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Steve Goemaat

SLUG Games Coordinator, Writer



Steve Goemaat's passion for skateboarding and snow sports may only be eclipsed by how friendly and personable the guy is. Goemaat joined SLUG in October of 2012, and has since penned skate- and snowboarding-related articles like 2014's Milosport 30th Anniversary and **Christian Bourne** profiles. This month, he wrote a skier profile of **Walter Shearon** (pg. 22)! Goemaat has been an integral part of our 15th annual SLUG Games ski/snowboard competitions at Snowbasin and Brighton as a SLUG Games Coordinator on the SLUG Games Planning Team. He listens to a range of tunes like **Nas**, **Misfits**, **Bayside** and **Black Sabbath**. Goemaat will have an English degree from the U later this spring, and he cherishes casual Sunday skate sessions. Brains and boards abound with Goemaat, and we love it!

ABOUT THE COVER: Northern Utah electronic record label **Hel Audio** has become known for minimalist designs on their artists' album covers in addition to experimental/ambient electronic music. SLUG Lead Designer **Joshua Joye** interpreted their knack for aural/visual isometric shapes into this cover and the Hel Audio cover story (pg. 32).

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BREAKING

CYCLISTS AND DRIVERS
NOT AS CHUMMY AS
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By Ashlee Mason • Instagram: @ashee_mashee



Photo: John Barkiple

Drivers and cyclists have learned that there are a lot more driveways on 300 South than originally suspected.

In an effort to boost the local white paint economy and add a touch of *je ne sais quoi* to what would otherwise be just boring, unfashionable pavement, Salt Lake City officials recently unveiled a dazzling kaleidoscope of parking lanes along 300 South (and to a lesser but just as confusing extent, 300 East).

After years of ignoring the ever-growing inversion problem that's plagued the city and listening to bicyclists blab on and on about not getting to bike really fast from *Jed's Barbershop* to *Pioneer Park*, city planners took firm steps in creating a bike-friendly utopia by inserting bike lanes between the sidewalk and parking spaces throughout the bustling antique shop and sandwich district.

Back when the project began, urban planner **Ned Maloof** was very optimistic. He says, "I like to think we're adding a little zig-zag fun to Broadway. We're going to throw up concrete barriers and draw Union Jacks all over the street to assist all commuters, not just the cyclists. We're even going to put up cute, little signs to show motorists where to park, which is good because you don't want all those attempts at parallel parking to be in vain. Plus, if I do say so myself, it won't be long before we can confidently tell Portland to SUCK IT."

Once everything was in place, things were looking rosy and not controversial at all, until tragedy struck.

Brent Chalmerton (37) formerly known to locals as "Bike Mike," gave off a resigned, all-is-lost vibe while recounting a recent incident where he was nearly clipped by a Minivan attempting to turn into a parking lot east of *Valter's*. "I never saw him coming," he

says, shaking. Chalmerton had considered cycling as a central focus of his life, but when a car nearly took it, his thoughts turned dark. "I used to be a food-delivery boy, but now that dream is gone," he says. "I sold my one-speed for a couple bucks, and now I'm pushing paper for a soulless corporation on the south side. I'm 'Bike Mike' no more."

While Chalmerton's turn for the worse has been heartbreaking for the community, he hasn't been the only human impacted by the change. After the city did away with diagonal parking in favor of parallel spots, drivers have learned there are a lot more driveways and fire hydrants lining 300 South than originally suspected. With the street's parking spaces having been reduced by nearly a third, throngs of non-Downtowners have been forced to resort to parking inside abandoned shops at the Gateway Mall—a place where alligators live.

Walking a few extra blocks east from the Japanese Church of Christ, the city center has increased drivers' general sense of grouchiness and has brought forth all kinds of misplaced shade against hapless cyclists. "Muscly-legged, nature-humping low-lives," says overweight motorist **Eric Farnsworth**, shortly before drunkenly speeding off from a bar in his truck.

Despite the cloud hanging over the Downtown area, citizens have managed to cope with the reality of the new parking spots. However, they demand answers. When asked who the fuck thought it'd be a good idea to put the

bike lane in between the sidewalk and a hopscotch board filled with perilous blind spots in an already traffic-clogged stretch of the city, lawmaker **Patty Nugella** shifted around in her seat uncomfortably before commenting, "I think ... I left the oven on ..."

Salt Lake City Mayor **Rosalee Kirkpatrick** has taken a more forward approach in addressing the cyclist/motorist kerfuffle surrounding 300 South. At a recent City Hall meeting, she went into abuelita mode, saying, "You know, I've been in the city planning-game a long time. Mapping out parking spaces isn't easy, and if there's one thing I know about you people, it's that you're never happy no matter what we do. Cyclists, no matter how much you tell us otherwise, you're not goddamn cars, so don't bike so fast down the lanes, and you'll probably be OK. Motorists, just because you can afford car payments and gas doesn't mean you're shit don't stink. Put down your phone, pay attention to other people around you, and for chrissakes, remember that parking a couple of blocks away from your destination can be looked at as exercise."

After the meeting concluded, no one came up with a witty retort to the Mayor until they hit the stairwell, so it appears the controversy has simmered somewhat. However, it remains unclear whether cyclists will have any more excuses to ride on the sidewalks, and it's doubly unclear—given the nearly snowless winter we've had this year—how much snowplow drivers will bitch slap each other over who won't have to plow 300 South.



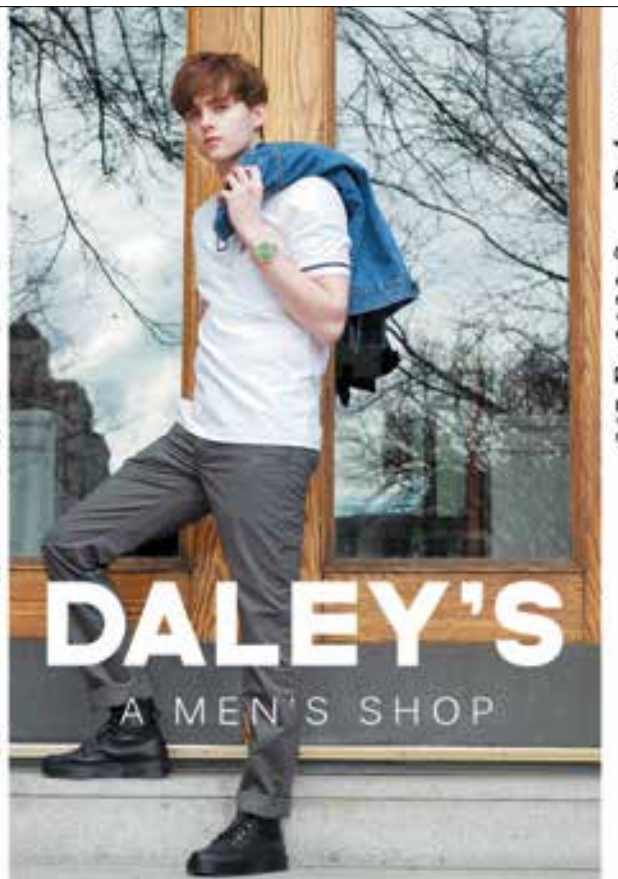
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LOCALIZED

By Kamryn Feigel
cfeigel1@gmail.com

This month's *Localized* is going to be an auditory treat. Starting off the night, **Blade** will open with some killer ambient improv soundscapes. Expect to get groovy with the chiptune, foot-working sounds of **RS2090**. The night will end in a crescendo of intricate loops and craftily selected samples by master of sound Mooninite. Stop by **Urban Lounge** March 13 at 10 p.m. for just \$5, sponsored by **Uinta Brewing Co.**, **KRCL 90.9FM** and **Spilt Ink SLC**.

Mooninite (**Andrew Aguilera**) has been steamrolling his way through the music community over the past few years. Most recently, he's released a solo album titled *Soda*, created a monthly event at *Diabolical Records* and started a new project, **Angel Magic**. Needless to say, Aguilera has his hands full—it seems like he prefers it that way.

He didn't begin making music until after he was out of high school. Before that, he was more focused on filmmaking, but what he really fell hardest for were soundtracks—particularly **Vangelis'** work on the *Blade Runner* soundtrack, which makes me laugh—not because I don't agree, but because I can see how it has influenced his music. The flow from track to track reflects the fluidity found in any Mooninite release. Thus, I learned that it was his desire to tell a story through music that drove Aguilera to sign up for piano lessons at a local shop in Orem. He then turned his attention to electronic instrumentation, picked up some synths and began programming. Aguilera hooked up with RS2090 shortly thereafter, and the two released a self-titled album through local label **Hel Audio**. The duo split in 2012, but Aguilera has had several releases since then, covering a range of musical preferences from ambient to experimental to hip-hop.

There's no hidden meaning to Aguilera's music. With his most recent release, *Soda*, he tried being as literal as possible. It's a bubbly, carbonated dream. "Cola" is rich and crisp with a solid, hearty beat, while "Blue Hawaiian" sounds like a synth-infused, Caribbean fantasy. "C.R.E.A.M. Soda" is as smooth as its name—a little milky and downtempo, with a shot of Chicago house flair. When making his beats, Aguilera uses Korg Electribe-type

series hardware. "That was what I first started using when I started making music," he says. "I wanted something that could be more of a show and something more hands-on." Aguilera tells me that he enjoys sampling clips from around the web. The glitchy sound of a slow-loading video not only speaks to him, but his generation, and he loves stitching it into his music. "The shitty bitrate of a YouTube video is our vinyl crackle," he says. "I love that." It makes sense when you look at it that way. Mooninite creates futuristic sounds that have the capability of appealing to others on a wide scale without limiting himself to one specific genre.

It sounds simple, but if you've ever seen him perform live, Mooninite is practically drowning in a sea of wires, switches and knobs. I ask if it's difficult to read an audience with so much going on right under his fingers, and he laughs and admits he wouldn't really know, since he hardly pays attention. "Honestly, I black out," he says. "I don't look up. I mean, I want people to have fun, but I'm playing what I think sounds good." I trust him. He knows what he's doing up there. He's been attending shows since he was a little awkward guy, so he's familiar with the drill. Back then, "I thought everyone knew each other, and I didn't know anybody, and it felt like an exclusive thing," he says, "but I don't want people to feel like it's an exclusive thing. I want everyone to come to shows, learn about it and meet people. Nothing with music should ever

be exclusive. It should be available to everybody." That's one of the reasons he's started a monthly event called *Industry* held every third Saturday at *Diabolical Records*. It features exclusively electronic artists from the community, showcasing various Hel Audio artists. Aguilera purposefully wants to encourage people to pay attention and stop lumping artists into the same genre of electronic music. "It's a bit overwhelming that there's so much music that's changing all the time," he says, "but I kind of like that there's such a variety."

All of Aguilera's projects aim to create an atmosphere that makes people feel good. "I wouldn't say there's any real mission I'm trying to accomplish," he says. "I'm trying to put on a show that people can get caught up in and enjoy." Personally, I believe that electronic music, more so than other genres, possesses the ability to cross so many cultural boundaries. There's something very primal about a simple drum beat. What Mooninite is doing is specifically geared toward our generation of Internet babies. I hope that more people realize that interacting with electronic music can be more than just a show but an experience meant to be shared. "Maybe people are paying attention," Aguilera says. "We just have to find those weirdos. They're out there." Stop by Hel Audio's next *Industry* event March 21 at 8 p.m. sharp and be sure to check out Mooninite's music on Hel Audio's Bandcamp (helaudio.bandcamp.com), 'cause everything this kid touches is pure gold.

Hel Audio artist Andrew Aguilera crafts crisp, refreshing electronic music as Mooninite.



Photo: Russel Daniels

MOONINITE

RS2090

GEN

Shrouded in layers of intricate mystery, **Sean Ivins** (RS2090) is unquestionably an enigma. I had the pleasure of sitting down with him one evening, but the more I focused on him, the harder he deflected my questioning and turned everything back to focus on the music. I might not have been able to procure much information about the man behind the name, but one thing is certain—on the record and off, RS2090 is an artist that quietly demands attention and respect for his contributions to the electronic scene.

RS2090 has been involved in the musical community for the last decade. "I did things in the Provo scene for years and years," he says. "When I first saw **Karl Jørgensen** play, I was probably only 13 to 14 years old. Probably two weeks after I saw him, I went to where he worked and asked what I needed to start doing what he was doing. He's always been a sort of mentor for me and a springboard for ideas." He picked up a Korg Electribe and an ER1 and got to work in his basement—his music has been influenced by Jørgensen ever since.

For Ivins, RS2090 started with his love of technology. "I like making machines talk to other machines—analogue to digital," he says. "I started off using only hardware. I was strictly anti-software of any kind." But that attitude changed while listening to **Mux Mool**. "He was making awesome stuff that was blowing my hardware out of the water," Ivins says. That got

him wondering why he wasn't utilizing more technology to enhance his already unique sound. "I realized it was a completely artificial distinction," he says. Now, he's working hard to transform his setup to something more mobile and accessible. The transition has made a huge difference in the way he approaches his ambient, futuristic sound.

Ivins has been a part of multiple projects, but ultimately, he prefers working alone. RS2090's sound fluctuates between chiptune, hip-hop, house, footwork and vaporwave and is brimming with classic drum samples that he crafts using old drum machines. Ivins says that this technique helps give his music a classic aesthetic and gives people a reference to



Photo: Russel Daniels

(L-R) Sean Ivins (electronics) and Swayze Hansen (visuals) create an encapsulating sonic and visual experience as RS2090.

what he's trying to do. RS2090's tracks feature unusual audio clips that he pulls off cassettes dug up from the D.I. or gifted to him. He'll spend hours perusing tapes and grabbing samples. They're crucial and add a distinct nostalgic flavor. "I want you to notice," he says, "not necessarily to hear something you've never heard, but for a moment, I want you to decide how you feel about it. If you don't like a song, that's just as important. That's sometimes the point. If someone is feeling something, then I've done my job." He knows what he's doing, and it's impressive.

RS2090 couldn't care less about impressing anyone, though. "Fuck being an entertainer," he says. "That's the last thing I want to do. We all share the same energy, and we all share the same experience of right now. What the artist can do is give everyone a canvas for their own reaction. To just share that one moment where you're all there in a rad set and the visuals are cool, and the people next to you are cool, and the sound is great.

There's something there that's really important." I agree. He's working hard to create something that can be revisited decades later while still maintaining its luster. He hopes to have an album released on

Hel Audio within the next few months and is already working hard on the album artwork. With the assistance of the beautiful **Swayze Hansen**, his fiancée who also creates and runs the visual aspect of his shows, they're taking live performing to a whole other level. "Hel is more than just music," he says. "There's a visual element and a handful of artists like **Internet Explorers**, **Allan Ludwig**, etc. People are here—you just gotta find them and create a space to feel excited about the music."

RS2090, with the help of Hel Audio, is doing a remarkable job dragging artists out of the shadows and into the limelight. It's artists like these who encourage a more thoughtful and inclusive community of electronic music. Attempting to make sustainable art is no easy feat, but I can feel that what RS2090 is doing is more intentional—timeless even. It's refreshing to be exposed to the calculated chaos of an artist such as this. Groundbreaking and thought-provoking, RS2090 is a true welding of past and future, created to be experienced in the most current of times. Check him out on helaudio.bandcamp.com and on Soundcloud at soundcloud.com/rs2090.

THE QUEST FOR WATER: A CONVERSATION WITH YOB'S MIKE SCHEIDT

By Brian Kubarycz • knairb@hotmail.com

(L-R) Travis Foster, Mike Scheidt and Aaron Rieseberg of YOB will deliver the dynamics and expanse of new album *Clearing the Path to Ascend* on March 13 at Bar Deluxe.



Photo: James Rexroad

Seven records into their career, YOB are becoming elder statesmen in the republic of doom. Their stature derives from their output of consistently wrought-iron albums, but also from discernable wisdom and humility. Frontman Mike Scheidt insists on his determination to remain a constant learner. Scheidt spoke to *SLUG* about numerous influences and sources of inspiration, but when making YOB's latest, *Clearing the Path to Ascend*, "I stopped listening to music for a while," he says, "until I had the vibe of the new music dialed in."

The band had few preconceptions when creating *Clearing*. Scheidt says, "Our goals were simple: complete inspiration in the new music, and brilliant sound production. We're happy with it." While YOB's previous release, *Atma*, brought down hammering riffs, the album was unique in the YOB catalogue. In quest of authenticity and immediacy, production was kept minimal. The album brought YOB within range of the dry and airless sound of post-Damaged **Black Flag**. By contrast, *Clearing* brings a wider array of textures and a broad dynamic range. "Parts of our new album are indeed pretty dense," Scheidt says about the second track, "Nothing to Win," "but other moments are as wide open as we've ever been."

"My goal is to have each album have its own feel," he continues, "but also [to evolve naturally] and [stay] true to our sound." Such organicism does not arise without effort. "YOB definitely jams out," Scheidt says, "but that's just goofing around. Writing actual songs requires a lot of concentrated time at home." Eventually, Scheidt presents his elaborated compositions to the rest of the band. "For this album, there were lots of potential songs on the chopping block, and the four that survived were those that resonated most powerfully with all of us," he says.

The novelty of *Clearing* is most apparent in its two concluding tracks, which introduce occasional keyboards and evoke the moodier moments of **Emerson, Lake & Palmer's** *Trilogy*. "The more dynamics, the better, provided the song calls for it," says Scheidt. This expanded reach owes much

to Scheidt's foray into solo acoustic performance. "My roots as a musician are all over the place. For eight years, I worked in a high-end guitar shop. Our specialty was vintage, collector's-grade acoustic and electric instruments. I was exposed to folk, country, swing and country blues."

"I don't think a song like 'Marrow' could have emerged without my acoustic meanderings," says Scheidt, although he says that he never considered performing solo until after two transformative events: "I got my first **Townes Van Zandt** album, and it blew my mind how powerful the music was," he says. The second event was seeing **Scott Kelly** opening solo for **Sleep**. "I had spent years working on finger-picking and country blues, but I never thought about going solo until then." While the spirit may be willing, the flesh is often all too human. "Musically, it is the hardest thing I do, playing solo," he says, "but watching footage of **Michael Gira**, **Daniel Higgs** and Kelly continually motivates me, and the discipline of performing solo has made me a better musician."

Side projects such as **VHÖL** and **Lumbar**, meanwhile, have proved rather liberating. Scheidt says, "In both, I have a lot of freedom with my vocals." Scheidt's vocals—which range from uncanny alien whine to bellowing ogre—are perhaps the most

distinctive and captivating aspect of the YOB sound. "I love a lot of styles of singing—more colors of paint," he says. For a doom band, YOB display a vast range of feeling. "I experience every emotion in life, but I try to focus on the positive. In music, I work through life's ugliness in a constructive way. If all I brought were rage, I'd be just another burning tree in the forest fire. I also want to bring water."

While Scheidt claims to have used "just about every amp you see in doom," after years of experimenting, he has whittled down his gear to six basic components—"Every piece is highly specialized to YOB," he says. Scheidt admits he loves killer tone, though he insists that tone alone is hardly sufficient. "With tone, a live band can skate by on so-so riffs, but that won't carry an album," he says. "My stage setup can give a false sense of awesomeness, so I write every YOB song in my bedroom on a \$50, piece-of-shit amp. If it sounds good on a 6-inch speaker, it will sound good on my full rig."

Scheidt is an avid reader and travels with multiple volumes in his backpack. "I thought about getting a Kindle," he says, "but I like actual books. Tablets aren't sexy." Books offer Scheidt far more than mere diversion. "Reading has everything to do with what I write," he says. Scheidt's literary tastes are as diverse as his musical interests, but **Alan Watts** has proved a crucial source of inspiration. "He can express esoteric concepts in a way that allows an average person to feel as if they had understood his ideas all along," says Scheidt. One of the few predetermined elements of *Clearing* was the use of key excerpts from Watts' lectures. "His choice of words and the energy behind them, definitely anchored me and helped the new album emerge," says Scheidt.

YOB has graciously played some intimate, yet engrossing shows in Salt Lake. My suspicion, however, is that those nights of sparse attendance are forever gone, but you can find out firsthand. YOB will appear in support of their new album with **Enslaved**, **Ecstatic Vision** and **SubRosa** at Bar Deluxe on March 13.



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(HANDLER SEIPERT SKATE WHATEVER

By Dylan Evans
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Photos: WestonColton.com

Upon hearing that I would be doing a piece on Utah County ripper Chandler Seipert, I decided to look him up on the worldwide web. His name sounded familiar, and upon watching some of his old footage, I couldn't believe I hadn't seen this kid skate before. Gaps? You guessed it. Handrails? Don't even get me started. He hops on them with ease and he's hopped on every rail you wished you could. There are two simple words to sum up his skill on rails: on lock! On top of that, he's got some smooth-ass style. I even caught him shaking his head in the rollaway of one clip, and you know the second angle was a redo—perfection! May I also mention the footage was over two years old? I can only imagine what kind of shit Seipert is handling these days.

Rising up in the local skate scene, Seipert comes from American Fork, Utah. He first laid eyes on the board at the ever-so-impressionable age of 5, as he watched today's well-known **Brodie Penrod** skate down the block. Within a couple of short years, Seipert found himself right there next to Penrod, pushing down the street and poppin' ollies. "I saw him skate in Wranglers—he was a redneck—pushing mongo," says

Seipert as he recalls some of his first memories of skating with Penrod. From there, Seipert took skating as his own, getting his bearings on flat ground and flat bars. "I would just skate on flat land at first," he says. "You gotta ride the board before you try any tricks." Walk before you run, right?

Soon after getting his feet on the board, Seipert came across Zero Skateboard's *Dying to Live*, one of the most influential videos for any skater coming up at the time. With its display of heavy handrail hitting and insane gaps, it's no wonder he's making a name for himself these days. "Big rails, big stairs ... That's what I thought skating was," he says casually. It was only a matter of time until Seipert would cross paths with other up-and-coming Utah skaters, cruising around with the likes of **Matt Fisher**, **Matt Bergmann**, **Devin York** and **Dylan Call**. Coming from AF and trying to figure out this whole skating thing is a bit different compared with the spots and parks we Salt Lakers are used to, so Seipert looked to Utah county's

abundant parks and surrounding spots to progress. Seipert did it right, too, as he landed himself a spot on Milo's ripping team a few years back, where he's hooked up with killer discounts and a board a month—compliments of **Benny Pellegrino**! Hard work pays off, kids.

Still residing in his home town, Seipert hits the local AF park on the daily—that is, until a homie comes by and gives him a much-appreciated lift. Without a car, he's going wherever the bros are. Sometimes it's 9th & 9th in SLC, the Day's Market rail in Provo or a ditch in Las Vegas—just get Seipert there! In regard to traveling, Seipert sets his sights on California (where he's a recurring contestant at the *Wild in the Parks* contest series), as well as the ditch-filled Vegas area. Now I've seen some of his footy, and I told you the kid can skate rails, but now ditches? Don't let me lead you to believe it's all rails and ditches for him, though. His favorite tricks consist of back smiths, hard flips and over-crooks, in addition to his love for transition. Seipert is proving to be an all-terrain ripper.

As far as motivation goes, Seipert doesn't need much. When I ask him what motivates him to skate, he simply says, "Fun." Learning and trying new things keeps him on the board and keeps us entertained. Seipert's got a good perspective on the skate scene, focusing on the good times and the good friends it always offers.

If you want to check out Seipert's aforementioned rail-handling footage, toss his name in the ol' YouTube search and prepare to see some serious skating. He's got a handful of clips in Fisher's *Trickonometry* part and two minutes of solid footy from 2008 that can't be missed. Yes, I said 2008—seven years ago and nailing it then! Next, dig up your copy of the local vid, *Love It or Leave It*, in which Seipert has a full section. Though the footage may be somewhat out of date, it only suggests where Seipert's skating may be today, and I'm sure everybody is anticipating what's next for him. At the ripe age of 18, Seipert has nothing but opportunity ahead of him, that and a load of unseen footy he's been piling up since his early days on the board. He plans to hold out a few more years and later put out a part, displaying his progression in skateboarding, from Wrangler jeans and varial flips to **Jimi Hendrix** shirts and long hair. In the meantime, we can look out for a homie video that's been in the works. Keep an eye out for more info.

