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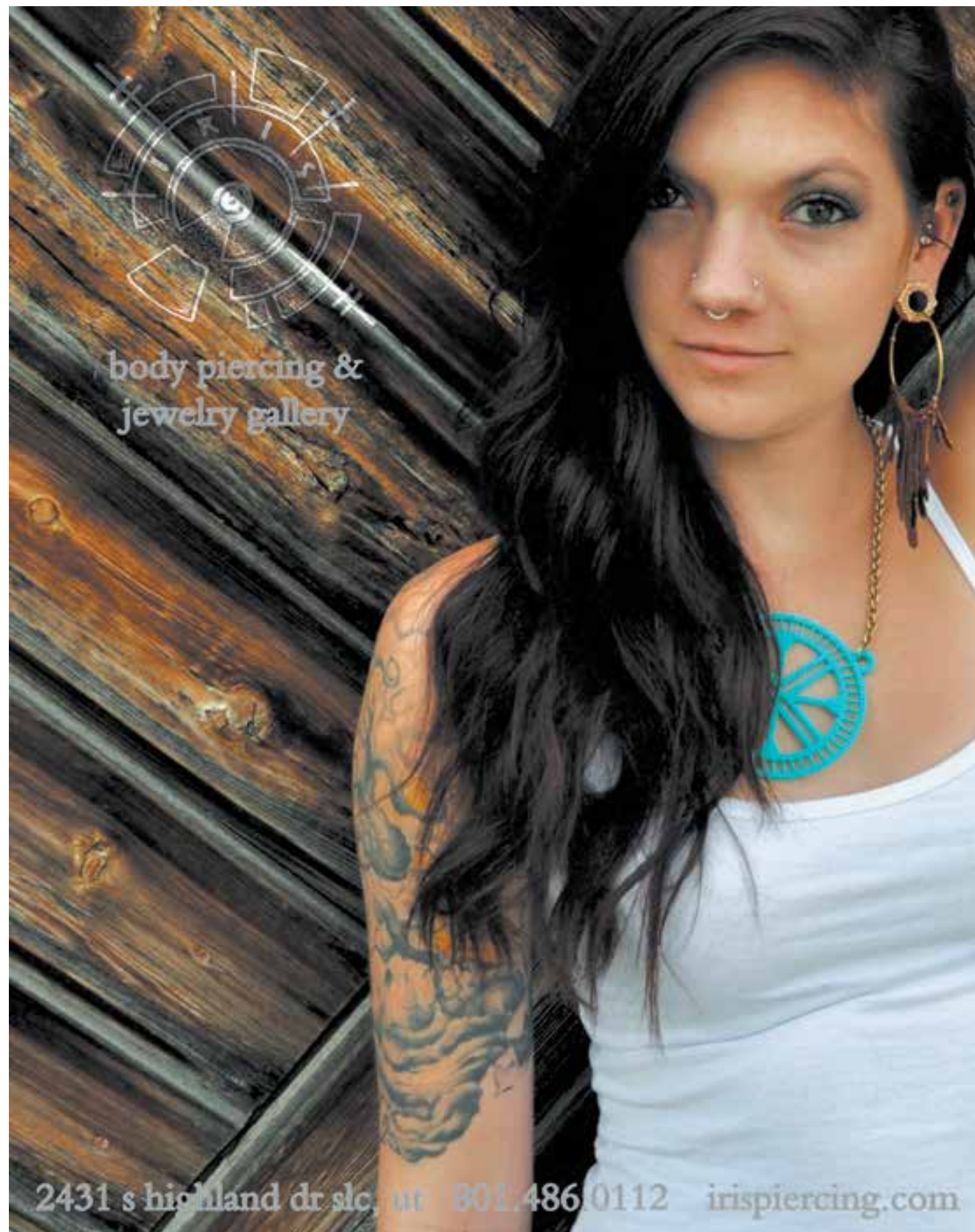


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Talyn Sherer
Photographer



Talyn Sherer became a *SLUG* photographer in January 2013, and he has been an invaluable team member ever since! He's shot assignments ranging from February's **Visigoth** cover to a gallery of his trip to Peru and various other online photo galleries for *SLUGMag.com*. This month, Sherer offers a double-whammy: photos for our April food review of Rye (pg. 6) and portraits of *Foodpreneur Festival* organizer **Rachel Hofstetter** and some of the festival's participants (pg. 18). These photos evince one of Sherer's ultimate passions—food culture! He loves trying different angles and ideas in shooting food and appreciates the relationships that have arisen from his work. Additionally, Sherer has a Bachelor's degree in Public Health from Westminster, which, like his penchant for reggae music, speaks to his affable nature that we adore.

ABOUT THE COVER: For the 30th anniversary of **The Jesus and Mary Chain's** classic debut album, *Psychocandy*, *SLUG* illustrator **Ryan Perkins** emulated the red and black lettering on its iconic cover and captured the group's frontmen, **Jim** and **William Reid**, in textured blue and red tones—check out *SLUG* Junior Editor **Christian Schultz's** cover story on pg. 32!


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It's 11:30 on a Thursday night. Your eardrums are buzzing from an ill-advised combination of sonic abuse and alcohol at *Urban Lounge*. The chances of hooking up with that girl in the skinny jeans were obliterated after she saw you get shoulder checked by an errant mosher and spill beer all over your shirt. You stumble to the street and immediately begin thinking of the terrible morning that is destined to become your reality in the next few hours. Then something unexpected happens: A flurry of aromas drift in your direction—the greasy warmth of fried chicken, the sharp tang of ginger, and somewhere beneath it all ... more liquor. These enticing fragrances lead you to the entrance of Rye, the stark, unassuming structure that shares asphalt with *Urban Lounge*. Inside, you notice people seated at small tables that line the modestly decorated walls, their faces alive with the sensation of comfort food prepared with just the right amount of sophistication. As you are taken to your seat and provided a menu, you slowly realize that this is the moment in which the healing begins.

In less than a year of operation, Rye has quickly established itself as an integral part of Utah's dining scene—especially among those hankering for a bit of post-concert bread-breaking. It's owned and operated by **Chris Wright, Will Sartain** and **Lance Saunders**, who also own *Urban Lounge*, Rye's unruly next-door neighbor. If you happen to dine during a concert, audio and video are considerably piped into the restaurant. Under the leadership of Executive Chef **Tommy Nguyen**, Rye has been serving Asian-inspired riffs on traditional diner food since May 2014, and it was recently recognized by *Salt Lake Magazine* as one of Utah's 25 best restaurants.

