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About the Cover: *Kilby Court* celebrates its 15th birthday on July 18, and (L-R) **Will Sartain** and **Lance Saunders** of **S&S Presents** run and book this reputable venue. **Russel Albert Daniels** and **Nikki Chan Wylie** of **Two Paper Horses Photography** were precisely the team for the job with this cover. Read **Christian Schultz's** story on page 36.

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**Contributor Limelight: Genevieve Smith
Junior Editor**



If you've popped by the *SLUG* office lately, you may have noticed a new face around these parts—Junior Editor Genevieve Smith's! We caught on to Smith's genius when she began as the Data Analyst Coordinator for our sister organization, **Craft Lake City**, in 2013. She got her degree in Economics from the U this past spring, and we knew that her profuse knowledge of music would make her a perfect fit to be *SLUG's* Junior Editor. Her penchant for D-beat/crust music is apparent by the patches on her clothes, but don't let them fool you, as she's got a handle on American roots music, too, among many other genres. If you haven't seen her riding around town on her bike with her cello strapped to her back, then you've likely seen her play that thing in one of her many bands—**Wing And Claw**, **Moon Of Delirium**, in **The Dirty Thirty** with **Vincent Draper** and **Charles Ellsworth**, and, soon, with *SLUG* Managing Editor **Alexander Ortega**. Be sure to catch Smith's feature on **Bas-tard Feast** on page 12, and watch her play in **The Dirty Thirty** every Monday at **Copper Common**

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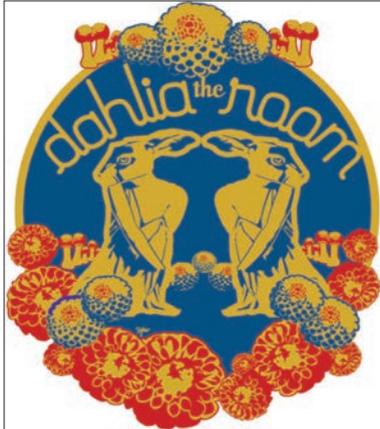
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rum I can make it clear how horrible a landlord he is and a case for landlord negligence/harassment?

[Later that evening ...]

I'm sorry, I was way out of line writing that. I have something way more interesting and comical about the whole karma thing and not vengeful. I'm Buddhist and despite all the meditation and awkward chanting, anger still gets the best of me. Yeah, that dude deserves what's coming but all that article would do is screw me over. Please don't print that rant I sent about an hour ago. Like I said I can get you much better material.

Have a great day

Dear Have,

Is your landlord your father? Look, I know that you're going through an awkward time in your life (adolescence is weird) and that dads can be assholes, but you need to buck up, sunshine. Do your chores, god damnit, and don't talk back. Clean that poop up with a smile! Your dad is the man of this house, and someday, when you do something besides mow the lawn to live there, you might understand. Now go get your dad a beer and his Black Velvet.

xoxo,
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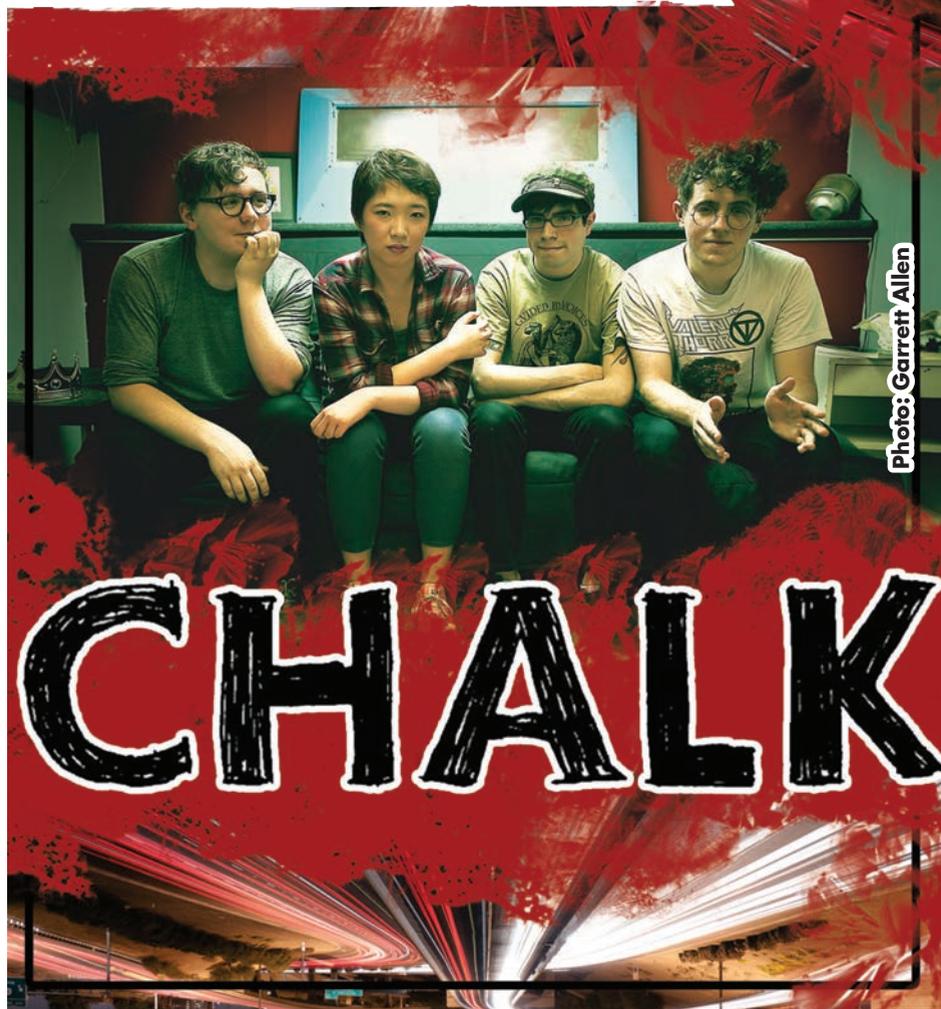


Photo: Garrett Allen

On July 11, emo noise-rockers **Lydians** will open a show at *Urban Lounge* featuring a few flavors of '90s alternative and punk. Rockers (and loafers) Chalk will be there, sharing some nod-worthy grooves before **MoneyPenny** (hopefully) gets naked and plays some punk songs. This show is 21+ and sponsored by the beer peddlers at New Belgium, the artists at Spilt Ink and the masters of radio at KRCL 90.9 FM.

I met Chalk at *Nobrow Coffee* where **Skyler Bush** (guitar, vocals) works. The group sat in a circle, nervously cracking quiet jokes before I flipped on the recorder and got started. Like many bands, their meeting seemed to be an instance of pure coincidence. As **Luigi Gheri** (guitar, vocals) explains, "Originally, me and **Jeremy [Devine]** (drums, vocals) met at a party and found out we went to high school together. We learned that we liked metal, so we started getting together and jamming." The two found a few other members, but the lineup switched a few times before solidifying with the additions of **Sally Yoo** (bass, vocals) and Bush. All said and done, the band has been kicking around for about two years.

As far as their sound is concerned, it's tough to clearly

define, and as Bush explains, it's tough to pigeonhole any band these days. "2014 music is all derivative of everything at this point—I just don't feel like there are genres anymore," he says.

Bush also told me that the band has been called everything from indie to garage rock, though "slacker rock" was the term I saw them using online. "I know [our sound is] very referential to '90s indie rock," he says, "which you could call the Generation X—'slacker rock,' so that's kind of where I got the idea, but I don't think calling ourselves a punk band or an indie band would mean anything. People have called us everything."

The band's sound, like its lineup, has gone through a number of changes as well. "When we started, the original lineup had a member who liked Britpop, sorta catchy stuff, but during that time, I wanted something more raw, more punk. We found a good middle ground, but it caused a lot of issues in the band back then," Gheri says.

Eventually, though, they built a group that worked well and could comfortably genre-hop from indie to garage rock or whatever, all while indulging each person's ideas and letting each member sing the song he or she

(L-R) Skyler Bush (guitar, vocals), Sally Yoo (bass, vocals), Luigi Gheri (guitar, vocals) and Jeremy Devine (drums, vocals) play music that isn't really indie or punk—it's just loud.

writes. As Bush says, "We all kind of bring different musical backgrounds into one, and I like it—it makes it interesting. It's fun bringing the pieces together during songwriting—everybody thinks in a different way." You can hear a variety of influences ranging from **Weezer** to **Dinosaur Jr.** to **Superchunk**. It's a pastiche of '90s goodness, marked by its laziness—and lazy isn't necessarily a bad thing.

Chalk takes a relaxed approach to music. According to Devine, the band doesn't focus on elaborate musicianship, but rather, they try to serve the song. "We wanted to do what's right for the music and not necessarily worry about being technical," he says, and it works perfectly. Their brand of music is taken from a time when laziness was a hallmark and slacker rock was something to be proud of. "I don't know that anybody is as lazy [as us]. We're kind of the champions of lazy," says Bush.

Of course, lazy doesn't always mean quiet. "Sometimes, during practice I'll just stop and say, this isn't even punk or this isn't even indie anymore—it's just loud," says Bush. Chalk has a healthy dose of heaviness, owing to their affinity for metal (they even recently covered **Judas Priest**), but as Gheri noted, it's not quite "metal heavy." They can be heavy, but it doesn't get in the way of their laidback qualities. Chalk seems to prove that a band doesn't always have to be raucous to be interesting and entertaining.

Their casual style has its appeal, and as Bush would tell you, exuberance isn't all you need in a live show. He says, "Energy and presence isn't everything, and I also don't think being 100-percent accurate is most important—it's not like Guitar Hero where you mess up notes and everybody boos." Luigi also noted that some music just isn't suitable for the mosh-minded individual. "We're a very guitar-driven band, but we're not expecting people to mosh to our songs," he says. Ultimately, as Yoo puts it, their sound is "sufficiently weighty."

More than anything, Chalk seems to be about taking it easy and going with what feels natural. As Bush explains, "Chalk is sort of a time-and-place type of band. Everything [when we're] writing is a reaction to something happening right now. Maybe some people connect with it, maybe not. Maybe the ones that do are the slack-rockers."

In order to connect with a few more of these slack-rockers, Chalk plans to record an album with **Matt Mateus** of **Spy Hop** and possibly tour—they're hoping to acquire a space van to tour Mars—something they called "Martians Meet Slack Rock." Bush also joked that they aren't totally above selling out: "If Nike ever wants to do an ad with us for Air Jordans, that would be fine. It'd be like double '90s revival. We can call them 'Space Jammers,'" he says.

You can listen to Chalk online at chalkslc.bandcamp.com and follow them on Facebook.

MoneyPenny might be pop punk, but they're still punk. In our chat, we discussed everything from trailer parks to hillbillies to elderly people shitting their pants. A few choice remarks were, "I've never gotten in trouble for pooping—anywhere" (**Ryan "Pasty" Skipworth**, bass), and "I just can't wait to see a chick with three knockers" (**Steve Holmes**, guitar). That crude humor we remember from '90s pop punk acts? It's still intact with MoneyPenny, but that's not to say that they don't take their music seriously.

I met the band down a dark street, just before some train tracks, past some busted bottles. Through the dark, I found a bright light emanating from a small storage unit. Inside, I found a rag-tag group of miscreants, giggling and joking. The unit was clad in all the trappings of a DIY music space. Carpet lined the walls, handwritten setlists were pasted to the door, various pieces of equipment and cigarette butts were strewn about—it was a place where punk lives. After the band introduced themselves, and after Pasty not-so-subtly tried to sell me tickets to their show the following night, I asked how they met.

"This [storage unit] is where it all happened," says **Isaac Ellsworth** (guitar and lead vocals). He explains that, like many bands, they all just sort of found each other. Ellsworth mentions that he and Pasty, along with Holmes, **Nic Battad** (drums) and "all-around-dude" **David Vegh** (manager), are really just a pop punk confection. "We've gone through quite a bit of change-up—everybody's been in different bands. It's just mish-moshed together. We took some chocolate chips and flour and sugar and made a MoneyPenny cookie," Ellsworth says. Though, as mentioned, like most punk bands, they aren't just sweet—they've got some kick. "My part has Tabasco sauce," Pasty says and laughs.

They're individuals, but their passions are the same. The phrase "We are MoneyPenny" holds particular significance to the band—both in terms of their sound and their philosophy. "It's different for all of us," says Ellsworth. "Yeah, we're a band, but if you look at a baseball team, you've got a catcher, a pitcher, a first baseman, but it's a team. We each have our own individual goals. Sometimes we hate each other and sometimes we love each other, but at the end of the day, we are MoneyPenny—that's who we are."

While you can hear a variety of pop punk influences in their sound, ranging from **Blink-182** to **Sum 41** or even **New Found Glory**, Pasty maintains that their sound is uniquely their own. "We naturally have a sound. We sound like another band or this [song] reminds you of something, but when it comes down to it, I think our album sounds like MoneyPenny. We did a lot of different things that we all love," he says.

When it comes to the direction of their sound, they stick

(L-R) Steve Holmes (guitar), Isaac Ellsworth (vocals and guitar), Nic Battad (drums) and Ryan Skipworth (bass) are the rag-tag group of miscreants who are MoneyPenny.

to their guns—they're pop punk through and through. "We've played pop punk since we were little kids, and we've never stopped playing these fucking pop punk songs. We'd never change," says Pasty. Holmes agrees, saying they aren't in it to fit a mold. "We're proud of the style of music we play—we're not worried about trying to fit in," he says.

In general, though, the sound is well-received, owing in no small part to the fact that pop punk is catchy, fun, and most importantly, relatable. Holmes explains it most eloquently, saying, "You can't relate to digging up a dead body and having sex with it. [Our music] is relatable, not like some of this metal stuff."

MoneyPenny have the key ingredients to something timeless—catchy hooks, good melodies, and universal lyrics, which draw fans from all walks of life. "If you come to our show," says Ellsworth, "it doesn't matter who you are. You're not going to not fit in. Our demographic is so all over the place—it's weird. There will be a gothic chick that comes up and scares the hell out of me, but then there will be an old 50-year-old lady, saying, 'Oh I really love this! This is my granddaughter's first concert. Will you sign this?'"

Not only does a MoneyPenny show bring a diverse group, but it's also guaranteed to be entertaining. "If you come to a show, you're not just going to hear music. You're going to get a show," says Ellsworth. And while the tough truth is that not every show is great, Pasty says they're dedicated to making any show a good time: "Sometimes, if the crowd isn't into it, we make them into it by taking our clothes off and making it fun. Steve goes and steals people's beers. I bleed everywhere ... It's just energy—we each play our hearts out," he says.

Although MoneyPenny have only been around for about a year, they've had a chance to tour a number of places (they told me some wild things about Texas), to record a bad-ass self-titled album with **Joel Pack**, and, most recently, have booked a sweet festival gig at the Seattle Hempfest this August. Pop punk might not be the most popular genre as of late, but as Battad puts it, "There's a time and place for every type of music." Right now is a great time for MoneyPenny.

MoneyPenny has merch, videos, music and more available on their site at wearemoneypenny.com.

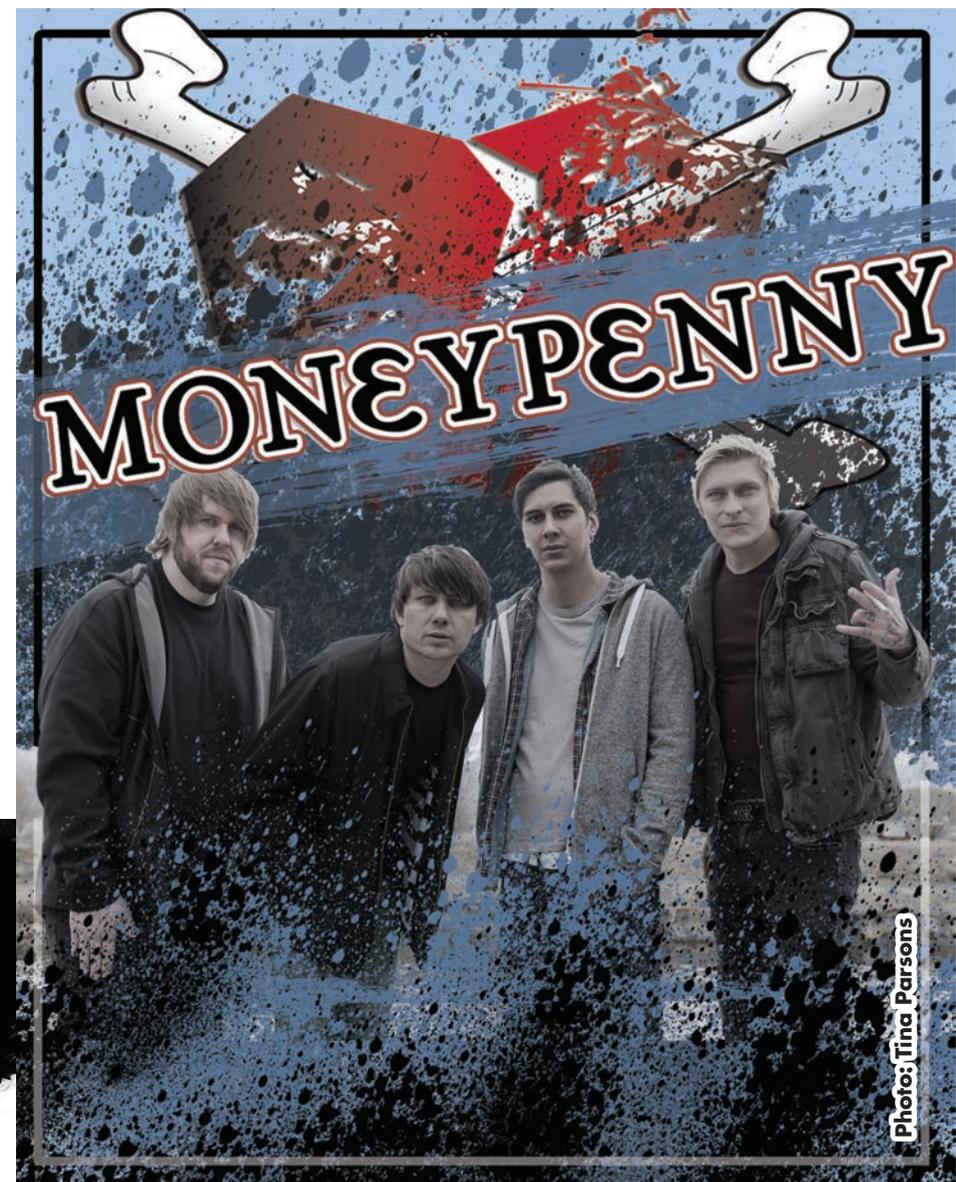


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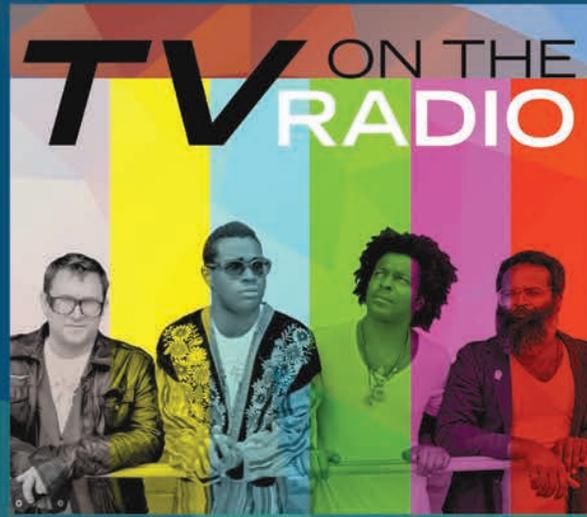


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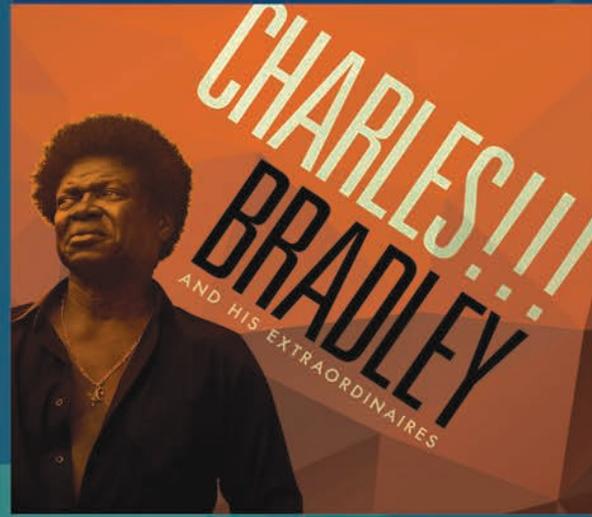
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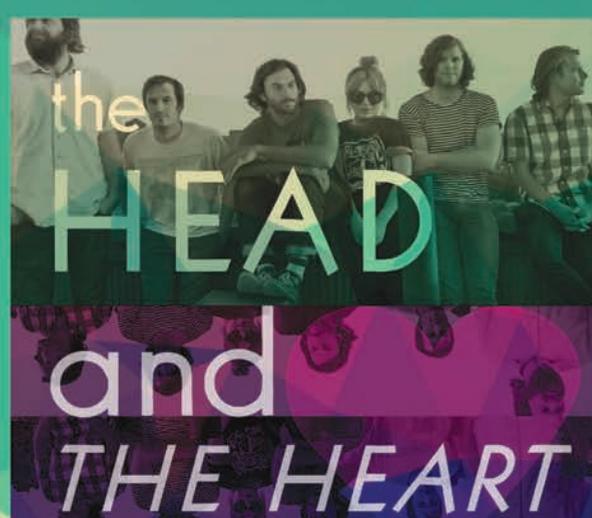
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KICKING YOU WHILE YOU'RE DOWN

By Genevieve Smith
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Photo: David Rueda

(L-R) Justin Yaquinto (guitar), Joshua Greene (vocals), Nickolas Parks (drums), Jesse Apsy (bass), and Taylor Robinson (guitar) embrace new darkness and hate as Bastard Feast.



Portland's **Bastard Feast**, formerly **Elitist**, have opened a lot of doors for themselves in the year and a half of their existence. Their debut record as Bastard Feast, *Osculum Infame*, drops on July 22, and if you're into heavy, aggressive, hateful metal, you should not only pick up the album when it's released, but trudge down to *The Shred Shed* on Monday, July 7, to be sonically abused in the best possible way.

Though the two projects share nearly identical lineups, they are different bands. **Justin Yaquinto**, who played bass on tour with Elitist, now plays guitar full-time in Bastard Feast, while **Jesse Apsy** has jumped on bass in the new band. In addition to slight changes in instrumentation, time and patience have transformed Bastard Feast into a new beast. *Osculum Infame* is one of those records that makes you incredibly miserable and euphorically happy at the same time. It hits hard and heavy, and doesn't let up. There are definitely crust, grind and doom influences, but **Taylor Robinson** (guitar) insists that they're "just a fucking metal band." On a flier for the upcoming tour, "PDX Doom" is written next to Bastard Feast. Robinson says, "I just started cracking up. I was like, what the fuck? They're gonna be really fucking disappointed when they see us, and it's gonna be fast shit the whole time. For the most part, we're kicking you while you're down." I suggest that playing a doom record at 45 RPM might come close. Robinson laughs, "Yeah, if it was doom sped up to a punk level, then I guess we're doom," he says.

With *Osculum*, Bastard Feast's sound has grown considerably more dark and deliberate. Of having three guitar players (Yaquinto, Robinson and Apsy—though Apsy plays bass live), Robinson says, "[We have] a way bigger writing palette. We have three guitar players that can do whatever they want. We can really expand and clarify everything that Elitist was doing, but make it way heavier—now it really punches in the dick when we play."

Stephan Hawkes of Interlace Audio recorded, mixed and mastered *Osculum Infame*. Elitist had recorded previous albums with Hawkes, as had

drummer **Nick [Parks]**' other band, **Gaytheist**. "We recorded 10 songs with five people in four days. We were so well rehearsed before we went in," Robinson says. Between Hawkes' engineering and the band's musicianship, *Osculum* is a perfect representation of Bastard Feast. Heavy and calculated, it's the result of a newly found momentum for the band.