When he's not out wreaking havoc in the parks and streets of Utah's great North, Seipert kicks back with the classic tunes of Hendrix, **Peter Green** and the **Grateful Dead**, to name a few. He has a band that's seemingly kept as loose as his skating, with no name or strict plan. "It's blues rock n' roll," he says. "We'll be playing shows within the year." 2015 is looking to be a big year for Seipert!

Seipert is a breath of fresh air in the skate world we know today. He's a natural on the board, and he has no inhibitions—only motivation to skate. Though he rides for Milo, Seipert doesn't need fresh gear and a sticker on his board to get out and cruise—the skateboard under his feet is all he needs. In terms of what's next for Seipert, your guess is as good as his. He's going wherever the good homie takes him. Whatever he has planned, in addition to getting the band going and stacking footage, we can assume it'll be interesting. Ride on, Chandler Seipert!



Chandler Seipert's a handrail hellion on skateboard.



Chandler Seipert, front smith.



Chandler Seipert, wallride.



Chandler Seipert, crooked grind.

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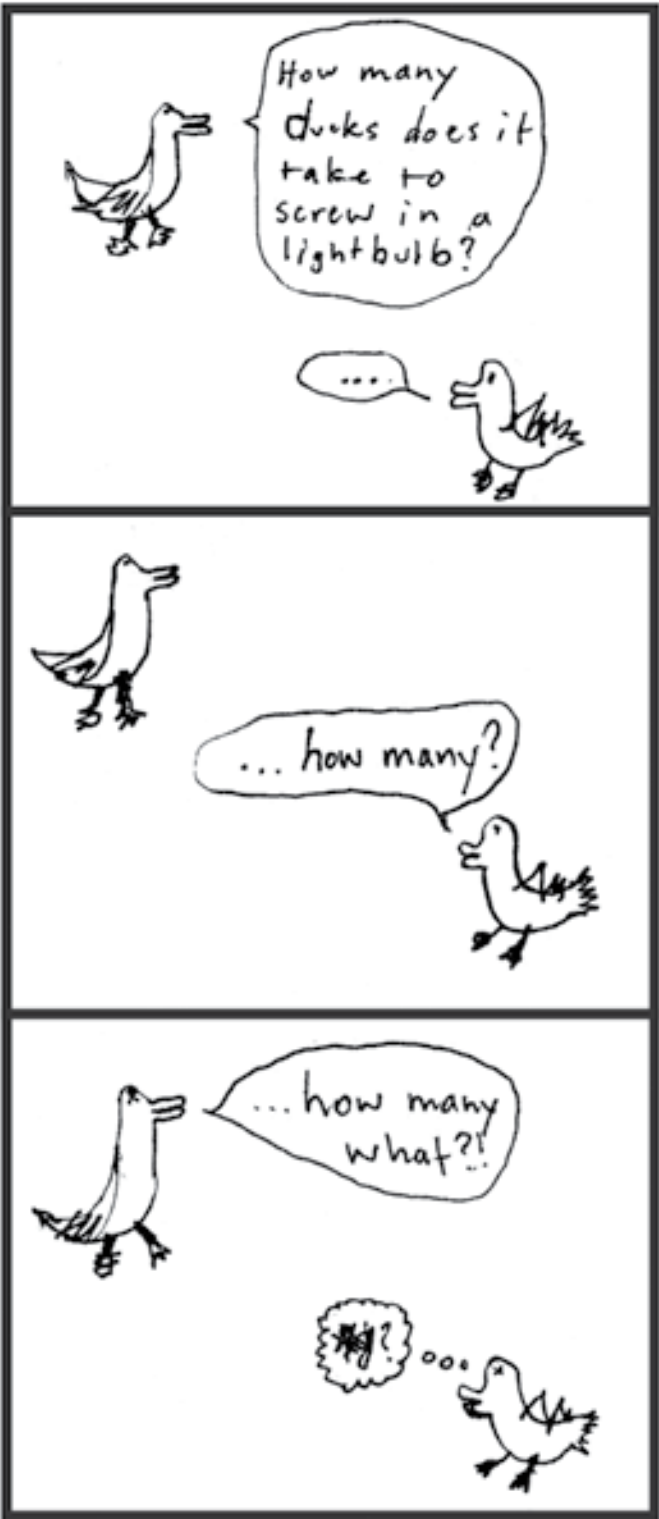
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GANESH INDIAN CUISINE

AUTHENTIC INDIAN FOOD IN MIDVALE

By Amanda Rock

amandarock.212@gmail.com

Photo: John Baran

(L-R) Himalayan Spring Dosa with Sambar, Naan and Channa Masala makes Ganesh's Indian cuisine stand out in Midvale.

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Tucked away in a nondescript strip mall in Midvale, serving authentic dishes from North and South India, *Ganesh Indian Cuisine* is a gem to discover. The staff takes great pride in their food and restaurant. Bright, clean and modestly decorated with saffron yellow walls, *Ganesh* is inviting and comfortable. I haven't visited the American Fork location yet, but I have a hunch that, like the Midvale location, they are one of the better restaurants in the area.

Plentiful vegetarian options are expected in Indian restaurants, and *Ganesh* doesn't disappoint. Vegan and vegetarian options are clearly marked on the menu, and there are many to choose from. On the other end of the spectrum, there are plenty of intriguing dishes for omnivores like Goat Curry (\$13.99) or Butter Chicken (\$11.99). There are also plenty of gluten-free dishes.

I'll admit, I'm crazy for dosa—it's one of my favorite foods. Dosa is a fermented crepe made from lentil and rice, served with Sambar—a spicy, rich soup with lentils and veggies—and assorted chutneys for dipping. The combination makes for a comforting and filling meal. A server bringing me a large cone of dosa is a fantastic sight, and I don't think there's a more impressive dish. It's also really fun to tear off bits of dosa and dip them into sweet coconut curry or soup—I like to think of it as Indian grilled cheese and tomato soup. There are different ways to order dosa—seven, to be exact. Dosa can be served plain, or stuffed with a variety

of goodies like onions or potatoes. The Himalayan Spring Dosa (\$7.99), stuffed with cabbage, onion, carrot and potato masala tastes like the best possible version of fluffy, spicy mashed potatoes. It's also perfect to split as an appetizer.

Channa Masala (\$10.99) is another favorite and one of my usual orders. There's something gratifying about the flavors and texture of this dish. Garam masala adds heat and spice while the cinnamon and clove smell heavenly—Indian food has a wonderful way of enticing all the senses! The onions and tomatoes mixed with tender garbanzo beans create a succulent flavor, and the spices elevate the dish to something special. Channa Masala is serious comfort food. It also goes extremely well with Naan (\$1.99), a buttery flatbread baked in a tandoor clay oven, or even Vegetable Samosa (\$4.99)—bundles of mashed potato and peas, breaded and deep-fried.

For dessert, the Kheer (\$2.99) is impressive. Kheer looks like warm, melted icing with little bits of noodles. At first, I was suspicious, but when my server flat-out insists I try something, I'm sure to listen. Made with vermicelli, rice and tapioca, and served warm, Kheer is a rice pudding that is more like a sweet, thick rice soup. It's sweet but not too sweet. Seasonings such as cardamom and saffron are compelling in dessert, adding a unique taste that reminds me of flowers and incense. It's a wonderful way to end an Indian meal.

Ganesh also has fun drinks to enjoy: Mango Juice (\$2.99) is sweet and refreshing, and the Mango Lassi (\$3.99), a shake made with yogurt and fruit, is always delightful. The yogurt adds a sour tang to the ultra-sweet mango—a lovely combination of flavors.

If you're new to Indian food, the lunch buffet is the ideal way to become acquainted with this cuisine, and it's great if you're a bottomless pit when it comes to Indian food—there is a multitude of dishes, appetizers, sauces and desserts to try. Most items offered are vegetarian with the exception of Chicken Tandoori and Chicken Curry. For only \$11.99 per plate, I challenge anyone to find a better deal in the valley. I was impressed with everything that landed on my plate—right away, I dug into the freshly fried veggie and eggplant pakora. The rest of my first plate was dedicated to appetizer-type delicacies that I've never seen offered at an Indian food buffet. I found large slices of dosa with traditional accompaniments like sambar. I could have made a filling meal with just these two, but there were many other things to try. I was particularly fond of the Malai Kofta, a combination of homemade cheese and vegetable balls cooked in a creamy sauce with cashews. The dish was a few notches spicier than others I've tried. Next time I go, I'll be ordering this off the à la carte menu.

Ganesh Indian Cuisine has been serving up traditional Indian food in Midvale and American Fork for the last eight years. Far away from the popular and hip restaurants of Downtown, it is equally deserving of your attention. There are many options on the menu, including quite a few new vegetarian dishes to try (and a few more versions of Dosa). I'm looking forward to spending more time in strip malls dining on Indian food, and maybe taking a trip to American Fork!

slugmag.com 17

COMBAT ROCK:

DENGUE FEVER AND A RESURGENCE OF REPRESSED ROCK N' ROLL

By Ryan Hall
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Photo: Lauren Dukoff

Dengue Fever's sound is a sonic masala of influences including surf, Afrobeat, hip-hop, punk, and, the Rosetta Stone to their sound, Cambodian pop. On their latest, self-released album, *The Deepest Lake*, Dengue Fever were in total control of the entire experience, from the music to the packaging. This attention to handcrafted detail is expressed not only in their packaging but in the exquisite fineness of the recording. Before their April 10 performance at *Kilby Court*, *SLUG* caught up with Dengue Fever to explore the history and resurgence of Cambodian pop and its influence on their unique style of post-global music. "I think we have shed some light on this body of music, but we can't take the credit for reviving it, singlehandedly," Dengue Fever drummer **Paul Smith** says of the band's role in this resurgence. "It was a moment in time that should be sifted through and enjoyed."

During the Vietnam War, broadcast radio brought American and British popular music from the '50s, '60s and '70s over to Southeast Asia. This music was reinterpreted by Cambodian artists who combined the swirling, psychedelic sounds of rock n' roll with traditional Cambodian singing—an inhuman range that slurs vowels into dog-whistle highs. **Sin Sisamuth** and **Ros Sereysothea** became some of the biggest stars in the nascent Khmer rock (Khmer referring to the principal ethnic group in Cambodia, often used as a catch-all for Cambodian culture—not to be confused with the short-lived **Khmer Rouge** regime referenced in this article). Sadly, they remained undiscovered treasures to the Western world. In 1975, **Pol Pot** and the Khmer Rouge regime came to power, leading to the Cambodian genocide and a purging of the country from all foreign influences—including Western music. Cambodia's biggest stars were presumably executed along with the music they created.

Still, as great art tends to do, recordings of these artists persisted through Pol Pot's reign. Cassette and vinyl recordings of these Cambodian pop songs were what Dengue Fever co-founder **Ethan Holtzman** discovered on his travels through Cambodia. After returning to L.A., Ethan and his brother, **Zac Holtzman**, who had also caught the Cambodian fever (the fever of Cambodian pop—not the actual dengue fever), started a band with the intention of maximizing Cambodian pop's psychedelic potential with traditional Cambodian vocals. The newly formed band met Cambodian singer **Chhom Nimol**—already an established karaoke singer in Cambodia—in a nightclub in the Little Phnom Phon area of Long Beach, Calif., and the die was cast. Smith stated that he felt immediately drawn to Cambodian rock because it "had that rock-and-R&B mash-up, but the melodies felt new and exciting," he says. "It very much belongs to the '60s music scene, but also has an ancient quality at the same time."

This exploration into Eastern and Western intersections has gained Dengue Fever fans in America and Cambodia, where the terror of the Khmer Rouge of old looms large in the collective history of the country. In 2005, Dengue Fever toured Cambodia and received an overwhelmingly warm reception of their unearthing of Cambodian hits. "Playing in Cambodia really tied it all together in some ways," says Smith. "Their response was nothing but positive. They loved seeing Westerners play their classics. It seemed to have a slightly therapeutic effect on some people, which was really cool to see."

That therapeutic effect, it can be speculated, came from Cambodians seeing and hearing live music that was almost snuffed out through the brutal measures of the Pol Pot regime, resurrected and championed as a uniquely Cambodian contribution to the world of popular music—a sense of pride for a near-forgotten heritage. By

uncovering the sounds of Khmer rock and adding them to the sum of the human musical experience, Cambodia's cultural exports have entered into the ever-expanding oeuvre of human musical interaction. Smith says, "Humans have created a lot of beautiful things throughout time, and some of those things came from the Khmer culture and just happened to be stored on vinyl discs." Smith acknowledges that there have been a few Cambodian artists who have formed and have cited Dengue Fever as an influence, but he is quick to point out that those bands are pioneers in their own right, putting a new spin on Cambodian pop.

Dengue Fever's newest record, *The Deepest Lake*, was released on Jan. 27 on Dengue Fever's label, **Tuk Tuk**. For their newest album, Dengue Fever was inspired by the female/male push-and-pull of bands like the legendary L.A. punk group **X**, the relatively recent inclusion of percussionist **Nappy G**, who rounds out the group's explorations into trance-inducing Afrobeat, and by the experience of playing near Lake Baikal in Serbia—the deepest lake on the planet—and the metaphor of depth that exists in the limitless nature of musical influences. Smith stated that this metaphor of a "deep well from which to draw from" could be pulled from "a sense of endless discovery, which is kind of what draws some people into music." Be drawn into Dengue Fever's performance on April 10 at *Kilby Court*.

Dengue Fever bring their sonic masala of sounds that culminate in sultry Cambodian pop to *Kilby Court* on April 10.



Photo: Marc Walker



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The Utah Symphony and the Godfather of Metal

By Megan Kennedy
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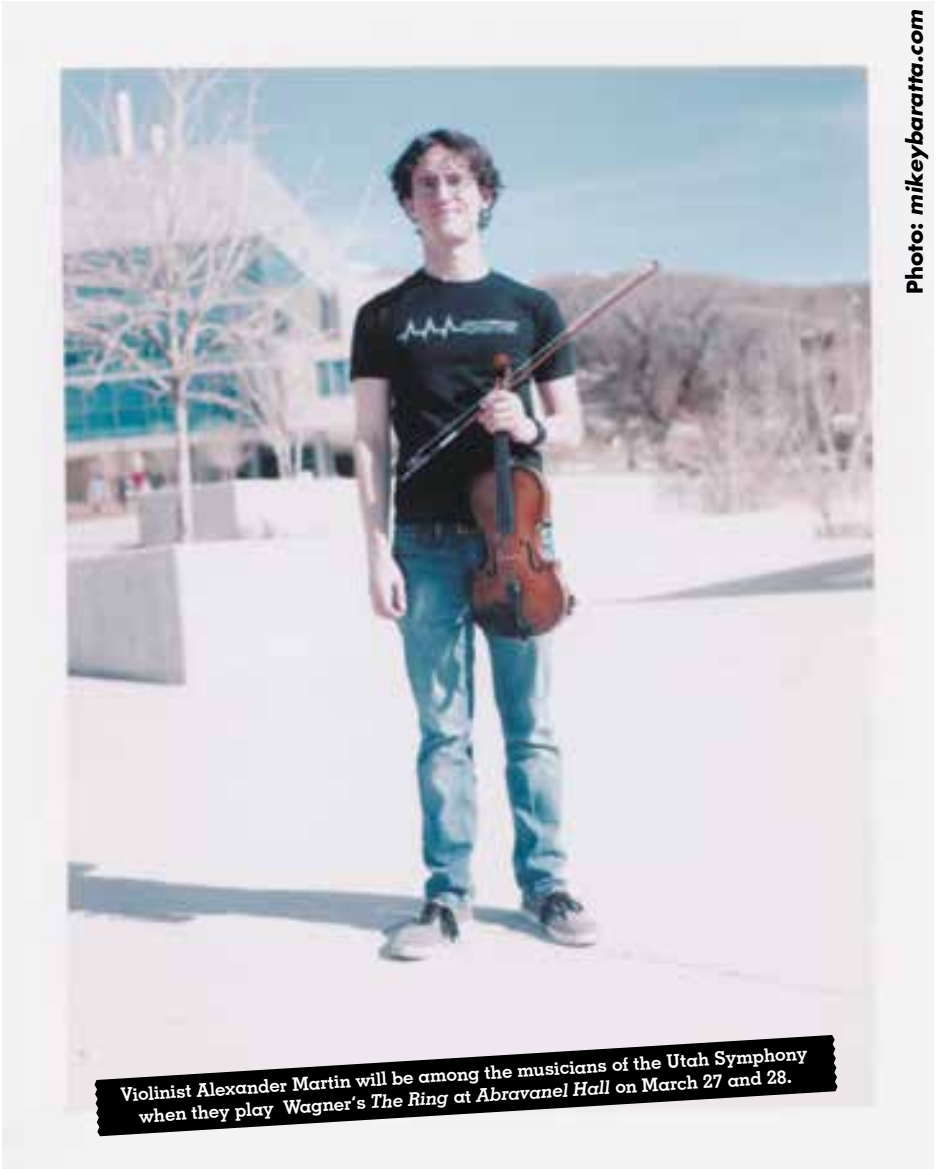
Plenty of metalheads are aware of the influence of blues and rock on the earliest bands of their favorite genre, but predating all of these is an influence some may not have realized existed—the complex, bass-heavy pieces of classical musicians such as **Richard Wagner** and **Niccolo Paganini**. This March, the Utah Symphony will be performing one of Wagner’s orchestral suites from his four-part opera cycle *The Ring*. SLUG sat down with Utah Symphony violinist **Alexander Martin** and Communications Manager **Ginamarie Marsala** to talk about the upcoming performance and the similarities between classical and metal music.

“Classical is a completely different genre,” says Marsala, “but when you really get into it, there’s so much to love about it, and they’re the same things that I love about rock n’ roll.” Marsala also emphasizes the unbeatable experience of sitting in front of 84 musicians playing live—an appreciation metal fans can understand, even if metal’s ensembles aren’t in the double-digits. Martin agrees that across genres, live performance is always more intense, emotional and, ultimately, fulfilling. He also sees the ensemble nature of both classical and metal as an important similarity, as well as the technical ability required of musicians of both genres to synchronize complex and sometimes very fast pieces. “To somebody first listening to a song with blast beats, [it] will sound like a drummer playing as fast as he can and everyone else just doing whatever. They’re coordinating—they’re lining up exactly how they want with these blast beats, which is actually kind of amazing,” says Martin.

Wagner particularly stands out from his peers in relation to metal, and some have even referred to him as the “Godfather of metal,” thanks to his complex and epic pieces. Dramatics are a huge component of both metal and classical music, and Wagner employed them in Germanic and Norse myth-inspired works such as *The Ring of the Nibelung*, or *Der Ring des Nibelungen*. This four-part opera cycle was traditionally performed on a crazy epic scale over four nights at the opera, totaling 15 hours of music, and featuring a familiar story of Norse gods, dwarves and giants fighting over a magic ring that gives its holder power to rule the world. While the scale is certainly grander, it’s easy to draw comparisons to the mythology used by endless metal bands like **Bathory** or **Amon Amarth**. One could even view the four-part sequence in *The Ring* as a kind of concept album, allowing for fewer restrictions on expression.

As a composer, Wagner was also intensely focused on creating a much larger bass section than was traditionally used. To achieve this, he even went so far as to create his own instrument—the Wagner tuba, which could reach lower notes than traditional tubas or French horns. He also employed use of the octobass, an enormous, bowed string instrument that requires pedals to stop its strings. Wagner produced a heavy darkness in his work that metal fans will be familiar with.

There are quite a few similarities in the performance and music of classical pieces and heavy metal: the drama, complex songwriting, wide range of instrument use and epic subject matter, to name a few. Surprisingly, even the live classical scene itself has, at times, resembled the familiar passion of a metal show. Martin mentions the infamous riot that occurred at the premiere



Violinist Alexander Martin will be among the musicians of the Utah Symphony when they play Wagner’s *The Ring* at Abravanel Hall on March 27 and 28.

of **Igor Stravinsky’s** *Rite of Spring*. “[It] was a literal fist-fight between people in the audience who liked it and wanted to hear it, and others who didn’t,” he says.

Marsala says, “There’s a lot of really rock n’ roll stuff like that. There’s a term coined for how women acted around [19th Century] composer **Franz Liszt**, called ‘Lisztomania.’ If women got close enough to him, they tried pulling his clothes off him. They would throw their underwear onstage—they would faint and scream.” While it may be the flashier areas of rock and metal that presently deal with **Beatlemania**-level public groping, facts such as these make the world of classical music—usually tucked so cleanly into its upper-class interest niche—far more human and relatable.

Even discounting all these similarities, both Marsala and Martin are confident that metalheads—particularly those who are musicians themselves—already find a great deal of satisfaction in attending any symphony performance. “We have wonderful musicians that we hire from all over the world,” says Marsala. “Then we bring guest artists, and when our musicians are excited

to play with them, you know it’s going to be really good.” In particular, Marsala says that the appreciation that metalheads—even non-musicians—have for the technical proficiency required for playing complex music will easily translate to the symphony. “You know when it is hard, and you know when it took practice and it took hours and telling your friends you can’t go out with them,” says Marsala.

The Utah Symphony will be performing Wagner’s orchestral suite from *The Ring* as well as **Beethoven’s** “Piano Concerto #2” on March 27 and 28. One hour prior to every performance, a free informative lecture will be held at *Abravanel Hall*, giving audience members a chance to connect with the story of the piece before they hear it, a feature that Martin says will definitely increase one’s enjoyment of any performance. Students and anyone under 30 years of age can also take advantage of ridiculously priced \$10 tickets (\$15 day of) for any performance that is not sold out during the season.



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WORDS OF WALTER

THE WALTER SHEARON INTERVIEW

By Steve Goemaat
stgoemaat@gmail.com
Photos: Chris Kiernan

Walter Shearon, Wallride fakie.

The name Walter Shearon is one that is recognized here at *SLUG* and in the up-and-coming ski community alike. Shearon, who is no stranger to the podium, recently snagged 2nd Place at *SLUG Games: Battle at Basin Presented by Ken Garff Fiat* and has been on a killing spree for the last couple seasons. After getting a taste of his passion at the ripe age of 3, young Shearon is no stranger to these mountains and the potential they hold. Now 17, the really crazy and almost scary, thing about Shearon is how smart and well-spoken he is, and how much drive and desire he possesses to learn more. "I've been told I have a technical and clean style," Shearon says. Technical is one way to put it—scientists call it ambidextrous, and I believe skier bros refer to it as "stee." Whatever it is, Shearon's not only got it, he has pretty much coined it. Left side, right side and blind 270s in and out of rails are some of his stronger points, but the video footage of his corked 900 on the *Brighton* jump line last year is no joke. "Not too bad," Shearon says, "for not being that good at jumps." As you can see, Shearon is not only smart, but quite modest as well.

Sitting and chatting with a kid like Shearon is refreshing. The last thing the world needs more of are shit-head teenagers to exploit on MTV "reality" shows. Shearon, however, had the influence of his family to get him on the hill and some friends to spark his interest in the technical-trickery side of skiing. He says, "Right around the winter of fourth grade, I saw my friend **Sam Collier**'s older brother [**Willem Collier**] hitting some rails in his back yard, and I knew I had to try that. The next winter, I got a pass, charged at a box, slipped out and fell right on my ass." A couple falls did not slow Shearon down, though, who currently rides for Surface Skis and *Brighton Resort*. "I met the Surface guys when I was about 12 or 13 at a competition at *Brighton*. It was the 801 versus 435 competition, which were basically the Salt Lake kids versus the Park City kids. I did pretty well, and those guys were hyped on me, so I've been getting skis and a pass for about four years now." Currently, Shearon keeps his tips up on the Surface Auburn ski for those blue-bird park days and the Surface Outsider for those deep-pow days that we all dream of. What makes the great days even better is having a crew, of course. Shearon's crew consists of longtime friends **PJ Baymiller**, **Trevor Akimoto** and basically whomever he can find at *Brighton* on any given day.