Those looking for an early Saturday brunch and those who are more interested in a hip place to take a dinner date will be equally satisfied. The breakfast menu offers choices that are both familiar and unconventional. The Buttermilk Pancakes (\$7) are fluffy slabs of goodness—the kind of pancakes that consume the whole plate with their sheer size. While golden brown on the outside, their inner texture is more like that of an eggier German pancake. I recommend splitting an order of these lovelies after sampling the savory breakfast options, such as the Vegan Hash (\$9). When an eatery offers vegan food that sticks to your bones, it's a safe bet that they know what they're doing. The Vegan Hash is a prime example of this. It's a hot skillet filled with russet potatoes, sweet potatoes and tempeh—hearty soybean patties that have been diced and roasted along with the other ingredients. A dose of Sriracha makes this dish sing, and the rye toast is excellent for mopping up the bottom of the skillet.

For dinner, the Teres Major Steak with Fries (\$18) is a great place to start. It's a cut of steak that compares to the tenderloin as far as flavor and tenderness, and it comes with a generous pat of thyme-garlic butter that merges beautifully with the steak's natural

flavors. Where most steak dishes would leave the fries as an afterthought, this one makes sure that you know what good fries taste like. They offer a few different seasoning options for the fries, along with your choice of garlic or spicy aioli. I had my fries dusted with spicy togarashi, a Japanese chili powder that offered the right balance of heat and pepper flavor.

In many ways—indeed more ways than I care to admit—I'm still very much a little boy, so the Truffled Mac and Cheese (\$8) was an obvious choice. These gooey noodles come served in a cast-iron skillet topped with golden breadcrumbs and truffle oil, making the dish glow like two teenagers sharing their first kiss. The Swiss cheese flavor took a back seat to that of the butter, making this dish feel more like buttered noodles than mac and cheese—but it's delicious nonetheless. The Shoyu Fried Chicken (\$15 for a half, \$10 for a quarter) came out of Left Field to become—and I don't say this lightly—my favorite piece of fried chicken in Utah. Served on a casual bed of coleslaw, the quarter bird comes with a wing and a breast. The wing offers diners that flavorful, bone-in dark meat, while the boneless breast provides the tender white meat. And



SHOW ME THE SHOYU

By Alex Springer • alexjspringer@gmail.com

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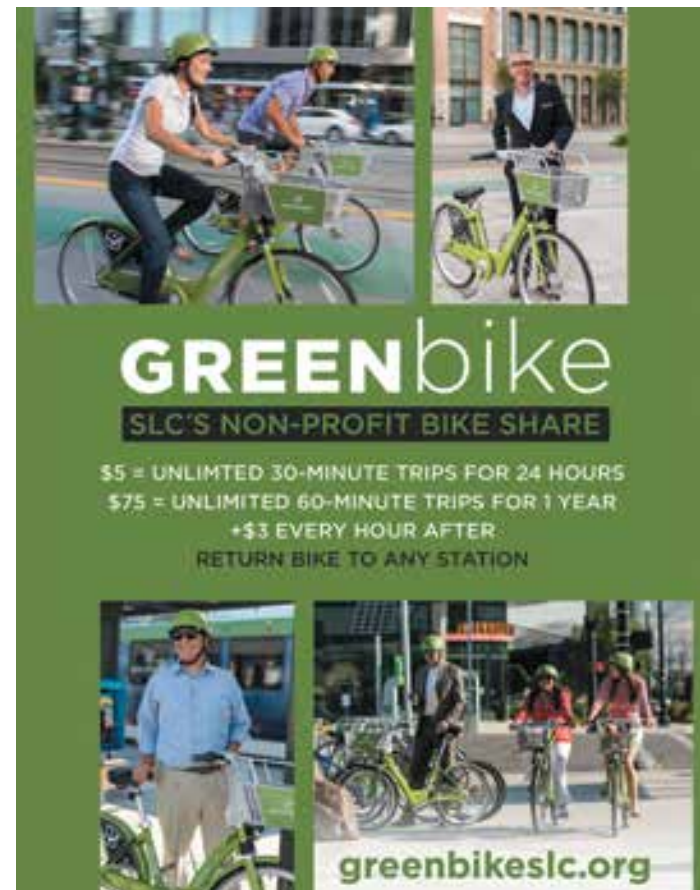
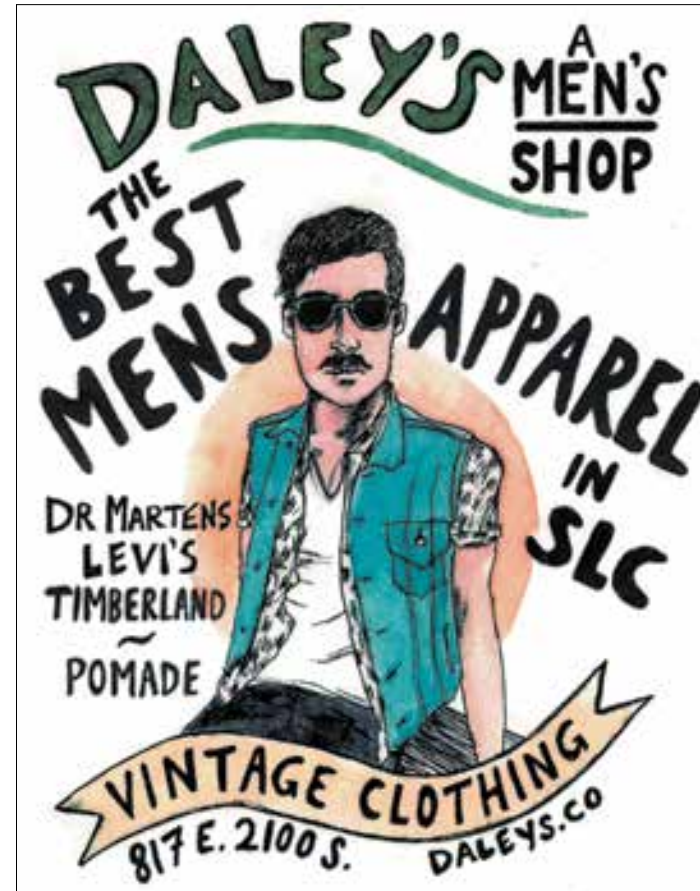
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that breading—it's super crunchy but yields perfectly to the juicy meat inside. There's just enough of the sweet shoyu marinade to cut through the buttery richness of the skin, and the slaw provides an excellent receptacle for those small morsels that fall off the bone during the dining process.

As you gently wipe your mouth and await the check, you lean back in your chair, flush with the satisfaction of conquering an otherwise awful night. With your belly full of food that has been prepared with an appreciation of local ingredients and local nightlife, you let the last of your shame and embarrassment fall to the floor and decide to stick around for dessert. You've earned it.

