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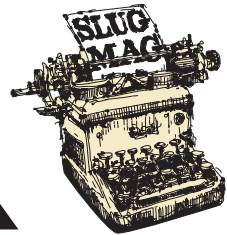
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Courtney Blair Cover Artist



Courtney Blair is the brains behind our December "Top 5" cover, and a beloved SLUG alum whose name readers may recognize from her KRCL Saturday show, "Afternoon Delight." Blair has fond memories of her SLUG interviews and/or articles about **Ari Up** from **The Slits** and **Oliver Ackerman** of **A Place To Bury Strangers**, and has concentrated on her work in design recently—some of which can be seen at her site, courtney-blair.com. Blair has designed festival posters, ads, banners and bags for SLUG's sister organization, *Craft Lake City*, in 2013 and 2014 for the '14 and '15 *DIY Festival*, along with the 2014 program. She's also a voracious concert-goer and enjoys the newest local restaurants. We're lucky to work with such a talent in the community as Courtney Blair!

ABOUT THE COVER: SLUG lists our staff's Top 5 albums each December, and designer/SLUG alum **Courtney Blair** was the artist to bring our excitement for this list to life on the cover. She says that she loves pattern design and "the beauty in letterforms." Check out her and the staff's Top 5 lists, starting on pg. 32!

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LOCALIZED

Photo: Russel Daniels

By Allison Shephard
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(L-R) Devon Wooley (trombone, trumpet, keyboards), Bryan Hull (vocals, keyboards, guitar), Alex Gilvarry (bass, keyboards), Rob LeCheminant (vocals, banjo, guitar), Richard Gailey (drums) and Morgan Broadway (violin, keyboards, vocals) play *SLUG Localized* on Dec. 12 as L'anarchiste.

This month's Localized features a super-sweet holiday treat! Showcasing an uncommon four-band lineup, we'll be kicking the night off with the twangy post-rock of **The Awful Truth**, then progressing to the ethereal dream world of **Loud Harp**. After a short break, we'll hear the quietly contemplative stylings of **Book on Tape Worm** and finish out the evening with the pastoral musical experimentation of L'anarchiste. This melding of enchantingly delightful tunes will take place on Dec. 12 at Urban Lounge at 8 p.m., and is sponsored by **Uinta Brewing Co., KRCL 90.9 FM** and **Spilt Ink SLC**. So, if you're 21 or over, fish out your best \$5 bills from the dryer and let's make it a date.

It isn't very often that one who lives in a smaller city such as Salt Lake gets to experience a band of this magnitude. L'anarchiste, led by **Rob LeCheminant**, aim to push music to its logical limit by offering their listeners a little bit of everything, while never making the audience uncomfortable. Drawing comparisons to **Sufjan Stevens**, **Bon Iver** and **Andrew Bird**, these guys are intent on mixing electronic experimentation and vast instrumental variety with a mellow, indie vibe that everyone can appreciate.

L'anarchiste had a humble beginning in vocalist/instrumentalist LeCheminant's basement. The concept of the group is merely to create music that is both engaging and intriguing, without conforming to a specific sound for a specific audience, which their name—French for "The Anarchist"—suggests. "It was a way for me to base a project around the idea that I didn't have to be genre-specific or any particular style," LeCheminant says. "I was basically doing whatever felt right at the moment, so our sound is pretty varied." Although they strive for a diverse sound, LeCheminant makes a point to demonstrate the idea that "each song is pretty distinct from the next," he says, "but they still have a cohesiveness to them."

Beginning as LeCheminant's vision of self-exploration and non-conformity, L'anarchiste has moved out of the basement and into the spotlight. The process hasn't been smooth or easy—"I just started writing whatever came to me. I didn't really hold back," he says. "I mean, I did a little bit in some areas, but I was getting used to the process of not holding back," says LeCheminant. Critical self-realization and a need to connect emotionally with their audience led L'anarchiste to the point at which they felt it was crucial to take their multi-layered, instrumental textures and heartfelt lyrics from the studio to the stage.

This transition has been a pleasant struggle for the band, due in part to the immense amount of instruments and unconventional sounds layered on top of

each other. This, combined with the fact that there simply aren't enough band members or stage space to recreate the music, has presented some interesting challenges for the group. Bassist **Alex Gilvarry** has taken it upon himself to handle the spatial and logistical restraints placed upon the group's sound by creatively reconfiguring songs to make them work in a live setting. "Our old song 'Iron,' that we still play a lot," Gilvarry brings up as an example, "on the recording, it's only vocals, which we can't do live, so we had to expand what the song was to fit a live sound," he says. Although this may seem daunting to some, the overall impression seems to be that they enjoy the challenge, and feel that their live sessions can sometimes be better than the studio recordings.

Part of what makes L'anarchiste so intriguing—aside from their ultra-dreamy, cinematic aesthetic—is the fact that the group's instruments are constantly in rotation, making the band continually learn and experience new ways of making music. "A slight focus of the band is to really help the players be versatile, because the parts aren't always easy, and I use a lot of weird rhythms, and I don't shy away from it because I figure these musicians will eventually learn their parts and it will only make them stronger as a musician," says LeCheminant. Gilvarry says, "Usually, when I pick up a new instrument, it inspires a new song, and I try to do that as often as possible...Which is why we rotate instruments so much."

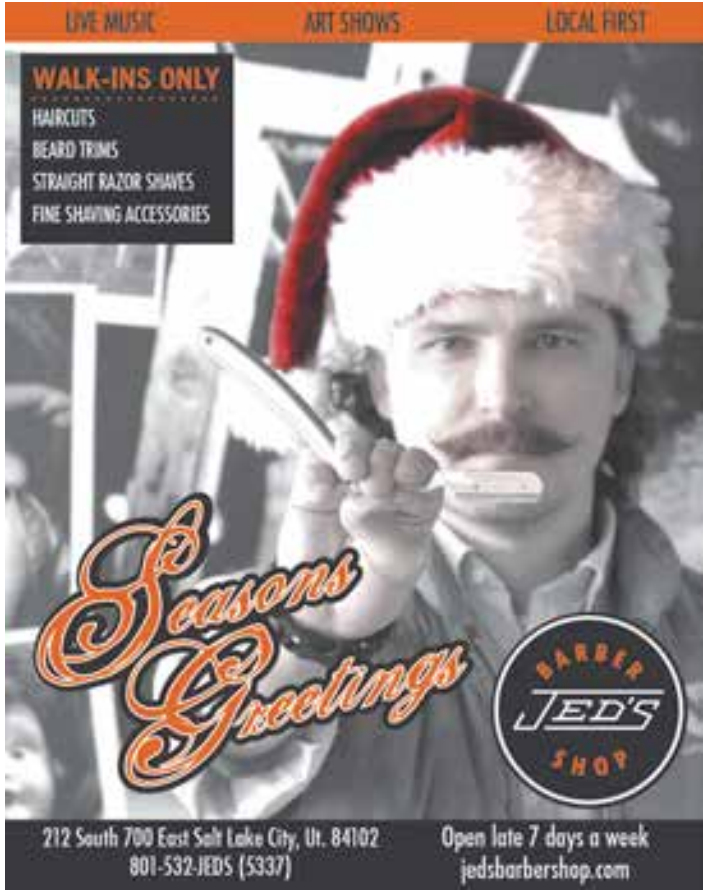
This dedication to musical diversity is aided by LeCheminant's expressive lyrics and musical composition. "A lot of times, it starts with a new instrument. I always save every single musical idea I have in my phone. I'll listen to those and build an idea in my mind of what it could be. It's always music before lyrics—in almost every instance," he says. After the musical idea is created, then LeCheminant focuses on the lyrical content, making sure that it is personal, yet accessible. "I try to give something that people can latch onto but is still important to me," he says. "A lot of these songs are emotionally based for me, and they have specific meanings to me, but I try to give something that they can also hold onto also, because what's the good in writing music like this if other people can't latch onto it as well?"

Latch onto L'anarchiste's curious ambiance on Dec. 12. Be sure to check out their Bandcamp at lanarchiste.bandcamp.com and look out for a new album in 2015.

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GRAB SOME BUDS

Catherine Papworth (piano, vocals), Scott Shephard (guitar, vocals), Ciera Black (cello) and Gavin Ryan (percussion) play orchestral indie folk in the Provo-based group Book on Tape Worm.

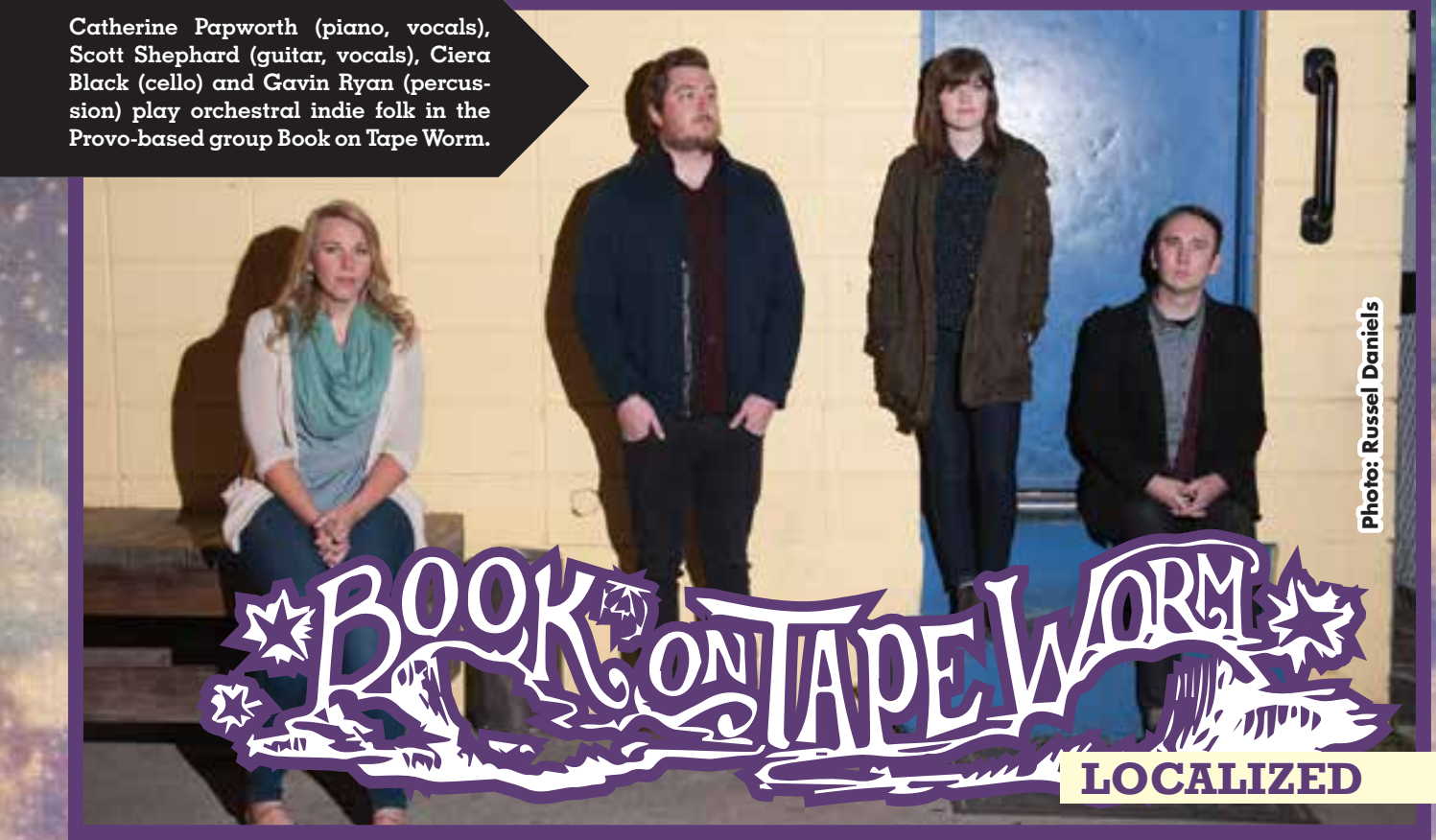


Photo: Russel Daniels

BOOK ON TAPE WORM

LOCALIZED

In addition to their clever name, Provo darlings Book on Tape Worm offer us a delightfully nostalgic journey fraught with intimate connections, vivid instrumentation and poetic lyrics. Combining sentimentally delicate lyrics with fragile piano melodies and robust cello solos, the group provides its listeners with a subdued, unpretentious take on what I like to call “nighttime indie.” You know, the kind of indie composed of mellow, ethereal orchestration that you could fall asleep to, if only the lyrics would stop making you yearn for years past. The term “intimate” can embody everything they strive to do in music—they are interested in forging human connections, not only through music, but through performances, lyrics and a genuine desire to open up a sort of emotional osmosis. They want to understand those who understand them.

“This kind of started as an accident,” vocalist/guitarist **Scott Shepard** says. “I used to play in a lot of rock bands. Then I started writing a bunch of sad songs and didn’t really plan on playing them for anybody.” The group gained attention from local music venue *Velour*, and aquired cellist **Ciera Black** after an open-mic night. These beginnings quickly snowballed with the addition of percussive master **Gavin Ryan** and most recent addition **Catherine Papworth** on piano and vocals. Black says, “I think that it was cool that Scott knew what elements he would ideally like to have in a group when these songs were brand new. It’s cool to see those ideas come to fruition.”

The group unanimously agrees that they strive to make their music and their live shows as close and intimate as possible. “There’s a really emotional quality to the music,” says Papworth. “Scott has a really great way of connecting with the audience. So I just think that no matter what the size of the room is, there’s this dynamic nature of the band. It’s able to pull you in and make you feel like he’s singing to you.” This desire for intimacy doesn’t just extend to their audience—it is something that the group actively strives for among themselves. “Whenever we play live, I always feel like I’m playing in the living room of a friend,” says Black. “Even if it’s a crowd full of people I don’t know, it always feels intimate, and I like that a lot.”

While the group makes familiarity a priority, they don’t settle for anything with a generic feel. “[Our music is] universal, not in the sense of a generic appeal, because I do sing about pretty specific things, but I try to write something that makes me feel something, and hopefully, it will help someone else feel something from that,” says Shepard. “I think one of the things I love about music most is when you really connect with someone at a show or even listening to their re-

cord: You feel like either they’re singing what you’re thinking or singing something you felt but couldn’t say. So I think that’s how I approach things.”

“I think I get a lot of influence from books and stories,” says Shepard. “I’m always trying to find a melody that’s suitable to the lyrics. That’s something I’m really big on, making sure the melody and the lyrics are compatible.” Shepard finds inspiration in ordinary, everyday experiences, a feat that only complements their dense, yet unobtrusively beautiful orchestration. “I like [that] the microcosm is one thing making a bigger message. I think the day-to-day stuff is the most interesting because they happen the most,” he says. Musically, the group finds its inspiration in its unified approach in unconsciously creating music that flows through vastly different musical backgrounds. In their more recent work, one may hear hints of jazz, soul and minimalism paired with percussive experimentation sprinkled throughout.

There is an overwhelming amount of love and support in this group. Each member is intent on complimenting one another, and as a group they aim to meet each and every person interested in what they do. Their formula is simple: “Our goal is to keep things intimate and pretty, and to connect with our audience,” says Shepard. “There are a lot of bands that hide backstage, and maintain this mystique. To me, it’s not worth it to try and put on a face. So I think that even though there’s narrative in our songs, there’s a lot of me in everything. It’s not about mystique—it’s about connection and being a part of people’s lives,” he says.

As far as future plans go, Book on Tape Worm have ambitious goals in mind for 2015. They’re planning to release an EP in the earlier part of the year and a full-length later in the year. Expect a more cohesive sound, as they are being incredibly selective about what makes the cut. “With the last record, it was ‘Here are these songs. We have them—let’s record them: They’re a record,’” and this time, we have the luxury of having quite a few options to choose from,” says Shepard. All this mixed in with a Southwestern tour—these Provo babies have quite a year ahead of them, so see them while you can!

Be sure to make an intimate connection with Book on Tape Worm on Dec. 12 and by checking out their album *All the World’s a Stage* and their Band-camp: bookontapeworm.bandcamp.com



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There's one thing that you need to remember before making the trek up the Cottonwood Canyons for a day of skiing or snowboarding: Once you hit the slopes, no one will bring you tacos. If this thought threatens to cheapen your skiing experience, just remember that *Luna Blanca Taqueria* is open for business this winter. Seated right at the mouth of Big Cottonwood Canyon, skiers can stop in for some tasty riffs on traditional Mexican street tacos on their way up the canyon—or on their way back, if the taco craving happens to strike when you're halfway into a run down the mountain.

If *Luna Blanca's* charming, Tex-Mex ambiance and accommodating service don't lure you in to see what's cooking, perhaps their ever-changing lineup of street tacos will. Not that their trusty taco stalwarts can't hold their own—with locally sourced meat and veggies, each one is a tasty little composition of fresh flavors. That being said, it's hard to resist the urge to check their website on a daily basis to see what their Taco Del Dia is going to be. I decided to take the plunge with the daily special, an order of Tamarind Beef Tacos, which comes with rice and beans (\$9.99). As their menu allows diners to mix and match tacos within a single order, I decided to switch one with the Fish Taco, which is prepared differently, depending on what fish is currently on the market. Of the two, the Tamarind Beef was my favorite—the slowly braised beef spiked with the distinctive sweet and sour of tamarind painted a vibrant culinary picture. The fish of the day during this visit was Hawaiian Ono, which came served as a taco-sized filet with a cabbage slaw. Ono's not a very fatty fish, so it dries out quickly if it's overcooked—which is what happened here. The slaw was a tasty complement, but the Ono filet lacked the flavor that I was expecting.

Though *Luna Blanca* is a taqueria, and one can always find something satisfying within their roster of tacos, I would suggest wandering into the other areas of their menu. They've got an impressive variety of tequila, and they've always got a few daily cocktails to complement a meal. If you're looking for an appetizer, the Roasted Mushroom Quesadilla (\$8) is a great place to start. It's a gooey, earthy dream for cheese-lovers and vegetarians. In addition to their blend of Mexican cheeses, the crispy tortilla is stuffed with roasted mushrooms and quinoa, which give this quesadilla enough heartiness and flavor to kick-start any meal. The dish also comes with a healthy dollop of *Luna Blanca's* house-made guacamole, which is really the litmus test for all great Mexican restaurants. Their guacamole captured that lovely, clean avocado flavor that I'm always looking for, and it paired very nicely with the elements of the quesadilla. I like my guacamole a bit chunkier, but the flavors were right on point.

In addition to the quesadilla, *Luna Blanca* offers several options for the vegetarian taco fan. Their Taco Bowls (\$8) start off with all of the veggies, rice and beans that are found in their tacos, and can be topped with a generous helping of quinoa for two bucks more. The hearty quinoa mixed with their fresh vegetables makes a filling option for those seeking a meatless meal. *Luna Blanca's* Chopped Salad (\$9) is another great vegetarian dish, as it throws grilled corn, tomatoes and cucumbers into the mix. The Taco Bowl and the Chopped Salad emphasized the freshness of their ingredients, but both of them could use just a little bit more seasoning—maybe a shot of citrus to bring the flavors together.

For those looking for something to dig a knife and fork into, *Luna Blanca's* burritos are excellent—and huge. They offer a wide variety of fillings, including shrimp, braised pork and vegetables. Regardless of the order, however, it is imperative that you get that sucker smothered for an extra buck-50. A smothered burrito comes with Mexican cheeses and the option of red or green chile sauce, which can be a difficult choice. The red is spicier, bringing the smoky flavor of chipotle to the forefront—the green is all about the fresh, roasted flavor of its blend of peppers. Luckily, *Luna Blanca* offers the option for diners to get half and half—which I highly recommend. My burrito of choice was the Braised Local Pork Burrito (\$9). Along with a choice of black or pinto beans, rice, lettuce, tomato and sour cream, the chefs don't skimp out on the meat. The beautiful treatment of the pork made the natural sweetness of the meat stand out and, when it merged with all of the other

flavors that were partying on the plate, it was immensely satisfying.

If there's room for something sweet after the meal, the Churro Bites (\$6) are a worthy choice. They come packaged in a brown paper bag, which the waiter shakes up and pours out into a large bowl. The most unexpectedly delicious aspects of this dessert were the lemon cream dipping sauce. Not only are they crispy and sugary on the outside, but the dough on the inside is warm and pillowy—the whole thing melts in your mouth.

During this year's ski season, don't overlook the need for braised pork and fresh salsa as an important part of Utah's favorite pastime. Many a brave skier or snowboarder has had a potentially perfect run down the mountain interrupted with the sudden realization that it's been far too long since they've had a taco.

A Luna Blanca staple is the Quinoa Taco Bowl, a tasty vegetarian option!



Photo: John Barkiple

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By Tyson Call • tysoncall@me.com



From the slopes to the lodge, Julian Carr has got you covered this winter season with Discrete Clothing’s new outerwear line.

Julian Carr is not your traditional business owner. If seen on the ski hill, at first, it might look like he got there by thumbing it up the canyon and copping a day pass from a buddy who drives a Sno-cat. He covers his longish hair with a classic knit beanie, like the shark expert in *Jaws*, and wears a button-down flannel shirt like the other guys in the ski lodge eating ramen that they brought from home. After a few moments, however, it becomes apparent that something is different. His shirt is crisp and new-looking. The colors are a little divergent—the pattern more unique. The reason for this is that he designed his hat and shirt himself.

Carr’s beanie-covered head, and the mind inside it, are responsible for Discrete Clothing—formerly Discrete Headwear. *SLUG* had the chance to meet with him in his headquarters looking over Exchange Place in Salt Lake City to get the lowdown on the new stuff. After a few years designing and making a variety of outdoor-oriented hats, they are branching out into clothing. Don’t be mistaken: They aren’t simply screen-printing their logo onto T-shirts and calling it good. Their designs are dreamt up by Carr and made a reality just for Discrete. Not content to join the legions of outdoor companies making brightly colored, waterproof whatever, their designs range from a sweater in the classic old-school jailhouse stripes to a puffy, quilted-denim jacket with a lining reminiscent of a Navajo blanket.