Walter Shearon's got the brains and brawn that make up a skiing super shredder.

As far as influences go, Shearon recalls **Tom Wallisch**'s *Super Unknown* video at the start of his run for **Level 1**. "It sounds generic, but that's just what I was into at the time,"



Walter Shearon, front swap blind 450.



Walter Shearon, Rail to fakie.



Walter Shearon, Right 540 blunt grab.

he says. Regarding local guys, he mentions that "there are too many! Guys like **Ian Wade** and the Surface dudes are right up there. **Khai Krepela** is one of the sickest dudes out right now. I watch his part and just want to ski rails," Shearon says. "Music is also a huge influence—anything from **The Beatles** to when **Tupac** died. Skiing, for whatever reason, just looks really good to rap music."

Shearon's style is a hard one to put a finger on. "I'm a park skier until it snows," he says. "I love the pow days and park days just as much, but right now, I'm anxious for some fresh snow." When snow is not on the ground, Shearon enjoys the mountains by mountain biking or scaling crags when climbing season is in full force. He also gets up to Mt. Hood for *Surface Week*. A dedicated student, Shearon currently studies at an engineering- and science-focused school and plans to attend the University of Utah this fall as well as acquire his EMT certification this summer. As far as personal progression, Shearon is looking to take his skiing to the streets. He says, "I'd like to get into the urban scene more and get on some handrails or set up some fun wall-rides. That's where I see the most progression taking place. I'm also trying to get my big mountain skiing dialed in as much as possible."

Shearon's future is looking bright right now, with some big things in the works. Shooting photos with **Andrew Kooyman** up at *Brighton* and getting some new video footage up is on his to-do list, as well as getting out and exploring some new mountains. "I'd really like to make it up to Jackson Hole and eventually get to *Rails 2 Riches* in Killington, Vermont. That has definitely been a long term goal of mine." In the meantime, you can check out some old footage on Shearon's Vimeo account and some edits on *NewSchoolers.com*. You can also stalk him on Instagram *@waltershearon*. Shearon would like to thank his family for getting him into skiing, **Brent** and **Kanako Baymiller** for helping him and PJ shred as much as possible, Kooyman, Surface Skis, *Brighton Resort* and all of the other people who are pushing the sport and allowing guys like Shearon to progress and have as much fun as possible.

KICKING & DANCING

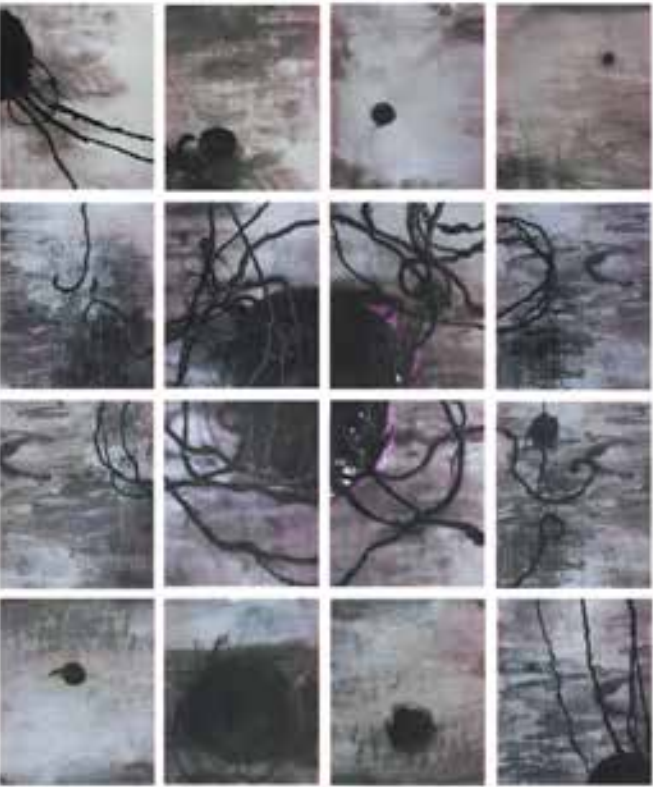
The Political/Poetical María Magdalena Campos-Pons

By Kathy Zhou • kathyzhou93@gmail.com

In a word, *Our America: The Latino Presence in American Art* is ambitious. This Smithsonian exhibition—now at the Utah Museum of Fine Arts (UMFA)—features over 60 Latin@ artists’ expressions and confrontations of their identities. It seeks to reframe history, embrace new scholarship and defy categories. After all, the term Latin@—which is used to include both “Latina” and “Latino”—embodies multitudes. It is constantly renegotiated and reinvented because it covers a diverse array of histories and cultures. *Our America* features works by well-known, standout Latin@ artists, which includes a motley chandelier by **Pepón Osorio**, **Ana Mendieta**’s signature feminist land art, **Enrique Chagoya**’s tongue-in-cheek twist on a Maya codex and María Magdalena Campos-Pons’ Polaroid photographs.



María Magdalena Campos-Pons, *Constellation*, 2004, instant color prints, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment. © 2004, María Magdalena Campos-Pons.



The exhibition also, however, makes a marked point to showcase artists that were excluded from the American art canon and erased from enduring concepts about American culture. “The Smithsonian recognized that the museum should be a place where all Americans see themselves reflected in great art, but the Latino experience was missing,” says **Whitney Tassie**, Curator of Modern and Contemporary Art at UMFA. “*Our America* presents a picture of an evolving national culture that challenges expectations of what is American and what is Latino.” *Our America*, then, is situated from the 1950s—when the Latin@ community began to self-identify with the term “Latino art”—to the present. “[Utah] continues to evolve, to diversify and to grow,” says **Gretchen Dietrich**, Executive Director of the UMFA. “This is an important conversation—a look at Latino identity—to bring to our community.”

In tandem with the exhibition, Campos-Pons will deliver an artist talk at UMFA. She is an artist of interdisciplinary processes—painting, sculpture, photography, body art, installation, performance—and intertwined identities: woman, Cuban, black, American, Latina, artist. Fitting for an artist featured in *Our America*, Campos-Pons’ recent works have examined art’s social impact. At the *Venice Biennale*, Campos-Pons was the first woman of black diaspora to perform at the *Piazza San Marco*. At the *Havana Biennial*, she and her husband, **Neil Leonard**, brought together several Cubans and Americans to bake bread together. The bread was distributed during their performance, indicating a spirit of communication between Cuba and the U.S. “Campos-Pons’ identity is often inseparable from her art,” says Tassie. “That [Campos-Pons] is included in *Our America* when she is largely associated

with the African diaspora really shines new light on her work and illuminates the diversity within Latino art.”

For Campos-Pons, *Our America* is important for a community that is often “undefined and without context,” she says. Latino Americans are “like the universe,” Campos-Pons says. “Look at how many galaxies, how many stars, came out of [the Big Bang]. The idiosyncratic physical and cultural makeup of the Latino people—their identity—is like that: a mix of many things that become one.”

Incidentally, Campos-Pons’ work in *Our America* is *Constellation*, an enormous grid of 16 large-format Polaroids. Her dreadlocked hair, an oft-maligned indicator of African heritage, drifts through the dreamscapes of the piece. *Constellation* hearkens back to Campos-Pons’ painting background, but also incorporates performance and multimedia. The piece is abstract yet precise. The jumbled nest of hair in the center resembles the home of migrating birds, reminiscent of motherhood. The visual disjointedness of separate frames alludes to diaspora: Campos-Pons’ own migration from Cuba 27 years ago and the displacement of Africans through slavery. Like a constellation in the sky, we see the whole composition, but also its individual parts.

“The stars, when they die, still flicker in the sky,” says Campos-Pons. “We see the light of a star that has gone. That is in this piece—the permanence of things that are no more.” It’s clear that *Constellation* is intensely personal. Campos-Pons uses personal memory to formulate an evocative and lyrical landscape. “I think of my mother. I think of Cuba,” she says.

But—and as is true throughout *Our America*—there’s a sense of duality. *Constellation* is also a striking tribute to cultural resilience. In Campos-Pons’ own words, “It’s political-poetical.”

“[*Constellation*] is about this energy that is intangible—that a star can still be luminous, reachable, when it dies,” Campos-Pons says. Her work is meant to transcend the divides between generations and cultures. “How do you translate something so vast into something accessible?” The same question pervades throughout *Our America*. As we observe Latin@ artists who helped shape the artistic movements of American culture, we see that their works frequently display entirely new forms that challenge and recalibrate. How might one exhibition begin to rewrite American art history to incorporate that silent Latin@ majority, to celebrate cultural identity and ignite dialogue?

“I am a Latina artist; I am a black artist; I am a Cuban artist. I am an artist,” says Campos-Pons. “I am still kicking and dancing. I have freedom to be lost, to be honest, to contradict myself—my life’s poetry.” Like the landscape of American art, Campos-Pons is constantly growing, evolving and pushing boundaries. In *Our America*, *Constellation* pulls at us plaintively, palpably, through personal memory, the interconnectivity of experience and the inherent richness of identity.

Our America will be on exhibition at the UMFA through May 17. The show includes both English and Spanish texts. María Magdalena Campos-Pons’ artist talk is April 10 at 5 p.m. and free of charge for admission. For more information, visit umfa.utah.edu.

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ARTIST(S) OF THE FEVERED SOUL

Tomas Lindberg
of At The Gates

By Alex Coulombe
speitre@gmail.com



(L-R) Martin Larsson, Jonas Björler, Tomas Lindberg, Adrian Erlandsson and Anders Björler of At The Gates will unleash old and new tunes at *The Complex* on April 2.

I once met a guy at a party who said that At The Gates stole the “Gothenburg” sound from **Dissection**. After experiencing a brief aneurism brought on by the absurd nonsense one might expect from a drugged chimpanzee in a research lab, I explained to him that At The Gates once shared a practice space with Dissection. I asked if he thought that both bands, from the same time period, were somehow not going to influence and develop alongside each other. He looked blankly at the wall, took a sip of his drink, and pissed off.

Seven years later, *SLUG* and I had the honor of interviewing Tomas Lindberg, vocalist of one of the most influential death metal bands in history. At The Gates released *At War With Reality* on Oct. 28 of last year, their first album since the legendary *Slaughter Of The Soul* hit shelves in 1995. “It felt absolutely brilliant to be back in the studio together,” Lindberg says via email from Nagoya, Japan, where At The Gates were on tour at the time of this interview. “It was a very intense creative atmosphere in the studio, a very positive one, though.” Lindberg feels that the labor of recording the new album was worth the effort. “We had spent a year writing this record together, and hearing the songs take form in the studio was very rewarding,” he says. “We all spurred each other on to perform on the highest level.”

Since *Slaughter Of The Soul* is considered by many as a go-to album of the genre, I wondered if Lindberg felt that *At War With Reality* stood up to not only *Slaughter* but their back catalog of music in terms of quality and influence. Each of

their albums builds on the last, picking up and improving where the previous left off. “Our goal with [*At War With Reality*] was to write the most complete ATG album ever, an album that was to sum up our whole career, and at the same time move forward with a daring and progressive edge,” says Lindberg. “In my opinion, we succeeded with this, at least to our own standards. As you noticed, all our albums are different [from] each other and have a special sound, and I think this is [also the case] with [*At War With Reality*].”

At War With Reality is certainly a satisfying record—it’s furious, melodic and thrashy, and has some interesting surprises. However, I’m personally still on the fence as to whether it compares with *Slaughter* or the rest of the ATG back catalog on a grandiose scale. The At The Gates fanbase has undoubtedly had incredibly high expectations—one would wonder how Mr. Lindberg feels that the fans are reacting to the new album, both in terms of the record itself, and when the band performs the new songs live. “It has been very rewarding to meet the fans and share the experience of the new songs in a live environment—it’s almost like the new tunes go down better or at least as good as the old ones [when we play them] live,” says Lindberg. “It’s like the fans are as happy as we are that we were able to, with [*At War With Reality*], prove our relevance as a band in 2014.” However, he feels the pressure to excel came from within At The Gates as a band itself. “I would say that our own expectations were the highest ones. We knew that if we were happy, the album would be a goldmine—it’s as easy as that,” says Lindberg. “We consciously decided on NOT trying to second guess other peoples’ expectations—that would just hinder the creative process.”

Lindberg has been in many bands over the years: **Grotesque**, **Skitsystem**, **The Crown** and **Nightrage**, to name but a few. Lindberg says that his time in the other projects helped him improve so he was on top of his game for the recording of *At War With Reality*. “I think that you learn from every interaction with other people,” says Lindberg. “All the stuff we did in between the two [At The Gates] periods definitely came into the new record to a certain extent. We are a lot more experienced nowadays and know how to go around a lot of the more common obstacles. We quickly came into the [At The Gates] mode again writing [*At War With Reality*], though—[there] is a certain atmosphere working together [with] the five of us.”

At The Gates members were in several of the other projects together with Lindberg (**Infestation**, **Grotesque** and **Skitsystem**), but something is special about ATG as a unit, as Lindberg hinted. He says that he has always been extremely close with the other fellows in At The Gates. “We do hang out together a lot, even though we tour quite a lot at the moment,” says Lindberg. “We enjoy each other’s company, as we grew up together—we don’t have any fights or anything like that.”

At The Gates will be in SLC for the first time on April 2 at *The Complex* with **Converge**, **Pallbearer** and **Vallenfyre**, and Lindberg is excited to play here. He says that we can expect “a heart-felt and passionate interaction between band and audience,” and a “100-percent pure emotional outlet on all fronts. See you there!”

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Electric Wizard

Photo: Sam Scott-Hunter

WEIRD TALES FROM THE WIZARD IN BLACK

By Henry Glasheen • henry@slugmag.com

Rising from resin-black pools of acid-tinged darkness, Electric Wizard are the royalty of filth and debauchery. As if peering through a cloud of audible weed smoke, their riffs crunch and fizzle with an irrepressible groove, creating an unstoppable impulse to bang your head, gyrate your hips or just take another hit. **Jus Oborn** and crew seem to be possessed by the very ghost of proto metal, preaching mad, apocalyptic visions of mass murder and social decay. You cannot stop the Wizard—you can only obey.

One of the greatest idiosyncrasies of Oborn—Electric Wizard's guitarist, vocalist and master of ceremonies—is his genial attitude and good humor. For a guy who has spent most of the last 20 years delving into aphotic caverns of sonic misery, he's surprisingly quick with a joke and a laugh. "I always want to push people's extremities and what is acceptable and unacceptable within people's viewpoints," he says. "Most people would accept that people have freedom of religion and freedom of pleasure, so why shouldn't we sacrifice babies and take heroin? You know, to take it to the next level."

Oborn's first forays into the realm of serious music-writing came with **Lord of Putrefaction**, a product of his budding interest in death metal and doom. "As a teenager, it was pretty exciting to get into death metal and black metal as it was growing," he says. "We thought we were part of the scene at the time. There were really no aspirations for anything more than to make that kind of music and be accepted by our peers." As the band's roster continued to morph and change, the band's name kept pace—moving from **Thy Grief Eternal** to **Eternal** to, finally, Electric Wizard. "I think it was after that—when Electric Wizard started—when we started coming up with something a little more original," says Oborn.

Electric Wizard's first, self-titled album was equal parts space rock and **Pentagram**-influenced doom, sounding almost light and cheerful considering the band's later material. "We were very much just into jamming, and I'd just cropped a whole bunch of weed, so we were smoking tons of weed all summer," says Oborn. "Between that album and *Come My Fanatics...*, we lost the house. We ended up living in the city, which was kind of shitty. I ended up doing a lot more harder drugs—acid and stuff—and everything started to get a bit more frightening and weird, so we wanted to bring that into the music." Oborn's fascination with the dark side of life began long before this bumper trip, even before his interest in heavy music. "I remember being very attracted to horror stories at a very early age, reading **Edgar Allan Poe** and

H.P. Lovecraft when I was quite young," he says. "Music came later. It was an easier way for me to express myself than writing a book or making a film." Oborn's interest in cosmic horror and science fiction has always run its way through the lyrical themes of Electric Wizard, appearing in songs like "Weird Tales" and "Barbarian" off *Dopethrone* and "Dunwich" from *Witchcult Today*.

However, one of Oborn's darker visions also emerges on virtually every album—the end of the world as we know it. Bleak processions of faceless undead stalk the lyrics of "Funeralopolis," while hidden cults of satanic murderers take up their knives in "The Chosen Few." Oborn doesn't explicitly advocate violence personally, but his fixation on the end of human civilization is more than mere fantasy. "It is kind of a negative message, but it's our true belief in where we're heading," he says. "I don't think the human race is acting very sensibly. I think we're heading to at least some kind of environmental disaster, and if we don't, we're heading towards civil war and self-fucking-destruction!" His laugh is eerily ominous, echoing the stark truth of his observation. He says, "I know it sounds like shit, but look at the news and you know I'm not fucking joking."

Despite his bleak outlook on the future of humankind, Oborn looks forward to a successful North American tour this spring. Even now, he's bringing in more permanent members, seeking the right musicians to spread the hate-filled message of Electric Wizard. **Clayton Burgess** of **Satan's Satyrs**, the band accompanying Electric Wizard on their tour, has just recently joined the fold, bringing his old-school bass sensibilities to bear. "He's a solid musician, which is pretty hard to find in a bass player nowadays," says Oborn. "I feel like the bass has been kind of lost as an instrument through some of the death metal and black metal ... It's hard to find a good bassist who can bring bass back as a melodious instrument."

As for the future beyond tour, Oborn's ambitions know no limit. "We've got a simple plan," he says. "It's just world domination, really." With North America in his sights, he plans to set up a tour through South America and elsewhere in the world, bringing the black magic of Electric Wizard across the globe.

On April 11, head down to the *Urban Lounge* for an aural trip through the acheronian soundscapes of Electric Wizard and the unrestrained rock n' roll revel of Satan's Satyrs. "Stay heavy," says Oborn to his SLC fans. "I look forward to seeing you at the show. It's going to be sonic fucking devastation."



Quitting Smoking

By Mike Brown • Instagram: @Fagatron

Kurt Vonnegut once said that smoking is the only honorable form of suicide. I suppose that opinion is debatable, but then so is bacon, chocolate and Mormonism. Cigs give you cancer, bacon gives you heart attacks, chocolate gives you diabetes, and Mormonism will bore you to death. And if death is inevitable, then doesn't that mean that we all are just committing suicide a tiny bit each and every day somehow?

These justifications all make it hard to give up on one of my favorite pastimes. I've quit several times in the past. I've gone years without lighting up, so it's not a matter of knowing whether or not I can stop. I can stop. The reality is that I quit smoking every couple hours, then I just relapse throughout the day. But when I wake up in the morning and look out into the great Salt Lake City inversion, I think to myself, "Well, I'm going to be breathing in a bunch of toxic shit today anyway, so I might as well enjoy it."

There is something that actually scares me about quitting—the new e-cigarette phenomenon. When *Back to the Future Part II* grossly and sadly predicted what 2015 would be like, no one was rocking a vape. I'm still really sad that there aren't hover boards yet, but who would have thought that vaping would turn into the essential activity of the douchebag Millennial that it is today? That's what scares me: I'm afraid that I could become a Vape Guy at this point if I just quit—and I don't want to be Vape Guy.

First off, all these vapes and e-cigs are seriously just the dildos of the tobacco family. Back in the day, you would simply quit smoking Lucky Strikes by switching to cigars. Now you can tell yourself that you proudly don't smoke anymore but spend just as much money on nicotine as you used to. Nice move, Vape Guy. Oh, and it comes in all sorts of delicious, fruity flavors! So, you can let all the real smokers know what a pussy you are by puffing out mangos. Do they even make tobacco-flavored vapes? That would make sense to me, but like I said, I don't suck on dildos, so I don't know.

Another thing that really bugs me about the Vape Guy is that they always seem to be bumming cigs anyway. Are you fucking serious? Bumming cigs is already annoying enough. It's annoying to give a stranger a stogie, and it's annoying to ask someone for one. I always think it's funny when someone bums a cig off me and it's my last one and they're like, "Oh, no way man—I can't take your last one." Like that's the last cig I'm ever going to have, or the last cigarette in existence, and it is sacred, for some stupid reason. Just go ahead and take it, buddy. I probably have another pack in the car.

Even though bumming smokes off of people is annoying, it's part of the social interaction that attracted me to smoking in the first place. It's one extra human exchange that you can have with someone before you go back to staring into your phone. Can a group of Vape Guys do that? Can you bum a vape? I can just imagine a group of dorks vaping it outside of the last *Lord of the Rings* premiere and one of them asks to bum a cartridge. Then one guy reaches deep into his trench coat and hands an extra vape to his fellow dork as he puffs graciously while adjusting his slicked-back hair.

This level of douchery cannot be any more acceptable than real smokers. Besides, smoking used to be really, really cool. Actors did it, and not like the troubled ones you see on *TMZ* nowadays, but the cool ones sitting next to **Johnny Carson** having a laugh and a puff. Athletes did it—baseball players puffed in the dugout. NBA Players




smoked in the locker rooms, and not just the European players, but cool guys like **Jerry Sloan**. Hell, I'm pretty sure that back in the day, if you were a coach, you were allowed to smoke on the bench. I don't know about football players, but probably not, because football players are usually not very cool.

You can talk about the negatives of smoking all you want, but the biggest one to me has got to be money. My smoking habit equals my car payment. I always set up a "Quit Smoking" jar when I'm quitting. It's like a

swear jar, but you put \$7.50 in it a day, and then buy a couple 8-balls at the end of the month.

That being said, other than the money jar, here's how I go about quitting these days: I just stop—no nicotine gum, no patch, no vape, no crutch. I just stop and maybe have one or two mild panic attacks for the next couple days, and use the fact that I haven't smoked for a few days as an excuse to be a bigger dick to people than I already am.

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AN INTERVIEW WITH LABEL FOUNDER KARL JØRGENSEN

By Julia Sachs • jsachs94@hotmail.com



Photo: Weston Colton

When it comes to electronic music, most people's minds automatically stray toward the likes of **Skrillex** and other Top 40 DJ/producer combos like **Calvin Harris** or **Diplo**. However, the more genuine and—in my opinion—better forms of electronic music are found deep in the niches of the subgenres that pop up in what are oftentimes hard-to-reach places. In other words, good electronic music isn't always easy to find. Local label Hel Audio is one of the best examples. Karl Jørgensen, a local electronic artist who has performed under the moniker **OK Ikumi** for over a decade, wanted to create a platform for electronic producers both locally and around the world to share a brand within a similar niche aesthetic. Thus, his record label Hel Audio was born as a way to connect with other local talents and compile those with a similar sound into one, shared artistic vision. "It was just the friends I had around here. I felt like [their music] was underappreciated and unorganized," says Jørgensen of what inspired him to create Hel Audio. "I would see a lot of really creative people that didn't really have the motivation to release anything. I wanted

Karl Jørgensen is the pulse behind the ambient and experimental soundscapes of Utah electronic label Hel Audio.

to make something to collect and catalog the scene and also to help motivate people to put stuff out there." Hel Audio's 2014 compilation, *Industry*, showcases the various local and international talent on the label.

