're reading about it right now. I've taken this for granted.

About six months ago, I received a message on Facebook from a really cute guy telling me he thought I was pretty. I didn't really think much of it, except for being flattered, and that was that. Flash forward to a month ago when I commented on his intense back tattoo and we started chatting, a lot. We got to know each other through 20 Questions Facebook messaging, which turned into an exchange of numbers, and a whole lot of texting ensued.

I really liked this guy. He was really sweet, really good looking, taller than me (not a requirement), had a super great body—cage fighter, yum—funny and not a total dumbass (but enough that I thought it endearing). Finally, the moment came when he asked me out on a date. I don't actually get asked out on dates much. Guys are too pussy to ask me out for various bullshit, I-would-never-say-yes reasons, so I was all excited. We decided to meet somewhere for dinner, then go from there.

I made sure I looked really cute in my favorite white jean mini (featuring leg), H&M tank and new Converse gladiator sandals. As I stood outside *Eva*, my stomach was totally in knots as he walked up. My nervous excitement turned to terror as I saw the look on his face as he got closer.

"No fucking way!" I said to him as he awkwardly approached. "Tell me honestly you didn't know I was a tranny!" Yep, my—and his—worst nightmare was unfolding before us. Two very important fuck-ups: 1. We had never talked on the phone. 2. He had never looked at anything on my FB except for my bikini shots—Photoshopped, duh!

Quite contrary to what you are thinking now, Mr. UFC was very cool and insisted that we keep the date as scheduled, since he was just as much to blame. He was really sweet, which fucking sucks, and I spent the night answering questions about myself, which could have been avoided if he ever picked up an issue of *SLUG*. I have to say, though: Mr. UFC, if you are reading this, everyone could take a lesson from your openness and understanding, but I'm calling bullshit. Whether you chickened out, or wanted a funny story or whatever the deal was, as far as I could tell, Helen Keller you ain't!



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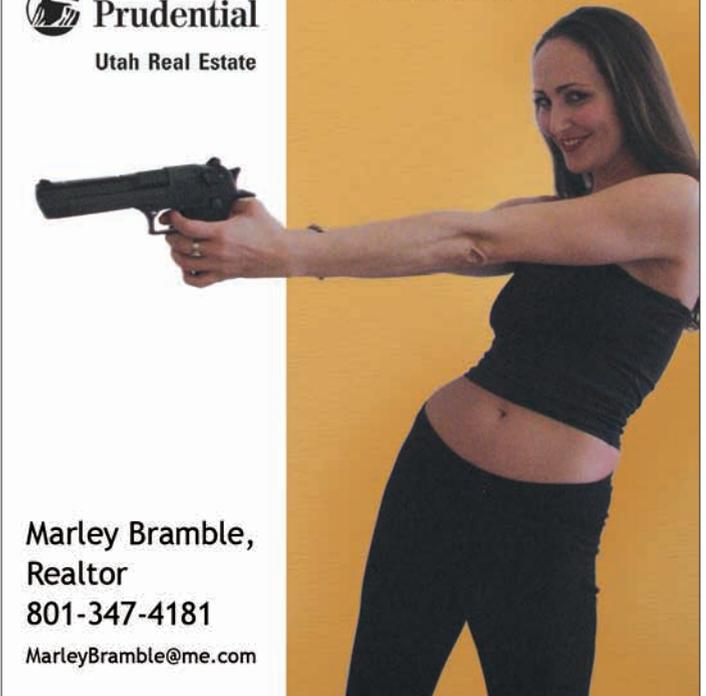
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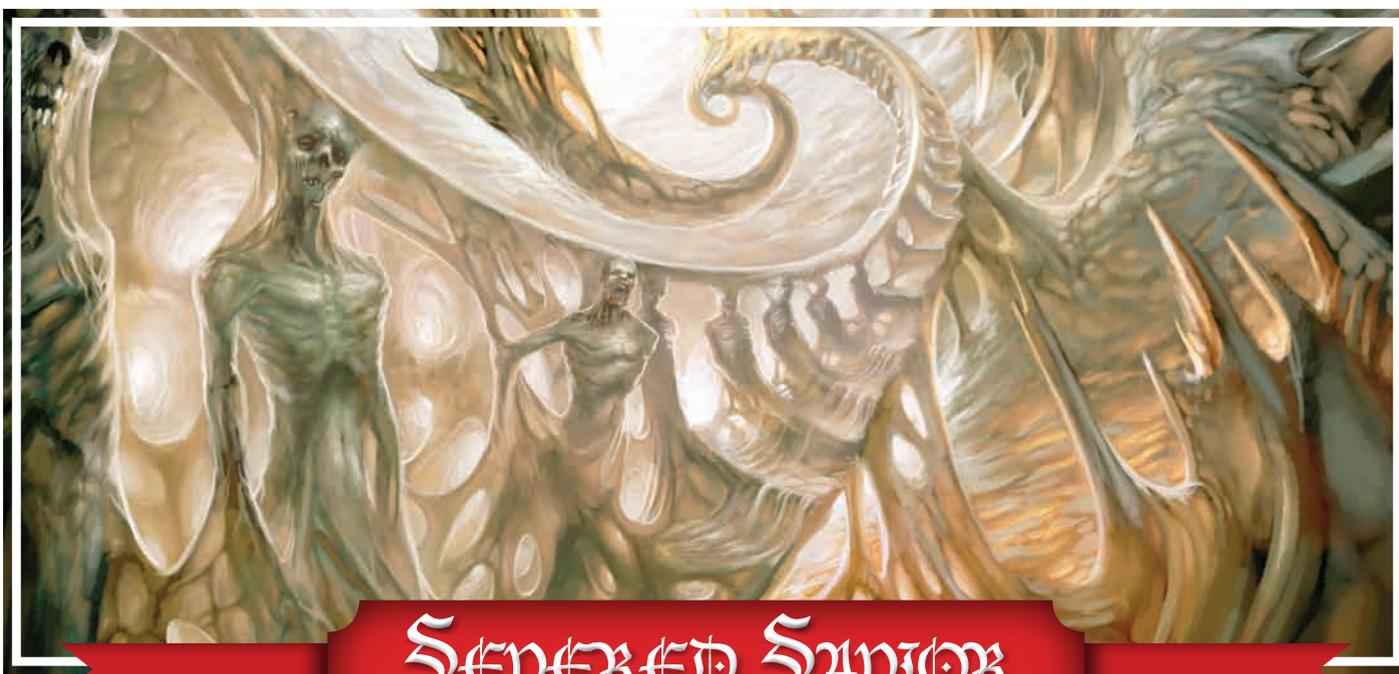
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# SEVERED SAVIOR

By Bryer Wharton • [bryer@slugmag.com](mailto:bryer@slugmag.com)

There's death metal and then there is brutal death metal. Enjoy a straight injection of sinister-flavored dopamine by way of spastic blast drumming, crunchy, grooved guitars and jazz-inspired homicidal tendencies when Severed Savior plays Salt Lake City's *Bar Deluxe* on July 11. *SLUG* caught up with the band's drummer, **Troy Fullerton**, to give all you brutal fans a window to the ear-bleeding, eye-watering event going down this summer. With two masterful full-lengths in their pocket, an EP and a couple of grisly demos all featuring a lineup that's included members of **Odius Mortem**, **Carnivorous**, **Deeds of Flesh** and **Gorgasm**, expect some heads to spontaneously pop from the brutality.

**SLUG:** Severed Savior have been on hiatus since roughly 2008. Why did the band decide to take the short nap, especially after the positive momentum from your last record,

*Servile Insurrection*?

**Fullerton:** The short answer is that everyone in the band needed a break. After the trials and tribulations we had recording *Servile Insurrection* and issues between some of the band members, I decided to take a hiatus and later moved from Calif. to Las Vegas, essentially leaving the band. When the other members realized that I wasn't coming back anytime soon, they explored the option to find another drummer, but decided instead to also take a break that turned into an indefinite hiatus, lasting several years.

**SLUG:** With the band's time away from the road, is this tour sort of a "testing of the brutal waters"? Or are there any sort of plans to create a new album?

**Fullerton:** Yes and yes. This is a "testing of the waters," so to speak, in that we have been gone for a while and never did any shows or tours to

support our last CD, so we feel like we need to get out and support it. We also need to see what kind of response we get, how many people have discovered us while we were away and how many have forgotten about us. Once the summer and the fests and this tour are over, we plan to start writing again, and hope to have generated at least a little buzz and spur some interest from others that might want to tour with us in the future.

**SLUG:** What about the genre appeals to you personally and directed you to take on the style of tech/death drumming?

**Fullerton:** My original attraction to death metal was the speed and power of the drumming. Over the years, there have been several bands that have inspired me in other ways, such as really unique song structures, excellent musicianship, awesome production quality and stuff like that. The main thing that keeps me playing it, though, is the challenge—pushing myself to those speeds while trying to improve my form and technique and figure out how to add more groove and more "taste," if you will.

**Severed Savior will bring their brand of brutal death metal to Bar Deluxe on July 11.**

**SLUG:** How hard is it to get your sound to come across how you want it on recordings, and, equally, in a live setting?

**Fullerton:** Although I do really like the drum sounds we got on *Servile*

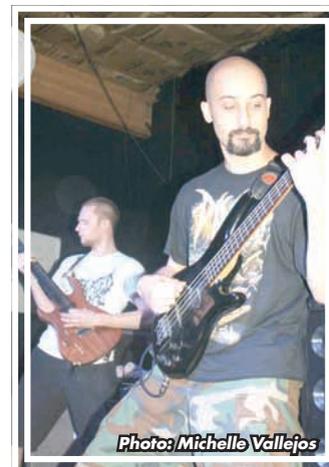


Photo: Michelle Vallejos

*Insurrection*, I'm pretty sure, at this point, that I'll always be trying to get better sounds as we go on, both recorded and live. I think that having the best sound possible and mixing it well is crucial [in] making a good recording and reproducing the feel of the recording live. Unfortunately, even with the same exact drums, heads, mics, etc., getting the drums to sound the same live as they do on CD is nearly impossible in my experience, due to all the other variables like the shape of the room and the size and the type of speakers and amps and the mixing board and the sound engineer. I try not to think about it and just hope that, even though they sound different, they still sound good in the overall mix.

Severed Savior plays *Bar Deluxe* on July 11 accompanied by touring acts **Arkaik** and **Genocaust**, with hometown ass kicking from **Adipocere** and **Incendiant**.



Photo: Michelle Vallejos

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# Fiddling While Rome Burns: **Pleasure Thieves**

By Gregory Gerulat  
gigerulat@gmail.com

Unbeknownst to many, a small faction has been assembling for the past few weeks to revive an entity that has long been considered dead. After inducting **Lance Saunders** among their fold, they're almost complete with their inconspicuous plan to unleash their diabolical, reanimated creature on humanity. That is, if you consider post-hardcore-influenced metal-punk diabolical.

I'm not talking about some cult from a splatter film, but, rather, Salt Lake's Pleasure Thieves: a punk-based four-piece coming off an extended hiatus. The lineup consists of founder **Dave Combs** (vocals), **Doug Grose** (keys), **Mike Sartain** (drums) and their new bassist, Lance Saunders. Pleasure Thieves spared 20 minutes before their practice at *Kilby Court* to help shine a light on their current anonymity and their upcoming (and first) LP release, *The Empire Never Ended*, out July 28 on **Kilby Records**.

Pleasure Thieves have been a narrowly known skeleton in the cupboard since the band's inception in 2005. This is perplexing, considering the act is full of local music's movers and shakers. No one knew exactly how they came about. Combs shrugged before explaining that the band was formed due to one of the most unpredictable states of human emotion: boredom. "Bands I was in before broke up," says Combs. "Doug and I started Pleasure Thieves due to lack of anything else to do." Combs' band résumé is quite lofty: **Home-sick**, **Downers**, **The Ritalin Kids** and **The Corleones**. His fellow members are equal heavyweights in the music scene: Sartain previously pioneered his own solo project and fronted **Starmy**; Grose originally played with Combs in Downers; and Lance is infamous from **Deadbeats**, **The Fucktards** and also being *Kilby Court's* ringleader. "Dave and I already played together and [had] known each other for a couple of years," says Grose. "When other things just stopped happening, we took Dave's songs and decided to flesh them out."

Pleasure Thieves' initial mainspring was to prevent idle hands. "Pretty naturally, we just got people to start playing those songs with us. That was the first original incarnation of the band," says Combs. However, the band eventually lost its curing effect, signified by its disbanding in 2010. "I just got sick of doing it for a while. I needed time to recharge my batteries. I think all of us have gone through similar phases where we take a step back and examine why we keep doing what we do with all of our effort ... We wondered 'What would

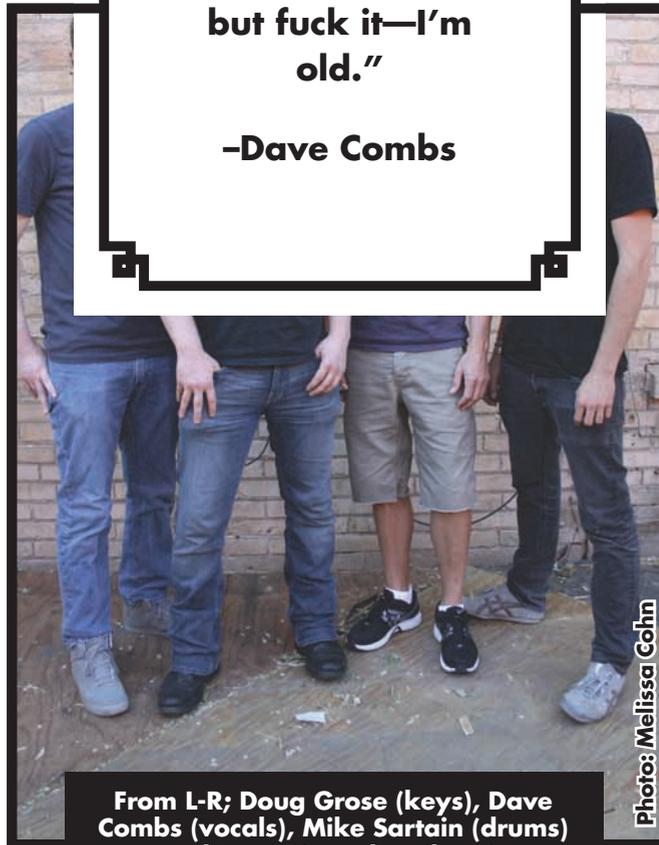
it be like to not do that? It sounds pretty nice," says Combs.

Absence makes the heart fonder, but the expression wasn't fully palpable until earlier this year, when the hiatus reached its tail end and Saunders got on board. Not only did he replace **Dave Durrant** as the bassist, but simultaneously became the band's liberator. "Lance convinced me that he could be the bassist, but he didn't play bass at the time," says Combs. "So I told him if he could play the songs, then I'd get the band back together. Lance practiced his ass off and was able to play all of the songs [in about six months]."

A short while after the recruitment, Pleasure Thieves manifested the fruit of their labors: the band's first LP, *The Empire Never Ended*. The album features a statuesque Roman emperor extending his finger in a dictatorial gesture, created by local artist **Travis Bone**. "We just gave him a record and said, 'Just do what you want.' Then he wanted to talk to me for 10 to 15 minutes, [to go] over the lyrical themes," says Combs. "For me, it means, 'What is the nature of empire—the nature of power and corruption,' the things you think of when you think of the decline of Rome. The super gnarly shit going on in this country right now is similar to Rome's height before the fall. Lyrically, that's where I'm coming from, so Travis decided, 'Well, fuck it, let's go ahead and make it about Rome.' That's where the album title came from. It all tied together in the end."

Combs' disposition regarding his musical endeavors is a distinguishing trait, which sets him apart from many contemporary musicians. Whereas most would use a window of publicity to promote themselves and usher out a few humble-brags, Combs just declares he's glad to write music with his friends while keeping expectations to a minimum on the band's lifespan. "This band can be broken up 20 minutes into our show," says Combs. "That sounds terrible, but fuck it—I'm old. I want to make more records, but I know I can't do it by myself—even though we all have things going on."

Combs' mindset concerning Pleasure Thieves is one that reflects their music itself: down-to-earth, real and thrashy post-hardcore/punk with no bullshit involved. Their aim isn't to please you—it's to keep themselves entertained. Pleasure Thieves possibly know better than anybody else that Rome wasn't built in a day, but it could've fallen in one. Be sure to show up to their album launch show (and receive a free copy of *The Empire Never Ended*) with **Nautical Sons** and **Light Black** at *Urban Lounge* on July 28.



**"This band can be broken up 20 minutes into our show. That sounds terrible, but fuck it—I'm old."**

**—Dave Combs**

From L-R; **Doug Grose (keys), Dave Combs (vocals), Mike Sartain (drums) and Lance Saunders (bass).**

Photos: Melissa Cohn

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Vancouver's Teen Daze makes his SLC debut on July 18 at Kilby Court.

## Euphoria in Motion:

Teen Daze Releases *All of Us, Together*

By Jeanette D. Moses  
jeanette@slugmag.com



After two years of putting out numerous singles and popular remixes of songs by artists such as **Tycho**, **Yeasayer** and **Vacationer**, the prolific Teen Daze finally released his debut full-length album, *All of Us, Together*, on June 5 through **Lefse Records**. Influenced by **Daft Punk**, the Vancouver-based electronic musician (known only as **Jamison**) got his start in 2010 and is humble about his beginnings. "I posted some music online, and the next thing I know, I'm doing this full time," says Jamison. Teen Daze blew up quickly, and after catching impressive sets from him during **SXSW 2011** and again at **CMJ 2011**, I understand why. Although the music Teen Daze creates is easily classified as down-tempo chillwave, Teen Daze is anything but mellow in a live setting. When I caught his performance during New York's **CMJ**, Teen Daze quietly informed the crowd that he'd be playing some new music and hoped the crowd would get friendly with one another, before diving into a half-hour set that saw him head banging over his MacBook and Ableton Live sequencer, thrashing about as if he was in the midst of a seizure.

The combination of ambient, hypnotic music and his spastic performance made for a memorable set. Seeing him live also made this release feel long overdue—luckily, this highly anticipated album did not disappoint. "I've gotten into the habit of making a collection of songs that's definitely large enough to be an LP, and then cutting a lot of the stuff that doesn't really fit," says Jamison. According to the musician, it's this style of working that made the wait for a full-length record so prolonged.

"I actually made enough stuff to put out a double LP, but there's no way I would release a double LP for my first, proper release," says Jamison. "I've found that the consuming of an LP seems difficult for a lot of people. It's really easy to take in an EP or a single, but an LP takes a lot of commitment from the listener."

The album was created using Reason, Logic and GarageBand, but Jamison says that his live performances (where he also utilizes Ableton Live), at festivals like the aforementioned **SXSW** and **CMJ**, ultimately helped him determine what would make the cut for *All of Us, Together*. "I've been playing these songs for probably a year or so. 'Erbstuck' has been around for probably a year and a half. [The live performances] definitely had an influence on how the songs all came together."

The result is a gorgeous, nine-track, mostly-instrumental album that begins with the shimmering track "Treten," which slowly brings in a pulsating beat and sets the stage for how the rest of *All of Us, Together* plays out. "I wanted to make a record that sounded like it came from a future that was envisioned by the futurists in the '60s. I wanted to create optimistic future music," he says. "'The Future,' the only song with vocals, brings it back to our time, and basically asks if this future that we're living in is the one we want." Jamison is referring to a group founded in 1966 known as *World Future Society*. The group investigates how the social, economic and technological developments of today may eventually shape the world of tomorrow. The organization doesn't claim to predict the future, but instead explores possible outcomes, with the hope that if a better future can be imagined, it can be achieved.

The optimistic future that Teen Daze hoped to create with this album is instantly apparent. *All of Us, Together* washes over listeners with its dreamy and melodic electro beats. Euphoric tracks like "Cold Sand" and "Brooklyn Sunburn" conjure up a combination of nostalgic imagery of times past and unrealized future plans of good times spent with friends. *All of Us, Together* could be the perfect soundtrack to falling in love for the first time, to the first epic road trip taken with close pals or to the feeling of returning to your hometown, which you left so many years ago.

Despite all the ambiance, it's still easy to imagine the tracks on *All of Us, Together* blaring out of the speakers and a crowd of sexy twenty-somethings slowly gyrating against each other to the beats. Although Jamison calls the release a "headphones record," he realizes the importance of the live experience. "Creating community is a really cool privilege that I've been given, and it's something I try to do as much as possible. The live show is probably the best example of everyone experiencing the music together," he says.

On July 18, Teen Daze will bring his community-creating skills to *Kilby Court*. The show will mark his first in Salt Lake City, and considering the intimate venue, it is sure to be a memorable evening. "I'm really thankful to get to be living this life, and one of my favorite parts of it is getting to meet/hang out with friends, both new and old," he says. "Relationships are at the core of the music." Swing by *Kilby* to see what this up-and-comer is all about.

