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**Videographers:** Slugger, Brian Baade, Brock Grossl, Candida Duran, Matthew Pothier, Audrey Newhouse, Perrylane Deker-Tate, Cole Quartuccio

**Ad Sales:** SLUG HQ 801.487.9221  
 Angela Brown: sales@slugmag.com  
 Mike Brown: mikebrown@slugmag.com  
 John Ford: johnford@slugmag.com

**About the Cover:** For our first-ever bike issue, we knew our long time illustrator **Ryan Perkins** was the artist for the job. Bright and fun with a dash of chaos, the cover concept Ryan came up with is the perfect embodiment of the Salt Lake bicycle community. Find more of Ryan's work at [ryanperkins.net](http://ryanperkins.net). Happy Nat'l Bike Month!

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**Contributor Limelight: Cody Hudson – Senior Staff Writer**



"homeless people and hipsters get their bikes into working shape." Cody still loves writing about indie (and, now, hip-hop like **A\$AP Rocky**, **Kendrick Lamar** and **Kid Cudi**), and especially loves writing sarcastic, snarky reviews of national albums that are not quite up to par. He is finishing up his degree in Economics at the University of Utah, and currently works at *Central Book Exchange*, selling used books and sorting out Sugar House weirdoes as he awaits his next internship in either finance or banking. Whatever is in the stars for Cody, we are glad he's still a rock in SLUG's salty pond!

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## DEAR DICKHEADS

Dear Dickheads,

Wow, I'm having a hard time containing all my excitement for the movie **SOUND CITY**... it sheds a bright light on how music should be made... if your catching up, Dave Grohl (Nirvana, Foo Fighters) put this documentary film together about Sound City Recording Studio because it was there that it all began for him (Nirvana - Nevermind)... why I'm bringing all this up is that my band, Hysteria (North Salt Lake) could always do better and the film has been a catalyst in helping me write a new album. Our band is a punk, grunge, and garage rock band. Its our hope that we can be a catalyst to other local bands in order to bring about Garbage Rock. We have enough venues and enough local bands to bring about an even better music scene than we already got. This includes everybody from Provo/Orem to Salt Lake City and Ogden. I'm tired of seeing so much more popular music be played and knowing that the individuals playing it really have nothing to say!

Adam Gardell Grundvig  
(guitar/vocals)  
Hysteria

*Dear Adam,  
Goddammit, I just wanna rip your idealistic little heart out, chew on it, spit it on the ground, light it on fire, then flip it off as I laugh and watch pieces of you burn into oblivion ... but I can't. Creative passion is something that we just*

*can't knock at SLUG, even if it was inspired by Dave Grohl—who I still contend wouldn't be famous if he wasn't in a band with someone who took a major shotgun wound to the face. But anyway, you're totally right. Everyone can always do better. It's easy to become jaded in any creative effort, especially if you've been at it for a while. More people in Salt Lake could learn a thing or two from you. We live in an awesome city full of passionate people, and have a lot of resources available to artists of all kinds. If you wanna start a band, stop talking about it and do it. There are a ton of local musicians who would love to play with you, a bunch of venues for you to play at and you can record your album on your fucking phone if you really need to. Also, SLUG reviews all local music sent to us, so we will totally review your album, no matter what! If you wanna be in an art show, maybe you should just put on your own show at one of the rad coffee shops, galleries, restaurants or street corners our city has to offer—anything is a venue if you're creative enough. Also, can someone please explain to me how it's OK to legitimately enjoy the Foo Fighters? I just don't get it.*

xoxo,  
SLUG Mag

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# HOT CLUB OF ZION

(L-R) James Martak, Kevin Schultz, Liz Conway and Nathan Royal keep gypsy jazz fresh and swingin' in The Hot Club of Zion.



Photo: Russel Daniels

## Localized By James Orme james.orme@slugmag.com

SLUG has a lineup of gypsy swingers Hot Club of Zion, the hard bopping Ambassadors and the avant-jazz of openers **Exponential Rabbit**, who will make their music live and breathe right in front of you at the *Urban Lounge*, Saturday, May 11, for \$5, 21+. Those of you who are underage, banished to the outskirts of the city or stuck at home can catch the music streaming live starting at 9:45 p.m. on *GigViz.com*!

## Hot Club of Zion

Gypsy jazz quartet The Hot Club of Zion play tunes that, of course, are reminiscent of **Django Reinhardt** and other luminaries from the birth of the genre in the '30s. For those not in the know, gypsy jazz stems from the swing jazz of the era, imbued with a Roma-European guitar twang—think the instrumentals of **Gogol Bordello** meets the musical scores for *Tom and Jerry*. Part of what The Hot Club of Zion does, though, is bring this music to life today by putting their own mark on it. Three fourths of the band are music majors in the U of U Jazz Performance program, and because of their mutual interest in creating a group in which to enjoy themselves just as much as to appease their professors, The Hot Club of Zion was born.

"We started two years ago as an assignment," says lead guitarist **Nathan Royal**. "Everyone except **Liz [Conway, violin]** is a jazz performance major, and instead of being randomly placed in a combo, we wanted to start our own." Having seen gypsy jazz guitarist **Frank Vignola** play is what sparked the gypsy flame for Royal. He knew that rhythm guitarist **James Martak** liked the subgenre, and upright bassist **Kevin Schultz** and Royal had already played in a combo the previous year. After talking to another fiddle player, who ended up falling through, Royal got in touch with Conway with whom he had played bluegrass, "and even though she wasn't a music major, she fit right in," says Royal.

Looking to get more out of this combo than college credit, even at the beginnings of the band, they were already thinking of the possibilities. "We have to take four semesters of this jazz combo class," says Schultz, "and it's one of those things that we can have fun with, and [we] make it work for us instead of having to work for it. We did think, in the beginning, that we could play weddings and make some money. We had those plans, but we were having so much fun just playing, those things just happened on their own."

Even though they thought of this as more than just homework, The Hot Club of Zion thrived with the structure of the Jazz Performance Department due to "just the fact that we had to," says Martak. "It's part of the requirements of the class, so we had a professor that would come to our practices and give us advice, and we had performances we had to do for school as the combo, and that made us build up repertoire." The Hot Club of Zion eventually started playing at *Big Ed's* across the street from the University, which tightened up the quartet's set, as they were performing together for three hours a week. Soon enough, they released their debut self-titled album last August.

As gypsy jazz has grown in popularity in recent years due to its inclusion in films like *Chocolat* and *Midnight in Paris*, it's a genre that most have heard, but not a lot of people know about. "It has a rhythmic vitality to it—it swings like a hammer," Royal says. "It's fun and exciting music that has a nostalgia to it. Most people may not recognize it, but when we play 'Minor Swing,'

people know it because it was in a movie."

Additionally, this form of jazz music fulfills both needs of challenging musicians and engaging the listener equally. "Gypsy jazz is an interesting intersection of [a] really technically difficult, creative art form and something super accessible," says Conway. "As with rock or folk music, people will immediately connect with people [playing gypsy jazz], and a lot of times, there is some stuff going that not everybody gets, but there's not always the need to think through very carefully as you would with most jazz music."

Salt Lake has always had a thriving roots music scene, but something as uncommon as a gypsy jazz combo might cause one to think that The Hot Club of Zion would have trouble finding an audience. On the contrary: "I think there are a lot of scenes that we've been able to tap into," says Schultz. "Even though they may not be into gypsy jazz specifically, it may just be they want to chill out in a café with a live band, or they may be into acoustic music or into vintage music, but I think, in the respect that there's always people out there looking for something different, there was always an audience for us."

Beyond their jazz performance majors, the band has aspirations to continue on in their music careers. Royal says, "We can go out and busk on the street five days a week and drum up gigs and make tons of great connections. Obviously, another record would be great, especially since the band has improved so much since we recorded our last one." Since their formation, one of The Hot Club of Zion's goals has been to travel to Europe and to "play and hang with the masters

and play in the places that originated this music," says Royal. Before they embark on a transcontinental adventure, you can catch The Hot Club of Zion every third Thursday of the month, drumming up the swing jazz mood at *The Beehive Tea Room*. Check them out at *thehotclubofzion.com*.

## The Ambassadors

Even though they share a member with Hot Club of Zion, and both bands came through the jazz program at the U of U, the Ambassadors are a completely different kind of jazz combo, drawing on more modern influences and experimental cornerstones such as **Charles Mingus** or **Gil Evans**. Jazz is a genre that has evolved and expanded over time, yet one that has never let its subgenres completely detach. The Ambassadors carry that inclusive spirit with them, and take their name from their desire to introduce their jazz music to as many people as they can.

"We wanted to do something creative," says Nathan Royal, reappearing in The Ambassadors, this time alongside drummer **Richard Gailey**, tenor/soprano saxophonist **Dave Halliday** and trombonist **Evan Wharton**, among others. Royal continues to say, "We are all into a lot of the same types of jazz that mostly come from inside the jazz world as opposed to outside of the genre, going for more of an avant-garde sound. We were kind of going for hard bop with a twist, or hard bop with some modern influences," hard bop being a jazz form that took shape in the mid-'50s that includes a polished sense of rehearsal and conventions

from rhythm and blues. The environment of the school program that all the members are a part of helped the band form and craft something they all wanted to be a part of. "Being in the program forces us to rehearse every week," says trumpeter **Eric Devey**, "and it gives us performance opportunities we wouldn't have otherwise. It puts us in touch with some of the best people in the state to give us guidance. People like the Jazz Director at the U, **Russell Schmitt**, [have] come and helped us, and having access to that kind of brain is a huge asset." Playing this intricate style has presented trials that have been difficult, but have made the group stronger as players. "It's hard because we don't have a piano," says Royal in reference to the usually prominent, somewhat jangly gospel-style piano found in hard bop. "I know a lot of people associate hard bop with piano, but that's also fun and challenging for me as a guitarist to try and fill that role."

Keeping in mind that not every audience can appreciate some of the more complex territory they tread, the Ambassadors avoid becoming stale like many bands around town. "I think that a lot of times, when you go to a jazz show, it's not really a jazz band," says bassist **Alicia Wrigley-Gailey**. "I mean, I rarely work with a lot of the same people except for these guys, so, because we're all buddies, we've been able to cultivate a dynamic between us instead [of] just playing boring charts and never looking up from the sheet music."

The Ambassadors have proven that being musicians and devoting themselves to jazz has been a hard sell to some loved ones, but it's passion that wins in the end. Wrigley-Gailey says, "I hope we're winning people over. I have one success: My mother has fought me

being a jazz musician for a long time, and she's finally on board and says she likes our band." The stereotype of the deadbeat musician might make some timid to choose this practice as a profession, but because of their flexible chops, the members of the Ambassadors have been able to make a living following their ambitions. "I've talked to a lot of people who are getting these serious degrees," says Royal, "and they're thinking about finding a job, and I'm already making money playing music, doing exactly what I want to be doing." Once Royal finishes school, he says that he will relish and take advantage of the extra time he'll have to gig more, since he won't have to worry about classes or homework. He feels confident about what his education has supplied him, though, and says, "Playing jazz has made us knowledgeable and flexible musicians—we can step in anywhere [and] fit in well. We can play weddings or get hired for musical theater, and because of our jazz training, we're able to improvise on top of what's on the page."

The jazz that the Ambassadors play is complex, but the experiment is to take these complex notions and translate them and connect with an audience. A blasting horn section and multifaceted rhythms will engage anyone listening, and before you know it, you're hooked. Legendary jazz trumpeter **Dizzy Gillespie** once said, "Men have died for this music—you can't get much more serious than that," and I think that says it all. Jazz is music that affects people on another level. It captures minds and doesn't let go. Catch these bands and opener *Exponential Rabbit*, May 11 at the *Urban Lounge*.

(L-R) Eric Devey, Richard Gailey, Alicia Wrigley-Gailey, Nathan Royal, Evan Wharton and Dave Halliday deliver experimental yet accessible jazz via the hard bop tradition.

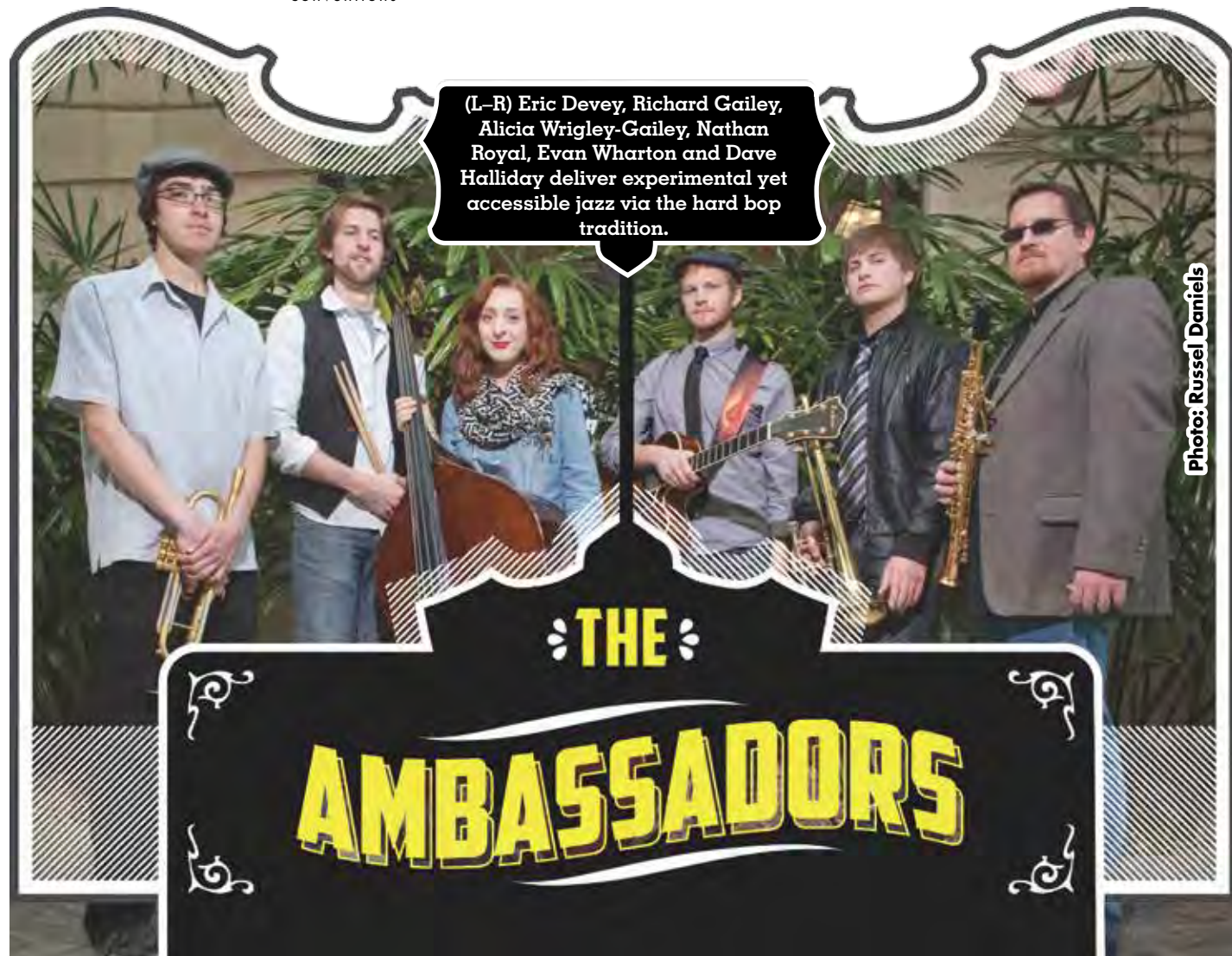


Photo: Russel Daniels

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As soon as I entered *Taqueria 27*, my eye was drawn to a wall-sized chalkboard that featured beautiful sketches of the restaurant's vast selection of beer and tequila. Though I'm not a drinker myself, I hear tell that drinking beer and/or tequila with one's tacos is the shit. So when you come to this restaurant and see their dedication to providing customers with a wide variety of drinks alongside their wide variety of tacos, you get the sense that someone knows what they're doing.

## TAQUERIA 27™

An Original Spin on Classic Food

By Alex Springer / alexspringer@gmail.com

That someone is chef and owner **Todd Gardiner**. After a decent stint as executive chef for *Z'Tejas*, he and his wife **Kristin** opened *Taqueria 27* in February of 2012. Based on their loyal customer base, glowing reviews and the receipt of *Salt Lake Magazine's* "Best Discovery" award, it's safe to say that they've had a damn good year.

When dining here, it's important to remember one simple fact: It's called a taqueria for a reason. Each of the tacos I tried—and I tried a lot of them—were fantastic little testaments to the fact that homemade corn tortillas are excellent delivery systems for bold and sophisticated flavors. Their Duck Confit Tacos (\$6.29 for two, \$12.59 for four) are a prime example of what I'm talking about. After being cooked to perfection in its own delicious juices, the duck is shredded and topped with fire-roasted veggies and a smoky chipotle crema. The only downside is that after eating them, you want every taco you ever eat from then on to be these tacos.

Though the Duck Confit Tacos rank very high on my list, I also enjoyed two of their vegetarian options: The Wild Mushroom Tacos (\$5.69 for two, \$11.29 for four) and the Griddled Veggie Tacos (\$5.59 for two, \$10.99 for four). The Wild Mushroom Tacos substituted a gorgeous assortment of sautéed mushrooms for meat, and were topped with a chimichurri, gorgonzola cheese and fried leeks. It's the chefs' ability to take nontraditional taco ingredients and teach them to play nice with each other that makes this dish so good. I was particularly surprised at how much I liked the fried

leeks—they provided the crunchy texture of a thin tortilla chip, along with the rewarding feeling that comes from eating a vegetable. The Griddled Veggie Tacos are just that—a merry gathering of zucchini and squash that have been grilled over an open flame and piled into soft corn tortillas. Great flavor, but the gooey nature of this taco can make it lose its structural integrity fairly quickly—make sure you've got plenty of napkins.

In addition to their wide variety of tacos, *Taqueria 27* also features a hefty list of different guacamoles, served with tortilla chips. We decided to go for a small order of the Tomatillo Guacamole (\$5.69 sm., \$10.79 lg.), as the large orders were definitely designed with a group of four or more in mind. There's nothing quite like a perfectly ripe avocado, but when that flavor mingles with pumpkin seeds and cotija cheese, it becomes something new and exciting. Unlike most restaurant guacamoles, this stuff is incredibly light and fluffy, which makes it the perfect appetizer to get you stoked for a big plate of tacos.

Taqueria 27's Duck Confit Tacos are an unforgettable melding of sophisticated flavors.

One aspect of this restaurant that encourages repeated visits is their ever-changing list of specials. In addition to the regular menu, diners also have the option of ordering a guacamole of the day, a taco of the day and a fish of the day. During my visits, I never saw the same thing offered as a special twice. The changing options provide diners with a unique opportunity to branch out, which is what I thought I'd do when I saw that they were offering Beef Tongue Tacos as their T27

Taco of the Day (\$6.49 for two, \$12.99 for four). This is actually quite common in Mexico, but it's not something that I've personally seen very often here on the Wasatch Front. As I wasn't sure when I'd have the opportunity to try beef tongue again, I went for it. Verdict? Not bad at all. Though it was a bit under-seasoned, it was tender and comforting—like Mom's pot roast.

In addition to their tacos, *Taqueria 27* offers some traditional mole dishes. We tried the Oaxacan Mole with Pork (\$12.49), which comes with two sides and a plate of tortillas. The pork was cooked and seasoned well, and their homemade tortillas are amazing, but the mole itself was a bit unbalanced and aggressively smoky.

For dessert, we tried the T27 Donuts (\$4.99), which had some pros and cons. They were similar to a churro topped with chocolate sauce and whipped cream. I really liked that the whipped cream was spiked with cinnamon and sugar, and the donut had a nice mix of crunchiness and chewiness. I thought the chocolate sauce could have used a bit of a kick, but overall it was a nice way to end our meal.

Mexican food lends itself to all sorts of experimentation, and it's nice to see a place that understands that. Rather than serving up the same enchiladas and refried beans that we've come to associate with Mexican food, the folks at *Taqueria 27* have created some truly spectacular dishes that you simply can't find anywhere else.

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# Fierce Realness

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

Word, Miss Things, it's Gay Pride! Are you ready for the biggest, baddest, gayest Pride EVAH? I'm already hungover just thinking about the hangover, cuz let's be real, gays know how to celebrate themselves.

"Real" is the theme of this year's fête: Gotta Be Real, Be Equal! Real what? I like to think that the Pride themes are pulled out of a hat or off an iPod playlist with other gay anthems like "We Are Family," or "Let's Have a Kiki." Now, that would be real! I think it's very smart because it makes for a better parade to have a theme that is left up to interpretation.

There is only one thing I would change: the wording. It's a little dated. I get it comes from the 1978 song by an obscure chanteuse, **Cheryl Lynn**, and though we will never know why the song became a staple on the gay jukebox, I think it has roots in New York with the Ballroom scene, as in *Paris is Burning*. The queens freely throw around the term "fierce realness," and THAT is what I would have used—an underground and even gayer twist to the phrase "...street," if you will.

In the film, the term seems to be reserved for when one is talking about a passing tranny, with curves and smooth skin, hair, voice—you know, like me. But it goes much further. For example, you can "throw some fierce realness" down on someone, whether to dis them or simply tell them how it is. The *Pride Center* explained to me that they chose the theme because it "conveys the sentiment that equality must be exemplified in words, laws, deeds and actions to truly make a difference ..." and with the equality measure that is so prevalent on our minds right now, everyone is throwing down their fiercely real opinion.

Let's be real—what year are we in? The thought that someone can still get fired from their job because they're gay is outrageous. Why the fuck would you care? Don't even get me started on the marriage equality issue. I cannot believe there is still such a stink over such a stupid issue! Someone posted on their FB wall that, though they don't have a problem with gay people, gays don't have to be so emotional and angry towards people who feel marriage is a right reserved for ... OMG don't make me finish this sentence! Are you for real?! We asked nicely once, has history taught

us nothing? Do we have to stage mass suicide in some Homeo and Julie-nutt fashion to let the world know that people will be with who they wanna be? Get over it, for real! Don't we have bigger issues to deal with in America? Hello, Tranny, it's North Korea calling.

P.S.: Not all of us want to get married, either. I, for one, am the consummate Bachelorette—tried, true and confirmed. The only reason this one would even consider the thought would be for the pomp and circumstance: the disgustingly fierce couture dress made by the finest French house, a rock the size of Texas, (princess cut, of course), the party, the food, the drink, presents, the attention! However, the first day back from the honeymoon, I'd be totes over it—just being real, but the photos of me looking like a Galliano model ... they are forever.

Here is my hope for my fellow revelers/readers: This year at Pride, be your fiercely real self. I'm shouting out to everyone—gay, straight, whatever—Gay Pride is not only a celebration for us to be us, but for you to be you in your most real self. Let your freak flag fly, muthafucker. If you have any compassion for what we face as a group of human, American, begrudgingly tax-paying individuals who have to face a grind of daily bullshit to be treated as equals, then come hang out with us.

Start your weekend out with me on Friday, May 31 as I special guest with **Kerry, Bill** and **Gina** on **X-96's Radio From Hell** show. I'm going to fill you in on where all the best parties are happening, plus give you the rundown on the whos and whys of the marches and Pride history. On the day itself, make sure you save a spot to come get your drink on at *The Green Pig* across the street from the festival. They have a lovely rooftop patio, and I will be hosting "Rooftop Realness" with **DJ Flash & Flare** all afternoon long, and it's FREE.