Industry features 15 tracks from artists on the label and shows that, stylistically, Hel Audio has a lot to offer. The music on *Industry* ranges from the downtempo, alien-like but beautiful sounds of OK Ikumi and **Mooninite** to the more uptempo, glitch-pop stylings of artists like **Siak** or **Cerci**. "It has to be good, but it also has to fit with the overall aesthetic that I'm going for," Jørgensen says of how he chooses which artists to feature on Hel Audio. "It's not strictly ambient or experimental, but I'm trying to be a lot more open to the weirder side because it's hard for that side to get attention." This isn't the sort of label you'd find a club banger on, but fans of artists like **Sophie**, **XXYYXX** or **Cashmere Cat** will be pleased to find some local talent who actually experiment with sound a little bit further than making the sickiest bass drop you've ever heard. "We've done uptempo stuff," Jørgensen says. "Siak is working on a solo release, and it's a straight '80s electro breakbeat sound." Other recent releases from Hel Audio include **Braeyden Jae's** *Culture Complicit*, Mooninite's *Soda*, **Metatag's** *Surrender* and **Matt Nida's** *Explorer*.

Before Hel Audio, OK Ikumi collaborated and toured North America multiple times with various artists, and even spent a month touring around Japan in 2008. "When you tour, you learn a lot about music and what you need to change or work on," says Jørgensen. "I played four or five shows over the course of a month. It was really good for learning and [a] positive experience. I think the positivity I felt there led me down the path to start this compilation." For inspiration, he credits Utah's beautiful scenery. "I particularly like the mountains around here. I'm not really a desert guy," he says. Around the start of Hel Audio, Jørgensen collaborated with local artist (at the time) **Ben Best** on a few projects. "The two of us would just hit record on a tape four-track, and once we had a few tapes worth, I would go through and fix stuff," he says of working with Best, who now lives in Seattle. "It was very much like we were detached from it, and neither of us really cared what came out of it on a perfectionist level. It was a good practice in being all right with imperfect material."

Since the label's inception in 2012, it has grown both locally and to an international level, attracting artists of a similar aesthetic and sound to join forces under Hel Audio's brand. "We've released **Θ's** [**Theta**] stuff—he's in Norway," Jørgensen says. "We also have **Corduroi**, who is in Austin, Texas, and **Matt Nida**, who is in London. We've also put out vinyl, which was a big milestone." The brand is still in a growing

process, though, and he explains how the label extends the music out to listeners who are after physical copies of the releases. Hel Audio releases are offered on cassette tape or can be downloaded digitally from the label's website.

Music is only one half of the equation that makes up the brand that is Hel Audio. Working with a lot of photo manipulation, the label has created a minimal yet beautiful visual aesthetic to go along with the music. "I want to make things that look and sound cool—the visual context can add a lot to the experience," Jørgensen says. We discuss the 10 or so different pieces of artwork that cover the releases that he brought with him. Many covers feature geometric designs in black and white or are reworked images of nature, showing mountains in unnatural colors or photos that have been slightly altered from their original state.

One cover that caught my eye looked like a grainy photo of fog over a mountain landscape, but Jørgensen further explained the image: "I converted the image into an audio file and then ran it and turned it back into an image—this was what came out. Most of the covers are just layers," he says, pointing out that many of the covers featured a geometric shape simply sitting dead center over an image. What interested me about the label was to find out that not only did it feature a wide variety of musicians but graphic artists as well. From hand-drawn covers to scan manipulation, Jørgensen works hard to find art that represents the label visually just as much as musically. "I did the first four or so [album covers]. **Allan Ludwig** is an art teacher at BYU—he's an old friend [who does some of the artwork]," he says. "Some are photos, and some are hand-drawn. I'll use Photoshop a lot, but there's a lot of different methods."

Jørgensen doesn't just sit on his computer all day, lurking Soundcloud for interesting or obscure, new artists. How he finds Hel Audio artists ranges, depending on how well-connected to others in the music community he is at the time. "[How I find new artists is] a bit of a mix," he says. "Theta/Metatag was in an online music community with me, and he sent me some demos, and I liked them. Matt Nida I actually reached out to because I was a fan of his stuff. Corduroi happened, I think, because of **Andrew Aguilera**, [who goes by] Mooninite." There are many artists I can think of who claim that social media and a strong Internet presence is the way to find success in an ever-growing and ever-changing industry. I wanted to know Jørgensen's opinion about using social media as one's only marketing tool. "It's a lot easier for people who are interested to keep up with what I'm doing," he says, "but as far as [social media making it] easier to reach new people that don't know about me—I have no idea. Probably a tiny bit." After pausing to think, he continues, "There's just so much content out there—I think



Cover Design: Karl Jørgensen and Kari Jørgensen

Hel Audio's compilation *Industry* showcases electronic artists from throughout Northern Utah.



it's hard to get any sort of attention just in doing that."

I was curious as to what the day-to-day process behind having a record label was and what tasks Jørgensen was in charge of that made it different from simply branding himself as an artist. "It actually makes doing my own stuff a little bit easier because I think people take you much more seriously when you have a brand behind you, even if it's one that you've made up," he says. "When you have an anonymous shell of the label to do business behind, it can change things."

Locally, *Diabolical Records* has helped Hel Audio showcase the talents on the label by having a monthly show at their shop on 238 S. Edison Street in downtown Salt Lake. "To have a venue that's so friendly to the experimental types of music in the local scene is a huge help," Jørgensen says. "Those styles generally are not profitable, so to have a free show [is awesome]. You kind of need that to grow any sort of different scene." The show happens on the third Saturday of each

month and is an all-ages, free show, open to anyone interested in Hel Audio.

For future releases, Jørgensen was excited to share that there's a lot coming up. "My band [**Blade**] is playing *Localized* [on March 13]," he says. "We're working on recording something. I do have a lot of projects in the mix, but I guess nothing that has a set date at this moment, but there's always a lot of stuff in the works. ... Ben Best has a solo release that we're trying to finalize the art for. I'm going to do another *Industry* compilation this year that's probably just going to come from live sets at *Diabolical*. I'll just pick a song from each set [and create an album with it]."

Information on Hel Audio as well as a more complete list of artists and cover art contributors can be found on helaudio.org. Cassettes can be purchased locally at *Diabolical* and *Squarewave Sound*. Members of the label Mooninite, **RS2090** and *Blade* will be playing at *SLUG's* monthly showcase, *Localized*, at *Urban Lounge* on March 13, and the Hel Audio *Industry* showcase at *Diabolical Records* happens on the third Saturday of each month.

PHOTO FEATURE

By Bob Plumb • bobbyplumb@yahoo.com



Justin Bennee
Back 180
Tooele, Utah

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BEER REVIEWS!

By Mike Riedel
mikey@slugmag.com

Living in Utah and loving beer has always been a bit of challenge when it comes to that fermented grain. It gets virtually no respect from a government that is tasked to control and distribute it, who treats it like a cheap, bottom-shelf vodka that will remain virtually unchanged for years. Beer is not liquor, and it's generally a fragile beverage that requires proper temperature control and has a limited shelf life. Now add on the fact that preservative alcohol quantities in your basic 4.0-percent-ABV beer is woefully substandard. That shelf life is diminished even more. Somehow, our local brewers have found a way to make sturdy, quality-tasting beers that have plenty of tongue-tickling enjoyment. Our local phenomena haven't gone unnoticed outside of Utah. Many breweries out of the state are finding out what we have known for decades: it is possible to make flavorful, low-alcohol beers that have an audience (even outside of Utah). Our beers this month are all low alcohol offerings from breweries outside of Utah that have taken on the task of getting into the session beer game. Here are some examples to try—and let us know how you think they compare to our local favorites.

Hoptah Session IPA
Brewery/Brand:
Black Diamond Brewing Co.
ABV: 3.9%
Serving Style: 22 oz. bottle



Description: This brewery hails from Concord, California, and has been making beers for over 20 years. This session beer pours a very clear, light-amber color with a decent two fingers of foam. The nose is mostly of pine and a bit of citrus rind underneath—not much malt to speak of. The taste starts somewhat malty and grainy. Caramel notes seem to be more pronounced as it warms. Citrusy hops and resin bitterness come next to round out the beer,

giving it a dry finish.

Overview: Not a bad attempt, but a little more malt base would help it greatly. Look for it at Harmon's Grocery.

Hop Odyssey Citra Session IPA
Brewery/Brand:
Green Flash Brewing Co.
ABV: 4.5%
Serving Style: 22 oz. bottle



Description: This one is barely over the 4.0-percent barrier, so it's going to be found at liquor stores. It pours a slightly hazy, golden-amber color with a ruddy cap of foam. The nose explodes with grapefruit orange and lemon peel. The taste starts a little bready but bright with grapefruit notes soon chiming in. Orange-peel notes come next on the sides of the tongue, adding a bit of sweetness. The end has some wheat-cracker flavors with some spicy hops—nice, lingering finish.

Overview: Green Flash practically re-invented the American IPA. This is a great session IPA that is worth your time. Look for it at *The Bayou*, *Beer Bar* and *Beerhive*.

Easy Rye'der Pale Ale
Brewery/Brand:
Alameda Brewing Co.
ABV: 4.0%
Serving Style: Draft

Description: Made for the Utah market, this original brew pours a very clear gold with a small, off-white head. The nose is grapefruit with a hint of dank rye. The flavor starts with a punch of citrus and pine hops. Next comes a bit of caramel malt and some spicy rye notes that balance out the strong hop profile. It finishes moderately dry and spicy.

Overview: This Portland, Oregon brewery has been enthusiastic about making beers tailor-made for our market. Venues are limited right now. Your best bets to try them are *Beer Bar* in SLC and *The Barrelhouse* in Ogden.

Cheers!

14

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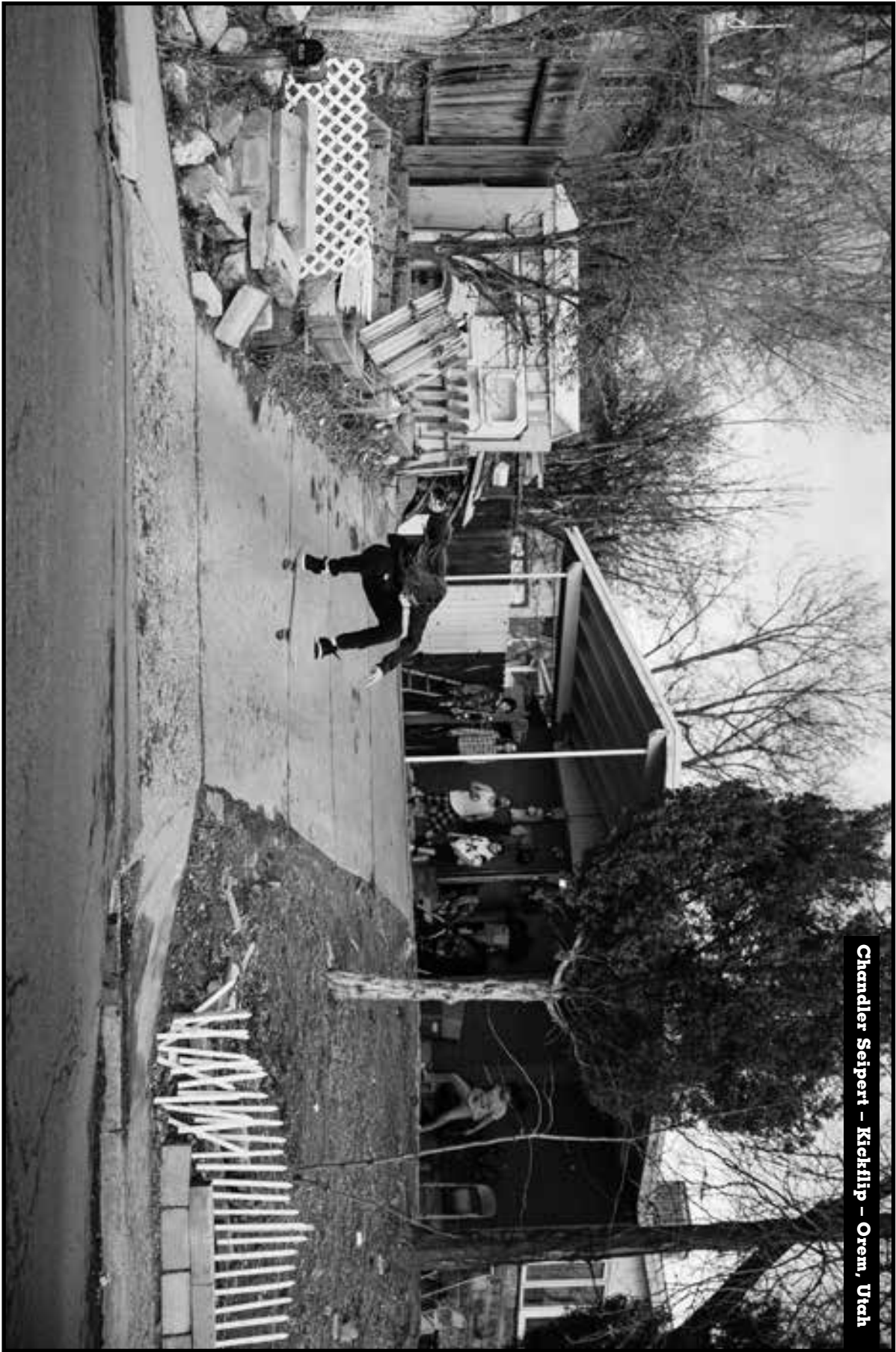
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PHOTO FEATURE

By Weston Colton
WestonColton.com

Kicked Out of Everywhere was a skate video title from Real Skateboards circa 1999. That phrase describes street skating pretty well. Nobody wants us grinding their stuff, or “breaking the blacktop,” or “getting hurt and suing [them].” We get kicked out of everywhere. This photo is a rare example of the total opposite reception. There was a car parked on the road right next to the landing, so we knocked on the door and asked if they wouldn’t mind moving

it. Not only did they move the car, the whole family come out to watch. Their son brought his board out. The dad broke open a 12 pack and gave a few guys a beer. They cheered when Chandler kicked flipped over their broken-up driveway. I love that this is what was going on in the background when Chandler landed this kickflip. All this happened just after getting yelled at and chased off the property at the previous spot. Thank you, skateboarding.



Chandler Seipert – Kickflip – Orem, Utah

SLUG'S
PICKS OF THE MONTH

Angela H. Brown Editor



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THEESATISFACTION
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Joshua Joye Lead Designer



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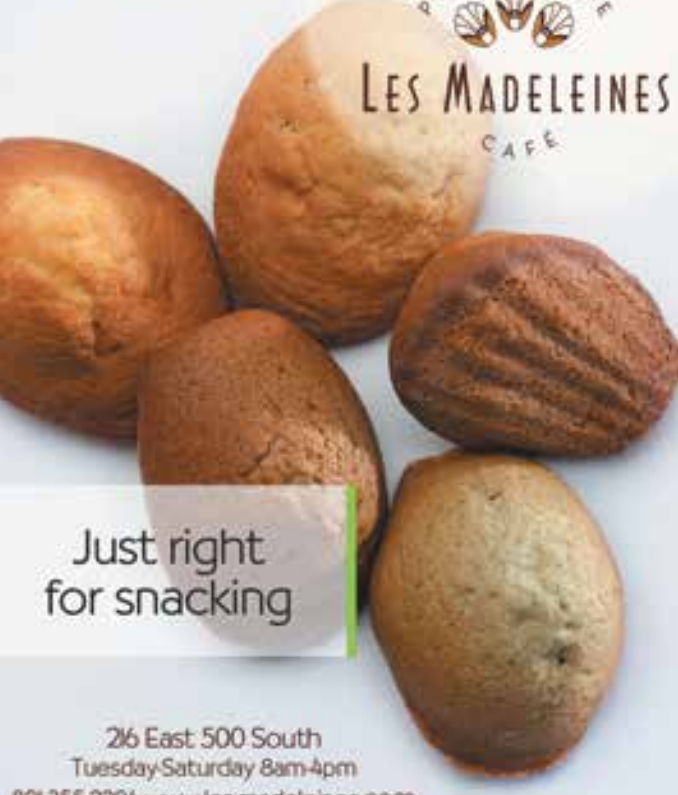
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CUAC's *Utah Ties*, a juried exhibition that highlights national artists with Utah connections, opens March 20. Photo Courtesy of CUAC Gallery

Utah Ties By Mariah Mann Mellus mariah@slugmag.com

As a child, your universe was small and seemed to revolve around you. As you grew, so did your understanding of how extensive, diverse and evolving the world is and what a small part you play in this vast space. Then, one day, you have a chance encounter thousands of miles away from home and you're reminded that the world is full of threads that tie us together—being from Utah is a thread that links you to people all over the world.

The Central Utah Art Center (CUAC) acknowledges and celebrates these threads in their annual *Utah Ties* show, opening March 20. Gallery Director **Adam Bateman** created this show in 2007 to enable art patrons to be exposed to a broader artist base while allowing artists who are connected to this region—whether it be by subject matter, education or family connections—the opportunity to get in front of Utah audiences. “We wanted to provide these artists with the opportunity to participate in the local art community and to shed a light on the impact Utah has had on the global art community,” Bateman says.

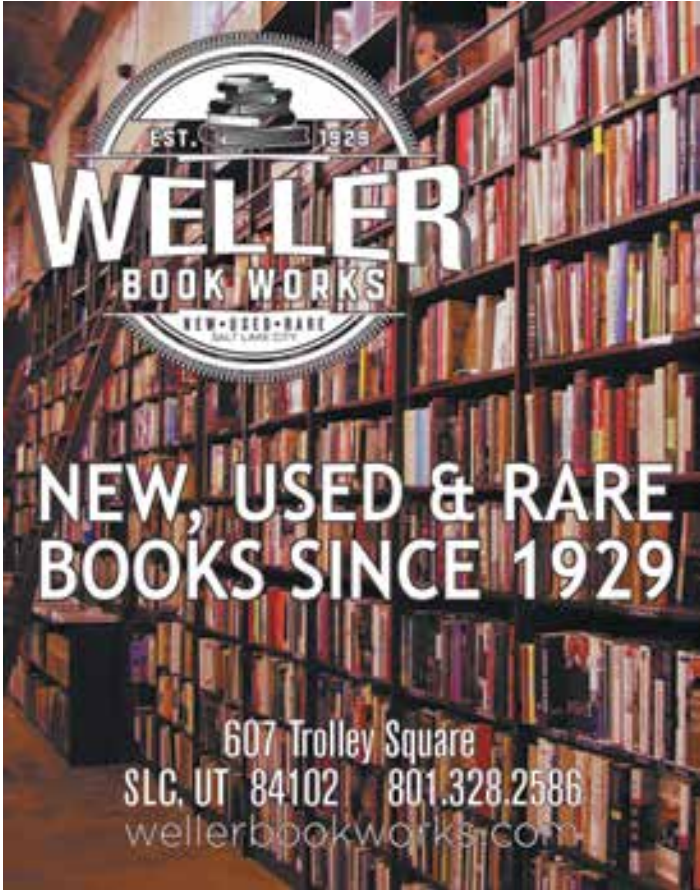
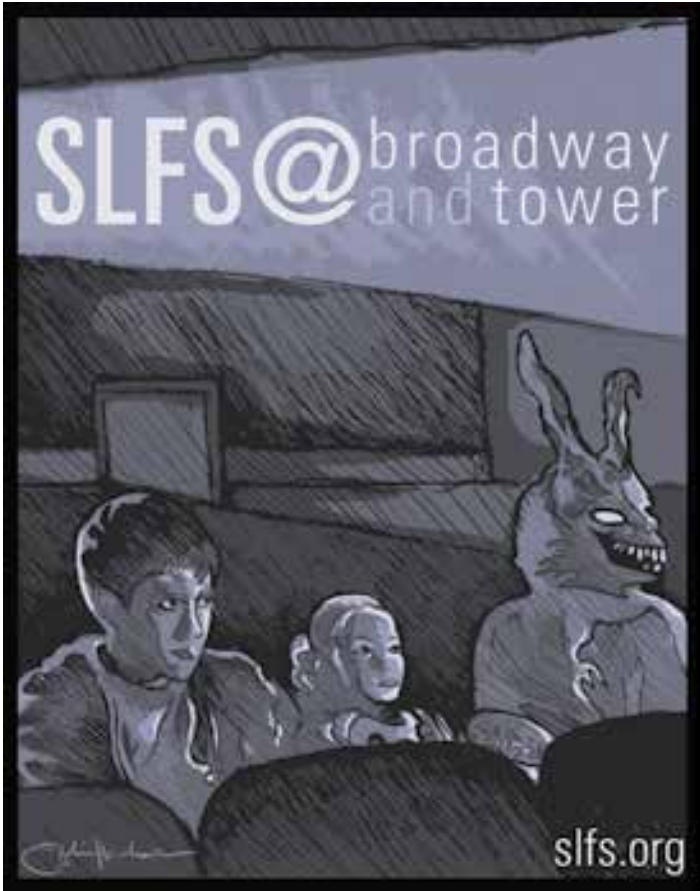
The show is a juried exhibition. Artists submit their work via the CUAC website. A juror weeds through the many submissions and selects a body of work that will be on display in the gallery for the month. The juror is also responsible for determining and awarding cash prizes for the top pieces, and Bateman hand-picks the juror each year. “My goal when selecting the juror is to find some-

one who is a force in the art world that we can introduce to Utah's vibrant art community,” he says. “It's always exciting to have an art expert from outside Utah make their judgments about Utah artists, without regard to their career accomplishments, bios, etc. It's been wonderful to watch young artists [get] rewarded for their ambition.”

Previous jurors include **Jonathan Goodman**, a New York City art critic; **Howard Rosenthal**, an artist and art historian for the *Metropolitan Museum of Art* and a professor at *Pratt Institute*; **Tanja Grunert** of *Gasser Grunert Gallery* in New York City; **Tim Hawkinson** of the *Marc Straus Gallery* in New York City; **Michelle Pobar** of *Cherry and Martin Gallery* in Los Angeles; **Max Presneill**, Director and Curator of the *Torrence Art Museum*; and **Adam Gildar** of the *Gildar Gallery* in Denver, Colorado.

Mara McCarthy joins this esteemed group as the 2015 juror. “Mara runs an internationally respected program at a really innovative gallery in Los Angeles called *The Box*,” says Bateman. McCarthy herself has Utah ties—she has family here and has spent a lot of time visiting the state. McCarthy has been in the gallery on several occasions, which gives her a unique perspective from the previous jurors. Bateman says, “Mara knows what we're trying to accomplish, and when I asked her to be a juror, she was very excited to be involved.”

For Bateman and CUAC, *Utah Ties* not only honors Utah ties, it creates them. For more information on the show or to submit your work, please visit cuartcenter.org.

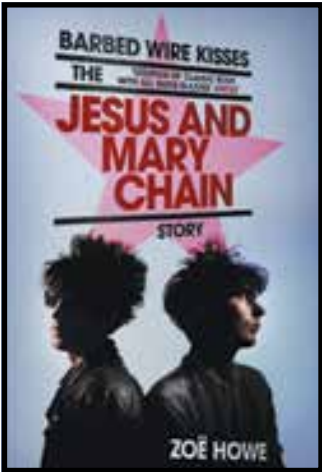


BOOK REVIEWS!