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THAT MIGHTY SCULPTOR, TIME: THE RETURN OF

# INVDRS

By Brian Kubarycz  
knairb@hotmail.com

One of the region's most remorseless rock acts. L-R: Dave Moss, Phil White, Julie Stutznegger, Gavin Hoffman.

Photo: Brent Rowland

After a six-month hiatus, INVDRS, one of the region's most remorseless rock acts, is back, and in fighting fettle. INVDRS is a four-piece doom band comprised of **Phil White** (vocals), **Dave Moss** (guitar), **Julie Stutznegger** (bass) and **Gavin Hoffman** (drums). For almost five years, the band labored to establish itself as the musical embodiment of primordial violence, a stated goal for which they offer no apologies. "We don't hold back," says Hoffman. Their album, *Electric Church*, and their live shows stand as the twin testaments of their gospel of redemption through destruction.

INVDRS began in 2007 when White moved to Salt Lake from southern Calif. Utah, he found, offered a smaller and more tightly knit counterculture. "People look out for one another here," he says. This not only creates a feeling of real community, but also makes it much easier to get gigs. "In LA, you have to book shows months in advance, if you can get them at all," he says,

For half a decade, INVDRS took full advantage of Utah's optimal cultural conditions, but the need for a period of soul-searching lead White back to Calif. He says surfing brought him mental clarity. "Riding a wave is like being engulfed in a monster. Your thoughts can't be anywhere else." Such moments of lucidity brought White to recognize that he needed to return to Utah and INVDRS. "It's still the same band," he says, "but we've returned determined to be heavier than ever."

Rather than calendar years, one way to chart the band's development is in terms of its accumulation of amplifiers. Currently, Moss runs three 140-watt Sunn heads through six 4x12 cabinets. The setup is monumental, visually and sonically—one man's own private Stonehenge, emitting the sound of tubas on fire. The most crucial component of INVDRS' sound, however, is their writing process. A great deal of today's gear-driven, heavy-riffing music feels, for better or worse, like hugely swollen blues. Or, it can seem hastily and arbitrarily cobbled together, quasi-structures of unrelated power chords—loud, yes, but formless and eminently forgettable.

INVDRS eschew both these pitfalls to achieve an effect, a scale which might be called geological. Their compositions come together slowly, over the course of long periods of rehearsing and reworking. Each band member contributes various ideas, which are first folded and melded together, then slowly eroded away until nothing remains but solid bedrock, absolutely necessary and utterly unyielding riffs. "They kill you again and again," White says. To maintain this sound in live shows, it is crucial for the band to focus on tempo. Whereas many bands speed up onstage, INVDRS strive to

slow everything down. According to Hoffman, this effort entails confronting two major obstacles. First, the energy of performing encourages acceleration, and, second, faster tempos hide various kinds of mistakes. "At slower tempos," Hoffman says, "every bad note is fully apparent."

INVDRS aim for the long duration not only with respect to their songs, but also the band as a social unit. The current members come from highly diverse musical backgrounds, which, in addition to punk, include indie and adult-contemporary. INVDRS have created a powerful sense of cohesion within the band. The band's newest member, Stutznegger, began as a committed INVDRS fan. "I came to shows to feel the power. It was a full-body experience," she says. "Then, one day, they asked me to join." Nor is it possible to miss how proud they are to work with their new bassist—all concur that she has written some of their heaviest riffs to date.

The band members are not hesitant to discuss their love of musical styles that scarcely resemble their own. White is a long-time fan of **Otis Redding**, while Moss enthuses over **Norah Jones**. The common thread connecting the various artists appears to be an innate sense of groove, a grail that INVDRS have themselves grasped and drank. INVDRS aim to diversify the shows they play in terms of genre. "We'd prefer to play shows with different sorts of bands," Hoffman says, "not just metal."

INVDRS recently gained greater notoriety when police interrupted a show at **Brad Collins' Raunch Records**. Hoffman admits the band could be heard as far away as four Sugarhouse blocks, but still faults the officers. "They were being pricks, and they knew nothing about music. They kept asking me to turn off my drums." Pricks or otherwise, the police put an end to their performance. Since then, all further shows at *Raunch* have been cancelled.

The band has no plans for full-time tours or conquering the media. "We have serious commitments here to work and families, but we'll keep making music out of a biological need," says Hoffman. "We're lifers." If anything prevents INVDRS from accomplishing more of their goals, it is an inconsistency of income. "If there's not records or merchandise at shows, that's why," Hoffman says. The band nevertheless continues to write songs and hopes to record a new album in the coming months. This July, INVDRS will play *Outsleazed Fest 2012*, in Reno, Nev., and *Doom & Gloom Fest* on Friday, July 20 at *Burt's Tiki Lounge*.

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# Eagle Twin

## The Serpent and The Crow

By Ricky Vigil  
ricky@slugmag.com

Eagle Twin's Gentry Densley (vocals/guitar) and Tyler Smith (drums) celebrate their second release this summer.

Photo: Chad Kirkland

Eagle Twin is two beasts, operating in a spectrum of duality. Eagle Twin is finesse and power. Eagle Twin combines the power of the riff with the freeness of jazz. Eagle Twin is the serpent and the crow. Eagle Twin is **Gentry Densley** and **Tyler Smith**. In 2009, the band released their first album, *The Unkindness of Crows*, on the legendary **Southern Lord Records**. Tours of the US, Europe and Australia with the likes of **Sunn O))), Earth** and **Pelican** followed, exposing Eagle Twin to throngs of new fans outside of Salt Lake City. Now, the band is preparing to release their second album, *The Feather Tipped the Serpent's Scale*.

Densley and Smith formed Eagle Twin in 2007, though the two had been collaborating on and off for nearly a decade in the likes of **Furious Fire** and **Form of Rocket**. Densley fronted local legends **Iceburn** from 1991-2001, transforming the group from a punk and metal powerhouse into an experimental entity incorporating jazz and improvisation freely into their aggressive framework. If Densley represents the finesse of Eagle Twin, then Smith embodies the power. His fierce drumming style reflects his background in punk with **Clear** and **Hammergun**. "When I started playing with Gentry, a whole new world opened up," Smith says. "I felt that I could start freeing myself out of the 4/4 and experimenting with things."

Eagle Twin's unique character comes from the combination of disparate influences. The thick riffs of **Black Sabbath** and the blistering guitar of **Jimi Hendrix** lay heavy on the band's sound, but so does the improvised freakiness of **Mahavishnu Orchestra** and the primal harshness of throat-singing. "[When we started,] we were coming from

more of a blues place and with more pop structures in there. Then we started embracing the metal side of the music and ourselves. Metal has its own language and is a little more open," Densley says. This approach to metal is what makes Eagle Twin's music stand out in a genre that often becomes stagnant, and nowhere is this more evident than in their live performance.

Live, Eagle Twin's binary nature works completely in tandem. Densley and Smith transform their recorded songs into something fluid, eschewing structure for feeling and improvisation. Rather than creating a traditional set list, the band incorporates different elements of multiple songs into a sprawling, continuous creation. "We always have a starting point, but that's usually about it," Smith says. Visual cues between the two send Densley's bluesy guitar into war with Smith's explosive drumming, pulling songs into different directions as the dissonant elements force themselves into destructive harmony. "It keeps things fresh for us. I think it really does translate to the crowd. We're not just going through the motions—we have to be in the moment," Densley says.

Translating the sensation of a live Eagle Twin show to record is no easy task, but producer **Randall Dunn**, who worked on both Eagle Twin albums, is certainly up to the challenge. Serving as a producer for **Sunn O))), Earth** and **Wolves in the Throne Room**, Dunn's pedigree is indicative of his capability to capture atmosphere. "Randall's pretty hands-on and does live mixes. He adjusts things in time and lets the board do a lot of the stuff. He compresses things in a way that lets them pop out in a certain way," Densley says. Working from a soundboard

that is "bigger than most people's cars," according to Densley, Dunn's equipment amplifies the already-enormous sound of Eagle Twin to even larger sizes. Dunn also pushed Eagle Twin to record each song on the new album in single takes, keeping overdubs to a minimum and forcing them to play continuously to capture a feeling similar to their live show.

One of the most striking aspects of Eagle Twin's debut was the lyrical content, rife with symbolism and largely inspired by poet **Ted Hughes' Crow**. On the album's final track, Densley's throat delivers the tale of crows flying into the sun, being burnt and falling to the ground as snakes. This is where *The Feather Tipped the Serpent's Scale* picks up, focusing on the mythological and symbolic incarnations of the snake. "The snake is reflective of both of our lives—we were kind of in a crazy low spot," Densley says. "I ended up with a divorce and Tyler ended up with twins. We went in opposite directions, but we were both in weird places. It was a heavy time." Drawing inspiration from the Old Testament (Job, in particular), Densley transformed these experiences into the mythic language of Eagle Twin, conveying meaning while remaining otherworldly. Or, to put it another way, Smith says, "Don't fuck with a snake, man." This year is shaping up to be a busy one for Eagle Twin. In August, they will travel to Calif. to play Southern Lord's *Power of the Riff* festival with **Gaza**. This fall, they will travel to Australia to tour with **Russian Circles**. But before their trek, you can catch them in Salt Lake at the *Doom and Gloom Fest* at **Burt's Tiki Lounge** on Friday, July 20. An official release date for *The Feather Tipped the Serpent Scale* has yet to be announced, but expect it later this summer.

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**Utah's Gaza (L-R: Anthony Lucero, Jon Parkin, Mike Mason, Casey Hansen) release their third album, *No Absolutes In Human Suffering*, on July 31.**

It's been an intense six years for Gaza since the release of their critically acclaimed debut album, *I Don't Care Where I Go When I Die*. Their brutal music has lit fires under fans all over the world. They've lost a guitarist, but gained a fresh rebirth in their creativity, and their refusal to censor their message has earned them a finger-wagging from some of the industry's biggest names. Just like their sound, however, Gaza are relentless, fierce, and unafraid to plow through the challenges presented. A new chapter for this now-four-piece outfit begins as they ready their latest album, *No Absolutes In Human Suffering*, due to drop on July 31, shortly after they return from a six-week tour supporting **Corrosion of Conformity**, **Torche** and **Black Cobra** across North America.

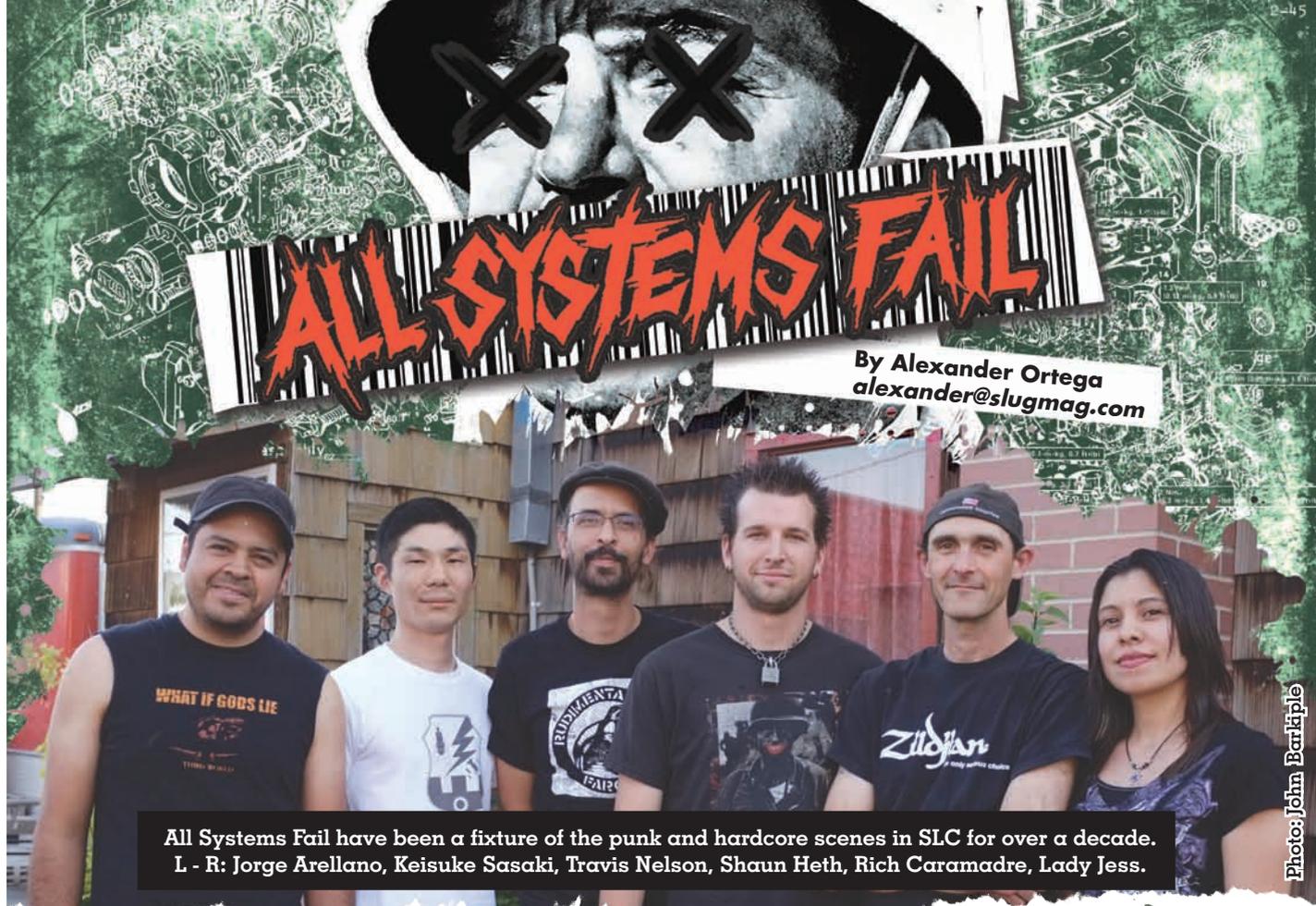
Strangely, despite their international success, it's been hard gaining recognition in their local scene, and singer **Jon Parkin** still sees Gaza as under the radar to most of Utah. "We've been ghosts to outlets like *City Weekly* and *X96*. I don't know if it was our own fault for not being super social or what, but it felt like we were always on the outside looking in on the Salt Lake scene. But we've always loved playing here," says Parkin. Although the band considers the scene in a bit of a downturn at the moment, they've been musicians long enough to have the patience for the ebb and flow of it. "The hard reality is, not a lot of people live here. And I think, at a certain point, to keep a stream moving, you need water. It kind of turns into pools and stagnates and people move on. There just aren't enough bodies to keep it going," says drummer **Casey Hansen**.

Another factor that may be keeping them under the radar: Gaza's unabashed honesty in presenting their opinions. In a state and country that still don't play nice with people who are loud about religious and

social issues, Gaza are about as heretical as they come. Every album has been built around polarizing issues like civil equality, women's rights and, of course, religious oppression. In some instances in the press, their message has been simplified to little more than religious bashing, but there's a far deeper and more important issue to this band than bashing. "I think a lot of bands are scared of being real because of the controversy. That's not saying anything poorly about people who want to sing about their girlfriends, but there are bigger fish to fry, especially in heavy music. And to me, there is nothing heavier on Earth than oppression," says Hansen.

Religious folk aren't the only group with a bone to pick with Gaza. As guitarist **Mike Mason** puts it, "Let's just say we won't be playing on MTV2, ever." This is thanks to the lyrical content in the band's first album, which upset **Hatebreed** frontman **Jamey Jasta** when Parkin growled the now-infamous line, "Dumber than a bag of Hatebreed fans." The response was heavy: The VP of **Metal Blade** (which distributes releases from **Black Market Activities**, Gaza's current label) contacted Gaza about it. Parkin was asked to write an explanatory email to the angry Jasta, and they even received threats from fans of having acid thrown at them if they ever returned to play in Connecticut. But the band takes it in stride, ready to fully defend their outspoken nature. "There was actually no one there when we played Connecticut, so it was the worst thing they could have done. I would have gladly taken their five dollars at the door to have acid thrown at us," says Parkin. "There's much less of that these days in our lyrics, and if there is, it's veiled in metaphor. It's not as directly specific. This new record felt so dark and so bleak that anything comical, even the dark humor, felt out of place."

*No Absolutes In Human Suffering* marks a sonic turning point for Gaza. Past albums were hailed for their discordant, abrasive brand of doom and sludge, and for the unrepentant fury in both vocals and lyrics that left listeners feeling black all over. This new record maintains that dark rage, but trades in the unabashed chaos for more structure, more minor melodies, and an even deeper depression in its sonic landscape. "It feels a lot less punk rock than past records. It's not so much a spiky mohawk—now it's [more like] your hair is falling out because you're worried," says Parkin. The writing process, they say, was far more organic and positive than past records have been. After one of their guitarists quit, the band was concerned for their future, but bassist **Anthony Lucero**—who'd long taken a backseat in the writing process—stepped up to fill that void and brought a creative spirit that recharged the whole band. "It was exhilarating," says Hansen. Mason says, "This is our best work by far, in every aspect: writing, recording, lyrics, artwork ... everything is amazing." Parkin credits the steel-strong trust they have in each other for this new organic flow. "When they critique, they're not just disagreeing with me, they're saying something that's for the greater good. The band is helping me do my job better." *No Absolutes In Human Suffering* will be released July 31 on Black Market Activities, and catch Gaza as part of the *Doom and Gloom Fest at Burt's Tiki Lounge* with **Loom**, **Settle Down**, **Jesust**, **Sure Sign of the Nail** and **Day Hymns** on July 21.



All Systems Fail have been a fixture of the punk and hardcore scenes in SLC for over a decade.  
L - R: Jorge Arellano, Keisuke Sasaki, Travis Nelson, Shaun Heth, Rich Caramadre, Lady Jess.

By Alexander Ortega  
alexander@slugmag.com

Photo: John Barakople

If the old axiom, "slow and steady wins the race," rings true, then All Systems Fail have certainly earned the blue ribbon 10 times over, and have given each one to the kids bouncing around house show living rooms and art shop basements. After being a band for over a decade, All Systems Fail have become a fixture in the Salt Lake punk and hardcore scene. Gangs of riled-up punks huddle around vocalist **Jorge Arellano** to roar along to the lyrics that they've all come to know, as if he's retelling all of their favorite bedtime stories. Amazingly, though many in the local underground would consider All Systems Fail the namesake for Salt Lake hardcore, drummer **Rich Caramadre** waves off the notion. He says, "One of [our] last all-age shows, we played with maybe four bands—local bands that I've never heard of ... and I'd say half the people at that show probably hadn't seen us before."

If you're one of this odd lot who has never experienced All Systems Fail, now is a good time to do so. The band is a time capsule of sorts that belts out their original sound and embodies the ethos of punk times past, but they are also gradually sidling into a slightly updated articulation of All Systems Fail. Although October will mark the two-year anniversary of the addition of second guitarist **Shaun Heth**, he is nonetheless a fresh face on the front line of a band that aims to play one show a month and that makes deliberate choices regarding what they add to their sound and overall persona. Bassist **Travis Nelson** says, "We're pretty picky about [whom] we play with, so it took a number of years ... Shaun had played in other bands in the past, and we had

played with his bands, so we knew who he was and kind of what he's about." Heth has added a dash of his own guitar flair to new material, just as guitarist **Keisuke Sasaki** had upon joining All Systems Fail, but not so much that it would disturb the band's sonic niche. All Systems Fail will also introduce an additional, part-time vocalist in the coming months, **Lady Jess**, the frontwoman of **Digna y Rebelde**, a previous project that also featured Arellano and Nelson. Lady Jess shyly states her aim in All Systems Fail as "just being myself," so you wouldn't expect her fierce stage presence—her round eyes and furrowed brow have underpinned a wildfire vocal delivery with each show. Caramadre looks forward to the new "layer" that Lady Jess will produce for All Systems Fail, and Heth adds, "There's always female perspectives that you can't, as a male, sing about."

Given All Systems Fail's unhurried pace and counter-political nature, the band is not hammering out any of their new material at this time, but await the next onslaught of political inspidness. Heth says, "You can't force yourself to have statements. Things have to happen for you to be in force to want to talk about it ... A lot of what's been going is, pretty much, social [idleness]: not much progression. There's the 'We are the 99,' and that's just kind of pedaling along—who knows where that's going to go ... Lyrically, musically, society's kind of in idle." Of course, that's not to say that All Systems Fail don't have anything in the oven. Heth continues, explaining that they have written some new material that covers current issues: "Topics have to do with things like financial insecurities, like what people actually do when they

think that they can't survive anymore. At least with me, that's been a topic of constant conversation." All Systems Fail have also come to function as a sieve for otherwise forgotten issues with their long-standing songs, such as with "Paranoia," which deals with the media hype over the swine flu "pandemic." We can think of All Systems Fail's work in terms of previous criticisms we have had toward similar issues that may come about in the future: "[The pandemic mentality] might come back in about 20 or 30 years, and we'll try to make it up again," says Arellano.