Mostly, I want each and every one of you to come and be mine (and *SLUG's*) parade contingent. *SLUG* has a huge voice in the community—come help us give some fierce realness. Go "like" *SLUG* on Facebook. We'll be posting details soon.

Have a real fun, real safe Pride.

Photo: Chad Kirkland

Princess Kennedy throwing down some fiercely real marriage vows and fashion vows.


**SLUG'S PICKS OF THE MONTH**

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# OUTER BLUES: Akron/Family

## DISCUSS TRAVEL AND LOCATION

By Ryan Hall / [dontsignanythingyet@gmail.com](mailto:dontsignanythingyet@gmail.com)

Photo: TJ Nelson

*Sub Verses*, Akron/Family's seventh studio album, is best viewed through a wide lens. It is busy, incorporating their signature three-part harmonies, buzzing electronics and complex guitar lines. It is also really, really heavy. *Sub Verses* takes in travel, aging and a sense of place shot with an IMAX-level widescreen. Its reference points are the locations filmmakers use as alien planets. I had a chance to email vocalist/bassist **Miles Seaton** from my place in Swaziland about their latest album and how traveling and location have impacted this album.

**SLUG:** One of the influences I hear a lot on *Sub Verses* is North African "desert blues" from places like Algeria, Morocco and northern Mali. Have you spent any time in that area, or have you been influenced by music from that area?

**Seaton:** Both **Seth [Olinsky, vocalist/guitarist]** and I have traveled to Morocco, and Seth has spent quite some time in Ghana, and both "Whole World is Watching" and "Sand Time" have the desert blues influence for sure. The other North African-influenced song is "Sand Talk," which has a variation on a beat I kept hearing everywhere when I traveled to Morocco last summer for a festival of Gnawa music. Meeting the people there and seeing the role that this music played in their life ... it was at once both totally casual, or "in the air," and deep and inextricably tied to people's lives.

When it's time to tell our stories, musically, we are ideally sharing deeper personal truth from our own perspective, while acknowledging that lineage or tradition. The people I met and their [experiences] of life and what their music means to them is so different from what it means to me, and so there is a level of respect and understanding myself as a perpetual visitor, which can lead

me to feel that using a musical language or impression of a sound in our songs is almost like using a picture of their traditions to tell my own story. So in a way, for me, I tried to approach this album looking for a deeper recognition of what it is I look for or am moved by in all and any music I love ... something less aesthetically specific (though I love driving rhythm and repetition and a more modal approach to composition) and more of a spirit or soul that is deep enough to be shared by all people.

**SLUG:** Your previous album, *Akron/Family II: The Cosmic Birth and Journey of Shinju TNT*, was purportedly recorded on a volcano in Japan and in an abandoned Detroit train station. Was there anything in the recording space that influenced *Sub Verses*, specifically in some of the heavier moments of this album?

**Seaton:** The land around where we recorded was incredible. The desert borderlands of West Texas are beyond spacious, and the scale of that space is HEAVY. There is a power to the geology there. We recorded in this old adobe structure, with stone floors and high ceilings, and when we walked outside, there was a whole lot of nothingness for a really long way off. It certainly led to a contemplative atmosphere ... which has its own "heaviness," ha!

**SLUG:** *Sub Verses* is a heavy album—bone-crushingly loud and serious. What went into these songs, and the album in general, that influenced the heaviness of this record?

**Seaton:** I think there was a general feeling of wanting to bring the focus of this album to the ground, and into the body—wanting to not shy away from depth or intensity, or foil it with something lighter. These elements have always existed in our music, but always with something to counter them. We've gotten more comfortable with making

Akron/Family have released the heaviest album of their career with *Sub Verses*, influenced by travel and location.

intense statements artistically. There was a sense of wanting to make something confrontational, in both rock n' roll terms and also speaking for myself. There was a sense of wanting to acknowledge more of a range of emotions, and to draw more readily from personal experiences, and some of those were very tense and heavy. So, in a sense, it's (as albums are) just a reflection of where we were at in those moments, and these are some heavy times.

**SLUG:** When you started making music, you were located in Brooklyn, but you have since taken up residence in different parts of the country. What effect does living in different parts of the country have on making an album? Especially one as cohesive as *Sub Verses*?

**Seaton:** We all aim to lead full and rich lives both personally and artistically outside of Akron/Family, so frankly, it's hard, or can be, to get everyone together long enough to work up a group notion of an artistic statement. In this case, it really manifested as really interestingly different perspectives on the same goal of making a heavy record. I am surprised myself, at how cohesive *Sub Verses* sounds.


On May 27, Akron/Family will be bringing their world-tested harmonies and desert blues guitar licks to the *Urban Lounge* with guests **Avi Buffalo** and **M. Geddes Gengras**.





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# Different Spokes: Year of the Bike



Photo: Paul Duane

By LeAundra Jeffs  
u0615922@utah.edu

As spring weather wafts across the Salt Lake valley, more cyclists are coming out of the woodwork. An ample array of road bikes, fixies, mountain truggers and your occasional tricycle have flooded the streets of downtown, affixing a semi-control over lanes stretching from the U to Rose Park. More than anything, I've enjoyed zipping around without fear of skidding my too-thin tires into a rogue snowbank. 2013 has been coined "Year of the Bike" by the City, in appreciation of its most sustainable form of transportation, and I was lucky enough to speak with four of the masterminds behind the most recent programs.

Bike Share, a 501(c)(3) non-profit, is a network of 10 solar-powered kiosks recently installed downtown, where you can pay to ride a commuter bicycle for a day, as long as you check back in every 30 minutes. From Guadalajara to Paris, Bike Share programs have claimed territory on city streets, providing an alternate transportation option for urbanites with or without bicycles. First, I sat down with **Ben Bolte**, director of GREENbike, the Salt Lake City Bike Share program. He explained that Bike Share is a system where you pay for access as opposed to renting a bike. "Instead of being responsible for one specific bike, you're paying to be able to use any of the bikes, whenever you want, riding from station to station. Ideally, it's used for short trips," he says. This is convenient because you don't



Photo: Esther Meroño

**Maxwell Ijams pedals a GREENbike in Downtown Salt Lake, near the 200 S. 300 W. station.**

have to worry about dropping off a bike at the same place you picked it up. According to Bolte, one of Salt Lake's biggest issues when it comes to deciding whether to cycle instead of drive is the convenience factor. "[With Bike Share,] more people can move downtown because they don't need a car, which can cut 15-20 percent off your budget ... We'd like 15 percent of the 70,000 people who work downtown every day to make one or two less trips in their car," says Bolte.

The Salty City is one of many locations across the U.S. that have adopted a Bike Share program. Boulder, Colo., Madison, Wis. and Chicago, Ill. currently have an active sharing community. There is another dream level that connects many cities together, allowing you to use a yearly pass purchased in Utah with any Bike Share program set up through the same vendor. "There are two major Bike Share vendors in the country, which are always described as the 'Coke and Pepsi' of bike equipment. We're Coke, that's B-cycle,

which is a subsidiary of Trek. If you go to [greenbikeslc.org](http://greenbikeslc.org), you can find a list of cities featuring B-cycle," Bolte says.

One of my reasons for cycling is its beneficial, or at least static, effect on the smoggy rain shadow we call home. While Bolte didn't necessarily start the Bike Share program for environmental reasons, he appreciates any positive impact it has. "Over 50 percent of car trips are under three miles: 77,000 miles won't be driven in our first year as a result of the Bike Share Program and 20,000 cold starts won't happen," he says. Another eco-friendly feature of the project is an automatic system that tracks calories burned, distance traveled, pounds of toxic pollutants avoided and money saved, which annual members can find online. "If you sign up for an annual membership, you can go to [greenbikeslc.org](http://greenbikeslc.org), create an account and a profile," he says. When I asked Bolte about his plans for future kiosks, he explained that convenience was, again, a high priority after a level of density has been established. "I'd like one on every half block, or 30 in the central business district. Then, you head to residential areas surrounding that. We're looking most at Sugar House and West Valley or Rose Park," he says.

Even though I already own a bike that I ride daily, I still plan to check out their emerald cruisers to bar hop or joy ride (minus the stealing part) to Twilite.





Photo: Paul Duane

(L-R) Phil Sarnoff, Mayor Ralph Becker, Ben Bolte and Colin Quinn-Hurst are all key players in the city's Year of the Bike initiatives.

Bolte and **Mayor Ralph Becker** have promotional videos coming out as part of a city project. Judging by Bolte's personality, I expect them to be hilarious. One startling yell of "Colin!" and several thrown pens later, I left Ben's office thrilled to learn how widely expansive Bike Share is in the U.S., and how quickly it is growing. After an expeditious stop at *Pie Hole* (they have alfredo pizza with tater tots on it now!), I chaperoned my Allez to a meeting with **Colin Quinn-Hurst**, who has been organizing the *Open Streets* event on May 4. He is also the man to whom Bolte's screaming of "Colin!" can be attributed, and I've heard he is an imperative man to have on your project.

Quinn-Hurst described *Open Streets* as a figurative free-for-all, designed to exhibit how easy it is to ride on the streets: "We open a mile and a half of downtown streets to walking, biking, stunts, juggling and skateboarding for four and a half hours on the first Saturday in May."

*Open Streets* was inspired by *Ciclovía*, a weekly *Open Streets* event in Colombia. Many cities across the U.S. have embraced this interactive opportunity. "There are about 70 of these programs happening across the U.S.—Portland and San Francisco do it regularly," Quinn-Hurst says. After observing the positive effects on local communities

and economies, Quinn-Hurst decided Salt Lake could benefit from an *Open Streets* event as well. "It's good for business. If you get a couple thousand people on the street who are walking and biking, they will be more inclined to slow down and see businesses they haven't seen before. It also gets all types of people interacting," he says. In the summer of last year, sections of new, separated bike lanes were installed on 300 E. and in other various places around the metropolitan area. Quinn-Hurst hopes to see these efforts extended. "We are working on the bicycle master plan, which includes completing a network of bike lanes and paths. It's so important to get more people to accept cycling as a way to get around. The more programs, the better," he says.

My attendance at *Open Streets* will be focused on relishing in total car-less freedom. While you're out, after *Open Streets*, you can bike to the *Tour De Brewtah*, coast to *Evil Dead* before it's gone, or, if you're feeling like diarrhea, mow on some dogs to replenish at the Bees vs. Padres game. Either way, May 4 is a good day to be in SLC.

Later, I met with **Phil Sarnoff**, who works with Bolte on Bike Share, and also pitched the "Year of the Bike" idea to Mayor Ralph Becker. Sarnoff described Becker and his staff as the main reason why YOTB has taken off so quickly. Sarnoff detailed

YOTB as a marketing idea. "We noticed that there were so many events going on this year, and we thought that there was too much compartmentalization. We wanted to make the community more cohesive," he says. For cyclists like myself, who have committed 2013 to our gutter horses, Sarnoff promotes attendance at events that will be scheduled all year. "I encourage people to go to the Bike Share launch, to the *Open Streets* event and contact elected officials. This is a great opportunity for Salt Lake to fit into that *Portlandia* formula," he says.

As a commuter cyclist, Sarnoff enjoys the constructive effect his choices have on the community. "The air quality and decreasing motor vehicle congestion are at the top. On the other hand, the economics and community building are just as important. When they launched a Bike Share program in Paris, sales of bikes went up 35 percent. If you're not driving a car, you're using your money for other things, and most likely, that's to go out to eat at a local restaurant or buy products at a local store. Instead of shipping our money out to oil companies, we can take that money and reinvest it in our local communities," he says.

With a social-minded mayor like Becker, Salt Lake City is heading toward an era of revamping and vehicle/cyclist peace offerings. Even with difficult economic times and budget cuts, Becker has committed

to overhauling alternative transportation. "Reducing vehicle miles not only contributes to better local air quality, but conserves on the consumption of non-renewable fuels. Transit and active transportation modes create better and stronger connections within and among our great neighborhoods," says Mayor Becker.

Year of the Bike is here (nearly halfway through), and Becker has a plethora of beneficial ideas and plans running through his brain as to how the remainder of the year can be spent on improvement. "We're continuing to look at new areas to implement our protected lane, or cycletrack. We're also working on creating better and more numerous bicycle connections between city neighborhoods and our trail systems," he says. Year of the Bike may only apply to 2013, but its effects will be seen for many years in the future. "We believe the work we're doing right now will have a profound impact on how transportation will look here in our city 10 years from now. I hope for more 'complete streets,' more transit options, including a growing network of streetcars. A vibrant, livable and sustainable future is one we will only achieve through responsible planning that happens today," says Mayor Becker.

The best place to find details about developments in "Year of the Bike" and information about bike trails/lanes is the BikeSLC website. For more information on events, "Go to [bikeslc.com](http://bikeslc.com), which is a Salt Lake City transportation division website. There is a calendar of events that people can submit unlisted events to," Sarnoff says. Quinn-Hurst and Sarnoff both contrasted BikeSLC and SaltCycle, saying that SaltCycle was more of a news forum and BikeSLC was similar to UTA.

With all of the new transit options introduced this year and last year, the flow of city traffic is changing. The inversion is slowly seeping away, finally revealing a vibrant metropolis cuddled in a rugged mountain valley. Cycling is not only great for your body, it also does wonders for the environment and helps support the local economy. Whether you're commuting around on a GREEN-bike, participating in *Open Streets*, or mashing across Salt Lake on your roadie, fixie or mountain bike, this spring/summer is a great time to get off of Netflix and actually see the sun! If you're interested in roundhouse kicking some asshole or Olympic squatting a giant squid, cycling is the best way to reach your goals. You'll have legs of titanium after just a few months.

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# BEAUTIFUL GODZILLA



Illustration: Ryan Perkins

## Alleycat Power

By Esther Meroño  
esther@slugmag.com

No one has ever accused me of being an athlete. They've come close, though, and not because I played right field on the JV softball team or jalked (jog/talked) through the *Dirty Dash*—it's the alleycats. No, I'm not running a cat fighting ring (with either species of pussy), though if any animal deserves to get the shit beat out of them, it's definitely the feline—deal with it, **PETA**. An alleycat is also the name for a scavenger-hunt-style bicycle race.

Before I delve into my extensive experience on the subject, let me explain further so we're all on the same page. Alleycats were thought up by ADHD bike messengers in urban areas as a way to earn some extra cash, test their skillz and ride their bikes some more, because, apparently, no one but me just wants to go home and massage their butt cheeks after riding their bike all day. Basically, the organizer puts together a manifest with a list of stops on it. The manifest is passed out at the start of the race, and part of the "fun" is figuring out the order in which you're gonna hit each stop before heading out (though, in some cases, you might be required to go to the stops consecutively). Obviously, both types require some knowledge of the city, and Salt Lake's grid system makes it easier than most places to come up with an efficient route (seriously, Californians, just shut up). Once you have an idea of where you're going, some of the stops may require you to perform a task before moving on, like hula hooping or taking a photo, or maybe you have to find the answer to a riddle hidden at the checkpoint. The winner is the first person who successfully makes it through each stop and reaches the end, and usually, the prize is a nice chunk of cash or some sweet cycling gear—or in the case of a cheap and lazy organizer, some good ole pride and hearty back-patting.

My very first experience with an alleycat was only a few months after I first picked up a road bike. The cycling community was in full swing the spring/summer of 2008, and I was determined to stay top-tube deep in it all, which included attending every *Critical* and *Midnight Mass*, *Sunday Sprints*, **Dada** parties and, of course, alleycats! **Tom Millar**, the present-day *SaltCycle* guru, was a doe-eyed 19-year-old back then, and organized the *Margaret Thatcher Alleycat* in April. From what I can remember of the race, I was the only

female, I got lost multiple times, there was a painful climb to the Capitol building, I wore \$10 flats that found a home in the trash directly after, and **Emilio Hidalgo** rode the whole thing with me, even though it took us three hours and we came in DFL (Dead Fucking Last). Oh, and I couldn't wait to do it again.

Next up was the *Alley Kitten* in May of '08, which preceded the international *Bicycle Film Festival* that came to *The Depot* that year. This time, **Patrick Beecroft** and his crew were the organizers, which gave it an "adult" flavor. Whiskey shots and lingerie spiced things up, and it became more of a game and less of a race. I wore the sparkly pink garter I got at one of the checkpoints as a bracelet at a **Salt City Sprints** race the following year, and won first place, beating out **Ali Fucking Knutsen**! (She was probably deathly ill at the time.)

At this point, I was dying to put on my own. Ask any of my high school friends, and they'll tell you that without me, our weekends in Cedar City, Utah would've been spent writing in journals and baking cookies for our Young Womanhood Recognition Awards. Instead, they were filled with epic water balloon fights, neighborhood night games, surprise birthday parties, horror movie marathons in the mountains and tumbleweeding (I'll tell you when you're older). One of the best compliments I've ever received was when a socially reclusive friend once said of my success rate in getting her to come play: "If you were a drug dealer, I'd be doing drugs." So, how hard could it be to organize an alleycat? Actually, not that hard, but that first one was definitely a lot more work than it should've been. In August 2008, the *Alley Scat* (it's pretty much a requirement that your 'cat's name be a play on words, to **Ricky Vigil**'s chagrin) ended up being a pretty big success. It was music themed, and I'd come up with some really fun checkpoint stops that people were stoked on, including wig-headbanging at the *Heavy Metal Shop*; the local community had really stepped up, both in volunteers to man those stops and in giving me free stuff to give as prizes; I had designed both the spoke cards and the posters, which looked wonderfully amateur; and I finally felt like I was a contributing citizen of Salt Lake City.

Since then, I've organized a handful of alleycats, group

rides, bike movie premieres, and the award-winning *Velo Weekend*, and I've had one goal in mind: fun. I know, I know, this column is getting really sentimental, but it's *SLUG*'s first bike issue, people—I can't just write about big butts every month! So here's what I mean by "fun": avoiding all inclines, cheap, food must be involved somehow, the tinkling sound of fairies laughing and the fast guy doesn't win all the cool prizes. An elementary school teacher once told my mom that I didn't like competition because I was European and a girl—hopefully the language that came out of my mom's mouth in response cured her of wayward stereotypes, 'cause that's one of the Top 10 idiotic things I've heard come out of a not-politician. Competition is a major motivating factor in my life, I just don't like it when it's used to make people feel inferior, when it physically hurts people, when it's not fair or when it forces me to climb up State Street to the Capitol—which is why none of those things are present in the events I'm behind.

Also, alleycats have the best spoke cards. I've been called a weirdo because I don't collect records or toys (I call it graduating from middle school), but I do keep every spoke card I get at an event and add it to my wheels. Someone once told me this wasn't very aerodynamic—and it's true, watch the wind knock me around on a breezy day—but it's like a mobile scrapbook, and I think it looks cool. I wonder if I could collect enough for a ribbon at the State Fair ...

I know I've got you drooling for an alleycat now, which is why I'm very pleased to announce *SLUG Mag*'s very first *SLUG Cat* on Saturday, May 18! It's fitting, really, because my first assignment for *SLUG* was a recap of the *Pastry Cat* back in '09. All I can say about the *SLUG Cat* is that it's going to be a lot of my kind of fun: checkpoint tasks, only \$5 to race, sweet prizes, the Jimmy John's guys get their own testosterone-infused manifest and, well, *SLUG*'s behind it, so you know it's gonna be an award-winning event.

Registration is at 2 p.m. behind *Fresh* (870 E. 900 S.), \$5, race starts at 3 p.m., and the awards ceremony is at *Este Pizza* (156 E. 200 S.). This race is for EVERYONE, so don't be intimidated if you just took the training wheels off your trike—I guarantee you'll still have a good time. Check out the event page on *SLUG*'s Facebook for more details.



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# Mike Brown's Monthly Dirt

Drugs and Sports!  
By Mike Brown  
Instagram: @Fagatron

We don't do a lot of themed issues here at *SLUG*, so I get pretty excited when we do. The beer issue that we put out every year is probably the easiest prepping I ever have to do for an article. It's the one time I can admit to writing my column drunk (and the copy editors just have to deal with it) instead of denying it like usual—hence all the typos and slurring and whatnot.

I feel the same way about the bike issue because, to me, it might as well be the drug issue. I wholeheartedly believe that sports and drugs go together as seamlessly as a U-lock in a hipster's back pocket, subtly slipping down and caressing those supple yet firm, trust-funded buttocks. Don't believe me? Just take one look at the best cycling athlete of our generation, **Lance Armstrong**, and tell me I'm wrong.

Before I write more about three hobbies I love—drugs, bikes and sports—let me explain why I hate Lance Armstrong, because I don't hate him at all for using drugs. Everyone he was racing against was on the same fucking drugs—so fucking what? I hate Lance Armstrong for having sex with **Sheryl Crow**. I hate Lance Armstrong for making those stupid rubber bracelets popular. I hate Lance Armstrong for having one nut. I hate Lance Armstrong just for seeming like he would be a dick, even though I don't know him at all. But I don't hate him for taking drugs.

If you are an artist or a rock n' roller, it's pretty much expected of you to take drugs to enhance how good you are at your profession, and you are even idolized for it. All of my favorite writers are dead, mostly because of drugs, and it's more than safe to say that drugs made them better writers. I personally feel that my own writing has been sucking lately because I'm not doing enough drugs.

But if you are an athlete who takes drugs, you are suddenly a cheater for it? I don't understand. I know that drugs are bad and blah, blah, blah, and I could sit here and argue prescription drugs versus marijuana and all sorts of other boring debates that, quite frankly, I don't feel like writing about right now. My personal opinion is that whatever a human decides to put in his or her body is his or her business, whether it's the kind of food they eat, the number of dicks they take or the drugs they do.

I'm adamantly against drug tests in the workplace. If one of my employees is high on crack, but is selling his ass off and showing up on time, I don't really care if he's sucking a glass dick on his lunch break. If you are so clueless as to what your employees are doing drug- or alcohol-wise, that you have to have them piss in a cup, then you are just a bad and lazy manager who has no idea as to how your business is running in the first place. As if the people in charge of the big bike race that goes across France had no idea that hundreds of top-notch pedal pushers were doped up. Yeah right.

I want to see athletes with swollen heads perform at an inhuman rate while sacrificing their long-term health, and I don't think I'm alone, if sports fans would actually be honest with themselves. Besides, I think the whole drugs in sports problem could be solved really quickly if I was commissioner of a major sports league. Let's pretend I'm in charge of baseball, notorious for its steroid era of the '90s. I would simply start an extra league called the D-League, but unlike the NBA's D-League, where the "D" stands for "Development," my "D" would stand for "Drugs!"

The rules of the D-League would be simple: No

drug testing—for any drug, whatsoever. In fact, you can join the D-League sober as a Mormon without access to prescription drugs just to see how you stack up—pretty much like **Ken Griffey, Jr.** in the '90s—but you can use any drug you want. If you don't know who **Dock Ellis** is, you should Wikipedia that guy right fucking now. He pitched a no-hitter while fucked up on LSD for the Pirates back in 1970. That means real acid, not this pussy knockoff shit the kids are dropping these days.

Dock Ellis would be in my Drug-League hall of fame—so would **Jose Canseco**. He's totally out of his mind and has no problems admitting to the world that he juiced it and shot up tons of other teammates in their tushies with 'roids. In fact, he wrote a book called *Juiced*. Hell, I'd put Lance Armstrong in my Drug-League hall of fame. That man did more with half a nut than I'll probably ever do.