Discrete was officially started 10 years ago. “When I first started skiing professionally, some of my heroes were getting a little older, and the whole industry was just dropping,” Carr says. “I was shocked because the **Tony Hawks** of our world were just getting brushed to the side. I couldn’t believe it. So I was like, ‘Note to self: Have something going on besides skiing.’” His first product was a simple beanie, and the only way to get one was to personally know him and be given one. This became an unintentionally brilliant marketing strategy. People started asking him where they could get the product. After years of kicking around the idea, he did a trade show and finally started selling the headwear. “A couple weeks later, I was at Snowbird, and I see this dude walking to the tram with a Discrete beanie on. It was the coolest affirmation that I was creating something bigger than myself,” he says.

Things have come a long way since those humble times. In Carr’s office, high in a tower just off State Street, glass and exposed brick complement each other in a space that Discrete shares with *WELD*—a marketing agency that focuses on digital

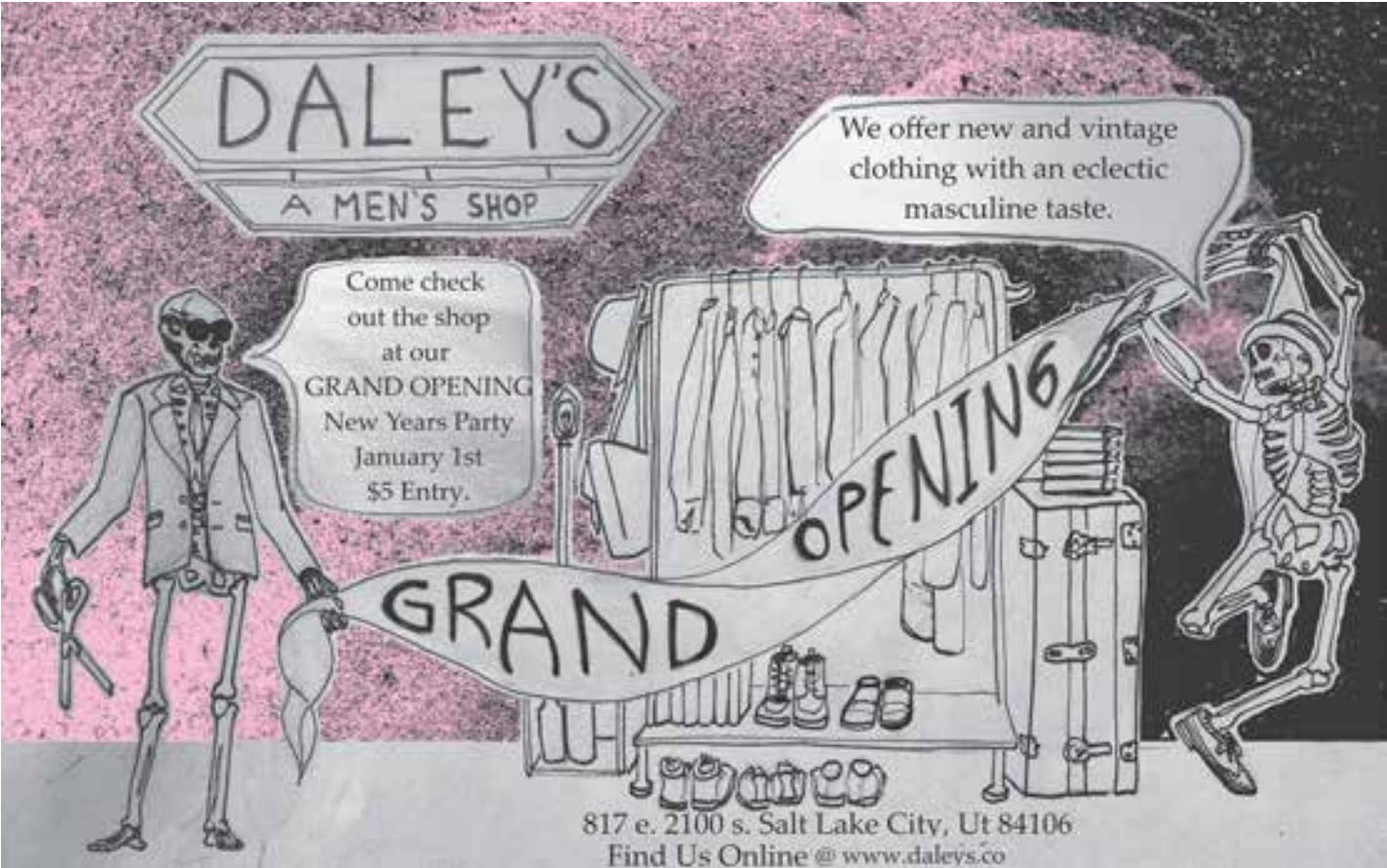
experiences. Glossy prints of action-sports photos were laid out, waiting to be hung. Various ball caps in Discrete’s new line of headwear—their *raison d’être*—were prominently displayed, both on the shelves and worn by employees diligently working on large-screen iMacs. After only a few minutes, it was apparent that Carr will likely never be seen carrying a mug bearing the words “World’s Greatest Boss” and likely doesn’t hound his employees about TPS reports.

Despite the stellar view of Salt Lake City, Carr humbly recounts the success Discrete has had and where he would like to see it go in the future. “Really, what we are aiming towards is for all the people who spend their time in really technical wear—we want Discrete to be the first thing they grab for their casual clothing,” he says. “None of our stuff is that technical. It isn’t meant to be out battling the weather all day long—we want people to be rocking it for their base layers for when they go into the lodge to grab some beer and do some après. When they’re done, they are gonna look rad and be comfortable.” Carr wants Discrete to grow, of course, though not only for the obvious reasons. He says that he wants to be in greater control of ensuring all their clothing is ethically sourced and made, and being a bigger company allows for more pull in that regard. He would also like Discrete to offer a greater variety of clothing for their customers.

Flipping through their product catalog, it is clear that they are still making plenty of headwear, though their current offering of clothing items is impressive. The line is comprised of a variety of fabrics, styles and looks. Carr pointed out one particularly clever design—a base-layer long-sleeve shirt, which features a cuff that starts mid forearm. The reason for this is Carr noticed after two or three layers, it gets a little uncomfortable to have many sleeves bunching up around the wrist, so he elongated the cuff. Again, quite different from a headwear company screen-printing some T-shirts.

Is Discrete a ski brand? A winter sports brand? Many companies try to align themselves within a certain market to establish their roots firmly within a niche. When asked, Carr gave a simple explanation: “We respect high-level athletes,” he says. “We don’t care what’s on your feet.”

Check out Discrete’s new clothing line at discreteclothing.com.



MILOSPORT

30 YEARS OF RIPPING

AN INTERVIEW WITH BENJAMIN “BENNY” PELLEGRINO

BY STEVE GOEMAAT • STGOEMAAT@GMAIL.COM

There is something sacred that lies within a local skate and snowboard shop. Benjamin Pellegrino is the co-owner of Milosport, one of the best and longest-standing shops in Utah. Started by **Dimitrije Milovich** (founder of Winterstick and namesake of Milo) and **Duane Bush** in 1984, Milosport has been serving the local skate and snowboard community along the Wasatch Front for 30 years. With shops that have come and gone in Utah, Milo currently serves locations in Orem (started in 1997) and Lafayette, Calif. (started in 2000), along with the SLC shop. Having been involved since 1994 as a knowledgeable participant in the up-and-coming skateboard scene, Benny found a permanent home in Salt Lake at Milosport. *SLUG* sat down, fittingly enough, on a waxed curb, to get the scoop on Benny, Milo and the history behind it all.

SLUG: How did you first get involved in Milosport?
Pellegrino: I was living underneath **George Johnston** [current owner of Milosport in Lafayette, Calif.] up at *Snowbird*, and I had just quit my job. He knew I was

a sponsored skater and he skated, too, but didn't know much about it, so he asked if I could help get things going. The shop was originally on 2000 East and 3300 South and started as a windsurfing shop. The shop carried skis, mountain bikes and sailboats and even catamarans at one time, so that's where Milo "sport" comes from. **Calvin Egbert** took over the SLC shop in 1995, and **Todd Mitchell** and myself purchased the Orem shop 1999. That's when we found our niche and became totally invested in the skateboard and snowboard industries. We had a ramp in the parking lot, which helped let people know we were into skateboarding. Since then, I've done everything from being an employee at the shop to now a co-owner, buyer, bookkeeper, seller and pretty much any other thing I can help out with.

SLUG: Whom were you hooked up with as a sponsored skater?
Pellegrino: I was with Black Label, Thunder and Spitfire. I was one of the original Black Label riders

under **John Lucero**. We skated a warehouse that you had to pretty much pass a test to be able to ride in. I met **Corey** and **Gavin O' Brian** there and got hooked up—that's when Lucero asked me to ride for Black Label. That was around 1987, and he flowed me decks up until '94 when I said I wasn't moving back to California.

SLUG: What was the skate scene like when you first tried to push it?

Pellegrino: It was backyard ramps and street skating. One of the original crews of kids was called **The Dirty Hessians**, and they were a big part of creating the scene around here. Guys like **Mark White**, **Tom Bloch**, **Shane Justus**—they did the most pushing it. We held contests in [Milo's] Salt Lake parking lot, when it was still good to skate on, with quarter pipes and pyramids on wheels that we would push out. This was all before the skatepark era, so it was all pretty new and not mainstream. Now, with the parks and backyard ramps popping up again, skateboarding is as strong as ever. I'm stoked to see the older guys and the college kids longboarding, too. I'm just glad that people aren't fucking rollerblading! Eventually, there is going to come a time when these people, as business owners or parents, are going to vote for putting a new skate park in or say yes to something skateboard-related because they do it, too. I'm sick of people talking shit 'cause, honestly, it's rolling on four wheels, and that is the essence of skateboarding.

SLUG: Milosport is currently rocking one of the heaviest shop snowboard teams in the industry. How do the shop and the products within the shop reflect your riders, and what influence do they have on the shop?

Pellegrino: They influence the shop hugely. Those guys are always super vocal about what they do and don't like. We will always try to support the brands our riders are hyped on or companies that they get in with. Stepchild was a company on our radar. We picked them up when **JP Walker** started riding for them and, subsequently, **Brandon Hobush** started riding for them. The team set the roots for the shop. Guys like Walker, **Jeremy Jones**, **Jason Murphy**, **Jason Brown**, **Dave Downing**, **Travis Parker**—without them, we wouldn't have the notoriety that we have.

SLUG: How do you like running a shop so close to the other big shops in the community?

Pellegrino: It's great! It's really important that we keep these local shops important and relevant. **Dennis Nazari** and I belong to a group called **The Commission**, which are 16 like-minded shops



Benjamin “Benny” Pellegrino, co-owner of Milosport Orem since 1999, stands in front of Milosport’s flagship store on 3300 South in Salt Lake City with Chica Jones.

Photo : Jake Vivori

around the nation, supporting their local scene. Without these shops, there are no sponsorships and no teams. Companies like *Backcountry.com* do not support any local event, sponsor one athlete or put any money back into snowboarding. They do not do shit! They need to give back and that's important.

SLUG: What is the hardest part about keeping a local shop more relevant than the online or more commercialized shops?

Pellegrino: The stores and the shops that don't give back to the sport and the community is what hurts us the most. Online sales don't necessarily hurt us because we do it, too, but you can't just take and take. You need to give back, and that's it. We try to be involved with everything. For us, the most important thing is participation and community.

SLUG: What was the snowboarding scene like around the 2002 Olympics, and how has it changed since then?

Pellegrino: It was because of the fact that *Park City [Mountain Resort]* pitched to have the Olympics that there is even snowboarding allowed up there. When it came down to it, *The Canyons [now Canyons Resort]* could not hold it at the time and *Deer Valley* could not do anything snowboard related, so *Park City* said

yes to snowboarding, and it was the '96-'97 season when they first allowed it. The scene was low-key before that, with *Wolf Mountain* and *Park West* [previous incarnations of *Canyons Resort*]. Utah was known for just powder riding. There were no terrain parks or half pipes or anything. With the advent of urban riding coming from **The Farmington Crew**, which was **Brandon Bybee**, **Mitch Nelson**, **Jeremy Jones**, **JP Walker** and **Jason Murphy**, those guys put jibbing on the map here. They not only showed people that you could do that here but opened people's eyes in the sense that, “Hey, I have that in my backyard. I can do that, too.” I think the snowboard world changed with a lot with those guys. Before 2002, there was not a lot of corporate sponsorship in snowboarding or a lot of big grand prix events or anything. Park City, after 2002, really stepped it up with their parks and that made all these other mountains step up their terrain parks, too.



SLUG: How do you deal with shop rats?
Pellegrino: Love 'em! They're great. They support us and we support them. I was a shop rat, and the kids that are shop rats now will eventually be the ones working here. The shop rats are the next cycle and

the next generation of kids supporting skating and snowboarding.

SLUG: If you were not a shop owner, what would you be doing?

Pellegrino: Probably something similar within the industry. I would maybe be working in the mountains or doing more rep-type of stuff for a company. I've been skating since I was 11 and snowboarding since I was 16. At this point, I don't know any different.

SLUG: Whom would you like to thank?

Pellegrino: Duane Bush for starting Milosport, Todd Mitchell, Calvin Egbert, **Josh Roberts** and every generation of the people I talked about, the new shop rats; Dennis Nazari and **Tom Lee**, who started Blindside, who has passed the torch to **Todd Leaver**; and all the small, independent shops that still do it.

Supporting the shops that support the sports you do is a crucial part of creating a long-lasting scene for both snowboarding and skateboarding. Next time you need a new skateboard, snowboard, pair of shoes or to just shoot the shit about skating and snowboarding, take a ride up 3300 South or drop by the Orem shop and see what you can find. Until then, stay up to date and check out Milo on Facebook (facebook.com/MiloSportSnowAndSkate) and Instagram (@milosport).



Photo: Courtesy of Milosport

(L–R) Benjamin “Benny” Pellegrino and Calvin “Cal” Egbert have put in a lot of man-hours at Milosport, and now help keep it running for the next generation of shop rats.

PHOTO FEATURE

By Bob Plumb • bobbypplumb@yahoo.com

Mikey LeBlanc

In this day and age of stunt snowboarding, nothing is more refreshing than a day at the Rail Gardens with Mikey LeBlanc. I think Mikey was in town for three days and cruised around Salt Lake on **Andy Wright's** old Burton Elite. Those three days were filled with nonstop laughs and entertainment. It's moments like these that bring us back to when we first had the

joy of experiencing snowboarding—a mental reset on what snowboarding is. It's not about the stunts and who's the gnarliest out there. It's about the opportunity to hang with your friends, share a laugh and embrace how fun snowboarding can be. Keep this in perspective, and all your hard days riding will turn into enjoyable ones.



Mikey LeBlanc – 5/0 – SLC, Utah



Mikey LeBlanc – Ollie – SLC, Utah

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PHOTO FEATURE

ISAIAH BEH - TAILSLIDE - SLC, UTAH

BY WESTON COLTON • WESTONCOLTON.COM

Isaiah has been around the Salt Lake skate scene for a long time. He won't remember this, but I first saw him skate in person one night in 2003. It was at the old Nissan gap in downtown SLC. **Mark White** was filming for *Random Lurkerz*, and Isaiah showed up with some other guys. I seem to remember that he switch ollied the gap. I'd never seen someone skate something that big switch before.

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By Henry Glasheen
henry@slugmag.com

(L-R) Brett Campbell (vocals, guitar), Mark Lierly (drums), Joseph D. Rowland (bass, vocals) and Devin Holt (guitar) deliver sludge metal with a gothic undercurrent as Pallbearer.

Over the last three months, Pallbearer have been on the road in Europe and North America, playing shows virtually nonstop. A tour schedule as relentless as theirs might seem exhausting, but bassist **Joseph D. Rowland** reached the end of their European tour with a renewed sense of enthusiasm. "It's hard to believe that it's over now—I kind of wish it was still going on," he says of their 35-show tour. "We were ready to do another 35 if we had to."

The offer to play such an extensive tour rarely falls to bands as new as Pallbearer, but Rowland says that the success of their debut album, *Sorrow and Extinction*, earned them the support that they needed to make the trip. "*Sorrow and Extinction* developed a following pretty quickly, and luckily, we had a lot of people in our corner to help push the new album," he says. "It sort of came out of the gate pretty hot, surprisingly. None of us really expected that at all." Despite their sudden popularity, Pallbearer try to focus on their music, not on the publicity. "It's basically like we do with everything—try to take everything in stride, not have any expectations about what is coming next and just roll with it," says Rowland.

The beginning of their tour followed the release of *Foundations of Burden*, Pallbearer's sophomore release. He says that the fan response to the new album has been a little more mixed this time around, but people seem to be catching on to their new sound. "We've heard people say that they feel like the songwriting has matured a lot, and the direction that we've taken is way beyond anything we had on

Sorrow and Extinction," says Rowland. "Personally, I agree. I feel like we're a lot more adventurous on this one, and it's really more of a showcase of what Pallbearer is all about." Indeed, the new record takes a hard left turn at the intersection of traditional doom and sludge, heading into something a little more melodic and musically diverse.

Foundations of Burden also bears the hallmark of a different approach to the band's songwriting. The songs on *Sorrow and Extinction* originated in whole-band jam sessions where everyone pitched in relatively equally. "This time around, **Brett [Campbell]** and I wrote the material separate from each other," says Rowland. "We each brought [ideas] to the table, came up with the basic songs, brought them to the band, and started working through the arrangements as a group." While it's certainly nothing revolutionary, their approach makes sense in the light of an album that feels tighter all around than the debut. However, Rowland does want to return to a more collaborative songwriting model for the next album.

Pallbearer seem to be shaking free of the expectations that come from writing music in a genre as established as traditional doom. While they do acknowledge their influences from early doom bands like **Candlemass** and **Saint Vitus**, Rowland finds inspiration in an altogether different corner of the music world. "**Pink Floyd** is an inspiration," he says. "The more emotional and expressive end of '70s progressive rock is a pretty big thing for us. Bands like **Robin Trower**, **Boston**, **Rainbow** and **Asia** play pretty heavily in what we like to do."

Even further, he expresses a personal interest in the "sacred music" of the Medieval and Renaissance period. That interest could account for the greater emphasis on major-chord progressions and the rambling guitar overtones of songs like "The Ghost I Used to Be."

When the band finally makes it back home, they hope to get some time to work on solo projects and keep brewing up new Pallbearer material. "I know **Devin [Holt]** has a lot of songs he's been working on. I have a little bit of material that I've been working on here and there," says Rowland. "I imagine that will end up surfacing at some point." As far as another official Pallbearer release, he says that work has started, but at this stage, only a few ideas are being tossed around. Instead of focusing on cranking out another album, the band hopes to get on the road again soon, touring through North America and Europe once more. It's unlikely that touring will interfere with the writing process, as even with their rigorous touring schedule, Pallbearer have found ways to keep writing songs on the road. "We're going to get a few of the headphone amps that are available and be able to work on stuff through those," says Rowland, who explains that they can record any sketches through an iPad to continue working on them after they get home.

Surrender yourself to the emanations of depression and grief as Pallbearer take the stage on Dec. 13 at *Kilby Court*. Their sorrowful serenades will join with **Sólstafr**'s undulating waves of post rock and **Mortals**' savage sludge attack. Tickets are \$13 in advance and \$15 at the door.

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Christmas

Wish List From the Underground

A Collection of Appeals
from Grown-Ass Adults

By Nic Smith • nccsmmth@gmail.com



Remember when you were young and anxious, desperately propelling yourself up from the tile floor of a shopping mall with your toes just to glimpse the red mess of a man who, according to your sources, planned on hooking it up big time? We remember. That's why *SLUG* recently sat down with a handful of members from Utah's underground music community and asked them some irresponsibly Christian-based questions about what they want for Christmas this year. Let's all imagine that, you know, this man had actually been a magical version of grandpa, and not some third-string King Lear who earns a little extra on the side by asking small children to surrender their earliest consumerist fantasies directly into his ear hole.

Jaron Bischoff

Reindeer Name: Fluffy
Naughty-or-Nice Rating: Switzerland



Bischoff is a musician, local promoter for **Exigent Records**, and believer in helping local artists ascend to the level of national visibility. As a founder of the annually celebrated *CrucialFest*, Bischoff's Christmas wish is to receive an airline sponsor for his festival so that more artists can travel westward and participate in the experience. Alternatively, he bargains, a speed rail to and from San Francisco or Seattle would suffice. The most important musical gift he's ever received was a mix-tape from a friend while he was in high school. This tape, he says, expanded his musical tastes outside of his strictly punk preferences, and led him toward many of the influences that he carries today. This year, he plans to give back by handing out free gear from Exigent to local record shops.

Chris Copelin

Reindeer Name: Fabulous Glitter
Naughty-or-Nice Rating: Mother Theresa



When Copelin moved to Salt Lake City four years ago, she landed her first job here with *Randy's Record Shop* and has been hard at work ever since. However, you might know her better as the killer bassist for local garage-goth band **JAWWZZ**. To date, the best gift that Copelin has ever received was a childhood keyboard that springboarded her interest in composing music. Although, if Copelin could have anything for Christmas, she says that she would enjoy possessing a fraction, if not the entirety, of **Glenn Danzig's** esteemed 8-track collection, along with some one-way streets in this widely planned town. If she could give one gift to Salt Lake City, Copelin would neatly tuck **Slayer's** *Reign in Blood* into the stockings of families all across the Wasatch Front.