(L–R) Rye's Truffled Mac and Cheese, Shoyu Fried Chicken and Vegan Hash are contemporary/fusion-style takes on comfort food.



SLUG holiday Comix

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LOCALIZED

By **Kia McGinnis**
 kiaginny@gmail.com
 Photos: **Scott Frederick**

If hip-hop in Salt Lake is something you've never experienced, look no further than April's *Localized*, sponsored by **Uinta Brewing Co.**, **KRCL 90.9 FM** and **Spilt Ink SLC**. This month's lineup is solid through and through, starting with **Swell Merchants** and the **Dine Krew**, who will lay some groovy tracks down to get you hyped for Better Taste Bureau. You might just find yourself jumping up and down to their fresh flow. As always, \$5 gets you in, so load up the van and get down to *Urban Lounge*, Saturday, April 18 at 10 p.m.

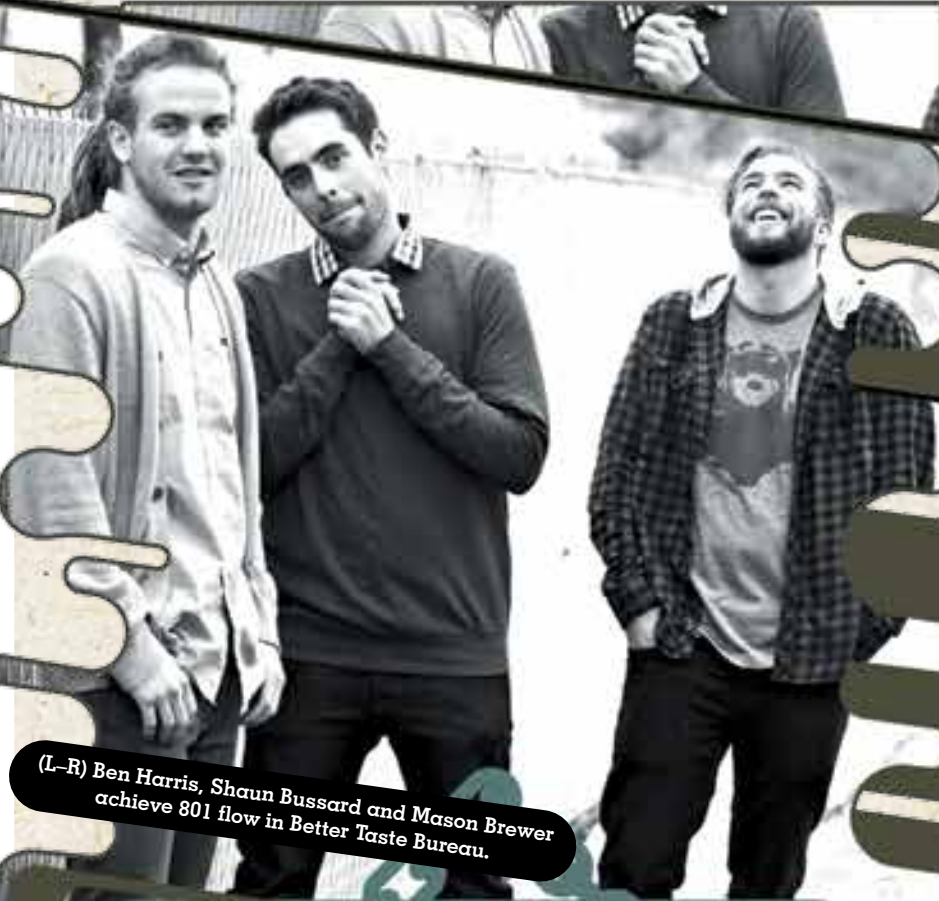
Take a look at this clean-cut trio, then listen to one of their tracks and allow yourself a double take. Don't let their sweaters and charming smiles fool you into thinking they're a folk-pop **Imagine Dragons** band. In truth, these guys are the sole proprietors of a business that they've savvily built out of crafting beats and rhymes. What began as a creative endeavor for kicks as teenagers is now something right on the cusp of successful hobby and potential career. Though their energy and smarts are actively pushing them forward, they make entrepreneurship look easy as bumping along to a **Mos Def** song on a hot summer day—and it seems unlikely that they'll do anything less than keep it up.

Having been together for about five years, the group has achieved an impressive list of accomplishments, from winning awards to filling up enormous rooms full of fans. In 2013, after deciding on a name change—they were formerly known as **Hurris & Gig**—BTB won *U92's Homegrown Hip-Hop* contest, which allowed them to headline at *U92's Summer Jam* and open for **Tygo** and **A\$AP Rocky**, among others. They have continued to sell out local shows and have released music videos to complement their studio albums, featuring other local artists such as **Luna Lune** and **Solarsuit**. Opportunities continued to flow as their lyrics and beats did—they won *City Weekly's* "Rap Group of the Year," played alongside **Grieves** and, perhaps most incredibly, were asked to open for **De La Soul** as part of SLC's *Twilight Concert Series*. As they stood in the wings next to some of the most well-recognized and respected musicians in the genre, they knew they had a good thing going. Rapper **Ben Harris** sums it up nicely: "We're blessed," he says.

BTB make hip-hop that has trap qualities without being too heavy to access. **Mason Brewer**'s background as an indie/electronic producer bleeds through to the tracks, giving them a unique quality that is controlled and clean. Many of their songs seem to invite audience participation, such as "Rise," which asks everyone to stand up, as the title suggests. The members of BTB all generally enjoy the same artists and collectively draw inspiration from **Childish Gambino**, **Lupe Fiasco** and **Kendrick Lamar**, though their individual tastes and preferences make the process of collaborating more dynamic. For example, **Shaun Bussard** digs on musical scores, which helps when the crew needs to enrich a track with dramatic effect, while Brewer maintains that you can't go wrong with **Phantogram**. Harris isn't afraid to say, "Today, in the car, I listened to some oldies on *KRCL* and *X96*, and then the new **Taylor Swift** album."

While the group may have had plenty of good fortune thrown their way, what sets them apart is the momentum they put toward their music—in addition to genuine talent, of course. Bussard says, "Besides the Church and skiing, what is the culture here? It takes people who actually care about the city to build it

10 **SaltLakeUnderGround**



(L-R) Ben Harris, Shaun Bussard and Mason Brewer achieve 801 flow in Better Taste Bureau.

BETTER TASTE BUREAU

up, and though it's difficult to rewrite the rulebook, it's fun and it's exciting." By pushing themselves to make a certifiable name for BTB, they are, in turn, making a name for hip-hop in their hometown. Brewer says, "No one thinks about Salt Lake hip-hop and not for no reason. People look outward of Utah for inspiration." Harris says, "We're chipping away at barriers, and it's motivating."