**Devil's Triangle:
The Complete Graphic
Novel**
**Brian Hailes and Blake
Casselman**
HailesArt
Street: 03.31.14

Devil's Triangle initially feels like many things you've read before—but when characters start dropping like a **George R. R. Martin** tale, you realize you're in the hands of a story that does not care what you think. Loosely, *Devil's Triangle* is about a crew stranded in the Bermuda Triangle—mishaps, demons and zombie sailors abound, but then you realize this setup is more allegorical and the plot and artwork are representatives of far deeper themes. The cover art for this graphic novel is beautiful, and the black-and-white interior creations show the emotions of our heroes with such details that you really start to care for our remaining crew. The writing is intriguing and paced aggressively, which fits perfectly, considering the amount of action in this story. Before you know it, the novel will be over, which is a welcome testament to page-turners. I was surprised how much I enjoyed reading it, and even more entertained by the deeper levels that came out from second and third reads. This graphic novel suits the thinker and those looking for hard-candy fun. Please enjoy. —Benjamin Tilton

**Jesus And Mary Chain:
Barbed Wire Kisses**
Zoë Howe
St. Martin's Press
Street: 11.11.14



Zoë Howe (Typical Girls? The Story of the Slits, Wilko Johnson—Looking Back

at Me) provides the brilliant narrative for one of most significantly turbulent and perpetual outsider bands to ever grace the pages of rock n' roll history. *Barbed Wire Kisses* pulls no punches taking the reader through the origins of the **Reid** brothers from their influences in punk, the affiliation with **Alan McGee's Creation Records** and the recording of their defining first album, *Psychocandy*. Howe captivates as she pulls you through the twists and turns that make up a trail of wreckage. She describes a lengthy catalogue of the hilarious but legendary Jesus and Mary Chain fuck-ups, the brothers' dynamic but remarkably tense relationship that lead to the explosive but temporary breakup of the band, and the surprising but seemingly inevitable reformation almost a decade later. This book had my attention from Page One and all the way through the last chapter. It is wonderfully clever and continuously had me close to laughter-driven tears. *Barbed Wire Kisses* is an in-depth fun read that requires your immediate attention. If you see it, be sure to add it to your collection and bump it to the top of your reading list. —Nick Kuzmack

Saltfront Issue No. 2
Various Authors
Self-Published
Street: 09.15.14

Saltfront is a collection of short stories, poetry and visual art that is themed around environmental issues and wonder at the natural world. The book is unexpectedly premised with an included reprint of the fourth issue of an Orem zine, *The Fifth Goal*, from 2001. It has a great initial article but, overall, contains a crazy amount of spelling errors (some so consistent and blatant that I had the suspicion that they were purposeful). As for *Saltfront*, this book is perfect for local environmentalists who want to feel hopeful and inspired by the works of other Utahns who also see the Earth as art. In my opinion, it's hard to write extensively about nature without sounding campy or bland. However, the 20 writers in this collection have thoughtful and rewarding perspectives. **Diane Leslie Fouts** has a piece called "In the Matter of Magpies" that will make you rethink your understanding of bird lore, and **Dylan Mace's** essay "The Land's Genius" tells the story of Utah's own destructive habits in history. I don't have the space to touch on all of their unique voices, but I recommend this publication to those who want to feel challenged, introspective and hopeful about Utah's future in an increasingly industrial age. —Nic Smith

GAME REVIEWS!



Citizens of Earth
Eden Industries/Atlus
Reviewed on: PC
Also on: PS4, PS Vita, Wii U, 3DS
Street: 01.20

Seeing the political world reimagined as an animated JRPG makes the whole election process seem much more interesting. In *Citizens of Earth*, the player takes control of the recently elected Vice President of the world, whose first day in office is filled with conspiracy theorists, mutants and missing kitties. Blending Western satire and Eastern gameplay shouldn't normally work, but Eden Industries has taken that unorthodox union and crafted something very special with this title. All of the most beloved JRPG elements are here—top-down perspective, turn-based combat, level-grinding—and the tightly written, genuinely funny dialogue makes the story come to life. Picture *Final Fantasy 3* by way of **Matt Groening**. Because of its clever writing, I couldn't get enough of the game's character recruitment system. Harkening back to its JRPG roots, each character that the Veep recruits comes complete with their own specialized attacks and defenses, but it's the hilarious names for these attacks—for example, the Veep's mom has two primary attacks, "nag" and "lecture"—that make the recruitment process so terribly addictive. *Citizens of Earth* has enough nostalgia and innovation to please those who are looking for something different—and hysterical. —Alex Springer

Far Cry 4
Ubisoft Montreal/Ubisoft
Reviewed on: Xbox One

Also on: PC, PS3, PS4, Xbox 360
Street: 11.18.14

As the old expression goes, "If it ain't fucked, don't fuck with it," or something to that effect. Ubisoft Montreal has certainly taken heed to that wise adage with the follow-up to their 2012 surprise hit. Seriously, *Far Cry 4* takes everything that the previous game did right and moves it into the mountains. The weird thing is, it totally worked. The fly-by-the-pants, do-whatever-the-fuck-you-want first-person shooter is borderline perfection—almost too much fun. In it, you are Ajay, a young man who has traveled to Kyrat (a country based on Nepal) to spread your mother's ashes. Of course, everything gets flipped on its head and you are pushed into the middle of a war. One of the cool inclusions are choices that affect how you go about progressing in the world. Overall, though, it feels familiar, as *Far Cry 4* adds to the series and it is a great open-world adventure begging to be enjoyed. —Blake Leszczynski

**Game of Thrones:
Episode One**
Telltale Games
Reviewed on: Steam
Also on: iOS, Android, PC, Mac, PS3, PS4, Xbox One, Xbox 360
Street: 12.02.14

Telltale has firmly established their formula of decision-based storytelling games with franchises like *Fables* and *The Walking Dead*. It seems pretty obvious that *Game of Thrones* would be next in line, and it's certainly worthy of the Telltale dynasty. This time around, you play as three characters,



each related to House Forrester. Gared starts off the narrative with an unassuming beginning, but a series of dire events quickly unfolds once you realize where the beginning takes place. After a bit of the ol' fire and death, the viewpoint shifts to young Ethan Forrester, who is just easing into his role as lord of House Forrester. Mira Forrester comes next, with her depiction of life as a handmaiden to Margaery Tyrell in King's Landing. While the three perspectives were welcome and necessary to rounding out the plot, each section felt kind of short and stunted. That said, the plot advances quickly enough that you're never treading old ground for long. The visual aesthetics are as strong as expected, bringing out the color in **George R.R. Martin's** gritty, muddy world. This one left me with a major shock, and I can't wait to see what ruin follows in my wake in Episode Two. —Henry Glasheen

Guilty Gear XRD: Sign
AKSYS Games/Arc System Works
Reviewed on: PS4
Also on: PS3
Street: 12.16.14

Whether you're a fan of anime or not, *Guilty Gear XRD: Sign* has every technical aspect of a fighting game while maintaining allure for the casual player. The great soundtrack, blended with a unique cast, is a great combo for a unique fighting experience. There are a few challenges to overcome while using the PS4 controller, namely a roman cancel—which interrupts moves early to allow you to continue your onslaught. This requires you to press three attack buttons simultaneously—the default mapping on the PS4 controller has you pushing X, Square and Triangle, which is a bit daunting to do on the

PS4 pad mid-combo. An arcade stick or remapping of buttons quickly fixes this, but by default, it can be a bit confusing. If learning the game is truly your objective, the intensely deep training modes will give you all the ammo you need to be a top-tier *Guilty Gear* player. This game proves that the PS4 is truly the home of the competitive fighter. —Thomas Winkley

I Am Bread
Bossa Studios
Reviewed on: PC
Also on: Mac
Street: 12.03.14

For the chunk of gamers who foster a deep love of games that push hand/eye coordination to the breaking point—what I call digital masochism—*I Am Bread* is a godsend. It challenges the player's reflexes in a way that I haven't experienced since my embarrassingly fruitless attempts to get past the third level of *Donkey Kong*. The idea of the game is to guide a slice of bread through different levels on a quest to become toasted. Each corner of the slice is controlled by a different button, a mechanic that becomes controller-chucking-ly aggravating during the moments when tasked with guiding the slice up a wall. Since the bread has to remain edible throughout its quest, the player has to guide it around obstacles like bugs and other kitchen detritus. Despite the deliberately frustrating control scheme, there's something about this game that encourages the player to keep trying. Whether it's the bread's noble pursuit of self-improvement or my own less-noble pursuit of figuring out how to slide the damn thing into a toaster without getting ants on it, *I Am Bread* is one of those gaming rarities that manages to be fun and irritating at the same time. —Alex Springer




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Yo Cop,

Think bout this. It's the year 2022. Despite your best efforts, meth, bath salts and krokodil have taken over your jurisdiction. So much so that users have become true to life ZOMBIES. Everyone you know has been infected, and hope seems futile. Now you gotta take out all these zombies who are beyond help and are killing/eating/freebasing any uninfected human. The outbreak is unprecedented and seemingly uncontrollable. What's your strategy?

In solidarity against the zombie apocalypse,
No light at the end of this flesh tunnel

Dear Zombie Solidarnosc,

I'll admit, I really don't know much about zombies other than what World War Z and Walking Dead have taught me, and I don't have any skills. So, my two bits on this subject are probably stupid and rely on a movie/TV-zombie education. However, I guarantee that my few ideas are based in fact.

Meth has been around forever, and it hasn't created zombies as described. It has created human misery, tragedy, broken homes, neglected children, etc. ... but not a brain-eating zombie, although that might have been better. Bath salts—well, those are unknown chemicals produced in some Chinese lab, and I think zombies would have resulted long ago and haven't—again, broken lives, but no body-eating undead. Krokodil seems more legend than fact, and all I've heard is rumor. Every time "Krokodil is here" has been cried, it ended up being something else. I think the Russians would've been battling zombies by now if

Krokodil was the culprit. Honestly, everyone in the know has accepted that an alien strain of goo in Reston, Virginia, (à la The Hot Zone) will start the whole zombie breakdown. I'd focus there, if I were you.

The first thing that my zombie education taught me is, no matter the zombies you might meet, real humans will be far worse. Where the rule of law doesn't exist, there's no one to enforce a civilized society's rules. In this hypothetical case, we can count on no one to look out for you or your family's survival interests—but good people are necessary to your survival. I'd seek out and procure "good" people—no thieves, child molesters, etc. Hopefully, I'd find people with long-distance shooting and winter-survival skills—and, there is no better place to find these people than in the Intermountain West.

A good defensive perimeter always involves your "six" (behind you) being covered. I'd look for natural assistance in that arena, like the top of one of our canyons—maybe Alta. I'd move all my people and material to that area. I think my "go time" would be during the winter. I can't remember either of the aforementioned zombie shows having full-blown, subzero, drifting-snow episode, but that can't be good for zombies. You should be able to eliminate boat loads.

It amazes me how close zombie fighters let their targets get. Learn to shoot and procure shooters who can eliminate targets at long distance. That should alleviate movement and stress on you and your material. Zombies seem to gravitate to noise. A .22 suppressed rifle is surgically excellent at a distance and whisper quiet.

Now, my solidarity zombie fighting brother, when you come out of zombie-destruction mode, please pop a flare. My entourage will meet you at the base of the canyon.

—Cop

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PRODUCT REVIEWS!

Great Salt Lake Clothing Co.

*Church Is In Session /
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gslclothing.com*

Sometimes you want to wear a shirt that shows your hometown pride without looking like a damn tourist. Every shirt in the GSL Clothing Co. store makes this possible. They also make great gifts for friends who have left the state. From subtle nods to our mountains to an image of our skyline with 801 and Salt Lake text, you will find a shirt that suits your love of home. GSL Clothing Co. started covering our backs last year and should have no issue continuing to do so with their passion for Utah. You will for sure find a good fit for winter with the Smog Lake City/Respirator tee. When you order one of these shirts, you are not only keeping money in the state that you love, as GSL Clothing Co. is also giving back to the city that they love: They've paired up with the *Crossroads Urban Center* to donate a can of soup to the emergency food pantry for every shirt they sell online. If that isn't kind enough, any misprinted shirts will also be donated to the *Crossroads Urban Center Thrift Shop*. If you actually love where you call home and the people who do the same, these shirts will let everyone know it. Be proud and keep it local. —Granato

Power Practical

*Lithium 4400 USB Battery Pack
powerpractical.com*

In a growing age where we need our phones all the time, it's almost become a necessity to have a charger on hand in case your phone starts to die. Power Practical have just come out with the Lithium 4400, a battery that's designed for people on the go and those seeking to be away for extended periods of time. The pack was super efficient in charging if I left my phone alone, but would run slowly or even stall if I used it while charging. Charging is a cinch overnight, but it's unclear how long to charge for or how long of a life it has. The flashlight on the side may be cool if you use it while camping, but it ultimately is just an awkward add-on. The biggest issue

with it is the size, which feels bulky and unnecessary. I mean, it is 2015—are we not able to create this same charger and shrink it down to half the size? The pack is super useful, but the instructions say more about what not to do with it than what it does, which is always a sign to be wary of what you're buying. —Gavin Sheehan

Power Practical

*PowerPot 5
powerpractical.com*

The PowerPot was born right here in Salt Lake City when two really smart guys, **David Toledo** and **Paul Slusser**, pondered what they could do with the energy coming from their campfire. The PowerPot takes the heat from a fire, camp stove, home range or any other consistent heat source and generates electricity via a fire-resistant USB connection. It is pretty awesome, but there are some things to be mindful of when staring at that \$99 price tag. The PowerPot only generates electricity when it is in use. Given the nature and efficiency in the PowerPot's cooking capabilities, it is only a matter of minutes before such foods are warmed up, so you only catch a charge for a very limited amount of time. The PowerPot is also a somewhat delicate piece of equipment, which means there are rules, something camping is notoriously known for lacking. To name a few, the pot contains wires that will melt if they are too close to the heat source, and the pot cannot be run dry. The lid and pot both have space efficient handles and the lid doubles as a bowl to eat out of. Bottom line, this is an awesome product for the serious backpackers who enjoy staying connected, and a great piece for an emergency cooking apparatus, but at about 100 bucks, the average car camper is better off snagging a pot at the D.I. for \$4.99. The product is a game-changer as far as the outdoors world goes, and it will be interesting to see what is to come from these guys in the future, so keep an eye out! —Steven Goemaat

ProWrestlingTees

*CM Punk &
Jake The Snake T-Shirts
prowrestlingtees.com*

Following the much publicized de-

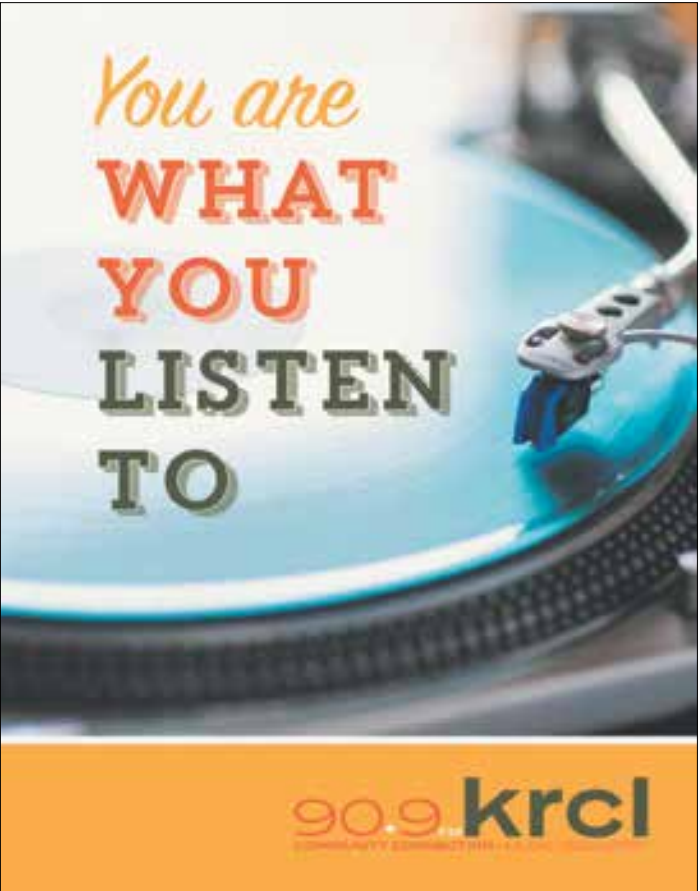
parture of CM Punk from the WWE at the start of 2014, a lot of fans had the inkling he'd be gone for good and snatched up what merch they could. Nearly a year (and a settlement) later, CM Punk pushed out his own gear on *prowrestlingtees.com* to immense success. These T-shirts are, without a doubt, a fan's dream, as they are created and designed by the wrestlers themselves, with most of the cash going directly to them to help out their careers as opposed to being churned through the giant machine that is corporate wrestling. The CM Punk "MADD" shirt and the Jake Roberts "How To DDT" shirt are both fantastic in design—the only flaw any of these shirts have is the material and printing ink. Apparently, if you wash them incorrectly, your design won't last too long. But, as is the case with many wrestling fans, that's not really an issue, as they'll dump money hand over fist to get a new design once the shirt is destroyed. I highly recommend these shirts for fans who want to show their love, but be cautious if you want to keep it longer than six months. —Gavin Sheehan

Seditionnightmares

*2015 Punk Rock Bikini
Calendar
seditionnightmares.com*



This punk rock bikini calendar showcases 13 women wearing custom clothes made by two SLC artists, **Trevor Bellacomo** and **Alexander Yang**. The self-described "pogo punk enthusiasts" behind the clothing company Seditionnightmares have attempted to showcase their looks as hardcore punk, but fail to truly capture the DIY ethic of punk aesthetics. The zine-ish format appears more like a copy-paste into paint as a fast advertisement gimmick. Each month features women wearing various belts, "bondage shirts," and bikinis in a Myspace-esque style, and unfortunately crosses the threshold into gaudy territory with extremely awkward Photoshopping, strange poses with guns, and overall bad composition. Everything is secondary to looking as punk as possible like a Hot Topic ad gone awry, thus it draws attention away from the products. However, it's clear that both artists believe in their art, as ill-fitting and generic as I think they appear. The actual calendar portion is quite plain, but it includes birthdays and deaths of punk idols plus random concert dates. I commend the participants for trying their hardest to look like they don't give a fuck about their marketing, but I just don't give a fuck either. Well, maybe that's the point. —Taylor Hoffman



MOVIE REVIEWS!

Fifty Shades of Grey Focus Features Director: Sam Taylor-Johnson In Theaters: 02.13

Before we begin, I need to make it known that I was made aware of this franchise's existence by the fact that my grandmother and mother read the novel, so I had a negative association with it from the beginning. With that said, Sam Taylor-Johnson's attempt to film the predatory tale of a hunky stalker with sexual abuse in his childhood is far too disturbing with or without an upsetting family introduction. The story follows Anastasia Steele (**Dakota Johnson**) as she meets billionaire bachelor Christian Grey (**Jamie Dornan**) while interviewing him for her college's newspaper. Grey is instantly attracted to Steele and promptly becomes unrelenting in his quest to make the virgin a part of his deviant sex acts. Why people find this alluring is beyond me. Forget the fact that author **E.L. James** started this nonsense as *Twilight* fan fiction—the chemistry between Johnson and Dornan is non-existent. The constant bombardment of Grey's enticements toward Steele with laptop computers, fancy cars and helicopter rides in order for her to sign a contract so he can act upon his desires to punish is disgusting and degrading. Sure, there are a few sensual scenes that stimulate the nether regions, but the cliffhanger ending, which I could not care less about, leaves the audience feeling anything but romantic. For the greater good of the human race and the world of cinema as a whole, avoid this movie like a bad case of gonorrhea. —Jimmy Martin

It Follows Radius Director: David Robert Mitchell In Theaters: 03.20

David Robert Mitchell's *It Follows* canily takes the torrential world of the contemporary American teenager and uses it to bring the horror film back to its visceral roots—those dirty, little tendrils that obscure the collective fears of our modern society. Today's teenagers live in a bigger, more accessible world—a world in which the idea of the masked boogeyman lurking in the backseat has become clichéd to the

point of being used as a Geico commercial. This is a truth that Mitchell understands completely, and his dissection of the paranoia and emotional detachment that plagues our suburbs is the genesis of this fresh interpretation of the horror genre. Following a sexual encounter with an older man, Jay (**Maika Monroe**) finds that she is being followed by a malevolent entity that will only leave her alone if she sleeps with someone else. This terrifying scenario throws Jay and her friends into a nightmarish game of trying to keep one step ahead of the relentless creature. Cinematographer **Michael Gioulakis** captures the unyielding dread that permeates the narrative with wide shots that evoke the eerie perspective of a hunter stalking its prey. *It Follows* feels like a natural progression of the teenage horror film—one that uses the complexity of today's young people as a canvas for some expertly crafted, psychosexual drama. —Alex Springer

Kingsman: The Secret Service Focus Features Director: Matthew Vaughn In Theaters: 02.13

It has been a long time since I watched a film and immediately wanted to get back in line to ride it again like a rollercoaster, but that is exactly what Matthew Vaughn's latest homage to the gentleman spy genre did to me. Eggsy (**Taron Egerton**) is a young man who was meant for great things, but certain unforeseen circumstances changed that path of righteousness to a life of mischief and crime. After finding himself in serious trouble with the law, an acquaintance of Eggsy's deceased father, Harry Hart (**Colin Firth**), offers the troublemaker a life-altering opportunity to become a member of the Kingsman, a secret spy agency that answers to no government. Complete with gadgets and gizmos that would make James Bond drool, Vaughn reignites the classy take on good vs. evil with dapper suits, classical scores and a psychopath villain played wonderfully by **Samuel L. Jackson** with a lisp. The dialogue is as clever as it is funny, the soundtrack is unforgettable and there is a whimsically chaotic blood-bath scene in a church that embodies some of the most stunning choreography I have seen to date. The icing on the cake comes from an intelligently

written female spy prospect, Roxy (**Sophie Cookson**), who abolishes the stereotypical Hollywood female role, which is much needed in modern-day films. My fingers are painfully crossed in the hopes the masses discover this slice of perfection, so audiences can enjoy more adult-themed projects with comic book origins. Without a doubt, this is 100-percent badass. —Jimmy Martin

Super Sentai Zyuranger: The Complete Series Shout Factory Street: 02.17

The Power Rangers has been a money-making show since their debut in 1993, but what's often overlooked by fans who don't check the Internet is that they originated in Japan as part of a bigger show, which Shout Factory has happily brought to DVD in America. To be clear (because the series' entire history is extremely convoluted to the point where Wikipedia isn't sure), this is *Kyōryū Sentai Zyuranger*, which ran from 1992-93, which is the 15th incarnation of the series in Japan. The bonus to this series is that you're getting two years' worth of *Power Rangers* footage, melted down into a single consistent season that actually makes sense of why things are happening, or at least enough sense for a show about dinosaur-themed fighters battling against a space witch. I'm sure you read this all time about Japanese-imported shows, but in this case, it's true: The original has better, more compelling stories than the American counterpart. It's not difficult to discern, considering our version was marketed to sell 10 times as many toys as their version, but considering the source material, that's a major feat. The downside to the show: There are a lot of cultural references and jokes that you're just not going to understand. The end credits alone are something I could write a dissertation paper on. If you're an adult fan and you want to see the show's origins, you should definitely snag this. —Gavin Sheehan

What We Do In The Shadows M Tuckman Media Directors: Jemaine Clement and Taika Waititi

In Theaters: 03.13



It's an absolute travesty that it has taken more than a year since its premiere at the *Sundance Film Festival* for Jemaine Clement and Taika Waititi's uproarious mockumentary to reach general audiences. It even took a Kickstarter campaign fund that barely squeaked by to get the wheels moving. The film follows a documentary crew as they track and record the modern-day actions of Vladislav (Clement), Vago (Waititi) and Deacon (**Jonathan Brugh**), a company of vampires living together and doing their best to make ends meet. Not only do the directors deliver a script chock-full of witty lines of dialogue matched with hilarious visual elements, but the duo also masters the horror genre with grotesque imagery and tone. There is a small portion of the film toward the hour mark that falls flat and the jokes become fewer and farther between, which can be the death stroke for any comedy, but the finale sets everything back on its feet, leaving audiences smiling with a thirst for more blood. Fans of vampire lore will find comfort with yet another title to add for their favorite monster's screen depiction, and fans of werewolves will find their character represented hysterically by **Rhys Darby** (*Flight of the Conchords*) as he leads his pack for their monthly transformation and steals every scene while doing so. —Jimmy Martin

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| FILMS WITHOUT BORDERS | | THROUGH THE LENS | |
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| SATURDAY /// MARCH 7 @ 11AM /// FREE THE TALE OF PRINCESS KAGUYA Legendary Studio Ghibli cofounder Isao Takahata (<i>Grave of the Fireflies</i> , <i>Pom Poko</i>) revisits Japan's most famous folktale in this gorgeous, hand-drawn masterpiece. <i>Nominee: Best Animated Feature—2013 Academy Awards</i> | THE CITY LIBRARY 210 E 400 S | TUESDAY /// MARCH 24 @ 7PM /// FREE WAGNER AND ME English actor Stephen Fry explores his passion for history's most controversial composer, Richard Wagner. <i>Post-film discussion with Christopher McRae, Artistic Director, Utah Opera.</i> | THE CITY LIBRARY 210 E 400 S |
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| WEDNESDAY /// MARCH 11 @ 7PM /// FREE IN FOOTBALL WE TRUST Filmed over four years, the film tracks the journey of four local Polynesian high school football players as they strive towards getting recruited to play college football. <i>Film directors will be in attendance for post-film discussion.</i> | ROSE WAGNER CENTER 131W 300S | FRIDAY /// MARCH 27 @ 8PM /// FREE SONG OF THE SEA Based on the Irish legend of the Selkies, <i>Song of the Sea</i> tells the story of the last seal-child, Saoirse, and her brother Ben, who go on an epic journey to save the world of magic and discover the secrets of their past. | SORENSEN UNITY CENTER 3300 S 900 W |
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LOCAL MUSIC REVIEWS!