All Systems Fail definitely make their shows count not only during their performances, but throughout the entire show. The band exhibits a sense of humility and respect to all involved in the show. Nelson says, "The show is bigger than my band. The scene is bigger than my band. The person sitting in front of the stage is just as important as me. We're the same. I don't want to be that guy who just fucking takes off ... Without an audience, bands are pointless." Caramadre comments on how All Systems Fail still love playing all-ages shows, despite the dearth of all-ages venues, and attending shows in general. "I want to experience the other bands and the people. That's important to me: the people there as much as punk rock music," he says. All Systems Fail, in their endearing, blasé way, had not confirmed at the time of this interview that they will play *Doom and Gloom Fest* on July 20, but they're sure to impress if they do. As they gradually introduce Lady Jess into the lineup, make sure to catch them at every opportunity this summer, as Arellano will be healing from surgery for three months or so come fall.

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# A CUSTOM LIFESTYLE



By James Orme | [james.orme@slugmag.com](mailto:james.orme@slugmag.com)

Strictly an original, the legendary **Bo Huff** has been customizing cars and throwing vintage car show shindigs (always with the appropriate accompanying live music: rockabilly) for 16 years now. This winner of one of the nation's longest running and most prestigious car shows, **Grand National Roadster Show**, operates out of East Carbon, Utah—close to where his automotive tinkering began in the '50s. His annual events in East Carbon, and the more sporadic shows put on in southern Calif., have always been successful and, in recent years, have grown more popular. If you haven't heard of him until now, that just means you're not spending nearly enough time in the right kind of garages where pin-stripping, hot rods and rockabilly can all be found.

To call a Bo Huff custom a "car" would be like calling **Van Gogh's Starry Night** some swirls of paint. His finished products are rolling works of art. They seem to be the reason that the term "hot rod" was created. Selling his cars at a premium price, Bo Huff has worked with clients and sold cars all over the world, shipping them as far as Japan. His early career would lead him to move to southern Calif., and then to Ark., but his interest in cars was sparked as a teen living in East Carbon in the '50s.

"[East Carbon] was a coal-mining camp, and I used to see guys go by on their tail-draggers," says Bo Huff. "They were lowering them to the ground with leg pipes and spot lights, and I thought it was cool. Then I found some of those small hot rod magazines that were around in the '50s, and that was it for me."

Eventually, Bo Huff went to school in Denver at a general training institute and met **Stan Robles**, who had worked for **George Barris**, the famous

customizer behind the '60s Batmobile and the Munsters' cars. "I loved watching Stan paint cars, and he was who really showed me what was possible," says Bo Huff.

Although he's tried his hand at many different facets of automotive work—collision repair, paint, engine work—Bo Huff's true automotive passion is for the cars that came out of the '50s, that gave birth to the hot rods that have kept him going. He has made it to a point in his career where he can survive solely by building '50s hot rods, customizing his career to revolve around projects for which he truly has passion.

"They all look the same to me, there's no design," says Bo Huff of newer models. "For me, [a car] better have wide white walls and steel wheels, and when I lower a car, it has to sit proper."

Bo Huff and other customizers retain a certain gift: They can see originality in something as commonplace as a car, and have clear visions of its potential before they have even laid a hand on it.

"When I see an older car, my mind will immediately go, 'I wonder what it would look like if I did this or if I changed that,'" says Bo Huff. "I've put fins on a car and stood back and looked at it, and an inch one way or the other will be perfect or completely wrong."

A quick tour around Bo Huff's shop reveals the eight or nine projects he keeps going at all times—including a '36 Ford that he's slowly giving new life and a '39 Mercury that he's been working on for 20-plus years that he feels might be the car he's remembered for when he gets it just right.

Bo Huff has passed his fervor for car customizing on to his son, known as **Junior Huff**. While working with his father, Junior has begun to make a name for himself, gaining notoriety in various magazines for his paint work and pin-stripping. According to Bo Huff, Junior has also been doing "a hell of a job" on recent customizing and body work.

"It's kind of an ego trip to have him because he's a really good pin-striper, and he could be working anywhere," says Bo Huff. "I think that [we] make a good team. I can tell him what I'm thinking about doing, and he just gets it."

Before becoming a family man, Bo Huff's teenage wanderlust lead him to skip school to check out Salt Lake, which he recalls being a major hotspot for both of his main teenage interests: girls and cars.

"Salt Lake had the prettiest girls. Salt Lake in the '50s had [not] hundreds of cars, [but] thousands, and they never got the credit they deserved because there were so many hot rods on the West Coast, and the guys that wrote the books and took the pictures never ventured out and saw what was happening on State Street or in *Liberty Park*," says Bo Huff. "They used to drag their cars so low that sparks would be flying out from underneath, and the thing was, if you had a pretty car, you'd get the pretty girls."

Of course, where there are girls and cars, rock n' roll is sure to be found. Bo Huff took to rock n' roll and journeyed with it. Although it took him to some unexpected places, he was always able to know the real thing when he heard it.

"In 1955 on Halloween night, I heard my first rock n' roll song, 'Rock Around the Clock' by **Bill Haley and the Comets**, and I can still remember thinking, 'What is it? I like this,'" he says.

One year later, **Elvis** would gain nationwide popularity and the rock n' roll craze would be in full swing. Bo Huff loved early rock n' roll music, but when that music became scarce, he had to take what he could get from the likes of **The Beatles** and **Jimi Hendrix**, even though he says he had to put up with a lot of bullshit to get to the good stuff. In the late '80s, rockabilly as a subculture began to take off, and once Bo Huff got wind of what was going on, it was natural for him to be a part of it.

"I can't tell you how many of my own radios I've busted over the years because I walk in and hear

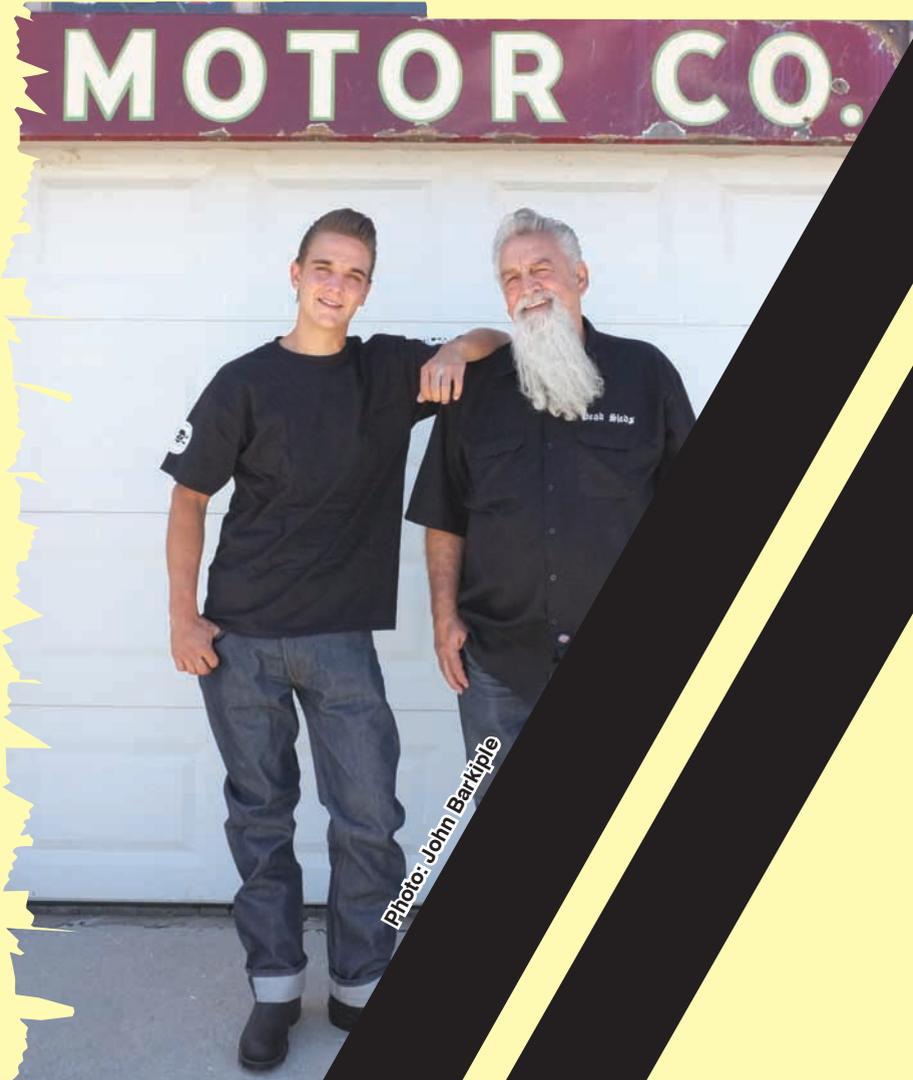


Photo: John Barkiple

**Bo Huff's son, Junior Huff, is continuing the legacy of Bo Huff Customs as an award-winning pin-striper.**

**The Bo Huff-built Tamale Leaf '63 Thunderbird is one of the vintage hot rods Bo Huff keeps in his museum.**

Photo: John Barkiple



this shit music coming out of them," says Bo Huff. "You can't reach back and try giving new life to something from the '50s or earlier with **Guns N' Roses** in your ear. At least that's not the way I want to do it. I want to feel that time and the attitudes and the spirit of it all and put that into the car I'm working on."

With his love of music and cars, it only seemed natural to bring it all together into an event that showcases the best aspects of the lifestyle Bo Huff so ardently believes in. After becoming well-known in the hot rod world, it was Bo Huff's friends who suggested that he put together a car show over 16 years ago.

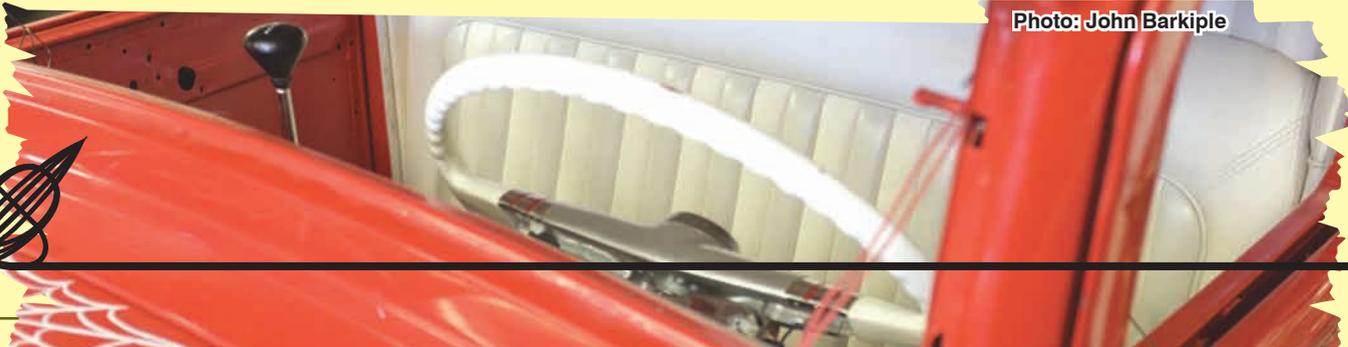
"It was unreal how many people showed up the first time. You could look down the road and both sides were filled with cars. I've had a lot of success with my shows, and when I started my annual event here in East Carbon, it became so big that the city came to me and wanted to incorporate my show into their community days," says Bo Huff.

Bo Huff's *Family Fun Rockabilly Car Show* is now held annually in conjunction with the *East Carbon Community Daze* on the second weekend in July. The show features over 300 vintage cars, rockabilly bands, pin-up contests and more.

While he welcomes all to his events, he's not shy about letting anyone know his opinion on what a car should look like: "What's going to keep my interest is the younger rockabilly guys and what they're doing and how that scene is growing. I can put on a show in Calif. in the right spot and 2,000 cars will show up, and seeing what some 20-year-old kid has come up with is what's going to keep me going," he says.

At the heart of it all, Bo Huff is all about the hot rods he builds because he loves it. He listens to rockabilly music because that's what he likes. He has customized a lifestyle that fits everything that he's passionate about, and because of that passion, he's found success. This July 13-14, Bo Huff's *Family Fun Rockabilly Car Show* will be going off like a rocket in East Carbon, Utah, check out [facebook.com/bohuffcustomcars](https://www.facebook.com/bohuffcustomcars) or [shopbohuffcustoms.com](https://www.shopbohuffcustoms.com) for details. The man himself says, "You'll come for the show, you'll leave feeling like family."

Photo: John Barkiple





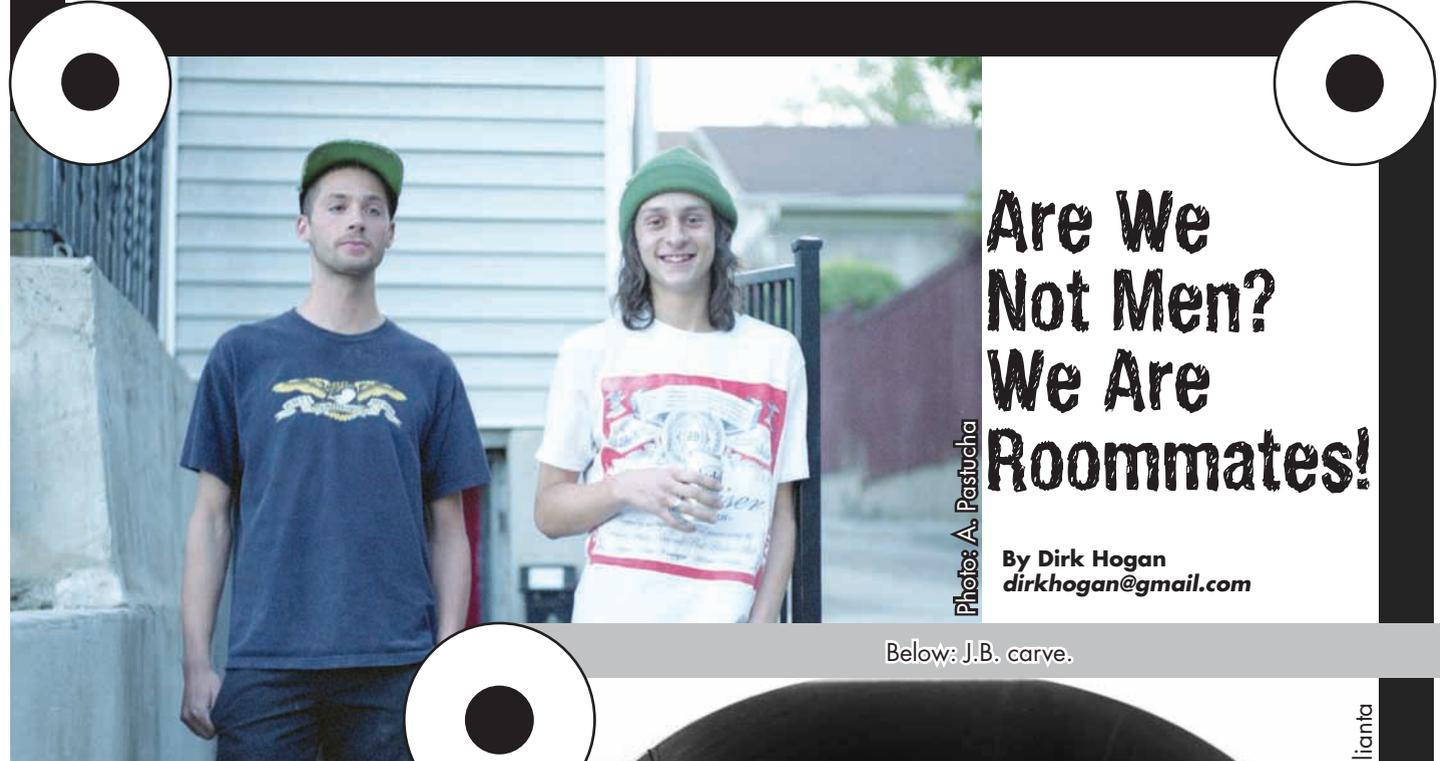
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# Are We Not Men? We Are Roommates!

Photo: A. Pestuchka

By Dirk Hogan  
[dirkhogan@gmail.com](mailto:dirkhogan@gmail.com)

Below: J.B. carve.

Above: Ball and J.B., skate home-ies.

I never would have thought that when **Isaac Raymond** and **Mariano Wilson** moved out of their parents' homes and into a basement apartment in the Avenues, these two seemingly boyish men of the local skate world would have cohesively collided perfectly. They're some pretty heavy hombres when it comes down to it. They come from a scene of people where everyone involved has a nickname that is constantly evolving. I've witnessed Isaac confidently introduce himself as "Ballsac" or "Ball" as if it were his birth name, and Mariano's nickname is now "J.B." or "Jabbles." I personally enjoy skateboarding around with these two. They each have their own individual qualities on and off the plank of youth, all the while still sharing a smoothness that could only be developed through years of skating and challenging one another's precision—or maybe they're both just naturally stylish and happened to become buds. From what I know about the two, J.B. carries a more speed-driven style compared to Ball, who finds sanctuary in a more technical, impact-oriented approach. I sat down with the two talents recently in their apartment to have a little conversation and eat some mac and cheese.

**SLUG:** How did you guys meet each other?  
**Ball:** I actually remember the exact day. It was the first day out of school in seventh grade, and we were skating **Tyson Trevino's** backyard. He just skated down out of nowhere, and he had an afro and a Krew shirt on. I was like, "That kid's a nerd ... just kiddin'." We skated that day, and we just started skating every day since then. It was tight.



Photo: Sam Milanta

**SLUG:** Was it skating that made you guys become friends?  
**J.B.:** Pretty much. We were the only ones who skated in Bountiful at the time.  
**Ball:** Well, we had other homies, but it was at school and they skated, but they all kind of pitter pattered out of it. It ended up just being us [who] were still into it.  
**J.B.:** Until we met **Yo Mikey**, and some Woods Cross kids and North Salt Lake kids.

**SLUG:** Aren't those kids in a gang?  
**Ball:** Our gang! Fucking **Kap Guns**, a little skate gang. Kap Guns Skateboard Cult.  
**J.B.:** True dat!

**SLUG:** Other than skating with each other, what do you do with your time?

**J.B.:** We're getting Comcast soon, so I plan on watching a lot of TV.  
**Ball:** I guess we drink with each other and smoke and whatever, you know? Hang out, try and play music, but we don't really know how. Mostly skate, really.  
**SLUG:** Who plays what?  
**J.B.:** Guitar pretty much for both of us. Some drums.

**SLUG:** What is your band's name?  
**J.B.:** We thought of the name today. What was it, Ball?  
**Ball:** It was the **Miami Face Eaters**.  
**J.B.:** We saw the thing on the news about the guy that ate another guy's face in Miami.  
**Ball:** I guess you snort a bunch of bath salts

and it makes you want to eat a homeless guy's face. We haven't made any songs yet.

**J.B.:** We just started the band today.

**SLUG:** All you need is a cool name. Look at **Poison**. They suck mega trouser bologna, but had a cool name and it worked out for them.

**Ball:** Totally. Fucking **Bret Michaels** got a TV show out of it with everything and hot babes.

**J.B.:** Maybe we'll get something going in our 40s.

**SLUG:** If your lives were a reality show, what would the show be like?

**Ball:** What drunk teenage kids do when they get drunk. Actually, it would be a lot like *Jersey Shore*, but we mostly skate all day.

**J.B.:** So it would be nothing like *Jersey Shore*.

**Ball:** We don't really live like them. We just kind of wake up, skate, then try to get laid. It works out sometimes.

**SLUG:** You guys finding any cool spots around your place in the neighborhood?

**J.B.:** We've got a rail across the street. Fun front yard flat bar. I still haven't skated it, and it's right there.

**Ball:** It has this little connector piece that kind of bumps you off of it back onto the sidewalk that's really fun. There's a bunch of little weird spots up here in the Avenues. You can find fun stuff always, so it's cool. The hospital has good spots.

**J.B.:** I haven't really skated around here yet. Just what I've heard from Ball.

**Ball:** He's got the full-time job, so I'm just the searching-skate-spot guy.

**SLUG:** Kind of like a stay-at-home son?

**J.B.:** I watch over the place. The man of the house. I make sure no one steals the TV.

**Ball:** It would take, like, three guys to steal that old, heavy-ass TV.

**SLUG:** Who do you guys usually skate with?

**J.B.:** Yo Mikey, Dirk Hogan, **Bambi**, **Burke Nixon** ...

**Ball:** Anyone, really. **Cameron Starke**, that **Gabe** dude. He's cool as fuck. Super down-to-earth guy. **SK801** homies. It doesn't matter, as long as you skate, and aren't a fucking weirdo.

