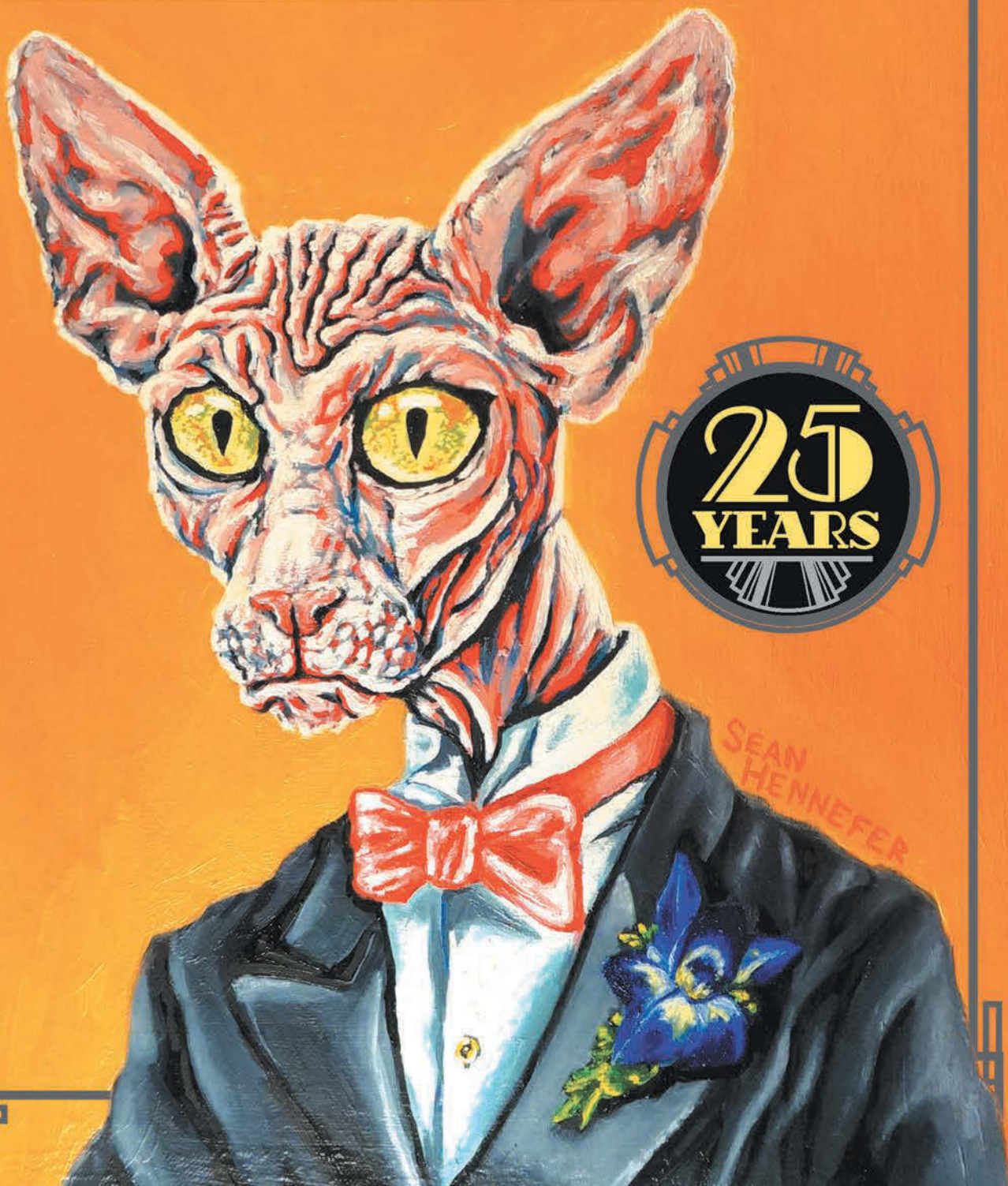


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Contributor Limelight: Tim Kronenberg
Community Development Executive/Writer

Tim Kronenberg came to us one day in 2012 wanting a tour of our offices, and ended up with a job writing action sports content when we realized what a talented, enthusiastic and all-around loveable guy he is. Tim's charismatic voice and extensive knowledge of the action sports scene as a Brighton Digger lends a unique and wildly entertaining perspective to his action sports recaps and profiles, and led to his current positions on the *SLUG Games* team and as a Community Development Executive, garnering action sports sponsorships for our contests. Not one to let snow-bro stereotypes box him in, Tim is just as passionate and skilled at writing about food as he is snowboarding. As if all of that isn't enough, Tim's also pursuing English and Mass Comm. degrees from the U of U, and is a prolific home brewer. Moral of the story: If Tim Kronenberg ever walks into your business and asks for a tour, you'll give him a motherfucking job if you've got any brains (but we beat you to it).

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DEAR DICKHEADS

Dear Dickheads,

I just finished catching up on all the 2013 soundwaves podcast episodes. I felt at one time to be hardcore, but its hard to keep up sometimes. From the anticipated episode one all those years ago in the interview between Gavin Hoffman and All systems fail I began to hear a subliminal chant that will continue unceasingly throughout many episodes. Nobody ever says it outright, but you can hear it if you listen closely. The band is extremely positive but Hoffman tries 3 different times to beg the question: is the salt lake scene worse than the scene in Germany, in the United States, in the State? This is mirrored in the more recent episode about the River District while interviewing a community development guru the host makes an embarrassing mistake trying to compliment the west side by recalling an incident on the east side around park street years back when a vandal destroyed all the car windows in the vicinity one night with a bb gun. Well, this is all very inconsequential to the occasional listener, but the message persists to junkies to the point of near annoyance: that beneath the exterior lies an insecurity that the host really doesn't buy the product they're selling, and the examples are quite abundant in the podcast library. I used to feel this vibe all the time when writers persisted

"support local music." There is nothing wrong with supporting local music, but its bad copy, a counter-productive slogan: subconsciously it conveys a sense of insecurity that music made locally is in need of support. On the other hand, when you get an episode...just about any episode with a panel discussion between merchants or artists this kind of rhetoric is nowhere to be found, and there is a genuine feeling of communal pride, things seem to go a lot better! Why is this?? One reason I suggest is because panel discussions leave very little room for freestyle by the host who sortof just naturally perspires insecurity, and less opportunity for inserting this same insecurity. I feel like there is no better source of information at all, anywhere, it is a truly great piece of podcast to have, but for now panel discussions are definitely the way to go...and more Dan Nailen.

Jobama

Hey Jo-mama,

Huh ... It looks like those English Lit. grad program apps didn't pan out for ya. Welp, support local music!

XOXO, SLUG

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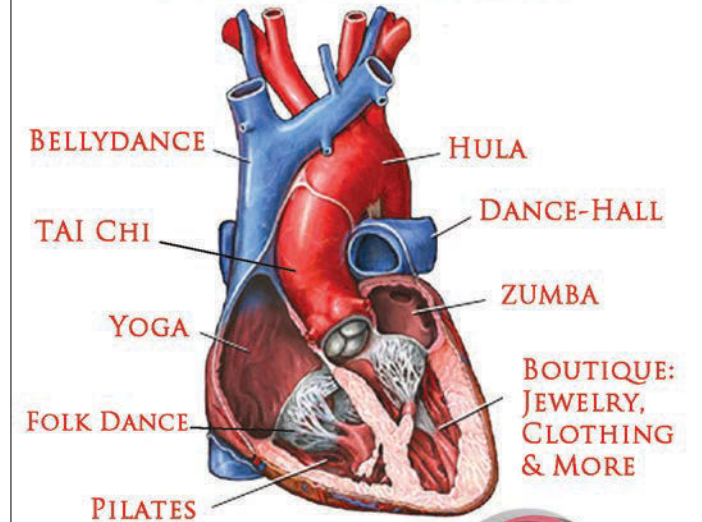
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(L-R) Dwayne Finley, Travis Nelson, Aldine Strychnine, Ron Ward and Davey Parish started industrial-tinged punk band **Gnawing Suspicion** almost 30 years ago!



LOCALIZED

By **Stakerized**
getstakerized@hotmail.com
Photos: **Matthew Windsor**

This month's Localized is a meeting of veterans of Salt Lake's original punk scene and the new breed of local soundsters creating their own musical voice—the experimental, dub-influenced **Muzzle Tung** open. The Guard Cats have existed barely a year, but they display a diverse sonic palette. On the other end of the continuum, Gnawing Suspicion was one of the first Salt Lake punk bands coming out of the mid-'80s. This inter-generational insurrection will take place Feb. 14 at *Urban Lounge* at 9 p.m., emceed by **Ischa B.** and sponsored by *Bohemian Brewery* and *KRCL*. It's \$5 to get in if you're 21+.

The members of **Gnawing Suspicion** are some of the original Salt Lake punks.

"I didn't really get into it in the '70s," notes drummer/guitar/vocalist **Aldine Strychnine**. "I was still kind of a hippie. I moved here from upstate New York, heard **Brad Collins'** show ("Behind the Zion Curtain") on *KRCL*, and it awakened me." **Ron Ward** (metal percussion, drums) met Collins at **Cosmic Aeroplane**, then started listening to his show on the radio. Ward had his own show called "No Guarantee."

Guitarist/vocalist **Davey Parish** recalls, "I was first exposed to **Devo** and **Fear** on *Saturday Night Live*, like a lot of kids. But then I stumbled upon **Dead Kennedys'** *Fresh Fruit For Rotting Vegetables* at *Budget Records* in Logan when I was about 16, and it just kinda snowballed from there." **Travis Nelson** (drums, metal) started tape-trading in junior high with friends. Bassist **Dwayne Finley** started listening to Collins, too. He "started staying up listening to this weird radio show on Saturday nights, then **Tom Sin** got me listening to **Clash** records," he says. "I took the bus to *Raunch Records* and saw **Maimed For Life** at the park one day."

Aldine saw a performance by **Survival Research Laboratories**, and their remote-controlled robots would have an impact on Gnawing Suspicion's "industrial punk rock" music. "[SRL's] **Mark Pauline** was going around finding 'Obtainium'; whatever big sheets of metal they could find to make those things. We did the same thing: We had a big, huge sheet of metal

we used to use. That was back in the old *Painted Word* building, back around 1983–4." That was around the time they started playing.

Parish chimes in to say, "It wouldn't have happened without that building, *Positively 4th Street*. A lot of these guys lived by there and had studios there for years, and I wanted to play with them."

Aldine continues, saying, "We just started making noise and banging on things, and got this big sheet of metal and mic-ed it up and put these phase shifters on it. We had this little bass that made whale sounds. It was pretty insane. Later, when Davey joined, we actually had songs. We had a few other members, like **Jim Oughton**. Rest his soul—he's gone now."

Ward describes their attitude: "It was a mixture of art and anger," he says. It was the heyday of industrial music in the '80s, and they played with local bands like the **Clocks** and **Dr Naugahyde**. There weren't a lot of touring industrial bands, so they ended up on a lot of punk bills, opening up for **NoMeansNo** and even the **The Flaming Lips** once, back in their raw, early days. They each were in a lot of different bands back then, and Finley ran some underground venues like the *Hate House*, where his band, **Hate X9**, often played.

Gnawing Suspicion's sound gradually changed to more conventional song structures, though they still incorporated the noise, the metal, sparks produced by a grinder and fire-blowing.

Parish has written most of the songs. He says, "All the songs, with a few exceptions, are from back then. One of the first ones was 'Adam Swapp' [about the polygamist who was imprisoned for bombing an LDS church in 1988, and was paroled last year]." The new and old songs combine, forming a sound that's like an old-school punk band playing in a foundry, pounding out angry riffs to the clanging of metal.

"Brigham Young's got his back to the temple—he's got his hand out to the bank/You've got to be a Mormon here if you want to have a good social rank. Whose underwear is under there?" Parish stole the last line, and song title, from an old Hanes commercial. New song "Attack of the Drones" takes on a more current issue—robotic NSA surveillance drones. "With everything going on in the world, we're even more pissed off now," says Aldine.

Since Parish had health problems several years ago, he had to take time off, but rejoined in 2012. Gnawing Suspicion is inclusive of two separate bands in addition to itself: The more hardcore **Maimed For Life** has picked up steam, and the remaining musicians also formed the reggae/dub-tinged **Suspicious Sound System**, with **Michelle Stark** on vocals. Aldine says, "This was always like a songwriting lab, and it's helped **Maimed For Life** come back to life."

After *SLUG Magazine* founder **JR Ruppel** released his *City by a Dead Lake* compilation, Finley released his *Dead City By A Lake* comp in 1988, on which both **Maimed For Life** and Gnawing Suspicion appear, and which is being re-issued. The band hasn't released anything else, but is working on some new material for release. Aldine has also produced the *With A Little Help From My Friends* music festival near Torrey for three years. You can check out Gnawing Suspicion at [facebook.com/GnawingSuspicion](https://www.facebook.com/GnawingSuspicion).

Michael Wright (keyboards, drum machine) and **William Laphorne** (guitar, vocals) both 31 years old, tell the story of how their sound came together. The Guard Cats are Laphorne's first band, who is originally from Washington State. Wright was in a band called **Michigan**, and then **Agape**. "Agape had a very similar formula to Guard Cats," he says. "My friend [and *SLUG* alum] **Ryan Powers** played drum machine and keyboards, and I played bass guitar and did vocals."

The range of different music The Guard Cats list as influences is an eccentric array that is bound to have rubbed off on them to some degree. Wright lists **The Locust** as the main one for him, and you can hear the aggressive, sci-fi electronic punk freneticism in their own songs. Laphorne says, "It's just day-to-day—whatever songs I'm listening to." That might include anything from **Gorillaz** to **Depeche Mode** to **Nick Cave** to **Nine Inch Nails**. Wright continues to say, "I appreciate the creative side of bands like The Locust and those San Diego, early-'90s experimental screamo bands. But we listen to a lot of different music, actually."

Laphorne recalls, "We started something the summer before, and it sort of faded out. We never did anything with it." "Then [Wright] one day sold his drum kit and came home with a drum machine." That's how The Guard Cats first formed. Where did the name come from? "He sent me a picture of a gnarled cat guarding his path [Wright works delivery for FedEx]. "Wright picks up the story: "I was making a delivery at a nursery, and as I'm walking up, I see this cat standing in the middle of the walkway, and it looked at me like it was studying me, and trying to figure me out. As I neared, it stood up, as though things were going to get intense," he says. The oddly endearing feline inspired their moniker.

In addition to other bands, The Guard Cats have been inspired by other forms of pop culture, like comics and movies.

After all, The Locust is a somewhat cartoonish band themselves. "A lot of it is spurred on by comic books and video games," Laphorne admits. "We're both total Marvel whores right now," he says jokingly, "and video games is more my thing. We're just sort of dorks."

"Sharp Teeth," a song on their Soundcloud page, sounds a bit cartoonish with its lyric: "I had a girlfriend/she had sharp teeth," for example. "That's about an ex-girlfriend," Laphorne says. "It was the first personal song that I wrote." They've been working on new songs lately, which aren't online yet, including a song about an arcade, dedicated to **David Payne**. "He had an arcade in our coffee shop forever that we grew attached to," says Laphorne. "Our coffee shop" is *Nobrow*, at which he has worked since their opening. They played a show there Jan. 15, the night before this interview, with *Muzzle Tung* and **Chalk**.

"Originally, we didn't want to write music about anything too serious," Laphorne says. "But the more we write, the more personal it starts to become." He adds that, when your life is enveloped in geek culture, it comes out in your songs, even when they try to write more "serious" material.

"What's out there doesn't represent us very fully," Laphorne says of their online output. They are working on a CD release in the next few months. They use a lot of pre-programmed beats and electronic samples, and Wright notes that "it's been tough because we want to be able to reproduce everything on the CD live, and the thing with the drum machine is we have to program the drums, and the drum machine also has a bass track,"

he says, "but with the synth and guitar, we like to keep it so it doesn't sound so produced. With William playing guitar and me playing synth live, it makes it a little more raw and makes each show a little different."

Laphorne explains that "everything online is really polished," he says. If that's what he considers polished, their live show must be really raw. "My boss [*Alpha Dominche's* **Joe Engar**] said our live show sounds like **The Strokes** meets **Devo** meets Nintendo," says Wright. That's an apt descriptor of their sound's combination of seemingly disparate elements.

Their writing process is just as intense. "One of us will lock ourselves in our room and emerge later, wild-eyed with an idea, and we sit down and grow it from there," Laphorne says. Some songs start with guitar, some with synth. They record at home, as they are roommates. "We're both really awkward," says Wright. You can detect this in their eccentric musical exclamations.

Some of the songs were written by Laphorne during a depression, and he feels that they are more expressive, more shoe-gazey. "He isn't kidding about disappearing into his room; he'd be there all night, and I'd be concerned, but then he'd spring out in the morning with this whole new song idea—I'm finding joy from him being in these painful situations!" Wright jokes.

They have played a handful of shows since Halloween, with very different, contrasting bands like at **Bip Bip**'s CD release. "I think we have a sound where we could branch out as far as who we play with," Wright says.

You can check out The Guard Cats on Facebook at [facebook.com/TheGuardCats](https://www.facebook.com/TheGuardCats) and Soundcloud at [soundcloud.com/theguardcats](https://www.soundcloud.com/theguardcats).

(L-R) William Laphorne and Michael Wright of The Guard Cats sound like "Devo meets The Strokes meets Nintendo."





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❖ FELDMAN'S DELI ❖

.....
A CHAGIGAH TO THE BIG BEEHIVE

Eating for the public eye comes with an alert subjectivity, which demands accuracy pinpointed precisely to the better-or-worse longitudes of a Richter scale. The restaurant proprietor, unexpectedly awaiting such a guest, can only hope their ship is tight enough before the Devil throws a curveball. This particular morning, I surprisingly found myself not alone, nor the first, but the second person in line at *Feldman's New York Jewish Deli*, 10 minutes before the doors were set to open that business day.

A welcoming invitation came from an employee within, and we made our way to the waiting area inside *Feldman's* spacious, white-walled dining room, partially paneled in reclaimed barn wood accenting the vaulted ceilings, which expose 1920s supports and façade lighting to bring out busts of porcelain Elk. The regular who entered with me sat casually close, skipped the small talk and dove straight into a rave about the house-boiled bagels complementing the best Lox Platter (\$8.00) in Salt Lake.

I acknowledged his suggestion for a later date and instead delved into **Janet Feldman's** famed Onion Bagel with Schmear (\$3.00), which had been boiled then baked that morning. This sliced-in-half morsel, steaming from unmatched freshness, held just enough surface tension, without sacrificing tenderness, to spread cream cheese. A few hand-sliced onions, which naturally fell off the equally golden outer bagel, garnished my palate with a rich, toasty finish.

If you can only sample a single item on the entire menu, though, take the Knish (\$4.00). Served in a trio, these fist-formed fried-potato dumplings would hold their own as drunken European pub fare, though I regard them a Utah delicacy. Biting into the feathery, butter-crisp, pastry-wrapped skin reveals the depth of the mashed potato. Sweetened, caramelized onions meet the garlic upfront, melting into the creamy spuds, interrupted by thoughtfully placed potato skins—a nice touch to bring in some more texture.

The Corned Beef Reuben (\$12.50) features the lighter side of *Feldman's* red meat imports from the Big Apple, slapped between two medium-sized, buttered and grilled slabs of Jewish light rye, a helpful layer of sauerkraut and Thousand Island dressing to match. *Feldman's* sauerkraut is three-dimensional. The salty-sour expected of good sauerkraut is present here, along with bold spice from sea-

By Tim Kronenberg • tim@slugmag.com

Feldman's Corned Beef Reuben is one of Salt Lake's most authentic.



Photo: Lm Sorenson

sonings, easy hints of natural sugars and a forgiving crunch in the cabbage when bitten. The corned beef was slightly lighter than I'd prefer it to be. However, when all of these bases come together to make the whole Reuben, that earthy collection of cured and toasted hard work still pays off as one of this city's best. I've since learned of the substitution, or secret menu, which features the Rachel, a pastrami on coleslaw Reuben; and the Trish, a turkey Reuben.

The Hot Pastrami (\$11.50) starts with the same light rye as the Reuben, only without butter and untoasted. The spread on each bread slice is a sharp, fine-grain, white wine mustard for a kick, and the pastrami is a deeply peppered burgundy with smoky undertones that complete the piled slices as they evaporate in your mouth. This sandwich would have been perfect with more of the mustard. The bread not being toasted added an undesired dryness that could have been counterbalanced by the mustard, which, in turn, would have spiced and complemented the pastrami. Regardless, it was damn good. Of course, no Jewish-style sandwich is ever complete without the lone pickle to the side. This kosher pickle, hailing from Brooklyn, is quite the treat, as it starts off with the clean, crisp crunch that can only come from an unpreserved brine barrel, which carries into a subtle pepper kick that finishes neutral to the flavors previously exposed.

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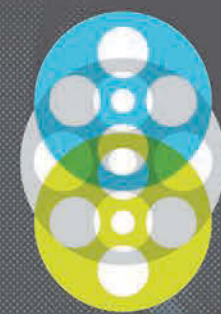
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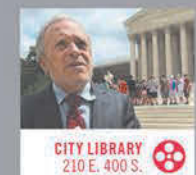


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A beautiful and deeply moving portrait, *Promises* follows a filmmaker who meets seven Palestinian & Israeli children in and around Jerusalem, from a Palestinian refugee camp to an Israeli settlement in the West Bank.

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EXPOSE USA

INEQUALITY FOR ALL

A passionate argument on behalf of the middle class, Robert Reich demonstrates how the widening income gap has a devastating impact on the American economy. *Director will be in attendance for a Q+A.*

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WEDNESDAY /// FEBRUARY 19 @ 7PM
THROUGH THE LENS

VISITORS

Visitors reveals humanity's trancelike relationship with technology, which, when commandeered by extreme emotional states, produces massive effects far beyond the human species. *Director will be in attendance for a Q+A.*

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THURSDAY /// FEBRUARY 20 @ 7PM
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BRIDEGROOM

Bridegroom tells the emotional journey of Shane and Tom, two young men in a loving and committed relationship—a relationship that was cut tragically short by a misstep off the side of a roof.

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SILK & SPICES FESTIVAL

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PARKER COOK BADASS SKIER

By Jamie Stott / jamie@jamiestott.com

Photo: Will Wissman

Facing the "Eye of the Condor" peak straight on, Parker Cook took advantage of La Parva, Chile's 10-to-15-minute sunsets for a heavenly shot in 2012.

How do you become a professional skier? Well, for Parker Cook, it sure helped that he started shredding at the age of 2. While you and I were crapping our pants and cramming fingers in our noses, he was pizza and French frying down the slopes with his dad at ParkWest (now The Canyons). The turning point for Cook happened a handful of years later when he was badgering his pro-skier friend, the late **Billy Poole**, for a pair of free skis. "I was like, 'Give me some of your skis,' and he was like, 'No, you've got to get 'em on your own. You're good enough.'" And that's how the ball got rolling," says Cook.

Roll, it did. Whether it's his big mountain skills or his laidback, fun personality, Cook reeled in the sponsors. He currently represents Icelantic Skis, POW Gloves, Bern Unlimited, Discrete Headwear, Obermeyer, Char Poles, Coalatree Organics and Alta and Snowbird resorts. If that's not an impressive resume already,

the guy snagged the honor of being in one of *Skiing Magazine's* Top 8 Photos of 2013. When asked how that felt, Cook says, "I'm so psyched! Capturing ski imagery is a thing I've zeroed in on, and having that honor is so cool."

When he's on the hill, a big part of what Cook vibes off of is the company. "It's definitely a group dynamic for me. If I'm with **Rachael Burks**, **Julian Carr** or certain friends ... that energy is real. Some of the gnarliest things I've ever seen or been a part of are because of the group," he says. It was that very group dynamic that led Cook to discover his now favorite spot to ride. "It's called the Cable Ducker at Snowbird. It's this diving board from Rat's Nest into the top of Hanging Bowl. You air 30 feet into it, then you get these three fresh turns that no one else will ever get," he says.

Before you pigeonhole Cook as a ski bum, hear this: The guy has his own furniture business. Yes, you read that right—it's called Parker Cook Design. "I think it balances me out. A typical day might be waking up and doing these gnarly [ski-related] things ... sometimes it might be a sketchy air, or a line that's scary, or the snow pack might be sketchy. You're trying to create images that people want to see and not everyone can do, and it's intense. I come down here to my shop, and everything is in my control. I can listen to my music, I create what I want for people and it's this complete opposite," he says. Tucked back in a small space in industrial South Salt Lake is Cook's workshop, a place that gives birth to handcrafted, custom furniture. Starting out as a creative outlet, his hobby quickly morphed into a money-making enterprise. "I always built stuff for friends, and one day, I was in a furniture shop in Sugar House and overheard a lady complaining about this table that was too big. When the saleswoman walked away, I tapped

her on the shoulder and was like, 'I'll build that for you.' Since the day I talked to that lady, it just clicked. I never thought in a million years I'd be fascinated by furniture or how a room is put together. I just love it," says Cook.

