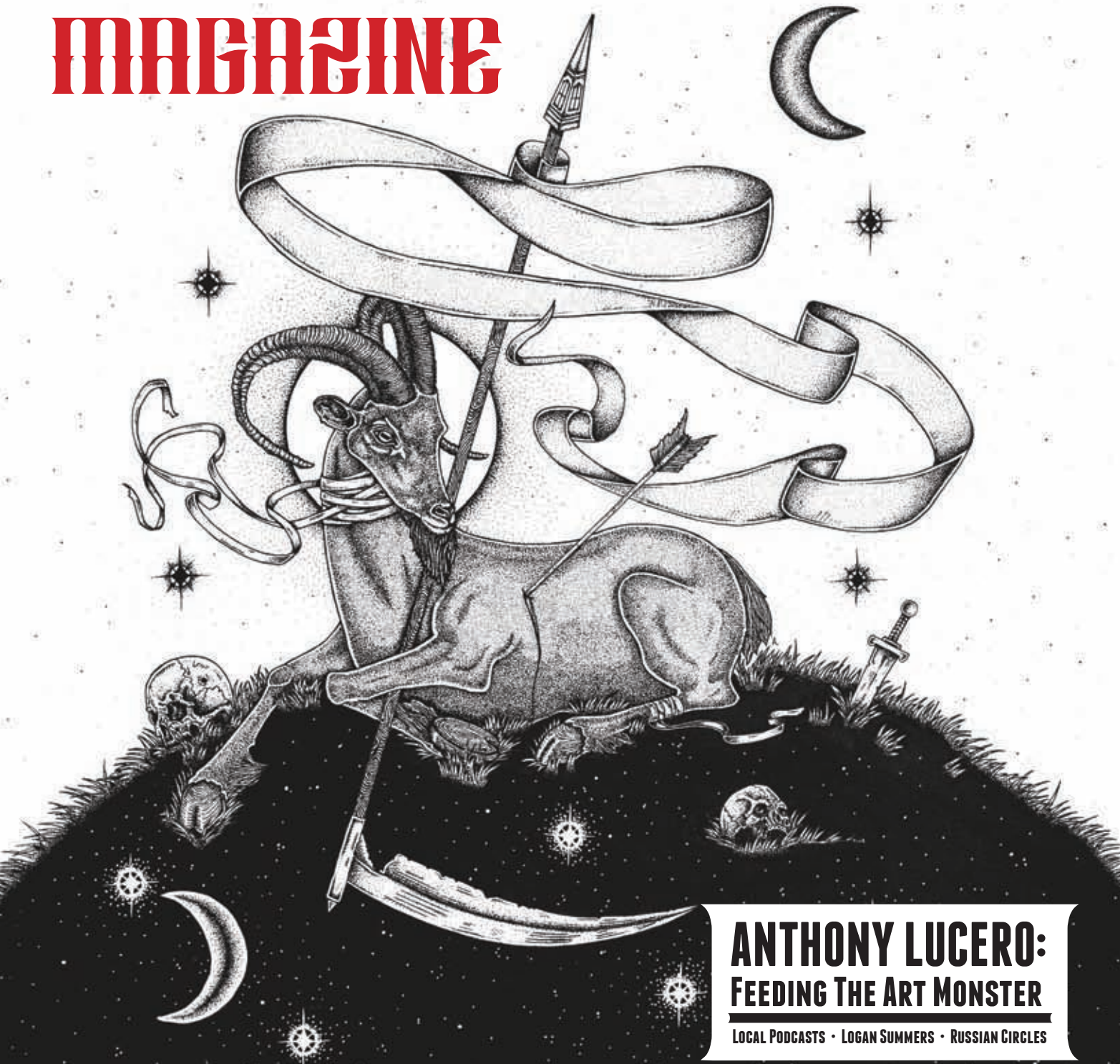


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SLUG Magazine's Official Podcast: Soundwaves From The Underground
Host: Dan Nailen
Producer: Gavin Sheehan
Executive Producer: Angela H. Brown
Associate Producers: Ricky Vigil, Esther Meroño, Alexander Ortega, Dan Nailen

About the Cover: Local artist **Anthony Lucero**'s work really struck a chord here at *SLUG*. We were more than excited to bring him on as our cover artist this month. Lucero named this piece, "We wave empty banners and sing wordless songs. We are lowly beasts who survive blades and arrows and continue living but we don't know why."
DISCLAIMER: *SLUG Magazine* does not necessarily maintain the same opinions as those found in our articles, interviews or advertisements. If you are easily offended, please do not blame us. We are a carrier for the voice of the people and it is not our fault if you don't like people. Content is property of *SLUG Magazine*. Please do not use without permission, or we will hunt you down and make you pay for your sins. Now that's a promise.

Contributor Limelight: Alex Cragun - Copy Editor/Intern



There's dedication, and then there are diehards: Alex Cragun received his degree in Political Science in 2011 after writing for the *Daily Utah Chronicle*, which has led him to being the Vice President of the Young Democrats of Utah, a Spring Fellow for the Obama Campaign and a manager for the Seegmiller for Congress Campaign in 2012. A self-proclaimed Libertarian Socialist, Cragun helps change the system within the system, and constantly keeps himself busy. Cragun practices the type of work ethic *SLUG* loves, and we were quick to snatch him up in October of 2011 as a copy editor. Shortly after, Cragun began to pen his own articles in February 2012, and has exhibited his versatility by reviewing topics anywhere from **Form of Rocket** to **Amy Goodman**. He recently took on the position of a *SLUG Mag* intern and has fact-checked every local release that flew under the radar in 2012 in his commitment to underground and local music in our fair state. Besides running the gamut, a guy's got to eat, and Cragun keeps his cooking game fresh with dishes like Dal Curry. If you're lucky enough to catch him about town, buy Cragun a beer, and spark up a conversation about important issues with this thoughtful, likable chap!

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DEAR DICKHEADS

Dear Dickheads,

I'm currently dating a local musician. I've always had a personal rule to stay away from them, but this one was too cute to resist. Since you guys seem to associate with them quite a bit as they're all over this magazine, I was wondering if you might have some advice on how to avoid the usual things that come with a relationship with a "rock star," ie: egos, touring, rabid fans, etc.

Thanks!
Yoko Nono

Dear Yoko Oh-No,

If it's sympathy you want,
you're not getting it from us,
sista. We've been in a serious

relationship with local music since 1989, and it's still going strong. Unless you live on a compound in Colorado City, you've probably seen the movie *Spinal Tap* ... Well, we think you're being a total Janine, and we don't like it. You wanna be seen front row with this hottie musician of yours? You better respect his priorities: chords before whores. If you can't handle the ups and downs of being a backstage babe, then go back to dating finance majors. We don't want you breaking up one of our favorite local bands, anyway.

xoxo,
SLUG Mag

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Simon

April 8, 1974 – Jan. 9, 2013



Simon had an enthusiasm toward life that inspired me. I looked up to her, and I always will for her ability to look beyond the obvious value of something. She appreciated the intricacies in people that make them imperfect, and make them who they are. Nobody has ever had me feeling as cool, as smart or as interesting as Simon made me feel. I was flattered to be her friend. She supported me through my transition into motherhood when I was unsure about myself. She was there magically on so many days when I was struggling, and her friendly distraction pushed me through. I took those perfectly timed visits as a sign we were connected by the universe in some way. She adored my daughter, Birdy, and Birdy loves her so very much. I have so many pieces of her art and parts of her imagination left behind, scribed and colored all over scraps of paper. I have never parted with anything she created. I will treasure my collection and show Birdy as she grows up, so that she can have the insight into her Auntie Kelly's unbridled creativity. I love and miss her so very much, and in my heart and in my stories, she will continue to inspire me every day.

–Karolyn Diana Kimsey

I met Kelly in 1993, less than a year after we had both graduated high school. My youth was built with Kelly, and I will always love and miss her. I spent so much time with Kelly that we became adults together, from her teaching me to play pool at the *Farmer's Daughter* to driving around in her purple BMW while causing adolescent havoc. It doesn't matter how much time goes by: Kelly will always be a part of me growing up. We remain friends no matter what. She is a part of me as much as any memory.

I will never forget seeing you at **Dead Can Dance**. That was the last time I saw you and you were so happy. I will always have the image of you to fill my heart when I think about you. I love you. –Jennifer Parker

I first met Simon when she was still Kelly. I had an immediate sense of friendship. She was living with my friend, Melinda, and I would stop by their place on a regular basis to visit and laugh. Simon was an artist and may have inspired my artistic side. I made my first collage at her house. Over time, our friendship and trust grew. She was always direct and to the point—no bullshit. I appreciated that about her—Even when she was stern, I didn't take it personally because I know we were friends on a deep level. I lost touch with her about five years ago, and I saw her one last time at Dead Can Dance last summer, and it was so good to hug her and tell her how well I'd been doing. I will miss her deeply. I love you, Simon. –Eric Anderson





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Localized

By Gavin Hoffman
reigniforever666@gmail.com

February's *Localized* highlights two of Salt Lake's most punishing punk bands—**Chainwhip** and **Filth Lords**. While the bands vary stylistically—with Filth Lords incorporating pop- and street-punk elements, and Chainwhip crushing skulls with hints of black and death metal brushed over the top of D-beat crust—this show promises to be an all-around ornery affair, with **Year of the Wolf** kicking things off at *The Urban Lounge*, 241 S. 500 E., on Friday, Feb. 8. As always, \$5 gets you in, 21+.

If I was asked to find a single word to describe musical extremists Chainwhip, it would be—after careful consideration—unrelenting. Although the band has gone through several different names and lineup changes over its four-year existence, their desire to completely annihilate listeners via their music has not wavered. After Chainwhip played a handful of shows under one of their original monikers, **Assüm**, they were finally fully realized by the addition of vocalist **Luke Walker**, otherwise known as **"Critter"**—who brought an interesting combination of good old hardcore "positive mental attitude" and nihilism to the band—and bassist **Brock "Hellfinger" Grossl**. "I had only been in the band for 48 hours when I played my first show with them," says Critter. The entire band was—*ahem*—"wasted," but they managed to plug through three songs in five minutes, as if attempting to clear an entire rainforest with a dull machete, which was less than a quarter of the time they spent dealing with technical difficulties—a seemingly perfect introduction to the band, indeed.

"There is a really unique duality to the lyrics I write," says Critter. "One song will deal with how much I

(L-R) Chainwhip's Luke "Critter" Walker, Trevor Call, Chris Garrett, Brock "Hellfinger" Grossl and Corbin Baldwin are here to punish you with unrelenting noise.

think the world is a disgusting place and how I wish it would change for the better, but then I'll follow it up with a sort of sardonic, 'fuck you all' type of theme." While this may initially seem a bit strange to the casual listener of so-called "extreme music," it meshes well with the vibe of the band and the musical influences they draw from. "I start out writing riffs influenced by various types of metal—black, doom, death, thrash," says guitarist and main songwriter **Trevor Call**, "but I'm also heavily influenced by crust-punk and D-beat, so those influences come through in what I write, as well." The band steadfastly refuses to be pigeonholed into a single genre, which works to their advantage. Musically, they can share the stage with metal bands, punk bands and even hardcore bands (to an extent), and be well-received. "We're not even really *trying* to mix genres," says Critter, "but that's just how it works, and I'm glad we're able to do it without sounding too gimmicky."

Chainwhip is not far from a communistic regime, so to speak, in that each member has an equal voice when it comes to songwriting. "If someone comes up with a riff that sounds good to us, we can always tweak it and form an entire song around it," says Call. Drummer **Corbin Baldwin** says, "Sometimes it only takes us 30 seconds to write an entire song." At the same time, there are a few songs that have been kicked around for almost a year, but have yet to be finished. The chaotic nature of songwriting seems to work well with the chaotic nature of the band, which features two

guitarists, the other being **Chris Garrett**. With one demo to their name, available for streaming on SoundCloud (soundcloud.com/chainwhip), Chainwhip are currently working on writing and recording a proper full-length, which has caused the frequency of live performances to drop to once or twice a month, and, true to form, practice schedules have dwindled to one night a week. Most bands might see this as a negative thing, but Chainwhip make the most of the time they do have to write and rehearse, and it is well represented in their live performances and the sheer brutality of the music they deliver. Hell, it is my understanding that Critter destroyed a Book of Mormon during the band's previous appearance at *Localized*, opening for **Handicapitalist** and **Stark Raving Mad** last April. Let us not forget that larger, more publicized and far weaker bands have been temporarily banned from the state of Utah for essentially the same thing. While not dwelling on this act, it does serve to demonstrate Chainwhip's anti-religious stance, and it certainly fits not only with the band's live performance, but with the sheer brutality of their music. Granted, they aren't inventing a new genre or a new lifestyle, but they don't claim to be attempting to re-invent the wheel: They simply punish peoples' ears the way Norwegians burn churches.

2013 promises to be a good year for Chainwhip. With a solid lineup, solid songs and a solidly jumbled approach, the blackened sky is the limit for them, and they seem poised to make the most of it. In person, the band members are all relatively soft-spoken—bordering on shy, truth be told—but it's that unassuming presence that makes Chainwhip all the more deadly when unleashed. After all, it's always the quiet ones.

To genre elitists, discovering a punk band such as Filth Lords, which includes a hip hop drummer and a bluegrass bassist, may boggle their tiny, little minds. The truth is that, by including members with a multitude of different influences and skills, Filth Lords have established themselves as one of the more talented, interesting and powerful bands in the valley—even if they have had to, on occasion, put the project on hold due to world-traveling members and differences in opinions and vision. Following what was an almost album-less release party for their insanely strong debut, *Keep On Snarlin'*, Filth Lords have thrown their, dare I say, filthy hat into the ring of Salt Lake punk and metal, and have done so in such a way as to keep listeners interested and energized—which is exactly the way they are as a band.

After pouring themselves a round of beers and sharing in a "Filth Cheer," guitarist/vocalist **Alexander Ortega** and drummer **Rio Connelly** divulge that, after becoming acquainted through work (both are on *SLUG*'s copy editing team), they initially started jamming in March 2011, briefly accrued another member—**Owen Carroll**, who is no longer with the band—and by the end of the summer, played their first show. Since then, injuries to Connelly's hand and bassist **Nick Harris'** travels have limited the number of shows the band has been able to play. "We were a band for almost a year, and only played two shows," says Connelly. "Finally, this past summer, Nick had returned from traveling and my hand had healed, so we were able to start playing more regularly." This included an opening slot for the legendary

hardcore band **Ceremony** at the *Shred Shed* this past November. "I was kind of nervous. There were a lot of people there and it had been a long time since I had opened up for a big band," says Ortega of the experience. In addition to injuries and globe-hopping, all three members have also been a part of or are currently pursuing other musical endeavors. Ortega played with the recently dissolved local punk band **Vena Cava**, Harris is launching a bluegrass project and has played in what he describes as a "bar-blues band," and Connelly played drums for an eight-piece hip hop group in college. Needless to say, the lads keep themselves extremely busy.

Filth Lords recorded their aforementioned debut release, *Keep On Snarlin'*, in September 2012, and released it in digital format in December 2012. What was an interesting idea for a release—physical album artwork with a digital download code attached—ended up becoming a bit of a nightmare. The band had it available at their release show on Dec. 20, if only by the skin of their collective, filthy teeth. They enlisted the last-minute services of local artist **Vort**, and, due to a misunderstanding with the digital release company, the band received their download codes the day of the release show. Murphy's Law was in effect in abundance, but this seems to be almost expected when it comes to Filth Lords.

Being composed of members with totally different influences, backgrounds and playing abilities has become somewhat of a blessing for Filth Lords. Neither Harris nor Connelly had ever played in punk or metal bands prior to joining Filth Lords, and Ortega recruited them not only for that reason, but because the three coalesced socially, and ending up gelling musically. "Alex will tell me, 'Try this beat,'" says Connelly, "and when I do, he gets so stoked, and he's got really good sense, musically." Ortega further elaborates, using a prior band as an example: "I never want to hear 'Because we're a punk band, we can't play this beat or this riff,' like I have heard in previous projects," he says. The band members unanimously express their pleasure with being able to take their respective influences and combine them in a way that they are, to a point, wholly unfamiliar with. The result is a band that is too poppy to be considered "street punk," too street to be considered "pop-punk," and, in some cases, too metal to be considered "punk" at all. "It's incredibly encouraging and creative at the same time, because I'm new to the genre," says Connelly.

Filth Lords is an aggressive band, but they don't consider themselves strictly for followers of aggressive music. They are able to flow between upbeat, almost poppy music and down-tempo, nearly sludgy riffs with ease, and that appeals to fans of all types of music. "It goes to show that a lot of the people that come to see us aren't really into punk or metal music," says Ortega, "but we are able to show them that they don't have to be into those types of music to be able to enjoy what we're doing."

(L-R) Alexander Ortega, Rio Connelly and Nick Harris come together as Filth Lords to deliver aggressive, pop- and metal-infused snarls of music.



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CAMP 14: Total Control Zone

An enthralling documentary portrait of Shin Dong-hyuk, who spent the first two decades of his life in a North Korean labor camp until his escape launched him into an outside world he had never known. The film is a powerful study in survival, quietly drawing details from a series of interviews, and contrasting that with the corroborating stories of two former camp guards and animated scenes that illustrate Shin's life in evocative monochrome.

Directed by Marc Wiese
104 min / 2012 / Germany

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THROUGH THE LENS

WEDNESDAY, FEBRUARY 6 @ 7PM

MEA MAXIMA CULPA

Documentary filmmaker Alex Gibney explores the issue of pedophilia in the Catholic Church, following a trail from the first known protest against clerical sexual abuse in the United States and all way to the Vatican. He delves into the unsavory role that Pope John Paul II played in cover-ups, and examines the pivotal position occupied by Cardinal Joseph Ratzinger—now Pope Benedict XVI—the former Vatican overseer of sex-abuse cases.

Directed by Alex Gibney
106 min / 2012 / USA

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TUESDAY, FEBRUARY 12 @ 7PM

BONES OF TURKANA

This film explores the life of paleoanthropologist Richard Leakey and his work in the arid northern regions of Kenya's Turkana Basin to unravel the mysteries of human evolution. His four decades of discoveries have given rise to both breakthroughs and controversy this contentious field. *Bones of Turkana* examines the complexity of human evolution and seeks to demonstrate how the qualities we proudly call human were all born in Africa.

Directed by John Heminway
60 min / 2012 / USA
Professor Dr. Thure Cerling will join us for a post-screening discussion

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TUESDAY, FEBRUARY 19 @ 7PM

LOVE DURING WARTIME

Love During Wartime follows Osama and Jasmin, newlyweds trying to build a life together against what look like impossible odds: she's Israeli, he's Palestinian. When their homelands turn their backs on them, they choose to live in exile. This tender tale of a love infiltrated by politics follows a real-life Romeo and Juliet on their odyssey from the Middle East through an inhospitable Europe. As their hopes rise and fade with each bureaucratic hurdle, will their love survive?

Directed by Gabriella Bier
92 min / 2010 / Sweden

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DAMN THESE HEELS! YEAR ROUND

THURSDAY, FEBRUARY 21 @ 7PM

JEFFREY

In the wake of current revived AIDS activism we've chosen a more light-hearted cautionary tale. Set in NYC in the early 90's, Jeffrey's fear of AIDS drives him to a vow of celibacy, to the shock of his friends and family. Of course his foil is meeting the man of his dreams who is HIV+. What follows is comic, touching and helps to dispel some of the anti-romantic stigma attached to HIV/AIDS that is just as relevant today.

Directed by Christopher Ashley
Rated R / 92 min / 1995 / USA

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SPECIAL SCREENING

TUESDAY, FEBRUARY 26 @ 7PM

THE WAITING ROOM

The Waiting Room is a documentary film that uses extraordinary access to go behind the doors of an American public hospital struggling to care for a community of largely uninsured patients. The film—using a blend of cinema verité and characters' voiceover—offers a raw, intimate, and even uplifting look at how patients, staff and caregivers each cope with disease, bureaucracy and hard choices.

Directed by Peter Nicks
81 min / 2011 / USA

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THAI FOR TWO

By Heck Fork Grief

Great cities often have great parks in their hearts. Salt Lake is my city, and *Liberty* is its park. A lovely green space is a place of romantic possibilities, and for me, romance includes food and drink. *Tasty Thai*, on *Liberty*'s Southwest corner, is the only room with a view that has both. Its food is fresh, particular and consistent, and the lunch menu is a bargain and generous.

Tasty Thai specializes in curries dominated by strong flavors that have the ancient earthiness of Thai, but also a tang of vinegar and fresh ingredients, sunlight-bright on the tongue and sour enough to draw happy tears. Fresh rainforest smells dominate the vocabulary of many of the more common dishes served here, and some of the more uncommon dishes are great versions of what I think of as homey—some homey Chinese, some homey Thai.

The dining happens in a big, single room, windowed on two sides by parkward views, and colorful rice sacks glow a warm yellow down from the clerestory on a third wall. While not especially cozy, it is easy to be alone here, or alone together. The service is attentive and grows finer with repeated visits. The food is mostly good, and sometimes really head-turning. My impression is that everything on the menu says, "This is food the way we eat it—here, have some." When I say this, I mean the flavors, not the heat. After you have formed a relationship with the restaurant, the heat they will offer you is just this side of chair-tiltingly strong if you wish, or blinding like brights on a semi on the highway, if you dare. This is a good thing. I get a side of the fresh-made chili sauce with my meal, which, in my experience, is unique on the local Thai table.

My dining consisted entirely of lunches, which are served until 3 p.m. The evening menu is much larger and more diverse.

My measure of Thai always starts with their indigenous salads. Thai salads are dominated by sharp and mildly sweet lime and kaffir lime leaf, with an undercurrent of anchovy and, hopefully, hot spice. I liked the Som-Tum (7.95) and the Larb (8.95). I ate the Larb with beef, but the pork is excellent, too. Som-Tum is a pounded green papaya and/or green bean salad with cucumbers and a little dried shrimp and peanuts. Both it and the Larb come served with a fist of sticky rice. It is best served very spicy, or at least pretty

Tasty Thai's Beef Larb is a bright, lime-flavored meat salad—a perfect way to start a comforting meal.

spicy, depending on your understanding of "hot." The Larb salad is basically a minced fried-meat salad, brightly lime flavored, garlic strong and very happy indeed.

The two common Thai soups, as served here, are on the thin side, but that doesn't mean they are just broth. Rich with ingredients, they seem thinner on the tongue than similar soups served

by other places in town. That is both a bad and a good thing. Tom-Yum, for instance, is a biting soup, which is both hot and (wow) sour. I ate this particular dish for 20 lunches, and it still surprises me, but I like it—my fear and love of sour candy called upon.