In the title track from their latest release, *Outliers*, they chant, "Where you from? / Don't know that place / Heard it one too many times." BTB hopes that if they continue to play alongside legends and locals

alike, they'll gain enough of a fanbase to fill up a venue in any state—where they'll proudly announce that they are from an underrated place called Salt Lake City. Despite having played for crowds of thousands, they keep in mind quality over quantity. Harris says, "Playing *Kilby* are some of our favorite shows because you have 100 people who really care."

Keeping up with their past success, BTB have a lineup of shows on the books for the coming spring, including opening for satirical rapper **Lil Dicky** at *The Complex*. It's likely they'll be releasing new music and videos soon.

It's not unusual for a group of teenagers to spend long stretches of time in their parents' basement, eating ramen noodles and staring at some sort of a screen while vaguely recognizable jams bump in the background. Generally, these hangouts don't equate to much other than high scores on *Mario Kart*, but Dine Krew took their adolescent experiments and ideas and painted that shit gold, so to speak. At some point during their high school years, they discovered the infinite creative possibilities of making music on a computer and started collaborating on beats. They've been cranking

them out ever since, adding words and flow about their experiences in the Saltiest City.

"It kind of slowly developed and came to be from nights where we were all just hanging out. We were actually making a MySpace page when it came together as a real thing," says **Shelby Washington**, laughing and adding, "We're a good group of friends who just happen to make hip-hop." **Harrison Montgomery** chimes in to say, "and if we didn't make hip-hop, we'd just be a good group of friends."

DINE KREW



(L-R) Harrison Montgomery, Andrew Piccolo, Shelby Washington and Stefan Shelton of the Dine Krew merge off-the-cuff flow and funky, relaxed melodies.

The Krew write songs collaboratively, but they have no hesitation in crediting **Andrew Piccolo** for the bulk of their beats and the true meat of their music. Inspired by **J Dilla**, world music and reggae, Piccolo digs funky, relaxed melodies and is skilled at weaving together his own creations—though he jokingly admits that he also draws from, "**Mariah Carey**, **Shania Twain** and **Babymetal**." The other members will throw some flow on top of what Piccolo lays down when the inspiration strikes, but it's a low-pressure, revolving-door dynamic. Their tracks have a subtle jazzy underbelly and a slow-dripping honey pace with enough variety in sample use and tension-building to make listening easy and enjoyable. Lyrically, the Krew deliver words that are culturally relevant to their hometown without being bland or in bad taste. As Montgomery says, "I rap because it makes me crazy if I don't."

For Dine Krew, nearly all the aspects of their current musical status seemed to fall into place without much predetermining thought or action. As mentioned, making music in the first place was an arbitrary way to pass time together that eventually grew into a full-time group hobby. Hip-hop, as a genre, lent itself to their laid-back approach to creating and collaborating, but more than that, it was simply what they were listening to at the time. When they began putting themselves together and playing shows, it didn't seem far removed from nights where they kicked back on the front porch and tried out some freestyles for fun. Perhaps the most intriguing and motivating factor for Dine Krew in becoming a group was the community that it fosters.

"You only get out of Dine if you die or join the military," says **Stefan Shelton**, and though they all have a hearty laugh about that, Washington goes on to describe how anyone who has even been a part of Dine will always remain so, whether it be close friends, fans from shows or random people on the Internet who listen to their work. These folks are fondly dubbed, "Dine Fam," and the Krew hopes that by continuing to create, the Dine Fam will grow stronger. Montgomery describes the brotherhood he has with his bandmates another way by saying, "We're like a symbiotic organism, and we plan to live happily ever after."

While there is a level of sentiment acting as a catalyst for their hip-hop, there is an equally present force driving them—to have a good time. The Krew thrive off of a crowd that will get rowdy when they throw peanut butter and jelly sandwiches from the stage or that eggs them on as they perform a "Dine and Dash," in which they run onto another band's set in masks and briefly take over. "We have performed sets before where Harrison and I will set up big, comfy armchairs at the bar and just mellow flowed back and forth," says Washington. No matter which way they choose to go about it, their intention is to elicit laughs and camaraderie.

It's been about a year since their last EP release, *We.E.T.s*, but rest assured that the Krew are kicking around ideas for the next one. Their process dictates roping in all ideas from all members and working it into a unanimous piece. "It's a mess," proclaims Piccolo as Washington adds that, "It'll slide into where it needs to go." Given their past, it's fair to say that they'll come up with something that will catch attention one way or another.

The Krew's music can be found at piccolo.band-camp.com, and while you're at it, swing by better-tastebureau.com to stay educated on all things good in Salt Lake hip-hop. Both bands will be ready with some original 801 flow at *SLUG's Localized*, April 18 at *Urban Lounge*.

MOTHS IN THE MOONLIGHT

By Stakerized!



getstakerized@hotmail.com

Photo: Martin Rivero

(L-R) Josh Dickson, Mike Sasich, Eli Morrison, Greg Midgely and Weston Wulle release *Necromancy: Rock & Roll* on April 24 as The Moths.



"Look at that moon!" says **Eli Morrison**, pointing up to the luminous body in the sky as I am about to enter the *Man Vs. Music* studio to interview him and his latest project, The Moths, about their impending release, titled *Necromancy: Rock & Roll*. It's the smallest full moon of the year, yet seemingly immense in its implications, its portents, its power: evoking the elusive, mysteriously potent subjects of the sounds produced within these walls.

The Moths are self-described "rock noir." It's a form of dark music that's not exactly goth, metal or punk, but Morrison's own idiosyncratic grappling with dark subject matter, very much informed by the band lineup: Morrison on vocals, guitar wiz **Mike Sasich** (producing the album at his *Man Vs. Music* studio), **Weston Wulle** on bass, **Greg Midgely** on keyboards and **Josh Dickson** drumming. The disc also features **Lindsay Heath** and **Angie Midgely** on vocals, and sax work from **Dan Nelson** and **Stephen Chai**. For a five-song EP, it's a remarkably varied collection, and in a way, also a microcosm of Morrison's music.