Cook's furniture is a unique combination of wood and metal that exudes a warm, urban feel. "I'm really proud of this new stain that I've made. I vinegar-burn the wood, and different woods take on different burns. It's basically steel wool, rusted nails and pennies. I love experimenting with stuff. There are basic shelving and tables that I do, but I always try to find something more challenging for me that the customer might want," he says. Basically, if you can dream it, he can do it. The best part of Cook's life seems to be his ability to design it just the way he wants it. "I can ski all day and then come in when I want. I don't even consider this work. I like doing this and I like making people happy," he says.

With a successful skiing career under his belt and a promising furniture enterprise on the horizon, Cook is pretty much nailing it. His version of the future is taking Parker Cook Design to the next level: a bigger shop, a couple employees—the works. "As far as skiing, I want to always shoot because I like photos so much. I do feel like you gotta know when to fold 'em. I know it's close. I'm not under any illusion that it's gonna last for too much longer, but for right now, it's going really well. I have more shots in magazines than I've ever had before, and I have better relationships and better contracts than I've ever had," says Cook.

To see Cook's handiwork, walk your fingers over to Instagram [@parkercook](https://www.instagram.com/parkercook) or search [#parkercookdesign](https://www.instagram.com/parkercookdesign), and follow him at [parkercookdesign.tumblr.com](https://www.tumblr.com/parkercookdesign). If you feel like physically feasting your eyes on his stuff, check it out at Bodega, NATA Gallery Restaurant, Sushi Groove and Ruth's Chris Steak House in Park City. You can also reach him at pcookdesign@gmail.com. Keep on living the dream, brother.

Parker Cook went balls to the wall off this 100-foot cliff at Solitude in 2010.

Photo: Chris Bezamat

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KRISTA'S PARK

By Lauren Slaughter • laurenslaughter801@gmail.com • Photos: cezaryna

It was a bitter-cold morning. I exited the Majestic lift at Brighton and rode my board into a quiet scene atop the hill. A couple tents were set up, and a few people were around—some parkies still shoveling the loose snow—but no crowds yet. I didn't know what to expect when I was asked to cover the opening of the very first women-only terrain park: *Krista's Park*. After doing some research online, I began to grasp who the late **Krista Morage** was and why a women's terrain park at Brighton, the longstanding "locals" mountain, bears her name and honor. Krista was an essential and respected member of the action sports community as a businesswoman and a rep for Burton. She was also a talented athlete in a variety of activities, including skateboarding and, most prominently, snowboarding. Her passing from cancer in 2010 shook the winter sports community. She was a pioneer for action sports in Utah and the Intermountain West and had an unmistakable zeal and passion for life that was contagious enough to earn her the respect of the snowboarding world.

Naturally, I arrived at the event early to prepare myself for the opening and grab some interviews from those who were closely acquainted with Krista. After a short while, the impact she had on her surroundings during her life became evident. Not only was I hearing how amazing and talented she was from her friends directly, but I also caught conversations between others about her beauty, camaraderie and athleticism. As I kept talking with people about Krista and learning about her positivity, unique personality and giving nature, I felt humbled. I believe a lot of "tomboyish" females feel like me: So often, in our years of sports, we end up "playing with the boys" because finding a female friend whom you can compete with, joke with and have fun with enough to actually call a friend (sans jealousy) is hard to come by. To be honest, getting to know Krista vicariously through the stories I was hearing made me wish I had a role model like that in my life—a good friend to share in the journey of the sometimes-uncomfortable territory of male-dominated sports. During her life, Krista was that role model for fellow females as well as males. "She was such a good friend and leader. She

showed me the ropes of the industry," said **Josh Fisher**, owner of Four Horsemen Sales, the distributing company for Burton and predecessor of Krista's SLICK sales agency. Inspiration and love for life set Krista apart from others. She didn't seem to be arrogant about her talents and popularity in the outdoor recreation scene. She just seemed to be a very kind person, which is why she was so well liked. "I never heard her say a bad word about anyone," said Krista's snowboarding friend, **Jenna Waite**.

Krista was diagnosed with breast cancer in late 2007, after deciding to go see a doctor when a snowboarding injury wouldn't heal. It was a hard question to ask, but I had to get the details on Krista's cancer—not only for the sake of the article, but for the sake of the many women out there who could find themselves in a similar situation. "So, please tell me, from the beginning, about Krista's battle with cancer," I asked **Kim Doyle**, Director of Retail at Brighton, good friend of Krista's and brainchild behind *Krista's Park*. Doyle began explaining how one day, Krista was snowboarding a terrain park in Park City. "She hit a rail but missed her landing and fell on her chest. The bruise was unusually large and the pain seemed unusual, too. She was worried and went to see a doctor. They initially dismissed the injury, but the pain and severity never subsided. She went back again and found breast cancer. She was in her early 30s, and healthy!" My heart sank, knowing that breast cancer is every female's fear. It is a scary thought that you keep in the back of your head in order to not let it worry you, because the experts tell us we don't need to think about it until our late 40s. "The cancer metastasized quickly," Doyle went on to say. "Krista kept her condition quiet for as long as she could, but eventually, it was changing her life, [and] she couldn't participate in the activities she once loved. [Friends] didn't understand what was going on."

Krista's husband, **Park Beutler**, was at the event as well, honoring his late wife. His reverence for the situation was apparent, and each question I asked

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PHOTO FEATURE

By Andy Wright • andywrightphoto.com

The thousands upon thousands of acres of property Mormons own in Utah are loaded with great features for snowboarding, but there's never a completely empty church that you can have your way with—it's always a matter of hitting a spot and hoping the people inside don't notice. This led me to consider a new approach—a bargain of sorts. We would

tell the kicking-out party that we'd come check out the program and consider converting if they'd just let us do our thing. There's no way they could resist being the person who brought in some new members—I'm sure they get extra wives in heaven for this. On second thought, I'd take the risk of getting kicked out over sacrificing my integrity any day.



Aaron Blittner—Frontside Lipslide—Farmington, Utah

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(L-R) Ivar Bjørnson, Herbrand Larsen, Grutle Kjellson, Cato Bekkevold and Arve "Ice Dale" Isdal of Enslaved will initiate metalheads into their live ritual in SLC on Feb. 12.

Photo: Christian Misje

Enslaved

The Rites of Man

By Bryer Wharton bryer@slugmag.com

We all indulge in rituals. Some can be day to day—others might be subconscious. Regarding Norwegian metal stalwarts Enslaved's latest album, *RIITIIR*, founding member, guitarist, vocalist and songwriter **Ivar Bjørnson** says, during an interview with *SLUG*, that the title is an "Enslaved-ified" derivative of the word "rite" or "ritual." Join them in the ritual of a live concert when Enslaved play the *Murray Theater* on Feb. 12.

Over time, musical and lyrical concepts have changed for Enslaved. Discussing *RIITIIR* and its title track, the conversation focused on the current motivations of Enslaved in regard to working with the idea of "ritual." "*RIITIIR* is more looking at the similarities between different cultures and people," says Bjørnson. "Some songs are looking more at ... the mechanics of rituals, especially looking at the Runes of Northern mythology, which is sort of our sphere, and some are more psychologically influenced."

Bjørnson continued by explaining how ancient practices meld with modern sciences. For example, ideas that some would consider to be old actually resemble parts of modern psychotherapy, and some mystical traditions are used scientifically in astronomy. "That's what we're looking at, from a bit of a pseudo-anthropologist's hobby point of view," says Bjørnson. Lyrically, *RIITIIR* mentions older types of ritual fashions, speaking of "mud-dwellers" in the song "Thoughts Like Hammers," or more modern ideas in "Materal," which mentions Heuristic observers.

Enslaved began at the height of the Norwegian black metal scene, starting a death metal band called **Phobia**, who released one demo. Phobia dissolved, and Bjørnson and the other members shifted their focus. Bjørnson says, "[Enslaved felt] like a proper, serious band that we were having fun with quite

rapidly ... Not too long after at the end of '92, we recorded our first official release," a split album with **Emperor**, *Hordanes Land*, which is now almost considered essential black metal listening.

Early in their career, Enslaved focused on their heritage, the Northern mythology and studying the language of runes. Enslaved began with a black metal core, but avoided satanic lyrical themes, with early albums sung in Icelandic and old Norwegian languages—like the band's first full-length, *Vikingligr Veldi*, released in 1994—until the band's fifth full-length, *Mardraum*, which is sung in English. Enslaved, for the most part, avoid the negative connotations of bands and their members committing criminal acts, including murder and arson (church burning), with which the early Norwegian black metal scene is often associated. Their work matured and developed, as Bjørnson started Enslaved around 1991 when he was 13 years old.

"I guess, for us, it's just been a natural direction that you go from sort of an externalized experience where you read about the history and geography, then you start having a sort of personal interaction," Bjørnson says. "The exploration, for us, has gone inwards. It's more personal, and the result from that is you feel more connected to global things and less of a specialized, nationalistic [Norwegian] heritage."

Bjørnson talked about how the album's focus is more to explore rather than provide any answers. The album's lyrics are definitely open for interpretation—there is no specific culture, class or faith of people spoken about, just ideas. The song "Veilburner" says outright in its lyrics: "Finding the truth doesn't mean there's an answer ..." The subject matter also addresses the past and the future as the same in some regard. Lyrically, and non-linearly, my interpretation is that, through a

type of ritual, the first-person perspective of the song lyrics suggests a discovery of light through darkness.

In many ways, creating a musical album is a ritual, where artists follow similar paths they have tread before, but also take in new ideas. Bjørnson says, "[Enslaved's] musical journey has been colored by both certain consistency and inconsistency. At the same time, we've let ourselves be diverse. If there has been something influencing us as music listeners or musicians, we like to study and go back and find the origins of certain sounds or trace back and glance through music history ... If we end up sort of borrowing a riff here and there, that doesn't embarrass us. I think that's what music is, sort of this intricate web of influences and connections." Sonically, *RIITIIR* ultimately blends both black metal and progressive sounds to form a sound of strong, dense, intense noise with intricately layered melodies.

I asked Bjørnson what he was most proud of about Enslaved, and he responded saying, "It's totally impossible just to pick one thing. It's just being at the point we are—I guess that we've created our own sound. We're definitely a band people can put on the stereo and identify that it's Enslaved," he says.

The band plans on getting the most out of their time slot by giving fans a mix of old material and new. See Enslaved play Salt Lake for the first time on Feb. 12 at the *Murray Theater* with **Amon Amarth** and **Skeletonwitch**.



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Mike Brown's Monthly Dirt

Fashion Week!
By Mike Brown
thebonemaker@gmail.com

For the most part, I try to write about things I know, which is why I've brought you such fine and profound periodicals with titles such as, "Puke!" and "How to Stalk Your Ex-Girlfriend." This month, though, I chose to write about fashion, which, if you've ever seen my closet, is obviously a topic I know nothing about. I still get dressed in the dark, and my wardrobe consists of vintage **Utah Jazz** gear from the *DI* and the occasional pair of pants from *The Stockist*. Good thing I'm constantly neck deep in runway model pussy, so hooking up an interview with a *Vogue* (Australia) cover model to discuss fashion and Fashion Week (going on this month in NYC) was no problem. By the way, if Florida is America's penis, then geographically speaking, the whole East Coast is America's choad and New York is appropriately the asshole—a perfect place for the fashion industry, if you ask me.

Australian runway model **Myf Shepherd** was kind enough to address fashion and modeling, and helped me grasp the important concepts of the two.

MB: My editor specifically asked me not to ask you any questions about cocaine, so I wanted to know how much cocaine you do before you take the runway?

Myf: Um, in the entire day? Or the moment before?

MB: Well, is that a fair or true stereotype?

Myf: I don't think it's actually that true, but one time, there was a port-o-potty backstage and someone had actually written, "Do coke here, throw up here" on it ... It was very helpful.

MB: So this graffiti artist was like, "I know all you models are coked up and have eating disorders, so let me help you out a bit."

Myf: Well, yeah, assuming we could read.

MB: How did you get into modeling? Wait, no, how do I get into modeling?

Myf: Hang out in shopping malls.

MB: When I was a kid, I was in drug rehab with a girl who was a model, and one of the rules there was that the girls couldn't



Modeling sounds like the perfect career catwalk for Mike Brown and Jet Pack.

wear makeup. She looked nothing like her portfolio—is that common?

Myf: Yeah, no one does. If you met a famous model, you wouldn't even know it.

MB: I really like cats. Why is it called a catwalk?

Myf: Because, traditionally, models were actually cats—like the body type, the strut and the arch in the back.

MB: Are runway models the same chicks that are in the magazines?

Myf: If you are a model, you have to do all that stuff to get paid—you don't get paid for walking down a runway.

MB: You don't get paid for that?

Myf: No, they give you some clothes and then you sell them.

MB: Do girl models hang out with guy models that much? Or is it kind of like how lesbians don't hang out with gay dudes very often?

Myf: Yeah, I guess. I actually feel sorry for male models.

MB: How many models does it take to change a light bulb?

Myf: We actually had this problem at my house the other night. I would say three: one to be the ladder, one to be the instructor and one to actually do it—but we couldn't actually do it.

MB: So you just sat there in the dark?

Myf: Yeah, until my boyfriend got home, then I made him change it.

MB: Do you like to build model airplanes?

Myf: No, I like to build model houses and boats, but not so much planes.

MB: Would you consider that a legit modeling career move?

Myf: Yes ... Yes I would.

MB: What's the most embarrassing thing you've seen as a model?

Myf: Well, my first season, I was in a show where, like, four girls fell, and one of them was my friend—she fell like four times. The audience was super close to the stage and they kept pushing her back on the stage.

MB: Fashion Week is coming up soon. What is your perspective of it?

Myf: It's a month of straight torture. Your day starts at 6 a.m. and ends in the late hours of the night, then you have to go to London and Paris and do it all over again. If you are making modeling your career, you have to do it.

MB: What other questions would you like me to ask you?

Myf: I don't know, people ask me for diet tips or what kind of makeup I wear.

MB: You could tell them to do that diet that a lot of girls do where they can eat whatever they want as long as they shove their fingers down their throat afterward.

Myf: Exactly, just like the sign in the port-o-potty.

I learned a lot about modeling from this interview. I also learned that Myf is dating a drummer, which I would naturally assume is career suicide for a model, but I did tell her that I would plug her BF's band in our mag. The band is called **Weird Womb**, and now that you are done reading this article, go ahead and Google that after you are done Googling Myf.

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50 SHADES OF *NO WAY!*

By Princess Kennedy
theprincesskennedy@yahoo.com

So, Hell froze over: Gay marriage in SLC—who would have ever thunk? It came so out of left field that it shocked even the most seasoned of us politicians. Now, that fuckhead new Attorney General is trying to screw it all up. Did they learn nothing from California? Sure, take the right away, but face millions in lawsuits—somehow, it's better to pay out those millions rather than accept the money from the 1,300-and-something people who bought marriage licenses.

How many people do you know who got hitched in those first couple days of the marriage madness? I know far too many—just because you can doesn't mean you should. Again, just like in California, there were a lot of impulse nuptials and when the first wave of divorces started there, they weren't ready for it and it caused a whole other set of problems for the unhappy couples.

It's crazy to me that anyone would go out and spontaneously get hitched—these things have to be well thought out. Do I want to give half my stuff to another? No! I can't picture myself walking a shih tzu, fighting over the remote, wanting to stab someone because they leave the seat up or squeeze the toothpaste wrong, drink OJ from the carton, etc.—and the deal-breaker: This will be the last person I fuck, forever!

Most long-term-commitment gays I know have the open relationship clause in their cohabital contracts, meaning that they can fuck around and choose to not talk about it, or it has to include the other person and/or can't include friends. Part of me gets it, but if you're getting married, the clause is bullshit. I think that if you take the vows, you should be forced to stay together for all time and have to use those stupid married-people helpers to keep up the spark—like the cards that say things like “explore my body with your tongue.”

As a single person, I love the freedom I have to do what/whomever I want, and that is the major reason that you won't be attending this tranny's wedding anytime soon. I love my FWB relationships and not being tied down. Well, that's kind of a lie—I have a fantasy (a very small one) of being tied, not so much down, but up. As a bachelorette, I have the wherewithal to explore every and any fetish that I want, and for this Valentine's column, in honor of the *50 Shades of Grey* craze, I thought I would explore the crazy bondage scene.

That book is pretty tired. I was hoping from the way it was being marketed that it would have some totally hot love scenes, but alas, coming from the group of disgusting friends I have, it was really “fur handcuffs and riding crop” tame, with silly harlequin romance lines like, “When he slipped his boxers down, his raging hard manhood sprung forth”—so lame.

I decided to take it a step forward and really give the married set something to blush about. I contacted the “Christian Grey” of Northern California (we'll call him **Xtian Black**). Mr. Black was very excited about helping me out with this article—he told me it was about time people got to see the real side of it. In his email, he told me the best thing to do was to come down to Monterey to the *Stay and Play*, a hotel in NorCal that's specifically for the S&M set. This type of play really isn't my thing, but hell, I can release all of my inhibitions for one night and give into my wilder side for the sake of hard-hitting journalism—that



Photo: Mark Sadeghian

Marriage is a bit too 50 Shades of Gay for the curious Princess Kennedy.

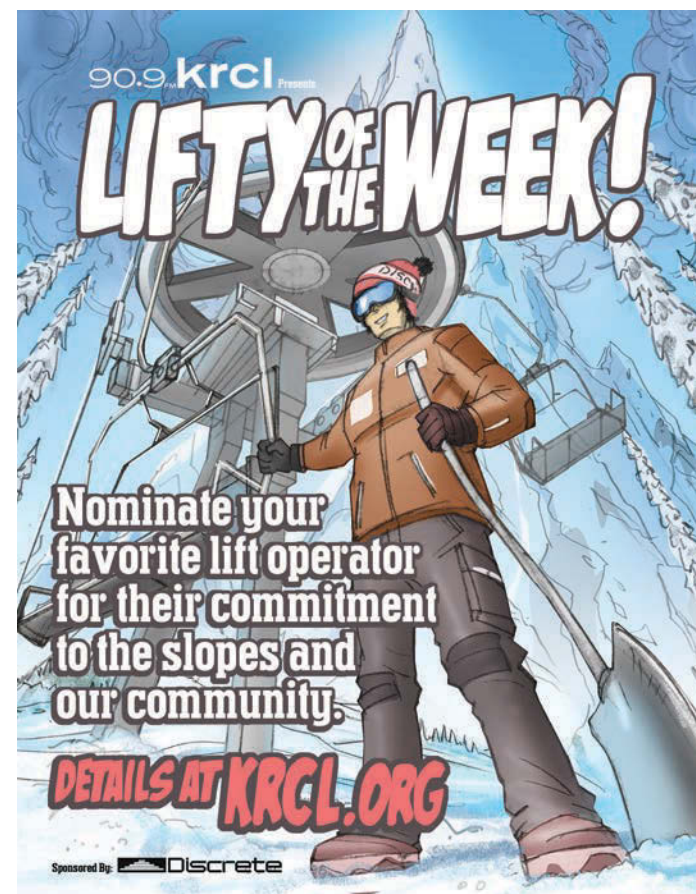
is, till he sent me a link to what I could expect from our session. I wasn't thinking this through clearly.

The website filled me in. I would be referred to as a submissive sissy slut, and my one duty was to be a cock-worshipping whore, and my sissy slit was his to do with as he pleased. I was there to do whatever I was told, and if I felt I would have a hard time, that I was to download a bunch of audio installments that would essentially hypnotize me into submission. I would be expected to service my master in whatever way he wanted, including but not limited to whippings, pee play (and worse), bondage, degradation, deprivation and the acknowledgement that any resistance on my behalf would bring on more severe punishment. Fuck that!

Suddenly, my naughty fantasy became this picture in my head of me in some sleazy motel, anally bleeding, with my tits duct taped, a noose on my junk and tied to my ankles, elbows bound, in a sling, covered in urine, being called a sissy whore. In what world is that hot? I promptly emailed my Daddy Dom Xtian and told him that, upon further inspection of my duties as his sissy slut, I had come to the conclusion that I am too punk rock (and secure) to put myself in that situation. “In all honesty, Mr. Black, if someone talked to me like that in everyday life, they'd be liable to get a broken bottle ground into their face,” to which he replied, “Wow, you're a bitch and I like that. Ever thought about being a dominatrix?”

The truth? My thoughts on the subject are limited in the same way I think about marriage—how good I'd look in the costume.

Happy Valentine's Day, you little piggies!



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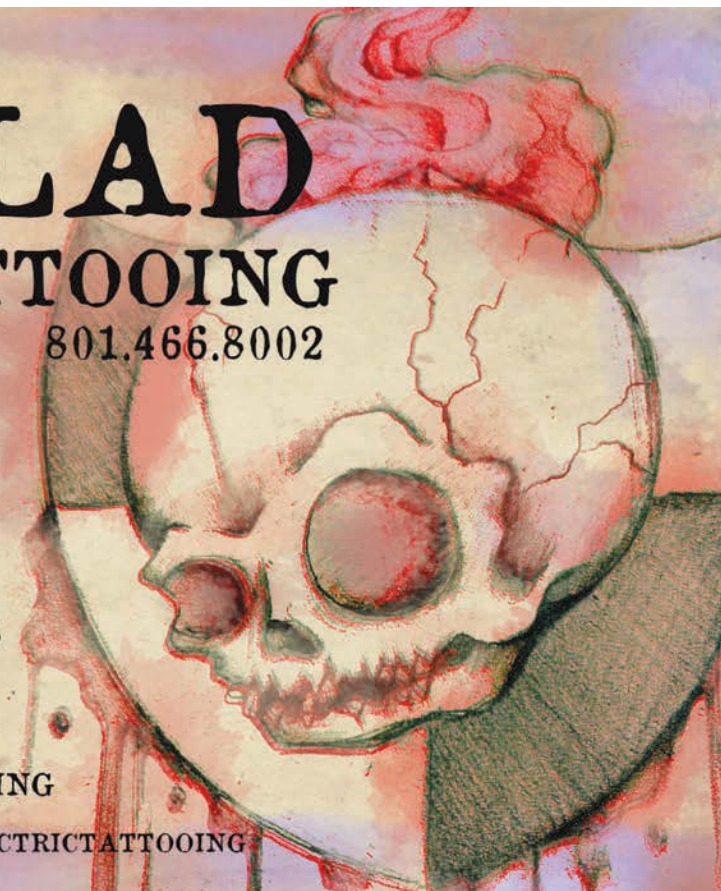




Photo: Solvent

I DREAM OF WIRES MODULAR SYNTHESIS WITH SOLVENT

BY CHRISTIAN SCHULTZ / CHRISTIANKARLSCHULTZ@GMAIL.COM

Electronic musician Solvent aka Jason Amm traces the history of the modular synth in documentary *I Dream of Wires*.

Though it's often considered an esoteric contraption riddled with advanced circuitry, the modular synthesizer is a machine hardwired for human relationship. Endless panels of dials and knobs, buttons and blinking lights, intricate patches of seemingly disorganized wires—all are tactile controls begging to be played by the human hand. Modular synthesizers have played an integral role in both the popularization of electronic music and avant-garde sonic experimentation, and are now, more than ever appreciated among musicians. In the independent documentary film *I Dream of Wires*, Canadian-based electronic musician **Solvent** (Jason Amm) traces the history, demise and resurgence of this modular mindset with its peculiar subculture's leading artists and manufacturers.

Analog modular synthesis began in the 1960s, nearly simultaneously by the pioneering companies **Moog Music Inc.** and **Buchla & Associates**. Since **Wendy Carlos** immortalized the synthesizer as an aid in the re-creation of orthodox musical dogma—with 1968's *Switched-On Bach*—electronic enthusiasts have prized modular systems as essential tools in the creation of new methods of music and sound. But as cheap, accessible analog and digital synths flooded the commercial market in the '70s and '80s, the electronic subculture left all things modular behind. Musicians sold off their equipment while the most committed collectors kept all they could find in proper condition—setting the stage for a phenomenal comeback.