Andrew Goldring

Reindeer Name: Horn
Naughty-or-Nice Rating: The Giving Tree



Goldring has been playing music in Salt Lake City since he was 12 years old. Aside from being the frontman for **Great Interstate**, Goldring has also played significant roles in other great local bands such as **Golden Sun** and **Your Meteor**. In the last three years, Goldring has also spent his time recording and producing music for many other artists in the Salt Lake area and loves the community here. For this holiday season, Goldring says he would be content with a preamp and maybe one solid winter musical festival to combat the slowly approaching chill of these next few months. However, as cheesy as he thinks this sounds, Goldring says that he's fulfilled enough with the relationships he's built over the years with all the musicians he's worked with in our community. Great Interstate has denied the making of a Christmas album per se, but they are releasing an EP very soon. So, he hopes, maybe that counts as a gift.

Kaneischa Johnson

Reindeer Name: Winky
Naughty-or-Nice Rating: Mind Your Own Business



Johnson has been a concert promoter and community activist in Provo since 2008 when she began working alongside **Corey Fox** at *Velour*. As a proud member of the scene, Johnson says that if Provo needs anything this year for Christmas, it would simply be more support for all of the talented and dedicated artists growing in her town. She's immensely thankful for all of the new music that comes across her desk every week—from new vinyl and demos to the chance of booking the city's up-and-comers. For her own Christmas wish, Johnson says that she strives to assemble the perfect concert (or even festival) which showcases the best Provo has to offer. On a related note, *Velour* is hosting a Provo All-Star Christmas concert on Dec. 20, and she invites everyone to come and participate.

David Williams

Reindeer Name: Roxanne
Naughty-or-Nice Rating: Let Democracy Decide



Even if your patronage to local music concerts is on the slim side, chances are that you've seen musician and composer David Williams onstage with one of the many distinct groups of which he's a part. In addition to being a performance veteran of Salt Lake City, Williams is also a teacher and musical instructor to several students in the valley. To this day, he says, no one has ever asked him to teach them any of the myriad commercially available holiday tunes. This surprises him, but, then again, no it doesn't. For Christmas this year, Williams proposes that Santa use his skills in magic to virtually eliminate all forms of suffering throughout the universe, which obviously includes the installation of a new legislature in Utah. After that, he says, a fresh touring van would be pretty sweet.

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Record-Buying Recommendations

PULL OUT YOUR PARENTS' RECORD PLAYERS

By Joshua Joye • joshua@slugmag.com

"They still make records?" is the question heard almost every time these analog music-storage discs come up in conversation, as if people are trapped in a locked groove. Vinyl is "back," although it never really went away—there's been a large resurgence in buying records from a generation who's been raised acquiring music instantly over the Internet. Artists and record companies have recognized this new demand spanning the past five to 10 years, and have begun to press new records of older music. In addition, new artists are getting in on the game. Nowadays, records range in appearance by shape, weight, color, smell and construction methods. As the holiday season comes back around, records can make a great gift for both the casual record buyer and the intense audiophile.

A major aspect to remember when buying any vinyl record is that, in order for it to have quality sound, the music recording, mastering and pressing must contain a high-fidelity amount of precision and must be created knowing that the audio will be pressed on vinyl. True to any craft, and especially when making vinyl records with quality sound, what you put in equals what you will get out.

Buying vinyl can be fun at any level, from sifting through the bargain bin at a garage sale with friends to standing in line, waiting for a limited-edition LP, such as **The Flaming Lips'** 2012 *Record Store Day* release, which contained contributing artists' blood and went for \$2,500. Whether you're searching for vinyl options for yourself or for friends, **SLUG** wanted to offer some pointers for you to build that polyvinyl chloride collection. Read further for record price-point information and vinyl-quality specs.

Bargain Bin Vinyl:

Bargain bin vinyl records are great if you want to build a common-title collection quickly and on a budget and don't care much about the quality of sound. Depending on the place, you can also find rare titles or records that are in good shape as long as you know what to look for, and can spot common problems with used vinyl, such as scratches.

Regularly Priced Vinyl:

When we say "regularly priced" vinyl, we are talking about sealed new pressings, repressings of popular titles and used records of near-mint to mint condition. These records are great if you start getting more into vinyl and want newer band titles of better quality than "bargain bin."

Limited-Edition and Expensive Records:

Limited edition and expensive records can be anything from small pressings that haven't been repressed an rare used titles, to promo or special discs, *Record Store Day* releases and pressings accompanied by unique artwork, among a slew of other classifications. These titles may cost you a little more than average—or a pretty penny, depending on the record. Though these are great to have in your collection, one thing to keep in mind is that your money may not be going to the sound quality of the title but, rather, for the feel, look or rarity of that high-priced record. One extra that accompanies a limited-edition or expensive record is always some kind of bragging story.

Allow this introductory list of five aspects of a vinyl record to help with all future purchases and best fit your vinyl-playing preferences.



Vinyl Record Weight

Today, records come in all variations of weight, ranging from the standard 120–125 grams up to 200-plus grams. Often, you will see 180 grams advertised on the package of newer-pressed records. Advertised or not, many new records are pressed at 180 grams. Heavier records have increased durability, while sound quality stays relatively the same as the standard 120-gram record.



Vinyl Disc Appearance

- Colored discs, along with picture discs, are produced at a higher volume than back in the day, and make for a great novelty record that looks fantastic.
- Picture discs are great if you want to display them on the wall; through the process of creating a "picture" on the disc, sound quality, is compromised due to added material in the grooves to make the image, resulting in a poor, noisy sound.
- Solid colors, clear and carbon black are all relatively the same in sound quality and are most likely the best option (preferred over picture, marble and splatter discs). The best part about this type of vinyl: Most limited-edition pressings come in these colors.
- Marble or splatter vinyl is by far the most visually pleasing—they're mostly made of reground vinyl trimmings of first pressings. However, because of the construction of a reground, non-virgin vinyl puck used to make marble/splatter disks, the sound quality can diminish and sound noisy.



New Records

Acquiring a newly pressed record is a great option for any enthusiast looking for older repressings and releases from contemporary artists. Keep in mind that newer records that have been produced from a digital recording can sound lower in quality because of added steps between recording in a digital format and converting back to an analog format. Many new records run for about \$20 to \$30 for a new, unopened pressing. The upside to buying a newer record these days is that most come with a digital download code.



Artwork

Unlike with digital music, the artwork that comes on the record jacket, liner notes, extra packet or elaborate packaging are all just as important as the vinyl itself and should be considered when looking at buying new and used vinyl. A few things to look for when buying used records are split seams, hole punches, saw marks, ringwear, water damage and bent corners—among many other defects that affect the quality of the record overall.



Sizes / Speeds

Over the past decade, the two major sizes of records include, though are not limited to, 7" and 12" discs running at speeds of 45 RPM (revolutions per minute) and 33 1/3 RPM. Usually, 7"s run at 45 RPM and 12"s run at 33 1/3 RPM, although companies have been pressing 12" records to run at 45 RPM to increase sound performance. Faster record speeds amount to better sound quality.

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SLUG MAGAZINE'S TOP FIVE ALBUMS OF 2014



Every December, *SLUG Magazine* sounds the rallying call and gathers the staff's lists of Top 5 albums from the year. In the next few pages, find a wide range of genres, artists and records that were of note for 2014—with a few other Top 5 beats like video games, comics and movies peppered throughout. As always, we've included some extended reviews of some of our favorite albums from this past year, such as locals **Big Wild Wings**, **Ered Wethrin**, **Foster Body** and the *Dirty Provo Vol. 1* compilation, along with a slew of non-local bangers.

Alex Cragun – Copy Editor / Writer

- Cult Leader – *Nothing for Us Here*
- Swans – *To Be Kind*
- Jay William Henderson – *Hymns To My Amnesia*
- Code Orange Kids – *I Am King*
- The Menzingers – *Rented World*

Alex Coulombe – Writer

- Teitanblood – *Death*
- Behemoth – *The Satanist*
- Girls' Generation – *Mr.Mr.*
- Necrophagia – *WhiteWorm Cathedral*
- Aphex Twin – *Syro*

Alex Gilvarry – Writer

- Cult Leader – *Nothing for Us Here*
- Jay William Henderson – *Hymns To My Amnesia*
- Baby Ghosts – *Maybe Ghosts*
- Great Interstate – *Inversion Songs*
- Fictionist – *Self-Titled*

Alex Springer – Senior Staff Writer

- Broken Bells – *After the Disco*
- EMA – *The Future's Void*
- The Afghan Whigs – *Do to the Beast*
- Todd Terje – *It's Album Time*
- J Mascis – *Tied to a Star*

Alex Topolewski – Marketing

- Hozier – *Self-Titled*
- Vance Joy – *Dream Your Life Away*
- Tove Lo – *Queen of the Clouds*
- Black Keys – *Turn Blue*
- alt-J – *This Is All Yours*

Alexander Ortega – Managing Editor

- Pink Mountaintops – *Get Back*

- Swans – *To Be Kind*
- Grand Magus – *Triumph and Power*
- Dinos Boys – *Last Ones*
- Timber Timbre – *Hot Dreams*

Allison Shephard – Copy Editor / Writer

- Yelle – *Complètement Fou*
- Big Freedia – *Just Be Free*
- Mac DeMarco – *Salad Days*
- St. Vincent – *Self-Titled*
- Jenny Lewis – *The Voyager*

Amanda Rock – Writer

- Interpol – *El Pintor*
- Broken Bells – *After the Disco*
- Ryan Adams – *Self-Titled*
- Jack White – *Lazaretto*
- Morrissey – *World Peace is None of Your Business*

Andrea Silva – Distro / Writer

- Little Dragon – *Nabuma Rubberband*
- Cherub – *Year of the Caprese*
- King Dude – *Fear*
- Phantogram – *Voices*
- Future Islands – *Singles*

Angela H. Brown – Editor

- Cult Leader – *Nothing for Us Here*
- Baby Ghosts – *Maybe Ghosts*
- Swans – *To Be Kind*
- Various Artists – *Dirty Provo Vol. 1*
- Pharmakon – *Bestial Burden*

Ashley Lippert – Video Game Reviewer

- Mario Kart 8 (Wii U)
- South Park: Stick of Truth (PS3)
- Child of Light (Wii U)
- Super Smash Bros. (3DS)
- Bravely Default (3DS)

TOP FIVE Various Artists

Dirty Provo Vol. 1

Self-Released

**Dirty Provo Vol. 1 = Death By Salt Vol. 1 +
Weird You Out!**

It seems like Provo's music scene has been constantly pregnant for the past decade—steadily giving birth to glistening, new indie-rock babes. **Jacob Hall** recognized this when he moved from Salt Lake City to Provo last May (his cousins offered him a free place to stay). Hall had just emerged from a failed relationship and was taken aback by the community's support of Provo's weird yet incredible music scene. Hall befriended zinesters **Lily Lovell** and **Brett Richmond**, who were working on *Dirty Provo*, a zine showcasing the town's artistic talent. Hall suggested that they collaborate and that he curate a music comp to accompany its release. *Dirty Provo Vol. 1* was thus born. *Dirty Provo Vol. 1* showcases a wide variety of musical genres in 24 tracks. It starts out with six folk, prog rock songs from **Lydians**, **Salazar**, **For All The Girls**, **JP Haynie**, **Devin Powell** and **Nick Ottely**, who provide listeners with an easily digestible, steady glide into the comp. Track 11 is where the album takes its first musical shift, with **Ben Nest's** "Fading." The next six tracks are electronica pieces and some of my favorite works on the album. We hear incredible digital compositions from **The Angel Magic**, **Mooninite**, **High Counsel**, **Valerie Dore**, **DJ Rashad** and **DJ Manny**. Many of the songs in this block are instrumentals. Next up is **RS2090**, a sort of experimental hip-hop track and an audible cue to the listener that the music genre is shifting. **Bright Whistles** follows with an avant-garde jazz feel. The real meat of *Dirty Provo Vol. 1* ensues with the beefy, medium-rare flavor of **Big Trub's** "Out of My Head/Gold Boulder (live version)." The final nine tracks are just as tasty, landing in the camps of rock n'roll, psych, garage and cuddlecore. These are gems from **Bummerwolf**, **Extraplanet**, **Baby Ghosts**, **Regal Beast**, **Temples**, **Lake Island**, **Homecomings**, **Gils** and **Salazar**. *Dirty Provo Vol. 1* makes a strong debut documenting a small-town scene worth learning about. —Angela H. Brown



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Ben Melini – Photographer

- Rancid – ...*Honor Is All We Know*
- Rise Against – *The Black Market*
- Neon Trees – *Pop Psychology*
- The Used – *Imaginary Enemy*
- MxPx – *Acoustic Collection*

Ben Trentelman – Senior Staff Writer

- Robert Plant – *Lullaby and... The Ceaseless Roar*
- The Brian Jonestown Massacre – *Revelation*
- Koala Temple – *Blue Milk*
- Dustbloom – *Keeping the Black Dog at Bay*
- The Asteroid #4 – *Self-Titled*

Benjamin Tilton – Writer

- The Gaslight Anthem – *Get Hurt*
- Kensington – *Rivals*
- Bassnectar – *Noise vs. Beauty*
- George Ezra – *Wanted on Voyage*
- Ed Sheeran – *X*

Brad Barker – Ad Designer

- Pixies – *Indie Cindy*
- Lagwagon – *Hang*
- Lana Del Rey – *Ultraviolence*
- Interpol – *El Pintor*
- Bob Mould – *Beauty & Ruin*

Bradford Gambles – Illustrator

- Celine Dion – *Céline une seule fois / Live 2013*
- Barbra Streisand – *Partners*
- Tony Bennett & Lady Gaga – *Cheek to Cheek*
- George Michael – *Symphonica*
- Yanni – *Inspirato*

Brinley Froelich – Senior Staff Writer

- The War on Drugs – *Lost in the Dream*
- Kate Tempest – *Everybody Down*
- Iamamiwhoami – *BLUE*
- Aphex Twin – *Syro*
- Mac DeMarco – *Salad Days*

Bryer Wharton – Senior Staff Writer

- Deathblow – *Prognosis Negative*
- Mutilated Veterans – *Necro Crust Warhead*
- Necrophagia – *WhiteWorm Cathedral*
- Godflesh – *A World Lit Only by Fire*
- Teitanblood – *Death*

Candida Duran – Videographer

- OK Ikumi – *Outside*
- alt-J – *This Is All Yours*
- Nasimiyu – *dirt. [EP]*
- Ty Segall – *Manipulator*
- Kool A.D. – *Word O.K.*

Carl Acheson – Marketing / Writer

- Flying Lotus – *You’re Dead!*
- Vince Staples – *Hell Can Wait*
- Interpol – *El Pintor*
- Tycho – *Awake*
- The Growlers – *Chinese Fountain*

Cassie Anderson – Marketing

- Trampled by Turtles – *Wild Animals*
- Lykke Li – *I Never Learn*
- Lana Del Rey – *Ultraviolence*
- Shovels & Rope – *Swimmin’ Time*
- alt-J – *This Is All Yours*

Cassandra Loveless – Marketing

- LeCrae – *Anomaly*
- alt-J – *This Is All Yours*
- Wiz Khalifa – *Blacc Hollywood*
- YG – *My Krazy Life*
- Sia – *1000 Forms of Fear*

Catie Weimer – Social Media Coordinator

- Godflesh – *A World Lit Only By Fire*
- Dinner – *OUII EP*
- Emma Ruth Rundle – *Some Heavy Ocean*
- Thou – *Heathen*
- King Dude – *Fear*

Ceza Dzawala – Photographer

- Phantogram – *Voices*
- Pharrell Williams – *GIRL*
- Skrillex – *Recess*
- Little Dragon – *Nabuma Rubberband*
- Röyksopp – *Do It Again*

Chad Kirkland – Photographer

- Little Dragon – *Nabuma Rubberband*
- Sylvan Esso – *Self-Titled*
- Isaiah Rashad – *Cilvia Demo*
- Mac DeMarco – *Salad Days*
- The War on Drugs – *Lost in the Dream*

Chad Pinckney – Design Team

- Tigers Jaw – *Charmer*
- Pallbearer – *Foundations of Burden*
- Run The Jewels – *Run The Jewels 2*
- ††† – *Self-Titled*
- Chuck Inglish – *Convertibles*

Chris Gariety – Photographer

- Frankie Cosmos – *Zentropy*
- Mac DeMarco – *Salad Days*
- Bat Manors – *Literally Weird*
- Ty Segall – *Manipulator*
- The Oh Sees – *Drop*

Christian Broadbent – Ad Designer

- Broken Bells – *After the Disco*
- Cold War Kids – *Hold My Home*
- Spoon – *They Want My Soul*
- First Aid Kit – *Stay Gold*
- Kid Cudi – *Satellite Flight: The Journey to Mother Moon*

TOP FIVE
Big Wild Wings

Speaking In Cursive
Self-Released

Street: 11.12

Big Wild Wings = Ben Folds Five + Regina Spektor – piano-frontman syndrome

It’s hard to find a good trio these days who can encapsulate the feeling of a full band without gimmicks, especially any-thing where the band’s traditional lead guitarist has been replaced by anything not resembling a guitar. These bands are often categorized as “disposable” because, while eye-catching, they tend to dissolve quickly and feel compelled to incorporate other elements to gain a larger audience. But Big Wild Wings decided to buck the trends hard by combining a kickass drummer in **Chris Soper** with a master synth-player in **Tyler Hummel**, topping it off with the captivating **Lyndsi Austin** as their lead vocalist on bass. Within the last year, the trio have become the alt/indie band to see in SLC, capping everything off with their debut full-length album, *Speaking In Cursive*, which came out in November. This album feels like a genuine sugary treat in a year surrounded by gristle-like metal and hardcore releases, meshing an ’80s quality synth-pop sound with a ’90s-empowered tone and lyrics to create a downplayed kind of electro-rock. Austin’s vocals seal the deal, evoking emotion from the simplest of octaves that will cause you to ponder past memories while swaying to the beat. Over the years, Utah’s alternative scene has periodically gone from dominant to nonexistent in a matter of months, and while 2014 held some pretty decent works from newcomers, *Speaking In Cursive* is by far the standout album of the genre, released just as the year started coming to a close. –Gavin Sheehan



TOP FIVE
Ered Wethrin

Tides of War
Northern Silence

Street: 02.05

Ered Wethrin = Caladan Brood + Lord Agheros + Dol Goldur–era Summoning

Just like the epic themes of fantasy and esoteric mysticism that inspired Ered Wethrin’s lyrics, *Tides of War* takes its time unfold-ing a vast and enchanting audial world. From the **Glen Cook**-inspired “Bloody Annals and Brooding Skies” to the **Steven Erikson** tribute in “Requiem for the Fallen,” **Sven Smith**’s solo recordings recall the stoic and battle-hardened tales of lesser-known fantasy realms. He began recording material for Ered Wethrin many years before compiling his ideas into his debut album, and his musical journey is strongly evidenced by the pro-gression of these seven songs. “Frozen Rivers” begins the album with something that feels like a taste of Smith’s earliest material. Yet, as *Tides of War* continues, this Salt Lake City native finds his stride, crafting music that gradually grows more rich and complex. While the rough mastering and occasional mistakes make it clear that this is Smith’s first solo album, he shows a great talent for weaving dense atmospheres with a unique pal-ette of synths and solid tremolo riffs. The moods change subtly from song to song, giving the album a sense of exploration and experimentation. “Into the Stars” delves into somber reflection, followed by “Realm of the Tyrant” and its immediate, exotic mel-odies. Some of the tracks run long, even by epic atmospheric black metal standards, but they build toward exquisite and tri-umphant climaxes that reward patient listeners for giving the music time to develop. Ultimately, *Tides of War* serves as a great example of how Salt Lake City’s heavy metal scene has grown prodigiously over the last decade. Smith is certainly a musician to watch in the coming years, and his debut as Ered Wethrin already shows incredible promise. –Henry Glasheen



Christian Schultz – Junior Editor

- The Circulars – *Ornamental*
- Foster Body – *Landscapes*
- Baby Ghosts – *Maybe Ghosts*
- Fossil Arms – *Only Ever Have Nightmares When I’m Ill*
- Braeyden Jae – *Heaven House*

CJ Morgan – Writer

- Jack White – *Lazaretto*
- Beck – *Morning Phase*
- Blackbird Blackbird – *Tangerine Sky*
- Phantogram – *Voices*
- The New Pornographers – *Brill Bruisers*

Cody Kirkland – Copy Editor / Senior Staff Writer

- Foster Body – *Landscapes*
- Isaiah Rashad – *Cilvia Demo*
- Wye Oak – *Shriek*
- Ty Segall – *Manipulator*
- Wu-Tang Clan – *A Better Tomorrow*

Courtney Blair – Cover Artist

- Ex Hex – *Rips*
- Iamamwhoami– *Blue*
- Mac DeMarco – *Salad Days*
- Future Islands– *Singles*
- Snowmine – *Dialects*

Dan Vesper – Writer

- Vince Staples – *Shyne Coldchain Vol. 2 Mixtape*
- YG – *My Krazy Life*
- Young Thug – *Rich Gang: Tha Tour Pt. 1 (w/ Rich Homie Quan)*
- Rome Fortune – *Small VWorld Mixtapes*
- DJ Mustard – *10 Summers*

Darcy Russell – Writer

- Liars – *Mess*
- JEFF the Brotherhood – *Dig the Classics*
- Allah-Las – *Worship the Sun*
- Spoon – *They Want My Soul*
- Mr. Gnome – *The Heart of a Dark Star*

Dean O Hillis – Senior Staff Writer

- Erasure – *The Violet Flame*
- Morrissey – *World Peace is None of Your Business*
- Suzanne Vega – *Tales From the Realm of the Queen of Pentacles*
- Tori Amos – *Unrepentant Geraldines*
- Annie Lennox – *Nostalgia*

Devin Wakefield – Ad Designer

- Shakira – *Self-Titled*
- Bryce Vine – *Lazy Fair*
- Beck – *Morning Phase*
- The Glitch Mob – *Love Death Immortality*