The entrees come as a lunch combination, with a cup of Tom-Yum soup or salad (except the Larb and Som-Tum salads), topped in crunchy peanut dressing for \$6.99, which is a no-brainer. Drinks are priced reasonably, from \$2 for Thai-style fruit drinks to \$3 and \$4 for beer. Enough sake for two is \$8, and wine is \$6 for whites and \$7 for reds.

The curries are fresh-tasting—they taste like scratch-made, private recipes. The Gang-Par is an exception, smelling strongly of canned bamboo shoots—like the pellets I feed the elephants at the zoo, which is to say, it smells like MSG. It is, however, only one of two items I encountered that were obviously heavy with the stuff, the other being the Kao-Pad-Ka-Prow, or spicy fried rice, which you can skip. I thought the Gang-Par was excellent—the hot, rich flavors like blue eyes and a beautiful voice on a "butterface," and it was even better reheated as leftovers. The Gang-Koew-Whan (green curry) is light and fresh. The smells snap in your head while you eat—a wake-up call to tell you this is the real deal. The Pa-Nang is comfort food for me—easy, and not at all like anything I've had. It's one of the stars of the menu: A red peanut curry, it eats like an Asian country gravy. I think about it the most.

Actually, there are two other dishes that also completely won me over. Both contrast the other items with their moderation and comfort. Like **Zeppelin's** "Kashmir" or **The Smiths'** "How Soon Is Now," they stand out by being of a piece, but different from the things they surround. The Kao Pad (Thai fried rice), is simple, light and refreshing. The flavor was a mystery for a minute: simple black pepper used superbly. The awesome Lard-Na-Curry is a thick bowl of what seems like (and eats like) a rich, thick soup, but you wouldn't get that from the menu, which simply says it is noodles with fresh vegetables in a thick curry sauce (as with the other dishes, you add your choice of meat or tofu). It is comforting in the extreme, and great for sharing (as are all the dishes) with a very slightly Madras curry flavor—the food equivalent of snuggling.

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Unified Psalms: OM

By Bryer Wharton bryer@slugmag.com



Photo: Jason Roeder

The transcendent and heavy sounds of OM will blare from Salt Lake City for the first time on Feb. 12 at The Urban Lounge.

Talking to **Al Cisneros**, founding bassist and vocalist of OM, brought back memories of my conversation with him seven years ago, which helped redirect the way I understand music. I talked to Cisneros in the early stages of OM for *SLUG* in 2006 (June, Issue #210), and his description of OM's music resonated with me above all else from that interview: "It's just life with the amplifier hooked up ... an extension of what you already feel." Personally, my life is a shadow of what it was seven years ago. I broached the subject of time and life with Cisneros and asked how life has been for him since then. "That's heavy. I don't know—I think it's constant. It's we who evolve. Life is like a substrate. It's there continually, sustained constantly. I don't think life can be bad or good. It's life—it's consciousness," he said. OM branched out from the disbanding of notorious stoner/doom trio **Sleep**—who have since reunited without original drummer (and former OM drummer) **Chris Hakius**.

In a simple sense, OM is a band that makes and plays music. Like life, music is not a black and white, or even a grey narrative. It's like looking into a multi-dimensional prism, and, on any given day, whatever light exists, you will see something a bit different through that prism. The musical sense of OM has been planted strongly in intense rhythms—the core instruments being bass guitar, vocals and drums—traversing typical song structures with a sole intent on patterns. "Om," after all, is a Hindu syllable for the natural vibration of the universe.

Sonically and lyrically, OM has always been a spiritually driven band, as evidenced by "At Giza," the first song from their second album, *Conference of Birds*, moving on with their third album, *Pilgrimage*, and playing a live set in Jerusalem that lasted over five hours. The very title of the band's 2009 full-length *God is Good*, screams "Religion!" at first glance. But OM is far from pushing any form of "one-way" thinking. Their most recent album, *Advaitic Songs*, was released in 2012. It gets its title from a Hindu philosophy, Advaita Vedanta, and the album's cover depicts John the Baptist. From a strictly secular point of view, it seems out of sorts. "In our lyrics, you can see that there is not one religion—it's a combination of all these different approaches towards the goal of life from different parts of the world and different times in history. They're different roads going to the same place," said Cisneros.

Anyone can listen to OM and gather their own thoughts, but a straight dissection of the band's musical elements may mislead the interpreter. The subject matter isn't direct and the music fits into realms from traditional rock to experimental, drone and, as some folks are calling it, world music. "Things in my life are incredibly inspiring. They're a hundred times more powerful than some shitty album from some shitty band. Like the lives of a saint and the lives of these great thinkers," says Cisneros.

Cisneros said he started playing music

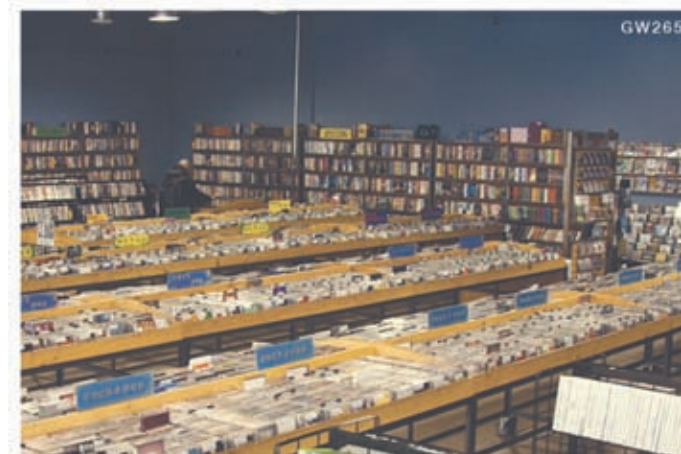
because it's what he wants to be doing to make the best of his life—and to evolve in his own forms of spirituality. Cisneros may have started musically in other thought spaces in regard to the content and style of *Sleep*, but OM, while at many times calm and almost trance-like, is heavy in matter and ideas of self discovery—looking at something from a point of view you may disagree with or find foreign. "There's much higher inspiration than some shitty life problems being put into lyrics—like how most music is, talking about whatever and their stupid fucking life," says Cisneros.

Cisneros has recently launched his own music label, **Sinai**, and released solo material with a 7" titled *Dismas*. He says he will continuously strive to create music outside of OM as a practice of his expressions and desire to help expand the senses of the current sound of OM.

Cisneros and drummer **Emil Amos** have enlisted the talents of **Robert Aiki Aubrey Lowe** (of **Lichens** and **90 Day Men**), who adds more instruments and elements, layering and making *Advaitic Songs* a different listening experience recorded and live—definitely something new for OM. If you want more than a straight rehash of OM's recorded work, attend their live performance, prepare for something different, and digest as you see fit. OM plays Salt Lake City on Feb. 12, at *The Urban Lounge*.

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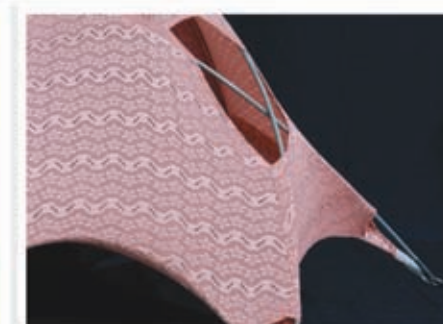
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Sprawling. Swirling. Ominous. Auspicious. Any number of multisyllabic words can be used to describe the music of Russian Circles, who have been creating dynamic instrumental music since 2004. The trio switches from heavy, discordant riffs to somber, reflective passages with ease, always retaining a sense of melody and drive that sometimes eludes other groups under the umbrella of post-rock. The band's most recent album, 2011's *Empros*, is Russian Circles' most focused effort yet, featuring stripped-down instrumentation while maintaining their trademark sense of volume, blurring the lines between the darker and lighter aspects of the band's sound—one track even features (gaspl) vocals. In anticipation of their performance at *The Great Saltair* on Feb. 15 (the band's first stop in SLC since the release of *Empros*), *SLUG* spoke with bassist **Brian Cook** about the upcoming tour and what Russian Circles have in store for 2013.

SLUG: Russian Circles toured Australia and New Zealand last fall with Salt Lake's own **Eagle Twin**. What was that experience like?
Cook: [Eagle Twin] is a band we respect and admire—I've been a fan of **Iceburn** forever. I was excited when Eagle Twin started up. [Touring with them] was just one of those things that made sense logistically and sonically. [Touring Australia] is a lot like touring the western United States because all the drives are really long. It's cool because it's a place where not a lot of bands go, so when a band like us—who plays in sort of a niche musical style—goes out there, a lot of people turn up for it, since it's rare.

SLUG: This February, Russian Circles will be touring with **Coheed and Cambria** and **Between the Buried and Me**. How did this tour come about, and how does touring as a support act on a larger tour compare to touring as headliners in smaller rooms?
Cook: We had been approached by Between the Buried and Me to do a tour in January. But then the tour got canceled because they were offered a support slot for Coheed and Cambria. We thought, "Oh well, that's just as well." Originally, we weren't planning to do any touring this winter. We were planning on hunkering down and writing and doing some demoing so we could record a new album this spring. Then, Coheed and Cambria approached us about opening for their tour in February, and we decided to go along with it. We haven't actually done

Russian Circles will bring their driving, devastating instrumental rock to *The Great Saltair* on Feb. 15.

By Ricky Vigil
 ricky@slugmag.com

a support tour in a very long time. Over the last three albums, we've done less than a month's worth of support dates. It's kind of exciting. We're used to playing [for] people who have seen us before and playing the same venues. It's like we're a new band all of a sudden, playing for people who don't know us.

SLUG: Some Russian Circles songs are very elaborate, but there are only three members in the band. How do you replicate some of the more complicated songs in a live setting, and do you keep your live show in mind when writing new music?
Cook: When we did *Geneva*, we really wanted to make a very elaborate, lush, orchestrated record. It was a very detail-oriented album. There were changes in pedal configurations in multiple parts of each song, and horns and strings and piano. It was a really fun and rewarding record to make, but when we took those songs out on the road and played them live, I always thought they felt a bit thin and empty by comparison. When we went into *Empros*, we made a conscious effort to make more of a barebones record. We still reworked a lot of stuff in the studio and made things more complicated than we intended, but we're now very conscious of everything we write and how we're going to play it live, because we don't want to create material that we won't be able to take out on the road.
SLUG: You mentioned that you plan on recording a new album this year. Do you have any songs written now? Is the direction any different from previous Russian Circles albums?
Cook: We have bits and pieces floating around, but we don't have any new songs that we'll be playing on tour. I feel like we're gravitating the most towards things that are a bit more unorthodox for us. We aren't going to throw any curveballs where we put out an electronic record or a folk record or anything like that. The things that are most exciting to me right now are weirder-sounding things, so [the new record] might be a bit weirder sounding than things we've done in the past.

With each album, Russian Circles have truly progressed. The songs on *Empros* find the band channeling their most bitter of demons, but also celebrating the beauty of life. They are a band whose music truly can't be given justice with words—it has to be heard, experienced, reflected on and possibly moshed to. Russian Circles will perform at *The Great Saltair* on Feb. 15—get there early or don't go at all.

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Princess Kennedy is now among the local celebs featured on *The Let's Go Eat Show*.

Photo: Brent Rowland

LET'S GO EAT ME

By Princess Kennedy • theprincesskennedy@yahoo.com

For our issue of all things podcast, I searched high and low to find one that actually appealed to me. It came from one-third of the *Radio From Hell* trio on **X96, Bill Allred**. He hosts *The Let's Go Eat Show*, a weekly podcast that features interviews with people from the community that you likely know, or have at least heard of. Bill uses an intimate restaurant setting to sit and chat with his date, getting his subject relaxed, comfortable and even a little liquored. Bill weaves the honed radio magic we've loved for years (and years), diving deep into his interviewee's past to take us on an unedited journey of the person's life story. Among some of his past subjects are people I know personally, including **Charles Lynn Frost**, aka **Sister Dottie S. Dixon**, and our very own *SLUG* Editor, **Angela Brown**. Thanks to the podcast, I feel I know them a little better.

I love to eat (Who doesn't?), so the integration of food is also a big plus. Throughout the podcast episodes, you hear Bill and his guest order their food, talk to the various staff about wine selections and desserts and even hear shout-outs to other "celeb" patrons who might happen by. I think this is an amazing combo, and they help promote local business. More often than not, an interview with the proprietor of the business is also included in the same or in a separate segment. I knew immediately: I wanted to be on the show.

I keep toying with the idea of hosting my own podcast. I've been lucky enough to meet some really great people in my life, people who do

way more amazing things than me, with life experiences I could only dream of, and it would be wrong to waste that outlet. In this day, you need to be on the heels of technology, or life goes forward without you—for someone like me, that's the greatest fear. This would be a perfect opportunity to study some of Bill's experience and soak in his undeniable PR charm. If I did decide to do a podcast, I hope it would be half as interesting. That being said, I asked my *SLUG* fairies to set up a meeting with Bill.

The *Let's Go Eat* team were immediately open to it, and I'm glad they even bothered. Due to my jet-setting ways, I was being a little impossible to schedule. We set a date and I asked if we could dine at SLC's newest vegetarian eatery and nightclub venue, *Zest*.

When I arrived, Bill was at the mic as the host. He also oversees the guest selection and promotions. Continuing the legacy and at the helm is producer **Dylan Allred**. Dylan is the 25-year-old son of the radio personality and, in a much more modern path, is taking over the proverbial family business. Enrolled in the electronic media program at Weber State, I asked him if he was the brains behind the operation, and saw right through his humble answer. The father/son team work very well together, and, upon introduction, made me feel at ease. Before the recording, I was panicking as to what I wanted to talk about or how I would come across to their average listener. I had heard their other interviews with news anchors, politicians and entrepreneurs—jeez, the pressure! I studied up on

their past shows to find things I had in common with the host for witty banter, but, with the first question, all my doubts disappeared.

"So who are you anyway, and why am I interviewing you?" asked Bill. I choked for a half second, but came back, "A shameless self-promoter." His follow-up was how he had researched me, starting with a barrage of compliments on my beauty and jpoof! I was putty in his hands. His formula is simple: His skill at interviewing is in his listening—he asks questions, and when something grabs his interest, he detours down that road to another interesting scenario until the next thing I knew, we were finishing dessert and an hour had passed. You can hear the episode I'm featured on at theletsgoeatshow.com along with the rest of the episodes.

What did I learn about podcasts? Be a good listener—that's a hard one. Have a running joke, something I spaced in my interview (I was going to tell about my awkward introduction to **Chris Vanocur**). Develop a catch phrase—that seems to be popular. Oh, and find someone to produce it, ugh! I've already lost interest. Let's face it, my blog sumdumtranny.com, has been sitting untouched since August. I admit it, I'm lazy. Eat me!

However, I will take advantage of my newly acquired interviewing skills and put them to use on *SLUG*'s pod-venture, *Soundwaves From the Underground*, and interview my friend, New York performance art legend **Joey Arias**, who will be at *Urban Lounge* on Feb. 28—check it out.

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Mike Brown's Monthly Dirt

Vandalism
By Mike Brown
mikebrown@slugmag.com

Something is happening to my social circle as my life moves into its early 30s. I'm losing friends at an astronomical rate—not because I'm becoming more of a dick as I get older (I am), and not to drugs and alcohol (those two things bring friends together). No, I'm losing friends to what I like to call the two “Ms”: Marriages and Mortgages. Once one of my buddies gets hitched, I rarely see them again, and when one of my pals buys a house, an equally solid ball and chain is attached to their social life.

And if one of my friends has a kid? Forget about it. They might as well be in prison with all my visitation rights suspended. But I guess if my friends are hanging out with their kids as opposed to getting wasted with me, then they are clearly being rad dads, and that's a good thing—the world and my wallet can only handle so many strippers.

If there was a clinical diagnosis for Peter Pan Syndrome, I would clearly have it. I know this. Refusing to grow up runs through my veins like heroin runs through **Nikki Sixx's**. My life is almost exactly the same as it was when I was 22, except I have a cell phone now, a nicer car and a way better credit score. The point is, most of my friends are growing up and I'm not, and I'm not OK with this because I am selfish.

This recently led me to make a decision. I've decided to give all my grownup friends a reminder of how kick-ass being a kid can be. I was mostly thinking of my early, teenage years, when vandalism was one of my favorite pastimes. Sure, there is all the awkward puberty shit and bad self-esteem stuff you deal with when you are 14, but throwing eggs at the neighbor's house and whacking off all the time is pretty sweet.

When you are a kid, vandalism is a lot like drugs. That first doorbell ditch is just like your first cigarette. And that flaming bag of dog

poo? You might as well use the burning bag to light your first blunt. Making white lines with rolls of toilet paper in your neighbor's trees is akin to white lines of cocaine. Before you know it, you are a junked-out graffiti artist. Like drugs, as long as you stay away from the hard stuff and aren't pawing your roommate's amp to buy rolls of toilet paper, vandalism can be pretty fun!

I decided to start with my friend **Danny Woodhead's** house. He recently got a mortgage and has been more concerned about how his lawn looks than hanging out with me. Make no mistake, his lawn is quite nice, but turning down beers with your bros because you need to rake leaves? Like, can't you pay some stupid boy scout on your block



Don't flake out on Mike Brown, or he'll toilet paper your house.

five bucks to do that for you so you can go get drunk with your friends?

Basically, I decided that toilet papering Danny's house would send the perfect message that we need to hang out more. If he's going to clean his yard instead of hanging out, then I'm going to give him something to clean. Things went a little differently than when I was a kid, though.

First off, instead of having to wait for my parents to fall asleep, steal toilet paper out of the bathroom closet and sneak out of the house, I left my apartment at 7:30 p.m. and got into my car with **Abu**, made four of my other buddies follow me, and made Abu steal a bunch of toilet paper from an undisclosed chain restaurant near my place. In fact, it was easy enough that I don't think I'm buying toilet paper ever again.

Another massive difference between toilet papering a house when you are a grownup as opposed to a kid is that I really didn't care too much about getting caught. In fact, a cop drove by and pulled over. **Dick Snot** said that I should tell the cop that I'm asking a girl out to a dance, which I thought was a great idea. Instead, when the cop asked us what we were doing, all I said was that I had permission to turn Danny's trees into works of “art” and the cop told me to have a good night and was on his way. I would have peed my pants if a cop caught me fucking up the neighbor's house as a teen.

As it turns out, Danny didn't really seem to care too much that we were messing with his house. I didn't want to fuck his house up too much, mostly because Danny is bigger than me and has guns. It wouldn't be hard for him to convince me to clean up the whole mess, and it's been cold as shit outside with this damn inversion and all.

But, I do think I got my message across. Need-less to say, Danny and I did go out and get beers that weekend. This makes me feel that vandalism really does work, and it reminds me that I'm getting low on spray paint, eggs and toilet paper, not necessarily in that order.

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Queens of the Geek Age: THE HELLO, SWEETIE! PODCAST

By Megan Kennedy • iamnightsky@gmail.com

Geekdom has undergone some massive transitions over the last decade, moving from the Cheeto-scented shadows of pop culture into the limelight: Hollywood is lousy with superheroes, video games have gained recognition as an art form, and **George R.R. Martin** is making respectable sorcery for even the most closeted fantasy fan to admit to enjoying. Like any good cultural renaissance, geekdom is busting down gender barriers as well. Enter our story's heroines: **Cherri Vasquez**, **Kristal Starr**, **Rebecca Frost** and **Danielle Über Alles**. The panel of the *Hello, Sweetie! Podcast* is four ladies committed to bringing geekery from a female perspective to the world.

Founder Vasquez had her interest in podcasting sparked when her then-husband was just beginning his *Punk N' Pie Fraudcast*. "I watched him do it and sort of decided that I wanted to do a podcast that was geek-themed, and I noticed there weren't any geek podcasts that brought it from an all-female perspective," says Vasquez. She recruited two panel members—Starr and former member **Jenifer Morris**—from roller derby, Über Alles from Facebook and gave the show a name inspired by her fandom of *Doctor Who*. Scheduling conflicts left a panel spot open and after receiving positive reviews as a listener-cum-guest, Frost (who is also a *SLUG* writer) was asked to join the cast permanently. Just over two years later, *Hello, Sweetie!* has become the envy of the geek podcast world, getting attention from coast to coast for its relaxed and incredibly funny chatter.

They've been welcomed by the public for filling a unique niche, but getting over 800 downloads in your first month is bound to stir some jealousy. Starr, movie maven of the panel, says, "We've met other podcasters that have been upset—generally male podcasters—that are like, 'Oh, that's



(L-R) Kristal Starr, Cherri Vasquez, Rebecca Frost and Danielle Über Alles bust down gender barriers in the realm of geekdom on the *Hello, Sweetie! Podcast*.

because you're girls.' Then you ask them what their podcast is about, and he's like, 'Well it's me and my friend, and we usually agree about most subjects.' We've got four girls with feisty opinions, and we're kinda funny."

Starr's point highlights one of the huge draws of *Hello, Sweetie!*: There is an enormous amount of organic conversation between these ladies, who are all geeks in their own, special ways. They all bring their own interests and news to the table, with pretty much no single subject uniting them in love or hate. Some of them are stoked about *The Hobbit*, but Frost is not a big fan of **Tolkien**. Frost loves celebrity gossip; Vasquez is into cosplay and is building her own Mandalorian armor. This dynamic almost guarantees that any geek listening, regardless of their status, will find a comrade-in-arms whose opinions they agree with, but they'll almost always hear a voice of dissent that keeps the conversation running. The ladies also have hilarious anecdotes, like how for Frost's first podcast as a panelist, the subject of the day was pornography, which happened to be the first episode Über Alles' co-workers listened to. And all the ladies erupt into laughter recounting the time their broadcast was crashed at *Brewvies* by some of the *Geek Show Podcast* crew, who obliged the "no-pants podcast" rule inspired by derby girl uniforms and made their entrance with trousers around their ankles. This is the kind of camaraderie inherent in the culture that truly unites and also draws listeners from all walks.

The geek girl is a mythical creature to some, like a unicorn in a swarm of zombies. Regardless of the geek medium of choice, you will find women are notoriously underrepresented (or misrepresented). So to the unicorns out there, the *Hello, Sweetie! Podcast* is a sparkling oasis. That, of course, does not mean that dudes aren't welcome. "I think the nice thing about our show is we

don't try to necessarily target females as listeners ... We're just four girls and we like to get together and nerd out with our friends, and that's a normal thing to do," says Vasquez.