**SLUG:** Speaking of weirdos, do you have any strange neighbors?

**J.B.:** Yeah, we've got a crazy neighbor next door.

**Ball:** The second day we were in here, we were skating this rock in the front yard that you can wallie off of, and we're just waiting around until everyone is ready to go adventure around, and **Max Pain** is just chillin' there, and out of nowhere, the neighbor rolls out of his house and says to him, "You touch my fucking rose bushes and I'll slit your throat." Wow, right! We were skating a rock in our yard. We just left right after that. It was fucking weird.

**J.B.:** He flipped Bambi off the other day.



Photo: A. Pastucha

Above: Ball, crooked grind outside their Avenues hacienda.

**Ball:** I hear from the landlady that they get crazy in the summertime.

**J.B.:** From hearing those stories, I've been looking the other way when I see them outside so they don't talk to me. I don't want them to know where I live.

**SLUG:** Besides crazy neighbors, what do you like to get crazy on when you're skating?

**J.B.:** Tranny. Quarter pipes. Transition is the best.

**Ball:** I like to jump down stuff. I don't know why something compels me to jump down things. It works out sometimes, until you get a heel bruise and you think to yourself, "Why did I do that to myself?" You can't walk right for the next week. I can't complain.

If you happen to get the chance to watch either of these guys on a skateboard, you'll instantly know why they're two of my favorite local rippers. All in all, they're just all-around good people whom I've had the privilege to know in my life. Now go grind a curb!

Below: Ballsac, 360 flip.



Photo: Sam Millican



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# PHOTO FEATURE

By Sam Milanta • [smilanta@yahoo.com](mailto:smilanta@yahoo.com)



It's finally time for summer. Unfortunately, this photo is from a few months back, when it was comfortable jacket weather. I guess that's part of me being a geezer and not developing anything for months, so I have a backlog of images I've totally forgotten about. I'd like to say that I'm an artist and my photos are timeless, but that would be

a joke. This photo will be dated by this time next year, when some kid from Nowheresville, Utah hardflips into this same trick at this same spot. Unfortunately for Cody Hardflip, **Sam Giles** got a pretty damn stylish backside 50-50 on this spot without the hardflip ... and that is timeless, even if my photo isn't.

Sam Giles, Backside 50-50

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# Corporate Skateboarding Still Sucks: Joey Sandmire, Local Skateboarder

By Westin Porter  
westinjay@gmail.com



Joey Sandmire may not be a name you're familiar with now, but it's definitely one you should get used to hearing. The 17-year-old out of Bingham was recently added to the *Blindsight* team, and travels with *SK801* as well. I recently met up with Sandmire and his crew to sit down and pull wrists. Upon arriving at his desired meeting spot, his friends volunteered him to go skate a nearby rail. He agreed and I followed them to the mysterious spot. There, shaded between two buildings, was a mammoth 11-stair with royal blue handrails and a nasty kink. At first, I wasn't even sure that was the spot he wanted to skate as he had not even pushed around to warm up. Sandmire and his gang all took a minute to kick away the debris that littered both the runway and the landing, then he took his place atop the gnarly, one-push runway and began attempting to 50-50 the rail.

Sandmire has already made a name for himself for his gnarliness and seemingly fearless style of skateboarding, which is exactly how **T-Coy** of *Blindsight* described him. "When someone rolls up to something, there's the tries where you know they're just gonna bail and check out the spot, and then there's the tries where you know that they're gonna nail it. I've never seen Joey roll up to something and not have the look of 'I'm gonna

fuckin' stick this,' and most of the time, he does," he says. T-Coy got Sandmire on the skate shop's A-team after just a few memorable skate sessions. "I remember we went to Westminster once to this stretched-out 13. It has a shitty run-up and you have to swerve into the rail. Joey just went for it, and taco'd straight up and hit his chest on the rail. Then he went for it again and stuck it. After that, we went to the Bonneville 'Big-Four' and he just varial-heeled it like it was no big deal. That's when I was like, 'We gotta get this dude on.'"

It was clear to me as I watched Sandmire continuously do work on this rail that the kid grew up skating. One of the contributing qualities to his shredder style is just how comfortable he looks on a board. "Growing up, my neighbor had a Walmart board that I started riding, then my brother was like 'Fuck that, we need to get you a real board.'" Sandmire received his first "real" board on his ninth birthday.

After continuous roll-ups, clutching his stomach as he stalked back to his starting spot, it became clear how out of his element he was skating for an audience. In a skateboarding world where dollar signs and brand names are becoming valued more than the

unaffected roots from which the action sport sprang, uninhibited skaters like Sandmire are refreshing. Even when asked if there was anyone he would call influential to his skateboarding, Sandmire immediately fired off a list of local homies: "Fuck yeah! **Holland, Brophy, Worm, Nick Hubbel, Sam.**"

It wasn't long before Sandmire stomped on a perfect frontside 50-50, which he later told me was his most memorable trick to date, "'cause it just happened," and handed out high-fives to everyone present.

Even after watching him skate, I was still having a hard time grasping his skill and potential. I asked T-Coy where he thought Sandmire ranked among all the up-and-comers in the Salt Lake area. "I'd say he's towards the very top. He has so much motivation in getting gnarly and just going for it, that it's not really a problem for him. It looks like the tricks just come to him easy. He's super humble," he says.

Watch for Sandmire tearing up your favorite spot, and in *SK801*'s newest video to be released this fall.

21+

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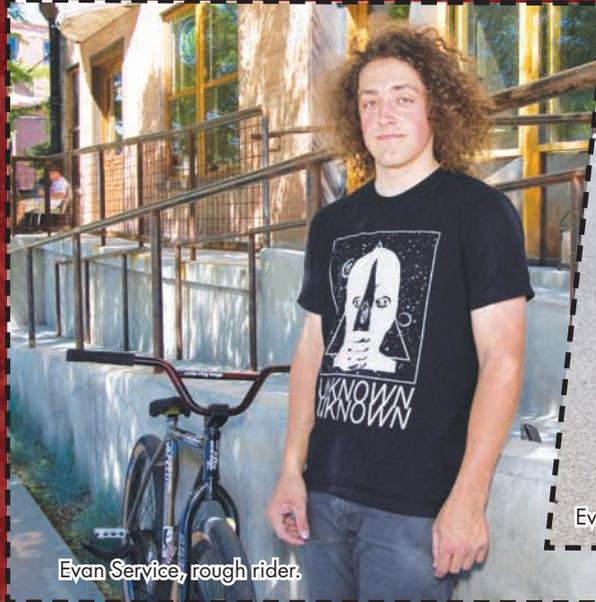
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# EVAN SERVICE: FIXIE FIEND

By Esther Meronó  
esther@slugmag.com



Evan Service, rough rider.



Evan Service hits a feebie to barspin.

Photos: Kafie Panzer

Over four years ago, a group of young men in Salt Lake City grouped into a “bike gang” of sorts, tearing through the streets on bright, bold track frames, inciting terror and chaos as they raced through red lights in a blur of color. Evan Service was a bright-eyed, bushy-tailed high school freshman during the **BFC**’s reign over the bike lanes of downtown SLC, drawn in by fixed-gear’s lawless nature and creative possibility. He began to ride with his own crew of “young guns,” the little brothers of the growing fixed-gear scene across the nation.

The days of fixed-gear glory are long gone in Salt Lake City: The BFC dissipated as its members either defected from the city for places like San Francisco and New York, devolved into padded spandex and derailleurs, or simply grew out of the “hobby” and moved on with their lives.

For Service and his pack, **FOAD**, this is life.

Like many cyclists, Service boasts a lifetime of rollin’ rough: “I’ve been riding two-wheelers since before I was three,” he says. What sets him apart is exactly what reeled him into the world of fixed-gear freestyle, though. “I always thought it was cool, something different,” he says. “No one did it at the time that we all started doing it.”

You see, trackstands, keo spins, over-the-bar skids—the ballerina aspects of the “sport” (I’d argue that around ‘08, FGFS spilled more over the line of art than athletics) found in films like *Macafra* and *Fast Friday*—those tricks have all been tossed aside along with the flashy track frames used to execute them. Service and his band of brothers pedal a different breed of bicycle these days, characterized

by smaller, more sturdy frames and forks that are easier to handle and can take a beating. The FGFS community now borrows more from BMX with the implementation of ramps and jumps, but maintains its own disposition and direction. Service describes his personal style as “Big, like my muscles. Feebles and 180s, that’s what I like to do,” he says. “I try to get inspired by the stuff I’ve seen and try to get creative with the place I’m at, think of stuff that other people wouldn’t think of doing there.”

Obviously, when you’re seeking out similar spots to hit as BMX kids and skaters, things can get tense, especially when you’re competing for time and space at the park. Service keeps it friendly, joking, “[BMX] kids like riding their little sister’s bikes. It’s cool, though, I like it, but they don’t like fixed-gear freestyle,” he says. “Haters are gonna hate and they can just keep on hating. [I] do it and don’t sweat what people say.”

As a sponsored FGFS rider, Service has every right to stick with that attitude. Local company Velo City Bags and California-based Destroy Bikes both hook him up with parts, and he’s grateful for their help in “keeping my bike sick-looking.” He’s currently rollin’ on a black Destroy frame, faded to “raw” on the back end, with tan wall tires, handlebars and, of course, a pair of trusty Velo City straps. When you ride big like Service, who is constantly in need of replacement handlebars, spokes and pedals, “bro-diddly” hook-ups from quality brands keep you on the road.

Service landed that kind of sweet deal in part thanks to the FOAD crew, which includes long-time local rippers **Sam Allgood, Jackson Bradshaw, Parker Thompson** and the star of

the next generation of bike gang bangers, his own little bro, **Izik Service**. These boys are constantly filming quality edits, which you can check out on [foadfixed.com](http://foadfixed.com).

This year’s been a busy one for Service. In addition to graduating from high school, he attended the *Red Bull Ride + Style* in April, a fixed-gear and urban arts festival in San Francisco. On this trip, he was invited, along with his bro, to meet up with **Daniel Torres** and the Destroy crew for a trick sesh at the infamous 3rd and Army in San Francisco. You can check out the edit from that ride on FOAD’s website.

Like most cyclists living elsewhere, Service looks to bicycle-booming cities like San Francisco and “Fixie Factory” (look it up on Vimeo) riders like **Joe McKeag** and **Tom LaMarche** for inspiration. “You go out there, and there’s a group of 30 kids around [on fixed gears], and you see kids on every corner that have one,” he says. It’s thanks to him and the FOAD crew that FGFS hasn’t died out completely in Salt Lake, and unlike his predecessors, he doesn’t plan to bail. His love for fixed-gear freestyle is rooted here, and he hopes to spread it by example. “[I plan to] just have fun and keep filming, and try to get more people to do it, get the scene bigger in Utah,” he says.

Service is currently working on “trying to get my bar spins on lock-down and off of stuff: stair sets and drops,” he says. When it comes down to it, though, he and the FOAD crew are just out to have a good time, and that positive sentiment and camaraderie is infectious when you meet them and watch their vids. See it for yourself on [foadfixed.com](http://foadfixed.com), or like ‘em on [facebook.com/foadfixed](http://facebook.com/foadfixed). Fuck off and die, y’all.

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<p><b>MONDAY, JULY 9 @ DUSK</b></p> <p><b>AIRPORT</b></p> <p>Nominated for 10 Academy Awards® including Best Picture, this engaging and glitzy drama spawned a new film genre—the disaster movie. In 12 harrowing hours at a major Midwestern airport, airport manager Mel Bakerfield must deal with a powerful blizzard, a blocked runway, a failing marriage, and a mentally disturbed passenger carrying a bomb. This blockbuster has everything an audience could want—suspense, romance, drama, and comedy—all spread across a vast canvas.</p> <p>Directed by George Seaton 137 min / 1970 / USA</p>	<p><b>MONDAY, JULY 16 @ DUSK</b></p> <p><b>THE ANDROMEDA STRAIN</b></p> <p>In this Oscar®-nominated sci-fi classic based on the Michael Crichton novel of the same name, a satellite crashes in New Mexico, prompting a team of scientists to race against the clock to stop a deadly virus from spreading the alien illness that sprang from the probe and has already killed most of those living near the crash site.</p> <p>Directed by Robert Wise Rated R / 131 min / 1971 / USA Note: Contains graphic scenes that may be unsuitable for young children.</p>
<p><b>MONDAY, JULY 23 @ DUSK</b></p> <p><b>THE POSEIDON ADVENTURE</b></p> <p>Before there was <i>Titanic</i>—there was <i>The Poseidon Adventure</i>. This multiple Oscar®-nominee (including a win for Best Song) set the standard for seagoing disaster films. As the luxury liner Poseidon charts its course on New Year’s Eve, disaster strikes when an undersea earthquake causes a titanic tidal wave and capsizes the vessel, leaving just 10 survivors. Led by a no-nonsense reverend, the group must maneuver through airshafts, electrical cables and a burning engine room to the boat’s hull, which is their lone chance for escape.</p> <p>Directed by Ronald Neame Rated PG / 117 min / 1972 / USA</p>	<p><b>MONDAY, JULY 30 @ DUSK</b></p> <p><b>THE TOWERING INFERNO</b></p> <p>This star-studded (Paul Newman, William Holden, Steve McQueen, Faye Dunaway) Oscar®-winning actioner, produced by Irwin Allen, is one of the greatest disaster films ever made. Architect Doug Roberts and builder James Duncan are celebrating their latest success: the world’s tallest building. But when a blaze caused by bad wiring rages during the grand opening, Doug and Fire Chief O’Hallorhan must beat impossible odds to save those trapped inside.</p> <p>Directed by John Guillermin Rated PG / 165 min / 1974 / USA</p>

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Illustration: Ryan Perkins



**Gucci Gucci, Louis Louis, Fendi Fendi, Wal-Mart**  
By Esther Meroño  
esther@slugmag.com

If there's a god, he's a misogynistic jerk-face. All you atheists can come watch *The Shining's* elevator scene looping in my underpants monthly for proof. I can't blame "god" for the societal pressure I feel to look cute and feminine on the daily, though—not directly.

I was once pretty fashion forward: putting lots of thought into my outfits, makin' my hair all fancy and even smearing on eyeliner every day—but my entire look changed when I started cycling.

I won't go into some self-righteous lecture on fashion industry evils. I'm atypical in the fact that I hate the "shopping" part, but I get just as giddy as the next guy/girl when I find pants that fit over my butt without mushrooming out my love handles. The sad truth is that your wardrobe says a shit-ton about you, whether you like it or not. Say what you will about my gender stereotyping, but ladies have it way worse than guys. A man dons a torn button-up and some dirty jeans, and he looks "rugged." That same outfit looks "trashy" on me, and I might as well accessorize with a faux hawk and a thumb ring, 'cause everyone who sees me will assume I spend my nights playing with scissors and rubber cement—and I'm not talkin' arts and crafts here ...

When your main transportation is a bicycle, that cute sundress you pull from storage that highlights your supple winter boobies, and the matching sandals that showcase your fresh pedicure ... Well ... their story won't end as happily as *The Brave Little Toaster's*. In fact, unless you enjoy pulling down your hem at every

light, curls stuck to your sweaty forehead, exposed feet getting mangled by asphalt, and barages of verbal harassment coming from all directions via every homeless/truck driving/teenage prick you pass, that sundress is getting folded into a dark grave in the depths of your closet.

Now, I'm not saying that you can't look cute and ride a bike. I rode my fixie in a plaid mini skirt the other day (you're welcome), and I look more natural biking in heels than walking in them. They're neither practical nor comfortable for a real ride, though, and because most women's-specific "bike clothes" are cut in yoga-mom style, I'm left with one option: the men's section. Before my "fuck you" rant, I should publicly thank **Helen** and **Ian** at *Fresh* for carrying such hip and arguably unisex clothing at their store on 9th and 9th. If not for their impeccable taste, I'd resemble an ugly boy. Thanks to the clothes snagged at *Fresh*, no one calls me trashy, but damn you Levi's Commuter Series! You make cool cycle-friendly jacket/pant combos for guys, but what about the ladies?! Why do you think we organize tweed rides and bike proms?! 'Cause the little girl inside of us still wants to play dress-up, AND ride a bicycle!

Statistics show that women are making the big bucks these days: If you're involved in the clothing industry and are reading this, wake the fuck up and start exploiting young, female professionals who like looking good and riding bikes! Hey American Apparel, I've developed your next ad concept: chick riding a bicycle in some curvy jeans, stretchy enough to pedal, strong enough to withstand the saddle friction, with some reflective tape and a seamless crotch. She can be topless if that's what it takes.

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# PRODUCT REVIEWS

## Aggronautix

Milo of The Descendents v2 Throttlehead  
aggronautix.com



This thing sets my nerd boner flying off in all sorts of directions. First of all, it's **Milo**, the frontman of the legendary **Descendents**, one of my very favorite bands of all time. Secondly, it's limited and numbered out of 2000, appealing to the side of me that hoards records and comic books like they're actually valuable and/or interesting. Thirdly, it just looks really fucking cool. The Throttlehead line of bobbleheads from Aggronautix specializes in recreating iconic figures of punk rock in tiny, bobble form, and, just like the others, this Milo figure is well sculpted and sturdily built—it totally looks like Milo. I'm also glad that this second version of Milo is entirely new, featuring no recycled parts from the previous Milo Throttlehead, which has been sold out for years. One minor bummer: the packaging of this Milo figure doesn't feature the transparent plastic window that previous Throttleheads had, meaning that you're gonna have to take it out of the box to see it ... but I guess that's kinda the point anyway. If girls weren't already impressed by the **Keith Morris** Throttlehead and Dr. Doom figurine perched atop my record shelf, surely my awesome new Milo Throttlehead is gonna help seal the deal. Keep up the good work, Aggronautix. —Ricky Vigil

## Airwalk

The One  
airwalk.com

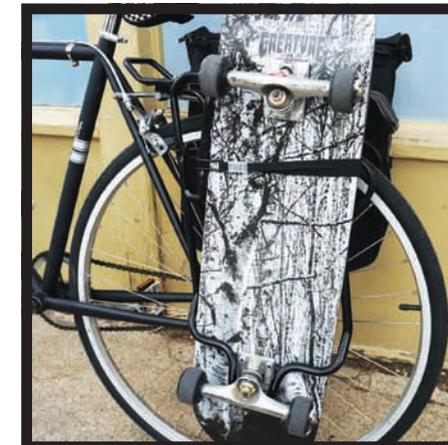


I wore through my fair share of Airwalk shoes in the late '80s/early '90s, just like most other skate rats of that period. About the time I gave up skating, Airwalk shoes seemingly went "out of fashion," and ended up becoming Payless Shoe Source's feeble attempt at catering to skateboarders. Unbeknownst to me,

however, Airwalk has been continuing to make quality shoes, and the recently re-issued The One definitely shows that they still know how to offer up solid kicks. The One is a simple design and is one of the most comfortable shoes I've ever worn. They've handled everything I've thrown at them—skateboarding, bicycling, drumming and more—and haven't even begun to fall apart or show any signs of weakness. The re-issue is a beautiful blue suede, and since they're a limited edition, do yourself a favor and order a pair or five—you won't regret it. —Gavin Hoffman

## Fairdale Bikes

Pannier Skateboard Rack  
fairdalebikes.com



Since I've started skating again, I've noticed quite the crossover of skaters who ride bicycles and vice versa. Fairdale Bikes has picked up on this and created the ultimate skateboard transport tool, and it's pretty much fucking amazing. Their brainchild—the pannier skateboard rack—is super-affordable at around \$45, and fits almost any existing bike rack. I've been to and from quite a few places on my bike with my deck in tow on this rack, and it's a genius device. The only flaws are the Velcro straps, which can easily break depending upon placement, and one specific corner on the rack that rubs against the griptape on your board in such a way that the rack coating wears away a little. Those minuscule irritants aside, this sucker is an excellent rack, and will be traveling with me for many summers to come. Check out this rack and a ton of other awesome goodies, including their new bike/skateboard collab with Roger Skateboards, on Fairdale's website. You're welcome. —Gavin Hoffman

## Nyko

Raven Wireless Controller (Alternative) PS3  
nyko.com

Nyko clearly designed the Raven with long-term play in mind as it is perhaps the most comfortable controller I've ever gamed with. Even though I'm used to having Sony's DualShock 3 in my hands, the alternate layout feels natural and accessible due to this controller's compact, hand-fitting design and reassuring weight.