- Linkin Park – *The Hunting Party*

Dylan Evans – Writer

- Morrissey – *World Peace is None of Your Business*
- Mac DeMarco – *Salad Days*
- Johnny Marr – *Playland*
- Iceage – *Plowing Into the Field of Love*
- The Brian Jonestown Massacre – *Revelation*

Eric Granato – Distribution Manager

- Dilated Peoples – *Directors of Photography*
- Atmosphere – *Southsiders*
- Cult Leader – *Nothing for Us Here*
- Run The Jewels – *Run The Jewels 2*
- Mike Mictlan – *Hella Frreal*

Eric Norris – Writer

- The Bare Minimum – *Hit After Hit*
- DTA – *The Five Degrees of Separation*
- PUP – *Self-Titled*
- Cradle of Filth – *Total Fucking Darkness*
- The Transmission NOW – *White Night*

Gavin Sheehan – Office Coordinator / SLUG Soundwaves Producer

- Great Interstate – *Inversion Songs*
- Lindsay Heath – *Holy Medicine*
- Baby Ghosts – *Maybe Ghosts*
- Big Wild Wings – *Speaking in Cursive*
- Dustbloom – *Keeping the Black Dog at Bay*

Gilbert Cisneros – Photographer

- Neon Trees – *Pop Psychology*
- Seve Vs Evan – *Everyone Says They Suck Live*
- Baby Ghosts – *Maybe Ghosts*
- Masked Intruder – *M.I.*
- Foster Body – *Landscapes*

Greg Gerulat – Writer

- Trophy Scars – *Holy Vacants*
- Alvrays – *Self-Titled*
- The Death of Pop – *Two Thousand and Thirteen*
- Kishi Bashi – *Lighght*
- White Lung – *Deep Fantasy*

Heck Fork Grief – Senior Staff Writer

- Behemoth – *The Satanist*
- Bastions – *Bedfellows: The Forgotten Daughter*
- Goatwhore – *Constricting Rage of the Merciless*
- Comeback Kid – *Die Knowing*
- Lagwagon – *Hang*

Henry Glasheen – Digital Content Coordinator

- Perturbator – *Dangerous Days*
- Electric Wizard – *Time to Die*

- Arkona – Yav
- Ered Wethrin – *Tides of War*
- Grand Magus – *Triumph and Power*

Ischa B. – Marketing / Senior Staff Writer

- Sia – *1000 Forms Of Fear*
- Perfume Genius – *Too Bright*
- MiNX (featuring Selecta) – *Together Forever*
- Natalie Merchant – *Self-Titled*
- Annie Lennox – *Nostalgia*

Jake Vivori – Photographer

- Amity Affliction – *Let the Ocean Take Me*
- Rick Ross – *Mastermind*
- Of Mice & Men – *Restoring Force*
- Phantogram – *Voices*
- Animals As Leaders – *The Joy of Motion*

James Bennett – Senior Staff Writer

- The Hold Steady – *Teeth Dreams*
- Various Artists (Merge Records) – *Or Thousands of Prizes: Merge 25th Anniversary*
- Various Artists – *Guardians of the Galaxy: Deluxe Vinyl Edition*
- Il Sogno Del Marinaio – *Canto Secondo*
- Jack White – *Lazaretto*

James Orme – Senior Staff Writer

- Pat Capocci – *Pantherburn Stomp*
- Los Straitjackets – *Deke Dickerson Sings The Instrumental Hits*
- Chuck Ragan – *Till Midnight*
- Dex Romweber Duo – *Images 13*
- JD McPherson – *The Warm Covers EP*

Jamie Stott – Writer

- Florida Georgia Line – *Anything Goes*
- Jason Aldean – *Old Boots, New Dirt*
- Trampled by Turtles – *Wild Animals*
- Rebelution – *Count Me In*
- Old Crow Medicine Show – *Remedy*

Jimmy Martin – Film Critic / Senior Staff Writer

- *Guardians of the Galaxy*
- *Gone Girl*
- *The LEGO Movie*
- *Edge of Tomorrow*
- *Life Itself*

John Barkiple – Photographer

- Babymetal – *Self-Titled*
- Benjamin Booker – *Self-Titled*
- Bombshell Academy – *Skaholics Anonymous*
- Old Crow Medicine Show – *Remedy*
- Yasmine Hamdan – *Ya Nass*

John Ford – Community Development Executive / Distro / Copy Editor / Senior Staff Writer

- Various Artists – *Guardians of the Galaxy: Awesome Mix Vol. 1*
- Lana Del Rey – *Ultraviolence*
- Merchant Royal – *Self-Titled*
- Big Freedia – *Just Be Free*
- Baby Ghosts – *Maybe Ghosts*

Jon Christiansen – Content Consultant

- Timber Timbre – *Hot Dreams*
- Oozing Wound – *Earth Suck*
- Watter – *This World*
- Comet Control – *Self-Titled*
- Admiral Sir Cloudesley Shovell – *Check ‘Em Before You Wreck ‘Em*

Jonathan Martinez – Marketing

- Better Taste Bureau – *Outliers*
- Cherub – *Year of the Caprese*
- Mideau – *Way With Words*
- Wild Beasts – *Present Tense*
- Bad Suns – *Language & Perspective*

Jordan Deveraux – Distro / Copy Editor / Senior Staff Writer

- The Men – *Tomorrow’s Hits*
- Parquet Courts – *Sunbathing Animal*
- King Tuff – *Black Moon Spell*
- FREEMAN – *Self-Titled*
- Pink Mountaintops – *Get Back*

Joshua Joye – Lead Designer

- Bastard Sapling – *Instinct Is Forever*
- Horseback – *Piedmont Apocrypha*
- Godflesh – *A World Lit Only By Fire*
- Triptykon – *Melana Chasmata*
- Beck – *Morning Phase*

Julia Sachs – Distro / Copy Editor / Writer

- Porter Robinson – *Worlds*
- Beats Antique – *A Thousand Faces: Act II*
- The Glitch Mob – *Love Death Immortality*
- alt-J – *This Is All Yours*
- SOPHIE – *Lemonade/Hard*

Justin Gallegos – Senior Staff Writer

- Ariel Pink – *pom pom*
- Flying Lotus – *You’re Dead!*
- Megafortress – *Believer*
- Sean Nicholas Savage – *Bermuda Waterfall*
- Tomorrows Tulips – *When*

Kahle Jackett – Ad Designer

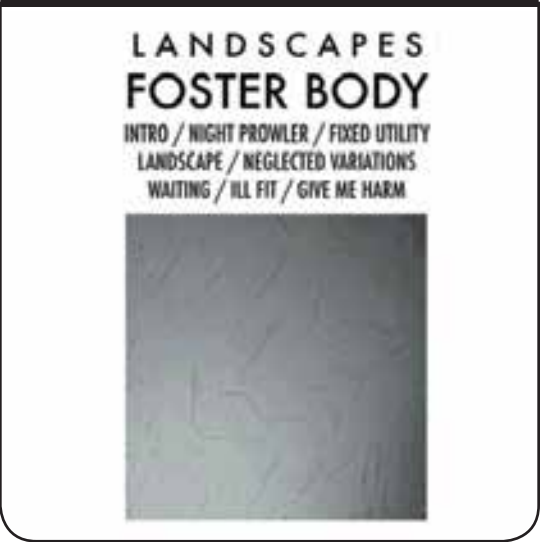
- Giraffula – *Smile & Wave*
- Glass Animals – *Zaba*
- Schoolboy Q – *Oxymoron*
- Various Artists – *3 Years of Soulection*
- Stalley – *Ohio*

TOP FIVE

Foster Body

Landscapes
Self-Released
Street: 03.01
Foster Body = The Birthday Party^
Big Black^Scratch Acid^Devo

Foster Body’s debut album, *Landscapes*, which was released on cassette and digitally in March, captures the Salt Lake City–based, noise-punk combo at a brilliant moment of process—merging strong aesthetic sentiment and live performance practice into a compelling vision for contemporary noise-punk. The album, recorded by **Michael Fuchs (Passive Tourist)** and mastered by **Matt Mateus**, is a swirling mass of avant-hardcore and shuddering art punk that recalls the fury and odd excitements of early post-punk, no wave and noise recording. With eight tracks lashing across the album’s 20-minute duration, *Landscapes* is a quick yet thrilling listen. Beginning with an undulating “Intro,” which expands and presses into the furious “Night Prowler,” the album introduces the project as one of ferocity with no spare room for nostalgia. The songs on *Landscapes* express the horizontal structure the band practices—the rhythm obsession of guitar/bass/drums is no less important than **Robin Banks’** anxiety-fueled vocals. On “Fixed Utility,” Banks’ caustic delivery crisscrosses jagged guitar riffs and crashing drums (played by **Madison Donnelly**, who’s since left the band and been succeeded by **Chalk’s Jeremy Devine**), bubbling and bursting in episodes building up to a refrain of the track’s title. “Landscape” and “Neglected Variations” star **Dyana Durfee’s** compelling bass plucking (also featured on **The Circulars’** 2014 release, *Ornamental*) and are streaked with **Korey Martin’s** bouncy guitar syncopations. These tracks are something to behold when performed live, and the group shouldn’t be difficult to catch in the coming year—they’ve completed a West Coast tour and have been gigging non-stop since *Landscapes’* release with no signs of letting up. *Landscapes* isn’t just another album from another punk band—it’s the pivot that has launched Salt Lake music into a more productive era. –*Christian Schultz*

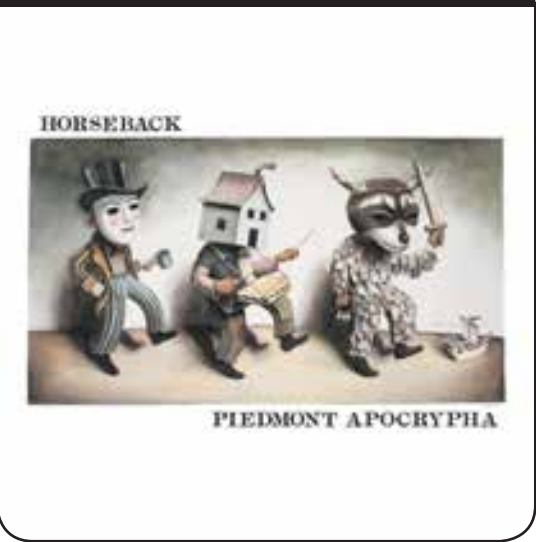


TOP FIVE

Horseback

Piedmont Apocrypha
Three Lobed Recording
Street: 03.24
Horseback = Earth + Boris + Locrian

Jenks Miller, the father behind Horseback’s latest album, *Piedmont Apocrypha*, has again created a twined nest of experimental sound by combining a base of seething feedback and altering levels of oozing drone. The album as a whole lifts up the listener in a cradle to help see Miller’s vision of music as a single, fluid entity with this nongenre specific album. *Piedmont Apocrypha* is built of basic, sorrowful layers of experimental sounds to create a murky, complex organism out of finite notes. Upon listening through the album a few times, the small amount of diverse sounds work in such a way to create a denatured harmony of noises. The song after which the album was named gives the best examples of this denatured harmony, allowing the rest of the album to quietly follow. “Consecration Blues,” the fourth song off the album, gives a hushed whisper of slow-moving, drawn-out tones, combined with soft jazz brushing on top. This song is a great break for what develops in Track 5: “Chanting Out The Low Shadow” slowly builds layer by layer, easing in the signature drone felt throughout the entire album. The same, repetitive guitar riff anchors all other instruments until an uncommon vocal element is added to the song. Vocals consisting of poetic lyrics act as a contrasting element to the song, and ultimately, the album as a whole. The song leads into vocals of croaking, dissipated raspiness, followed by mellowed speaking over the music. The 17-minute song ends the 40-minute album, mirroring the way it began, giving out a small amount of tonal talking. Not only is this album sonically pleasing, the cover artwork is visually enticing as well—it’s friendly and childlike while running parallel with an eerie underlying darkness found in the music to match. –*Joshua Joye*



Kamryn Feigel – Writer

- The War on Drugs – *Lost in the Dream*
- Tobacco – *Ultima II Massage*
- Mac DeMarco – *Salad Days*
- Foxygen – *...And Star Power*
- Flying Lotus – *You’re Dead!*

Kate Colgan – Website Developer

- Cunninlynguists – *Strange Journey Volume 3*
- People Under the Stairs – *12 Step Program*
- PHOX – *Self-Titled*
- Run the Jewels – *Run the Jewels 2*
- Slimkid3 & DJ Nu-Mark – *Self-Titled*

Kelli Tompkins – Ad Designer

- ODESZA – *In Return*
- FKA twigs – *LP1*
- TOKIMONSTA – *Desiderium*
- Angel Olsen – *Burn Your Fire for No Witness*
- Caribou – *Our Love*

Kendal Gillett – Marketing / Writer

- Karen O – *Crush Songs*
- Lana Del Rey – *Ultraviolence*
- Swans – *To Be Kind*
- The Pierces – *Creation*
- The Black Keys – *Turn Blue*

Kia McGinnis – Senior Staff Writer

- Angel Olsen – *Burn Your Fire for No Witness*
- Mac DeMarco – *Salad Days*
- FKA twigs – *LP1*
- The Circulars – *Ornamental*
- ODESZA – *In Return*

Lauren Ashley – Senior Staff Writer

- Iggy Azaela – *The New Classic*
- Beck – *Morning Phase*
- Lily Allen – *Sheezus*
- The War on Drugs – *Lost in the Dream*
- Julian Casablancas and The Voidz – *Tyranny*

LeAundra Jeffs – Writer

- Hundred Waters – *The Moon Rang Like a Bell*
- tUnE–yArDs – *Nikki Nack*
- Swans – *To Be Kind*
- Andrew Jackson Jihad – *Christmas Island*
- Picastro – *You*

Lenny Riccardi – Design Team

- Phantogram – *Voices*
- The Black Keys – *Turn Blue*
- Beck – *Morning Phase*
- Wu-Tang Clan – *Once Upon a Time in Shaolin*

- Black Label Society – *Catacombs of the Black Vatican*

Lexie Floor – Videographer

- Lykke Li – *I Never Learn*
- Angel Olsen – *Burn Your Fire for No Witness*
- Beck – *Morning Phase*
- alt-J – *This Is All Yours*
- tUnE–yArDs – *Nikki Nack*

Lizz Corrigan – Writer

- The Growlers – *Chinese Fountain*
- Mac DeMarco – *Salad Days*
- Quilt – *Held in Splendor*
- First Aid Kit – *Stay Gold*
- Allah-Las – *Worship The Sun*

Logan Sorenson – Photographer

- The Presidents of the United States of America – *Kudos to You!*
- Broken Bells – *After the Disco*
- Band Of Skulls – *Himalayan*
- Asgeir – *In the Silence*
- Augustines – *Self-Titled*

Maggie Zukowski – Ad Designer

- Sam Smith – *In the Lonely Hour*
- Jason Derulo – *Talk Dirty*
- Conor Oberst – *Upside Down Mountain*
- Lana Del Rey – *Ultraviolence*
- Atmosphere – *Southsiders*

Mame Wallace – Writer

- Sam Smith – *In the Lonely Hour*
- Pharell Wiliams – *GIRL*
- Sia – *1000 Forms of Fear*
- Coldplay – *Ghost Stories*
- Calvin Harris – *18 Months*

Maria Valenzuela – Distro / Copy Editor

- Damon Albarn – *Everyday Robots*
- Childish Gambino – *STN MTN/Kauai*
- Phantogram – *Voices*
- Atmosphere – *Southsiders*
- Broken Bells – *After the Disco*

Mariah Mann Mellus – Senior Staff Writer

- Lucius – *Wildewoman*
- K Flay – *Life As A Dog*
- Black Keys – *Turn Blue*
- Neil Diamond – *All-Time Greatest Hits*
- Various Artists – *Guardians of the Galaxy: Awesome Mix Vol. 1*

Mary E. Duncan – Copy Editor

- Tove Lo – *Queen of the Clouds*
- Trampled by Turtles – *Wild Animals*
- Shovels & Rope – *Swimmin’ Time*
- Sam Smith – *In the Lonely Hour*
- James Vincent McMorrow – *Post Tropical*

Mason Rodricke – Design Team

- Young Fathers – *Dead*
- Jason Feathers – *De Oro*
- Chet Faker – *Built On Glass*
- Wye Oak – *Shriek*
- Adult Jazz – *Gist Is*

Matt Brunk – Photographer / Writer

- Cult Leader – *Nothing for Us Here*
- Visitors – *Blueshift*
- Grass – *Naysayer*
- Dustbloom – *Keeping the Black Dog at Bay*
- Huldra – *Black Tides*

Matt Hoenes – Content Consultant

- Swans – *To Be Kind*
- Color Animal – *Bubble Gum*
- Damien Jurado – *Brothers and Sisters of the Eternal Son*
- The War On Drugs – *Lost in a Dream*
- Tobacco – *Ultima II Massage*

Matthew Windsor – Photographer

- Lana Del Rey – *Ultraviolence*
- Issues – *Self-Titled*
- Riff Raff – *Neon Icon*
- Gucci Mane – *Trap House Four*
- Iggy Azalea – *The New Classic*

Megan Kennedy – Photographer / Senior Staff Writer

- Cult Leader – *Nothing for Us Here*
- Huldra – *Black Tides*
- First Aid Kit – *Stay Gold*
- Unearth – *Watchers of Rule*
- Visitors – *Blueshift*

Melissa Cohn – Photographer

- ††† – *Self-Titled*
- This Wild Life – *Clouded*
- Chelsea Grin – *Ashes To Ashes*
- Manchester Orchestra – *Cope*
- Visitors – *Blueshift*

Michael Sanchez – Distro / Writer

- Little Dragon – *Nabuma Rubberband*
- Antemasque – *Self-Titled*
- St. Vincent – *Self-Titled*
- FKA twigs – *LP1*
- Mastodon – *Once More 'Round The Sun*

Mikey Baratta – Photographer

- Buckethead – *Teeter Slaughter*
- Pixies – *Indie Cindy*
- Bayside – *Cult*
- The Shrine – *Bless Off*
- Swans – *To Be Kind*

Mike Brown –

Senior Staff Writer

- Teitanblood – *Death*
- Lust For Youth – *International*
- Dawnbringer – *Night Of The Hammer*
- Wovenhand – *Refractory Obdurate*
- Run the Jewels – *Run the Jewels 2*

Mike Riedel – Beer Reviewer

- Wasatch – *Switch Sour Red Ale*
- Uinta – *21st Birthday Suit Sour Saison*
- The Annex – *Beliner Weisse*
- RedRock – *Fröhlich Pils*
- Epic – *Element 29 Cu IPA*

Mistress Nancy – Writer

- Blac Kolor – *Wide Noise*
- Harm Joy – *Silver Lining of the Mushroom Cloud*
- Cocksure – *TVMALSV*
- Faderhead – *Atoms & Emptiness*
- Bombardier – *Nowhere*

Natalie Edwards – Illustrator

- alt-J – *This Is All Yours*
- Chad Vangaalen – *Shrink Dust*
- Black Lips – *Underneath the Rainbow*
- Young Fathers – *Dead*
- MØ – *No Mythologies to Follow*

Nate Abbott – Writer

- Scott Walker + Sunn O))) – *Soused*
- Pink Floyd – *The Endless River*
- Have A Nice Life – *The Unnatural World*
- Swans – *To Be Kind*
- Cult Leader – *Nothing for Us Here*

Nate Housley – Writer

- Aphex Twin – *Syro*
- Maktavarskan – *II*
- Cloud Nothings – *Here and Nowhere Else*
- The Men – *Tomorrow's Hits*
- Freddie Gibbs and Madlib – *Piñata*

Nic Smith – Writer

- Courtney Barnett – *The Double EP: A Sea of Split Peas*
- Koala Temple – *Blue Milk*
- Parquet Courts – *Sunbathing Animal*
- Temples – *Sun Structures*
- Generationals – *Alix*

Nick Kuzmack – Writer

- Ex Hex – *Rips*
- Various Artists – *Peru Bravo... Funk, Soul & Psych From Peru's Radical Decade*
- The Black Lips – *Underneath the Rainbow*
- The Franklys – *Self-Titled EP*
- Various Artists – *Pop Yeh Yeh: Psychedelic Rock from Singapore and Malaysia-1964-1970*

Nicole Stephenson – Video Games Reviewer

- Little Big Planet 3 (PS3)
- Captain Toad: Treasure Tracker (Wii U)

TOP FIVE

Hundred Waters

The Moon Rang Like a Bell

Street: 05.27

OWSLA

Hundred Waters = iamamiwhoami + Björk + Imogen Heap

Following the subtly intricate formula of their first album, Hundred Waters' new release continues with the same airy splendor, but with more refinement. **Nicole Miglis'** vocals are breathy and smooth, morphing so well with the instrumental side of the music that they become almost indiscernible. The album begins with the a cappella "Show Me Love," a hopeful and honest piece with the earnest vulnerability of opening up to another human. As the album's conceit progresses, however, the story becomes gloomier. Dreamy, starry melodies are prominent throughout, particularly on "Out Alea," but unexpectedly, lyrical content is confused or self-deprecating. The songs are focused on paranoia, doubt and despondency. This opposed dichotomy is a reward for those who commit to multiple listens, creating a brilliant concept where one leaves with something different on every listen. It isn't often that I find an album so equally focused on sound and poetic lyricism. Clever, little details, such as left-to-right, walkie-talkie-like repetition of the word crosstalk over a verse on "Xtalk," make *The Moon Rang Like a Bell* so significant. Hundred Waters renews experimental electronica and art-pop of the last 20 years with a bricolage of warped and loopy effects, crystalline synths and curious, tinkling piano. We come away with a mellifluous and uniquely modern style akin to Björk, but with enough delicacy that to connect it directly to the Icelandic beauty would be oversimplifying. The musical foundation of this album perfectly represents 2014, a year of revitalization and self-discovery, by sounding neither senescent nor ahead of its time, but flawlessly fit into the fringes of current music. —LeAundra Jeffs



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Thursday, December 11 /// 7PM

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Directed by Dylan Mohan Gray
87 min | 2013 | India/UK | Not Rated

Saturday, December 20 /// 11AM

A MUPPETS CHRISTMAS CAROL
Directed by Brian Henson
85 min | 1992 | USA | Rated G

MON. // DECEMBER 1 // 7PM

FIRE IN THE BLOOD
A tale of medicine, monopoly, and malice, *Fire in the Blood* tells the story of how pharmaceutical companies and governments blocked access to low-cost AIDS drugs in Africa and the global south in the years after 1996.