With a lot of talk on the web regarding the so-called "fake geek girl" phenomenon, solidarity is needed now more than ever. Vasquez acknowledges the hurdles women are still very much up against. "I think, really, what that type of mentality does is pit women against each other, and we're already competitive enough as is, and it damages budding nerd girls. Just because you don't have encyclopedic knowledge of the *X-Men* doesn't mean you can't have a cute Mystique cosplay because you think it's cool and fun, and I think that's the consensus we've come to when asked about it—there are varying degrees of geekery. I know a ton about *Firefly*, but I guarantee there are people out there [who] know more and could put my *Firefly* knowledge to shame. That doesn't mean I'm not Browncoat for life."

In the end, *Hello, Sweetie!* represents not only a female affirmation, but an affirmation for geeks everywhere and in all skins. "I think everybody's a geek," says Starr to a resounding chorus of agreement from her comrades. And big things are following this philosophy: They've monetized their efforts with great, local sponsors: *Dr. Vol's Comics* and *Hastur Games and Comics*. They just joined the **Bobo Broadcasting Network**, vastly expanding their listener base. Next up in the hero quest of *Hello, Sweetie!* can only be world domination.

Catch the *Hello, Sweetie! Podcast* in the iTunes store and at hellosweetiepodcast.podomatic.com. You can find the panel on Facebook and follow them on their individual Twitters: @HelloDanielle_, @HelloCherri, @Helo_Kristal, @josswheelin, or email them at hellosweetiepodcast@gmail.com.

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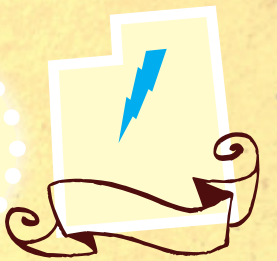
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I Am Salt Lake Podcast: The Larry King Live of SLC



By Rebecca Frost / rebeccasfrost@gmail.com

Chris Holifield has worked hard to dispel ideas that Salt Lake City is a boring place to be by creating the *I Am Salt Lake Podcast*: a truly unique show that features local businesses, musicians and everyday people who make Salt Lake such an amazing city. As a non-native, Holifield sees the city through different eyes and believes that the people here are inspiring. He considers himself the "Larry King of Salt Lake City," and he wants to hear your story.

Holifield first fell in love with the city during his first time at *Craft Lake City*, the annual alternative arts and crafts fair held in downtown Salt Lake every summer. His wife, **Suzanne Holifield**, participated as a vendor, selling clothing she sews that is now featured in her store, *Sorry Clementine*. He was excited to see people participating in local fairs and supporting one another. "A person can create something and [this] city is small enough that you can rise to the top a little bit and people will notice you and give you a chance," he says, reflecting on his and his wife's successes. "The support in Salt Lake City is unbelievable. I really think people can live their dreams here."

After hearing complaints people had about Salt Lake, mainly that there is nothing to do, he was motivated to change their perceptions. An avid podcast listener, Holifield decided he wanted to try the medium. He researched and even listened

to "how to podcast" podcasts. When tossing around the idea of a podcast about Salt Lake, his wife was initially the only supporter. Many people shot him down by saying that Salt Lake was too small a market: No one would go out of their way to listen to a podcast about Salt Lake businesses and people. Holifield investigated other podcasts similar to his idea—but none could be found. The *I Am Salt Lake Podcast* concept was so distinctive that before conducting his first interview with *Urban Vintage*, a local antique store, he was nervous. "It wasn't like I had a mentor," he says. "I was like, 'I don't know if this is the stupidest idea in the world, but I'm gonna go for it.'" Since that interview, Holifield has kept busy planning future shows. Businesses found on Facebook, friend recommendations, emails and voicemails left through his website all give him new leads—and everyone has a unique story he wants to feature. Holifield prepares for his interviews by listening to podcasts he can find about the subject related to his interviewee. For example, before interviewing **Jason Stock**, head brewer at *Squatters*, Holifield listened to podcasts about brewing.

Since making its debut in August 2012, *I Am Salt Lake Podcast* averages about 1,500 downloads an episode—impressive numbers considering this is his first venture into podcasting and it has only been around for less than a year. Holifield is surprised with his success. He says, "Someone really has to have an interest for Salt Lake City if they listen to my podcast versus someone who might do a podcast that might appeal to a wider range, such as movies, comedy, comic books, etc. I would say that this number is awesome,

especially considering its demographic." The episodes are short, between 30 minutes to an hour, making them a quick listen. In the beginning, he decided to post one episode a week. Since both the show's popularity and his addiction to podcasting have grown, he now posts twice a week. He travels to the places he wants to feature, conducting interviews where the listeners can experience the ambiance with him. Interviews in restaurants contain background noise from the kitchen and customers enjoying themselves, making the interview sound more like a casual conversation. After the preparation and interview is done, he edits the podcast himself and will add plugs for upcoming gigs like gallery openings, city events and bands playing that week.

Listening to his podcast, and hearing him share his experiences of learning about the city, it's apparent his enthusiasm is contagious. He even spurred me to try *Fat's Grill*, a restaurant that had been around for years, but remained off my radar. I am definitely not the only one who has been motivated to experience something new because of his show. Now, almost six months after his first episode, the response has been overwhelming. Holifield has had people tell him they've related to, learned from and been inspired by the interviews he's done. Even though he faced doubt in the beginning, it's grown into something positive. "A handful of people have told me, 'You're on to something here,'" he says. He finds people are asking him for cool stuff to do in Salt Lake, even though he asserts he's "no expert." Holifield has dreams of expanding his podcast into several different venues. Someday, he would like to turn *I Am Salt Lake* into a live show and include a regular co-host, or even evolve into a video podcast. Since Holifield has walked the city himself, he has also considered creating walkable audio tours that could be downloadable to a smartphone or MP3 player. He wants to be the guide that takes people through areas of Salt Lake that maybe they aren't familiar with.

To learn more about the city we live in, you can find the *I Am Salt Lake Podcast* on iTunes or iamsaltlake.com.

Chris Holifield is a localophile, sometimes recording out of his wife's clothing shop, *Sorry Clementine*.

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slugmag.com/soundwaves



Photo: Jake Vivori

All That Is Left: The Left Show Celebrates 100 Episodes

By Alex Cragun / grant.cragun@gmail.com

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Outer Darkness Podcast

outerdarknesspodcast.com



Photo: John Barkiple

Primary *Left Show* host Jeff Bell trumpets the call to annoy the GOP.

Somewhere in West Jordan, in an underground bunker, a man is making dick jokes. For over 100 episodes, the guys at *The Left Show* have been dishing up the pressing political issues of the day, all the while piling on an insurmountable amount of self-deprecating humor. If you're someone who wants to get the inside scoop on local politics, find out what **Speaker Boehner** is crying about these

days or what **Joss Whedon** is up to, then *The Left Show* is for you. Featuring the crass mouths of **Jeff Bell**, **JC Carter**, **Jake Winegar** and **Forrest Shaw**, the cast of *The Left Show* spends half of every Sunday talking about politics and pop culture. Surrounded by *Star Trek* toys and Bell's library of sci-fi novels, these guys somehow find a way to pump out four hours of show, all while sipping on the nearest, cheapest beer.

Bell, the show's primary host, is a known, local Democratic communications consultant and a former staffer for the DNC and the Utah Democratic Party. Prior to founding Defenestrate Media, Bell worked in radio in Denver and eventually got the opportunity to produce a show called *Left of the Dial* for KSL Radio for over three years. "A childhood dream was fulfilled, and I got to work for KSL," says Bell, "and it was 'be careful what you wish for because you might get it.'" Bell's show was relegated to the later part of Saturdays, often being bumped in order to air sporting events. "I was never censored, per se [by KSL], but there were a lot of pre-air warnings." Bell was eventually fired after a controversial episode revolving around the resignation of **Rep. Kevin Garn**. Garn resigned on the House floor and confessed to "hot tubbing" with a minor in the early '90s. "Right before I went on the air that day, I received a call from the program director reminding me that there was a bright side for every story. That was their new mission statement," Bell says. Garn was received with a standing ovation by members of the House, something that didn't sit well with Bell. "I knew I was done before I got home. The ironic fun thing was two days after I was fired, the *City Weekly* called me and said I had won the Best [168th Hour of the Week]," he says.

After leaving KSL, Bell decided to embrace his entrepreneurial spirit and start building his own media empire, one show at a time. "I could do my own show with my own rules and my own lack of FCC restrictions," says Bell. "I want to make some sort of an impact: an area of change, a place where people can go that are frustrated with the GOP light of the Democratic core." Even though the show is called *The Left Show*, not everyone considers themselves as liberal as Bell. "JC is kind of a libertarian, Jake is in the Marine Corps, so he thinks to the right on most things, even though he swears to god he's not a Republican," says Bell. "Forrest is a fun voice—he's just two inches from the center ... He has a very wry, twisted look on life." Bell and the gang try to produce a show where the audience feels included in the conversation. "You know when you read a good book and [when] you're done, you miss the characters? That is what I want when the closing song comes on our show," says Bell.

Bell believes that podcasts like his own may one day surpass politically related radio advertising based on different types of listeners. "Radio is a very casual relationship ... With podcast and new media, people go to my stuff, they grab it and they listen on purpose. That is a huge difference." Furthermore, Bell feels that the podcast is an underutilized medium when it comes to political communications. "Democrats and Republicans do not understand how new media works," says Bell. "[They're] spending money on shit that doesn't work."

The Left Show is dedicated to pissing off any and every "wacka-doodle" politician in Congress. The show's recent fund drive is offering up different levels of annoyance to elected Republicans based on the amount of money given. Called the "Annoy-a-GOP-athon," the show promises to send a letter or parcel in the patron's name to the elected GOP official of their choosing, and inform the member of Congress that someone has decided to support *The Left Show* because of members of Congress like themselves. "We're not the rollover part of the party. We don't capitulate. I have no desire to bring on opposing viewpoints," says Bell. "There are hundreds of hours a week of right-wing radio, and I see absolutely no reason to offer a forum." So far, **Senator Hatch** and **Representative Chaffetz** have been sent parcels.

You can check out *The Left Show* on Mondays and Wednesdays at theleftshow.com, or find them on iTunes or Stitcher.



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Richie T. Steadman delves into the heart of Mormon issues in his podcast, *The Cultural Hall*.

Photo: Melissa Cohn

THE CULTURAL HALL PODCAST

Mormons on Mormons

By Alex Springer

alexjspringer@gmail.com

Listeners of **X96's** popular *Radio From Hell* show are familiar with the dulcet tones of **Richie T. Steadman**, though he is often unheralded as the fourth member of the *RFH* team. As an active member of the LDS Church, Steadman provides the show with a unique insight on issues that affect a large portion of Utah's community, without being a dick about it. In an effort to expand the dialogue about these issues, Steadman founded a podcast called *The Cultural Hall*, which he hosts along with a cohort of like-minded Latter Day Saints. He was nice enough to take some time out of his busy schedule to talk about the past, present and future of this locally made show.

SLUG: What inspired you to start an LDS-centered podcast?

Steadman: Probably the success of **Kerry Jackson's** *Geekshow Podcast*. I figured that since I don't know anything about geek stuff, but I know a lot about Mormon stuff, an LDS podcast could work. I also didn't feel like there was a Mormon podcast that did what I wanted to do—there are a lot of doctrinal podcasts, but nothing about culture and subjects that might be considered taboo.

SLUG: What's the process for choosing the topics for each podcast?

Steadman: Sometimes it's determined by which guests we can get to come on the show. For example, we're going to have **Orrin Hatch** on soon, so we work our schedule around that. Sometimes it's about what's popular in the news. Sometimes we get ideas from listeners, and sometimes I'll get a good idea in the shower!

SLUG: How does the podcast evolve from an idea to an actual episode?

Steadman: The original idea for *Cultural Hall* was to talk to famous Mormon people. For the seventh episode, we couldn't book anyone to interview, and we had to put something out there. So we discussed among ourselves and decided we all know about dating, so we just took it from there. I don't like to prepare too much in advance—which is probably 50

percent laziness—but I also want to answer questions that I would have as a listener.

SLUG: Has there been a specific podcast episode that has stood out to you as one of your favorites?

Steadman: I think the episode that started to define the podcast was Episode 13, which was about **Mitch Mayne**, an openly gay member who is serving as the executive secretary in a ward in California. He was willing to talk with us as opposed to a lot of news sources because of what we were. As a result, I thought that maybe this podcast could do some good and create a dialogue for people. As soon as I learned about the "Wear Pants to Church" movement [which encouraged LDS women to wear pants to church rather than dresses or skirts], I was able to talk to one of the creators. Not only was it our most downloaded episode, but we were on the forefront of something. Instead of reporting what was going on, we were part of what was going on.

SLUG: Who is your target audience?

Steadman: Going into this, I would have thought that we'd have an exclusively LDS audience. But I think there are a lot of people who are disenchanted, non-attending or not members, that have either picked us up because of *Radio From Hell* or have found one of our topics entertaining. I think they've stuck around because it's a way for them to still know what's going on with the LDS community without having to go to church.

SLUG: Describe the synergy among your hosts. Do they each have areas of expertise?

Steadman: I think of us as examples of certain lifestyles within the whole range of Mormonism. Conservative to liberal, married to divorced, single and older, married and younger—we try to represent what I feel are each of the things that you'd find within the Church, so each person listening has someone to relate to. It promotes understanding.

SLUG: *The Cultural Hall* has recently discussed some progressive LDS movements, as you

mentioned. What are the advantages and disadvantages of discussing these movements within the LDS community?

Steadman: There's not another place where you have this kind of discussion on this kind of scale. Conversation breeds understanding. It doesn't have to be agreement, but I feel like having a discussion about different perspectives is immensely valuable. I think that, in that same respect, it can have harmful effects. There are some things that people just don't want to talk about.

SLUG: What level of objectivity do you strive to maintain? Or is there a transparent liberal or conservative leaning?

Steadman: We're probably more liberal than conservative—which is not to say that we set out to do that. I think the younger generation of the Church is more liberal than their parents and grandparents, and I think we speak to that generation. I'm sure there are lots of people who listen and think our show is terribly inappropriate, though. That will always exist, but we try to remain objective and seek opportunities for discussion.

SLUG: What can listeners expect from upcoming episodes?

Steadman: We'll be talking with two women who are both active Mormons and lesbians. We've got a whole episode about adoption, and we're going to explore the ideas around spousal abuse and what to do in an abusive relationship.

Check out theculturalhallpodcast.com or subscribe via iTunes for all the hot Mormon action from your friends at *The Cultural Hall*.

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ANTHONY LUCERO

By Trevor Hale
trevorhale@gmail.com

Photo: Russel Daniels



Like most kids, comic books and cartoons influenced Lucero's drawing style. As he discovered *Teenage Mutant Ninja Turtles* comics and **James O'Barr's** *The Crow*, he began to emulate what he saw. He always kept drawing, moving on from sharks to detailed portraits. Lucero kept progressing, but he never got too serious about it—especially because art classes at a Christian school weren't the most involved or rigorous.

"When I got to high school, my teacher was just like, 'Do whatever you want and I'll give you a grade based on what I see,'" says Lucero. "She trusted me and just let me draw, but looking back, it would have been cool if I'd had a more focused learning regimen—someone to actually go 'try this' or 'use this material' instead of just 'do whatever you want.'"

Eventually, Lucero transferred to Kearns High and, after he graduated, he slowly began rebelling against his Christian-school upbringing. Nothing too drastic, though, because his mother "was never an example of the hypocritical insanity I was exposed to there," says Lucero. Still, whatever is forced upon children the most will be the thing they ultimately rebel against the hardest.

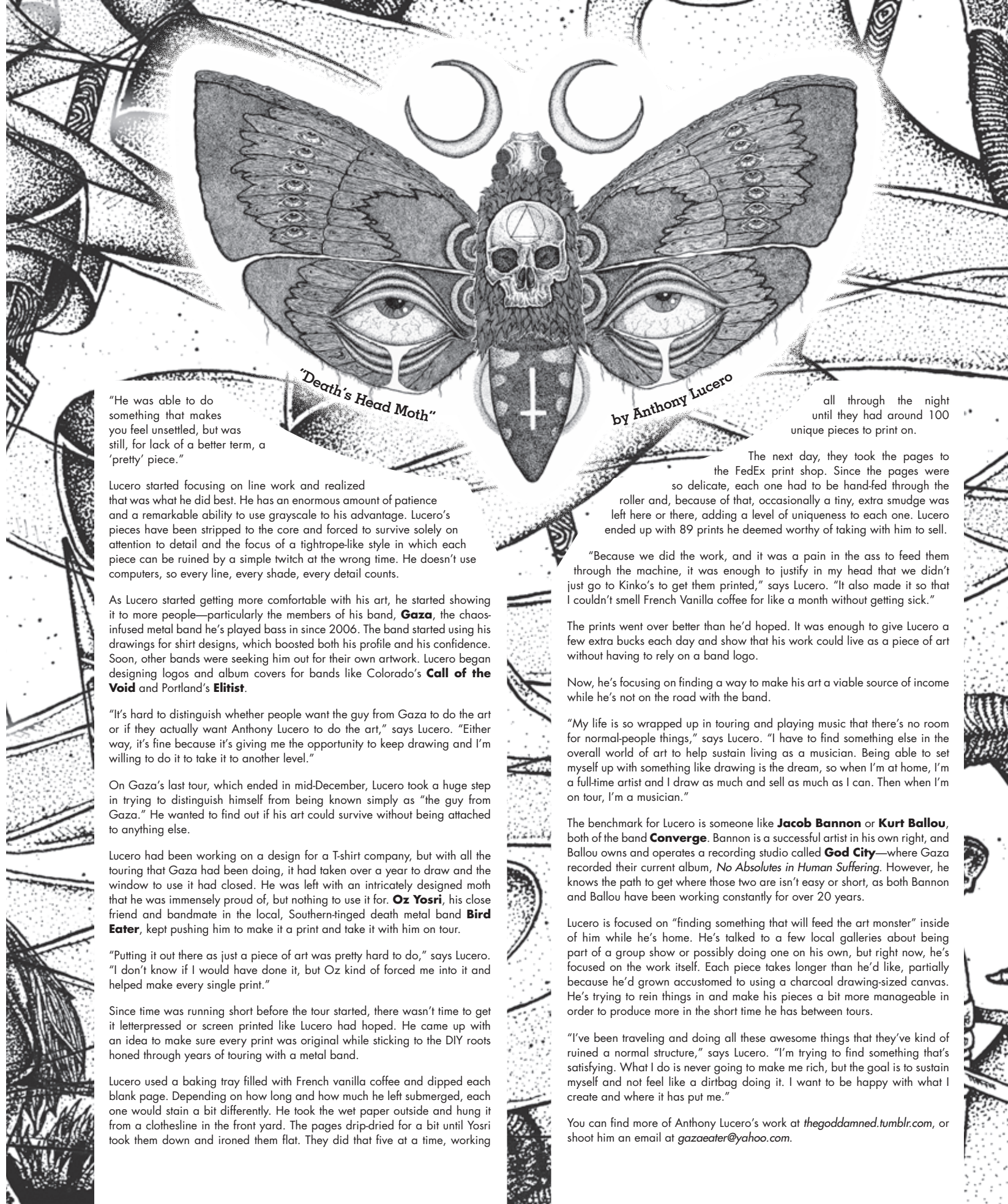
He played guitar for a few hardcore bands, started attending local all-ages shows and hanging out at the place that all young, heavy-music-listening art lovers go—tattoo shops. It was there that he discovered he might actually be able to take his artwork somewhere besides his sketchbook.

"When I first started hanging around *Lost Art, Fletcher Booth* had his art hanging there," says Lucero. "That spoke to me in a way that I hadn't had art speak to me before. I started working with charcoal and basically just biting his style because it was so awesome."

Lucero was still looking for his voice, so he tried a little bit of everything. He couldn't make the charcoal work the way Booth could, so he began adding other elements, trying to find a style that he felt comfortable with. He was also discovering new artists all the time, taking everything in and letting their work percolate in his mind. He found influence from all different styles, from the album artwork of **Nick Blinko** of the U.K. band **Rudimentary Peni**, the great **Pushead** (a.k.a. **Brian Schroeder**) and **Raymond Pettibon**—the artist responsible for almost all of **Black Flag's** album art—to Renaissance artist **Albrecht Dürer**.

Dürer was someone who Lucero never knew by name, though he had seen and remembered a lot of his work. His incredibly detailed pieces were hugely influential and stuck with Lucero as he found his way. When neither charcoal nor paint gave Lucero the satisfaction he desired, he stripped everything away and settled on intricately detailed line work and inking. He began to identify with Dürer more than any other artist, because his pieces could inspire feelings and draw out an emotion that was forming below the surface. That's what Lucero was after, too.

"Some of it is so twisted and so dark that, looking at it when I was a kid, it gave me that feeling in my gut," Lucero says of Dürer.



"He was able to do something that makes you feel unsettled, but was still, for lack of a better term, a 'pretty' piece."

Lucero started focusing on line work and realized that was what he did best. He has an enormous amount of patience and a remarkable ability to use grayscale to his advantage. Lucero's pieces have been stripped to the core and forced to survive solely on attention to detail and the focus of a tightrope-like style in which each piece can be ruined by a simple twitch at the wrong time. He doesn't use computers, so every line, every shade, every detail counts.

As Lucero started getting more comfortable with his art, he started showing it to more people—particularly the members of his band, **Gaza**, the chaos-infused metal band he's played bass in since 2006. The band started using his drawings for shirt designs, which boosted both his profile and his confidence. Soon, other bands were seeking him out for their own artwork. Lucero began designing logos and album covers for bands like Colorado's **Call of the Void** and Portland's **Elitist**.

"It's hard to distinguish whether people want the guy from Gaza to do the art or if they actually want Anthony Lucero to do the art," says Lucero. "Either way, it's fine because it's giving me the opportunity to keep drawing and I'm willing to do it to take it to another level."

On Gaza's last tour, which ended in mid-December, Lucero took a huge step in trying to distinguish himself from being known simply as "the guy from Gaza." He wanted to find out if his art could survive without being attached to anything else.

Lucero had been working on a design for a T-shirt company, but with all the touring that Gaza had been doing, it had taken over a year to draw and the window to use it had closed. He was left with an intricately designed moth that he was immensely proud of, but nothing to use it for. **Oz Yosri**, his close friend and bandmate in the local, Southern-tinged death metal band **Bird Eater**, kept pushing him to make it a print and take it with him on tour.

"Putting it out there as just a piece of art was pretty hard to do," says Lucero. "I don't know if I would have done it, but Oz kind of forced me into it and helped make every single print."

Since time was running short before the tour started, there wasn't time to get it letterpressed or screen printed like Lucero had hoped. He came up with an idea to make sure every print was original while sticking to the DIY roots honed through years of touring with a metal band.

