

SLUG MAGAZINE

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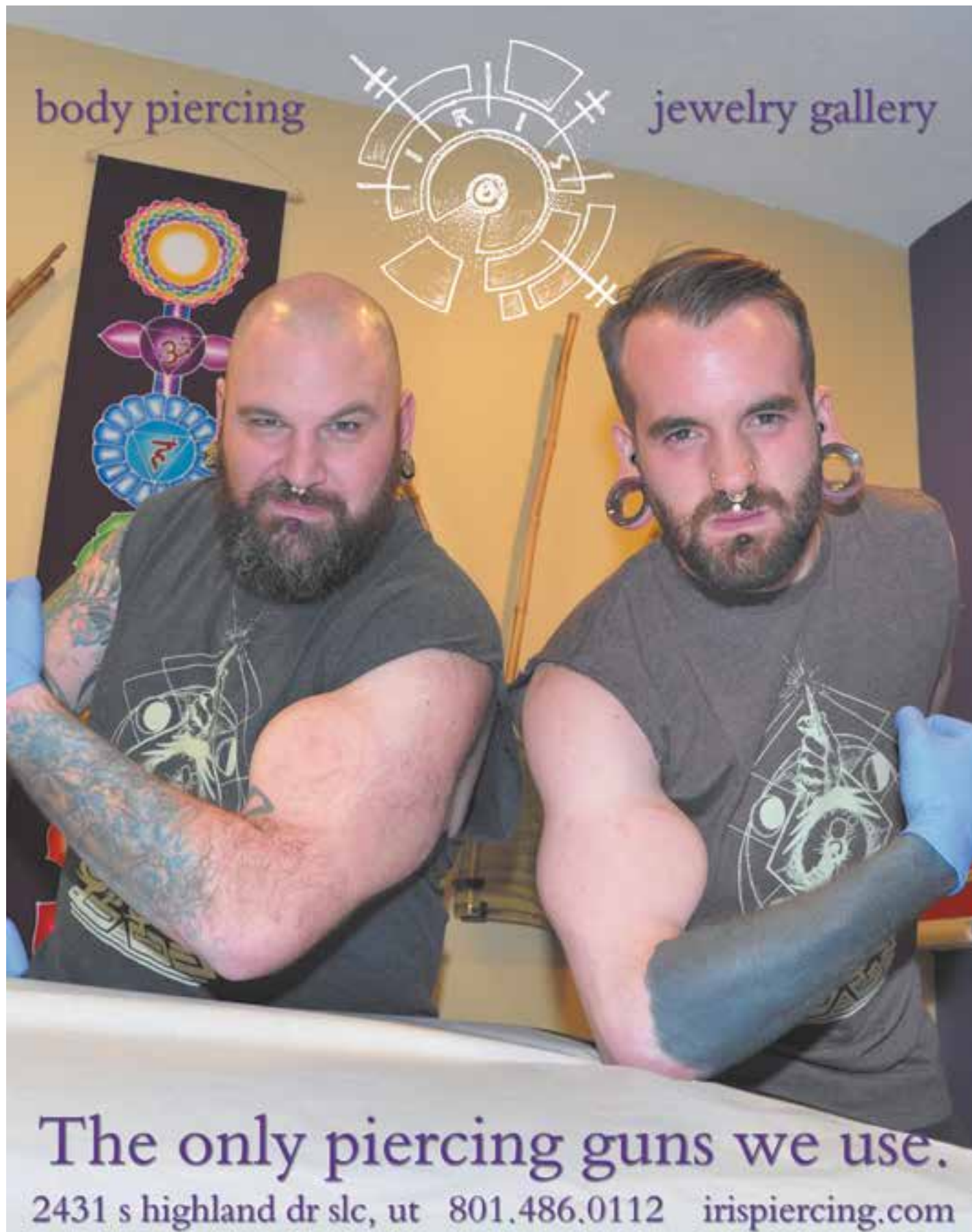
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SLUG GAMES
SLASH BASH
Presented by
Ken Garff FIAT



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The poster is for a 'SLASH BASH' event presented by Ken Garff FIAT. It features a central image of a snowboarder jumping over a snow pile. The event is scheduled for Feb. 28, 2015, at 10 a.m. in The Milly Lodge. Registration is free for all divisions (Ski and Snowboard, Men & Women, Open / 17 and Under). The poster includes logos for various sponsors and brands, including Outlaw Union, Too GVM Shoe, Core Power, Salty Peaks, SLUG magazine, iNi, Freeheel Life, Saga, Publik, Niche Snowboards, Mile, Warpwrapz, and Ramp.

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Tales of yore speak of a noble scribe rising from the Bonneville wastes who’ll climb *SLUG*’s ranks and claim a mighty metal throne over our fair city. The prophecy was fulfilled in April 2010, as Henry Glasheen joined the mag. As a dyed-in-the-denim metalhead, Glasheen is a bastion of *SLUG*’s satanic stronghold. From his reviews of everything from NWOBHM to black metal to his interviews with such metal mainstays as **King Diamond** and **Behemoth**, Glasheen has proved his worth with ease—his interview with Visigoth on pg. 32 nails it! As a formidable Dungeon Master, avid video gamer, voracious fantasy reader and one of the nicest people you’ll ever meet, *SLUG* has relished Glasheen’s strengths as a writer, copy editor, fact checker and now Digital Content Coordinator—we’re proud to have him at the helm of *SLUGMag.com*!

ABOUT THE COVER: Visigoth released *The Rev-enant King* on Jan. 27 on **Metal Blade**. *SLUG* photographer **Talyn Sherer** wielded his camera sword to reflect the band’s spirit of true heavy metal and fantasy themes with this photo. Read Henry Glasheen’s profile of Visigoth on page 32.

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May 2012 photoshoot outtakes for *Suds N’ Studs* article, included in *SLUG Mag’s Fifth Annual Beer Issue*.

Photos: Chad Kirkland

Julie N. Xiety

07.08.94 – 01.23.15

Julie touched countless, endless souls. Through time here and now there, any, everywhere ... together yet we are here. Look each day for that light baby blue, yet even in the darkest pain-consumed sky, and know that Julie went above and beyond in their next journey,—the level beyond, to ride those rails with their sister Ariah. If you ever get lonely, you listen closely, you will hear them sing in the breeze of the night. <3 Julie’s mom

Rest in Power

Please consider donating to help Julie’s family with the cost of funeral services @ [gofundme.com/ksycww](https://www.gofundme.com/ksycww)





Kevin Kirk Benefit Shows

By Jeremy Cardenas • jeremycardenas@netscape.net

Kevin Kirk is the guy behind the counter at *The Heavy Metal Shop* on 63 Exchange Place. He's the guy who answers your endless questions about metal and rock (and more recently, a ton of roots rock and Americana-type music) from noon to 6:06, as it says on the door. This guy is a virtual encyclopedia of musical knowledge—if you haven't visited him and had a discussion about anything from **Venom** to **Drive By Truckers**, well then, you're missing the boat. One thing to mention is *The Heavy Metal Shop's* in-store performances. If you have missed these, it's time to check one out. Kirk has had a diverse list of performers coming in since 1999 that includes: **Supersuckers**, **Justin Townes Earle**, **Dwarves**, **John Moreland**, **Kleveland**, **Micah Schnabel**, **Michael Dean Damron**, **Patterson Hood**, **Lydia Loveless** and **Scott H. Biram**—and too many others to mention. Rockers from around the world know Kirk, and, in this article, I hope to contribute to giving back to a guy whose DNA is interwoven into Salt Lake City's music presence. Two benefit shows for Kirk are being held this month at *Area 51* and *Bar Deluxe*, and they're not to be missed!

Kirk had an extended hospital stay over the holidays, brought on by a collapsed lung. On Dec. 15, he was at his Avenues home cleaning out his extensive collection of memorabilia when a coughing fit from dust brought on the condition. "Then I get the flu [while] I'm here at the shop,

and I can't move," he says. "I knew something was serious, so I closed up. My wife, **Angie [Kirk]**, took me to the doctor, and I ended up in the emergency room. My lung was collapsed. The doctors thought I was a chain smoker, but I haven't had a cigarette since 1996!" As it turns out, Kirk's condition had come from a small tear in his lung probably brought about by the coughing fit. He had to have surgery to repair this, and it kept him in the hospital for the entire holiday season, his biggest revenue-generating time of the year.

When we were talking about Kirk's hospitalization, the most touching part of the story was when he talked about his wife. Angie is the love of this guy's life. They have been together for 33 years now and have been married for 32 of them. Discussing spending Christmas in the hospital, he says, "You might think that Christmas in the hospital would be a bad thing, but it wasn't all that way. On Christmas, Angie came to visit, and we got to walk around together, hand in hand. I had my little machine beeping behind me, and it was just peaceful. I was really happy to have her with me. The only things I really missed were being home with the kids and being able to be at the shop." Regarding what he missed most about the shop during the holidays, Kirk says, "A lot of times, I only see people around that time of year, and I was really sad that I didn't get to see a lot of them. **Big Jer [Jeremy Johnson]** and **Patrick [Carnahan]**

worked with their regular jobs and ran the shop so it didn't close. It was so nice of them. They are really good friends. As a matter of fact, they did better than I did last year at the same time, haha!"

James (Jimmy The Tooth) Parks and **Jeremy Sundeaus**, with the help of *Area 51* and **Kaci Tokumotu** of *Bar Deluxe*, organized the benefit shows in February to try to help cover a huge medical bill for Kirk's extended stay. Kirk says, "It was a surprise to me, and it brought a tear to my eye. It was a metal tear, but it was a tear. No, really, it is touching that people care this much about me to do this. It's very nice, and I appreciate it very much." The first show will be on Feb. 11 at *Area 51*. The bands performing will be **Shadow Windhawk** and **The Morticians**, **Blackkiss**, **Truce in Blood** and **Fail to Follow**. A second show on Feb. 27 will be at *Bar Deluxe* with **Thunderfist**, **Muckraker**, **Old Timer** and **Dwellers** performing.

Kirk is a great guy to visit and be around, and I am really glad that he is recovering well. I'm glad to have him around to be "peddlin' evil." I look forward to see him doing it for years to come! To quote our lord and master **Dio**, "LONG LIVE ROCK AND ROLL!" Hopefully, we can pay back Kevin's generous and hospitable nature by bringing the noise and raising some money for a true SLC icon. Cheers!



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LOCALIZED



Photo: Ferret Rellim
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Localized

By Kamryn Feigel
cfeigel1@gmail.com

This month's *Localized* will leave you swooning under Cupid's spell with some seriously magical ladies. Opening the night will be **Officer Jenny**. **Valerie Rose Sterrett** and Bellrave will both be gracing the stage with their beauty and some goth/pop glamour. Bring your babe down to *Urban Lounge* this Valentine's Day at 9 p.m., help support **Uinta Brewing Co.**, **KRCL 90.9FM** and **Spilt Ink SLC**, and share in the love fest for just \$5.

It's rare to come in contact with a human that's brimming with so much sparkle and light. Such is the case with **Allison Martin**, a prominent member of **Austin Merkley**'s brainchild, Bellrave. I had the immense pleasure of sharing a coffee with this beam of sunshine and was instantly drawn in by her cool, confident aura—well, by that and by an apparent shared love for facial jewelry and hot pink lipstick. Bellrave's style is reflected in Martin's attitude: high energy with a healthy dose of a "don't fuck with me" beat. I know I'm gonna like this girl.

She starts off by filling me in on how Bellrave came to be, in 2012, after Merkley contacted Martin's then-boyfriend for a professional favor. Martin offered to help as well by doing Merkley's makeup for a photo-shoot. They had known of each other, and "Austin and I had tried to play together in the past, but it never worked," Martin says. "I went and helped him do his makeup, and he was just like ... 'Why don't we?'" Currently, Merkley resides in D.C., and their drummer/programmer **Nathan Merkley** is in Boston. Generally, they collaborate on their buzzy, electronic sound long distance. "I swear, it's the easiest thing ever 'cause I'll call and tell him, 'I've got this thing,' and he's like, 'Play it!' and I'm like, 'Do you like that? Yeah? OK, bye.'" Somehow, it works for the band. Martin admits that she doesn't like performing on her own, though. "I'm out here in Salt Lake with nobody, and I'm like, I can't get onstage by myself with a backing track," she says. "I

BELLRAVE

might as well sing karaoke!" So she's begun to enlist the help of Canadian goth **Stephen JP Comeau**, who runs her light show. She pulls out her phone and shows me some videos, and I'm blown away. She's a real modest dame about it all—nothing like the costumed diva I'm watching on the tiny screen in her hand.

She seems genuinely hyped. I ask her how she maintains that energy on the regular. She tells me that she "met a really great cellist who said to me, 'If you don't do your best and give the audience everything, then it's a really selfish act to even get up [onstage].'" That's the response I would hope any musician would give. I ask Martin what she hopes to accomplish with Bellrave. Her eyes light up as she admits that she wants to compose film scores, work with children, bring music back to the schools, play at big EDM shows and break into acting. Just hearing her list is exhausting. "I like to play weird characters and dress up," she says. She then breaks into a little jig and rasps out a line of "Easy Street" in a perfect Hannigan voice, and we're both giggling.

The mood begins to shift, and I can tell that we're starting to touch on a more personal side of this story. "It's hard to be a woman in a male-dominated industry," she says, "but I fucking love it. I'll beat myself to death with tambourines [at a show] and wake up with bruises all over. I hope it makes people feel like they wanna shake their booty and jump in the air, or cry if they want. I want to give people something to connect to." She stops and takes a deep breath before admitting to the fact that she hasn't always been this driven. "I've dealt with everything from abuse to addiction," she says. "I've seen death and life—but music is in me, and I don't know why ... I guess it's what I'm supposed to do with my life." Her voice shakes, and I'm surprised to see that she's tearing up, and—more surprisingly—so am I. "I thought music was gonna kill me," she says. "It turns out I just had to dive in." Maybe Bellrave's synth-pop dance ballads are exactly what some kid needs to give them the energy and courage to fight off their own demons like it seems to have done for her.

There are a lot of exciting things on the horizon for Bellrave. "I love to network," Martin says, and she flashes a wide grin. From her first show at *Burt's Tiki Lounge*, where she shared a stage with **Neon Trees**, to Bellrave's more recent collaborations with the infamous **Bad Kids Collective**, Martin's just enjoying the journey. "I could die tomorrow, so why not go big?" she says. "That's one thing I want people to realize—you can do what you want—and if someone tells you that you can't ... just do it anyway." I like her style. Bellrave is definitely a force to be reckoned with. "I shoulda been dead by 25, and I'm glad I'm still here," she says. "I feel honored that anyone would want to do an interview on me. You're part of the fuel to the fire." Come burn up the dance floor with Bellrave. I promise they'll give you something to love.



Photo: mikeybaratta.com

Allison Martin
turns the grit of life
into synth sensation
with the fabulous
electro-pop band
Bellrave.

Valerie Rose Sterrett

Art is created in a myriad of ways. Some create from a place of joy and others from a place of darkness. Such is the way with musician Valerie Rose Sterrett. *SLUG* sat down with Sterrett and her husband/bandmate/artist **B.C.** over coffee one rainy evening. Immediately upon introducing myself to the two, I could sense the same intense emotions that were portrayed in the album *Monstera* permeated from Sterret's being. Calm, collected and seemingly reserved, Sterrett is a woman with some pretty forward ideas.

A recent transplant from Southern California, Sterrett is working hard to define and find herself in Utah's bustling music scene. She's been living and performing here for a little over a year now, but prior to her move, she frequented *Velour* in Provo and performed at several of their open-mic events to get her foot in the door. "I liked the vibe and the scene and the ambience of it all," Sterrett says. It reminds her of one of her old haunts back home in Ventura. Just before moving to Utah, Sterrett remembers hitting a wall. "I felt like it was time for a change," she says. "I didn't know what it would lead me to—I was just going off faith." So far, Sterrett seems happy with her decision to uproot and leave the sunshine and move eastward.

Since the ripe age of 12, Sterrett has been writing songs. It wasn't until she hooked up with Utah label **Swoody Records** that she figured out what to do with them all. She says that working with the record label was "the most positive experience. No pressure." B.C. chimes in and says, "Swoody is a label meant for artists who don't know how to promote themselves. A lot of them already have a body of work that they don't know what to do with, and Valerie was one of them. She's had this music for years, but it's something she had to purge out." And purge she did.

This past Halloween, Sterrett released her album *Monstera*, a 12-track album filled with emotionally charged lyrics centered on confronting demons of her past. It's got a real gothic vibe, with warbling vocals and some campy sound effects. But I'm surprised when her husband informs me that she actually has no interest in the horror genre at all. Confused, I asked why she picked such dark, macabre themes for her first album. "It comes from a very dark place," she admits. She looks slightly uncomfortable but continues to say, "[The music] ... is a history. The title *Monstera* is about me escaping some of the monsters of my past." It was then that I began to understand just how literally she had intended the album to read. It's a technique, or a way for her to cope with the horrors of her past. "I was involved in some difficult relationship experiences," she says. "I don't want to say they were abusive ... but to me ... it felt like abuse."

As we're discussing the plethora of songs that she has already created, she pulls out a worn notebook



Photo: Johnny Cowan / johnnybetts.com

(L-R) Singer-songwriter Valerie Rose Sterrett and her husband B.C. create haunting tunes with a range of instrumentation, including acoustic guitar, piano and hand saws.

from her bag. I can tell it's a constant companion to her. It's not large, but I can sense the staggering weight of the words. On the back flap, she's compiled a list of every track she's ever written. She says that she has enough material to release a sister album to *Monstera*. It's impressive. Sterrett hopes that those who delve into the darkness of her past can relate to her struggles and realize that "there's a light of hope at the end of the tunnel," she says. "It's a modest message for a morbid album, but the way she sees it, 'the album is an escape' for both herself and her listeners.

Sterrett seems to still be working out exactly who she is as a performer. At her latest show at *Diabolical Records*, her performance stuck to the album's gothic cadence. "I did dress up at the last show, but I'm still trying to figure out what the best way is to go about it," she says. "I just don't want my performance to take away from the music. I don't want to be pegged as one certain genre or image yet. I'm constantly trying to redefine my own genre." B.C. points out that she even used to perform under a different moniker—**Amethyst**. She laughs and says, "That was part of my healing process. When I would perform, I was able to become this other character and hide behind a stage

name. It makes it easier to share personal things when you're acting as somebody else." Authenticity seems key for her though, and somehow, the change in band names makes me approve even more of what she's trying to accomplish.

It's a challenging thing for any musician to start out in the industry. It takes time to get your name out and figure out exactly what you represent once it's out there. I hope that she can move toward a clearer path soon—I'm not sure what direction her music will take from here, but Sterrett remains optimistic, and I, for one, anticipate some truly raw art to surface in whatever she chooses to dig her hands into next. Valerie Rose Sterrett will be performing for *Localized* on Feb. 14 at *Urban Lounge*. Be sure to check out her latest release at swoodyrecords.bandcamp.com/album/monstera.

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SLUG HOLIDAY COMIX

By D. Bradford heartlesscorporation.org



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Photo: Scott Frederick

Lamb's Grill's Crème Brûlée (L) and Bacon Wrapped Dates (R) flank their Beef Bourguignon entrée—a hearty three-course meal!



LAMB'S GRILL
— SINCE 1919 —

The entire time I've lived in Salt Lake City, I've watched Downtown restaurants materialize and peak, only to disappear like a flurry of snow on an increasingly warm afternoon. It takes more than just solid food and business acumen to run a successful restaurant. It also seems to take tradition, consistency and a formidable heaping of luck—so rare that you could sell it if you could bottle it. That's part of what makes *Lamb's Grill* such a special place. After almost 96 years of business, the restaurant continues to thrive, adapt and inspire.

Lamb's Grill was the life's work of **George P. Lamb**, a Greek immigrant who settled in Logan, Utah, during the first part of the 20th Century. The restaurant was founded in February of 1919. It moved to downtown SLC in 1939 on the ground floor of a newspaper building constructed in 1905. Much of *Lamb's* comfortable ambiance is the result of respecting this history. The interior—from the booths and tables to the bar and counter—has been part of the restaurant since the 1930s.

The ownership eventually passed from Lamb to the **Speros** family before being purchased in 2011 by **Francis Liong**. The new owner was careful to respect the eatery's history while concentrating the menu on tastes that were more contemporary, if not still a little Old World. It had been a while since I had visited *Lamb's Grill*, and I was eager to give it another try. There are specific menus for different times of the day. We decided to go all in and go for dinner.

The appetizer menu included traditional favorites like steamed mussels, lamb skewers and shrimp cocktail. We eschewed tradition and ordered the **Stuffed Bacon Wrapped Dates** (\$8.25). The quartet of dates were sliced in half, stuffed with bleu cheese and chopped almonds, wrapped in bacon and served piping hot on wooden skewers. They were incredibly rich. The sharpness of the cheese paired well with the sweet fruit. And, like anything else, it was made better with smoky, crisp bacon. It's hard to imagine a situation where I wouldn't order these again.