Bottom line is this: Drugs, bikes and sports go hand in hand no matter what. The best way to sell drugs is on a bike. Your chances of getting pulled over go way down. What better way to peddle than with pedals?



No true cyclist's gear is complete without a bottle of pills and some beer and Red Bull to wash 'em down, according to Mike Brown.



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Jacqueline Lopez and Brandon Smith of LED By LITE have pushed a product that illuminates bikes 360 degrees around cyclists for optimum visibility.



## Bright Lights, Salty City

By Cody Hudson  
codyhhh@gmail.com

Some days, biking on busy streets is fucking miserable: being constantly screamed at, cursed at, called a faggot and, on some occasions, being pelted with half-eaten food. To many drivers, bike commuters are an infuriating nuisance, and are certainly not taken seriously. It is hard to have a commanding presence on the road on your 25-pound Univega when two-ton cars are flying past you, forcing you onto the shoulder. Nighttime can be even worse—establishing a presence is a pretty tough task with two puny, blinking LEDs.

LED By LITE started with this conundrum in mind, their goal being to establish and emphasize a rider's presence on the road. Approximately two years ago, **Brandon Smith** and **Jacqueline Lopez** began this project as a hobby, building lights for Brandon's Peugeot. The eye-catching LED strips (which are selling at their beta-test stage, at this point) drew a great deal of attention from fellow cyclists, and Brandon saw a market and an opportunity: lights made to be seen (not necessarily for the rider to see the road), and that couldn't be missed. Being visible is essential to a rider's safety as well as an integral step toward helping even the most stubborn drivers accept the idea of sharing the road. "We are definitely targeting the everyday rider, someone who does a lot of traveling on a bicycle [who] uses major roadways—instead of competing with traffic—trying to share space, [and] be relevant," says Brandon. With a product in mind, Brandon and his father, **Rick Smith**, got to work developing the light systems. "My dad has been a huge part: He found a way to make it portable and put it on my bike—without him, we wouldn't be where we are," says Brandon.

After a couple years of hard work, Brandon, Rick, Lopez and **Juston Smith** (Brandon's brother) had a finished product and eager consumers.

The light systems contain between 36 and 48 lights (depending on the package), one wireless controller and one battery pack. The battery pack boasts a 12-volt single-cell lithium ion battery, which is water resistant and chargeable via mini-USB. The battery lasts for about eight hours when in constant use, and the ability to recharge it means no more buying tons of expensive watch batteries (like with fucking Knog lights). The main draw and most significant and unique function is definitely the turn signals, which are controlled by a detachable, wireless remote. Along with increasing safety, the turn signals create a common ground between bikes and cars, and will hopefully change some drivers' minds about a bike being a viable option on the roads. "That's kind of why we integrated the turn signals: Giving people behind you a heads-up of what you're doing, [so] they can anticipate where you're going ... The drivers around you definitely appreciate you a lot more," says Lopez. The light strips also offer a few different settings for visibility, the most visible being a pulsating option inspired by the motorcycle industry. The system is intended to be used during the day as well as night, since visibility is always a concern. The entire system is easily removable and pretty small, so you can take it off when you go inside of the bar and not have to worry about some asshole stealing it. It is also pretty crash resistant (they tested the strips by running them over with a car), so even daily riders will have a hard time wrecking it.

After getting a working system and 100 units produced, they took it on the road to *Interbike* (an expo the size of *Outdoor Retailer* with just bike stuff) to prove the

concept. *Interbike* gave them the chance to show off the lights to people involved in the industry from around the world, and people loved the idea. The 100 units sold quickly, with 90 percent going out of state, some internationally. After having to turn away customers due to lack of an inventory, LED By LITE is gearing up for another production run. "We had local electric engineers do our circuitry and a company up in Ogden do our molding," says Brandon. They should have another 100 units in May with a 3,000-unit run available sometime this summer.

LED By LITE has a unique concept, and a well-built product. With rising gas prices in Salt Lake and the introduction of more bike lanes and bike-friendly infrastructure, bike commuting is becoming a more reasonable option for many people. The market for commuter-oriented products is continuing to grow, with safety as the biggest concern, and LED By LITE offers a unique take on an indispensable safety product. Brandon and Lopez have a strong presence in the local bike scene (taking part in many group rides and alleycats, and offering lights as prizes for *Velo Weekend*)—they have been generating interest at home as well as abroad. Looking toward the future, it shouldn't be too tough for them to generate some word of mouth, with every customer becoming a moving billboard for the product. Join the 999 Ride or *Midnight Mystery Ride* this summer to get a chance to check out the lights in person. They range in price from \$125–\$175, which is way cheaper than being hit by a fucking car—check them out at [ledbylite.com](http://ledbylite.com)!

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## MAKING PROVO WEIRD: THE PROVO BICYCLE COLLECTIVE

By Jesse Thomas • [mazda8u@gmail.com](mailto:mazda8u@gmail.com)

Kate Chandler and Scott Manning are helping to build a community through bikes at the Provo Bicycle Collective.

You live in Provo and can't afford to buy a new bike or pay for repairs at a shop. Maybe you want to learn how to take care of your bike or ride along the streets safely. Maybe you're considering moving down past the point of the mountain and want to make sure you'll be taken care of as a cyclist. If you fall into any of these scenarios, allow me to introduce you to a new friend: The Provo Bicycle Collective. Founded in November 2011, the collective is open Thursday through Saturday and staffed by volunteers who lend a helping hand to cyclists in need of the facility and its tools, asking only for a \$5 donation per hour. *SLUG* sat down with two of the Collective board members and founders, **Scott Manning** and **Kate Chandler**, to find out what it is all about.

The shop is located in a row of industrial garages in a Westside neighborhood, and is usually full of complete bikes and parts crowding the space with just barely enough room for you to get your bike over to the workspace. Getting to this point—having a garage filled with bikes—was a big challenge. "It was super DIY," says Manning. He, Chandler and their friend, **Zac Whitmore**, pooled together some money to cover rent and gather the necessary supplies. With some generous bike and parts donations from the **SLC Collective** and **Boise Bicycle Project**, their funds and people willing to sell tools and equipment for cheap, things came together to make the Collective a reality. The Provo and Salt Lake Collectives have worked together by giving referrals to each other and sharing parts. They have also worked with local bike shops, sending customers to them for new tubes and tires, as well as some looking for older parts.

Supporting the community is the overarching goal that the duo seems to have for the Collective, which earned them a LocalMotive Award from Local First Provo in the Fall of 2012 for their promotion of "localism" in the city. Manning says, "Bikes give us this whole idea that we can build this community of things we like with artists, musicians and local businesses, and make it better." Manning and Chandler are a part of the tight-knit group of the Provo cultural scene's movers, alongside owners of hip, local businesses and musical venues. They're also pretty tight with the police and the city's bike-friendly mayor, **John Curtis**. "We can literally do anything here," he says.

Chandler agrees with the sentiment. "We're on a mission to make Provo weird," she says, laughing. They both see the great potential of the area, with so many college students who want to be social and active. They consider it a success any time they can get kids off campus and into the heart of the city to hang out. Manning adds, saying, "Provo is a melting pot with two colleges in the area, and, culturally, it's changed a ton in the last four years ... In the past, there have been these two kinds of people living here [LDS and non-LDS] who really didn't like each other, but we have found a very common ground with bicycles." They see that bikes are helping make their more community-oriented vision of Provo become a reality.

The Collective also sponsors group rides, including a weekly Monday night ride, all year long. After a quick safety pep talk, groups of up to 65 hit the streets for a nighttime cruise. They sometimes get local restaurants to give a small discount for the bikers and, in turn, they bring the whole group over to get some eats. Manning says, "We like to leave an imprint on people, that this is what bikes are doing. People are riding them, and we are supporting this business because they support us." Other rides have been organized with specific themes such as bike safety or a ride of silence, held recently in honor of **Douglas Crow**, who was struck and killed while riding his bike earlier this year.

Beyond group rides, the Collective has hosted other events such as a winter biking workshop and a bike safety class, and also provides free bike valet service at the local farmers market. Manning and Chandler are most proud of organizing *Fusion Fest* last August. The event was similar to *Crucial Fest* in SLC, aiming to highlight Provo's hardcore scene while mixing the shows with local bands representing other genres. They plan on making it happen next year, too.

Throughout the nation, urban biking is on the rise, and the folks at the Collective hope to keep Provo ahead of the curve. Provo was recently named a bronze-level Bicycle Friendly Community by the **League of American Bicyclists**—the third city in Utah to receive the distinction. The Collective will certainly be a force to keep up the momentum. Right now, they are hoping to push for more bike racks downtown and bike lanes on University Avenue (the main thoroughfare of town). They also aim to teach more people how to ride in a city safely and confidently. The future of biking in Provo is bright, thanks in large part to the Collective.

The Provo Bicycle Collective is located at 49 N. 1100 W. #2, in Provo. Monday night group rides meet at 9 p.m., at 400 N. 400 E. Stay in touch with them on their website, [provobikecollective.org](http://provobikecollective.org), or through Facebook.

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Circles turning circles—the efficiency of the bicycle is unmatched. The human motor coupled with the spinning of gears equals freedom for all those who enjoy the sun on their shoulders and the wind in their faces. A love affair with the bicycle makes up a good portion of Utah’s history, and has proliferated in nearly every portion of the state. Twenty years ago, the cycling community had reached a turning point. The sport was extremely popular, and its membership needed a way to unify and deliver the latest developments in a timely manner. Enter: *Cycling Utah*.

Started by **David Ward** and **Bob Truelsen** in 1993, *Cycling Utah* served as a convenient way to list race schedules and results. It also made the perfect forum for issues affecting the sport and enabled people to feel more connected to each other. With a shoestring budget of just \$700, the two men pooled their writing and organizational talents to put out the first season of issues. The publication gained traction quickly and filled a necessary niche in the local cycling scene. It wasn’t long until Ward and Truelsen earned their money back and decided to continue publishing *Cycling Utah* every year. By the fourth season, they brought on a young and ambitious student and racer to help them grow. **David Iltis** utilized his salesmanship skills to sell advertising and bring in revenue for the publication. The hard work paid off, and by 2001, Iltis took over Truelsen’s responsibilities and began leading the charge at *Cycling Utah*.

When asked what his current position is, Iltis fired back, “the Editor, chief cook and bottle washer at *Cycling Utah*.” In addition to his wit, his organizational prowess has enabled the paper to become a valuable resource used by many people within the biking community.

*Cycling Utah* celebrates its 21st year in 2013, and continues to bring cyclists from around the Intermountain West closer together. “There are really only about 10 publications like ours across the country,” says Iltis. The comprehensive nature of the magazine utilizes info from a variety of sources and people connected to cycling. Contributions come from every facet of cycling and are aimed at garnering more interest for the sport. Roadies and mountain men, commuters and tourers, racers and recreationalists all have a place in the pages of this magazine. “The community here is incredibly diverse and welcoming, and people ride in all sorts of capacities. It is strong in number per capita, and perhaps a lot more so than most other states,” says Iltis.

Gear reviews and profiles of local pros and admirable joes round out the content that Iltis aims to cover. “We rely heavily on contributors to make sure we cover things both locally and regionally,” says Iltis. Keeping people abreast of upcoming events, races and outings is a primary function of the publication, and Iltis noted that this year, they had over 600 entries to include in their annual calendar. Road and mountain racing

has gained a foothold in Utah, and people from around the globe come here to witness the spectacular riding opportunities the state has to offer. Professional races like the Tour of Utah bring tons of tax revenue to the local communities and give the state a lot of street cred. Keeping the stoke levels high is also a goal of *Cycling Utah*. Iltis is a huge proponent of more people getting involved in active transportation. He agrees that while Utah isn’t the most cycling-friendly state in the Union, “we are getting there,” he says. Programs driven at the town, city and county level have struck a chord with many riders and proven that small groups can drive change. The magazine recognizes when opportunities arise to proliferate information across the community, and in their latest issue, they highlight the unveiling of the Salt Lake City bike share program, modeled after programs in larger cities like Washington D.C. and Boston. The article mentions how the dozen or so kiosks will allow would-be drivers a healthy and eco-friendly alternative to driving their cars around town.

Additional support for bicycle commuting has come from the Utah Department of Transportation, Mayor’s Bicycle Advisory Committee and SLC Transportation Division, to name a few. “These

programs will have great effect over the next few years, especially when it comes to limiting air pollution,” says Iltis. Utah is in a prime position to take the lead on certain initiatives and having a publication such as *Cycling Utah* disseminate the info to the greater population is invaluable. With the continued backing of the community and other sources, it will be very interesting to see the changes that come about in the next decade.

Keeping his finger on the pulse of the cycling world has been a full-time job for Iltis since 2001, but he still finds time to get out and ride. “I am mostly a road rider, but do a fair amount of mountain biking as well. I love the Summit County and Kamas roads. And the Wasatch Crest and Shoreline Trail are incredibly good mountain bike rides, right here in the backyard,” says Iltis.

For more info on the magazine and all things bicycle, check out [cyclingutah.com](http://cyclingutah.com). Hard copies can be found at any local sporting good store or bike shop and in your favorite hometown cafes and restaurants. Now get out there and ride!

**cyclingutah.com**  
Mountain West Cycling Magazine







James Kirk (center) leads a Monday night class, teaching SLC Bike Collective frequenters Max Gallant (L) and Luke MacFarlane (R) about headset removal and installation.

Hailey Broussard has five kids, and, until 2008, taking care of them was her sole occupation. “I knew how to be Betty Crocker, and little else,” she says. She does not consider herself a cyclist, though she now spends every weekday leading mountain bike trips and wrenching on dummy bikes in a classroom of kids. As the youth director of the **Salt Lake City Bicycle Collective**, Broussard’s job revolves around bikes, but she and others at the Collective argue that the bicycle is part of a larger equation. It is a vehicle for getting around and a vehicle for building a connected and complex community.

From a loose network of people using borrowed tools and looking to put more butts on bikes, the Bicycle Collective has expanded over the last 11 years into a multi-facility network that enables bicycling on a local, state and national level. The Collective believes in partnerships, which it uses to share knowledge and enhance its programming with elegant, non-monetized tie-ins: Clients of the International Rescue Committee can ride out on bikes donated by the Police Department, tuned by volunteers fulfilling community service hours. It has worked in a big way: The organization has put approximately 10,000 bikes into circulation, and satellite locations in Ogden and Provo have grown into autonomous entities. This summer, the Salt Lake location is expanding to accommodate a full-time classroom and larger office spaces alongside their sales floor and DIY workshop space.

During a bustling night at the Collective, from the moment customers queue up at the door with bike frames in hand, everybody’s welcome. “I love the diversity. I wear cowgirl boots and have big hair and wear lots of makeup, and have always felt at home,” Broussard says. During the open shop nights, a dozen bike junkies will tinker on their passion projects, and another dozen people will ride off on a bike for the first time in perhaps 20 years. Some will come shopping for an inexpensive bike, others are referred by partner organizations and will receive bikes for free. For these people, bike maintenance might be intimidating, but knowing more solves a real problem of transport. Broussard can relate: Before coming to the Collective, she could not adjust anything on her bicycle. “Now, I think I could fix one from head to toe, any given day of the week,” she says.

Deb Henry, a Collective board member, sees a further benefit of their diverse clientele. The homeless, refugee immigrants and people without formal education are often marginalized. Coming by the Collective can give them a place to participate and find value, by problem-solving mechanical issues with other visitors in the workshop or by sharing experiences as commuters. “It doesn’t matter what kind of degree you have, or what your background is, or why you’re homeless, or anything like that. People can find a common ground in the Collective,” says Henry.

The open attitude extends beyond the shop. When faced with the challenges of establishing a bicycling non-profit in 2006, Collective Executive Director **Jonathan Morrison** realized that other organizations might have answers to his questions, or could at least learn from his mistakes. He spearheaded the formation of the **Bicycle Collective Network**, reaching out to the few dozen organizations that they were able to find. The network has ballooned to 400 members globally, who actively participate in spreading messages, resources, and best practices. Locally, this open communication has led to the Collective acting as a think tank for other advocacy organizations, and the location expansion in Salt Lake includes a plan to share office space with **Bike Utah**. “It’s important to create this air of clear and open communication between all the advocacy organizations,” says Morrison. “I hope people with ideas continue to come forward and share their ideas, and the Collective can continue to be an incubator for good things to come.”

The expanded space will strengthen existing programs, as well as allow room for new partnerships. Broussard is ecstatic about having a designated classroom for the kids’ classes, which are currently shoehorned into the open shop. “Basically, it’s going to be a 24-hour, kid-friendly place,” she says, hoping to regularly bring graduated youth volunteers back as co-instructors. Henry hopes the new space gives Collective customers a chance to come back and contribute what they’ve learned in pay-it-forward-style classes. Morrison hopes that the sustainable expansion of the Collective can inspire satellite shops, scaling as needed: “You just need room for tools and a stand. You don’t need much, which makes it beautiful,” he says.

As the organization grows, and cycling in Salt Lake becomes ever more popular through the combined effort of different groups, it is encouraging to think of the people who are empowered and connected by it, and the future potential for similar successes. Broussard is unequivocal about the effects of the place: She’s gone back to school, she’s lost a ton of weight, and she’s found a place to work and contribute. “I have a lot of passion for this place. It’s just done great things for my life,” she says.

The Salt Lake Bicycle Collective is located at 2312 S. West Temple. DIY shop nights are Tuesday and Thursday 5:30–9 p.m., Saturdays 12–7 p.m. Women’s Only shop night is the first and third Wednesday of every month, 5:30–9 p.m., and Park Tool School classes are taught Mondays from 5:30–8 p.m. For information on the 4–6 week Kids Earn-A-Bike Course, contact Hailey Broussard through the Collective’s website, [bicyclecollective.org](http://bicyclecollective.org).

Editor’s Note: Davey Davis resides in NYC and is a former core volunteer at the Collective. He’s in the process of becoming more involved with them in the near future.

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# MASHIN' & THRASHIN' WITH

# FOADFIXED

By Esther Meroño  
esther@slugmag.com

My phone lights up with a message from **Jackson Bradshaw**: “We’re on our way.” *SLUG* photographer **Jake Vivori** and I are sipping cans of Miller on the *Spedelli’s* patio, soaking up the illusory warmth of a spring day in Salt Lake when the FOAD crew arrives, a couple of them on bikes, the others in a Subaru with sturdy-looking bikes mounted on a rack. The four of them—Jackson, **Sam Allgood**, **Parker Thompson**, **Evan Service**, **Izik Service** (joined by their friend on BMX, **Bryson Dallin**)—are the foundational members of a fixed gear freestyle crew that stems in Salt Lake, but claims members up through the Pacific Northwest, and I’ve been fascinated by them for years for one big reason: They’re still riding.

The plan is to ride together to a “secret spot” not accessible by car, and I’ve been warned that the route includes some rough terrain, which I’m a little wary of—mountain biking isn’t my thing, especially on skinny, 700c tires. I take a last draw from the can in hopes of numbing my nerves a bit. The funny thing about riding a bike is ... Well, it’s like riding a bike. Pedaling across Foothill feels like putting on a good pair of jeans, and by the time we get to the pebbles and dirt that mark our off-roading journey, I’m feeling comfortable. The guys even jump off their bikes and walk along with me over the rockier spots, though their 26-inch wheels have no problem with the terrain.

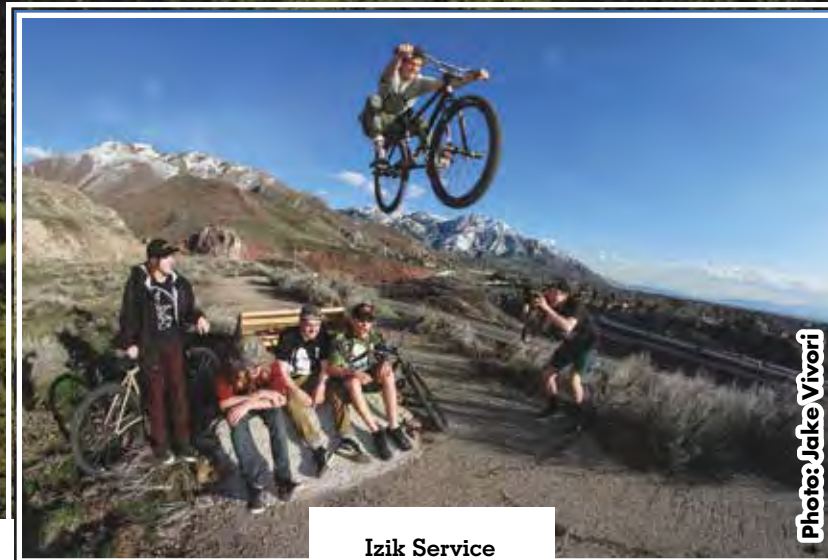
Their spot overlooks I-80, the Wasatch mountains as a backdrop to the East, the cityscape to the West. “This is our spot,” says Jackson with a tinge of pride and belonging, explaining that they hiked 400 pounds of cement up here last fall, along with all the wood to build the DIY features (a launch ramp, rail, box and mini bump jump), and cleared out the tall weeds and big rocks marring the road on either side of us. This is a big deal for them, and I can understand why. Fixed gear freestyle isn’t exactly a respected sport, and its proponents are completely outnumbered by skaters and

Friends Of  
American  
Dinosaurs, FOAD  
Fixed isn’t in any  
danger of going  
extinct.

BMX-ers all vying for the same spots. “There’s not anything in Salt Lake City in fixed gear freestyle except for us,” says Parker. This is their Neverland treehouse, their Dead Poets Society cave, their Goon Docks.

A toothless vagrant with a beer belly and a tall can of Pabst walks from behind some trees and makes light conversation with me as I watch the boys set up while Jake shoots some photos. He tells me that the overgrown asphalt we’re on, which curves around the mountain, is the old I-80, and that he comes up here to drink beer. The boys are amused rather than put off by the stranger—Jackson even asks him to give a shout-out to FOAD for their next edit—and he seems harmless, so I drop my bag in some weeds next to the bleached skull of an unrecognizable animal and make my way over to Sam and Parker, standing over their bikes on the sidelines. I interviewed Sam almost two years ago for *SLUG*—our first FGFS rider profile. “Sam’s the fuckin’ OG shredder,” says Jackson. Sam was the first of the crew to start riding fixed about seven years ago, when most of them were sophomores in high school. He’s a weird kid—incidentally smart, funny, seemingly introverted, but I constantly have to interrupt him so someone else gets a chance to talk. He’s into metal, studies engineering at the U, and he probably knows more about the actual mechanics of the bikes they’re on than anyone else. Sam’s sitting out on hitting the features, but I’ve seen him ride, and I know he has talent. “Sam has land-everything steeze,” says Jackson. “He’ll try a trick and mess up, but then he’ll continue it into something completely different.”

The crew all attended Highland High School (Izik is still a Junior there), which is how they came together. “We became friends because of [cycling],” says Jackson. “I knew Sam a little bit before, but pretty much our activity when we hang out is to go ride ...” When I first ran into them around ‘07, they were **Team Terror**, shadowed by the muscles and ego of



Izik Service launches off the ramp at the FOAD spot over (L-R) Sam Allgood, Bryson Dallin, Evan Service and Parker Thompson while Jackson Bradshaw films.

the exclusive **BFC**, loitering at *Disorderly House*, and beating out all the Abercrombie-faced fixie heroes in their own trick comps. “We weren’t allowed in [the BFC],” says Sam. “They fell to the wayside because they were too cool.” Hanging out with these guys, it’s pretty clear they’re not going to fall prey to jobs at Goldman Sachs and San Francisco hipster dreams. Jackson faded away to college in Seattle for a minute, but came home to finish up at the U: “I decided I’d rather be in Salt Lake with these dudes,” he says. Riding bikes isn’t just a trendy time passer for the FOAD crew—this is a way of life that their friendships and their adolescence has been built around, and they’re willing to do what it takes to keep it going. “[The goal is] to own property on a side of a volcano with smooth blacktop and three or four miles of downhill for tire-shredding shit—fixed gear paradise,” says Sam. Jokes aside, watching them interact is endearing. They’re close, like brothers, and for every “fuck you,” there’s a genuine cheer when one of them lands a trick and a compliment about their riding style thrown my way.