Lucero used a baking tray filled with French vanilla coffee and dipped each blank page. Depending on how long and how much he left submerged, each one would stain a bit differently. He took the wet paper outside and hung it from a clothesline in the front yard. The pages drip-dried for a bit until Yosri took them down and ironed them flat. They did that five at a time, working

all through the night until they had around 100 unique pieces to print on.

The next day, they took the pages to the FedEx print shop. Since the pages were so delicate, each one had to be hand-fed through the roller and, because of that, occasionally a tiny, extra smudge was left here or there, adding a level of uniqueness to each one. Lucero ended up with 89 prints he deemed worthy of taking with him to sell.

"Because we did the work, and it was a pain in the ass to feed them through the machine, it was enough to justify in my head that we didn't just go to Kinko's to get them printed," says Lucero. "It also made it so that I couldn't smell French Vanilla coffee for like a month without getting sick."

The prints went over better than he'd hoped. It was enough to give Lucero a few extra bucks each day and show that his work could live as a piece of art without having to rely on a band logo.

Now, he's focusing on finding a way to make his art a viable source of income while he's not on the road with the band.

"My life is so wrapped up in touring and playing music that there's no room for normal-people things," says Lucero. "I have to find something else in the overall world of art to help sustain living as a musician. Being able to set myself up with something like drawing is the dream, so when I'm at home, I'm a full-time artist and I draw as much and sell as much as I can. Then when I'm on tour, I'm a musician."

The benchmark for Lucero is someone like **Jacob Bannon** or **Kurt Ballou**, both of the band **Converge**. Bannon is a successful artist in his own right, and Ballou owns and operates a recording studio called **God City**—where Gaza recorded their current album, *No Absolutes in Human Suffering*. However, he knows the path to get where those two are isn't easy or short, as both Bannon and Ballou have been working constantly for over 20 years.

Lucero is focused on "finding something that will feed the art monster" inside of him while he's home. He's talked to a few local galleries about being part of a group show or possibly doing one on his own, but right now, he's focused on the work itself. Each piece takes longer than he'd like, partially because he'd grown accustomed to using a charcoal drawing-sized canvas. He's trying to rein things in and make his pieces a bit more manageable in order to produce more in the short time he has between tours.

"I've been traveling and doing all these awesome things that they've kind of ruined a normal structure," says Lucero. "I'm trying to find something that's satisfying. What I do is never going to make me rich, but the goal is to sustain myself and not feel like a dirtbag doing it. I want to be happy with what I create and where it has put me."

You can find more of Anthony Lucero's work at thegoddamned.tumblr.com, or shoot him an email at gazaeater@yahoo.com.

When the last bell rang at Valley Christian School in Kearns, 8-year-old **Anthony Lucero** gathered his things just like the rest of the students. Only instead of heading for the door to be free until the next morning, Lucero headed to another part of the building.

Valley Christian School was a K-12 institution with around 60 students total. Lucero's mom was an English teacher for the junior high- and high school-age kids, and was often stuck after hours grading papers and finalizing lesson plans—which meant that he would be stuck there, too.

Lucero and his friend **Garritt Tucker**, whose mom was also a teacher at the school, needed a way to pass the time each day. The two of them would unfold sheets of computer paper—the kind that was attached together with feed strips down each side—lay them out and just draw.

"We'd have contests to draw sharks and other creatures and just make them as long as we could," says Lucero. "Every kid gets showered with praise for whatever they do, but that's the earliest encouragement that I can remember."

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REVENGE OF THE NERDS

THE 2013 SLUG GAMES GOES LIVE AT BRIGHTON RESORT
01.19.13 | BY SEAN ZIMMERMAN-WALL SEANZDUB@GMAIL.COM

Thirteen years ago, *SLUG Magazine* brainstormed the idea to have a winter snowboard and ski competition. Various formats were introduced as the team of coordinators worked to provide a unique event that would attract the talent of local riders and the interests of local businesses. Many incarnations of the *SLUG Games* have come to pass over the years, and while the themes and faces have changed, the partnership formed with Brighton Resort has stood the test of time. As 2013 rolled in with high pressure and clear skies, the first of two competitions began. *The Revenge of the Nerds* brought together the efforts of dedicated course designers, Games coordinators, and a host of Utah businesses to produce one hell of a good show.

From the deck of the Milly Day Lodge, the booming voices of Brighton Digger **Tim Kronenberg** and local Renaissance man **BJ Emery** pumped up the crowd. Their hilarious banter kept the masses entertained as the competition kicked off just before noon.

The young-guns started things off and wowed the spectators with fearlessness that they wore on their sleeves. Although there was only a small batch of under-17s, they delivered quality runs for all to enjoy. A few flips surprised the judges and showed that they were here to thrill. "I thought the course was really smooth and not too lippy," says 15-year-old **Trevor Otterson**. After their heat, the top riders moved on to the finals later in the day.



Connor Clark, flat-spin 540.

Photo: Eric Scott Russell

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Saturday bloomed bright with warming temps and sunshine for days. The first light flowed across the venue and illuminated the awesome collection of features that awaited the competitors. Over months of planning and redesigns, the course engineers and Brighton Diggers came up with a simple and tight design that consisted of a rainbow box, flat-down box, flat-down rail, and, the course highlight, a 12-foot tall ruler jib built atop a quarter-pipe. A variety of side takeoffs allowed for multiple entries to the features and fostered creativity from the athletes. A flurry of activity began to surround the venue as the sun climbed high and the beats from **DJ Matty Mo** filled the air. Mashups of metal, rock and hip hop from the house speakers set the perfect soundtrack for the shredfest. A field of 60 competitors eyed up their lines through the park and began warming up for the main events.

The format for the comp was a hike n' huck rail jam that encouraged the riders to take full advantage of the course and utilize each feature during their runs. Judging the park-nerdery were a panel of qualified skiers and snowboarders armed with the knowledge to pick out the top tier athletes. They certainly had their work cut out for them given the heavy-hitting roster of local shredders participating in the event.

Next up was the Skier Open. A historically underrepresented group at the *SLUG Games*, these two-plankers still know how to have fun. A few females even joined in on the excitement and showed they could hang with the boys. The order of the day were 270 on/off's, and a few of them even got creative with some hip checks and butt-slides on the box features. It wasn't long until they figured out that hiking up a bit higher in the start would give them the extra speed and advantage they would need to make it to the finals.

The largest group of the day was the Snowboarder Open. In the blink of an eye, the top of the venue was filled with an eager group of participants set to impress. Dropping into the course from all sides, they began their assault. Backside rail slides, wall rides, box transfers and big air out of the quarter-pipe gave the judges something to think about. "It was great how you could hit every feature from a different angle," says **Jeremy Seegmiller**.

Once the prelims were out of the way, the judges made their decisions on who would get a chance at glory in the finals. During the intermission, onlookers meandered through the Sponsor Village and checked out the latest gear from local companies like **RAMP Sports** and **Niche**



Spinning though the rainbow box

Photo: Jesse Anderson



Dillon Geunther, hardway 270 transfer to the down bar.

Photo: Jake Vivori

Snowboards. They were also able to check out the hottest rides from presenting sponsor Scion. Their zombie-apocalypse-mobile captured quite a bit of attention. Under the hot midday sun, the spectators could quench their thirst with cool adult beverages from presenting sponsors Busch and Uinta Beers. It was now time to return to the course and witness the afternoon’s action packed presentation.

Once again, the minors took to the course and vied for a position atop the podium. The rhythm of the young riders inspired the crowd, and they garnered cheers for their performances. These hucksters fully abused their young knees as they went big on every feature on the course. By the end, the standout performer was snowboarder **Carson Adams** taking home First Place. **Makali Arnold** and **Tanner Canning** came in Second and Third, respectively. For the skiers, **Bijan Sherkat** placed First, with **Cage Kain** placing Second.

By 2 o’clock, the energy of the place had risen to party level. It was a real homie feel as the Open Finals for ski and snowboard got underway. The enthusiasm from each rider permeated the venue and the competitors fed off of each other’s stoke. Nothing was sacred as the talent of the group picked the features apart. Huge transfer gaps onto the down rail and cleaver, one-footed slides across the rainbow box amazed everyone. Riders went for double digits on the ruler-jib and enjoyed massive hang time above the lip. **Trevor Akimoto**, a fourth-season *SLUG Games* competitor, lead the skiers with his smooth front 270s on the flat-down rail and his fearless airs across the course. “It’s really great to compete here for so long and do well,” says Akimoto. This victory represented his third victory in four years, one as an amateur and two in the Open Division. For his efforts, Akimoto walked away with a sweet pair of RAMP skis to hone his skills on. **Sean Kennedy** and **Connor Clark** grabbed Second and Third Place, respectively, and took home some great gear of their own. Skiers **Tara Woodward** and **Carina Imbulgia** grabbed the top spots in the ladies division. They learned a lot and will hopefully return for the next *SLUG Games*.

A fierce battle ensued for the top spot among the snowboarders as each rider tried to one-up the other. In the end, fourth-year *SLUG Games* veteran and three-time champion **Brady Larsen** came away with First. His overall fluidity and style secured his position in *SLUG Games* history, as well as a sweet Busch board. **Jeff McGrath** snatched Second Place for his perfectly executed one-footed slides. Third Place went to **Dillon Geunther**. An honorable mention to goes out **Everest Arnold** for his dedicated efforts



Mens Snow Open
(L-R): 2nd Jeff McGrath,
1st Brady Larsen, 3rd Dillon Geunther.



and longtime participation in the *SLUG Games*. Jeremy Seegmiller secured Best Trick for his ballsy transfer gap. Along with the trophy, he scored a double-cheeked kiss from the Busch Beer Gals.

For the ladies, **Samantha Kolesky** went big and finished in First Place. “This was the best *SLUG Games* in a while. The course was fun, and it was a great third season for me,” said Kolesky. Rounding out the ladies were **Grace Mayernick** and **Shannon Dillon**. These girls have a bright future in the *SLUG Games*, and we look forward to seeing them and all the other great riders for the next event at *Snowbasin* on March 16.



Womens Snow Open
(L-R): 2nd Grace Mayernick,
1st Samantha Kolesky, 3rd Shannon Dillon.



Mens Ski Open
(L-R): 2nd Sean Kennedy,
1st Trevor Akimoto, 3rd Connor Clark.



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Photos: Jake Vivori

slugmag.com 43



Photo Feature

By Andy Wright
andywrightphoto.com

Chris Grenier is a talented snowboarder, and, as such, has been rewarded with lucrative endorsement deals with top-shelf brands. Of all of his beloved sponsors, I would venture to say there is none he holds more dear than his place on the Monster Energy team. Monster is stocked full of riders, but Grenier is unique because he's the only snowboarder on this team that I know of who actually drinks their toxic product. If

taking my word for it is not enough, just look at this photo as proof. When Grenier snowboards, just about everything he touches turns a glowing, iridescent green, which just happens to be the color of the fluid that comes out of a can of Monster Energy. Coincidence? I think not!

Chris Grenier – Tailpress to Backside 360 Out – Salt Lake City, UT



 **Brighton**

Rider: Jay Lamphier
Photo: Jesse Anderson

SUMMER

WORDS WITH



WINTER

LOGAN SUMMERS



Words By Jordan Deveraux
tomjordan21@gmail.com

Logan Summers, frontblunt.

Photos By Weston Colton
westoncolton.com

When *SLUG* decided to interview Logan Summers, I knew that I had my work cut out for me. For one, the kid is prolific, skating in national amateur competitions like the *Damn Ams* and *Tampa Am*, and wrangling big sponsorships, many of which were acquired around the time he was sprouting his first pubes (an assumption I regretfully didn't verify). Secondly, I have to admit, I knew absolutely nothing about him. I wasn't alone in my ignorance, though, gathering only such vague descriptions as "super nice guy" and "way good at skateboarding" from local skateboarders. To put an end to this confusion, *SLUG* arranged for a meet and greet at the office where I got to grill the youngster.

The origin of Logan Summers' skate career isn't typical. He got his first skateboard for his birthday when he was about 7, only to let it collect dust for another year or so. Then, for no reason that he could recall,

he picked it back up, telling me, "I kinda did it on my own, for the most part. I didn't really have any friends that [skated]." Now, Summers primarily skates with his three roomies, **Brett Peterson**, **Sam Terry** and **Michael Quigly**. When he's not skateboarding, he's editing his own footage or watching skate videos.

Summers grew up in the easterly suburb of Sugarhouse, but he calls home the shaded Jordan Park in the west. When I ask him what it was like growing up and skateboarding in Salt Lake, he says, "It was great—Salt Lake City's the best place—lots of spots ... good people."

Summers recently released some footage where you can get a glimpse of his finesse on a shred sled. In the video "December Skatepark Montage 2012" on Vimeo, he exhibits a keen sense of board control with

kickflips out of both Smiths and tailslides on a lurpy bank-to-bar at Rosewood. He's not all "flip-in, flip-out shit," though. He's got a command in transition, which is what he grew up skating. He demonstrates this versatility in the video with a colossal backside melon, soaring head-high out of a Rosewood quarter pipe. When I ask him what his go-to tricks are, he says, "Well, full cabs, back lips—those are two tricks I will probably never lose. Front blunts: I definitely do too many of those."

Mirrored in Summers' style is an eclectic bunch of influences, which he made apparent when I asked him to assemble a hypothetical skate dream team. The first name he shot off was local ripper **Sam Hubble**, "Because he's personally my favorite—best style, super mellow, always lands things really good," says Summers. Others on his list include **Luan de Oliveira**

because "he pops everything super high," and **Evan Smith** because "he can skate everything," says Summers. When I asked how he describes his own style, he says, "It's hard to describe your own style. When I think about skating a ledge spot, I think of Luan [de] Oliveira." As far as shop sponsors go, Summers has bounced around. His first was *Blindside*, which he picked up when he was about 10. He left *Blindside* a couple of years later for the shop *Decade*, then shortly after joined up with *Happy Rabbit*. After *Happy Rabbit* and the related *Republik* went under, *Blindside*, like an unconditional friend, took him back. He says, "**Mo [Collett**, owner] was really cool about it at the time. I'd go in to *Blindside*, always, if I ever needed anything and he would always hook me up even though I didn't ride for him at the time. When [Republik] closed, I ended up talking to Mo. I was like, 'I'd really like to skate for *Blindside* again,' so I got back on."

Last year, Summers lost two of his biggest sponsors, Gravis and Analog, after parent company Burton decided to drop the two companies and focus on their core market in snowboarding. Burton announced this right after Summers got back from a skate-trip in Colorado with Gravis. "Stuff was going really well with them—they were hooking me up really well. That was looking pretty promising. Then they announced that in October ... **Jake Burton** just decided to close it off," says Summers. Since then, he has been without a corporate sponsor, but says he's deciding on future shoe and clothing hook-ups.

Aside from being fluent in the streets of Salt Lake, skateboarding has taken Summers to a medley of different places around North America, from the mecca in SoCal to the sultry state of Florida. But of the many places this worldly man has been, he declared Vancouver to be his favorite. "Skating there's amazing.



Logan Summers, backside 5-0.

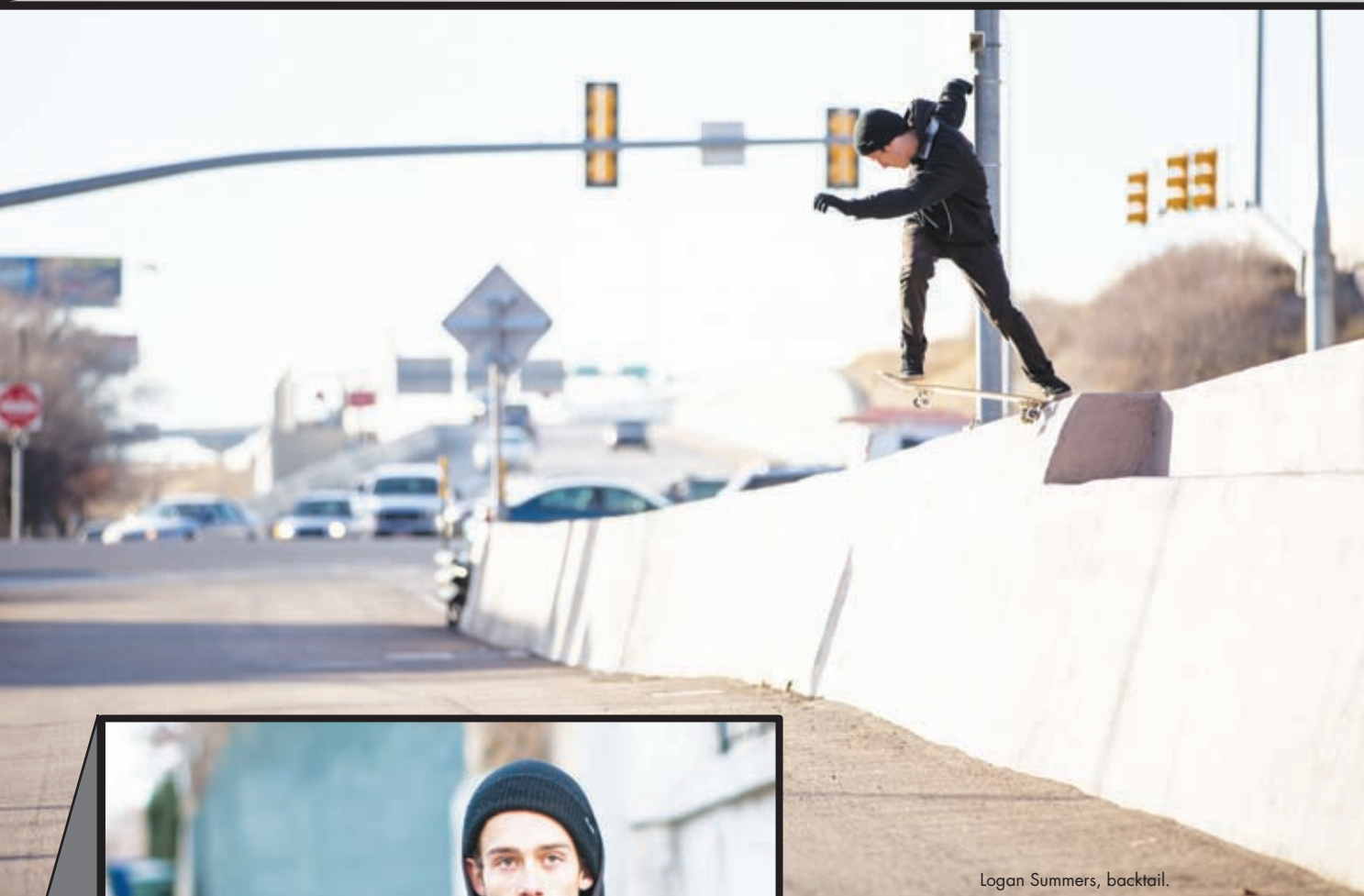
I really like the northwestern parts. It's a big city—all the people there are really chill. The parks are amazing, too: lots of good plazas [and] amazing bowls," he says.

In his most recent and perhaps most notable of voyages, Logan got the chance to skate in one of the most competitive events in amateur skateboarding, the

illustrious *Tampa Am*. With an empty wallet and no plane ticket, he had to scramble his entire way there, reaping his last bit of frequent-flyer miles to catch the final plane to Tampa. Arriving just in time to shred alongside American Fork local **Brodie Penrod** (who won Best Trick), he felt on point in his warm-ups. However, Summers says of his own performance, "I ended up not skating even close to



Logan Summers, kickflip.



Logan Summers, backtail.



Skateboarding has taken Logan Summers across the country, but this prolific skater is homegrown.

how I wanted to. I skated decently, but I kind of blew it. And then I only had one shot this year because it was just one three-minute jam."

Despite his performance, he was in good spirits about the experience as a whole. He got to meet a grip of pros at Tampa. It was the competition's 20th anniversary, and it was apparently quite jubilant. He says, "**Leo Romero's** band played one of the nights, [and] **Tony Trujillo's** band played. You get to go up and talk to all these pros, when normally ... other contests, you don't get to. Here, you were able to go out and, like, have a beer with them."

In addition to his interesting adventures via skateboard, Summers has had his fair share of misadventures. He told me that he was standing in the Fairmont parking lot last summer when an ice cream truck pulled up, drawing in pan-handling toddlers from around the park asking for money. Summers told a little kid he'd give him a dime, unknowingly agreeing to sell 10 dollars worth of weed to a carload of goons, and when Summers told them he didn't have any drugs, one of the guys in the car got pissed. "He ended up picking up some kid's skateboard ... He hit my window once and it didn't break, so he hit it again and it shattered my window. Then, he took off with the skateboard," says Summers.

Talking to Summers was an enlightening experience. He's shown time and time again that he's dedicated to skateboarding and is willing to bust his ass to keep moving forward with it. This is not to say that he's cutting throats to get there—he's still very grounded. When I ask him if he expects to make a career out of skateboarding, he humbly says, "I'm pretty old as far as the age goes for making a pro career out of skateboarding ... but I definitely want to stay in the industry and try to make a comfortable living out of it."

Watch out for this work horse plowing down parks in the Salt Lake Valley and check out his new montage on Vimeo—it'll blow your tits off!