TUES. // DECEMBER 2 // 7PM

SOUL OF A BANQUET
Cecilia Chiang opened her renowned restaurant in 1961 and went on to change the course of cuisine in America. The film is equal parts showcase of gastronomy and portrait of Chiang's journey from Beijing to the United States.

TUES. // DECEMBER 9 // 7PM

DOCTOR WHO: A Christmas Carol
Newly wedded Amy and Rory are trapped on a crashing space liner caught in a cloud belt. They call the Doctor who lands on the planet below and meets the miserly Kazran Sardick, a man who can control the cloud layer but refuses to help.

TUES. // DECEMBER 16 // 7PM

MAKER
The Maker Movement began in 2005 with the launch of MAKE magazine and the first "Maker Faire" in 2006. Post-film panel discussion with SLUG Magazine and Craft Lake City's Angela Brown and Salt Lake City Maker Faire's Jenn Blum.

WED. // DECEMBER 17 // 7PM

BELTRACCHI: The Art of Forgery
A mesmerizing, thought-provoking, yet surprisingly amusing doc about the life and times of Wolfgang Beltracchi, a man responsible for conducting the biggest art forgery scandal of the postwar era.

THURS. // DECEMBER 18 // 7PM

TRU LOVE
In this evocative love story, Tru, a 37-year-old lesbian becomes unexpectedly smitten with the recently widowed 60-year-old Alice. As their affection deepens, Alice's daughter Suzanne worries that Tru may break her mother's heart.

TUES. // DECEMBER 23 // 7PM

JINGLE BELL ROCKS
Director Mitchell Kazin delves into the minds of some of the world's most legendary Christmas music fanatics and hits the road to hang with his holiday heroes, which include Joseph "Row Your" Siemonec, Wayne Coyne, and John Waters, to name a few.

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- *Ultimate NES Remix* (3DS)
- *The Crew* (Xbox One)
- *Kingdom Hearts 2.5 HD Remix* (PS3)

Paul Mason – Design Team

- *Koala Temple* – *Blue Milk*
- *St. Vincent* – *Self-Titled*
- *Spoon* – *They Want My Soul*
- *Shellac* – *Dude Incredible*
- *Stardeath & White Dwarfs* – *Wastoid*

Perry Layne Decker-Tate – Videographer

- *Beck* – *Morning Phase*
- *ODESZA* – *In Return*
- *Little Dragon* – *Nabuma Rubberband*
- *Thom Yorke* – *Tomorrow's Modern Boxes*
- *The Roots* – *...And Then You Shoot Your Cousin*

Peter Fryer – Senior Staff Writer

- *Against Me!* – *Transgender Dysphoria Blues*
- *Code Orange* – *I Am King*
- *St. Vincent* – *Self-Titled*
- *Mantar* – *Death By Burning*
- *Behemoth* – *The Satanist*

Phil Cannon – Distro / Illustrator

- *Mastodon* – *Once More 'Round the Sun*
- *Alestorm* – *Sunset on the Golden Age*
- *Blues Pills* – *Self-Titled*
- *Red Fang* – *Teamrock.com Presents an Absolute Music Bunker Session with Red Fang*
- *Orange Goblin* – *Back From the Abyss*

Rebecca Frost – Comic Book Reviewer

- *Pretty Deadly*
- *Ms. Marvel*
- *Edge of Spider-Verse*
- *Serenity: Leaves on the Wind*
- *Bitch Planet*

Rheanna Sonnichsen – Writer

- *Mastodon* – *Once More 'Round the Sun*
- *Aphex Twin* – *Syro*
- *The Melvins* – *Hold It In*
- *Lana Del Rey* – *Ultraviolence*
- *Ray LaMontagne* – *Supernova*

Ricky Vigil – Senior Staff Writer

- *Freddie Gibbs and Madlib* – *Piñata*
- *United Nations* – *The Next Four Years*
- *Thou* – *Heathen*
- *Run the Jewels* – *Run The Jewels 2*
- *Cult Leader* – *Nothing for Us Here*

Robin Banks – Illustrator

- *Beyoncé* – *Self-Titled* (Reissue)
- *Pypy* – *Pagan Day*
- *Baby Ghosts* – *Maybe Ghosts*
- *Literature* – *Chorus*
- *Ghost Gum* – *Demos 2014*

Robin Sessions – Marketing Coordinator

- *Have A Nice Life* – *The Unnatural World*
- *The Black Soft* – *The Slow Burn*
- *King Dude* – *Fear*
- *Swans* – *To Be Kind*
- *Mr. Gnome* – *The Heart of a Dark Star*

Ryan Dearth – Videographer

- *Bass Drum Of Death* – *Rip This*
- *The People's Temple* – *Musical Garden*
- *Allah-Las* – *Worship The Sun*
- *The Brian Jonestown Massacre* – *Revelation*
- *Ty Segall* – *Manipulator*

Ryan Hall – Senior Staff Writer

- *Kyle Bobby Dunn* – *Kyle Bobby Dunn and the Infinite Sadness*
- *Planning for Burial* – *Desideratum*
- *Braeyden Jae* – *Heaven House*
- *Thee Silver Mt. Zion Memorial Orchestra* – *Fuck Off Get Free We Pour Light On Everything*
- *Protomartyr* – *Under Color of Official Right*

Ryan Worwood – Distro

- *The Roots* – *...And Then You Shoot Your Cousin*
- *Run The Jewels* – *Run The Jewels 2*
- *Isaiah Toothtaker* – *Your Majesty*
- *Your Old Droog* – *Self-Titled*
- *WE* – *WE-E.T.'s 2*

Samuel Hanson – Writer

- *Alexander Ortega* – *Wallwalker*
- *Parquet Courts* – *Sunbathing Animal*
- *Iceage* – *Plowing Into the Field of Love*
- *Thee Silver Mt. Zion Memorial Orchestra* – *Fuck Off Get Free We Pour Light On Everything*
- *Have A Nice Life* – *The Unnatural World*

Sara Bezdjian – Writer

- *Ingrid Michaelson* – *Lights Out*
- *Iggy Azalea* – *The New Classic*
- *Blondie* – *Blondie 4(0) Ever*
- *Johnny Cash* – *Out Among the Stars*
- *Maroon Five* – *V*

Sean Hennefer – Illustrator

- *Jamie T* – *Carry On The Grudge*
- *Temples* – *Sun Structures*
- *Damon Albarn* – *Everyday Robots*
- *Against Me!* – *Transgender Dysphoria Blues*
- *Sharon Jones and the Dap Kings* – *Give the People What They Want*

TOP FIVE

Necrophagia

WhiteWorm Cathedral
Season of Mist
Street: 10.28
Necrophagia = Autopsy + Impetigo + Mortician

The legacy of horror, terror and old-school death metal that is Wellsville, Ohio's Necrophagia keeps getting better and better. Their seventh release, *WhiteWorm Cathedral*, is sure to open up the seven seals of Hell and unleash the apocalypse in the form of aural destruction and mental imagery assaults. Necrophagia incorporate an almost obsessive love for horror films which, in addition to the band's own ideas and interpretations of those horrors, have always made for fun listening. I've never really been massively sold by one specific album from the band, as they've always had releases with great songs, but in a "one release" sense—nothing ever stuck. *WhiteWorm Cathedral* changes all of that in so many ways. The songwriting here has been tightened up to brutal execution for the band—and for death metal in general. It's an extremely rare thing when I listen to a record and it resounds in my skull long after the songs have stopped. The dynamics offered on this new offering are plentiful. It brings the horror of what the album wants you to live onto a grandiose scale. Heavy and catchy riffs crunch with a grisly bottom end. The keyboards from **Mirai Kawashima**, who is also one of the primary members of Japan's **Sigh**, elevate the already horrifying songs to an entirely more terrific, terrifying level. Everything I love about death metal and horror films is indulged in the 13 songs on record here. There's a good deal of horror-themed death metal bands out there, but none of them sound like this album. Even more exciting is the fact that Necrophagia may not even be remotely close to peaking—they've gotten better with each new release, and with the near-perfect execution on *WhiteWorm Cathedral*, my excitement of what's to come will be even more morbidly obsessive than before. —Bryer Wharton



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WED. DEC. 17: WILD WEDNESDAY

SAT. DEC. 27: POST-GAME SKATE WITH TEAM!

MON. DEC. 29: MAVERIK MONDAY

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Sean Zimmerman-Wall – Senior Staff Writer

- Del the Funky Homosapien – *Iller than Most*
- Kid Cudi – *Satellite Flight: The Journey to Mother Moon*
- Atomsphere – *Southsiders*
- The Black Keys – *Turn Blue*
- alt-J – *This Is All Yours*

Seeth McGavien – Writer

- KMFD – *Our Time Will Come*
- Project Pitchfork – *Blood*
- The Glitch Mob – *Love Death Immortality*
- Aphex Twin – *Syro*
- Lana Del Rey – *Ultraviolence*

Shawn Soward – Copy Editor

- Phantogram – *Voices*
- St. Vincent – *Self-Titled*
- Pharrell Williams – *GIRL*
- Ariana Grande – *My Everything*
- Sam Smith – *In the Lonely Hour*

Stakerized! – Senior Staff Writer

- Bob Mould – *Beauty & Ruin*
- Brother Earth – *Positive Haywire*
- Thee Silver Mt. Zion Memorial Orchestra – *Fuck Off Get Free We Pour Light On Everything*
- Wovenhand – *Refractory Obdurate*
- Ty Segall – *Manipulator*

Steve Goemaat – Writer

- Your Old Droog – *Self-Titled*
- Modern Baseball – *You're Gonna Miss It All*
- Every Time I Die – *From Parts Unknown*
- Manchester Orchestra – *Cope*
- Animals As Leaders – *The Joy of Motion*

Steve Richardson – Writer

- Bat Manors – *Literally Weird*
- Baby Ghosts – *Maybe Ghosts*
- Iceage – *Plowing Into the Field of Love*
- Parquet Courts – *Sunbathing Animal*
- Koala Temple – *Blue Milk*

Steve Thueson – Illustrator

- Martha – *Courting Strong*
- Baby Ghosts – *Maybe Ghosts*
- The Creeps – *Eulogies*
- The Front Bottoms – *Rose*
- Joyce Manor – *Never Hungover Again*

Talyn Sherer – Photographer

- Trevor Hall – *Chapter of the Forest*
- Nahko and Medicine For The People – *Dark As Night*
- Atmosphere – *Southsiders*
- SOJA – *Amid the Noise and Haste*
- Tribal Seeds – *Representing*

Taylor Hoffman – Comic Book Reviewer

- *Pretty Deadly Volume 1: The Strike*
- *Sex Criminals, Vol 1: One Weird Trick*
- *Saga Deluxe Edition Vol. 1*
- *The Wicked + The Divine, Vol 1: The Faust Act*
- *Ms. Marvel, Vol. 1: No Normal*

Thomas Winkley – Senior Staff Writer / Video Game Writer

- *Castlevania: Lords Of Shadow 2* (PC)
- *Broken Age* (PC)
- *The Walking Dead – Season 2* (PC)
- *Rogue Legacy* (PS3)
- *Ultra Street Fighter IV* (PS3)

Timo H. – Writer

- Swans – *To Be Kind*
- Noveller – *No Dreams (2014 Vinyl Edition)*
- Jozef Van Wissem & SQÜRL – *Only Lovers Left Alive*
- Death and Vanilla – *Vampyr (2014 Vinyl Edition)*
- Meridian Brothers – *Salvadora Robot*

Traci Grant – Copy Editor

- JYJ – *Just Us*
- NU'EST – *Re:BIRTH*
- Super Junior – *Mamacita*
- Alice Nine – *Supernova*
- f(x) – *Red Light*

Trevor Hale – Writer

- St. Vincent – *Self-Titled*
- Against Me! – *Transgender Dysphoria Blues*
- Pallbearer – *Foundations of Burden*
- Mobb Deep – *The Infamous Mobb Deep*
- Patton Oswalt – *Tragedy Plus Comedy Equals Time*

Tyson Call – Writer

- Faded Paper Figures – *Relics*
- Phantogram – *Voices*
- Röyksopp & Robyn – *Do It Again*
- Broods – *Evergreen*
- Aphex Twin – *Syro*

Weston Colton – Photographer

- The Juan Maclean – *In a Dream*
- Wild Beasts – *Present Tense*
- Electric Youth – *Innerworld*
- First Aid Kit – *Stay Gold*
- Future Islands – *Singles*

Xkot Toxisk – Distro / Writer

- The Brian Jonestown Massacre – *Revelation*
- Heliocentrics & Melvin Van Peebles – *The Last Transmission*
- The KVB – *Out of Body EP*
- The Faint – *Doom Abuse*
- My Life With The Thrill Kill Kult – *Spooky Tricks*

TOP FIVE

Pink Mountaintops

Get Back

Jagjaguwar

Street: 04.28

Pink Mountaintops = √Spiritualized√Bronco√The Boomtown Rats√Wire√The Clash

Get Back received mixed reviews across the board—some reviewers lauded the album as a rock n’ roll tour de force (*Mojo*, *PopMatters*) and others expressed wishy-washy reactions (*Paste*, *Pitchfork*). Most seemed, to some extent, to decry the sixth track, “North Hollywood Microwaves” because **Annie Hardy (Giant Drag)** raps about the joys of cum, declaring “I am a slut!” amid her blithe confessions of bestiality with donkeys and bears (because men no longer satisfy her). The prank worked. Critics expecting Pink Mountaintops’ amorous psych folk were surely taken aback by this surrealist-feminist song in frontman **Stephen McBean**’s reconstruction of punk’s urgency and repudiation of the rock lineage that Pink Mountaintops iterated in previous (parent) albums. Surely, his screams in opener “Ambulance City” of “Ambulance city/Station to station!” mimic this sonic transition to a more rompin’ Western musical spirit. Track 2, “The Second Summer of Love,” is *Get Back*’s best song, wherein McBean romanticizes 1987 as the track’s namesake while snare-to-kick beats fire like skateboard-to-concrete ammunition. “Kids don’t follow all them golden rules/We’re all alright through the night we roam,” sings McBean. Some chastise McBean for attempting to relive his youth as he harkens back to events from his past. His reflection, however, loops back to his perspective as someone remembering, which the Phrygian, **Morrissey**-esque “Wheels” demonstrates. There are some alt-country-influenced tunes in here as well, like “Through All the Worry” and “Sell Your Soul,” which posit his self-awareness of his age. “New Teenage Mutilation” functions as a glam/power-pop number where he tearfully but catchily asserts himself as a compatriot of kids in the clutches of “computerized segregation” as the guitars twinkle melodically. The musical-narrative arc of *Get Back* ultimately brings this well-rounded record full circle—much in the way that McBean’s sticking to his guns from adolescence does lyrically. –*Alexander Ortega*



The DI

By Mike Brown • Instagram: @fagatron

You can criticize the Mormons all you want. As far as organizations go, they are easy to hate, but you can't argue with some of the great things they do for the community ... and I'm not talking about free cheese. I'm talking about the Mormon-backed retail outlet that draws numerous consumers to its stores every day but Sunday. No, not *City Creek*. I'm talking about the stores that shut down early on Mondays for family home evening. I'm talking about everybody's favorite place to buy infested used furniture and board games with missing pieces. Of course, I'm talking about Deseret Industries (the DI).

The DI provides many positives for our community—whether it be a job for the disadvantaged or a cheap suit for the down and out. Local hipsters have long seen the advantage of maximizing their trust funds with the abundance of ironic T-shirts that adorn the store by shopping at the DI. Nothing says thrifty like wearing a \$2 pair of pants to a show at *Urban Lounge* where you end up dropping \$80 on booze—but seriously, you can't put a price on scene points, so don't worry about that shit.

Needless to say, the DI embraces the spirit of charity unlike any other consumer-based retail outlet we have around here, so I thought it would be nice to encourage all you loyal *SLUG* readers to do your Christmas shopping there instead of anywhere else. This can save you time and money. Really, if anyone in your family starts bitching about the fact that their gift came from the DI, have them Wikipedia that shit and make them feel guilty as fuck for not liking something that helps so many people.

If anyone is shopping for me, all I really want this year are VHS tapes. I've been building my collection backup via the DI. Seeing how they don't even make VCRs anymore, I'm hoarding VHS tapes like a squirrel on meth. They are the perfect form of entertainment for me—old, washed-up, grainy and indestructible. Once you sift through all the Disney and old Mormon shit, there's actually some pretty awesome gems that you can take home to rewind and relax with, and a great gift idea for anyone all the while. A *Star Wars* box set that isn't digitally remastered is pretty much a given at any DI. Give that shit to anyone as a gift and tell them that this is the only way that *Star Wars* was meant to be seen, because it's true.

Christmas gifts are so much about where the item came from. Like, you can always make your parents a piece-of-shit anything, and they will have to like it because you made it. If you are like me and terrible at making anything, then the DI has plenty of shit that you can buy for a buck or two that looks like a blind kid made it in shop class. You can always buy something along these lines—say, a misshapen birdhouse—and tell your parents that you made it for them. No one has to know, it's just a little white lie on a white Christmas to make everyone happy and keep you in the will. Not only did you save a ton of time and money on a gift, you lied to make someone happy, which is the true essence of the holiday. If it weren't, we wouldn't tell stupid kids that Santa is real.

For those of you afraid of getting on Santa's naughty list and who would like to stay truthful, but still want to shop at the DI for Christmas and put some effort into it: Go to a DI that's not in the Salt Lake Valley. This way, you can say that you went all over the state looking for the perfect gift all while turning your Christmas shopping into a mini road-trip adventure.

If you've never done this, put shopping at the Brigham City DI on your "Things to do in Utah before I die" checklist. You know how awesome a regular Salt Lake thrift store is—now just imagine one in a small, Utah meth town. The peoplewatching alone is worth the drive, even if you don't buy anything. Inbred Mormons and crystal meth will always have an intriguing output of humanity.

As far as actually saving even more money once you get in the store, here are some tips. The price tag switcheroo is super easy to pull off at any DI. Although I never do

this myself, it's pretty easy to turn a \$10 candle holder into a \$2 candle holder at these places without getting in trouble. I, honest to god, saw a guy use counterfeit \$1 bills at a DI, and when the clerk busted him, he just played dumb. The manager came out and explained to the man that he could get in a lot of trouble for using this illegal currency at another store and let the man buy his stuff anyway.

A small but astute "fuck you" to the federal government it was, but it left me with a warmth in my stomach that makes me want to continue shopping at the DI for the rest of my life.



Photo: Martin Rivero

Mike Brown will inevitably tell his mother that he made these DI-found items for her this Christmas.

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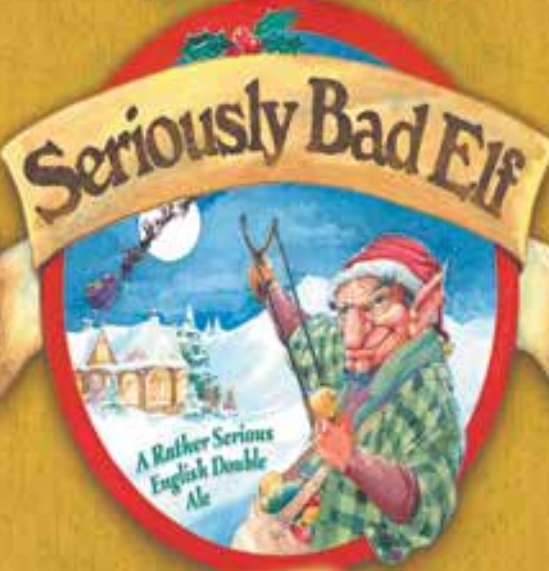
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Beer Reviews

Mike Riedel
mikey@slugmag.com

The holidays are coming, and there's going to be a lot of liquid cheer coming your way, which is likely going to be big and spicy like the season it represents. It's truly one of the best times of the year for beer. However, we're only human. Our palates were not designed by Viking gods that have been gifted with the constitutions of Thor. We mere mortals can only last for so long on big, spicy booze bombs—our tongues and psyches need the occasional respite between double gingerbread espresso stouts and Danish honey-fig barley wines. That's why, for this month's beer reviews, I have opted to open your eyes to some beers that can fill the gap between übercheer and palate overload. The following beers are full of flavor and buzz, but will keep you in check when you're on the edge of a burnout. It goes without saying that a good deal of respect and responsibility should be shown toward celebrating when your celebrations get flooded with so many high-alcohol beers. Please be safe!

Element 29
American Pale Ale
Brewery/Brand:
Epic Brewing Company
ABV: 5.2%
Serving Style: 12 oz. can



This pale ale pours a golden-copper color. The head is foamy and sturdy, and sticks around to the bottom of the glass. The taste starts malty sweet with a bit of caramel and cookie-dough flavors. Ripe peach notes come next and work well with the malts. Hops take over toward the end, bringing big floral, tangerine and grapefruit-zest flavors. The finish is moderately dry with a bit of lingering bitterness on the back of the tongue.

Overall: The amarillo hops used in this beer make it appealing, adding great fruity notes while the relatively low ABV makes it highly drinkable.