Parker is the sweet one. He’s eager and fidgety, and when he says, “I like to ride fast—I don’t like to sit around in the parking lot and practice tricks and shit,” it falls in line with his character. Parker works at Jimmy John’s as a delivery rider—the whole crew does, except Sam, who is currently taking a hiatus to focus on school, and Izik, who is still in high school. I can see Parker takes it the most seriously, though, claiming “Main Street, SLC” as his favorite place to ride in town, practicing wheelies and skitching on TRAX in between deliveries. He is the only one on 700c wheels, which allow for the speed he desires, but limit the kind of control required of some of the fixed gear freestyle tricks. Still, he has his own style, and it’s part of what makes the group so fun to watch—especially in their videos.

Jackson’s grand aspirations for the site, hoping to build it to **Prolly** proportions, have since been abandoned, however. “I think our videos are more important than anything else,” he says. “The blog is just a place to source them. Most of where people see our stuff isn’t even on our blog—our videos get posted. That’s what we’re trying to do, get it out to other places.” The videos, mostly filmed and edited by Jackson via a Canon 7D and iPhone, have definitely seen improvement over the past two years. My favorites are the “Sam Sings” series, which are a hilarious mix of landed tricks, people eating shit and excessive personality. “We just film ourselves hanging out,” says Sam.



Izik Service, ice pick on the rail.

The “hanging out” is definitely a highlight in my viewing experience, but the fixie-famous blogs reposting their videos (they cite *tvblog.com* as one of their main supporters) are looking for more, and that’s where Evan and Izik come in. Evan has also been featured in *SLUG*, and when it comes to FOAD, he’s “the friend who’s gonna go pro,” says Sam, “but his little brother is better than him.” Unlike the other FOAD members, Evan and Izik’s riding styles completely contradict their personalities. Evan is quiet—in my first interview with him, I had to isolate him so he’d be forced to speak or sit in awkward silence—but he rides big. Sponsored by local company *Velo City Bags*, CSK and Fixie Factory, Evan has been deemed the “peg master” by his comrades. He says he’s currently working on big handrails, “but I’m really scared,” which hasn’t stopped him in the least. Izik is even more extreme on both sides of the spectrum. I barrage “The Silent Shredder” with questions that receive shrugs as answers until he admits that his biggest inspiration is to look at what Evan is doing, and try to do it bigger. The competition is healthy, though, and it’s landed FOAD with their biggest gig yet: a segment in the extras on the new *Can’t Fool The Youth 2* DVD, which features all the “best of the best” in FGFS, says Sam.

It has also inspired them to take on a new project: Their own, underground full-length, which they plan to start once they’ve finished up their part for *CFY*. Also on the docket is a trip to the *Red Bull Ride + Style* this summer, a FGFS competition in San Francisco, though it’s going to be tricky since they all work at the same place and pretty much make up half the delivery staff at Jimmy John’s.

I ask the boys if they have any last words, and I get a “YOLO Swag 420” and “GDFBCD (Get Drunk Fuck Bitches Chase Deer).” What is it with boys and acronyms? Parker says it best, though, and sums up why FOAD is here to stay: “Ride bikes every day.”

Check them out at *foadfixed.com*, and make sure to pick up the new *Can’t Fool The Youth* DVD when it drops this month.






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WORDS BY CARL ACHESON ★ CARL@SLUGMAG.COM



The Jimmy John's Delivery Guy is a regular sighting in Downtown Salt Lake—rain or shine. You've probably seen **Graham Abrams** blow through the intersection at State Street and 200 South on his bike without hesitation, or his friend and coworker, **Evan Vice**, riding against traffic on a one-way street during lunch rush. These guys have a reputation for being fast and reckless, but it's all part of the job. Time is money in the food delivery service:

The more sandwiches delivered, the more tips add up. These delivery daredevils aren't just risking their necks for the hell of it—it pays the bills. Being able to weave through traffic and knowing when to run a red light are only a few tricks of the trade—outfitting themselves with the proper gear can cut even more time off of a delivery. Bag, shoes, bike—everything is just as important as the other when it comes to delivering sandwiches to hungry patrons.

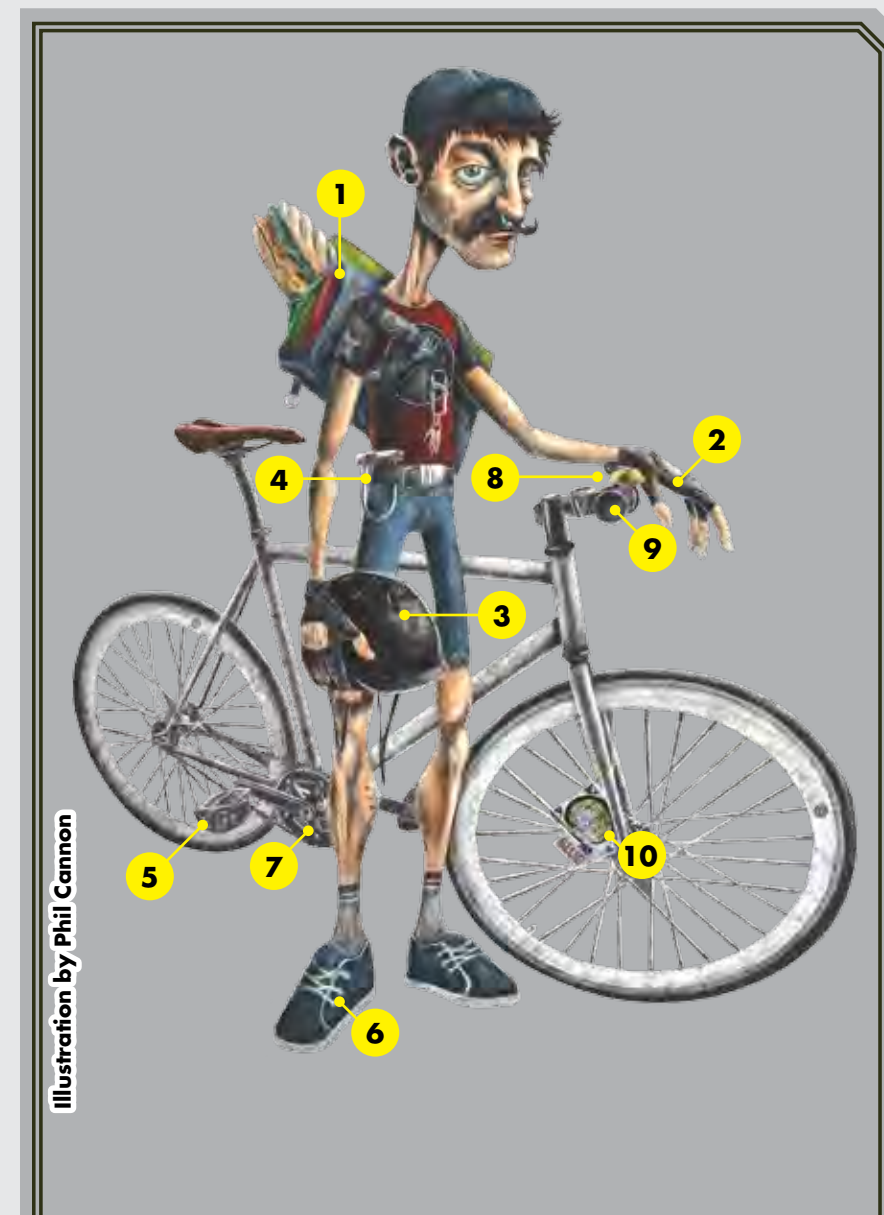


Illustration by Phil Cannon

**1 . XL Messenger Bag** – Handmade from local company Velo City Bags, because who wants to support some city-hopping bag company and the habits of its trustifarian creators? “I’ve packed like 30 sandwiches and a bread box, which holds five loaves of bread, into that thing. I couldn’t do this job without it,” says Vice.

**2 . Gloves** – Gloves give better grip on handlebars and dampen vibrations from the road. Fingerless is best for sorting through receipts and papers in the hip pouch and so the bird is clearly visible to motorists making bad lane changes and pedestrians walking mindlessly into the street.

**3 . Helmet** – It is not necessary to fly down a hill with a 15-percent grade, between traffic, hop-skidding as you go, followed by a powerslide through an intersection all to deliver a sandwich. Helmets are required for the job at Jimmy John’s.

**4 . U-Lock** – The utopian streets of SLC don’t require you to have a military-strength bike lock to deter theft. A simple U-lock will suffice—they’re quick, reliable and don’t make you look like **Joseph Gordon-Levitt**.

**5 . Pedal Straps** – Clipless shoes are cool and all, but only if you and your fellow pack of MAMILs (Middle Aged Men In Lycra) are going to powerhouse through downtown directly to the juice bar to get a round of post-ride recovery shakes. Delivery guys opt for handmade pedal straps from Velo City. Properly adjusted, pedal straps provide comfort, convenience and security.

**6 . Shoes** – Locally designed at Zuriick and specially modified to the delivery guy’s preference. These shoes were won in an alleycat race, which works out because any extra cash is going towards the next round at Junior’s. Lightweight, keep a good grip on pedals and keep the feet protected from the elements.

**7 . Fixed Gear** – Fixies are so 2007, but for the delivery guy, “Having a fixed gear means you don’t have to worry about the countless problems a bike with many gears will encounter. Riding in shit weather means salt and grime will jam up derailleurs, and if you’re going to deliver, you can’t afford to worry about that. Parts are easy to replace because there are so few of them. How fast or how slow you want to go is totally dependent on you ... On top of all that, riding fixed is more fun,” says Abrams.

**8 . Bell** – To annoy passersby and to let herds of pedestrians know that the delivery guy won’t be slowing down, regardless of their awkward pace through the crosswalk. Also, a super-cute accessory.

**9 . Handlebars** – Flat or riser bars cut down to keep elbows safe and sound from passing car mirrors and badly placed sidewalk and construction signs. Perfect for snaking through gridlocked vehicular masses in the Downtown area.

**10 . Spoke Cards** – Let everyone know exactly how many alleycat victories have been snatched up, but also include pictures of local celebrities, custom images and Pokémon cards.



# UTAH FILM CENTER

## MAY 2013

### SCREENING & EVENT SCHEDULE

**ROSE WAGNER CENTER**  
138 W. 300 S.

**WEDNESDAY /// MAY 1 @ 7:00PM**  
THROUGH THE LENS

**VALENTINE ROAD**  
On February 12, 2008, in Oxnard, California, eighth-grade student Brandon McInerney shot his classmate Larry King twice in the back of the head during first period. When Larry died two days later, his murder shocked the nation. Looking beyond all the copious news coverage of this tragic event, *Valentine Road* tells the story of two victims: the deceased and the murderer.

**SALT LAKE CITY LIBRARY**  
210 E. 400 S.

**SATURDAY /// MAY 4 @ 11:00AM**  
TUMBLEWEEDS: YEAR-ROUND

**ZARAFÁ**  
While on the run from an evil slave trader, spirited 10-year-old Maki meets a young giraffe he names Zarafa. Together the pair begin an incredible journey that takes them from Africa all the way to Paris. This hit at the 2013 Tumbleweeds Film Festival takes you on an unforgettable adventure from the desert sand to the snowy mountains as it tells an uplifting tale of everlasting friendship.

**SALT LAKE CITY LIBRARY**  
210 E. 400 S.

**TUESDAY /// MAY 7 @ 7:00PM**  
SPECIAL SCREENING

**NORTH AMERICA: BORN TO BE WILD**  
Join us for a special, advance screening of first episode of *Discovery Channel's* upcoming seven-part series—*North America: Born to Be Wild*. Shot over three years, this series travels the continent from the sub-zero Canadian tundra to the tropical rainforests of Panama. *Born to Be Wild* begins a journey that introduces viewers to the wildest places on the continent—including the deserts of Utah.

**VIRIDIAN EVENT CENTER**  
8030 S. 1825 W., WEST JORDAN

**THURSDAY /// MAY 9 @ 7:00PM**  
UTAH FILM CIRCUIT - WEST JORDAN

**WAR WITCH**  
Kamona is only 12 years old when she is kidnapped by rebel soldiers and enslaved to a life of guerrilla warfare in the African jungle. Forced to commit unspeakable acts of brutality, she finds hope for survival in protective, ghost-like visions, and in a tender relationship with a fellow soldier named Magicien.

**SALT LAKE CITY LIBRARY**  
210 E. 400 S.

**TUESDAY /// MAY 14 @ 7:00PM**  
NHMU-SCIENCE MOVIE NIGHT

**TWISTER**  
In this dizzying, effects-driven drama, two scientists (Helen Hunt and Bill Paxton) chase tornadoes in their quest to record and study them. Taking a backseat to the wild and visually mesmerizing storms are subplots concerning a failing marriage, childhood trauma and corporate ethics. The film received multiple Academy Awards for its spectacular sound and visual effects (including the famous flying cow).

**BREWRIES**  
677 S. 200 W.

**THURSDAY /// MAY 16 @ 7:00PM**  
DAMN THESE HEELS: YEAR-ROUND

**THE OUT LIST**  
A diverse cross-section of Americans share personal and professional stories, both heart-wrenching and triumphant, of the lesbian, gay, bisexual, transgender and queer experience. From actor Neil Patrick Harris to athletes Wade Davis and politician Christine Quinn to the Scissor Sisters' Jake Shears, the subjects speak to the unique struggles and triumphs they have faced.

**SALT LAKE CITY LIBRARY**  
210 E. 400 S.

**TUESDAY /// MAY 21 @ 7:00PM**  
FILMS WITHOUT BORDERS

**LA CAMIONETA**  
Daily, dozens of retired school buses travel from the US to Guatemala, where they are resurrected as brightly-colored "camionetas" that transport people to work each day. Since 2006, almost 1,000 "camioneta" drivers have been murdered for not paying extortion money to the local gangs. *La Camioneta* follows the journey of one bus and the five men whose lives become intertwined with its resurrection.

**SALT LAKE CITY LIBRARY**  
210 E. 400 S.

**TUESDAY /// MAY 28 @ 7:00PM**  
FILMS WITHOUT BORDERS

**GOD LOVES UGANDA**  
A powerful exploration of the evangelical campaign to infuse African culture with values imported from America's Christian Right. The film follows American and Ugandan religious leaders fighting sexual immorality and missionaries trying to convince Ugandans to follow biblical law.

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## Benson and Ledges: Cameron Giles Lights Up the Street Scene

By Shawn Mayer • [superjunkshow.tumblr.com](http://superjunkshow.tumblr.com)

"There's always that feeling of accomplishment went you do something that scares the shit out of you." —Cam Giles

Photos: Austin Boyd / [austinfedboyd.com](http://austinfedboyd.com)

As a skater, I have a love/hate relationship with BMX. The hate extends from **Scotty Cranmer**, that douché. He still owes me \$15 or a free skate session back in Jersey. On the other hand, I love that late-'80s movie *Rad!* It was pretty sweet. Most BMX guys that I'm down with didn't grow up with the luxuries of skate parks in which to mow down unsuspecting skaters—they advanced their skills with shovels and dirt in the woods, or by just mobbing the streets tricking on or off whatever was there. This is **Cameron Giles**, who, upon meeting me in my clownish snowboard gear, didn't judge like I just did, but instead, offered me up a smoke.

Giles is a Salt Lake native who's been cruising bicycles since he shed his diapers. He's raced, ridden park and, over the last three years, has concentrated on street. From what I gather, he's a talented rider, worker and graphic designer. Through his abilities, he's found himself smack dab in the middle of the growing street movement here in SLC led by some of BMX's legends. He's had clips in *Killjoy's* last video, holds down *The Wood Shop* for **Cam Wood**, and will be featured in *Peace2Haters* later this year.

Giles was put on a bike early, and hasn't stopped pedaling since. "I've been riding BMX my whole life, ever since I was about 7 years old," he says. Giles told me he used to race a "shit ton," and competed in the West Coast Nationals. "My Dad put me into it when I was little. [I] got to travel with the family—it was tight," he says. Giles was mediocre, in his own words, but admitted to occasionally making the finals and being crowned State Champ a few times, but he "hated the pressure I put on myself," he says. When Giles turned 15, he transitioned over to park, and by 17, it was all street. Even though park spots in Utah are more abundant than pregnant teens, Giles was drawn toward the carefree spirit of the streets—the go-anywhere, do-

anything factor that parks can't offer. "I'd rather take a few days to properly wax a ledge than wait in a park to get a trick. Street is just more rewarding," he says. While all those kids are busy riding the same ol' park, Giles is busy researching: "I spend most of my time just looking for spots! If I'm not feeling it that day, I can just cruise and look for new [places to ride]," he says.

The BMX scene in Small Lake City is pretty legit, but the street scene is only composed of a few crews. Naturally, it was only a matter of time before Giles found himself rolling with the state's finest. The Killjoy crew is composed of the best riders in our area, most notably **Cameron Wood**, **Shawn "Elf" Walters**, **Tate Roskelley** and **Mike Aitken**, and Giles admits to looking up to all of them. But Giles' outside influences rely on the raw nature of the East Coast

scene. "Salt Lake is so on point with fucking up your spot," he says. The cops or business owners are on your back as soon as your wheels hit the pavement of a newly discovered zone. Although this happens in the bigger cities, there's always another fresh spot or perspective around it. Giles admits that's what he likes about the East Coast scene. "Those dudes just go hard at anything," whether it be a manny pad, small ledge or a four-stair handrail. This is something Giles says he's been digging about street: He can have the best time getting techy on the smallest or most obscure obstacles. "There's always that feeling of accomplishment when you do something that scares the shit out of you," he says.

Still, it's through his Salt Lake relationships that Giles has been taken under the wings of the city's most notorious riders, which, in turn, has led to some hookups to help support his riding, including *Killjoy*, *The Wood Shop* and *United Bikes*. Maybe one day soon, he can make his way outside of Utah to pursue his passion, but it's not all about living off of BMX for Giles. "[I'm not out to] self promote—some people in the scene are, but to me, it's more [about] chilling. You don't have to be the best biker in the world, just be down for a good time. We even roll around with a dude on cheap roller blades," he says. If his passion on the bike doesn't pan out or even if he decides not to pursue it, he's always got his fallback plans. He moonlights as a screenprinter, photographer, film editor and graphic design student, just in case. Not too shabby for a 20-year-old kid.

Finally, Giles wants you to, "keep an eye out for the *Peace2Haters* edits dropping soon and all the dope shit that *Killjoy* is going to be dropping this summer." In the meantime, go see Giles holding down *The Wood Shop* and follow the Killjoy Crew at [killjoyrising.com](http://killjoyrising.com).





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# MALLET MILITIA:

## UTAH BIKE POLO

BY ALEXANDER ORTEGA  
 ALEXANDER@SLUGMAG.COM

Although I'm an adept enough commuter cyclist, I am a bit apprehensive as **Beehive Bike Polo Club's** (BBPC) main organizer, **Chuck Heaton**, hands me his bike polo mallet to throw in to decide teams for my first (ad hoc) bike polo match. I'm in the winter home court for BBPC in the parking garage on 512 S. 400 E., and I'm hoisting a green loaner bike over the net that stops loose balls from bouncing out of the court. Before I know it, I'm doing my best to trackstand as one of my two teammates hollers, "Three, two, one, bike polo!" and we ride to hit the ball before the other team of three, each side vying to hit the ball into the other's goal.

It was fun as hell—I even scored during my second game. I previously only had a vague concept of what bike polo is. Once I learned that Utah is home to two regular bike polo clubs, BBPC and **Ogden Bike Polo Club** (OBPC), I became enthralled by YouTube videos of the sport, with bicycle riders coursing across outdoor courts, whacking balls with mallets like how hockey players whack pucks with sticks.

Bike polo originated in the late 19th Century in Ireland, and is traditionally played on grass. The 1980s saw the sport's revival where players transitioned from playing on grass to a "hard court": tennis courts, street hockey courts or on any sort of hard, asphalt surface. Like traditional polo, the object of the game is to hit the ball into the opposing team's net for a goal, which can only be done with the short end of the approximately six-inch head of a mallet at the end of about a three-foot shaft. To move the ball across the court, the wide end of the mallet head may be used, which is called shuffling. Three to five players can be on the court at a time, depending on the city and the polo club—BBPC and OBPC each include three players per team. There are different time/scoring formats—I played eight-minute games—which is something that Heaton determines depending on the number of players who show up every Tuesday night.

Heaton began playing bike polo when he was 17 at Hillcrest High in 1993. A couple of new members (whose names are hazy in hindsight) joined Hillcrest's mountain biking club, of which Heaton was the president, and Heaton started playing grass bike polo as a fun alternative to training for mountain bike racing. Up until about 2008, Heaton and a few other Salt Lake bike polo veterans, **Dan Smith**, **Mark Aletto** and **Stefano Foresti**, had kept playing grass. After dwindling attendance at grass games,

which require four to five people, "Stefano Foresti ... said we should give [hard court] a try. I was kind of reluctant because I knew grass, and it was what I liked to play, and I kind of thought hard court was maybe a flash in the pan," says Heaton. As it turned out, though, there were other people in Salt Lake already playing hard court. Heaton says, "We actually started to see an influx of people that had moved to Salt Lake from other areas that had been playing hard court, and so our numbers kept growing, hard court-wise." BBPC officially formed in the fall of 2010.

The BBPC eventually found their winter home in the parking garage at 512 S. 400 E. and their summer home at the "polo/handball/tennis practice courts" at Liberty Park. Heaton has seen about 40 to 50 different people come and try bike polo, and there are about 17 regular players today. Aletto and Smith have kept at the sport, and compete just as fervently as the young bucks. One younger guy, **Alex Kado**, frequently travels from Minneapolis (a bike polo hub city) to play with BBPC, and just uses one of Heaton's loaner bikes. **Jeremy Josted** was walking by the Liberty courts one evening as one polo player shouted, "Come play this!" As he asked, "What's 'this'?" the answer, surely enough, was bike polo, and he became yet another addition to the Tuesday-night crew.

Everybody who participates in BBPC has "the bike polo bug," although Heaton is a solid cornerstone in the operation. Heaton had started making his own bike polo mallets back in the grass polo days, and initially made his first mallets out of a bamboo shaft. As his tenure through bike polo progressed, he began to craft his shafts from old ski poles, and started using ABS pipe for the mallet heads, before switching to HDPE plastic pipe. His latest model includes a mallet head made out of UHMWPE pipe, which resists the abrasion found in whacking a ball

Brent Goeres (L) and Topher Dominguez (R) lock in for possession of the bike polo ball in OBPC.

Photo: John Barkiple

# VS



atop asphalt. Heaton is on top of the game, and facilitates the intrigue of the polo players around him by being a bike polo resource.