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PRODUCT REVIEWS

EK USA

Dri Cat Neck it Waterproof iPhone Case
ekusa.com

The Dri Cat Neck it case did a most excellent job of keeping snow out of my iPhone on a recent shredpedition at Brighton. You know what else did an equally good job (and didn't cost \$60)? My pocket. While I can see the merits of a waterproof case for, say, kayaking, or floating the Weber while inebriated, it's overkill for a basic day of snowboarding. The bulkiness of the Dri Cat in my pocket made it difficult to strap in—or maybe that's just my growing PBR baby. Either way, it's too big to fit comfortably in a pocket, and dangling my iPhone around my neck while participating in an action sport seemed a little sketch. The design of the case still allows the touch screen and camera to function, but renders the volume controls and lock button useless, which I found quite frustrating. I don't plan on ever bringing it riding with me again, but you'll probably catch me using it on the Weber this summer. —Katie Panzer

Kate's Real Food

Kate's Organic Energy Bars
katesrealfood.com

Leading an active lifestyle in the mountains requires a certain type of person. It also requires a certain type of food to fuel the adventure. Countless companies have come and gone in the energy supplement world, and few have made a lasting impression. Idaho-based Kate's has developed one of the tastiest selections of meal bars to date. The Tram Bar and Grizzly Bar are two of my personal favorites. Labeled "Pocket Meals," these treats deliver tons of energy for prolonged activity. They taste good, too. Smooth combos of peanut butter and milk or dark chocolate mixed with organic oats and honey keep you going for hours. The Tiki Bar is a refreshing blend of coconut, mango and cashews that delights the taste buds. Try the Handle Bar if your palate likes cherries and almonds. Oftentimes, your snacks take a beating out in the elements, but I carried these in everything from my backpack to my ski jacket and I couldn't bust 'em. Long days on the hill are now made better by Kate's Real Food bars. Pick them up at discerning grocers or on their website. —Sean Zimmerman-Wall

Lacrosse Footwear

Onalaska Lace Black 800G Pac Boots
lacrossefootwear.com

I have been kicking around in these 7" high lace-ups for about two months, and I haven't fallen yet. Lacrosse isn't just some douchey version of field hockey—it is also a brand that's been around for well over a hundred years. These boots are just the way I like them: easy to break in, high on the calves and rugged. They are also comfortable as all

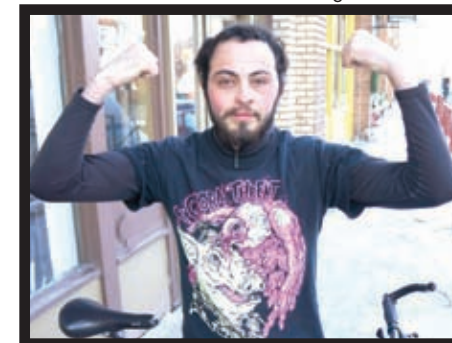


hell, with a tread design reminiscent of an off-road tire, and a total weight under five pounds. It took about five wears to get them worn in and ready to jet. Lacrosse bills these for use in "extreme" winter conditions, but I beg to differ. I have had frozen feet with these boots more than I expected, even with two or three pairs of socks on. The website says they have waterproof and abrasion-resistant protection, but I plan on treating them with some waterproofing spray. Good boots don't come cheap, and these have a tag of \$160, which is probably worth it—after a quick waterproofing spray. I can see them holding up for many seasons to come. Snag a fresh pair online or at local sporting goods stores. —Eric Granato

Polarmax

Comp 4 Tech Fleece
polarmax.com

I've become what my mom calls a "diehard"—the type of person riding their bicycle when snow sticks to the street, trying to beat the red light on 500 South and State Street in 10-degree weather.



I'd like to say that primordial ruggedness and gumption have afforded me this identity, but I'd be lying if I didn't reveal that my Comp 4 Tech Fleece base layers are what have ensured that I have the courage to get out in the cold to come to work every day. The Comp 4s are Polarmax's leading line, and the warmest of the base layers that they have to offer. Mainly consisting of synthetic material, these thermal layers are a blend of high-performance "Acclimate®" Dry polyester and Spandex, and the material creates some fine insulation on those spooky-cold nights. When I overdress, though, the layers do not wick as much sweat as I would find ideal, and I can feel the moisture caking on my back. The layers are pretty breathable, however, so the discomfort from perspiration doesn't pervade my existence when I'm finished with my commute. If I wear these bad boys consistently, they eventually will get a bit of a funk, but that's to be expected from material that I'm essentially using as a second layer of skin. The fabric stretches enough to make for a comfortable ride (mainly noted with the pants), whether it's cycling or hitting the slopes, and my zip-up mock top makes room for some relief when I'm cooling down. If you need thermals, Polarmax has you covered. —Alexander Ortega

PowerA

Moga Mobile Gaming System
powera.com

The Moga Mobile Gaming System is the greatest thing that you should never buy. Any person who spends any amount of time gaming on their phone should, by all rights, receive instant benefit from this piece of hardware. The trouble is that it only works with licensed software that is programmed to support the Moga directly. What makes it worse is that it's all backed by Gameloft's online store. If not for the fact that the store is borderline un-navigable, you could be angry because every game is listed as "free," but your cell account will be billed \$4.99 per download. There was a multitude of games I wanted to use this device on, including *Dark Legacy*, *The Hobbit* and every single game on my SNES and NES emulators. Unfortunately, the Moga supports none of the aforementioned games or apps, so what exactly is it good for? It does come with "free" copies of *Pac Man Anniversary Edition* and *Sonic The Hedgehog*, and if you don't mind paying \$4.99 a game, you can find some great titles packed away in their store. It takes some digging, but the quality titles do exist. I foresee a future where the Moga gives you limitless functionality and works with stacks of Android-based games for all to see. If you have absolutely nothing to do with \$50, knock yourself out. I'm willing to bet yours will collect as much dust as mine. —Thomas Winkley



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GALLERY STROLL

Five Lessons For Loving Art
 By Mariah Mann Mellus
 mariah@slugmag.com

You've heard the cliché: "If you love it, set it free." Well, that really doesn't apply to loving art. If you don't buy that one, amazing piece, someone else will, and chances are you will pay twice as much to fill the hole left on your wall. However, there are a few things that (after years in a committed relationship with art and my wonderful husband) mirror how one should treat a great love.

Lesson 1: Put yourself out there. In order for love to happen, you have to be open to meeting new people. The Salt Lake Gallery Stroll is a great way to meet new people, try out different galleries and their collections and see what's fresh on the scene.

Don't have a committed relationship with a gallery yet? Or do you have the time and room in your heart for more than one? Check out the new CUAC (Central Utah Art Center)—a staple in Ephraim, Utah for many years. Their new Salt Lake City address (175 E. 200 S.) has set them right in the heart of the Salt Lake Gallery Stroll. New-girl status automatically raises them to the top of my list, but they will keep you coming back with their dynamic exhibits and internationally known artists, such as 80-year-old boxing painter **Ushio Shinohara** of the 2013 Sundance film *Cutie and the Boxer*, showing throughout the month of February. For more information, visit cuartcenter.org and to see Shinohara paint, check out YouTube.

Lesson 2: Once you find that artist or gallery that really seems to "get" you, let them know you like them. Get on their mailing list, like them on Facebook and invite your friends to meet you there for openings and events. This bond will give you an inside look at the community at large and provide a sense of belonging in your art community.

Lesson 3: Just like a first kiss, your first art purchase will give you a rush of adrenaline, and leave you wanting more. This is a good thing, as long as you can afford it. Buying art sustains the artists and the galleries that house and promote those artists. Showing your appreciation by buying art is mutually gratifying and essential to a healthy art economy. If you're ready to take this next step in your art relationship, the *Kayo Gallery* at 177 E. 300 S. will be hosting its ninth anniversary event, *Round 9*. Works are priced between \$50 and \$400, making your introduction—or the extension of your collection—very affordable.

Lesson 4: Mix it up. Don't get stuck in a medium rut. As much as I love art, I can't look at only paintings or sculptures all day. If I but throw in an installation, mixed media collage or dance performance, it rejuvenates my soul. Salt Lake is at the forefront of the dance video medium. Since this medium is fairly new, we have the opportunity to see several interpretations of what constitutes a dance video and how the dance and films are presented, from use of live performers to dolls, classical music to **Kanye West**. There is even use of QR codes to transmit videos from around the world. The "Arrivals/Departures" exhibit of dance videos presented by **loveDANCEmore** will be at the *Rio Gallery* until March 8, with live performances on Feb. 15.

Lesson 5: Be present. People get busy and comfortable with relationships, thinking something will always be there because they can't remember a time when it wasn't. Unfortunately, when we aren't paying attention is when they need us the most. In this last year, we lost the Salt Lake locations of the *Hive Gallery*, *Frosty Darling* and the *House Gallery*. A world without art would be a lonely and sad world, so this Valentine's Day, take someone you love to see the art you love. It's cheaper than *Jared*.



loveDANCEmore's Ashley Anderson will be presenting dance videos and a live performance at the Rio Gallery.



Illustration: Ryan Perkins

I Am Not An Athlete

By Esther Meroño • esther@slugmag.com

It's that time of year again: when the holiday aisle at Smith's is an eye-raping explosion of pink and red, when boyfriends start getting anxious and girlfriends prepare for the impending disappointment that will be Feb. 14 (if my lesbian sister's relationship has taught me anything, it's that gays probably have the most mutually satisfactory holidays out of anyone). For those of us whose Facebook statuses are lacking heart icons, and who must suffer through a two-wheeled journey in single-digit temperatures anywhere we go, it's the month of the "duck and binge." It's a simple move, really, but it can only be successfully executed by the most anti-social of humans. The duck and binge consists of ducking out of social engagements to go home and binge on whatever it is you like. I happen to be a professional duck and binger: You can find my bike on most Friday nights thawing in my shed from the snowy commute, and myself lying at an obtuse angle, watching 30 Rock DVDs with a bag of salt and vinegar chips that I WILL be eating all of tonight—don't look at me like that.

This year, I decided my figure can't afford a duck and binge of the magnitude required for Valentine's Day, no matter how long I'm in the saddle, so I (gag) put myself out there. Yes, people, I signed up for OKCupid, the online-dating website. The worst part is that I got the idea from a **Mike Brown** column.

Since I spend a decent amount of time on a bicycle and/or organizing bicycle events (and writing a column about bicycles), that's obviously something I added to the interests portion of my

profile. It also just so happens that all of the coolest, most attractive photos of me include my bicycle, so I put those up as well. After getting a handful of messages from "granola" types whose profiles lauded cringe-inducing key words like "hiking," "climbing," "camping" and "outdoors," I realized I was inaccurately marketing myself as athletic, and because I live in Utah, I must surely have a love affair with nature. Now, lemme tell you about the urban cyclist, which is how I would loosely classify myself. We are not athletes. We were the right felder on our softball team in high school, which we quit to focus on AP classes. We stubbornly sit in the car and read while our family disappears into the mountains. We almost dumped our prom date when he forced us to climb Angels Landing as part of our day date, and most definitely screamed at him while gripping the chains that kept us from falling to a rocky death ... Well, I'm sure someone did that once. The point is: Bicycles do not equate to athleticism for all of us, and I, for one, am not interested in anyone who claims to be above watching television.

Needless to say, I deleted my OkCupid account. I'd much rather spend my Feb. 14 in leggings and no bra, stuffing my face with a sandwich and laughing at **Tina Fey**, than wearing Spanx and pretending to be interested in some hippy's self-righteous thoughts on climbing gear. If I feel the need for something different this year, I can pedal my way to the grocery store for another bag of chips with the best S.O. a girl could ask for: my trusty, unassuming, asphalt-loving city bike.

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GAME REVIEWS

Grand Theft Auto: Vice City 10th Anniversary Edition
Rockstar North/Rockstar Games
Reviewed On: iOS
Street: 12.06.12

There are plenty of *Grand Theft Auto* fans who will point to *San Andreas* and *GTA IV* as the best games ever, but for my money, *Vice City*'s outstanding voice cast (which includes heavyweights like **Ray Liotta**, **Burt Reynolds**, **Dennis Hopper**, **Lee Majors**, **Gary Busey**, **Luis Guzman**, and **William Fichtner**) and portrait of drug-and-neon soaked Miami culture is the pinnacle of the landmark, third-person action-adventure series. The story of convicted felon Tommy Vercetti (Liotta), *Vice City* is a blood soaked gangster tale that takes place in a fully open-world *Vice City* in 1986, complete with pastel-colored suits and girls in high-waisted bikinis. Everything from the original has found its way to the small screen: Every vehicle, weapon and opportunity to commit multiple felonies return, boasting new, high-definition textures and lighting effects in its new, digital package. As with last year's mobile release of *GTA III*, Rockstar's done a great job translating the complex controls to the mobile screen, with an array of adjustable virtual buttons to make car-stealing missions and hooker-shooting tangents easy as pie. Playing as an adult, the touches of misogyny spread throughout can be a little unsettling, but there's still nothing as fun as running over pedestrians in a stolen cop car while peering over the virtual coastline of the city, listening to the greatest, licensed video-game soundtrack of all-time on full blast. A masterpiece from beginning to end, *GTA: Vice City 10th Anniversary Edition* is a vulgar piece of gaming nostalgia, beautifully preserved in this new, mobile edition. —Randy Dankievitch

Ravensword: Shadowlands
Crescent Moon Games
Reviewed on: iOS
Street: 12.20.12

The premise of *Ravensword: Shadowlands*, Crescent Moon's new adventure RPG for iOS, is simple for an open-world fantasy epic. In a nutshell, a powerful magician fucks up, letting an unspeakable evil from the parallel world of the Shadowlands into the feudal kingdom of Tyreas. As the only survivor of the kingdom's army, the goal is to find the three Ravenstones, which will produce the ass-kicking power of the ancient Ravensword weapon. One of the most ambitious titles to hit the platform, *Ravensword* takes the heart of its predecessor's exploration-based, hack-and-slash gameplay, and drops it into a vast empire of gorgeous (and dangerous) environments. The result is a battery-and-time draining game, with dozens of varied kill-and-fetch-style side quests that have kept me entertained for hours. I've played fun open-world games before on my iPhone, but none have the graphical prowess or scope of this title—not to mention the game's fantastic control scheme, which boils movements down to a few action buttons and a D-pad, allowing players to ride horses, fight dinosaurs and hunt goblins from either a first- or third-person perspective. It has its share of small, technical glitches here and there (and story-wise, is nothing more than the typical, Jesus hero-complex tale), but the impressive scope of the world and well executed gameplay mechanics make it one of the more engaging mobile fantasy titles, ending the year in iOS gaming on a high note. —Randy Dankievitch



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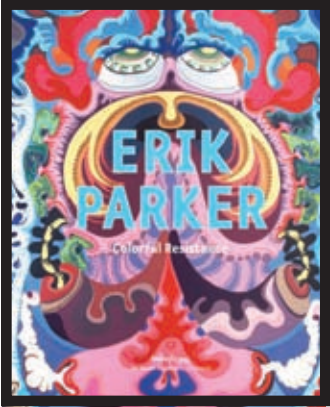
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BOOK REVIEWS

The Collection: Short Fiction from the Transgender Vanguard
Various Authors
Topside Press
Street: 10.16.12

Our language puts boundaries on how we identify with our bodies, and it is important for people to be aware of those boundaries in order to learn how we can cross them in our culture. This collection of stories is the type of anthology I'd like to see becoming more publicized throughout popular literature, as young voices express their gender identity/non-identity. Popular themes throughout the book include difficulties—not in the personal decision to transition as much as the frustration caused by misinterpretations from friends, partners, family, co-workers and strangers. *The Collection* is profound in displaying a variety of narratives that explore this, while balancing erotica, weird-fantasy and memoir-type experiences with a wide variety of interpretations. With such a diversity of authors, it allows any reader to relate to one of the stories. Trust me, there's something in here for you. Highlights for me were the science-fiction shorts, including "The Queer Experiment" for its mysterious arousals, and the bizarre witchcraft elements found in "Ramona's Demons." —Brinley Froelich

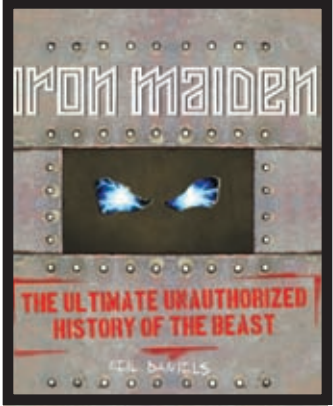
Erik Parker: Colorful Resistance
Mónica Ramirez-Montagut
Skira Rizzoli
Street: 07.17.12



Erik Parker: Colorful Resistance offers us a window into the mind of an angsty, '70s-child painter who is taking the art world by storm. His ability to combine seemingly antagonistic genres—psychedelic, street art, fauvism, classic modernism, hints of hip hop and Kahlo-inspired pieces—make for one hell of a collection. The book is divided into four major sections: obsessive mappings of places and concepts, internal malaise painted as a series of intricate heads, hieroglyphics and still lifes. In all of his oeuvres, he employs words, color and form to protest both his internal pain,

as well as the injustice in government and society he perceives in the world. His commentary feels rather shallow, and his rejection of American politics is overly simplistic: They're expressed in conglomerations of single words that, together, do not add up to an articulate analysis. In "Texecuted," Parker quotes the **Ramones** in a banner across the top of the mixed media on canvas reading, "I Wanna Be Sedated." The image suggests that **George W. Bush's** overuse of the death penalty as the governor of Texas foreshadowed his presidency to come. Although Parker's pieces are aesthetically pleasing, many of them feel rather juvenile in their inclusion of buzzwords and overall lack of substance. —Anna Kate Gedal

Iron Maiden: The Ultimate Unauthorized History of the Beast
Neil Daniels
Voyageur Press
Street: 07.01.12



This is quite possibly the most definitive tome on these British godfathers to date, which means you shouldn't let the "unauthorized" tag throw you. All band interviews have been painstakingly culled from old press and media, compiling a well-rounded history from all involved, from the **Di'Anno** days of yore, through to the misguided **Blaze Bayley** era. Additionally, set lists, photos, minutia and a list of every single show (yes, every single show) the band has played through to the time of publication, and the input of several, prominent metal guest writers (**Ian Christie**, **Martin Popoff**, **Mick Wall**, **Gavin Baddeley**, etc.) mean this book is exhaustive in its completeness and obsessively deep. Leaving nothing to be desired, metallic-bashers of all makes will be quite hard-pressed to find anything more lovingly comprehensive on Maiden and their history. —Dylan Chadwick



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BEER REVIEWS

By Mike Riedel
mikey@slugmag.com

Now that we're into February, we can finally start putting all of those heavy, spicy holiday beers into our cellars and pray they won't become chunky, oxidized messes come next November. Now is the time we get to gear up for the early-spring beer releases: ales and lagers that are sturdy, fruity and light. We have three very different beers for February. One is a classic style, another a hybrid and the last is unique and completely new. Holy Jebus, I'm starting to sound like Glinda the Good Witch. We'd better get on with it.

Double Black Lager Brewery/Brand: Hoppers

ABV: 4.0%

Serving Style: On Tap

Description: Yeah, this is one of those famous, Utah low-ABV beers, but, oh, this black lager is so much more—probably more than you high-alcohol beer snobs deserve. It pours a near-opaque black, but there are still some ruby hues around the edges. Stick your nose in there, and you'll be pleasantly surprised with clean, roasted malt and coffee. As soon as it hits the tongue, the roasted malts are quite noticeable, but they ultimately give way to a much more ordinary, lager-like finish with just a touch of grassy hop bite at the end. This is not a sweet ale: It's a dry, roasty lager that follows its traditions to the letter.

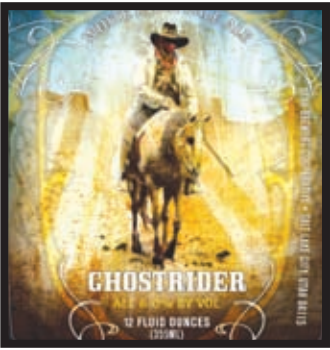
Overview: This beer's strongest points are its balance of leafy, caramel, chocolate and coffee flavors, as well as its nice drinkability. I could easily put a few of these away in one sitting, and plan on doing just that as soon as I'm done writing this.

GhostRider White IPA Brewery/Brand: Wasatch/Utah Brewers Cooperative

ABV: 6.0%

Serving Style: 12 oz. Bottle

Description: You wouldn't think much of this beer by its initial appearance. It looks more like cloudy pear juice with a foamy cap, but then those citrusy hops hit your sniffer and, oh baby, you know you're in for a ride! The taste follows suit with a citrusy bite, almost like a lemon zest



and tangerine. The back end is biscuity with hints of spicy coriander, and it finishes dry and bready.

Overview: Holy shit, what a beautiful beer! When breweries get it in their heads that they want to combine two beer styles into one, the result can sometimes be a cluster-fuck of biblical proportions—not the case here. The witbier base and the hop selection make this a perfect year-round beer. Bravo!

Blue Law Porter Brewery/Brand: Epic Brewing Co.

ABV: 5.9%

Serving Style: 22 oz. Bottle

Description: There are nice, red highlights on this nearly black beer. I don't know what I was expecting in the nose, but what I found made my eyes open up and my brain take notice. There's a light-to-moderate smack of blackberries and spruce tips swirling around a nice roasty base. The taste is similar to the nose, except that the spruce is less prevalent. Next comes a hint of berry tannins and some very nice roasted and chocolate notes. A slight berry tartness rounds it out with spice.

Overview: Whereas the Double Black Lager from the earlier review is a textbook schwarzbier, this porter from Epic is something entirely unique. The blackberries create a nice tartness, but could use just a little more help from the juniper to balance it out. All in all, this is a very nice beer that is definitely not run-of-the-mill.

If you are interested in checking out my daily musings, please visit me at utahbeer.blogspot.com.

Cheers!



Illustration: Sean Hennefer

Dear Cop,
My friends and I were talking about anti-pornography laws, and one of them mentioned that just possessing child pornography constitutes a crime. So if someone sends you a text that includes child pornography and even sexts sent between minors, those people could be charged with violating a federal law. I've read the law (18 USC 2252), but I'm still wondering: it looks like even if you report an image that you received accidentally or without soliciting, you could still be charged with possession (though you'd probably win in court). My question is whether, as a cop, you've seen someone in that situation be charged with possession of child pornography? If one day I (or my child) receives an unsolicited image of child pornography, what should I do?

Sincerely,
I Don't Like Kids That Way

Dear Child Protector,

Believe me, I'm no expert in violent child sex assaults. I know murder, drugs, gangs and first-responder type 911 crimes. So, I did some research and consulted experts related to your question. I consider your question in the Top Five that I've ever received—and its extremely relevant, given Utah's First Lady's recent defense of a violent child sex offenders (City Weekly Blog, Dec. 13, 2012, "Jeanette Herbert, Ryan Johnson"), so I've dedicated more time to your response.

I'm told that "child pornography" is a misnomer. Many people know and enjoy legal, consenting, "adult pornography." However, the moment it involves a juvenile, or, God forbid, a child or infant, it's no longer pornography. That's violent sex assault against a child. It should be

called "violent child sex assault images." And, if you think someone who forces or manipulates an underage person into sexual acts isn't just as (or more) evil than any murderer, drug dealer or gangster I've ever dealt with, then you are a sicker fuck than any of my regular criminals. And I don't mean "you" who asked, I mean "you" reading this. You know who you are.

Accidentally received an image? I researched the law you quoted, and it indicated a threshold of three images. You might have accidentally received one or even two images of a small child, infant, juvenile, kid, or whatever being sexually assaulted by an adult, but once you start "accidentally" receiving more, you're a violent sex offender of children. And don't think about sharing those images: If you pass them on, you are not just a sicko purveyor of violent sexual assaults of children, you are also a sicko distributor. It's the difference between drug users/dealers, pre-meditated murder/crime of passion or DUI/intentionally running someone over, and that's a big difference.

Luckily, reasonable people (unlike the person I indicated) know how truly wacko and sick these monsters are. I Googled the topic and learned about the Butner study, all the pros and cons. What I gleaned as a reasonable, normal human is that freaks who seek out or share images depicting the sexual assault of children to gratify their peckers are much more likely than a normal person to actually "hands on" sexually assault a child. I also learned about McNeil Island in Washington State, which houses violent sex offenders who have completed their sentences. Even if a sex-offender freak completes his prison time, he can be confined to the island "indefinitely" due to the likelihood of re-offending.