For entrées, we went with **Beef Bourguignon** (\$17.95–\$20.50) and **Sautéed Calf Liver** (\$16.50). Before they changed their menu a few years back, they were known for their Beef Stroganoff. Since Bourguignon is essentially a cream-free version of Stroganoff, I figured they would do a good job with it. It was better than I expected. The beef chuck roast was served over mashed potatoes and covered in

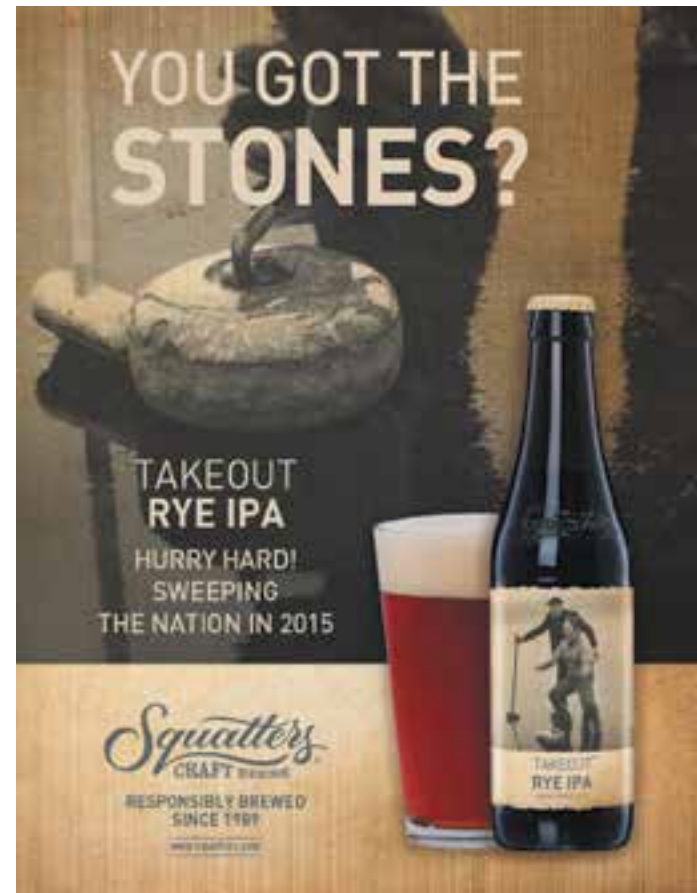
an opulent red wine gravy. The slow-braised beef was fork tender, flavorful and impossible to consume quickly enough. This dish came with steamed vegetables as well, partly out of tradition and partly to offset the meal's inherent gluttonous nature.

The Calf Liver was interesting. The lean cut of organ meat was pounded thin and served with mashed potatoes, caramelized onions, bacon and steamed spinach. Liver is high in iron and can have a strong metallic flavor as a result—this is why a calf's more mild-tasting liver is used in restaurants. It tasted exactly as I expected it to. It was tender and lean with just a hint of an iron aftertaste. The onions and bacon cut the intensity considerably, and the spinach worked well to level things out. I'm not sure if I ever need to eat liver again, but if you're a fan of old-style organ meat, you'd be hard pressed to find a place that does it any better.

Other dinner options include an array of pasta, burgers and salads. For those wanting a more substantial dinner, they offer several lamb dishes, bone-in pork chops and grilled steak. Add a soft drink or a selection from their impressive wine, beer and cocktail list, and your night is set.

To finish the evening, we ordered two selections from their dessert menu: their **Famous Rice Pudding** (\$5) and a ramekin of **Crème Brûlée** (\$6). The rice pudding wasn't overly sweet, and was topped with whipped cream and a dusting of cinnamon. I love rice pudding, especially when it's served cold, and I loved this take on it. The crème brûlée was the real star of the evening. A thick-but-not-too-thick top layer of caramelized raw sugar shattered when tapped, revealing the cool and creamy treasure below. Walking the line between pastry cream and custard, the vanilla-flavored cream was the perfect texture. I'm an absolute snob when it comes to crème brûlée, and I would eat this every day if given the chance.

There's no question that *Lamb's Grill* is a Utah institution. I'm proud to report that it is still going strong. I find myself wanting to return at different points during the day to try their other menus. I'm sure that quality and value is present in all that they do. And one thing is certain: If they handle breakfast and lunch with the same charm and elegance that they do with dinner, people will still be writing about *Lamb's Grill* 96 years from now.



SINGING THOSE | AN INTERVIEW WITH ARMAGEDDON BLUES | POWER TRIP'S RILEY GALE

By Peter Fryer • peta_fryer@hotmail.com



(L-R) Chris Whetzel (bass), Riley Gale (vocals), Chris Ulsh (drums), Nick Stewart (guitar) and Frank Ibanez (guitar) will bring thrash to the Loading Dock on March 10.

It was an interview that almost didn't happen. After not one, but two failed attempts at speaking with Power Trip frontman Riley Gale, it seemed that this piece wasn't to be. Fortunately, a third go found *SLUG* and Gale on the phone discussing everything from the awesome, "WTF" lineup of Power Trip's upcoming tour and new material to graphic novels and the militarization of police. *SLUG* recently caught up with Gale about their upcoming tour and future plans.

Power Trip turned heads in 2013 with their full-length debut, *Manifest Decimation*. Even though crossover thrash is well-worn territory, Power Trip have the secret sauce. It might be their background in the DIY hardcore scene, the reverb on the vocals and drums, their impeccable riffing or their detonating live show—regardless, they have it. If you're going to see them play, come prepared to be stage-dived upon—a lot.

Conversing with Gale is smooth. He's laid back and thoughtful in his responses, lacking the pretension you might expect from someone who often mentions **Michel Foucault** in interviews. It's not all that surprising if you've ever seen Power Trip live. They may tackle important topics, but first and foremost, they are there to blast riffs and have fun.

Gale and the rest of Power Trip are about to head out on tour with **Title Fight** and **Merchandise**, which is such an eclectic and bonkers lineup that it would be criminal not to catch it. As Gale says, "We've talked about doing stuff like this in the past, and it's kinda been like 'too weird, too weird.'" Now we're just kind of like, "Fuck it—let's do it." That's as sound of a sales pitch for a tour package as any. Power Trip are the common link between Title Fight and Merchandise, having known both bands for a few years now. Gale is more excited than anything to just "hang out with those dudes" and is pretty sure that anyone who digs



the spectrum of genres represented on the tour "has good taste in music." Indeed.

Not only is the lineup stacked, but this will be Power Trip's first time bringing their always amped crossover to Salt Lake City. When asked about expectations of their introduction to Salt Lake, Gale says, "We just go out and just play. We don't expect anything, and that's what makes good shows even better." He promises, "I try to give people what I would want a good band to give back to me."

The lineup on this tour will feature Power Trip's prolific drummer **Chris Ulsh** (**Mammoth Grinder**, **Hatred Surge**) assuming guitar duties—nay, "riff stick" duties, as Gale likes to say—in **Blake Ibanez**'s stead, since Ibanez will be in school. Gale's pumped about the lineup, as they have toured with this lineup before with **Eyehategod**, and says that Ulsh brings his own style to the guitar.

Prior to embarking, Power Trip are regrouping in Dallas (Gale lives in Chicago now) to write new material for their next album. They're in preliminary stages, and when asked about what the new songs will sound like, Gale says, "We haven't really talked about it. To be honest, we've kinda flexed some riffs and thrown them around in some jam sessions. We've got a lot of cool ideas left from the first LP that we

have to flesh out." Gale also mentioned Ulsh again, says, "Ulsh is going to be writing quite a few more riffs—he wrote most of 'Crossbreaker,' and that song turned out really well. That dude rocks a riff stick." Because the songwriting is in such an early state, Gale said that they probably wouldn't be playing anything brand new on the upcoming tour.

As we began to talk about what inspires Gale's indirect but political lyrics, conversation turned to the seemingly endless ills of the world. Although Gale finds plenty to be angry and negative about, he said the police top his list, saying, "I guess the police always piss me off. Same with government and politicians and all of that ... Anybody who's corrupt and pretends they're not. I have way more respect for someone who will stab you in the front than stab you in the back."

The conversation inevitably made its way to the recent explosion of protests against police in the wake of the **Michael Brown** and **Eric Garner** decisions, and Gale talked about what compelled Power Trip to take to Twitter to discuss the topic. "I was so beside myself," says Gale: "Damn, I should say something about this." I guess that's one of the bigger outlets for people to listen to my bullshit. I felt like it was such an important thing that people overlook. It's still frustrating. It's still frustrating as hell. It's just frustrating that only now people are starting to see it."

Not everything is so intense with Gale—we ended the interview swapping notes on our current graphic novel reads, with Gale being particularly enamored with the *Dungeon Quest* series and early **Grant Morrison**. We both came away with plenty to look into. So, if you see Gale at their show with Title Fight, Merchandise and locals **Sights** on March 10, you may be able to talk some world events or catch up on your favorite graphic novel reads.

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MAR 22 Skizzy Mars @ In The Venue
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TRANSCENDING STAGES

with David Porter &
Musicians of the Utah Symphony

By Seeth McGavien • seethmcgavien@gmail.com Photo: mikeybaratta.com



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There is a good deal of music that tries to transcend traditional elements in order to breathe life into a genre that has become set in its ways. None do it better than MOTUS—Musicians of the Utah Symphony. MOTUS are currently transcending the concert hall filled with tuxedos and evening dresses for a more casual environment, and with an upcoming performance at *The Red Door* on Feb. 28, there has never been a better time to expose yourself to classical music.

MOTUS founder David Porter is a violinist for the **Utah Symphony** who has been playing the violin since he was 5 years old. Porter wanted to offer classical music to a new kind of audience, and says, “I don’t want classical music to seem out of reach, or for people to feel it is too complicated to approach.” Thus, he started MOTUS—a revolving group of professional classical musicians who have taken their repertoire of classical music pieces to the Salt Lake bar scene. MOTUS are a combination of violins, violas and woodwinds, all amplified in order to awaken the traditional spirit of classical music

During a recent performance at *O’Shucks* in November, MOTUS performed an excerpt from **Dvorak’s** “American String Quartet,” which received a phenomenal reaction from the audience. When asked about the performance, Porter responded by saying that he “couldn’t have been more impressed by the turnout. There were so many people, and the reaction was amazing.”

The recent event at *O’Shucks* and an upcoming performance at *The Red Door* have broken down the wall between neophytes and classic music. MOTUS are more than an experiment in art—this is actually classical music returning to its roots. The concept of concert halls and fine attire is a very 20th Century

concept. Porter says, “Often, people feel that classical music is unapproachable or that it is something strictly for a certain class.” Nothing could be further from the truth. Classical music is about pain, loss and triumph, and builds a soundtrack that reflects its composers’ darkest times and most glorious achievements. Porter went into great detail discussing the tragic lives of classical greats such as “**Beethoven** and his struggle being a composer after losing his hearing, or **Franz Schubert**, who died at 31 from typhoid fever,” he says. MOTUS do what artists of today do: take real-world experiences and give them an added dimension by performing music

In their prime, classical composers like Beethoven, **Mozart** and **Bach** were truly rock stars in Europe, performing in small venues and engaging the audience to riotous applause. Often, the downside of performing in a traditional concert hall is all the preconceptions that come along with it: clap at the right moment, don’t cheer, and sit quietly and listen. In addition to being heard, the work of these composers is also meant to be enjoyed—a bar setting may just be a uniquely perfect fit.

It seems surreal, like a scene from a well-scripted movie, but this is the reality Porter and MOTUS have created. At the upcoming *Red Door* performance, MOTUS will have cards with the URL of their new website, which will provide further information about the pieces and compositions they’ll play at *The Red Door*, such as “Opus 131.” Porter says, “This is a great way to offer something new and insightful on the type of music we are presenting. It will also allow those who are interested a way to find the composition they enjoy and further seek out similar music.”

MOTUS comprise a revolving cast of musicians—pictured here are (L-R) **Titus Underwood** (oboe), **David Porter** (violin), **Anne Lee** (cello) and **Claude Halter** (violin).

After MOTUS perform at *The Red Door*, their aspirations for 2015 are large. MOTUS hope to perform some sort of large-scale event with a full stage, full-size piano and amplified instruments. Porter also says that he “hopes to play in any city that will welcome a new take on classical.” “MOTUS in Park City” has a certain ring to it, and the moment we discussed other cities, I could not help but hope for the group’s further success.

Classical music has been alive and well for well over 600 years, and for good reason. Regardless of whether it’s Beethoven’s “Opus 131” or Schubert’s “Death and The Maiden” (both of which MOTUS will perform at *The Red Door*), this music was meant to evoke emotion and curiosity about culture and society. MOTUS have taken an old-school classical mindset and have brought it to the modern era while maintaining tradition and technique. Rather than thinking of classical music as a formal, high-society event, look at it as if you were about to hear the soundtrack to a moment in one individual’s life. MOTUS are doing what all great artists do: taking what they have mastered and giving it to a new audience. Next time you are at a bar and see a group with violins and other orchestra instruments, pull up a seat, grab a drink, and be prepared to hear classical music in a very new yet very traditional way.

For further information, check out MOTUS at musiciansutahsymphony.com.

HEX CABS

HEAVY METAL

By Ricky Vigil • rickyvigil@gmail.com

If you have been to a metal show in Salt Lake sometime in the past 10 years, you have seen **Eagle Twin**. You have heard Eagle Twin. You have felt Eagle Twin. The duo of **Tyler Smith** and **Gentry Densley** are known for bone-shaking performances, melding deafening doom metal with improvisation, brutality with artistry. When you've seen, heard and felt Eagle Twin, you've probably also seen, heard and felt the unique guitar cabinets flanking Densley and Smith onstage. These giant metal beasts (the cabinets, of course), featuring hexagonal shapes cut out of the faces, are becoming more commonly seen, not only at metal shows in Salt Lake, but around the country—and sometimes around the world. It should come as no surprise that when they aren't melting faces and rattling brains with their music, Densley and Smith are building cabinets under the name of Hex Cabs so that others may do the same.

Hex Cabs unofficially began in 2009, when Eagle Twin embarked on a national tour with **Sunn O))),** but the seeds of the project were planted earlier. Densley and Smith are veterans of the Salt Lake music scene and certified road warriors. While on tour, they came into contact with Knoxville, Tenn., band **New Brutalism**, and were struck by their commitment to building their own gear—guitars, amps, cabs and drums. "We've always been really drawn to the whole DIY thing," Smith says. "You can do anything you want by yourself, even if it takes you a while to get there." So, when Sunn O))) asked Eagle Twin to bring some additional cabs on that tour to help boost their massive backline, Smith and

Densley jumped at the opportunity to build their own.

For the tour, Densley and Smith built a 4' x 12" cab and a 2' x 15". "We learned a lot on those first two, but I think all of our ideas were in place," Densley says. Rather than building wood-based cabinets like most companies, Hex Cabs uses metal edging to make their cabs more durable and more road-worthy. The duo teamed up with **Josh Stippich** of **E3 Modern** to cut the metal and create the iconic hexagonal shape on the front of the cabinets. "It's important to bridge the gap between what's aesthetically killer and what works in a day-to-day setting. Some companies make some incredibly beautiful stuff, but you don't wanna tour with it. Ours are built in a way where they look great, but they're also workhorses," Smith says. Because of the striking design, robust body and depth of sound emitted by the cabs, other musicians approached Smith and Densley, asking for their own Hex Cabs. As Smith says, "People see what Gentry's playing and they want some of that shit."

Since the initial two, Hex has made cabs for **Andy Patterson** of the "Boar's Nest" recording studio, **Mike Mason** of **Cult Leader**, Boise doom titans **Uzala** and, oddly enough, **Scott Shriner** of **Weezer**. The cabs of Uzala and Shriner are especially notable: They feature intricate metal designs cut onto the front of the cabs—once again, by E3. Since the beginning, Hex has collaborated with other locals, which gives each cab and amp a unique, artisanal quality. In addi-

tion to E3, the duo have collaborated with **Sri Whipple** and **Spilt Ink** to silkscreen print the inside of their Model X amplifiers; Densley's brother and tattoo artist **Tyler James Densley** to design etchings featured on their 300x amp; and, most crucially, **Ned Clayton** to help with etching, wiring, and the inner functionality of their cabinets and amplifiers. Of Clayton, Densley says, "He's kind of a guru. You go to him with any question about cabs or amps or even the finest little detail, and he'll tell you what you need to do. We definitely wouldn't be where we are without him."

Over the past few years, Hex began making amplifiers, first creating a clone of the Sunn Model T amp dubbed the Model X. "Ned Clayton does all the wiring and building and hand-winds the transformers," Densley says. "The quality is insane. The wiring is a thing of beauty. You're getting an amp that is a clone of these highly sought-after, 40-year-old amps, but they're brand new." They have also built a smaller version of the Model X called the Mini X, which Densley says is perfect for bedroom play. They have also made a 300-watt amp called the 300x, which is as beastly as it is beautiful. Illustrations of wolves, bears and snakes lie under the knobs, and a blue LED strip illuminates the tubes inside, making this thing look mean even before any sound is filtered through it. Densley also collaborated with E3 once again to create a custom metal guitar, following the aesthetic of Hex: hard and angular, yet artisanal and clearly hand-crafted. "I had been talking to Josh [Stippich] at E3 for years about making metal guitars. Finally, I managed to get [E3's] **Reid [Rouse]** obsessed about it, so we banged one out," Gentry says. "Everything on the guitar is adjustable in a way."

Hex has definitely proved itself to be among the most unique custom cab companies. The passion for creativity and improvisation that Smith and Densley display in Eagle Twin has clearly crossed over in their approach to Hex Cabs, and their commitment to collaboration with those around them transform their cabs and amps, making them both functional and aesthetically awesome. For more information on Hex Cabs, add them on Facebook at [Facebook.com/hex.cabs](https://www.facebook.com/hex.cabs), or email them at eagletwin@gmail.com.



Photo: Russel Daniels

(L-R) Tyler Smith and Gentry Densley of Eagle Twin are the craftsmen behind Hex Cabs.

MASON GUITARS

AND THE PHYSICS OF MUSIC

By Megan Kennedy • iamnightsky@gmail.com

"If there's one thing I'm gifted with, it's working with my hands," says **Mike Mason**, local craftsman and guitarist of **Cult Leader**. Mason comes from a family of builders and mechanics and learned the value of understanding the way things work. "My whole life has been around mechanical things," he says. "My dad and grandpa drag raced. Stuff like that mattered." He is fascinated with mechanical engineering and advanced mathematics, fields that help him break a thing down to its base elements and build how he sees fit. It is this natural curiosity and intellect, combined with a love of music, which led to the beginning of Mason Guitars. Based out of Syracuse, Utah, Mason's shop offers everything a guitar player could need, from repairs and setups to building custom instruments from scratch.

Mason began playing guitar at age 14 and almost immediately brought his natural predilections along by tinkering with and customizing his guitars. He has owned and played many different brands and types, valuing them equally as tools for particular tasks. Eventually, he decid-

ed that he wanted to go further by trying to build his own guitar from start to finish. "I had an idea one day that I wanted a whole bunch of different guitars [built] into one, and I'll just build it instead of finding someone to build it for me." Mason took up woodworking to address the gaps in his knowledge and is now able to create highly customized instruments with a variety of options, as well as other woodworking projects such as furniture and cabs. The shop website showcases several of his projects, including a beautifully curvy mahogany and maple electric guitar with an East Indian rosewood fretboard and mother of pearl inlays, and a monster-green "dragster-themed" rig with an exhaust valve embedded in the body. So far, his builds have been exclusively electric outside of a few repairs on acoustic guitars, but Mason looks forward to his first acoustic build.

Clients who choose Mason Guitars can expect a personalized, custom experience, with as little or as much variation as they desire, from the beginning woodworking stages all the way through paint and cosmetics. As a builder, "the most important thing for people is to be comfortable when they play," he says. For Mason, this means analyzing specific things about the guitar players themselves, such as the way they play and what tone they are trying to achieve. "The biggest thing is someone's hands," he says. "That's the biggest influence on tone. Some people have a steep angle of attack, [and] some people play really light. The people who have mastered playing guitar have figured out how to manipulate tone with their hands. It's a beautiful thing." Despite the seemingly exhausting amount of variables involved, Mason says that the process is enjoyable for him. "I've spent enough time figuring out what I want to do that I don't have to second-guess what I'm building when I do it." Pricing for a custom build varies depending on the customer's choices, but starts at \$1,800.

As a business, Mason Guitars was not quite the end goal of his work, but was

created to meet the demand of friends and musicians approaching him for work, including repair and setups, which he has done for many local musicians. Between his day job, the burgeoning success of his band **Cult Leader** and his numerous other interests, he doesn't have as much time to devote to projects as he would like and has had to turn down work of late. But having a full schedule of work that he loves doing makes Mason happy. "It's fun to build something for someone that they really want," he says. "It's a fun process."

As a guitarist, Mason has an obvious personal investment in understanding how his instrument operates, and says that learning how to build them has helped him with his own writing and playing. He says that "the physics of a guitar are awesome. The moment you realize the string oscillates elliptically and not in a circle, you can learn how to manipulate the string with your hands. Understanding of how a guitar works can help you a long way as far as playing it and getting to where you want to go." This delving into the minutiae of how his instrument works has changed how Mason interacts with it as well. "I've always picked up a guitar and just played," he says. "The more I learn about things, the less I play because my time's consumed by wanting to learn more."

This intellectual inquiry is something Mason recommends to anyone who might be interested in learning how to craft instruments themselves or, really, take up any hobby that may be new and uncomfortable. He says he's been fortunate enough to never be intimidated by learning how to do something new, and it has paid off in dividends. "If you want to do something, do it," he says. "Just do it."

Anyone interested in procuring Mason's services or browsing through his gallery of finished projects can contact the company at [msmguitar.com](https://www.msonguitars.com) or ms-masonguitars@gmail.com. The company also has an Instagram account, at [@michaelscottmason](https://www.instagram.com/michaelscottmason).



Photo: Russel Daniels

Cult Leader guitarist Mike Mason shreds on his custom-built Mason Guitars.

MASON

MONUMENT CABS

SMALL BEGINNINGS.
BIG SOUNDS

By Nic Smith • nccsmmth@gmail.com

If you've ever gone through the process of picking out a new cab for your sound, then you know it can be a monumental pain in the ass. There's a lot to consider. For example, the entire structure and material of the equipment influences the minutiae of details, which collectively dictate the noise it produces: resonance, bass width, frequency output, wave breakup rate, etc. And if you think hearing those differences is a difficult process, try building one from scratch—and then try making it look this easy.

Dave Jones and **Max Johnson**, bandmates in **Oldtimer** and owners of Monument Cabs, have been friends for over 15 years. They officially started their company just five years ago, but their experience with DIY craftsmanship goes further back than even their friendship. "I built my first speaker cabinet when I was 16," says Jones. "It was a piece of crap, but it worked, and someone's probably still using it." Since then, Jones explains, he's been dedicating his spare time to the construction of seriously impressive speaker cabinets.