**Gage Jacobson**, the longest-standing OBPC member, also scrimmages with BBPC, and uses one of Heaton's mallets. He and "two **Mikes (Delwurth and Phillips)** and two **Tylers (Bird and Larson)**," compatriots of the *Bingham Cyclery* in Ogden, had discovered bike polo via YouTube videos. On New Year's Day of 2008, they prepared for their bike polo foray: "We really didn't have any instruction or anything like that—somebody just loosely knew the rules, and a group of us set out to make our first polo mallets, and that's pretty much it," says Jacobson, also noting that his first mallet was made out of an extruded aluminum broomstick. Settled in the parking garage at 2030 Lincoln Ave. in Ogden, OBPC played steadily once a week on Thursdays for about a year, and eventually added Sundays to their weekly routine. After playing on and off for a few years, OBPC has played regularly for the last year at least once a week. At first, they faced adversity from cops, as their location is about a quarter of a mile away from a police station. Jacobson says, "They'd drive up to the top of the parking terrace and do paperwork or whatever for, like, a half an hour, and if they were so inclined, they'd come and break our balls over something stupid." The police haven't been much of a nuisance over the past two years, though sometimes some interesting interactions ensue: "Sometimes they just sit there and watch you for 15 minutes ... three police cars with six cops all sitting on the hoods just sitting there, watching you play," Jacobson says.

Although there are fewer players in OBPC, their interest in polo bubbles just as much as those in BBPC. Jacobson says, "I work with five out of the seven regular players in Ogden, so it's kind of that connection. Everybody's really got this common interest: We all work in the cycling industry."

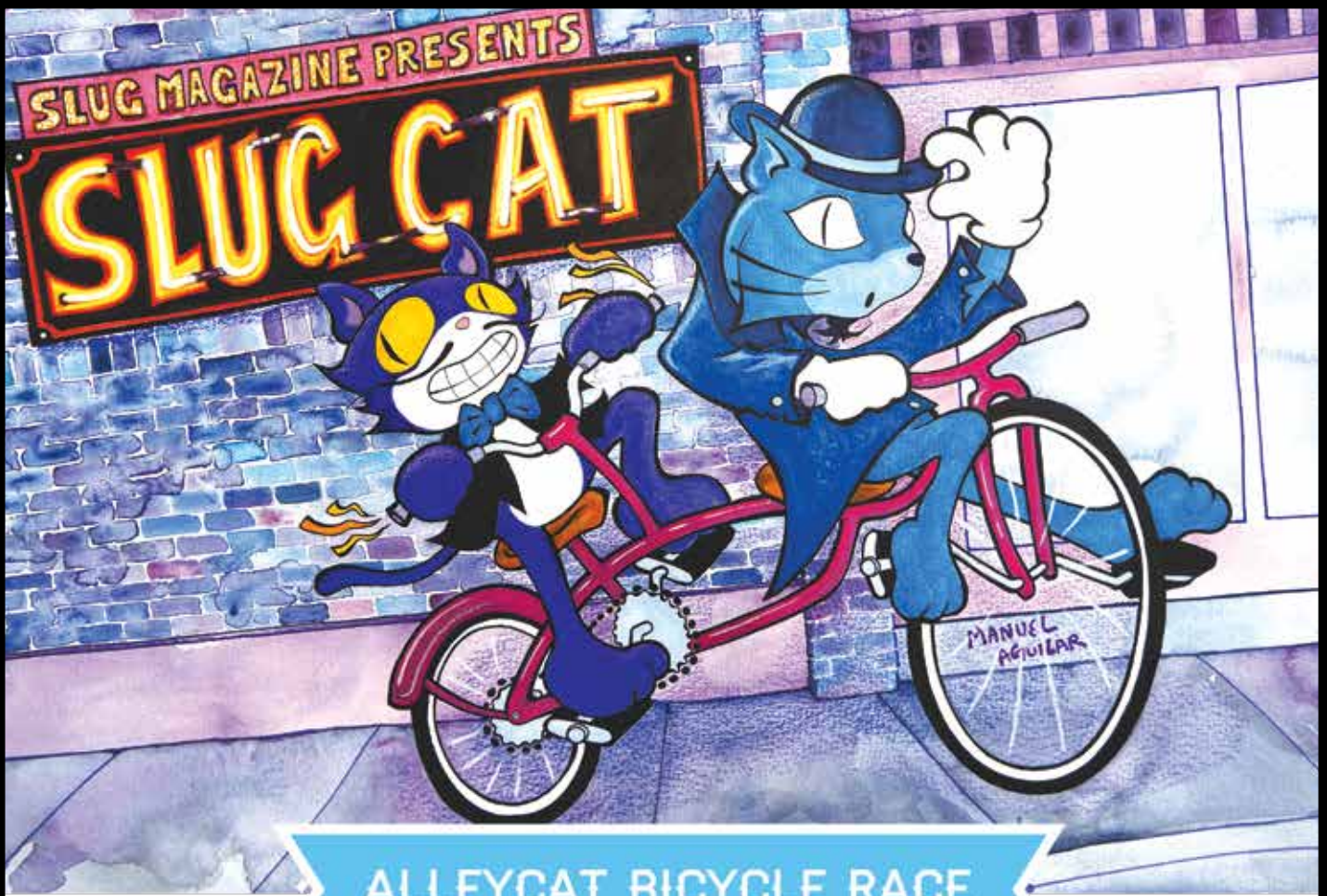
Recently, two new players have shown up to supplement the eight players in Ogden, which evinces the growth that their regular scrimmaging has fostered. Jacobson mentions that the playing dynamic in Ogden is a bit different, as their parking garage contains pillars around which the polo players navigate upon their bikes. The main difference between OBPC and BBPC (Beehive being Ogden's main point of reference), is that OBPC is "a lot more lax as far as rules and general behavior are concerned," says Jacobson. "You're rarely going to see somebody show up to see Ogden Bike Polo kitted up in spandex with knee and elbow guards and a face mask," a common sight in Salt Lake.

One thing that surprised me after watching couriers play polo on the Internet, tech-wise, was that most Utah polo players in either club rock 26-inch mountain bikes instead of fixies. Following the lead from most of the polo vets in Salt Lake, Jacobson recently switched to a mountain bike because of their general durability, maneuverability and brake functionality. Jacobson says, "The biggest advantage is, honestly, handling and braking for the 26-inch mountain bike because when you're not set up fixed, you can drop the pedal on the opposite side and you can really lean into a turn." Additionally, in such cases such as Heaton's, bike polo in Utah grew out of the mountain biking scene, as opposed to urban cycling. "And honestly, I like doing wheelies a lot," Jacobson says, "and it's hard to do wheelies on a fixed gear." Their bikes can get pretty polo-nerdy—Heaton's setup consists of a frame that's one size too small, with a splitter brake on his riding (left)-hand side, which connects to both his disc rear brake and his front V brake, whose derailleur is set to be a "poor man's single speed." **Seth Mueller** concocted a setup with two rear chain rings at the front and back, which he made especially for polo.

Jacobson contends that, to be a good polo player, a cyclist must know how to stay on their bike, first and foremost, develop ball-handling skills, learn how to trackstand, and then other ancillary skills will come, like "scooping the ball and flinging it halfway across the court in the middle of the air, up and over opponents that are in front of you," he says. Heaton's ideology is more cerebral: "A good bike polo player never gives up," he says. He does, however, cite mountain biking and criterium cycling as conducive to good handling, and a heightened sense of speed versus proximity to other players, respectively, and credits former soccer players like Josted who are used to "muscling up against guys." All of these skill sets were certainly at play when Heaton organized BBPC's first tournament, which he posted on *leagueofbikepolo.com*, which contains many forums on which polo players in various cities can advertise events. Besides BBPC and OBPC, the only other team that showed up was a team out of Las Vegas. Amid some questionable play, Jacobson also remembers the Las Vegans pulling "wheelie 360s out of corners while making shots," but BBPC's finest were able to best them in the final round. Heaton is also organizing a tournament that he plans to host at the Bonneville Salt Flats come late summer.

As an older commuter cyclist cut through the court and apologized for crashing a game I watched, Heaton responded, saying, "You don't crash it—you join it." BBPC's welcoming attitude is also present in Ogden, as Jacobson contends that the only restriction that the club has is "no jerks." Though people fall down and things can sometimes get heated, the ultimate result is fun competition.

Search for Beehive Bike Polo Club and Ogden Bike Polo Club on Facebook, and feel free to join a game. Beehive play Tuesday nights at 8:45 p.m., and Ogden play Sundays at 7 p.m. and Thursdays at 9 p.m.



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# PHOTO FEATURE

# PHOTO FEATURE

By Weston Colton / [westoncolton.com](http://westoncolton.com)

Somehow, in all my years in and around the Utah skate scene, I had never met or even heard of **Gabe Dussurre** until a few months ago. Apparently, not only has he been around a long time, but he's also been really

good at skating for a long time. I had no idea. I find it quite fitting for a person who was skating in the '80s to do an ollie north over this fire hydrant Downtown. I have a lot of respect for a 35-year-old who still has that kind of pop.

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Fritz Kollman is a sensitive creature. Not the type of sensitivity that happens when you rip a Band-Aid off a wound, or the kind that happens when you can't take a joke. What I'm talking about is the sensitivity that controls the interaction between a person and their surroundings—the kind that cultivates deliberate awareness about who and what you are in space and time, and how you can make a difference in the universe. This is Kollman's *modus operandi*: He's a sensitive being who approaches life with sincere interaction. When he shares his story, it's not all pleasure, but it's not all pain, either. It's a genuine tale of human versus environment with success, defeat, plants and some skating in between. What sets Fritz apart is his levelheaded approach to his circumstance, which has given way to the cultivation of two passions that keep him sane: skateboarding and horticulture.

I walk into Fritz's house, pleasantly surprised to find the most miraculous cacti I've ever seen. We're talking giant potted plants sitting in the corner of his living room with multiple, long arms that reach like they're about to come alive and grab you. "I love your cactus plants," I say. Fritz corrects me, saying, "They're Agave. I got these from *Red Butte*. When they get too big, they pawn these off to the employees. Aren't they beautiful?"

Fritz is a horticulturalist at *Red Butte Gardens*, which I mistake for botany. "No, I don't categorize plants—I garden," Fritz says, and begins explaining his love affair with the species. His eyes light up and his hands start moving as he talks about what he does as one of the master gardeners at *Red Butte*, leading a small team of minions to help.

Fritz admits getting into horticulture through his girlfriend's mom. "Honestly, I was aimless and floating in life until I started learning about this other universe that exists beneath us. I am blown away at how a simple plant can nourish and heal you. They're everywhere, too, right in front of us—growing alongside quiet roads, in backyard gardens and in the

middle of cities. I'm amazed how something so small can offer us so much," he says. Our interview might have been initiated because of his skateboarding talents, but he gives so much value to the landscape that surrounds us, I can't help but nurture the topic.

We talk more about how Fritz integrates his plant world into his human world. From where we are talking, I can see through his double glass doors to a couple of backyard garden boxes outside, littered with dried shrubs. The scenery looks pretty bleak from my perspective. I shift my gaze to Fritz's inner surroundings and stop on a stack of strategically piled rustic skateboards that sit atop his bookshelf, posing like art. Based on his authentic home decorating, I can tell what motivates him in life. There are decks hanging on his walls exposing artistic graphics, framed vintage prints and an ample vinyl collection. Regardless of the active surrounding décor, Fritz's space is calm. He seems to catch on to my wonder, and from there, we start talking skateboarding.

Fritz began skating at 13. He said growing up at boarding school in rural Colorado gave him a different perspective than what was typically portrayed in common city skate scenes. "I was raised in Wisconsin and sent to boarding school. My dad had died, and I needed something to be stoked on," he says. "I liked the feeling and freedom of movement it gave me." Also, he's an OG. When he took to skating in 1989, the game had reached a decent peak of mass culture popularity, but didn't quite capture the corporate inertia to keep it alive through the '90s. "I didn't even notice that skating had died," he says. "As far as I knew, skating had always been the same. From when I started as an early teen up to my 20s, I just kept skating. It's what I did. It wasn't until I came back to Utah in 2003 after graduating college in Wisconsin that I noticed skate parks everywhere. It was then I understood the change skating had gone through for almost a decade."

Fritz had decided to spend some time in Utah after



Fritz Kollman, frontside rock under the bridge.



For Fritz, skating is another way to look at the world.





Fritz Kollman, no comply to tail.



Fritz Kollman, nose slide.



Fritz Kollman, crooked grind.

high school to snowboard and attend the U as an art student. “We used to skate everywhere around campus back in the early ‘90s. That’s how I met most of my friends. We skated the fountain ledges and federal building on First South and State,” he says. This was the social center of the skate scene at the time, and where Fritz met two good friends and influential skaters, **Mark White** and **Nate Nelson**. “To be honest, it wasn’t like they did anything out of the ordinary that set them apart. They were good skaters—still are—but they took me under their wing. We just became friends through skating, and that was the difference for me. I appreciated the fact that even though I was not originally from Utah, they were just cool to me.”

Fritz says that his personal skate style hasn’t changed much since he was a kid, and that generally, all that’s really changed in the scene are the clothes: “Good skaters have been doing the same tricks since back in the day, they’re just doing them better and with a different look.” He opens his laptop and YouTube’s “Color Skateboards.” We watch about 10 minutes of the old, early-’90s pro team rip through small gaps and trannies, and do some kick flips. I’ve seen old vids before and always noticed a distinguishable difference between the talent and skill of what was

good back then versus what is good now. Prior to the death of the sport, I had thought that street tricks like kick flips, board slides and gaps were just being cultivated, so riders stomping them did it on a small level without much style. This was the first video that changed my opinion. Fritz points out that current pro **Guy Mariano** resembles the best OG style. Mariano, dating back to the **Powell-Peralta** days, recently ended the *Pretty Sweet* video from Chocolate/Girl companies that put him in the running for the anticipated Skater of the Year Award.

These days, though Fritz doesn’t have the time to skate every day, he still makes an effort to keep up the hobby. “I skate at least once a week at Guthrie, Rose Park or the mini ramp at **Ashley Woodward**’s place. A bunch of us get together for a few hours each week—we call it ‘Old Man’s Night.’ No one judges you if you’re having an off night,” he says. Fritz gets up from our interviewing couch and walks around his house, gathering the essentials for an impromptu skate session I just asked him to indulge in. We walk outside to his neighborhood’s shitty pavement with cracks and loose rocks all around. I wince at the poor conditions, but it doesn’t throw him. He throws down his board and begins with his switch tricks, no-complies—his favorite. Fritz skates with an ease you’d expect from a

guy who’s been doing it for over 20 years, but at the same time, it’s unique. I can tell skating is more than something that just passes the time for him.

“Skating is a release. Skating changes the way I view the world. There are two things I do that determine my outlook: plants and skating. You start to see things that other people don’t. When you’re a skater, you walk or drive around, hoping to find potential in things that society has made cold and impersonal. You can connect with the mundane. Even my country-ass driveway has the potential for a thousand tricks. Sometimes, I’ll notice the same spot over and over, and even deem it un-skateable, but each time I go by that same spot, I’ll still look at it, hoping to find the potential it has. The same goes with plants. You wonder about it, you question it, and it means something. This approach to life defines who I am,” says Fritz.

He keeps skating, doing a few flips, a few switches, and rolling back and forth until his heavy breaths get closer together. “I started smoking again,” he says as he bends to rest his hands on his knees. Fritz could have been panting from the minute he hopped on his skate, and I wouldn’t have noticed. His energy, his style and his conscious deliberation trump any negative at play.

Photos: cezaryna

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# PRODUCT REVIEWS

## Great Useful Stuff

*Double Waxed Cotton Bicycle Bag*  
[greatusefulstuff.com](http://greatusefulstuff.com)

Approaching this double-pannier bike bag in a similar fashion to the way I approach my body in terms of drugs and alcohol, this bag carries my substances, both legal and illegal, just fine. By my estimation, this bag will fit at least two pounds of super-awesome weed. Also, it will probably fit a good amount of booze. This bag's cream coloring, with blue trim and a blue illustration of a bike, makes it seem like I'm taking juice boxes to my nephew's soccer game, so rest assured: Nobody's going to look like a cycling felony with these puppies strapped to their bike rack. There were no issues with the zippers or latches or anything, although the stitching on my bag was a little crooked. It's not too much of a turn-off, though, when you learn that the cotton that they use to make these bags is 100 percent recycled material. All in all, if you're looking to not have a strip of sweat on your back, and if you have a rack, you should buy this thing. —Mike Brown

## Loki Cycles

*Purple and Gold Fixed Gear*  
[lokicleandgear.com](http://lokicleandgear.com)



I got my first fixie from [bikesdirect.com](http://bikesdirect.com) for \$350 because, at the time, it was one of the cheapest track bikes I could find and came 90 percent assembled. Local company Loki Cycles provide the community with another option: cheap, custom builds with fairly decent components for \$395—and they'll assemble it for you. I test rode one of these beauties and had a hard time trading it back for my dented Mercier. The powder-coated frame was black, and it came customized with golden hubs, straight bars and spokes, a white crankset, a sparkling purple fork and matching deep-V rim on the back wheel. It's impossible not to feel like a total babe riding around on this thing, but if that isn't your ideal colorway, the bikes are customizable in a variety of smooth and subtle, or fancy and flashy options. The frame is aluminum alloy, which is durable and light, and the bikes come with a one-year manufacturer's warranty. The one drawback is that they currently only come in 56 centimeter and 60 centimeter sizes, which leaves me with top-tube camel toe. —Esther Meroño

## System 48 Plus

*LED By LITE*  
[ledbylite.com](http://ledbylite.com)

Riding in a new neighborhood where I now live, I do not know how I haven't had LED By LITE lights since I ever set out on a bicycle at night—these rechargeable LED lights are fucking bright. Two white LED strips attach to the front fork of your bicycle, and two red lights to the back, or to a bike rack or basket or what have you—they're also detachable from the clips. The light system has three settings: either dual white-front/red-rear solid shine or pulsating emanation, or solely the red rear lights pulsating. The main "BlackBox" hub to which the front and rear lights connect has a blue "on" light that connects to my top tube or seat post with a Velcro strap, which can cradle any excess wiring running from your front or back wheel—it will blink red when the battery needs to be recharged with a plug-in adapter. A controller that attaches to the handlebars controls the hub remotely, so your moving hands won't snag on any wiring—and the controller features turn signals! I can easily reach my thumb over and cause either light to blink to indicate where I'm going in the nighttime. Just hit the signal button again, and it turns off. The on/off button, which also switches the light modes, and the left and right turn-signal buttons take a special, brisk push, but I got the hang of it eventually. As this model is a bit of a beta-test model, make sure that the ties you use to mount the light clips on are away from any contact points from your legs—snagging them kind of hurts. At \$150, though, the amount of visibility and security I now have are more than worth the investment. Also, check out Systems 36 and 36 Plus on their site. —Alexander Ortega

## Velo City Bags

*Medium Messenger*  
[velocitybags.com](http://velocitybags.com)

Local Salt Lake bag company Velo City has impressed the hell out of me since I first discovered them. For cycling, I use a number of Velo City goods—pedal straps, hip pouches and even a belt—but, until now, I'd never had the pleasure of trying out one of their



messenger bags ... and they don't disappoint. Their bags are fully customizable, from colors to add-ons, can be made in sizes from XS-XL, and are tougher than I ever imagined. I've put my bag through the rigors of long- and short-distance cycling in all types of weather, holding a laptop, vinyl records and a change of clothes all at the same time, and it barely seems broken in. Comfortable and durable, the medium is a perfectly sized 17 inch x 13 inch x 7 inch, 1,547 cubic inch workaholic, and is, hands-down, the best messenger bag I've ever owned, and I've used stuff by almost every company imaginable. Check them out online or visit their shop downtown at 366 S. 500 E. #102—you won't regret it. —Gavin Hoffman

## Wipeout: The Dry Erase Helmet

*Triple Eight Distribution, Inc.*  
[triple8.com](http://triple8.com)



As a parent trying to keep my kid's noggin well-protected while she is rolling on her bike or skateboard, or just up to her usual dangerous lifestyle, I've gone through a good deal of trouble trying to find a helmet that is certified, safe and cool enough for her to actually want to wear. Let's face it: Kids can be jerks when it comes to keeping their own safety in check, so if my daughter is going to wear anything at all, it has to pass an extensive "rad" test for her approval. The Wipeout Dry Erase Helmet is a great compromise for her fashion and my need for function. The helmet itself is black, but comes with an assortment of bright, florescent markers and stencils so kids can come up with their own creative designs. My daughter is no **Picasso**, but she couldn't wait to wear her helmet after she had adorned it with colorful squiggles, zigzags and doodles. The helmet wipes easily when you are ready for a clean slate, but the design doesn't smudge during normal use. I can finally send my daughter into the world knowing that when she wipes out, her head will be safe and artfully adorned. —Ben Trentelman

A silhouette of a family grilling outdoors. A man is standing and grilling, a woman is sitting and holding a bowl, and a child is running. The background is a white background with a black silhouette of the family.

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<b>12</b> Duncan Phillips Presents James Hoolahan FREE SHOW 6-8p Brunch 11-3p	<b>13</b>	<b>14</b> TACO TUESDAYS \$1 TACOS 5-CLOSE	<b>15</b>	<b>16</b> Live Jazz Mark Cheney & The Garage Allstars FREE SHOW	<b>17</b> Honey Pine HIGHWAY THIEVES \$5 SHOW	<b>18</b> CHERRY ROYALE What It Is \$5 SHOW Brunch 11-3
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Illustration: Sean Hennefer

Dear Cop,

I ride my bicycle as a means of transportation. I learned early on that law enforcement views bicycles as another vehicle—I've been ticketed for riding on the sidewalk, and I've seen one or two cyclists at midnight get pulled over and ticketed for running red lights. While I'm fine being treated as a motorized vehicle and being subject to the same ramifications as such—and following the same traffic laws as cars, too—it seems like there is a disconnect in how the Salt Lake City ordinances privilege automobiles and leave bicycles lacking any "oomph," as it were, before traffic light sensors that detect whether or not there is a waiting vehicle at a red light. During the day, it seems like many major lights are timed, but come nightfall, many lights will only go green (400 East and South Temple; 800 East and 800 South; 900 South and 900 West; 300 East and 400 South) if there's a large vehicle behind somebody on a bike. So, a couple questions:

1. How do lights like these work, and how can we find out which thoroughfares take precedence over minor streets (if that's how it works)?
2. What can cyclists do/whom can we petition/patronize to install more high-powered sensors at traffic lights that detect people on bikes in order to obey traffic laws? Or, is there a reason that the technology is so limited in a city with a mayor who pushes for more bicycle lanes and more bicycle activity?
3. It seems clear that the police cite cyclists who run red lights out of interest of protecting the offenders and drivers as well. What are the chances, though, that cops will give cyclists a break in this situation?

—Rootbeer Rick

Dear R2,

I'm no bike expert, so here's my opinion related to bike riding in SLC and your issues. Although SLC seems favorable to, and verbally promotes bike riding in downtown, it still seems very dangerous

to me. You bring up lighting and bike thoroughfare precedence, and those are still bike issues unanswered. However, I still notice how dangerous it is just to walk across a SLC street, let alone bike. Go to 200 South between 400 and 500 West. They have an unprotected crosswalk that crosses four very busy lanes, AND THE TRAIN TRACKS! And, many of the people who use that crosswalk are some of our most vulnerable in terms of their mental or physical states. It's a crosswalk that guarantees people are going to get hit and so is the City—with a lawsuit. I worry the new bike initiative might get the same safety emphasis as crosswalk safety. I know the City wants to make positive changes, and maybe this time they'll tackle the safety aspect of foot and bike traffic on our streets.