Folks, we're not talking drugs or robbery here. We are talking about an adult violently, sexually victimizing the most innocent people of all—our children. That is true and pure evil. I'm told the average incident prosecuted by the US Attorney's Office in Salt Lake City involves thousands of images depicting the sexual abuse of a child. If you ever receive one of these photos, immediately call the FBI. You'll be safe per the statute, and you'll help put away a violent, child-sex-assaulting freak.

Have a question for the cop?
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My cinema geek friends and I have a ritual to compete against each other on Oscars Night to see who can correctly predict more winners from the nominations ballot. This year, I want to open the challenge to all of *SLUG*’s readers to see if you can take top honors! Be sure to check out the 85th Academy Awards on Feb. 24 at 5 p.m. MST on ABC! –*Jimmy Martin*
jimmy@slugmag.com

BEST PICTURE

- ☐ Amour
- ☐ Argo
- ☐ Beasts of the Southern Wild
- ☐ Django Unchained
- ☐ Les Misérables
- ☐ Life of Pi
- ☒ Lincoln – JM
- ☐ Silver Linings Playbook
- ☐ Zero Dark Thirty

BEST ACTOR

- ☐ Bradley Cooper, *Silver Linings Playbook*
- ☒ Daniel Day-Lewis, *Lincoln* – JM
- ☐ Denzel Washington, *Flight*
- ☐ Hugh Jackman, *Les Misérables*
- ☐ Joaquin Phoenix, *The Master*

BEST ACTRESS

- ☐ Emmanuelle Riva, *Amour*
- ☒ Jennifer Lawrence, *Silver Linings Playbook* – JM
- ☐ Jessica Chastain, *Zero Dark Thirty*
- ☐ Naomi Watts, *The Impossible*
- ☐ Quvenzhané Wallis, *Beasts of the Southern Wild*

BEST SUPPORTING ACTRESS

- ☐ Amy Adams, *The Master*
- ☒ Anne Hathaway, *Les Misérables* – JM
- ☐ Sally Field, *Lincoln*
- ☐ Helen Hunt, *The Sessions*
- ☐ Jacki Weaver, *Silver Linings Playbook*

BEST SUPPORTING ACTOR

- ☐ Alan Arkin, *Argo*
- ☒ Christoph Waltz, *Django Unchained* – JM
- ☐ Philip Seymour Hoffman, *The Master*
- ☐ Robert De Niro, *Silver Linings Playbook*
- ☐ Tommy Lee Jones, *Lincoln*

BEST DIRECTOR

- ☐ Ang Lee, *Life of Pi*
- ☐ David O. Russell, *Silver Linings Playbook*
- ☐ Benh Zeitlin, *Beasts of the Southern Wild*
- ☐ Michael Haneke, *Amour*
- ☒ Steven Spielberg, *Lincoln* – JM

BEST ORIGINAL SCREENPLAY

- ☐ Amour
- ☒ Django Unchained – JM
- ☐ Flight
- ☐ Moonrise Kingdom
- ☐ Zero Dark Thirty

BEST ADAPTED SCREENPLAY

- ☐ Argo
- ☐ Beasts of the Southern Wild
- ☐ Life of Pi
- ☒ Lincoln – JM
- ☐ Silver Linings Playbook



BEST ANIMATED FEATURE

- ☐ Brave
- ☐ Frankenweenie
- ☐ ParaNorman
- ☐ The Pirates! Band of Misfits
- ☒ Wreck-It Ralph – JM

BEST FOREIGN LANGUAGE FILM

- ☒ Amour – JM
- ☐ A Royal Affair
- ☐ No
- ☐ Kon-Tiki
- ☐ War Witch

BEST CINEMATOGRAPHY

- ☐ Anna Karenina
- ☐ Django Unchained
- ☐ Life of Pi
- ☐ Lincoln
- ☒ Skyfall – JM

BEST COSTUME DESIGN

- ☒ Anna Karenina – JM
- ☐ Les Misérables
- ☐ Lincoln
- ☐ Mirror Mirror
- ☐ Snow White and the Huntsman

BEST DOCUMENTARY FEATURE

- ☐ 5 Broken Cameras
- ☐ The Gatekeepers
- ☐ How to Survive a Plague
- ☐ The Invisible War
- ☒ Searching for Sugar Man – JM

BEST DOCUMENTARY SHORT

- ☐ Inocente
- ☐ Kings Point
- ☐ Mondays at Racine
- ☒ Open Heart – JM
- ☐ Redemption

BEST FILM EDITING

- ☐ Argo
- ☐ Life of Pi
- ☐ Lincoln
- ☐ Silver Linings Playbook
- ☒ Zero Dark Thirty – JM

BEST MAKEUP AND HAIRSTYLING

- ☐ Hitchcock
- ☒ The Hobbit: An Unexpected Journey – JM
- ☐ Les Misérables

BEST ORIGINAL SCORE

- ☐ Anna Karenina
- ☐ Argo
- ☒ Life of Pi – JM
- ☐ Lincoln
- ☐ Skyfall

BEST ORIGINAL SONG

- ☐ “Before My Time” from *Chasing Ice*
- ☐ “Everybody Needs A Best Friend” from *Ted*
- ☐ “Pi’s Lullaby” from *Life of Pi*
- ☒ “Skyfall” from *Skyfall* – JM
- ☐ “Suddenly” from *Les Misérables*

BEST PRODUCTION DESIGN

- ☒ Anna Karenina – JM
- ☐ The Hobbit: An Unexpected Journey
- ☐ Les Misérables
- ☐ Life of Pi
- ☐ Lincoln

BEST ANIMATED SHORT

- ☐ Adam and Dog
- ☐ Fresh Guacamole
- ☐ Head over Heels
- ☒ Maggie Simpson in ‘The Longest Daycare’ – JM
- ☐ Paperman

BEST LIVE ACTION SHORT

- ☐ Asad
- ☐ Buzkashi Boys
- ☒ Curfew – JM
- ☐ Death of a Shadow (Dood van een Schaduw)
- ☐ Henry

BEST SOUND EDITING

- ☐ Argo
- ☐ Django Unchained
- ☐ Life of Pi
- ☒ Skyfall – JM
- ☐ Zero Dark Thirty

BEST SOUND MIXING

- ☐ Argo
- ☐ Les Misérables
- ☐ Life of Pi
- ☐ Lincoln
- ☒ Skyfall – JM

BEST VISUAL EFFECTS

- ☐ The Hobbit: An Unexpected Journey
- ☐ Life of Pi
- ☒ Marvel’s The Avengers – JM
- ☐ Prometheus
- ☐ Snow White and the Huntsman

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LOCAL MUSIC REVIEWS

Advent Horizon
Immured
Ocean Eyes Records
Street: 11.21.11
Advent Horizon = Meat Puppets + Yes + The Byrds
These guys are extraordinarily talented young musicians, and I had the great pleasure of witnessing them firsthand at a live show this past year. Musically, they are dedicated to beautiful, progressive rock songs, and they jam till they're done—all the songs on the album are over four minutes long, and about half are over six. Channeling musical heroes like **Coheed and Cambria** and with the underlying influence of rock legends like **Floyd** and **Zeppelin**, these gentlemen have succeeded in putting together a very nice debut. The production is excellent, too, and overall, this local album could very well be the progenitor of a full-fledged career for these young fellows. Check it out for yourself online or better yet, catch them live and pick up an album while you're there. —*Ischa B.*

The Arcadians
No More Nightmares
Monotone Records
Street: 11.03.12
The Arcadians = Fictionist + Local Natives
My biggest complaint about this debut album from Provo group The Arcadians is that it lacks originality. The band has a pretty sound overall, with a lot of the focus on the vocals, but there is not a lot of substance to latch on to. However, there are some bright spots on the record, such as the song "Brick and Mortar," which features a heavy organ sound, and some great guitar playing as well. There are also some nice vocal harmonies throughout the record, which add some depth to the sound. The songs sound nice and shiny, and it's clear that there are some talented musicians involved here, but I found that the tunes were a bit repetitive in nature, and as an album overall, it failed to get into any kind of groove or flow. —*Jory Carroll*

Ben Best & Karl Jørgensen
Self-Titled
Hel Audio
Street: 10.18.12

Ben Best & Karl Jørgensen = Neu! + Vangelis + Aarktica
Ben Best & Karl Jørgensen are a local experimental duo with an appreciation for analog recording techniques, having recently released a nicely packaged cassette of their self-titled album. This volume of music contains a sonically warm series of untitled audio explorations that are almost aquatic in tone. I could stand to do without "Untitled 1," a somewhat underwhelming piece compared to the rest of the music in an otherwise strong and aesthetically cohesive set, and skip to the second track—a slow, warbling chord progression with clean guitar, electronic bleeps and pitched static resembling that of a transistor radio seeking a station—accompanied by a dominant overtone of tape hiss. "Untitled 5" introduces a change with a bit of Krautrock-style percussion and a consistent, single-note guitar riff. I appreciated this album more as it progressed and I recommend it, as it is especially suited to the weather and mood of this season. —*T.H.*

Caladan Brood
Echoes of Battle
Northern Silence Productions
Street: 02.15
Caladan Brood = Summoning + Graveland + Elffor



Evoking a bitter age of strife in a war-torn fantasy realm, *Echoes of Battle* shows an impressive amount of maturity for a debut release. With a tasteful mix of thoughtful orchestral arrangements and dynamic black metal sorcery, members **Mortal Sword** and **Shield Anvil** pay lyrical and musical tribute to **Steven Erikson's**

dark fantasy series, *The Malazan Book of the Fallen*. *Echoes of Battle* immerses the listener in a world of thunderous triumph and dark lamentation, traveling to grand, arcane cities across dust-choked battlefields and into the hearts of Malazan marines on the march. Even if you have never heard of the series, this album demonstrates the best of what atmospheric black metal has to offer, incorporating unique flourishes that show Caladan Brood's willingness to test the boundaries of epic black metal. —*Henry Glasheen*

Color Animal
Vision Lies
Self-Released
Street: 12.21.12
Color Animal = Grizzly Bear + Allah-Las
After covering Color Animal for July's edition of *Localized*, at which point in time they had not recorded anything yet, I was eager to hear their debut album. Despite having to wait a few extra months, this seven-song mini-LP with a great blend of psychedelic and garage/surf rock was worth it. The opening track, "That's A Drag," is a catchy surf-rock tune with some nice, fuzzed-out guitar sounds from **Nick Neihart** and **Andrew Shaw**—who also has a good set of pipes that fit the band's sound perfectly. Another highlight from the album is the title track, "Vision Lies," which almost sounds like it came from the mind of **Ed Droste**. Although Color Animal's a great band to see live, it's nice to hear some stuff from the studio, and I highly recommend you seek this record out. —*Jory Carroll*

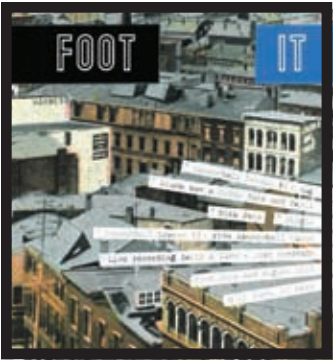
Hang Time
Self-Titled
Kilby Records
Street: 12.14.12
Hang Time = Real Estate / Klaxons + Granddaddy
You're going to want a spaceship for this one. This album is defined by its lush instrumentation, dripping with cosmic flair. The guitar rhythms are jangly with just enough feedback, and occasionally angular enough to border math rock. The keyboard and synths are wacky and syncopated all at once. The vocals don't get in the way either—they often fuse right into the sound. Hang Time's Facebook



photo is a perfect visual of where this album takes you mentally—it's definitely out there. "Turquoise" is a synth-rock gem and highlights the band's debut. Don't miss their album release show Feb. 9 at Kilby Court. —*Justin Gallegos*

Harmon's Heart
Slippery Slopes
Exigent Records
Street: 11.06.12
Harmon's Heart = Grizzly Bear + Porcupine Tree
Jarom Bischoff, owner of Salt Lake's hardcore label *Exigent Records*, has decided to play the part of songwriter. His solid acoustic guitar work and vocals are the centerpiece of the album, and there is plenty of instrumental variance to keep you on your toes. A few other local musicians provide backup with violin, banjo, organ and electronic beats. The instrumental additions do a good job of adding depth and uniqueness to what could otherwise be dismissed as a typical proggy singer/songwriter sound. The album ends on a high note with "In Between," a catchy head-bobber that encapsulates the creativity of the album in one track. The album is worth a listen for anyone who pays attention to *Exigent* or is willing to unplug from the local hardcore scene for a few songs. —*Jesse Thomas*

it foot, it ears
Cannonball Lessons
Street: 11.20.12
ndege records
it foot, it ears = Captain Beefheart + Henry Cow
Cannonball Lessons is the second release from Salt Lake avant-garde duo,



it foot, it ears. This five-song EP adds to the band’s catalogue a handful of stripped-down musical miniatures, which are at once endearing and exasperating. Guitarist **Jason Rabb**, formerly of local punk legends **The Bad Yodelers**, and percussionist **Nick Foster**, half of **Palace of Buddies**, resolutely maintain their commitment to producing music that will beg you to dance and yet frustrate your every effort to do so. The band’s shtick is to plunge straight into a groove—almost—and then pull out, just shy of any commitment, time and again. The result is a game of teasing musical coitus interruptus that will infuriate normative listeners, while those more perversely inclined will find themselves begging for more. —Brian Kubarycz

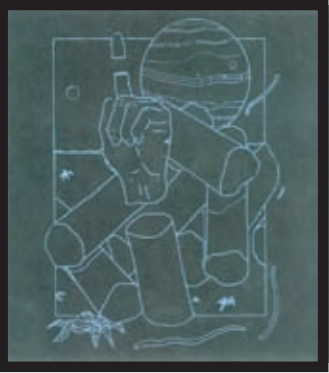
KonSICKwence & Skip Sanders
Utah. Jazz.
No Ledge Records
Street: 11.10.12
Utah. Jazz. = Grieves + Common Market + Typical Cats
Utah hip hop just keeps getting better. I mean it. I know many of these kids have been around for a minute, but they’re hitting their strides. *Utah. Jazz.* is just that—full of dusky, distant piano samples over bass-heavy boom bap. Much of the mood is contemplative and relaxed, but it never feels lazy. Full of expressive scratches and diced-up movie quotes, the pace is well controlled and tight. That, and the very personal lyrics, contribute an overall feeling of listening to an older soul record. The collaboration with **Phil Maggio** and **Lovsik** is a high point, while solid songs like “My Style” and “Make History” comprise most of the full-length piece. Both of the main performers should be respected for a killer release. Support this community, people. —Rio Connelly

A Lily Gray
The Fall EP
Self-Released
Street: 05.01.12
A Lily Gray = Dead Letter Circus + Ashes Divide
Local rock group A Lily Gray has released a solid and highly enjoyable



EP with *The Fall*. The album is ethereal and emotive, a bit more complex than most standard rock, but not quite stepping into any “progressive” territory, and has a strong foundation in the complementary sound of the music with singer **David Lynn**’s unique and far-reaching, clean vocals. Woven throughout and underneath are clear lines of influence from **Tool** and **Deftones**, and some sections also conjure shades of **Shinedown**. “The Fall” is their strongest single track on this four-song EP, with a supremely catchy melody and guitar work reminiscent of **Billy Howerdel**’s upbeat, string-tripping style. (Really, fans of any of Howerdel’s projects would not be disappointed.) There is a great, heavy ending to the EP’s closer “Adaline” that makes me excited to hear more from this group’s secret stash. A Lily Gray is a group that has a cohesive vision, passionate delivery and a bright future. —Megan Kennedy

Mooninite/RS2090
Self-Titled Split
Hel Audio
Street: 11.30.12
Mooninite/RS2090 = Richard D. James era Aphex Twin + Squarepusher + Coil



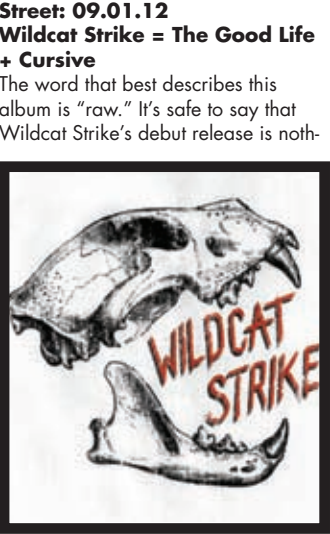
This split by Mooninite/RS2090 is further evidence of the ascendancy of Hel Audio as a premier showcase for Provo/SLC electronic weirdos. Side A, Mooninite’s side, treads lightly in familiar ambient territory, owing much to the sampled instrumentation of **Boards of Canada** and the swirling arpeggios fancied by fellow compatriot **OK Ikumi**. The beats are

slightly off, staggering with a seaisk lurch. RS2090’s side is all absurdist rhythm patterns, pitch-shifted lecture notes, squiggly synths, bottom-scrapping low-end and an angular, almost geometric approach to composition. RS2090 is the classically experimental of the two. I have really been digging the stuff Hel Audio has been producing, and this is another notch in the bedpost of flawless releases by **Karl Jørgensen**’s label. —Ryan Hall

Mystique
Which Boots? Witch Boots!
Spy Hop Productions
Street: 07.25.12
Mystique = Sublime + Pink + Christina Aguilera
This three-song EP is packed with delightful bounciness. Urgent piano riffs and a really rich female vocal execution stand out on the first track. Even the second song, which is more of a ballad, continues with a great rhythm. The third track features **G. Love & Special Sauce**-y male vocals over a **Phish**-y melody, and it’s totally different and totally fun, too. The whole package is really sweet—it’s a little bit country, pop and ska. Great performances and production overall, which is doubly admirable because this project is a Spy Hop production, which means the whole thing is done by young adults. I am totally looking forward to hearing more from these guys and hopefully catching a live show as well. Check ‘em out fo-sho! —Ischa B.

Porco Rosso
One Day As A Lion EP
Street: 08.12.12
Porco Rosso = Kavinsky + Javelin + Tycho
Porco Rosso is the chillwave project of Park City’s **Davis Johnson**, and the *One Day As A Lion EP* is on Bandcamp for a name-your-price deal. There is no other information about him online, but that’s fine, because the music is capable of speaking for itself. It’s a short, 18-minute jaunt into a largely instrumental, surprisingly captivating soundscape, a place where you think you’d like to hang out while on hallucinogens. It’s uplifting without being cheesy, with warm minor chords that bring weight to the songs. This is one of those releases that proves you don’t have to be known to be making great music. There’s a bit of **Wax Tailor**, a touch of **LCD Soundsystem**, a nod to **Ratatat**, a hint of **Four Tet**, successfully paying tribute to a variety of styles of electronic instrumental music without committing to any one direction, and managing to create a truly unique sound. —Jessie Wood

Wildcat Strike
Self-Titled
Self-Released



ing short of original. Psychedelic and folk influences are present. There’s even a tinge of blues, but with raw talent, this band has melded their own form of rock. It’s not experimental by any means, but non-traditional is fitting. There’s a strong mix of guitars, with each one working its magic and chords progressing simultaneously. The piano, which polishes the sound when used, is a nice touch as well. The lead guitar often provides powerful ‘80s metal riffs among solid bass lines and vocals that tell stories from the heart. From “Billy Crystal,” “cigarette packets, denim jackets, ashtrays and long days”—the Marlboro man would be proud, and so should Salt Lake City. This is music to live life to. —Justin Gallegos

Zombie Book Club
Self-Titled
Self-Released
Street: 10.31.12
Zombie Book Club = The Black Keys + Max Pain & the Groovies
This local duo still has a ways to go to catch up with **Dan Auerbach** and **Patrick Carney**, but nonetheless, this debut album features some decent zombie tunes, if that’s your kind of thing. The band is made up of **Zombie Thunder** and **Zombie Lightning**, the monikers of **Sean McKay** and **Willy Weyher**, respectively, and features stripped-down blues, in the same fashion made popular by **The Black Keys** and **The White Stripes**. The recording is a bit primitive and unpolished, likely the result of a DIY approach, which makes the drums sound a bit subdued and thin. Overall, though, this album is a noble debut and will keep you entertained. If you’re interested in checking this album out, it’s available at **Raunch Records**. —Jory Carroll

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MUSIC REVIEWS

Attic
The Invocation
Ván Records
Street: 12.07.12
Attic = Mercyful Fate + Portrait

The Invocation sounds like a long-lost **King Diamond** album, complete with falsetto vocals shrieking out gothic horror lyrics and dramatic organ interludes. This is **Attic**'s first full release, and it's a sincere tribute to classic horror-metal spookiness. Arcane oaths, ghostly apparitions and occult heresy abound on *The Invocation*, and **Meister Cagliostro**'s high vocals sound surprisingly similar to the King himself at times. Even though this album treads familiar territory, **Attic** show promise in their whole-hearted imitation of *Mercyful Fate*. What this album lacks in originality, it more than makes up for in a keen sense of its source material, and an unflinching adherence to a style that tested the boundaries of '80s heavy metal. —Henry Glasheen

Bobby Joe Ebola and the Children MacNuggits
Trainwreck to Narnia
Rooftop Comedy Productions
Street: 12.17.12
Bobby Joe Ebola = They Might Be Giants + Crimpshrine + Brian Posehn

They're back, and they've never been in finer form. San Francisco folk-punk-metal-rockers Bobby Joe Ebola and the Children MacNuggits have dropped an album that would have made my Top 5 list for 2012 had it been released earlier, or had my deadline not been so far before the year ended. For the unfamiliar, I

have championed these guys since meeting them in 2010 when they played a two-man show at *Raunch* where they blew the tits off of all 10 people in attendance. While most people would too easily dismiss Bobby Joe Ebola, and *Trainwreck to Narnia*, simply as "comedy punk," there is more to the band than appears at first blush. Their "comedy" is socially conscious, and they pander to absolutely nobody. While tracks like "Censor the Word," "Bone Dagger" and "The Last Child Soldier" won't be winning Grammy awards anytime soon, Bobby Joe Ebola has released an excellently crafted and presented album that is worthy of far more attention than folks in this town have ever bestowed on them. —Gavin Hoffman

Chelsea Wolfe
Prayer for the Unborn: A Tribute to Rudimentary Peni
Latitudes Records
Street: 01.29
Chelsea Wolfe = David Lynch/(Cat Power + PJ Harvey)

Diehard fans of '80s UK anarcho-punk band **Rudimentary Peni** may be surprised that Chelsea Wolfe's bleak, atmospheric take on their songs was recorded in their same studio with the same producer. Wolfe fans don't need to know or enjoy Peni's rapid punk to get into these covers—Wolfe remakes the songs completely her own. They aren't merely covers: They're starting points for what sound like original Chelsea Wolfe tracks. Wolfe's brooding, bluesy buzzsaw and haunting vocals make the originals even more nervous and uneasy.