Its slip-proof matte finish is applied to the shell and the trigger, which is thinner and more responsive than its Sony counterpart. The Raven also has a switch on the back which reverses the inputs for the triggers and shoulder buttons, an answer for those who struggle with games that default to the shoulder buttons for aiming and firing. Unfortunately, the shoulder buttons feel weak and unresponsive. By the time you figure out where, exactly, you have to press them to get them to work reliably, you may have already switched them to the more appealing triggers. Additionally, the Raven's extremely sensitive analog sticks frustrated my attempts to perform more delicate in-game maneuvers. However, most games will allow you to tone down camera sensitivity, which will mostly eliminate this problem. Nyko's Raven runs around \$20 cheaper than Sony's proprietary hardware, and despite its minor quirks, it's worth using for those who like to game in comfort and style. —Henry Glasheen

## United Artist Network/Jedidiah

Leather Man T-Shirt and Jamison Tank  
madeforgood.com

You know that feeling when you see clothes you want, but you know you won't buy unless you buy them then and there, so you buy them and feel guilty for spending money (until you wear them)? Now, you can circumvent that guilt by purchasing clothes from United Artist Network, where a portion of the product's cost goes to programs that support artists directly. Various artists procure prints for these T-shirts—mine depicts a ghost punk that allows me to wear my punk rock heart on my short-sleeved shirt without having to take the time to put studs on my vest. The shirt has a fitted cut that flatters my otherwise emaciated body and is soft like puppy fur. In a similar vein, Jedidiah creates clothing in conjunction with partnering non-profit humanitarian causes to help those in need. Get the goods, and good karma will manifest in how good you'll look. The Jamison is a summer staple: a blue tank with a subtle stripe pattern and a barely noticeable Jedidiah logo on the left pectoral area that looks like a crest with a hospital cross within. The most snazzy element of this tank is the dual buttons in the center of the garment, which lend it a dapper look that, and, at the same time, allow you to stay cool in the summer heat. This shirt's fabric is also soft and light, which will let any breeze right through to your skin. You can pick up these products and more at [madeforgood.com](http://madeforgood.com). —Alexander Ortega



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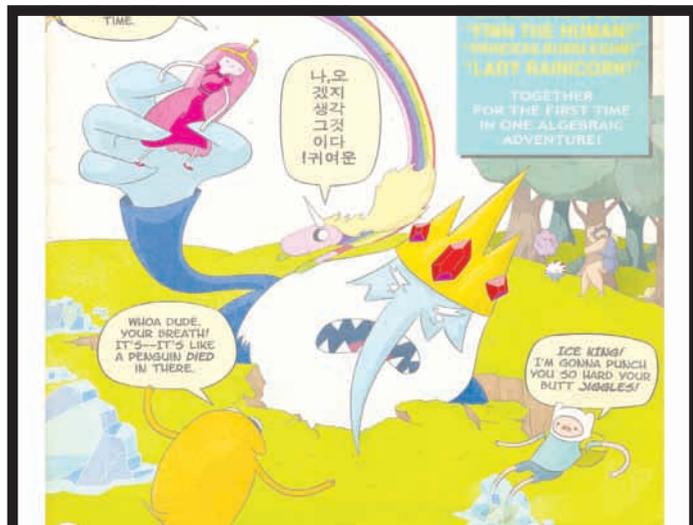
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# GALLERY STROLL



"The Finntastic Four" by J. J. Harrison, one of the cartoon-inspired artists showcasing at Blonde Grizzly.

**Never Too Old For Good Art**  
 By Mariah Mann Mellus  
 mariah@slugmag.com

It's Saturday morning, you jump out of bed, race into the living room, grab the biggest bowl in the cabinet, pour a mound of sugary cereal, douse it with ice-cold milk and turn on the Saturday morning cartoons. This scenario took place 30, 40, even 50 years ago, and you can see it in homes across the world this week.

On July 20, Paper Wasp, with the support of *Big Shiny Robot* and *Blonde Grizzly*, will host a "Saturday Morning Cartoons" show. A true creative community collaboration, this group show originated from conversation between **Magen Mitchell** of Paper Wasp and **Derek Hunter**, both participating artists. *Blonde Grizzly* had the space and *Big Shiny Robot* loved the idea and offered to sponsor. Mitchell's husband and Paper Wasp co-founder, **Nick Burke**, jumped in to help facilitate and curate.

Individual cartoons can span decades, which can make them a common denominator for parent and child, or even child and grandparent. This form of storytelling and imagery has grown astronomically from *Steamboat Willie* and *Hanna-Barbera*, to *The Simpsons* and *Cartoon Network's Adult Swim*. "Cartoon art" appeals to a myriad of people, because cartoons themselves have such a substantial influence on popular culture and our society as a whole. The "cartoon show" concept is not new, but Burke says, "We hope this show will be a little different from previous cartoon shows because we'll feature a wide variety of well known local artists who now watch cartoons with their own children, and some new artists who never stopped watching cartoons. We also invited several commercial illustrators who don't usually show their work in galleries because, at least with

most illustrators, the cartoons of their youth are sources of great inspiration."

Artists will include but are not limited to: **Leia Bell, Coulton Evans, Veronica Lynn Harper, Evan Jed Memmott, Laura Decker, Eric Evans, Spencer Holt, Lucas Ackley, Heather Ackley, Derek Hunter, Andy Carlson, J.J. Harrison, Jess Smart Smiley, Geoff Shupe, Tim Odland, Magen Mitchell, Scott Stanley, Troy Henderson, Max Kelly, Dylan Dessner and Carl Jemmet.**

Given the extensive list of well known creative types, I'm curious of the context these characters might be given. Historically, the subject matter of cartoons has been geared toward the human struggle, whether with ourselves, our fellow humans, politics or our environment. Early Disney classics dealt with racism, industrialization, the economy and voter rights. The thought of seeing the artists who inspire me reflecting on the things that inspire them is riveting. While animation has surpassed early cartoonists' wildest expectations, current illustrators, designers and animators love to celebrate the rich history and acknowledge their influences, and can be found throwing a nod or reference to their childhood inspirations.

Rarely can two people say they've had an identical upbringing, but nearly everyone has a Saturday morning cartoon memory. Obviously, the technology has changed: I'll never forget that giant, wood-encased Zenith and how it hummed while it was warming. I'm fortunate enough to share those same great stories, and wonderful original pieces of art and animation with my children. I hope that it inspires them to dream big, because nothing is impossible in the cartoon universe.

The *Salt Lake Gallery Stroll* is held on the third Friday of every month. Opening receptions take place from 6-9 p.m.

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Illustration: Sean Hennefer

Dear Cop,

I heard that police dogs are retired after working for seven years. I've also heard that the majority of dogs that serve on the force are purchased when they are puppies. How long are dogs trained for? Can any officer put their dog through the "training" program? How much does it cost to train a dog and who pays for the pooch's training? What happens if a dog in training just can't seem to make the cut—are they sent to shelters for potential adoption? Do officers turn them into family pets? Or are these reject police dogs simply put to sleep when they don't work out?

One final question, who-in-the-hell's bad idea was it to give the City Creek cops segways? No offense or anything, but police look way tougher walking beside a burly German Shepherd than riding a stupid motorized transportation device.

-Curious about canines

**Dear Canine Curious,**

I think you'd be lucky to get seven years out of a dog. I'm going to give you my opinion based on a dual purpose dog. Dual purpose dogs are K9s who can sniff out drugs and bite. Single purpose dogs are bloodhound tracker dogs, arson dogs, explosive dogs or drug interdiction dogs.

I'd say around five years is more or less the average length of service for a bite/sniff dog. Years ago, most dogs were German

Shepherds. However, now a Belgian Malinois is preferred. They have all the same qualities of the Shepherd with a stronger bite, drive and stamina. Those of you groaning right now can bite me (or sniff me). Why only five years? I can't think of any law enforcement position more taxing than K9 and handler. The physical and mental stress, as well as the enormity of the training, does not make for long tours for the dogs or handlers.

There are specific breeders of dual purpose law enforcement dogs who have already done a large portion of the training and evaluation. Most dogs are around the age of two when purchased by a law enforcement agency. The dogs can cost \$5K and up, but often they're donated by citizens. However, I do know of cops who have raised dogs from puppies and successfully trained and worked the dogs for years as their law enforcement partner, but this is highly unusual.

The K9 and handler go through extensive training together and have to pass POST K9 evaluations before deployment. Like you suggested, some dogs don't make it. Usually, there's no problem with someone adopting these dogs. Most dogs who retire are adopted. But, there are those few who could never be a "pet." That would be a case where the dog would be put down. Know this: Police K9 dogs are not pets. They're trained exceptionally as a working dog performing a violent job. They are all Type A's. Don't ever attempt to pet one unless you check with the handler first. Your questions are quite sensible, and you should consider a career in law enforcement as a K9 handler.

I agree with your segway feeling, and I just recently wrote about how fat cops are. Maybe the City Creek mall administrators don't read this column. I'm hurt. Guess I'll just have to frequent the heathen mall. Think about it: The Gateway lets thousands of drunk Irish have a parade down the middle of it. What cooler mall is there than that?

Have a question? Email askacop@slugmag.com.

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## GAME REVIEWS



This is what it's like when worlds collide.

**Diablo III**  
Blizzard Entertainment  
Reviewed On: Mac/PC  
Street: 05.15

Blizzard and I have developed a strange relationship over the years. Beginning with *Warcraft: Orcs and Humans* and continuing through *Starcraft II*, Blizzard gained the position of the ultimate game developer. *Diablo III*, however, brings less than the perfection I was looking for. The game is loaded with new content and has sold like the major blockbuster that it is. The new skill system is very well put together: Instead of gaining points to spend on a tree of abilities, the player is simply given new abilities with each level. The player can then decide which abilities should be used for their situation. The story, of course, is incredible, and the characters are moving and exceptional. The multi-player requires that every player do his or her part (once you reach the higher difficulty levels, that is). Truthfully, the game only has a few negatives, but they're big enough to make me wonder if clicking through the vast world is still worth it. If you've played the game on a Mac, then I'm sure you've already hit the 20 FPS barrier. Whatever driver conflict Blizzard missed was enough to force me to install the game on my Windows partition after struggling through the first few hours of gameplay. Pack that in with the consistent server problems throughout week one of launch, and you can imagine how much love I was feeling for the game. Execution problems aside, there are quite a few moments where I feel like I'm playing *Diablo II* all over again. It's still the best dungeon crawler released in the past year. That's good enough ... right? —Thomas Winkley

**Trials Evolution**  
RedLynx/Microsoft  
Reviewed on: Xbox 360  
(Exclusive)  
Street: 04.18

I've said it before and I'll say it again: Xbox Live Arcade is the best reason to own an Xbox 360. While the vast majority of blockbuster video games are content to rehash the same tried and true formulas to move units, Live Arcade keeps innovation alive and showcases games that are actually fun to play. Case in point: *Trials Evolution*. The *Trials* series is all about navigating a dirt bike through various jumps and obstacles within a variety of interesting and well-designed courses, from roller coasters and standard dirt tracks, to homages to fellow Live Arcade titles *Limbo* and *'Splision Man*. There are only two buttons: accelerate and brake. Balance and precision are key, and players are rewarded with different medals and cash bonuses for completing courses in a certain time limit with only so many crashes. Several tutorials are placed in the game just before the difficulty ramps up, giving players the skills they'll need to progress. There are also tons of great user-designed courses available to download for free—you'll never run out of tracks to play in *Trials Evolution*. This is the kind of game where "just one more time" can quickly spiral out of control into "just three more hours." *Trials Evolution* has fine-tuned the simplistic and addictive nature of the series and created an experience that is challenging, but rarely frustrating. —Ricky Vigil

Check Out More Reviews At:  
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## BOOK REVIEWS

**Appalachian Trials: A Psychological and Emotional Guide to Successfully Thru-hiking the Appalachian Trail**  
Zach Davis  
Good Badger Publishing  
Street: 02.01

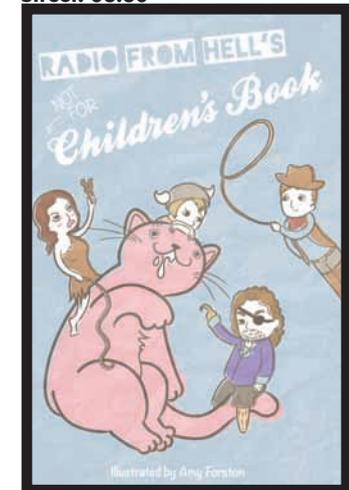
For a lot of lazy-ass Americans, walking to the local 7-Eleven for a sugary fudge treat is often way too much to ask. Our society has lost its once-admirable physique and taken on a more slovenly appearance. Blame it on video games and social media, but whatever the culprit, we must get out from behind our pixelated screens and get back to nature. That is just what former computer nerd Zach Davis did. Davis's journey began in the warm and humid foothills of Springer Mountain, Ga. and ended roughly 2,200 miles later on Mt. Katahdin, Maine. His five-month thru-hike of the Appalachian Trail signified the end of his former life and the dawn of a new and improved way of living. Five million steps after starting his adventure, Davis recounts that it was not the physical challenges that pushed him to the limit, but the amount of mental stress. Throughout his travels, Davis notes that the rigors of keeping a positive mindset are more difficult than the 15-to-20-mile days he would typically log. He also postulates that of the 70 percent of thru-hikers who fail to finish, nearly all of them suffered some sort of catastrophic mental breakdown. The driving rain and bland food are, of course, contributors, but the endless expanse of Va.'s benign terrain also plays a role. Davis's checklist on how to prepare your mind for such monotony helps the thru-hiker overcome the difficulties of enduring hardship and realize the beauty that is all around. These preparations and exercises continue to benefit hikers long after they have returned, because it is unlikely they will ever be met with anything more challenging. As he states in the book, "There is no crying in hiking." *Appalachian Trials* is an inspiring read that will undoubtedly help you face your own Appalachian Trail. —Sean Zimmerman-Wall

**Occupied Territory**  
Lynne Cohen  
Aperture  
Street: 06.30

Originally released by Aperture in 1987, Lynne Cohen's compilation of photographs has been updated and expanded for a second release, bringing its disturbing nature back into consideration. The black-and-white images, taken over a period of 20 years, certainly arouse a number of emotions despite the detached and purely functional environments they portray. A dry cleaner's, a men's club, an auditorium and a classroom are a few of the rooms coldly exhibited in the monograph, and all are devoid of any humans or movement. They are places typically experienced populated, and the stillness of their awkward furniture,

barren walls and lonely potted plants is unsettling. Posters and wall adornments seem out of place, ridiculous even, in the environments. The photographer's perspective is direct and static, as the images are descriptive rather than aesthetic—like crime-scene photos, essayist **Britt Salvesen** points out. As one considers these images, one tries to reconcile vibrant humanity with these drab, colorless environments, and the juxtaposition is eerie—perhaps they suggest that the clean, fluorescent sterility of our scientific world is a silly and futile attempt to control our lives. Certainly thought-provoking, the collection is worth inspection. —Amanda Nurre

**Radio From Hell's (Not For) Children's Book**  
Bill Allred, Gina Barberi,  
Kerry Jackson, Richie T. Steadman  
Self-Published  
Street: 03.30



Before reading this review, please take note: This is not a challenging read. The three hosts and lead producer of Utah's number one morning radio show decided in late 2011 to create a children's book for charity, using the traditional format of pairing a photo with a rhyme to convey the humor found on every page. But don't be fooled, we are talking about a book that's only 14 pages long and consists more of pictures than text. If not for the use of words such as "urinary," "vasectomy," "dilapidated" and "hermaphrodite," you could hand this to a second grade student and they could both read it and come up with a B+ book report. Almost every page contains its own jab at the show's hosts or jokes you'd hear weekly, illustrated by local artist **Amy Forston** in a cartoonist style to accentuate the joke. If you're a fan of the show, you'll love this book, and if you're not, you'll like parts of it and find the rest too inside-jokey. If you do decide to purchase a copy, all proceeds from the book go to the Ken Garff "Road to Success" literacy program. —Spencer Ingham

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# BOOZE REVIEWS

By Tyler Makmell  
tyler@slugmag.com

It's that time of year when beer fests and beer drinking have officially taxed my palate. While some may see that as an opportunity to take a breather and lay off the sauce for a bit, I press on for you, the reader. With that in mind, the most logical step is the highest point of the higher points: craft spirits. This set of reviews includes the local big boys of the distillation game.

**High West Silver Whiskey: OMG Pure Rye Distillery: High West**  
**Proof:** 134

**Bottle Size:** 750 ml Bottle  
**Description:** This spirit pours clear and opens up with aromas of dark fruit and apples, and finishes with an herbal rye spice finish. The taste is fruity, with more of that herbal influence peeking through with a clean, citrus finish.

**Overview:** First off, "OMG" references Old MononGahela, a river and region in western Pennsylvania which has a deeply rooted history of rye whiskey production. That aside ... OMG, this is an intense bottle. For a clear whiskey, it is surprisingly packed with flavor and is aggressive enough that I'd recommend trying it out before you buy. On the other hand, if you're the experienced drinker that I like to assume my readers are, I say buy this now.

**Campfire Distillery: High West**  
**Proof:** 80

**Bottle Size:** 750 ml Bottle  
**Description:** Off the pour, Campfire opens up with a complex blend of aromas, starting with deep fruits, caramel, rounded smokiness and a hint of tobacco. Off that first sip, you pick up the delicate flavors of vanilla and fruit, then you're led into dark cherries, spice, toffee and finally to a clean, smoky finish.

**Overview:** As weird as this may sound, Campfire is a blend of a straight rye whiskey, a straight bourbon whiskey and a blended

Scotch whiskey. While the proportions of this amazing blend will not be divulged to the public, I can comfortably say, after drinking a healthy amount, they are just right. The smoke and tobacco notes give it just the right amount of character to balance the sweet and spicy. Overall, this is a complex and enjoyable drink that will keep your palate happy with every sip.

**Five Wives Vodka Distillery: Ogden's Own**  
**Proof:** 80

**Bottle Size:** 750 ml Bottle  
**Description:** Crystal clear in color, this vodka pours smooth into the glass. There are plenty of aromas tucked underneath the initial sniff. You'll get a healthy amount of wheat and light berry notes in there. The sip is easygoing, sweet wheat off the get-go, then a boozy fruit that coats your tongue on the finish.

**Overview:** Fresh off a ban, then an un-ban from the state of Idaho, this bottle seemed to be a rough one to track down. I suppose all the hype got buyers' attention, as it was pretty damn hard to find a liquor store that still had some in stock. Hey DABC, get this shit stocked. The vodka itself was simple and smooth, and got better with every sip. I recommend drinking it neat to start. At \$20 a bottle, it was a worthwhile spend for a stand-alone vodka or even a mixer with a heavy vodka influence.