Their partnership is wonderfully symbiotic. Johnson has experience with wood-working and develops the framing for Monument's signature look. "I'll build the wooden skeleton of the cabinet and then bring it to Dave," says Johnson. "Dave has always been on the more musical side of it, so he tells me what to do." Both owners say that they draw inspiration from other independent builders such as Sunn and the locally based Hex Cabs. "Seeing a lot of the other DIY cab companies and seeing the stuff people could do to make it look nice is really cool," says Jones. "I thought to myself, 'I can't afford to buy [those cabs], but I can probably build it.'"

It's this kind of self-sufficient attitude that makes Monument Cabs such a promising, up-and-coming local business. Jones comments that much of the work they do is purely out of personal interest and passion for finding creative alternatives to the standard-issue cabinet builds. "We check out a lot of other amps and the different ways they're built, and just kind of go through and find the stuff that we like the sound of," he says. "Then we try to make something that's similar but maybe make it a little bigger to have more air inside of it for a deeper sound, or make it tighter so that it will breakup sooner. It's definitely just trial and error and messing around, seeing what sounds good to our ear, but we have fun with it."



Photo: Russel Daniels

(L-R) Dave Jones and Max Johnson create monumental sound with Monument Cabs.

As the bassist for both Oldtimer and **Dwellers**, Jones explains that his music influences the cabs he's going to make next. "The music that we play affects the cabs we build. In the beginning, [we built] for stuff we wanted to play with but couldn't buy," he says, "but it's cool having your own gear up there." Thus, it's no surprise that both Oldtimer and Dwellers are known for their booming sounds. Though Dwellers comprise mixed equipment, Oldtimer are fully decked out with Monument gear. If you saw them play this past summer at **CrucialFest**, then you've seen it for yourself. "We have four 12" cabinets, two 15" cabs, two 10" cabs and full stacks behind everybody," Jones says—each one custom-built for a specific purpose and with specific modifications.

As far as overall production goes, Monument is still operating on a smaller scale. With no other employees, it takes the duo about a week's worth of work to finish a cab from start to finish without any breaks. However, both Jones and Johnson have day jobs and perform their craft during the only time they have off: nights and weekends. Jones says, "Last year, we made about 25 cabs in total. Right now, most [orders come in] through word of mouth,

but if someone wants something, and we have time, we'd love to build them. It's a lot of fun for us."

Their outlook for the future remains optimistic and unwavering. As a specialty business, Monument has already provided cabs for talented artists like **SubRosa**, **Rye Wolves**, **Scrolls**, **Tarahumara** and many others. "We'd like to build more someday and make money doing it," says Johnson. "I think it'd be cool to get into using more solid, harder woods and see how it sounds once we put it in. We're always looking to do more experimenting and just have fun building up our small business."

If you're interested in seeing more from these guys, visit their Facebook page for pictures and details, or shoot them an email at monumentcabs@gmail.com.

NED CLAYTON

CREATIVE MUSIC
ELECTRONICS WITH
HEX AMPS

By Alex Gilvarry • alex.gilvarry@gmail.com

Ned Clayton makes guitar pedals and amplifiers—but in a musical landscape that is increasingly interested in flashy, new toys, he is more concerned with innovating "underneath the hood," so to speak. "If you're interested in cool boutique stuff with silk-screen pictures of guns, with crazy, silly names for weird rip-off pedals of things that have been around since the '70s, I don't do that," he says. Instead of imitating those who have gone before, Clayton takes the approach of trying out new things in an area where a whole lot of ground has already been covered, which forces him to be creative in how he approaches the electronics he's creating in order to make something new and great. "I like being creative in terms of the electronics that nobody sees, and doing something brand new as opposed to copying somebody else's old designs," he says.

Prior to getting involved in making guitar pedals and amplifiers, Clayton would buy old music gear and tear it apart to figure out how it worked and try to make it better. Initially a hobbyist playing in bands, he studied some electrical engineering in college and started making his money refurbishing old recording equipment and selling it on eBay. "I would buy cool, old desk recording consoles and take the individual channels out of them, and repackage them into a rack box ... so that you could have a really nice setup without having a really giant console," he says. Doing business this way eventually found Clayton making custom amps for **Gentry Densley** (**Eagle Twin**, **Form of Rocket**, **Iceburn**) and **Tyler Smith** (**Eagle Twin**, **Form of Rocket**, **Clear**) of Hex Cabs, the

beginning of a relationship in which Clayton partners with them to make guitar amplifiers as Hex Amps.

Initially, before Densley and Smith started Hex Cabs, Clayton says he worked at modifying old amps they'd find. "Gentry was always bringing me crazy, junked amps to try and make something cool out of," he says. "We would take old Peaveys and weird amps, and gut them and rewire them for his own use. Eventually, we were like, 'Let's make our own amps!'" His working relationship with Densley and association with Hex saw his work start to get out to some bigger names. "Gentry has a long history with the **Sunn O)))** guys," says Clayton. "He's been friends with **Greg Anderson**, who is in Sunn O))) and has owned **Southern Lord Records** for a long time, so they were some of the first people I made some pedals for." So far, most of Clayton's business has been built this way from word-of-mouth recommendations, and has even led to musicians as notable as bassist **Scott Shriner** from **Weezer** using his pedals.

At this point, Hex is still a fairly small company, and almost everything they make is custom. They have only put out four models of amplifiers under the Hex Amps brand so far, with 10–15 of each model being made at most. This low output is partly by design, wanting only to make things that are truly unique and innovative and partly due to the realities of being a small operation without any kind of mass production line. "I like the idea of making stuff that is completely novel, that is a completely new design and

functional, as opposed to some cool-looking piece of electronic art," Clayton says. "I intentionally go the opposite direction." On the other hand, running business this way can mean inconsistent business for Clayton, who says, "Nothing that I make is in any stores." "Right now, other than stuff I sell on eBay, if I'm making money, it's because someone specifically said, 'I want this.' [It's the] same with Hex: When we make something, it's sold before it gets made—almost everything I make is already sold before it's started."

Thus far, Clayton and Hex have mainly served a niche market of musicians who want things to be LOUD. Clayton says, "The people who buy Hex stuff are mostly interested in destructive amounts of volume, and those take a lot out of me to make. Musicians don't have a lot of money, so it's hard to justify spending the money for all the parts and time that goes into them," he says. To overcome their problem of powerful amps and time/cost issues, Clayton and Hex have gotten creative and started putting together a new line of Micro-T amps that Clayton says will act as a preamp to deliver power to larger amps and fit in a small size. "It's a small, little amp that sounds incredibly good in my opinion," says Clayton. "The nice thing about them is we're building them in old 1960s chassis of these common tape-recorder amps that are cheap to buy, and that I can gut and build into these guitar amps."

Looking toward the future, Clayton hopes that he and Hex Amps can start to grow into an established company that continues to make unique products. He says, "I would like Hex to be making novel amplifiers. As far as music electronics goes, that's where my focus is." With the Micro-T, Clayton hopes to be able to appeal to a wider audience beyond the typical "metal head" customers that Hex currently serves. "I think that these little amps could appeal to a lot of different people, even though they're very low power, only 6 watts," he says. "I think it's the best-sounding amp I've ever heard, but that may be because I made it!"

To learn more about Ned Clayton and Hex Amps/Cabs, go to Hex Cabs' Facebook page at facebook.com/Hex.Cabs.



Photo: Russel Daniels

Ned Clayton's Phase Wizard corrects phase problems between multiple amps for musicians who like to play loud n' proud.

PHOTO FEATURE



By Bob Plumb
bobbyplumb@yahoo.com



Cale Zima - 5050 to Backside Wallride
featured in @absinthefilms - Salt Lake City, Utah

Cale Zima is a #heartthrob and currently #single. Follow his adventures on Instagram @calezima. Photo by @bobjplumbphoto #snowboarding #saltlake #snowboardingisrad #saltlake #slugmag. #'s are the new Gallery Stroll.

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There's No Substitute for Knowing Me:

AN INTERVIEW WITH ARIEL PINK

By Justin Gallegos • cknowledge@live.com



Photos: Grant Singer

Get your punk pogo on with Ariel Pink, the bizarre cheerleader of weird pop, on Feb. 13 at *Urban Lounge*.

If you search Ariel Pink's name on the web, especially on a music website like *Pitchfork*, you're just as likely to find stories about his meltdowns onstage or his recent remarks about **Grimes** and **Madonna**—which have been referred to as misogynistic by critics—as you are to find reviews on his records. From a media standpoint, he's unpredictable, and his music is consistently just as surprising. Pink's off-kilter brand of pop, which mixes influences as familiar as **Brian Wilson** and as strange as **Frank Zappa**, reveals something about his personality that's entirely appealing and even slightly addicting. It's in Pink's music that we're given a glimpse into his true nature. There's adventure, glee and loads of sarcasm, [albeit truth] at times, layered beneath both frightening and fantastical music.

Regarding his most recent album, *pom pom*, "I would say it's my most accessible," says Pink. *Pom pom* is one of my favorite records of the year, and I let Pink know as I impersonated the cartoon voices from opening track, "Plastic Raincoats in the Pig Parade." Pink says, "It's a happy record."

Pink will be bringing that record to life at *Urban Lounge* on Feb. 13. I was curious to know how Pink felt about playing in Salt Lake City as well as his most recent Internet drama with label-mate Grimes. Their drama led me to ask Pink whether or not he thinks knowing a person's beliefs is necessary to understand and appreciate their music. "Music speaks for itself," says Pink. "You don't need to know a person to appreciate their music. It adds color, though, to know that there's a human being behind the lyrics and not just some algorithm."

The Internet travels at the speed of light, leaving barely any room for mistakes, and Pink has often experienced firsthand how damaging a person's statements can be in our digital age. It may be a lesson that's taught Pink to live with an open mind. "I wouldn't pretend

to know what other people think," Pink says. "If anyone assumes to glean everything about me through my interviews ... They can if they want, but there's more than meets the eye. If they feel like they've heard enough about me, that's perfectly fine with me."

Pink's right about one thing: His music speaks for itself. *Pom pom* is one of the most creative and dynamic records of the year. Pink's ability to

blend his pop sensibilities for melodies and catchy hooks with sounds that recall TV-show themes and pop pastiches from bygone eras is unmatched. "Put Your Number In My Phone" has the feel of something soft and soapy from the late '70s, and its hook is irresistible. If you listen to the entire album, it's hard not to become fascinated with the person who could create such a smorgasbord of pop and rock.

Imagine the kind of tension that comes as a result of doing what you love, and being praised for it. Fame has led to the downfall of several pop stars, but for Pink, it's mostly led to feeling alone. "There's no substitute for knowing me," Pink says. "You either do or you don't. You either know about somebody via hearsay or you've lived with somebody and you know them. I'm not on **Conan O'Brian** every night. You can't just eavesdrop on me, unless [you] go to YouTube. Some people have lived with me for what they feel is 10 years, or even longer than that. ... I might be a stranger to them or I might not be." It's easy to see why Pink finds it hard to trust people in our day of so-called transparency. You can catch glimpses on the hour of someone's everyday life via social media, but rarely, if ever, do those glimpses tell the real story.

Talented musician **John Maus** has played in Pink's band, **Haunted Graffiti**, and recently psychoanalyzed Pink in a post on Twitter. In it, Maus referred to Pink as a "nymphomaniac, a little girl and a dog" in somewhat of an effort to clear the air on Pink's personal beliefs. "I thought it was an astute statement," says Pink. "Whenever he mentions my name, I'm honored to be on his mind at all. Always happy to hear his perspective, and he's right: I'm not a misogynist. If I'm a little girl or a dog, that's fine."

I asked Pink what was next for his career now that he's released his first solo record, which some critics have called his best work to date. He responded quickly: "Same thing, only better, hopefully, or I don't know—more of the same," he says. "I'll keep doing this as long as they want me here. I'll probably be under different terms of contract for the next record. Hopefully, that's a good thing. I'm sure it'll be a markedly different affair. Hopefully it won't be too long in coming."

It'll be a fine evening when Pink comes to *Urban Lounge* on Feb. 13, and I hope he feels the love. After all, not every city gets a direct invite from Pink to attend his show as he gave to SLC when I asked him for any last words. "I want to see you come out to the show," says Pink. "Tell your friends and show us some love. Tell your family, too. Bring out the hootenanny. Bring out the whole pack."



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NOTHING IS TOO BIG

An Interview with

By Kia McGinnis
kiaginnny@gmail.com



Grievés is pale, skinny and unapologetic. He is aware that he draws comparisons to **Macklemore**. He pays no attention to what assumptions *Pitchfork* makes about the originality of his rap or how many stars they slap on his album. This could come across as cockiness, but the truth is that his rhymes are rooted in soil too deep to be bothered by shallow judgments—hip-hop is as much about letting go as it is pushing forward. If you made resolutions for 2015, keep this in mind: In the course of one year, Grievés went from booking shows on MySpace, at which he would play for mostly empty rooms, to dropping an album with his dream label and spending weeks on tour with **Atmosphere**. While any combination of luck, talent or alchemy may have had a part in this, it's clear that his hustle was the knock that led to an open door. Salt Lake happens to be one of the few stops on an upcoming tour—on Feb. 20—and it also just so happens that his guitar player, **Jason Alvarez**, is an 801 local.

"I quit my job in 2007, and I haven't been doing anything except music since," says Grievés. When he got the opportunity to tour with **Rhymesayers**, he printed 10,000 demo CDs of *Irreversible* that he definitely couldn't afford and started handing them out everywhere he played. He knew that a good amount of them would end up being tossed in parking lots, but he also knew that meeting 10,000 people—whether they liked his music or not—was good practice. His foresight paid off, as iTunes sales exploded, and he began to pick up popularity and traction. "The music that Atmosphere and all the Rhymesayer guys put out was a major inspiration in the way that I was trying to build my business," he says. "It definitely inspired me to do more than just write music or write lyrics, but to do something with it."

The frigid imagery evoked by his newest release, *Winter & The Wolves*, is no accident. "It's a very survival industry," Grievés says. "You've got to earn your keep, and it's a pretty brutal place to be sometimes." In the three-year gap since his last full-length album, he's learned to embrace the vulnerability of being in a delicate position of success in a competitive industry. After struggling through years of trying to contribute quality work and rise to the top of his local Seattle scene, Grievés now faces the new and intimidating realm of being an online presence, and, believe it or not, he sometimes reads the comments. "Unfortunately, sometimes I do see what you

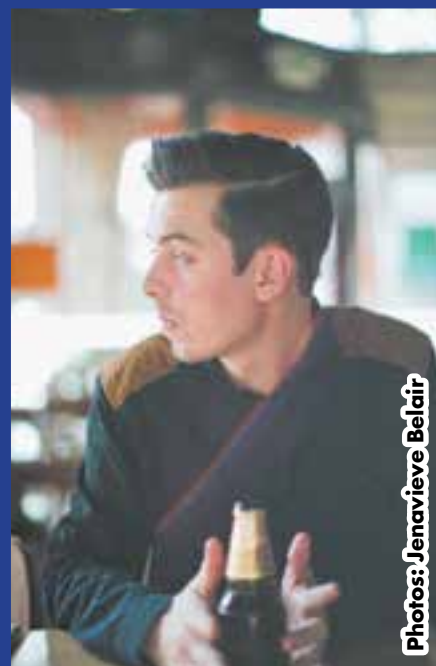
say about me on YouTube, but it's those things that are trying to harm you or kill you that show you how to live better, and that's the purpose of the record," he says. "I've learned so much from how hard this is, and it's allowed me to do greater and kinder and better things."

As far as doing better things, Grievés is certainly putting in the effort to elevate himself both emotionally and technically as a musician. He began working with new producer **B. Lewis** for *Winter & The Wolves*, and the two developed a relationship that allows them to push each other creatively and to craft songs that come from a place of both thoughtfulness and spontaneity. "Working with a producer is a really cool and powerful way to bring the music out of you in new ways," says Grievés. There is a sense of maturity in his latest work that sets it apart from his past. Naturally, he was more educated on the process of making a full-length album the second time around and had a better idea of how to make it sound the way he wanted. In addition to his growth with sound, Grievés seems to internalize both the good and the bad, allowing himself to write music that, if nothing else, comes from a place that is real. "Music is and always will be open to interpretation, and that is the beautiful part about it," he says.

In preparing for the coming year at the time of this interview, Grievés was looking forward to a brief recuperation before heading out on a small tour, recording in his studio, collaborating and letting the pen do the talking. In a sincere tone of voice, he says, "Nothing is too big. The fact is, the second you put a limit on something is when it becomes unreachable to you." Perhaps this is the mindset one needs to gain fame and fortune, though it seems that Grievés' intentions are more pure than simply selling songs. He speaks highly of his personal hip-hop community and hopes to contribute as much as possible to his local scene—and he encourages anyone looking to make a mark in music to do the same. "Take some fucking risks," he says. "Feel what it's like to lose a little bit. Go out and play in front of a real crowd for people who aren't your friends and coworkers, and be inspired by that. It will drive you, or at least help show you a different path."

Don't miss the shameless and undeniably infectious Grievés when he plays Feb. 20 at *The Complex*.

Rhymesayers rhyme-slinger
Grievés stops by the 801 on
Feb. 20 at *The Complex*.



Photos: Jenavieve Belair

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SLUG GAMES BATTLE AT BASIN

Presented by Ken Garff Fiat
Intro by Lauren Ashley
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The crowd huddled together Saturday, Jan. 10, as they watched the winners of *SLUG Games: Battle at Basin Presented by Ken Garff Fiat*—*SLUG*’s 15th Annual Snowboard and Ski competition at Snowbasin Resort—get crowned and receive their awesome prizes. It was definitely a stiff contest for both skiers and snowboarders alike. All around, the competitors showed up with impressive tricks. The talent from action sports athletes just keeps getting better year after year. Contestants were throwing all kinds of killer tricks from rodeos to misties to clean, solid methods with transitions. The riders were showing off such impressive skills that the judges started to have some fun by offering their personal cash on top of that offered by Ken Garff Fiat for those who could throw down whatever trick was called out by the emcee. Sponsored by Ken Garff Fiat, *Core Power*, *Crossroads Skate Shop*, *Freeheel Life*, *iNi Co-operative*, *Lucky Slice Pizza*, *Milo Sport*, *Pit Viper*, *Publik Coffee*, *RAMP Sports*, *Saga Outerwear* and *Salty Peaks Board Shop*, it was a fantastic day, and hopefully, next year’s Snowbasin Battle will be just as exciting. Check out the entire recap and photo gallery on *SLUGMag.com*!



(1) Potential champions at the registration booth awaiting the day’s competitions. **(2)** Chris Dakoulas on the rail to rail setup. **(3)** Dylan Hartsell staying on top of the waterfall rail. **(4)** Paxton Alexander working over the rail to rail. **(5)** Women’s First Place, Brooke Potter.



Photos: @cezaryna (IG) ■

Matthew Windsor ●

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(6) Griffin Lancaster floating a buttery melon off the pole jam. **(7)** Brian Skoropsia poking a steezy tailgrab. **(8)** When Sam Klein’s grabbing tail, sometimes one hand isn’t enough. **(9)** Lynn Neil hangs on to a proper roast beef off the tank cannon. **(10)** Thank you, Ken Garff Fiat of Salt Lake, for making the *SLUG Games Battle at Basin 2015* such an amazing experience! **(11)** Women’s Open Ski Champions (L–R): Alexa Juncaj (2nd), Brooke Potter (1st) and Cynthia Hurst (3rd). **(12)** Men’s Open Ski Champions (L–R): Walter Shearon (2nd), Jake Lewis (1st) and Chris Dakoulas (3rd). **(13)** Men’s 17 and Under Ski Champions (L–R): Milan Paylin (2nd), Jackson Jenkins (1st) and Tanner Kelsey (3rd). **(14)** 17 and Under Men’s Ski Champion: Jackson Jenkins (1st) **(15)**: Contestants, finalists, champions and spectators alike congregated in the Sponsor Village for the podium announcements. **(16)** Best Crash award went to Dylan Hartsell. **(17)** Best Trick award went to Jack Cornell for his backside bluntslide sameway 270 on the down-flat-down. **(18)**: Women’s Open Snow Champions (L–R): Taylor Mattingly (2nd), Lynn Neil (1st) and Annie Glissendorf (3rd). **(19)** Men’s Open Snow Champions (L–R): Brian Skoropsia (2nd), Sam Kleine (1st) and Griffin Lancaster and Sammy Elliott (tied for 3rd). **(20)** Men’s 17 and Under Snow Champions (L–R): Patrick Martin (2nd), Jacob Ferrell (1st) and Max Kozlo (3rd).

Photos: Chris Kiernan ✂

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My Favorite Presidents

By Mike Brown • Instagram: @Fagatron

This month, I've chosen to write about those great men that lead our great country and how they are all great and stuff. These fine men adorn our currency and fuck with it when they are in office. They sometimes act like assholes and are easy targets for everyone to hate, but probably have one of the easiest jobs in the world because other assholes are making the real decisions and doing their job for them. Presidents' Day is a shitty holiday because kids get out of school to celebrate, and us working stiffs have to grind away at our shitty jobs, and the kids who get to enjoy this holiday can't even vote. How fucked is that? Anyway, I can't lie: My knowledge of U.S. history is somewhat limited due to the large amounts of booze and apathy I've enjoyed for a majority of my adult life, but I'll do my best to tell you who my favorite presidents are and why—in no chronological or historical order whatsoever.

Bill Clinton: Long before Facebook and Instagram, the news was different and the economy was somewhat stable. This was the mid-'90s, and we had a president who had puffed the weed and could play a saxophone. Could this guy get any cooler? Yes. He got his dick sucked in the *Oval Office* and didn't get impeached. The most famous knob polish in history and the **OJ Simpson** car chase were literally the largest news stories when I was in high school. We didn't live in the fear of another 9/11 like today. It was a simpler time, thanks to my man, Bill Clinton.