Prayer opens with the scorching "A Handful of Dust" before waltzing doom-folk takes on "Echo" and "Black on Gold." The title track here becomes a dark, post-punk incantation. What she brilliantly births from the Peni tunes is a ghostly layering embedded in **Nick Blinko**'s lyrics. The whole affair covers seven tracks in less than 12 minutes, so whether you're a fan of Peni, Chelsea Wolfe or both, give these tracks a listen. —Christian Schultz

Einstürzende Neubauten
Live At Rockpalast 1990
Made In Germany Music
Street: 12.17.12
Eintürzende Neubauten = early Swans + Ton Steine Scherben
Live At Rockpalast 1990 is a CD/DVD set taken from *Einstürzende Neubauten*'s performance at Germany's Rockpalast festival. With that in mind, I would advise watching the DVD at least the first time—and every time, when possible—that you wish to experience this music. The sources of the band's sound are often strange, interesting sights. Neubauten built instruments out of whatever hardware and machinery they had available. The instruments they had, and acquired over time, were usually played with said hardware and machinery. The music on this set sounds like the apocalypse beginning above a steel mill, while a towering beast inside narrates the event. Still, I'll happily take vocalist/guitarist **Blixa Bargeld**'s vocalizations here, backed by absolute instrumental and mechanical chaos, before submitting again to the experience of hearing his calm, unsettling interpretation of **Kylie Minogue**'s part in **Nick Cave and the Bad Seeds**' "Where the Wild Roses Grow." —T.H.

The Evens
The Odds
Dischord Records
Street: 11.20.12
The Evens = Fugazi + Bikini Kill
How is it that **Ian MacKaye** is 50 and still this good? When did **Amy Farina** and MacKaye find time to produce this album? I don't expect

an answer, but I expect you to get off your ass and buy this amazing album. Purely acoustic with dual harmony, this album invites the listener to participate. Several times, I caught myself pseudo-jamming on my way to work: providing backup vocals to Farina in "King of Kings" or index drumming to "Architect's Sleep." Sorry, brutal dudes, but it isn't a **Minor Threat** album, and **Ted Leo** has no influence on this set of 13 songs. This album is a transition in this couple's career—it's still angry, it's still fast, but they've got a kid now, so it is natural to write about that (see the song "Kok" or "Warble Factor"). They've managed to transcend their previous venture and form something completely unrelated—how hardcore is that? —Alex Cragun

Foxygen
We Are the 21st Century Ambassadors of Peace & Magic
Jagjaguwar
Street: 01.22
Foxygen = Rolling Stones + of Montreal + MGMT
In early 2011, the classic rock-obsessed duo, Foxygen, handed off a CD-R of what would become

64 SaltLakeUnderGround slugmag.com 65

their debut album, *Take The Kids Off Broadway*, to singer/songwriter and super producer **Richard Swift (Joshua James, Gardens & Villa, Damien Juardo)** after one of his performances. Swift was impressed with what he heard and wanted to work with them. Months later, Foxygen began recording their sophomore album, *We Are the 21st Century Ambassadors of Peace & Magic*, with Swift. The result is a meticulously crafted album, a psychedelic musical journey though California that meanders through a mix bag of ‘60s soundscapes. “No Destruction” has a **Grateful Dead** and **Bob Dylan**-like delivery, “San Francisco” is an exuberant glockenspiel ride and “Oh No 2” is reminiscent of **The Beatles’ Rubber Soul**-era. Not only are Foxygen the ambassadors of peace and magic, they are the ambassadors of nostalgia. —Courtney Blair

Frontier Ruckus
Eternity of Dimming
Quite Scientific Records
Street: 01.29
Frontier Ruckus = Horse Feathers + Gram Parsons

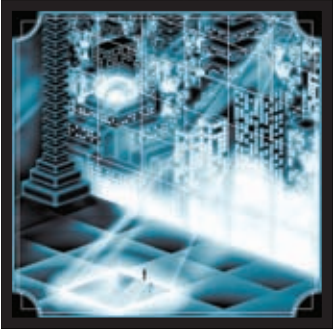
For their third record, Frontier Ruckus went above and beyond the usual 40-minute album by releasing a double LP, which features 20 songs and an overwhelming amount of lyrics to digest. Even though there is a lot of material on this record, the majority of the tunes have a catchy appeal. The band puts a nice twist on the typical country-folk sound, with some great playing on the banjo, pedal steel guitar and even some violin. But due to the high volume of lyrics from singer **Matthew Milia**, the band’s sound blends nicely together and doesn’t overwhelm. On the fourth track, a tune called “Birthday Girl,” it finally dawned on me how much Milia sounds similar to the late Gram Parsons and his band, **The Flying Burrito Brothers**. All in all, this double album is an enjoyable listen, but could have benefited from a bit more playing and less singing. —Jory Carroll

Heat Dust
Self-Titled
Texas Is Funny Records
Street: 11.27.12
Heat Dust = Sonic Youth + No Age

I’m not ashamed to admit I’m a sucker for vinyl design, so the black splotch melting from the center of the record, like a broken egg yolk, to the clear vinyl, had me interested before the needle dropped. Thick fuzz cushions every frequency of *Heat Dust*—the vocals almost buried in scratchy tufts of wool and feedback. The pace of “I Was

Afraid of Dying,” a song sounding like something between **Dinosaur Jr.** and **Superdrag**, sets it apart as the most energetic (and my favorite track). “Let Them Give Up” slows the tempo, but keeps the fuzz. The long-sustained notes of the backing vocals float behind lead vocals repeating, “Just give up.” Side B begins with the upbeat “Priority Mail for an Asshole” and slows for “Thick Distance,” following in the tradition of Side A. —Steve Richardson

La Big Vic
Cold War
Underwater Peoples Records
Street: 01.29
La Big Vic = A Fine Frenzy + early Cocteau Twins + any sign of Elizabeth Fraser



Bedroom recordings aren’t always destined to stay there, but the point of wanting to make it on some level—and, let’s face it, this is most artists’ main goal—means producing music that appeals to more than just one’s self. While it is by no means horrible—but equally by no means special—the trio’s sophomore album suffers from an uninspired blandness. Lead single “Ave B” has a jazziness to it, and that’s about all. The droning synth sound throughout has already been done (and arguably better) before, the asinine track-naming (“Emilie Says,” “All That Heaven Allows”), which seems to have no reference to a musical counterpoint, is cloying and while it is all listenable, they simply aren’t unique enough musically. I wonder if these bands actually realize how dull their sound is, or if they secretly wish to be banished to indie-level hell for the rest of their days? —Dean O Hillis

Samantha Crain
Kid Face
Ramseur Records
Street: 02.13
Samantha Crain = Paleo + Sallie Ford
The voice that this woman carries throughout the album is remarkable. Let it be known that this Samantha Crain has got some serious soul, with her bluesy-twangy voice enriching the sounds of her guitar.

Kid Face is a follow-up to her debut album, *You (Understood)*, both produced by the one and only **John Vanderslice**, which should be a hint to the quality. “Somewhere All the Time” is probably the moment on the album that it feels the most country-like, but it’s in a way that makes you want to just kick back and enjoy the moment, with her lyrics asking to “take a little time” and not rush through life. These songs are catchy, and I often found them getting stuck in my head—luckily, I was happy to hum along. —Brinley Froelich

Scott & Charlene’s Wedding
Para Vista Social Club
Critical Heights
Street: 11.12.12
Scott & Charlene’s Wedding = The Velvet Underground + Black Lips (200 Million Thousand)
The melodic mastery and down-to-earth lyrics of Scott & Charlene’s Wedding warms my soul. The fuzzy guitars emphasize pop rhythms and make you feel all right to feel kind of bad. “Footscray Station” perfectly plays out the feeling we all have of wanting to leave our town for something better, but feeling the dread of responsibility, with lines like, “I’m still driving trucks, I’m making no bucks. I got to go back to school.” “Epping Line” is brutally honest and conversational: “It’s my dad and he’s got news for me about how I’m going to lose something big.” It’s the kind of soothing blues that **Weezer** nailed with “Say It Ain’t So.” This is one of the best albums of 2012. —Justin Gallegos

Shai Hulud
Reach Beyond the Sun
Metal Blade Records
Street: 02.19
Shai Hulud = Zombie Apocalypse + With Honor + Buried Alive
Welcome back, Shai Hulud—it’s time to mosh. Incredibly, *Reach Beyond the Sun* is only Shai Hulud’s fourth studio album in 15 years—their first in five. Fans will be happy to note that **Chad Gilbert** has returned to the vocal helm, and it makes all the difference. 2008’s *Misanthropy Pure*, while proficient, was bland, and this reviewer had given up on the band. Fast-forward to 2013, and Shai Hulud sound fresh and hungry. Shai Hulud have always suffered from trying to cram 200 musical ideas into a 2:00 song, usually resulting in a cluttered mess. On *RBTS*, the songs are often brief, still, but musical ideas are given room to breathe and sink in. Each flourish, melodic line and chug is now discernable. Lyrically, Shai Hulud can be over-the-top serious, which is comical at times. But, we all

have days when we need to scream, and this is as good a soundtrack as any. —Peter Fryer

Spektr
Cypher
Agonia
Street: 02.19
Spektr = Haemoth + The Axis of Perdition + Dodheimsgard
With the seeming overgrowth of black metal-type bands increasingly adding industrial elements to their music—some to the point of going flat-out industrial/goth in bad, oh-so bad ways—France’s Spektr offer a welcome, different end of the spectrum of industrial/experimental/noise deviation. Spektr foregoes any vocals for *Cypher*, so this monster is an all-music affair. Talk about harsh tones: Some of this record has noises that seem to punish my ears in a new way. “The Singularity,” aside from the drumming, is a fantastically done black metal song. Traditional black metal folks may frown at the very strong industrial/noise elements of *Cypher*, but in regard to some of the “others,” there’re no peppy dance beats here. If you’d like to listen to 45 minutes dedicated to screwing with your head and making the listener as uncomfortable as possible, jump on in. I’m not sure what’s been going on in France in the last few years, but the country is dosing up the scale of oddities in black metal. —Bryer Wharton

Wayne Hancock
Ride
Bloodshot
Street: 02.26
Wayne Hancock = Hank Williams + Hank Thompson + Carl Perkins + Nat King Cole
The king of underground country swing is back at it with a new record. Now, the Wayne “the Train” sound hasn’t changed much over his nearly 20-year career, but it is remarkable how he’s always been able to use his trademark sound to travel through country, jazz and rockabilly territory. With a few songs sans the usual steel guitar accompaniment, *Ride* struck me as more of a rockabilly record, but is certainly within the bounds of what you’d expect from Hancock. As far as lyrical content, stories of cheating women, the joys of outlaw freedom, and tales of heartbreak, loneliness and woe are staples on each release from “the Train” because they are the ingredients of not just great country music, but music in general. The country music scene could do with a lot more characters like Wayne, who push the music’s limits while staying truer to its roots than any well-known names associated with the genre today. —James Orme

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ILLUSTRATION BY ANTHONY LUCERO

THE DAILY CALENDAR

Get your event listed for free in print, online and on our iPhone app! Sign up for a free SLUG Calendar account at SLUGMag.com/Calendar.

Friday, February 1
Hardy Bro's - *A Bar Named Sue*
John Ross Boyce & His Troubles, Tatter Famine - *ABG's*
Ballroom With A Twist - *AbraVanel*
Pink Lightnin', Stormy, Dead Bod - *Bar Deluxe*
Coreshot - *Brewskis*
Shredding In Space - *Brighton*
Dead Revelator, Hypernova Holocaust, Bloodpurge, Dead Vessel - *Burt's*
Ririe-Woodbury: Two - *Capitol Theatre*
Heavy & Light Tour with Fiction Family and more - *Complex*
Candy's River House - *Deer Hunter Pub*
An Evening With Judy Collins - *Egyptian Theatre*
Honey Pine - *Garage*
Isaac Farr Trio - *Green Pig*
Son Of Ian - *Hog Wallow*
DJ Bently - *Inferno*
The Anchorage, Be Like Max, 2 1/2 White Guys, The Sinisters, The Last Slice - *Kilby*
A Flea In Her Ear - *Kingsbury*
A Night Of Art & Music - *Muse*
Matthew & The Hope - *Poplar*
Gringo Starr, All Systems Fail, The Desolate, Drunk As Shit, Discoid A, The Uteriors, Warbird & The Streeters, Krustacean - *Richards St.*
The Hanging Of El Bandito - *Rose Wagner*
Plan-B: Adam & Steve & The Empty Sea - Rose Wagner
Exigent: Yo! Art/Hip-Hop Showcase - *Shred Shed*
Kev & Rex - *Snowbird*
Portland Cello Project, Alialujah Choir - *State Room*
Body Logic Dance: Elemental - *Sugar Space*
David Williams - *Tin Angel*
First Friday - *UMOCA*
Dubwise - *Urban*
Ogden's First Friday Art Stroll - *Various Galleries*
Provo Gallery Stroll - *Various Galleries*
Polytype, Mideau, Lake Island - *Velour*
Brandon Sanderson - *Weller Book Works*
Missing Method, American Altic, Among the Ashes - *Why Sound*
Oh Be Cleaver, Minx, Lady Murasaki - *Woodshed*
Saturday, February 2
Ballroom With A Twist - *AbraVanel*
Benefit For The Beneficial Humanism Movement - *Bar Deluxe*
Oldtimer, Desolate, Simian Greed - *Burt's*
Ririe-Woodbury: Two - *Capitol Theatre*
DJ Battleship - *Copper Club*
Jack + Jill - *Deer Hunter Pub*
WRD: Tutu Scrimmage - *Derby Depot*
Delta Rae - *Eccles Center*
An Evening With Judy Collins - *Egyptian Theatre*
Matt Codina & The Glyders - *Garage*
Daniel Day Trio - *Green Pig*
Sofa Sly - *Hog Wallow*
Wicked WinterFest 2013 - *In The Venue*
DJ Erockalypze - *Inferno*
What It Is - *Johnny's*
Teddy Bangs, The 2:13's, The North Valley - *Kilby*
A Flea In Her Ear - *Kingsbury*
Cherem, One Clean Life, Right On Track, Speak Out, Prime Oppressor - *Mojos*
Mimi Knowles, Back Chat, The Ladells, Mathom House - *Muse*
Ogden City Cyphers - *Paris Cafe*
Terence Hansen - *Poplar*
The Hanging Of El Bandito - *Rose Wagner*
Plan-B: Adam & Steve & The Empty Sea - Rose Wagner
Ellie Goulding, St. Lucia - *Saltair*
Fuck The Facts, Burn Your World, Wounds Of Valor - *Shred Shed*
Tales Of The Night - *SLC Main Library*
Winter Farmers Market - *State Fairpark*
Body Logic Dance: Elemental - *Sugar Space*
DJ Camilo, DJ Sayo, Supra - *The Hotel*
Will Roney - *Tin Angel*
Max Pain & The Groovies, Samuel Smith Band, Breakers - *Urban*
Robert & The Carrolls, Steven Stucki - *Velour*

DJ Awdamaddix - *Woodshed*
Sunday, February 3
Joshua Payne Orchestra - *Bar X*
An Evening With Judy Collins - *Egyptian Theatre*
A Flea In Her Ear - *Kingsbury*
The Hanging Of El Bandito - *Rose Wagner*
Atom Age, Mr. Smith, Problem Daughter - *Shred Shed*
Slim Cessna's Auto Club, Triggers & Slips - *Urban*
Monday, February 4
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
Shadows Fall - *Kamikazes*
The Hanging Of El Bandito - *Rose Wagner*
Post! Season, The Tired And True, Madison Lighis, Any Other Way - *Salt Haus*
The Contortionist, Narraka, Dethrone The Sovereign - *Shred Shed*
Wovenhand, Light Black, INVDRS - *Urban*
Jenn Blossl, Tessa Barton, Mia Grace - *Velour*
Tuesday, February 5
Glossary, Lady Murasaki - *Bar Deluxe*
An Evening With Branford Marsalis - *Kingsbury*
Listener, Rocky Mountain District, Millie & The Moths - *Mojos*
Camp 14: Total Control Zone - *SLC Main Library*
Radio Club, Synthcult, Night Sweats, Jamaris Vu - *Urban*
Wednesday, February 6
Disability & Literature Book Group - *Art Access*
Listener, Bellrave, Elephant Rider - *Bar Deluxe*
Jazz Jaguars - *Burt's*
Hack Ogden - *Grounds For Coffee*
Luke Benson - *Hog Wallow*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Mea Maxima Culpa - *Rose Wagner*
Ed Sheeran, Foy Vance, Rizzle Kicks - *Saltair*
As Artifacts, A Holy Ghost Revival, Stories Of Ambition, Dead Revelator - *Shred Shed*
David Williams - *Tin Angel*
Ken Stringfellow, Tolchock Trio - *Urban*
DJ Matty Mo - *Willie's*
Thursday, February 7
DJ Ray Ray - *5 Monkeys*
David Williams - *Bar X*
Free Press, Four Horsemen - *Burt's*
Little Happy Secrets - *Echo Theatre*
Joe McQueen - *Garage*
Junior Giant - *Hog Wallow*
Bluhme, Season's Extreme - *Kilby*
A Flea In Her Ear - *Kingsbury*
Greenhouse Tour - *Red Butte*
Plan-B: Adam & Steve & The Empty Sea - Rose Wagner
Babby Gurl, Yaktooth, Huldra - *Shred Shed*
Camille Litalien, Romance Novel - *Sugar Space*
Mokie performing The Grateful Dead - *Urban*
Friday, February 8
Samuel Smith Band - *A Bar Named Sue*
Vivace: Mendelssohn's "Italian" Symphony - *AbraVanel*
Benefit For The Chill Foundation - *Bar Deluxe*
Rage Against The Supremes - *Brewskis*
Friday Night Jib Fights - *Brighton*
Oxcross, Settledown, Judast - *Burt's*
Emilie Autumn, The Asylum - *Complex*
Stewart Dodge Band - *Deer Hunter Pub*
Canned Heat - *Egyptian Theatre*
Grand Opening Party - *Endless Indulgence*
Marinade - *Garage*
Terrance Hansen Trio - *Green Pig*
Mokie - *Hog Wallow*
DJ Bently - *Inferno*
Broadway Calls, Silver Snake - *Kilby*
A Flea In Her Ear - *Kingsbury*
Jed Jones - *Muse*
Mardi Gras Masqabeads Party - *Paris Cafe*
Fuck The Facts, Burn Your World, Wounds Of Valor - *Shred Shed*
Jim Derrickson - *Poplar*
Arthur Greene - *Rose Wagner*
Plan-B: Adam & Steve & The Empty Sea - Rose Wagner
Pries, Dopethought, Are Oh Why - *Shred Shed*
Connect - *SLC Arts Hub*
Stacey Board - *Snowbird*
Romance Novel - *Sugar Space*
Showdown Fights X - *UCCU Center*

SLUG Localized: Filth Lords, Chainwhip, Year Of The Wolf - Urban
J. Wride, Downfall Theory, The Former King, Roger Comstock - *Velour*
Saturday, February 9
Rage Against The Supremes - *A Bar Named Sue*
Vivace: No Passport Needed - *AbraVanel*
Winterlore, Odium Totus, Yaotl Miclan, IX Zealot - *Bar Deluxe*
Utah County Swillers, The Glorious Bastards - *Burt's*
DJ Battleship - *Copper Club*
Pistol Rock - *Deer Hunter Pub*
WRD: Black Diamond Divas vs. Hot Wheelers - *Derby Depot*
Adam 12 - *Downstairs*
Canned Heat - *Egyptian Theatre*
Hectic Hobo - *Garage*
Herban Empire - *Green Pig*
The Rugs - *Hog Wallow*
Into Wonderland: A Daft Punk Tribute - *In The Venue*
DJ Erockalypze - *Inferno*
Puddle Mountain Ramblers - *Johnny's*
Hang Time, Bright Whistles, Your Meteor, Koala Temple - *Kilby*
A Flea In Her Ear - *Kingsbury*
Velocirapture, Waters Rising, SekTau, Intra-Venus & The Cosmonauts - *Muse*
Winter Pop-Up Farmers Market - *Pierpont Place*
Chris Bender - *Poplar*
Garden Adventures: Animal Families - *Red Butte*
Prank War, Parasol, Jawwzz, Sarah's Kiss - *Richards St.*
RDT: Ring Around The Rose, Charette 2013 - *Rose Wagner*
Plan-B: Adam & Steve & The Empty Sea - Rose Wagner
Armpigs, Scalps, Merlins Beard, Cornered By Zombies - *Shred Shed*
Romance Novel - *Sugar Space*
Galen Young - *Tin Angel*
UCW Pro Wrestling - *UCW:Zero Arena*
Family Art Saturday - *UMOCA*
Graveyard, The Growlers, The Shrine - *Urban*
Searching For Celia - *Velour*
Why Sound Battle of the Bands: Part 1 - *Why Sound*
The Hung Ups - *Woodshed*
Rokcity - *Zest*
Sunday, February 10
Joshua Payne Orchestra - *Bar X*
Steve Bassett Band, Nate Spencer - *Garage*
A Flea In Her Ear - *Kingsbury*
Plan-B: Adam & Steve & The Empty Sea - *Rose Wagner*
Monday, February 11
Happy Birthday, Diane Hartford!
DJ Godina - *Bar X*
Channel 801 - *Brewvies*
Victor Wooten Band - *State Room*
Tuesday, February 12
Happy Birthday, Amanda Rock!
Buke & Gase, Aleuchatistas - *Kilby*
"Deadly Sins" Wine Social - *Meditrina*
John Brown's Body - *Park City Live*
Bones Of Turkana - *SLC Main Library*
OM, Sir Richard Bishop - *Urban*
Wednesday, February 13
Kung-Fu Theatre - *Brewvies*
Delphic Quorum - *Burt's*
Hack Ogden - *Grounds For Coffee*
Gemini Mind - *Hog Wallow*
The Direction, Jalo Missionary, The Waldronz - *Kilby*
The Chieftains - *Kingsbury*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Sweeney Todd: School Edition - *Rose Wagner*
Anthropology - *The Shred Shed*
The 2:13's, 90's Television, Low Tiger, Roe & Spenser - *Urban*
DJ Matty Mo - *Willie's*
Thursday, February 14
Romeo & Juliet - *AbraVanel*
David Williams - *Bar X*
Heartbreaker's Ball - *Elevate*
Mark Chaney & The Garage Allstars - *Garage*
Caveman Boulevard - *Green Pig*