Since the age of 11, 43-year-old Morrison has played music in some of the most notable bands in the local music scene in the late '80s/early '90s with pagan folk combo **In Gowan Ring** and industrial ensemble **Ether**—both of whom released albums on international labels and toured widely. One of his bands, **Red**

Bennies, he says, were "juiced up, with the aggression of punk and the melodic sense of **Stax/Volt**." He worked with **Kyrbir** from Red Bennies on a number of that singer's projects, including **Puri-Do** and **Purr Bats**, and they are collaborating on a release for later this year. After he left Red Bennies, he formed garage band **The Wolfs**, with 10 releases through the early/mid-2000s. He was with **Vile Blue Shades** for their *Triple Threat* album, and with **Pink Lightning** and **Pretty Worms**, who also enticed audiences with energetic rock and issued several albums. It was while touring with Red Bennies on **Vaccination Records** along with **Wesley Willis** that the behemoth musical savant "demanded that I start my own record company." Thus, **8ctopus Records** was born, and *Necromancy* will be the label's 29th release.

"Death rock has a long-standing tradition," he says, going back to **Jody Reynolds'** "Endless Sleep" (1958), **The Stooges'** "Death Trip," **Christian Death** and countless other bands fascinated by the subject. The Moths' 2013 self-titled release addressed sexuality, and this one confronts the final question of life that's ever-present, always on the periphery. "I have had a fascination with death throughout my life," Morrison says. "It's very honest, very cathartic. It definitely comes from a wellspring of experience that's been really fucking intense. There was a feeling that machinery has been set in motion, gears turning that can never be turned

back." Midgely calls it "an obelisk. We talked about its monumentality, the architectural landscape of it," he says.

The opener, "I'm Catching Up On You," is a straight-ahead rocker. "It's a state of being," says Morrison, "of total power exchange, the 24/7 lifestyle." It's the elusive pursuit of the object of desire, with all the psychological pitfalls that it implies. "Eye" employs a whiplash backbeat as wily as a whirlwind. "It's about drowning in emotion," Morrison says, "and at times, I experience a certain amount of emotional hysteria." "Spellbound" is both incantation and dirge, the closest thing to death metal on the disc. "The magic experience exists for every person, in a unique way, who is able to connect with those energies," Morrison says. "This is the point you hit when you realize your magic has suddenly, disastrously failed." "Yelling Sack" fluctuates between two chords, yin and yang, systole and diastole, positive and negative, in which the energies built up during the other songs seek release. It's like "when you have yelling inside of you that needs to come out—you can put it in there and keep it there," he says. After this movement to capture the energies brought up by all this, closer "Yours to Kill," actually offers release, in the seemingly unlikely form of a blues ballad. In the guise of an ode to a lost lover, it has a sense of resigna-

tion that's a relief. Sasich says, "It's a real curveball at the end, in terms of tracking."

With cover art by **Mattson McFarland**, the CD is accompanied by a booklet with lyrics and collages by **Xkot Toxsik** and **Paul Butterfield**, who has played bass in numerous local bands. A limited-edition release includes a bonus disc of songs "in dark ambient style," inside of a "yelling sack." Local artist **Sri Whipple** also helped indirectly—he designed and cast enchantments upon special musical instruments, including "death rattles." The cover art includes occult symbols and animalistic figures, and the inscription "As I can create, so also shall I destroy."

They felt the danger of staring into the abyss in the process. "It hasn't come without personal cost," Morrison says. "This album has been taxing on every level—psychically, psychologically, energetically. There's been adversity at every step. When you deal with dark matter, the 'left-hand path,' you gain access to things otherwise inaccessible. It doesn't come for free; there is a lot of pain and loss. At times, I felt like I was cutting off my own hands!"

The album-release events include an all-ages show at **Diabolical Records** on April 24 at 7 p.m., opening for **Acid Mothers Temple** at **Urban Lounge** that evening at 9 p.m., and a "Requiem Mass" of the dark, ambient bonus tracks at **Albatross Recordings** April 25 at 9 p.m.

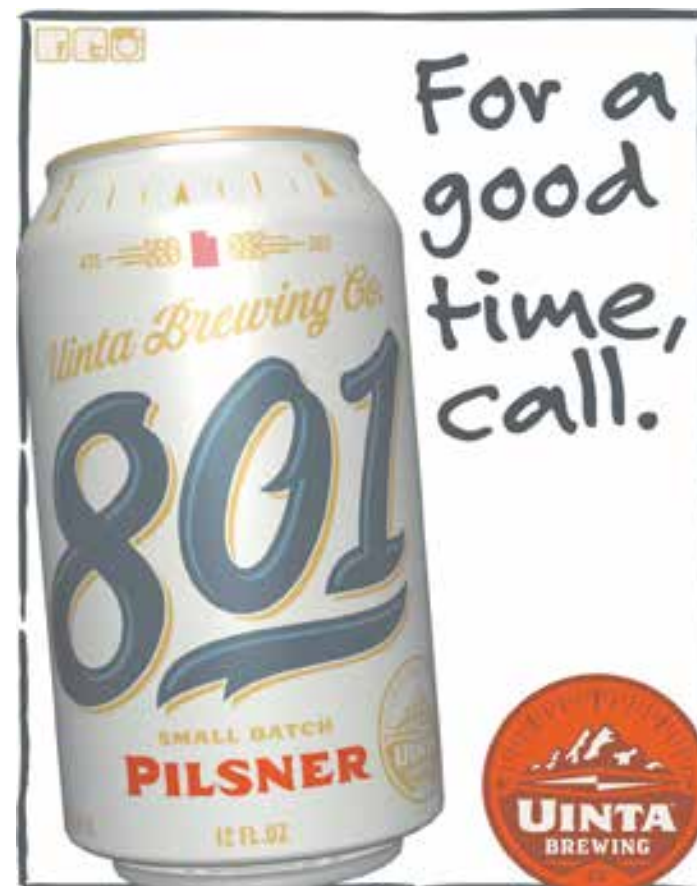


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MIDNIGHT RECORDS



at Counterpoint Studios: The Biggest Donation to the Utah Arts Alliance

By Steve Richardson
everypizza.tumblr.com



(L-R) Cal Cruz, Terrance DH and Kent Rigby help facilitate affordable recording studio time at Counterpoint Studios.

As of this past January, *Counterpoint Studios* is the official studio space for Midnight Records (MRP) and Utah Arts Alliance's (UAA) Recording Arts Program. MRP are dedicated to making high-quality recording at *Counterpoint Studios* affordable for local musicians, where every aspect of *Counterpoint's* construction was built to revolve around sound. "This studio is probably the best one in the Intermountain area as far as being specifically designed for recording," *Counterpoint* Head Engineer **Terrance DH** says.

Kent Rigby, Recording Arts Director for UAA, recalls playing in bands in his 20s and recording his band and some friends' bands circa 1986 when studio time was out of his price range. Rigby says, "I finally had all this gear and thought I should put it to good use helping other artists. So, we at UAA started the idea of affordable recording services." The independent-label side of MRP initially began as part of UAA's mission to help artists advance their careers. Rigby says, "The whole record industry tanked, so we started the label to help these young artists who were recording with us get their stuff out there." MRP has 13 releases and seven signed artists, including **Dark Seas**, **J.J. Jennings** and **Candy's River House**.