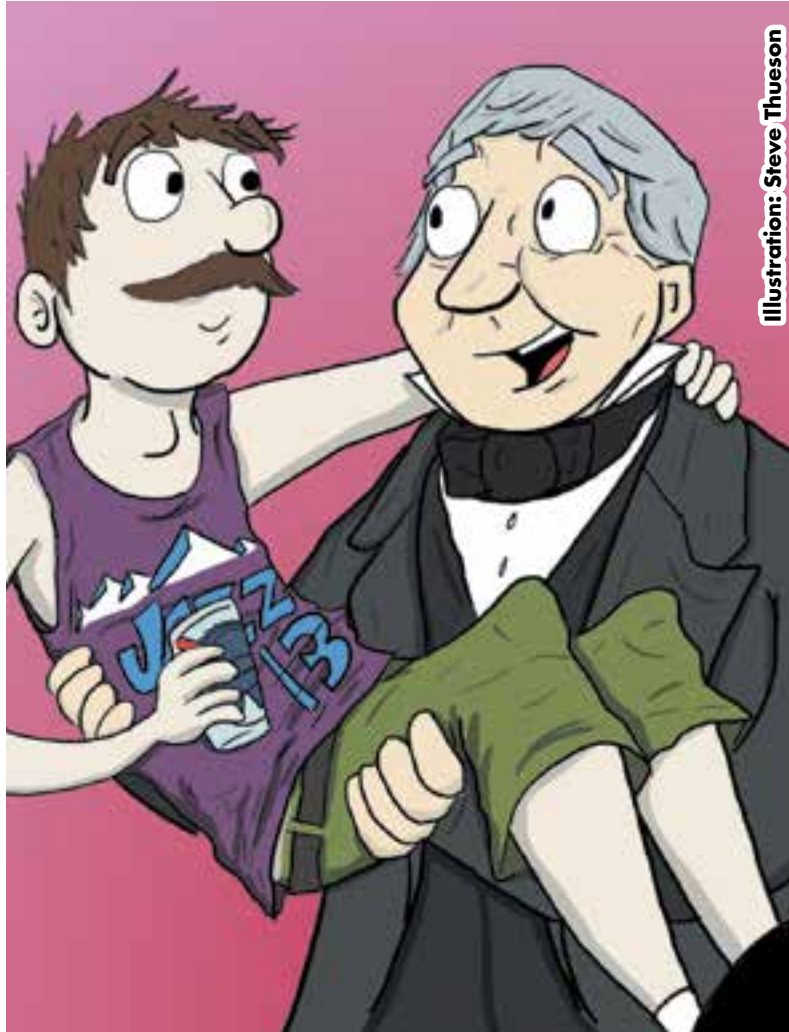
Richard Nixon: Why? Simply because he got caught being a bad, bad president. I'm pretty convinced that every man to ever take the American Throne has done some sort of terrible, shady shit. With the power to fuck with small sovereign nations at the push of a red button, who wouldn't? Nixon somehow got narced out by some guy named **Deep Throat** (who got dibs on that nickname before the above mentioned Clinton scandal), and gave every conspiracy theorist for the rest of all time one great, big "I TOLD YOU SO!"

George W. Bush: The worst president in the history of presidents makes my list of favorite presidents despite being so horrible. He stole the office, so basically, there was nothing we could do—might as well look at the sunny side! For one thing, he supplied numerous late-night hosts and stand-up comedians with endless amounts of material—anyone that got off on complaining probably secretly loved the big lug. For me, personally, though, he was so bad at being president that my Republican family members stopped talking about politics at the dinner table halfway through his first term, and for me, this was a huge blessing. Besides all that, can you just imagine how fun it would have been to party with him in his college coke-head, raging-alcoholic days?

Jimmy Carter: Arguably the only decent human being to hold office (which has to be why he only lasted one term). I will forever be enamored with his presidency because of his brother, **Billy**, and more famously, Billy Beer. Most successful people have a fuck-up sibling, right? Also, seeing that sibling capitalize on his brother running the capital by branding his own beer is just a brilliant, heartwarming story, in my opinion. Riding on the coattails of the Free World in an alcoholic stupor sounds pretty sweet to me.

Ronald Reagan: What would the '80s have been like without this guy—and how the fuck does a cowboy actor become leader of the Free World? Well, he had great hair. Every coke-addicted hipster should get an ironic tattoo of him—chances are, blow and crack wouldn't be what they are today without this guy and his administration. Also, without this guy, where would punk rock be? He fueled the fire for my favorite cultural movement that I was too young to be a part of. The **Dead Kennedys** without Reagan is like an Oreo without the white stuff. It

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What's in a name? For Mike Brown, a lot—if your name's Millard Fillmore.

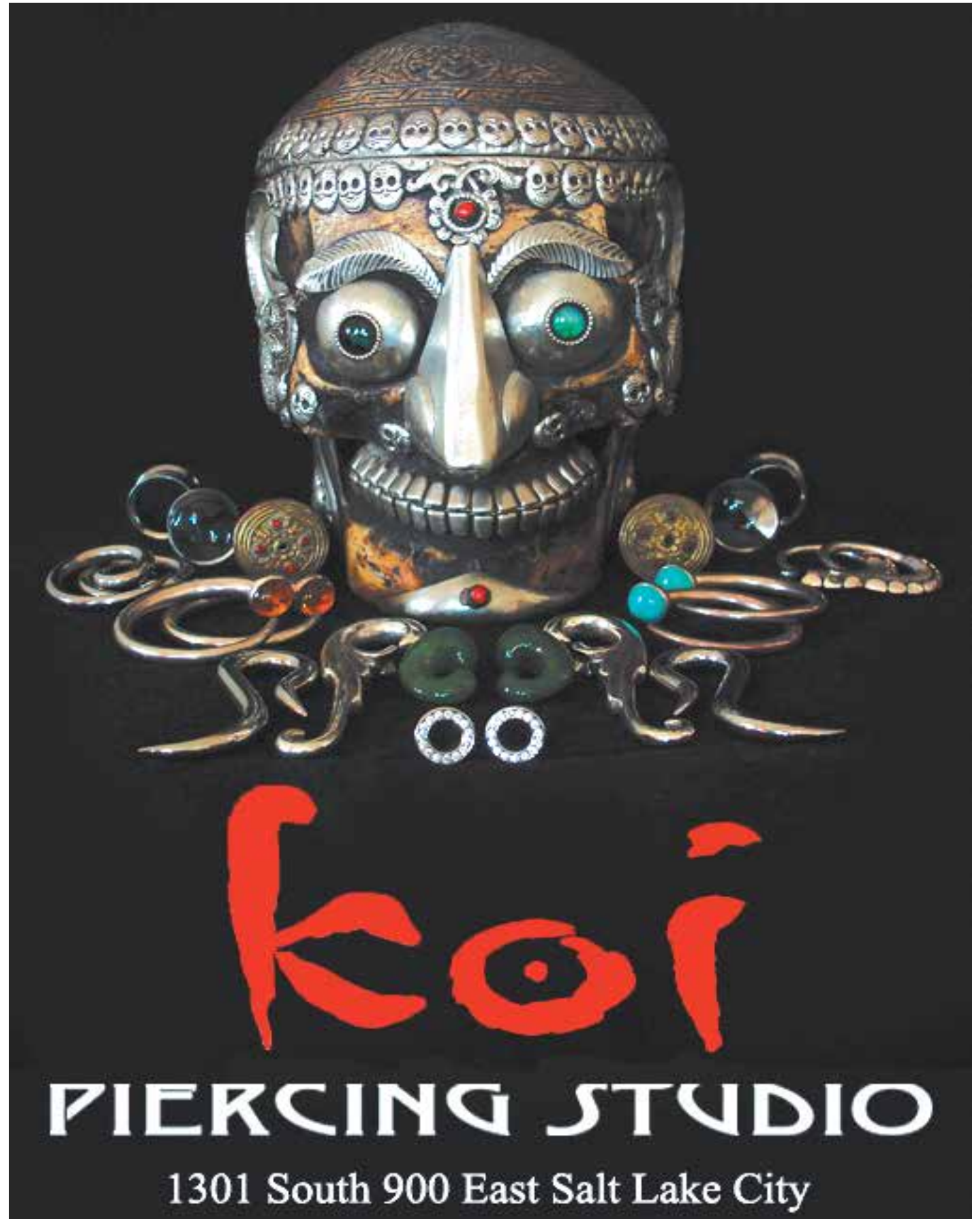
just wouldn't be possible.

Millard Fillmore: Just because I think he has the coolest-sounding name. I asked the *SLUG* illustrator to draw him for this article to give one of the obscure dudes some presidential props. Other than that, I know nothing about the guy—probably just another rich, white asshole.

Although these guys are my favorite presidents, I didn't vote for any of them—either because I didn't want to or wasn't born yet. I like to exercise my right to vote because other people around the world cannot, even though

I'm convinced it makes little difference since no one I've ever voted for has won. I don't really subscribe to a certain political party because I think parties should be fun, and political parties are boring.

For this upcoming Presidents' Day, I ask you all to take a moment and reflect upon our nation's great history and your favorite president. Is it **Abraham Lincoln**, the great inventor of Lincoln Logs? **George Washington**, the man who hated cherry trees and couldn't lie about it? It's up to you to decide. Just avoid the ski resorts because they are a total shit show this day.



RAISE YOUR MAGICK STEEL VISIGOTH

RETURN WITH THE REVENANT KING

By Henry Glasheen • henry@slugmag.com

Enough words have been written in unexpected praise of Visigoth, a band who, to many people outside of Utah, is a musical anomaly in an otherwise unremarkable state. After signing to **Metal Blade**, however, the band is now receiving an impressive amount of national attention, but virtually everyone is saying the same thing: "Who would have thought that there is true metal in Utah?"

The fact is, Visigoth descend from a rich legacy of incredible heavy metal music in Utah, a long history of innovation and tradition woven together into a diverse tapestry of sound.

"[Utah's] had killer stuff that was just not on the radar level of Metal Blade," says vocalist **Jake Rogers**, "but that doesn't make us the best or the first—it just makes us the most visible." Citing bands like **Ibex Throne** (one of the first black metal bands to form in America) and

Katagory V (who participated in the Prog Power USA festival in '03), the band knows its roots well and honors its local forebears with hard-hitting, traditional heavy metal. Even now, SLC's diverse array of thrashers, hessians, death metal devotees and black metal blasphemers are a well-kept secret from the rest of the world, but those who worship the riff in darkened mead halls and dingy garages across the city are well aware of the talent that graces our fair city. "It's a small scene, but it's high-quality small," says Rogers. "If there's a set with all local bands, it's all bands that are definitely worth watching a full set for."

Yet, even among the exceptional acts throughout the Beehive State, Visigoth have distinguished themselves as a household name

among Utah's heavy metal faithful. Even **Jarvis Leatherby** of **Night Demon** referred to them as "[SLC's] hometown metal band." With the Jan. 27 release of their debut full-length album, *The Revenant King*, they stand to gain some much-deserved exposure to an international audience and do so with a collection of songs honed and tempered on SLC stages.

The album itself is pure, unadulterated heavy metal—the kind of music that takes as much inspiration from *Painkiller*-era **Judas Priest** as it does from **Twisted Tower Dire**. Guitarists **Lee Campana** and **Jamison Palmer** flex their mighty metal thews on this record, every riff given thunderous puissance by **Matt Brotherton**'s bass. **Mikey T**'s intricate drums bolster the ground-shaking concussions of "Mammoth Rider" while Rogers' final chorus on "From The Arcane Mists Of Prophecy" brings an epic climax to *The Revenant King*.

While it's clear in retrospect that Metal Blade would have an interest in supporting such a laudable local band, the tale of Visigoth's signing is a legend unto itself. It all started with the release of their *Final Spell* EP. **Mike Mendyk**, owner of a small tape label called **Swords & Chains**, was impressed by their work. "He contacted us and said, 'I'd love to release your music on tape,'" says Rogers. "Bear in mind, we didn't send this to anybody. We just put it online—we did nothing." The band agreed, and Visigoth became the first band to go to print on *Swords & Chains*. "Of course, the Internet—being the giant cesspool of negativity that it is—was telling Mike that he'd never sell cassette tapes. They were saying, 'Only hipsters buy cassette tapes!'" says Rogers, with a hint of irony in his voice. "They sold out fast. The first show that we had the tapes at, they were gone."

One copy found itself in the hands of **Máirtín Mac Cormaic**, owner of the Irish label **Sarlacc Productions**. He teamed up with the legendary Italian label **Cruz Del Sur** to release the *Final Spell* EP on vinyl, bringing it to a much wider audience. "Máirtín happened to be friends with **Alan Averill**, who is the lead singer of the Irish metal titans *Primordial*," says Rogers. "Máirtín forwarded the music to Alan, who is an old school heavy metal diehard. He took a listen to it and felt like we had potential." After finding a video of the band playing at *Mojo's* in Ogden, Averill passed Visigoth's EP along to Metal Blade, who decided to offer them a chance to sign with their legendary label.

Needless to say, the band was ecstatic. However, they knew that signing to a major label wasn't some final spell to bring them instant fame. "What it means for us is that we have to work harder than ever," says Campana. They signed on with Metal Blade, knowing that doing so

would put a great deal of responsibility onto their shoulders, but it would also give them a chance to reach out to a much wider audience and spread their music throughout the world.

The band's first challenge came in 2014, when they first started laying down tracks for *The Revenant King*. "On the *Final Spell* EP, it was pretty much exclusively me and Jake doing the songwriting," says Campana. "Jamison helped us write some of the riffs, like on 'Creature of Desire' and a couple of things here and there. On the album, it's been more like a whole band." Visigoth had already begun working new material into their live sets, and they saw the album as an opportunity to hone their songwriting skills and allow each member of the band to contribute to the process. Songs like "Blood Sacrifice," "Mammoth Rider" and "The Revenant King" each started to solidify as collaborative efforts, and with the recording of the album, they became much tighter and more thematically consistent.

The band continued recording in **Andy Patterson's** "Boar's Nest" studio, hammering out the best of their material into an album to be proud of. Including new recordings of songs from their demo and EP such as "Vengeance" and "Creature of Desire" allowed the band to show

just how far they've come since the early days. "We finally have a good recording of 'Iron Brotherhood,'" says Palmer, noting that, while it is one of their most popular songs, it was nice to be able to move on from their older material and start focusing on new music.

A second challenge came in the form of recording the band's first music video. When the band decided to make the music video for "The Revenant King," the reps at Metal Blade resisted at first. Palmer says, "It's hard to keep someone's attention for [eight minutes]—especially on YouTube." When you shoot an eight-minute music video, some poor bastard has to edit the thing too. Since you also have to pay that guy, the band ended up with zero budget for their shoot.

Luckily, they had some great help behind the camera. "The [people] who came out and shot it—**David Brodsky** and **Allison Woest**, known as **MyGoodEye Productions**—were awesome!" says Rogers. "I don't think any of us could imagine having done that music video without those two working on it." They also banded together with supportive friends—both local and from out of state. "We had enough friends who had medieval weapons, armor and costumes that, while we rented a few pieces, most of it was

contributed by people we knew," says Rogers. **Jason Tarpey** from the band **Eternal Champion**—which is one of our favorite underground American heavy metal bands that's doing their thing right now—flew out to be in the video because we're buds." **Jason Stock**, creator of *Squatter's* Hop Rising beer, also lent his mighty beard to the shoot, followed by **Paul Black of Turned to Stone**, who reportedly showed up on set dressed to the nines in full medieval costume.

The fantasy theme of the music video may be low-budget and campy, but it's a genuine expression of love for the genre. "The first book I even cognitantly remember reading cover to cover as a child was *The Hobbit*," says Rogers. "[I read it] so many times that, on my first copy of it, both covers were gone and half the pages fell out of it. My parents had to buy me, like, three copies of that book through my childhood." In fact, one of the early attractions to heavy metal for the group was its strong ties to fantasy and sci-fi stories and art. Campana says, "I feel like, to enjoy fantasy, you have to be able to have the ability to immerse yourself in a different world. The reason fantasy and metal go together so often is because, whatever discipline it is, it does require a certain level of immersion to fully enjoy it."

Now, even in the wake of the album's release, Visigoth are immersing themselves in writing some new material. "We do this thing where we plan out, now, what we want a song to sound and feel like before we even start writing riffs for it," says Rogers. "We've written at least half of our next album." While that does give fans something to look forward to, there's still plenty of work to be done before a second full-length release is ready. However, Visigoth have begun working these new songs into their live set, giving local fans a taste of what is yet to come.

As for live shows, the band is gearing up to get on the road for a longer tour. This April, the band plans to tour the West Coast, starting in San Diego and working their way up to Seattle before heading home. "We're also talking about Europe this summer," says Mikey. Details still need to be worked out on both tours, but their guiding principle is to avoid burning themselves out on their first major road trip. "The trick is doing it as smart as possible," says Campana. Even as a signed band on Metal Blade, each member has a day job that pays the bills, and they've had to pass up some great shows to avoid losing their jobs in the pursuit of their dreams.

For Visigoth, all the effort and lucky breaks they've had come from one major source of strength. "We couldn't have achieved any of this without the support of our awesome local scene," says Rogers. Even though the machinations of labels and signings has largely gone on outside of Utah's borders, the band all agrees that the local scene is what makes it possible to be in a band and enjoy making music with one's friends. "I think a lot of young bands might have the idea that, if you get signed to a label that's as big as Metal Blade, you've made it," says Rogers. "No. You have now been given the chance to try and make it."

Check out Visigoth's debut album, *The Revenant King*, on Metal Blade records, or on Bandcamp at visigoth.bandcamp.com.



MATT BROTHERTON - BASS



JAKE ROGERS - VOCALS



LEE CAMPANA - GUITAR



MIKEY T - DRUMS



JAMISON PALMER - GUITAR



SKATE PHOTO FEATURE

By Weston Colton • WestonColton.com

Matt Bergmann - Frontside Boardslide to Fakie - SLC, Utah

Matt Bergmann had some unfinished business from his story a few months back. In mid-December, Bergmann called me up to shoot "this really long down rail." When I got near the spot, I realized that I knew the rail and how crazy long it is. A handful of tricks have been done on the top, but only a couple have been done down the whole rail. After an hour and a half of battling and some pretty gnarly slams, Bergmann frontside boardslid the entire length, landing fakie. This is a *#bergler* bonus photo.



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28 - SLUG GAMES -	14 - BURTON PARTY IN YOUR PARK -	18 - NEFF BEACH BASH -
	21 - VOLCOM PEANUT BUTTER AND RAIL JAM -	

Tales From
The Merch Bin:

Wildcat Strike's
TIPS FOR TOURS

By Nate Housley • natehousley@outlook.com



(L-R) Will Tuddenham, Jake Rosevear and Tony Lake of Wildcat Strike use a few handy tricks to make merch a viable part of touring each time they hit the road.

SLC rock band Wildcat Strike have been on two tours and have played a handful of shows in neighboring states. Members **Tony Lake** (vocals, guitar and keyboard), **Jake Rosevear** (bass), **Jordan Mendenhall** (guitar), **Will Tuddenham** (keyboard, guitar) and **Joe Plummer** (drums) have not only managed to build a sturdy fan-base and release two albums in the last three years, but they have been able to cover all their costs and even pocket a little from their efforts. They've bolstered their merchandise acumen with a reputation for being a riveting, energetic live act. Lake says, "We write songs to be high-energy and rhythmic, so when we see people dancing, it gets us excited, and I think it really reflects in the way we play." Attending one of their shows may induce one to take home a CD, or at the very least, a Wildcat Strike temporary tattoo designed by Tuddenham. Here are their tips for making the most of merch sales.

Tip #1: Be resourceful. Merch is a big upfront investment. "You just sit on that for a long time," Rosevear says. Wildcat Strike printed up 200 CDs each of both of their albums, which is a relatively small run. Many presses require at least that many. If you can leverage some connections, it can cut some of your upfront costs and make it easier to recoup your money. Wildcat Strike had friends offer to do the cover art for both albums. "A lot of professional bands pay for that service," Lake says. If you do have some extra cash and want a good return on investment, the band recommends printing some shirts.

Tip #2: Bring a spouse. Lake and Rosevear brought their wives, **Sophie Lake** and **Fernanda Rosevear**, along for their first tour. While the band was setting up and performing, the lovely ladies were laying out the merch. "We were a lot more organized because we had people helping us," Rosevear says. "We made plenty of gas money selling T-shirts and CDs." If your helper is good at presentation, all the better. "Our wives had sizes, they had gender, they had it all labeled. That's why we sold, because they gave a damn," Lake says. If you're not in a relationship, bring a friend. Not only does having a dedicated merchperson help with Tip #1, it means you can make sales while the band is loading the van.

Tip #3: Put on a good show. The Wildcat Strike philosophy is that merch is a tangible reminder of a great performance, according to Lake. "If we're on point—and not even if we're playing that well, but if we have the confidence—people want to get behind that because it's exciting," he says. "They want to believe that we've captured that on the album."

Tip #4: There's no time like the present. Tell your fans to seize the moment. "That's the formula. You're on-stage and say, 'Go right now and buy that shit!'" Rosevear says. Interest fades fast, so direct them to the merch table before that happens. It also helps to have the table in a good location out in the open.

Tip #5: Don't give merch away. "We ended up giving a lot of CDs away on that trip," says Rosevear of their second tour. "In the morning, we were like, 'Damn it, that was gas money,'" he says. Try to keep the long-term in perspective when at the bar making friends—otherwise, you may be sleeping on a bathroom floor when you can't afford a hotel as Rosevear did.

Tip #6: Don't rely on door money. Club owners can sometimes disappear after a show. "Then you realize they're not going to pay you," Rosevear says. This could leave your band with only the money from merch sales to get you to the next town.

Tip #7: Have fun. If you've had a good night, enjoy it. On their most recent tour, one of their most memorable nights was when the bar allowed Wildcat Strike to buy shots for all 20 people there for a dollar apiece. "It keeps it fun," Lake says. "Tour is a lot of work. We're trying to eliminate the drama that can creep up on bands."

Tip #8: Play in Boise. "People were enthusiastic in Boise. People were pumped to buy shit," Tuddenham says. "They didn't have their phones out—they were ready to listen and dance. Everyone was excited. If we ever go to Boise and don't have merch, that's a huge mistake."