Rick Gerber - *Hog Wallow*
Ballet Showcase - *Kingsbury*
Songwriter Showdown - Night 1 - *Muse*
Sweeney Todd: School Edition - *Rose Wagner*
Blackout Dinner - *Tin Angel*
Ted Dancin' Prom - *Urban*
Eric Bibb, Habib Koite - *Weber State*
Friday, February 15
Whiskey Fish - *A Bar Named Sue*
Hobo Nephews Of Uncle Frank, Jojo & The Missionaries - *ABG's*
Romeo & Juliet - *AbraVanel*
Hectic Hobo, Crook & The Wolf - *Bar Deluxe*
Resonomics - *Brewskis*
The Insurgency - *Burt's*
Dave Mason: Unplugged - *Egyptian Theatre*
The Rugs - *Garage*
Tito Kennedy - *Green Pig*
Stonedf - *Hog Wallow*
Sabaton - *In The Venue*
DJ Bently - *Inferno*
Night Beds, Creature Double Feature - *Kilby*
Ballet Showcase - *Kingsbury*
Songwriter Showdown - Night 2 - *Muse*
tenderivises - *Poplar*
Arrivals/Departures - *Rio Gallery*
Sweeney Todd: School Edition - *Rose Wagner*
Cohheed & Cambria, Between The Buried And Me, Russian Circles - *Saltair*
SaltCon 2013 - Sheraton
Vile Discord, Atomica, Mister Richter - *Shred Shed*
Nate Robinson - *Snowbird*
Riley McDonald - *Tin Angel*
Phutureprimitive, Illoom, Raphael Kahn - *Urban*
Salt Lake Gallery Stroll - *Various Galleries*
Allred - *Velour*
Matt Bashaw - *Woodshed*
Saturday, February 16
Happy Birthday, Esther Meroño!
Rage Against The Supremes - *A Bar Named Sue*
Romeo & Juliet - *AbraVanel*
Knuckledragger, Handicapitalist - *Burt's*
Brother Chunky's Big Variety Show - *Deer Hunter Pub*
Intergalactic Nemesis - Book Two: Robot Planet Rising - *Eccles Center*
Dave Mason: Unplugged - *Egyptian Theatre*
Hobo Nephews Of Uncle Frank - *Garage*
Pour Horse - *Hog Wallow*
Turisas, Firewind, Stolen Babies - *In The Venue*
DJ Erockalypze - *Inferno*
Sofa Sly - *Johnny's*
OFF1, Negative Approach, Bad Antics - *Kilby*
Ballet Showcase - *Kingsbury*
Songwriter Showdown- Finals - *Muse*
Banff Mountain Ski Film Festival - *Peery's Egyptian Theatre*
American Hitmen - *Poplar*
Valentine's Vixens - *Post Theater*
Sweeney Todd: School Edition - *Rose Wagner*
Stone Sour, Papa Roach - *Saltair*
SaltCon 2013 - Sheraton
SLUG Magazine's 24th Anniversary Party - SLC Photo Collective
Winter Farmers Market - *State Fairpark*
Hot Tuna - *State Room*
David Williams - *Tin Angel*
Eagle Twin, Los Rojos, La Verkin - *Urban*
Caleb Blood, Lovecapades - *Velour*
Why Sound Battle of the Bands: Part 2 - *Why Sound*
Robo Rob - *Woodshed*
Sunday, February 17
Joshua Payne Orchestra - *Bar X*
Dave Mason: Unplugged - *Egyptian Theatre*
Chris Orrack, Michelle Moonshine - *Garage*
Banff Mountain Ski Film Festival - *Peery's Egyptian Theatre*
SaltCon 2013 - Sheraton
Monday, February 18
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
Jo Jo & The Missionaries - *Burt's*
Matt Wilson Arts & Crafts - *Capitol Theater*
The 44's - *Garage*
Tuesday, February 19
Happy Birthday, Lance Saunders!
Terror, Bane, Backtrack, Code Orange Kids,

Cool Your Jets, Brawl - *Black Lion*
Galatic, Latyrx, Lyrics Born, Lateef The Truthspeaker - *Depot*
Kris Allen - *In The Venue*
The Ruby Suns - *Kilby*
Banff Film Festival - *Kingsbury*
The Green - *Park City Live*
The Epilogues - *Shred Shed*
Love During Wartime - *SLC Main Library*
Carrie Rodriguez - *State Room*
DOSE1, Birthquake - *Urban*
Wednesday, February 20
Happy Birthday, John Ford!
Jazz Jaguars - *Burt's*
Hack Ogden - *Grounds For Coffee*
The Devil Wears Prada, The Color Morale, I Capture Castle, The Stranger Beside Me - *In The Venue*
Kishi Bashi, Plume Giant - *Kilby*
Banff Film Festival - *Kingsbury*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Randy Houser - *Outlaw Saloon*
Infamous Stringdusters, The Green, New Kingston - *Park City Live*
Memoir Writing - *SLCC Community Writing Center*
Jack Denson's Tiny Universe, Monophonics - *State Room*
David Williams - *Tin Angel*
Radio From Hell Film Festival - *Tower Theatre*
Pentagramham Crackers + David Willams, Color Animal, Pony Ride - *Urban*
DJ Matty Mo - *Willie's*
Thursday, February 21
David Williams - *Bar X*
Jeffrey - *Brewvies*
Decibal Trust - *Burt's*
Mendelssohn No.1 - *Eccles Center*
Mark Chaney & The Garage Allstars - *Garage*
UUVVWWZ, Stag Hare - *Kilby*
Banff Film Festival - *Kingsbury*
Bellator MMA - *Maverik Center*
Martin Sexton - *Park City Live*
Botony For Gardeners - *Red Butte*
Ledd Foot - *Deer Hunter Pub*
Elvin Bishop - *Egyptian Theatre*
AFLA Fundraiser - *Garage*
The Pillars - *Green Pig*
Revolver - *Hog Wallow*
10 Years, Young Guns, Lost Element, Perish Lane - *In The Venue*
DJ Erockalypze - *Inferno*
Matthew & The Hope - *Johnny's*
Hannah Georgas, Desert Noises, The North Valley - *Kilby*
Collin Creek - *Muse*
Soul & Color - *Paris Cafe*
Rocky Mountain Choreography Festival - *Peery's*

Mendelssohn's 1st - *AbraVanel*
Bohemian Revolution Belly Dancing - *Bar Deluxe*
Danger Hailstorm, Blind Pets, Spörk - *Brewskis*
Castle Axe - *Burt's*
Ledd Foot - *Deer Hunter Pub*
Elvin Bishop - *Egyptian Theatre*
Max Pain & The Groovies - *Garage*
Rebel Zion - *Green Pig*
Marinade - *Hog Wallow*
Gold Fields, A Silent Film, Royal Teeth, Watches - *In The Venue*
DJ Bently - *Inferno*
Anthropology - *Kilby*
Morrissey, Kristeen Young - *Kingsbury*
Zeves, The Thrill Collective - *Muse*
Rocky Mountain Choreography Festival - *Peery's Egyptian Theatre*
Hectic Hobo - *Poplar*
Thoroughly Modern Millie - *Rose Wagner*
Pleasure Thieves, Filth Lords, NoDoveNoLand - *Shred Shed*
Dan Weldon - *Snowbird*
James McMurtry - *State Room*
Mouse On Mars - *Urban*
Park City's Last Friday Gallery Stroll - *Various Galleries*
Les Femmes De Velour: Night #1 - *Velour*
Colby Bair, Spirit Goat, JoJo & The Missionaries - *Why Sound*
Funk N' Gonzo - *Woodshed*
Saturday, February 23
Happy Birthday, Joyce Bennett!
Mendelssohn's 1st - *AbraVanel*
Fetish Ball: Retro Style - *Area 51*
Somboddy's Darling, Totem & Taboo, Shadow Puppet - *Bar Deluxe*
Thunderfist, Spörk, Charlie Don't Surf - *Burt's*
The Better Life Band, American Hitman, The Young Electric, Seven Eves - *Complex*
Ledd Foot - *Deer Hunter Pub*
Elvin Bishop - *Egyptian Theatre*
AFLA Fundraiser - *Garage*
The Pillars - *Green Pig*
Revolver - *Hog Wallow*
10 Years, Young Guns, Lost Element, Perish Lane - *In The Venue*
DJ Erockalypze - *Inferno*
Matthew & The Hope - *Johnny's*
Hannah Georgas, Desert Noises, The North Valley - *Kilby*
Collin Creek - *Muse*
Soul & Color - *Paris Cafe*
Rocky Mountain Choreography Festival - *Peery's*

Egyptian Theatre
Terence Hansen - *Poplar*
Winter Tree Tour - *Red Butte*
Thoroughly Modern Millie - *Rose Wagner*
Infected Mushroom - *Saltair*
Before Spring Bounce, AHart - *Shred Shed*
Will Roney - *Tin Angel*
UCW Pro Wrestling - *UCW:Zero Arena*
Nine 2 Five, Green Leafs, Broken Silence, Will Knox - *Urban*
Les Femmes De Velour: Night #2 - *Velour*
Mokie - *Woodshed*
Sunday, February 24
Rare Monk - *Bar Deluxe*
Joshua Payne Orchestra - *Bar X*
Geek Show Movie Night - *Brewvies*
The Labb Dogs - *Garage*
Drive By, Number 1 Killaz, Grow Room Family, Mikey B, Hours RX - *In The Venue*
Toro Y Moi, Sinkane, Dog Bite - *Urban*
Monday, February 25
Happy Birthday, Jimmy Martin!
Happy Birthday, Robin Sessions!
Stellar Corpses - *Bar Deluxe*
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
17th Annual Storytelling Festival - *Peery's Egyptian Theatre*
Tuesday, February 26
Mickey Hart Band, African Showboyz - *Depot*
Testament, Overkill, Flotsam & Jetsam, 4arm - *In The Venue*
17th Annual Storytelling Festival - *Peery's Egyptian Theatre*
Fabulous Fruit Trees - *Red Butte*
The Waiting Room - *SLC Main Library*
6th Annual Vertical Challenge - *Snowbasin*
Pest Rulz, Red Bennies, Spirit Master, Settle Down - *Urban*
Wednesday, February 27
Lost Weekend, Bip Bip Bip. Minx - *Burt's*
G-Eazy - *Club Sound*
Black Veil Brides, William Control, Capture Castle - *Complex*
Hack Ogden - *Grounds For Coffee*
Outasight, The Ready Set - *In The Venue*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Memoir Writing - *SLCC Community Writing Center*
The Redwood Plan, Mouth Of A Lion, Astronaut - *The Shred Shed*
Maserati, Visitors, I Hear Sirens - *Urban*
DJ Matty Mo - *Willie's*
Thursday, February 28

Undeclared Millionaire - *Bar Deluxe*
David Williams - *Bar X*
Blunts, Lazy Boy, Khameis, J. Rome, Cerberus - *Burt's*
Mark Chaney & The Garage Allstars - *Garage*
Paul Boruff - *Hog Wallow*
Youth Lagoon - *Kilby*
Poetry of Rumi, Coleman Barks, David Darling - *Kingsbury*
The Porch - *Storytelling - Muse*
Isreal Vibration, Roots Radics - *Park City Live*
Botony For Gardeners - *Red Butte*
Plan-B: Eric(a) - *Rose Wagner*
DJ Abilities - *Shred Shed*
Leah Nelson & Chris DelPorto - *Sugar Space*
Riley McDonald - *Tin Angel*
Joey Arais - *Urban*
Craft Lake City: DIY Workshop - West Elm
Friday, March 1
Pick up the new issue of SLUG anyplace cool!
Do You Hear The People Sing - *AbraVanel*
Beaute Derange Belly Dancing - *Bar Deluxe*
Broncho - *Brewskis*
Dead Virgins, Victims Willing - *Burt's*
Mardi Gras 2013 - *Complex*
Jack + Jill - *Deer Hunter Pub*
Chris Strait, Lou Angelwolf, Kathleen McCann - *Egyptian Theatre*
We Are The Walrus - *Garage*
Muscle Hawk, The Wild Ones - *Green Pig*
Tony Holiday Band - *Hog Wallow*
DJ Bently - *Inferno*
Darwin Deeze, Caged Animals, Hang Time - *Kilby*
L'anarchiste - *Muse*
Leftover Salmon - *Park City Live*
Jim Derrickson - *Poplar*
Permanent Collection, Jawwzz - *Shred Shed*
Stacey Board - *Snowbird*
The Jingoes, Totem & Taboo, Danger Hailstorm - *State Room*
Leah Nelson & Chris DelPorto - *Sugar Space*
David Williams - *Tin Angel*
First Friday - *UMOCA*
Dubwise - *Urban*
Ogden's First Friday Art Stroll - *Various Galleries*
Prova Gallery Stroll - *Various Galleries*
Cotton Ponies, The Uteriors, 12 Soap - *Why Sound*
Color Animal - *Woodshed*



ALL AGES VENUE
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FEBRUARY EVENT CALENDER





60 EAST EXCHANGE PLACE (350 SQ.) **DOORS @ 7PM**

FRI 02/01	EXIGENT RECORDS HIP-HOP/ART SHOW	FRI 02/15	VILE DISCORD, ATOMICA, MISTER RICHTER
SAT 02/02	FUCK THE FACTS, BURN YOUR WORLD, WOUNDS OF VALOR	SAT 02/16	TBA
SUN 02/03	ATOM AGE, PROBLEM DAUGHTER, MR. SMITH	TUE 02/19	THE EPILOGUES
MON 02/04	THE CONTORTIONIST, NARRAKA, DETHRONE THE SOVEREIGN	THU 02/21	THE GENERATORS, DEAD VIRGINS, TAINTED HALOS
WED 02/06	AS ARTIFACTS, A HOLY GHOST REVIVAL, STORIES OF AMBITION, DEAD REVELATOR	FRI 02/22	PLEASURE THIEVES, NODOVENOLAND, FILTH LORDS
WED 02/06	LISTENER, BELLRAVE (BAR DELUXE)	SAT 02/23	THE BEFORE SPRING BOUNCE!
THUR 02/07	BABBY GURL, YAKTOOTH, HULDRA	WED 02/27	THE REDWOOD PLAN, MOUTH OF A LION, ASTRONAUT
FRI 02/08	PRIES, DOPETHOUGHT, ARE OH WHY, +MORE	THUR 02/28	DJ ABILITIES
SAT 02/09	ARMPIGS, SCALPS, MERLINS BEARD, CORNERED BY ZOMBIES	SUN 03/03	TINY MOVING PARTS
WED 02/13	ANTHROPOLOGY, TBA		

CALENDER BY LIFELIKEFOTO.COM

URBAN LOUNGE: FEBRUARY

FEB 01: DUBWISE
 FEB 02: MAX PAIN & THE GROOVIES, SAMUEL SMITH BAND, BREAKERS
 FEB 03: SLIM CESSNA'S AUTO CLUB, TRIGGERS & SLIPS
 FEB 04: WOVENHAND, LIGHT BLACK, INVDRS
 FEB 05: FREE SHOW RADIO CLUB & SYNTHCULT
 FEB 06: KEN STRINGFELLOW (OF POSIES, REM, BIG STAR), TOLCHOCK TRIO
 FEB 07: MOKIE PERFORMING THE GREATFUL DEAD
 FEB 09: GRAVEYARD, THE GROWLERS, THE SHRINE
 FEB 12: OM, SIR RICHARD BISHOP
 FEB 13: THE 2:13'S CD RELEASE, 90S TELEVISION, LOW TIGER, ROE & SPENSER
 FEB 14: TED DANCIN' PROM FREE BEFORE 10:30 \$5 AFTER
 FEB 15: PHUTUREPRIMITIVE, ILLOOM, RAPHAEL KAHN (RAW-FIDELITY)
 FEB 16: EAGLE TWIN, LOS ROJOS, LA VERKIN
 FEB 19: DOSE1 & LANCE SAUNDERS 30TH BIRTHDAY, BIRTHOUAKE
 FEB 20: **FREE SHOW** PENTAGRAHAM CRACKERS + DAVID WILLAMS + COLOR ANIMAL + PONY RIDE
 FEB 21: THE RE-UP SERIES PRESENTS NICO LUMINUS, CRISIS & STEEZO
 FEB 22: MOUSE ON MARS
 FEB 23: NINE 2 FIVE, GREEN LEAFS, BROKEN SILENCE, WILL KNOX
 FEB 24: FRESH PRESENTS TORO Y MOI, SINKANE, DOG BITE
 FEB 26: FREE SHOW PEST RULZ, RED BENNIES, SPIRIT MASTER, SETTLE DOWN
 FEB 27: MASERATI, VISITORS, I HEAR SIRENS
 FEB 28: NOW & AGAIN PRESENTS JOEY ARIAS, (8:30 PM DOORS \$10 GA/\$20 SEATED)

COMING SOON:
 MAR 01: DUBWISE
 MAR 02: MENOMENA
 MAR 06: BLUES CONTROL + PSYCHIC ILLS
 MAR 07: MINNESOTA
 MAR 09: THAO & THE GET DOWN STAY DOWN
 MAR 10: GAYTHEIST
 MAR 12: TRUST
 MAR 14: INCAMERA REUNION SHOW
 MAR 15: DIVERSE 10 YEAR ANNIVERSARY SHOW
 MAR 16: KING NIKO CD RELEASE + HANG TIME + CATHY FOY CD RELEASE
 MAR 19: UNKNOWN MORTAL ORCHESTRA
 MAR 20: CAVEMAN
 MAR 21: PICKWICK
 MAR 22: EMANCIPATOR
 MAR 23: 80'S PARTY
 MAR 27: THE CAVE SINGERS
 MAR 28: AUTHOR AND PUNISHER
 MAR 29: THE JOY FORMIDABLE
 MAR 30: AFRO OMEGA
 APR 01: PHOSPHORESCENT
 APR 02: PAPER BIRD
 APR 05: SPIRITUALIZED
 APR 08: CHARLIE PARR
 APR 27: BONOBO (LIVE)
 MAY 14: DAUGHTER
 MAY 18: BLACK MOTH SUPER RAINBOW
 MAY 21: TELEKINESIS
 JUN 19: FATHER JOHN MISTY
 OCT 31: VILE BLUE SHADES BACK FROM THE DEAD HALLOWEEN SHOW

[ALL SHOWS AGES 21 +]

THE COMPLEX

EMILIE AUTUMN



FRIDAY
 FEBRUARY 8, 2013

AA
 ALL AGES

FOR UPCOMING EVENTS
WWW.THECOMPLEXSLC.COM

Bondad and THE COMPLEX present

Plugged in

a local rock showcase

featuring

THE BETTER LIFE BAND

AMERICAN HITMEN

THE YOUNG ELECTRIC

E

SATURDAY
 FEBRUARY 23RD

AA
 ALL AGES

BLACK FILBRIDES



WILLIAM CONTROL

WEDNESDAY FEB 27

THE CHURCH OF THE WILD ONES

AA
 ALL AGES



SUNDAY, MARCH 17TH

KILBY COURT: FEBRUARY

FEB 01: THE ANCHORAGE, BE LIKE MAX, 2-1/2 WHITE GUYS, THE SINISTERS, THE LAST SLICE (6:30 DOORS)
 FEB 02: TEDDY BANGS, THE 2:13'S, THE NORTH VALLEY
 FEB 07: BLUHME, SEASON'S EXTREME
 FEB 08: BROADWAY CALLS, SILVER SNAKES
 FEB 09: HANG TIME CD RELEASE, BRIGHT WHISTLES, YOUR METEOR, KOALA TEMPLE
 FEB 12: BUKE AND GASE, ALEUCHATISTAS
 FEB 13: THE DIRECTION, JOJO MISSIONARY, THE WALDRONZ
 FEB 15: NIGHT BEDS, CREATURE DOUBLE FEATURE
 FEB 16: OFF!
 FEB 19: THE RUBY SUNS
 FEB 20: KISHI BASHI, PLUME GIANT
 FEB 21: UUVVWWZ, STAG HARE, TBA
 FEB 22: ANTHROPOLOGY, TBA
 FEB 23: HANNAH GEORGAS, DESERT NOISES, THE NORTH VALLEY
 FEB 28: YOUTH LAGOON, TBA

[ALL SHOWS ALL AGES]
 741 S. Kilby Ct. (330 West)
 Doors open @ 7pm (unless noted)
WWW.KILBYCOURT.COM

CLUB NIGHTS (21+)

TUESDAYS - COMEDY ROADKILL
 OPEN MIC COMEDY

FRIDAYS - EVOLVE
 DIFFERENT PROMOTERS FOR DIFFERENT VIBES

SATURDAYS - CLUB MAS
 UTAH'S HOTTEST LATIN NIGHT

TICKETS AVAILABLE ONLINE AT WWW.PARTYTIX.COM
OR IN PERSON AT THE FOLLOWING OUTLETS

GRAYWHALE

U OF U - 801-583-3333
 TAYLORSVILLE - 801-964-5700
 BOUNTIFUL - 801-677-0333
 OGDEN - 801-399-0609
 WEST JORDAN - 801-676-6010
 SANDY - 801-576-0999

AZTEK HIGHWAY

89 WEST 3300 SOUTH
 SLC, UT 84115
 801-466-2235
 3651 WALL AVE (NEW GATE MALL)
 OGDEN, UT 84405
 801-466-2235

SMOKEY TOWN

9117 W MAGNA MAIN ST
 MAGNA, UT 84044
 801-250-7000
DOUSED
 353 W 200 S SUITE 101
 SLC, UT 84101
 801-953-1325

WWW.THECOMPLEXSLC.COM
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THE COMPLEX



PASSION PIT

MATT & KIM

MAR 2 @ THE COMPLEX

6:30PM [ALL AGES] \$27



IMAGINE DRAGONS

ATLAS GENIUS, NICO VEGA

MAR 22 @ THE COMPLEX

6:30PM [ALL AGES] \$25



ANIMAL COLLECTIVE

DAN DEACON

MAR 23 @ THE DEPOT

7PM [ALL AGES] \$22 ADV / \$25 DAY OF



JEFF MAGNUM

(OF NEUTRAL MILK HOTEL)

APR 4 @ THE DEPOT

7PM [ALL AGES] \$30



ALT-J

HUNDRED WATERS

APR 4 @ THE COMPLEX

7PM [ALL AGES] \$18 ADV / \$20 DAY OF



RODRIGUEZ

APR 29 @ THE DEPOT

8PM [AGES 21+] \$25



THE BLACK ANGELS

HANNI EL-KHATIB, WALL OF DEATH

MAY 11 @ THE DEPOT

8PM [AGES 21+] \$18 ADV / \$20 DAY OF



FOALS

SURFER BLOOD, BLONDEFIRE

JUN 3 @ THE DEPOT

7PM [ALL AGES] \$20

S & S PRESENTS