Active Strand
Hot Lava EP
Bossa Nomad
Street: 12.04.14
Active Strand =
Arctic Monkeys +
Audioslave + Ben Harper



Energetic local act Active Strand have released their first EP *Hot Lava* this last winter. Having developed a healthy following from their bombastic live sets and funk-meets-rock tunes, the EP is dropped on us in hopes of furthering the excellent Provo rock scene. The short description of the band on Facebook reads, “power trio with a new sound,” which would be the case if the 2004 English rock scene never happened. The music is executed well and the lead singer hits his notes, but his creepy lounge singer swagger makes the album feel like your watching dance moves by **Giovanni Ribisi**. The album shows good range and never sits too long in any one place, but sometimes you have to learn one good trick before wandering any further. Keep trying, guys—the talent’s there. —*Benjamin Tilton*

Bronco
In Lights
Self-Released
Street: 11.13.14
Bronco = Gram Parsons +
The Sadies + Cory Branan

It’s funny—I don’t think of myself as huge fan of “alternative country indie rock Americana” stuff, but when it’s done well, it cuts right into me. Bronco is a terrific group that simultaneously project the thoughtful approach to exceptional country music, but still hold



on to just enough urgency and broad influence to take them outside of that genre. Their third album, *In Lights*, displays a subtle rock n’ roll side that most bands would drown out with other influences, but the immense talent of the band doesn’t let that happen. A stand-out track is “Ghosts In the Basement,” a downtrodden, driving melody with lyrics of loss and loneliness that eat at your heart. With musicianship and unique sensibility, Bronco can take a listener wherever they deem, so go along for the ride. —*James Orme*

Burn Atlas
Self-Titled
Self-Released
Street: 09.10.14
Burn Atlas = Soul Coughing
+ Mazzy Star + Gorillaz –
Del the Funky Homosapien

As a critic, writing reviews can be painful. In the case of Burn Atlas, I feel I’ve wandered into a poppy field. This self-titled album shows brilliant, creative promise. It’s nothing you haven’t heard before, but its clever arrangement makes it fun and lyrically amusing. The initial track, “Trigger Finger,” is poppy and thoughtful while at the same time hinting at mid-’90s post-grunge the way **Beck** did it so long ago. The production could use some polishing, but few first-time EPs are perfect creatures. The album is consistent in its theme, and the young band already has a unique sound. With a following just under 100 fans on Facebook, this unfound treasure is a refreshing splash among the tired indie-rock scene. —*Benjamin Tilton*

Faces In Mountains
Brain Slave EP
Self-Released
Street: 12.10.14
Faces In Mountains =
Lymbyc Systym + Bugfood +
Mooninite



Are we more than our minds? Is there a self outside of our self? Or are we slaves to chemical exchanges that reward decisions that increase the likelihood that we get to reproduce or eat, or eat in order to reproduce? Perhaps the song titles (“Oxytocin,” “GABA,” “Glutamate”) and vocal samples of famous psychologists tip their hand too much. Listening beyond the heady considerations that make up this album’s thesis are some really astute electro-acoustic, sample-based tunes that crest on warm, dopamine-rich sine waves of synthesizers, warm guitar tones, dried-birch-brittle snare snaps, skittering drum machines and heavily filtered vocals. These are **Nujabes**-worshipping, jazz-based samples filtered through a nu New Age panorama and Neo-Soul instrumentals. Utah never ceases to surprise me. —*Ryan Hall*

The Goldeneyes
Self-Titled
Self-Released
Street: 08.11.14
The Goldeneyes =
(The Killers * The Doors) /
Jim Morrison

What we have here is a nifty, three-track package from a very tight pop rock outfit out of Salt Lake City. Though it’s short, the self-titled EP leaves a lot of hope for the future of these three lads. The first track, “Backseat (More

Precious Than Gold),” which is later revised on the release with a “Chill Version,” starts out sounding like the theme song to some late-’70s blaxploitation flick. It evolves into a very cool little rock song that sometimes can even be compared to early **Muse**. The other track on the album, “Fool Me Again,” holds on to a lot of that laid-back, soul-inspired energy, but does come with a bit more of a bite. Of course, it seems to be a breakup song, whereas “Backseat” is a love song. All in all, this is a good release from a promising band. —*Blake Leszczynski*

The Hung Ups
Lovesick
Maneater Music
Street: 02.15
The Hung Ups = NOFX +
The Queers + Chixdiggitt



Well, the heartbreak-addled Hung Ups are back again with their love-deprived pop punk songs. *Lovesick* encapsulates all the necessities, including sympathetic lyrics, clean guitar melodies, fast-paced drums and vocal harmonies consisting of ohs and ahs. Songs of heartbreak are certainly not new to the average music listener—some pop artist trying to tell his or her personified *Romeo and Juliet* story through an acoustic guitar with piano or string accompaniment—these guys accept their demise for what it is and say “fuck you” to their former lovers. —*Eric U. Norris*

Mars
Chocolate Covered Potato
Chips
Self-Released

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Street: 01.15
Mars = The Ettes (Acoustic) +
She & Him

Chocolate Covered Potato Chips is a quiet folk album by the local ladies of Mars. In unison and apart, this female trifecta pieces together a peaceful and melodic set of songs. This is a quaint acoustic album, overlapping in melodies and harmonies. Their voices paint images of spring and cheeriness, while the next moment, the melody moves to a flowing kind of haunting—literally singing, “You’re haunting me / I’m haunting you,” to a distant haunting on tracks like, “Hoses Roses,” repeating a combined, “Ooh, Ooh-Ooh ... The roses were left to melt.” At the very least, this will leave you wanting potato chips, but hey, that’s not that bad.

—Lizz Corrigan

P. K. Workman
Utah Sky
Self-Released
Street: 02.10
P. K. Workman =
Jay William Henderson +
Duncan Sheik



Utah Sky has everything going for it, but it is a swing and a miss. Workman clearly knows what an alt-country or folk album sounds like, and, with some additional work, this album would be solid. The melodies are straightforward—they're songs you'd expect to hear around a campfire. The layered guitar work is quite pleasing to the ear, but much like the vocal tracks, they have an overwhelming amount of reverb pasted over them. Workman's lyrics straddle a line between tangible object and emotional concepts that left me more confused than in awe. He touches on nature, love, reminiscing—everything you expect to hear—but it's all awash in incomprehensible simile and metaphor. Don't get me wrong, I'm rooting for Workman—he's got the talent—I just hope his next release has a few more hands in it and more concrete lyrical content. —Alex Cragun

The Statuettes
Great Western EP
Self-Released

50 SaltLakeUnderGround

Street: 02.07
The Statuettes = Fictionist +
Minus The Bear



What a rocking album. I've been a fan of The Statuettes since their formation a few years back. **Michael Gross** has a knack for writing driven pop rock, meaning the songs are fast and the chords are major. What I like most about Gross' work is the tendency to drift into licks you hear in **Sunny Day Real Estate's** early work but succinctly so. This EP sounds big (like the West?), something you'd want to play in front of a large crowd. The strongest song on the EP is "Oh, Please," with its skin-busting drums and clanging lead guitar—the single in the album for sure. The Statuettes are playing great tunes that are very radio- and crowd-friendly. They should be dominating the indie-pop scene regionally and locally. Pick up this EP and put on some shades, 'cause it's bright. —*Alex Cragun*

Tavaputs
Their Secret Names
Self-Released
Street: 12.06.14
Tavaputs =
The Decemberists +
Neil Young

The first three tracks on *Their Secret Names* sound like a slightly more depressed *Freedom* (Neil Young)—an acoustic rock lament, if you will. As nicely as the first few tracks sound together, Tavaputs leave the listener baffled, as the six remaining tracks are each only four seconds of silence, yet each are purposefully and meaningfully titled. Perhaps it's a bit of dramatic effect—just a taste of what was to come for their full-length album in February. —Lizz Corrigan

Tyler James Lewis
Presentism
Self-Released
Street: 12.13.14
Tyler James Lewis =
Bright Eyes +
Westward the Tide +
Isaac Russell

Presentism is a collection of simple,

joyful acoustic tunes as wholesome as green Jell-O on Pioneer Day (that's not a bad thing). Songs take a wide view of the American soundscape, brushing genres as diverse as blues ("Pyrite"), country (an elegant cover of **Johnny Cash's** "Sanctified") and folk, all of which come to life when channeled through Lewis' careful work as a multi-instrumental strings-man. Standouts are "Dream's End," a plinky, ukulele-driven number that surfs along **Jack Johnson's** beach and "Fierce Love," which has a bright, cross-picked acoustic line and sleepy slide banjos that add a little twang. This is a great album from an up-and-comer, but a touch more depth of sound and vocal polish would move Lewis to the next level. His vocal chops don't quite stir my emotions the way his cheerful guitar work does, and I'd love to hear a full band backing him.

—*CJ Morgan*

Void Of Realms
Sounds From The Lysergic Sun
Dungeon Recordings
Street: 09.30.14
Void Of Realms = Eat State
+ Space Time Continuum



Get out your glow sticks and kandi bracelets—'90s rave culture never ended. Who said **The Orb** and other chill-out music was dead? *Sounds From The Lysergic Sun* is complete with tripped-out LSD samples from old '60s films and subterranean synths emitting dub before they put in the step. It has some good, deep bass, and this music would probably create a good soundscape atmosphere if you were on 'shrooms. It also sounds spooky enough that if you're not in the right mind, it might put you on a bad trip. Remember, kids: Set and setting is paramount. —*Mort Kilgore*

X&G
One-Offs Vol. 1
Self-Released
Street: 12.30.14
X&G = Odesza +
Yellow Claw

The variety found within XianMusic and Gaszia's *One-Offs Vol. 1* is fucking impressive. The local musicians tackle

genres ranging from trap to breakbeat to experimental and successfully dominate each. Their take on trap music is refreshing for those sick of being bombarded with the likes **DJ Snake** and **Flosstradamus'** harsh, irritating, bullshit-noise music. X&G use modern trap structures and experimental sounds, which they blend perfectly together. The best example would be the track, "Eye For An Eye," which features a buildup and drop, as is the norm with trap. However, the ensuing drum pattern has a bouncy, almost tribal feel to it, and is surrounded by sounds sure to be enjoyed by electronic/experimental music enthusiasts creating a type of music completely different from popular, "big room festival trap." —*Carl Acheson*

YZE
Ugly Picture Perfect
Chance Lewis
Street: 01.25
YZE = Slug + Sage Francis +
Aesop Rock



After posting on his Bandcamp account and apologizing for taking time to “try and get [his] life back on track,” YZE has released *Ugly Picture Perfect*—his first album in five years. *UPP* is the sound you would expect from YZE, a calm album, while still remaining dark and deep. YZE covers the subjects of depression, finding oneself and trying to keep oneself together emotionally, all while making it sound like he is singing directly to you. Songs like “Bad Sleep,” “LOUD,” “Everybody Knows Your Name” and “May Day” talk about battling depression, anxiety, staying positive and a rebirth which seems to tell about YZE’s time away from recording and performing. The album finishes with a song entitled “Satellite,” which sounds both lyrically and instrumentally like the counterpart to **Atmosphere**’s “Sunshine.” For any glum rap nerd, this album is worth the buy. —Connor Brady

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MUSIC REVIEWS!

Acid King
Middle of Nowhere, Center of Everywhere
Svart Records
Street: 04.14
Acid King = Ramesses + Church of Doom

Acid King have hit the scene again with the release of their sixth album, rife with their ultra fuzzed-out wall of sound. Sludgy bass lines like on “Silent Pictures” swirl from the distorted underbelly of their music, pulling the listener into a black-tar-heroin-infused, warped-out world. Downtempo, bleak power chords hold up within their grinding repertoire. **Lori S.**’s howling vocals leak like slow-motion molasses through the microphone—see “Center of Everywhere.” With minimal progression intra-track and over the course of the album, songs often seem to drone on into oblivion. After I got stoned, however, I closed my eyes and was transported into a desolate landscape of nightmarish proportions, inextricable from the music crushing my eardrums like the sable hoof of War’s steed. Now that’s how doom metal is supposed to be. —*LeAundra Jeffs*

Boduf
Stench of Exist
The Flenser
Street: 02.03
Boduf = Jessica Bailiff x Benoît Piolard + Orcas

Despite its repugnant metal name, *Stench of Exist* is surprisingly mellow, intimate and, dare I say, listenable? Released on experimental label The Flenser, and with song titles such as “The Rotted Names” and “The Witch Cradle,” I expected something loud, ram-bunctious and the exact opposite of my normal musical tastes. However, I’m OK with pointing out my close-mindedness in assuming this was something I was given by mistake. This album is dark and mysterious, but unpretentious; simple, but generously layered with densely drugged electronics, whispered vocals and sounds from the cityscape. The resulting product is a hazy, exploratory record that is as enigmatic as it is honest. Needless to say, kids, don’t judge a book by its cover, or in this case by its track list—you may miss out on something truly beautiful. —*Allison Shephard*

Complicated Animals
In This Game
Socialite Fiasco
Street: 02.10
Complicated Animals = Astrud Gilberto x Rabbit Fur Coat-era Jenny Lewis

Part twangy indie, part bossa nova, Complicated Animals seamlessly mix two seemingly unrelated genres into something that is airy and sweet with an unobtrusive Latin beat. Sung in Portuguese and English, *In This Game* blends North and South American cultures in a way that is youthful and fresh without being superficial. Each song is meticulously crafted and perfectly balanced, with no single track overlapping the other. “Phoenix”—easily the most upbeat song—transports the listener to a sultry 1950s Brazilian dance club, while “Drive Around in Cars” is reminiscent of folksy, blue-collar simplicity. Use this album to get through your mid-winter blues—its perfectly paced tempos and singer **Monica da Silva**’s sweet vocals will make you forget about how you can’t wait for the changing of the seasons. —*Allison Shephard*

Cotillon
Self-Titled
Burger Records
Street: 01.26
Cotillon = Foxygen + Bruce Springsteen + Pixies



Cotillon are certainly motivated with this debut full-length LP. This album is a little hard to track, as it fuses elements of surf, classic, post-punk, shoegaze and even some alternative country. The

result is a bit disjointed, however, and the album doesn’t feel very cohesive as a whole. That being said, some of the songs do manage to stand well by themselves. The track “Convenience” will be an easy hit with listeners for its detached, shoegaze guitar tones and indifferent garage-band vocals. This isn’t an album that’s necessarily easy to listen to as a whole, yet it shows some promise when each song is looked at individually. The outcome is, unfortunately, a little fuzzy and non-cohesive, though certainly ambitious. —*Kristyn Porter*

Dengue Fever
The Deepest Lake
Tuk Tuk Records
Street: 01.27
Dengue Fever = Antibalas + Secret Chiefs 3 + Koes Plus



This is Cambodian pop music played over Afrobeat percussion, under the influence of heavy surf riffs, psych-affected jams and the grittiness of late-’70s L.A. punk. These sprawling six-plus-minute tracks are carried by **Chhom Nimol**’s lilting, ghostly voice over punchy brass, swirling farfisa organ and funk-inspired bass lines. Appropriation of Nimol’s Cambodian rock never feels shoehorned into a Western format—rather, the songs on *The Deepest Lake* are open wide enough to let the Eastern modes, scales and traditional vocals slide in and out of the laboratory of sounds and styles of Dengue Fever’s ever-expanding palate. Dengue Fever have frequently pointed to the L.A. punk band **X** as a touchstone for this record. One can hear it in the heavily distorted surf guitars and world-weary excursions into the seedy underbelly of urban life. *The Deepest Lake* is a dive into world

of influences that are challenging as they are rewarding. (*Kilby*: 04.10)
—*Ryan Hall*

Doe
First Four
Specialist Subject Records
Street: 10.06.14
Doe = Sleater-Kinney + Built To Spill + Heathers + early Weezer



Doe’s *First Four* LP is easily one of my favorite albums I’ve heard in the past year. This album collects the first four LPs of the London-based, indie-pop punk, three-piece band. **Nicola**’s sweet and powerful voice fills each song with raw ethos. It’s the type of album that speaks to the insecure gal I am who wants to share the frustration inside, especially my favorite track “Late Bloomer,” where I can’t help but sing along to the familiar lament of “I can’t shut it off / I’m not good enough / I’m hopeless to find / A way out of my mind.” There is a story to every song, from haunting breakups to lamenting in nostalgia and regret, to survival, it’s all absolutely intoxicating. There’s a strong riot grrrl vibe to the album, and though not outwardly as rough as **L7** or **Bikini Kill**, the spirit is in the femme-fronted force of the lyrics that make me want to sing along at the top of my lungs and maybe cry a little, too. Doe is only a doe in terms of time in the music industry—they’re already prolific. Their next album, *Avalanche/Basement*, is available Feb. 16. —*Taylor Hoffman*

Dronen
284 Days
Self-Released
Street: 02.03

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Dronen = (Radiohead + The Smashing Pumpkins + Nirvana) x Breaking Benjamin

Aptly named for the length of time it took to put out their latest EP, *284 Days* is the second release from California rock trio Dronen, fronted by **Daniel Olivas** on vocals, whose lyrics and style are anthems enough for the band's claim to heavy '90s roots. The hype about this EP seems to be the journey taken to get it recorded, which actually is just a comparison to their first album's process and is essentially every other band's start-up story: a lot of trial and error. They play it safe with songs like "Tonight" and "A Song to The Past," then fully open up with "Lights Out" and "The Loss of All Real Things," showing what they're truly capable of. While the composition of each song is simple, the band's countless hours of self-recording and rehearsal is fully evident. With a clean sound, passionate lyrics and fist-pumping rhythms, I'll be throwing in *284 Days* on laundry days, while lounging around the house in my ripped jeans and flannel. The biggest credit to give to their '90s influence is their songs ranging from about 4:30–5:00 minutes long, a much appreciated and desired break from 2010's trends of two-minute songs. *284 Days* is a recommended addition to any grunge aficionado—I would even show up at a show if they rolled through town. —*Andrea Silva*

Dwarves
Gentleman Blag
Fat Wreck Chords
Street: 01.13
Dwarves = Descendents + The Meatmen

As the band that makes the claim that they invented rock n' roll and would never die, you can only imagine what the Dwarves will continue to do for the rest of eternity. The Dwarves soldier on with their elegant blend of punk rock and comedy that have had them toe-to-toe with longtime rivals The Meatmen. The title track proclaims their elegance, which is rapidly compromised by the lyrics of "Trisexual"—"Kings of the World" is self-explanatory. The Dwarves haven't lost their edge at all—their personalities still lack moral hygiene, their music is void of any fertility, and they still go out of their way on every album and EP to remind us that their mythos is still that of disgust. —*Eric U. Norris*

Enslaved
In Times
Nuclear Blast
Street: 03.10
Enslaved = Emperor + Borknagar + Windir

This is the next step in the constant evo-



lution of the black-gone-Viking-gone-progressive metal dudes. *In Times* is similar to Enslaved's 2012 album *RIII-IR* but nowhere near the same. I keep coming back for helpings of *In Times*. It's one of those albums that, no matter how many times I listen to it, I keep finding new, little and fantastic nuances. *In Times* is about progression and songwriting maybe more than any Enslaved album to date. The tempo and momentum changes make the almost hour-long album go by in the blink of an eye. The transition from melodic and calm styles then to fast black metal riffing make the album-listening experience unlike many records that wear thin after a few listens. Although Enslaved were born in the '90s Norwegian black metal era, they're a great example of the idea of moving far past those so-called "glory days." Time only improves Enslaved's metallic dominance. (*Bar Deluxe*: 03.13) —*Bryer Wharton*

Father John Misty
I Love You, Honeybear
Sub Pop Records
Street: 02.10
Father John Misty = Nick Drake + Ryan Adams + Harry Nilsson



Josh Tillman, the man behind the moniker Father John Misty, has hinted at personal demons in previous work but completely unleashes anything he's been holding back with this sophomore release. *I Love You, Honeybear* slapped me in the face and completely enamored me with its crudely honest lyrics, deploring love ballads and textured guitar harmonies. Tillman has a natural ability to personalize his music

and does so with more vigor on *I Love You, Honeybear* than ever before. His moody, saccharine vocals take center stage on this album, and his lyrics are darker and more obsessive than ever before. On the track "The Night Josh Tillman Came To Our Apartment," Tillman unleashes a ball of fury aimed at a petty, privileged girl who just doesn't have a clue, and the result is exhilarating. This is a delightfully charming, addictive album and certainly shows Tillman at his best. —*Kristyn Porter*

The Grannies
Ballsier
Saustex
Street: 01.20
The Grannies = Turbonegro + The No Tomorrow Boys

This 13-track album starts out with "Wade in Bloody Water," and by its conclusion, I knew I was in for an adrenaline-filled ride. It's power-driven, raw punk n' roll with shredding riffs that kept me hooked—needless to say that such an intense dose of rock n' roll from numbers like "Glittershitter" and "Corner of Fuck and You" suggests that this is not something for the fainthearted. However, apparently for shits and giggles, this LP includes the remixes "Corner of Fuck and You (**Ben Addison** Remix)" and "Glittersitter (**Matt Flores** Remix)." The remixes are kind of fun, but definitely a bit off from what seems to define *Ballsier*. That said, if you're in dire need to get your blood pumping again, check this out. —*Nick Kuzmack*

The King Khan & BBQ Show
Bad News Boys
In The Red Records
Street: 02.24
The King Khan & BBQ Show = The Black Lips + Love + Black Flag + The Mummies

The first album in over five years from the legendary King Khan & BBQ Show pulls you head-first through the twists and turns of rock n' roll history. One moment, your speakers will blast out the smoothness of 1960s-inspired garage pop sounds of "Never Felt Like This" and "Illuminations." Then, keep your ears peeled for the longing grittiness of "BuyByeBhai" and "Ocean of Love." Follow this dose with the raw desperation of punk numbers "Zen Machines" and "D.F.O." This 12-track album provides quite the ride and is not to be overlooked. Do yourself a favor: Get it and drop the needle the first chance you get. If you manage to come up for air, follow the path provided by *Bad News Boys* and go dig through the roots of over 50 years of music history. If you haven't already, this is not a bad place to start. —*Nick Kuzmack*

Marduk
Frontschwein
Century Media
Street: 01.19
Marduk = Infernal666 + Asoth x Funeral Mist