Wildcat Strike is playing *Bar Deluxe* on March 25. You can buy their latest album, *Digital Age*, at their show or online at wildcatstrike.bandcamp.com.

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BEER REVIEWS

By Mike Riedel
mikey@slugmag.com

2015 is on pace to be one of the best beer years that Utah has seen in quite some time. With new, local breweries opening; fresh, new, local labels; and a flood of new, domestic craft brands moving in from out of state, it's going to be hard (but not impossible) to keep track of it all. Luckily, that's my gig. It's good work if you can get it, and trust me, at this rate, I'm going to be a busy lil' beer bee over the coming months. Just trying to keep track of all the barley goodness making its way to our homes and pubs is turning into a full-time job in and of itself. This month, we have a trio of options that gives you a good idea of what's happening locally as well as a taste of what's going on outside of our borders.

Misdirected IPA
Brewery/Brand: Shades of Pale Brewing Co.
ABV: 4.0%
Serving Style: draft/12 oz bottle



Poured from a draft handle, this India Pale Ale pours a slightly hazy, golden-amber color with a sturdy finger of foamy head. (Note: It's OK to ask your bartender for a 'little head' when it comes to pouring your beer). The nose has a nice blend of citrus peel and flowery hops. It's obviously a fresh keg. The taste starts with some muted caramel malt and toasty grain crackers. Tropical fruitiness comes next, adding some nice balance. The end is similar to the aroma—floral and citrusy. It finishes fairly dry.

Overall: This is Shades of Pale's first new beer in nearly two years. It's a nice session IPA that has plenty of hops for even the most finicky hop heads.

Happy Camper IPA
Brewery/Brand: Santa Fe Brewing Co.
ABV: 6.6%
Serving Style: 12 oz can



This beer pours a clear, light-amber color with a firm two fingers of head that last half way through the beer. The nose has mostly floral and grassy notes with a bit of citrus hop notes in the back. Earthy malts are also present. The taste starts with some floral and grassy bitterness with a bit of musty tangelo juice. Some subtle caramel malts come next, rounding out the bitterness. Some toffee notes are present as well. It finishes dry with a little bit of bitter orange rind and pine needles.

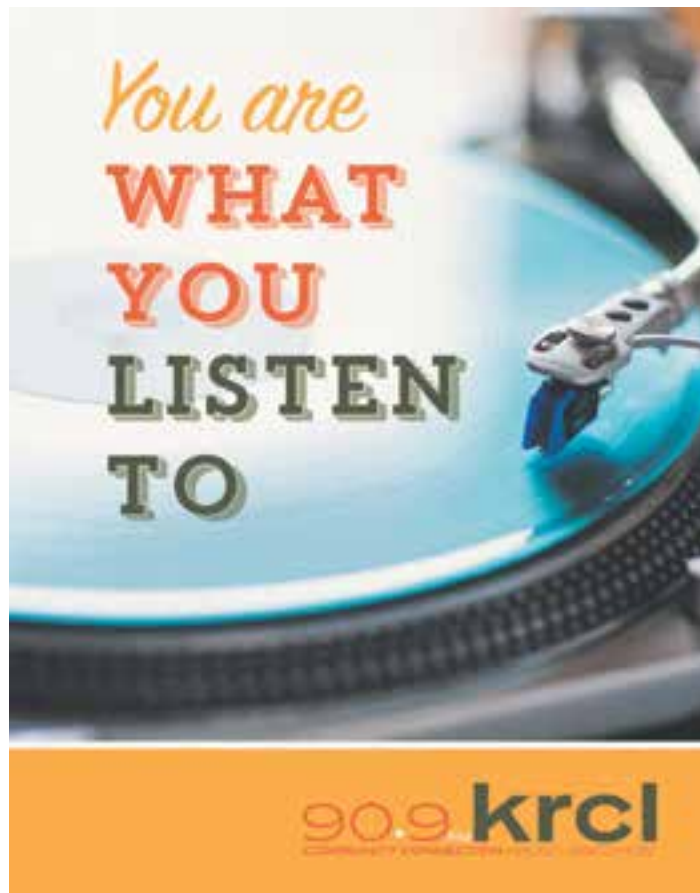
Overall: In this beer, the citrus notes that people tend to prefer in their IPA take a backseat to more floral varieties of hops. Think of it as more of an English IPA with some American influences.

Old Sage Brett
Brewery/Brand: Epic Brewing Co.
ABV: 7.6%
Serving Style: 22 oz bottle

This oak-barrel-aged beer pours a clear-amber color with a sudsy, white head. The nose is dry and dusty with a huge dose of sage and herbs. The taste starts off mildly sour with some unripened fruit tartness. Sage, rosemary and lemongrass come next with a bit of pineapple and oak adding some balance. A touch of vanilla and malt round out the end with a ton of spicy, herbal oak and leather rounding out the finish.

Overall: This one isn't for the timid. Its sourness and high herbal profile can be a bit overwhelming. Prepare your tongue for a full frontal assault.

For more updates, feel free to check out your local beer news at the Utah Beer Blog: utahbeer.blogspot.com.



GALLERY STROLLS



Works by Latin@/Chican@ artists, such as Ruby Chacon's *Multigenerational Danzante Women Series*, will be on display at the UMFA and MICA this February.

Art + Public = Gallery Stroll

By Mariah Mann Mellus
mariah@slugmag.com

Gallery Stroll is like a big love letter from Utah artists to the community. A lot of work and love is poured into each *Gallery Stroll*, making each month an individual experience—galleries open their doors and invite the public to peruse the art after normal business hours, mingle with the artists and ask as many questions as their hearts desire.

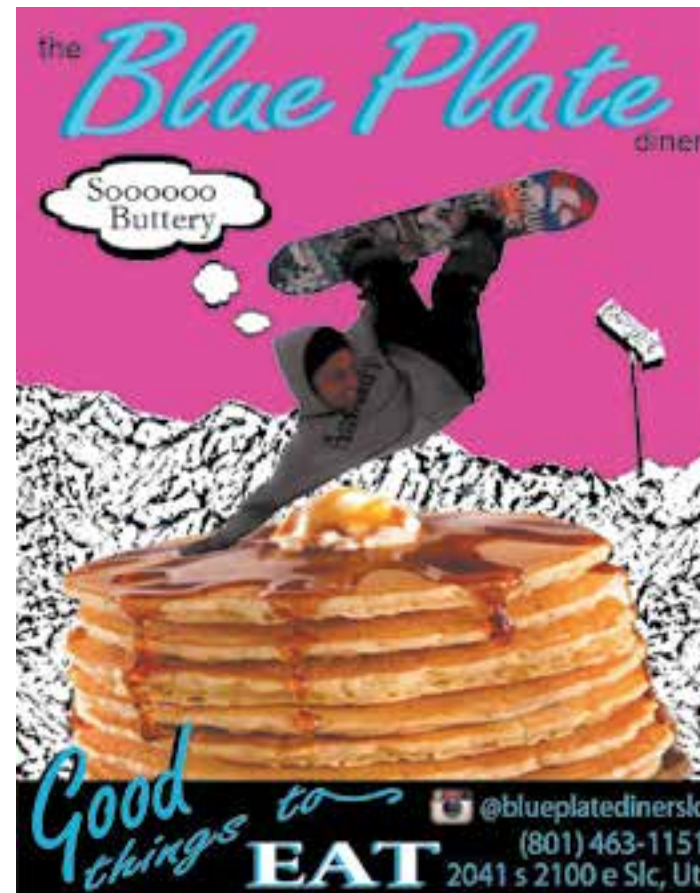
This month, I was moved by two shows exploring history, ancestry, communal purpose and social impact: *Our America: The Latino Presence In American Art* at the Utah Museum of Fine Art and the return of **Ruby Chacón** with special guest **Natalia Deeb-Sossa** to the **Mestizo Institute of Culture and Arts**. Both shows focus on the Latino community with scope and beauty that transcends heritage, yet reminds one of the relevance and passion of this talented and prevalent community.

Our America: The Latino Presence In American Art is an exhibit on loan from the Smithsonian American Art Museum in Washington D.C. The show opened at the Smithsonian in Oct. 2013 and remained on display until March 2014. It makes its Utah debut on Feb. 6 at the UMFA and can be seen up through May 17 of this year. The show features works by 72 modern and contemporary artists working in different mediums. *Our America* depicts the rich diversity of the Latino community in the United States, showcasing artists of Mexican, Puerto Rican, Cuban and Dominican descent, along with many other Latin American groups. In the mid-20th Century, many

of these groups began to bond together to create a collective Latino identity. The show explores the political and cultural climate of that time, including the Latino reaction to the Civil Rights movement of the '60s and '70s, pop culture's influence on them and how they have chosen to shape what it's like to be a Latino in America. "*Our America* challenges preconceived notions of what it means to be 'American' and 'Latino' in our evolving national culture," says **Jorge Rojas**, Director of Education and Engagement at UMFA. He goes on to say, "Exhibitions that celebrate the richness and diversity in our cultures are essential for strengthening cultural pride and identity." To receive the most of your experience at UMFA, I urge you to visit their website, umfa.utah.edu, for visitor information and a complete listing of events and lectures surrounding their shows.

A goal of the *Mestizo Institute for Culture and Arts* is to celebrate cultural exchanges and enrich our understanding of diverse cultures while acknowledging commonalities through the humanities. Visionary artist and MICA co-founder Ruby Chacón returns to *Mestizo* in February for a joint show with UC Davis Chican@ Studies professor and photographer Natalia Deeb-Sossa. The show, entitled *Creadoras de Cultura: Activismo y Espiritualidad*, will explore the rich heritage of Chicana women as cultural producers and makers through painting and photography. The opening reception will happen pre-*Gallery Stroll* on Feb. 13. The artists will also be present for the closing reception on March 13. *Mestizo Gallery* is located inside the *Mestizo Coffeehouse* at 631 W. North Temple, Suite 700.

Two great shows, expanding our understanding of each other and ourselves—I heart *Gallery Stroll*. I hope you will, too.



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Dear Orificer,

I'm curious about the "man behind the mask." I've kind of surmised you can't be a typical cop or you probably wouldn't write a feature for SLUG Magazine ... right?

Tell me some things about yourself. Why did you decide to become a cop? What was one of the hardest things you've had to do or seen happen in the line of duty (like you know, difficult or heartbreaking)? Do you ever think about changing your career? Did you have ideals when you first started and do you feel like you still have them? Do you have some kind of music or art background?

I know you can't share your identity and I don't want to know. I guess I just want to get a better idea of who you really are as a person and a human being before I make any kind of solid opinion on your letter.

—Dostoevsky Princess

Princess,

I'm not from Utah. Punk is my musical background, and that's why I like *SLUG*. During my formative years, everything was Black Flag and my skateboard, and I had a front-row seat to the *Decline of Western Civilization*. I spent many nights in places like *Baces Hall*, *Stardust Ballroom*, *Fleetwood*, *Whiskey a Go Go*—you name it. Drugs were everywhere, and they took their toll. Drug abuse and the purveyors of that toxin made an impression on me.

A good friend moved here,

said the scene was cool, so I visited and frequented long-lost establishments such as *Alice's* and *The Word*. I thought Utah was cool, and holy shit, the skiing!

Yep—been to jail, drank too much, bad tattoos, etc. ... so I asked the government to help me get better, and goddamn, they did. When done with me, I didn't have a lot of marketable skills, so I became a cop. Later, I moved to this fine state. That's me, Princess—Orificer!

I'm a cop. I detest criminals. Criminals and bullies are the same thing. They prey on the innocent, the weak and the fragile. Robbers prey on the weak, burglars on the unsuspecting and drug dealers on the fragile. The "anti-cop" haters forget that cops don't make laws, they only enforce laws, many of which aren't agreed upon. I'd love to enforce only the anti-bully laws. That would be awesome.

Like many, I'm sure I started losing friends to drugs when I was very young. Drugs are a scourge. Legalize them, whatever, but don't tell me it makes anything better. Child predators: THROW away the key! Heartbreaking stories—too many to count. That's me, and some others, in a nutshell.

—Cop


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



Illustration: Sean Hennefer

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BOOK REVIEWS

1965: The Most Revolutionary Year in Music

Andrew Grant Jackson
Thomas Dunne Books
Street: 02.03

Andrew Grant Jackson (*Still the Greatest: The Essential Songs of The Beatles' Solo Careers*) beautifully illustrates the overwhelming changes that music, counterculture and politics defined in 1965. Largely, this year-long journey is seen through the experiences felt both existentially and internally through the inspirations of **The Beatles**. Jackson takes care to analyze these great effects through the exploration of drugs like LSD and their influence on the creative world. This book also investigates the style of cultural relationships that surrounded the British Invasion, the rise of soul music and the reactions surrounding the charged race issues that characterized the struggles of the decade. He further takes time to explain the meaning behind classic songs like The Beatles' "Help!," "**Barry McGuire's** "Eve Of Destruction" and **The Rolling Stones'** "(I Can't Get No) Satisfaction," using them to explain their significant popular relevance for their era. Though Jackson's breakdown of events is not limited to just The Beatles, he clearly makes the iconic group the epicenter of all that goes on in the book. While this is a lighter read, it does well in explaining the end of a cultural innocence through the events surrounding a profound year in pop culture history.

—Nick Kuzmack

**Living Healthy and
Enjoying Life**
Maurice Baker M.D.
Self-Published
Street: 09.14.14

"If it's going to be me it's up to me" is the slogan and credo of Maurice Baker's *Living Healthy and Enjoying Life*. The book serves as a self-help guide infused with 50 years of Baker's hands-on experience and referenced medical facts. The book can be read two ways. You can read it from front to back like a traditional book or locate your specific areas of concern in the table of contents and go right in and jump around however you like. Baker's writing style keeps the book engaging and sets it apart from most medical readings. He includes many examples from his own life and career that give a personal feel to the book. He genuinely cares about his audience and wants them to improve, as the book encourages the reader to stay the course and commit to its suggested lifestyle changes. One of the stronger points in the book is its frankness about

each subject and how it doesn't over-
word the reader with information. Baker
presents the facts and doesn't waste the
reader's time with opinions and hearsay.
I highly recommend the book and en-
courage anyone looking to make posi-
tive changes about themselves to read
it. *—Benjamin Tilton*

Tomboy: A Graphic Memoir

Liz Prince
Zest Books
Street: 09.02.14



Liz Prince's *Tomboy* is an introspective and fun collection of awkward phases of growing up against gender norms. It's a story about embarrassment, rebellion and self-acceptance, and it speaks to all the tomboys in the world who've had identity crises. The merciless teasing of non-clever peers throughout school reveals that bullying can result from any non-conformity despite any of the few attempts one makes at being part of the crowd. In a funny and poignant way, Prince details the terrors of societal pressure and gender expectations and the constant conflict between gender, sex and presentation. The book aims to answer the question: What does it mean to be a tomboy? It's just another label of identity that Prince investigates and unravels with nearly every person she meets. It's a fast read, and each black-and-white page is engaging in the instantly recognizable Prince style. It's not a trans narrative, but it's a transformative story about a girl who never felt comfortable as a girl, and eventually discovers that she's not alone. There's always punk, there's always comics, there's always something new to learn; it's hopeful, sweet, and acutely relatable—highly recommended for fellow weirdos.

—Taylor Hoffman

GAME REVIEWS

Never Alone (Kisima Igitchuna)



"I will never complain about our winters again."

Never Alone
(*Kisima Igitchuna*)
Upper One Games /
E-Line Media
Reviewed on: Xbox One
Also on: PC, PS4
Street: 11.18.14

Never Alone is a sweet little puzzle platformer that wants you to understand the culture of the Alaskan native Iñupia people more than anything. You play as a small Iñupiat girl, Nuna, determined to find the reason for an endless blizzard that is slowly starving her village. She sets out on her own, but she soon runs into an adorable arctic fox that wants to help her. The girl and her fox each have their own abilities—the fox can climb and call spirits, while Nuna can wield a Bola, her weapon, and move objects. It doesn't make for a terribly challenging game, but it is a fun co-op. Playing with a friend is the way to go—the AI for your partner can make the game occasionally frustrating when they die and force you to start a puzzle over. The graphics aren't bad, but there were a few visual bugs, mostly around deaths. As you progress, you unlock "insights," which are short videos about the Alaskan natives and their culture and lives. It's got so much soul, it's worth the investment of your time.

—Ashley Lippert

Strife: Veteran Edition
Rogue Entertainment /
Night Dive Studios
 Reviewed on: PC
 Also on: Mac
 Street: 12.12.14

When it originally debuted in 1996, *Strife* was a revolutionary game that sought to use the *Doom* engine to build a first-person RPG. Conceptually, this was way ahead of its time—the first-person shooter/RPG is something that has recently gained traction with games like *Bioshock* and *Destiny*. It's impressive that Rogue Entertainment was messing around with that idea back in the mid-

'90s. That being said, the game doesn't offer any initial backstory about where the player is and what he is doing, so it's easy to fall into the *Doom* habit of murdering everything in sight. As it turns out, that's a bad thing to do in *Strife*. Throughout the game, your character is given missions that offer different rewards, and killing everyone in sight tends to limit these opportunities. For those who want to get into some old-school deathmatches with *Strife*, the Veteran Edition comes equipped with a few different multiplayer modes that can be fun to knock out with a few buddies. While *Strife: Veteran Edition* is a lovingly rendered version of an underground hit, it's something that only those who are nostalgic for the first-person shooters of the mid-'90s are really going to enjoy. —Alex Springer

***The Vanishing of
Ethan Carter***
The Astronauts
Reviewed on: PC
Also on: PS4
Street: 09.26.14

Ethan Carter is a blend of scenery built for desktop wallpaper and supernatural exploration that I can most closely compare to *Myst* or *Riven*. The beauty of this game lies not only within its incredible scenery, but within the creepy tone set by the amazing sound design. Also, the idea that you are going to explore a world all alone with no guidance to figure out what happened leaves an additional sense of wonder as you uncover facts about families, demons and the "Sleeper." While this is literally the key game mechanic, it is also worth noting that the lack of guidance can lead to mild frustration if you'd rather be guided through the story. The monologuing by Paul, the main character, only serves to add to the eerie mystery of this gorgeous world. This is a game that anyone should take time to explore.

–Thomas Winkley

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A photograph showing the exterior of 'The Woodshed' bar at night. The building has a rustic, corrugated metal facade. Large windows display various items like beer bottles and posters. A sign above the entrance reads 'the WOOD SHED'. Inside the windows, there are signs for 'Karaoke' and 'WOODSHED LOCAL WEAT SERVED HERE'. The scene is lit up by interior lights and streetlights.

MONDAYS:

Cookout, no cover

TUES & SUN:

Karaoke That
Doesn't Suck
& Poker, no cover

WEDNESDAYS:

Open Jam Night, no cover

THURSDAYS:

Live Reggae Music

FRIDAYS:

February 6: Ladies That Rock
feat. MiNX
February 13: The Hung Ups
CD Release Party
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2 PRODUCT REVIEWS

Great Salt Lake Clothing GSL Beard Butter w/ Bourbon Oil gslclothing.com

Speaking as a guy with a big, bushy beard, I've had my share of bad beard days. Some of you guys know what I'm talking about—days where your handsome, hirsute face looks all askew because you've got a rampant case of hobo beard. Back when I had hair on my head, I refused to put any product in it whatsoever, but I leaped at the opportunity to test out GSL's beard butter. When I first popped open the tin, I was overcome with the heavenly scent of French toast and Kentucky bourbon. That was all the invitation I needed, really. I started rubbing the stuff in, and almost immediately, I was able to shape my tangly mess of a beard into a decently ordered shape. Despite a bit of a greasy feeling for the next hour or so, my beard seemed to be appeased. As a bonus, that luscious, syrupy scent followed me around wherever I went. I'm sure that there are more powerful products to keep my messy chops in line, but GSL's beard butter does the trick at a decent \$15 price tag. Besides, who doesn't want to smell like breakfast all day long? —Henry Glasheen

Miggo Strap & Wrap mymiggo.com

As Utah is a state with often copious amounts of precipitation, it's important to keep your gear dry and covered while you're on the slopes or just out and about. The Miggo strap is designed to be a convenient and cozy way to zip up your camera and protect it from weather. You attach it to your camera



and carry it around your neck as a strap, and then, when you're done shooting, you roll the strap around it as a sort of soft case. When rolled up, it creates a compact bundle that would be easy to stash in your backpack. Aesthetically, it looks like you've draped a water noodle around yourself, but this product would do the trick in fast-paced, active scenarios. —Kia McGinnis

Inkling Scents Pure Essential and Perfume Oils inklingscents.com

Looking to keep it local with this year's Valentine's Day gifts? **Tiffany A. Kirkham** and Inkling Scents have got you covered with essential oil perfumes made right here in Utah. No, "Great Salt Lake Effect" and "Utah Jazz locker room" aren't the Utah smells that you'll find at Inkling—rather, opulent fragrances that update the tradition of perfumes and colognes for modern consumers. With 22 essential oil-based fragrances, presented in a variety of inexpensive vessels—2 oz. flasks (\$65), .3 oz. glass roll-ons (\$25) and 2 oz. inkwell and quill sets (\$45-\$75)—Inkling has got something for everyone. From the floral and citrus notes of scents such as "Tigress" and "Sultry" to the complex musk of "Raffish," Inkling's scents will appeal to perfume aficionados and newcomers alike, from the raffish and sultry, to the most modest of perfume users. What's refreshing about Inkling's approach is that each fragrance is alcohol free and made with pure essential and perfume oils, which allows each strong-yet-modest scent to absorb into one's skin rather than evaporate, making a long-lasting impression. Don't stop at treating your sweetie—treat yourself, too! —Simone de Bourgeois