I Dream of Wires' director and co-writer, **Robert Fantinatto**, started the project in his spare time to explore this recent, vibrant reemergence of modular synthesis. It was a culture that he, like many, thought to be extinct in the wake of digital technologies and laptop-based musicianship. Thinking that there would only be a small but fanatical amount of interest in such a film, Fantinatto began interviewing people whom he knew to be passionate modular enthusiasts. Early

on, Fantinatto approached Amm, a fellow Toronto-based artist who had recently incorporated modular synthesis into his decade-long analog synth practice. "I thought, 'Let's see who I can get involved in interviewing for this documentary,'" Amm says. "I started emailing around, and to my surprise, the list of people we had managed to get confirmed interviews with was mind-blowing."

Like the obsessive culture that it was documenting, the film's ambition grew steadily until it became the definitive documentation of the modular world. "Once we got an interview with **Trent Reznor**," Amm says, "that opened the doors and it seemed, [from] that point, we had really no trouble getting almost anyone that we wanted to interview for it." Within a short time, the roster was bolstered by synth legends like **Vince Clarke**, **John Foxx**, **Chris Carter**, **Daniel Miller**, **cEvin Key** and **Gary Numan**, whose 1980 song, "I Dream Of Wires," lends the film its title.

That the film grew to such proportions was indicative of the passions of those in the modular mindset and of the dedication of Fantinatto and Amm, who realized the entirety of the project—direct-

ing, interviewing, filming, editing and producing—themselves.

Amm wasn't always a modular obsessive, though. He's been creating electronic music under the name **Solvent** since the late '90s, preferring analog synthesizers to modular throughout most of his career. "The real hesitation with the modular stuff for me," says Amm, "was that it does bring out an obsessive nature in people. When you enter this modular mindset, you're always thinking of ways of reconfiguring your sound—you can get lost in that world of obsessive collecting, thinking of new modules and planning out different setups." The obsessive nature of module collecting is considered a black hole that turns productive musicians into equipment collectors. "I know a lot of people who have gotten carried away with that, and it ends up that they no longer play music," Amm says. "They just end up becoming soundscape home-studio hobbyists. That was definitely something that I worried about happening to myself."

To counteract the hobbyist tendency, Amm tasked himself with creating new musical work to soundtrack the film. The product, a full-length record entitled *New*

Ways: Music From the Documentary I Dream of Wires, explores the different facets and techniques of modular synthesis with both vintage gear and that of leading contemporary modular manufacturers—**Modcan**, **Intellijel**, **Doepfer** and **Make Noise**, among many, many others. Amm features plenty of these modular producers and manufacturers, as well as innovative contemporaries, throughout the documentary.

"This is a movement that's building," Amm says. "You want to see what it is about this technology that's winning more and more people over, so I think that it's useful to see someone who's coming at it from the classic, vintage perspective. That gives you some insight as to why more and more people are getting into modular now."

An extended director's cut of the film, called *I Dream of Wires: Hardcore Edition*, lovingly follows modular obsessiveness with four hours of interview footage and a lengthy historical primer. Learn more about the project or order the hardcore edition at sciencewithsynthesizers.com. The shortened, theatrical version of *I Dream of Wires* will premiere in April at *Moogfest 2014*.

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1989

For *SLUG* Mag's 25th anniversary issue, we've drummed up some games inspired by our local subculture, *SLUG*-related history and retrospective trivia on seminal music from *SLUG*'s anniversary year, 1989! Grab a pen and test your knowledge from the year *SLUG* was born. Start out by looking for the names of some gritty Utah acts who were active in '89 in this word search. Circle each name and complete the puzzle of 25 cornerstones of our local history. For each of these games, try doing it without a smart phone—if you feel the need, though, pick that puppy up and download the *SLUG* Mag app for some clues!

25 YEARS

Z M R D E K S M A B R N Z X X M E G D G L S I V A G
G T H M V H Y U Y I B K T L G T B Q I T A E B Z T A
H G H X E J Y S N S Q W V S T V N K N V T P P B L J
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- ☐ BAD YODELERS

☐ BOHEMIA

☐ BOXCAR KIDS

☐ DA NEIGHBORS

☐ DECOMPOSERS

☐ DINOSAUR BONES

☐ GAMMA RAYS

☐ HATE X9

☐ IDAHO SYNDROME

☐ INSIGHT

☐ IRIE HEIGHTS

☐ LATTER DAY SINNERS

☐ MAGGOTHEADS

☐ MY SISTER JANE

☐ RED NUMBER 5

☐ SCROTUM POLES

☐ SLAUGHTERCHRIST

☐ SWEE RHINO

☐ SUBJECT TO CHANGE

☐ SWIM HERSCHEL SWIM

☐ THE CLOCKS

☐ THE COLOUR THEORY

☐ TRUCE

☐ VICTIMS WILLING

☐ ZION TRIBE

Answer key at SLUGMag.com!

1989 MUSIC MATCHUP CATCH-UP

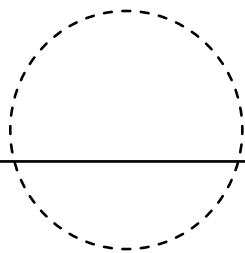
25 YEARS

Though *SLUG* was born out of the necessity for local music coverage, the international music scene in 1989 was tearing at the seams with a variety of genre-defining, influential releases from the likes of **Morbid Angel**, **Pixies**, **Fugazi**, **Skinny Puppy** and more. Some of those bands had big futures, while others fizzled out into the musical ether. Test your knowledge of pop-culture icons and bands banished into obscurity by matching the artist with their 1989-released album title.

TIP: USE A STRAIGHT EDGE

- Nine Inch Nails
- Biz Markie
- Melvins
- Fugazi
- Einsturzende Neubauten
- FIREHOSE
- Godflesh
- New Order
- Skinny Puppy
- Spacemen 3
- The Flaming Lips
- Nirvana
- Slint
- The Cure
- The Birthday Party
- Sick Of It All
- Voivod
- The Wedding Present
- Morbid Angel
- Madball
- Naked City
- Carcass
- Galaxie 500
- Nomeansno
- Pixies

- Doolittle
- Telepathy Surgery
- Streetcleaner
- Playing with Fire
- Rabies
- Ozma
- 13 Songs
- Disintegration
- Fromohio
- Has der Luge
- The Biz Never Sleeps
- Bleach
- Wrong
- Technique
- Symphonies of Sickness
- Mutiny/The Bad Seed
- On Fire
- Altars of Madness
- Blood, Sweat and No Tears
- Naked City
- Ball of Destruction
- Bizarro
- Nothingface
- Tweez
- Pretty Hate Machine



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25 YEARS

The Beastie Boys'

sophomore release, *Paul's Boutique*, ended up being a "commercial disappointment" in 1989, according to **Capitol Records**, but that hasn't stopped it from making lists as one of the best hip-hop albums of the era—if not all-time. Grab a friendly MC and rewrite history by getting creative with the lyrics to the first single off the album, "Hey Ladies."

Original lyrics at SLUGMag.com!

Hey ladies in the place I'm _____ [VERB ENDING IN "ING"] out to ya

There never was a city kid _____ [ADJECTIVE ENDING IN "ER"] and _____ [ADJECTIVE ENDING IN "ER"]

There's more to me than you'll ever know

And I've got more hits than _____ [PERSON]

oh Tom Thumb Tom Cushman or Tom Foolery

Date women on T.V. with the help of _____ [PERSON]

Words are _____ [VERB ENDING IN "ING"] out just like the Grand Canyon

And I'm always out looking for a _____ [ANIMAL] companion

I threw the lasso around the _____ [ADJECTIVE] one and dragged her to the _____ [PLACE]

I took off her _____ [THING] and put on my _____ [THING]

I'm _____ [VERB ENDING IN "ING"] and _____ [VERB ENDING IN "ING"] I make a little bit of stealing

I'll bring you back to the _____ [PLACE] and your dress I'm _____ [VERB ENDING IN "ING"]

Your _____ [BODY PART] is on time and your _____ [BODY PART] is appealing

Staring at the _____ [THING] up there upon the ceiling

Some such nonsense is the bass that I'm throwing

Talking to a _____ [ANIMAL] telling her I'm all knowing

She's talking to the kid to the who

I'm telling here every lie that you know that I never _____ [PAST TENSE VERB]

Me in the corner with a _____ [ADJECTIVE] daughter

I dropped my _____ [THING] and it was welcome back _____ [YOUR NAME]

We were _____ [VERB ENDING IN "ING"] the rug she started _____ [VERB ENDING IN "ING"] the carpet

In my apartment I begged her please _____ [PRESENT TENSE VERB] it

The gift of gab is the gift that I have

And that _____ [ANIMAL] ain't nothing but a _____ [ANIMAL]

Educated no, stupid yep

And when I say stupid I mean stupid _____ [ADJECTIVE]

I'm not _____ [PERSON] at 15 or _____ [PERSON] in charge

I'm _____ [YOUR NAME] and I'm adamant about _____ [VERB ENDING IN "ING"] large

With the white _____ [BRAND OF CLOTHING] and the looks that _____ [PRESENT TENSE VERB]



Makin' love in the back of my _____ [MODE OF TRANSPORTATION]

I met a little cutie—she was all _____ [PAST TENSE VERB] up on _____ [THING]

I liked the little cutie, but I _____ [PAST TENSE VERB] her in the _____ [BODY PART]

Cause I don't kinda go for that messin' around

You be listening to my _____ [THING(S)] a number one sound

_____ [PRESENT TENSE VERB] to the rhythm

_____ [PRESENT TENSE VERB] to the ride

I've got an open _____ [BODY PART] so why don't you all get inside

Tune in turn on to my tune that's live

_____ [ANIMAL(S)] flock like bees to a hive

She's got a gold _____ [BODY PART] you know she's

_____ [ADJECTIVE]

She'll show you a _____ [ADJECTIVE] time then she'll show you the _____ [THING]

Break up with your _____ [ANIMAL] it ended in _____ [THING(S)]

Vincent Van Gogh go and mail that _____ [BODY PART]

I call her in the middle of the night when I'm _____ [VERB ENDING IN "ING"]

The phone booth on the corner is _____ [ADJECTIVE] and it's _____ [ADJECTIVE ENDING IN "ING"]

She said come on over it was _____ [PERSON] that she missed

I threw that _____ [THING] through her

_____ [THING] cause you know I got dissed

Your _____ [ANIMAL] left you and you went insane

You _____ [PAST TENSE VERB] yourself up in the back of the _____ [MODE OF TRANSPORTATION]

Take my advice at any price an _____ [ANIMAL] like your mother is mighty _____ [ADJECTIVE]

Sucking down _____ [THING(S)] till I didn't know

Woke up in the morning at the _____ [PLACE]

Cause I announce I like _____ [ANIMAL(S)] that _____ [PRESENT TENSE VERB]

With the weight that pays about a pound per ounce

_____ [ANIMAL(S)] with curls and big long _____ [THING(S)]

And beatnik _____ [ANIMAL(S)] just wearing their _____ [ITEM OF CLOTHING]

Walking high and mighty like she's # _____ [NUMBER] and *She thinks she's the _____ [ADJECTIVE] one*

DOWN

1. *SLUG*'s monthly music showcase, on Feb. 14 of this month.

2. To get the 411 on all things "urban cycling," read *SLUG*'s monthly bike column, _____.

3. *SLUG*'s current Skate Photo Feature photographer.

4. _____ is a new venue featured on the cover of *SLUG*'s October 2013 cover.

6. *SLUG* columnist and lead singer of The Fucktards.

8. *SLUG*'s trans-royalty.

9. Popular, gory column from *SLUG*'s past: _____ of the Month.

11. A Salt Lake club that was popular in the '90s, which burned down in January of 2008.

12. At one time, this 9th and 9th movie house used to put on killer rock shows!

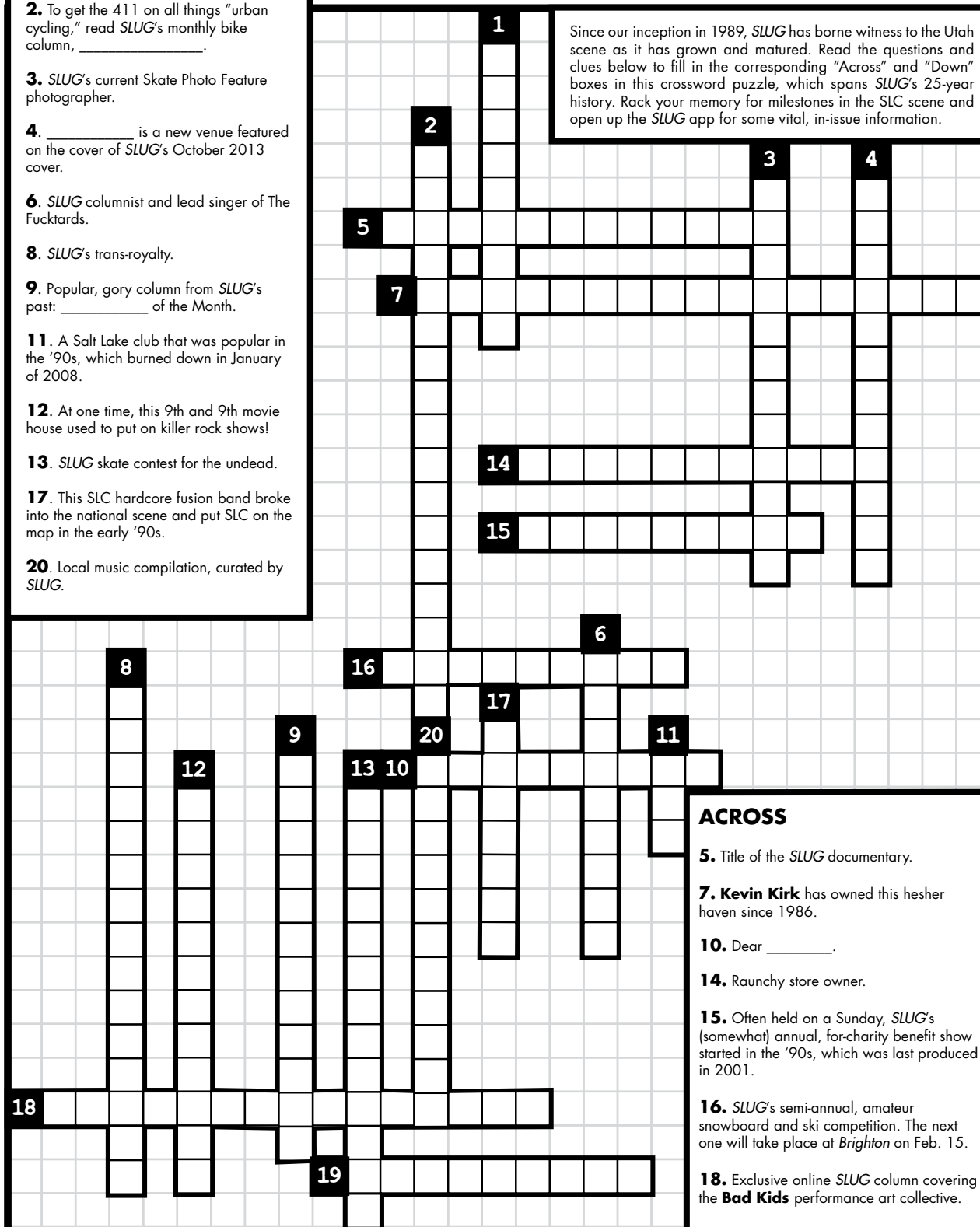
13. *SLUG* skate contest for the undead.

17. This SLC hardcore fusion band broke into the national scene and put SLC on the map in the early '90s.

20. Local music compilation, curated by *SLUG*.

CROSSWORDING A SCENE

Since our inception in 1989, *SLUG* has borne witness to the Utah scene as it has grown and matured. Read the questions and clues below to fill in the corresponding "Across" and "Down" boxes in this crossword puzzle, which spans *SLUG*'s 25-year history. Rack your memory for milestones in the SLC scene and open up the *SLUG* app for some vital, in-issue information.



ACROSS

5. Title of the *SLUG* documentary.

7. Kevin Kirk has owned this heshier haven since 1986.

10. Dear _____.

14. Raunchy store owner.

15. Often held on a Sunday, *SLUG*'s (somewhat) annual, for-charity benefit show started in the '90s, which was last produced in 2001.

16. *SLUG*'s semi-annual, amateur snowboard and ski competition. The next one will take place at Brighton on Feb. 15.

18. Exclusive online *SLUG* column covering the **Bad Kids** performance art collective.

19. September 1989 cover.

Answer key at SLUGMag.com!

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Guns Blazin' for SLUG Games BATTLE AT BASIN

By Steven Goemaat • stgoemaat@gmail.com

The battleground was set this past month when the *SLUG Games Battle at Basin* Presented by Scion hit Snowbasin Resort. The course was a warzone, to say the least. There were a couple of unique features, including the focal point, a "tank" butter box equipped with a heavy-caliber cannon pole jam, as well as two flat boxes on the side. A mega hip with a *SLUG* emblem on top was directly to the right of the tank along with a fatty flatty tube and a second, steeper pole jam below. The course was on-point as a result of the hardworking park crew up at *Snowbasin Resort* and the *SLUG Games* course designers. With 132 riders registered for the fight—*SLUG Games*' biggest turnout yet—the contest was definitely going to be a battle to the end.

With the sun shining and the course set, there was nothing else to do but declare war and let the battle begin. We started the day off with the groms in the 17-and-Under Division. Big and small, full beards to peach fuzz, these kids threw it down on all levels. Two divisions were open to skiers and snowboarders, respectively, and creativity and originality in each discipline were key factors for the judges. These kids were getting upside down and sideways on pretty much every feature with guys like **Jake Lewis** throwing a huge back flip off the *SLUG* hip and **Jackson Jenkins** going over the top forward, throwing a big front flip off the butter box tank. For the snow surfers, **Garrett Whitesides** had some huge and stylish seatbelt grab back 180s off the cannon, while **Trevor Otterson** threw a Texas-sized backside rodeo off the hip. Frontside and backside 270s onto the flat tube were looking standard, while the pole jam parallel to it saw a tornado's worth of spins off it. Spin it to win it was the motto of the day, and the competitors delivered.

The contest only became more intense when the Men's and Women's Open Ski Division stepped up to the front lines. This division was a straight shootout with every competitor ripping the course apart. The competition saw some firsts in this round, like a screamin' semen from **Dylan Manley** off the cannon. For those of you who think I just made some weird, perverted reference, allow me to clarify: A "screamin' semen" is a midair leg cross on skis with a grab included. These two-plankers definitely kept things interesting with Pit Viper's own **Chris Garcin** getting radical with a double Daffy off the hip, straight down to slide the pole jam with a 270 spread eagle off the end. Did I mention Chris was wearing a red one-piece, skiing some ancient Elans and hooking up his line with some hypnotizing mogul turns? Needless to say, this was a crowd pleaser of a run that would become a highlight of the day.

The Men's Open Snowboard Division went off with a bang as **Brady Larson** shot an absolutely huge nollie front flip off the cannon. The march continued behind with an onslaught of tricks going down on all of the features. With so many great riders, "steetz" was a must. **KC Russell**, a *Snowbasin* fan favorite, lay down a stylish, on-snow boardslide on the butter box straight up and off the cannon, showing he's not afraid to take a chance. **Jesse Ramirez** was charging all ways, spinning front, back, same way and reverse off both pole jams, making it look easy, while **Christian Hobush** threw a stylish under flip into the chopped-up landing of the hip. Holding it down for the ladies were riders like **Maya Keefer**, grabbing her tail off the cannon, and **Sam Kolesky** going big and spinning on and off the flat tubes. It was a hell of a heat, with entirely too many hammers to mention. With money on the line and snowmobile rides for the finals, everyone was throwing down and having a great time.

Six were chosen for the finals from each division, and they competed together as a mixed division. The *SLUG* team could see the energy translating between divisions, so the finals were a mixed batch with a high energy level. For the skiers, **Milan Peyn** and **Alex Koford** kept things fresh, running doubles runs with a train of back flips and some synchronized flat tube footwork. The dynamic duo would wow the judges enough to share a Third Place spot for the 17-and-Under Division. Jenkins would show his versatility and consistency in the finals, throwing both regular and switch 360s off the tank, landing him in Second. Lewis would throw a giant flat spin and consistently switched up backside and frontside spins on the tubes to win it all. For the boarders, Otterson kept it



17 & Under Snow: 3rd Trevor Otterson, 1st Ashton Hammer, 2nd Garrett Whitesides.
 Men's Snow Open: 3rd Zeke Greer, 1st Casey Russell, 2nd Brady Larson.
 17 & Under Ski: Tied for 3rd Milan Peyn and Alex Koford, 1st Jake Lewis, 2nd Jackson Jenkins.



Women's Ski Open Winner Cindy Hurst.
 Men's Ski Open: 3rd Eric Gambles, 1st Jonah Williams, 2nd Dylan Manley.
 Best Trick Jesse Ramirez.



Women's Snow Open (L-R): 3rd Hailee Mattingly, 6th Mattie Neres, 1st Sam Kolesky, 5th Sophie Neres, 2nd Maya Keefer, 4th Jen Grigsby.



Women's Snow Open winner Sam Kolesky impressed the judges with an indy grab coming off the cannon feature.



Logan Guenther twisting it off.

consistent through the finals and threw down some bangers to get that Third Place spot. Whitesides would also keep impressing the judges by going just a couple steps bigger off the tank cannon, throwing a big back three with that seatbelt grab. Last, but certainly not least, for the 17-and-Under Division was **Ashton Hammer**, who also threw a ton of tricks down all day, as well as a classic, stylish method that judges just couldn't help but love. Hammer would finish the day in that First Place position.

The Open Ski Division went off with everyone going bigger and better than the first round. **Eric Gambles** would end the day flat spinning his way into Third Place, while Manley came out swinging, throwing a bunch of switch tricks as well as boosting over the tank for a quick cannon top. Those tricks, and a ton of others, would get Manley that Second Place spot for the day. **Jonah Williams** absolutely annihilated the course all day, throwing flat spins, spinning in and out of rail slides and sticking a big rodeo to fakie off the cannon. Williams would come out on top and take it for the skiers. **Cindy Hurst** rocked the course all day as the only lady skier and walked away with some great prizes of her own.

For the chicks that rip the snowboards, two lucky, little groms named **Mattie** and **Sophie Neres** got to hang with the big kids, taking Fifth and Sixth place for the day. Fourth place went to **Jen Grisby**, who hit all of the features with pretty much perfect consistency. **Hailee Mattingley** threw herself 180 degrees off the cannon just stylishly enough to grab that Third Place spot. Keefer ripped it all day, and the finals were no different. Keefer linked up some nice lines between the tank

and flat tube to walk with the Second Place spot for the chicks. Kolesky, who is no stranger to **SLUG Games**, killed it all day, going front 180 to a 50-50 on some almost untouched boxes, bringing it back out to regular. Her style and board control would get her the win and wrap it up for the ladies.

The Men's Open Snowboard Division saw a ton of drops from **Zeke Greer**, giving him that many more chances to impress the judges with his front rodeo and half cab combos on the tank. His drive for drops would get him a Third Place final in the division. Larson kept it fresh all day with some stony surfer lean on the tank and a half-cab manual front-board back 180, with a quick stalefish off the cannon. Throwing those tricks, as well as a ton of other combos, would get him Second. It was impossible to miss KC Russell tearing up the course all day and having a blast doing it. Russell was like a cat throwing it down with style and sniping out that First Place spot.

The First Place winners walked with some cash, **SLUG Mag**, Zoo York snowboards or some brand new RAMP skis, and everyone walked with a ton of gear from all of our sponsors. Big thanks to all of these sponsors for helping us put on the contest: Scion, Jaybird, Board Of Provo, Lucky Slice Pizza, Pit Viper, Kitten Factory, Dale-Boat USA, Cross Roads Skate shop, Goal Zero, Milosport, Sheshreds.com, Snogression, Saga Outerwear, RAMP, Only In Ogden, I.N.I COOPERATIVE, Yelp, Zoo York, Raja Attire and Salty Peaks Snowboard Shop. Big thanks to all of the riders for coming out and making a great **SLUG Games Battle at Basin** Presented by Scion. Next stop is **Brighton Ski Resort** on Feb. 15!



Second Place winner Brady Larson throws a huge half cab indy over the hip.



Dylan Manley's "screamin' semen" lands him Second Place.



Ski Open winner Jonah Williams goes big over the **SLUG** hip, showing the judges he's hungry for First Place.