Apple-A-Day Apple Ale
Brewery/Brand:
Wasatch Brewery
ABV: 5.0%
Serving Style: 12 oz. can



This ale pours a brilliantly clear-golden color. The head is large and foamy at first, but quickly fades to sudsy cap. Before I could stick my nose down into the glass, I got the first whiffs of apples. As I got in closer, I started to get a big blast of Jolly Rancher-type, green-apple aromas. There is a slight hint of Vienna malt beneath as well. The taste starts with toasty malts. Apple cider comes next, which is much more subdued than the nose led me to believe. There are some slight lemony flavors in the end. It has a soda-pop type finish.

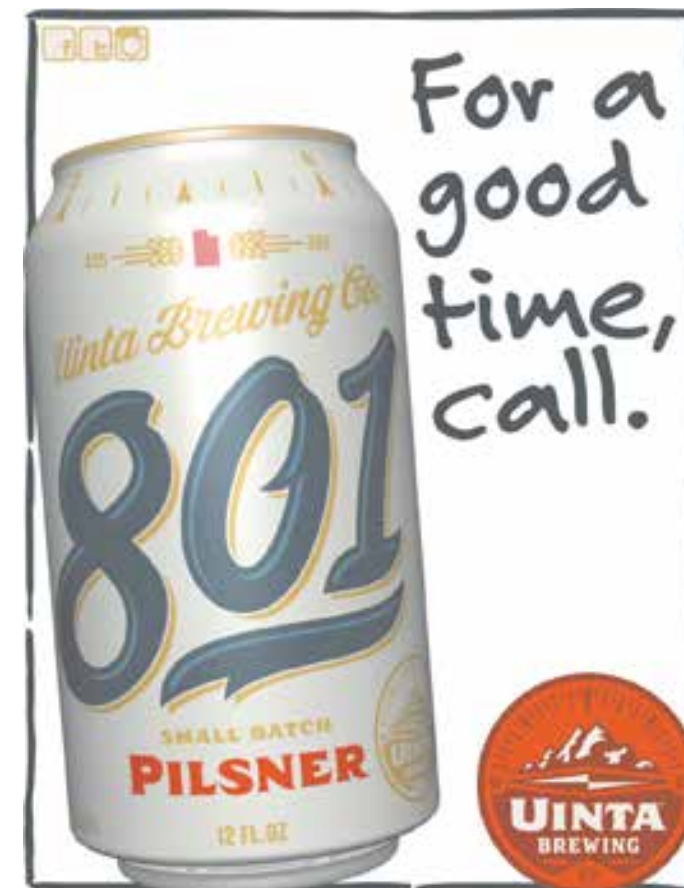
Overall: If you're wanting a cider, get a cider—this may not satisfy a big apple craving. This is a beer with apple flavors, and no, this is *not* gluten free.

Bonanza Dry Hopped Golden Ale
Brewery/Brand:
Payette Brewing Company
ABV: 4.0%
Serving Style: 12 oz. can

This one pours a light-bronze hue with a fair amount of sudsy foam on top. The nose has some muted floral notes and a smack of citrus-zest aromas. There is some dry, malty sweetness as well. The taste starts sweet with caramel and a crepe-like breadiness. Biscuit notes come next, adding a bit of dryness. A hint of rose hips and grapefruit peel come in next, providing a nice balance in the end. The finish is crisp and clean with a bit of berry sweetness.

Overall: The low ABV and its refreshing qualities make this a perfect ale when the big alcohol bombs may not be an option.

Cheers!



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The Circulars Photo: Russel Daniels

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Illustration: Steve Thueson

Dear Cop,

I need an unbiased opinion on an officer's conduct. That is, while I was re-reading a witness statement for the umpteenth time, I noticed the detective – during what is presented as this witness's initial statement – revealed he had had a prior discussion about this case, with this key witness:

Detective states: "Yeah. Yeah. I think when you and I talked before you mentioned something about That he was gonna,"

Witness responds: "Yeah" and addresses what their last discussion was about – that isn't raised at anytime prior in this interview.

Isn't this police misconduct – equating to witness tampering? He admits he previously spoke to the state's key witness – the state affirms there is no record of – and then cues the witness to talk about issues he'd forgotten to raise – as rehearsed!?

Your thoughts on this – and how someone can hold a shifty cop accountable for this conduct is appreciated.

Respectfully,
Corey

Corey, my friend,

Unbiased? Well, I'm not the one to ask if you want 100-percent unbiased. If you read my diatribe with any regularity, you know that I try to be honest and fair, usually—but, I am human, and by nature I want to protect the cop. That's not always possible, and that's when my honesty and fairness kicks in.

I don't know the context of the "prior discussion" you refer to, but if it was regarding testimony, ex parte, during a hearing where the exclusionary rule is invoked, that's troubling and wrong.

If it's outside a trial venue, and the dick is setting up or leading the witness to a conclusion, that's equally troubling and wrong. An example would be showing

an identification six-pack photo lineup to a victim, and tapping your pen on photo Number Four. That's going to get the ID tossed in court.

Regarding my nature to protect the cop, I'm not going to say it's generally misconduct. I will say that, it's a stupid, bush-league error in judgment that rookie cops make. They don't realize their error until the case is tossed and guilty, bad people go free. Successful investigators know that it's not the huge-ego, arrogant-asshole cop who puts together good cases. It's the humble, soft-spoken manipulator who impels a conviction—the cop whom the bad guy never saw coming.

If there's evidence that the conversation happened, and someone admits to it, then the misconduct would have occurred when the prosecutor failed to disclose the conversation to defense counsel during discovery. Cops and prosecutors are accused of discovery-requirement lapses all the time. If it's intentional, then it is misconduct, but legit occurrences are rare. Almost every time I've seen it, perpetrated by either prosecution or defense, it's an honest mistake and quickly corrected. However, motions by defense related to your scenario happen and, many times, it's a tactic to get a better deal for their clients. Also, scare tactics and threats have been used to intimidate some prosecutors.

As I've written so many times, if your scenario is as described above, there is process, both administratively, through internal affairs, and recorded in open court by motions, which deal with and correct this "misconduct." If a cop is found to have intentionally misled a witness or manipulated facts, that cop is done as a cop, forever.

Have a question for the Cop?
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Book Reviews

Black Metal: Omnibvs
Rick Spears, Chuck BB
Oni Press

Street: 10.01

So many tributes to heavy metal have tried and failed to capture the essence of metal. The *Black Metal* series of comics, however, practically seethes with a true appreciation for the genre. Author Rick Spears writes the tale of 12-year-old twin brothers Shawn and Sam Stronghand, social pariahs who discover their dark destiny after listening to a black metal record played backwards. Chuck BB complements the story with a cool, cartoonish art style that feels like it was peeled off the notebook margins of a bored high school student. Together, they tell a tale that encompasses Heaven, Hell, Asgard and the nihilistic void. But, despite the subject matter, it never takes itself too seriously. Spears might not be up-to-date on the most kvlt underground bands, but he sure as hell did his homework when it came to the musical and mythological foundations of metal. *Black Metal* ventures deep into the dark heroism and grandiosity of the heavy metal mythos, serving as a reminder of what brings so many people together to bang their heads and seek out the truest of the true. You need not be a denim-clad metal veteran to appreciate this series, but it certainly helps. —Henry Glasheen

Chasing the Light: The Cloud Cult Story
Mark Allister
University of Minnesota Press

Street: 09.03

Chasing the Light: The Cloud Cult Story is a cleverly intimate reveal of the emotional struggle that birthed Cloud Cult's rise into the indie-rock scene. Mark Allister provides a perspective of the band—not only as a music critic and deejay, but also as a friend and supporter. The result is a thorough collection of reviews of Cloud Cult's 11 albums, as well as insight into the tragedy, ideology and philosophy of the band. Three sections of "Fans Write" break up the story with testimonials of the personal impact that Cloud Cult has made in the lives of their followers. These sections are perfectly placed, preventing the depth of Allistar's knowledge and heavy appreciation for **Craig Minowa's** passion from becoming overwhelming. The book provides fans with a deeper understanding and connection to Minowa's journey. While the book neglects to fully divulge the dynamics of bandmates and too excessively reminds its reader of the resemblance between Cloud Cult and **Arcade Fire**,

it does not lack the power of inspiration that Minowa's music so often ignites.
—Andrea Silva

Courage (The Lions of God Trilogy, Volume 1)
Lloyd D. Frazier
ApogeeInvent

Street: 02.20

The wonderful world of fantasy has a brave new addition by first-time author Lloyd D. Frazier. I say brave because it pulls no punches and creates a very real story, told through violent times. As a reader, I felt as if I was watching the story the whole time while the narration guided me through the beginning of what seems to be a long, hard-fought tale. The balance between scene shaping and plot is perfectly crafted and moving, though the book feels neither repetitive nor boring. There are shocking scenes in the story, but the author has such love for the characters he's created that the reader gets pulled further into the story as opposed to cringing and walking away. Few twists and turns are left in the world of fiction, but Frazier manages to sneak a few wrinkles into a well-trodden genre. Online, Frazier has been referred to as the best author you've never heard of, and those merits sit well with this book. The book even features the mandatory fantasy map in its first few pages as a nod to the classics, though I wouldn't expect any further redundancies of former fictions. All in all, this is an excellent book regardless of what genre you prefer. I encourage anyone with a bit of whimsy, a moment to spare and the desire to be taken away to endorse this fine addition to the world of creative literature. —Benjamin Tilton

Salsa! The Sauces of South America (Kindle Edition)
Mick Huerta
Amazon Digital Services, Inc.

Street: 03.20

The result of 20 years of travel and eating, *Salsa! The Sauces of South America* is a pleasure to read. This e-book is part travel diary and part cookbook, sharing simple recipes and the stories behind them. Improve your kitchen game with homemade salsas ranging from a bright and flavorful Chimichurri Sauce from Argentina to an intriguing Mint Chimi Sauce from Chile. Dress up your favorite meals and impress your friends with this compelling and tasty collection.
—Amanda Rock

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The Evil Within
Tango Game Works /
Bethesda Softworks
Reviewed on: PS4
Also On: PS3, PS4, Xbox
360, Xbox One, PC
Street: 10.14

The Evil Within drags you through pools of blood, terrifying trap mazes and hordes of zombies for the twisted pleasure of a total psychopath. The story and crisp controls make for an absolutely frightening and mostly enthralling experience. The weapon selection is reminiscent of *Resident Evil*, but there are a few weapons (namely the Agony Crossbow) that add some unique strategy. The outdoor levels seem present only to add playtime versus telling a story, but still lend themselves to enjoyable zombie blasting. While the rollercoaster between zombie shooter and survival horror intensifies the terror when players realize that an enemy can't be killed, it also takes some of the game's identity away when tight spaces and deadly demons are replaced by shambling zombies and rocky landscapes. —Thomas Winkley

Magnetic By Nature
Team Tripleslash
Reviewed On: PC
Also On: OUYA
Street: 11.10

Magnetic By Nature is a physics-based puzzle platformer that takes a relatively simple mechanic and uses it to create countless worlds and challenges to explore. Instead of creating a high-concept plot and filling it with meaningless fluff, *Magnetic By Nature* drops you into the action after a brief cinematic. While many games have worked with the basics of magnetism-as-platforming, *Magnetic By Nature* takes a lot of the platforms out of the equation, instead forcing you to swing through the air with expertly timed changes in magnetic polarity. While the game is extremely fun, it's also surprisingly difficult.

Prepare to die many meaningless deaths before gracefully landing at the end of each level. Yet, tackling these difficult challenges gives the player a sense of accomplishment and satisfaction. **Lance Montgomery's** calm, thoughtful score sets the mood for a game that requires equal parts patience and precision, and an abstract Art Deco visual style gives *Magnetic By Nature* a timeless feeling. While other indie game developers seem to pine for the coveted triple-A aesthetic, Team Tripleslash dare to embrace simplicity with their debut title. —Henry Glasheen

Super Smash Bros. for
Nintendo 3DS
Sora Ltd. / Bandai
Namco Games /
Nintendo
Reviewed on: 3DS
(exclusive)
Street: 09.03

Super Smash Bros. has been one of Nintendo's best properties since it made its first appearance on the Nintendo 64. Every installment has just gotten better, though most professional *Smash* players go with *Melee* as the best over *Brawl*. The 3DS version isn't going to make it to the top, but only for a few simple reasons—it's too small of a screen, and when there are four players spread out, you can barely tell where you are. It's caused quite a few accidental deaths in my matches. Other than that, it's definitely a great *Smash* game to carry around. For those of us who get bored with just fighting, there are challenges to complete to earn stages, tons of trophies and customization pieces. I love that you can customize not only your Mii characters, but the actual characters in the games—you can add speed, defense and edit their attacks as well. The stadium modes are mostly the same. The new *Smash Run* mode isn't that great, and the classic mode is updated a bit with risk-reward choices. It's going to fulfill your need for *Smash*. —Ashley Lippert

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Movie Reviews

Well, 2014 has been one hell of a quick year. The fact that I've been seeing my breath in the air blows my mind! As a film lover and geek, it's amazing to watch Marvel and DC/Warner Bros. duke it out with movies scheduled so far out that I'll be 37 years old when I see *Avengers: Infinity War – Part II*. As many know, one of the greatest individuals and film critics of all-time, **Jeff Michael Vice**, passed away this year. I miss sitting next to him at screenings and talking about the movie afterward, but I am sincerely grateful to have known such an amazing man. So, here's to 2014 (thus far) and to remembering those who've brought joy and laughter to our lives. I write this list knowing damn well Vice is hovering over my shoulder shaking his head with his "right" answers. Let the wackiness ensue! – *Jimmy Martin*



Top 5 Best Films:

1. *Guardians of the Galaxy*
2. *Interstellar*
3. *Edge of Tomorrow*
4. *Gone Girl*
5. *The LEGO Movie*

Top 5 Worst Films:

1. *Transformers: Age of Extinction*
2. *Alexander and the Terrible, Horrible, No Good, Very Bad Day*
3. *Earth to Echo*
4. *The Best of Me*
5. *Tammy*

Top 5 Documentaries:

1. *Life Itself*

2. *Web Junkie*
3. *The Overnighters*
4. *Happy Valley*
5. *Ivory Tower*

Top 5 Best Actors:

1. **Michael Keaton** (*Birdman*)
2. **Jake Gyllenhaal** (*Nightcrawler*)
3. **Eddie Redmayne** (*The Theory of Everything*)
4. **Ben Affleck** (*Gone Girl*)
5. **Bill Murray** (*St. Vincent*)

Top 5 Best Actresses:

1. **Rosamund Pike** (*Gone Girl*)
2. **Kristen Wiig** (*The Skeleton Twins*)
3. **Marion Cotillard** (*The Immigrant*)
4. **Felicity Jones** (*The Theory of Everything*)
5. **Helen Mirren** (*The Hundred-Foot Journey*)

Top 5 Worst Actors:

1. **Mark Wahlberg** (*Transformers: Age of Extinction*)
2. **Paul Giamatti** (*The Amazing Spider-Man 2*)
3. **Michael Douglas** (*And So It Goes*)
4. **Kellan Lutz** (*The Legend of Hercules*)
5. **Adam Sandler** (*Blended*)

Top 5 Worst Actresses:

1. **Cameron Diaz** (*The Other Woman*)
2. **Eva Green** (*300: Rise of an Empire*)
3. **Olivia Cooke** (*Ouija*)
4. **Megan Fox** (*Teenage Mutant Ninja Turtles*)
5. **Kate Upton** (*The Other Woman*)

Top 5 Best Remakes/Sequels/Prequels/Reboots:

1. *Captain America: The Winter Soldier*
2. *X-Men: Days of Future Past*
3. *22 Jump Street*
4. *Godzilla*
5. *Dawn of the Planet of the Apes*

Top 5 Worst Remakes/Sequels/Prequels/Reboots:

1. *Transformers: Age of Extinction*
2. *Teenage Mutant Ninja Turtles*
3. *Dolphin Tale 2*
4. *The Amazing Spider-Man 2*
5. *Purge: Anarchy*

Top 5 Horror Films:

1. *What We Do in the Shadows*
2. *The Babadook*
3. *As Above, So Below*
4. *Annabelle*
5. *Tusk*

Top 5 Reasons to Never Have Kids:

1. *Maleficent*
2. *Legends of Oz: Dorothy's Return*
3. *Dolphin Tale 2*
4. *Rio 2*
5. *The Nut Job*

Top 5 Reasons to Reverse the Vasectomy:

1. *The LEGO Movie*
2. *The Boxtrolls*
3. *Big Hero 6*
4. *How to Train Your Dragon 2*
5. *Mr. Peabody and Sherman*

Top 5 Films Adapted From Literature:

1. *Gone Girl*
2. *Edge of Tomorrow*
3. *The Maze Runner*
4. *This Is Where I Leave You*
5. *The Hundred-Foot Journey*

Top 5 Remaining Popcorn Movies of 2014:

1. *The Hobbit: The Battle of Five Armies*
2. *Exodus: Gods and Kings*
3. *Into the Woods*
4. *Night at the Museum: Secret of the Tomb*
5. *Annie*

Top 5 Remaining Potential Award-Winning Films of 2014:

1. *Inherent Vice*

2. *Wild*
3. *The Gambler*
4. *Mr. Turner*
5. *Top Five*

Top 5 Most Anticipated Films of 2015:

1. *Star Wars: Episode VII: The Force Awakens* (12.18.15)
2. *Avengers: Age of Ultron* (05.01.15)
3. *Jurassic World* (06.12.15)
4. *Mad Max: Fury Road* (05.15.15)
5. *Ant-Man* (07.17.15)

Top 5 Movie Quotes:

1. "We're just like Kevin Bacon!" (*Guardians of the Galaxy*)
2. "Spaceship!" (*The LEGO Movie*)
3. "Fuck you, doves!" (*22 Jump Street*)
4. "People die at the fair." (*A Million Ways to Die in the West*)
5. "Sixty is the new 30, mother fucker." (*Birdman*)

Top 5 Pleasant Surprises:

1. *Neighbors*
2. *Godzilla*
3. *Need for Speed*
4. *The Theory of Everything*
5. *Birdman*

Top 5 Disappointments:

1. *The Amazing Spider-Man 2*
2. *The Monuments Men*
3. *Jersey Boys*
4. *Rio 2*
5. *Robocop*

Top 5 Worldwide Money Makers (as of 11.17.14):

1. *Transformers: Age of Extinction* (\$1,087,404,499)
2. *Guardians of the Galaxy* (\$770,087,141)
3. *Maleficent* (\$757,696,030)
4. *X-Men: Days of Future Past* (\$746,045,700)
5. *Captain America: The Winter Soldier* (\$714,083,572)

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Local Music Reviews

Andy Vigilante
Situation Comedy
Self-Released
Street: 05.24
Andy Vigilante =
Bo Burnham + Astronautalis

This album kicks off with “The Pilot,” which is entirely samples of TV show theme songs from *The Simpsons*, *Drake & Josh*, *The Office*, etc. The majority of the tracks that follow have a sound-clip based infrastructure with a slower, jazzy cadence and wise lyrics. “The Unusual Suspects” (feat. **Kaptain jack**) manages to layer “Clair De Lune” with clips from *Seinfeld* while “Ate Oh Won” (feat. **Chuck Noland**, **Burnell Washburn** and **NegroDamus**) gives a shout-out to SLC: “This is the place / Peace to Brigham Young / I’m gonna live and die in the Wasatch Front.” Vigilante has a keen, energetic flow that cleverly connects the plethora of samples together. In addition, his perception about the racial stigmas involved with hip-hop are on point: “Regardless of my passion and talent, the first thing that’s brought up is that I’m white.” —Kia McGinnis

Christopher Alvarado
Fog Music 12
Aural Films
Street: 09.01
Christopher Alvarado =
One Horse Town +
White Origins + Carbon111

Christopher Alvarado is an amazing ambient artist, but I feel he should have held on to this a bit longer. I think he could get out there and capture some more sounds of the environment to add to this release. I feel that, in doing so, it would lend this release more stamina and creativity. He could have taken the listener on a longer journey to establish why it was titled “Engulfed Landscape.” I picked it up on a dark, dreary-looking day. I envisioned walking in the rain listening to wet footsteps and cars driving around in their soaked surroundings, which I suppose could be what he was referring to. Although this release was calming and soothing, I couldn’t see where he was trying to take this. I know he has more to give—it just isn’t in this piece. —Mistress Nancy

Christopher Alvarado
Translucence
weareallghosts
Street 01.27

Christopher Alvarado =
Enigma + Senking +
iVardensphere

This is more down-tempo than the usual ambient music we get from Christopher Alvarado. I couldn’t be more excited. I recommend that every belly dancing tribe shake their hips to this one—it lends itself easily to that style of dance. I love the flamenco guitar style of “Fire Above The Desert Mesa”—this is the first time I had heard a solid beat in his work. The track “Visions and Arcs (bonus track)” has an intense, dark, tribal beat that made me want to prance around a fire like a witch doctor casting a spell. It is the opposite of the track “Two Moons (bonus track),” which has a light synth style compiled with a dash of dirty ambience at the end. This is a fantastic splicing of the two sounds. The collaboration of down tempo and dirty ambient tracks on this release makes it my favorite of his so far. —Mistress Nancy

The Cotton Ponies
Fancy as Fuck
Self-Released
Street: 09.13
The Cotton Ponies =
The Coathangers +
Hi-Standard x Joan Jett

Fancy As Fuck introduces The Cotton Ponies with the EP’s first song “I Wanna Fight,” which reveals their formula of simple chords and sped-up beats then stuffed with processed-cheese lyrics—so bad and so good. The change of pace with “Jackass” shows The Cotton Ponies playing with the idea of a slower tempo, which gives the heavy influences of **The Runaways**, Joan Jett and **Bikini Kill** a spot to shine through. With straightforward lyricism, **Abby Allen**’s hisses and slurs are made to make lovers blush. In “Math Geek,” the everyday struggles women face with the accessibility of porn are revealed: “Looking at naked men every now and then ... I just want more/ Too bad I’m just too poor”—the song is my new mantra for visiting that dirty little sex shop on the Utah/Wyoming border. The repetitiveness of the album and lack of instrumental creativity show that the band has a way to go in developing their sound. However, their anthems of sex, breakups and high-energy attitudes make *Fancy as Fuck* the album to throw on when rage-hate breakup sex is pending. —Andrea Silva