Hawkes' recording resume (Gaytheist, **Red Fang**, **Black Elk**) is an accurate indicator of the (heavy) musical fertility of the Pacific Northwest, and of Portland in particular. I asked Robinson about how living in Portland has influenced Bastard Feast. "Every fucking person here is in a band. You could throw a rock at the house next door [to mine] and, I guarantee, the dudes from **Tragedy** walk out. I also live with the guys in **Stoneburner**. There's an awesome energy in Portland for that—everyone is always doing shit, so you're always stoked for everyone else on top of your own band."

Though the record hasn't dropped yet, Bastard Feast are already churning out new material. "We're always ahead of the curve. Writer's block is something that doesn't even exist within me anymore. The most fun part for all of us is writing songs and then just laughing when they're done. We just think they're so ridiculous. [We're] just staring at each other, like, 'Oh my god, that was so fucking silly, but yes. Yes, that needs to happen,'" Robinson

says. They've got plans for a couple of splits followed by another full-length.

Themes of anti-theology and anti-oppression are still significant parts of the band's ethos. Lyrically, though, they are more self-aware. Robinson says, "[Elitist was] a lot more angry about it ... It was basically like, 'Fuck you, here's a bunch of upside down crosses.'" They've left the shock value behind and have delved into the pure darkness and hate that makes *Osculum Infame* so perfect.

Josh Greene's vocals revolve around a message of "anti-humanity—[it's about] us destroying ourselves and how much we hate humanity. It's being uncomfortable with people. It comes from being misanthropic and having anxieties about life and about people in general, and why we all exist together ... all with a bunch of evil shit about whatever," says Robinson as he chuckles.

Osculum Infame will be released July 22 on **Season Of Mist**. The album features art by **Anthony Lucero** (The Goddamned) of Salt Lake's hometown heroes, **Cult Leader**. Robinson adds, "Anthony is one of the sweetest dudes. He's always been fucking cool."

Bastard Feast's debut is heavy, deliberate and mean—in the best possible way. Pretty impressive for "just a fucking metal band."



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Sage's Cafe and the Jade Room:

Vegan Reinvented

By Amanda Rock
amandarock.212@gmail.com



The Americana Pancakes at Sage's Cafe are eye-rollingly good!

Serving Salt Lake City for 15 years, Sage's Cafe has made a name for itself, offering organic, local vegan food. Chef Ian Brandt's dishes are consistently innovative, delicious and healthy. As the popularity of vegan food exploded, Sage's experienced growing pains. A small kitchen, an intimate (sometimes cramped) dining room and zero parking were things you just had to deal with to enjoy the food. Eventually, the lease was running out and decisions had to be made.

When the Jade Cafe, a Chinese-American restaurant built in 1956, became available, Brandt saw the opportunity to reinvent Sage's Cafe and become an important part of an up-and-coming area of Salt Lake. Reopening in early 2014 with a fantastic menu update, Brandt has certainly increased the restaurant's appeal. The new location has plenty of parking (and is just a short walk from Trax), lots of kitchen space and ample seating. And here are the best parts: an updated menu boasting delectable small plates, an impressive vegan wine list and a full bar. A vegan restaurant with a full bar? Yes, please.

Progress pays respect to its roots—you'll notice Jade's influence in the diner. Brandt even named the back room after the Jade. Guests can explore a fully stocked bar and new menu of small plates in this fun speakeasy. The exterior of the restaurant has a fresh coat of mossy, sage-green paint, accented with maroon. Though the original sign has been renovated, it retains an Asian theme. Their new digs are spacious and modern, with black-vinyl booths and bar stools complemented by silver chrome, creating a cool, comfortable atmosphere.

Weekend brunch at Sage's Cafe is my favorite time to visit. Options range from überhealthy to decadent (pancakes topped with tofu scramble and smothered in mushroom gravy, anyone?). Local favorite Caffe Ibis coffee is served, as well as mimosas. Old-time favorites are still available,

like The Mountain (\$10). My husband and I have ordered this thousands of times, and we still love it—it's the stuff of Salt Lake vegan legend. Hash browns are the foundation, and next comes a layer of seasonal veggies and tofu scramble. Here's where it gets fun: Choose a protein from their famous house-made sausage, crisp, slightly sweet tempeh bacon, or sautéed mushrooms (Hello, umami!). It's like a Choose Your Own Adventure book, but with breakfast food. Top it off with guacamole, mushroom gravy or vegan cheese. The Americana Pancakes (\$7) are also a wise choice. They are pancake perfection—fluffy and eye-rollingly delicious. Served with margarine and maple syrup, they're coffee's BFF.

Lunch has improved a great deal. You can get in and out a lot faster now, thanks to more kitchen room, an increase in friendly servers, and a daily lunch special for only 8 bucks. I enjoy all of their sandwiches, but I'm especially fond of the Philly Cheeze Steak (\$8) with savory mushrooms and a delectable cheese sauce. Add some fries and a local brew, and you have one hell of a lunch.

If you're nostalgic for the Magical Wok (\$14) and its hippie-vegan appeal, don't stress out, man. The original diner's entrées remain on the menu. The aphrodisiacal qualities of the coconut curry with sautéed vegetables and pan-fried tofu over brown rice with toasted cashews will appeal to every generation. It's also available as a small plate for only \$8.

True to the Pick Your Own Adventure nature of Sage's Cafe, a selection of pasta, polenta and risotto come with varied sauces for dinner. Creamy, silky and every bit as satisfying as an omnivore dish, these are Italian dishes that challenge your concept of vegan fare. I highly recommend the Alfredo (\$14). It's made with silken tofu, which gives it a smooth, creamy texture. The addition of truffle oil and roasted garlic makes it surprisingly unctuous for a dairy-free dish. I enjoy the Alfredo sauce with cubed and crisp, pan-fried polen-

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ta—it reminds of the kind of stuff my Italian grandma would serve. Garlic bread and a house salad come with the dish, naturally. Add a daily pour of red wine (only \$6) for a superb Italian meal.

Of course, the full bar is a plus, but the wine list is the most intriguing to a newbie wine connoisseur like myself. Most wine is, unfortunately, filtered with animal bits—wine at Sage's is not. Bottles range from a reasonable \$20 for a sparkling Spanish cava to an extravagant \$96 bottle of pinot noir.

Sage's Cafe is now a stark contradiction to the original warm and free-spirited vibe we all enjoyed over the past 15 years, but it works very well—and I think a lot of people would agree with me. Chef Ian Brandt has elevated vegan food in Salt Lake City once again.

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When I think of Idaho, I am reminded of giddy little trips to the nearest state border from Logan, Utah, to buy Mickey's 40 ounces and clove cigarettes, marveling at the porn selection available only minutes away. Little did I know that, as I was stocking up on forbidden fruit for bacchanal weekends, a serpent was tempting two talented musicians with visions of doom and drone.

Wolvserpent, a two-piece based out of Boise, consists of **Blake Green** (vocals and guitars) and **Brittany McConnell** (drums and violin). They return to SLC on July 24 to play at *Urban Lounge*. Their music is like an obsidian mirror to life in our neighboring state—black reflections of various influences curved into an atmospheric, transcendental form of heavy metal in a league of its own.

"The environment in Idaho is a source of inspiration for sure, both the 'positive' and 'negative' aspects," Green says via email. "This includes the wilderness as well as the more populated areas and the effects they have on our surroundings." The inspiration he speaks of seems to manifest itself in layers in their music, some more obvious than others, like the use of nature samples such as trickling water and chirping birds on the title track of *Perigaea Antahkarana*.

The more mystic reflections require patience to grasp: Many of their tracks push the 20-minute mark and feature extensive violin passages. Listening to the whole album from start to finish definitely has an effect on more senses than just the sound processed by the eardrums.

Much like the trances invoked by medicine men and initiates of nature worship, the approach taken by **Wolvserpent** utilizes the tools at their disposal to bring audiences on their psychonautic journey. "Repetition, tempo and time signatures are a big part of the approach," says Green. "It can be very 'boring' music if not listened to properly."

Whether one listens to **Wolvserpent** "properly" is subject to the tastes and attention span of the observer. Many people seem to appreciate their originality and style, as their ritualistic tunes caught the attention of the right people, and *Perigaea Antahkarana* was released on Sept. 17 via **Relapse**. "I was very happy with that release," says Green. "I thought it was rather cool of them to take on a project as inaccessible as ours." Their newfound accessibility seems to be pushing **Wolvserpent** in the direction Green wants it to go. "Our music is reaching more people who can appreciate it, and our shows have become a more positive and balanced experience."

While studio work and concerts are two quite different things, there's no disparity between the sounds you hear on **Wolvserpent** records and what you're blasted with at a **Wolvserpent** concert. "The majority of this material was written for live performance," says Green. "Basically, what you hear on the album is what you get in the live setting." Due to the complexity of their music, I was curious about the obstacles that the band faces when translating their doctrine for the stage. He explains, "Sometimes concentration, relaxation and stress/anxiety is a challenge for me. But that is part of the reason why we play the music we play, to overcome these types of challenges that have become so commonplace for so many in this modern world."

NATURAL CAUSES: AN INTERVIEW WITH **WOLVSERPENT**

By Alex Coulombe • speitre@gmail.com



Photo: Nick Collias

His answer illustrates some of the strong convictions driving the band. **Wolvserpent** is a tool for personal expression and development. In our era of bio-mechanical consumerism, where we seem but one step away from willingly having rectal-powered iPads installed for a small fee, Green seems more skeptical and cautious of the direction we are headed. "I generally resent the majority of our modern technology, how it is used, marketed and [its] consequences," he says. However, not even Green is completely free from the vices offered by the Sky-net that is the tech world (and no, it's not one of those Japanese pleasure dolls). "But my guilty pleasure is the 160-GB magic handheld music storage device."

The music on that wonderful contraption serves him well on the road, which has taken his band all over, including Utah. Recently, **Wolvserpent** visited our city and played at *CrucialFest* with notable local metal acts **SubRosa** and **Gravencode**

Caption: (L-R) Brittany McConnell and Blake Green of **Wolvserpent** return to SLC at *The Urban Lounge* on July 24.

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In the meantime, you can pick up T-shirts, vinyl and other relevant shit at **Relapse Records** (relapse.com), **Bandcamp** (wolvserpent.bandcamp.com) or their official site (wolvserpent.com).

THE KIDS ARE ALL RIGHT:



THE 801 SESSIONS

By Ben Trentelman
BDKTO@yahoo.com



Photo: Logan Law

Caption: Taylor Bell (vocals) and Jaxon Garrick (guitar) of Ocean Commotion playing at *The Shred Shed*. Not pictured: Mason Nagy (bass), Matt Wilson (drums) and Adam Fuller (keys).

When you play in a band, you can always anticipate that there are going to be challenges in your creative venture—fighting with your bandmates, finding a good place to play, playing something that is worth listening to and the always-tricky-to-acquire quality recording and footage of your band playing live. YouTube is riddled with shaky, muffled videos of shows that may as well have been filmed from the inside of a blender. They never do the band justice, and are rarely worthy of showing anyone other than your girlfriend. Imagine, for a moment, that you can play at a quality venue, get paid decently for your time, and then jump online to share your immaculately mixed, well-filmed show with your fans. Such a thing exists, friends, and can be found in our fair city of Salt Lake. The only catch is that you have to be under 21 to play—the rest of us get to watch.

801 Sessions is an entirely youth-run music production company, formerly known as **Spy Hop Records**. 801 Sessions consists of a group of students attending *Spy Hop Productions*—a nonprofit youth media organization who puts on their own shows every third Wednesday at *The Shred Shed*. The students find the bands, do all of the promotion, run the sound, the cameras and the lights, and then edit and mix the live footage into one well-composed video that they share online.

Jeremy Chatelain, Musical Arts Instructor at Spy Hop, spent a number of years playing in bands and recording music. He wanted to create a program that empowered youth to create their own scene. “I wanted to give the students with the technical skills and the desire the opportunity to have a real hands-on experience in the local music scene as contributors and artists,” Chatelain says. 801 Sessions started as Spy Hop Records, but needed a new strategy and approach. They weren’t trying to function as a record label, so Chatelain and his students tweaked the program, and 801 Sessions was born, with their first show in December kicking off monthly shows rolling out at *The Shred Shed* featuring local bands under 21.

I don’t think I do the 801 crew justice by calling them students, because they run the show. Sure, they are learning as they go, but most of the participants have been a part of Spy Hop for a while and have gone through internship programs in areas like sound production and film techniques. They bring high-caliber skills to the table, and are able to implement them in a professional environment—building relationships, learning from mistakes and ensuring that another generation in our fair city will continue to embrace good music. “We are getting involved with real people,” **George Metos**, 18, says of the experience. “We get the highest-quality product while learning to work with a lot of people all at once.”

When I joined the group at Spy Hop, it was immediately clear that these guys have a great deal of pride and confidence in their craft. They expertly articulated their technical jargon as I asked them questions. I felt like I could keep up with about half of what they had to say—I studied film in college and have played music for a while now, but these guys have clearly taken the time to develop a close relationship with the resources at their disposal. The team agreed that at times, organizing the 801 Sessions feels like a full-time job.

The group has grown close over the course of taking on all aspects of running and recording a live show. Each individual has a key responsibility in making the entire package come together—whether they are hanging lights or promoting, they work well together. “Spy Hop kids have an unspoken bond,” says **Daela Tipton**, 17, of the group and how they execute the shows.

Rylee Krizman, 16, says, “I play in a band, and through all of this, I have gotten to make connections that I can use to grow and learn,” referring to different community partnerships they’ve made, such as with **Jesse Cassar** from *The Shred Shed*. Cassar has been helping the group to better understand how to work with venues and to make sure that their bands are adequately paid.

When you track down some of the videos that the group has produced on [facebook/801Sessions](https://www.facebook.com/801Sessions), or listen to their tracks at 801sessions.bandcamp.com, you will see that the production value is fantastic. The bands are talented as well—**Mad Max & the Wild Ones** headed up the May show, and other groups like **In Transit** and **The Pelican’s** have also played great sets. And, as I mentioned before, they always get paid.

Typically, the 801 Sessions shows are every third Wednesday at *The Shred Shed*, around 6:30 p.m., for \$6. The next show is July 16, and the next season starts up Aug. 26. I urge you to go, because I have a feeling that these guys will be around for a while—you may just catch a glimpse of the future.

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THE HUNTER:

UZALA TRACK DOWN AFICIONADOS ACROSS THE GLOBE

By LeAundra Jeffs • leandrajeffs@gmail.com

I had been listening to UZALA's recordings online for three days by the time I was speaking on the phone with guitarist and vocalist **Chad Remains** to get the resolute details of his experience with this band, a proxy for doom. While traversing a sunny community garden, I could feel the weight of introspection speaking to me. Not unlike the physical scene I was part of, Remains was warm but with a shroud of gloom. In preparation for their upcoming *Bar Deluxe* show on July 14, I grilled him with some questions about his perspective on the last five years as a band.

SLUG: Where does the name UZALA come from?

Chad Remains: Our first drummer, **Steve**, who is now in **Built to Spill**, came to us one day and said "You guys ... I saw the greatest movie last night," and it was this 1975 **Akiro Kurosawa** film made with Russian collaboration called "Dersu UZALA." We found out later that UZALA in Russian, means hunter, and in Japanese, means quail. We loved how all of that tied together with the themes we write about, like struggling against nature and your own humanity.

SLUG: Do you think that having a female vocalist changes the way that you and your fans experience your music?

Remains: Definitely. There is an up-swell in female vocals, especially in doom metal. ... I don't think that a lot of doom people these days are as misogynistic as traditional metal used to be. Originally, even if they were tough, independent women, it was still sold from the "sex sells" angle.

SLUG: A lot of your music is based thematically in Norse culture. What about Norse culture do you think meshes so well with the metal genre, and how do you personally relate to it?

Remains: I think that the second wave of Black Metal that came out of Norway in the early '90s shook metal to its foundations. Then bands came along saying, "Let's talk about Vikings and Norse mythology," and it grabbed my attention when I was really young. It was fascinating to me that the Norse gods were much like us ... making

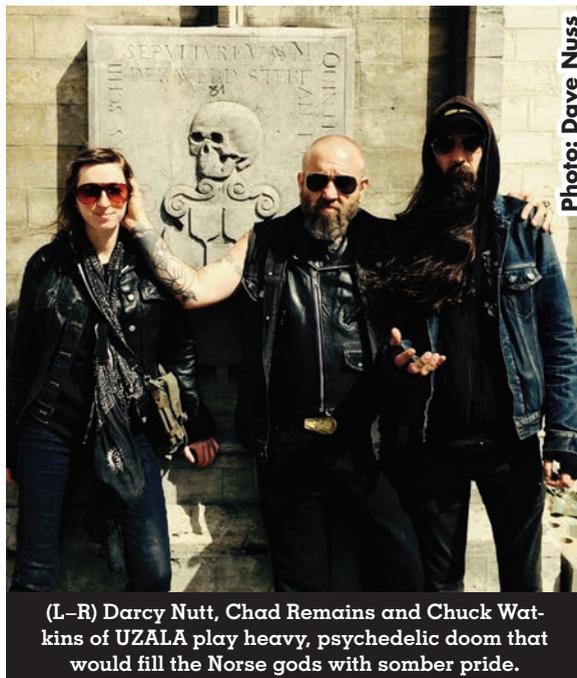


Photo: Dave Nuss

(L-R) Darcy Nutt, Chad Remains and Chuck Watkins of UZALA play heavy, psychedelic doom that would fill the Norse gods with somber pride.

stupid mistakes. They weren't unfailing and, to me, that made it more relatable.

SLUG: In what ways do you feel that your music has changed from the band's inception in 2009 to now with *Tales of Blood and Fire*?

Remains: I think we whittled away a lot of extras. We concentrated more on melody and harmony and writing songs that we wanted to listen to.

SLUG: On what media format would you suggest people purchase your recordings?

Remains: We definitely put a lot of work into making the vinyl the premium package. They are really beautiful and have special artwork. We also always have cassettes. We had made a bunch of CD-Rs, and a guy from Finland said, "I don't give a shit about your CD-R," and said, "If you don't put it out on cassette, I won't buy it." So I told him that I would make 120 copies of it and [that] he had to buy one. We sold the rest in four months, so we've continued doing that since the demo.

SLUG: You recently went on a European tour. What was that experience like?

Remains: Our first show in Europe was at **Heavy Days in Doom Town** in Denmark, and it was totally packed. There were people sitting on the bar, and the sound guy couldn't see us at some points. Touring with **Sabbath Assembly** for the rest of the tour was really nice. We stuffed nine people into an eight-person van and drove around Europe for a couple weeks playing music.

SLUG: You and **Darcy Nutt**, guitar and vocals, run the two tattoo shops in Boise called Chalice. Tell us a little about that.

Remains: We've had the Downtown location since October, and the Bench location has been going for six years now. She is a world-renown tattoo artist, so that side is definitely very important to us as well.

SLUG: Part of your sound system features designs from **Hex Cabs**. How did you get hooked up with **Gentry Densley** from **Eagle Twin** and that whole cabinet-making operation?

Remains: They came to Boise three years ago with Gaza. We went to see their show and started talking with them about custom stuff. Gentry heard what I had to say and said, "That sounds crazy ... Let's do it!" He and Tyler came up with these heavy-duty 6"x12"s, and they sound even better than they look.

SLUG: What's next for the band?

Remains: We are currently writing for our next record, which we hope to record early 2015. Next, we will be doing a small Northwest tour. We will start in Salt Lake City with **Dead to a Dying World**, **Cicadas** and **Moon of Delirium**. That's at *Bar Deluxe* on July 14.

Tales of Blood and Fire and previous recordings are for sale on Bandcamp. Check out their July 14 date at *Bar Deluxe*. This coming spring, they'll be back around for the *Salt Lake City International Tattoo Convention*. After speaking directly with someone from the scene, my experience with doom metal has found an even cozier place, with eyes closed and body flailing heavy in slow motion. My vinyl is already in the mail.

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MASSIVE NIGHTS

an Interview with
Tad Kubler of The Hold Steady

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

This past March, The Hold Steady released their sixth studio album, a 10-track scorcher titled *Teeth Dreams*. Since then, they've embarked on a globe-spanning tour that will make a stop at our own *Urban Lounge* in mid-July. *SLUG Magazine* caught up with lead guitarist and founding member **Tad Kubler** to talk about the new record, recent lineup changes and to ask about what's influencing them these days.

When The Hold Steady return to *The Urban Lounge* this summer, it will be a homecoming for them. When they last played *Urban*, it was to a sold-out crowd on Easter weekend of 2009. Their next record, *Heaven is Whenever*, failed to draw the same-sized crowds on the road. Kubler mentioned that the recording of *Heaven* felt rushed, so I asked if the process behind the new album was any different. He said, "This was the longest span between albums that we've ever had. ... I was really able to spend a lot of time with the songs—almost too much time." When pressed to elaborate, he talked about recording demos and reworking songs four or five times before going in the studio. To flesh out what comes out of a session like that, Kubler says, "I definitely think that *Teeth Dreams* is a more realized idea than any record that we've done before. It's a more concise album in terms of the songwriting and, hopefully, it's more dynamic, musically."

The addition of second guitarist **Steve Selvidge** was a major change. Not only does Selvidge give the band someone to work off of, he also makes them work harder. Kubler explained this as a "raising of the musical bar." Still, the songs come together in the same way. He says, "I work on the music and then **Craig [Finn]** works on the lyrics and at some point, we join those together."

The extra guitarist adds a new element to the live show. With the departure of longtime keyboardist **Franz Nicolay**, part of Selvidge's role has been to fill that void. "Steve brings a lot of textures and drama to the songs with what he is able to do with the guitar, or with what we are able to do together," Kubler says. "Some songs take a little more work than others, but it's not really a huge deal." Kubler insists that they are still able to pull off playing the older songs live and that the set list changes for every show.

Kubler's musical influences have also changed, and you can hear this with the guitar work on *Teeth Dreams*. **Cheap Trick** and **Springsteen** have always been main sources of inspiration for the band, but this record pulls from somewhat more contemporary sources like **Radiohead**, **Pulp** and **Oasis**. Another big influence has been fatherhood. Kubler says, "Having a kid is part of it, too, because she consumes music so quickly, and I'm always listening to what she's listening to."



Photo: Danny Clinch

(L-R) Craig Finn, Bobby Drake, Galen Polivka, Tad Kubler and Steve Selvidge of The Hold Steady will grace *The Urban Lounge* on July 14.

Along with the new record, The Hold Steady released an EP of covers called *RAGS*. Their budget came from a crowdsourcing website, and proceeds went to the family of an active fan club member known as **Jersey Mike**, who passed away unexpectedly. One of the perks offered as part of the fundraiser was to have Kubler cut your hair. I ask if it's too late for him to cut my hair, and he laughs and says, "I don't know if you really want that from me. I can only do two cuts: really short or kind of shaggy, and if either of those don't work for you, then you're shit out of luck." Fair enough.

With the solid new record added to their forever expanding oeuvre, fans can only hope that their Utah stop is filled with songs exploring the relationship between truth and anxiety, delivered in The Hold Steady's pure, anthemic style. Speaking to fan expectations, Kubler says, "You can expect a good time. We're having a lot of fun playing with this lineup of the band and playing the new record. Every tour, we try to go out and up the ante a little bit. You're going to see a good, honest rock show." The Hold Steady, with opening act **Cheap Girls**, will play *The Urban Lounge* on Monday, July 14. If straightforward rock n' roll is your thing, you should be there.

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COSVESTITE OUT OF THE CLOSET:

A WORD ON COMIC JONNY BRANDIN

By Ashlee Mason • Instagram: @ashbagmason

After a friend and I CURSED THE HEAVENS for losing the last parking space in the lot by a millisecond, we walked an entire eighth of a block up to the entrance of *Mo's American Diner* (1280 S. 300 W.). Passing through the threshold, we faced a packed room of people, one of whom was only wearing his tightie-whities and a powdered wig with a ladies' mini-top hat pinned at a slant. The only seats that were left to sit down in were front and center, about six feet away from a microphone near the front door. This is something I incidentally hate ... Mama said to never sit with your back to people and, by gum, I like to stick to that maxim.