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SLUG'S PICKS OF THE MONTH

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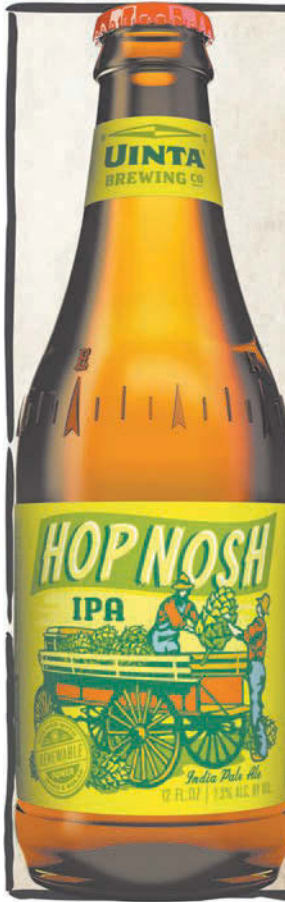
By Weston Colton • westoncolton.com



Shylio Sweat—Feeble—Provo, UT


Winter skateboarding in Utah is not for the faint of heart. Aside from the snow, the cold makes every fall that much more painful. I love seeing the kids out shoveling snow at

the skatepark just to skate a flat bar or a box. When was the last time you saw someone shoveling a basketball court just to practice free-throws in sub-freezing temperatures?



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PRODUCT REVIEWS

Arcade Belt Co.

The Atwood/The Corsair
arcadebelts.com

Designed in Olympic Valley, Calif., Arcade Belt Company brings you two unique and versatile belts. Targeted to the skate, snowboard, bike, climb and everything lifestyle, these belts combine style and comfort using quality materials. The Atwood is made with heavy-duty elastic for optimal movement and a bomb-proof polymer buckle (as advertised on the tag), and has a playful grey-and-orange plaid pattern. This belt is the best as far as variety goes. With tons of sizing options through the buckle and elastic combination, this belt covers all bases—or pants, for that matter. The heavy-duty buckle is sometimes a little wide for some belt loops, but taking an extra 20 seconds to keep your “crack” problem at bay seems worth it to me. The Corsair is a bit sleeker than the Atwood, featuring a metal buckle that pins through weatherproof leather holes, with the same heavy-duty elastic in between. The jet-black Corsair was built to look classy on that spicy dinner date or look somewhat cool at church. Above all, these belts are actually comfortable to skate and snowboard in. They hold strong in the frigid mountains and don’t let up on those hot skate days. Both belts are super comfortable and stylish for both ladies and gentlemen alike. The “TSA-proof” claim is accurate for SLC, Utah, but not so much at JFK, N.Y. (at least someone is doing their job.). With all of that said, they’ll keep your pants up, plain and simple. Check these belts out online! —Steven Goemaat

Power A

MOGA Pro/MOGA Hero
powera.com

I will never naysay gaming on a phone again. The MOGA Gaming Controllers have made my tablet and phone into a machine that competes with every major handheld I own. Within 20 minutes of unpacking the controller, I had turned my phone into an emulating monster. It is true that the controller does not “officially support emulators,” but I can tell you from firsthand experience that emulators officially support them. The sleek and comfortable design of this controller (which has improved over the last two iterations) and its rechargeable battery keep you playing on the go. They are

purely an act of genius. If you don’t feel like setting up emulators, the controller’s “B” mode also supports games that weren’t designed specifically for the controller, which unlocks the potential of every title in the Play Store. For a minimal entry price, this gadget lets you play games built to run perfectly with it and play games that aren’t designed to utilize it. The only thing it doesn’t do is answer emails for you. This is a must-have accessory for Android gamers—I’m sad to think I tried gaming on my phone without it. —Thomas Winkley

SmartWool

Next-to-Skin Baselayers, Mid 250 Pattern Crew Top and Bottoms

smartwool.com

The SmartWool Next-to-Skin Baselayers are a godsend. Although temperatures haven’t dropped to what they were this time last year, the NTS Mid 250 Pattern Crew Top and the NTS MID 250 Bottom insulate my body to the point where riding my bicycle in about 20 degrees with a couple layers between my coat and the thermals became a bit too hot—which is a good thing, since I hate being cold. Additionally, because these base layers are merino wool (sorry, vegans), the odor that one would expect from such intimate layers is nonexistent, aside from the normal stink that my bag of bones produces in normal clothes. Also expected of this material, I have experienced a minimal amount of retained sweat

moisture after I get my blood pumping for a comfortable ride up the hill back to my house. What’s more is that I’ve worn the crew top as a normal shirt on those lazy, “I don’t feel like changing” days—the grey stripes on black make for a casually stylish shirt! After wearing these puppies for a couple of months, I don’t understand how one lives in Utah without SmartWool—they’re a purchase well worth making. —Alexander Ortega

Smith Optics

Vantage Helmet w/ Aerocore Technology
smithoptics.com

For 2013, Smith Optics developed a helmet that is stylish, light and virtually bomb-proof. The latest innovation from Smith is the Aerocore featuring Koroyd. Imagine a thousand tiny drinking straws organized in a honeycomb pattern lining the core of the helmet. The technology relies on the inert strength of the material’s shape (30 percent stronger), and it also increases airflow to your dome. With fully adjustable vents both forward and aft, you can fine-tune your climate control. Coupling the Vantage with a pair of Smith goggles like the I/OX further increases the airflow and leads to unmatched fog resistance. The helmet also features a Boa FS360 fastening system that makes fitting a breeze. With a simple twist of the dial at the rear, it is possible to make the chassis fit tighter or looser. This translates to a secure and comfortable fit with minimal effort. The only complaint I

had was that the dial’s size and texture allow it to catch on your jacket collar and sometimes adjust without warning. Audio integration through removable ear pads is a nice bonus for those who like to crank the beats while slaying the peaks. I tested this item in all sorts of conditions, and it proved to be very versatile. The microclimate created by the helmet/goggle combo makes for many comfortable hours out on the hill. —Sean Zimmerman-Wall

Swoob

Nina Full-Length Leggings & Idona Racerback Sports Bra
swoob.com

This pair of Swoob leggings have been a staple in my wardrobe ever since I first stepped into them six weeks ago. Since then, we’ve hit the gym, dropped into a Pilates class, practiced yoga, lounged around the house, went snowboarding, jogged in the snow and hit up the *Urban Lounge* like a ninja, with the leggings camouflaged in thigh-high boots. One of the many reasons why I’ve been living in these 88-percent poly, 12-percent spandex leggings is the fact that they are comfortable, fashionable, warm and house a secret stash pocket! The lining almost feels like polar fleece, but thankfully, unlike fleece, these puppies dry fast after a sweaty training session. When I placed my order online, the company was out of smalls, so I opted for a medium instead. As it turns out, the whole Swoob line runs small so the medium was a perfect fit. Swoob’s products are designed here in Salty Town, but the product is actually manufactured in China. I suspected this (and the inside label confirmed it) after I had tried to cram my 32B boobs into the small Idona Racerback bra. I nearly threw my shoulder out of joint trying to pull it over my head. Once on, I couldn’t even take advantage of the seriously comical (yet practical) dual-purpose boob sling—a frontal-pocket mechanism for holding your keys, iPhone and other “small items.” My small items overstuffed the shelf before I could even attempt to stuff it with dollar bills, let alone my car keys. I love the product, but the size issue really needs to be addressed. I’d like to suggest that this local company look at hiring some polygamist seamstresses to fix the sizing issue and keep our dollars in the community. —Lucy Ann Decker



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The time has come again for celebrities to fist fight to the death for that golden statue that can make or break their careers. It's also time for you to challenge me, and see who can predict more of the night's victors! Remember, it's not who *should* win, but who *will* win.

FIGHT!

Be sure to catch the 86th Academy Awards live on March 2 on ABC at 5 p.m. MST, and join me at *Brewvies Cinema Pub* for the viewing party. —Jimmy Martin

BEST PICTURE

- ☒ 12 Years a Slave
- ☐ The Wolf of Wall Street
- ☐ Captain Phillips
- ☐ Her
- ☐ American Hustle
- ☐ Gravity
- ☐ Dallas Buyers Club
- ☐ Nebraska
- ☐ Philomena

BEST DIRECTOR

- ☐ Steve McQueen – 12 Years a Slave
- ☐ David O. Russell – American Hustle
- ☒ Alfonso Cuaron – Gravity
- ☐ Alexander Payne – Nebraska
- ☐ Martin Scorsese – The Wolf of Wall Street

BEST ACTOR

- ☐ Bruce Dern – Nebraska
- ☒ Chiwetel Ejiofor – 12 Years a Slave
- ☐ Matthew McConaughey – Dallas Buyers Club
- ☐ Leonardo DiCaprio – The Wolf of Wall Street
- ☐ Christian Bale – American Hustle

BEST ACTRESS

- ☒ Amy Adams – American Hustle
- ☐ Cate Blanchett – Blue Jasmine
- ☐ Judi Dench – Philomena
- ☐ Sandra Bullock – Gravity
- ☐ Meryl Streep – August: Osage County

BEST SUPPORTING ACTOR

- ☐ Barkhad Abdi – Captain Phillips
- ☐ Bradley Cooper – American Hustle
- ☐ Jonah Hill – The Wolf of Wall Street
- ☒ Jared Leto – Dallas Buyers Club
- ☐ Michael Fassbender – 12 Years a Slave

BEST SUPPORTING ACTRESS

- ☐ Jennifer Lawrence – American Hustle
- ☒ Lupita Nyong'o – 12 Years a Slave
- ☐ June Squibb – Nebraska
- ☐ Julia Roberts – August: Osage County
- ☐ Sally Hawkins – Blue Jasmine

BEST ORIGINAL SCREENPLAY

- ☐ American Hustle
- ☐ Blue Jasmine
- ☒ Her
- ☐ Nebraska
- ☐ Dallas Buyers Club

BEST ADAPTED SCREENPLAY

- ☒ 12 Years a Slave
- ☐ Before Midnight
- ☐ The Wolf of Wall Street
- ☐ Captain Phillips
- ☐ Philomena

BEST ANIMATED FEATURE

- ☐ The Wind Rises
- ☒ Frozen
- ☐ Despicable Me 2
- ☐ Ernest & Celestine
- ☐ The Croods

BEST FOREIGN FEATURE

- ☒ The Hunt (Denmark)
- ☐ The Broken Circle Breakdown (Belgium)
- ☐ The Great Beauty (Italy)
- ☐ Omar (Palestinian territories)
- ☐ The Missing Picture (Cambodia)

BEST MUSIC (ORIGINAL SONG)

- ☒ Frozen – “Let it Go”
- ☐ Mandela – “Long Walk to Freedom” / “Ordinary Love”
- ☐ Her – “The Moon Song”
- ☐ Despicable Me 2 – “Happy”
- ☐ Alone Yet Not Alone – “Alone Yet Not Alone”

BEST MUSIC (ORIGINAL SCORE)

- ☒ Gravity
- ☐ Philomena
- ☐ The Book Thief
- ☐ Saving Mr. Banks
- ☐ Her

BEST CINEMATOGRAPHY

- ☒ Gravity
- ☐ Inside Llewyn Davis
- ☐ Nebraska
- ☐ Prisoners
- ☐ The Grandmaster

BEST COSTUME DESIGN

- ☐ The Great Gatsby
- ☐ 12 Years a Slave
- ☐ The Grandmaster
- ☒ American Hustle
- ☐ The Invisible Woman

BEST DOCUMENTARY FEATURE

- ☒ The Act of Killing
- ☐ 20 Feet From Stardom
- ☐ The Square
- ☐ Cutie and the Boxer
- ☐ Dirty Wars

BEST FILM EDITING

- ☒ Gravity
- ☐ 12 Years a Slave
- ☐ Captain Phillips
- ☐ American Hustle
- ☐ Dallas Buyers Club

BEST MAKEUP AND HAIRSTYLING

- ☐ The Lone Ranger
- ☒ Jackass Presents: Bad Grandpa
- ☒ Dallas Buyers Club

BEST PRODUCTION DESIGN

- ☒ 12 Years a Slave
- ☐ The Great Gatsby
- ☐ American Hustle
- ☐ Gravity
- ☐ Her

BEST VISUAL EFFECTS

- ☒ Gravity
- ☐ The Hobbit: The Desolation of Smaug
- ☐ Star Trek Into Darkness
- ☐ Iron Man 3
- ☐ The Lone Ranger

BEST SOUND MIXING

- ☐ Gravity
- ☐ Captain Phillips
- ☐ Lone Survivor
- ☐ Inside Llewyn Davis
- ☒ The Hobbit: The Desolation of Smaug

BEST SOUND EDITING

- ☐ Gravity
- ☐ All Is Lost
- ☐ Captain Phillips
- ☐ Lone Survivor
- ☒ The Hobbit: The Desolation of Smaug

BEST SHORT FILM (LIVE ACTION)

- ☐ Aquel No Era Yo (That Wasn't Me)
- ☐ Avant Que De Tout Perdre (Just Before Losing Everything)
- ☒ Helium
- ☐ Pitääkö Mun Kaikki Hoitaa? (Do I Have to Take Care of Everything?)
- ☐ The Voorman Problem

BEST SHORT FILM (ANIMATED)

- ☐ Feral
- ☐ Get a Horse!
- ☐ Mr. Hublot
- ☒ Possessions
- ☐ Room on the Broom

BEST DOCUMENTARY SHORT

- ☐ CaveDigger
- ☐ Facing Fear
- ☐ Karama Has No Walls
- ☐ The Lady in Number 6: Music Saved My Life
- ☒ Prison Terminal: The Last Days of Private Jack Hall

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Illustration: Ryan Perkins

By Esther Meroño
esther@slugmag.com

Before *SLUG* copy editing meetings swallowed up my Wednesday nights, I was a dedicated attendee of the *Salt Lake Bicycle Collective's Women's Open Shop Nights*. I even have a collection of digital posters I made—with very rudimentary Photoshop skills—to advertise the bi-monthly event. The *Collective* has always been a welcoming place—it's where I got my (already 90-percent assembled) little green Kilo up and running, and she hasn't needed much maintenance since—but walking into a room full of guys rubbing greasy elbows and talking shop can be intimidating. So, I was thrilled when I heard that the *Collective* had decided to make *Women's Night* a weekly event and hired **Meara McClenahan** to head it.

Meara and I were actually roomies at one point, and she took me on my first (and last) mountain bike ride. She's the most experienced lady mechanic I know—she's friendly and patient, and my quick interview with her revealed what I already knew: She fits this job like greased handlebars into that post thing on the front ... Obviously I'm in need of some *Women's Night*.

BG: Tell me about *Women's Night*, and what your role is going to be.

Meara: It's like the do-it-yourself night on Tuesday and Thursday, but it's Wednesday and women only, and that's all it really is ... My role is to follow the mission of the *Collective*. I'm taking cues from what **Luke [MacFarlane]** does in the open shop to see what to do, too. Currently, I'm asking everyone who shows up what they want to get out of it and hopefully, out of that, I can see what direction I want things to go in and try to find a balance. Every week I'm going to do a demo—some skill that I know how to do that I can show people how to do in 5–15 minutes. **Davey [Davis]** made me a Facebook admin so I can go on there ahead of time and say, "This is gonna be my demo this week." It gives something for me to put out there, to be an invite for people to come out.

BG: What makes you qualified to head *Women's Night*?

Meara: I've been working at bike shops for about seven years: a month at *Guthrie*, a year at *Contender*, three years at *Wild Rose* and one summer at *Saturday Cycles* ... I have a lot of skills

and knowledge ... I find out what I know just from being around bikes and people talking about bikes and listening to other mechanics whine about their problems and different parts and what they do. I like teaching. I like showing other people what I know. My dad was a really cool dad in the way that he showed me things, and I like doing that also. I think it's a good fit, because I don't know the answer to every bike mechanic problem, but I have enough basic knowledge to know where to look for it, and I think that can make me a pretty good helper as far as helping other people with projects they might want to do.

BG: Why is *Women's Night* important?

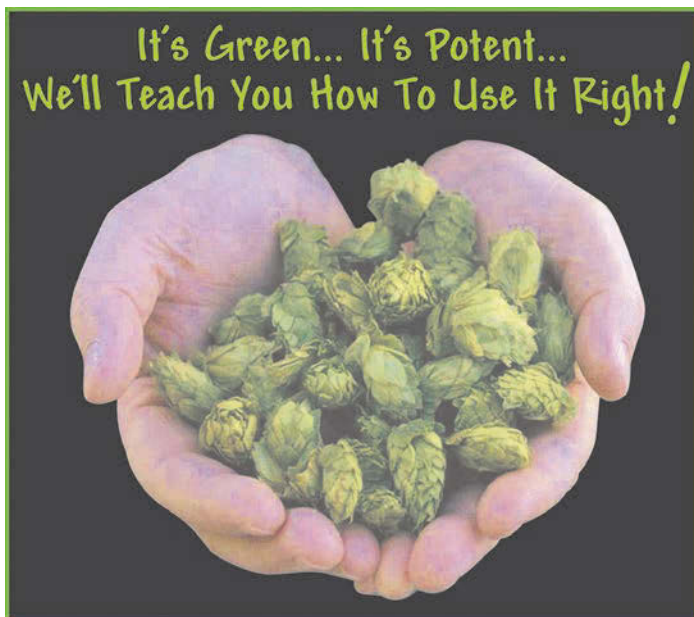
Meara: That's another thing I'd like to ask the other women—why it's important to them. I wanna keep an open mind about it ... [Joining women's groups] hasn't been an experience that I've really sought out in my life, but I think everyone's had the experience where you're trying to do something by yourself, but you can't do it by yourself, you need help, and when you ask for help, someone takes it out of your hands and does it for you. When I've worked in a bike shop, there will be a problem with a bike and someone will be like, "I can't figure this out," and everyone will crowd around and start jockeying for who's going to figure it out first—I always stayed out of that fray. I always felt like it was hard to talk if I was the only woman at a shop. I think they could tell I wanted to do it by myself, but I couldn't find that easy point where I could get the help I wanted, but not the help I didn't want.

BG: What's your goal for *Women's Night*?

Meara: I'd like people to come and enjoy it, and get what they want out of it—where it goes will be determined by the women that come. Another goal would be to have it be a more comfortable, welcoming place on all do-it-yourself nights, which I think makes more sense. Both women and men have a responsibility to make that happen.

Ladies, join Meara at the *Collective's Women's Night* every Wednesday from 5:30–9 p.m. and find them on Facebook for updates. Ladies AND gents, don't miss the *Collective's Valentine's Dance Party* on Feb. 14 for a screening of *Lifecycles* and some socializing: 1135 S. West Temple at 10 p.m. Who knows—you might meet your next tandem partner!





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BEER REVIEWS

By Mike Riedel
mikey@slugmag.com

Now that we're settling into our 2014 beer groove, you may find that big, holiday spiced beers are a bit passé for our February needs. Often, you may go to the fridge, finding that your mouth and brain are still occupied with all of those big, full-bodied beers that you were enjoying all December long. It's not your fault—it can be hard to get out from under that decadent blanket that your holiday beer-swilling ass has been wrapped up in, but there are completely new offerings out there that will challenge your tongue and keep your "2014 better beer resolution" alive. From new breweries, alternatives to beer and beer styles you may have never wanted to try, there's no reason not to keep your palate fresh while expanding your beer fridge's repertoire of great local suds.

Raspberry Stinger Hard Apple Cider
Brewery/Brand: The Hive Winery
ABV: 6.95%
Serving Style: 22 oz. Bottle



Description: This one pours a brilliantly clear, golden color with a great show of effervescent bubbles—no head at all. The nose on the cider is crisp and clean with a raspberry-apple tartness. The flavor starts out with sweet apple—not as tart as I was hoping for, but it's still nice. Raspberry hints come next—nothing too overpowering, but you get a sense of the raspberries, which provide a bit of the tartness I'm craving. The tart aspect accompanies the flavor quite nicely.

Overview: This is the first non-beer review for me, which is stupid. The Hive Winery has been making great ciders and fruit wines in Utah for a couple of

years now, so you'd have to be a fool not to experiment with their great selection of limited releases.

Smoked Helles
Brewery/Brand: Bohemian Brewing Co.

ABV: 4.0%
Serving Style: Draft
Description: Pours a pale-golden straw color with a fluffy two fingers of eggshell head. The first thing I get in the nose is Mesquite-esque smokiness. Beneath that, there are hints of biscuit and crackers. The taste starts out with a nice punch of sweet malt. The smoke comes next, taking complete control of the beer. It's not overpowering, but this is a smoked lager. The end has some detectable, spicy hops lingering in the finish. The mouthfeel is on the lighter side of medium—a very nice smoke beer. I could easily drink this on a regular basis.

Overview: Smoke beers are not for everyone. Done improperly, they can taste burnt and are completely unenjoyable. This offering is subtle and worth your time. Get to know your local Rauchbiers (smoke beers).

Annex Single Hop Golden Ale
Brewery/Brand: The Annex Epic Brewing Co.

ABV: 4.0%
Serving Style: Draft
Description: This beer pours a hazy, pale-orange color with a big, effervescent, white head that hangs on for quite a while. The nose is nice and crisp with biscuit and hints of lemon peel. There's a slight breadly component as well. Once you get your tongue on it, you get mild grainy/bready malts. The hops soon take over, providing a lemongrass bitterness that has hints of Czech hop spiciness as well. Toward the end, the hops completely dominate, producing a dry finish that lingers on the tongue.

Overview: The plan for this regular offering is to use different hops in every batch. This version of the beer was hopped with an experimental hop, nicknamed "Lemon Drop." Considering the size of the seven-barrel brew system The Annex uses, this hop profile is likely to change quite often, so stay on your toes when ordering this beer.

To stay up to date on other Utah Beer News, check out my other musings at utahbeer.blogspot.com.

Cheers!

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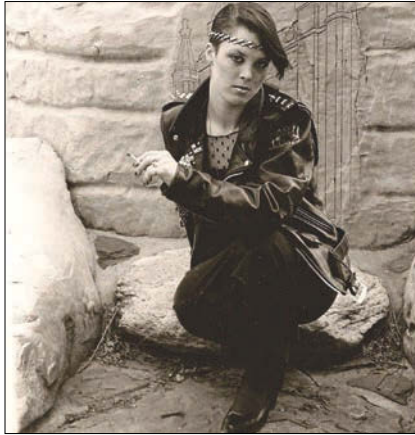
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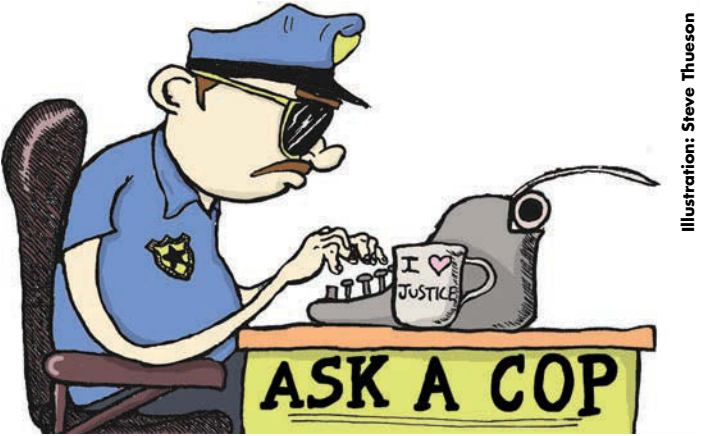


Illustration: Steve Thueson

Dear Cop,

I have a friend who's an undocumented citizen. The thing is, he's a better American than anyone I know—got good grades in school, went to college (and paid his own way 'cause contrary to the popular belief, undocumented citizens DON'T get any government benefits, including federal financial aid, whether they pay taxes or not), doesn't break any laws, and is a contributing member of the community. Can you explain to me how someone like him would end up deported back to Mejico? He lives in constant fear that this might happen—that he'll get pulled over one day for a minor traffic violation, or that ICE will raid his place of employment—maybe even his home—and take him away. Is this a possibility? Don't give me some bullshit answer about how he needs to just apply for citizenship, 'cause that's a 10-plus year process that's both expensive and subjective. I just want to put his mind at ease, 'cause I heard that only gang bangers and drug dealers REALLY get deported.

Your amigo,

Arnold Schwarzenegger

Dear Harry,

Yes, I deal with undocumented residents every day, but I deal with those associated with violent crime: drug dealing, wife beating, DUI, assault, that sort of thing—not illegal-entry crime, which is the crux of your issue.

Your friend needs an immigration lawyer, although you didn't want me to tell you that. However, let me assuage some of your friend's fears: The kind of cops who stop people for traffic violations aren't la migra police. He'll get a ticket and be on his way. Now, if he doesn't pay the ticket, and it goes to warrant, he could have some problems, but it's doubtful, even then. Also, I doubt he's an ICE target at home or at work. Undocumented residents committing nasty drug and violent crimes get ICE attention. Having said that, I do remember

some political raids at plants up north recently, predominantly employing undocumented residents, which resulted in many legit (those employed in legal endeavors) workers being deported. You never know when some politician wants to make a "tough on illegal immigration" statement at the expense of undocumented residents employed in legitimate enterprises. They're a lot easier to find and deport than undocumented, violent offenders.