Grizzly Spectre

All of Them Witches
Self-Released
Street: 08.27
Grizzly Spectre =
Arthur Russell + Loscil +
Julianna Barwick

Operating under the name Grizzly Spectre for this album, **Parker Yeats** has stripped the entire apparatus of his **Grizzly Prospector** project down to a series of movements. These movements come in the form of huge swells of voice floating up through the floorboards, reverberating through apartments with high ceilings before dissipating into the atmosphere. Other movements are sheer mechanical ones: the ponderous downstroke on a guitar unleashing a massive wave of droning guitar maw. **Michael Biggs**’ synthesizer contributions take on an organic voicing, sounding like bowed cellos buried beneath a winter night’s worth of reverb. Grizzly Spectre are an affecting vehicle for Yeats’ powerful bellow. His voice sounds distant, as if reaching us from another plane. These are hymns sung by the living that guide the dead home. —Ryan Hall

Herban Empire
Self-Titled EP
Self-Released
Street: 04.19
Herban Empire =
The Dirty Heads + Pepper +
Slightly Stoopid

Herban Empire cured my hangover—no joke. Feeling a little rugged from a night on the town, I popped this EP in for a spin, and by the end, my head was full of sunshine instead of gloomy brain-clouds (individual results may vary). Their sound comes through crystal clear (the production and mastering are top-notch—listen with headphones) and brings to mind other reggae stars like **Tribal Seeds** and **Sublime**, with a dash of funky distortion à la **311**. Empire set themselves apart with smooth, playful ear-monster melodies that you’ll be singing in your sleep. Top tracks on this EP are the bouncy, sun-soaked “What’s Supposed to Be,” and the grittier “Soda Pop,” which channels some hard rock grooves for head-nodding goodness. Really, the whole damn thing is tasty, but EPs are too short. I’m gonna need a lot more to ward off future hangovers. —CJ Morgan

New City Skyline
Collisions

NCS Media Group
Street: 08.05
New City Skyline = Staind –
Godsmack + Fuel


Pop rock is in good hands with New City Skyline’s latest installment, *Collisions*. Having garnered some initial success from their first project, NCS was more than ready to get back in the studios and hash out some sweet, catchy goodness. In no way is that a slant. I compare the album to a trip to Las Vegas. Yes, it’s flashy, bright and easily appealing, but it can also be tragic and dark, leaving one hell of a mark. *Collisions* starts off like a wake-up call with “Come Alive,” and then halfway through, thumps the best of anthems with “In The End” before rounding out the album with a sweet, little ballad called “Better Part of Me.” I recommend this album to anyone needing the pick-me-up of solid tunes. —Benjamin Tilton


Various Artists
Industry
Hel Audio
Street: 08.30
Industry = West in Dust
compilation + Ghostly
International Records +
Software Records

Hel Audio is one of the most exciting things to emerge from Utah Valley in forever. This compilation is a strong showing of Hel Audio’s growing stable of synth-based artists embracing and blending elements of ambient, techno, a skewered take on acid house and kraut into a sound that, while embraced individually, gives Hel Audio a certain aesthetic that is instantly recognizable. Artists in this compilation range from the arpeggio-heavy bass lines of the ambient-leaning **Moonlets** and **Ben Best & Karl Jorgensen** to the submerged percussion of **Kyle Luntz** and **Mooninite**, to the classic techno revival spawned by **UTA Trax** and **Utah Acid Crew**. This is an incredibly strong cross-section of some of the most sonically adventurous electronic music coming out of Utah (or anywhere for that matter), flying under the Hel Audio flag. —Ryan Hall

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Music Reviews

Archagathus

Dehumanizer
Regurgitated Semen
Records
Street: 09.01
Archagathus = Agathocles +
Repulsion + Napalm Death

As the saying goes, you learn something new every day—I hope that’s true. In the case of Archagathus, I learned that one of the subgenres they go by is called mincecore. Having never heard the term, I looked it up. Essentially, it’s just grind with a social and political theme. Also never having heard of Archagathus, I discovered the band has more releases than I can count with my fingers. The record basically fits into some grindcore stereotypes: lots of releases, and the main is that the music is actually pretty entertaining, but at the same time, once the album has played through, you don’t have any real memory of songs—you just remember listening to loud, buzz-saw-grinding guitars accompanied by guttural and high-snarled screams. *Dehumanizer* is a nasty release for sure, but not one I’m going to pump the volume up for often—just because its taste dissolves quickly after digestion. —Bryer Wharton

Bell Gardens

Slow Dawns for Lost
Conclusions
Rocket Girl
Street: 10.27
Bell Gardens = M. Ward +
Iron and Wine

With lead singer **Kenneth James Gibson** comes a voice that sings deep at the bass level, creating a rocking sensation for a sweet little babe about to fall asleep. Starting the album with “Darker Side of Sunshine” brought me to a level of reverence and sincerity, and following it with “Silent Prayer” only sealed that sensation, making this a humbling listen. To add to that, “Avere,” an interlude before the final song, evokes a spacious setting with echoing violin sounds. While I’m tempted to file this under “another Americana folk band,” Bell Gardens add some really interesting textural layers that make it dreamy and ambient, which lends a refreshing spin to the genre. —Brinley Froelich

Buzzcocks

The Way
1-2-3-4 GO! Records
Street: 11.18
Buzzcocks = Pete Shelley +
Sex Pistols +
Howard Devoto

When critics mention all of the people who listened to **The Velvet Underground** and started bands because of it, the Buzzcocks is one of the least likely you’d think of. But they played a key role in shaping the British punk scene in the late ’70s, turning from the anger of the Sex Pistols—with whom they gigged—to biting, sarcastic wit. The sarcastic edge is still there, but there’s nothing here that’s musically as edgy as “Orgasm Addict.” In fact, “Keep On Believing” is downright positive thinking! I thought old punk bands were supposed to fade away or something. This is the Buzzcocks, all right, but it’s no advancement on their sound—why not just listen to their early greats? The **Banksy**-inspired cover art is nice. The UK release was on the **PledgeMusic** record label and is a direct-to-fan funding platform, where 5-percent of proceeds after the band’s goal is reached to fund the recording are being donated to the Teenage Cancer Trust. This just might be the future of the music industry. —Stakerized!

Co-Pilgrim

Plumes
Battle Worldwide
Recordings
Street: 05.26
Co-Pilgrim = Mist and Mast
+ M. Ward

Co-Pilgrim are back after a number of years with album number three, *Plumes*. This album is a solid and hauntingly beautiful 10-track, melodic pop album. Together, **Mike Gale, Joe Bennett, Tom Wenzel, Andy Reaney** and **Claire Bennett** play guitars, bass, vocals, keyboards, string instruments and percussion to amplify each song in a bittersweet manner—and by bittersweet, I mean that the lyrics are perfectly written and harmonized to be both happy and sad at the same time. Songs like, “Dancin’ Hoods” epitomize how *Plumes* is the soundtrack for staring at the stars while feeling everything deeply. —Lizz Corrigan

Creepers

Lush
All Black
Street: 10.28
Creepers = Lush + Slowdive
+ My Bloody Valentine

Creepers is a **Deafheaven** side



project, and features the black metal band’s toned-down, dreamier side. The lyrics are indiscernible on *Lush*, but it’s because they soothingly blend into each song’s melody in true shoegazer fashion. Guitar pedals and synthesizers are used to create a world equally indebted to grunge rock and psychedelic music. There’s an ominous tone throughout *Lush*, which is more than a tease. There are several moments on the album where unexpected, tumultuous drumming and ear-pounding guitar riffs smothered in fuzz snapped me out of my dreamlike state of listening. It’s similar to the feeling of watching a slasher film, and having your heart stop when the frightening moment that you’ve been expecting to happen, happens when you least expected it to. Ultimately, Creepers’ debut LP is a creep show because its most tender moments eventually become its most threatening ones as well. —Justin Gallegos

Cult of Youth

Final Days
Sacred Bones
Street: 11.11
Cult of Youth = Joy Division
+ Deer Tick + Der Fluch

There isn’t much I like about this record, from “mean voice” baritone vocals and moody acoustic strums (“Of Amber”), it has all those goth-folk touchstones I complain about when the subject aris-

es—which has happened roughly three times in the last two months. Thing is, *Final Days* has a lot to like for people who are really into this sort of music. It even has chimes. I know several Cult of Youth fans who’ll enjoy this. If you’re into that group, put on your gloom sweater and enjoy listening. —T.H.

Drifting In Silence

Desire
Labelle Records
Street: 10.21
Drifting In Silence =
The Glitch Mob +
(Bassnectar – heavy bass)

“Dear god, not another dubstep album,” I thought to myself when I first saw the album artwork for *Desire*. The cover depicts a graphic of the artist’s name with some red, squiggly lines and blotches faded together to look like a supernova (at least that’s my interpretation). Basically, it screamed dubstep. Following a classic example of the ancient and wise **Bo Diddley** proverb, “You can’t judge a book by its cover,” the album was far from what I expected—in a good way. I’m going to categorize this album into what every reviewer describes as a post-EDM electronic album—ambient, glitchy and rock-influenced. The heavy drumbeats mesh well with the synthesizers and hypnotizing robotic sounds. Highlights of the album are “Until,” “Lie” and “Consciousness.” Get the album if you obsess over The Glitch Mob like I do. —Julia Sachs

Elisa Ambrogio

The Immoralist
Drag City Records
Street: 10.21
Elisa Ambrogio = Mirah +
Kimya Dawson

You may have heard Ambrogio as the lead singer in the heavier band **Magik Markers**, but nowadays she’s a solo artist with a heart-on-her-sleeve attitude about songwriting. Her tracks have a sweet and soft pace, with electric undertones and subtle build of tension. She uses unpretentious lyricism about love and romance that will kick your heart in the ass. In “Mary Perfectly,” she sings, “Every fire in history burned hot and then burned out.” “Stopped Clocks” has fast-paced bass

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and a **Karen O** feel, while “Fever Sealed Yes Forever” is 1:46 of an al-most gospel-ly electro-organ solo. *The Immortalist* will have you empathizing hard because it’s relatable without being preachy. —*Kia McGinnis*

Flying Lotus
You’re Dead!
Warp Records
Street: 10.06
Flying Lotus = MF DOOM + Duke Ellington + Boards of Canada + Felix Laband



The best part of a new Flying Lotus album is that you know you can count on it being good, and with the release of his fifth studio album, *You’re Dead!*, L.A.-based producer **Steven Ellison** continues to impress. Collaborating with artists like **Stephen Bruner** of **Thundercat** and West Coast OG **Snoop Dogg**—as well as soundtrack master/composer/conductor **Ennio Morricone** and his very own rapping alternate ego, the infamous **Captain Murphy**—Ellison takes you on a perfectly planned, electronically-infused, acid jazz trip on the subject of death. The album is dark and foreboding at times, but before its release, Ellison took to saying that it was meant to be a celebration of death, a soul-cathartic purge of a look at the possibilities presented to one in the afterlife. Grab your headphones and flip the lights off for this one. —*Carl Acheson*

Freaky Mind
Surrogate
SkyQode
Street: 09.30
Freaky Mind = Nitronoise + Surgyn + Grendel

I was leery when Russia’s Freaky Mind aggrotech came through my inbox. I started listening though, and enjoyed what I was hearing. It was not just the redundant screaming and catchy backing bass lines of what is coming out now in the genre—I was ecstatic that it was something more impressive with a myriad of sounds and styles. The slower style of aggression and sexy samples of “Touch (Crime),” and dominating lyrics that suggested one was steal-

ing innocence with a touch, had me intrigued. I also thought the chiptune style fragments on “Dependence” was an interesting twist—I would have liked to hear more of that style mixed in. The **Freakangel** remix of “Anticomprimizer” has the stomping, grinding-noise feel that makes you want to pound out your aggression on the dance floor. I really like the direction they took with this release—it gives me hope for the aggrotech style. —*Mistress Nancy*

Holly & Plastic
We Will Give This World Away
doubleplusgood records
Street: 11.04
Holly & Plastic = Andrew Jackson Jihad + Charles Ellsworth + Bright Eyes

Folk-influenced country twang is infused subtly with punk and melded with millennial indie, with the heaviest dose on “Normal Nightmares.” **Andrew Johnson** portrays both ire and exquisiteness by combining wistful acoustic instrumentation with a recurrently tortured vocal tone. The fusion of genres creates a unique and undeniably relatable album fit for any bizarre, mixed mood you find yourself experiencing. The combination of anger, melancholy and hope pricks deep in the chest, especially on “Chasing Ghosts.” Fall is symbolized by a ritualistic cleansing of a past self, accompanied necessarily by apprehension. “Junk Theories” typifies the strange and conflicted set of emotions I feel when stomping on leaves, and *We Will Give this World Away*, as a whole, represents that same enjoyment and melancholy associated with destruction of dispensable beauty. —*LeAundra Jeffs*

Hookworms
The Hum
Weird World/ Domino
Street: 10.14
Hookworms = Rubella Ballet + X-Ray Spex + Siouxsie and The Banshees

Switching this on, *The Hum* wastes little time with first track “The Impasse” in surrounding the unsuspecting listener with a wall of an overwhelming, fuzzed-out, psych garage / proto-punk sound. It only gets better from here—“On Leaving” drags one’s mind through the depths of simulated madness that doesn’t stop until the needle comes across the more up-tempo, “Radio Tokyo” with a tune that says “Let’s kick shit over.” Mostly, though, this album lives up to its name—providing a constant, distorted hum-like sound throughout all 38 minutes. This can be fun if you are on something that gives the mind the ability to wander the stretches of the universe and want something heavy with loads of distortion to listen to. It’s not brilliant, but it’s

got a few gems worth one’s attention. —*Nick Kuzmack*

Marianne Faithfull
Give My Love To London
Naïve / Easy Sound
Street: 11.11
Marianne Faithfull = Grace Jones + Tom Waits

Celebrating her sixth decade in the industry, Faithfull—and her eclectic instrument—returns with a blazing new collection of songs and an equally impressive lineup of collaborators: **Nick Cave**, **Roger Waters** and **Brian Eno** to name but three. The rollicking title cut, written with **Steve Earle**, almost sounds like a pirate ditty, while Cave wrote the haunting and torch song-esque “Late Victorian Holocaust” specifically for her. They also composed “Deep Water,” which features **Warren Ellis** of the **Bad Seeds**. Waters’ gift is the anthemic “Sparrows Will Sing,” which is highlighted by dueling keyboards. What is always great about hearing Faithfull perform is that you believe what she’s singing; it feels like she’s really lived it. Even her covers—a delicious reading of **Leonard Cohen**’s “Going Home,” a rousing take of the **Everly Brothers**’ “The Price Of Love” and classic “I Get Along Without You Very Well”—sound remarkably like her own. —*Dean O Hillis*

Necrophagia
WhiteWorm Cathedral
Season Of Mist
Street: 10.28
Necrophagia = Cannibal Corpse + Autopsy

Necrophagia returned with their follow-up to 2011’s masterpiece *Deathtrip 69* just in time for Halloween, undoubtedly the band’s favorite holiday. The artwork is fucking silly (this coming from a guy who mostly reviews metal albums, for Christ’s sake) but the tunes more than make up for this. Virtuoso and longtime co-conspirator with **Sigh**, **Mirai Kawashima** layers eerie, B-movie keyboards over some of the most horror-drenched, wicked death metal imaginable. Newcomer **Abigail Lee Nero** had no problems assimilating to the unmistakable style of the band and boy, can she shred. The shrill vocals are what you’d expect from founding member and horror movie guru **Killjoy**, but that doesn’t mean that they don’t kick ass. On the contrary, I’d be disappointed if he had changed anything—it would be like if **John Carpenter** re-released *The Thing* with imposing CGI creatures à la **George Lucas**. I’ll admit, I’m biased on this one, because Necrophagia are one of my favorite bands, but *WhiteWorm Cathedral* blasts far beyond mediocrity into a realm where it rains Halloween candy and tits. —*Alex Coulombe*

Populous
Night Safari
Bad Panda Records
Street: 09.29
Populous = Panda Bear + Bonobo

Populous’ newest album is a long-awaited release, and damn was it worth the wait. A blend of tribal, soul, exoticism and experimentation, *Night Safari* is worth a listen—or 20. Its clean production and variant instrumentation all highlight **Andrea Mangia**’s world explorations, which took place during his six-year hiatus. The album is provocative and enticing and so very percussion heavy. “Brasilia” and “Brighton Pier” are two of the album’s highlights. Their calming ambience accented the more electro-pop tracks such as “Water Temple.” It’s a transformative but accessible album for the masses and elitists alike. —*Kamryn Feigel*

Porya Hatami
Arrivals and Departures
Time Released Sound
Street: 09.28
Porya Hatami = Siavash Amini + Asfandiyar Khan + Stars of the Lid

If you haven’t been paying attention, some of the best ambient-drone music has come out of some of the most obscure places in the past few years. Macedonia, Poland, Indonesia, Pakistan and Iran (where Porya Hatami hails from) have consistently been pumping out some of the most startlingly astute recordings that bridge the gap between evocative ambient music and heady post-classical. Hatami’s latest record, *Arrivals and Departures*, is full of calming, surging synthesizer tones that ebb and flow like the tide coming in. Beneath all of this droning beauty are fluttering keys, delicate guitar lines and unhurried ambience and fluidity—a perfect record for crisp fall days and cold nights. One of the few, great pleasures in life is discovering something that holds so much beauty coming from so far away. Do yourself a favor and sink into this record as the days get even shorter and beauty becomes more fleeting. —*Ryan Hall*

Primus
Primus & the Chocolate Factory with the Fungi Ensemble
ATO / Prawn Song Records
Street: 10.21
Primus = Flaming Lips’ The Flaming Lips and Stardeath and Henry Rollins and Peaches Doing The Dark Side of the Moon + Disney’s Splash Mountain
Who can take an overused



soundtrack, sprinkle it with slap bass and make it something awesome? The **Claypool** man can! In a most appropriate and welcome tribute, the quint-essential Primus lineup—Claypool, **Larry “Ler” LaLonde** and **Tim “Herb” Alexander**—reunite after nearly 20 years, accompanied by the Fungi Ensemble, to nail musically what **Tim Burton** failed miserably at visually: to remake the paranoia-inducing *Willy Wonka*. “Golden Ticket” pays homage to *Sailing the Seas of Cheese*, producing the fiercest, frolicking Claypool bass line since “Jerry Was a Race Car Driver,” with funk elements from early albums as well as the stiffer, punk bass sound from *Antipop*. The newly repackaged “Oompa Augustus” adds more playfulness while “I Want It Now” introduces a Middle Eastern sound with the Fungi’s added percussion driving it on. —*Darcy W.*

The Shivas
You Know What to Do
K Records
Street: 10.28
The Shivas = Dr. Dog + The Ventures + The Black Angels



Releasing their fourth LP, The Shivas are back with an album that will surely get you shakin’. From beginning to end, *You Know What To Do* delivers at all tempos, pumping me up and then slowing things down. With the surf vibe’s strong presence, the album’s opener and title track starts with a familiar riff and quickly progresses into a groovy, upbeat tune. The upbeat melody continues halfway through the album, until “Beach Heads” comes on and gives your neck a break from nodding to the beat. With the exception of this track and maybe one other, the album keeps quite the pace and a great rhythm. The last track softly brings it to an end, but left me wanting more of that Shivas sound. Bravo, I say, bravo. —*Dylan Evans*

tētēma
Geocidal
Ipecac Recordings
Street: 12.09
tētēma = ODDSAc-era Animal Collective –

Panda Bear

I think that there are two ways to expand art into new territory. The first is to take previously established styles and push beyond convention in unique ways. The second, and preferred method on *Geocidal*, is to say, “Fuck it,” and go wild. This record could probably be described as more of a sound collage than a collection of songs, which isn’t really make for a compelling listen either. *Geocidal* feels like it needs a visual component to be really successful. As it stands, it’s interesting, but not something I really feel like I want to continue listening to after I finish writing this review. tētēma are off the deep end of art for the sake of art, but maybe, in a few years, we’ll be heralding this record as paving the way for new kinds of innovation in popular music. —*Alex Gilvarry*

The Transmission NOW
White Night
Setting Records
Street: 10.21
The Transmission NOW = The Replacements + FIDLAR + Face To Face

In a genre that everyone claims is dried up (or, dare I say, dead), bands like The Transmission NOW act as the musical defibrillator that gets punk rock’s heart beating again. It’s no easy task, but The Transmission NOW have solidified their sound with three-part harmonies, garage rock distortion, even hints of skate punk thrown in as well. Their EP is split down the middle, with one half called the White Side and the other called the Night Side. The White Side track, “White Night,” boasts its contradictory title with chipper melodies opposed by ominous lyrics. Then, on the Night Side, “To the Sun” and “Dressed to Kill” go all out with dark, vivid lyrics of sexual encounters that could only take place at night. It’s music like this that not only hold up to the punk rock ethos, but enhance it by bringing in something new. —*Eric U. Norris*

Trigger
Start Our Revenge
Everydayhate Records
Street: 09.21
Trigger = Magrudergrind + Man is the Bastard + Napalm Death

Bass, drums, vocals—that’s it. This is one of the most stripped-down formations you can have for a band, and it can work. Man is the Bastard, **Death From Above 1979** and even **Spinal Tap** made the absence of six strings work for them. This information is key to placing Trigger, as I didn’t pick up on this until later spins of the album, attributing the thin distorted

guitar sound to poor recording as opposed to distortion on a bass. Making this distinction helps with understanding Trigger, but not necessarily enjoying them. The first four or five songs bleed into one another to create a five-minute long blastbeat explosion, which could be taxing even for the most ardent grind fan. *Start Our Revenge*’s 20 tracks are fast and tight, but unfortunately become challenging for the wrong reasons. Grind aficionados may find something here, but dabblers will find more elsewhere. —*Peter Fryer*