But whatever, let's get to the guy in the underwear. Comic Jonny Brandin may want to consider me for his biographer someday, because I find him to be so. Damn. Fascinating. Hailing from Las Vegas, Brandin got his start performing puppet theater before, during and after local punk shows. That last sentence encapsulates what *SLUG* and our city's art scene is all about, so let that soak in for a while. He moved to Salt Lake in 2005, and has been working the comedy circuit ever since. He worships **Andy Kaufman**, *The Kids in the Hall* and *Upright Citizens Brigade*, and likes to humbly remind people he doesn't embarrass easily.

Brandin's what you'd call a prop comic, but before you start stringing the words "carrot" and "top" together and vomit in your mouth a little when images of a tan, permed redhead with hot-as-shit eyebrows pushing a broom around onstage begin to appear, know that Brandin is a completely different animal. He says, "I consider myself a Cosvestite: It's like the stunted cousin of a transvestite or non-nominal cos-player. It's all part of my plan to confuse people into laughing." His out-of-this-world, awkward comedic timing is something to be relished, and his inscrutably strange one-liners set the tone for some great shows. He opened the underwear set with, "Eating a chick out on her period is a lot like eating a lot of slices of pizza at the same time. It seems like a good idea at the time, but then there's this red sauce everywhere."

The stand-up scene has been in dire need for a new open-mic venue. The old *Mo's Bar & Grill* closed down a few years back, and *The Complex's* open-mic show petered out just this past year. When *Mo's* was recently resurrected as *Mo's American Diner*, Brandin jumped on the opportunity to get a show going again. Thanks to his fine ass and the wonderfully supportive staff of the restaurant, every Tuesday night at 7:30 p.m., you can find local comics sweating over new material, with Brandin at the helm as host in his latest Zurchers regalia. He regularly picks themes and, tonight, it was comics performing in their underwear (LUCKY ME). Not everybody participated, but the brave souls that bared all that was legal get a gyrating hip-thrust from yours truly.

Mo's is, hands down, the best small venue for stand-up comedy in Salt Lake. It's an intimate joint that's reminiscent of a New York Italian diner, with the checkered tablecloths and yellow lighting. It provides a perfect atmosphere for friends to get together and just *laugh* (with mozzarella sticks, no less!). My only



Photo: Michael Portanda

Jonny Brandin regularly picks themes for the Tuesday-night comedy shows at *Mo's*, such as performing in underwear.

criticism is that there's no intermission. Yeah, yeah, I know that few open-mics have breaks, but with *Mo's*, it's more of a dining establishment than a bar, and there's not a lot of moving around to do once you sit down. I guess I feel a little guilty getting up to order a drink or step out for a smoke. With the stage so close to the door, you get the depressing feeling some poor comic is going to notice when you walk away from their set.

Regardless of the lack of potty breaks and the giant wedgie I picked after exiting the pleather chair that I didn't get out of for almost two hours (pretty sure if *Mo's* were a gym, they would've been like, "Rip that trick's membership card to PIECES" for not wiping my ass sweat off the equipment), I realized that *Mo's* open-mic was the most fun I've had at a comedy show in a long time. I'm not big into open mics because they're typically about as fun as watching a musician's band practice: They can fucking suuuuuckkkk sometimes. But this open mic is different. Despite all the painful silence, vague racism and alarming **Christopher Walken** impressions that normally make me squirm within my soul, Brandin's strong hosting skills and the warm atmosphere at *Mo's* make everything feel just right, and this city needs that.

It'd be a disservice to everyone to not tell you that Brandin is one of the most unique and brilliant comics in Salt Lake. I'm relieved that it's him at the helm of the *Mo's* show, and it'd be a shame if you didn't check out what he's brewing in the local scene. When asked about future plans, Brandin peers out of his wig and says, "I'd like to tour a lot more. I'd also like to move my comedy in the direction of an avant-garde circus act with stand-up mixed in with it." Just let me know when and where, pal.

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SKATE CONTEST AT CROSSROADS



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SLUG's Summer of Death contests have served as a springboard for countless Utah skaters. This summer's first installment of SLUG's 15th annual Summer of Death series took place at Ogden's Crossroads Skatepark on Go Skateboarding Day on June 21. Split pants and busted shoes abounded, as the contestants in the amateur and open divisions vied for First Place. **Lucky Stables** and **Austin Ramirez** won the amateur and open, respectively. After First, Second and Third place titles were awarded, local band **Sunchaser** played their signature multi-layered dirge while people kept ripping through the park.



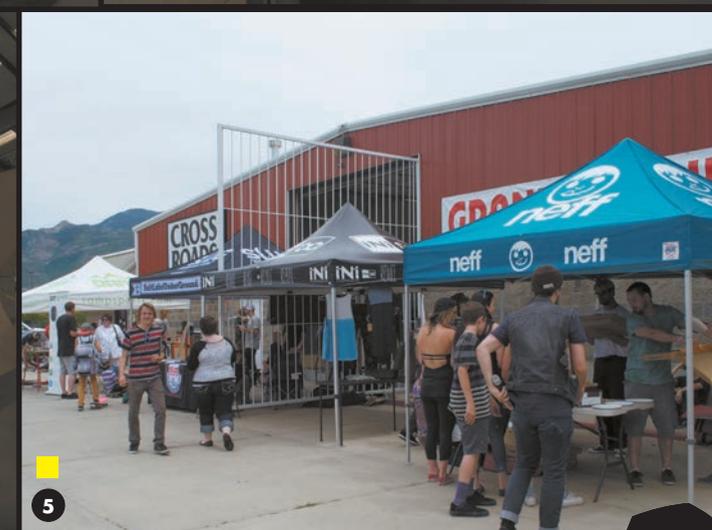
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5

(1) Brian Sweat, nose grind across the flat bar. (2) The Open Jam Division lining up before their heat starts. (3) Jonathan Aquino, boardslide to fakie down the rail. (4) Jordan Franke, wallride over the stairs. (5) Summer of Death had amazing sponsors: RAMP Sports, iNi and Lucky Slice Pizza are pictured here with contest participants and staff members crowding their booths outside of Crossroads.

Photo: Robin Sessions

Photo: Matthew Windsor



(6) Caleb Orton, kickflip fakie on the mini-ramp during practice. (7) The Amateur Jam Division mentally preparing their lines to destroy their heat. (8) Open Jam Division Winner Austin Ramirez blasting an air out of the vert wall. (9) Lucky Stables, 50-50 across the flatbar with a roast beef out. (10) (L-R) Jared Smith, Kendall Johnson, Ashley Bloxham and Moses Sanchez were our judges for the Summer of Death skate competition. They pose before the contest begins next to the After Dark van in front of Crossroads Skate Shop. (11) Summer of Death had two emcees, (L-R) Keaton McDonald and Jason Gianchetta kept the contest running and encouraged the participants to do their very best! (12) The contest ended with Sunchaser playing a quick set. (13) The top three in the Amateur Jam Division give each other props as their awards are announced. (L-R) Kade Gallegos (3rd), Lucky Stables (1st) and Jonathan Aquino (2nd). (14) The top three in the Open Jam Division, (L-R): Brian Sweat (3rd), Tyler Olsen (2nd) and Austin Ramirez (1st, Best Trick). (15) Best Trick Winner Austin Ramirez won with a tre flip off the side of the fun box.

Photo: Robin Sessions

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Illustration: Robin Banks

By Christian Schultz
christian@slugmag.com

Mike Schulman has nurtured Slumberland Records for 25 years to transform it into the prolific label that it has become.

Vinyl records and great tunes are a few of **Mike Schulman's** favorite things. Slumberland Records (SLR), the label that Schulman and his friends started in 1989 around those things, has grown into one of the most beloved labels of the "pure, perfect pop" community. *SLUG* chatted with Schulman about indie pop culture, favorite records and running an independent label for 25 years.

Schulman cites *C86* and record labels **Postcard**, **Creation**, **Sarah**, **Flying Nun** and **K** as touchstones that informed his sensibilities in the '80s when he was living in Maryland, not too far from the D.C. hardcore or the NYC noise scenes. "I went to see **The [Jesus and] Mary Chain** with one of my friends, and we started a band the next day," he says. "They seemed to tie together all the things we liked—the pop and the noise. ... Doing a single seemed like a logical next step to document these weird, primitive bands that we had." His band, fuzz-pop pioneers **Black Tambourine** and his friends **Velocity Girl** and **Powderburns** made a 7", *What Kind Of Heaven Do You Want?*, which was Slumberland's first release.

"At the beginning, it was more of a collective thing," Schulman says, "but the other folks who helped with it were all in *Velocity Girl*." When he moved away to the Bay Area in the early '90s, Schulman was unsure of what the label would become. Since then, he's exclusively managed all aspects of Slumberland, from signing

bands to filling out mail orders for their records.

At over 200 releases, the SLR catalog is impressively diverse, from the pure, shambling guitar pop of early *Velocity Girl*, to the earnest strum of **The Softies**, to swirling shoegaze of bands like **Lilys** or the energetic noise-pop of **Henry's Dress**. The 1994 compilation *Why Popstars Can't Dance* showcased the full range of the exploding scene.

"The *Henry's Dress* records were really exciting—that was a band that really blew my mind at the time," Schulman says. "I still feel like those records are some of the best records that I've ever put out. The *Lilys* [first] record ... felt like a quantum leap from what we were doing before." SLR released records from legendary bands **Rocketship**, **Go Sailor**, **HoneyBunch**, **Boyracer**, **The Aislers Set**, **Stereolab**, **Swirlies** and **Lorelei**, among others.

As bands broke up, moved on to bigger labels or settled down, by the late '90s, the label had entered its own slumber, with fewer releases and an eventual hiatus throughout most of the early '00s. "I didn't really have much in the way of bands," Schulman says. "I didn't want to put out records for the sake of putting out records." Though there were a few releases trickling out in that period, Schulman's focus shifted to **Drop Beat Records**, another label he started, which specialized in electronic dance music.

After coming back to the scene in the mid '00s with more releases, SLR released the debut album of Brooklyn-based band, **The Pains of Being Pure at Heart**, which introduced indie pop to a new generation of bedroom dreamers and to the burgeoning culture of online music journalism. "I took a month off from work for paternity, and the record was just starting to blow up," Schulman says. "I would get up in the morning and look at my email and I'd be like, 'Oh my god, I've got 40 orders for the new *Pains* record overnight ... When am I gonna fill these?'"

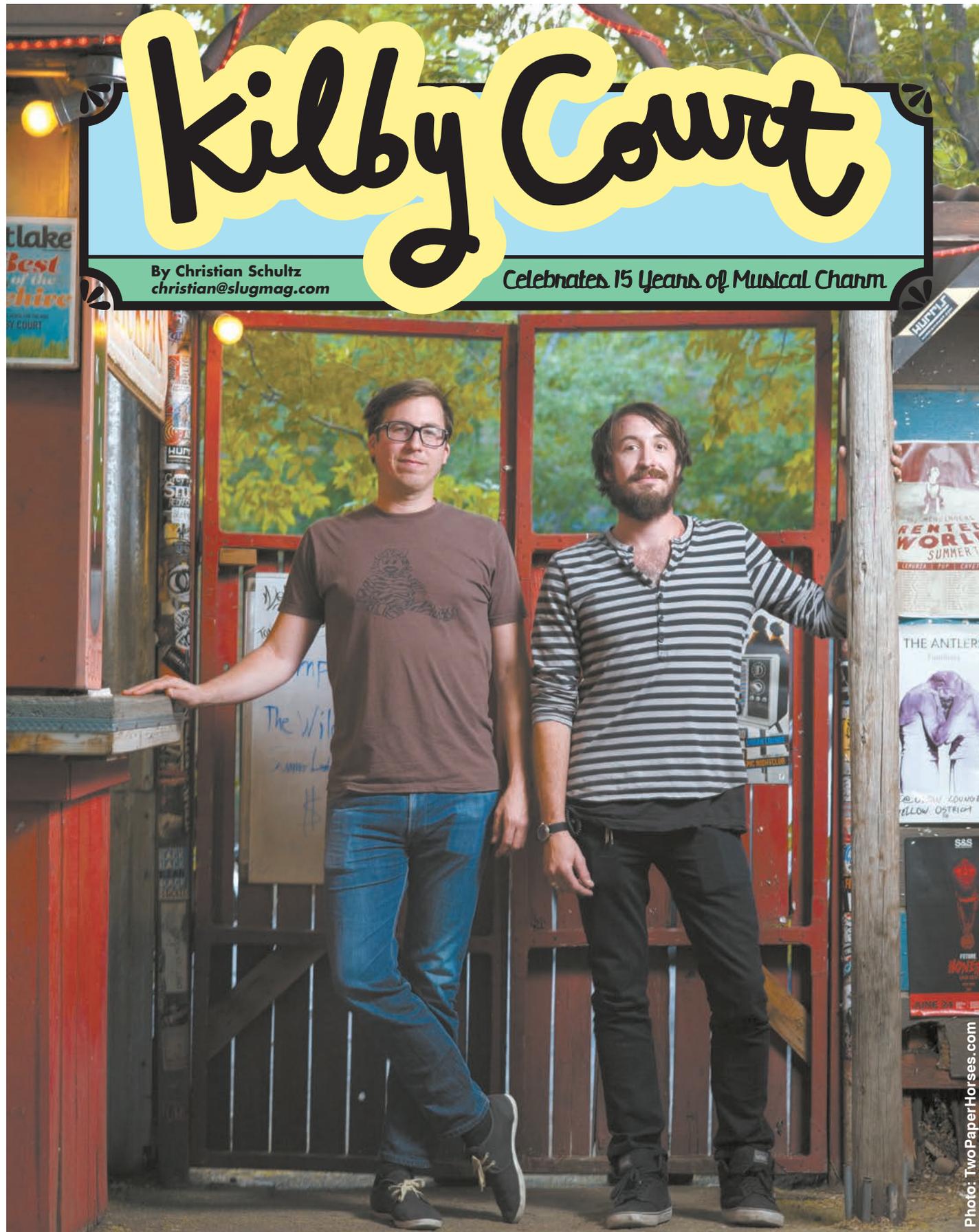
Recent releases include records from diverse acts like **Frankie Rose**, **Crystal Stilts**, **Wax Idols** and **Devon Williams**, and from UK-based, indie-pop-informed bands such as **Veronica Falls**, **Allo Darlin'** and **Joanna Gruesome**.

Though SLR and its catalog have been at the core of indie pop culture since 1989, the term is often misunderstood and abused by critics. "Being around this long has its pluses," says Schulman, "because the records might get a certain amount of attention paid to them, but it also has its minuses in a way, because there are preconceptions that people have that are extremely hard to shake."

Indie pop is a highly aestheticized subculture and music genre. SLR puts out great indie pop records and fosters the culture, but that's not all they do, and the tendency to lump every band in that category is one of lazy habit. "I think there's a thread in that I value songwriting and I value noise. ... I like when they're put together," Schulman says. "There's very little, aesthetically, that binds **Weekend** together with *The Softies*. There's not much commonality there, other than I like them both."

Despite the stereotype of being cloying and overly shy, a fundamental quality of early indie pop bands was an explicit attention to politics—especially feminism. "There's still something about the ethics of indie pop that are important and not appreciated by the mainstream indie machine," Schulman explains. "Twee," a pejorative that's been reclaimed by many, often glosses over anything that musicians are actually trying to discuss. Running a label by oneself, like Schulman does, or being in a band that operates outside of a "music industry," is still a radical posture that defies easy labeling and is still necessary today.

At 25, Slumberland Records is a beacon of DIY pop culture, and Mike Schulman makes it look ridiculously easy. Check out *slugmag.com* for a *SLUG*-curated Slumberland playlist, with a more detailed history of Slumberland's catalog.



By Christian Schultz
christian@slugmag.com

Celebrates 15 Years of Musical Charm

Photo: TwoPaperHorses.com

Thidden gem of a venue that is *Kilby Court* has long been hailed as the heart of Salt Lake music culture. Most of us can remember our first expedition there: the sharpness of Salt Lake's Granary District, all industrial gray and rusted, the expansive asphalt of 700 South flanked by long-abandoned businesses—unused train tracks ripping up 400 West, ragged plants the only signs of existence. What awaits music devotees at the end of Kilby Ct. is one the longest-running independent all ages venue in the U.S. July 18 marks a celebration of the 15th anniversary of the beloved venue.

The story of *Kilby Court* begins with South Jordan native **Phil Sherburne**, a carpenter by trade, who was living and working out of a building on the dead end of Kilby Ct. (741 S. 330 W.). In the late '90s, Sherburne would occasionally use the space for art shows and private parties. When the tenants across the alley abandoned their garage under mysterious circumstances, Sherburne snatched it, thinking that it would make a perfect base for **Borrowed Walls**, the nomadic art collective he participated in, as well as a venue for concerts. "Bands and booking agents really wanted an all-ages place," says Sherburne. In the summer of '99, **Gentry Densley**, member of local avant-hardcore band **Iceman** and a sonic contributor to the collective, organized the first show in the garage and gave it a name that stuck—*Kilby Court*.

During his first year running the DIY venue, Sherburne was plagued with visits from cops, who, on several occasions, threatened to shut the place down. "We were in the middle of a way oversold show ... The police told me, 'You've got to shut it down—if people aren't out of here in five minutes, that I was going to go to jail.'" Sherburne was cited with various offenses, but with the help of *Salt City* CDs owner **Rick Zeigler**, the venue became licensed and was making a name for itself, both locally and nationally.

Sherburne amended the space to accommodate show-goers and, also with Zeigler's help, got *Kilby Court* a working sound system. "I had 2'x6's, so that's what the stage became," Sherburne says. He also added Christmas lights and a fire pit, to give the place an inviting atmosphere. From his workshop, Sherburne and frequent show-goer **Leia Bell** would screenprint fliers to plaster across Salt Lake. Bell's distinctive artwork, characterized by colorful, cartoon-like portraiture, adorned promotions for the venue and gained recognition on *gigposters.com*, becoming synonymous with *Kilby Court*'s DIY spirit.

"It put a lot of bands off at the beginning," Sherburne explains. "In those days, there were no trees down there—it was just desolate and really ugly. ... They'd be like, 'What the hell is this?' That same band, at the end of the night, would be like, 'This was the best show ever!'"

Bell adds, "Bands really enjoy that feeling. The stage is not raised up—they're not up above the audience. They're in the room together, hanging out as a group."

Kilby Court quickly became a home for "indie" darlings in Salt Lake, drawing then emerging acts such as **Death Cab For Cutie**, **Modest Mouse**, **Rilo Kiley** and **Bright Eyes**. Because of the venue's communal atmosphere, *Kilby Court* became a place where local artists could hang out with celebrated musicians, without the pretense of barricades or bouncers. Local musician **Will Sartain** attended his first show in 2001

while in high school, and fell in love with *Kilby Court*'s independent ethos.

"I just wanted to go to as many shows as I could," Sartain says. "I would go to three shows a week, probably, and just hang out. The first time I met [Sherburne], I told him that I wanted to volunteer at *Kilby*, 'cause I was there all the time." By 2003, Sartain was working sound and door, and was also playing there regularly with his band, **Redd Tape**, who once opened for **The Shins**. Sartain was such a devoted employee that he started booking shows for the venue alongside Sherburne.

In January of 2007, Sartain started **S&S Presents**, a Salt Lake-based talent buying company, with his friend **Lance Saunders**. Sartain had owned his own company since 2005, but his vision for Salt Lake required another like-minded visionary. "I realized right away that I had this little business going," he says. "I wanted to have another person involved who was equally invested." Saunders, who caught Sartain's attention promoting his own band, was the perfect partner. "Everything we did was fluid," says Saunders. In addition to Sartain's work at *Kilby*, the two were booking shows out of another home base, *The Urban Lounge*.

Meanwhile, Sherburne and Bell had started a family together—when Bell became pregnant with her third child, the couple decided to move off Kilby Ct. and pass the venue torch. Sherburne offered the venue to Sartain, who was already playing a huge role in *Kilby*'s daily operations: "He's the only person I would've wanted to sell it to," Sherburne says. In January of 2008, Sartain and Saunders assumed ownership of *Kilby Court*. A year later, the owner of *Urban Lounge*, **Jared Gill**, made a similar proposition to them: "I'm selling [*Urban Lounge*]—you guys have 30 days to learn how to run a bar," he told Saunders, who bought the venue with Sartain and longtime *Urban* sound engineer **Chris Wright**.

In addition to owning two venues, the S&S partnership now books shows all around the city, from *Kilby Court*'s 200-capacity space to larger venues like *The Depot* and *In The Venue*. Balancing acts between 21+ venues like *Urban Lounge* and the all-ages *Kilby Court* can sometimes prove frustrating for young kids wanting to see their favorite bands, but S&S's promotional strategies have procured the income for necessary improvements to *Kilby*.

Sartain and Saunders have made a few cosmetic improvements to *Kilby Court*, and other S&S upgrades to the venue—a new sound system, monitors and soundboard—have been geared toward the music. "Everything's just so DIY and thrown together, but that's what adds to the charm," Saunders says. "The paint's chipping—so what? There's staples all over one of the walls—it's OK. It's a special, little place. It's more about the music than anything else." A green room was also built directly behind the stage end of the garage to accommodate touring bands, who previously would have had to scramble between their vehicles and the garage, or Sherburne's house when he lived on the street.

As a part of the initial change in ownership, the duo also started a label, **Kilby Records**, a way to pass on the success of S&S to local bands in the process of recording and releasing their albums. The idea never really took off, explains Sartain, and now the label remains as a brand opportunity for involved bands.

For years, the S&S team ran *Kilby* with volunteers working the door and sound during shows—now they are paid positions, and *SLUG* Marketing Coordinator **Robin Sessions** helps the venue with local booking. **Sammi Branch**, S&S Presents' Marketing and Administrative Assistant, "does a lot of admin stuff, a lot of marketing stuff, a lot of errands if we need it—she's just the best," says Sartain. "The challenge [of managing *Kilby*] is learning how to let go and allow other people to do the jobs that need to get done."

Sartain and Saunders also lifted a Sherburne/Bell-era ban on heavier punk and metal shows at *Kilby Court*, which occasionally used to erupt in violence. "We are OK with any music as long as it is not violent," Sartain says. More raucous bands like **Deafheaven**, **Perfect Pussy** and **Touché Amoré** have graced the garage of late, as well as wildly diverse indie-label acts such as **Angel Olsen**, **Merchandise** and **SpaceGhostPurrp**.

Such improvements are part of the S&S-era agenda to keep *Kilby Court* running as smoothly as possible for touring musicians, as well as young, local bands. "The older I get, the less particular I am about who's playing, [and] the more I get concerned with providing a space for people to make music," Sartain says—"as long as you can bring a few people, [and] as long as we can pay our staff and make a little bit of money to pay our rent," he adds. Sartain's commitment to all-ages shows runs deep. "It helps people see who they are, to go to concerts when they're young," he says. "I definitely wouldn't be who I am today without going to shows as a kid."

"It's a special, little place. It's more about the music than anything else."

The independent spirit is so engrained in *Kilby Court*, that it continues to be a magnet for young people dipping their toes into an alternative scene for the first time. For many Salt Lake Valley residents, it's their first experience with live music. First impressions of *Kilby Court* are always memorable: "I was in high school, and I remember going down there," says Saunders. "It was freezing cold. I kept stepping in puddles, and I had no idea where I was going. Once I walked through the doors, I was bombarded by all the Christmas lights and the fire pit. I was amazed that it was that intimate."

Perhaps the biggest change to *Kilby Court* has been to the neighborhood that it's at the heart of—the Granary District. Coffee shops, restaurants and urban renewal projects have sprouted up in recent years, turning the often-overlooked industrial zone into a small but vibrant cultural neighborhood. Recently, screen printers **Spilt Ink** have moved into Sherburne's old workshop—"the best symbiotic relationship ever," says Sartain.

Under the leadership of Sartain and Saunders, *Kilby Court*'s future is to continue to draw amazing acts from across the planet and to foster Salt Lake's independent music culture. Be sure to catch *Kilby Court*'s 15th-anniversary show, featuring local bands **SubRosa**, **L'Anarchiste**, **Atheist**, **Westward The Tide** and **Great Interstate** on July 18 at 7 p.m. for a mere \$7.