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MOVIE REVIEWS

Black Sea
Focus Features
Director: Kevin Macdonald
In Theaters: 01.23



The thought of being 90 meters deep in the middle of the ocean in a steel tube is horrifying to me, but the chance of collecting millions in buried treasure just might make this critic sign up for the hunt. Captain Robinson (**Jude Law**) is a recently unemployed submarine captain who is given the opportunity to change his life forever when he is asked to lead a team of 12 crewmembers to search for a lost WWII U-boat rumored to be filled with gold bars. Director Kevin Macdonald takes the helm and offers a heart-pounding tale of survival, greed and conspiracy with this gritty *Ocean's 11* at sea. Where **Christopher Nolan's** *Interstellar* perfectly depicted the feeling of nothingness in space, Macdonald traps you inside this vessel knowing there's nothing but certain death lurking on the other side of its walls. As each individual onboard is promised an equal share of the plunder, their ravenousness and egos take the spotlight, only creating a devastating situation for everyone. Law commands the screen as he spirals into the depths of madness with the thought of a life free of servitude on the surface. However, his actions divide the treasure-seekers, and no one may see the light of day. It's total pandemonium, and Macdonald has once again brilliantly executed another chapter in his filmmaking career. *—Jimmy Martin*

46 SaltLakeUnderGround

Blackhat
Universal
Director: Michael Mann
In Theaters: 01.16

Whenever I think of a computer hacker, the image of a hunky, blond Australian bursting with muscles, who's also capable of using firearms, is the first thing that always comes to mind. You don't agree? Michael Mann directs **Chris Hemsworth** (a.k.a. Thor) as the lead in this global cat-and-mouse chase that pits convicted hacker Nick Hathaway (Hemsworth) against an unknown terrorist hell-bent on sending the world into sheer chaos. Mann continues his style of shaky cameras and the use of digital cameras to deliver that raw form of filmmaking, but the issues with this drama come directly from **Morgan Davis Foehl's** absolutely tedious screenplay. There's a problem when one looks at their watch hoping the film will wrap up momentarily, yet there is nearly an hour of story left. It's soul-crushing. Hemsworth is decent, but it's **Viola Davis** who is the most commanding and appealing as a tough government official. The cast does their best with what they're given, and Mann sticks to his predictable guns, but the thrill to this chase came to a standstill five minutes after the title vanished from the screen. *—Jimmy Martin*

Foxcatcher
Sony Pictures Classics
Director: Bennett Miller
In Theaters: 11.14.14

Based on the book of the same name, *Foxcatcher* is the weird, true crime story of eccentric multi-millionaire **John Du Pont** (**Steve Carell**) and his efforts in trying to win over wrestling champion brothers, **Dave** and **Mark Shultz** (played by **Channing Tatum** and **Mark Ruffalo**, respectively). Bennett Miller (*Moneyball*) directs Academy Award-winning performances out of the three leads in what could be one of the year's best. Du Pont is your classic, elitist one-percenter, heir to the Du Pont chemical fortune. Like most rich people, he wants something money can't buy—for him, it's trophies and awards. With a hard-on for wrestling, Du Pont uses his extreme wealth to amass his

own team hell-bent on Olympic glory. Enter the Shultz brothers, who, at the behest of Du Pont, are flown to his estate to live and train. Du Pont takes Mark under his wing as his mentor, but it's here that Du Pont shows his true colors as he feeds Mark compliments and cocaine while Mark becomes increasingly jealous of Dave. Tatum and Ruffalo are great as the Shultz brothers, but Carell really shines as Du Pont. Wearing prosthetic makeup to the point of resembling Mr. Burns, he gives a performance so creepy that you'll forget that he was ever in *The Office*. *—Kenny Tadrzynski*

Taken 3
20th Century Fox
Director: Olivier Megaton
In Theaters: 01.09



In this now trilogy ... ugh ... **Liam Neeson** continues to answer the phone and sound as menacing as possible to whomever is on the other side. In the first film, Bryan Mills' (Neeson) daughter was "taken" by sex traffickers. In the second film, Mills and his ex-wife, Lenore (**Famke Janssen**), were "taken" by associates of the people killed in the previous endeavor. Now, no one is "taken" in this film; however, writers **Luc Besson** and **Robert Mark Kamen** must have been "taken" by *The Fugitive* franchise because it is the exact same storyline. Mills is falsely accused of murdering his ex-wife, so, rather than explaining to authorities his alibi, he decides to

set Los Angeles on fire by chopping every law enforcement officer in the throat and destroying every vehicle he comes into contact with. Let me remind you that these are not dirty cops who set him up. They're just run-of-the-mill officers making a decent living ... until some jerk claiming he's innocent tosses them out of a speeding police cruiser on the highway. We cheered Neeson on in the previous films because he was executing murderers and rapists. Now he's just a dick. This (hopefully) final chapter is excruciatingly boring, and the only person I was hoping to be "taken" was myself ... out of the theater. *—Jimmy Martin*

The Wedding Ringer
Sony
Director: Jeremy Garelick
In Theaters: 01.16

First-time director Jeremy Garelick loads his R-rated comedy with rising stars in the comedy world, including **Josh Gad** (Broadway's *Book of Mormon*) and **Kevin Hart** (*Ride Along*) as an odd bromance couple. In just 10 days, Doug Harris (Gad) will marry Gretchen (*Big Bang Theory's* **Kaley Cuoco-Sweeting**), but without any friends to stand in as his best man, he hires Jimmy Callahan (Hart) to create a fake history and pose as his longtime best friend, Bic Mitchum. Gad and Hart are given the opportunity to showcase their comedic timing, and they do so with a positive outcome half of the time. However, the comedy clock is a tad off during the other half. With an R-rated comedy, there's a balance between comedy and raunchiness. Both of these elements are acceptable and encouraged, but if the jokes completely immerse themselves in total crudeness for the sheer sake of being nasty, then the balance is compromised and the laughs cease. The concept is intriguing and has the possibility of delivering a solid production, but Garelick spends too much time with unnecessary scenes that do nothing but waste time. Does anyone really need to see an elderly **Joe Namath** be beaten on a football field? The answer is no. *—Jimmy Martin*

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LOCAL FILMMAKERS

TUESDAY FEBRUARY 3 @ 7PM FREE

LAST RUSH FOR THE WILD WEST: Tar Sands, Oil Shale & The American Frontier

This documentary explores how impending tar sands and oil shale mining could impact the Utah landscape, increase air pollution in Salt Lake City, and affect the Colorado River watershed, which could jeopardize drinking water quality and quantity for thirty-six million people downstream.

Post-film Q&A with director Jennifer Ekstrom.

Directed by Jennifer Ekstrom

50 min | 2013 | USA/Canada | Not Rated

THE CITY LIBRARY 210 E 400 S

FILMS WITHOUT BORDERS

TUESDAY FEBRUARY 17 @ 7PM FREE

KORENGAL

Korengal picks up where *Roads* (2010 Sundance Film Festival Documentary Grand Jury Prize winner) left off; the same men, the same valley, the same commanders, but a very different look at the experience of war. Constructed entirely from unused, never-before-seen footage, this is an electrifying and haunting look into the mind of a soldier.

Directed by Sebastian Junger

94 min | 2004 | USA | Rated R

THE CITY LIBRARY 210 E 400 S

TUMBLEWEEDS YEAR-ROUND

SATURDAY FEBRUARY 7 @ 11AM FREE

SLEEPING BEAUTY

See a Disney classic on the big screen! A beautiful princess born in a fairytale kingdom is cursed to fall into a deep sleep that can only be awakened by true love's first kiss. Determined to protect her, her parents ask three fates to raise her in hiding. But the evil Maleficent is just as determined to seal the princess's fate.

Directed by Clyde Geronzi

75 min | 1959 | USA | Rated G

THE CITY LIBRARY 210 E 400 S

SCIENCE MOVIE NIGHT

TUESDAY FEBRUARY 10 @ 7PM FREE

KING KONG

A timeless tale of man versus beast, this classic set the standard for monster movies. While shooting in the jungle, a filmmaker discovers an awe-inspiring marvel of nature: a colossal gorilla dubbed Kong.

Directed by Ernest B. Schoedsack and Merian C. Cooper

100 min | 1933 | USA | Not Rated

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THROUGH THE LENS

WEDNESDAY FEBRUARY 11 @ 7PM FREE

FILM FROM THE 2015 SUNDANCE FILM FESTIVAL – TBA

Please join Utah Film Center and KUER's RadioWest for a special screening of a film selected from the 2015 Sundance Film Festival. Film will be announced following the conclusion of the festival.

Post-film discussion with the film's director moderated by Doug Fabritz, host of KUER's RadioWest.

ROSE WAGNER CENTER 100 W 200 S

DAMN THESE HEELS YEAR-ROUND

THURSDAY FEBRUARY 19 @ 7PM FREE

IT'S ALL SO QUIET (BOVEN IS HET STIL)

In this quietly powerful and beautifully shot film, Helmer, a single farmer in his fifties, lives with his aged, bedridden father in the Dutch countryside. His perspective on life takes a dramatic change when a farmhand shows up looking for work and he begins to reconsider his self-inflicted isolation.

Directed by Hansjakob Leopold

94 min | 2013 | Netherlands | Not Rated

GREENVIEW 437 S 200 W

WOMEN'S STORIES

TUESDAY FEBRUARY 24 @ 7PM FREE

FILM FROM THE 2015 SUNDANCE FILM FESTIVAL – TBA

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Post-film discussion moderated by ROBYN KACE's Lara Jones.

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Documentary

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CREATIVITY IN FOCUS

WEDNESDAY FEBRUARY 25 @ 7PM FREE

NATIONAL GALLERY

In Frederick Wiseman's 39th documentary, he takes the audience behind the scenes of London's National Gallery, one of the world's foremost art institutions. *National Gallery* is the portrait of a place, its way of working and relations with the world, its staff and public, and its paintings.

Directed by Frederick Wiseman

181 min | 2014 | USA/France

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LOCAL MUSIC REVIEWS

Baby Ghosts
Ghost Walk
Self-Released
Street: 11.08.14
Baby Ghosts = P.S. Eliot +
Clap Your Hands Say Yeah



Baby Ghosts feel like a lo-fi and pop mixture of **American Football** and **Belle & Sebastian**. *Ghost Walk* is their collection of rare songs, B-sides and covers that stay true to their Facebook bio as “sad and cute at the same time.” I started listening to this album during a spiral of depression, but the sweet, haunting riffs carried me up into an otherworldly space that was lonesome, yet echoed with familiarity like the ghosts that float through the album. Anxiety and depression and keyboard combine into the beautiful chorus of “am I here now/or am I just a ghost lost in the crowd?” in “Crash.” Voices melt together, reminiscent of **Siouxsie & the Banshees**, but a few octaves higher and more poppy. “Ghost Privilege” stands out as my favorite on the album, closely followed by their cover of **The Cranberries’** “Dreams” that is sleepy and sweet. *Ghost Walk* feels good to listen to when down. I want to hear this album live with everyone singing along to “Love Me Buy Can’t,” and I also cry alone to “Existed.” There’s plenty to love about this album if you enjoy the tunes of P.S. Eliot and **Waxahatchee**. —Taylor Hoffman

The Cliterinas
Roller Skates & Maxi Pads
Self-Released
Street: 11.15.14
The Cliterinas = Civet +
The Meatmen + L7



The Cliterinas—think of them as four chicks who are constantly and awesomely on their periods and decided to form a band. With a title like *Roller Skates & Maxi Pads*, I could only imagine how hilariously repulsive their songs would be. Bestowed unto me are “Vaginal Homicide,” “Tissue Paper Testicles” and “Vitamin C.O.C.K.,” all presented in raw, vicious, crusty punk rock deliverance. Combined with **Brewja’s** raspy vocals and the abrasive riffing of **Squid Vicious**, they hold true to their mission statement: “We formed to rock vaginas everywhere!” This album is 20 minutes of foul-mouthed belligerence and dispenses their unkempt, punk attitudes. —Eric U. Norris

Custom Model
Night Sweat
Self-Released
Street: 01.07
Custom Model = Chromatics
/ Shlohmo + Still Corners



Custom Model’s latest EP offers its listener three songs of mid-tempo electronica with varying moods. One

could easily conceive of *Night Sweat* as a chronological journey of one’s sleep experience. “Somewhere Dark” begins the journey with the words “I beat myself today. Can you reach my hands? I’m starting to fall.” The interlaced keyboard and piano rhythms create a feeling of uneasiness that’s solidified by drums and more synths that build in volume, inevitably swallowing one another. “Night Sweats” leads with a steady bass that feels brooding before becoming bright with laser-like synths and the words, “I’m home, I’m awake.” “On Again” concludes the EP and is the peppiest song on the album, with an upbeat guitar rhythm among the words, “Let’s just promise not to sleep anymore.” *Night Sweat* is brief but strong for its cohesive storyline and production value. You can hear it at custommodel.bandcamp.com. —Justin Gallegos

DulceSky
Awake And Arise
Nueva Music
Street: 10.01.14
DulceSky = Dead Can Dance
/ Nine Inch Nails



On their latest EP, DulceSky return with four tracks of dream rock, including two previously released singles. There’s a hushed feeling to the lyrics on “Soul Vampire” that hover over the loud guitars and synthesized noise, making it the EP’s most digestible track for me. DulceSky’s lyrical delivery is consistent on most of the EP, but “Desigual” is the most aggressive track as DulceSky unleash a little guitar madness. There’s darkness under the surface on

the previous tracks, but it’s front and center on “Desigual.” The guitars are razor sharp, and the once-hushed lyrics transform into the booming vocals of a viking. If you’re into goth rock or shoegaze, then you might find the work of DulceSky worth checking out. —Justin Gallegos

Jay Citrus & Esscarrgo
Alone With Two Drinks
Lucid Flow Music
Street: 09.27.14
Jay Citrus = Cyprus Hill +
Snoop Dog



This five-song hip-hop EP from right here in the 801 caught me off guard in a good way. If I were unabashedly judging from the cover, I would have anticipated abrasive, repetitive rave jams. However, *Alone With Two Drinks* proved me wrong. The album has a smooth, consistent beat and samples that are cohesive with Citrus’ unhurried, straightforward flow. His opening track, “Bloom,” uses a clever piece from **The Beatles** and has an engaging cadence. While there’s nothing technically off-putting about his rap, Citrus might become more accessible if his words contained fresh and relevant ideas about Salt Lake instead of vague lyrics about booty, as found in “Bounce.” Despite that, *Alone With Two Drinks* is a well-put-together album that offers a unique sound from other local releases. —Kia McGinnis

Kookie Lou
Kookielou EP
Self-Released
Street: 09.27.14
Kookie Lou =
(Bat For Lashes * Zooezy
Deschanel) / Morcheeba

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The reason music stays culturally relevant is because artists, both new and old, keep taking risks and doing things that aren't expected. The unexpected is exactly what you get with Kookie Lou's (aka **Lily Wolter**) debut EP. Over the swift four tracks, the Isle of Man-native showcases her ability to make unimaginably complex songs that glide over simple tones and sounds. In the opener, "Bottom Of The Hill," we are treated to an ethereal medley of keys and strings that is methodically taken over by a menacing acoustic guitar riff, and shortly after, Wolter ominously sings, "Seeing from a distance/seeing from a hill." It's this sort of juxtaposition crawling throughout this far-too-short release that makes me look forward to following Kookie Lou to wherever she goes next. As for this EP—a smattering of smart songwriting and restrained vocals over jazz-inspired, chill-out tracks—it feels fresh, new and unexpected, while being completely accessible. —Blake Leszczynski

New Shack
Self-Titled
Self-Released
Street: 11.21.14
New Shack = Little Boots + Cocorosie



This Provo-dwelling duo is cutesy and fun—even their Bandcamp profile picture is a strip of photo-booth pictures. The album's heavily synthesized female vocals are hauntingly catchy over the sounds of simple yet good electronic beats. The simplicity of the album is what makes it great—it's not

trying too hard to be an iconic piece of art like a lot of electronic artists are clearly attempting. Highlights of the album include opener "Little Boys," the dangerously catchy-in-a-way-that-it-will-never-leave-your-head "Nep-tune," and the down-tempo closing track, "Lonely Pocket Self." The album is calming but entertaining enough to listen to in a wide range of situations. I'm listening to it as I prepare for bed after a long day. New Shack are another example of how, for reasons unbeknownst to me, good music is actually coming out of Provo. —Julia Sachs

NORTHRN LIGHT5
GR33N.4UROR4.
Self-Released
Street: 01.06
NORTHRN LIGHT5 = Cashmere Cat + Paper Diamond + Timbaland



In the new side project by **Matthew Kammerer**—who is otherwise known as **Mkaio**—NORTHRN LIGHT5 are best described as all of the fun parts of EDM mashed into one EP as if it were the chocolate sampler of electronic music. "7AKE 7HE PILL" was my favorite of the group, with more of a deep house influence rather than a trap or 128 BPM house one, like most of the others had. My other favorites include "IM4GIN4TION," "GR33N" and "F33L SP4C3." However, the track "4U7OM47IC" was a blatant rip-off of **Martin Garrix**'s "Animals," though I'm not sure why anyone would want to recreate such a terrible song into their own works. The album is a good compilation of various genres of EDM, but it stays within generic beats of each one. If you're not sure what kind of electronic music you like, get it! —Julia Sachs

The Rose Phantom
Sketches: Live at Storm Mountain
Self-Released
Street: 11.01.14
The Rose Phantom =

Clan Of Xymox + Psyche + Faith & the Muse



Though it's often on the periphery of my normal listening habits, super goth-infused darkwave like The Rose Phantom really hits the spot. **Ted Newsom** crafts ethereal, dirge-like symphonies with his wide palette of synth models, content to remain in the laid-back space of contemplation and heartache. In all seriousness, though, his choice of synths has a brilliant '80s-style campiness to them, evoking a sound that is both immediately recognizable and strangely fresh. There's a refreshing focus on electronic ambience on *Sketches: Live at Storm Mountain*, but the album doesn't drag on—there's just enough going on in each song to keep things from getting stale. Newsom's voice is admittedly pretty good, with all the trappings of that old-school vampire drone combined with a decent melodic delivery. Put on your black nail polish and sunglasses, because this is a great EP by a very talented local band. —Henry Glasheen

Salazar
Saudade
Self-Released
Street: 05.29.14
Salazar = (Temper Trap + My Morning Jacket) / Wilco



There are plenty of folk acts around these days—so many that even incredibly talented groups' works are forgotten as soon as the album ends. *Saudade* does not have this issue. Without going out of its own way,

Salazar's debut full-length album is one that will bore itself into that part of the brain that holds your most bittersweet, life-assessing moments and memories, and forever plays over them like some **Zach Braff**-curated soundtrack. It's a 10-track dream-folk masterwork, every song distinct from the last but also a perfect complement to the sum. "At high tide/there's a note/that I wrote down/I let it sink deep down,": The opening lyrics of the album's title track really tell the story. This is a work that will latch onto you and linger for weeks, even months. —Blake Leszczynski

Valentine & The Regard
I'm Well Adjusted
Self-Released
Street: 10.24.14
Valentine & The Regard = The Puzzle / The Memories



Valentine & The Regard find their rhythmic stride within the first two songs of this EP with guitar fuzz and driving drum beats. The additions make their presence more memorable than when they express their "Oberstian" sentiments with only an acoustic guitar and the voice of a tortured soul. The band has self-dubbed this album as "Lo-fi inspired by the '80s arcade pizza parties that dominate L.A." Not only is that description intriguing, it's fairly accurate. There's something **Burger Records**-esque about parts of *I'm Well Adjusted*. "Miss Tippy" showcases some nice power chord rhythms with mellow vocals and synthesizers creating a strong '80s-rock-meets-slacker vibe. It reminds me of **King Tuff** and The Memories, two great Burger Records artists. It's clear that VTR have a passion for writing songs, and there's a few keepers to be found across their several albums. My suggestion is: Stick with the fuzz. —Justin Gallegos

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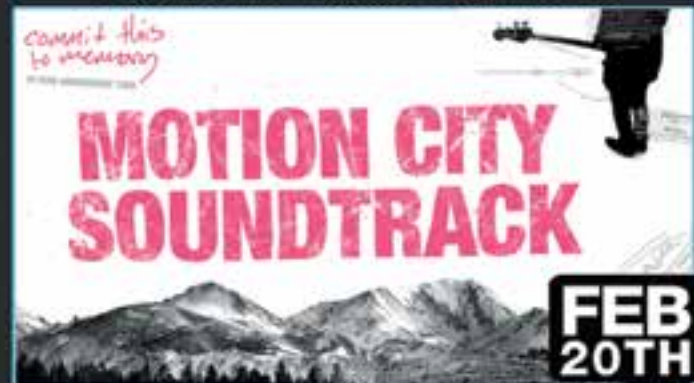
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MUSIC REVIEWS

Ausmuteants

Order of Operation

Goner Records

Street: 09.30.14

**Ausmuteants =
Gang of Four + D.I.**

Order of Operation captures the in-your-face, no-bullshit posture that has seemingly escaped much of punk rock today. This album wastes little time piercing the consciousness with a synth-inspired sense of urgency that illustrates the stress of increasing alienation and discontent. This is all from the first number, “Freedom of Information,” mind you—and it only gets better. In fact, this pretty much sums up the theme of this beautiful and refreshing commentary on the depressing nature of electronic human interaction. Some other notable tracks include “Family Time,” the D.I.-like “Felix Tried to Kill Himself” and “Depersonalization.” However, let me be perfectly clear: This whole record requires the willingness captivated by something utterly brilliant and creative yet simple and honest, on every song. This is essential, so if you don’t get this for your collection, go lobotomize what’s left of your brain. —Nick Kuzmack

Black Cilice

Mysteries

Iron Bonehead Productions

Street: 01.30

**Black Cilice = Striborg +
Belketre + Master’s Hammer**

The scornful, mysterious and raw Portuguese black metal band Black Cilice is not for those afraid of getting their ears spattered in filth, or of recordings made outside of a professional studio setting (the word for these types escapes me ... oh yeah, pussies). All the instruments slightly blend together, but this isn’t to the listening experience in any detrimental way—*au contraire*, each acts as a limb of an evil, angry, lo-fi Voltron. The vocals howl like a lycanthrope on a full-moon night, and any intelligible words are lost within a stream of ghostly effects and pulsing reverberation. Choral keyboards add a melancholic mortar to the wall of majestic yet vile sound, and the result is a grim, atmospheric assault which makes for a satisfying spin. My only gripe is



that *Mysteries* is my first exposure to this kick-assery. I hereby christen Black Cilice: “Lycanthropic Black Metal.” Damn. I should get a T-shirt for coming up with that. —Alex Coulombe