As it stands now, and keeping safety in mind, I think you're nuts to ride your bike in the downtown area. Ninety-nine percent of downtown drivers (including bus operators) have their collective heads so far up their asses, or their phones' asses, that you're a pending speed bump.

Downtown bike riding cops are nuts, too. I've done this job long enough that I knew a cop on a bike who was murdered on a downtown street by a drug-dealing illegal driving a car. Believe me, the bike cops ticket a lot more cars than bike riders, which is the way it should be. Who has the potential to cause more destruction and damage?

I think we can all agree that any cop who writes a bike rider a ticket because the sensor wouldn't trip, or because they're calmly riding on the sidewalk at midnight due to shit and garbage or dangerous drivers on the road, is just a dick. Most cops will make sure you're not drunk or an asshole, tell you to be careful, and send you on your way.

Here's to hoping that SLC's new bike initiative will make thoroughfares and bike lanes easier to recognize and travel, and improve bike travel technology. If so, bike tickets will be a thing of the past, and you'll have an easily accessible forum to get future issues addressed. Oh yeah, an ordinance banning cell use while driving in the downtown area wouldn't hurt, too. Bike cops could write tickets to those idiots instead of you.

Have a question for the cop? Email [askacop@slugmag.com](mailto:askacop@slugmag.com).



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## GALLERY STROLL

**Art Finds a New Home**  
By Mariah Mann Mellus  
mariah@slugmag.com

I've been to galleries in warehouses, old houses, a truck, tents, bars, furniture stores and salons—not every place is a good fit, but art must find a way to be seen, so in some cases, you overlook the atmosphere in order to appreciate the art. Luckily, no overlooking is needed when it comes to the new **Urban Arts Gallery** at the *Gateway*. The space vacated by American Eagle had the bare bones of a great would-be gallery: track lighting, white walls, great sunlight and heavy foot traffic. Add artist **Blake Palmer's** ingenuity and eye for aesthetic, and you have a sleek, comfortable, inviting place to show and sell art, host lectures and hold impromptu dance parties.

Founder and Executive Director **Derek Dyer** has become a go-to guy for the city when a vacant space needs a shot of life. He has transformed several vacant buildings, including what is now the **Utah Arts Alliance Gallery** at 127 S. Main and the multi-studio exhibition and performance space at 663 W. 100 S., now known as the *Arts Hub*. Dyer is a longtime proponent of art on the West Side and was thrilled to have the opportunity to bring more art to the *Gateway* district.

Curator, Gallery Director and fab photo artist herself, **Cat Palmer** remembers putting together a wish list of artists for the *Gateway* space. "Every person we asked from our dream list came on board," she says. Over 35 artists display various works at the *Gateway* gallery, from reclaimed metal sculptures to retro-designed pillows, jewelry, clothing, children's toys and more. The main walls currently feature nine artists with large-scale works, including the pièce de résistance, "Crab" by **Tim Little**. Utilizing an engine hood from a 1953 Chevy truck and various motorcycle parts, "Crab" serves as a sample of

the edgy, imaginative work shown throughout.

The gallery is open 12-8 p.m., Tues.–Sat., featuring special events every Friday night, including **BBOY Federation** breakdancing the first Friday, *Connect* on the second Friday, *Gallery Stroll* on the third Friday and belly dancing or modern dance performances on the third and fourth Fridays. Impromptu dance parties and house sound are provided by mix master **KIRA**. In the spirit of not being *City Creek*, the *Gateway* wants to remind people all of their businesses are open on Sundays including the gallery, which is open from 12-6 p.m. For more information on open mic nights, exhibitions, or volunteering for the gallery, visit [utaharts.org](http://utaharts.org).

Not all art has a home, or a place where it can be appreciated, which is why artists and community organizer **Josh Scheuerman** started the semi-annual *Art Adoption* show. Creating and collecting, Scheuerman found himself with orphaned art, banished to the basement: great pieces of work that deserved a valued place on someone's wall—someone who didn't already have too much art. The *Art Adoption* show collects all the uncollected, and merges the prominent and prolific with budding young artists. All proceeds remain with the artists, fueling their ability to create more work and thus more need for art adoption. Prices range from \$5 to \$200. Drinks, food and local charities make this a feel-good evening for one and all. The *Art Adoption* will take place May 25, but, ironically, at press time, the adoption proceeding had yet to confirm its home! For the latest information and to find out more about adopting or submitting art, please visit [facebook.com/slcartadoption](http://facebook.com/slcartadoption).

*Salt Lake Gallery Stroll* takes place on the third Friday of every month, but art happens all the time, so no matter the time or place, just get out and stroll.



**Small Problems Sculpture by Brittany Johnson, displayed at the Urban Arts Gallery.**

## BEER REVIEWS

By Mike Riedel  
mikey@slugmag.com

It's a fact of life that most people will prejudge any given beer that's placed in front of them, either by the label or the name of the company that makes it. Some beer will receive praise as easily as another receives condemnation. As a beer judge and writer, I'm often presented with the opportunity to critique what's in the glass vs. where its container came from. It removes prejudice and reminds the tongue and brain that they're on the same team when it comes to beer. This month, we have three beers that are neither small-batch beers nor locally made. They're mass-produced, flavorful and very different.

**Third Shift Amber Lager**  
**Brewery/Brand:** Coors  
**ABV:** 4.0%

**Serving Style:** On Tap/12 oz. Bottle  
**Description:** The label may say that it's made by a "Band of Brewers," but this lager is all Coors. It's a brilliantly clear amber color that screams, "Drink me!" The sniffer finds a crisp, clean touch of earthy hops with semi-sweet, biscuit-like maltiness. At first sip, caramel malt and strong biscuit notes hit up front. The end has a good dose of earthy and grassy hops. There's a slight hint of sulfur in the finish.

**Overview:** Coors did a nice job at creating a "craft-ish" amber lager. It benefits from colder temperatures, to maintain the crisp hoppiness and to keep the malt sweetness in check.

**Redd's Apple Ale**  
**Brewery/Brand:** Miller  
**ABV:** 4.0%  
**Serving Style:** 12 oz. Bottle

**Description:** Redd's is a cider that's not technically a cider. This is all beer, disguised as a hard cider, hence the term "apple ale." This one pours a clear golden color with no-zero-nada head, just like a cider. The nose is an odd mix of apples and ... apples. The taste is just like a sweet apple cider made from red delicious apples. The end has some slight beer-esque qualities of hops and tannins.

**Overview:** This is a nice interpretation of a cider that brings in some "beery" qualities to the equation. If you're looking for a cider that has a little less kick and that'll treat your noggin right, this may be a good alternative for you.

**Blue Moon Agave Blonde Ale**  
**Brewery/Brand:** Coors  
**ABV:** 4.0%

**Serving Style:** On Tap/12 oz. Bottle  
**Description:** This, the latest in the Blue Moon series of beers, pours a clear amber/orange color with a thick, fizzy cream head. The aroma reminds me of sugary cereal, something along the lines of Frosted Flakes (They're grrreat!). The taste starts with a tart wheat base that transitions to the sugary sweetness of the agave. Fortunately, the flavors aren't cloying or syrupy. The beer itself is quite drinkable, with a refreshing, smooth, floral finish. I actually enjoyed the flavors quite a bit.

**Overview:** This beer is a Belgian blonde ale at its base. The addition of agave sugars provides added sweetness with no stereotypical tequila notes that some macro brews try to emulate because of the agave.

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# BOOK REVIEWS

**The Enlightened Cyclist**  
**BikeSnobNYC**  
**Chronicle Books**  
**Street: 03.21.12**

BikeSnobNYC (aka **Eben Weiss**) has been "systematically and mercilessly realigning the world of cycling" one blog post at a time for years now over at [bikesnobnyc.blogspot.com](http://bikesnobnyc.blogspot.com), and in 2010, one of the most comprehensive and entertaining guides to cycling and its culture hit the market with his debut, self-titled book. The second installment in BikeSnob's pedaling trilogy (the third, *Bike Snob Abroad*, was released this April) moves like a perfectly lubed chain from the "what" of cycling to the "why." With chapter titles like "Communion Through Commuting," "Heathendom" and "The Alchemy of the Mundane," it's clear BikeSnob has transcended the temporal realm of the cyclist into the philosophical—and kept his snarky attitude intact all the while. Where the first BikeSnob book stayed close and safe to BikeSnob's blog fodder (though all snobbery aside, it really is a book I recommend to all of my friends who ride, as a great cycling guide), *The Enlightened Cyclist* seems more sincere and introspective in its approach. I started the Genesis chapter, "Who We Are, How We Got This Way, And How To Get To Where We Need To Be" and thought, "Wow, this is going to be a beautiful book." It truly is. Put down your Bible and pick up BikeSnob—he's the prophet you should be listening to. —*Esther Meroño*

places for me as his earlier work. If his poetry is to be judged fairly, he should definitely not give up the paintbrush anytime soon. Fans should enjoy this newest addition to his book collection, but I would recommend earlier, more fully realized books like *Sacred Mirrors* or *Transfigurations* to curious newcomers. —*Megan Kennedy*

**Official Truth, 101 Proof: The Inside Story of Pantera**  
**Rex Brown**  
**Da Capo Press**  
**Street: 03.12**

Amidst **Dimebag Darrell's** larger-than-life mythology and the incessant bickering between **Vinnie Paul** and **Phil Anselmo**, Rex Brown has long since taken the "voice of reason" mantle in the ever-fracturing post-Pantera camp. Though he's the group's least public member, he's the most fit to write a memoir on the experience. Brown pulls no punches in his yarn, nonchalantly discussing the spandex-clad inception, multiplatinum explosion and untimely demise of the '90s' most definitive metal band. Most compelling are his unflinching looks into the band members' individual demons, which never come off as antagonistic or gossipy, but genuine attempts at "telling it like it is." Occasionally, Brown's calculated tone hampers the story (metal fans like a little bit of pomp and self importance, OK?) and he's not much for extraneous details, but it's endearing nonetheless. As the murder of one Dimebag Darrell becomes more and more distant, no other publication has come this close to truly exploring the impact and meaning of what this band meant to the heavy metal landscape, and for that, Brown's work shouldn't go unnoticed, and is highly recommended. —*Dylan Chadwick*

**Slanky**  
**Mike Doughty**  
**Soft Skull Press**  
**Street: 08.28.12**

Last year, Mike Doughty republished a collection of his poems previously released in 1996. Doughty's poems revolve around urban life, consumerism, LA and relationships. I'm a fan of Mr. Doughty's work in the post-Nirvana off-kilter band **Soul Coughing** and as a solo artist, so I expected his poetry to reflect his style as a lyricist. Though they explore the same themes, Doughty's lyrics are a reflection of early slam poetry ("Screenwriter's Blues" comes to mind) and his poetry is far from that. Doughty's word choice is stout and weighted in consonance. Most of the poems lack a clear counted rhythm and are sonically conscious (see the poems "When I Was Small" and "Jungle of Numbers / a deck of cards"), with words carefully selected rather than thrown together haphazardly. Fans of the urban pastoralist **James Schuyler** or the cultural name dropper **Frank O'Hara** will enjoy this 87-page collection. Unlike **Billy Corgan** or other musicians-turned-poets, Doughty doesn't suck at writing poetry. —*Alex Cragun*

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# MOVIE REVIEWS

## The Company You Keep Sony Pictures Classics In Theaters: 04.05



The King of Sundance, **Robert Redford**, returns to the director's chair and stars in this mild-mannered thriller that concentrates its theme on confronting the demons of our past. As a former member of the Weather Underground, a radical anti-war group formed in the 1960s, Jim Grant (Redford) has been hiding for decades under a fake identity after being charged for murder during a bank robbery. When a former collaborator (**Susan Sarandon**) is found and arrested, an *Albany Sun Times* reporter's (**Shia LaBeouf**) attraction for potential headlines forces Grant out into the open with his determination to uncover the truth. Redford takes audiences on a predictable cat and mouse chase, as the tactics he uses to evade the pursuing F.B.I. are effective yet tired. Along the way to the credits, we're introduced to an all-star deck of veteran character actors that include **Nick Nolte**, **Chris Cooper**, **Richard Jenkins**, **Brendan Gleeson**, **Sam Elliott** and **Stephen Root**, who offer just enough amusement to keep the train from derailing. The greatest element to the film is Sarandon's performance as she explains her radical actions and whether or not her crimes were justified. It's chilling. In the end, the film comes off a geriatric version of *The Fugitive*. Sure, it's entertaining, but, like most Medicare recipients, we'll forget all about it before supper. —Jimmy Martin

**Evil Dead**  
TriStar Pictures  
In Theaters: 04.05  
When the trailer of a horror film goes



viral on the Internet with videos of viewers reacting to the horrific images on the screen, you know you've got something special on your hands. Newcomer director **Fede Alvarez** leads this addition to the franchise **Sam Raimi** and **Bruce Campbell** made into a cult classic more than three decades ago. In this version, Mia (**Jane Levy**) is brought to a secluded cabin in the woods by her family and friends in order to kick her heroin addiction. When a human skin-bound book containing mysterious language is found and carelessly read, a demonic presence is unleashed with the group in its sights. Even with the release of *The Cabin in the Woods* last April, a film that playfully and intelligently poked fun at the genre, Alvarez proves there's still plenty of genuine fear to be created and delivered with this style of filmmaking. The film's over-the-top blood and gore induces not only fear, but the acceptably uncomfortable, laughable moments as well, and the degree of absurdity only increases with the running time. It's abundantly clear Alvarez has a fondness for the classics. There are only a handful of films that must be seen in a theater setting where the shrieks and snickers of your fellow moviegoers enhance the experience, and this is certainly one of them. I strongly suggest seeing this at Salt Lake City's *Brewvies Cinema Pub*, because you'll need a stiff drink before, during and after. Bottoms up! —Jimmy Martin

**Oblivion**  
Universal  
In Theaters: 04.19  
Numerous films have depicted the extraterrestrial invasion scenario with national monuments being destroyed and the hero inevitably saving the hu-

man race, but what happens after the victory party? Director **Joseph Kosinski** (*TRON: Legacy*) brings this question to the forefront in his second feature undertaking that takes place in the 2077 after an alien race destroyed our moon and attacked our planet. While we won the war, the planet has become uninhabitable, and the human race has



been evacuated to Titan, the largest moon of Saturn. Back on the Earth's surface, Jack Harper (**Tom Cruise**) is part of a two-person cleanup crew whose job it is to maintain security drones. Life is simple and, for the most part, quiet, but when Jack encounters an unknown presence, he begins to question the truth behind his assignment. As with his 2010 project, Kosinski delivers a sleek sci-fi adventure that truly showcases modern-day technology and special effects. At times, it's more interesting to look at the striking images than listen to the dialogue. Cruise continues his reign on the action/sci-fi field, yet adds an element of sentimentality this time around. The film does borrow ideas, themes and imagery from many of the genre's predecessors, but to have a film emulate classics rather than offer a full-on remake is almost a rarity these days ... a rarity that's welcomed. —Jimmy Martin

**The Sapphires**  
The Weinstein Company  
In Theaters: 03.22  
As with many underdog tales of the past, **Wayne Blair's** *The Sapphires* hits the same clichéd heartstring chords to produce an immediate emotional response, but what distinguishes this undertaking from the others is the rustic setting and its magnetic ensemble cast. Based on a true story and set in 1968 racially-tense Australia, a female

family foursome of Aboriginal singers is determined to make their voices known across the globe. Their paths collide with a wise-cracking boozehound manager (**Chris O'Dowd**), who agrees to take the girl group to Vietnam to perform for the American troops. At moments, the girls find themselves in the spotlight, bringing joy to those around them, and, at other times, learning what it means to become an adult in a war-torn country. The soulful soundtrack, mixed with O'Dowd's gift in comedic line delivery, is enough to make anyone smile. While O'Dowd's gifts have been seen in earlier films (*Bridesmaids*, *This is 40*), it's refreshing to have a new batch of talent able to jump directly into the deep end with him without losing any momentum, especially with **Deborah Mailman** as the eldest/protective sibling. The playful romantic interactions between O'Dowd and Mailman are as enchanting as they are charismatic. —Jimmy Martin

## Starbuck Entertainment One In Theaters: 03.22

It's amazing what some people will do for cash when they're young and poor. Some give blood, others sell plasma and some donate sperm. David Wozniak (**Patrick Huard**) falls into that latter category. Though the years, life has not been kind to David financially, and he has had to make some desperate decisions on more than one occasion. However, nothing could have prepared him for the news that ALL of his sperm donations had been utilized and, as a result, he has fathered 533 children. In an attempt to uncover David's identity, 142 of the children are suing the clinic. With a baby on the way with his on-and-off girlfriend and a substantial debt owed to relentless thugs, David secretly seeks out his other children to determine his next step in life. Leave it to Canada to be the next location for Hollywood to suck dry (**Vince Vaughn's** remake is wrapping up as you read this) with this charismatic tale of responsibility and redemption that refrains from entering the lowbrow territory too often. Huard, no matter how much of a bumbling, self-absorbed idiot he is, is as appealing and amusing as they come as he takes full responsibility in the lives of the children he had nothing to do with. Director **Ken Scott** succeeds at generating a familiar feel-good movie that may feel common, but the authentic joy the film emits is too comforting to ignore. —Jimmy Martin

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*Mean Old World*  
**Self-Released**  
**Street: 12.02.12**  
**Better Off With the Blues = Lightnin' Hopkins + Brownie McGhee**  
 This album is blues, through and through, with a thoughtful song selection and excellent execution. This is truly an anytime album, but personally, I just wanna sit and listen to it on the porch in the evening sun with a cold drink. With 16 songs and clocking in at one hour of music, you can relax for a while and enjoy the selection, which includes traditional pieces like "Corrina, Corrina" and "France Blues," classics by **Muddy Waters** and other blues legends, and even a couple of tracks penned by band members **Jim Poulton** and **Paul Rasmussen**. Naturally, the harmonica is a major component of all of the songs, and **Lou Borgenicht** does not disappoint, giving everything that bluesy twang. **Ken Crichtfield's** expertise on bass ties everything together nicely. I definitely recommend that you add this album to your collection. —*Ischa B.*

**Funk&Gonzo**  
*Spread Like Fire*  
**Self-Released**  
**Street: 02.28**  
**Funk&Gonzo = Pepper + Sum 41 + Ocean Floor Traffic**



Chyeah, brahhhhhhh ... ahem ... Sorry, this reggae is twisting my brain up. Funk&Gonzo are a reggae, funk and alt-rock mash-up that had me checking the computer after every song to make sure it hadn't shuffled to a different artist. When I heard the **Bradley Nowell**-esque rap vocals, I was reassured again that nothing had changed. The musician-ship exhibited on *Spread Like Fire* is impressive. Four live tracks, featured at the end of the album, all sound clean enough to have been recorded in an

acoustically engineered studio (try "Olly Olly"—"Funk-Da-Puss" is a bit ridiculous). Some songs, like the title track, morph into imitation metal breakdowns. I was dissatisfied with the vocals, which I've concluded are an attempt to fit a ska style. Reggae reminds me of unity. Alternative rock, reminiscent of **30 Seconds to Mars**, makes me think of whiny teenagers and excess eyeliner. In the end, a lack of focus detracts from the upbeat mindset driving their music. —*LeAundra Jeffs*

**King Niko**  
*Oh, Hey!*  
**Self-Released**  
**Street: 03.16**  
**King Niko = Michael Jackson + Cake + Awolnation**  
 King Niko are sick as fuck. If it wasn't enough that the songs are catchy and highly danceable, lead singer **Ransom Wydner** is an incredible frontman, vocally racing around a huge range and making it seem easy. His lyrical delivery reminds me at times of **John McCrea** (of Cake), **Rivers Cuomo** (of Weezer), and even **Freddie Mercury** himself, although I find Wydner's voice to be one of a kind and difficult to compare. Overall, their sound seems to source a great variety of influences, including little hints of **Blink-182** on the first song of the album, "When I Wasn't Alive." It's punk-y, fun and bouncy. Heavy synths and more electronic tweaking on the second track, "Boss Fight," are a great example of how keyboardist **Reid Laitinen** adds his two cents to an otherwise classic rock n' roll ensemble. Thanks to **Benny Moffatt's** consistent, creative guitar riffs and **Tim Rawcliffe's** rhythmic bass lines throughout the album, the whole package is unique and totally delicious. Eat up! —*Ischa B.*

**Schrei Aus Stein**  
*Philosophie*  
**Self-Released**  
**Street: 04.01**  
**Schrei Aus Stein = Lustre + Sink + Midnight Odyssey**  
 This two-track EP from Schrei Aus Stein offers up some morsels of music as a precursor to the band's upcoming third full-length, *Cervin*, coming soon from this one-man project, on **Crucial Blast Records**. With a limited release on cassette, grab this while it's hot. Schrei Aus Stein manage to capture an ethereal, flowing quality on the two cuts, mostly doused in electronic realms, but far from ambient. Pulsing beats mingle with some fervent riffing and an almost mechanical

sound skims the background. The two tracks are, in a way, a more subdued, less harsh venture from territories explored on the band's last full-length, *Tsisnaasjini*. There are plenty of bands doing the ambient/black thing, and plenty of them make it worth your coin to own their tunes. Bite your pennies and splurge, because there isn't anything in town like it. —*Bryer Wharton*

**Son of Ian**  
*Good Morning September*  
**Self-Released**  
**Street Date: 06.01.12**  
**Son of Ian = Dave Matthews Band + Black Crowes**  
 The biggest thing that struck me after listening to this album was not any particular song, but the strong musical chops that Son of Ian put on display. Their sound has a fusion of both rock and funk. The local group's sound is also quite tight on *Good Morning September*, much like a band that's been playing together for 20 years. Lead singer **Trenton McKean** has a great set of pipes, including a unique growling technique that he throws in here and there. Another thing that stood out to me on this record was the saxophone playing of **David Oster**. You don't really hear too much saxophone in rock bands these days, but Oster knows his shit, and it blends nicely with the group's sound. Although there's nothing mind-blowing about this record from Son of Ian, it is enjoyable nonetheless. —*Jory Carroll*

**Visitors**  
*Nova*  
**Self-Released**  
**Street: 03.02**  
**Visitors = Circa Survive + Balance And Composure**



Immediately reminding me of one of my favorites, the astounding **O'Brother**, I fell in love with Nova right off the bat. It's moody and atmospheric, driving and aggressive when it engages, and I'm pretty sure I'm slowly falling in love with

**Ian Cooperstein's** dynamic voice, soaring in and out between the guitars. "Million Millions" is going to make it into my regular rotation for quite a while, and I also need to point out the particularly haunting climax of the interlude "XMemoria"—freaking fantastic. Keep doing what you're doing, boys, just give me more. —*Matt Brunk*

**Winterlore**  
*Four Swords Against the Pious*  
**Slaughterhouse Records**  
**Street: 02.09**  
**Winterlore = Bathory + Ulver + Burzum**



In the current climate of black metal, where those who sound more like tribute bands than original artists are rampant, sounding fresh is a task few new bands rarely achieve. Winterlore have made an album that provides a bountiful pil-laging of excitement. The combination of atmospheric and riff-driven styles of black metal bustles nicely. Winterlore tell a story reminiscent of early, great black metal albums, like a tale of ancient warriors fighting the Christian cause. The seven tracks here save face and ride hard in the memory banks. Tempos start in the mid-range and end at a faster but not "balls out" pace, at times they are somber, equal parts vicious and triumphant. Winterlore are precise at what they do, and sound great doing it. Listeners will discover that this is a creation of demiurgic talent, not a tribute, and embrace this with profound sovereignty. —*Bryer Wharton*



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# MUSIC REVIEWS

**The Appleseed Cast**  
*Illumination Ritual*  
**Graveface Records**  
**Street: 04.23**  
**The Appleseed Cast = The Promise Ring + American Football**



*Illumination Ritual* makes for great driving music. Not in the way **The Band** or **Old Crow Medicine Show** are good for killing miles, but for its ability to be blasted or left low in the background. **Christopher Crisci's** atmospheric, nearly instrumental compositions have pastel guitar tones with subdued vocals. I've never been able to classify The Appleseed Cast, but I'd say they lie in the folds of indie rock, post-hardcore, emo and shoegaze with intricate time signatures coupled with drums in the forefront. *Illumination Ritual* is another great album in a series of great albums. *Illumination Ritual* is not as encompassing as *Low Level Owl*, though it is as engrossing—if not more so—as *The End of the Ring Wars*. I was addicted to this album by the end of my first listen, particularly to the songs “Cathedral Rings” and “30 Degrees 3AM.” If you haven't heard these guys before and are a fan of **Sunny Day Real Estate**, I suggest you pick this up. (Urban Lounge: 05.09) —Alex Cragun

**BAMBARA**  
**DREAMVIOLENCE**  
**Emerald Weapon**  
**Street: 04.30**  
**BAMBARA = The Birthday Party + Soul-Crusher-era White Zombie + Swans**  
 I've compared BAMBARA to some music I really enjoy, but somehow they manage to make these familiar

sounds seem fresh—rather than like the series of cues for cred-points often heard in modern variations on this kind of music. Not to say that this record doesn't sound like anything else—the amount of reverb and aggressive tension on *DREAMVIOLENCE* is comparable to Swans' *The Great Annihilator*. However, it is impressive in the way that something can be when it hits you at all the right points, despite any familiarity. The enthusiasm in the performance is palpable. “Breaker” is a pretty perfect representation of this record's aesthetic. It's not so much a consistent barrage of noise and the kind of sound a blood spurt might make if electrified mid-flight, as it is a textured wave going from crashing to creeping with balanced dexterity—demonstrating a great sense of physicality and the band's understanding of calm space. —T.H.