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# MOVIE REVIEWS

## Abraham Lincoln: Vampire Hunter 20th Century Fox In Theaters: 06.22

When you walk into a screening for a film titled *Abraham Lincoln: Vampire Hunter*, you need to throw caution to the wind, sit back and let the drool pour out of your mouth. Don't excessively criticize the subpar dialogue or overly assess the historical inaccuracies, because, remember, you're watching a film called *Abraham Lincoln: Vampire Hunter!* Based on the novel by **Seth Grahame-Smith** (who also authored *Pride and Prejudice and Zombies*), the story opens with a young Lincoln just before his mother is murdered. Years later, a drunken and vengeful 20-something Lincoln (**Benjamin Walker**) attempts to kill his mother's murderer unaware of the fact he's actually a vicious vampire. Just as Lincoln nearly meets his demise, he is rescued by Henry Sturgess (**Dominic Cooper**), a skillful assassin. Mystified at the realization that vampires are no myth, Lincoln trains in the art of vampire hunting under Sturgess' guidance. Acting as a store clerk by day and an axe-wielding hitman by night, Lincoln soon realizes he must use his words and the power of the people to overthrow the empire of bloodsuckers in the South. Director **Timur Bekmambetov** mixes his edgy filmmaking style with brutally beautiful fighting choreography and executes a purposefully preposterous project that presents our 16th President as a beheading badass! The playful tinkering with pivotal moments in our nation's history sparks amusement, and the uncanny resemblance Walker has to his character adds only more delight to the overall ridiculousness of the entire project. —Jimmy Martin

## Brave Disney/Pixar In Theaters: 06.22

For over 15 years, Pixar Animation Studios could do no wrong. They were regarded as the organization that mastered creativity and delivered originality. This achievement was true until the release of last year's undesirable *Cars 2*. Now, with the release of *Brave*, it's a critical period to determine whether or not the studio can reclaim their prestigious honor and mend their legacy. Set in 10th Century Scotland, Merida (voiced by **Kelly Macdonald**) is the eldest child of her royal family. While her father, King Fergus (**Billy Connolly**), supports his daughter's admiration for archery and adventure,

her mother, Queen Elinor (**Emma Thompson**), never lets a moment slip by without mentioning the proper characteristics associated with a princess. As you can imagine, Merida possesses none of these qualities. The heart of the film comes with Elinor's startling announcement that Merida is to wed a member of one of three rival clans. In defiance of her mother's assertion, Merida flees and comes upon a witch who casts a spell to change the runaway's fate. However, the enchantment not only alters her destiny, but her mother's physical nature as well. Director **Mark Andrews** (successor to original director **Brenda Chapman**) offers an unusually dark-toned undertaking for the studio, which works well in some areas and falls flat in others. So much time is spent on the exposition of characters and the plot's key twist, the remainder of the film feels rushed, leaving audiences needing more time to enjoy the experience. As for uniqueness, the mystical elements feel a tad too familiar, especially when compared to Disney's *Brother Bear*. Pixar has certainly recovered from the hiccup of their last release. The animation is stunning, the characters are engaging and the embedded adult humor is much appreciated, but be prepared to continue waiting to see the studio in top gear. —Jimmy Martin

## Indie Game: The Movie BlinkWorks Media In Theaters: TBD, Available Online

Every once in a while, a documentary will surface that revolves around outrageous characters and a bizarre topic, allowing audience members the opportunity to witness unusual customs while snickering at the odd circumstances. Such is the case with **Lisanne Pajot** and **James Swirsky's** *Indie Game: The Movie*,



which follows multiple independent game developers as they feverishly work in their home offices to meet demanding deadlines set by large gaming distributors. The film primarily focuses on the duo **Edmund McMillen** and **Tommy Refenes** as they develop *Super Meat Boy* and the self-destructive **Phil Fish** as he attempts to complete the much-anticipated *Fez*. Pajot and Swirsky embed themselves in exactly the right places at exactly the right times as they capture the neurotic behaviors of Fish, who literally has a public meltdown on camera while damning his ex-business partner's antics. To make the situation grimmer, Fish honestly confesses his intentions of ending his life if his pending lawsuit is not settled, and you genuinely believe his proclamation. On the lighter side, audiences have the pleasure of witnessing the anxiety of McMillen and Refenes as they receive multiple positive reviews before the official launch of their title, but the pair can only hope gamers will arrive with their wallets open. As light-hearted as the film may be, Pajot and Swirsky have crafted a well balanced production that's as exciting and fun as it is gripping and distressing. The film is currently making the rounds in independent theaters across the country, but you can watch the entire movie online at [indiegamethemovie.com](http://indiegamethemovie.com) for only \$9.99! —Jimmy Martin

## Seeking a Friend for the End of the World Focus Features In Theaters: 06.22

What would you do if you knew the world was coming to an end in 21 days? Would you try heroin? Have unprotected sex with multiple partners? Rip the city to shreds? This question and many answers can be found in first-time director **Lorene Scafaria's** dark comedy that stars **Steve Carell** and **Keira Knightley** as two strangers working together to achieve their last minute goals. Dodge (Carell) is the typical American who lives his life selling insurance and playing by the rules, but when the crew of the Shuttle Deliverance fails to destroy an inbound asteroid, his wife immediately leaves him and he decides to track down the one love that got away. With the help of his quirky British neighbor, Penny (Knightley), who's trying to get back to her family in England, the two venture into the chaos of a world on the brink of annihilation. Scafaria hilariously focuses the first act on believable reactions to horrific news, which includes both hysterical and depressing outcomes.

It's a pleasure witnessing Carell continue to succeed in the acting department post-*The Office* with his signature socially awkward persona that appears to work in any situation. However, it's Knightley who offers the greater shocker by letting loose and actually apparently enjoying herself, which hasn't been seen in her performances in quite some time. The tale and its characters eventually find themselves in familiar territory in regards to formulaic elements, but Scafaria never holds back and presents a relatable film that will have many moviegoers questioning what their own actions would be.

—Jimmy Martin

## Where Do We Go Now? Sony Pictures Classics In Theaters: 07.13

Reading the short synopsis to the film, I thought I was walking into a political war narrative. Instead, *Where Do We Go Now?* greeted me with comedy, creativity and even song! In a small, secluded village in Lebanon, a group of women mourning their fallen husbands and sons due to the constant Christian vs. Muslim conflict tearing the world apart decide that they will not lose any more of their loved ones to war. Keeping the men of the village away from reports of religious conflict in the outside world, and coming up with creative and hilarious schemes to distract the men and remind them that no matter how each individual worships, they are all neighbors and brothers, these women work hard to salvage peace in their village. Director **Nadine Labaki** does a wonderful job of stripping down a tragic and centuries-long conflict to what it truly is: ridiculous. From sabotaging the village's only television in an effort to keep the men from hearing the news to hiring a bus-load of Ukrainian strippers, the completely absurd schemes presented in the plot, though seemingly light and fun, are reflections on the absurdity of the war. Though the film is in Arabic, the hilarious back-and-forth banter between the group of women translates well in the subtitles, and the script is interrupted a few times for Bollywood-style musical numbers, giving the film another element of entertainment. Though the film's execution is light-hearted, the subject matter is something that people need to take seriously. This film caters to a wide audience, and though it doesn't contain the horrific and violent images we usually associate with the war-themed films, the result is even more powerful. —Esther Meroño

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# LOCAL MUSIC REVIEWS

## 5 State Killing Spree

*The Basement Recordings 2011*  
**Apathy Records**  
**Street: 10.01.11**  
**5 State Killing Spree = Fastball + Candlebox + a dab of Carlos Santana**



Alternative, '90s-inspired and with a fun little Latin twist in the rhythm now and again, these guys have done a nice job of referencing some of the bands they probably grew up listening to. I feel like they have incorporated touches of inspiration from **Lynyrd Skynyrd** (on "Higher") and **Kings of Leon**, and they've created some new tunes that their peers, who shared their musical journey, can totally appreciate. It's a little gritty, sometimes melodic and beautiful, and I commend their exploration of their influences. Admittedly, I'm not in love with the band name—hey, I'm a lover, not a fighter. Nevertheless, I say, rock on, gentlemen, and keep on killing it with the tunes. —*Ischa B.*

## Bullets & Belles

*Curried Rice EP*  
**Self-Released**  
**Street: 04.15**  
**Bullets and Belles = The Puppini Sisters + Zoëy Deschanel + Norah Jones**

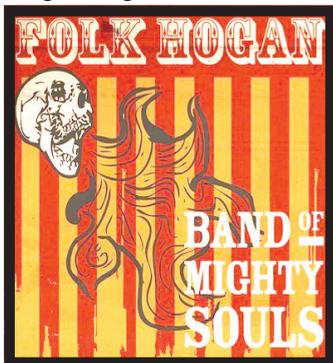
I have to say that this might be the best production of anything local I've ever heard, which would stand to reason, since while **Bullets & Belles** only formed last year, the members are all veteran musicians. This three-song EP is some damn catchy jazz pop, with stunning vocals, thoughtful lyrics and brilliant songwriting. The first song, "Bullets and Belles" feels part doo-wop, part **Andrew Sisters**, part **Smiths**. It just has so many layers while remaining catchy. "Count to Zero" has more of a folk/country-ballad feel with **Ryan Cron** taking over vocal duties from his wife **Erin Haley-Cron**. The last track, "Curried



Rice," starts with haunting harmonies and the lyric, "take the demons and the curried rice, you can have the city and all the lonely nights," is so damn interesting. I will definitely be watching for more from these cats. —*James Orme*

## Folk Hogan

*Band of Mighty Souls*  
**Self-Released**  
**Street: 05.03**  
**Folk Hogan = The Pogues + Oingo Boingo's Farewell**



It's too easy to say Folk Hogan sound like **Flogging Molly**—they deserve more than that. Pub-belted tunes about whiskey, women and mythical men, Folk Hogan should be blasted at volume 11 by every cabby-hatted booze enthusiast in Utah. I loved every minute of this album! Some may say they sound like **DeVotchKa** or **Gogol Bordello**, but I'd argue that **Moses McKinley's** vocal style is akin to a **Danny Elfman's** operatic style of singing and story-centric songwriting. Folk Hogan is unafraid of slowing the music down to a power ballad's trot without using the cliché, steady accelerando at the end (right, DeVotchKa?). Seriously, folks, if you're into banjos and crowd-shouting, expect to add another album to the regular rotation [July 7, *Farmer's Market*; July 14, *5 Monkeys*; July 21, *The Woodshed*; July 30, *Foursquare*]. —*Alex Cragun*

## Funnel Vision

*Cheeseburger Relief*  
**Reality Impaired**  
**Street: 02.27**  
**Funnel Vision = Rudy Adrian + Helmut Lachenmann + Robert Johnson**

Here's a fun little sack o' goodies for ya: two CD-Rs, a cassette, a sticker and a mini-zine that chronicle the weird exodus of band members **Stan** and **Karrie Boman** as they fled cross-country following the massive tornado that wiped out their home in Joplin, Miss. in May of 2011. In the zine, they refer to their music as "the blues," but, really, it's the very sort of improvised, detuned ambience that could only be induced by one of Mother Nature's foulest mood swings. In spite of its serious and often dark nature, this release is the second-most fun thing to come in a Ziploc baggie this size. Contact [realityimpairedrec@yahoo.com](mailto:realityimpairedrec@yahoo.com) to get yourself some. —*Nate Perkins*

## Giraffula

*Sounds By:*  
**Self-Released**  
**Street: 03.31**  
**Giraffula = Shhh... This is a Library + King Krule**

Loop pedals and one-man bands are becoming more and more common these days. Though this fosters creativity by allowing any single person to experiment with a sound that was previously only attainable with a full band, it has brought with it the unavoidable, long and repetitive loops. Despite the loop pedal-based shortcomings, **Seth Cook** has been able to create an accessible album. Punctuating the long, drawn-out, reverb-filled loops with various sound bites (opening track "Jimi's Basement" starts this theme off with a cutesy sample from *The Sword in the Stone*), and employing thoughtfully out-of-key vocals, his eccentricities combat the tedious nature of building upon loops. The percussion and build-up on "Flowers" and "Blossom" definitely make them the stand out tracks (if you are down with what sounds like beat boxing on the latter track). This album is pretty immersive, if you have the patience. —*Cody Hudson*

## I Am The Ocean

*Overhead*  
**Sound vs Silence Records**  
**Street: 06.05**  
**I Am The Ocean = Glassjaw + Protest the Hero - speed**

Post-hardcore outfit I Am The Ocean have delivered a standout and unique EP with *Overhead*. Their sound is complex and innovative—and hard to pin down

and describe. It's more creative and far-reaching than other contemporary acts, and while it doesn't hit the crazy, time-changing speeds of some prog metal acts, it carries the same artistic banner of natural experimentation and removal of genre boundaries to build a solid song. The layered vocals are especially enjoyable and add a thickness to the mostly light-hearted-sounding guitars. Screams are emotional, but not overwhelming, instead flowing along with the melodies to create an enormously organic arrangement. In fact, every instrument here is so god-damn in place. Their style certainly has its form and doesn't stretch beyond itself to uncomfortable territory, but every song holds your attention as well as the last. I cannot wait to hear more from this band. —*Megan Kennedy*

## Jay William Henderson

*The Sun Will Burn Our Eyes EP*  
**Self-Released**  
**Street: 05.01**  
**JWH = Mark Knopfler + Amos Lee + Cat Stevens**

*The Sun Will Burn Our Eyes EP* is the first solo release from **Band of Annuals'** lead singer, Jay William Henderson. Instrumentally, Henderson favors the acoustic guitar backed by tremolo keys or electric guitar, slide guitar and the earnest whines of the steel pedal. Through the first listen, I often thought of the soundscapes created by the likes of **Damien Rice** and **David Gray**, due in part to the string arrangements on songs like the title track and "Maybe You Got All You Need." The album is devoid of any kind of hooks, requiring the listener to invest in the music and actually listen in order to access anything. The EP is melodically and thematically slow and melancholy, dealing with loss, sadness and the defeat of the heart. The EP doesn't diverge much from melancholy, making most of the tracks blend together. However, Henderson's songwriting and arranging ability is top notch, and probably the most evident part of this EP. —*Chris Proctor*

## Melody & Tyler

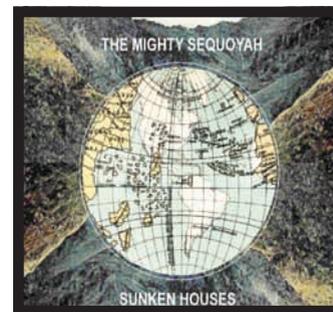
*Breaking and Bending*  
**T&M Entertainment**  
**Street: 04.20**  
**Melody & Tyler = Fleetwood Mac + Allison Krauss + Alanis Morissette**

I woke up with lyrics stuck in my head a couple of times after listening to this album—the songs are catchy, well put

together, and totally genre-appropriate. Singer/songwriter **Melody Pulsipher** has a beautiful voice, and, better still, is willing to experiment with it, ranging from soft and moody to twangy and countrified. **Tyler Forsberg's** acoustic guitar and occasional vocal harmonies are the perfect complement, and the overall consistency and vibe make it obvious that these two have an undeniable chemistry. Pulsipher flexes her musical muscle even more by adding guitar to some of the tunes, and Forsberg does a great job of periodically adding more rhythm by tapping on the body of his acoustic, showing off his roots as a drummer. Personal faves off the album like "The American Dream" and "Lesson From A Love Song" feel as classic as **Mellencamp's** "Jack and Diane." This album is absolutely lovely. —*Ischa B.*

## The Mighty Sequoyah

*Sunken Houses*  
**Black Pyramid**  
**Street: 05.12**  
**The Mighty Sequoyah = Fleet Foxes + Ferocious Oaks**



While folk may not be my personal favorite of the genres, The Mighty Sequoyah have managed to produce a solid and pleasant-sounding album. In *Sunken Houses*, the sounds have been well produced under drummer **Bret Meisenbach's** label, Black Pyramid Recording. While we see a lot of variety and talent as far as instruments and harmonies go, the lyrics seemed a little juvenile and hymnal to me. There's no doubt that singer **Caleb Darger** has been influenced by spirituality and perhaps some unrequited love, and the lyrics in "Insider" explicitly address the difficulty of writing: "I've been writing all these sad songs, and they've been coming out all wrong." There's no doubt, however, that these folks would put on a fantastic live show. I would especially love to see "Insider" and "Enchanters" played live, as those seem to hold the most depth on the album. —*Brinley Froelich*

## Samuel Smith Band

*Self-Titled*  
**Self-Released**  
**Street: 05.04**  
**Samuel Smith Band = The Rolling Stones + The Replacements**

You swore you would never listen to **KBER**. Samuel Smith Band, *Salt Lake Soundcheck* favorites, will make you

repent your superiority. Recall, if you possibly can, some shit-forsaken rock quartet from the '70s, with a white soul singer, bottle-neck guitars and Fender Champs cranked up to blues kazoo. Samuel Smith Band delivers these basic goods, combined with enough wit and funk to retain a sure sense of the here and now. Their seven-song album extends just thirty minutes, as did a typical LP in the heroic age of vinyl. Not so long ago, this much music, plus a bottle of Paul Masson, was enough to provide a complete musical experience. Samuel Smith Band—shifting from rock n' roll to R&B to honky-tonk and back—offers ample evidence that such satisfaction remains possible. The band's magic lies in their direct approach to playing. Live, they jack straight into their amps—zero intervening bullshit. Their album, produced by **Terrance "DH" Halterman**, nearly succeeds in capturing the uncapturable, the unpretentious exuberance of a Samuel Smith stage performance. You're not too cool. —*Brian Kubarycz*

## Thunderfist

*Self-Titled*  
**ECG Records**  
**Street: 03.20**  
**Thunderfist = Thin Lizzy + Motörhead + Turbonegro + Zeke**



Since visiting my 8th-grade Career Day class 10 years ago, singer **Jeremy Cardenas** scream-sings just as viciously as in those initial Thunderfist recordings. But now, I'm more afraid he'll beat me with an ugly stick, shrieking, "I'm all fucked up tonight!" in "Hit the Bottle Again." With the addition of the prodigious **Matt Miller**, Thunderfist's guitar dynamics are fleshed out in a kaleidoscopic way, balanced so that each guitar complements each other just enough, such as in the riffy "Back Down." I dare you not to sing along to the *Full Metal Jacket* quote in "Eskimo Pussy Is Mighty Cold." Drummer **Erik Stevens** pounds out clean and even fills that bolster the chorus of Cardenas' and bassist **Mike Mayo's** combined "Come on, let's go" in "Smoke 'Em While You Can." In "Don't Get It For Free," guitarists **Mike Sasich** and **Jeff Haskins** exhibit classic Thunderfist synchrony that allows for mega shredding that underpins stone-cold rock n' roll. —*Alexander Ortega*

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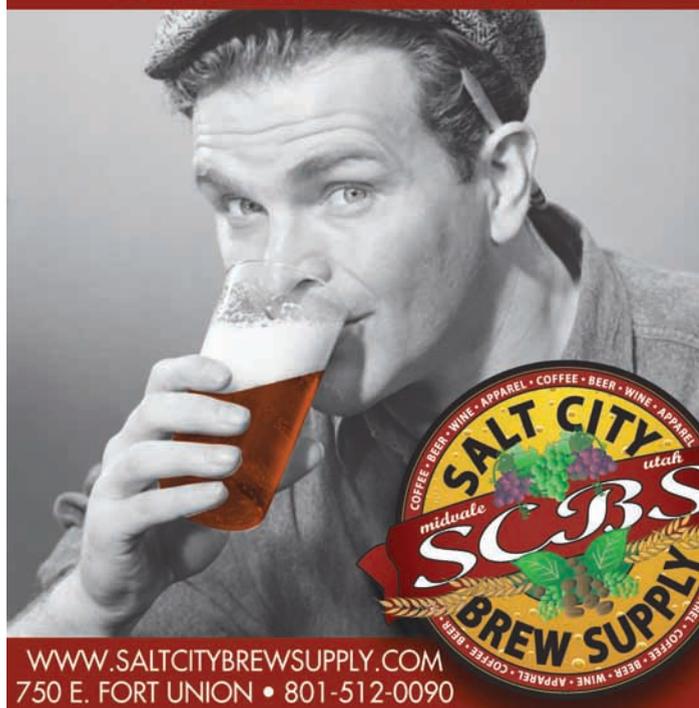
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# MUSIC REVIEWS

## A Place To Bury Strangers

Worship  
Dead Oceans  
Street: 06.26  
A Place To Bury Strangers  
= Jesus and Mary Chain +  
Weekend



This third album from A Place to Bury Strangers was written, mixed and produced entirely by the band. The thing is, the loudest band in New York managed to tame down their sound and polish things up. "Tame" doesn't mean it's all soft fuzziness and love balls for this nostalgic shoegaze outfit. **Oliver Ackermann's** reverb-saturated baritone vocals are still at the forefront, but the production is as tight as a pair of spandex shorts showing off every curve of someone's junk. The machine gun-esque drumbeats erupt with quick, rhythmic fury on album opener "Alone." The mechanized doom on the title track is catchy while the ear-screaming volume of "Leaving Tomorrow" is head-rippingly sexy. "You Are the One," "Dissolved" and "Slide" offer a softer side, creating a few moments to catch your breath. —Courtney Blair

## Baroness Yellow & Green Relapse

Street: 07.17  
Baroness = Ancient Wisdom  
+ Mastodon + ISIS

A lot of people are not gonna like *Yellow & Green*. Those people are wrong. Baroness is one of those rare bands that actually evolves with each piece of music they release, incorporating new influences and expanding upon old ones. This gargantuan double album largely leaves behind the style of Baroness' Southern sludge soul brothers in Mastodon and **Kylesa** in favor of

more melodic structures. The *Yellow* half of the album isn't too markedly different from 2009's excellent *Blue Record*. Some of the songs are a bit slower, the guitar playing is a bit more intricate and **John Dyer Baizley** doesn't scream anymore, but "Take My Bones Away" is among Baroness' hardest rockers. Where the band might lose some people is on the *Green* half, which sounds like an unholy fusion of Baroness, **Blue Öyster Cult** and **The Moody Blues**, maybe with a little bit of **Thin Lizzy**. This is a dark rock album—those looking for the crushing riffs and throat shredding vocals of Baroness' early material will be disappointed, but those who have followed the band on their journey will be completely satisfied. —Ricky Vigil

## Blues Control

Valley Tangents  
Drag City  
Street: 06.19  
Blues Control = Gabor Szabo + George Duke + NES soundtracks

Blues Control's name is a bit generically forgettable and inaccurate compared to their sound. Fortunately, this is a minor detail, and would be more of a problem if the band were not creating music of a high enough quality to make up for it. After the first few minutes of opening track "Love's a Rondo," I was hoping that the whole thing would be instrumental, and was pleased to find that this is the case. No further instrumentation or any narration would be necessary. Nothing is overdone. During the first listen, the bass was what caught my attention. It is a valuable part of the band's sonic dynamic, and in not simply sticking to root notes, often acts as both a rhythmic and melodic element in Blues Control's compositions. *Valley Tangents* is something to listen to in its entirety. Considering that it is a rather short EP, this is easy to do. —T.H.