Call Of The Void

Ageless

Relapse Records

Street: 02.10

**Call Of The Void = Converge
+ Nasum + Gaza**



Though the band is Coloradan, *Ageless* was recorded by **Andy Patterson** right here in Salt Lake City. Patterson has a knack for showing bands realistically—his work often has an organic, honest quality, and *Ageless* presents COTV as they are: crisp, tight, down-tuned hardcore/grind. Local artists also lent their talent to the album—**Kim Pack (SubRosa)** contributes her violin skills, and **Anthony Lucero (Cult Leader)** did the album artwork and performs vocals on “The Hive.” “Old Hate” beckons us into the void with a sludgy riff and then shoves the listener into a blast-laden pit of pandemonium, which ensues for most of the album save for the song “II.” The

title (and final) track, my favorite of the bunch, makes sure you won’t get breakdown withdrawals and ends the album with a bang. I’m a sucker for albums that can put me on edge, and this will make you feel like your barista snuck six extra shots into your Americano. —Alex Coulombe

CJ Ramone

Last Chance To Dance

Fat Wreck Chords

Street: 11.25.14

CJ Ramone =

**Mondo Bizarro—era
Ramones + Social Distortion**



As the opening track “Understand Me?” starts to play, I think to myself, “This has got a Ramone’s name written all over it!” CJ Ramone is well-known for being the energetic catalyst that brought the Ramones (minus one **Dee Dee**) back from their creativity-deprived rut that was the ‘80s. With a stellar backing band including **Adolescents’** guitarists **Steve Soto** and **Dan Root** and Social Distortion’s **David Hidalgo Jr.** on the drums, the sound perpetuated is fragrant of the signature Ramones sound—including high-speed drums; abrasive, distorted guitar riffs; **Joey Ramone**—inspired vocals; and lyrics that will leave your veins intensely pulsating. “Til The End” will make you hold your loved ones close, and “Grunt” will scatter your brain waves. With the recent passing of the final original Ramone, this album is proof that their legacy and constant inspiration to music has not shriveled up. —Eric U. Norris

The Dandelion War

Opposite Shores

Self-Released

Street: 11.18.14

**The Dandelion War =
God Is An Astronaut /
Explosions In The Sky**

It’s easy to settle for contradictions in music. Referring to something as ambient noise can have a contradictory effect, but the two genres of sound share many similarities and are commonly referred to as post-rock when combined. *Opposite Shores* is a work of ambient noise that’s powerful enough to call to mind a post-rock band as hailed as **Sigur Rós**. When you consider the band’s name, The Dandelion War, you can guess that they’re probably comfortable with contradictions. What do dandelions and war have in common? Nonetheless, that pairing of words effectively describes the band’s magnificent sound. Their focus on crescendos and warm washes of reverb from string instruments adds a sense of elegance to their music that generally inspires and rarely turns to despair. *Opposite Shores* is a great step forward for The Dandelion War, and I hope to hear whatever they release next. —Justin Gallegos

Diversant: 13

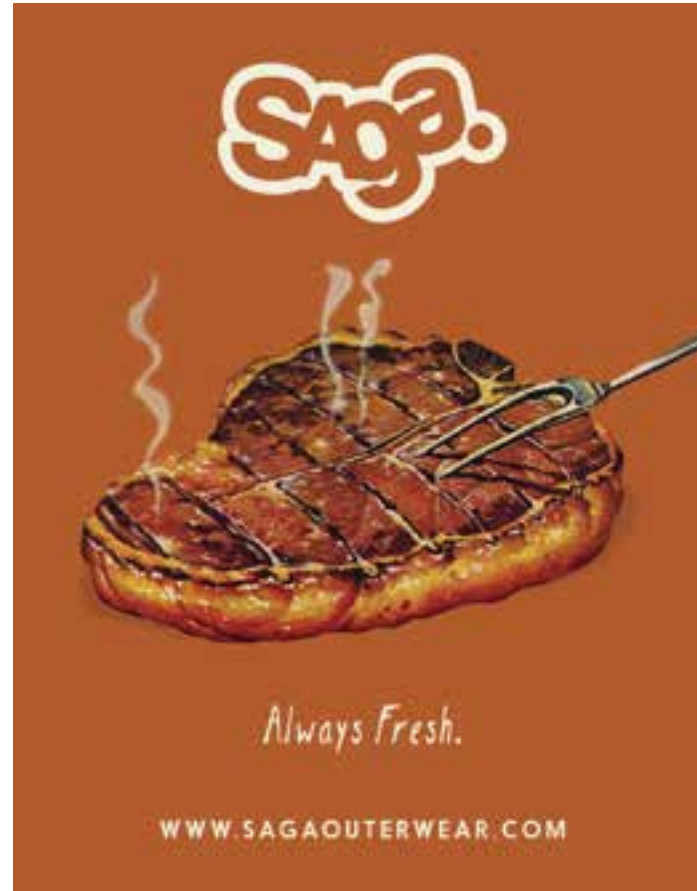
New World Disorder

SkyCode

Street: 11.28.14

**Diversant: 13 = Nitro/Noise
+ Funker Vogt +
Cannibal Corpse**

I have very mixed feelings about this one. I felt a lot of passion and was filled with sadness while listening to “New World,” which features **Omnimar**. Its harmonic piano-style notes and slower BPMs really show that this band can pull you in with their talent. The energetic, stomp-inducing sound of “Reborn” mixed with dubstep is one that makes my pulse beat faster—it’s something people crave to hear when on the dance floor. Unfortunately, this vocal style killed it for me. There seems to be a lot of music coming out in the industrial genre that has this style of Cookie Monster vocals. Please stop. Try singing instead of screaming, or even slow it down a bit. The time and



energy that is put into writing the lyrics is wasted. Maybe try to make it so your listeners can understand you! —Mistress Nancy

The Gothsicles

Squid Icarus

Negative Gain Productions

Street: 12.13.14

**The Gothsicles =
Bobcat Goldthwait +
Caustic + Modulate**

This release has some of the sickest EBM beats out there right now, and they have the added bonus of every gamer's auditory delight: chiptune. **Brian Graupner**'s voice, on the other hand, is something like caviar, anchovies or escargot—a little rich and pungent at first, but then you grow to love it. It most certainly is an acquired taste. Some of the contributing industrial minds on this geek fest were **Haujobb**, **Assemblage 23** and **Rotersand**. As the promotional material looked like it was straight out of a gaming guide, I envisioned them rolling their 20-sided die to see which beats they were going to use and where they were going to be placed. The hysterical closing anthem, "This Club is Closed," featuring **Angelspit**, will be shutting down the bars nightly in the industrial community everywhere. I loved the music and its hilarious tales of the octopi. —Mistress Nancy

Gruenewald

///

Zeitgeist Music

Street: 12.05

**Gruenewald = Grails +
Ruins + Tarentel**



Christian Kolf's Gruenewald project exudes a sense of wary and weary bleakness in the way that Kolf bleeds together scraping harsh noise, arcing synth drones and sky-piercing guitar lines. The entire album would be a sturdy, synth-guitar drone album that would make its mark in a swollen genre and then fall back into obscurity, if it wasn't for **Rafael Calman**'s completely out drumming. Like that viral YouTube clip of a wedding-cover-band virtuoso, Calman's drums steal the show. Measured between the pitter-patter of jazz drumming at inhuman

56 SaltLakeUnderGround

speed with the equal skill and speed of a hare beneath black metal's blast-beats, Calman's drumming makes *///* an unforgettable and unexpectedly great listening experience. That drummer, tho. —Ryan Hall

Jozef Van Wissem

It Is Time For You to Return

Crammed Discs

Street: 12.02.14

**Jozef Van Wissem =
James Blackshaw + Om +
Marisa Anderson**



Lutist Jozef Van Wissem can tend to physically resemble a sort of doom metal priest—and his delivery of the verse of "Love Destroys All Evil" bears some similarity to the meter used in some of that music. He often plays with **Jim Jarmusch** and Jarmusch's band, **Sqürl**. His lute provides a sweeter layer over guitar noise and mid-tempo drumming, but his solo work shares more in common with collaborator James Blackshaw's acoustic guitar explorations. Most of Van Wissem's newer listeners will know him from the soundtrack to *Only Lovers Left Alive*—**Yasmin Hamdan**, also on that soundtrack, guests here. I appreciate that Van Wissem's instrument of choice is something that has spent what seems like the last few centuries being considered an artifact limited to Medieval balladry—but in the settings Van Wissem chooses, the lute feels as natural and contemporary a choice as an acoustic guitar. —T.H.

Kassé Mady Diabaté

Kiriké

Six Degrees Records

Street: 01.06

**Kassé Mady Diabaté =
Sidi Touré +
Toumani Diabaté +
Bassékou Kouyaté**

After a 50-year career as one of Mali's most cherished cultural exports, Kassé Mady Diabaté has returned with an album highlighting Diabaté's powerful, expressive voice with an assemblage of Malian singers in the ancient griot tradition—musician as storyteller—and high-caliber musicians, includ-

ing French cellist **Vincent Sagal** and Kora music all-star **Ballaké Sissoko**. The result is an album brimming with virtuosic performances circling Diabaté's voice that ascends from earthy growl to soaring tenor as he embodies traditional Malian characters in folklore, reinterprets traditional songs or narrates daily life in small villages. There is something about his voice, subdued and sanded down by age that can still pierce straight to the soul and transcend language and culture. This record feels impossibly ancient and contemporary, establishing Diabaté as one of West Africa's most important musicians working today. —Ryan Hall

Matthew Squires and the Learning Disorders

Where The Music Goes

To Die

Self-Released

Street: 12.02.14

**Matthew Squires and the
Learning Disorders =
Okkervil River +
The Morning Benders**

By the end of this album, it's hard not to have a crush on Squires. In "Echo," he says, "I am a vessel of your truth/I am a memory of you," followed by, "You are greater than any trophy I could fit on my shelf," in "Trophy Song." His vocals are those of a storyteller, with an endearing sense of imperfection. Steady bass lines and slightly twangy guitar add to the visceral feel of *Where The Music Goes To Die*—it's somewhere in between Americana and acoustic. Squires has created music that feels as though he's reading his journal out loud to you. —Kia McGinnis

Modern Suits

Every Light

Sleep Retreat Records

Street: 11.11.14

**Modern Suits =
Chris Daughtry + Lifehouse
+ Sister Hazel**

Modern Suits have released their second EP *Every Light*, after massive personnel retooling. Those adjustments unfortunately fall flat with this attempt—the band has a full-bodied arena rock sound that sheds no light on the genre's heavily trodden path. The music is played well and has a solid execution, but you might as well be shopping in JC Penny because their sound has become so common that you can ignore it. Sadly, the only unique thing about the album is the lead singer's uncanny, Kermit-the-Frog-like tone. The production of the album falls on the shoulders of **Fred Mascherino** (formerly of **Taking Back Sunday**), and each poppy tune rings in around the radio-friendly three to four minutes. Considering the talents and efforts behind this band *Every Light* is a huge miss. —Benjamin Tilton

Mourn

Self-Titled

Captured Tracks

Street: 02.17

**Mourn = La Sera x
Holograms**



Carla Perez Vas and **Jazz Rodriguez** are two teenagers from Spain that make up Mourn. Their debut album on Captured Tracks balances aggression and expression nicely, especially for a punk band. The lyrics and chord changes are clear, rather than being yelled belligerently or done at the speed of light. This is more of a stripped-down form of punk where two teenagers express their angst for life in mature fashion. You'd think they'd been through a few things to express frustration in such a digestible form. Then again, maybe they have. There are not many female singers fronting a punk band who actually come off as intimidating, but Vas holds her own, even sounding a bit like a young **Joan Jett**. Mourn have lots to offer, and time is on their side. —Justin Gallegos

Paperhaus

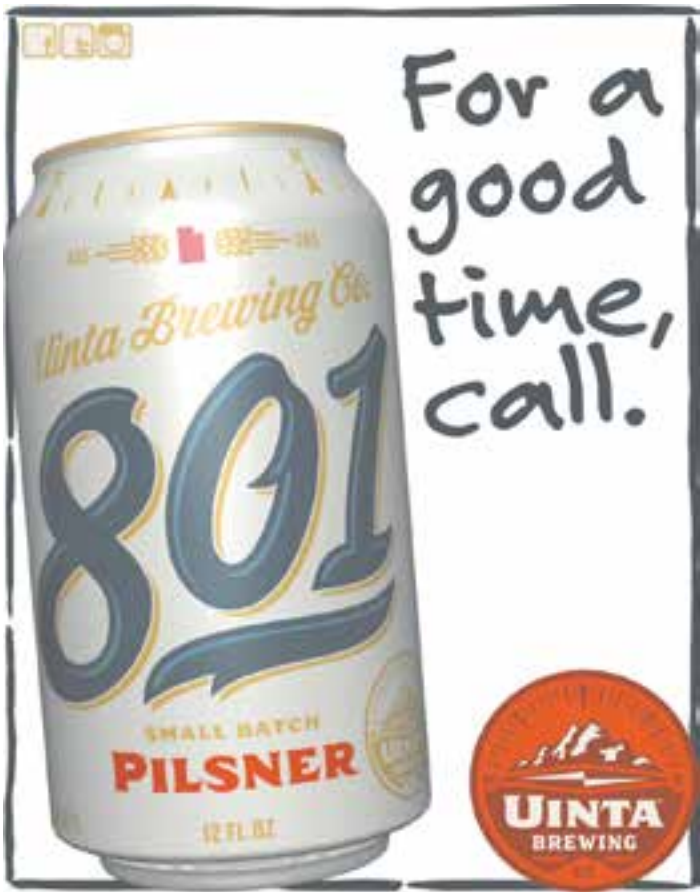
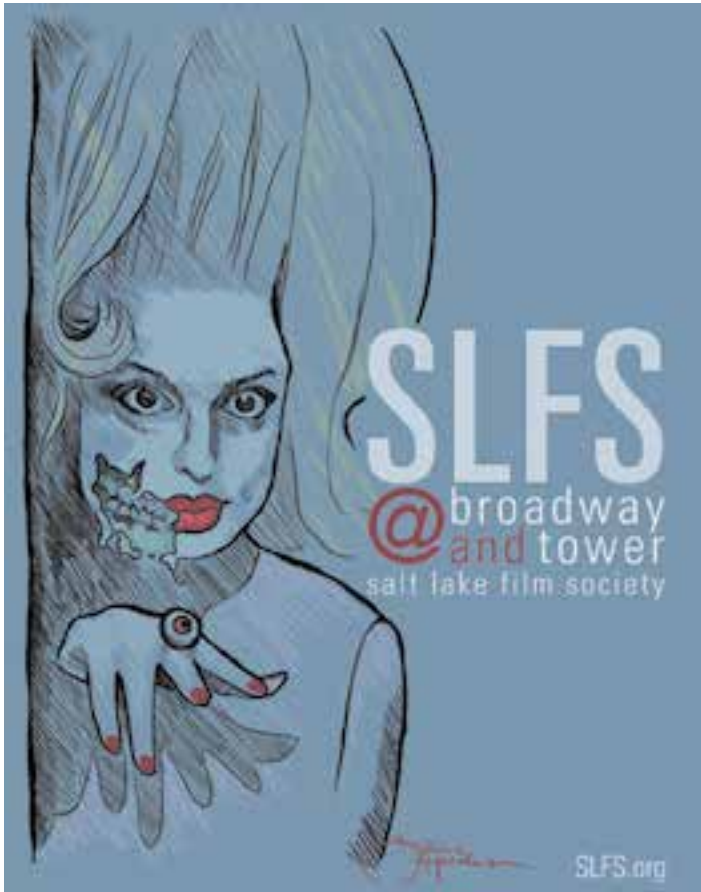
Self-Titled

Self-Released

Street: 02.10

**Paperhaus =
Max Pain and the Groovies
+ Tame Impala**

From where I stand, most modern psychedelic rock is overly saturated junk born in a dirty garage and unfortunately inflicted on the world around it. Paperhaus skirt most of the negative aspects of modern psych rock, but only just barely, by adding elements of indie rock and a touch of pop sensibility into their songs. Up-tempo numbers like lead track "Cairo" have a playful and dreamy quality that I think gives these guys a wider appeal, but slow burners like the 7½ minute centerpiece "Misery" kind of ruin it for me. No artist should be told what to make—that usually ends with good bands making terrible music—but sometimes musicians need someone looking over their shoulder to help them avoid making shitty songs. Paperhaus have a lot of potential, and some really cool songs, but I don't think they're quite there yet. —Alex Gilvarry



A Place To Bury Strangers
Transfixiation
Dead Oceans
Street: 02.17
A Place To Bury Strangers =
The Jesus And Mary Chain +
Screen Vinyl Image



Talk about a pedal-pushing, pulsating-power punch! A Place To Bury Strangers’ newest endeavor throbs with deep low end noise that will be a pleasure to your ears, especially if you like that gothic sound of old. The song “Deeper” sounds a lot like the heavier side of **King Dude** while the remainder of the album reminds me of The Jesus and Mary Chain. Their last record, *Worship*, was a little more to my liking and had catchier songs, but this album is still really great. If I go into the other room while it is playing loud, it makes me think someone is trying to knock my front door down. —*Mort Kilgore*

Primordial
Where Greater Men Have Fallen
Metal Blade
Street: 11.25.14
Primordial = Bathory +
Old Season + Ereb Altor



Reciting dire apocalyptic visions and reveling in the futility of faith, *Where Greater Men Have Fallen* delves into an unspeakable dread that is difficult even to articulate. Musically, this album is the perfection of the style Primordial have been playing since 2007’s *To The Nameless Dead*, and may actually be the best album they have ever recorded. Emotionally, Primordial have

written the musical equivalent of witnessing global nuclear armageddon. **A.A. Nemtheanga** sounds like a doomsday prophet cursing the follies of humankind, while **Ciáran Mac-Uiliam** and **Michael O’Floinn** weave intricate guitar harmonies capable of squeezing out whatever hope you have left with their minor melodic turns. “Born to Night” and the title track stand as superb examples of Primordial’s epic potential, while “Come the Flood” and “Ghosts of the Charnel House” will leave you huddled in a dark corner, praying in vain for the barest shred of light. —*Henry Glasheen*

Riverboat Gamblers
Dead Roach 7”
End Sounds
Street: 12.02.14
Riverboat Gamblers =
The Minutemen +
The Lawrence Arms

I’ve considered the Riverboat Gamblers to be one of the most unique punk bands of the past decade—they’ve accumulated a sound entirely of garage rock, alternative rock, punk and three-part harmonies, surprising me this way and that. They’ve released the first in what will be a trilogy of 7”s with *End Sounds*, beginning with *Dead Roach*. The title-track displays a carefree demeanor with the guitar riff at the foreground, accompanied by vocals that seemingly came out of a cartoon. Suddenly, it crosses to a cover of the **Big Boys’** “Sound on Sound”—a body of psychedelic eminence that feels like it traversed through the futurist movement. This first installment may prove to be the beginning of a remarkable trilogy—I eagerly await to them to deliver. —*Eric U. Norris*

Sir Richard Bishop
Tangier Sessions
Drag City
Street: 02.17.15
Sir Richard Bishop =
Pentangle +
Bonnie Prince Billy –
Sun City Girls

Albums, like other works of art, are inspired by all different kinds of things, but the self-styled Sir Richard Bishop’s *Tangier Sessions* was prompted by Bishop finding an aged guitar in a luthier’s shop in Geneva, where he was living last year. These are guitar “etudes,” as you might call them, since they are studies in the expressive power of this new (to him) instrument that he was beginning to explore. They contain plenty of classical flourishes, yet some not-so-freaky folk stylings and a tinge of Morocco. This is most notable in the song “Bound In Morocco,” in which he demonstrates both the captivating capability of the acoustic instrument as well as its perambulations through

and embarkments on sonic sojourns. —*Stakerized!*

Sqürl
EP #3
ATP Recordings
Street: 11.17.14
Sqürl = Boris + Neil Young’s
Dead Man score

Jim Jarmusch has appeared on several records released over the last couple years with Sqürl and **Jozef Van Wissem**. The soundtrack to Jarmusch’s *Only Lovers Left Alive* was one of my favorite releases of 2014. As I understand it, Sqürl—**Carter Logan**, Jarmusch and **Shane Stoneback**—initially formed as **Bad Rabbit** to compose a few pieces for Jarmusch’s film *The Limits of Control*—alongside doom and drone from **Sunn O))), Earth** and **Boris**. The band’s sound fits well within that realm of warm amp breakup and controlled feedback. The vocals on the record are pleasant and simple. Jarmusch has played in bands before, and has been known from early in his career for his taste in music and understanding of the medium. His involvement in a serious ongoing project like this feels like a natural progression. —*T.H.*

Swans
Oxygen EP
Young God Records
Street: 11.25.14
Swans = Swans



Oxygen contains four variations on the track from Swans’ most recent release, *To Be Kind*. An “edit” that, of the versions here, is closest to that on the record—with a few surprises—is an early skeleton of the song, with **Michael Gira** and an acoustic guitar. He’s documented early song ideas this way for a long time, releasing the last several sets that became **Angels of Light/** Swans albums. There is also an acoustic version similar to the song sketch, but more realized. The EP also features a live version—for anyone who’s seen the band live, it’s a given that no recording can truly represent the feeling of seeing this band perform—something singular, beautiful, brutal and as-

ounding in its emotional range. Also, having dedicated full LP sides to one song, Swans is not a singles kind of band. This collection of variations is best heard as a document of a song’s evolution. In this case, beginning in a room, just a person and a guitar—then being presented to the world. —*T.H.*

Trent Reznor and Atticus Ross
Gone Girl: Music from the Motion Picture
Columbia
Street: 09.30.14
Trent Reznor and Atticus Ross = Hans Zimmer +
Nine Inch Nails x
The Dust Brothers