**Bone Sickness**  
*Alone in the Grave*  
**20 Buck Spin**  
**Street: 04.30**  
**Bone Sickness = Autopsy + Repulsion + Napalm Death**  
 Continuing to farm out all the best metal bands from the Northwest, 20 Buck Spin lets the voices of Olympia, Wash. flow from the fine mountain water brimming in the city's creeks. Bring an extra pair of pants to this listening party, folks—you're gonna need something to wrap your balls in after this debut album from Bone Sickness hits like a slamming scissor kick to the nuts. My crystal ball says Bone Sickness are going to be big. Their death/grind is decisively classic-sounding without being retro. The recording quality makes it sound like these nice fellows are playing a show in your living room. This is the ghost of the long-aborted fetus of Autopsy and Repulsion's lovechild. If the gooey musical ooze of all this isn't quite enough, the cover art belongs in a damn museum. —Bryer Wharton

**Bring Me The Horizon**  
*Sempiternal*  
**Epitaph Records**  
**Street: 04.02**  
**Bring Me The Horizon = Blessthefall + My Ticket Home**  
 Continuing the theme of yelling at faith, established in their last album,



*Sempiternal* doesn't overly change the formula—and that's not a bad thing. While I don't think anything here quite compares to the perfect desperation of past songs like “Don't Go” or “Suicide Season” (although my favorite on this album, “And The Snakes Start To Sing,” gets close), this is a fantastic album. Even the song with the most cringe-worthy title, “Go to Hell, For Heaven's Sake,” doesn't manage to ruin the rest of a great song by repeating it in every chorus. Fans are going to have to decide for themselves whether the most polarizing change, a new vocal style including occasional clean singing by the excellent **Oliver Sykes**, is irritating or brilliant. Personally, I love it, and I think it adds a dynamic quality to songs like “Seen It All Before” and “Hospital For Souls” that's more than worth the change. —Matt Brunk

**Charles Bradley**  
*Victim of Love*  
**Daptone/Dunham**  
**Street: 04.02**  
**Charles Bradley = Dennis Coffey + Curtis Mayfield + Sam Cooke**  
 The screaming eagle of soul, Charles Bradley became a breakthrough artist at the age of 62 with the release of his debut album, *No Time for Dreaming*. On his sophomore release, *Victim of Love*, Bradley once again delivers a bucket of authenticity, passion and power. Bradley's croon crackles over the invigorating, upbeat and catchy opener, “Strictly Reserved for You.” Cascading horns and rolling beats ignite raw energy on “Love Bug Blues.” Halfway through the album on tracks like “Confusion” and “Hurricane,” a slight shift takes place with added psychedelic fuzz, thundering

basslines and echoey vocals. *Victim of Love* shows the true brilliance behind Bradley. —Courtney Blair

**Como Asesinar A Felipes**  
*Comenzara de Nuevo*  
**Koolarrow**  
**Street: 04.09**  
**Como Asesinar A Felipes = Immortal Technique + UNKLE**



*Comenzara de Nuevo*, or Begin Again, is the mind-blowing US debut of progressive Chilean hybrid Como Asesinar A Felipes. Combining elements of hip hop and jazz with an underlying Latin-American flair, this album is full of complex layers and a strong message of change. The opening track, “Pajaros en Contra,” has a trip hop feel similar to **Portishead**, with a combination of dark guitar riffs and eerie organ sounds. **DJ Spacio's** scratches pay homage to an old-school style like that of **Numark** from **Jurassic 5**. **MC Koala Contreras's** lyrics, spoken only in Spanish, are spat out powerfully against a backdrop of spaced-out synth, traditional Latin-American drum beats and sweet classical piano sounds in “El Recurso Popular Mas Valido,” translated in English as “The Most Valid Popular Appeal.” It's a song that speaks of growth and progression, the opening lyric, “Everything is subject to change,” hinting at revolution. The tracks average a lengthy five to six minutes, but never fail to bring new and uplifting sounds to the world of hip hop. —Darcy Wouters-Russell

**Destroy This Place**  
*Self-Titled*  
**Bellyache Records**  
**Street: 05.14**



**Destroy This Place = The Ataris + Catch 22 – Charlie Parker**  
If *Destroy this Place* came out in the late ‘90s or early ‘00s, it would have been cozy snuggling up between **Ozma** and **Green Day** on my CD rack. Plus, it would be in a jewel case and not ones and zeros on my hard drive. Musically, not much sets this album apart from earlier power-pop, but vocally, a few tracks stand out. In “Werewolf Mask,” the vocals show a broader range and the mastered ability to transition between high frequency melody (almost losing any recognizable trace of gender) and harsh ‘90s screams. The guitar intro to “Defeated,” mistakable as the beginning of **The Thermals’** *More Parts Per Million*, transitions into something flatter, with mono-tone, masculine vocals, like those of **The Mr. T Experience**. While the genre still holds a nostalgic charm, and despite the blips of “Defeated” and “Werewolf Mask,” *Destroy This Place* came too late for me. –*Steve Richardson*

**Dirtyphonics**  
*Irreverence*  
**Dim Mak**  
**Street: 03.19**  
**Dirtyphonics = Skrillex + Excision**  
Dirtyphonics are a French EDM quartet who have been bursting onto the scene since the major success of their hit single, “French Fuck.” These four guys (**Charly, Pho, Thomas** and **Pitchin**) pull influence from metal bands, and it’s obvious when listening to their debut album, *Irreverence*. Hard, crunchy synths and violent drums all flawlessly weave together to make what I like to simply call “headbanging music.” With help from some of the most notable names in the game right now, like **Steve Aoki** and **Modestep**, just to name a couple, *Irreverence* is a win for any EDM fan. The track that I had the most fun banging my head to was “No Stopping Us,” featuring producer/DJ duo **Foreign Beggars**. I’m a big fan of any track that is able to combine hip hop and EDM together—aka music sex! *Irreverence* is definitely a must-buy. –*Mama Beatz*

**Junip**  
*Self-Titled*  
**Mute**  
**Street: 04.23**  
**Junip = Seabear x Jim James/ The Black Keys**  
Behind the ghostly voice of **Jose Gonzales** lie the subtle psychedelics that define Junip’s new album. Gonzales’ voice never soars, but is more of a “killing them softly” approach, with light reverb. The white noise and guitar effects keep you focused on the vocals. The tribal element

66 SaltLakeUnderGround


to the sound comes in full effect on “Walking Lightly.” The hand drums and wind flutes give the song the feeling of a Native American hymnal of gratitude. The organ is also used to great effect on this track, and the African beat structure of “Baton” makes for another memorable song. Junip’s form of electronic-filtered psychedelic folk rock is one of the most refreshing albums I’ve heard this year. –*Justin Gallegos*

**Killswitch Engage**  
*Disarm the Descent*  
**Roadrunner Records**  
**Street: 04.02**  
**Killswitch Engage = Times of Grace + Trivium + As I Lay Dying**  
**Jesse Leach** has returned, ladies and gents, back at the helm of his birth-band, and he’s brought an energy they haven’t had in a long goddamn time. The album opens like a shotgun to the face with Leach’s scream, furious blast beats and shredding on track “The Hell In Me.” That pace doesn’t let up, minus one slower-tempo track, “Always.” Everything the band has perfected has a presence on this album, even if the album isn’t perfect. The songs didn’t resonate emotionally as much as their or Leach’s past efforts. Expect tracks like “In Due Time” and “You Don’t Bleed for Me” to be stuck in your noggin for at least a day. The nostalgia factor is sky-high here, where enjoyment is concerned: Old-school fans will love having Leach back, but this album, while a solid display of metal, really isn’t doing anything new or groundbreaking. It’s just good ol’ Killswitch Engage. Love it or fuck off. –*Megan Kennedy*

**Panikk**  
*Unbearable Conditions*  
**Metal Tank**  
**Street: 03.19**  
**Panikk = Demolition Hammer + Exodus + Sacrifice**  
Aping a classic Yankee sound with precision, finesse and a smattering of rough-hewn technicality, Slovenian (!) rippers Panikk pay bleary-eyed tribute to the golden age of Reagan-era noggin shakers, ante-upping “party thrash” contemporaries with fretboard frenetics like “Playground of Visions” and “Revelation of Truth,” which both call on the grittier end of the spectrum (think *Soldiers of Misfortune* and *Pleasure to Kill*). Though proficient and plenty aggressive, *Unbearable Conditions’* flash-bomb immediacy is often stunted by the unavoidable “been there, done that” of a throw-back genre that’s quickly becoming more saturated than a white girl’s unmentionables at a **Mumford & Sons** in-store. Frantic, explosive and poised to bring the indoctrinated into a full-blown circle-pit at the next drop

of a crash cymbal, it does so squarely in the middle of the road and in the shadow of far too many others. –*Dylan Chadwick*

**The Thermals**  
*Desperate Ground*  
**Saddle Creek**  
**Street: 04.16**  
**The Thermals = The Pixies + an angrier Arctic Monkeys**  
Clearly, it doesn’t require a lot of thought to conclude how The Thermals’ long-term survival can be attributed to the singer’s lo-fi punk-saddled rhetoric. Things have been pissing in **Hutch Harris’** Cheerios since 2002. Now, his current flavor of the week is relationship drama. In *Desperate Ground*, Harris sets aside his religious and political stressors to momentarily go berserk over the subject of love. Stylistically, *Desperate Ground* doesn’t sit too far from previous releases—which isn’t necessarily a demerit. Whereas other current indie artists weakly coo and moan about love, Harris shouts at it as if it owed him two months worth of rent. And, per tradition, bassist **Kathy Foster** supplies an essential and driving backbone to the tracks. The entire album clocks under 30 minutes—so if it does disappoint, you’ll only be short a lunch break. (*Kilby Court: 05.10*) –*Gregory Gerulat*


**Valleys**  
*Are You Going To Stand There And Talk Weird All Night?*  
**Kanine Records**  
**Street: 04.30**  
**Valleys = Slowdive + Merchandise + Young Galaxy**  


The songs on this debut album beautifully capture that feeling its lengthy title evokes. On the album, Valleys reinterprets the rich heritage of melancholic shoegaze with their own vision. This Montreal-based duo, **Marc St. Louis** and **Matilda Perks**, culminated their early collaborations with ...*Weird All Night*, an album informed by great personal loss. Perks and St. Louis trade lead vocals throughout, against backdrops of devastating lyrics of pain and heartbreak, and lush, engulfing electronics. Perks’s voice is an angelic foil to St. Louis’ glum baritone. **Alec Dippie**, of the seminal British post-

punk band **The Monochrome Set**, recorded and co-produced the album, but its direction comes from sadness. The track “Exing Everything” takes a progression from one of **Sigur Rós’** sadder songs, “Samskeyti,” while the opening track, “Micromoving,” casts a serene spell to initiate the album to follow. I’m a few hundred listens shy of calling it the next *Souvlaki*, but I’m not stopping anytime soon. –*Christian Schultz*


**Various Artists**  
*Kitsuné America 2*  
**Kitsuné Records**  
**Street: 04.30**  
**Kitsuné = Now! That’s What I Call Music + The xx + Major Lazer + Paramore**  
Kitsuné has put together another album of electro pop, indie and R&B tracks from around America, which complement one another in a relaxed but well-paced album. The first song on the album, “So High” by **Ghost Loft**, has a slow electronic beat and almost ghost-like vocals. Although the songs on the album vary, they’re similar in a way that allows for a fan of one genre to appreciate another due to their similar pacing. The song “Casa Rosa” by **Malandro** is an electronic disco-style song that gives the album a comedic flare with its repetitive lyric of “Get on the floor if you got that booty.” Meanwhile, “Put Me To Work,” by **Papa**, is an indie rock song with smooth male vocals. The album in its entirety was well-put-together, and is a great successor to *Kitsuné America 1*. –*Julia Sachs*

**Wild Belle**  
*Isles*  
**Columbia**  
**Street: 03.12**  
**Wild Belle = Bob Marley & The Wailers + Tricky + Donny and Marie**  
With an interesting mash-up of eclectic styles—including trip hop, reggae and ska—siblings **Natalie** and **Elliot Bergman**’s debut is equally unique. Possessing a voice reminiscent of **Lily Allen**—with little trace of her American heritage, quite the feat—Natalie’s style takes nearly a whole song to get accustomed to, but when you do, it starts to enchant. Elliot builds a nice wave (as opposed to “wall”) of Afrobeat sound—and even showcases a pleasant vocal of his own on a few tracks, including the Jamaican smooth jam “Love Like This,” and then takes the lead on the great “When It’s Over.” The duo’s synths and subtle samples help to update their sound, like on their magnetic debut, single/album opener “Keep You.” The breezy vibe of “June” (a tribute to their late mother) almost negates their heaviest lyrics, but “Take Me Away” balances matters with an upbeat hope. –*Dean O Hillis*




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Sat. 4	Show Me Island(CD RELEASE) // Athiest // Problem Daughter // Aleutia // The Anchorage
Tue. 7	Brain Fever // Gust Attack // Rocky Mountain District
Wed. 8	The Leafy Greens
Fri. 10	Mister Richter // End of Man // Shadowseer
Sat. 11	Holy Wave // Max Pain // The Saint Anne // Creature Double Feature (EARLY SHOW 3:30PM)
Sat. 11	Living with Lions // Sights Sounds (LATE SHOW 8:30 PM)
Sun. 12	Visigoth // Moon of Delerium // Anhedonist
Mon. 13	The Sheds // The Sinisters // Storming Stages & Stereos
Tue. 14	Wartorn // Discoid A // All Systems Fail
Thur. 16	The Apathy Cycle // And I, The Lion
Fri. 17	Little Miss & the No Names // Desolate // All Systems Fail //Negative Degree
Sat. 18	Gods Revolver // Eons // Jim Fear // John-Ross Boyce & His Troubles
Fri. 24	Dethrone the Sovereign
Sun. 26	The Dad
Mon. 27	Beyond the Shore
Wed. 29	Make Do and Mend // Brigades // Heartless Breakers
Thur. 30	Owel // Maker
Fri. 31	The Young Electric // The Lovecapades // Silter // Danger Us
Sat. 1	Anamanaguchi // Baby Ghosts // Chrome Sparks
Sun. 2	The Bogarts
Mon. 3	Caravels // Rile // And I, the Lion
Tue. 4	Naked Walrus // Horsha and the Moon
Wed. 5	Sky Writer // Clay Birdz
Thur. 6	Katie and the Lichens // OK Vancouver OK // Ok Ikumi
Fri. 7	Jasper Drive // Lady and Gent // Isaac Farr Trio // Brian Bingham & Jer
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# THE DAILY CALENDAR

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**Friday, May 3**  
Juana Ghani - *A Bar Named Sue*  
Shadow Puppets, Charles Ellsworth, Hillfolk Noir, Hectic Hobo - *Bar Deluxe*  
Loves It!, Triggers & Slips, Drunk & Hungry, Heartbreak Beats - *Burt's*  
Andre Nickatina, Roach Gigz, Mumbles - *Complex*  
Salt Lake Whalefishers, Monkey Knife Fight, Bastard John - *Dawg Pound*  
Johnny Outlaw & The Johnson Creek Stranglers - *Garage*  
Terrence Hansen Trio - *Green Pig*  
Tony Holiday Band - *Hog Wallow*  
Columbia Jones, Follow The Weather, Jake Burch - *Kilby*  
A Balance Of Power, Forseen Exile, Penalty Of Treason, Erimus, Far From The Tree - *Liquid Joe's*  
**Rooftop Concert Series: Desert Noises, The Blue Aces, Caleb Darger - Provo Town Square Parking Terrace**  
Ravings Of A Madman, Thunderfist, Salt Lake Spitfires, Victims Willing - *Shred Shed*  
J.C. Needham, Smith Brothers Dirt Band - *South Valley Unitarian Universalist Society*  
Dubwise, Jacky Murda' - *Urban*  
Ogden's First Friday Art Stroll - *Various Galleries*  
Provo Gallery Stroll - *Various Galleries*  
Call Me The Dreamer - *Why Sound*  
Minx - *Woodshed*

**Saturday, May 4**  
**Open Streets: Salt Lake City - 300 South**  
Va Va Voom, Matt Codina & The Gliders, Burlesque - *Bar Deluxe*  
Nigel & The Metal Dogs - *Brewskis*  
OldTimer, Thunderfist, Charlie Don't Surf - *Burt's*  
A Balance of Power, Foreseen Exile, Hooga & Riksha - *Complex*  
WRD: Black Diamond Divas vs Hot Wheelers - *Derby Depot*  
The Hooten Hallers, Kentucky Cannibals - *Garage*  
Marinade - *Green Pig*  
Sutter Mill, Love's It - *Hog Wallow*  
Green River Blues, Tony Holiday Band - *Johnny's*  
Faun Fables, Purr Bats - *Kilby*  
House Of Lewis - *Muse*  
HVDD: Daughters Of Anarchy vs. Rollin' Rebellion - *Roller Hive*  
Plan-B Theatre: SLAM 2013 - *Rose Wagner*  
Show Me Island - *Shred Shed*  
**Live Green SLC Festival! - SLC Main Library**  
Gonzalo Bergara Quartet - *State Room*  
The Devil Whale, Desert Noises, Holy Water Buffalo - *Urban*  
The Foreground, Double Or Nothing, Caleb Blood - *Velour*

Bastard John, Salt Lake Whalefishers - *Woodshed*

**Sunday, May 5**  
All Systems Fail - *Burt's*  
John Fullbright, Parker Millsap - *State Room*

**Monday, May 6**  
**Happy Birthday, Cole Quartuccio!**  
Maps & Atlases, Young Man, Golden Sun - *Kilby*  
Paramore - *Saltair*  
Milk Carton Kids, The Barefoot Movement - *State Room*  
Black Cum, Foot Village, Clipping, Foster Body - *The Barn*  
Daniel Day Trio - *Gracie's*  
Metz, No Joy, Grabbing Ghosts - *Urban*

**Tuesday, May 7**  
Jazz Jaguars - *Burt's*  
Taproot, Boy Hits Car - *In The Venue*  
Bleeding Rainbow, Super 78! - *Kilby*  
Brain Fever, Gust Attack, Rocky Mountain District - *Shred Shed*  
K's Choice, Super Water Sympathy - *State Room*  
Shabazz Palaces, THEEsatisfaction, Malitia Malimob - *Urban*

**Wednesday, May 8**  
Middle Class Rut - *Bar Deluxe*  
Zebrana Bastard, One Man Train Wreck, Aquatic Ghost Colony - *Burt's*  
Vietnam, Max Pain & The Groovies - *Garage*  
Jordan Young - *Hog Wallow*  
Attack Attack!, The Plot In You, Get Scared, Dangerkids, Closer To Closure - *In The Venue*  
Stephen Kellogg, Rebecca Pidgeon - *Kilby*  
Filthy Lily, The Noturnal, Winding Road - *Liquid Joe's*  
The Leafy Greens - *Shred Shed*  
RAC, Hot Noise, Nightfreq - *Urban*

**Thursday, May 9**  
**Happy Birthday, Mike Brown!**  
**Happy Birthday, Anna Gedal!**  
Glimps Trio, Nono Yesyes, The 2:13s, Intra Venus & The Cosmonauts - *Bar Deluxe*  
A Lily Grey - *Burt's*  
Big Boi, Killer Mike - *Depot*  
Irony Man - *Hog Wallow*  
Caitlin Rose, Daniel Romano, Paul Jacobsen - *Kilby*  
The Appleseed Cast, Hospital Ships, Huldra - *Urban*  
Wat Witch - *Viridian Event Center*  
Dead Virgins, Psychosomatic, Dethblo - *Willie's*

**Friday, May 10**  
**Happy Birthday, Rebecca Vernon!**  
**Happy Birthday, Kent Farrington!**

**Happy Birthday, Scott Farley!**  
Racist Kramer - *Bar Deluxe*  
Irony Man - *Brewskis*  
Hypernova Holocaust, Castle Axe - *Burt's*  
The Egg, Sophie Barker - *Depot*  
Triggers & Slips - *Garage*  
Gammaraays - *Green Pig*  
Andy Frasco - *Hog Wallow*  
The Thermals, Baby Ghosts - *Kilby*  
Funk & Gonzo - *Liquid Joe's*  
Wired For Havoc, Storm Asylum, Paint A Picture For Me, It's Awake - *Muse*  
Mister Richter, End Of Man, Shadowseer - *Shred Shed*  
Joshua Radin - *State Room*  
Os Mutantes, Capsula - *Urban*  
Sugar House Art Walk - *Various Galleries*  
Eidola, Advent Horizon, Mortigi Tempo, Elemental - *Velour*  
Kitfox, Red Yeti, Ally Hansen - *Why Sound*  
Matthew & The Hope; Oh, Be Clever - *Woodshed*

**Saturday, May 11**  
Conture In Motion - *Ballet West*  
*Warehosue*  
Tyler Steadman Benefit: Charles Ellsworth, Small Town Sinners, Pablo Blaak, Caleb Went - *Bar Deluxe*  
Mullet Hatchet - *Brewskis*  
Irony Man - *Burt's*  
Black Angels, Hanni El Khatib, Wall Of Death - *Depot*  
DJ R.O.B. - *Downstairs*  
Matt Bashaw - *Green Pig*  
Andy Frasco - *Hog Wallow*  
Big Blue Ox - *Johnny's*  
J. Wride, Dinner And A Suit, Mimi Knowles - *Muse*  
American Hitmen - *Poplar*  
Living With Lions, Holy Wave - *Shred Shed*