However, if he wants to live in the USA without any worry, he has to become legal. Every day, the U.S. Gov't receives numerous requests from Mexican nationals for asylum. These people profess that because of their involvement in drug dealing in Mexico and the drug war and killings between cartels, if they don't get into the USA, they'll be killed. Maybe that's an option for him, but he'd have to go to Mexico and traffic drugs, piss off the other cartel, and then run for the border, screaming for asylum. It does sound exciting, and offers numerous potential book and movie deals, if he survives. If that isn't his fancy, he could try starting with a legit work visa. He'd have to apply as if he were in Mexico, or actually return and apply legitimately. Then, once he's here legally, he'd be in a much better position—including financially—to legally pursue a permanent life in the USA.

He needs a lawyer, even if you think that's a bullshit answer, and even if it takes 10 years. In 10 years, he could still be undocumented and living in fear, or finishing the process of citizenship.

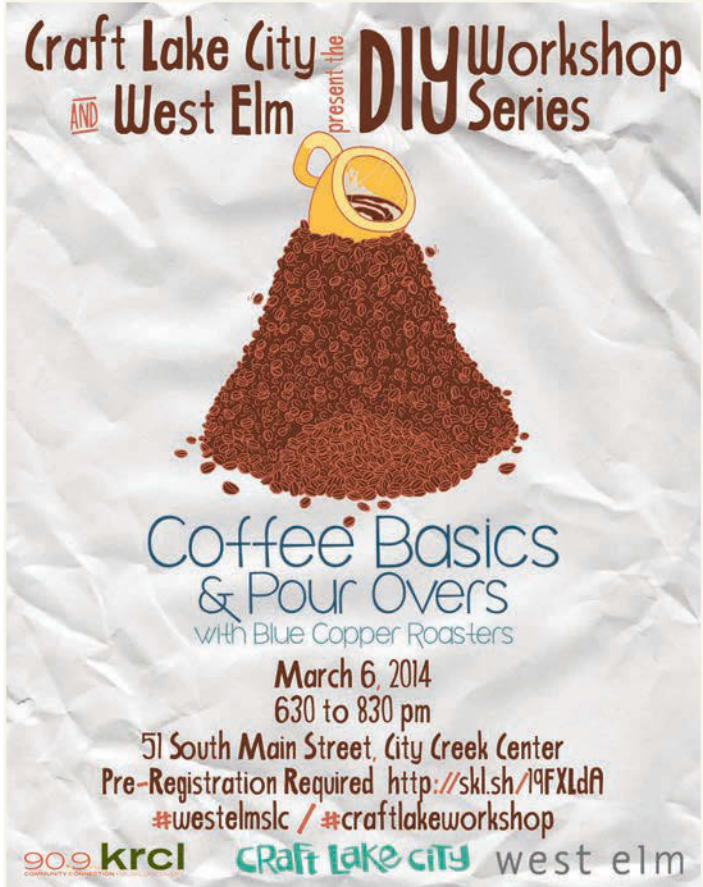
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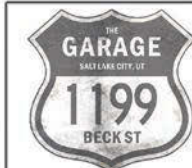
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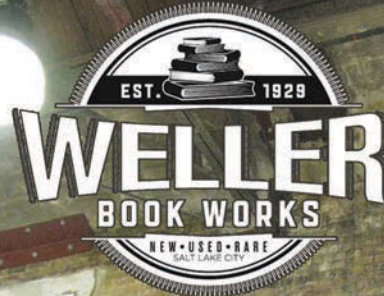
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GALLERY STROLL



Tacita Dean. JG, 2013. Color and black & white anamorphic 35mm film with optical sound, 26.5 minutes. Courtesy of the artist and Frith Street Gallery, London / Marian Goodman Gallery, New York/Paris.

The Great, Great Salt Lake

By Mariah Mann Mellus
mariah@slugmag.com

Utah has some truly unique landscapes that have been inspiring artists for hundreds of years. A trip to the West Desert or Southern Utah might seem like a common weekend getaway to you or me, but for many visitors to our state, this magical, allusive, raw terrain can be life-changing.

For February's *Gallery Stroll*, I recommend rekindling the romance with our own backyard by visiting three profound exhibits that act as love notes to the Great Salt Lake, all at the *Utah Museum of Fine Art* on the *University of Utah* campus.

The Great Salt Lake covers an average of 1,700 square miles, and though people often refer to it as America's Dead Sea, the lake is alive with birds, fish, brine shrimp and a mystic allure that keeps tourists and artists coming back for more. British-born artist **Alfred Lambourne** crossed the plains on foot using the Mormon handcart trail when he was only 16 years old. A self-taught artist, he fell in love with the rugged landscape while sketching his adventure. Though he painted many majestic landscapes in breathtaking locations over his career, he found his muse in the Great Salt Lake. His paintings, poems and sketches weave a story of a man obsessed and inspired by what he called "Our Inland Sea." The exhibit features works depicting the mystique of the black rock, the unyielding weather and the solitude that Lambourne found so inspiring. *The Savage Poem Around Me: Alfred Lambourne's Great Salt Lake* is on view now through June 15, 2014.

Like Lambourne, and coincidentally a fellow Brit, acclaimed artist and Sundance alum **Tacita Dean** found herself mesmerized by the lake after she first visited *Spiral Jetty* in 1997 during a June screenwriters lab. She began a series of con-

versations about the meaning of **Robert Smithson's** work with friend and famed author **J.G. Ballard** (best known for his novels *Empire of the Sun* and *Crash*, both later adapted into films). Before Ballard died in 2009, he challenged her to investigate the nature, materials and mystery that is *Spiral Jetty*. Guided by Ballard's science fiction short story, *The Voices of Time* (1960), she used 35mm film, Utah's desert landscapes and her own patented technique of "aperture gate masking." Representatives from UMFA say Dean has created a film that's a "treatment of time and place [that] parallels the effects of Ballard's fiction and Smithson's artwork." The film, *JG*, runs about a half hour and shows daily at 10:15 a.m., with subsequent screenings on the hour with the final showing at 4 p.m. (7 p.m. on Wednesdays).

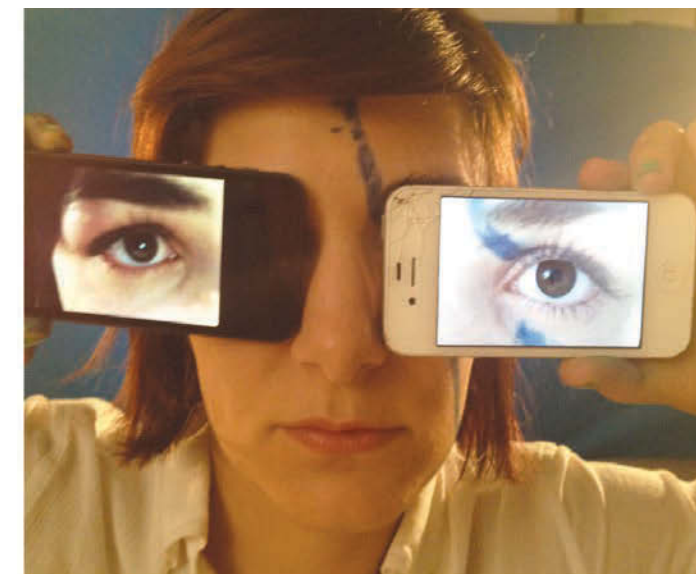
From the poetic- and passion-driven to the exact and measureable, our final exhibit, *The Great Salt Lake Landscan*, joined the museum's permanent collection Jan. 24. Commissioned by UMFA and produced by the Wendover/Los Angeles-based *Center for Land Use Interpretation (CLUI)*, the *Landscan* video offers high-definition, vivid aerial views of the salt ponds, rail-lines, causeways and factories that make up the landscape of the Great Salt Lake. A project that would most often be shown in a history museum, I wondered why a fine art museum would commission such a piece. **Whitney Tassie**, UMFA Curator of modern and contemporary art, explained that "CLUI is interested in understanding the nature and extent of human interaction with the Earth's surface so that we can better understand who we are, and what we are doing," she says. "Particularly, the UMFA is committed to investigating our local landscape and how that has inspired artists throughout time ... CLUI's contemporary investigation of our landscape via *The Great Salt Lake Landscan* continues that storyline." The result of this joint project is a beautiful, compelling and cohesive story of the Great Salt Lake—our namesake, natural resource and artistic inspiration. Like our local art scene, the more we know and the more we go, the more we couldn't imagine life without it. Go out and stroll!



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salt 9: Jillian Mayer
on view now through August 17, 2014



Tacita Dean: *JG*
on view now through May 4, 2014

Sundance Alumni at UMFA

LEFT | Jillian Mayer (American, b. 1984), *#PostModern*, 2013. Video still, 14 minutes, 38 seconds. Edition of 5. Courtesy David Castillo Gallery.
RIGHT | Tacita Dean (British, b. 1965), *JG*, 2013. Courtesy Marian Goodman Gallery, New York and Paris, and Frith Street Gallery, London.

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GAME REVIEWS



A drinking, smoking, foul-mouthed pig talking to a wolf disguised as a human. *Grimm* wishes it was this cool.

Legend of Zelda: A Link Between Worlds
Reviewed on: Nintendo 3DS (exclusive)
Street: 11.22.13

Redefining the Zelda series isn't something you do overnight, and Nintendo took a glorious shot at it. The new mechanic of renting/buying items vs. discovering them in dungeons was a double-edged sword for *A Link Between Worlds*. In one way, it broke up the monotony of grinding from dungeon to dungeon, and in another way, it made the dungeons incredibly short. Even though the world map is identical to *A Link To The Past*, the new obstacles are overcome by jumping between Hyrule and Lorule and, of course, merging with walls using your one-of-a-kind "turn-into-a-painting" bracelet. This game has set the pace for the next generation of *Zelda* titles. If you've never played a top-down *Zelda* before, this is the perfect introduction, and if you're an old veteran, it's an incredible time. If the game was a bit more challenging or offered hero mode right from the start, it would easily be my favorite game of 2013. Though this may not be the best *Zelda* game they've made—and definitely not the best 2013 3DS title—it is still a must-play from Nintendo's lineup. —Thomas Winkley

Madden NFL 25
EA Tiburon/EA Sports
Reviewed on: Xbox One
Also on: PS3, PS4, Xbox 360, iOS, Android
Street: 11.22.13

Nothing in the gaming world is more comfortable than slipping into a *Madden* game. The frustrating, improbable computer interceptions, online ass-beatings courtesy of some preteen with the gamertag xXhalobanger69Xx, the passive-aggressive chidings from the announcers every time I fail to convert on fourth and 23—it's like coming home to a warm bed on a cold winter's night. And with the 25th edition (Jesus, that makes me feel old), the best word to describe it would be just that: comfort-

able. Sure, the Xbox One edition uses the new Ignite engine, which, according to EA Sports, allows for "Human Intelligence," "True Player Motion" and "Living Worlds"—but a revolutionary system seller this game is not. Graphically, yes—it is an improvement over its Xbox 360 brother, but the gameplay differences are virtually nonexistent. One change I did notice is that on Xbox One, every touchdown is recorded and shared over Xbox Live, so now I have a library of proof showing how truly shitty I am at this game. Overall, if you are looking for a deep, smooth and enjoyable—if not a bit complacent—professional pigskin sim on your new, expensive system, *Madden* is your only fucking choice. —Blake Leszczynski

The Wolf Among Us: Episode One – Faith
Telltale Games
Reviewed on: Xbox 360
Also on: PC, PS3, Vita, iOS, OS X
Street: 10.11.13

It takes a certain attention to detail for a game company to replicate a piece of pop culture that's been around for over a decade without flaws. But Telltale nailed it with this *Fables* spinoff game, taking place sometime before the *Vertigo* comic book series starts, but staying faithful to the foul-mouthed fairytale cast who inhabit the "mundy world." Much like *The Walking Dead* series before it, this is a choose-your-own-adventure story with Fabletown sheriff Bigby Wolf investigating the murder of a fellow refugee character. Every decision you make affects the gameplay, often enticing you to come back later and try it a different way. The graphics stay true to the drawn style of the series, and while the voice acting isn't the best at times, it's forgivable for having a good story with familiar characters. The only downside is that the first chapter is done in under two hours, which means if you're not into exploring new options of what you did before, you're stuck waiting for the next chapter download this spring. If you love the comic books, this is a must-own. —Gavin Sheehan

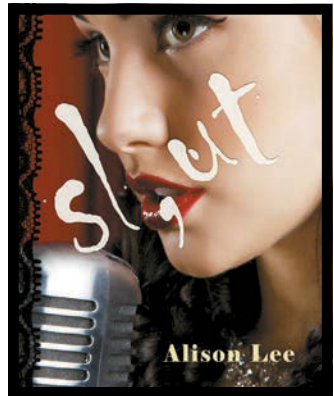
BOOK REVIEWS

Saltfront Issue No. 1
Various Authors
Self-Published
Street: 09.28.13

By interpreting the realms of our bodies and how they interact with the environment around us, *Saltfront* explores—through a variety of voices—what it means to be human on a planet that is rapidly shifting. The strong ties to Utah are what make this collection unique: The writers are connected as a group of students, teachers and alumni of the University of Utah, mostly through the Environmental Humanities program. Readers may already be familiar with author **Terry Tempest Williams**—whose story balances reverence with sorrow—but will be rewarded by a group of new and local voices that will change the way you interpret the local topography. I look forward to future issues as authors and artists are given a platform on which they share deep meditations on their multifaceted views of life, rooted in places you'll find not far beyond the cityscape. Find them online at saltfront.org, where you can purchase a hard copy for \$12 or download an ebook for \$3. Open call for submissions is Nov. 15 – Feb. 15, if you have an image or text that you think is worth sharing. —Brinley Froelich

SL,UT
Alison Lee
Self-Published
Street: 05.19.13

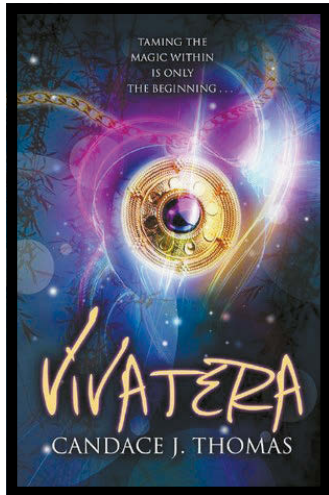
In a state saturated with religious mor-



als, quick judgments are often passed on people who fall outside of the norm, with women often bearing the brunt. In *SL,UT*, local author Alison Lee highlights three women who often face a crowd of people—whether it be their lovers, family, friends or acquaintanc-

es—who try to undermine their open sexuality. Instead of putting up with this, the protagonists look for support within themselves and their networks of friends. They find strength in situations that can be difficult, or turn other situations into seductions. I recommend popping your *SL,UT* cherry and have fun reading this romance novel rich with references to places you know and situations you're probably familiar with, whether it be from personal or vicarious experience. —Brinley Froelich

Vivatera
Candace J. Thomas
Xchyler Publishing
Street: 04.13.13



Vivatera is a good-versus-evil fantasy adventure about a young woman's discovery of herself, her family and the powerful magic within them. Shades, shape-shifters and other dark magical beings try to eliminate them in order to control the source of their magic—their power stones (or Vivatera). The challenging emotional and physical trials they face just to stay alive had me on edge. I did not want to put this book down and when I had to, my mind often went back to their adventures. It is a mixture of *Eragon* (minus the dragons) and *The Lord Of the Rings*. This book allows your mind to escape into a world of familiars, dwarves and elemental magic. This local artist's stimulating, descriptive writing pulls you in to where you can almost smell and feel what is happening to the characters. —Mistress Nancy

Checkout slugmag.com for more reviews!

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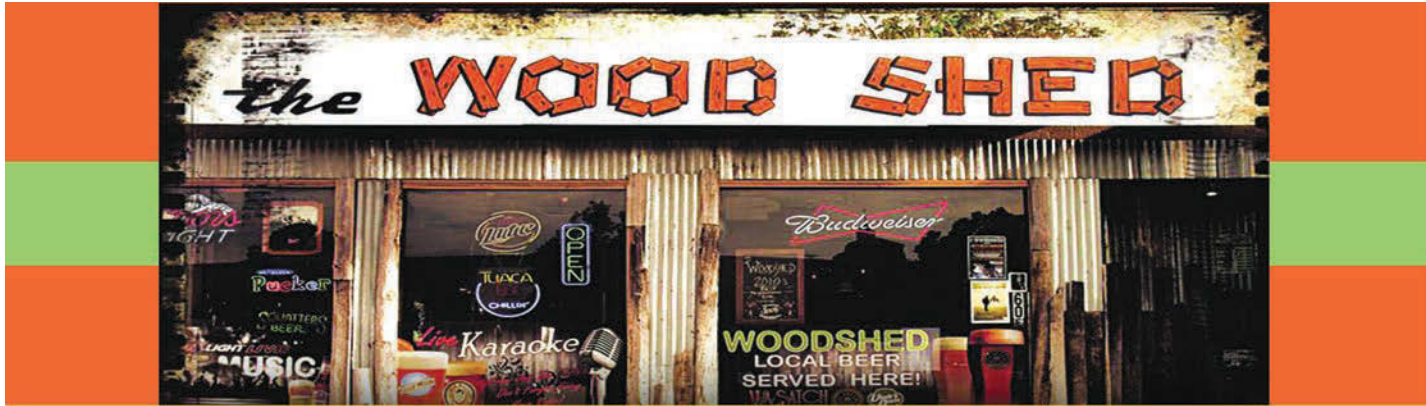
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Bellrave
No Heart to Cross
Self-Released
Street: 12.09.13
Bellrave = Shiny Toy Guns +
Settle-era Disclosure + Owl
City + massive amounts of
synth

When I first heard **Lady Gaga's** latest work, *Artpop*, it took a few listens before I was able to hear every sound and decide it wasn't just empty noise and catchy lyrics. *No Heart to Cross* is similar in that way. During my first listen, I wrote it off as another over-synthesized pop album and wasn't looking forward to hearing it again. However, the more I listened to the album and was able to focus on the beats of each instrument, I realized it was actually very creative and well done. The '80s synth-pop melodies mesh well with the glowing feel of the female vocals in "Touch Me on the Dancefloor," while the punky male vocals complement "Glamphetamines" later on in the album. Bellrave are not a local act to miss. You can stream their full album at reverbnation.com/bellrave. [The Woodshed, 02.07] —Julia Sachs

Ben Best & Karl Jørgensen
2
Hel Audio
Street: 11.26.13
Ben Best & Karl Jørgensen
= Espectrostatic + Tangerine
Dream + Neu!

Coming on the heels of a well-received 2012 collaboration, Utah County's finest sonic pioneers and purveyors of structural, minimal, experimental music regain that same magic in their aptly titled album, *2*. Repeating, arpeggiated melodies make up the backbone of this intense collaboration as washes of electronic guitar wail through the composition like some true and terrifying wind, while serrated synths pulse endlessly with machine-like precision. Jørgensen and Best have really found their niche in creating these repetitious, hypnotic grooves firmly in the kraut pocket, deviating little from their established aesthetic, and they find their strength in the constant honing and exploring of repetition and melody. —Ryan Hall

Charles Ellsworth & Vincent Draper
Salt Lake City: A Love Story
Wandering Man
Street: 02.07
Charles Ellsworth & Vincent
Draper = Civil Wars + The
Head and the Heart + The
Avett Brothers

These two like-minded folk singer/songwriters have been helping each other with music projects for a while now, so a split record seems quite in order. Ellsworth and Draper might as well change their names to honest and earnest, because one of the many traits these two have in common is that their songs are truthful and organic. Ellsworth seems to keep things a bit brighter on his tracks and flows with a certain wanderlust and warmth. Draper is pretty similar to Ellsworth, however, Draper's voice comes across darker and more menacing than I think he intends. It works exceptionally well on "Danger and Blush," which is as compelling as it is somber. This record's production is clean and gives each song a large scope without getting in the way. With talents as deep as these playing around Salt Lake, we will have to watch closely as this live story unfolds further. —James Orme

Christopher Alvarado
Ancient Doors
Aural Films
Street: 07.01.13
Christopher Alvarado =
Vangelis + Steve Roach +
Javi Canovas

There are three optimal environments for Christopher Alvarado's newest album, *Ancient Doors*: the reception area of a yoga studio, a crystal shop, and exploring the rich digital worlds of *MYST*. Unless you are a hardcore fan of dark ambient or New Age music, the tribal beats, tinkling bells, Eastern instruments, chanting vocal samples and washes of purified synths will overshadow and overpower what are essentially some pretty sturdy drones and strikingly pretty ambient music. Given the popularity of the *I Am The Center* New Age compilation that recently snagged "best of" nods from a variety of trustworthy sites, is 2014 ready for New Age to crawl out

of its solipsistic conversation with the universe and shopping mall spas and into the musical mainstream? I doubt it. Alvarado doesn't have an ironic bone in his body. This is just too damn earnest for its own good. —Ryan Hall

Christopher Alvarado & Ari Porki
Menagerie of Clouds
Aural Films
Street: 08.05.13
Christopher Alvarado & Ari Porki = Arcana + Peter
DiPhillips + Jack Hertz

Like-minded New Age/dark ambient artists Christopher Alvarado and Finland's Ari Porki have combined their crystal-gazing, third eyes to create a record marinating in New Age clichés and sweat from a thousand soccer moms during hot yoga. While *Menagerie of Clouds* is a bit more on the drone-y side of Alvarado's work and benefits from scattered moments of truly sublime electronic arrangements, it still staggers under the weight of elements of New Age wankery that fail to appeal to anyone outside of acolytes of this easily maligned genre. With that said, there is consistently less reliance on tribal beats, tinkling bells, Eastern instruments, chanting vocal samples and synth washes of Alvarado's solo releases. Much of the album floats unhindered in a soothing sea of drones and manipulated synthesizers that are landless and non-citizens of any country, including New Age *Lifescapes* land. —Ryan Hall

Chris Bjornn
...but My Friends Call Me
Chrissy
Self-Released
Street: 10.31.13
Chris Bjornn = Joshua Radin
+ Brett Dennen

In a classic folk kind of way, Chris Bjornn addresses the metanarratives of life: The purpose of life, love, religion, even suicide. Being classic folk, there's a variety of instruments on ... *but My Friends Call Me Chrissy*, such as the guitar, banjo and the harmonica. The accompaniment by a variety of instruments in starts and stops allows the poetic lyrics and vocals to stand out amid pleasant string solos. The en-

chanting folk sensation makes Bjornn's album a joyful listen from beginning to end. —Lizz Corrigan

The Fission Breakers
Interaction
Self-Released
Street: 11.16.13
The Fission Breakers = The
Doors + The Animals

Just a turn right of psychedelic and a throwback to the crotch rock of the '60s and '70s, *Interaction* has swagger to spare, even if it is sometimes derailed by a harmful devotion to The Doors. That organ? Those vocals? We all know their genesis. **Travis Woolston's** swoony, ham-fisted baritone rockets from the grave of **Jim Morrison** and dominates the rest of the album. He's earnest and confident to boot, and possesses a strong voice uncommon for his age. Now, what would Morrison think of this, exactly? Ah, he'd probably hate it, but who gives a shi? I like it, and I am alive! —Taylor Hale

The Hollering Pines
Long Nights, Short Lives and Spilled Chances
Self-Released
Street: 09.30.13
The Hollering Pines = Dixie
Chicks + Alabama Shakes

Local band The Hollering Pines are made up of the sister-sister vocal act of **Kiki Jane Buehner** and **Marie Bradshaw** on guitar and bass guitar, respectively, along with drummer and singer **Dan Buehner**, and **Dylan Schorer** on electric guitar. Together, they have created an entrancing narrative about long nights, short lives and spilled chances—hence the title of the album. *Long Nights* was recorded live in Provo, Utah. It is characterized by upbeat and bluesy tracks like "Cadillac" and more old-country and modern folk songs like "Something on My Mind." It may be the haunting poetic lyrics, or the cool, collective twang, but either way, these country folk are sure to keep your foot bouncing and your head swaying from start to finish. —Lizz Corrigan

Insufferable Noise Machine
7OTX (Part 1 and 2)
Roach Clip Records
Street: 12.13.13
Insufferable Noise Machine = Slayer + Hagfish + Ministry

This two-disc release is full of so many different styles, it falls into a category of its own. It's a mixture of soothing, psychedelic surf guitar, sudden bursts of white noise and death metal with growling "Cookie Monster" lyrics. It is clear this band has a love for samples, as they are mixed throughout the entire album. Be sure you listen with headphones so you can get the full effect of their mix and feel the rattle in both of your ears. It is most certainly an experiment of sound. My favorite is the second disc, which sounds a bit more like Ministry. Personally, I have had enough of the death metal growls. My advice for the fellows: If you truly have the desire to go somewhere with your band, be serious about the information you put out there—you never know who could be checking you out! —*Mistress Nancy*