Haunting and ominous while simultaneously tranquil, Reznor and Ross have created an air of ambiance amid complex and intricate layers of sound that complement the intensity of **David Fincher’s** film. Rotating between fragile piano and heavy bass, the duo creates a backdrop of mechanical mind games, electronic distortion and labyrinthine layers. Intensities reach anxiety-inducing levels on “Something Disposable,” “Technically, Missing” and “Consummation,” while “Empty Places” and “Sugar Storm” offer the listener room to take a breath. My only critique is that this soundtrack is too beautiful and intricate to be presented as background underneath the dialogue of the film. While the soundtrack complements the film perfectly, I wish that it would’ve been released on its own and not as a secondary element of a movie. —*Allison Shephard*

Twerps
Range Anxiety
Merge Records
Street: 01.27
Twerps = Portastatic +
The Chills

I’m not immediately enthralled by the contents of *Range Anxiety*. It lacks anything that would provoke jittery spasms or convolutions of twitching. Rather, it is simply another representation of groove pop in bite-sized portions—courtesy of an overly passive nature. That being said, this is not offensive to the ears, with numbers like “Adrenaline” and “I Don’t Mind” being both pleasant and calming to listen to. It’s just that I find myself a bit bored and constantly needing to refocus my wandering mind to what I’m hearing. It’s kind of groovy but a bit hit or miss and not something to wait up for. This can be played in the background and even ignored—after you put your feet up. —*Nick Kuzmack*

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Friday, February 6

The Tankerays, Tuxedo Tramps - *ABG's*
Capitals, Drunk As Shit, La Verkin, Die Off - *Bar Deluxe*
Daverse, The Green Leafz, Cory Mon, Makisi Musik, Rebel Zion, Thev Tribe Of I, Newborn Slaves, Bombshell Academy, Tha Hemptations, KnowUrRoots Reggae, Simply B, From The Sun - *Complex Goldroom*, Hot Noise, Devareaux, Blessed1 - *Depot*
Henry Wade - *Garage*
The Pelican's, Clawson, Fish Eating Children - *Kilby*
Wareye, Out Of Anger, Hisingen, Sorrow For Virtue, Versus The Man - *Metro*
G. Love & Special Sauce, Matt Costa - *Park City Live*
FUNdementALS, Megan Beckham, Telepathy Ultra, The Burnt Ridge Band - *Stereo Room*
Green River Blues, Slow Ride - *The Royal*
SPL, illoom, Dapper, Zepher - *Urban*
Active Strand, Red Yeti - *Velour*
Jessica Penrose, MiNX, Monorchist - *Woodshed*

Saturday, February 7

Dieselboy, Downlink - *Area 51*
BreauX, Baby Gurl, Cornered By Zombies, Merlin's Beard - *Bar Deluxe*
Dirty Heads, Stick Figure, Common Kings, Ethan Tucker Thrive, Stranger, Codi Jordan, Natural Roots and more - *Complex*
The Led Zeppelin Experience ft. No Quarter - *Depot*
Tankarays - *Garage*
Heavenly Heat, Echo Era - *Kilby*
Sleeping Beauty
- *Main Library*
Mokie, Marinade - *OP Rockwell*
Winter Farmer's Market
- *Rio Grande*
Pep Love - *State Room*
Claire Elise, Ashley Hess, Leo Cody, Jade Demure - *Stereo Room*
Brett Scallions, Neal Middleton, Whiskey Bravo - *The Royal*
L'anarchiste, King Niko, Westward The Tide - *Urban*
Madilyn Paige - *Velour*

Sunday, February 8

Karma To Burn, Sierra - *Area 51*
MarchFourth Marching Band, Hectic Hobo - *OP Rockwell*
Todd Snider - *State Room*

Monday, February 9

S.I.N.dustry Monday - *Jupiter Bowl*

Tuesday, February 10

Sleater-Kinney, Lizzo - *Depot*
Broncho, The Wild War, The Cold Shoulders, RKDN - *Kilby*
You Blew It!, Tiny Moving Parts, Rozwell Kid, The Mailbox Order - *Loading Dock*
Scott H. Biram, Jesse Dayton - *Urban*

Wednesday, February 11

Kevin Kirk Benefit Show - *Area 51*
Brothers Gow, Blood Funk - *Bar Deluxe*
King Kong - Main Library
Lettuce, Break Science - *Kilby*
Park City Live
MarchFourth Marching Band, Hectic Hobo - *State Room*
St. Paul & The Broken Bones, Sean Rowe - *Complex*
As We Speak - *Velour*

Thursday, February 12

Happy Birthday, Amanda Rock!
The Mastersons, Aaron Lee Tasjan - *Kilby*
Cursive, Beach Slang, Slow Bird - *Urban*

Friday, February 13

Hopeless Jack & The Handsome Devil, Eric McFadden, Angelo Moore - *ABG's*
HELLYEAH, Devour The Day, Like A Storm - *Complex*
Taba, DJ Dizz, Everetz - *Complex*
Tony Holiday - *Garage*
Jonny Craig, Down With Webster - *In The Venue*
Baker Street Blues Band - *Kilby*
The Troubles, Cosmic Boss, Lucid 8, The Feros Project, Wirelefant - *Metro*
One Ton Pig - *OP Rockwell*
Wolfgang Gartner - *Park City Live*
Cracker - *State Room*
Violet Waves, Gils, Suburbia - *Stereo Room*
Royal Bliss, Never Before, Starmy - *The Royal*
Ariel Pink, Jack Name, Koala Temple - *Urban*
The Lovestrangle, Seve vs Evan, Coral Bones - *Velour*
The Hung Ups, Moneypenny, The Shocktroopers - *Woodshed*

Saturday, February 14

Scumdogs, Thunderfist, Irony Man - *Bar Deluxe*
Mardi Gras 2015 - *Complex*
Stick To Your Guns, The Amity Affliction, Being As An Ocean, 68, In Hearts Wake - *In The Venue*
Leftover Salmon, Hot Buttered Rum - *Park City Live*
Jerry Joseph & The Jackmormons - *State Room*
Royal Bliss, Dylan Scott - *The Royal*
SLUG Localized: Bellrave, Valerie Rose Sterrett, Officer Jenny - Urban
Deep Love - *Velour*

Sunday, February 15

Ashley Raines - *Garage*
10 Years, Otherwise, The Glorious Sons, Luminoth - *In The Venue*
Joe Hertler & The Rainbow Seekers - *Kilby*
Karl Denson's Tiny Universe, Roosevelt Collier - *OP Rockwell*
Hot Buttered Rum - Talking Heads Tribute Show - *State Room*

The Floozies, Manic Focus, Russ Liquid - *Urban*

Monday, February 16

Lanusa, Nate Vranes, George Nelson, Tom Bennett - *Kilby*
Active Strand, Fyre & Reign - *Stereo Room*

Tuesday, February 17

Hozier, Asgeir - *Depot*
Corners, Max Pain & The Groovies, Spirit Tribe - *Kilby*
Felix Martin, Barishi - *Urban*

Wednesday, February 18

Machine Head - *Complex*
Les Claypool's Duo De Twwang, Reformed Whores - *Depot*
Israel Nash - *Garage*
Rich Girls, Hangyng Brayn, Mojave Nomads - *Kilby*
Kevin Griffin - *State Room*
Radio From Hell Film Festival - Tower Theatre
Candy Lee, Emily Bea - *Velour*

Thursday, February 19

Happy Birthday, Nicholas Dowd!
White Arrows, Shady Elders - *Kilby*
Catharsus, Winter Burial, Thalgora, Silent Sorcerer, Yeti Warlord - *Loading Dock*
Jorma Kaukonen, Larry Campbell, Teresa Williams - *State Room*
90s Television, Ghost Logic, James Allen Spirit - *Urban*
Brumby, Grizzly Goat - *Velour*

Friday, February 20

Happy Birthday, John Ford!
Crook & The Bluff, Matt Skaggs, Crook and the Bluff, The Cold Year, Michael Radford - *ABG's*
Hyper Crush, DJ Gonzo, DJ/DC, DJ Ninja Slippers - *Area 51*
GRIEVES, Mouse Powell, Better Taste Bureau - Complex
Dr. Dog, Hanni El Khatib - *Depot*
Ghostowne - *Garage*
Lily & Madeleine, Shannon Hayden - *Kilby*
American Hitmen, Betty Hates Everything, Bury The Wolf, My Private Island - *The Royal*
The Growlers, Max Pain & The Groovies, Dark Seas - *Urban*
Isaac Russell, Timmy The Teeth, Marcus Bently - *Velour*

Saturday, February 21

Autograf - *Area 51*
Ugly Valley Boys - *Garage*
Gray Aydelott, J-One, Cody Leo, DeCarl, Sayde Price - *Kilby*
Kate Voegelé, Leroy Sanchez - *Loading Dock*
DJ Butch Wolthorn - *The Royal*
Grimblee, gravy.tron, Mr. Vandal - *Urban*

Sunday, February 22

Brook Faulk - *Garage*
The Brothers Comatose,

Bullets & Belles - *OP Rockwell*
Groundation, Afro Omega, The Tribe Of I - *Urban*

Monday, February 23

S.I.N.dustry Monday - *Jupiter Bowl*
Revivalist, Household, Hearts Like Lions, Fetis - *Loading Dock*
Galactic - *Park City Live*

Tuesday, February 24

Steve Aoki, HeadHunterz, Caked Up - *Complex*
Never Shout Never, Hayley Kiyoko, Me Like Bees - *In The Venue*
Capsize, To The Wind, Exalt - *Kilby*
X&G, Roboclip, Uinta, Turtle Boy - *Urban*

Wednesday, February 25

Happy Birthday, Jimmy Martin!
Happy Birthday, Gilbert Cisneros!
The 4onthefloor - *Bar Deluxe*
In Flames, All That Remains, Wovenwar - *Complex*
Martin Sexton, Brothers McCann - *Depot*
Nora Dates, Blue Jay Boogie - *Kilby*
Karl Denson's Tiny Universe - *State Room*

Thursday, February 6

Enabler, Call of The Void, Ditch and The Delta, Huldra - *Bar Deluxe*
Mark Chaney & The Garage Allstars - *Garage*
Granger Smith, Earl Dibbles Jr. - *In The Venue*
Night Riots - *Kilby*
Milo Greene, Caroline Smith - *State Room*
Merchant Royal, Big Blue Ox, Big Wild Wings, Night Banks - *Urban*

Friday, February 27

Zodiac Empire, Mayden - *ABG's*
Rob Delaney - *Depot*
Gregory Alan Isakov, Mandolin Orange - *State Room*
20 Stories Falling, Ex Era, The Paper Guns - *Stereo Room*
Sarah B Band, Lady Omega, Vocal Reasoning - *The Royal*
Zion I, Los Rakas, Locksmith, Kev Choice, J. Lately - *Urban*
Love Shack, Andy Fresco - *Woodshed*

Saturday, February 28

Fauxgauzi, Worst Friends, La Verkin - *Bar Deluxe*
The SLUG Games: Slash Bash - Brighton
Old Death Whisper - *Garage*
Krafty Kuts, Loki & Steez, Tinkfu, B2B, Timmy Teaze, Malicious - *In The Venue*
The Districts, Pine Barons - *Kilby*
Gregory Alan Isakov - *OP Rockwell*
Iration, Hours Eastly - *Park City Live*
Portland Cello Project - *State Room*
Tear These Cities Apart, Terra Cotta, BreauX, The Ditch & The Delta

- Stereo Room
DJ Butch Wolthorn - *The Royal*

Sunday, March 1

Happy Birthday, Brighton Metz!
B. Dolan, Wheelchair Sports Camp, Rubedo, Lost The Artist - *Urban*

Monday, March 2

Craft Lake City Applications Open
Dark Seas, Santoros, Them Howling Bones - *Urban*

Tuesday, March 3

Happy Birthday, Sean Zimmerman-Wall!
Flyleaf, Adelitas Way, Guttermouth - *Area 51*
Taking Back Sunday, LetLive, The Menzingers - *Complex*
Motionless In White, For Today, Ice Nine Kills, New Years Day - *In The Venue*
Penny & Sparrow - *Kilby*

Wednesday, March 4

Happy Birthday, Melissa Cohn!
Eddie Spaghetti - *Area 51*
Joshua Radin, Rachael Yamagata - *Depot*
Kevin Devine & The Goddamn Band, Dads, Field Mouse, Howlin' Rain, The Blank Tapes, King Tiiger - *Kilby*
Fallujah, Archspire, Lorna Shore, The Zenith Passage, Amorous - *Loading Dock*
Phryme, DJ Juggy - *Urban*

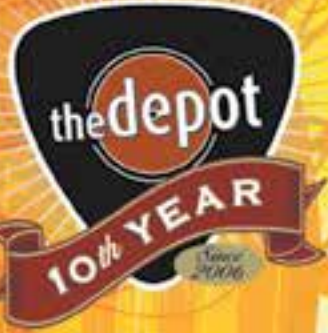
Thursday, March 5

Happy Birthday, Weston Colton!
Retox, Whores, Baby Gurl, Exes - *Bar Deluxe*
Inanimate Existence, Wrath of Vesuvius, No Safe Way Home, Head For The Hills - *State Room*
David Cook - *Urban*
Kindred Dead - *Velour*

Friday, March 6

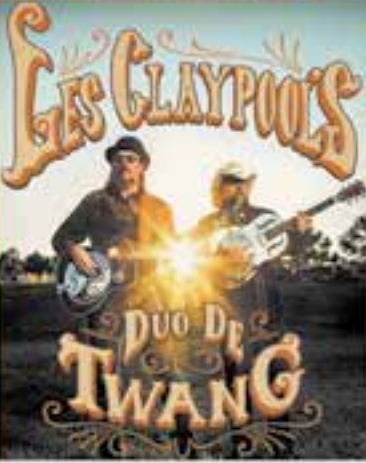
Pick up the new issue of SLUG - Anyplace Cool
Happy Birthday, Chris Gariety!
Vincent Draper, Henry Wade - *ABG's*
Bleachers, Joywave, Night Terrors of 1927 - *In The Venue*
Frank Iero, The Homeless Gospel Choir, Modern Chemistry - *Kilby*
Municipal Ballet Co. & Holy Water Buffalo - *State Room*
Molly & The Mindshaft, Laredo - *Stereo Room*
Dubwise, Roommate, illoom, deCay - *Urban*
RKDN - *Velour*
MiNX - *Woodshed*

Check out expanded listings and additional events throughout the month on **SLUGMAG.COM**



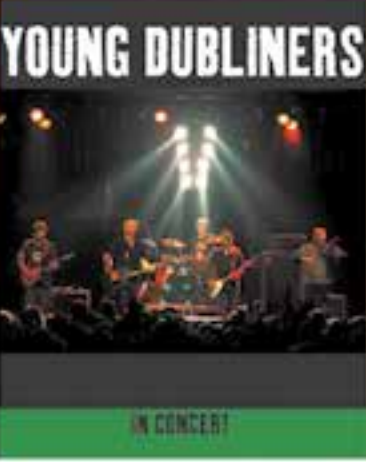
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SLEATER-KINNEY FEB 10TH
HOZIER
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SOLD OUT FEB 17TH
DR. DOG FEB 20TH
MARTIN SEXTON FEB 25TH
ROB DELANEY FEB 27TH
JOSHUA RADIN MAR 4TH
KONGOS
(ALL AGES)
MAR 7TH
UMPHREY'S MCGEE MAR 14TH
JASON BONHAM'S LED ZEPPELIN EXPERIENCE MAR 16TH
THE GASLIGHT ANTHEM MAR 23RD
TV ON THE RADIO
(ALL AGES)
MAR 28TH
DARK STAR ORCHESTRA MAR 29TH
DAN + SHAY
(ALL AGES)
APR 2ND
GEORGE EZRA
(ALL AGES)
APR 3RD
PUNCH BROTHERS APR 6TH
NORTH MISSISSIPPI ALLSTARS & ANDERS OSBORNE APR 8TH
FRIENDS OF THE BOB & TOM SHOW COMEDY TOUR APR 11TH
TRIBAL SEEDS APR 18TH
MILKY CHANCE
(ALL AGES)
APR 21ST
JOSÉ GONZALEZ APR 22ND
BLUE OCTOBER APR 23RD
ZAPPA PLAYS ZAPPA APR 24TH
MATT & KIM
(ALL AGES)
MAY 4TH
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SLUG'S
PICKS OF THE MONTH

Angela H. Brown Editor



PERFECT PUSSY
I HAVE LOST ALL DESIRE FOR FEELING

Christian Schultz Junior Editor



SLEATER-KINNEY
NO CITIES TO LOVE

Joshua Joye Lead Designer



DOOMTREE
ALL HANDS

Alexander Ortega (VINYL)



CALL OF THE VOID
AGELESS (VINYL)

SLUG
magazine



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slugmag.com 61

KILBY COURT FEBRUARY

Feb 4: Saint Motel, The Moth & The Flame
 Feb 5: Koala Temple, 90s Television, The Nods, Artistic Violence
 Feb 6: The Pelicans, Clawson, Fish Eating Children
 Feb 7: Heavenly Beat, Echo Era
 Feb 10: BRONCHO, The Wild War, The Cold Shoulders
 Feb 12: The Mastersons, Aaron Lee Tasjan, Jeddy Grant
 Feb 13: Baker Street Blues Band Album Release
 Feb 15: Joe Hertler & The Rainbow Seekers
 Feb 16: Lanusa, Nate Vranes
 Feb 17: Corners, Max Pain & The Groovies, Spirit Tribe
 Feb 18: SPY HOP 801 SESSIONS: Rich Girls, Hangyng Brayn, Mojave Nomads
 Feb 19: White Arrows, Shady Elders - HAPPY BIRTHDAY LANCE SAUNDERS!
 Feb 20: Lily & Madeleine, Shannon Hayden
 Feb 21: Dev Clothing Presents: USUF feat. Gray Aydelott, J-One, Cody Leo, DeCarl, Ryan Innes, Sayde Price
 Feb 24: Capsize, To The Wind, Exalt
 Feb 26: Night Riots
 Feb 28: The Districts, Pine Barons

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ALL AGES

OTHER SHOWS S&S YOU WILL LIKE!

Feb 2: Bad Suns @ The Complex
 Feb 3: Logic @ The Complex
 Feb 10: Sleater-Kinney @ The Depot
 Feb 18: Israel Nash @ The Garage
 Feb 20: Dr. Dog @ The Depot
 Feb 20: Grieves @ The Complex
 Mar 13: Broods @ The Complex
 Mar 13: Talib Kweli & Immortal Technique @ In The Venue
 Mar 18: Echosmith @ The Complex
 Mar 23: Gaslight Anthem @ The Depot
 Apr 1: Andy Grammer / Alex & Sierra @ The Complex
 Apr 20: Lord Huron @ The Depot
 Apr 22: Jose Gonzalez @ The Depot
 May 4: Matt & Kim @ The Depot

COMING SOON

Mar 3: Penny & Sparrow	Mar 24: Craft Spells
Mar 4: Kevin Devine & The Goddaman Band (Early)	Mar 25: Viet Cong
Mar 4: Howlin Rain (Late)	Mar 30: Self Defense Family
Mar 6: Frank Iero	Mar 31: The Howlglis
Mar 7: The Sidekicks	Apr 3: Hawthorne Heights
Mar 10: Misterwives	Apr 10: Dengue Fever
Mar 11: Rotting Out	Apr 14: Tigers Jaw
Mar 12: Fetis	Apr 18: Reptar

URBAN LOUNGE FEBRUARY

Feb 3: Max Pain & The Groovies, Joy, Red Telephone, Koala Temple
 Feb 4: FREE SHOW Salt Lake Electric Ensemble, Giant, Seven Feathers Rainwater
 Feb 5: Unlimited Gravity & Project Aspect w/ SoDown
 Feb 6: DUBWISE with SPL, Illum, Dapper, Zepher 9 PM DOORS
 Feb 7: City Weekly's Best of Utah Music Winners Show: LAnarchiste, King Niko, Westward The Tide
 Feb 10: Scott H Biram, Jesse Dayton
 Feb 11: KRCL PRESENTS St. Paul & The Broken Bones, Sean Rowe
 Feb 12: Cursive, Beach Slang, Slow Bird
 Feb 13: Ariel Pink, Jack Name, Koala Temple
 Feb 15: The Floozies, Manic Focus, Russ Liquid
 Feb 17: Felix Martin, Barishi
 Feb 18: Best of Utah Music First 5 DJ Spin-Off Presented By City Weekly (NIGHT 1)
 Feb 19: FREE SHOW 90s Television, Ghost Logic, James Allen Spirit
 Feb 20: The Growlers, Max Pain & The Groovies, Dark Seas
 Feb 21: Grimblee, Gravytron, Mr. Vandal 9PM DOORS
 Feb 22: REGGAE RISE & AUDIO STAGE PRESENTS: Groundation, Afro Omega, Tribe of I
 Feb 24: FREE SHOW Gazsla, Roboclip, Uinta, Turtleboy
 Feb 25: Best of Utah Music First 5 DJ Spin-Off Presented By City Weekly (NIGHT 2)
 Feb 26: FREE SHOW Merchant Royal, Big Blue Ox, Big Wild Wings, Night Banks
 Feb 27: Zion I, Los Rakas, Locksmith

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 21 & UP

COMING SOON

Mar 1: B. Dolan with Live Band	Mar 26: Public Service Broadcasting
Mar 4: PRHYME featuring DJ Premier and Royce Da 5'9	Mar 27: This Will Destroy You
Mar 5: David Cook	Mar 29: of Montreal
Mar 7: Doontree	Mar 30: Rubblebucket & Vacationer
Mar 8: Dirt Monkey x Mark Insinct	Mar 31: Stars
Mar 10: Cheap Girls	Apr 1: Rev Peyton's Big Damn Band
Mar 11: Archnemesia	Apr 2: Quantic
Mar 15: The Dodos	Apr 11: Electric Wizard
Mar 20: Moths Album Release	Apr 21: Twin Shadow
Mar 24: Geographer	Apr 22: The Soft Moon
Mar 25: The Velvet Teen	May 21: Bad Manners
	May 27: The Mountain Goats



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