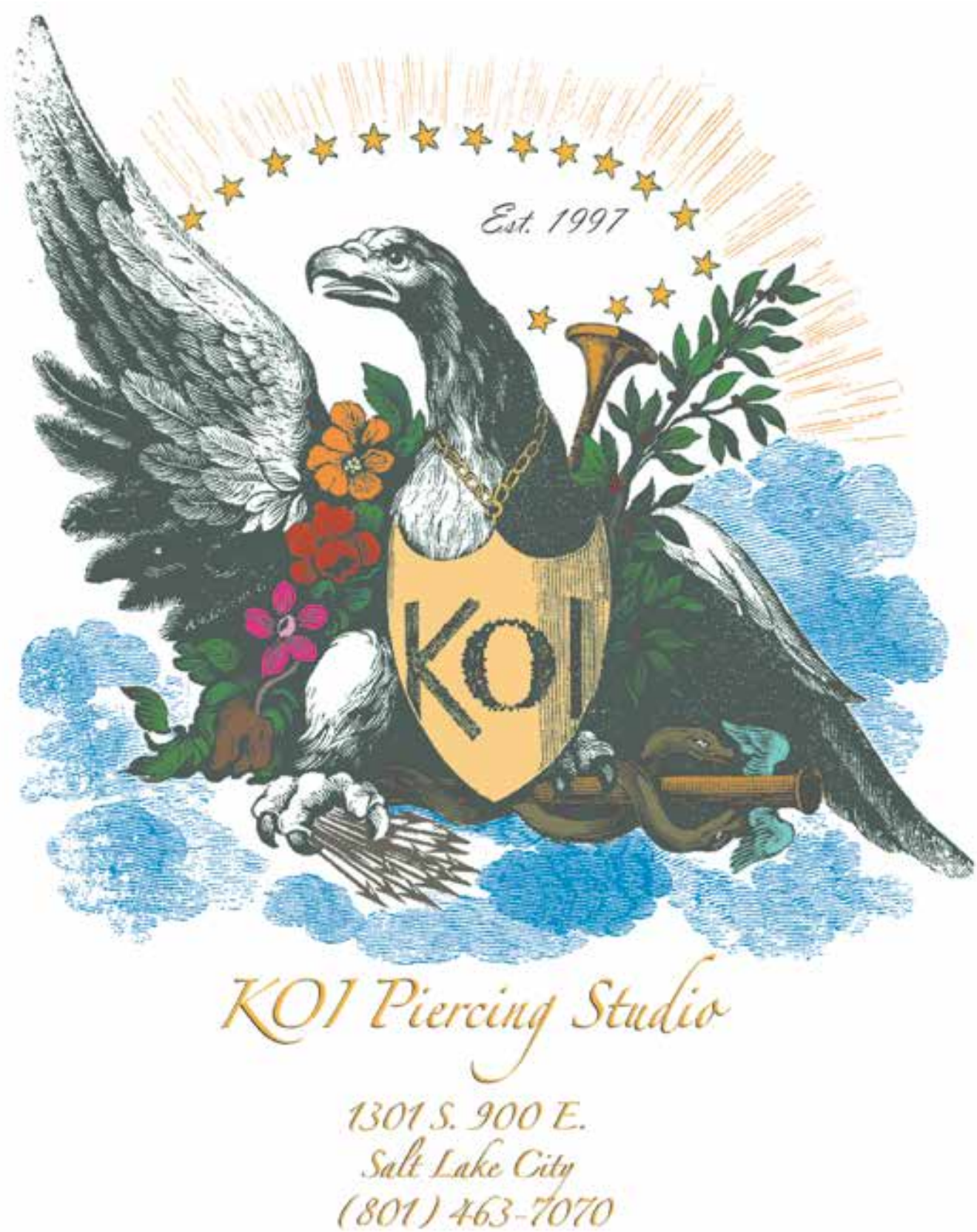
What am I doing with my finger in my ear, you ask? Oh, just pulling out some scalding shrapnel lodged in my skull, courtesy of the fellows in the legendary Marduk. The songs on this album are ravenous dogs held on choker leashes, at times allowed to fully engorge on a frenzy of balls-out speed, at times held back snarling at a slower tempo à la "The Blond Beast." Vocalist **Mortuus** shows even more range since he joined the group for **Plague Angel**: His signature tormented rasps, pukes, gurgles and screams seem to come straight from the mouth of a Lemegeton demon. It's uncanny how fast he can fire off all those syllables on "Thousand-Fold Death." Frontschwein is a declaration of war against the music world and sets the quality bar for 2015 extremely high for any band, metal or otherwise. If this album were to somehow cause weight gain, my New Year's resolution is to listen to this until I need an intervention. —*Alex Coulombe*

Modern Vices
Self-Titled
Autumn Tone
Street: 10.21.14
Modern Vices = Shannon and the Clams / Twin Peaks + The Orwells

Imagine taking the crooning ballads of the '50s—singing that's indebted to doo-wop—and combining that with the noise and freewheeling energy of garage rock. It's not that hard to imagine, but the result is irresistible. Beloved contemporary rock bands like **Hunx & His Punx** or Shannon and the Clams have tested the formula with success, but there's less punk and more structure with Modern Vices. They're a five-piece hailing from Chicago, leaning heavily on rock grit with sincere vocals that constantly howl at the moon. Every track on their debut LP could stand alone as a single, but as an album, we have one of the most promising rock bands emerging from Chicago right now. —*Justin Gallegos*

New Kingston
Kingston City
Easy Star Records
Street: 01.27
New Kingston = Tribal Seeds + Barrington Levy

Switching this on, my initial reaction to this album is one of hope and excitement. Reggae has always had an edge that comments on social issues, and at first, I am not disappointed.



What strings through my consciousness, however, is the bitter realization of a certain bland, vanilla, poppy aftertaste. Certainly, *Kingston City* has its smoothness, but the evident and defining neo-R&B crap that makes up this record leaves me longing for something that actually has roots to it—not something safe and predictable. Rather, give me the grittiness that makes this genre so rich. Notable exceptions to this negative rant are the numbers “Honorable”; “Conquer Dem” featuring **Sister Carol**; “Mystery Babylon,” which features **Madd T-Ray** and **E.N Young** (Tribal Seeds); and the socially aware “Today.” Other than these four tracks, which are good, the record is strongly wanting in something else. —Nick Kuzmack

NOFX

Backstage Passport

Soundtrack

Fat Wreck Chords

Street: 12.09.14

NOFX = 7 Seconds +

Bad Religion + The Vandals

For nearly 30 years, NOFX have been the standard for immature punk rock, but maybe more of an accomplishment is the fact that they always seem to come around and do something unexpectedly worthwhile. Back in 2008, they had a reality TV show that took the band to exotic lands in Asia and South America. Now, was the show a moronic *Jackass* imitation? Yes, at times, but it was also a great window into how punk rock has resonated to every corner of the globe and how a band like NOFX connects differently with each audience. This “soundtrack” is more of collection of unreleased and rare material that was used for the first season and second season, which is nearing completion. There are definitely some fun tunes like “Insulted by Germans (Again)” and “Greatest Country in the World,” but ultimately, I would say this is more for super fans of the band and not for someone with passing interest. —James Orme

Problems That Fix Themselves

Which is Worse

Already Dead Tapes

Street: 11.11.14

Problems That Fix

Themselves = Sigur Rós +

David Lynch + Goldie

This album comes from a record label that boasts specializing in small editions. Limited to 300, this recording starts out with the first three songs having a nice auricular instrumental aura. Side A wraps up with the only vocal track and reminds me of an Icelandic version of “In Heaven” from the *Eraserhead* soundtrack. Flipping the record, I felt that something went horribly

wrong. Suddenly, I was listing to some bad, ‘90s-sounding, jungle drum/drum-n-bass crap that had nothing to do with the sonic vibe on the rest of the LP. It redeems itself by going back to organ-infused ambient noise. If they’re asking *Which Is Worse?* I say side B.

—Mort Kilgore

Sannhet

Revisionist

The Flenser

Street: 03.03

Sannhet = Deafheaven +

Explosions in the Sky

Sannhet deserve at least a modicum of success with their new album, and I’m afraid they won’t find it because people are going to assume they’re just trying to ride the wave of possibility left over from the success of Deafheaven’s breakthrough album *Sunbather*. Such a comparison isn’t completely inaccurate, but it is a little unfair. Sannhet has the requisite post-rock/metal sound to warrant the comparison for sure, but that only pecks at the surface of this album. Sannhet has crafted an amazing, instrumental sound based in metal, but I think they have more in common with post-rock greats like **This Will Destroy You** than they do with any kind of metal act. This music on this record carries far more emotional weight than your typical blast beat onslaught, and I think any fan of post-rock can find something here to chew on. —Alex Gilvarry

Savages & Bo Ningen

Words To The Blind

Stolen / Pop Noire

Street: 11.20.14

Savages & Bo Ningen =

Savages + Perfect Pussy +

Tomorrow, in a Year-era

The Knife

If not necessarily the most compelling, *Words To The Blind* is certainly the most interesting album I’ve ever listened to. Documenting the live performance of collaborating band Savages & Bo Ningen, this 37-minute song is a non-essential curiosity for fans of either band. Opening with both vocalists whispering in languages I do not speak, while slowly bringing in guitars, these bands manage to evoke a sense of mystery and, for me, anxiety that I think would have made this performance something worth seeing. You can find elements of both bands surfacing in the dissonant noise, but nothing seems clearly the work of one or the other—maybe excepting a few minutes with Savages singing in English. This could be a really cool—or maybe terrifying—listen on drugs, but I don’t think anyone is going to make this record a regular part of their music library. —Alex Gilvarry

Sepulchral Curse

A Birth In Death

Chaos & Hell Productions

Street: 12.15.14

Sepulchral Curse =

Bolt Thrower + Unleashed +

Grave



There’s an ongoing and ever-annoying conflict over what makes a metal or extreme piece of music good, be it the battle between musical proficiency (don’t get me started on the merits and accolades of **Periphery**) and actual intensity and feel of said piece of music. The fact that bands like Sepulchral Curse keep the door propped open to the underground always give my faculties nice piece of bloody gristle to chew on. *A Birth in Death* is a short yet complete-feeling EP, giving that sense of “Hell yes, I want more.” This nasty set of four songs has rotten, old school death metal written all over it. The D-beat style and almost grind-like ferocity of the album keeps it churning the gears of death. Don’t mistake any words I say: The guys aren’t lousy players—they just focus on the crushing riffing, and only bust out the guitar-solo machine when needed. —Bryer Wharton

Sonny & the Sunsets

Talent Night at the Ashram

Polyvinyl Records

Street: 02.17

Sonny & the Sunsets =

Mac DeMarco +

Beach Fossils



Surprisingly enough, I was quite unfamiliar with **Sonny Smith** and his Sunsets, and I’m quite disappointed by

that. When I first saw the name Sonny & the Sunsets I was intrigued. With a name like that, I thought, “It’s got to have that doo-wop sound.” I wasn’t far off. The album perfectly mixes a New Age take with a classic sound. With tracks seemingly influenced by ‘50s malt-shop rock and the California band’s own beach vibe (not to mention slightly hypnotic vocals), *Talent Night at the Ashram* is a must-have album. —Dylan Evans

Swingin’ Utters

Fistful of Hollow

Fat Wreck Chords

Street: 11.11.14

Swingin’ Utters =

The Replacements +

US Bombs



It’s impossible to name anyone the best punk rock band in the world, but a great case could be made for Swingin’ Utters. They have the ability to recall the sounds and notions from the days of ‘77—but nothing sounds stale, and everything this band does progresses them forward so they never repeat themselves. *Fistful of Hollow* is an exemplary record of what they are good at. There’s no gimmick or counterfeit representations—they’ve been at this for over 20 years, and every step they’ve taken has made them better along the way. Lead singer **Johnny Bonnel** may have an enormous amount of talent backing him, but his pleasingly gravelly voice is the tip of a missile with a devastating punk rock payload. I could call this my favorite Utters record because I’m enjoying it so much, but over time, it’ll fade into the bigger masterwork of everything this band has created. —James Orme

THEESatisfaction

EarthEE

Sub Pop

Street: 02.24

THEESatisfaction =

Shabazz Palaces /

Lauryn Hill

Hailing from Seattle, **Stas** and **Cat** of THEESatisfaction bring some of the most lyrically progressive and futuristic sounds in hip-hop today. *EarthEE* presents itself as a message of change



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Olga Albizu, Radiante, 1967, oil, Smithsonian American Art Museum. Gift of JPMorgan Chase.

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from people who know they can't force change. They're message is not one of desperation like **Grandmaster Flash and the Furious Five** delivered in the early '80s, nor is it a metaphorical message that needs decoding like that of last year's *Lese Majesty* from label mates and frequent collaborators Shabazz Palaces. On "Planet For Sale," Stas raps, "I'm a planet in the planting, how we destroyed a planet when we didn't plant things / maybe all we're seeing now are clan games, but we can't even see out of our damn shades." Stas' lyrics and Cat's soulful singing turns hip-hop songs into universal hymnals that promote peace and growth but also pack enough swagger to rock a house party at the same time. —Justin Gallegos

Tim Barry
Lost & Rootless
Chunksaah
Street: 11.28.14
Tim Barry = Chuck Ragan + Merle Haggard + Billy Bragg



Tim Barry is so straightforward and earnest with his solo material that, right away, there's a feeling that these songs could only come from him. The former **Avail** lead singer has left no trace of his punk rock past on *Lost & Rootless*—the record is mostly just Barry and his acoustic guitar sending these songs out as what I can only call pure. "Breathe Slow and Let 'Em Pass" contains such vivid imagery that I can picture the rural Virginia dirt road that the cops are blazing down as described in the song. I find it interesting that a number of these punks have taken a more singer-songwriter, roots music route. I have to say that most of what the trend has produced is worth while, and that Tim Barry is at the top of that list. —James Orme

ToyGuitar
In This Mess
Fat Wreck Chords
Street: 01.27
ToyGuitar = The Strokes + The Killers

ToyGuitar features **One Man Army** veterans **Jack Dalrymple** and **Brandon Pollack** and **Miles Peck** of **Swinging Utters** fame. So pay

attention and let's kick-start this review by licking your finger wet in the most provocative of ways, then slide it into an electrical socket for some full-on, charged garage-punk rock n' roll action. Providing you are still with us, dig that the following tracks are why this album is worth your time. Start your dose of explosive brilliance with "Human Hyenas," then jump up, down and around with "In This Mess." Are you still here? Good. Knock the rest out with "Static Attraction" and close this ride with "Let's Talk in the Shower." If you're not done, then add "Silver of Sun" to your expanding palate. Now wet that other finger and repeat the cycle of an electrifying pleasure—this is rock n' roll, darling. —Nick Kuzmack

Tuxedo
Self-Titled
Stones Throw
Street: 03.03
Tuxedo = Chromeo / Slave

Tuxedo is a perfectly balanced duo built on the soulfulness of **Mayer Hawthorne** and the G Funk capabilities of seminal hip-hop producer **Jake One**. Their debut album is stacked with modern-day funk that pays great homage to its predecessors. Influencers range from original funk greats such as **Zapp** and **Chic**, even down to the work on **Snoop Dogg's** debut album, *Doggystyle*. Tuxedo's "Number One" is a fantastic interpolation of "Ain't No Fun," and thankfully, it's a version that the whole family can groove to. "Do It," Tuxedo's dance-floor-ready single, is as joyful as **Pharrell's** "Happy," but packs more sophistication and maturity, similar to **Marvin Gaye's** "Got To Give It Up." It's Tuxedo's sophistication that separates them from any contemporaries they might have, and it's helped them make an original album that channels classic funk while standing as a reference point for future artists. —Justin Gallegos

Vetiver
Complete Strangers
Easy Sound
Street: 03.24
Vetiver = Devendra Banhart + Phosphorescent + Beach House

Brisk guitar riffs, breezy drumbeats and blasé harmonies weave together seamlessly on this album to create some of Vetiver's most cohesive and pleasant music to date. As Vetiver's sixth studio album, *Complete Strangers*, flows effortlessly from one rhythmic track to the next and rarely stops to take a breather (not that it's needed). Understated electronic beats and airless vocals comprise the opening track, "Stranger Still," and beachy, fleshed-out guitar tunes work effortlessly to create one of my favorite tracks on the entire album, "Current Carry." I fell in love with this album after listening to it

once and found that it neither waned nor grew repetitive after its third, fourth and fifth rotation. Suitable for listening to with the windows down on any lazy afternoon, this is without a doubt one of the most irresistible records I've heard this year. —Kristyn Porter

Violent Hammer
More Victims: Demo 2014
Self-Released
Street: 01.21
Violent Hammer = Archgoat + Blasphemy + Darkthrone



Them Finns sure know how to make raw, coming-at-ya-with-no-brakes noise that gives me that elusive "hurts-so-good" feeling (see also: **Beherit**, **Satanic Warmaster**, **Impaled Nazarene**, etc). Violent Hammer continues this glorious Finnish legacy with their new brutal and bestial demo. Tracks about war and annihilation perfectly complement the grisly production and ferocity of the music, which blows apart any genre boundaries except for "extreme," "fast" and "hateful." The riffs are primal and somewhat simple, and the drumming isn't mind-blowing, but the speed at which it all comes together makes it awesome, intense and impressive. Amid all the chaos, we can hear all the instruments pretty clearly if you strain your hearing slightly which is an added bonus. When the last track ends, your ears will be ringing like your cellphone when you don't bother to show up for work: a small price to pay for the enjoyment you'll get from the listen. I'm doooooown! —Alex Coulombe

Wake Up Lucid
Gone With The Night
Wul Records
Street: 03.31
Wake Up Lucid = The No Tomorrow Boys + Nikki Sudden

This heavy garage rock album is what makes waking up and downing the first light's morning pint from the night before bearable. The threatening/provocative aspect that inspires great rock n' roll is what grips the soul in a leather-bound fist, and it is clear with the opening track, "White Collar Love," that Wake Up Lucid doesn't fuck around, as it is a solid start for this six track EP. After this initial dose, *Gone with*

the Night follows up with some brilliant blues ringers like "Let It Roll" and "Don't Fear." This is very much something to spin, so look out for this one. —Nick Kuzmack

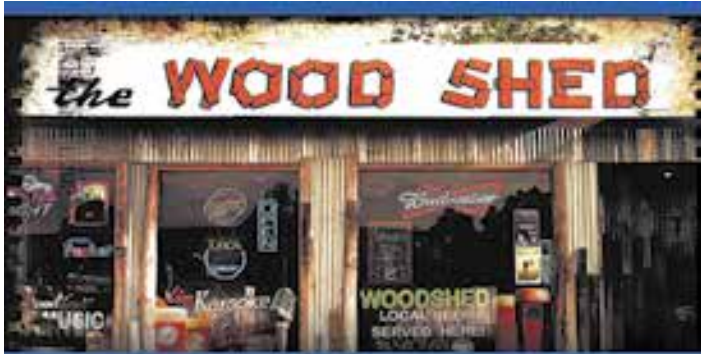
Wardruna
Runaljod – Gap Var Ginnunga (Vinyl Reissue)
Indie Recordings
Street: 05.19.14
Wardruna= late era-Ulver + Wolfserpent

I didn't think I was going to like this, but here I sit enjoying it. This is a reissue of Wardruna's first album, a musical journey into a dimension of tribal Nordic lands. Mastermind of the project and individual-whose-name-I-couldn't-pronounce-with-a-gun-to-my-head **Kvit-rafn** (ex-Gorgoroth), does a nice job of getting the whole "traditional" point across with his multi-instrumental showcase. Vocalists, including **Gaahl** (**God Seed**, ex-Gorgoroth), breathe life into the songs through monotone throat singing and fluid streams of clean singing, which give voice to the repetitive, ritualistic drumming and traditional instruments employed on the album. **Lindy Fay Hella's** vocals evoke visions of the Oracle of Delphi (I know, that was Greece, chill out) and lull you into a listless trance ("Bjarkan" being the perfect example). The band isn't necessarily my cup of tea at all—but it's excellent for this type of style, and I do like the dark aspect to it. —Alex Coulombe

Zs
Xe
Northern Spy
Street: 01.27
Zs = Sun Ra + Gelbart + Nisennenmondai / Patrick Higgins x Jar Moff

Rarely do I hear an album that challenges my perception of how music should be made, but Brooklyn trio Zs has done just that for me. Inside their slaughterhouse of noise, guitar strings are plucked to sound like video game bleeps and grinded on to emulate traffic noise. At some point, the distinction between synthesizers and organic instruments is unclear, but the overwhelming sense of meditated chaos is consistent. On "Corps," the various sounds of beating hand drums, wind instruments and strings take form in my mind as inanimate objects like streetlights and mailboxes coming to life in a parade. There are so many things around us that don't appear to produce sound, but Xe's deranged compositions give voice to every unheard object. When you consider the definition of insanity, it becomes clear just how sane the uncharted musical path of Zs is. —Justin Gallegos

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MONDAYS:
Movies and Popcorn Night
no cover

TUES & SUN:
Karaoke That
Doesn't Suck
& Poker, no cover

WEDNESDAYS:
Open Jam Night, no cover

THURSDAYS:
Live Reggae Music

FRIDAYS:
March 6: Ladies That Rock
feat. MiNX
March 13: Candy's River
House, Tony Holiday
and Matthew & the Hope
March 20: Jack Wilkinson
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In The Company of Serpents,
Top Dead Celebrity, Oxcross,
Star Grazer - *Bar Deluxe*
Cory Mon - *Garage*
Frank Iero, The Homeless Gospel
Choir, Modern Chemistry - *Kilby*
Municipal Ballet Co. &
Holy Water Buffalo - *State Room*
Molly & The Mindshaft, Laredo
- *Stereo Room*
Herban Empire, Slow Ride,
Tim Daniels Band, Gypsey Caravan
- *The Royal*
Dubwise, Roommate, Illoom, deCay
- *Urban*
Ryan Innes - *Velour*
Back To Dodge, Salduro
- *Why Sound*
My Fair Fiend, MiNX, Robyn Cage
- *Woodshed*

Saturday, March 7

King Niko, Muzzle Flash
- *Bar Deluxe*
Kongos, Sir Sly, Colony House
- *Depot*
Max Pain & The Groovies - *Garage*
The Sidekicks, Baby Ghosts,
Bot Manors - *Kilby*
March Madness, Beneath Red Skies,
Storm Tide Horizon, The Last Gatsby,
ToxiNN, IDLEMINÉ, Mojave
Nomads, Stonecutter, Black Tie
Event, Sepia Rio - *Loading Dock*
Arty, Life+ - *Park City Live*
Municipal Ballet Co. & Holy Water
Buffalo - *State Room*
Andru Markel - *Stereo Room*
NIKO IS, CF, Hasan Salaam
- *Urban*
Joshua James, Forest Eyes - *Velour*
Creature Double Feature, Lemon &
Les Mule, Little Barefoot - *Why Sound*

Sunday, March 8

**Happy Birthday,
Bryer Wharton!**
Set It Off, Against The Current,
As It Is, Room - *Loading Dock*
Incite, Better Left Unsaid, Spades and
Blades, I'mAlive, Xenium,
Away At Lakeside - *Metro*
Dirt Monkey, Mark Instinct,
Mr. Vandal, Gravy.Trn - *Urban*

Monday, March 9

Ras Kass, El Gant, The Wurxs,
Alive+Well - *Bar Deluxe*

Tuesday, March 10

**Happy Birthday,
Daniel Alexander!**
MisterWives, BORNS,
Handsome Ghost - *Complex*
Title Fight, Merchandise, Power Trip,
Sights - *Loading Dock*
Moon Hooch - *OP Rockwell*
Cheap Girls, Restorations,
Chris Farren, Hard Girls - *Urban*

Wednesday, March 11

**Happy Birthday,
Russel Daniels!**

Common Kings, New Kingston,
Roots Rawka - *Complex*
Rotting Out/Expire, Suburban Scum,
Bent Life, Mizery - *Kilby*
Anvil, Lord Dying, Sunlord,
A Balance of Power, Shadowseer,
Call of Madness - *Metro*
Archnemesis, Stone Soul, Illumntr
- *Urban*
Queenadilla, Mojave Nomads,
The Echo Era - *Velour*