Joshua James
Well, Then, I'll Go to Hell
Northplatte Records
Street: 11.12.13
Joshua James = (Brett Dennen x James Taylor) / Modest Mouse

I listened to this album six or seven times before I realized it—30 seconds into the second track, "Broke"—these are all Modest Mouse covers. Jesus, I am slow. But doesn't that speak to how great Joshua James is? I had listened to reworked versions of some of my favorite songs from one of my favorite bands of all time, and didn't even notice. The entire nine-track offering is top shelf in every sense—production value, vocals, instrument arrangement—but the song that has been on repeat for me is "Gravity Rides Everything," my favorite song from Modest Mouse's *The Moon & Antarctica*. James' take on it is everything a cover should be. Like most of this album, it's not merely a copy of a song, but more a rediscovery of the original work, now being described from a new perspective, through a new set of eyes. —*Blake Leszczynski*

m.duby
Tha Come UP
SkyBox Music Group
Street: 11.05.12
m.duby = Mac Miller + Yelawolf

A self-described "musical genius and hip-hop aficionado," m.duby has no lack of confidence as an aspiring

artist in a city with a fairly small hip-hop scene—he's even started his own label. The 14 tracks laid out on *Tha Come UP* are cohesive and well pieced together, despite a different producer being attributed to each one. Most of the lyrics are about times spent in Vegas or past loves, but it's clear he keeps his head in the game as he says, "Failure is not an option, success in my only mindset," on "Me Against the World." Using relaxed beats and quick words, m.duby has created a respectable album, the best track of which is "Go Outside ft. Cults," which features an awesome sample of a kids' choir and an optimistic message. —*Kia McGinnis*

Null
Break The Spell
Sound Vs. Silence
Street: 11.12.13
Null = Occupy Wall Street Drum Circle + 2014 Vanilla Ice

I don't know how to react to shit this wack. It's rap/punk made by **Tyler Lusk**, who just started making music, and it shows. Sadly, the beats sound like a 12-year-old made them and the nonstop protest slogans are puerile at best. This stuff was groan-inducing the first time I heard it, strolling through Zuccotti Park a few years back. (I think I have a hand signal to show how much I like it, too.) "No racism, no sexism, no classism, smash capitalism!" he scolds, off time. It's not that Lusk's politics are objectionable, they're just not insightful—or fun. Hip-hop can be perilous for white folks, but I do admire Lusk's passion. I hope he keeps on it and comes correct next time. I suggest spending some QT with **The Neptunes** discography—**Mystikal's** "Bouncin' Back," would be a great place to start. —*Dan Vesper*

Perish Lane
Destroy the Skies
Self-Released
Street: 11.09.13
Perish Lane = Crossfade + new All That Remains

This getup is a strong example of some good alt-trash-rock in a well-produced and beautifully packaged full length. They write some sweet guitar solos on tracks like "Awaken the Fire" and "Twenty Seven," but the strongest song on this album, hands down, is "Farewell." The gorgeous vocals of **Ashley Scharr** mix with the harshest screams on the whole record—the song structure colors outside of the lines just a bit, and the deep melody is hard to resist. (Somber acoustic ballad "Bury Yourself Alive" is a close second.) The group would be wise to look that direction next time they sit down to song-write. It proves they're more than just another

radio rock band. The only thing I couldn't get past here is that, since this is a vocal-heavy genre, said vocals need to be either incredibly strong or unique in some way. **Justin Clark's** singing is capable (and particularly emotional on "Bury Yourself Alive"), and may even be more effective in a live show, but the heavier tracks sound strained. —*Megan Kennedy*

The Pillar
Songs From the Hollow
Self-Released
Street: 08.24.13
The Pillar = REM + Incubus + Tom Waits

Packed full of moody, bluesy, folksy rock n' roll, The Pillar's debut album, *Songs From the Hollow*, has its roots firmly planted in American music tradition. The influences listed by the band reference some of the best bands spawned from the '90s, including **Pearl Jam** and **Nirvana**, and those influences certainly show their faces throughout the band's material. The album is pretty straightforward and consistent without any big surprises—you'll know what you're in for in the first song or two. It's a smooth, creamy album that will help wash down a cold winter day, and it will be just as delicious with a stein of beer on the front porch in the summer—classic, good tunes. —*Ischa B.*

Rotten Musicians
Rotten Musicians Turn Into Escaped Zoo Animals And Terrorize The Town In A Good Way
Self-Released
Street: 12.10.13
Rotten Musicians = Dan The Automator + Slug



Goddammit. When I listened to this the first time I was so pissed off by the fucking bubble language on "OB," I almost couldn't make it through. When I listened to it a second time, I was still infuriated by the bubble talk, but was able to wade through the sludge and discover the production gem this story-telling album is. Almost every short two-minute track starts with an intro

about newly morphed zoo animals that vaguely reminds me of *Deltron 3030*, followed by simple loops, synth sounds and a super catchy hook in "MaMMals." The raps are witty and nerdy, the hooks catchy and the beats are nostalgic yet energetic and fresh. Much to my dismay I have to say, well done. —*D. Russell*

Simian Greed
Self-Titled
Self-Released
Street: 10.29.13
Simian Greed = Fear + Melvins

Simian Greed's EP is a sludgy morass. The album opens with the bass-heavy "Epic," a song that took a moment to grow on me. What I initially took to be butt-rock vocals were in fact **Lee Ving**-styled yells and croons. "Different Circles" has the same aspects of Ving-meets-**Danzig** vocals. **Dave Sanchez's** lyrics are semi-spoken word with screams smattered throughout. The guitar work (**Matt Lyon**) and bass work (**Johnny Lyon**) aren't anything crazy, which is good. They're just trying to get the audience to rock out. Other than the music being great, the album cover comes like a coloring book with a set of crayons. My *SLUG*-parent was so proud of my artwork, he put it on the fridge for everyone to see. Simian Greed rocked it last year at *Localized*, and this EP was just as kick-ass as their performance. —*Alex Cragun*

Twilight Transmissions
Shadowland
Roach Clip Records
Street: 05.01.13
Twilight Transmissions = Nine Inch Nails' Ghosts I-IV + Silent Hill soundtrack

Some questionable decisions were made in the creation of *Shadowland's* cover art—everybody would benefit if "Papyrus" were to be eliminated from all future font lists. Beyond the visual aesthetics, this album fares quite well. It's a well-textured series of electronic soundscapes and beats that would not sound out of place accompanying a modern horror film, game, or a walk through a haunted hospital. Production is clean and balanced, with crisp low-end and little dirt to be heard. There is certainly an audience for this music, and while I feel somewhat lukewarm about it at the moment, I wouldn't necessarily recommend against listening. —*T.H.*

Are you in a local band?
Send us your album and we'll review it in print.



R: Stefan Salisbury
P: Jesse Anderson

MUSIC REVIEWS

Aan
Amor Ad Nauseum
Party Damage
Street: 02.04
Aan = Cold War Kids + At the Drive-In + Wildcat Strike

The first track promised that I was in for something gritty and dark with some snarling, stiff-lipped vocal work—but it lied. The opener and best overall track, “Wet and Dripping,” starts with slow soundscapes before stomping into steady beats with deep bass and fuzz guitar as the vocals chew your ear drums. The vocals on “I Don’t Need Love” have a nice timbre and charming waver, alongside buzzing bass and distorted guitars reminiscent of **The Dead Weather**. Atmospheric interlude “Loveless Dreams” walks us into a slower, sweeter realm full of the love songs the title suggests. “Bubble Bath Bop” has effervescent bass, sweet sun-stroked vocals, and some vintage beachside guitar, while “Wake Me with a Kiss” has somnambulant melodies and dream-woven atmospheres that are warm and inviting. The band is great at making lightly psychedelic pop love songs, but they’re definitely their best when they give them an edge. —*CJ Morgan*

Against Me!
Transgender Dysphoria Blues
Total Treble
Street: 01.21
Against Me! = Dead To Me + The Gaslight Anthem



Being an Against Me! fan is exhausting. I’ve watched as they transformed from screaming punk with an acoustic

guitar into major-label rock stars, and I was on their side during their Dylan-goes-electric days of *As The Eternal Cowboy*. I shrugged when *New Wave* came out, but stopped myself from saying “sellout.” My friends and I still sing “Baby, I’m An Anarchist!” when we’re drunk, and we pretended the radio rock turd *White Crosses* never happened. Our revered **Tom Gabel** switched genders, became **Laura Jane Grace**, and announced a new album. Though there are a few stinkers, *Transgender Dysphoria Blues* actually isn’t horrible. “Drinking With The Jocks” and “Osama Bin Laden As The Crucified Christ” kick ass like the *Eternal Cowboy* and *Searching* days, and “Two Coffins” is the most paralyzing song I have heard in a long time. *TDB* is no *Reinventing Axl Rose*, but longtime fans won’t be entirely depressed by the band’s current trajectory. —*Cody Kirkland*

Alcest
Shelter
Prophecy Productions
Street: 01.21
Alcest = Slowdive + Secret Shine



The influence of Slowdive’s genre-defining shoegaze can be a heavy burden, especially when its singer, **Neil Halstead** himself, guests on one of your tracks. Multi-instrumentalist **Neige** of multi-influenced French band Alcest manages to not only do right by such influence, but also create his most compelling album to date from it. With drummer **Winterhalter**, Neige has left all ties to black metal behind with this release. From honey-laced harmonies on “Opale,” to meandering compositions on “Voix Sereines,” to the Halstead

sung, *Souvlaki*-esque ballad “Away,” the album is filled with lush musical contemplations and triumphant melodies start-to-finish. Slow, slurry and staring out into space, *Shelter* is a stellar album of well-made shoegaze. —*Christian Schultz*

Asheru
Sleepless in Soweto
Guerrilla Arts Ink
Street: 11.12.13
Asheru = Fela Kuti + Common

Asheru delivers his vision of global African unity in *Sleepless in Soweto*, and if it weren’t for the blending of rapid-fire rhymes combined with elements of Afro-beat and American hip-hop, I would have been bored by the amount of R&B present in this album. “Simphiwe’s Theme” opens the album with a message of progress and enlightenment and speaks of this realization after Asheru’s time spent in Africa. With a rhyme style reminiscent of **Soup** from **Jurassic 5**, Asheru slams out “It’s a struggle for the progress, victory’s in the process/Gonna make change systemic like the real blackademic.” “Sleepless,” rich with implications of spiritual awakening, uses a complicated but ear-pleasing set of homographs: “The artist might use all his might to blow you all away.” The beat in “Guateng” draws on Asheru’s hip-hop roots in ‘90s rappers like **Dr. Dre** and **Ice Cube**, though hard-hitting “It Ain’t Hard To Tell” saved the album for me with its energetic, quick rhymes. —*D. Russell*

Birds of Passage
This Kindly Slumber
Denovali
Street: 01.24
Birds of Passage = Lotte Kestner + Jessica Bailiff + Grouper

Alicia Merz’ breathy, porcelain-fragile voice has been slowly crawling its way out of her native New Zealand to accompany some of the most formidable experimental artists of the past few years, such as the **Dale Cooper Quartet** and **Aidan Baker**. On her latest album for Denovali, Merz steps in front of the microphone and behind the thousand blinking lights of pedals and sequencers to create an album



full of elegiac drones and deconstructed neofolk tunes that form out of the ether like a heavy mist across a bog or clouds quietly forming on the horizon. If you miss the buzzing, guttural growl of an electric guitar gasping for breath under many of Merz’s spectral folk tunes, you will not be able to escape the powerful allure of her voice as it purrs and breathes vowels stretched to their breaking point. These songs will forever haunt me. —*Ryan Hall*

Blank Realm
Grassed Inn
Fire Records
Street: 01.13
Blank Realm = MGMT + Big Star + Jacobites



Black Realm produce a hypnotic sound blended with **Nikki Sud-den** type vocals, courtesy of **Daniel Spencer**, that is sure to put the unwary listener into a trance nearly impossible to escape. On one end, there is the dance of the psychedelic and electronica with a splash of synth that makes up most of the tracks like “Violet Delivery” and “Reach You on the Phone.” On the other end, there

is the steady, catchy beat of “Falling Down the Stairs” that evokes a nostalgia for **Echo and the Bunnymen**. Simply put, this is quite brilliantly put together. Now roll one up, put your feet up, and ride. —*Nick Kuzmack*

The Breaklites
I ♥ America
Self-Released
Street: 01.07
The Breaklites = The Internet + Murs

I ♥ America is the most recent project from The Breaklites out of Tacoma, Wash. This eight-track album sounds like hometown, suburban rap. The flows are great examples of simple hip-hop storytelling with an added ‘80s funk-electro vibe. In the opening track, “Fill It Up,” they discuss love—“We got American cures for American girls ... There’s a hole in your heart, girl, you better fill it up with cocaine, Vicodin and rich men.” In the title track, they dissect their ideas of what the American Dream has evolved into—“Corporations are people and the dollar is king.” I’ll keep a couple songs on a pregame playlist and the rest are worth listening to for the interesting story and upbeat rhythm. I’ll be curious to see what their upcoming projects will bring. —*Allie Russell*

Color War
It Could Only Be This Way
Four Horsemen of the Apocalypse
Street: 03.04
Color War = Phantogram + Xiu Xiu

I always appreciate a well-produced album, one with some spice and a bit of bite to it. Color War’s upcoming release, *It Could Only Be This Way*, is an impeccable example of what a skilled producer can help create for a band. The beats, crafted by band member **Billy J**, are clean and resounding, and **Lindsay Mound**’s layered and dreamy vocals nicely complement the album. The album’s single, “SOS,” was probably my most listened to. But to me, nothing about the album screamed innovation, and it wasn’t all that memorable. Don’t get me wrong—it’s a respectable piece of work, but I really can’t see this album standing the test of time. —*Kamryn Feigel*

Corpsessed
Abysmal Thresholds
Dark Descent Records
Street: 02.04
Corpsessed = Demigod + Deathchain
This album, the first full-length from this Finnish death metal band, is just unrelentingly brutal. Songs travel the gradient between suffocating sludge and insane tempo, with some

sporadic keyboard elements that soften certain moments (without sacrificing the horrific atmosphere). The way the thick vocals of **Niko Matilainen** are layered makes it sound like he is screaming from the depths of a stygian prison, echoing against the rough guitars and crashing cymbals, and creating something strangely hypnotic. The production is a little flat, not necessarily in a negative way—in fact, I think it adds a charm compared to contemporaries, even in the death metal genre, who over-polish their work. It sounds dirty and infected, and adds to the crushing atmosphere. —*Megan Kennedy*

Culted
Oblique to All Paths
Relapse Records
Street: 01.21
Culted = Lord Mantis + Indian



Oblique to All Paths sounds like a musical rendition of a passive-aggressive argument at band practice. Embarrassingly self-indulgent and lacking any kind of major, defining characteristic, Culted end up writing the doom metal equivalent of cold oatmeal. Sure, it’s thick, and there are definitely some substantive riffs here and there, but everything gets suspended in mushy, directionless guitar noodling that serves no real purpose other than to sound dissonant. Even though Culted is clearly going for something atmospheric here, their atonal guitar passages sound ambiguous and random. If you like your doom slow, sludgy and repetitive, look no further. —*Henry Glasheen*

Dengue Fever
Girl from the North
Tuk Tuk Records
Street: 12.03.13
Dengue Fever = Lady Murasaki + Garbage + Kill Bill

With ‘60s Cambodian pop as their main influence, which itself was the product of the Western influence that made its way into Cambodia at the time, Dengue Fever are taking all that is old and making it new again. The tunes are Eastern-ized Western pop, re-Western-ized for a new genera-

tion—got that? Truly, what they’ve done is really lovely. The music is twinkly and light, and the vocals are enchantingly foreign (female vocalist **Chom Nimol** generally sings in her native Khmer). It has a quality about it that makes it feel like a magic spell is being cast. I struggle to compare it to much else because I am limited in my experience with the specific genre of Cambodian pop music—though I’m more informed than ever before now that I’ve been introduced to this gem of a project! Might I suggest you too get yourself informed? Dengue Fever is just the place to start—dig in! —*Ischa B.*

Divider
Minimal Distraction EP
Basic Unit Productions
Street: 11.01.13
Divider = Front 242 + Die Form

Divider’s new EP, *Minimal Distraction*, sidestepped the mainstream approach to EBM and pulled from the traditional era of the mid-‘80s early-‘90s electronic sound. The dark, surrounding electronic beat enhanced by the vocals creates an atmosphere of aggression and anxiety. Divider is able to capture a traditional sound and enhance it with modern-day elements, which make this EP an intriguing prologue to an album that will be released sometime in 2014. This EP is a welcome approach to a scattered genre by bringing it back to its roots. Fans of EBM and old school electronica should keep their eyes open in 2014 for Divider’s full-length album. —*Seeth McGavien*

Douglas Keith
Pony
The Village Label
Street: 02.11
Douglas Keith = Bill Callahan + Rust Never Sleeps-era Neil Young

It’s important to stay warm in the winter. I have twice received frostbite, due in part to my own negligence and in part to the negligence of my parents. To warm up, I like hot cocoa and toilet wine and folksy singer-songwriters who sing about how “The Weather’s Fucking Awful”—but mostly toilet wine. *Pony*, the new Douglas Keith album, is low-key and warm and not without a few surprises. Namely, the best track on the album, “Pure Gold in the ‘70s,” rips at the seams midway and bursts open with a **J Mascis** guitar solo, and from there, the track is a pure slacker anthem, a salute to the children of the ‘70s. *Pony* also has more than enough warmth and attitude to get me through winter. —*Taylor Hale*

The Entrance Band
Face The Sun
Beyond Beyond is Beyond Street: 11.19.13
The Entrance Band = The Growlers + Alice in Chains

This album sounds like a ‘90s alternative band trying to latch on to the recent rebirth of the psychedelic trend. Maybe it is the thinly veiled (read: shitty) heroin metaphors, or maybe it is the surprisingly sexy female bass player from **A Perfect Circle** and **Zwan**, but despite the decent melodies and engaging psychedelic-surf guitars, this album seems dated and uncool. The song “Spider” is clearly about heroin addiction, and at certain points, the vocals are straight out of early ‘90s grunge movement. The highlights of the album are the guitarists’ winding psychedelic lines and the backing vocals. —*Cody Hudson*

Grand Magus
Triumph and Power
Nuclear Blast
Street: 02.04
Grand Magus = Spiritual Beggars + Argus



Echoing like thunder across a stormy sky, *Triumph and Power* practically commands you to bang your head with its relentless assault of heavy, catchy riffs. This trio of hard-rocking Swedes never disappoints with their unique brand of epic doom metal. **JB Christoffersson**’s soaring vocals sound like a younger **Biff Byford**, and he backs them up with earth-shaking guitarwork. Continue with the new year with your sword held high and your shield at your side, as *Triumph and Power* is battle music for an age of iron and steel. Be prepared. —*Henry Glasheen*

Harsh Toke
Light Up and Live
Tee Pee Records
Street: 11.19.13
Harsh Toke = Dead Meadow + Radio Moscow

The fact that bassist **Richie Belton** and guitarist **Justin “Figgys” Figueroa** are at the forefront of

professional skateboarding is a mere footnote when talking about these SoCal shredders. The music speaks for itself—and loudly it speaks. Clocking in at just under 40 minutes, this four-song LP doesn’t waste a beat shrilling up cosmic sounds that ring out ad infinitum. But there’s some special touch that sets this record apart from the continuous deluge of jam-band psychedelia. Perhaps it’s that the entire thing sounds like a lost tape from *Maggot Brain* or something. —Jordan Deveraux

The Hidden Cameras
AGE
Evil Evil/Motor Music
Street: 01.24
The Hidden Cameras
= PVT + Com Truise
+ Depeche Mode

My personal favorite part of this venture is the incorporation of string instruments (both the violin and cello) into a synth-heavy sound. This provides an organic sound to complement, as well as contradict, the robotics of the spacey noises. Simple melodies are, again, contradicted by slightly off-synch layered lyrics all done by the same vocalist. On top of this, strange, mechanized effects are placed on his voice randomly which provides an avenue of intrigue. *AGE* is a perfectly incarnated example of the resurge of new wave music. Most things were strange. Originally, the heavy reggae influences found on “Afterparty” threw me off, but in the end I was left appreciating the fact that they had tried something different. “Gay Goth Scene” details the perspectives of insensitive dogmatists. This remains the most serious song on the album. The last two tracks finish on a sweeter note, leaving you in an entirely different place than you began. A friend of mine once said, “Good music surprises you, in a good way.” I believe The Hidden Cameras have achieved that here. —LeAundra Jeffs

Jack Name
Light Show
God? Records
Street: 01.21
Jack Name = Richard O’Brien + The Stooges
+ Pink Floyd

This album is a toxic concoction of psychedelic, guitar-driven, experimental “adios motherfucker,” which needs to be experienced with full attention. The album tells a story that appears to be chaotic and complicated as it sifts through many genres. However, listening to the gems makes it bearable, like “Do The Shadow,” which is full of energy, with full-frontal rocking guitar that duels with some wicked high-pitched vocals. In contrast, “Pure

Terror” grooves along as it invokes nostalgia for **The Rocky Horror Picture Show’s** “Science Fiction/Double Feature.” “Killing a Shadow” utilizes high-pitched vocals, producing a creepy lullaby. This is something that requires several listens to fully absorb the seemingly brilliant madness. Beware: You’re in for a ride. —Nick Kuzmack

The Lawrence Arms
Metropole
Epitaph Records
Street: 01.28
The Lawrence Arms = Rancid + The Flatliners
+ Alkaline Trio

Keep in mind, diehards—it’s been eight long years since The Lawrence Arms released a full-length album. In that time, they were signed to **Fat Wreck Chords** and cultivated a sound similar to **Dwarves**. Now, through Epitaph, they have released an album that shows a more dynamic approach toward their music—they’ve really opened up and expanded on their style, using the technique of storytelling through songwriting. Songs like the title track, “The YMCA Down the Street from the Clinic” and “Paradise Shitty” do the album the most justice with slow-moving melodies combined with vivid lyrics, giving the album kind of an indie rock feel. They managed to fit in a throwback to their earlier sound with songs like “Drunk Tweets” and “Chilean District,” reminding fans that they haven’t lost their comedic edge or love for playing fast. As a comeback album, the new sound will surprise fans, but not so much that they won’t embrace it. —Eric U. Norris

Marram
Sun Choir
Transgressive North
Street: 01.20
Marram = OK Go + Darwin Deez + Coldplay



Let me just tell you, first, how much work was put into this album. **Sun Choir** features the children of the Light of Love Children’s Home, along with 10 other artists, including **Owen Pallett** of Arcade Fire and Scottish

folk singer **Margaret Bennett**. They weren’t lying about the children being featured either. Almost every song has a full choir of children either acting as fills or the melodic lead, which is especially prominent in the sung “With Us Instead.” In “We Fly A Kite,” there are tons of catchy tunes and rhythms, full orchestral harmonies and interesting percussive textures, as well as the discovery that you’ve always had a crush on Margaret Bennett’s voice. When you listen to this album, you’ll definitely feel the effort they put into producing this. —Arnold Hsu

Matt Pond PA
The Lives Inside the Lines
Inside Your Hands
BMG Rights Management
Street: 02.05
Matt Pond PA = Andrew Bird + Rilo Kiley

While a good chunk of Matt Pond PA’s repertoire can be a bit melancholic, *The Lives* maintains the more catchy and upbeat side of their work (aside from the song “Human Beings,” which came across as a drawl). “When the Moon Brings the Silver” highlights what I think is the peak of the album with enthusiasm and sincerity. While the songs are still slow and mild, they’re composed in a way that comes across as motivational and uplifting. Drawing on a lot of natural imagery, Matt Pond PA deliver their lyrics with poetic clarity and rhythm, which enhances the elaborate folk music in the background. —Brinley Froelich

Morgan Delt
Self-titled
Trouble In Mind
Street: 01.28
Morgan Delt = Simon and Garfunkel + The West Coast Pop Art Experimental Band + White Fence



Though this album might call to mind Morgan Delt’s contemporaries like **Ty Segall** and **Tim Presley**—perhaps even their collaborative effort, *Hair*—there is something much more methodical taking place on this record. Delt makes acid rock reminiscent of the ’60s without garage, punk or western influences. Instead, he channels a

darker, mystic element with classical pop vocals of the ’60s, like a warped version of **John Lennon** singing from an opium den in the Middle East. Acid rock like this isn’t splashing its colors, but rather, it’s letting them drip slowly and seep into your eardrums, becoming more of a journey than a backyard romp. “Obstacle Eyes” is a prime example of Delt’s ability to maintain rhythm while taking listeners on a trip and proof that there are still musicians heavily influenced by the past, who are smart enough to reinvent the music. —Justin Gallegos