Rigby was UAA's Gallery Director in 2008 and suggested they move the gallery from 300 West and "about 2300 South" to a new location, one with more foot traffic and one where they could set up a recording studio. Rigby had been recording at home since the mid-'80s, acquiring better and better audio equipment. "I had the studio set up in my living room and my wife was getting tired of it," Rigby says. In 2008, when UAA acquired a location at 137 South Main St. in Salt Lake City to be used as gallery and studio space, he started MRP as UAA's Recording Arts Program.

In 2013, the City began tearing down UAA's Main Street building to make room for a performing arts center, forcing MRP to vacate. They wanted to re-open in a new location immediately. **Cal Cruz**, engineer at *Counterpoint* and the Assistant Recording Arts Director at UAA, says, "We were ripping out [the Main St. MRP building] while [Rigby] and I started construction on the new place." The "new place" was to be in the basement of the UAA hub at 657 West 100 South in SLC, and a step down from the old studio. DH worked freelance with MRP in addition to engineering at *Counterpoint*. During the hub studio construction, he was doing some work for the lawyer of erstwhile *Counterpoint* owner **G-anni Scholnick** who was looking to sell due to the endless struggle for profitability. DH learned through Scholnick's lawyer that Scholnick was considering donating the studio to a nonprofit. DH suggested UAA, and broke news of the possible donation to Rigby. DH says, "I remember telling him and he just thought I was so stoned. It was the single biggest donation to the UAA ever."

With the donation of *Counterpoint Studios*, MRP could step up into a professional studio and forget about the basement option. The Main Street studio was comfortable but far from the quality of *Counterpoint*; the latter was designed by a Los Angeles architect specializing in recording studios. Rigby still feels lucky to work in such a high-end studio. He says, "I just kept getting more and more stuff and better systems and finally worked up to a multi-million-dollar recording studio." He goes on to explain some of the architecture: The floor sits on four inches of rubber, so street vibrations don't interfere with recording, and one can see, looking around, that there are no perpendicular walls to prevent standing sound waves. Each room is isolated with double walls and double doors. The studio is isolated from the building structure, so if an airplane flies overhead, there's no noise. DH says, "Back in the day, the stu-

dio was staffed with the biggest engineers in town."

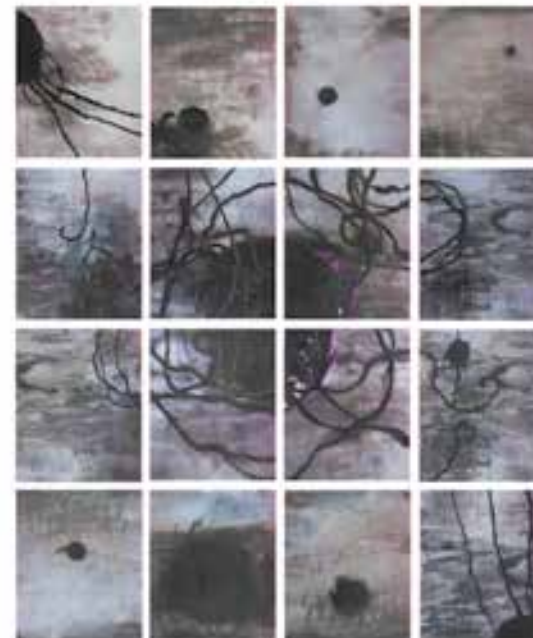
The quality of *Counterpoint* has attracted many notable artists, engineers and producers over the past 25 years, including **Michael Wagener**, **Sum 41**, **Air Supply**, **One Republic** and, as DH says, "**Vanessa Hudgens**, my favorite." They've also done audio for movies such as **Jackie & Ryan** starring **Katherine Heigl** and **Ben Barnes**, some of which was filmed at *Counterpoint Studios*.

At first, Rigby charged a flat rate of \$75 a song at the Main Street location, but, as DH says, "Then one song started taking three months." They dropped the flat rate, but because they receive grant money to help support studio, they still felt it important to pay back the community. Before UAA acquired the building, *Counterpoint Studios* cost a minimum of \$135 an hour. DH says of the current *Counterpoint* rates, "We can get people in the studio for \$45-\$60 an hour [for anyone], and it's a great value."

MRP as a label, however, probably won't be signing any new acts right away, as they are presently being selective. Rigby says, "As a business model you can't drop \$3,500 and get back \$200 or \$300. It's just not sustainable." They need to spend the money they have taking care of the artists already signed to MRP. DH says they still want to do things like pressing vinyl records and the more artists they sign, the less they'll be able to.

MRP hopes to be able to record purely analog soon, and are looking into the logistics of a local-artists-based radio station. If you're interested in seeing *Counterpoint Studios*, they do studio tours and have concerts and parties occasionally—check out *midnightrecordsproductions.com* for more information. UAA has a variety of programming viewable at *UtahArts.org*.

María Magdalena Campos-Pons



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LEFT | María Magdalena Campos-Pons, *Constellation*, 2004, instant color prints, Smithsonian American Art Museum. Museum purchase through the Lucille L. and Fritz H. Dornhausen Endowment. © 2004, María Magdalena Campos-Pons.

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AFTER HOURS WITH THE SPILT INK CREW

By Andrea Silva • silvasays@gmail.com • Photos: mikeybaratta.com

Spilt Ink has been rapidly taking over the screen-printing scene in Utah—their success has resulted in their recent relocation to make room for expansions. When I arrived at *Spilt Ink*'s new location, 933 S. Edison St., I couldn't help but be impressed with the operation—massive screen-printing machines filled up most of the shop floor. After a quick look, I headed outside with owners **Jeremy Conder** and **Andrew Milne**, and employees **Shane Preece** and **Aaron Wilkinson** for an ultra-highbrow discussion on saving *Spilt Ink* from dissolution, troll stomping and the ink that runs deep in Salt Lake City.

The reboot of *Spilt Ink* stemmed, as all good things do, from local music. "We both had bands, and we wanted to print our bands' posters and merchandise," Milne says. Conder plays in satanic heavy metal band **Settle Down** and the super-polished, '90s-influenced pop band **Bon Vivant**. Wilkinson plays in **Red Telephone**, a crack pot of '60s-revival love music with some "satanic, devil-worshipping, **Black Sabbath**-type stuff," as he puts it, and the surfy skater-punk, garage-rock band **Breakers** with Milne, who also plays in **Pest Rulz**. Preece is in **Max Pain and The Groovies**, which is all about those psychedelic blues tunes. "The music is what got us all into this industry," says Milne. "It's what keeps us all cracking jokes every day at the shop, laughing like hyenas."