Ultimate Painting
Self-Titled
Trouble In Mind
Street: 10.20
Ultimate Painting = The Velvet Underground + (Pavement / Pinback)

I wonder whether the reason I hear The Velvet Underground’s influence in so much modern rock is because they still greatly influence it, or that I’m just obsessed and I hear what I want to hear. When it comes to Ultimate Painting’s self-titled debut LP, though, I know I’m not crazy—it sounds almost exactly like the VU, specifically their 1969 self-titled record. The title track’s guitar jangle and twang is purely “Some Kinda Love,” and the chiming “Central Park Blues” duplicates the sound of “What Goes On,” but with preciously disaffected lyrical verses in **Courtney Barnett** style. “Riverside,” with its melancholy synth and one-beat rhythm, strays from the VU sound, but “Ten Street” brings it right back. If it weren’t for the vocals, I’d think half of these songs by the UK duo actually were The Velvet Underground—and that’s why I can’t stop listening to it. —*Cody Kirkland*

WISH
Self-Titled
Hand Drawn Dracula (Worldwide)
Street 08.26
WISH = Sonic Youth + Foxygen + Broken Social Scene

WISH’s self-titled album is a collection of cerebral shoegaze tunes, which seem to harken back to the classic “indie” and “no wave” rock from the ’90s. The band explores the tension of distorted noise over strong drum lines and driving bass riffs. At times, songs like “Slacker” and “Frances In Space” made me feel like I should dance through my own insanity. A handful of songs from this record have their moments of confidence and clarity, but, for the most part, WISH create a feeling of dreamy melancholia with a rapid heartbeat. I recommend this album to those who still have the soundtrack to *Scott Pilgrim vs. The World* in their cars, and anyone else who’s looking

to get lost in their own head for a little while. —*Nic Smith*

Witch Mountain
Mobile of Angels
Profound Lore
Street: 09.30
Witch Mountain = Serpentcult + The Sleer – YOB

Bands like Witch Mountain are a dime a dozen nowadays. With lazy, half-hearted riffs plodding endlessly toward unsatisfying conclusions, the one thing keeping Mobile of Angels out of a Wal-Mart bargain bin is Uta Plotkin’s stellar vocal performance. Yet, whenever Rob Wrong backs off his self-conscious pretense of heaviness, the album noticeably improves. “Your Corrupt Ways (Sour the Hymn)” and “The Shape Truth Takes” play to the band’s strengths, incorporating a sparser sound that lends Plotkin’s lilting harmonies a sorrowful sincerity. Perhaps it’s a good thing that Plotkin has finally left the band—her potential feels wasted here. In the wake of her departure, it’s not quite clear what the rest of the band will have to offer, but they’re going to need to step up significantly to make up for her absence. In the meantime, I will keep an eye out for where Plotkin goes next. —*Henry Glasheen*

Yelle
Complètement Fou
Kemosabe
Street: 09.29
Yelle = Uffie x La Roux + Little Boots

Let’s just get the obvious out of the way now: **Julie Budet** is a boss bitch. She and **GrandMarni** create booty-bumpin’ Euro dance-pop with absolutely no regard for language barriers. On their third album, we see how much they’ve grown up and into their signature ’80s synth-pop sound. Produced by **Dr. Luke**, *Complètement Fou* showcases more polished beats and ridiculously catchy lyrics. The title track features GrandMarni’s own brand of trance-pop and Budet’s euphoric vocals. “Ba\$\$in,” by far the most danceable and experimental track, combines repetitive lyrics, but keeps us interested with a myriad of different beats and sounds underneath bouncy (and fairly explicit) lyrics. “Nuit de Baise Parts I &II” (translation: “Night of Fucking”) slows things down and offers a rare male vocal track to get your freak on with. However, if anything, Yelle proves once again that it’s not about what you say—it’s about how you say it. —*Allison Shephard*

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The Daily Calendar

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Friday, December 5
Season Of The Witch - *ABG’s*
Kepi Ghoulie, Mean Jeans, JAWVZZII - *Diabolical*
JJ Flores - *Downstairs*
Bad Feather - *Garage*
Scenic Byway - *Hog Wallow*
Voodoo Glow Skulls - *In The Venue*
The Echo Era, Mojave Natives, Steele Born Buffalo - *Kilby*
Worlds Collide, Riksha, L.H.A.W. - *Liquid Joe’s*
Charlatan, Broken Silence, Heavystone, Mathew Lanier, Nick Johnson - *Metro*
Intra-Venus & The Cosmonauts, Magda-Vega - *Muse Music*
Dirty South - *Park City Live*
Tyga - *Saltair*
Old Port & The Religious Enforcers - *Shred Shed*
Desert Noises, Timmy The Teeth - *Velour*
Big Wild Wings, MiNX, Shasta & The Second Strings - *Woodshed*

Wednesday, December 10
Happy Birthday, Ryan Hall! Happy Birthday, Thomas Winkley!
John Davis - *Hog Wallow*
Courage My Love, Save The World Get The Girl, Racecar Racecar - *Kilby*
Utah Grizzlies Wild Wednesday - *Maverik Center*
Stanley & The Search, Version Two, Danny the Skeleton Horse, Somewhere In The Attic, Daniel Murtaugh - *Metro*
Chamber Music Series - *UMFA*
The Circulars, Chalk, Beachmen, JAWVZZII - *Urban*
2014 Winter Battle Of The Bands: Night 2 - *Velour*

Thursday, December 11
Adelitas Way, Conflict Of Interest - *Bar Deluxe*
Mark Chaney & The Garage Allstars - *Garage*
Jon O & Jasper Acoustic-fed - *Hog Wallow*
The Word Alive, The Color Morale, Our Last Night, Dead Rabbits, Miss Fortune - *In The Venue*
Breezeway - *Kilby*
The Porch - Storytelling - *Muse Music*
Latin American Dance Spectacular; Christmas with Misfits - *Rose Wagner*
Horse Feathers, Sara Jackson-Holman - *State Room*
- *Murray Theater*
Dungeons & Comedy - *Muse Music*
Swing Hero, The Ditch & The Delta, Eminence Front - *MusicGarage*
The Original Wailers, The Earful - *Park City Live*
Holiday Open House - *Red Butte Garden*
Winter Farmer’s Market - Rio Grande
Swing Hero - *Shred Shed*
Jagertown, Mark Owens, Sam Vancrisco, Sober Down - *The Madison*
Live Pro Wrestling - *UCW-Zero Arena*
Holiday Market - *UMFA*
Joshua James, Timmy The Teeth - *Urban*
Desert Noises, Lemon & Le Mule - *Velour*

Sunday, December 7
Save Our Banksy - *Egyptian Theatre*
College, OK Ikumi - *Kilby*
Wasatch Front Winter Farmers Market - *Wheeler Farm Barn*

Monday, December 8
Spoon, A Giant Dog - *Depot*
Lemuria, Into It Over It, Chalk - *Kilby*
2014 Winter Battle Of The Bands: Night 1 - *Velour*

Tuesday, December 9
Molotov - *Complex*
Suicidal Tendencies, Trash Talk - Depot
Wing & Claw, The Free Range Reveleers - *Diabolical*
The Birthday Massacre, New Years Day, The Red Paintings - *Murray Theater*
Jerry Joesph, Stormy - *Urban*
2014 Winter Battle Of The Bands: Night 2 - *Velour*

Wednesday, December 10
Happy Birthday, Ryan Hall! Happy Birthday, Thomas Winkley!
John Davis - *Hog Wallow*
Courage My Love, Save The World Get The Girl, Racecar Racecar - *Kilby*
Utah Grizzlies Wild Wednesday - *Maverik Center*
Stanley & The Search, Version Two, Danny the Skeleton Horse, Somewhere In The Attic, Daniel Murtaugh - *Metro*
Chamber Music Series - *UMFA*
The Circulars, Chalk, Beachmen, JAWVZZII - *Urban*
2014 Winter Battle Of The Bands: Night 3 - *Velour*

Thursday, December 11
Adelitas Way, Conflict Of Interest - *Bar Deluxe*
Mark Chaney & The Garage Allstars - *Garage*
Jon O & Jasper Acoustic-fed - *Hog Wallow*
The Word Alive, The Color Morale, Our Last Night, Dead Rabbits, Miss Fortune - *In The Venue*
Breezeway - *Kilby*
The Porch - Storytelling - *Muse Music*
Latin American Dance Spectacular; Christmas with Misfits - *Rose Wagner*
Horse Feathers, Sara Jackson-Holman - *State Room*
- *Murray Theater*
Dungeons & Comedy - *Muse Music*
Swing Hero, The Ditch & The Delta, Eminence Front - *MusicGarage*
The Original Wailers, The Earful - *Park City Live*
Holiday Open House - *Red Butte Garden*
Winter Farmer’s Market - Rio Grande
Swing Hero - *Shred Shed*
Jagertown, Mark Owens, Sam Vancrisco, Sober Down - *The Madison*
Live Pro Wrestling - *UCW-Zero Arena*
Holiday Market - *UMFA*
Joshua James, Timmy The Teeth - *Urban*
Desert Noises, Lemon & Le Mule - *Velour*

Friday, December 12
Phil Friendly, The Hurricane Kings - *ABG’s*
Pierce Filton - *Area 51*
Seven Second Memory, Backwoods Burning, Par For the Curse, Machine Gun Runer, In the Arms of Atrocity - *Bar Deluxe*
Tony Holiday & The Velvetones - *Brewskis*
Season Of The Witch - *Garage*
Candy’s River House - *Hog Wallow*
Maddie & Tae - *Infinity*
The Wild War, Beachmen, Red Telephone, Grand Banks - *Kilby*
Vagablonde, Spencer Nielsen Band, Swinging Lights, Wonderstone - *Liquid Joe’s*
Tainted Halos, HiFi Murder, Jail City Rockers, Version Two, Braindead Constance - *Mojos*

Coin In The Sea, Bat Manors, Volcano Bay Ragdoll Factory - *Muse Music*
Octappella Christmas - *Rose Wagner*
Lukas Nelson & P.O.T.R., Jeff Crosby & The Refugees - *State Room*
Trent Call, Guido van der Werve - *UMOCA*

SLUG Localized: L’anarchiste, Book On Tape Worm, Loud Harp, The Awful Truth - Urban
2014 Winter Battle Of The Bands: Night 4 - *Velour*
Ledd Foot - *Westerner*

Saturday, December 13
The Chickens - *Bar Deluxe*
Sin City Soul - *Brewskis*
Batcave Gothic Industrial Night - *Club X*
Skinny Puppy, Front Line Assembly, Haujobb, Youth Code - *Complex*
Loss Of Existence, Mista Meat - *Dawg Pound*
DJ Scooter, DJ Juggy - *Downstairs*
Ross K, Teejay - *Elevate*
Phil Friendly Trio - *Garage*
Bad Feather - *Hog Wallow*
Dillon Francis - *In The Venue*
Pallbearer, Solstafir, Mortals - *Kilby*
Blood On The Dance Floor, Whitney Peyton, Davey Suicide, Sweet Ascent, Social Repose - *Murray Theater*
Tha Connection, Non Stop Vibes - *Muse Music*
BRILLZ, Snails - *Park City Live*
Christmas Art Adoption - *Photo Collective Studios*
Winter Farmer’s Market - Rio Grande
Guy Davis, Kate MacLeod - *State Room*
Cannabis Corpse, Mammoth Grinder, Inanimate Existence Drunk As Shit, Deathblow - *The Core*
Say Anything, Saves The Day, Reggie & The Full Effect - *The Grand*
The Grouch & Eligh, Cunninlynguists, DJ Abilities, DJ Fresh, Scarub - *Urban*
2014 Winter Battle Of The Bands: Finals - *Velour*
Ledd Foot - *Westerner*

Sunday, December 14
Happy Birthday, Maria Valenzuela!
Marv Hamilton - *Garage*
NOVA Chamber Music Series Presents: Russian Greats and Moldovan Musings - *Libby Gardner Hall*
Wretched, Darkblood, Eyes of Damnation, Dezeccration, In the Arms of Atrocity - *Metro*
Christmas Art Adoption - *Photo Collective Studios*

Monday, December 15
Happy Birthday, CJ Morgan!
Billy Idol, Bleachers, Priory - *Complex*
Wing & Claw - *Copper Common*
Smoke Season - *Kilby*
Ring Around The Rose - *Rose Wagner*
Augustana, Scars On 45 - *Urban*

Tuesday, December 16
Hanukkah Begins
Wolhammer, King Parrot - *Area 51*
Amnesty International Write For

Rights - *City Library*

Wednesday, December 17
Candy’s River House - *Bar Deluxe*
Kevyn Dern - *Hog Wallow*
Kingdom of Giants, Wounds of Valor, Away At Lakeside, Black Throne, Dethrone the Sovereign - *Metro*
Creativity in Focus - Beltracchi: The Art of Forgery - *UMFA*
Blackalicious, Daniel Bambaata Marley, Scenic Byway, Better Taste Bureau - *Urban*

Thursday, December 18
Happy Birthday, Joshua Joye! Happy Birthday, Alex Cragun!
Corey Christansen - *Garage*
Morgan Snow - *Hog Wallow*
Bobby Meader - *Metro*
Kathleen Frewin - *Muse Music*
Cobol, Bello, Artemis - *Urban*

Friday, December 19
Happy Birthday, Traci Grant!
Magda-Vega, Johnny Slaughter, The Bi-Polar Express - *ABG’s*
Kurt Bestor - *AbraVanel*
Razihel - *Area 51*
Girl On Fire, Raw Fabrics, Zodiac Empire - *Bar Deluxe*
Miss Omega - *Brewskis*
The Weekenders - *Garage*
Stoned - *Hog Wallow*
Buttons - *Loading Dock*
Eidola, My Fair Fiend, Men With Matches - *Muse Music*
Royal Bliss, American Hitmen - *The Royal*
The Devil Whale, Max Pain & The Groovies, The North Valley, Stormy, Pleasure Thieves - *Urban*
Kaleb Austin - *Westerner*

Saturday, December 20
The Coverdogs - *Brewskis*
Batcave Gothic Industrial Night - *Club X*
EC Twins, Ross K - *Elevate*
Color Animal, The Circulars, Strang Words - *Garage*
Tony Holiday & The Velvetones - *Hog Wallow*
Love & Theft, Joel Crouse - *In The Venue*
Oro Solido - *Infinity*
Nick Thomas, My Body Sings Electric - *Loading Dock*
3LAU - *Park City Live*
Winter Solstice Celebration - *Red Butte Garden*
Winter Farmer’s Market - Rio Grande
Marry Christmas - *Rose Wagner*
Seasons Beatings Pro Wrestling - *UCW-Zero Arena*
Third Saturday for Families: Make a Clock - *UMFA*
Flash & Flare - *Urban*
All-Star Christmas Special - *Velour*
Kaleb Austin - *Westerner*

Sunday, December 21
Happy Birthday, Michael Sahchez!
Tommy Castro & The Painkillers - *Egyptian Theatre*
Corey Mon - *Garage*

Monday, December 22
DJ Che - *Sushi Groove*

Tuesday, December 23
Punk Rock Christmas - *Bar Deluxe*
Christmas Cheers Film Fest - *Brewvies*
Giraffula, Palace of Buddies, Birthquake, Coyote Vision Group - *Urban*

Wednesday, December 24
Christmas Eve
Happy Birthday, Ben Trentleman!
Kurt Bestor - *Egyptian Theatre*

Thursday, December 25
Christmas Day
Kurt Bestor - *Egyptian Theatre*

Friday, December 26
Kwanzaa
Bombshell Academy, New Born Slaves - *ABG’s*
Liquid Stranger - *Area 51*
Corey Mon - *Garage*
Marinade - *Hog Wallow*
The Stone Sage - Mestizo
Zeds Dead - *Park City Live*
PE: Phundamental Education, Mark E. Quark - *Urban*

Saturday, December 27
The Breakfast Klub - *Brewskis*
Batcave Gothic Industrial Night - *Club X*
Robb’s Super Jam - *Hog Wallow*
Nora Dates, No Sun - *Kilby*
Utah Grizzlies Post-Game Skate With Team - *Maverik Center*
Winter Farmer’s Market - Rio Grande
Eagle Twin, Cult Leader, Stag Hare - *Urban*

Sunday, December 28
Geek Show Movie Night - *Brewvies*

Monday, December 29
Happy Birthday, Carie Weimer!
Utah Grizzlies Maverik Monday - *Maverik Center*

Tuesday, December 30
Elephant Revival, Taarka - *State Room*
Dark Seas, Breakers, Season Of The Witch, Red Telephone - *Urban*

Wednesday, December 31
Happy Birthday, Xkot Toxsik!
Mortigi Tempo, The Troubles, Temples - *ABG’s*
Annual Masquerade Ball - *Area 51*
Atomic 45 - *Bar Deluxe*
Elephant Revival, Taarka - *State Room*
Max Pain & The Groovies, Flash & Flare, Matty Mo - *Urban*

Thursday, January 1
New Year’s Day

Friday, January 2
Pick up the new issue of SLUG - Anyplace Cool!
Happy Birthday, Somerset Bivens!
Broken Down Guitars - *Brewskis*
Wall Of The Fallen, Controlled Demise, You’ll Die Knowing - *Metro*
Slumber Party 6: Book On Tape Worm - *Velour*
Bombshell Academy, MiNX, Show Me Island - *Woodshed*

URBAN LOUNGE DECEMBER

1: **FREE SHOW** The Manorlands Project Album Release Featuring Jai Paul Raging Ghosts, Stephanie Mabey

3: **My Brightest Diamond** Flash & Flare

4: **Tony Holiday Birthday Show** Mainstage 30+ Feet in The Air: Tony Holiday & The Monotones Jordan Yang

5: **Dubwise**: Shlank Aaron 9 PM DOORS

6: **Joshua James**, Jimmy The Jethy

8: **Spoon @ The Depot**

9: **Jerry Joseph** @turny

10: **FREE SHOW** The Circulars: Chalk, Beethoven, Jawwzz

11: **FREE SHOW HIP HOP ROOTS**: Lost, The Artist, Astroknote, Khemai and Gerry Fox

12: **SLUG Localized: Anarchiste**, Book On Tape Worm, Loud Harg, The Awful Truth

13: **How The Grouch Stole Christmas** feat The Grouch & Dignwith-Gueninyngists, DJ Abilities, DJ Fresh, and Gnarby

15: **Augustana**, Scars Of 45

17: **Blackalicious**, Daniel Bambaata Marley, Scenic Byway, Better Taste Bureau

18: **The Bee** (Early) 6:30 PM Doors

18: **Nightfreq Presents Cobol**, Bello, Artemis (Late) 9 PM Doors

19: **FREE SHOW** Devil Whale Of A Christmas

20: **10th Annual Cocktail Party** featuring Flash & Flare

23: **FREE SHOW** Giraffula, Palace Of Buddies, Birthquake, Coyote Vision Group

26: **Playschool presents PE**: Phundamental Education

27: **Eagle Twin**, Cult Leader, Stag Hare 9 PM DOORS

30: **PSYCH LAKE CITY NYE NIGHT #1**: Dark Seas, Breakers, Season Of The Witch, Red Telephone

31: **Max Pain & The Groovies**, Flash & Flare, Matty Mo 9 PM DOORS

COMING SOON:

Jan 1: First Mistakes Party

Jan 2: DUBWISE featuring SPt

Jan 3: The North Valley

Jan 7: **FREE SHOW** LAnarchiste

Jan 9: Big Wild Wings

Jan 10: DIRT FIRST

Jan 12: Zola Jesus

Jan 14: Beachmen

Jan 15: Seven Feathers Rainwater

Jan 16: NightFreq

Jan 17: Desert Noises

Jan 19: Aesop Rock w/ Rob Sonic

Jan 23: Hell's Belles

Jan 24: Hell's Belles

Jan 30: Tokenista

Jan 31: Flash & Flare Monthly Party

Feb 6: Dubwise featuring Roommate

Feb 7: City Weekly's Best of Utah Music Winners Show

Feb 10: Scott H Biran



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DOORS AT 8PM UNLESS NOTED
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COMING SOON:

Jan 24: Jukebox The Ghost, Twin Forks

Jan 26: Haunted Summer

Feb 4: Saint Motel

Feb 10: Broncho

Feb 17: Corners

Feb 19: White Arrows

Feb 20: Lily & Madeleine

Feb 28: The Districts

Mar 26: Viet Cong

OTHER S&S SHOWS:

Dec 6 @ The Depot: Spoon, A Giant Dog

Feb 2 @ The Complex: Bad Suns

Feb 3 @ The Complex: Logic

Feb 10 @ The Depot: Sleater-Kinney

Feb 20 @ The Depot: KRCL Presents Dr. Dog

Mar 18 @ The Complex: Echosmith, The Colourist

Apr 22 @ The Depot: Jose Gonzalez

**KILBY COURT
DECEMBER**

1: **Pageantry**

4: **Petrified Wolfe**, Middle Class Marvel

5: **The Echo Era**, Mojave Natives, Steele Born Buffalo

6: **The Moose**, Red Yeti, Queenadilla

7: **College**, OK Ikumi

8: **Into It Over It**, Lemuria, Chalk

10: **Courage My Love**, Save the World Get the Girl, Racecar Racecar

11: **Breezeway**

12: **The Wild War 1 Year Anniversary**, Beachmen, Red Telephone, Grand Banks

13: **Graywhale Presents Pallbearer**, Solstafir, Mortals 21+

18: **Tonda Gossa**

20: **Disngages**, Dilusion of Godhood

27: **Nora Dates**, No Sun

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