Natural Child
Dancin’ With Wolves
Burger Records
Street: 02.25
Natural Child = Tom Petty + Gram Parsons



Is this the *Return of the Grievous Angel*? Not quite. While the broad strokes of Cosmic American Music are present here, Natural Child come well short of Gram Parson’s territory, instead sounding like the fat trimmed off *Exile on Main St.* being gargled by Tom Petty. The vocals are constricted and tone deaf, especially on the second track, “Don’t the Time Pass Quickly,” a song about time-altering sex that not only didn’t pass quickly, it made time stand still for a moment—a moment I spent outside my body, like Scrooge in *A Christmas Carol*, contemplating my missteps and events that led me to listen to this shrill, hurried attempt at blues rock. Unlike good ol’ Scrooge, I remain as crotchety and cantankerous as ever. “Bah Humbug!” —Taylor Hale

Orthy
E.M.I.L.Y. EP
Dither Down Records
Street: 01.21
Orthy = Craft Spells + Washed Out

Ian Orth’s edits, meant for Austin’s electro dance **Learning Secrets**, ended up as the four songs on this EP and are typical electro-pop of the moment—but I feel as if there’s nothing super enticing or even pleasantly generic about them (though a **Baio** remix of the title track provides



a nice twist on the EP’s singular sound). Orth’s vocals are subdued and dreamy amidst his songs, which are love songs written for his wife. “Take the City” is the greatest track here, which sounds pleasantly like the kind of vulnerable love songs that **Craft Spells** or **Wild Nothing** are known for. Though the tracks will keep people on their dancing feet, I hope that there are plans for a more developed full-length in the future for Orthy. —Christian Schultz

Painted Palms
Forever
Polyvinyl Records
Street: 01.14
Painted Palms = (Cut Copy + STRFKR) / The Strokes

Painted Palms’ debut EP, *Canopy*, saw its release in 2011 and was later discovered by **of Montreal’s Kevin Barnes**. After gaining momentum from touring with them and **STRFKR**, Painted Palms has released a stellar LP, which sounds as vintage as it does modern. The vocalist for Painted Palms, **Christopher Prudhomme**, writes and sings melodies that call to mind **The Beatles** on title track “Forever,” a fuzzy version of **The Zombies** on “Carousel,” and the influence of **Brian Wilson** is heard throughout the album. What surrounds the vintage melodies is what sets this LP apart. Producer and cousin **Reese Donohue** creates uptempo, strange pop that defies categories rather than defining them. Each song has its own identity—mostly percussion-driven with a lot of bells—and exists in its own realm of sound while remaining completely accessible. *Forever* walks a fine line between retro and futuristic, and by doing so, brings relevance to modern music. —Justin Gallegos

Pillar Point
Self-Titled
Polyvinyl Records
Street: 02.25
Pillar Point = Hot Chip + Phoenix

Pillar Point is a new dance-pop project formed by **Scott Reitherman** of **Secretly Canadian** band **Throw Me The Statue** (indie-poppers keen to



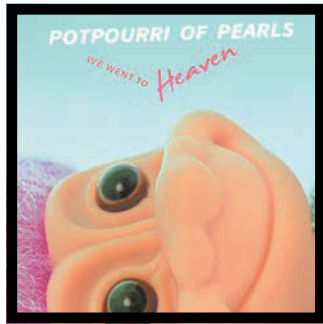
hand claps and toe taps; see “Lolita”). Though this debut album explores the glum themes of uncertainty and heartbreak, the songs are catchy and buzzing with danceable synth hooks and hummable pop structures. There’s a happy resemblance to singers like **Thomas Mars** and **Alexis Taylor** in Reitherman’s voice, and in his musicianship as well. The glossy sheen draws you in, but the closer you get, the more weary you’ll find the lyrics—mature and poignant reflections on the kind of synthesized lives we are ever more giving in to. —Christian Schultz

Pompeya
Tropical
No Shame
Street: 10.29.13
Pompeya = Passion Pit + Rooney

Tropical, by Russian quartet Pompeya, has a variety of funky tracks and smooth, uptempo ballads. Pompeya’s melodic and up-tempo feel on *Tropical* made me feel like I was a distressed character from a movie running on the beach—in slow motion, of course. Funky guitar, smooth drums and alluring lyrics make *Tropical* a funktastic masterpiece. One of the tracks that I instantly fell in love with was “Nobody’s Truth.” The sexy vocals and sultry bass were hypnotizing to my ears. My favorite song on *Tropical* is the title track—its Caribbean feel and fun vocals made me feel like I was in the Bahamas, and instantly made me do a happy dance in my living room. *Tropical* is perfect for anyone who loves the ’80s. —Mama Beatz

Potpourri Of Pearls
We Went to Heaven
Heavn At Last
Street: 02.11
Potpourri Of Pearls = They Might Be Giants + Beck – Weird Al Yankovic

A concept album of sorts—based on the fact that *PoP*’s lead singer **Adam Brody**’s 14th birthday coincided with the discovery of the unfortunate victims from the **Heaven’s Gate** cult—even if only loosely themed, makes for a bizarre sophomore release. There is definitely a poppy edge to the trio, but



the vocoder-cum-auto-tuning chiming in within 30 seconds of opener “Island” seems to spell imminent disaster. In terms of studio effects, the equally annoying “Boyfriend” and “Nico” only further confirm that *Brody* and co-conspirators **Sam Allingham** and **Emily Bate** don’t have that much to say, which appears to take the piss out of the fun that pop (even parody) can sometimes arrive at naturally. The trio’s over-dependency on homoeroticism wears thin quite quickly, and like the fates of those cult members, they seem doomed toward incorporating it too much, rather than bettering their puerile music. —Dean O Hillis

Psyclon Nine
Order Of The Shadow: Act I
Metropolis Records
Street: 11.12.13
Psyclon Nine = Velvet Acid Christ + Hocico + Alien Vampires

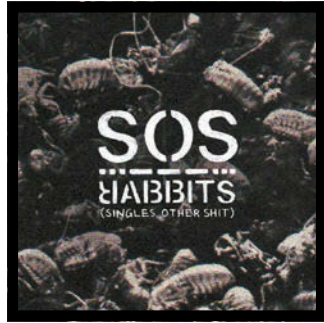
Oh, the terror! This release is full of hard, heavy, head-banging metal and aggrotech beats. I loved the gritty, grinding, nasty guitar riffs. It is disappointing that they are mixed in with overdone, scratchy, screaming vocals that make you want to tear your skin off. I love the samples and the haunting background projection sounds that are mixed in on the track “Come and See.” The actual singing instead of screaming on “The Saint and The Valentine” shows me the vocalist actually does have talent. I think that this entire release would have been better if it was entirely instrumental—I hope they try something different on the vocals for their next project. Luckily, this glamorous group has the looks to carry them. Honey, if you are not going to use that voice of yours properly, please, just sit there, look pretty and keep your mouth shut. —Mistress Nancy

Quilt
Held in Splendor
Kemado Records
Street: 01.28
Quilt = The Growlers + Broken Bells

Quilt is the epitome of psychedelic rock. **Shane Butler**, **Anna Ro-chinski** and **Taylor McVay** keep

it simple with the basics: evocative vocals, drums and a variety of string instruments (acoustic and electric guitar and banjo). Following Quilt’s first self-titled album, *Held in Splendor* tackles more of the psychedelic sound than *Quilt* with fading and twanging guitar riffs. Quilt keep it cool and psychedelic, but drive their rock essence to its peak. They incorporate classic guitar solos that build in electric guitar shreds. The eccentric sound and haunting vocals tend to turn the rock sensation into a folky mood (“Talking Trains”). *Held in Splendor* has not only leveled up with *Quilt*, but perhaps one-upped it. —Lizz Corrigan

RABBITS
SOS
Eolian Empire
Street: 12.03.13
RABBITS = INVDRS + Zulu + Jesus Lizard



Droney and distorted, the Portland trio RABBITS know how to hastily slap an album together. Live renditions, unreleased songs and other shit characterize the album. The production value of most of the live songs isn’t great, but who fucking cares? This album is trash—beautiful, sexy, grinding-against-your-leg trash. The band lacks a bass player, but you wouldn’t know with the fat, distorted thumps throughout the album. Here is the best part: After nine tracks of original material, RABBITS take quite a risky move with nine covers of classic punk songs. **Negative Approach** (my favorite), **Bikini Kill** and **Minor Threat** relive in these renditions. I have nothing but praise for these covers—RABBITS manage to own these songs, bending and twisting them into original shapes. Bring your shovels, people—it gets pretty sludgy. —Alex Cragun

The Reserves
Made in Tennessee EP
Stik Man Records
Street: 11.25.13
The Reserves = Rose Tattoo + The 4-Skins

This is blue collar rock n’ roll from the Volunteer State. If nothing else, *Made in Tennessee* holds the marked distinc-

tion of featuring a punk cover of the old folk standard “Oh Shenandoah.” When it comes to Oil, monkeying with the formula usually brings lukewarm results. The Reserves succeed by deviating sparingly (the **Avail** influences throughout really can’t be denied) and sticking to a fairly established rock n’ roll template, only occasionally drifting into something goofy—derivative, but competent. There’s a hard-luck track (“All Work No Pay”), a fight track (“Shitmouth”) and a boozy one about the sauce (“Bittersweet Toast”). Its melodies are tight, earnest and may swing a little too sweet for the more grizzled Oil fans, so it’s probably best to approach the album as a straight “rock” album, and draw from it what you will. —Dylan Chadwick

Scott H. Biram
Nothin’ But Blood
Bloodshot Records
Street: 02.04
Scott H. Biram = Heavy Trash + Shooter Jennings + Bob Log III



Believe it or not, Scott H. Biram’s not alone when it comes to playing blues and country as a one-man band. There are a few out there, but when it comes to quality and content, he has few to call true contemporaries. His reputation as a wild performer is well deserved, but he’s not one-sided at all. On *Nothin’ But Blood*, that other side is definitely showcased by letting notes breathe and finding intensity in other ways than just volume. That’s not to say that Biram’s gone soft—songs like his cover of “Backdoor Man” will put you on your ass. Biram, to me, has become the Southern roots music modern Hemingway, expressing honestly the dark parts of this life like only he can. —James Orme

Secret Boyfriend
This Is Always Where You’ve Lived
Blackest Ever Black
Street: 12.09.13
Secret Boyfriend = Oneohtrix Point Never + Matthew Dear + Angelo Badalamenti’s



Twin Peaks score
Blackest Ever Black has released several of my favorite records within the last year or so, and I was interested to hear *This Is Always Where You’ve Lived* simply based on the label. Admittedly, my expectations were not met, but that is not to say that I am displeased with the album. It’s a strange, varied affair, playing like a lost soundtrack to something doomed, yet beautiful. The music ranges from synth-based melody and filtered noise (“Summer Wheels/Mysterious Fires”), to tape-hiss-laden acoustic ballads, and songs like “Beyond the Darkness,” which sounds like what could have been a demo B-side to **Joy Division’s** “Love Will Tear Us Apart.” The nature of the recording is more bedroom than studio—intimate, and with a slight haze hovering about. The aforementioned track is recommended as a reference point, along with “Last Town,” for an idea of what to expect. —T.H.

Skinny Puppy
The Greater Wrong Of The Right (Remastered)
Metropolis
Street: 01.28
Skinny Puppy = Download + ohGr + Portion Control



The re-release on their only album to make the Billboard 200 is a true definition of the opposite ideas these members have. These dominant industrial figures have always prided themselves on not being “sellouts—I assure this great achievement was something they thoroughly despised. As with much of their work, the spine is a political point of view, yet there is a profound shift in their creativity

and musical expression. It appears to be a compilation of their experiments through the four years prior to its release. “Past Present” has the vocal type that we are used to hearing, but has more of an EBM beat to it. Tracks like “Daddyuwarbash” and “Goneja” show variance in style, and there is rap influence on the track “Pro-test.” This release is different, but it continues to deepen the wounds that are gashed into the loving hearts and minds of the world’s dark underground sub-culture. (*Lo-Fi Café: 02.26*) —*Mistress Nancy*

Snowbird
moon
Bella Union
Street: 01.14
Snowbird = Seabear + Daughter

Snowbird is the soft and wintery duo comprised of instrumentalist **Simon Raymonde** of **Cocoteau Twins** and vocalist **Stephanie Dosen**, a **Chemical Brothers** collaborator. Grand piano swirls around gauzy vocals, making you feel as though you are walking through untouched snow. “Porcelain” begins with darker composition that transitions into a gripping soprano melody while “All Wishes Are Ghosts” is more sanguine and fast-paced, and finishes with a beautiful string piece. Parts of *moon* are reminiscent of **Feist’s** *Let It Die*—possibly because Raymonde owns the *Bella Union* label that is Feist’s home. *moon* is aptly named, as this album has far-away, dreamy textures and wistful lyrics that speak to you even if you aren’t quite sure what the exact words are. —Kia McGinnis

Snowmine
Dialects
Mystery Buildings
Street: 02.04
Snowmine = My Morning Jacket – Tears For Fears + Fleet Foxes

Sounding a bit like an unsigned **4AD** band complete with moody, ethereal backgrounds, lush orchestrations and sometimes-coherent-sometimes-not vocals—the Brooklyn quintet certainly distances itself from its contemporaries by creating everything by hand. This complete control extends to the releasing of their material—including eschewing a record label—for this, their sophomore release. Time will tell if this was wise, but more importantly, it is with their upbeat material that they excel: Singles “Columbus” and “Silver Sieve” retain their cinematic beauty, incorporating dreamy, near sing-along—albeit at times unintelligible—harmonies. Lead singer/songwriter **Grayson Sanders** has a pleasant voice, even if it isn’t always clear what he is saying. While the

more dramatic songs, like “Courts” and “Dollar Divided,” certainly have their place comfortably here—tracks like “Rome” or the especially lush and the catchy “Glide” and “Plans” are better for maintaining their respective beats. —Dean O Hillis

Talvihorros
Eaten Alive
Denovali Records
Street: 01.31
Talvihorros = Greg Haines + Nobuto Suda

This album is full of pretty and cute melodies made weird by distortions and reverbs. Almost every single track consisted of me saying, “Oh, hey this is nice” to “Oh wait, weird as fuck” within a five-second time frame. It’s especially prominent in the track “Four Walls,” with consistent clockwork ticking in the background with threatening melodies slowly fading in. It’s quite anxiety-inducing, really. However, the emotions that I feel while listening to this song are what I imagine the artist wants the listener to feel. The mastermind behind this, **Daniel Crossley**, based this album off the time he visited East London, where he battled many drug addictions. The fact that he was able to convey the feelings and emotions he had into these songs is a plus in my book—even if it makes me feel creeped out. —Arnold Hsu

Thee Oh Sees
Singles Collection Vol. 3
Castle Face Records
Street: 11.26.13
Thee Oh Sees = The Gories + Ty Segall



I was pretty stoked about this release, if only because I finally have a digital version of my favorite song by Thee Oh Sees, “Crushed Grass” (specifically the version off of the *Bruise Cruise* split 7” with Ty Segall). Another track to check out is the 7:34 version of the two-minute song “Block of Ice” off of the album *The Master’s Bedroom Is Worth Spending A Night In*. This collection of singles is a treat for any **John Dwyer** fan, featuring alternate and live versions of a handful of songs featured on previous albums. Due to

the disjointed nature of a collection of singles, it might not be the best introduction album for new listeners, but Thee Oh Sees have yet to release anything bad and this is no exception. —Cody Hudson

Trenchrot
Necronomic Warfare
Unspeakable Axe Records
Street: 02.18
Trenchrot = Denial Fiend + Ghoul + Obituary

Add another mediocre (at best) death metal album to the burning pits of hell with Trenchrot’s debut *Necronomic Warfare*. The Philly crew attempts to take on OSDM, which is fine when there are oh so many bands playing the old-school death metal style. The problem with Trenchrot is, for the main part, redundancy—and they present nothing very interesting or mentally appealing. The guys also bust out a lot of hardcore/punk influence and it’s actually a bit much—there are times when the album sounds almost upbeat. There are also quite a few puzzle pieces jammed into the wrong spaces in the way of highly melodic guitar solos that last way too long at times. It’s almost as if the band can’t figure out how to nail a death metal guitar solo. Some folks may dig the many decent riffs and the band’s attempt at old-school, but I’m gonna take a pass on this one. —Bryer Wharton

Wax Fang
The Astronaut
Don’t Panic Records
Street: 01.28
Wax Fang = The Mars Volta + King Crimson + Muse

The Astronaut is a prog-psych throwback to the days when these kinds of sci-fi conceptually driven albums were vital pieces of the musical landscape and black light art industry. While you may roll your eyes at the pretense of a concept album about an astronaut emerging from a black hole as a limitless superbeing, it is hard to fault the ambitious scope of this project—two musicians from Louisville, Ky. scoring these massive, soaring, 10-minute-plus epics with symphonic scores, brawny psych guitar work and droning atmospheric. The result is an album brimming with unhinged psychedelic influences that borrow heavily from heady UK psychedelia and often space-related themes coupled with a very American tendency to let the beat ride into uncharted, improvised territories full of free-jazz riffs, squealing electronics and a muscular groove that gives this already heavy album its own gravitational pull. —Ryan Hall

William Fitzsimmons
Lions

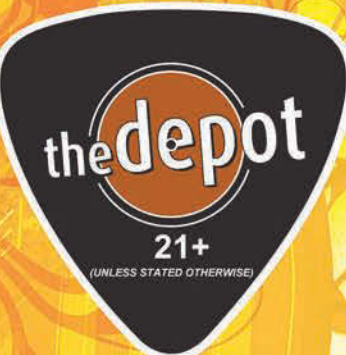
Nettwerk
Street: 02.18
William Fitzsimmons = Iron & Wine + Elliott Smith

Musically minimal and delicate, juxtaposed with dense lyrics, William Fitzsimmons manages to create an album that is both contemplative and intense without being dull or impenetrable. It is clean without being overproduced, emotional without being cliché and is personal while still being relatable. The remarkable thing about this album is that it unintentionally transcends auditory boundaries by presenting itself as an entire sensory experience, not specific to just listening. With tracks like “Brandon” (which reflects on a bullied youth), “Took” and “Hold On,” Fitzsimmons uses soft instrumentation and vocals to balance the darker thematic elements present. This makes a perfectly blended album that is decisively the most human thing I’ve listened to in a long time. —Alison Shephard

Wolves in the Throne Room
BBC Session Anno Domini
Southern Lord
Street: 11.25.13
Wolves in the Throne Room = Agalloch + Drudkh + Samothrace



Shortly after releasing 2011’s *Celestial Lineage*, Wolves in the Throne Room hit the BBC and recorded two tracks from their then-recently-released album. These tracks command over 20 minutes of your time and show how different this band is in the live setting. Ethereal as their studio recordings are, the *BBC Session* provides a different and equally as compelling experience. “Prayer of Transformation” is a slow and whispered black metal trek on *Celestial Lineage*, but in the live studio setting it shares a kinship with the patience-testing doom of **Bell Witch** and Samothrace. Devoid of most reverb, vocals punch harder and are humanized, and the number of sounds these guys can generate without studio magic is impressive. Although a different side of these USBM purveyors from the Pacific Northwest, the *BBC Session* is as riveting as any album release and stands as more than novelty. —Peter Fryer



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ALL EVENTS SUBJECT TO CHANGE



THE DAILY CALENDAR

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Friday, February 7

Irony Man - *ABG's*
Mozart & Shostakovich - *Abgravanel*
Bombshell Academy, Sturgeon General - *Bar Deluxe*
The Pillar - *Brewskis*
Messy Night - *Burt's*
Seance with the Crone - *Crone's Hollow*
The Eagle Fan Jam, Jerrod Niemann - *Depot*
Great Interstate, Javier, Filth Lords - *Diabolical Records*
Miss DJ Lux - *Downstairs*
Jeff Ross - *Egyptian Theatre*
The Chickens - *Green Pig*
Lady Legs - *Hog Wallow*
Touche Amore, MeWithoutYou, Seahaven, Drug Church - *In The Venue*
Hope & Repair Benefit - *Jazzy's*
Dallas Buyers Club - *Jim Santy Auditorium*
John Allred, Rilee Nicole, Jillian Innes - *Muse Music*
Wild Country - *Outlaw Saloon*
Keller Williams - *Park City Live*
Paul Cardall, Josh Wright - *Rose Wagner*
Baby Gurl, Youth Code, Coming, The Pelican't's, Null - *Shred Shed*
River Road Band, Bob Cantonwine - *South Valley Unitarian Universalist Society*
Charles Ellsworth, Vincent Draper, Crook & The Bluff - *State Room*
Toxic Holocaust, Exhumed, Ramming Speed, Year Of The Wolf, Brute Force - *Sugar Space*
The Watches - *The Royal*
Roommate, illoom, PRFT, Xzentradi - *Urban*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
Regal Beast, Eli Whitney, Lydians, Temples - *Velour*
Will Shamberger, The Red Light Commandos, Unhinged Paradise - *Why Sound*
MiNX, Melody Pilispher, Lady Murasaki - *Woodshed*

Saturday, February 8

Mozart & Shostakovich - *Abgravanel*
Ras Kass, Copywrite, Def Letter, Melvin Junko, Dusk Raps - *Bar Deluxe*
Salt Lake Spitfires, Decibel Trust, Magda-Vega - *Burt's*
Loss Of Existence, Zombiance - *Carol's Cove II*
SCROmance, Farewell Nick Wan, Boris Lukowski, Downsides Up - *City Limits*
Falling In Reverse, Escape The Fate, Chelsea Grin, Survive This! - *Complex*
DJ Bizzy - *Downstairs*
Jon Batiste, Stay Human - *Eccles Center*
Jeff Ross - *Egyptian Theatre*
DJ "V" - *Green Pig*
Jerel Harwood - *Grey Forest Studio*
Candy's River House - *Hog Wallow*
Dallas Buyers Club - *Jim Santy Auditorium*
Tony Holiday Band - *Johnny's*
The Menzingers, OWTW, Broadway Calls, Problem Daughter - *Kilby*
Tainted Halos, Braindead Constance, Hi-Fi Murder - *Mojos*
Breathe Carolina, Upon A Burning Body, Betrayal - *Murray Theater*
Terrible Buttons, 100 Mile House - *Muse Music*
Wild Country - *Outlaw Saloon*
Joachim Garraud - *Park City Live*
Paul Cardall, Josh Wright - *Rose Wagner*
Wandering Woods, Kindred Dead, The Fellows - *Shred Shed*
Family Art Saturday: Make Believe Books - *UMOCA*
5th Annual Samba Queen Gala - *Urban*

Bright Whistles, St. Charles, Lake Island, Chadgib - *Velour*
Brown Sugar, Cubworld, Westlee Tonga - *Why Sound*
Ready The Rockets - *Woodshed*
Sunday, February 9
My Body Sings Electric, Grass, Merchant Royal - *Bar Deluxe*
Gentlemen Hall, Basic Vacation - *Burt's*
Dallas Buyers Club - *Jim Santy Auditorium*
Dresses, Cumulus, Her Luminaria, Cade Walker - *Kilby*
Late Beethoven and New Complexity - *Libby Gardner Hall*
Brooklyn Rider, Bela Fleck - *Peery's Egyptian Theatre*
State Faults, Capsize, Sights, Clark - *Shred Shed*



Farrell Fest featuring JAWWZZ!! @ Diabolical Records 02.22

Rehab, Angels Cut - *Urban*
Monday, February 10
Makisi, Sione Toki - *Bar Deluxe*
Intro to Fire Gazing - *Crone's Hollow*
Harlem Globetrotters - *Energy Solutions Arena*
Holy Water Buffalo, Red Bennies, Green River Blues, The 213s - *Urban*
Tuesday, February 11
Pusha T - *Complex*
New Politics, Magic Man, Sleeper Agent - *In The Venue*
Sinful Zins - *Meditrina*
Savoy - *Park City Live*
The Epilogues, Night Riots Amahlia, Von Andeck, Advent Horizon - *Shred Shed*
Afro-Brazilian Dance Workshop - *SLC Arts Hub*
Wednesday, February 12
Happy Birthday, Amanda Rock! - *Kung-Fu Theater*
Kung-Fu Theater - *Brewvies*
Michelle Moonshine - *Hog Wallow*
Passafire, Ballyhoo! - *In The Venue*
Save The World Get The Girl, Racecar Racecar, Ocean Commotion, The Fences, Gerade, Big Wild Wings - *Kilby*
Amon Amarth, Enslaved, Skeletonwitch - *Murray Theater*
Zion I, Aileron, MK Smth, Sol - *Park City Live*
Blood Of The Martyrs, My Heart Too Far, Honor Code, Amorous, Alumni - *Shred Shed*