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The idea for *Aldine Presents: With A Little Help From My Friends* actually sprung from another event. In August 2010, several bands from the old Salt Lake punk scene staged the *Zion Curtain Family Reunion* with **Massacre Guys** and others at the *Rim Rock Inn* near Torrey, Utah. **Jon Sabala**, who owns the *Rim Rock*, let the organizers of that event use the patio and other spaces near the inn. **Aldine Strychnine**, known for his own musical contributions to **Maimed For Life**, **House of Cards** and numerous other local bands, put together an open jam at the end of the event. A repeat of the event wasn't expected till 2012, so Strychnine talked to Sabala about putting together a similar festival of his own.

Strychnine says that Sabala showed a great interest in that, and thus, Strychnine's *With A Little Help From My Friends* festival was born in 2011. This August will be its fourth anniversary, and Sabala has added a covered stage, dance floor and lights to the performing area. "Bands play with the stage facing toward the desert, and the sound just echoes out," Strychnine says. "It's a perfect location to have a music festival." At 7,500 feet, it's cooler than the typical, sweltering Utah August weather. Lodging accommodations feature discount rates for the weekend, with a Best Western in addition to the *Rim Rock*.

The first year's lineup featured **Rifamos**, **The New Evils**, **Electric Space Jihad** and others. The second year included **The Boards**, **Dwellers**, **Gnawing Suspicion**, **Salt Lake Spitfires**, **Avon Calling**, **Handicapitalist**, **Ridmission** and **Discoïd A**. 2013 grew to add **Sturgeon General**, **Draize Method**, **The Wild Ones**, **Maimed For Life**, **Braindead Constance** and **Suspicious Sound System**. The festival has provided a springboard for some of these bands who hadn't played together in years, and has played a big part in keeping the older and still vital segment of the local punk rock scene alive—a generation that had a big influence on the kids who came up in following years.

This year's lineup isn't set at press time, but so far, he's confirmed **Los Rojas**, **Magda Vega**, **Draize Method**, **High Horse**, **Reverend Dan Morley**, a reunion of '90s band **Big Face**, **Maimed For Life** and the **Gnawing Suspicion/Suspicious Sound System** collective. On Friday night, when people are still arriving and getting settled in at lodging or camping, there's a jam that's open to anyone, and a few extra instruments are available. The music isn't all punk rock either, and fits under the "alternative" moniker, from the instrumental garage rock of **Rifamos** to the surf-tinged rock of **The Boards** and the reggae-influenced **Suspicious Sound System**, and even

A LITTLE HELP FROM MY FRIENDS

By Stakerized!
getstakerized@hotmail.com

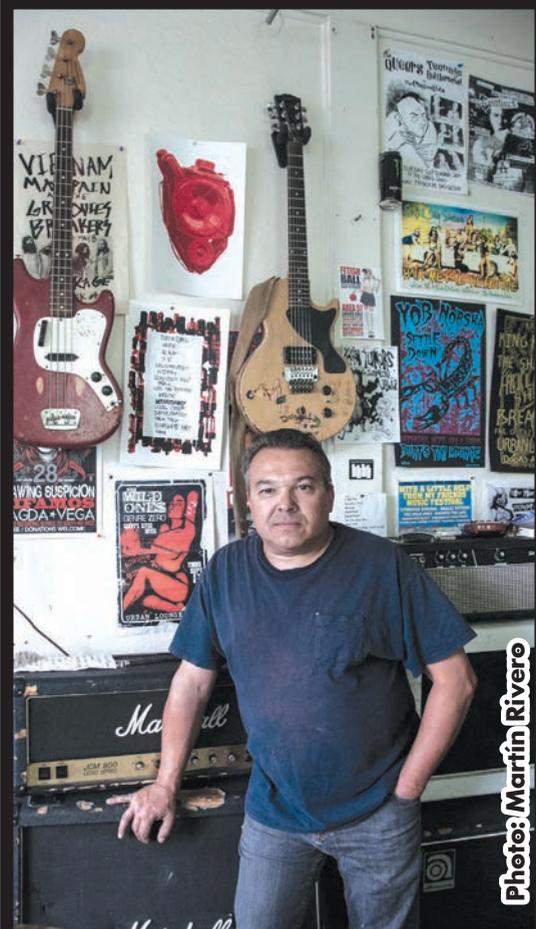


Photo: Marín Rivero

Aldine Strychnine, organizer and presenter of *With A Little Help From My Friends*, has used his experience in local bands to curate a festival for local bands, old and new.

some acoustic jamming. It's a cross-section of the local music scene, only somewhat weighted toward the punk end of the spectrum. The traditional connotation of the event's title isn't accidental, but a reminder of Strychnine's formative years listening to '60s and '70s rock, and the fundamental influence on local musicians. The fest isn't all old bands—he is excited about newcomers **Braindead Constance** and a few other younger musicians at the fest.

Additionally, this isn't just a bunch of old punkers making noise outdoors—it takes place in front of one of the most beautiful backdrops on earth, in Utah's red rock country near Torrey and Capitol Reef National Park. "It's magical just being there," Strychnine says. "To add the music is amazing. If your heart lies there, in the desert wasteland that has a stark beauty to it, it's an incredible spot." There are a number of hiking and horseback trails to explore while there, and the end of the rainy season finds late August remarkably green.

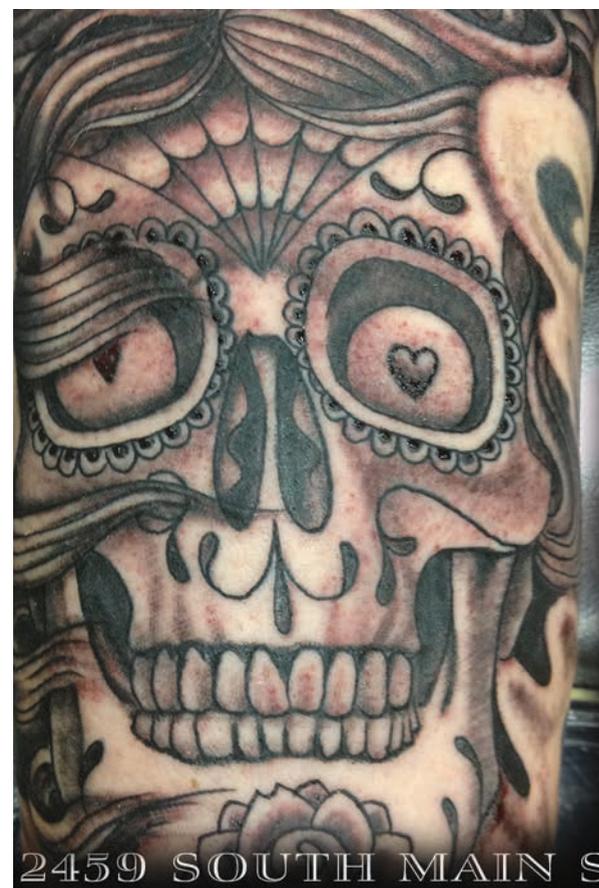
It might sound like a miniature outside, punk rock version of *Woodstock*, but it's the "Friends" aspect that makes it special. The event has been promoted mostly by word of mouth, though, this year, it has a Facebook page, and everyone's time is donated—a labor of love. **Performance Audio** lent a PA the first few years, and sound techs **Jeff Kimball**, **Herc Ottenheimer** and **John 'Rutabaga' Reese** have helped make everyone sound good. Some footage has been filmed, and Strychnine hopes it'll be edited and released soon.

Strychnine notes that, although there is drinking in the hotel restaurants and some people bring beer camping, it's a family-friendly event. "Everybody brings kids," he says, and that's part of the fun as well—it feels like a big, extended family. This event continues a tradition of local music camping fests that goes back to the "mountain shows," "desert shows," *Wizard Fest* and others, going back to the 1990s and earlier. With a few dozen the first year, last time, about 150 people attended, and Strychnine says, "If there were more than a few hundred, it might lose its charm."

"Music and friends really go together," Strychnine says. It's still Torrey, not the tourist-overrun Moab, at least for the time being. "It's a way of keeping the scene together," Strychnine maintains. "Let's have as much fun as we can while we're still here."

Aldine Presents With A Little Help From My Friends, Friday, Aug. 22 – Saturday, Aug. 23, *The Rim Rock Inn & Restaurants*, Torrey, Utah.

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Damn These Heels!

By Princess Kennedy theprincesskennedy@yahoo.com

As a queen who's been around the block a couple times, I've learned to be picky about what I bother associating with and which causes I bother lending my name to. I've done benefits with **PETA** and lent my name to both *City Weekly* and *IN Magazine*. Of course, I partner up with some bar or another every year to promote a *Pride* event, like I did this year with *The Green Pig*. I must take an opportunity to say thank you to owner **Bridget Gordon** for being such a fabulous person to work with and *SLUG* party-planning goddess **Karamea Puriri** for always being on point with yet another stellar parade contingent. Such a fun *Pride*—thanks, guys.

Another party I did this year was a big *Pride* weekend kick-off with the *Utah Film Center* and *Damn These Heels!*, their official LGBTQ and A (IDK what half of those mean) film festival. We brought out my ghoulfriend **Peaches Christ**, Drag Queen of the Macabre and filmmaker extraordinaire. Anyone who reads my rants knows that I am super invested in the *Film Center*. It started a year or two after I found out that they existed, and I wanted to make sure that I not only promote them—because I love film and filmmakers—but that I use what voice I have to shout it from the rooftops. But let's be honest—in all my years of going to film festivals, I have been to maybe a handful of films, and it was only because I was in them. I go for the parties, and the cheapest way to get into them is to work for them. I think, the first year, they asked me to go-go dance or something, but I wouldn't get on the dance box (I don't go-go dance anymore). It was obvious that it would be up to me to convince them of what I could do for them—another thing I'm really good at. I brought them an idea for a fundraiser, one in which I could incorporate every facet and resource I had. They accepted, and so *Tranadu: The Musical on Ice* happened in February 2011.

Next, I introduced them to my friend, the aforementioned Peaches Christ,

and we made her film *All About Evil* the hallmark of the festival, complete with her coming out and hosting the opening-night party. It was a blast and a huge success. Since then, it's grown into a much deeper and more meaningful relationship. The following year, I helped promote the one and only **John Waters**. Last year, they sort of made me the ambassador to the visiting actors. I felt it was a step up on the notch.

This year, I have climbed even further with an invitation to help screen movies for *Damn These Heels!* I was honored to be asked, but found the process to be daunting. I was given so many movies to watch, and, like a modern-day Rapunzel, I was confined in my tower, screening movies for about 72 hours. The process was much more arduous than I would have imagined. They ranged from amazing to really bad, and I've come to the conclusion that I would much rather appreciate the finished product than have to judge who was best.

Of the many films I screened, three have made the cut. I don't want to spoil any of the films that made it this year, but let me see if I can whet your appetite. One is called *Der Samurai*, a German film that has elements of Japanese horror. I liked this film, but didn't like that the only reason that the villain is in drag is to make him seem malevolent or crazy. In this day and age of tranny awareness, I think there is a fine line. With the other two films, I can't really decide on a favorite. One called *The Circle* is set up as both a documentary and a narrative film. Leave it to the Swiss to generate such a great concept. The film is about a groundbreaking queer publication based in Switzerland, starting in the 1930s, and describes what life was like in the time of its publication, with stories told by the actual staff and citizens who touched its pages during the 1950s. It's an awesome history lesson.

The final film for the festival is *MALA MALA*, which got great reviews at *Tribeca*. This documentary shows the life of Puerto Rico's trans community. I liken it to a modern-day tale similar to



Photo: Talyn Sherer

Much like Rapunzel, Princess Kennedy long remained in her tower—but at least she had potential *Damn These Heels!* films to watch!

Paris Is Burning. It follows the lives of a tranny hooker, a trans club owner, a performer, an activist, a business owner and a queen who's just about to go on *RuPaul's Drag Race*. In all, there are nine profiles spotlighting a glimpse of life that most people have never seen and will be totally fascinated by.

The *Utah Film Center* works very hard on not only *Damn These Heels!*, which runs July 11–13 at the *Rose Wagner Theatre*, but every project they have, from free movie nights to the *Tumbleweeds Film Festival* for children and youth. They make our city a more cultural, artistic and interesting place. It's my hope that my voice will inspire you to support them in all their endeavors. Hit them up at utahfilmcenter.org to see a list of all the great programs they offer.

An advertisement for Iris Piercing. It features a woman with short blonde hair, a nose ring, and large gold hoop earrings. She has several tattoos, including a large one on her right arm depicting a woman in a blue dress. She is holding a red, white, and blue American flag. The background is a dark wooden wall. In the top left corner, there is a logo for Iris Piercing, which is a stylized sun or gear with the word 'IRIS' inside. Below the logo, the text reads 'body piercing & jewelry gallery'. In the bottom right corner, there is a circular logo for 'PEACH TREATS Custom Ear Art'. At the bottom of the advertisement, the text reads 'Happy 'Mericka & Pie-N-Ber Day!' followed by the address '2431 s highland dr slc, ut', the phone number '801.486.0112', and the website 'irispiercing.com'.

Mike Brown's The State of the Union Address, but for Juggalos

By Mike Brown

Instagram: @fagatron

First and foremost, I need to preface this article with the fact that I, Mike Brown, am not a Juggalo. I know a lot of you don't believe me when I say that, but it's a fact. I'm more of an ambassador that can speak their ridiculous and not-so-cryptic language. As I've stated before, I am their **Jane Goodall** and they are my chimps.

A lot has happened to ninjas and ninjettes in the Juggalo world since I last wrote some shit about them. I called my buddy **Chaos**, a longtime Juggalo, to get the lowdown on some of the shit that's going on. Chaos was the mastermind behind the infamous SLC Juggalo Hotline, which would tell you what bowling alley they would be hanging out at that week, among other local Juggalo events, such as clothing and food drives (seriously) and upcoming shows. Sadly, Chaos' divorce put a **Hatchet Man** axe in maintaining the hotline. There's good news, though: Now that he is done dealing with that JuggaHo, Chaos is planning on bringing the hotline back. It's the best resurrection since Jesus, if you ask me.

Also, another interesting and well-known story in the assed-out world of the Juggalo is the Federal Government coming down hard on them by listing Juggalos as an actual gang. The Supreme Court actually ruled against this notion, but on a local level, law enforcement is showing no clown love whatsoever (because they have nothing better to do). They've accused numerous ninjas of bangin' just for wearing a **Twiztid** T-shirt or have pulled dudes over with Hatchet Man tattoos. I don't know about you, but the notion of Juggalos being a gang is just way funny to me. If I was walking down the street and I saw real Crips on one side and real Juggalos on the other, which fucking side of the street do you think I'd walk down? When it comes down to it, Juggalos are about as scary as a big box of kittens. Law enforcement got this one way wrong.

This whole gang thing has done a lot more to the family other than getting harassed more than usual. Lots of new ninjas who are getting into **ICP** (only god knows why) are treating it like a gang. Stories of Juggalos robbing other Juggalos are, unfortunately, not that uncommon. The newbs just don't understand the family concept, and the reactions from the old-school ninjas vary. Some are hanging up their Hatchet Man necklaces and taking their ICP hockey jerseys to the DI and going into hiding. Others are trying to whip the newbs into shape, letting them know that it's not a fucking gang. Gangs are about making money, or skrilla, if you will. Most Juggalos I know aren't that good at investments or know what a 401(k) or a mutual fund is.

One interesting thing about being on the FBI watch list is that ICP themselves have offered to pay the legal fees for anyone who has been wrongfully persecuted by the authorities and are willing to file a lawsuit. [Editor's Note: This may or may not still be in effect.] This is out of their own clown-suit pockets, to boot—like, if you are denied access to your flight (assuming a Juggalo could afford a plane ticket) or something like that, and you want to sue the Federal Government. Say what you want about the whole scene, but that's actually pretty fucking cool. I'm a fan of anyone who is willing to tell the Feds to go fuck themselves.

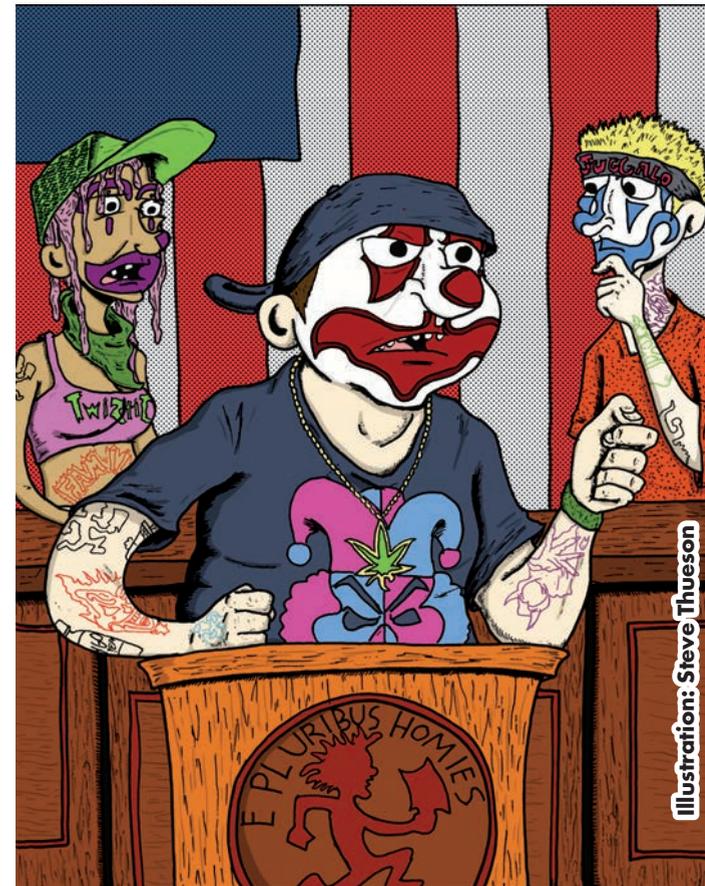
Speaking of **Blaze** and Twiztid, they left the Hatchet Man label. Although, there will still be an upcoming **Dark Lotus** album. Also, I realize that those last two sentences mean absolutely nothing to you if you are reading this and you have a college degree or a job outside of the fast food industry. It's important ninja news nonetheless.

Bad news for *The Gathering*: It was supposed to be held at *CryBaby Compound* this year in Kaiser, Mo., but apparently, once the town's non-Juggalos got wind of this, they all signed a petition ousting the festival. I don't think they even sell Faygo in that town, so hopefully, it's no big loss. The good news is that the festival has re-

located to Legend Valley in Thornville, Ohio from July 23–26. The bad news is that only 6,000 Juggalos can go. I guess that's what happens when you throw poop at **Tila Tequila** and try to knock over her trailer, as was the case at a gathering a few years back. For more details, check out this blog that explains the plight of *The Gathering* in detail: juggalogathering.com/Home

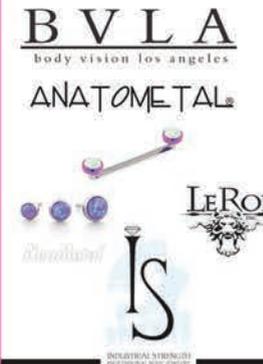
Juggalos also started their own online currency. Taking after the controversial Bitcoin—which was a preferred form of money laundering for many a drug dealer, but is now recognized by many e-commerce sites as legit skrilla—ICP started Juggalocoin. You have to prove you are a real ninja in order to get your hands on this and buy your Faygo online. If you are a Juffalo (fake Juggalo) or a JuggaHo, don't even bother trying.

Well, that's about it for now. I really should keep these updates going, but I have to go update my JuggaloBook profile, the Facebook for ICP fans everywhere. If you don't have your own profile, you really should get one. Killing time there is way more entertaining than any shitty, boring Facebook status update or new photo album of your ex-girlfriend's cats.



We're NOT saying that Mike Brown is the President of Juggalos.
We're NOT saying that Mike is the baddest ninja of them all.

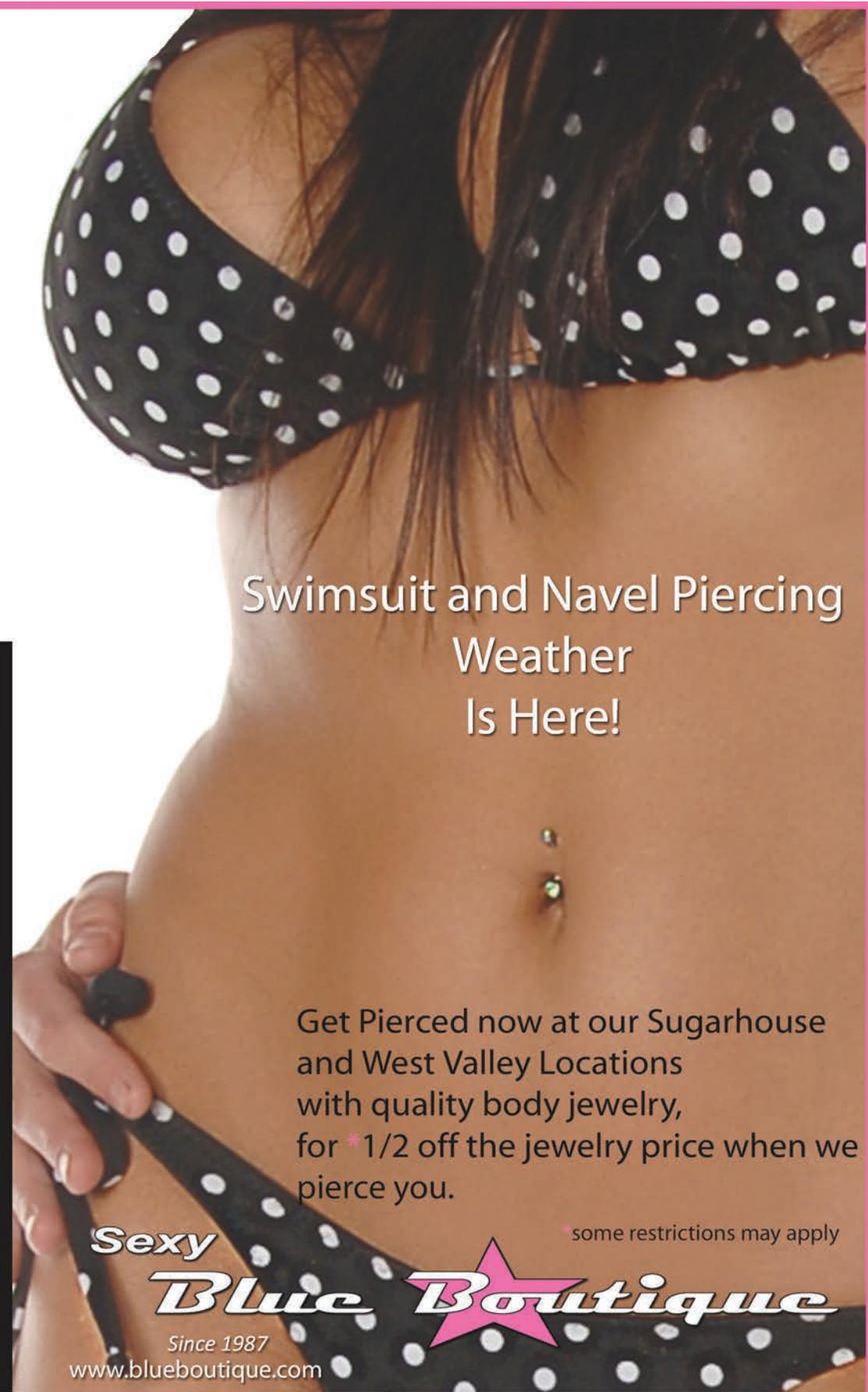
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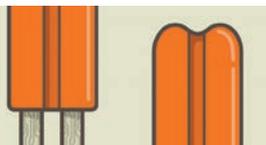
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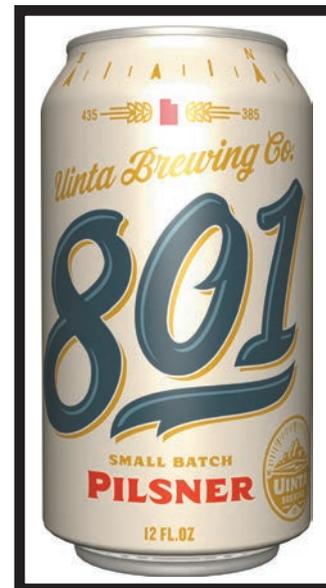
Mike Riedel
mikey@slugmag.com

Now that we're in the midst of summer's full heat, it's time to think about those thirst-quenching beers. Sure, you can visit the occasional double IPA or Belgian golden strong ale but, after mowing the lawn on a 90-degree-plus day, are you seriously going to tell me that you want something sweet with a little bit of alcohol burn? Hell no! Your filthy, grass-covered ass wants something cold and light in those calloused hands. Luckily, I've spent way too much time on topics such as these so you don't have to. I've compiled three sure-fire ways to make your tongue, mind and tummy happy all while keeping the heat at bay.