After changing hands, the shop landed in the lap of a new owner. After a year and a half, the new owner was ready to toss it, but the idea of losing the shop didn't fly for Conder and Milne. So, in 2010, the duo decided to buy *Spilt Ink*. "The shop was near and dear to our hearts," says Conder. "The idea of it being nonexistent didn't seem quite right to us." Their intent was only to salvage the company to keep it around. "It didn't ever seem like it was going to be a full time gig," Conder says. "It grew into that."

After operating out of a small space on Kilby Court for three years, the shop quickly began maxing out on space as the business' success grew. Out of necessity,

Milne and Conder moved the shop to a second, larger location on Kilby Court, with the intent of the space lasting them three to five years. "It was six months later that we were looking for a bigger space to move into," says Conder. "We found this [new] location, and it's awesome. We're really excited about what's happened with the business over the four years that we've owned it."

Spilt Ink's need to expand was evident by the many businesses that utilize their quality craftsmanship. From favorite hangout spots like *Raunch Records*, *Brewvies* and *Kilby Court* to bands such as **Gaza**, **Merlin's Beard** and **SubRosa**, to sports leagues like the **Salt City Derby Girls**, *Spilt Ink* provides signage and merchandise to suit all screen-printing needs. The right to boast about their customers' experiences and their reach in the valley is much deserved. "We print for everybody," Conder says, "but the especially cool businesses, well, they only get printed by us." With an impressive client list representing over 175 local and national clients, it's easy to see how crucial the new move is to continue upholding the superior reputation.

Designing printed items for a customer first begins with assessing what the customer wants. For customers and clients looking to get prints done that don't have an exact design set, *Spilt Ink* helps get them set up by working with local graphic designers based on the style the client is looking for. "Our customers come to us with great ideas but very little knowledge of the screen-printing process," says Milne. "We're here to educate them and walk them through the process so we can take it to the level where we can produce." While the traditional merchandise ranges from T-shirts to posters, the options of what can be printed on are endless. Conder says that the team actively enjoys the challenge of a tricky job. Bike chassis and stereo amplifiers are two examples of some of the more difficult tasks *Spilt Ink* has mastered, proving that no task is too large for them to tackle. After designs are laid, the process for creating screens for each color in the image begins, followed by creating the final product.



With all the expansions *Spilt Ink* has undergone in the past year, Conder believes that the integrity of the operation is something that will never be sacrificed. While convenience can be found in similar operations utilizing mass-production assembly lines, he doesn't believe the ease of throwing down a shirt and pressing a button holds any appeal. "We're not there yet, and we don't want to be there," he says. "We want to be busy as hell and keep growing. But, there is still a lot of craft that goes into our screen-printing style, and we want to keep it that way."

I can't say enough about the bad-assery that is *Spilt Ink*. Customers and friends from the community are invited to join the troll-stomping that will commence at their open house on May 3 as part of their grand reopening. More details can be found on their Facebook page or at spiltink.net.

Comic Duck

By Oliver Buchanan • auliverr@gmail.com





Photo: Talyn Sherer

FOODTREPRENEUR FESTIVAL

A CHANCE TO FEED YOUR ENTREPRENEURIAL SPIRIT & YOUR MOUTH

By Amanda Rock • amandarock.212@gmail.com

Salt Lake City is becoming known for its fantastic food scene. What better way to celebrate than a party where people get to sample local food and mingle with small business owners? On April 23, *Pierpont Place* will host the *Foodtrepreneur Festival*. The first of its kind, this free event will highlight local food-and-beverage brands. There will be a panel where guests can pick the brains of some of the top foodtrepreneurs in Salt Lake City and later, hobnob with more than 30 local companies.

The woman behind it all, **Rachel Hofstetter**, considers herself a “food entrepreneur groupie.” Working as the food editor for *O, The Oprah Magazine*, she sampled many products and got to know the people behind them. “It was pretty much the perfect job,” Hofstetter says. “I was paid to eat and drink!” What really interested her, though, was the story behind each bite of chocolate or cheese. These people started making food in their kitchens, put everything they had into their business, and hoped to be the next big thing with the **Oprah** stamp of approval—Hofstetter found this inspiring.

When she wrote a story for *O, The Oprah Magazine* about her favorite food entrepreneurs, readers couldn’t get enough. The timing couldn’t have been more perfect. “It was the middle of the recession,” she says. “People were getting back into cooking and getting back to their roots.” The enthusiasm behind the article led her to write a book, *Cooking Up A Business*, which contains stories from several food entrepreneurs, including recognizable brands like Justin’s Nut Butters and Evol, and features solid business advice and a lot of inspiration. The challenges and passion it took to build each brand made a compelling story. Each product was a story of perseverance,

drive and overcoming obstacles. “We all love to know the stories of food we care about,” she says.

Writing the book was a “crash course in entrepreneurship,” says Hofstetter. She had the itch to start something herself, which resulted in a move to Utah to work in the tech industry. Then, she discovered the food scene. The friendly atmosphere and great food of the *Downtown Farmers Market*—Salt Lake’s hub of local food—charmed Hofstetter. A trip to *Caputo’s Market*—where she found a whole section of local chocolate and Creminelli Fine Meat—solidified the fact that Salt Lake City’s food scene is booming. She was especially surprised to learn of the thriving distillery scene, with local vodka, gin, whiskey and, of course, craft beer. “Everything to drink in my fridge is local,” she says, laughing.

When she stumbled onto the amazing food scene in Utah, she knew she had to do something big. A “food entrepreneur groupie” couldn’t ignore all the great stories—and food—that Utah had to offer. While touring cross-country with her book, she would have a small tasting at each signing, inviting a few local food businesses to sample their products. She determined that Salt Lake City would be the ideal place for a similar event. Hofstetter wanted to go big this time, with more vendors and a wider audience. Hence, *Foodtrepreneur*.

First, Hofstetter will be leading a panel discussion with popular local entrepreneurs: **Christy Jensen** of *Mamarchi Kombucha*, **Brittany Thaxton** from *Vive Juicery*, **Liz Butcher** from *Butcher’s Bunches* and **Michael Dobson** of *Pop Art Snacks*. After that, guests will have an opportunity to sample and visit with over 30 Utah food-and-beverage companies and their

founders. Each company will have their own table, and guests can ask questions about how they got started. “There will be healthy stuff and gourmet stuff,” Hofstetter says. “There will be things you can find in supermarkets, as well as stand-alone shops.” The festival is being sponsored by the *Women’s Business Center*, which is a part of the *Salt Lake Chamber of Commerce*. “They’re a huge, empowering organization,” Hofstetter says. It just happens that they were looking to do something with food. Hofstetter and the Women’s Business Center put their heads together, thinking “What would we want to go to?” The answer to that question was an event where people can learn and be inspired to start their own business.