Ark Life, The Bully, The Deseret Drifters - *Urban*
Josiah Johnson, Jay William Henderson, Jackson Larson - *Velour*
Waiting For Compromise, Missy Checketts - *Why Sound*
Thursday, February 13
Miller Creek, Pour House, Tupelo Moan - *Burt's*
Talia Keys, Gemini Mind - *Hog Wallow*
Concert For Carter - *Jazzy's*
Last Call at the Oasis - *Jim Santy Auditorium*
Scott Ferrin, Brad Rizer, Josaleigh Pollett - *Kilby*
Ben Brinton - *Lumpys South*
Save The World Get The Girl - *Shred Shed*
Getter, Grimblee, Mr Vandal - *Urban*
Mates Of State - *Velour*
Corey Christiansen Trio - *Why Sound*
Dwellers - *Willie's*
Friday, February 14

VanLadyLove, Cameron The Public, Toy Bombs, Oceanear - *Velour*
Zodiac Empire - *Woodshed*
Saturday, February 15
Tchaikovsky's Violin Concerto - *Abgravanel*
Deafheaven, Subrosa - *Bar Deluxe*
The SLUG Games Goes Postal Presented By Scion - Brighton
Lost Illusions - *Broadway Theater*
The Heartbreak Beats, Bastard John - *Burt's*
Men With Matches, The Kings Solar, Radio Broadcast - *City Limits*
Wolfgang Gartner, Mark Radwin, Nrkotic - *Club Sound*
LOVE Psychic Weekend - *Crone's Hollow*
Miss DJ Lux - *Downstairs*
Celtic Nights - *Eccles Center*
Duncan Sheik - *Egyptian Theatre*
Monster Jam - *Energy Solutions Arena*
Max Pain & The Groovies, Dark Seas, Jesus Sons - *Garage*
The Staff - *Green Pig*
Pour House - *Hog Wallow*
Dark Tranquility, Omnium Gatherum, Exmortus - *In The Venue*
Nebraska, Fantastic Mr. Fox - *Jim Santy Auditorium*
Telluride Meltdown - *Johnny's*
Creature Double Feature, Deaf Child - *Kilby*
The Danger Kids, Super Moon - *Muse Music*
Rattlesnake Wine - *Outlaw Saloon*
John Dahlback - *Park City Live*
Banff Mountain Film Festival - *Peery's Egyptian Theatre*
The Pixies, Best Coast - *Saltair*
Eli Whitney, Stanley & The Search, Tiger Lily, Change To Fire - *Shred Shed*
Cameron The Public, Mindy Gledhill - *State Room*
HVDD: Valentine's Day Massacre - *The Hive*
Journal Sketchbooks - *UMFA*
DJ Matty Mo - *Urban*
Isaac Russell, Colby Stead, The National Parks - *Velour*
Rum Rebellion, Resistor Radio, The Rompstompers - *Why Sound*
Dance Evolution - *Woodshed*

Sunday, February 16

Happy Birthday, Esther Meroño!
Monster Jam - *Energy Solutions Arena*
Nebraska - *Jim Santy Auditorium*
Scotty Haze Band - *Brewskis*
Against The Ashes, Severed - *Burt's*
DJ Shocker - *Downstairs*
Duncan Sheik - *Egyptian Theatre*
Monster Jam - *Energy Solutions Arena*
Life Leone - *Garage*
George T. Gregory Allstars - *Green Pig*
Salt Shakers - *Hog Wallow*
Atilla, I See Stars, Capture The Crown, Ice Nine Kills, Myka Relocate - *In The Venue*
Poetry Slam - *Jazzy's*
Nebraska - *Jim Santy Auditorium*
Rum Rebellion, Never Say Never, Salt Lake Spitfires, Cliterinas, Sturgeon General - *Kafeneio*
The Pack AD, Deadtooth, Supermoon - *Kilby*
Full Moon Round Valley Romp - *National Ability Center*
Rattlesnake Wine - *Outlaw Saloon*
The Infamous Stringdusters, The Deadly Gentleman - *Park City Live*
Lucius, You Won't - *State Room*
Royal Bliss, Opal Hill Drive - *The Royal*
SLUG Localized: Gnawing Suspicion, The Guard Cats, Muzzle Tung - Urban
Sugar House Art Walk - *Various Galleries*

Tuesday, February 18

Happy Birthday, Taylor Hale!
The Music of Harry Potter - *Abgravanel*
Banff Mountain Film Festival - *Kingsbury*
Afro-Brazilian Dance Workshop - *SLC Arts Hub*
Shearwater, Jesca Hoop - *Urban*
Wednesday, February 19
Happy Birthday, Nicholas Dowd!
Tarrus Riley, Dean Fraser - *Complex*
Morgan Snow - *Hog Wallow*
Banff Mountain Film Festival - *Kingsbury*
801 Sessions: Us, Harlem Shuffle,

Anthony Pena - Shred Shed

The Beaver Trilogy - *UMOCA*
Koola Temple, Breakers, Red Telephone, 90s Television - *Urban*
Jupiter Suit, Hooligans Brassband, Radio Motion - *Velour*
Thursday, February 20
Happy Birthday, John Ford!
Shasta & The Second Strings - *Burt's*
Machine Gun Kelly, Yonas - *Complex*
Red Desert Ramblers - *Diamond Lils*
Jordan Young - *Hog Wallow*
American Head Charge, Righteous Vendetta, Cathercist - *Kamikazes*
Busdriver, Milo, Open Mike Eagle, Nocando - *Kilby*
Banff Mountain Film Festival - *Kingsbury*
Slim Chance & His Psychobilly Playboys - *Lumpys South*
Plan-B Theatre: Clearing Bombs - Rose Wagner
Jared & The Mill, Bronco Jared & The Mill - *State Room*
The No Nation Orchestra, Strong Words, Coyote Hoods - *Urban*
The Echo Chorus - *Velour*
Friday, February 21
Bombshell Academy, Police Academy, Jail City Rockers - *ABG's*
Natalie MacMaster - *Abgravanel*
Irony Man - *Brewskis*
Benefit For Kelly, Victims Willing - *Burt's*
Elite Fight Night XXI - *Complex*
Karl Denson's Tiny Universe - *Depot*
Beachmen - *Diabolical Records*
DJ Scooter, DJ Lavelle - *Downstairs*
Ballet West II - *Egyptian Theatre*
2014 In Utah - *Evergreen Framing & Gallery Co., Inc.*
The Ends - *Garage*
DJ Celly Cel - *Green Pig*
Marinade - *Hog Wallow*
Walk Off The Earth, Parachute, Camera2 - *In The Venue*
Saluka - *Jazzy's*
Instructions Not Included - *Jim Santy Auditorium*
Royal Teeth, Chappo, Just Hooligans - *Kilby*
DJ Icey, Laki, Timmy Teaze & Miklix - *Lo-Fi Cafe*
Dirt Road Devils - *Outlaw Saloon*
Rocky Mountain Choreography Festival - *Peery's Egyptian Theatre*
The Motown Sounds - *Rose Wagner*
Racecar Racecar, Once The Lion, The Boy That Lives - *Shred Shed*
Cash'd Out - *State Room*
Wayland, Betty Hates Everything, When The Fight Started, The Last Wednesday - *The Royal*
Com Truise, Phantoms, Marl Cologne - *Urban*
Salt Lake Gallery Stroll - *Various Galleries*
Luna Lune - *Velour*
Little Barefoot, Bright Whistles, Briton Noel - *Why Sound*
The Saintanne - *Woodshed*
Saturday, February 22
Natalie MacMaster - *Abgravanel*
Feish Ball - *Area 51*
Ragnarok, The Troubles - *Bar Deluxe*
Coriolanus: London's West End - *Broadway Theater*
Muckraker, OldTimer, Danger Hailstorm - *Burt's*
John Pizzarelli - *Capitol Theatre*
Nanofly, Durandal, Epithetos - *City Limits*
WRD: Hot Wheelers vs. Salt Flat Fallouts - Derby Depot
Farrell Fest - *Diabolical Records*
DJ Scooter - *Downstairs*
Boz Scaggs - *Eccles Center*
Ballet West II - *Egyptian Theatre*
Contra Dancing, Loose Shoes - *First Unitarian Church*
Triggers & Slips - *Garage*
LA Guns, London, Easy Street, Betty Hates Everything - *Gino's*
Gamma Rays - *Green Pig*
Back Wash - *Hog Wallow*
Instructions Not Included - *Jim Santy Auditorium*
Green River Blues Band - *Johnny's*
Dirty Gold, Ultima Casanova, San Santiago - *Kilby*
Adjacent To Nothing, Makeshift, A Lily Gray

- *Murray Theater*
Echodog, Kathleen Frewin, Salazar - *Muse Music*
Dirt Road Devils - *Outlaw Saloon*
Rocky Mountain Choreography Festival - *Peery's Egyptian Theatre*
Different = Amazing - *Rose Wagner*
RDT: Charette - *Rose Wagner*
Huldra - *Shred Shed*
Hot Tuna - *State Room*
El Ten Eleven, Bronze Whale, Matty Mo - *Urban*
Joshua James, Strange Family - *Velour*
Julie Perry Band - *Why Sound*
Merchant Royal - *Woodshed*
Sunday, February 23
Beethoven Violin Sonatas: Part II - *Art Barn*
Geek Show Movie Night - *Brewvies*
Ballet West II - *Egyptian Theatre*
Instructions Not Included - *Jim Santy Auditorium*
Fly Moon Royalty, Joshy, Melody Gone A'Sail - *Kilby*
Greensky Bluegrass - *Park City Live*
Lord Huron, Night Beds, Superhumanoids - *Urban*
Monday, February 24
Tony Holiday, Tom Bennett & The Ends, Tony Holiday - *Bar Deluxe*
Intro to Ritual Drumming - *Crone's Hollow*
Austin Jenckes, Cody Beebe & The Crooks - *Kilby*
The Ongoing Concept, Cities Of Desolation - *Loading Dock*
Weber State's 18th Annual Storytelling Festival - *Peery's Egyptian Theatre*

San Fermin, Son Lux, L'Anarchiste - *Kilby*
Skinny Puppy, Army Of The Universe - *Lo-Fi Cafe*
Run Forever, And I The Lion - *Shred Shed*
The Pimps of Joytime - *State Room*
The Merchant Royal, Mr. Future, Big Wild Wings - *Urban*
Thursday, February 27
Danger Hailstorm - *Bar Deluxe*
QDOT, Goreilla, The YGS, Flight Crew - *Burt's*
Judy Collins - *Egyptian Theatre*
Mark Chaney & The Garage Jazz Allstars - *Garage*
Highway Thieves - *Hog Wallow*
Paradise Fears, Sunderland - *Kilby*
Son et Lumière - *Ladies' Literary Club Building*
Rock Martins - *Lumpys South*
Animal Eyes - *Muse Music*
Maker, Moneypenny, Rustbelt Lights, Second To Last - *Shred Shed*
Chali 2na, Scenic Byway - *Urban*
Marny Lion Proudit, Goose Chase - *Why Sound*
Friday, February 28
Please Be Human - *ABG's*
Grieg's Piano Concerto - *Abgravanel*
Miss DJ Lux - *Brewskis*
Year Of The Wolf, Drunk As Shit, Deathblow - *Burt's*
2014 Fly Fishing Film Tour - *Depot*
La Verkin, Swamp Ravens, Super 78 - *Diabolical Records*
DJ Dolph - *Downstairs*
Judy Collins - *Egyptian Theatre*
Brian Regan - *Energy Solutions Arena*



Photo: Chris Gausegilia

SLUG's 25th Anniversary Party featuring Visigoth @ Urban Lounge 02.28 (Free Show!)

Major League, Heartless Breakers, Have Mercy, Seaway, Better Off - *Shred Shed*
MartyParty, Joker - *Urban*
Salt City Slam - *Weller Book Works*
Wendy Colonna - *Why Sound*
Tuesday, February 25
Happy Birthday, Jimmy Martin!
Happy Birthday, Robin Sessions!
Happy Birthday, Gilbert Cisneros!
Bring It On - *Capitol Theatre*
Together PANGEA, Mozes & The Firstborn, Breakers - *Kilby*
Extortionist, Goliath, Verbera, Uroboric Deity, The Perished, Dream Of Elysium - *Loading Dock*
Building Bridges Among Faith Traditions - *Marriott Library*
Park City's Last Friday Gallery Stroll - *Peery's Egyptian Theatre*
Afro-Brazilian Dance Workshop - *SLC Arts Hub*
Nicki Bluhm & The Gramblers, Dead Winter Carpenters - *State Room*
Tom Bennett, Kelli Moyle, Alan Trieu, Zazu & The Golden Boy - *Urban*
Wednesday, February 26
Aer, RDGLDGRN, New Beat Fund - *Complex*
The English Beat - *Depot*
Corey Smaller - *Hog Wallow*
We Butter The Bread With Butter, Lions Lions, Honour Crest - *In The Venue*

Hopeless Jack & The Handsome Devil - *Garage*
Matt Bashaw & The Hope - *Green Pig*
Stonedef - *Hog Wallow*
Mago de Oz, Interpuesto, Alberto Pedraza, Sonido Samuray, Los Deakino, Grupo La Cumbia - *Infinity*
Xiu Xiu, Tearist, Farewell - *Kilby*
Bill Cosby - *Kingsbury*
Son et Lumière - *Ladies' Literary Club Building*
Suspicious Sound System - *Mestizo*
Farmboy - *Outlaw Saloon*
Francis, Rejoin The Team, The Wasatch Fault, Attach The Sunset - *Shred Shed*
SLUG Magazine 25th Anniversary Party with MakingFuck, The Obliterate Plague, Visigoth (Free Show!) - Urban
Park City's Last Friday Gallery Stroll - *Various Galleries*
Mimi Knowles, The Vibrant Sound, Better Taste Bureau - *Velour*
Pandas On The Run - *Why Sound*
Funk & Gonzo - *Woodshed*
Saturday, March 1
Grieg's Piano Concerto - *Abgravanel*
Dive Down - *Bar Deluxe*
High Desert Blues Band - *City Limits*
Far East Movement, DJ Erocalypze - *Depot*
Miss DJ Lux - *Downstairs*
Cedar Lake Contemporary Ballet

- *Eccles Center*
Judy Collins - *Egyptian Theatre*
Brian Regan - *Energy Solutions Arena*
Scott H. Biram - *Garage*
DJ Leemont - *Green Pig*
Robby's All Star Jam - *Hog Wallow*
Pentagram, Radio Moscow, Kings Destroy - *In The Venue*
Fission Breakers, Dharma Blues, Baker Street Blues Band - *Kilby*
Lake Island, Coral Bones, Tess Comrie - *Muse Music*
Farmboy - *Outlaw Saloon*
Cash Cash - *Park City Live*
The House Guest, Blue Wavers - *Shred Shed*
Moonface - *State Room*
HVDD: Daughters Of Anarchy vs. Rollin' Rebellion - *The Hive*
The Grouch & Eligh, Madchild, Pigeon John - *Urban*
Spring Fest 2014 - *Utah State Fair Park*
Among The Ashes - *Why Sound*
Dance Evolution - *Woodshed*
Sunday, March 2
Puccini's La Bohème - *Broadway Theater*
Judy Collins - *Egyptian Theatre*
Music from Poland - *Libby Gardner*
Russian Circles, Ken Mode, Arma - *Urban*
Monday, March 3
Happy Birthday, Sean Zimmerman-Wall!
T. Mills, Blackbear - *In The Venue*
Sons Of Hippies - *Shred Shed*
Tuesday, March 4
Happy Birthday, Melissa Cohn!
Middle Class Rut, Dinosaur Pile Up, Brick & Mortar - *Murray Theater*
The Wailers - *Park City Live*
The Fossil Youth, Sabertooth - *Shred Shed*
Brazilian Drum Workshop - *SLC Arts Hub*
Richie Ramone, Foster Body - *Urban*
Wednesday, March 5
Happy Birthday, Weston Colton!
Michelle Moonshine - *Hog Wallow*
George Nelson, Sammy Breu - *Kilby*
Children Of Bodom, Death Angel, Tyr - *Murray Theater*
Neck Deep, Knuckle Puck, Light Years, Racecar Racecar, No Sun - *Shred Shed*
Adrian Legg - *State Room*
Gardens & Villa, Waterstrider, Jillette Johnson, Bright Whistles - *Urban*
Thursday, March 6
Candy Hearts - *Club Sound*
Elvin Bishop - *Egyptian Theatre*
Joe McQueen Quartet - *Garage*
Matthew & The Hope - *Hog Wallow*
We Are The In Crowd, William Beckett, Set It Off, State Champs, Candy Hearts - *In The Venue*
Tavaputs, The Wild War - *Kilby*
Dance Theatre Of Harlem - *Kingsbury*
Extreme Midget Wrestling - *Lumpys South*
Aileen H. Clyde 20th Century Women's Legacy Archive Celebration - *Marriott Library*
Break Science - *Park City Live*
The Women of Lockerie - *Rose Wagner*
The Dark Jive, Westward - *Shred Shed*
Lord Dying, Eagle Twin, Subrosa - *Urban*
Friday, March 7
Pick up the new issue of SLUG - Anyplace Cool!
Dvorak's "New World" Symphony - *Abgravanel*
Grits Green - *Brewskis*
Dave Hause, Northcote - *Burt's*
Dr. Dog, Saint Rich - *Complex*
Seance with the Crone - *Crone's Hollow*
Make Monster - *Downstairs*
Larry Smarr - *Eccles Center*
Elvin Bishop - *Egyptian Theatre*
R.A.T.S. - *Hog Wallow*
Guantanamo Baywatch, Boom! - *Kilby*
Save The World Get The Girl - *Murray Theater*
Dixie Fest - *Old St. George Airport*
Foxtails Brigade - *Shred Shed*
Dale Earnhardt Jr. Jr., Chad Valley - *State Room*
American Hitmen - *The Royal*
Antiserum, Pookie, Spacey - *Urban*
Prova Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
Ferocious As They Come, Coral Bones - *Why Sound*
Magda Vega, MiNX - *Woodshed*

KILBY COURT FEBRUARY



1: **Pure Bathing Culture**, Bright Whistles, The Wild War
 6: **Reggie and The Full Effect**, Dads, Pentimento
 7: TBA
 8: **The Menzingers**, O.W.T.H., Broadway Calls, Problem Daughter
 9: **Dresses**, Cumulus
 12: **Save The World Get The Girl**, TBA
 13: **Scott Ferrin**, Brad Rizer, Josaleigh Pollett
 14: **The Pack AD**, TBA
 15: **Creature Double Feature**, Deaf Child, TBA
 16: **Incan Abraham**
 17: **The Thrill Collective**, Change To Fire, TBA
 19: **Happy Birthday**, Lance Saunders!
 20: **Hellfyre Club**: Busdriver, Milo, Open Mike Eagle & Nocando
 21: **Royal Teeth**, CHAPPO, Just Hooligans
 22: TBA
 23: **Fly Moon Royalty**, TBA
 25: **together PANGEA**, TBA
 26: **San Fermin**, Son Lux
 27: **Paradise Fears**, Sunderland
 28: **Xiu Xiu**, Tearist, Farewell

DOORS AT 7PM UNLESS NOTED
 741 S KILBY CT SLC | ALL AGES

THE URBAN LOUNGE FEBRUARY



1: **Pentagram Crackers Tour Send Off**, The Future Of The Ghost, The Circulars 8 PM Doors + Matty Mo Weekly Saturday Night Dance Party Doors 11PM FREE before 11:30 PM
 3: **FREE SHOW High Counsel**, Stag Hare Band, Conquer Monster, Silver Antlers
 4: **Nth Power & Devil's Club**
 5: **Mortigi Tempo**, The Wild War, Lake Island, Tess Comrie
 6: **RE:UP Presents An-Ten-Nae**, Crisis Wright, Steez Loso
 7: **DUBWISE** featuring Roommate, illoom, PRFT, Xzentradi, Wendy's send off party!
 8: **5th Annual Samba Queen Gala** 8 PM Doors + Matty Mo Weekly Saturday Night Dance Party at 11:30 PM
 9: **Rehab**, Angels Cut
 10: **FREE SHOW Holy Water Buffalo**, Red Bennies, Green River Blues, The 213s
 12: **Ark Life**, The Bully, The Deseret Drifters
 13: **Getter**, Grimblee, Mr Vandal
 14: **SLUG Localized: Gnawing Suspicion**, The Guard Cats, Muzzle Tung
 15: **Mates of State** 7 PM + Matty Mo Weekly Saturday Night Dance Party Doors at 11 FREE before 11:30 PM
 17: **FREE SHOW** The Hollering Pines, Tavaputs, Kristopher Bjorn
 18: **Shearwater**
 19: **Koala Temple**, Breakers, Red Telephone, 90s Television
 20: **No Nation Orchestra**
 21: **Com Truise**, Phantoms + Marl Cologne Dance Party at 11:30 FREE before 12PM
 22: **El Ten Eleven**, Bronze Whale + Matty Mo Weekly Saturday Night Dance Party Doors at 11PM FREE before 11:30 PM
 23: **Lord Huron**, Night Beds
 24: **MartyParty**, Joker
 25: **Sweet Salt Records Night**: Tom Bennett, Kelli Moyle, Alan Trieu
 26: **FREE SHOW The Merchant Royal**, Mr. Future, Big Wild Wings
 27: **Danksquad Presents Chali 2na**, Scenic Byway
 28: **SLUG Magazine 25th Anniversary Party**

COMING SOON:
 Mar 1: The Grouch & Eligh, Madchild, Pigeon John
 Mar 2: Russian Circles
 Mar 4: Richie Ramone
 Mar 5: Gardens & Villa
 Mar 6: Lord Dying, Eagle Twin, Subrosa
 Mar 8: Real Estate
 Mar 10: Leslie & The LY's
 Mar 12: Protest The Hero
 Mar 13: The Sword + Big Business + O'Brother
 Mar 14: The North Valley
 Mar 21: Mr. Gnome
 Mar 22: Odesza presented by SAGA
 Mar 23: That 1 Guy
 Mar 24: The Applesed Cast
 Mar 25: Yellow Ostrich
 Mar 26: The Risin' Suns
 Mar 27: Astronautalis
 Mar 31: Black Lips
 Apr 1: Fanfarlo
 Apr 3: Stephen Malkmus & The Jicks
 Apr 8: Caravan Palace
 Apr 9: Alunageorge
 Apr 10: Peelander-Z
 Apr 11: Typhoon
 Apr 12: Strong Words CD Release
 Apr 15: Katie Herzig
 Apr 16: Michelle Moonshine & Tony Holiday
 Apr 17: Cunninlynguists
 Apr 21: Temples
 Apr 22: Graveyard
 Apr 24: Mobb Deep
 Apr 25: Giraffula Album Release
 Apr 26: Bombay Bicycle Club
 Apr 27: White Fang
 May 12: The Alkaholiks
 May 13: Acid Mothers Temple

DOORS AT 8PM UNLESS NOTED
 241 S 500 E SLC | 21+



SLUG

MAGAZINE

25TH ANNIVERSARY

PARTY

MAKINGFUCK
 THE OBLITERATE PLAGUE
 VISIGOTH

FREE SHOW Friday, Feb. 28, 2014 at 9:00 PM
 Urban Lounge 241 S. 500 E. (21+)

UTAH FILM CENTER PRESENTS
FREE FILM SCREENINGS



*A passionate argument on behalf of the middle class, **Inequality For All** features Robert Reich—professor, best-selling author, and Clinton cabinet member—as he demonstrates how the widening income gap has a devastating impact on the American economy.*



He's taking this fight to the street.

INEQUALITY **FOR** ALL

SEE OUR FULL LINE UP OF FREE FILM SCREENINGS ON PAGE 15

/// WEST JORDAN

Thursday, February 13

Viridian Library + Event Center

7:00 PM

/// SALT LAKE CITY

Tuesday, February 18

The City Library

Director Jacob Kornbluth will be in attendance for a post film Q&A

7:00 PM

/// PRICE

Wednesday, February 19

Price City Auditorium

7:00 PM

/// OGDEN

Thursday, February 20

Peery's Egyptian Theatre

Director Jacob Kornbluth will be in attendance for a post film Q&A

7:00 PM

/// MOAB

Thursday, February 20

Star Hall

7:00 PM

SCREENINGS OF
INEQUALITY FOR ALL
GENEROUSLY SUPPORTED
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