801 Pilsner

Brewery/Brand:
Uinta Brewing Co.
ABV: 4.0%

Serving Style:
Draft, 12 oz Bottle/Can



This German-style pilsner pours a brilliantly clear and yellow-gold color with a bright-white cap of sudsy foam. The nose has a strong grassy/herbal smell with a sweet, pale malt smell beneath. The taste is similar to the nose: It begins with toasty crackers, some lemon and floral hops. A light, malty sweetness comes next—that sweetness fades as a spicy/herbal bitterness creeps in toward the end. The finish is mostly dry with a hint of sweetness.

Overall: This is a brand-new offering from Uinta, and it couldn't have come at a better time. Its unique flavor profile comes from its yeast strain—one that keeps buttery/sulfur flavors low.

Snap Down Header India Pale Lager

Brewery/Brand: Wasatch
Beers/Utah Brewers Cooperative
ABV: 4.0%

Serving Style:
Draft, 12 oz Bottle/Can
This one, compared to the Uinta offering, has a more golden hue to it. There's some chill haze but, for the most part, it's a nicely bright beer with a fairly sturdy cap of white foam. The nose is mostly pine needles and citrus peel with a hint of toasty grain lingering in the background. The taste starts with bready malts and dry, toasted cereal. A fairly pronounced herbal/grassy hop bitterness comes next. The end has a little cracker snap with a hint of citrus peel to round out the bready notes.

Overall: This is a fairly new offering as well. Named for a term used by **Real Salt Lake** announcer **Bryan Dunseth**, this lager is part of a new style of over-hopped lagers that are catching on in popularity due to the current India Pale Ale craze.

Spring Reign

Brewery/Brand:
Ninkasi Brewing Company
ABV: 6.0%

Serving Style: 12 oz Bottle
This ale pours a nice golden/amber color with a great nose packed with grapefruit, tangerine and a hint of lemon rind. A mild amount of sweet malt is noticeable in the background as well. The taste follows the nose. The citrus hits first, followed by some light, bready malt. It really provides a nice base for the fruity citrus notes the hops are giving off. Next comes ripe tangerine notes and caramel, followed by a big finish of bitter hops and lemon zest. The balance could be a little better in favor of the malt, but still, it's quite nice to drink.

Overall: Ninkasi is new to the market, and it's only available at the better beer bars in town. This seasonal ale is perfect for the weather and is a nice change of pace for those that tend to get overloaded on toasty/grassy lagers. Prost!

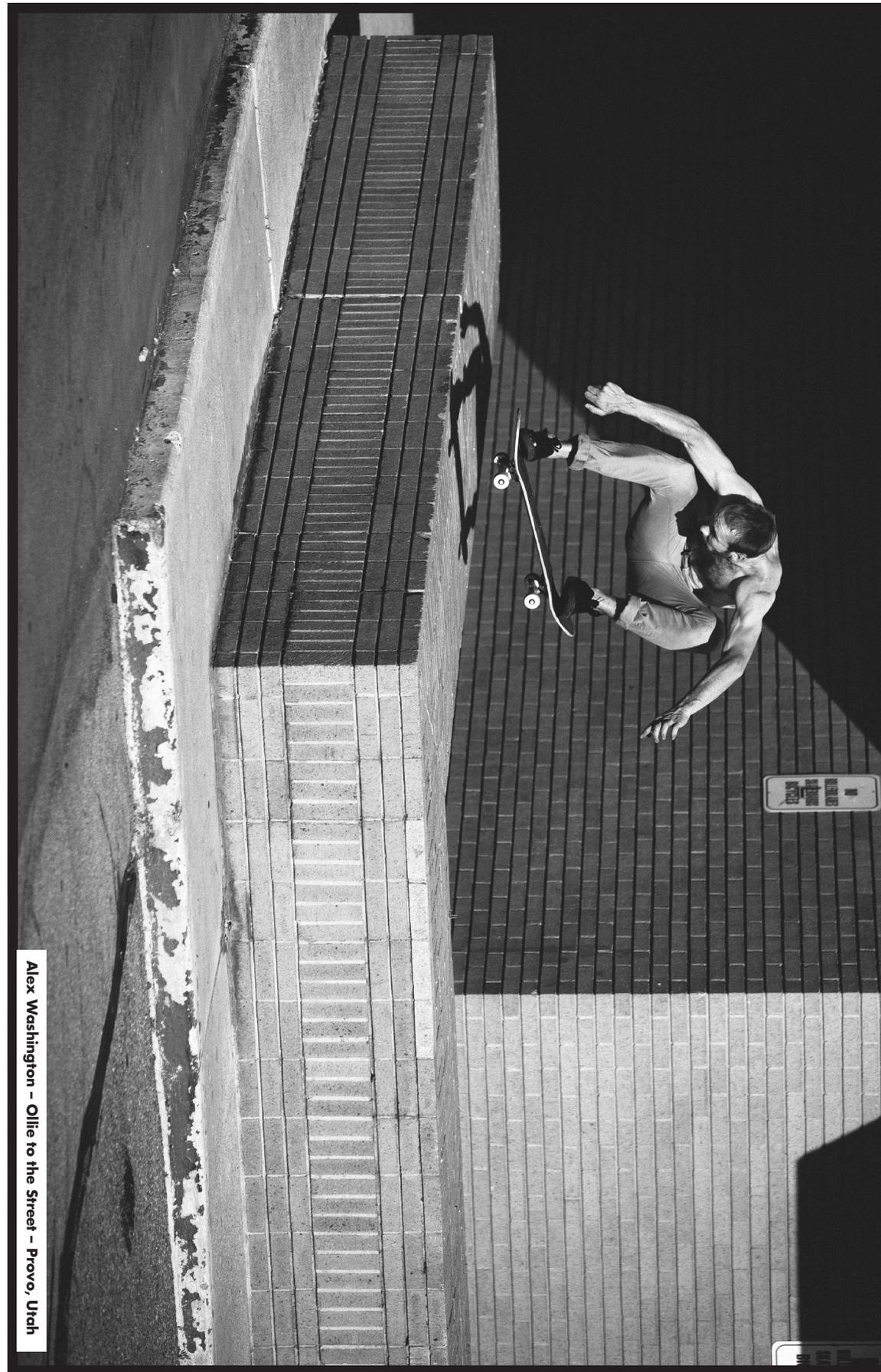
PHOTO FEATURE

By **Weston Colton**
westoncolton.com

I know what
you're thinking—

**“ANOTHER
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PHOTO?!”**

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Alex Washington - Ollie to the Street - Provo, Utah

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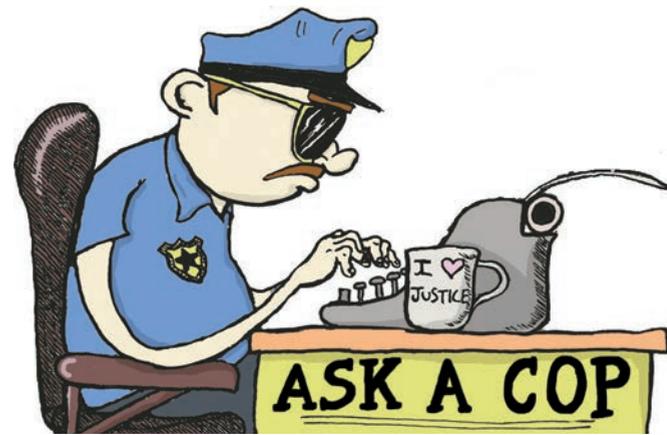
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BEEHIVE BAIL BONDS





Dear Copleighanne,

I don't really watch movies, but one that stuck with me was the remake of The Hills Have Eyes. Now, whenever I go on a road trip, I'm scared shitless that a bunch of gobbeldy-goos are gonna trick me into driving to some remote place and torture me and my traveling party, and kill us all. But it's summer, so I wanna go on trips. Now, all these horror-movie incidents would all be avoided if there were cops there to save these characters. Luckily, there are cops in real life, and we have cell phones. So, what I'm wondering is how real these freak abductions and violent harassment incidents are. How often do cops in Utah get to these types of reports of people having been jacked up, scary-movie style on the road in Utah, before it's too late? If I call 911 when I feel like there's a kooky claw man in a Winnebago following me for too long, what's the general reaction to these sorts of fears?

Yours,
#ayeayeaiamyourbutterflyineedyour-protectionbemysamurai

Dear Butterfly,

I think you watch movies, and I think you watch them a lot. I don't think movies are bad, but I do think scary movies are bad for YOU.

Since you're adept at recognizing "gobbeldy-goos," I believe that you being tricked by them is unlikely, and you're probably good to go on trips. As you suggest, traveling with other people is always a good thing—especially if your travel destinations are remote. Even if you did have cell service, the chance of a cop/samurai getting to your remote post in a timely fashion to save the day is equally remote. My suggestion to you, if you really feel you could be the potential target of a violent harasser intent on abducting you, is to do what the

cops do: Arm and be prepared to defend yourself or to attack your pursuer, depending on the circumstances. By arming yourself, I'm telling you to become proficient (lots of practice) with a firearm, so that if it becomes necessary to deal with a kooky claw man, you can do so with the correct mindset and capability.

Yes, there are instances where citizens in Utah have ended up in remote areas, and they were tortured and killed. The chance of this happening to you is very low. In fact, it's so low that if you were to call 911 and report Freddy Krueger in a Winnebago following you, you'd probably be considered the kook. My suggestion, if you do have to call 911, is to change your terminology to concepts such as "road rage," "aggressive driver," "asshole driver" or other acceptable descriptors, and by all that is holy, don't tell the dispatcher that a "gobbeldy-goo" or a "kooky claw man" is after you. If you throw those out, the dispatcher is going to think things like mushrooms, lots of marijuana, LSD, etc.

So, Butterfly, to recap: Arm yourself and become proficient, as no samurai is coming to save you. Abductions and torture do occur, but the chance of them happening to you is almost nonexistent. If something does happen, use reasonable terminology and demeanor in order to receive the proper reaction from law enforcement. And don't watch scary movies.

Sincerely,
Not Your Samurai

Have a question for the cop?
Email him at
askacop@slugmag.com



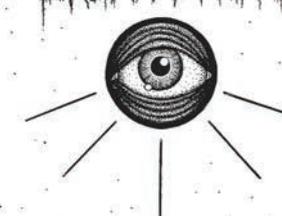
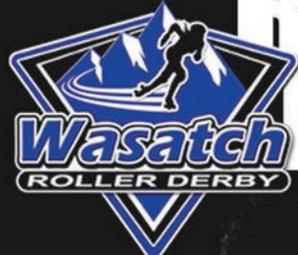
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Acquisitions: The Plague Legacy Book 1 Christine Haggerty Fox Hollow Publications Street: 12.06.13

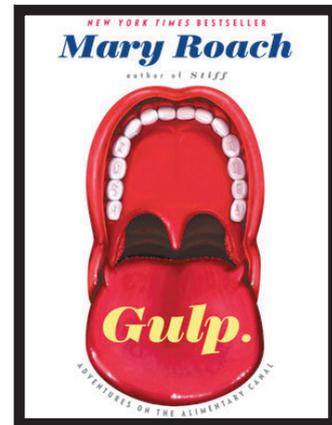
Haggerty is a strong writer with mature prose, which means a lot in this day and age. She has talent for description, and built a sympathetic protagonist—but the failure here is a lack of world-building to justify the dystopian setting. There was too much focus on rivalry and a boring love triangle at the expense of the legitimate obstacles of a post-apocalyptic world. Chapters introduce new settings as the featureless militarized Regulators and their orphan Acquisitions head for the city of Salvation, but the only real tension arises from the constant head-butting of protagonist Cam and his inexplicably homicidal bully, Devon—who repeatedly finds Cam alone, inflicts some wound and then is interrupted before he can do any real damage. The group made it across a ravaged America in just over a week, and was only once accosted by feral dogs. Orphanages, disease, starvation and destroyed cities are not enough to sell the horror of dystopia—I can find worse on the news. The book became stale before it was halfway over, and the resolution of the rivalry at the book's end only left me wondering: Why did that take so long? Thus, the setting seems to have been chosen for its trendy appeal rather than its necessity to the plot. Understandably, this book is setting up a (hopefully) bigger story, but that's not really an excuse for repetition here. —Megan Kennedy

Daft Punk: A Trip In- side The Pyramid Diana Santorelli St. Martin's Press Street: 01.21.13

This modified high school textbook is not just a boring history lesson on Daft Punk. Each page is filled with the progression of both **Thomas Bangalter** and **Guy-Manuel de Homem-Christo's** first spark of inspiration to their current music. Deep Daft, a recurring section in the DP textbook, provides short tangents to broaden your view of electronic music by giving a four-on-the-floor breakdown of the electronic genre with loosely related fun facts. Did you know that DP did the score for *Tron*?

Legacy, which features **Jeff Bridges** from the original *Tron*? Learning is fun! On top of the band's history lesson, a broad timeline of electronic music is explained, starting with the forefathers of electronic, **Kraftwerk**, and Moog instruments, followed by branching into the many degrees of "electronic" music. The book contains a great amount of knowledge overall, both related and unrelated to DP. A great textbook read, and the best part: no "Homework." —Joshua Joye

Gulp: Adventures on the Alimentary Canal Mary Roach W. W. Norton & Company, Inc. Street: 04.01.13



Pull up your big-kid pants and get ready for some shit-talk, and not the type that first comes to mind. *Gulp* is the adult version of the digestive system episode of *The Magic School Bus*. Roach takes a cool and didactic role, dealing with everything from how your sense of smell dictates your sense of taste, to how fecal enemas could change the world, like your badass aunt/uncle who taught you about all of the things your mother and father were afraid to discuss. So don't be frightened by the idea of your colon—we're all adults here. The information conveyed in *Gulp* is engaging, technical and delightfully awkward (key word: delightfully). Your alimentary canal is as equal a part of you as your skin or your mind and, as Roach taught me, important beyond what most of the United States (see: world) currently understands. If you're into reading things as silly as they are serious, I implore you to pick up a copy of this book. It could change your life. —LeAundra Jeffs

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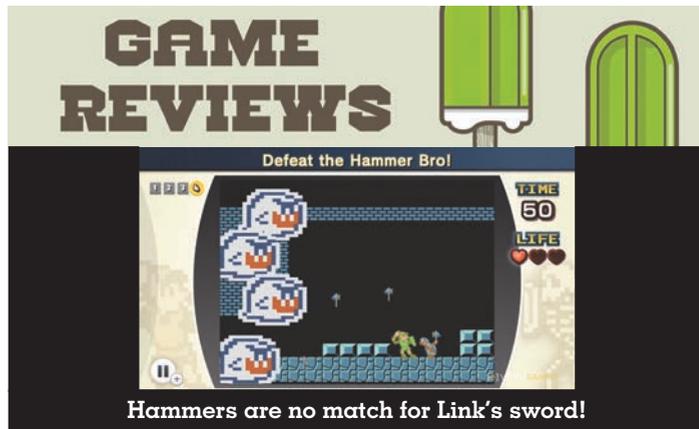
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Final Fantasy XIV: A Realm Reborn
Square Enix
Reviewed On: PS4
Also On: PC
Street: 04.15

Final Fantasy XIV is a beautiful way to kill hours of what could otherwise be a productive afternoon through relentless grinding and the exploring of beautiful environments. Luckily, MMO players are able to easily settle into the system, since it follows many of the predefined MMO norms. While this did offer an occasional stale feeling, it also allowed experienced gamers to fall in quickly. There is also enough focus on story, combined with side quests, to keep the player enthralled. The travel system built by the Aetheryte network in cities makes jumping through massive towns easy, and Chocobo rides are always a blast. Exploration is made more interesting by Fates that are strewn throughout the world: These real-world incidents allow you to finish events that provide you with additional cash and experience. They also give you an opportunity to work with other players for mutual gain. While a keyboard and mouse is generally preferred, the PS4 controller lends itself to the genre very well, utilizing the touch pad and D-pad to navigate your huge tree of abilities. This game is addicting for one and all, and definitely worthy to live beside the MMO greats.
-Thomas Winkley

Lego: The Hobbit
TT Games/Warner Bros. Interactive
Reviewed On: Xbox 360
Also On: DS, 3DS, PC, Vita, PS3, Wii U, PC, PS4, Xbox One
Street: 04.08

You had to know that, once *The Hobbit* was out in theaters, TT Games would be hard at work to give fans an interactive experience in the Lego universe. After already succeeding with a version of *The Lord Of The Rings* back in 2012, the developers took the same elements, made minor improvements and orchestrated them into the series of adventures spanning all three films. What really

makes this game special is having the audio from the films guide you, so spoiler alerts aside (for those of you who haven't read the book), you're getting a roughly cut-together version of all three movies in a fun and interactive experience. An added bonus is being able to explore all of Middle Earth at the time of the second film, so not everything has been destroyed or put under Orc control. The downside is that this is a MASSIVE map. With over 100 characters, it almost puts the recent Marvel version to shame, so completing this game at 100-percent means you're going to be spending weeks completing challenges. But would you expect anything less from a game based on movies that stretched a single book's content across three films? -Gavin Sheehan

NES Remix 2
Nintendo
Reviewed On: Wii U (exclusive)
Street: 04.24

NES Remix 2 is a great way to reminisce about the good, ole 8-bit days of gaming. The games aren't simply re-hashed—they're reduced to their building blocks and slowly built back up until you're running through entire levels. A challenge can be something as easy as collecting coins to as tough as killing off bosses from the respective worlds. The challenges start off really easy and then get harder and more maddening as you try to score the illustrious rainbow stars on every level. I mean that in a good way—once the challenges get going, some are remarkably intense. The more stars you earn, the more worlds and challenges you unlock. There are many different worlds to visit: *Super Mario Bros. 3*, *Kid Icarus*, *Kirby's Adventure* and even some mash-ups of the worlds. One of my favorite mash-ups is Kirby thrown into Mario's world, sucking in blocks and collecting coins. In addition to all the challenges (159 in total) there's a full version of *Super Luigi Bros.* included. Think *Super Mario Bros.*, but backward and with a brother who can actually jump. *NES Remix 2* brings some new life to our favorite old games.
-Ashley Lippert

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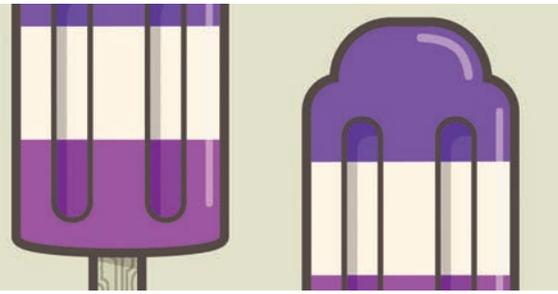
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PRODUCT REVIEWS



Amazon Fire TV amazon.com

Not to miss out on the growing trend of people moving from cable and dish to streaming media players, Amazon launched their Fire player back in May. This system can do everything the Roku, Apple TV or Chromecast can, with a few additional features. The biggest is the voice search, a nice alternative to having to type in whatever you're looking for, and it's pretty spot-on at understanding what you're saying. It also comes with a quad-core processor, 2GB memory and a gaming setup that, with added memory and quality connectivity, looks like it could be a competitor to next-gen systems in the years to come. The downsides, however, will make you slightly cautious: The menu can get very clunky, and everything tends to work like it's an app rather than a channel. Speaking of which, the channel selection you'd find on other systems doesn't really exist, including not having access to HBO GO. The load times are occasionally stalled, as with anything working on Wi-Fi. Overall, it's pretty damn impressive. Just make sure you have an Amazon Instant account to get the full bang for your buck. —Gavin Sheehan

Beacon Audio Phoenix 2 beaconaudio.com

The kids at Beacon have come out with a nice, little sequel to their original Phoenix model speaker: The Phoenix 2 (\$79). It now includes a mic, so the Bluetooth speaker can double as a speakerphone—which comes in handy for any mandatory hands-free moments or conference calls or something. The Bluetooth connectivity allows you to

wirelessly sync your iPhone, computer, tablet or what have you to the speaker in seconds for instant jam sessions, and it comes in handy that you can also control the music directly from the speaker (both in volume and in previous/skip song selection). You can also connect directly to the Phoenix 2 in case you're working with something that's Bluetooth-less. The device itself is small (three cubic inches), but still contains two speakers and a subwoofer within—which means that the Phoenix 2 can get loud. Deliciously loud. My only qualm with the Phoenix 2 is that, when you connect multiple speakers to your smart phone, tablet, computer, etc., the music will only play from one of the connected Phoenix 2 speakers—though you can still control the music from any of the connected speakers, so it seems like it wouldn't have been difficult for them to make the music playable from multiple connected speakers as well. That being said, Beacon does make a model that has the option to connect multiple speakers and still have music play from all (The Blazar, \$149). On its own, the Phoenix 2 kicks ass—and with a 10-hour battery life, it kicks ass and takes names. —John Ford

CamelBak Relay Water Filtration Pitcher camelbak.com

Tap water is awful in so many ways, and bottled water is just plain wasteful. CamelBak has the solution for your city's shitty water problem with their filtering pitcher. The Relay pitcher not only filters cloudy tap water when you fill it up, but also gives it a refreshing second filtration when you go to pour yourself a glass. Most hydrated people have used one of the slow Brita pitchers that can take a long time to fill up—

the Relay, on the other hand, filters water as fast as your tap can dish it out. The lid of the pitcher has snap latches on both sides to ensure it stays put, and the pour spout is the perfect size for filling up your favorite bottle without spillage. The filter for this pitcher lasts an average of four months, where most filters last five weeks. There's even a reminder dial on the lid that takes all the guesswork out of keeping things fresh—select the current month and the month it needs to be replaced is exposed. This pitcher comes in a smoky charcoal, baby-blue aqua and a dull purple. If you keep your fridge fully stocked with beer and leftover pizza boxes, like me, it can be hard to fit anything else on the shelves. Lucky for us, CamelBak designed this pitcher to fit anywhere—even in the door of your fridge. The Relay retails for \$37 and replacement filters are \$12. You can find these at most local sporting goods stores or at camelbak.com. —Granato

The Glass Guitar Pick Rosemary Glass rosemaryglass.com

These Glass Guitar Picks are utterly beautiful pieces individually sculpted by Hawaiian artist Rosemary Pierro. The swirls in the borosilicate glass are reminiscent of glass-made pipes that one may find at head shops, and they definitely exude a laid-back vibe conducive to some restful jamming—my favorite is the blue and yellow (sometimes green), transparent pick. The pick incorporates small wedges that successfully allowed me to grip it betwixt my index finger and thumb, which speaks to the process Pierro undergoes for these picks to be “annealed in a digitally controlled kiln,” according to the press-release business card. The glass's interaction with my steel-string

acoustic Yamaha guitar indeed produces the “unique sound” purported on said business card, which is a tinny and charmingly alien timbre—think the sound of using a slide, but with less snap and more of a wind-chime effect upon strumming. Unfortunately, the general functionality of this pick becomes thwarted by how dense the glass is. Where a regular, plastic pick makes relatively innocuous aural contact with the pick guard, the glass pick's strikes to the guard create a strident percussive quality. Hence, I felt compelled to strum quite softly, which goes against my “playing style” that the press release claims to accommodate with this product. When I slowed down and tried to play a select few strings, though, the pick's charm shone through. I'm determined to make use of this pick in my oeuvre, thought it may be relegated to purely experimental contrivances. —Alexander Ortega