## Burning Love

Rotten Thing to Say  
Southern Lord  
Street: 06.19

Burning Love = Coliseum + Motörhead + Dead Boys  
"Three days is a long time for a Catholic girl to die," bellows vocalist **Chris Colohan** in "Karla." Yeah, that's exactly what the whole album is like. For the *Burning Love* virgin, this band injects listeners with the hot jism of D-beat hardcore melded with rock



n' roll—"Superstitious Friend" rocks the house with guitar licks n' leads up and down a pentatonic scale like **Alice Cooper** on *PCP*. Compared to *Songs for Burning Lovers*, their previous full-length, *Burning Love* draw out how long they stay on certain chords, which lends the release the same thumping quality found in early **Ramones** songs, such as with "Made Out of Apes," but is balanced out with the aforementioned lead quality. In "12:31," the guitars and bass ooze out a sludgy, instrumental dirge. Some might call *Burning Love* a one-trick pony, but try saying that to Colohan shouting "Broken Glass" at passersby on State Street the next time they play *Burt's*. —Alexander Ortega

## Craft Spells

Gallery EP  
Captured Tracks  
Street: 05.22  
Craft Spells = Psychedelic Furs + Jesus and Mary Chain

There is a glut of bands currently mining late-'80s British indie for inspiration, and I'm not mad about it. *Craft Spells* incorporate a little more **New Romantic** flavor into their shoegaze, and thus manage to differentiate themselves. To the layman who can't tell *C86* from noise pop, it will probably all be indistinguishable, albeit in a catchy way. If you're a **My Bloody Valentine** fanatic who's already worn out the new remasters, spend some time with this EP—it's a grower. —Nate Housley

## EL-P

Cancer 4 Cure  
Fat Possum  
Street: 05.22  
EL-P = DJ Shadow + Lifesavas + Cannibal Ox

If you haven't heard of EL-P, quit sleeping. The **Company Flow** member and **Definitive Jux** label co-founder has been defining the hip hop world

for longer than you've been listening. His list of projects reads like an industry best-of, but he hasn't released a solo record in five years. *Cancer 4 Cure* is incredibly solid, full of interesting, DJ Shadow-style production and EL-P's tight baritone delivery. An initial impulse to compare the edgy, slightly dark tone of the songs to a lot of what else is going on out there leads to the realization that EL-P invented it—he's got a right to it. Deep, scary bass, squealing guitar snarls and some glitchy clicks define the background to the up-tempo rhymes. He's at his best when he eschews straight-up boom bap for more interesting production, as on "True Story" and "Oh Hail No." Perhaps heavier than most are looking for on a hip hop record, EL-P is nonetheless original, so show respect. —Rio Connelly

## Eric Copeland

Limbo  
Underwater Peoples  
Street: 07.24  
Eric Copeland = Mystic Bummer + Ariel Pink + Boyfruit

Eric Copeland, the impish, manchild-savant and defacto leader of **Black Dice**, hits all the stops along this 30-minute *Fear and Loathing*-like trip through the warped and skipping record of his brain. Copeland's fractured sound palate dips into the rudiments of hip hop, dance and pop until Copeland chops, mangles and desaturates beats and melody into completely fucked sound loops that are miles away from the original point of reference. Copeland's output, both solo and with **Black Dice**, has opened the doors to pop music's rarely visited closets to reveal something dark and weird, yet intentionally hilarious, waiting to be let out. This work has also inspired scores of imitators who capture the zeitgeist of what Copeland does, but with little of the proficiency and complete aural satisfaction of listening to what is essentially a radio becoming self aware only to discover it has ADHD and a drinking problem. —Ryan Hall

## Hellshovel

Hated by the Sun  
Slovenly Recordings  
Street: 05.29  
Hellshovel = The Animals + Black Lips

If they made spaghetti space Westerns starring **Clint Eastwood** and directed by **Russ Myers**, Hellshovel would

have written the soundtrack. *Hated by the Sun* is a straight-up lo-fi acid trip. I'm really hoping **Circus Brown** finds out about this band so he can spread the joy. Hellshovel takes all the groove and quirk offered by The Animals and crams it into a rolling, almost country rhythm. Not as fast as **The Mars Volta's** "Inertiac Esp," nor as slow as **Jefferson Airplane's** "White Rabbit," Hellshovel is just right. Bright-sounding guitars set the album's tone, and the discordant, **Jack White**-esque vocals only add to the garage-psych sound cultivated by the band. Songs like "Stealing Candy" and "Snowflakes in Russia" are outright homages to the founders of garage rock—crunchy, happy guitar over boy-ish vocals. Buy it on Bandcamp, or do what I'm doing—wait and see if they'll come to Utah. —Alex Cragun

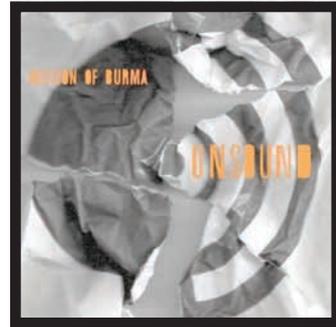
### Mission of Burma

*Unsound*

Fire

Street: 07.10

Mission of Burma = Alloy Orchestra + Volcano Suns + Shellac



Mission of Burma have always seemed to be about taking musical craft, curiosity and creativity, and stretching it into something unique and often groundbreaking. This latest record taps into many of the strengths of Burma, including their ability to skirt the line between raw, primal and aggressive without sounding clichéd or overwrought. The record sounds like it was recorded in a practice—unpolished, but with a sincerity and purpose that gives the listener the feeling that the journey of the music is much more important than the finished product. There are hooks throughout the record, in the Burma style, but there are also bits of trumpet and generous tape loops and production shocks (brought to you by Shellac's **Bob Weston**). *Unsound* seems to have pushed the band to a great point creatively, and the product of that journey is actually very enjoyable. You are never exactly sure where the next track will lead, but rest assured that you are in very capable hands. It is a musical tightrope, and it is such a thrill to hear it erupt right in front of you. —James Bennett

### Mystery Jets

*Radlands*

Rough Trade

64 SaltLakeUnderGround



Street: 06.05

Mystery Jets = Love Language + The Decemberists + Devendra Banhart

It's always nice to listen to an album from a band you've never heard before and dig just about every single song. That's what this record did for me, as I found little to complain about. "Greatest Hits" is a great opening folk rock number that easily got me singing along to it. However, the band shows off its musical depth on the track "Lost in Austin," which transitions nicely from a mellow sound to an all-out rock tune with fuzzed-out guitar that leads to the heaviest sound on the entire album. The addition of female vocals on the duet "Take Me Where the Roses Grow" sounds like a tune from **She & Him** and, again, shows off the strong vocals found on this album. The fourth album from Mystery Jets is a great, mellow record, perfect to crank up outside this summer. —Jory Carroll

### Nile

*At The Gate Of Sethu*

Nuclear Blast

Street: 07.03

Nile = Behemoth + Scarab + Vader

*At the Gate of Sethu* marks the seventh album from this South Carolina-by-way-of-Egypt death metal band, and the band's almost two-decade existence. When *Catacombs...* came out in 1998, death metal fans the world over were getting their knickers in knots—mainly because there was nothing like it. *At the Gate of Sethu* is a safe bet, and what listeners expect. With the way **Karl Sanders** has honed the guitar sound to become irritatingly painful to listen to, *Sethu* delivers that "love it" pain. The record is a return to the theatrical (reminds me a lot of *Black Seeds of Vengeance*), with multiple instruments that Sanders should slap a trademark on, playing things most musicians can't even pronounce. There's a story being told here, and unlike other highly comparable bands, Nile isn't treading water yet. Most of the time, you forget you're listening to a death metal record and feel like the Egyptian sun is literally pounding your face—this will always be the power of Nile. —Bryer Wharton

### Public Image Ltd.

*This is PiL*

PiL Official

Street: 05.28

PiL = Sex Pistols + Jah Wobble + Don Letts

Calling this album the "disgraced corpse of punk" might be a little harsh. Give these guys a break. It's their first studio album in 20 years. They're out of practice. The album does sort of pick up toward the middle, keeping it from being completely unlistenable. But the opener, "This is PiL," couldn't be more embarrassing. "You are now entering a PiL zone," chants '77 punk icon **John Lydon**. Great. Thanks for that, Señor Rotten. "One Drop" is just as bad. Instead of sounding like one of the million reggae songs with the same name, it's a direct bite of anything on **The Clash's** *Combat Rock*. Now *there* is a punk who aged gracefully, finishing up life with a bang, not a whimper: **Joe fuckin' Strummer**. Lydon should have followed his lead and started a new band with a new name rather than attempting to Frankenstein this bastard version of the PiL brand to his awesome, already-existing discography. If you're a balls-out PiL fan, this might be worth picking up. Otherwise, stick to **The Mescaleros**. —Nate Perkins

### Shout Out Out Out Out

*Spanish Moss and Total Loss*

Normal Welcome

Street: 07.17

Shout Out Out Out Out =

Grimes + Pantha du Prince

Besides a ridiculously long band name (which we assume mimics a chorus effect?), this Canadian band brings a long pedigree of geographic influences to bear on *Spanish Moss and Total Loss*. For example: Norway's **Datarock** is heard in SOOOO's analog synth and funk cascades. Their pulsating, pulverizing drum loops are nods to Brooklyn's **Bear In Heaven**, and then there's the catchy hooks of Spain's **Delorean**—add a smidgen of **Mahjongg's** Chi-city computerized sing-along sentiments and an international bisque of badass is served up hot hot hot hot from the bowls of Alberta's kitchen (courtesy of the chefs of SOOOO). This is some of the best internationally influenced songs that combine the greatest elements of current, electronically produced music. If you're a fan of the genre and enjoy even one of the above-mentioned influencers, get this treat. —JP

### Smile

*A Flash in the Night*

Ingrid

Street: 05.28

Smile = Miike Snow + LCD Soundsystem

Started earlier this year, Ingrid is the mysterious Swedish record label and music collective comprised of **Lykke Li**, Miike Snow and other Swedes of similar musical leanings. Smile, the collaboration between **Björn Yttling** (of **Peter Björn and John** fame) and **Joakim Åhlund**, (of electro-rock group **Teddybears**), is one of Ingrid's newest manifestations. Most of the songs on this debut record are instrumental and range from driving,

synth and drum machine-heavy dance songs like "Eating Dirt" to the more rock-oriented and moody single, "From Time to Time"—one of the few songs that features vocals and definitely one to check out. Yttling and Åhlund's other bands do shine through (you can feel the vibe of **Teddybears'** "Punkrocker" throughout), but they blend together to form their own Swede sound. *A Flash in the Night* is a refreshing release of upbeat pop and killer instrumentation—can't listen to this record enough, and I can't wait to see what else **Ingrid** is conjuring up over there in their secret music lab. Watch the cryptic videos on their website, *ingrid.com*, and you'll see what I mean. —Cody Kirkland

### The Ty Segall Band

*Slaughterhouse*

In The Red

Street: 06.26

The Ty Segall Band = The Goriest + Thee Oh Sees

This will be Ty Segall's second release this year (of a supposed three), recorded with touring mates and longtime collaborators **Mikal Cronin**, **Charlie Moothart** and **Emily Rose Epstein**. I personally love when Ty Segall and Mikal Cronin get together (*Reverse Shark Attack* is one of Segall's greatest releases), and this album is no exception. Grittier and more aggressive than the last two releases, *Slaughterhouse* is leagues ahead of *Hair*. Screaming unintelligible lines over grimy blues riffs, in a way, is very reminiscent of the one good **Coachwhips** album. Featuring gritty rehashes of old songs like "Oh Mary" (from the album *Ty Segall*), now called "Mary Ann," and raucous covers of old standards like **Bo Diddley's** "Diddy Wah Diddy," *Slaughterhouse* has me excited for the upcoming third release (which will be Segall by himself). —Cody Hudson

### Wintersleep

*Hello Hum*

Roll Call Records

Street: 06.12

Wintersleep = Grizzly Bear + Wolf Parade

After listening to this album twice, I came to the conclusion that Wintersleep is an uncannily ironic band name, considering that *Hello Hum* is chockful of sunny pop with jangly and energetic psych-folk overtones. Frontman **Paul Murphy's** voice seems like a mosaic of vocal inflections (prominently **Michael Stipe** from **R.E.M.** and **Spencer Krug** from **Sunset Rubdown**), which proves to be extremely compatible with the album's hypnotic guitar layering and raucously harmonized choruses. "Rapture" is an excellent yet unique blend of '90s alternative rock with contemporary indie psych. Some songs dwindle down in cohesiveness at the album's end. However, "Unzipper" has enough energy and aesthetic appeal to carry *Hello Hum* on its shoulders if needed. —Gregory Gerulat

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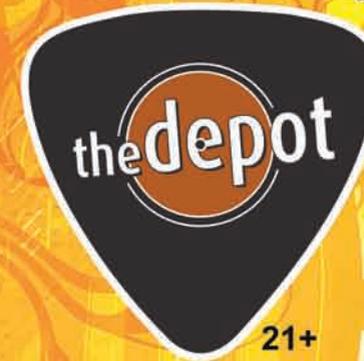
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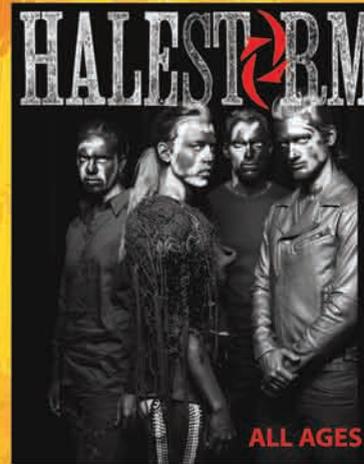


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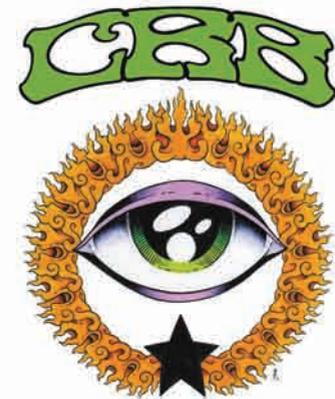
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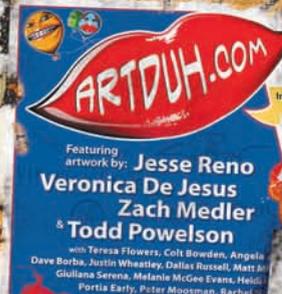
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# THE DAILY CALENDAR

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

## Friday, July 6

Riverhead, Redemption, DJ 8 Bit – *Bar Deluxe*  
 Los Autenticos Decadentes, No Te Va Gustar – *Depot*  
 The Jingoos, Red Bennies – *Burt's*  
 Jack & Jill – *Hog Wallow*  
 David Hill Hypnotist – *Paper Moon*  
 Young Empires, Humans – *In The Venue*  
 You, Me & Apollo, YYBS, The Saintanne, We Drop Like Bombs – *Kilby*  
 Film: Curious George – *Fairmont Park*  
**Heartbreakers & American Girls: The Songs of Tom Petty – Provo Town Square Parking Terrace Rooftop**  
 Joy & Eric – *Riverhorse on Main*  
 Brown Chicken Brown Cow – *Silver Star Cafe*  
 Holy Water Buffalo – *Spur*  
 Brenda Hattingh – *Tin Angel*  
 Mr. Winkle Object of Projection  
 Opening – *UMOCA*  
 Dubwise – *Urban*  
 Samuel Smith Band – *Woodshed*  
**Add a Dash of Local Art with Phil Cannon – Whole Foods Trolley Square**

**Happy Birthday, Henry Glasheen!**  
**Happy Birthday, Ryan Perkins!**  
**Happy Birthday, Timm Paxton!**

## Saturday, July 7

Afro Omega – *Deer Valley*  
 Sons of Nothing – *Gino's*  
 Jason Anderson, Bad Weather California, L'Anarchiste – *Kilby*  
 Miner's Park Concert Series – *Main Street Park City*  
 Holy Water Buffalo – *Notch Pub*  
 Downtown Farmers Market – *Pioneer Park*  
 Sofa Sly – *Johnny's*  
 Get Tattooed by Troy Trujillo, Gailon Justus and Cody Collins of Yellow Rose  
 Tattoo to benefit Jeremy Israelsen – *Yellow Rose*  
 Cameron Mercer – *Riverhorse on Main*  
 The Delphic Quorum – *Rock Canyon Park*  
**Film: Moonbeam Bear and His Friends – SLC Main Library**  
**Alt Press Fest – SLC Main Library**  
 10<sup>th</sup> Mountain – *Spur*  
 Will Roney – *Tin Angel*  
 Dead Bod, Minerva, INVDRS – *Burt's*  
 Knowa Knowone, Crisis Wright, Steez – *Urban*  
 The StereoFidelics, Four Leaves Left – *Woodshed*

## Sunday, July 8

People's Market – *International Peace Gardens*  
 Dick Earl – *Hog Wallow*  
 Urban Flea Market – *400 S & State St.*  
 Daniel Day Trio – *Riverhorse On Main*  
 Salty Peaks Skate Comp – *SoJo Skatepark*  
**Happy Birthday, Cody Hudson!**

## Happy Birthday, Peter Fryer!

## Monday, July 9

**Film: Airport – Gallivan**  
 Tristen, Bearclausse, Jay William Henderson – *Kilby*  
 Joy & Eric – *Riverhorse On Main*  
 Bass Shed – *Woodshed*  
 Witchaven, Speedwolf, Visigoth, Dethblo – *Burt's*  
 West Temple Tail Draggers – *Green Pig*

## Tuesday, July 10

The String Cheese Incident – *Deer Valley*  
 The Casualties, Nekromantix, Down By Law, Lower Class Brats, The Sheds – *In The Venue*  
**Film: Contagion – SLC Main Library**  
**Music At Main: Palace of Buddies, Bright Whistles – Library Square**  
 Matt Frey – *Riverhorse On Main*  
 Black Joe Lewis & The Honeybears, Quintron & Miss Pussycat – *Urban*  
 Austin Weyand, Sarah Olsen – *Why Sound*  
 Q&A, Tessa Barton, Lizzie Egan, Devin Wolfe – *Kilby*

## Wednesday, July 11

Park City Farmers Market – *Canyons Resort*  
 Trenton McKean – *Hog Wallow*  
 Emily Thornton, Mariah Richard, Sara Jane Boyer, Katie Van Sleen, Joshua Strauther – *Kilby*  
 Larry Keel, Natural Bridge – *Notch Pub*  
 Robyn Kemp – *Riverhorse On Main*  
 Laughing Stock – *Sandy Ampitheater*  
 David Williams – *Tin Angel*  
 Liars, Cadence Weapon – *Urban*  
 Death By Stereo, I Am The Ocean – *Burt's*  
 Ringo Starr – *USANA*  
 Film: Puss In Boots – *Wildflower Park*  
 Music Glue – *Woodshed*  
 The Wild Ones, Spectral Skies, Laughing Hyenas – *Willie's*  
**Happy Birthday, Mame Wallace!**

## Thursday, July 12

Yanni – *Abravanel Hall*  
 I Love 80's, Channel Z – *Canyon Inn*  
 Demi Lovato – *EnergySolutions*  
 Victims Willing, Spork, The Wild Ones – *Burt's*  
 The Weekenders – *Hog Wallow*  
 Shoes for Kids in Honduras Fundraiser – *Paper Moon*  
 Terraplane Sun, Family Wagon – *Kilby*  
 Please Be Human, Jerimiah Akin, Fat Neil – *Muse*  
**Raphael Saadiq, JJ Grey & MoFro – Pioneer Park**  
 Briana McCurdy – *Riverhorse On Main*  
**Damn! These Heels LGBT Film Festival – Rose Wagner**  
 Mr. Sister – *Silver Star Cafe*  
 Berel Alexander – *Spur*  
 Jordan Young – *Tin Angel*

Spirit Master, Jamie Timm B-Day, Rainbow Black, Birthquake, Sunset Sisters – *Urban*  
 Randin Graves – *Weber County Library*  
 Thrive – *Woodshed*  
 Willy Joy, Flash & Flare – *W Lounge*

## Friday, July 13

Berel Alexander – *Hog Wallow*  
 The Fabulous Miss Wendy, Still-Born, Vengeance, Morrowhill – *Liquid Joe's*  
 Dan Sartain, Teenage Boredom – *Kilby*  
 Quiet The Titan, Ill Mannered Boy – *Muse*

ROTC Fundraiser featuring Hotsy Rotsy – *Paper Moon*  
 50 Year Retrospective of Panting by Anton Rasmussen Opening – *Springville Museum of Art*  
 Pete Rude and Friends – *Notch Pub*  
 The Delphic Quorum, Mountain Sound Boys, Ian Mooron, Devine Shell, Lalage – *Provo Bicycle Collective*  
 Nate Robinson – *Riverhorse On Main*  
**Damn! These Heels LGBT Film Festival – Rose Wagner**  
 Volbeat, Iced Earth, Hellyeah – *Saltair*  
 Rage Against The Supremes – *Spur*  
 Sugar House Farmer's Market, Audrey Newhouse – *Sugar House Park*  
 Tinsley Ellis – *State Room*  
 Stephen Valdean – *Tin Angel*  
**SLUG Localized: Color Animal, Jesus or Genome, Nathan Spenser and Dylan Roe – Urban**  
 Film: The Princess Bride – *Utah State Capitol*  
 Film: The Muppets Take Manhattan – *Wasatch Hollow Park*  
 Big Blue Ox – *Woodshed*  
 Die Monster Die – *Burt's*  
**Underground Gypsy Cabaret – Bar Deluxe**