**SLUG Localized: The Hot Club Of Zion, The Ambassadors, Exponential Rabbit - Urban**  
We Shot the Moon, Cary Judd, Katy McCallister, Scott & Brendo - *Velour*  
Gravetown, Tr3ason, Of Ivy And Ashes, Refuge - *Why Sound*  
Undeclared Millionaire - *Woodshed*

**Sunday, May 12**  
James Houlahan - *Garage*  
Mushroomhead - *Kamikazes*  
The Thrill Collective, Of Earth Inside, False Division - *Kilby*  
Anhedonist, Moon of Delirium, Visigoth - *Shred Shed*  
Built to Spill, Junior Rocket Scientist - *Urban*

**Monday, May 13**  
Marina & The Diamonds, Charli XCX - *In The Venue*  
Black Pus, AAN - *Kilby*

Into The Flood, Lord Of War, Wrath Of Vesuvius - *Liquid Joe's*  
The Shins, Ra Ra Riot - *Park City Live*  
The Sheds, The Sinisters, SSAS - *Shred Shed*  
Laura Stevenson & The Cans, Field Mouse, Cody Taylor - *Urban*

**Tuesday, May 14**  
Damien Jurado - *Big Cartel*  
Jazz Jaguars - *Burt's*  
The Virginmarys - *In The Venue*  
Wartorn, Maimed For Life, All Systems Fail, Handicapitalist, Chainwhip, Discord A - *Shred Shed*  
Daughter, Jeremy Messersmith - *Urban*  
The Wild Ones - *Willie's*

**Wednesday, May 15**  
Flobots, Wheelchair Sports Camp - *Complex*  
Talia Keys, Gemini Mind - *Hog Wallow*  
The Maw Band, Opal Hill Drive - *Liquid Joe's*  
Richie Spice - *Park City Live*  
Junior Brown - *State Room*  
Sure Sign Of The Nail, Delphic Quorum, Ben Kilbourne - *Urban*  
Mike Sempert - *Velour*

**Thursday, May 16**  
**Happy Birthday, Cassie Anderson!**  
Bravo Delta, Fat Candace - *Bar Deluxe*  
Gehenna, IX Zealot - *Burt's*  
Three Eared Dog - *Hog Wallow*  
In Color, Summer Lasts Forever, The Watches - *Kilby*  
Alpha & Omega, The Beautiful Ones - *Salt Haus*  
The Apathy Cycle, And I, The Lion - *Shred Shed*  
Bill Payne - *State Room*  
Stornoway - *Urban*

**Friday, May 17**  
Pat Maine & The Goddamn Bear, Samuel Smith Band - *Bar Deluxe*  
**Hot Doggin' Friday - Bonnevilleains**

BassMint Pros - *Brewskis*  
Utah County Swillers - *Burt's*  
Dr. DeVito - *Busta Crack Shack*  
Honey Pine, The Highway Thieves - *Garage*  
Rebel Zion - *Green Pig*  
Stonefed - *Hog Wallow*  
Kate Nash - *In The Venue*  
Siv & Maddie, Harlem Shuffle, Good Things - *Kilby*  
Grown Up Avenger Stuff, Between Avenues, ON3 - *Liquid Joe's*  
Hectic Hobo; The Salt, The Sea, And The Sun God; Mathom House; Paul Clonts - *Muse*  
Cazzette - *Park City Live*  
Little Miss & The No Names - *Shred Shed*

Fictionist, Technicolors - *State Room*  
**Utah Biennial - UMOCA**  
Eagle Twin - *Urban*  
Salt Lake Gallery Stroll - *Various Galleries*  
Gallery Roll - *SLC Bike Co.*  
**Living Traditions Festival - Washington Square**  
Ferocious As They Come, Katie Ainge, Formal - *Why Sound*

**Saturday, May 18**  
Juana Ghani, Folk Hogan - *Brewskis*  
Benny Benassi - *Complex*  
Daniel Day Trio - *Green Pig Pub*

**SLUG Cat - Fresh**  
Daniel Day - *Green Pig*  
Stonefed - *Hog Wallow*  
Three Eared Dog - *Johnny's*  
The Band West, Val & The Blue Cap, Honest Soul, Logan James - *Kilby*  
Salt Lake Whalefishers - *Mojos*  
Bombshell Academy, The Anchorage, The Sinisters, She's Got A Gun - *Muse*  
Eons, God's Revolver - *Shred Shed*  
Brown Bird, Last Good Tooth - *State Room*  
Black Moth Super Rainbow, The Hood Internet, Oscillator Bug - *Urban*  
Joel Pack, Ladylike, In Color - *Velour*  
**Living Traditions Festival - Washington Square**  
Deicidal Carnage, False Witness, Oddmality, Autostigmatic - *Why Sound*  
Liquid Army - *Woodshed*

**Sunday, May 19**  
Limp Bizkit - *Complex*  
The Presets, Dragonette - *Depot*  
**Living Traditions Festival - Washington Square**

**Monday, May 20**  
**Happy Birthday, Nicole Roccanova!**  
How I Quit Crack, Cash Slave Clique - *Burt's*  
Three Legged Fox, Fear Nuttin Band, Natural Roots, Bludgeon Muffin, Patwa - *Liquid Joe's*  
Yo La Tengo - *State Room*  
Imagine Dragons - *UCCU Center*  
Rehab, BNMC, Angels Cut - *Urban*

**Tuesday, May 21**  
**Domino Mexican Independent Film Tour - Broadway Theatre**  
Jazz Jaguars - *Burt's*  
Turquoise Jeep, New Truth - *Kilby*  
Savoy - *Park City Live*  
Vampire Weekend, Haim - *Red Butte*  
Telekinesis, Deep Sea Diver - *Urban*

**Wednesday, May 22**  
**Happy Birthday, Christian Broadbent!**  
**Domino Mexican Independent Film Tour - Broadway Theatre**  
Chelsea Crowell, Faux Ferocious, Genevieve Smith Band - *Burt's*  
Insane Clown Posse - *Complex*  
Christian Coleman - *Hog Wallow*  
Hambizza, Chalk - *Kilby*  
The Dreaming, Downfall, Means Nothing, My Stage Exit - *Liquid Joe's*  
Kylesa, Blood Ceremony, White Hills, Lazer/Wulf - *Urban*  
Daniel Day Trio - *Gracie's*

**Thursday, May 23**

Undeclared Millionaire - *Bar Deluxe*  
Lady Murasaki - *Green Pig*  
Paul Borruff - *Hog Wallow*  
Lamb Of God, Decapitated, The Stranger Beside Me - *In The Venue*  
Emme Packer Benefit Show: Seafinch, Matthew Quen Nanes, Tony Mihaly - *Kilby*  
Kendrick Lamar, Schoolboy Q, Ab-Soul, Jay Rock - *Saltair*  
Afrolicious - *State Room*  
Anvil Smith - *Urban*  
Kyle Henderson, Timmy The Teeth - *Velour*  
Alarmingly Charming - *Why Sound*

**Friday, May 24**  
A Lily Gray, Riksha, Mister Richter, Makeshift - *Bar Deluxe*  
Anchoress, Simian Greed - *Burt's*  
Jefferson Starship - *Egyptian Theatre*  
Bob Dylan Birthday Bash - *Garage*  
Son Of Ian - *Green Pig*  
Marinade - *Hog Wallow*



Light/Black @ Urban Lounge 05.25 with Oxcross, INVDRS

Millie & The Moths, Mermaid Baby, Liar & The Thieves, Josaleigh Pollett - *Kilby*  
Na Drua, Makisi, Sugar House, Bludgeon Muffin - *Liquid Joe's*  
The Awful Truth, Pentagramham Crackers, Hang Time - *Urban*  
BB Gun, Kathleen Frewin, Please Be Human - *Velour*  
Funk & Gonzo - *Woodshed*

**Saturday, May 25**  
Green Leafs - *Bar Deluxe*  
Draize Method, Tough Tittie - *Burt's*  
Marianas Trench, Air Dubai, The Good Natured - *Complex*  
Jefferson Starship - *Egyptian Theatre*  
Old Time Square, Contra Dance, Loose Shoes - *First Unitarian Church*  
HVDD: Trainwrecks vs. Bakersfield Diamond Divas - *Golden Spike*  
DJ Lemont - *Green Pig*  
Float The Boat - *Johnny's*  
Dead Revelator, Written In Fire, Hisingen, Epsilon Minus - *Kilby*  
Velocirapture - *Muse*  
Light/Black, Oxcross, INVDRS - *Urban*  
Brogan Kelby - *Velour*

**Sunday, May 26**  
Scarub, GLfe - *Bar Deluxe*  
Sea Wolf, Savoir Adore - *Urban*

**Monday, May 27**  
Freeway Revival, Tony Holiday - *Burt's*

Beyond The Shore - *Shred Shed*  
Akron/Family, Avi Buffalo, M. Geddes Gengra - *Urban*

**Tuesday, May 28**  
**Happy Birthday, Maggie Zukowski!**  
**Happy Birthday, Candida Duran!**  
Torche, KEN mode, Settle Down - *Burt's*  
Dropkick Murphys, Old Man Markley - *In The Venue*  
Bombino, Last Good Tooth - *State Room*  
Indians, Soren Lokke Juul , Sayde Price - *Urban*

**Wednesday, May 29**  
Twisted Insane - *Bar Deluxe*  
Morgan Snow - *Hog Wallow*  
Atlas Genius, The Postelles, Haerts - *Kilby*  
The Postal Service, The Expanders - *Saltair*  
Make Do And Mend, Brigades, Heartless Breakers - *Shred Shed*

- **Washington Square**  
Atomica, The Rompstompers - *Why Sound*  
Dan Thomas - *Woodshed*

**Saturday, June 1**  
**Happy Birthday, Brinley Froelich!**  
Elevated - *Bar Deluxe*  
Pop Jockeys - *Brewskis*  
WRD: Hot Wheelers vs. Salt Flat Fallouts - *Derby Depot*  
Lisa Alvarado, Dwight York - *Egyptian Theatre*  
Tim O'Brien, The Boxcars, Elephant Revival - *Fort Buenaventura*  
Vision - *Green Pig*  
Honey Pine - *Hog Wallow*  
Marinade - *Johnny's*  
Tigers Jaw, Pianos Become Teeth, Sainthood Reps - *Kilby*  
The Boy That Lives, The Last Gatsby - *Muse*  
HVDD: Daughters of Anarchy vs. Sirens of Steel - *Roller Hive*  
Anamanaguchi, Baby Ghosts, Chrome Sparks - *Shred Shed*  
Pilo - *Urban*  
**Utah Pride Festival 2013 - Washington Square**  
Sugartown - *Woodshed*  
**Soulville's Back Alley Dance Party - Zest**

**Sunday, June 2**  
**Happy Birthday, Brian Baade!**  
Jovantaes, Kixsts - *Burt's*  
Princess Kennedy's Pride Day Party - *Green Pig*  
Samantha Crain - *Kilby*  
Malaikat dan Singa - *Urban*  
**Utah Pride Festival 2013 - Washington Square**

**Monday, June 3**  
Foals, Surfer Blood, Blondfire - *Depot*

**Tuesday, June 4**  
Old Light - *Burt's*  
Mouth Of The Architect, Huldra - *Kilby*  
Jay Nash & David Ramirez - *Urban*  
Alice Cooper, Marilyn Manson - *USANA*

**Wednesday, June 5**  
Solomon, Face Your Maker, So This Is Suffering - *Busta Crack Shack*  
Alkaline Trio, Bayside, Off With Their Heads - *In The Venue*  
Mark Kozelek - *State Room*

**Thursday, June 6**  
Joe McQueen Quartet - *Garage*  
Jack + Jill - *Hog Wallow*  
Willy Moon - *Urban*

**Friday, June 7**  
**Pick up the new issue of SLUG anyplace cool!**  
Sammus Theory - *Bar Deluxe*  
Kap Bros. - *Brewskis*  
Andre Williams - *Garage*  
A Hawk & A Hacksaw - *Kilby*  
**Rooftop Concert Series: Joshua James, Polytype, Jay William Henderson - Provo Town Square Parking Terrace**  
Christopher Owens - *State Room*  
Ogden's First Friday Art Stroll - *Various Galleries*  
Provo Gallery Stroll - *Various Galleries*  
Nostalgia, Eidola - *Why Sound*



# MAY CELENDAR: KILBY COURT

741 SOUTH  
KILBY CT.  
(330 WEST)

SALT LAKE CITY

-ALL AGES-

DOORS: 7PM  
(UNLESS  
OTHERWISE  
NOTED)

- 1 - NICK JAINA, DAVID WILLIAMS, PENTAGRAHAM CRACKERS, BRAMBLE
- 2 - MERCHANT ROYAL, INTRA-VENUS & THE COSMONAUTS, MATHOM HOUSE
- 3 - COLUMBIA JONES, FOLLOW THE WEATHER, JAKE BURCH
- 4 - FAUN FABLES, PURR BATS
- 6 - MAPS & ATLASES, YOUNG MAN, GOLDEN SUN
- 7 - BLEEDING RAINBOW, SUPER 78!
- 8 - STEPHEN KELLOGG, REBECCA PIDGEON (6:30 DOORS)
- 9 - CAITLIN ROSE, DANIEL ROMANO, PAUL JACOBSEN
- 10 - THE THERMALS, BABY GHOSTS
- 22 - THE THRILL COLLECTIVE, OF EARTH INSIDE, FALSE DIVISION
- 13 - BLACK PUS, AAN, TBA
- 16 - IN COLOR, SUMMER LASTS FOREVER, THE WATCHES
- 17 - SIV & MADDIE, HARLEM SHUFFLE, GOOD THINGS
- 18 - THE BAND WEST, VAL & THE BLUE CAP, HONEST SOUL, LOGAN JAMES
- 21 - TURQUOISE JEEP, NEW TRUTH
- 22 - HAMBIZZA, CHALK
- 23 - EMME PACKER BENEFIT: SEAFINCH, MATTHEW QUEN NANES, TONY MIHALY
- 24 - MILLIE AND THE MOTHS, MERMAID BABY, LIAR AND THE THIEVES, JOSALEIGH POLLETT
- 25 - DEAD REVELATOR CD RELEASE, WRITTEN IN FIRE, HISINGEN, EPSILON MINUS
- 29 - ATLAS GENIUS, THE POSTELLES, HAERTS
- 30 - HURDLE VERTEBRAE, HANG TIME, KOALA TEMPLE, EUPHORIA AGAIN

MAY S&S EVENTS: 5/3 - ANDRE NICKATINA, ROACH GIGZ, MUMBL @ THE COMPLEX  
5/8 - MIDDLE CLASS RUT @ BAR DELUXE (8PM DOORS) - 21+  
5/11 - THE BLACK ANGELS, HANNI EL-KHATIB, WALL OF DEATH @ THE DEPOT - 21+  
5/15 - THE FLOBOTS @ THE COMPLEX  
5/19 - LIMP BIZKIT @ THE COMPLEX - 21+  
5/19 - THE PRESETS, DRAGONETTE, MUSCLEHAWK @ THE DEPOT - 21+  
5/25 - MARIANAS TRENCH, AIR DUBAI, THE GOOD NATURED @ THE COMPLEX (DOORS: 6PM)  
5/31 - THE TALLEST MAN ON EARTH, STRAND OF OAKS @ THE DEPOT - 21+

## THE URBAN LOUNGE *m a y*

241 S 500 E SLC UT 21+

- MAY 01: RE-UP PRESENTS QUANTIC, ALLEGED DJ'S, BRISK  
MAY 02: AESOP ROCK W/ROB SONIC & DJ BIG WIZ, BUSDRIVER  
MAY 03: DUBWISE WITH JACKY MURDA  
MAY 04: THE DEVIL WHALE, DESERT NOISES, HOLY WATER BUFFALO  
MAY 06: METZ, NO JOY, GRABBING GHOSTS  
MAY 07: SHABAZZ PALACES, THEESATISFACTION, MALITIA MALIMOB  
MAY 08: RAC, HOT NOISE, NIGHTFRED  
MAY 09: THE APPLESEED CAST, HOSPITAL SHIPS, HULORA  
MAY 10: KRCL PRESENTS OS MUTANTES, CAPSULA  
MAY 11: KRCL PRESENTS THE BLACK ANGELS @ THE DEPOT  
MAY 11: SLUG LOCALIZED, THE HOT CLUB OF ZION, THE AMBASSADORS, EXPONENTIAL RABBIT  
MAY 12: KRCL PRESENTS BUILT TO SPILL, JUNIOR ROCKET SCIENTIST DOORS 8 PM  
MAY 13: LAURA STEVENSON & THE CANS, FIELD MOUSE, CODY TAYLOR  
MAY 14: DAUGHTER, JEREMY MESSERSMITH  
MAY 15: FREE SHOW SURE SIGN OF THE NAIL, THE DELPHIC QUORUM, BEN KILBOURNE  
MAY 16: STORNOWAY  
MAY 17: EAGLE TWIN  
MAY 18: KRCL PRESENTS BLACK MOTH SUPER RAINBOW, THE HOOD INTERNET, OSCILLATOR BUG  
MAY 19: THE PRESETS & DRAGONETTE @ THE DEPOT

MAY 20: REHAB, BNMC, ANGELS CUT 8 PM DOORS

MAY 21: TELEKINESIS, DEEP SEA DIVER

MAY 22: KYLESA, BLOOD CEREMONY, WHITE HILLS, LAZER/WULF 8 PM DOORS

MAY 23: SLCL PRESENTS ANVIL SMITH

MAY 24: THE AWFUL TRUTH LAST SHOW &

PENTAGRAHAM CRACKERS CD RELEASE, HANG TIME

MAY 25: LIGHT/BLACK CD RELEASE, OXCROSS, INVORS

MAY 26: KRCL PRESENTS SEA WOLF, SAVOIR ADORE

MAY 27: AKRON/FAMILY, AVI BUFFALO, M. GEDDES GENGRAS

MAY 28: INDIANS, SOREN LOKKE JUUL, SAYDE PRICE

MAY 29: DANKSQUAD PRESENTS JUICY J, ASAP FERG,

CONCISE KILGORE & DJ JUGGY

MAY 30: KOALA TEMPLE, 90S TELEVISION, PALACE OF BUDDIES

MAY 31: HOUSES, D33J, GIRAFFULA

COMING SOON:

- JUN 01: PULO  
JUN 02: FREE SHOW MALAIKAT DAN SINGA  
JUN 04: JAY NASH & DAVID RAMIREZ  
JUN 06: WILLY MOON  
JUN 08: PIGEON JOHN  
JUN 10: STARFOCKER  
JUN 11: CRYSTAL FIGHTERS  
JUN 12: ROGUE WAVE  
JUN 13: MAMA BEATZ  
JUN 14: KRCL PRESENTS: THE JON SPENCER BLUES EXPLOSION  
JUN 16: GENERATIONALS  
OCT 31: KRCL PRESENTS VILE BLUE SHADES BACK FROM THE DEAD HALLOWEEN SHOW
- JUN 18: PARQUET COURTS  
JUN 19: FATHER JOHN MISTY  
JUN 20: THE MOWGLI'S  
JUN 21: WICK IT & TYR  
JUN 26: CAMERA OBSCURA  
JUN 28: PINK LIGHTNIN' CD RELEASE  
JUN 29: CRUCIAL FEST CLOSING NIGHT  
JUL 17: PETER MURPHY CELEBRATES 35 YEARS OF RAINDAYS  
JUL 19: THE HEARTLESS BASTARDS  
JUL 28: BOB LOG III  
AUG 15: XAVIER RUDD

## THE COMPLEX

A JEREMY HORN FIGHT CARD  
**ELITE**  
FIGHT NIGHT XVI  
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**FRIDAY MAY 17TH**

**THE MIGHTY DEATH POP!**  
TOUR  
ALL NEW SHOW!  
FEATURING **INSANE CLOWN POSSE**  
**WEDNESDAY MAY 22ND**

**ADAM ANT**  
& THE GOOD THE MAD & THE LOVELY POSSE  
**TUESDAY JULY 23RD**

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**BENNY BENASSI**  
**SATURDAY MAY 18TH**  
SALT LAKE CITY, UTAH

**DOUG STANHOPE**  
**FRIDAY JUNE 21ST**

COMING SOON

- 05/03 - ANDRE NICKATINA  
05/04 - PLUGGED IN - LOCAL METAL  
05/10 - NESIAN FEST - SPAWNBREEZIE  
05/15 - FLOBOTS  
05/19 - LIMP BIZKIT  
05/25 - MARIANAS TRENCH  
06/10 - LOGIC

CLUB NIGHTS (21+)

TUESDAYS - COMEDY ROADKILL  
OPEN MIC COMEDY - FREE - DOORS 7:30

FRIDAYS - EVOLVE  
DIFFERENT PROMOTERS FOR DIFFERENT VIBES

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TICKETS AVAILABLE ONLINE AT [WWW.PARTYTIX.COM](http://WWW.PARTYTIX.COM)  
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THE  
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# MAY



MAY 3 @ THE COMPLEX  
**ANDRE NICKATINA**  
ROACH GIGZ  
MUMBLS  
7 PM ALL AGES \$25



MAY 11 @ THE DEPOT  
**THE BLACK ANGELS**  
HANNI EL-KHATIB  
WALL OF DEATH  
8 PM 21+ \$18 ADV / \$20 DAY OF



MAY 15 @ THE COMPLEX  
**THE FLOBOTS**  
WHEELCHAIR SPORTS CAMP  
7 PM ALL AGES \$18 ADV / \$20 DAY OF



MAY 19 @ THE DEPOT  
**THE PRESETS**  
DRAGONETTE  
MUSCLEHAWK  
8 PM 21+ \$22 ADV / \$25 DAY OF



MAY 19 @ THE COMPLEX  
**LIMP BIZKIT**  
7 PM 21+ \$30



MAY 25 @ THE COMPLEX  
**MARIANAS TRENCH**  
AIR DUBAI  
THE GOOD NATURED  
6 PM ALL AGES \$18



MAY 31 @ THE DEPOT  
**THE TALLEST MAN  
ON EARTH**  
8 PM 21+ \$17.50 ADV / \$20 DAY OF



JUNE 3 @ THE DEPOT  
**FOALS**  
SURFER BLOOD  
BLONDEFIRE  
7 PM ALL AGES \$20

JUNE 10 @ THE COMPLEX  
**LOGIC**  
SKIZZY MARS  
7 PM ALL AGES \$13 / \$15

JUNE 19 @ THE DEPOT  
**BAAUER**  
8 PM 21+ \$20 / \$25

JUNE 28 @ THE COMPLEX  
**ANBERLIN**  
7 PM ALL AGES \$20

JULY 27 @ THE GREAT SALT AIR  
**SLIGHTLY STOOPID**  
ATMOSPHERE  
THE GROUCH & ELIGH  
7 PM ALL AGES \$35 / \$40

JULY 30 @ THE DEPOT  
**FRIGHTENED RABBIT**  
8 PM 21+ \$17 / \$20

SEPT 8 @ THE DEPOT  
**ANIMAL COLLECTIVE**  
DAN DEACON  
7 PM ALL AGES \$22 / \$25