Out Of Print Clothing A Clockwork Orange/Fahrenheit 451 T-Shirts outofprintclothing.com

For most any kind of super nerd/geek, there's a T-shirt out there of whatever you like. It's almost like the T-shirt equivalent of Internet Rule #34. But for those of us into literature, there hasn't been a lot of luck in that category, unless your favorite book has been made into an HBO series. This is what makes the shirts from Out Of Print Clothing so cool, as they produce a line of T-shirts with book covers as the designs. Not just any book covers—these are some of the most important books of our culture, with their original covers (no longer in use today). Some of my absolute favorites included *The Wonderful Wizard Of Oz*, *A Clockwork Orange*, *Slaughterhouse-Five* and *Fahrenheit 451*. While the shirts are super cool, they are what you expect from many online shirt companies: a poly/cotton blend that's super thin. So if you're a fan who also happens to be packing an extra couple pounds around the waist, these may not look too flattering. Beyond that small detail, these are brilliant designs that rightfully should be donned by readers of any ilk. —Gavin Sheehan

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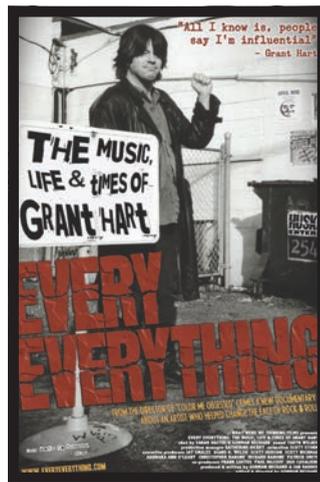


MOVIE REVIEWS



Edge of Tomorrow Director: Doug Liman Warner Bros. In Theaters: 06.06

No matter your feelings about **Tom Cruise's** affiliation with Scientology or his couch-jumping abilities, the man is a talented performer and knows how to entertain an audience—he's been doing it for more than three decades. In his latest adventure, director Doug Liman takes us to a distant future where a meteorite has collided with Earth, releasing a violent alien race known as mimics. Cruise portrays Cage, a military public relations representative who is tossed on the front lines as a promotional stunt. With only an ROTC background, Cage only lasts five minutes before meeting his demise. However, due to the unique fashion of his death, Cage wakes up only to relive the previous 24 hours until he dies again and reawakens. As Cage searches for the reasoning behind this mystery, he befriends Rita (**Emily Blunt**), who may have the answer he's been looking for. As my dear friend **Jeff Vice** said upon viewing the trailer, "It's Groundhog D-Day." As much as Liman delivers the action and explosions like most summer blockbusters, this sci-fi thriller is just as hilarious as it is action-packed. Cruise shows off his vulnerable side as the stranger in a strange land as he lays his trust in the confident and courageous Blunt. One of the film's greatest elements is **James Herbert's** masterful editing skills as he perfectly pieces together this wild timeline without missing a beat. It's truly astonishing. It's been some time since I've seen a "rollercoaster" movie, which is what I call a film when, as soon as the credits roll. I want to jump right back in line and ride it again! Weeeeeeeee! —*Jimmy Martin*



of his band **Hüsker Dü**, understanding his sexuality and dealing with addiction. He traces his musical legacy, from his days in the **Hartbeats**, to his time in Hüsker Dü, **Nova Mob** and his solo work. Where this would be a fine opportunity for him to talk trash on former Hüsker Dü bandmates, he seems to tread lightly, acknowledging his fondness for the good times over his disgust with how bad everything went in the end. The film is an entertaining look at one man's experiences. While pulling stories from a single source may not be the most responsible way to make a documentary, in the end, we get a true taste of a Grant Hart finally able to admit that, despite his myriad flaws, his influence is vast. —*James Bennett*

How To Train Your Dragon 2 Director Dean DeBlois 20th Century Fox In Theaters: 06.13

It's been five years since our hero, Hiccup (voiced by **Jay Baruchel**), convinced the people of Berk that dragons are not threats—especially his friendly companion, Toothless. Now, the duo spend their days exploring distant lands in search of other humans and dragons, but what they unexpectedly find is the ruthless, power-hungry Drago (voiced by **Djimon Hounsou**) who seeks world domination with his dragon army and a mysterious dragon rider (voiced by **Cate Blanchett**), whose true identity is the long-lost mother of our protagonist. With the help of his father (voiced by **Gerard Butler**) and his friends, Hiccup must overcome

life-changing challenges and epic encounters to ensure the permanence of his home and people. Director Dean DeBlois carries on the tradition of beautiful aerial sequences that sets the viewers directly on the back of a soaring dragon, and the 3D effects actually enhance the experience. Trust me, 3D is something this film critic RARELY encourages. I sincerely appreciate a children's movie that isn't spewing unfunny fart, pee and poop jokes from open to close, and DreamWorks has certainly developed a franchise that is anything but that. Years ago, Pixar was the only animation studio offering heartfelt storytelling while DreamWorks gave us *Shrek 3*, but times have certainly changed. With these films, the race is on to see which studio can unleash the greater adventure, and we moviegoers get to revel in the elevated standards. Here's to better family-friendly filmmaking! —*Jimmy Martin*

Life Itself Director: Steve James Magnolia Pictures In Theaters: 07.04

If you were a film critic or essentially anyone in the film industry on April 4, 2013, you took a minute to pause and respect the memory of film critic, **Roger Ebert**. I know I did. As the first film critic to ever win a Pulitzer, Ebert became the face of movie criticism, but his smiling demeanor hid a history of mesmerizing tales, personal anguish and laughable escapades. Director **Steve James** was granted access by Ebert himself to capture what would be the last five months of the icon's life. Viewers are brought into Ebert's hospital room and witness the writer's charisma through his text-to-speech laptop, but are also made aware of the horrendous pain he endured. It's heartbreaking to witness someone you admire so much go through such agony. Interlaced with the hospital visits, **Stephen Stanton** narrates passages from Ebert's memoirs, *Life Itself*, as James unearths stories from the glory days with photos and vintage video clips. We follow the timeline, as Ebert became the Editor in Chief of the University of Illinois' *The Daily Illini*, to becoming the *Chicago Sun-Times'* Film Critic after only being an intern for five months. His fondness for strange women and alcohol is certainly not left out. The film also discusses his heated relationship with **Gene Siskel** and their rise to television fame, complete with hysterical bloopers with the

two going at each other in verbal confrontations. The loudest heartbeat of the story comes from Ebert's charming and radiant wife, **Chaz**. As she stands by his side with a smile on her face, the essence of true love beams across the screen. Roger Ebert was the **Michael Jordan** of film critics. Will there ever be another one like him? Who's to say? Either way, Steve James has pieced together a touching documentary that I think one of the greatest film critics of all time would have enjoyed. R.I.P., Roger Ebert. —*Jimmy Martin*

X-Men: Days of Future Past Director: Brett Singer 20th Century Fox In Theaters: 05.23

Of all the comic book movie franchises, the *X-Men* series has had the most ups, downs and in-betweens. It's because of the success of these films, which started back in 2000, that we now have the onslaught of Marvel superhero movies that we have today. When **Bryan Singer** directed the first *X-Men* film 14 years ago, who would have guessed he'd still be delivering the goods seven movies later. Sure, he didn't helm all of them, but he did direct the best ones, and he continues the tradition with *X-Men: Days of Future Past*. In the future, the humans and mutants have been nearly obliterated by hunting machines known as Sentinels. Our only hope for survival is to transport the consciousness of Wolverine (**Hugh Jackman**) to his 1973 body and enact a series of events that inevitably stops Dr. Bolivar Trask (**Peter Dinklage**) from creating the killing machines. The 3D in this film is so good that you can almost touch the giant middle finger Singer is pointing at *X-Men: The Last Stand* director **Brett Ratner**, the man who nearly annihilated the franchise with his awfulness. In all seriousness, Singer pulls off an incredible feat by leading the enormous ensemble cast without leaving anyone behind. It's an accomplishment only **Joss Whedon** had performed in the superhero cinema genre with *The Avengers* beforehand. The breakout performance comes from the newest mutant addition, Quicksilver (**Evan Peters**), which forced Singer to develop never-before-executed filming techniques that resulted in pure brilliance. Peters' 20-plus minutes of screen time alone is worth the price of admission. —*Jimmy Martin*

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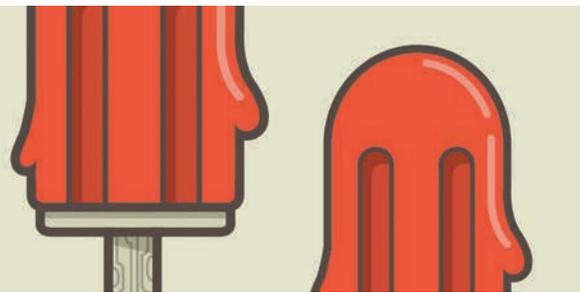
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LOCAL MUSIC REVIEWS



Breaux
Black Wolf
Self-Released
Street: 03.07
Breaux = Scissorfight + He Is Legend

Welp, this album has cemented Breaux as one of my new favorite local acts, sucker as I am for some tough-as-coffin-nails Southern metal. The best thing about this album is its incredible range. It has more than just typical Dixie sway, pulling from influences like **All Shall Perish** and **Every Time I Die** into an amalgamation of screams and cleans, death metal and traditional rock, groove and brutality. They have macho swagger cut like a battlefield wound into a base of grimy party hop. Tracks like "The Depth" surprise with polished genre transitions and solemn emotional weight. Vocalist **Sam Simpson** has some serious chops, a dirty abyssal growl that turns into gorgeous cleans at his whim. Despite all the influences I could name, it doesn't really do justice to the unique vision of *Black Wolf*, so just do yourself a favor and get a damn copy. —Megan Kennedy

Genre Zero/Bombs for the Bored
Get Dressed, Do Nothing
Empty Set Records
Street: 05.10
Genre Zero/ Bombs for the Bored = Arcade Fire + Boots to the Moon

Get Dressed, Do Nothing opens with a steady bass line that might continue through the whole track. Next, a violin comes in with the first taste of a continuing melody—which doesn't annoy me to the extent of **Yellowcard**'s violin, but also doesn't integrate as well as **Loom**'s violin tracks. After all of the instruments come in, the violin fades to the back. The dual male vocals (one low and steady, the other emotional and cracking) of the chorus work well and in opposition. Both sides of this split 7" sound busy—more so on the B-side, with a remix/dub by Bombs for the Bored. While the dub has its moments, as dubs tend to do, I prefer the original cut. The recording sounds thin and, as much as

the lo-fi lover in me hates saying it, it could use more production. But the songs intrigue me enough to look past that. —Steve Richardson

Giraffula
Smile and Wave
Self-Released
Street: 04.25
Giraffula = Neon Trees + TOBACCO



A variety of influences are packed into this electro-pop composite. There's some **Robert Smith**-inspired vocals on "Haunting Me," bass akin to **Radiohead** on "Magic Figure 8," and even some **Kraftwerk**-meets-**Black Moth Super Rainbow** on "Geronimo." Wacky hip-hop track "Pizza Party" sounds like **MC Chris** and weirds me out, though it did give me a new fetish: slapping asses with pizza slices. These tracks aren't overproduced like you'd find in some electro bands. The album has a fresh, polished sound that keeps its humanity while using off-kilter vocals and spacey guitars that augment the digital sorcery. Giraffula is best at crafting songs that steadily add new elements onto towering sound walls, a concept best illustrated by "Space Song." He keeps it light, has a sense of humor, and he's got some solid tracks. Put Giraffula on your playlist for summer—or winter, or spring or whatever. Just listen, aight? —CJ Morgan

Henry Wade
Meet Your Creature
Self-Released
Street: 04.22
Henry Wade = Joshua

James + The Avett Brothers
If there's a simple formula for making Western-folk music, I'd say it includes an ingredient list of steel guitars, banjos, harmonizing female vocals, brass instrument, along with references to trains, the night sky and Jesus. Henry Wade pretty much sticks with this simplicity, creating mostly acoustic solo songs that touch on themes of love lost, travels travelled, angels from Montgomery and posters from old rodeos. While these things don't particularly sing to my sorry soul, solid production and catchy tunes found in "Can't Find My Way" and "Walk All Over Me" make for pleasant listening that'd serve well over the radio waves during a particularly long crawl across the desert. —Brialey Froelich

Honey Pine
Self-Titled
Self-Released
Street: 04.05
Honey Pine = Deer Tick + Grateful Dead

Honey Pine is an alternative rock band from our backyard. The Honey Pine guys didn't name the band after a tree, but rather the verb—to pine—which makes sense. These rockers are after something, and you can hear it when they play. The vocals, drums, guitar and harmonica conquer both the acoustic and electric possibilities of rock music. Every track is as easygoing as the last—11 tracks just aren't enough! Take something like The Dead's "Sugar Magnolia," throw in a pinch of slower tempo alternative country, and you've got Honey Pine's "Never Worked Anyway." If you're around Salt Lake City, make sure to see Honey Pine in concert—**Bad Brad Wheeler** just might show up on the harmonica. —Lizz Corrigan

Lindsay Heath
Holy Medicine
Self-Released
Street: 08.02
Lindsay Heath = PJ Harvey + Fiona Apple

With a lead-in as powerful as "Holy Medicine," fit with deep cellos, quivering violins and soulful serenades, Lindsay Heath summons spirits with a particularly chilling and intimate

sound. *Holy Medicine* is not for the meek. With longer songs, the depth of the album carries a lot more emotional weight than your standard ballad, and is combined with soft '90s grunge, particularly in songs like "Crawlspace." As a performer who has worked on a multitude of classical instruments, particularly percussion, I was somewhat surprised to see the drums take a back burner throughout the production, although the focus on her voice is refreshing in its delivery. Heath's knack for creating a tune that'll drag you in and wrap its fingers around your body is supernatural. —Brialey Froelich

OK Ikumi
Outside
Hel Audio
Street: 04.30
OK Ikumi = Corduroi + Ethernet



Once again, **Karl Jørgensen** has won over my heart with the ambient sounds of his latest synthesized magnum opus. This time, *Outside* translated into a more themed, cohesive work than its predecessor *10/13*. The collection of sounds weaves an intricate tapestry of a soundscape from another world, a dream or some alternate reality—something so familiar yet distinctly unique. The opening track, "Outside," stands out, and I loved both remixes done by the complementary **Mooninite** and **RS2090**, which are included in the digital release. "Try" was, without a doubt, my favorite piece on the album with its stimulating build. It resembles something one would expect to hear

as the theme song to a cute hero of the next big RPG. Jørgensen's work never ceases to impress. Get your hands on a copy of this album on vinyl if you can. If the stunning artwork doesn't lure you in, the cosmic lullabies certainly will. —Kamryn Feigel

Oxcross
Tree and Stone
Self-released
Street: 04.15
Oxcross = USX + Clutch + Karma to Burn

Heavy and extremely loud rockers Oxcross bring forth the riffs. Those riffs flow like the springs and streams of the Wasatch Front, starting as trickles and turning into massive rivers. There's a familiarity in the styles Oxcross throw down, but not so familiar to make them feel like a clone of something else. The record has an inspiring effect, at least for me, to listen to dozens of other bands that were stuffed in the nooks of my mind. It's riff after riff, and they're written with the utmost panache. The production is beyond superb, and listening to a digital version of the album feels intensely close to listening to vinyl. The rich sound in a digital package begs for a vinyl release. That could be a complete mind blow. —Bryer Wharton

Sam Page
The Slog In Uncertainty
Self-Released
Street: 05.01
Sam Page = Pixies + Placebo + The Red Hot Chili Peppers

The blind passion and talent for melody that came out of the early '90s summarizes this album completely. The fact that it's the brainchild of a Utahn just makes my music geek heart sing. "Naked" starts out the album and is a solid example of rock/pop almost echoing **Jesus Jones**. On the second track, Sam Page gets into a funky realm with "I Don't Not Love You." Finally, on the third track, we get into dark pop glory with "Doubt." This trend continues, and the tracks flow like a who's who of the alternative '90s. There's something for everyone here, and not just old guys. Sam Page shows a thorough understanding of this genre and fits with current times like **The Cure** did before they got weird. Bravo, Sam Page.

—Benjamin Tilton

VISTAAS
Sunkhronos
Self-Released
Street: 01.14
VISTAAS = Pierre Schaeffer + Oneohtrix Point Never

Sunkhronos is a sample-heavy, cut-up work. This record has the feel of

a found cassette in sections—the rare type where ferric tape hiss actually adds to the musicality. I would refer to it as musique concrète more readily than, say, a beat tape. However, there are some interesting rhythmic elements, as on "Putrefacere," though they are not percussive. The sound is warm, and the production is clever. I could do without a few speech samples—which tend to bother me in most of the sample-based cases in which they appear—but even so, a few of the shorter ones add favorably to the music. I look forward to hearing more from VISTAAS. —T.H.

Visitors
Blueshift
Self-Released
Street: 06.20
Visitors = Deftones + Rush



Rarely does an EP sound so much like a full-fledged album. Musical offerings of such satisfying integrity do not hatch, fully formed, by sheer happenstance. *Blueshift* combines fist-sized chunks of aboriginal talent with months of coffee-addicted, all-night hunkering sessions, to yield prog metal that feels not heavily labored, but cleanly wrought on every level. In a metal scene encumbered by musical **George Foremans**, Visitors have diligently trained to flutter about like **Alt**—less grilling, more drilling. *Blueshift*'s sound descends principally from pre-millennial alt-metal. But a full appreciation of the recording, produced by **Joel Pack**, requires harkening back to classic rock bands whose songs were not merely ponderous and sprawling, but artfully structured, full of instrumental and vocal character, nuance, incidents, reversals, plumage. In today's prosaic park of bron-to-rockers, Visitors—post-flightless birds—take wing and wax into verse, into veritable song. —Brian Kubarycz

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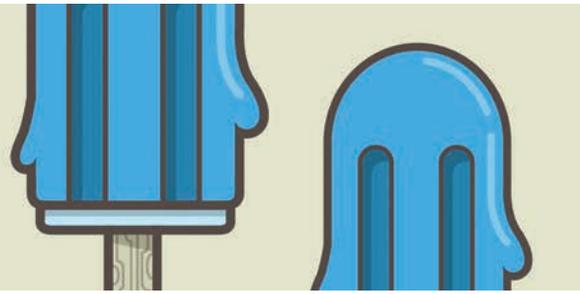
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MUSIC REVIEWS



Anti-Nowhere League/Damn Garrison

Split EP
Nowhere Records
Street: 07.15
Anti-Nowhere League = UK Subs + Subhumans + The Damned
Damn Garrison = Sham 69 + Murphy's Law

As soon as I heard a blistering "Shut the fuck up!" breaking out of **Animal's** distinctive vocal chords, I knew that I was in for some nitty-gritty, down-n'-dirty, English punk rock—and dirty it was! The two tracks omitted from their album, *Kings and Queens*, in 2005, "The Day the World Turned Gay" and "The Adventures of Peter Vile," are living proof that the boys haven't lost their edge—you have Animal yelling obscene sex references with accelerating rhythms (what more could you want?). Sharing the EP, Damn Garrison hold their own by combining the best of both Oi! and first-wave American hardcore. Channeling the sounds of the **4-Skins** and **Poison Idea** in one devastating mosh-up, they prove that they don't have to live in the shadow of, but rather share the spotlight with the mighty Anti-Nowhere League on this EP. —Eric U. Norris

Brian Jonestown Massacre

Revelation
A Recordings Ltd
Street: 05.20
Brian Jonestown Massacre = The Beatles' Sgt. Peppers Lonely Hearts Club Band + Sonic Youth



After close to 30 years of playing together, BJM have become ubiquitous with psych rock—although they've never been afraid to dabble in other genres, such as punk, shoegaze, folk and blues. *Revelation* is their 14th album, and though they've had a bit of a revolving cast over the years, **Anton Alfred Newcombe** remains the frontman and writes, records or plays most of the music. Staying more true to form and less experimental as a whole, the first track, "Vad Hände Med Dem?" is a power intro with quick drums and a horn riff that leads into fuzzy vocals. "Days, Weeks and Moths" is seasoned psych rock, with extensive pieces of far-out electric guitar and reverb. *Revelation* could be received as a work of self-indulgent jams, but classic and the band's seniority elements make it worthwhile. —Kia McGinnis

Dub Thompson

9 Songs
Dead Oceans
Street: 6.10
Dub Thompson = Pere Ubu + The Outsiders

Dub Thompson are a teenage duo with a somewhat bland name and a sound that ranges between the bands listed above or, as in "No Time," a group like **Trail of Dead** bastardizing an **English Beat** cover. *9 Songs* is a pretty decent record, one which I probably would not have sought out had it not been assigned for review. Its blown-out, low-end heavy brand of grit-pop may not be anything new—but the execution is skillfully and confidently rendered. The title track and "Pterodactyls" (because of dinosaurs) are recommended as reference tracks. If you like those two, you'll likely enjoy *9 Songs* in its entirety. —T.H.