## Monday, July 16

**Film: The Andromeda Strain – Gallivan**  
 American Idol Live – *Maverik Center*  
 Matt Frey – *Riverhorse On Main*  
 The Soft White Sixties, Dirty Blonde, Samuel Smith Band – *Urban*  
 Sol Tribe – *Woodshed*  
 West Temple Tail Draggers – *Green Pig*  
**Happy Birthday, Brooklyn Otens!**  
**Happy Birthday, Maggie Call!**

## Tuesday, July 17

Joshua Radin, Tristan Prettyman – *Depot*  
 Common Market, Burnell Washburn, Logic, Tayyib Ali – *In The Venue*  
**Music At Main: The Animals Know, Dark Seas – Library Square**  
 Stacy Board – *Riverhorse On Main*  
 Ghost Town Hangmen, Them Rude Boys, The Watts, Rule of the Bone – *Burt's*  
 Josh Ritter, The Royal City Band – *Red Butte*  
 Shrugboat, Palace of Buddies, Silver Antlers, Conquer Monster – *Urban*  
 Plena Libre – *State Room*

## Wednesday, July 18

Park City Farmers Market – *Canyons Resort*  
 Talia Keys, Gemini Mind – *Hog Wallow*  
 Beat Connection, White Arrows, Teen Daze – *Kilby*  
 Robyn Kemp – *Riverhorse On Main*  
 Max Pain and the Groovies – *Spedelli's*  
 New York Rifles – *Burt's*  
 The Band of Heathens – *State Room*  
 Stephen Valdean – *Tin Angel*  
**Film: Boys of Bonneville – UMFA**  
 Bearclausse, Folkadots, Pickpockets, Jay

Here, Osiris – *Burt's*  
 Family Art Saturday: Flag Making – *UMOCA*  
 Dean Risko, Quince Jone, Kiliona, Dumb Luck, Young Sim, Jaya Raise – *Urban*  
 Montana Skies – *Why Sound*  
 Sugar House Grand Re-Opening – *Whole Foods*  
 Babble Rabbit – *Woodshed*  
 Derby Girls Party – *Willie's*

## Sunday, July 15

The Chris Robinson Brotherhood – *Depot*  
**Damn! These Heels LGBT Film Festival – Rose Wagner**  
 Talia Keys, Gemini Mind – *Hog Wallow*  
 People's Market: Cultural Celebration Day – *International Peace Gardens*  
 Brandi Carlile, You, Me & Apollo – *Red Butte*  
 Daniel Day Trio – *Riverhorse On Main*  
 Benefit for Scotty: Nurse Sherri, Karaoke – *Burt's*  
 Colleen Green, Jawwzz, Big Trub – *727 1<sup>st</sup> Avenue*  
**Happy Birthday, Eleanor Scholz!**  
**Happy Birthday, Karamea Puriri!**

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 Plena Libre – *State Room*

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 The Band of Heathens – *State Room*  
 Stephen Valdean – *Tin Angel*  
**Film: Boys of Bonneville – UMFA**  
 Bearclausse, Folkadots, Pickpockets, Jay

William Henderson – *Urban*  
 Music Glue – *Woodshed*  
 Zuriick Anniversary Party – *Zuriick Storefront*

## Thursday, July 19

Authority Zero, Versus The World, Racist Kramer, Fail To Follow – *Bar Deluxe*  
 Hillbilly Hoedown, Mullet Hatchet – *Canyon Inn*  
 Zach Hillyard Band – *Hog Wallow*  
 Doom and Gloom Fest II: IXth Zealot, Laughter, Done, Top Dead Celebrity, Oldtimer, Dwellers – *Burt's*  
 Peter Karrie – *Egyptian Theatre*  
**Nas, Tinie Tempah – Pioneer Park**  
 Talia Keys – *Tin Angel*  
 Steve Martin, Steep Canyon Rangers – *Red Butte*  
 Joy & Eric – *Riverhorse On Main*  
 Dusk, Dumb Luck, SynchroNICE – *Urban*  
 Deja Mitchell – *Weber County Library*  
 Raven Spirit, Bill McGinnis – *Why Sound*  
 Green Leefs – *Woodshed*  
 James Ramirez, Justin Godina – *W Lounge*

## Friday, July 20

Gallery: City Heat – *Alpine Art*  
 Stonefed – *Hog Wallow*  
 The Next Phase – *Paper Moon*  
 Mewithoutyou, Kevin Devine, Buried Beds – *In The Venue*  
 Shades, The Dirty Moogs, Junior Rocket Scientist, Cerulean, Neighborhood Brains – *Kilby*  
 Morgan Page – *Park City Live*  
 Grace Potter and the Nocturnals – *Red Butte*  
 Briana McCurdy – *Riverhorse On Main*  
**Celebration of the Hand Opening – Broadway (300 S.) Plakats**  
 Sugar House Farmer's Market, Hectic Hobo – *Sugar House Park*  
 David Williams – *Tin Angel*  
 Doom and Gloom Fest II: Huldra, Cornered By Zombies, Desolate, All Systems Fail, INVDRS, Eagle Twin – *Burt's*  
 Slim Cessna's Auto Club, Staks O Lee, Tupelo Moan – *Urban*  
 Desert Noises, Aan, Lake Island – *Velour*  
 Gallery: Neighborhood Stories – *Mestizo*

## Saturday, July 21

The Ritz, Georgelife – *Bar Deluxe*  
 Reel Big Fish, Big D and the Kids Table, Suburban Legends, The Maxies – *Club Sound*  
 Back Wash – *Hog Wallow*  
 Dirty Projectors, Wye Oak – *In The Venue*  
 Fiona Apple – *Kingsbury Hall*  
 Downtown Farmers Market – *Pioneer Park*  
 Doom and Gloom Fest II: Hymns, Sure Sign of the Naili, Jesust, Loom, Settle Down, Gaza – *Burt's*  
 Teresa Eggerson – *Riverhorse On Main*  
 Eclipse – *Sandy Ampitheater*  
 Sin City Soul – *Spur*  
 39<sup>th</sup> Annual Quilt Show Opening – *Springville Museum of Art*  
 Kristeen Polhamus – *Tin Angel*  
 Big KRIT, Jake Doja, Casey Veggies, Big Sant, Jake Doja – *Urban*  
 Stonefed – *Johnny's*  
 Chance & Apt, Regal Beast, Joel Pack – *Velour*  
 Folk Hogan, Juana Ghani, Merlin's Beard, John Ross Boyce and His Troubles – *Woodshed*  
 Top Dead Celebrity – *Willie's*

Cuddleslut, Moccosai, One Way Live, Speedy Ortiz – *Kilby*  
**Happy Birthday, James Orme!**  
**Happy Birthday, Matt Ostasiewski!**

## Sunday, July 22

People's Market – *International Peace Gardens*  
 Lost Lander – *Kilby*  
 Brad Stock – *Clark Planetarium*  
 Doom and Gloom Fest II: Filth Lords, Dustbloom, Hypernova Holocaust, Chainwhip, Nevertanezra, Dethblo – *Burt's*  
 Daniel Day Trio – *Riverhorse On Main*  
 Trevor Green – *Spur*  
 Joel Pack, Matthew and the Hope, Antics – *Urban*  
**Happy Birthday, Jared Smith!**

## Monday, July 23

**Film: The Poseidon Adventure – Gallivan**  
 Aesop Rock, Rob Sonic, DJ Big Wiz – *In The Venue*  
 Stacy Board – *Riverhorse On Main*

## Friday, July 20

Gallery: City Heat – *Alpine Art*  
 Stonefed – *Hog Wallow*  
 The Next Phase – *Paper Moon*  
 Mewithoutyou, Kevin Devine, Buried Beds – *In The Venue*  
 Shades, The Dirty Moogs, Junior Rocket Scientist, Cerulean, Neighborhood Brains – *Kilby*  
 Morgan Page – *Park City Live*  
 Grace Potter and the Nocturnals – *Red Butte*  
 Briana McCurdy – *Riverhorse On Main*  
**Celebration of the Hand Opening – Broadway (300 S.) Plakats**  
 Sugar House Farmer's Market, Hectic Hobo – *Sugar House Park*  
 David Williams – *Tin Angel*  
 Doom and Gloom Fest II: Huldra, Cornered By Zombies, Desolate, All Systems Fail, INVDRS, Eagle Twin – *Burt's*  
 Slim Cessna's Auto Club, Staks O Lee, Tupelo Moan – *Urban*  
 Desert Noises, Aan, Lake Island – *Velour*  
 Gallery: Neighborhood Stories – *Mestizo*

## Saturday, July 21

The Ritz, Georgelife – *Bar Deluxe*  
 Reel Big Fish, Big D and the Kids Table, Suburban Legends, The Maxies – *Club Sound*  
 Back Wash – *Hog Wallow*  
 Dirty Projectors, Wye Oak – *In The Venue*  
 Fiona Apple – *Kingsbury Hall*  
 Downtown Farmers Market – *Pioneer Park*  
 Doom and Gloom Fest II: Hymns, Sure Sign of the Naili, Jesust, Loom, Settle Down, Gaza – *Burt's*  
 Teresa Eggerson – *Riverhorse On Main*  
 Eclipse – *Sandy Ampitheater*  
 Sin City Soul – *Spur*  
 39<sup>th</sup> Annual Quilt Show Opening – *Springville Museum of Art*  
 Kristeen Polhamus – *Tin Angel*  
 Big KRIT, Jake Doja, Casey Veggies, Big Sant, Jake Doja – *Urban*  
 Stonefed – *Johnny's*  
 Chance & Apt, Regal Beast, Joel Pack – *Velour*  
 Folk Hogan, Juana Ghani, Merlin's Beard, John Ross Boyce and His Troubles – *Woodshed*  
 Top Dead Celebrity – *Willie's*

## Thursday, July 26

Boogie Nights, Disco Inferno – *Canyon Inn*  
**Band of Horses, Lower Dens – Pioneer Park**  
 Joy & Eric – *Riverhorse On Main*  
 Christian Coleman, Blue Zen Band – *Sand Trap*  
 Rylie McDonald – *Tin Angel*  
 Settle Down – *Urban*  
 A Speak Easy – *W Lounge*

## Friday, July 27

Jerimih – *Depot*  
 Marinade – *Hog Wallow*  
 Native American Celebration – *Liberty Park*  
 Sure Sign of the Nail, Stillborn King, Starvist, The Delphic Quorum – *Katenio*  
 Muddpuddle – *Spur*  
 Sugar House Farmers Market, Emily Potter & Paul Boruff – *Sugar House Park*  
 Tim Larson – *Tin Angel*  
 Against the Grain, Thunderfist – *Burt's*  
 Al Green – *Red Butte*  
 Spell Talk, Eagle Twin, Dark Seas – *Urban*



## Guantanamo Baywatch @ Muse 07.24

Doom and Gloom Fest II: Year of the Wolf, Castleaxe, Visigoth, Burn Your World, All That Bleeds – *Burt's*  
 Soultree Electronica – *Woodshed*  
 West Temple Tail Draggers – *Green Pig*  
 Girrafage – *Kilby*

## Tuesday, July 24

Marinade – *Hog Wallow*  
 Guantanamo Baywatch, Don Juan, 90's Television – *Muse*  
 Matt Frey – *Riverhorse On Main*  
 Cake (hip hop) – *Paper Moon*  
 Milo Skate Comp – *Guthrie Skatepark*

## Wednesday, July 25

Park City Farmers Market – *Canyons Resort*  
 The Bouncing Souls, The Menzingers, Luther – *In The Venue*  
 Nate Robinson – *Riverhorse On Main*  
 All Eyes West, Broadcaster – *Burt's*  
 David Williams – *Tin Angel*  
 Unbound: A Book Club for Art Lovers – *Springville Museum of Art*  
 Big Time Rush – *USANA*  
 La Noche, Dark Seas, Beachmen – *Urban*  
 Music Glue – *Woodshed*

Robyn Kemp – *Riverhorse On Main*  
 Tina Ferguson, Paul Christiansan – *Why Sound*  
 Funk & Gonzo – *Woodshed*  
 Spy Hop Loud & Clear Heat Wave Fest: Mystique – *Kilby*

## Saturday, July 28

Colin Robinson – *Hog Wallow*  
 Downtown Farmers Market – *Pioneer Park*  
 Mister Sister – *Riverhorse On Main*  
 Neil Diamond – *Rio Tinto*  
 Jeremy Israelsen Art Show Fundraiser – *Lost Art Ogden*  
 Tim Daniels – *Sand Trap*  
 The Music of Abba – *Sandy Ampitheater*  
 Marinade – *Spur*  
 Get tattooed by anyone at Lost Art to benefit Jeremy Israelsen – *Both Lost Art Locations*  
 Night Beats – *Burt's*  
 Stillborn King, The Delphic Quorum, Sure Sign of the Nail, Jesus or Genome – *The Sticks*  
 Will Roney – *Tin Angel*  
 DJ Knuckles – *Johnny's*  
 Get tattooed by Jake Miller at Cathedral  
 Tattoo to benefit Jeremy Israelsen –

*Cathedral*  
**Film: The Race – UMFA**  
 Pleasure Thieves, Nautical Sons, Black Veil – *Urban*  
 The Arcadians, Mad Diving Barons, Brady Parks, Lady & Gent – *Velour*  
 Know Ur Roots – *Woodshed*  
 The Staff – *Willie's*  
**Happy Birthday, Adam O'Keefe!**

## Sunday, July 29

People's Market – *International Peace Gardens*  
 Passenger & Pilot – *Kilby*  
 Los Lobos, Steve Earl, Dukes and Duchesses, Allison Moorcer – *Red Butte*  
 Daniel Day Trio – *Riverhorse On Main*  
 Starslinger, Cerci – *Urban*  
**Happy Birthday, Shawn Mayer!**

## Monday, July 30

**Film: The Towering Inferno – Gallivan**  
 Matt Frey – *Riverhorse On Main*  
 Katie MacLeod – *Weber County Library*  
 Bow Prometheus, Take This City – *Burt's*  
 Dead Winter Carpenters – *Urban*  
 Folkfest Street Dance – *Springville Museum of Art*  
 West Temple Tail Draggers – *Green Pig*  
 Blitzkid, Merlin's Beard – *Kilby*  
**Happy Birthday, Emily Burkhardt!**  
**Happy Birthday, Nate Housley!**

## Tuesday, July 31

Stonefed – *Hog Wallow*  
 Jay Brannan – *Kilby*  
 The Acacia Strain, Oceano, Impending Doom, Like Moths To Flames, For All Those Sleeping, Volumes, Close To Home, Heads Like Houses – *In The Venue*  
**Music At Main: Matteo, Thetha Naught – Library Square**  
 Kaskade, Freaks of Nature – *Park City Live*  
 Teresa Eggerson – *Riverhorse On Main*  
 Dear Landlord, The Murder Burgers, Budnick, Silent Spring – *Burt's*  
 Easton Corbin – *Sandy Ampitheater*  
 Pirate Soul – *Tin Angel*

## Wednesday, August 1

Park City Farmers Market – *Canyons Resort*  
 Malanie Delvaney – *Tin Angel*  
 White Denim – *Urban*  
 Iron Maiden – *USANA*  
 Jeanne Jolly – *Why Sound*

## Thursday, August 2

**My Morning Jacket, Joshua James – Pioneer Park**  
 Brandon Taylor, The Tenants – *Sand Trap*  
 Jordan Young – *Tin Angel*  
 Black Vinyl, Joe Reis, Strange Dayz – *W Lounge*

## Friday, August 3

Ghosts of Glacier – *Muse*  
**Isaac Russell, Book On Tapeworm – Provo Town Square Parking Terrace Rooftop**  
 Sugar House Farmers Market – *Sugar House Park*  
 David Williams – *Tin Angel*  
 Journey – *USANA*  
 Green Pig Anniversary Party – *Green Pig*  
**Pick up the new issue of SLUG – Anyplace cool**

# THE URBAN LOUNGE

# JULY

241 S. 500 E. SLC / 21 & OVER

- 7/2 - PAPER BIRD, POOR WILLS, BEARCLAUSE
- 7/4 - KJ & BIG GRIZZ DJ SET
- 7/5 - WILD NOTHING, TBA
- 7/6 - DUBWISE
- 7/7 - THE RE-UP SERIES PRESENTS KNOWA KNOWONE, CRISIS WRIGHT, STEEZO
- 7/10 - BLACK JOE LEWIS & THE HONEYBEARS, QUINTRON & MISS PUSSYCAT
- 7/11 - POSTFONTAINE PRESENTS: LIARS, CADENCE WEAPON
- 7/12 - SPIRIT MASTER (HAPPY BIRTHDAY JAMIE TIMM), RAINBOW BLACK, BIRTHQUAKE, SUNSET SISTERS
- 7/13 - SLUG LOCALIZED: COLOR ANIMAL, JESUS OR GENOME, NATHAN SPENSER & DYLAN ROE
- 7/14 - DEAN RISKD WITH QUINCE JONE, KILIONA, DUMB LUCK, YOUNG SIM, JAYA RAISE
- 7/16 - THE SOFT WHITE SIXTIES, DIRTY BLONDE, SAMUEL SMITH BAND
- 7/17 - SHRUGBOAT CD RELEASE, PALACE OF BUDDIES, SILVER ANTLERS, CONQUER MONSTER
- 7/18 - BEARCLAUSE, FOLKADOTS, PICKPOCKETS, JAY WILLIAM HENDERSON
- 7/19 - DUSK, DUMB LUCK, SYNCHRONICE
- 7/20 - SLIM CESSNA'S AUTO CLUB, STACKS O LEE, TUPELO MOAN
- 7/21 - BIG KRIT, CASEY VEGGIES, BIG SANT, JAKE DOJA
- 7/22 - JOEL PACK CD RELEASE, MATTHEW AND THE HOPE, ANTICS (EARLY SHOW)
- 7/25 - LA NOCHE, DARK SEAS, BEACHMEN
- 7/26 - SETTLE DOWN 7 INCH RELEASE PARTY & HAPPY BIRTHDAY ERIC ROSE I
- 7/27 - SPELL TALK, EAGLE TWIN, DARK SEAS
- 7/28 - PLEASURE THIEVES CD RELEASE, NAUTICAL SONS, LIGHT BLACK
- 7/29 - STARSLINGER, CERCI
- 7/31 - DEAD WINTER CARPENTERS, TBA

## COMING SOON!

- 8/1: WHITE DENIM
- 8/10: THE HEARTLESS BASTARDS
- 8/11: KRADDY, CRISIS, STEEZO
- 8/17: SHARON VAN ETEN, TENNIS
- 8/22: THEOPHILIUS LONDON
- 8/24: BUILT TO SPILL
- 8/25: MICHAEL MENERT
- 9/2: FAUN FABLES
- 9/3: LANGHORNE SLIM & THE WAR
- 9/4: MOONFACE
- 9/8: OLD 97'S
- 9/9: BIG BUSINESS
- 9/16: EASY STAR ALL-STARS
- 10/14: DINOSAUR JR.
- 10/15: BROTHER ALI
- 10/25: STARFUCKER

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# 13th Anniversary!

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All shows @ 7pm

- 06- You, Me & Apollo, YYBS, The Saintanne, We Drop Like Bombs
- 07- Jason Anderson, Bad Weather, L'Anarchiste, California, Jay William
- 09- Tristen, Bearclause, Henderson
- 10- Q&A, Tessa Barton, Lizzie Egan, Devin Wolfe
- 11- Emily Thornton, Sara Jane Boyer, Katie Van Sleen, Mariah Richard and Joshua Strauther
- 13- Dan Sar tain, Teenage Boredom
- 18- Beat Connection, White Arrows, Teen Daze
- 20- Neighborhood Brains Event: Shades, The Dirty Noogs, Junior Rocket Scientist, Cerulean
- 21- Cuddleslut, Moccasai, One way Life, Speedy Ortiz
- 22- Lost Lander, TBA
- 23- Girrafage, TBA
- 27- SPYHOP Loud+Clear Heat Wave Fest: Mystique
- 29- Passenger & Pilot, TBA
- 30- Blitzki d, Merlin's Beard
- 7/21- The Dirty Projectors, Wye Oak @ In the Venue (7pm)
- 7/23- Aesop Rock w/ Rob Sonic & DJ Big Wiz, Edison, Dark Time Sunshine, Dopethought @ In the Venue

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TUESDAY SEP 11TH



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