Thursday, March 12

**Happy Birthday,
Sean Hennefer!**
**Happy Birthday,
Jonathan Martinez!**
Hey Marseilles - *Bar Deluxe*
Gypsy Night - *Club X*
Fetis, Ben Roa, Stiff Kitten,
Something Like Commen - *Kilby*
The Infamous Stringdusters
- *Park City Live*
Joe Marson & Anthony Hall,
Whiskey Bravo - *The Royal*
Heaps N' Heaps, Crook & The Bluff,
Henry Wade, Soft Limbs - *Urban*
Jordan Reynolds - *Velour*

Friday, March 13

Jack & Jill - *ABG's*
Enslaved, YOB, Ecstatic Vision,
SubRosa - *Bar Deluxe*
Mat Kearney, Judah & The Lion
- *Complex*
Broods, Mikky Ekko - *Complex*
Young Dubliners, Swagger - *Depot*
Loss Of Existence, Moose Knuckle
- *Filling Station*
Talib Kweli & Immortal Technique,
NIKO IS, CF, Hasan Salaam
- *In The Venue*
Ossatura, Disngaved - *Kilby*
Hollywood Bash, DJ Phaya
- *Stereo Room*
Royal Bliss, Marmalade Hill
- *The Royal*
**SLUG Localized: Mooninite,
RS2090, Blade - Urban**
Foreign Figures, Grey Glass,
Go Suburban, Kenz Hall - *Velour*

Saturday, March 14

Happy Birthday, Jake Vivori!
Slamrock Utah 2015 - *Bar Deluxe*
Lil Dicky - *Complex*
Umphey's McGee, The Revivalists
- *Depot*
Nathan Spenser Revue,
Cocktail Sisters - *Garagew*
Larusso, MonneyPenny,
The Signal Sound, Brickson - *Kilby*
Riksha - *Loading Dock*
Hectic Hobo, Brian Knickerbocker
- *The Royal*
Spaceversions, Better Homes &
Gardens, Eights Everywhere,
Red Spectral, Epace - *Urban*
Mindy Gedhill, Flannel Graph
- *Velour*

Sunday, March 15

The Dodos, Springtime Carnivore
- *Urban*

Monday, March 16

The Attic Ends, Vinyl Tapestries,
The Femme Medea, Bellrave - *Metro*
Incessant Noise: An Evening of
Chamber Music - *Velour*

Tuesday, March 17

Mainstream, Stargazer, Breezeway,
Kyle Thorn - *Kilby*
Greensky Bluegrass, Rayland Baxter
- *Park City Live*
Magda Vega, Atomic 45,
¿Mañero?, Temples - *Urban*

Wednesday, March 18

Spectral Voice, Gravecode Nebula,
INVDRS, Star Grazer - *Bar Deluxe*
Echosmith, The Colourist - *Complex*
Gypsy Night - *State Room*
Slum Village & Pete Rock,
House of Lewis, DJ Juggy - *Urban*

Thursday, March 19

Holy Ghost Tent Revival - *Bar Deluxe*
**Shop Local Give Local
- Chalk Garden Co-Op**
Burlesque - *Club X*
Magic Flip, Blue Jay Boogie,
Spirit Tribe - *Kilby*
Elephant Revival - *Park City Live*
Amber Lynn - *Stereo Room*
Beardyman - *Urban*
Kindred Dead, LOXS - *Velour*

Friday, March 20

Temples, Lemon & Le Mule - *ABG's*
Save The Forrest: Benefit Event for
Forrest Shaw - *Bar Deluxe*
Boyside, Senses Fail, Man
Overboard, Seaway - *Complex*
Quintino, Timone, Teelay, Ross K
- *Depot*
Living Element, Alter Ego, Braindead
Constance, The Chronicle Trio - *Kilby*
Maddie Wilson, Erin Alvey
- *Stereo Room*
RKDN, Haarlem - *Velour*
Driver Out - *Why Sound*

Saturday, March 21

The Cliterinas, Year of The Wolf,
Revolt - *Bar Deluxe*
J Boog, Inna Vision, Westafa
- *Complex*
Kilby Community! - *Kilby*
Markus Schulz - *Park City Live*
Christian Howes - *State Room*
Mossi Watene, Nelson At The Helm,
Shane Horner - *Stereo Room*
88 Back, DJ Erocalypze,
DJ Hand\$ome Hand\$, DJ Juggy,
DJ Dizz, The Mixed Apes - *Urban*
Josh Johnson - *Why Sound*

Sunday, March 22

That 1 Guy - *Urban*

Monday, March 23

The Gaslight Anthem, Northcote,
Sammy Kay - *Depot*

Tuesday, March 24

Craft Spells, The Bilinda Butchers,
Koala Temple - *Kilby*
Shpongole, Phutureprimitive

- *Park City Live*
Geographer, Wild Ones, Palace of
Buddies - *Urban*

Wednesday, March 25

Happy Birthday, Tyson Call!
Couches, Wildcat Strike, Beachmen,
H Grimace, 90's Television
- *Bar Deluxe*
Viet Cong, What Moon Things
- *Kilby*
Have Mercy, Weatherbox,
You Me and Everyone We Know,
Head North - *Loading Dock*
Wild Wednesday - *Maverik Center*
Kaustik, Call of Madness,
Fatal Curse, Sonic Prophecy - *Metro*
Ed Kowalczyk - *State Room*
The Velvet Teen, Slow Bird, Francisco
The Man, Artistic Violence - *Urban*

Thursday, March 26

Yamn, Grand Banks, Lazy Susan,
Soft Limbs - *Bar Deluxe*
WCG Film Festival - *Brewvies*
Le Macabre - *Club X*
Mark Chaney & The Garage All
Stars - *Garage*
Beat Connection, ELEL, Shaprece
- *Kilby*
Famous Last Words, Tear Out The
Heart, For All I Am, Former Tides,
Away At Lakeside, Forget the Sunset
- *Loading Dock*
Hurray For The Riff Raff,
Adia Victoria - *State Room*
Public Service Broadcasting,
Beachmen - *Urban*
Love UT, Give UT - *Various Venues*
The Awful Truth - *Velour*
Merit, The Romptompers,
Brad Rizer, Scott Ferrin,
Divided Heaven - *Why Sound*

Friday, March 27

The Troubles, Baby Gurl, Die Off
- *ABG's*
Snake Rattle Rattle Snake
- *Bar Deluxe*
The Awful Truth, The Circulars, We
Are The Willows, David Williams
- *Kilby*
The Home Team, The Mailbox Order,
My New Mistress, The Last Gatsby
- *Loading Dock*
Trampled By Turtles, Fruition
- *Park City Live*
This Will Destroy You,
Cymbals Eat Guitars - *Urban*
Desert Noises, Grandparents, Sego
- *Velour*
Curtis Wardle - *Why Sound*

Saturday, March 28

Sturgeon General, Monkey, Some
Kind Of Nightmare - *Bar Deluxe*
TV On The Radio - *Depot*
The Donkeys, The Wild War
- *Garage*
From Indian Lakes,
The Soil & The Sun, Lemolo - *Kilby*
Evergreen Terrace, Aether,
Cities of Desolation - *Loading Dock*
Peri' Near Sandstone - *State Room*
Blackwave - *The Rock Church*

Flash & Flare, Matty Mo - *Urban*
Fictionist, Mount Saint - *Velour*
The Home Team, Panthermilk,
Someone, My New Mistress
- *Why Sound*

Sunday, March 29

AMFMS - *Bar Deluxe*
Dark Star Orchestra - *Depot*
Robert Delong, Joey Fatts,
A\$ton Matthews - *Kilby*
Barrier, Villains, 2x4, Left Behind,
The Glass House, Ten Plagues,
Amorous - *Loading Dock*
Talia Keys & Friends Woodstock
Tribute, Brian Ernst - *State Room*
Of Montreal, Generational's,
Yip Deceiver - *Urban*

Monday, March 30

Self Defense Family, Makhaverskan
- *Kilby*
Rubblebucket, Vacationer,
L'Anarchiste - *Urban*

Tuesday, March 31

Charlie Parr & Betse Ellis
- *Bar Deluxe*
The Mowgli's, Fences,
Hippo Campus - *Kilby*
Stars - *Urban*

Wednesday, April 1

Happy Birthday, Julia Sachs!
Andy Grammer, Alex & Sierra,
Paradise Fears, Rachel Platten
- *Complex*
Jeff Rosenstock - *Kilby*
Yonder Mountain String Band
- *Park City Live*
Joe Pug, Field Report - *State Room*
Reverend Peyton's Big Damn Band,
Leopold and His Fiction, Utah County
Swillers - *Urban*

Thursday, April 2

Scalafrea, Intercorpse - *Bar Deluxe*
At The Gates, Converge - *Complex*
Dan + Shay, Canaan Smith - *Depot*
Joe McQueen Quartet - *Garage*
The Preatures - *Kilby*
Moonalice, TAARKA - *State Room*
Quantic, DJ Vadim, Justin Godina
- *Urban*

Friday, April 3

**Pick up the new issue of SLUG
- Anyplace Cool**
**Happy Birthday,
Sabrina Lowder!**
Season Of The Witch - *ABG's*
Night Wings, Strong Words
- *Bar Deluxe*
The Bastard Suns, Bumpin Uglies,
Wasnatch, HiFi Murder,
Anything That Moves - *Bar Deluxe*
George Ezra, Ruen Brothers - *Depot*
Courage My Love, Mark Rose,
Shane Henderson, Dayseeker - *Kilby*
River City Extension, Cold Fronts
- *Loading Dock*
Dubwise, Dirt Monkey, Motto, Illoom
- *Urban*
Westward The Tide - *Velour*
MiNX - *Woodshed*



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YOUNG DUBLINERS
MARCH 13TH

GOLDROOM
FEB 6TH
THE LED ZEPPELIN
EXPERIENCE
FT. NO QUARTER
FEB 7TH
SLEATER-KINNEY
FEB 10TH
HOZIER
(ALL AGES)
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
THEY MIGHT BE GIANTS
MAY 5TH
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SKIZZY MARS
MAR 22



THE PAPER MONKS
APR 7



KALIN MYLES
APR 16



NIGHTWISH
APR 22

FEBRUARY 26TH CHANGER SMITH @ IN THE VENUE
MARCH 3RD NOTHOLLESS IN WHITE @ IN THE VENUE
MARCH 17TH MOO SUN @ IN THE VENUE
MARCH 22ND SKIZZY MARS @ IN THE VENUE
MARCH 25TH 10THSTIC: SAN LACOW @ IN THE VENUE
APRIL 7TH THE COLOR MONALZ @ IN THE VENUE
APRIL 8TH BLOOD ON THE DANCE FLOOR @ IN THE VENUE
APRIL 16TH KALIN & MYLES @ IN THE VENUE
APRIL 22ND NIGHTWISH @ IN THE VENUE
APRIL 24TH ALESANA @ IN THE VENUE
APRIL 25TH AARON WATSON @ IN THE VENUE
MAY 27TH CRUMB NO CAPTAIN CRUMB @ THE COMPLEX
JUNE 8TH THE STORY SO FAR @ THE COMPLEX

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KILBY COURT

MARCH

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DOORS AT 7PM UNLESS NOTED
ALL AGES

COMING SOON

- 3: An Evening With...Penny & Sparrow
- 4: Kevin Devine & The GDB, Dads, Field Mouse **EARLY 5:30 PM DOORS**
- 4: Howlin' Rain, The Blank Tapes, King Tiliier **LATE 9 PM DOORS**
- 5: Middle Class Marvel
- 6: Frank Iero, The Homeless Gospel Choir, Modern Chemistry
- 7: Sidekicks, Baby Ghosts, Bat Manors
- 11: **SOMA PRESENTS** Rotting Out, Expire, Suburban Scum, Bent Life, Mizery
- 12: Feltis, Ben Roa, Stiff Kitten, Something Like Common
- 13: **SOMA PRESENTS** Ossatura, Disengaged
- 14: Larusso, MoneyPenny, The Signal Sound, Brickson **6:30 PM DOORS**
- 17: Mainstream, Stargazer, Breezeway, Anna Gibbons
- 18: Spy Hop 801 Sessions
- 19: Magic Flip, Blue Jay Boogie, Spirit Tribe
- 20: Living Element, Alter Ego, Braindead Constance
- 21: Kilby Community: Ocean Commotion, Little Barefoot, Static Waves **6 PM DOORS**
- 24: Craft Spells, The Bilinda Butchers, Koala Temple
- 25: Skullcandy Presents Viet Cong, What Moon Things
- 26: Beat Connection, ELEE, Shaprece
- 27: The Awful Truth, The Circulars, We Are Willows, David Williams **21+ Event**
- 28: From Indian Lakes, The Soil and The Sun, Lemolo, Alarm Call
- 29: Robert DeLong **EARLY 5:30 PM DOORS**
- 29: Joey Fatts, Aston Matthews **LATE 9 PM DOORS**
- 30: **SOMA PRESENTS** Self Defense Family, Makthaverskan
- 31: Mowgli's, Fences, Hippo Campus

Apr 1: Jeff Rosenstock
Apr 2: The Preatures
Apr 3: Hawthorne Heights
Apr 5: Yonatan Gat
Apr 8: Somakindofwonderful
Apr 9: Twinsmith
Apr 10: Dengue Fever
Apr 11: The Anchorage Album Release
Apr 14: Tigers Jaw, Lemuria
Apr 16: Heartless Breakers Tour Kick Off
Apr 17: Max Pain & The Groovies
Apr 18: Reptar
Apr 21: Kodak To Graph
Apr 22: The Moth & The Flame **FREE SHOW**
Apr 23: In The Valley Below
Apr 24: Fidar

Apr 25: Lightning Bolt
Apr 27: Seoul
Apr 28: Sir Michael Rocks
Apr 29: The Gooch Palms
Apr 30: Stolas
May 1: Lady Lamb The Beekeeper
May 5: Sick Of Sarah
May 6: Full Of Hell
May 10: Inter Arma
May 12: The Bright Light Social Hour
May 22: Sherwood
May 26: Kate Tempest
May 27: Dustin Kensrue
May 28: Crocodiles
May 29: Speedy Ortiz
May 30: Palma Violets
June 2: Hop Along

OTHER S&S SHOWS YOU'LL ENJOY!

Mar 10: Pitterpatter @ Complex
Mar 11: Common Kings @ Complex
Mar 13: Broods @ Complex
Mar 13: Taib Kweil @ In The Venue
Mar 13: Emilywell @ Bar Deluxe
Mar 18: Echomsmith @ Complex

Mar 23: The Gaslight Anthem @ Depot
Apr 1: Andy Grammer @ Complex
Apr 6: Rataat @ Complex
Apr 20: Lord Huron @ Depot
Apr 22: Jose Gonzalez @ Depot
May 4: Matt & Kim @ Depot
May 18: Purity Ring @ Depot

URBAN LOUNGE

241 S 500 E SLC

DOORS AT 8PM UNLESS NOTED
21 & UP

COMING SOON

- 1: B.Dolan, Wheelchair Sports Camp, Rubedo, Lost The Artist
- 2: **FREE SHOW** Dark Seas, Santoros, Them Howling Bones, Season Of The Witch
- 4: PRHYME (Royce da 5'9 & DJ Premier), Your Old Droog, Boldy James, DJ Juggy
- 5: David Cook, Starmy **7 PM DOORS**
- 6: DUBWISE 9pm Roommate, illoom, deCay
- 7: Doomtree, Hellfire Club, Transit
- 8: Dirt Monkey / Mark Instinct, Mr Vandal, Gravy, Tron **9 PM DOORS**
- 10: Cheap Girls, Restorations, Chris Farren, Hard Girls
- 11: Archneemesis, Stone Soul, Illumntr **9 PM DOORS**
- 12: Heaps n Heaps, Crook & The Bluff Album Release, Henry Wade, Soft Limbs
- 13: SLUG Localized: Mooninite, RS2090, Blade
- 14: Space Versions: Better Homes & Gardens, Elights Everywhere, Red Spectral: Epac **9 PM DOORS**
- 15: The Dodos, Springtime Carnivore
- 17: **FREE SHOW** Magda Vega, Atomic 45, LMañero?, Temples
- 18: Slum Village & Pete Rock, House of Lewis, DJ Juggy
- 19: Beadyman
- 20: Hip Hop Roots
- 21: US2 Presents: 88 Back: DJ Erockalypse, DJ HandSome Hands, DJ Juggy, DJ Dizz, The Mired Apes
- 22: That 1 Guy
- 24: Geographer, Wild Ones, Palace Of Buddies
- 25: The Velvet Teen, Slow Bird, Francisco The Man, Artistic Violence
- 26: Public Service Broadcasting, Beachmen
- 27: This Will Destroy You, Cymbals Eat Guitars
- 28: **FREE SHOW** Flash & Flare with Matty Mo
- 29: of Montreal, Generationals, Yip Deceiver
- 30: Rubblebucket & Vacationer, LAnarchiste
- 31: POSTFONTAINE PRESENTS Stars

Apr 1: Rev Peyton's Big Damn Band
Apr 2: Quantic
Apr 4: Max Pain & The Groovies
Apr 6: Monophonic
Apr 10: Folk Hogan Album Release
Apr 11: Electric Wizard
Apr 13: Harsh Tone
Apr 14: Black Milk
Apr 16: The Bee
Apr 17: Michal Menart
Apr 19: Big Data
Apr 20: Poelander-7
Apr 21: Twin Shadow
Apr 22: The Soft Moon
Apr 23: Hip Hop Roots
Apr 24: Acid Mothers Temple
Apr 27: **FREE SHOW** Starmy

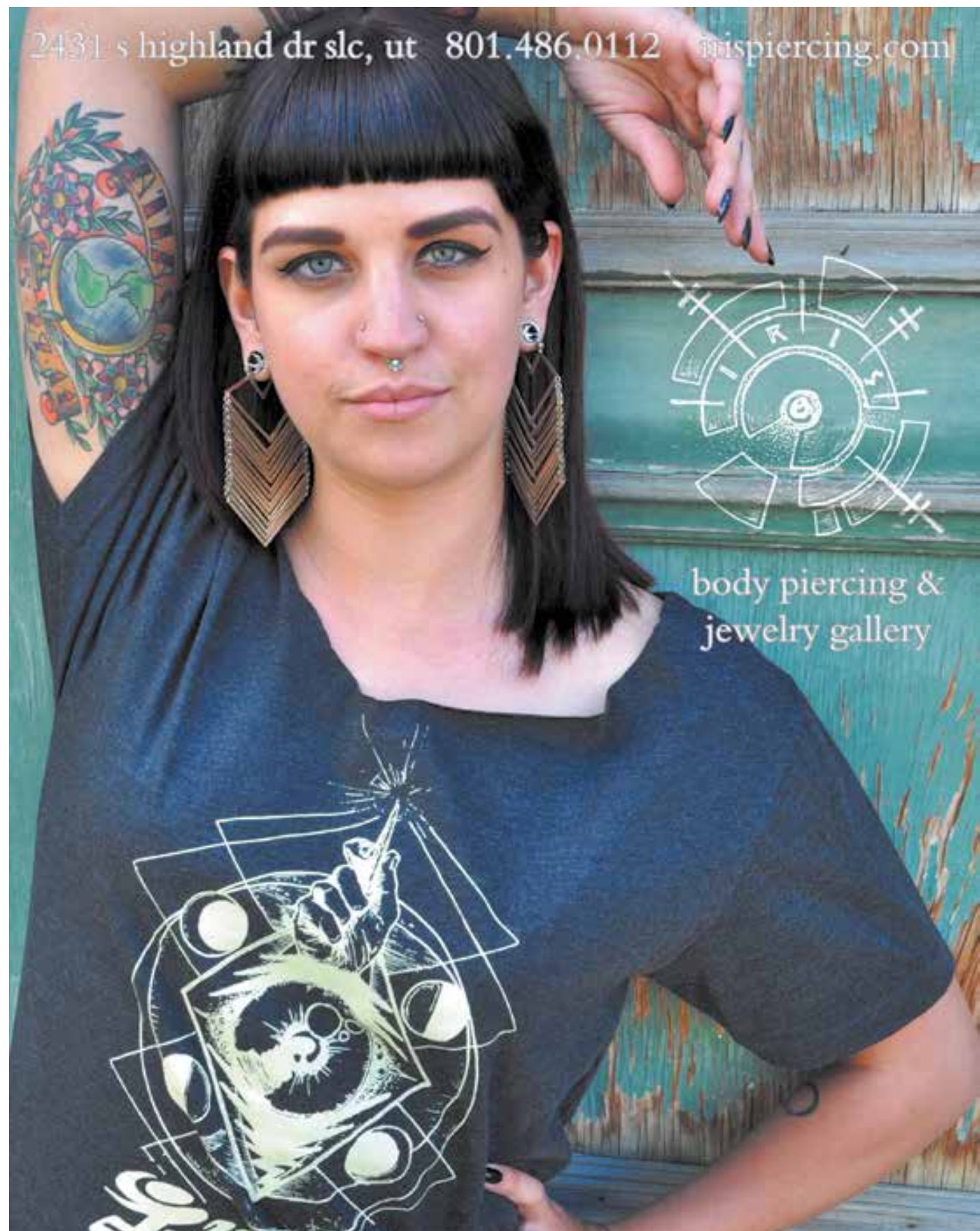
Apr 28: Tennis
Apr 29: **FREE** The Moth & The Flame
May 2: Strong Words Album Release
May 5: Planos Become Teeth
May 6: Young Fathers
May 7: Luke Wade
May 8: Radio Moscow
May 9: Dirt First
May 10: Dan Deacon
May 13: The Rentals
May 18: Local H
May 20: LA Witch
May 21: Bad Manners
May 25: **FREE SHOW** Slow Season
May 27: The Mountain Goats
May 29: Glass Animals
May 30: Mobb Deep with Flash & Flare

MARCH



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MISTERWIVES

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COMMON KINGS

W/ NEW KINGSTON, ROOTS RAWKA
MAR 11 @ THE COMPLEX
7 PM ALL AGES \$21 / \$24



BROODS

W/ MIKKY EKKO
MAR 13 @ THE COMPLEX
7 PM 21+ \$16 / \$18



TALIB KWELI / IMMORTAL TECHNIQUE

W/ NIKO IS, CF, HASAN SALAAM
MAR 13 @ IN THE VENUE
7 PM ALL AGES \$22 / \$25



ENSLAVED

W/ YOB, ECSTATIC VISION, SUBROSA
MAR 13 @ BAR DELUXE
7 PM 21+ \$20



ECHOSMITH

W/ THE COLOURIST
MAR 18 @ THE COMPLEX
7 PM ALL AGES \$16 / \$18



THE GASLIGHT ANTHEM

W/ NORTHCOTE, SAMMY KAY
MAR 23 @ THE DEPOT
8 PM 21+ \$22 / \$25



ANDY GRAMMER / ALEX & SIERRA

W/ PARADISE FEARS, RACHEL PLATTEN
APRIL 1 @ THE COMPLEX
7 PM ALL AGES \$20



RATATAT

W/ TBA
APRIL 6 @ THE COMPLEX
7 PM ALL AGES \$21 / \$25



KRCL PRESENTS LORD HURON

W/ LEON BRIDGES
APRIL 20 @ THE DEPOT
8 PM ALL AGES \$20 / \$22



KRCL PRESENTS JOSÉ GONZÁLEZ

W/ Olof Arnalds
APRIL 22 @ THE DEPOT
8 PM 21+ \$19 / \$21



MATT & KIM

W/ WATERS
MAY 4 @ THE DEPOT
7 PM ALL AGES \$20 / \$22



PURITY RING

W/ BRAIDS, BORN GOLD
MAY 18 @ THE DEPOT
8 PM ALL AGES \$20 / \$22