Eyehategod

Self-Titled
Housecore
Street: 05.27
Eyehategod = Crowbar + Sourvein + Outlaw Order

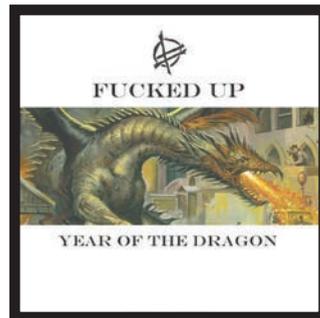
What's 14 years with no full-length album mean for Eyehategod? A whole lot of nothing other than what was just pointed out. The musicians had ample bands—**Outlaw Order**, **Arson Anthem**, **Down**, **Soilent Green**, and so on and so on—to fill their time. The



crew had a pendulum over their skulls to make a solid album, considering their own name and the fact that they basically helped created the sludge metal genre. The self-titled record from **Phil Anselmo's** Houscore Records offers that sludge in its most dense form. Tunes like "Quitter's Offensive" are a great reminder of the slow, bluesy grit that inspired the rockers, while "Agitation! Propaganda!" is probably the harshest and fastest the band has sounded—probably spun from the angst around NOLA's hellish times after Katrina. Other tracks balance the slow with the groove, proving that Eyehategod sit upon a throne of sludge. —Bryer Wharton

Fucked Up

Year of the Dragon
Tankcrimes
Street: 04.25
Fucked Up = Iron Age + The Who + Poison Idea



Grandiosity, punk's vilest anathema, has practically been Fucked Up's lifeblood, separating them from their contemps and facilitating one viable single after another. *Year of the Dragon* marks the sixth in their 12-single Zo-

diac series, and their most ambitious music since 2006's *Hidden World*. Fully utilizing their layered quasi-psych guitar assemblage and letting it seethe, sputter and even twin-lead solo around **Damien Abraham's** brash growling for 18 minutes might turn more spineless "fans" into web whiners, but those willing to listen will find shades of **Thin Lizzy**, **Rush** (!) and even **Gustav Holst** wriggling within the beastly title track as it decimates everything in tow. The B-sides are fine, chugging, **Poison Idea**-fueled hardcore, but the title track takes this cake. Those who wrote off *David Comes to Life* for its dense esotericism won't come back for this one, but for those of us who never left? It's exactly what we've wanted. —Dylan Chadwick

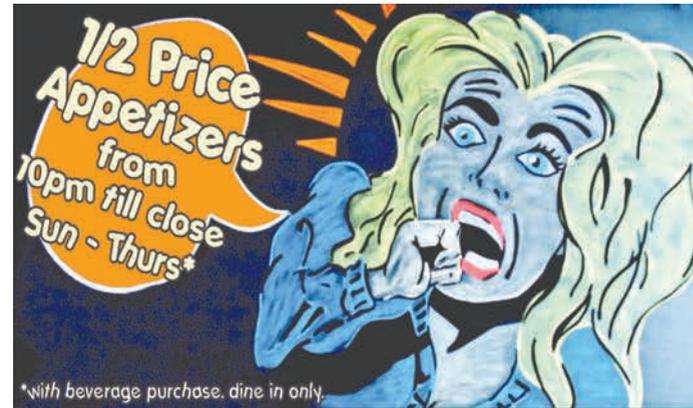
The Ghost Wolves

Man, Woman, Beast
Plowboy Records
Street: 05.27
The Ghost Wolves = Highasakite + Blood Orange + The White Stripes

Punk-infused blues-rock has never sounded sexier than it has on **The Ghost Wolves'** first full-length album, *Man, Woman, Beast*. The Austin, TX-based duo first started wandering around the mainstream back in 2013, and were crowd favorites at SXSW that same year. One year later, the husband-and-wife team started working on this project at *Arlyn Studios* (Where **Ray Charles** and **Willie Nelson** have also taped), and churned out 13 grizzly garage rock tracks. *Man, Woman, Beast* will have you laughing, crying and potentially smashing some shit, too. The second track, "Gonna Live," is probably the best and most complete example of what this band is. With more than 500 shows under their belt so far, I would highly suggest checking out their charismatic stage performances on YouTube. This is a very solid debut with, hopefully, more to come. —Benjamin Tilton

Guided By Voices

Cool Planet
GBV Inc.
Street: 05.13
Guided By Voices = Big Star + Syd Barrett + Roger Waters



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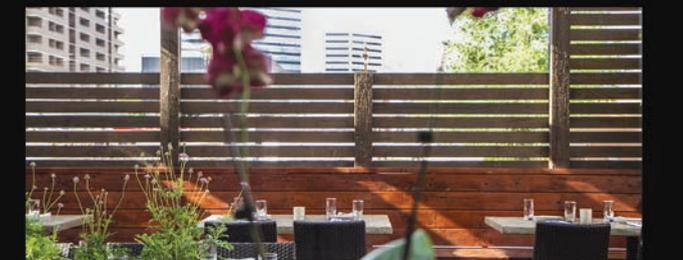


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For those uninitiated into the “cult of **Bob [Pollard]**” and GBV, the best advice might be: “Give it time.” These ideosyncratic sound worlds, like classic rock from another dimension, can take a while to kick in. But man, when they do ... This one, like last year’s release, *Motivational Jumpsuit*, may be a grower, but it takes till the third track, “Psychotic Crush,” (penned by guitarist **Tobin Sprout**), to generate much heat. Most of the rest of the album is Pollard’s surrealistic, British-style artsy miniatures like “Hat Of Flames.” He frames many ideas as musical sketches, but likes to also include epics like “Table At Fool’s Tooth” to full-out rock. The reunited “classic GBV” lineup has cranked out a few albums that might not reach the high bar of their early masterpieces, but there are always a few gems, like “Table” and “All American Boy,” one of Sprout’s finest compositions. —*Stakerized!*

Harm Joy
Inside Out
73 Seconds Bismarck
Street: 05.09
Harm Joy = Assemblage 23 + Benny Benassi + Covenant

This is the first maxi-EP from the upcoming album *Silver Lining of the Mushroom Cloud*. **Ølaf Reimers of Tyske Ludder** and **Dan Van Hoyel** of the Swedish band **Titans** have created refreshing sounds that are a combination of the ‘90s future pop and a mixture of today’s EBM. I was immediately lured into “Inside Out,” as it starts with samples of legendary movie trailer voice **Hal Douglas**. This track is in the running for one of my favorite releases of the year with its clean, clear and precise vocals and escalating synth and bass tracks. The lyrics are full of meaning that any “goth” or “freak” will surely relate to as they address the stares, judgment and criticism of others. “Whispers and Rumors” is also amazing, as it is compiled with stimulating, danceable and climaxing beats. This tease has me very excited to hear the release in its entirety. —*Mistress Nancy*

Manicanparty
The District EP
Self-Released

Street: 06.10
Manicanparty = The Cardigans + Phantogram

Hopefully, it is a compliment—as I intend it to be—to say that *Manicanparty* (the Minnesota-bred, Brooklyn-residing duo) sound like they’re European, if not Swedish. This is likely because singer **Jess Corazza** doesn’t sing with a traditional ‘Merican accent: Instead, her girlishly high (but highly pleasant) voice sounds like she’s from Sweden. The music behind her isn’t bad either, and it was made by her talented other half, **Pat Morrissey**. It’s no surprise that the new EP (their second in following late 2013’s self-titled one) sounds more confident than its predecessor, as there seems to be a more concentrated effort toward being musically pleasing in both its sound and execution. Opener “Achilles’ Heel” is catchy and hypnotic, “Colorful” matches its title, and collaborative effort “Fools Gold” is saved from tipping over by Corazza’s vocals. But it is first single “Warpaint,” that has the most impact. —*Dean O Hillis*

Mayhem
Esoteric Warfare
Season of Mist
Street: 06.10
Mayhem = Thorns + old-school Bathory



Veteran members and household names **Hellhammer**, **Attila** and **Necrobutter** have returned from the void and have brought a fresh, nefarious character back with them. From the first notes on “Watcher,” newest initiate **Teloch** ferociously exhibits his own personal guitar style while pushing familiar neo-Mayhem themes into an uncharted warzone. I am reminded of the heavier sounds found on the post-**Euronymous** incarnation of the band on “Trinity,” “Pandaemon” and “Throne Of Time.” Though it’s not reinventing the wheel that is called *De Mysteriis Dom Sathanas*, there is an interesting filth caked into the mix, which makes listening to the album a new, refreshing experience. I must admit that I approached this album like the new *Godzilla* movie, warily poking at it with the assumption it would either

be shittier than an un-wiped ass or just all right. Unlike *Godzilla*, *Esoteric Warfare* exceeded expectations: It’s a thoughtful and uncompromising journey into sweet, unbridled carnage that lives up to “True” reputation attached to the name. —*Alex Coulombe*

Minerva Superduty
Self-Titled
Self-Released
Street: 03.06
Minerva Superduty = Lento + Pelican

Minerva Superduty are an eccentric instrumental metal band that resides in the faraway Kalamata, Greece. Their new self-titled EP is a succinct yet powerful statement of how solid post-metal contains no geographic boundaries. Sludgy bass rhythms provide a general backbone throughout most of this EP, which are then saddled with oscillating and crunchy guitar riffs that will reverberate the listener’s skull from every angle. Songs like “Gargantua” and “Tsakonas Emperor” are taut productions that could be mistaken for a well-written **Isis** elegy. With time and patience, Minerva Superduty’s skillful EP is bound to get them much-deserved mainstream attention. As of now—unfortunately—the band’s biographical information is somewhat non-existent, except for a pithy single-line description on their website that informs you they’re “set to create something that could be mistaken as music.” Greek humor! —*Gregory Gerulat*

New God
Firework
Yellow K Records
Street: 07.29
New God = Elliott Smith x Birds of Tokyo + Mac DeMarco

Streaming sounds equal parts Appalachian folk, Native American chanting, modern World sounds and varying degrees of electronic fuzziness, New God lives up to its dramatic and commanding name. The perfect levels of vocal harmonization are so sublime and angelic that they make **The Beach Boys** look like amateurs. While the majority of the album is set to a fairly slow pace, “Summer Girl” keeps true to its name by adding a fluffy, upbeat, indie-pop California anthem. Vibe out to the mellow, lo-fi sounds on the title track, “I Know Something About You” and “More” when you’re driving home at night, and lose yourself in a retro, blissed-out musical vortex blurred by light pollution and the hot wind hitting your face. A perfect album for night driving, and you don’t even have to make a playlist. —*Allison Shephard*

Nunslaughter
Angelic Dread
Hells Headbangers

Street: 06.24
Nunslaughter = Carcass + Necrophagia + Splatterhouse



Seeing how Nunslaughter’s sound has influenced death metal in noticeable ways over their long-spanning career, their new album shouldn’t let us down, and by golly, it doesn’t. I could go on about the wonders contained in this traumatizing sonic adventure, like the second CD of re-recorded classics, which complements the new material on the first. I’ll just mention a couple choice cuts. “Crush the Guff” is a two-minute, premium-grade diatribe garnished with grinding guitars and gurgling vocals, liberally drizzled in an offensive-smelling slurry. “The Bog People” is an ‘80s horror movie formatted to fuck up your speakers, featuring a few of the Bog People themselves on guest vocals. “Angelic Dread” causes extreme discomfort, yet turning it off would give you throbbing FOMO. It’s like that *Flower of Flesh and Blood* movie. An unsettling fascination gestates within the shocking obscenity, and you end up sitting through the entire thing ... and on some sick level, liking it. —*Alex Coulombe*

Origin
Omnipresent
Nuclear Blast
Street: 07.08
Origin = Necrophagist + Hour of Penance + Archspire

The never-ending quest in extreme metal creation of faster, harder, more brutal, insane music has met a fine culmination in Origin’s sixth studio offering. I wonder if the quest for the brutal will ever end. The last record I really liked from the Kansas death squad was *Informis Infinitas Inhumanitas*, the album that put Origin in the brutal limelight. You can play as fast and hard and fancy as you like, but you need to make songs that stick. *Omnipresent* achieves that—“Unattainable Zero,” is the best tech death song I think I’ve ever heard with “The Indiscriminate” closely following. The tracks conquer the brutal, but leave some breathing room for the riffs to rest, and allow the fast songs like “Thrall:Fulcrum:Apex” and “The Absurdity Of What I Am” to hit as hard

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JULY 5TH - SOMA ART SHOW!
JULY 6TH - LYCUS, MAKING FUCK
JULY 7TH - BASTARD FEAST [EX-ELITIST], STICKFIGURES, DEICIDAL CARNAGE
JULY 9TH - YOU ME AND APOLLO
JULY 10TH - IN THE WHALE
JULY 11TH - CEREMONY, FILTH LORDS
JULY 12TH - NEW LUNGS, SOFT WHITES
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as they do. Origin are ready to retake that techy brutal throne of metal with *Omnipresent*. —Bryer Wharton

Sharon Van Etten

Are We There Jagjaguwar
Street: 05.27
Sharon Van Etten = **The National + Okkervil River + Wye Oak**



Sharon Van Etten is on the rise. Her last album, *Tramp*, saw her really come into her own as a songwriter, while gaining wider recognition touring with acts like The National. *Are We There* sees Van Etten expanding her sonic palette to include more interesting sounds and ideas than the relatively straightforward songs found on *Tramp*. Notably, the inclusion of piano as the lead instrument on several of these tracks helps add an element of beauty that really complements the dark tremor in Van Etten's voice. On the whole, this album is rather dark, and standout track "Your Love is Killing Me" finds her singing, "Burn my skin so I can't feel you. Stab my eyes so I can't see." Sharon Van Etten is fully embracing the beauty we can find in pain, and she's totally killing it in the process, so to speak. —Alex Gilvary

Sandy's
Fourth Dementia
Um Yeah Arts
Street: 06.04
Sandy's = **Of Montreal + Beachmen + Fleet Foxes**

Every song is like an island in a geographically-close chain, and each is closely related in overall vegetation, but every one has both subtle and clever differences. Schematically, this album is an intricately beach-infused psychedelic wonderland—for the heaviest dose, see "Lonely Hunter." Folk and indie rock is also an integral part of the album's feel as well. All lyrics are either existential or odd, but, in either case, always interesting and unique. "Yuba Diamond" sounds as if it could have been a missing track on *The Beatles' Revolver*. '80s synth-rock influences can be picked up in a few songs such as "Sisters." Hyper-layered and harmonized vocals and intense wah effects are reminiscent of

Alice in Wonderland. It is obvious that all musicians involved in this work are extremely talented. Even two seconds of a single song can tell an entire lifetime of stories. —LeAundra Jeffs

Trap Them
Blissfucker
Prosthetic
Street: 06.04
Trap Them = **Enabler + Nails + Torch Runner**

School is in session, and Trap Them are teaching a graduate level course on how to make a blackened-crust hardcore record in 2014. Let me illustrate: first, that ride cymbal in the opening of "Habitland." Sometimes busy drumming or blast beats aren't what you need. More bands need to hang riffs on a ride cymbal break that actually rides—that shit is heavy. Next, write interesting guitar leads. The riff in "Gift and Gift Unsteady" is raw and pop-level hooky. After that, let the drummer do his thing. More so than any record in recent memory, the drumming on *Blissfucker* sets the tone for the album and is as attention-grabbing as the riffs. Finally, change up that tempo and use dynamics. The guitar-less break at the end of "Habitland" and the sludgy dirges that round out the album deserve attentive listening. *Blissfucker* proves that aggressive music doesn't have to be one note. —Peter Fryer

What Moon Things
Self-Titled
Hot Grits Records
Street: 06.03
What Moon Things = **Moneen + Desaparecidos + Evangelicals**

With a sound perfect for supporting **Saves The Day**, What Moon Things may have come a little late for me. It's not that they can't pull the emo thing off—the songs get stuck in my head with a wave of melancholy like dark, Northwestern cloud cover. The sun (or maybe a more uptempo, rage filled metaphor) begins to shine through for me with the third track, "Doesn't Make Much Sense." The song opens with a muddy drumbeat, heavy bass and thin vocals, creating a moody mood. Then, halfway through, the song slows down, returning to the same state of depression that **Conor Oberst** evokes so well. —Steve Richardson

White Fence
For the Recently Found Innocent
Drag City
Street: 07.22
White Fence = **The Left Banke + Roky Erickson / The Pretty Things**

Tim Presley of White Fence is the stoned outlaw of psychedelic folk

music. This is his sixth LP, which was recorded in a studio with help from fellow prolific rocker **Ty Segall**. It's the first time Presley has completed a solo album outside of his bedroom. Though the difference isn't palpable, it sounds slightly more polished without sacrificing Presley's signature warping, lo-fi techniques. Throughout the 14 tracks, Presley relieves his hysteria from anger and currency through a ramble of riffs and sunbaked melodies. He tends to mix a punk aesthetic with country vibes, but most of these tunes are more country and less punk. While it's reminiscent of the '60s, it's like nothing being made today. "Raven On White Cadillac" features saloon-style piano chops among spread-apart, psychedelic riffs, and it's a fun example of the bizarre music Presley creates that I find so unique and enjoyable. —Justin Gallegos

White Reaper
Self-Titled
Polyvinyl
Street: 06.24
White Reaper = **Ty Segall + Lost Sounds**

If 2010s punk has a cohesive sound, I'd say White Reaper sums it up. In this six-song, 16-minute debut EP, the Louisville, Ky., trio plays poppy garage rock like the best of their forbearers, but with more punk muscle. Imagine **Jay Reatard's** precision and structure, but with more riotousness, plus **Nobunny's** rollicking rock sensibility, minus the absurdity. Occasionally, singer/guitarist **Tony Esposito's** vocals sound just like Ty Segall's, who must be a big influence on White Reaper, but the overall psych impact is minimal. The twin-brother rhythm section, **Nick** (drums) and **Sam** (bass) **Wilkerson**, is super tight, and at times, this record sounds like *Is This It* sped up, but with more overdrive and yelling. An underlying spirit of '77 is the album's binding thread, and **Lexi Drexelius' keys** add a little special something to the already-perfect garage-pop-punk-n-roll mix. There are no standout tracks here—the entire EP is outstanding. —Cody Kirkland

Worthy
Disbehave
Anabatic Records
Street: 06.10
Worthy = **Lee Burrige + Claude VonStroke + deep playa at Burning Man**

As someone who has more recently jumped from the EDM bandwagon to the world of deep house, this album was instantly added to my growing playlist of funky jamz for any occasion. For his debut album, Worthy creates a wonderfully produced album full of spacey vibes and haunting techno beats that weave between the line of heavy, underground club records to

chilled out, hypnotizing deep house and back. Highlights of the album include "Dark Bridges," a funky techno-driven track with house elements, "Damm Fine" and the album's opening and closing tracks, both titled "All Our Souls." 'Tis the season of summer desert parties, and this album would be the perfect complement to something like *Element 11*, *Project Space* or *Burning Man*. —Julia Sachs

Yesway
Self-Titled
Self-Released
Street: 06.03
Yesway = **Perera Elsewhere + Julia Holter**

With an intimate, cozy and airy feel, Yesway ends up feeling a journey through the clouds among angels playing harps and harmonizing among saints. While there are no actual harps featured in the instrumentation, the vibraphone and woodwinds help to create this dreamscape where self-proclaimed best friends **Kacey Johansing** and **Emily Ritz** serenade you with simple, sunny and soothing melodies. Their vocals almost sound like **Feist**, but only if you drowned her voice in a pool of sparkles and rainbow magic. While most of the songs continue to call forth these floaty, ethereal themes, the beat change halfway through "Howlin' Face" was sincerely captivating, almost making it a danceable tune. —Brinley Froelich

Workman Song
Lamb
Self-Released
Street: 04.20
Workman Song = **Edward Sharpe and the Magnetic Zeros + Bob Dylan**

Workman Song is the cooler version of **Alex Ebert** from Edward Sharpe and the Magnetic Zeros. Workman Song establish a cool, distant electric sound—one that leaves you wondering if you're tapping your foot to the folk-beat or the hypnotizing echo of **Sean McMahon's** voice. *Lamb* is a six-track EP that exemplifies McMahon's ability to rip chords and progressions like Bob Dylan and the like, incorporating the power of brass instruments in tracks like "Varmint" for a folky-electric edge. Vocally, McMahon mesmerizes with his main vocals and distant background vocals. He never lets his voice fade behind the strong musical sets. Sometimes, he even lets an entire track rely only on his voice and few instruments, like "Eden." This is only McMahon's second rodeo, as he released *The Way*, a full-length album, in 2013. If *Lamb* is an indication of where he's heading, we like it! —Lizz Corrigan

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WHITE LUNG
DEEP FANTASY

Genevieve Smith Junior Editor
FUCKED UP
GLASS BOYS

Joshua Joye Lead Designer
BORIS
NOISE

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THE DAILY CALENDAR

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

Friday, July 4

Gipsy Moon, Melody Pulsipher - *Brewskis*
Baby Gurl, Qui, Lozen, Making Fuck - *Burt's*
The Texas Tenors - *Deer Valley Resort*
Chris Kennedy - *Downstairs*
Shred Fest: Hemlock, War Party, Born Of Mouth, Signal 99, All Systems Fail, Pray For Us All, Togkte - Fort Duchesne
Whiskey Fish - *Garage*
Great Interstate, Koala Temple, Ex Era - *Jazzy's*
Witchburn, Wild Throne, Ape Machine, Colonel Lingus - *Lo-Fi Cafe*
Rooftop Concert Series: Summertime Blues - The Songs of Woodstock, Bat Manors - *Provo Town Square Parking Terrace*
Lozen - *Shred Shed*
Saturday's Voyeur - *SLAC*
DJ Matty Mo - *Urban*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
MiNX, ESX - *Woodshed*

Saturday, July 5

Mullet Hatchet - *Brewskis*
Purr Gato - *Burt's*
Man With A Mission - *Burt's*
Karl Denson's Tiny Universe - *Canyons Resort*
Kenny Rogers - *Deer Valley Resort*
High Counsel, Salazar, Fossil Arms, Cloud Kiva, Foster Body, Wing and Claw, Telepanther, The Artificial Flower Co., NSPS, Silver Antlers, Portal To The God Damn Blood Dimension, Swamp Ravens - *Diaboliical Records*
Miss DJ Lux - *Downstairs*
Merchant Royal, Mr. Future - *Fat's Grill*
Black Market III - *Garage*
Bad Weathers - *Hog Wallow*
Scenic Byway - *Hotel*
Jake Shepherd - *Jazzy's*
Jason & The Astronaut; The Salt, The Sea, and The Sun God; Super Moon; John Gold - *Muse Music*
Utah's Animals - *Natural History Museum*
Sean Hayes - *Park City Live*
Downtown Farmer's Market - Pioneer Park
SOMA Art Show - *Shred Shed*
HVDD: Star-Spangled Beat Down - *The Hive*
The Antlers, Yellow Ostrich - *Urban*

Sunday, July 6

Happy Birthday, Henry Glasheen!
Punch Brothers, Willie Watson - *Deer Valley Resort*
MKTO - *Depot*
Park Silly Sunday Market - *Historic Main Street*
Lycus, Making Fuck - *Shred Shed*
Zepperella, Thunderfist - *Urban*

Monday, July 7

Chopper, Genevieve Smith, Slaughter Daughters - *Burt's*
Hank Green, Driftless Pony Club, Harry & The Potters - *Complex*
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*

Dr. Strangelove - *Gallivan Center*
Never Let This Go, In Fine Feathers, Summer Lasts Forever, Save The World, Get The Girl - *Loading Dock*
Fugue, Lydians - *Muse Music*
Red Desert Ramblers - *Red Butte*
Bastard Feast, Stickfigures, Deicidal Carnage - *Shred Shed*

Tuesday, July 8

Buck - *City Library*
Sheila E. - *Sandy Amphitheater*
PHOX, Trails & Ways - *State Room*
The Vine of Hearts, Maymollare - *Why Sound*

Wednesday, July 9

The Rhythm Combo - *Garage*
Kevyn Dern - *Hog Wallow*
Axe Murder Boyz - *In The Venue*
Anthony Pena, Creature Double Feature, Great Interstate - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
The Avett Brothers - *Red Butte*
You Me And Apollo - *Shred Shed*
Stroller Tours - *UMOCA*
Cancer is a "Drag" Benefit - *Urban*
Dead Lake Trio - *Woodshed*

Thursday, July 10

Brutally Frank, Jail City Rockers, The Itch - *Bar Deluxe*
Machine Head, Anti-Mortem, Hooga, Beyond Omega - *Complex*
Michelle Moonshine - *Hog Wallow*
Coral Thief, Gritz Green, From The Sun, Earthworm - *Kamikazes*
Roadkill Ghost Choir, Wing & Claw - *Kilby*
Kuza, Controlled Demise, Awoken Shadows, Stich, Silent Sorcerer, Eyes Of Damnation - *Loading Dock*
New Lungs - *Muse Music*
The Chickadee Society: Bees! - *Natural History Museum*
Twilight Concert Series: Ms. Lauren Hill, Thundercat - Pioneer Park
Bob Weir & RatDog - *Red Butte*
Tom Bennett - *Sandy Station*
In The Whale - *Shred Shed*

Friday, July 11

Magda Vega, Salt Lake Spitfires, Maneunero - *ABG's*
Family Gallows, Shadow Puppet - *Bar Deluxe*
Green River Blues, Hellhound Express - *Brewskis*
Hollywood Red Carpet Night - *BYU Museum of Art*
The Music of John Williams - *Deer Valley Resort*
Heartless Breakers, Visitors - *Diaboliical Records*
Salt Lake City International Jazz Festival - *Gallivan Center*
Candy's River House - *Hog Wallow*
Young & Sick, Bent Denim, Forest Feathers - *Kilby*
Downfall, Life Has A Way, Par For The Course, 7 Second Memory - *Liquid Joe's*
Colt 46 - *Outlaw Saloon*
Damn These Heels LGBT Film Festival - *Rose Wagner*
Vertical Horizon - *Sandy Amphitheater*
Ceremony, Filth Lords, Angel Dust,

Forced Order - *Shred Shed*
Sugar House Farmer's Market - *Sugarmont Plaza*
Free Attendance Day - *Natural History Museum*
Island Traditions of Utah - *Red Butte*
Save Us From The Archon - *Shred Shed*
The Hold Steady, Cheap Girls - *Urban*

Saturday, July 12

The Soft White Sixties, Wildcat Strike, The Shame - *Bar Deluxe*
Cover Dogs - *Brewskis*
Axe Murder Boyz - *In The Venue*
Anthony Grammer, Andrew Ripp, Ashley Hess - *Complex*
WRD: Midnight Terror vs. STAHR & SCRG - Derby Depot
Anthony Pena, Creature Double Feature - *Diaboliical Records*
DJ Lady Sha - *Downstairs*
Merchant Royal, Mr. Future - *Fat's Grill*
Salt Lake City International Jazz Festival - *Gallivan Center*
Sudden Lovely, John Davis - *Garage*
Stonedef - *Hog Wallow*
Andrew McMahon, Wild Party - *In The Venue*
Seahaven, Heartless Breakers, Vistors - *Kilby*
Reggae Rise Up Music Festival - *Liberty Park*
Sapient, Illmaculate - *Loading Dock*
Blood On The Dance Floor, Millionaires, Haley Rose - *Murray Theater*
Mildred - *Muse Music*
Bug Brigade - *Natural History Museum*
Colt 46 - *Outlaw Saloon*
Downtown Farmer's Market - Pioneer Park
The Summer Flea - *Salt Lake Equestrian Park*
New Lungs, Soft Whites - *Shred Shed*
UCW-Zero Pro Wrestling - *UCW-Zero Arena*
KUED Film Series - Latino Americans: Prejudice & Pride - *UMOCA*
Matty Mo, Nightfreq, Dirt First Grimblee, Mr. Vandal, gravy.tron, Tetris Fingers - *Urban*
Tupelo Moan, Folk Hogan, Merlin's Beard - *Woodshed*
Folk Hogan - *Woodshed*

Thursday, July 17

Old Man Markley, The Scandals, Matthew & The Hope, Six Feet In The Pine - *Bar Deluxe*
Big Bill - *Diaboliical Records*
Charlie Parr - *Garage*
Morgan Snow - *Hog Wallow*
Say Anything, The Front Bottoms, The So So Glos, You Blew It - *In The Venue*
Dick Earl's Electric Witness - *Jazzy's*
The Houseguests, The Fence, Westward - *Kilby*
Flotsam & Jetsam, Extormus, Hatchet, Legion - *Lo-Fi Cafe*
Twilight Concert Series: TV On The Radio, Twin Shadow - Pioneer Park
Save Us From Archon - *Shred Shed*
Bearfoot Music Festival - *SLCC South City Campus*
Bubba Sparxxx, Atheist, Bentley - *Urban*
Journey, Steve Miller Band - *USANA*
Henry Wade - *Velour*
Adam Miller, Austin Weyand - *Why Sound*
Merry Gold - *Woodshed*

Sunday, July 13

Urban Flea Market - 600 S. Main St.
Band On The Moon, Bonanza Town, Todd Christensen, Alex Murphy - *Bar Deluxe*
Rittz, Tuki Carter, Raz Simone - *Complex*
WRD: STAHR vs. SCRG - Derby Depot
Park Silly Sunday Market - *Historic Main Street*
Reggae Rise Up Music Festival - *Liberty Park*
Shatterproof, Canto, Wired For Havoc, Attack the Sunset, Save The World, Get The Girl - *Loading Dock*
The Dirty Nil - *Shred Shed*
Calvin Love, Koala Temple, Telepanther - *Urban*
Folk Hogan - *Woodshed*

Monday, July 14

Cicadas, UZALA, Moon of Delirium, Dead To A Dying World - *Bar Deluxe*
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Baby Ghosts, Problem Daughter, Amy Bruce & Co., Human Cannon - *Diaboliical Records*
Annie Hall - *Gallivan Center*
Silver Snakes, Dustbloom - *Kilby*
Within The Ruins, Suffokate, Abiotic, Lorna Shore, Aegaeon, As They Sleep - *Loading Dock*
Ben Best, Spencer Kingman, JP Haynie, Bat Manors - *Muse Music*
Free Attendance Day - *Natural History Museum*
Island Traditions of Utah - *Red Butte*
Save Us From The Archon - *Shred Shed*
The Hold Steady, Cheap Girls - *Urban*

Tuesday, July 15

Half The Road - *City Library*
Jurassic 5, Dilated Peoples, Beat Junkies, MC Supernatural - *Complex*
Dying Fetus - *In The Venue*
Captives, Visitors, Heartless Breaker, GirafficJam - *Muse Music*
Ali Muhareb, Hands In, Babyalive - *Shred Shed*
Bonnie Prince Billy, Todd Ferguson - *Urban*

Wednesday, July 16

Supersuckers - *Area 51*
Calmosa, Amahlia, Guts - *Bar Deluxe*
The Rhythm Combo - *Garage*
Jordan Young - *Hog Wallow*
Guantanamo Baywatch, Breakers, Chalk - *Kilby*
Tantric, Backwoods Burning, Betty Hates Everything, The Rain Season - *Lo-Fi Cafe*
Stickup Kid, Seaway, Candy Hearts, Driver Friendly, Change To Fire, Wings To Save - *Loading Dock*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Delta Rae - *Sandy Amphitheater*
Spy Hop Presents: 801 Sessions - Alchemy, Little Barefoot, Artificial Flower Company - Shred Shed
Goo Goo Dolls, Daughtry, Plain White T's - *USANA*
Dead Lake Trio - *Woodshed*

Thursday, July 17

Old Man Markley, The Scandals, Matthew & The Hope, Six Feet In The Pine - *Bar Deluxe*
Big Bill - *Diaboliical Records*
Charlie Parr - *Garage*
Morgan Snow - *Hog Wallow*
Say Anything, The Front Bottoms, The So So Glos, You Blew It - *In The Venue*
Dick Earl's Electric Witness - *Jazzy's*
The Houseguests, The Fence, Westward - *Kilby*
Flotsam & Jetsam, Extormus, Hatchet, Legion - *Lo-Fi Cafe*
Twilight Concert Series: TV On The Radio, Twin Shadow - Pioneer Park
Save Us From Archon - *Shred Shed*
Bearfoot Music Festival - *SLCC South City Campus*
Bubba Sparxxx, Atheist, Bentley - *Urban*
Journey, Steve Miller Band - *USANA*
Henry Wade - *Velour*
Adam Miller, Austin Weyand - *Why Sound*
Merry Gold - *Woodshed*

Friday, July 18

The Sawyer Family - *ABG's*
Fictionist, Vincent Draper & The Dirty Thirty, Merchant Royal - *Bar Deluxe*
Family Arts Festival - *BYU Museum of Art*
The Executioner's Song - *City Library*
Cupid Come - *Diaboliical Records*
Jay Tablet, Keez - *Downstairs*

Sister Wives - *Garage*
Shawn James & The Shape Shifters - *Hog Wallow*
#gtfoh, LA Riots - *Infinity*
Silversage - *Jazzy's*

Tuesday, July 22

Alive Inside - *City Library*
Dub Thompson, Ought, Mooninite - *Kilby*
Bleed The Pigs, Don't Trust Anybody, Second Nature - *Mojos*
Tedeschi Trucks Band - *Red Butte*
A Lot Like Birds, Heart To Heart, Eidola, Tiger Lily, Family Thief - *Shred Shed*

Saturday, July 19

Turned To Stone, Eternal North, Arsenic Addiction, Moon of Delirium, Huldra, Silent Sorcerer - *Bar Deluxe*
The Metal Dogs - *Brewskis*
Merchant Royal - *Canyon Inn*
Trigger Hippy - *Canyons Resort*
Mary Chapin Carpenter - *Deer Valley Resort*
Miss DJ Lux - *Downstairs*
Tom Bennett - *Fat's Grill*
Tour de France Viewing Party - *Gateway Megaplex Theatre*
JCRD: Junction City Trainwrecks vs. Durango Derailers; Locomotives vs. Durango Trainwrecks - *Golden Spike Arena*
Coolabibus - *Hog Wallow*
Burlesque, DJ Diamond - *In The Venue*
Wireflat, Land Locked - *Jazzy's*
20th Annual Lama Fest - *Krishna Temple*
Turned To Stone, Eternal North, Arsenic Addiction, Burn the Gallows, Moon of Delirium, Huldra, Silent Sorcerer - *Murray Theater*
Utah's Animals; Drawing Dinosaurs with Cal Grondahl - *Natural History Museum*
Young Dubliners, Swagger, Celtic Beat, Scariff Hardiman, Acadamh Rince - *Ogden Amphitheater*
7 Day Diablo - *Outlaw Saloon*
Dzeko & Torres - *Park City Live*
Downtown Farmer's Market - Pioneer Park
Music with a Mission - *Rose Wagner*
The Summer Flea - *Salt Lake Equestrian Park*
Boz Scaggs - *Sandy Amphitheater*
Salt Clan July Gallery - *The Pickle Factory*
UCW-Zero Pro Wrestling - *UCW-Zero Arena*
Nick Waterhouse, Breakers - *Urban*
Curtis Wardle - *Why Sound*

Sunday, July 20

Park Silly Sunday Market - *Historic Main Street*
Expire, Harms Way, Suburban Scum - *Shred Shed*
The Donkeys, The Bully, The Wild War - *Urban*

Monday, July 21

Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Ferris Bueller's Day Off - *Gallivan Center*
Cotton Jones, New God, Good Company - *Kilby*
Pat Metheny Unity Group, Bruce Horn-

sby, Sonny Emory - *Red Butte*
Welcome to Night Vale - *Rose Wagner*
The Horse: Opening Week - *The Natural History Museum*

Tuesday, July 22

Alive Inside - *City Library*
Dub Thompson, Ought, Mooninite - *Kilby*
Bleed The Pigs, Don't Trust Anybody, Second Nature - *Mojos*
Tedeschi Trucks Band - *Red Butte*
A Lot Like Birds, Heart To Heart, Eidola, Tiger Lily, Family Thief - *Shred Shed*

Wednesday, July 23

The Rhythm Combo - *Garage*
Christian Coleman - *Hog Wallow*
7 Seconds, The Copyrights - *In The Venue*
TV Girl & Brothertigerr, Dirty Gold - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
The Anchor-age, The Holophonics - *Shred Shed*
People Under The Stairs, Athe-ist, Burnell Washburn, DJ Juggy - *Urban*
Styx, Foreign-er - *USANA*

Thursday, July 24

People Under The Stairs - *Epic*
The Backsliders - *Jazzy's*
Victory Heights, We Rise the Tides, Charlatan, Alumni, Memories Never Die - *Loading Dock*
Trapdoor Social, Super Moon - *Muse Music*
The Chickadee Society: Frogs! - *Natural History Museum*
Twilight Concert Series: Charles Bradley & His Extraordinaires, The Budos Band - Pioneer Park
Fallstar, Whiskey Shivers, Folk Hogan, Vessels, Believe, The Infernal - *Shred Shed*
Ash Borer, Hell, Wolvserpent - Urban

Friday, July 25

Hymn For Her, Tupelo Moan - *ABG's*
Max Pain & The Groovies - *Brewskis*
Ghost Town - *Club Sound*
Season Of The Witch, New Madrid, Genders - *Diaboliical Records*
Coffis Brothers - *Hog Wallow*
the Polyphonic Spree, Sarah Jaffe - *In The Venue*
Swimm, Golden Sun - *Jazzy's*
Kithkin, The North Valley, Lake Island - *Kilby*
Trapdoor Social, Static Wars, The Vires-cent Project, Riddled With - *Liquid Joe's*
War Of Ages - *Metro*
Colt 46 - *Outlaw Saloon*
Savoy - *Park City Live*
Lyle Lovett & His Large Band - *Red Butte*
Shitstorm - *Shred Shed*
Sugar House Farmer's Market - *Sugarmont Plaza*

Artificial Intelligence, J. Law, Mr. Wright, Clearcut - *Urban*
Tim McGraw - *USANA*
Park City's Last Friday Gallery Stroll - *Various Galleries*
Flannel Graph - *Velour*

Saturday, July 26

Fetish Ball - *Area 51*
Teki, Kis.B, The Boxx Boys, David Rhythmn, Decoy, B Side and Bobby B, DJ Seanny Boy, DJ Che Rocka - *Bar Deluxe*
Nahko & Medicine For The People, Dustin Thomas - *Canyons Resort*
Emilio Lovera - *Complex*
Blow The Roof Off, Gedword, gLife, DJ



Guantanamo Baywatch will play rowdy, sludgy, surfy rock and roll at *Kilby Court* on July 16. Breakers and Chalk open.

Pookie, Pittsburg, Circul8 - *Gino's*
Free Peoples - *Hog Wallow*
House of Sons, Land Locked - *Jazzy's*
Heart Pharmacy, Empire Kings, Red Yeti, Mathew Lanier - *Loading Dock*
The Glass House, Constel-lations, No Safe Way Home, Descend The Empyre, Ten Plagues - *Murray Theater*
Bug Brigade; HawkWatch: Birds in the Lab! - *Natural History Museum*
Colt 46 - *Outlaw Saloon*
Downtown Farmer's Market - Pioneer Park
The Summer Flea - *Salt Lake Equestrian Park*
David Cook - *Sandy Amphitheater*

Gay Rocks! - Shred Shed

KUED Film Series - Latino Americans: Peril & Promise - *UMOCA*
Jay Brannan, Kelli Moyle, Jesse Walker - *Urban*
Peru Fest Utah - *Utah Cultural Celebration Center*
The New Electric Sound, Coral Bones, Swimm - *Velour*
The Lonesome Wails - *Why Sound*

Sunday, July 27

Geek Show Movie Night - *Brewvies*
The Last Honkey Tonk Music Series - *Garage*
Park Silly Sunday Market - *Historic Main Street*
Miniature Tigers, The Griswolds, Finish Ticket - *Kilby*
Gary Clark Jr. - *Red Butte*
KingFishers - *Shred Shed*
Jerry Joseph & The Jackmormons, Sus-picious Soundsystem, Homo Leviticus - *Urban*

Monday, July 28

Black Flag, Hor, Cinema Cinema - *Complex*
Groundhog Day - *Gallivan Center*
Motify Crue - *USANA*
Movie Under the Stars: The Lego Movie - *Utah State Capitol*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
The Cliterinas, MiNX, Magda Vega - *Woodshed*

Tuesday, July 29

Meet The Patels - *City Library*
Santana - *Red Butte*

Rings Of Saturn, AGATG, Aenimus, Old Gray, Dethrone The Sovereign - *Shred Shed*
Clap Your Hands Say Yeah, Stagnant Pools - *Urban*

Wednesday, July 30

The Rhythm Combo - *Garage*
Fly Paper - *Hog Wallow*
I See Stars, The Acacia Strain, Like Moths To Flames, Slaves, Structures, Betraying The Martyrs, Palisades, Sworn In, Upon This Dawning, Kublai Khan - *In The Venue*
Cayucas - *Kilby*
Our Last Night, Set It Off, Heartist, Stages And Stereos, Aurora, I Capture Castle - *Loading Dock*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Stanley & The Search, No Tide - *Shred Shed*
Diarrhea Planet, Those Darlins - *Urban*

Thursday, July 31

Old Man Wizard, Visigoth, Moon of Delirium - *Bar Deluxe*
Ted Nugent, Pistol Day Parade - *Depot*
Feeding Frenzy, Wing & Claw, Parachuter - *Diaboliical Records*
Mark Chaney & The Garage Allstars - *Garage*
Tonight We Rise, The Last Gatsby, Blinded By Truth, Wired For Havoc, Berlin Breaks - *Gino's*
Talia Keys, Gemini Mind - *Hog Wallow*
Grizfolk - *Kilby*
Kate Tucker & The Sons of Sweden, Matthew & The Hope, The Family Gallows - *Metro*
Jared James Nichols, Hem Jr., Sammy Brue, Michael Jenks - *Muse Music*
Twilight Concert Series: Wu Tang Clan, Run The Jewles - Pioneer Park
Spy Hop Heat Wave Festival - Red Butte
Weatherbox, Dikembe - *Shred Shed*
Sweater Beats, Type Funk - *Urban*
Wade Evans - *Why Sound*

Friday, August 1

Pick up the new issue of SLUG - Anyplace cool!
Jared James Nichols, Candy's River House, Green River Blues - *Bar Deluxe*
Midnight River Choir - *Brewskis*
Disney In Concert: Tale As Old As Time - *Deer Valley Resort*
Miss DJ Lux - *Downstairs*
Dave Goldstein, Maria Shehata - *Egyptian Theatre*
Kimball Arts Festival - *Historic Main Street*
Son Of Ian - *Hog Wallow*
Rooftop After Party - \$1 Dance Party - *Muse Music*
Scientist in the Spotlight: Genes with Michael Zaccheo - *Natural History Museum*
Scotty Hayes - *Outlaw Saloon*
Rooftop Concert Series: Can't Stop Won't Stop, House Of Lewis, Mimi Knowles - *Provo Town Square Parking Terrace*
Lindsay Heath, Zodiac Empire, Big Wild Winds - *Shred Shed*
Saturday's Voyeur - *SLAC*
Sugar House Farmer's Market - *Sugarmont Plaza*
Dubwise - *Urban*
Motify Crue - *USANA*
Movie Under the Stars: The Lego Movie - *Utah State Capitol*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
The Cliterinas, MiNX, Magda Vega - *Woodshed*

THE URBAN LOUNGE COMING JULY SOON:

- July 1: Robert Francis & The Night Tide, Fictionist, Maxim Ludwig
- July 2: KRCL Presents Courtney Barnett, Your Friend
- July 3: Dustbloom CD Release, Settle Down, Die Off, Scalps
- July 5: The Antlers, Yellow Ostrich
- July 6: Zepperella, Thunderfist
- July 9: Cancer is a "Drag" Benefit
- July 10: Soulville Soul Night 9 PM Doors After Twilight!
- July 11: SLUG Localized: Moneypenny, Chalk, Lydians
- July 12: Matty Mo + Nightfreg 9 PM Doors
- July 13: FREE SHOW Calvin Love, Koala Temple, Telepanther
- July 14: The Hold Steady, Cheap Girls
- July 15: Bonnie Prince Billy, Todd Ferguson
- July 17: Bubba Sparxxx, Atheist, Bentley
- July 18: KRCL Presents Wye Oak, Pattern Is Movement
- July 19: KRCL Presents Nick Waterhouse, Breakers
- July 22: FREE SHOW The Donkeys, The Bully, The Wild War
- July 23: People Under The Stairs, Atheist, Burnell Washburn, DJ Juggy
- July 24: SLUG Magazine Presents: Ash Borer, Hell, Wolfserpent
- July 25: Audioflo / Hiatus Recorded presents: Artificial Intelligence, J. Law, Mr. Wright, Clearcut
- July 26: Jay Brannan, Kelli Moyle 7 PM Doors + Dance Party with Jesse Walker following the event
- July 27: Jerry Joseph & The Jackmormons, Suspicious Soundsystem, Homo Leviticus
- July 29: Clap Your Hands Say Yeah, Stagnant Pools
- July 30: Diarrhea Planet & Those Darlins
- July 31: NIGHTFREQ PRESENTS: Sweater Beats, Type Funk, Wu-Tang Clan After Party 9 PM Doors

- Aug 2: Lindsay Heath Album Release
- Aug 3: Broke City Reunion Show
- Aug 4: YAMN
- Aug 5: Jolie Holland
- Aug 6: Ark Life
- Aug 7: Postfontaine presents Valerie June
- Aug 8: Ben Kweller
- Aug 12: He Is Legend
- Aug 13: Deer Tick
- Aug 14: Chimaira
- Aug 15: SLUG Localized
- Aug 16: Diamond Crates aka VNDMG + Balance
- Aug 18: FREE SHOW The Coathangers
- Aug 21: Dirt First
- Aug 22: Black Kids
- Aug 23: Max Pain & The Groovies, The North Valley
- Aug 27: Jessica Hernandez & The Deltas
- Aug 29: How To Dress Well
- Aug 30: The Merchant Royal Album Release
- Sept 1: Swans
- Sept 2: The Entrance Band
- Sept 6: Kurtis Blow
- Sept 11: Tobacco (members of Black Moth Super Rainbow)
- Sept 13: Murly

- Sept 14: Clairy Browne & The Bangin' Rackettes
- Sept 15: Cloud Cult
- Sept 16: Planet Asia
- Sept 22: Gardens & Villa
- Sept 23: il sogno marinaio (Mike Watt)
- Sept 24: Rev. Peyton's Big Damn Band
- Sept 25: Trust
- Sept 26: Perfume Genius
- Sept 27: Ty Segall
- Oct 4: Uncle Acid & The Deadbeats
- Oct 6: Mutual Benefit
- Oct 9: of Montreal
- Oct 11: Slow Magic
- Oct 15: Shonen Knife (Early Show)
- Oct 17: Tennis, Pure Bathing Culture
- Oct 18: Bonobo DJ Set
- Oct 19: Odesza
- Oct 20: Delta Spirit
- Oct 22: Yelle
- Oct 24: Polica
- Oct 28: The Afghan Whigs
- Nov 11: SOHN
- Dec 3: My Brightest Diamond

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

KILBY COURT JULY

- 9: Anthony Pena, Creature Double Feature
- 10: Roadkill Ghost Choir
- 11: Young & Sick, Bent Denim, Forest Feathers
- 12: Seahaven, Heartless Breakers, Vistors
- 14: Silver Snakes, Dustbloom
- 16: Guantanamo Baywatch, Breakers, Chalk
- 17: "Matt Fest" The Houseguests, The Fence, Westward
- 18: Kilby Anniversary Party! Featuring: L'Anarchiste, Subrosa, Atheist, Westward The Tide, Great Interstate
- 21: Cotton Jones, New God, Good Company
- 22: Dub Thompson / Ought, Mooninite
- 23: TV Girl & Brothertigerr, Dirty Gold
- 25: Kithkin, The North Valley, Lake Island
- 27: Miniature Tigers, The Griswolds, Finish Ticket
- 28: StaG, Ocean Commotion
- 31: Grizfolk



OTHER UPCOMING S&S PRESENTS SHOWS:

- 7/2: UH HUH HER, DJ Kim Anh @ Bar Deluxe (21+) 8pm
- 7/7: HANK GREEN, Driftless Pony Club, Harry and the Potters @ The Complex (all ages) 7pm
- 7/11: CEREMONY, Angel Dust, Forced Order @ The Shred Shed (all ages) 7pm
- 7/12: ANDY GRAMMER @ The Complex (all ages) 7pm
- 7/24: PEOPLE UNDER THE STAIRS @ Epic Nightclub (Park City - 21+) 8pm
- 8/5: KEVIN GATES "By Any Means Tour" w/ Chevy Woods @ The Complex (all ages) 7pm
- 8/5: DEAD RIDER, Baby Gurl, Stag Hare Band @ Bar Deluxe (21+) 8pm
- 8/29: The Hope Revolution Tour: Hawthorne Heights & Red Jumpsuit Apparatus, New Empire, Famous Last Words, Laguna Sunrise @ The Complex (all ages) 7pm
- 9/19: ATMOSPHERE "North of Hell Tour" w/ Prof. DeM atlaS, DJ Fundo @ The Complex (all ages) 7pm
- 9/28: STROMAE @ The Depot (all ages) 7pm
- 10/10: THE NEW PORNOGRAPHERS - feat. A.C. Newman, Neko Case and Dan Bejar (Destroyer), The Pains of Being Pure at Heart @ The Depot (21+) 8pm
- 10/13: ST. LUCIA @ The Complex (all ages) 7pm
- 10/16: THE PRETTY RECKLESS, Adelitas Way @ The Complex (all ages) 7pm
- 10/22: THE HORRORS @ Bar Deluxe (21+) 8pm
- 10/27: ALT-J @ The Complex (all ages) 7pm
- 11/17: FIRST AID KIT @ The Complex (all ages) 7pm

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

SAVE THE DATE



IN SUPPORT OF THE
HUMANE SOCIETY OF UTAH

AUGUST 16

IN THE HEART OF DOWNTOWN,
AT THE SALT LAKE CITY
& COUNTY BUILDING.

VOLUNTEERS NEEDED
EMAIL: VOLUNTEER@UTAHHUMANE.ORG
WITH SUBJECT LINE: UTAH BEER FESTIVAL

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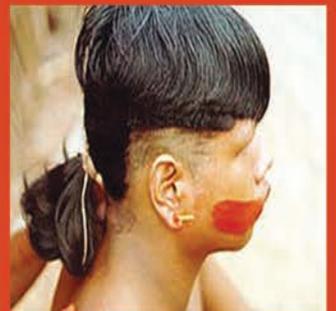
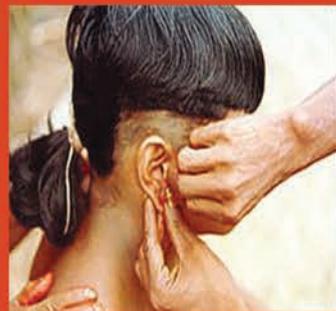
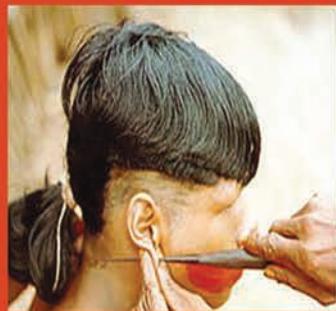
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