One of the festival’s panelists, Brittany Thaxton, is behind one of Salt Lake’s most rapidly growing brands—*Vive Juicery*, who make fresh-pressed juice with local products. “I am so excited for the *Foodtrepreneur Festival*!” says Brittany. “When you support local, you strengthen our community, diversify our culture and promote economic growth. That’s something worth celebrating. I hope that for those individuals out there that have dreamed about taking the plunge and opening their own business, this festival provides motivation and encouragement to do just that.”

The *Foodtrepreneur Festival*, which takes place April 23 from 4:30 p.m. to 7 p.m. at *Pierpont Place* (163 W. Pierpont Ave.), will showcase our unique food scene. Come ready to discover new foods while you take a peek behind the scenes of your favorite food-and-beverage companies. Whether you’re looking to go into business yourself or just enjoy supporting local companies, this promises to be an inspiring and delicious evening.

(L-R) Utah Foodtrepreneur Festival organizer Rachel Hofstetter, *Vive Juicery*’s Bryce Thaxton, Brittany Thaxton and *Mamarchi Kombucha*’s Christy Jensen are some of the brilliant minds behind Utah’s burgeoning foodie scene.

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EXPLORING CRATERS: THE SOFT MOON AND THE MAKING OF DEEPER

By Nic Smith • nccsmmth@gmail.com

Perhaps it's not too dramatic to say that listening to The Soft Moon is like wading into the riptide of a black pool—to immerse yourself in the tremulous and unpredictable forces of the project's single visionary, **Luis Vasquez**. His synth-heavy, post-punk sounds have received the acclaim of critics and artists alike since the beginning of his first self-titled release in 2010. However, after his follow-up album *Zeros* in 2012, Vasquez decided it was finished. He was done.

"I was going through a really dark period at the time, and I was ready to give up on the entire thing," says Vasquez. "This whole project is very torturous for me. Writing these songs is very painful."

Sonically, it's not hard to test the conviction of this statement against the darkwave soundscapes of Vasquez's music. Almost every Soft Moon track shares an abysmal and anxious quality, which reflects the alienated feelings of their creator. Fortunately, though, in July of 2013, Vasquez decided that there was still more inside of him that needed to be released—so he packed up his things in Oakland, California and moved to Venice, Italy, to begin making the haunting sounds that would eventually become *Deeper*.

In an unknown country and with an unknown future, Vasquez distanced himself from everything familiar in order to reflect and seek self-discovery through his solitude. With the help of his friend and producer **Maurizio Baggio**, Vasquez began composing again at *Hate Studios* in Venice. The goal for Vasquez was not to premeditate creating a conceptual piece, but rather to push himself further into confronting demons, reconciling fears and exploring his consciousness through musical expression.

"For this album, I wasn't trying to be super innovative," says Vasquez. "I wasn't trying to create something new. I just wanted to be completely honest and let whatever happens happen ... and I think that's why I called it *Deeper*, as well: to reveal my deeper side and be who I really am."

The tracks on *Deeper* are Vasquez's most powerful and sincere yet. Each song is titled with a single word, which, when seen altogether, highlights the emotional themes through-



"I really want to make the listener feel something. It's very important for me to kind of 'get you' as much as possible in the way that the music gets me," says Vasquez. "I guess I'm looking for connections with people, and by doing this, I can create something that's [making it so] I don't really feel as alone."

This desire for inner solidarity has been a quest of Vasquez's for a large portion of his life. Thus, the reading of *Deeper* can be seen as a kind of invitation by Vasquez to feel and relate to his existential isolation through our own life experiences. It's this invitational element of sharing empathy and contemplation that brings out the cinematic quality of *Deeper* as we imagine ourselves within his music. Because Vasquez's tracks are not exactly songs but rather atmospheric soundscapes, the listening experience has an uncanny visual element that makes The Soft Moon so remarkable. As Vasquez says, "I like to make music you can see."

Now living in Berlin, he's currently working on another project with the legendary **John Foxx** and is scheduled to begin a tour throughout the U.S. starting on April 9. You can catch his show at Salt Lake's own *Urban Lounge* on April 22.

"It's kind of like I'm obsessed or addicted to feeling bad. In a way, it makes me feel alive," says Vasquez. "The whole purpose of this project is to find inner peace, but in order to find peace, I have to go into these dark territories from within, and I have to face them and be inside of them ... I'm putting it all out there."

Luis Vasquez creates shape-like sounds under a design of industrial darkwave as The Soft Moon.

out the record. Examples like "Inward," "Wrong," "Desertion" and "Without" suggest their loneliness even apart from the lyrics. Musically, the synth-heavy creations of Vasquez bring a violent and manic edge toward that loneliness. Borrowing from the post-industrial and EBM sounds of early-'80s new wave, The Soft Moon provides a heavier interpretation of classic sounds. With heavy drums, wailing keyboards and gasping vocals, Vasquez has the unique ability to both drive a song enough to make it dancey, but fuck it up enough to keep you motionless (even his new single, "Far," doesn't really pass as catchy). The result gives you a kind of oppressive, psychic overload that leaves you with nothing but a wandering mind and a racing heart. For Vasquez, however, the hostility of the music is actually a gesture toward understanding.



Photos: Dennis Schoenberg

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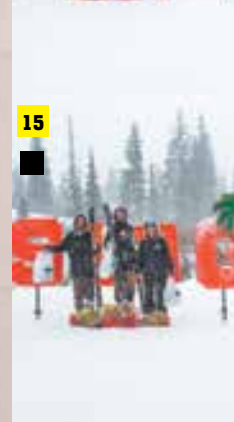
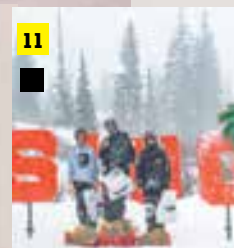
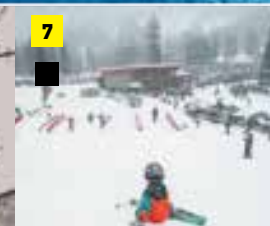
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Words by Shawn Mayer
shawn.m.mayer@gmail.com

Saturday, Feb. 28, marked the second and final contest of the 15th annual SLUG Games ski/snowboard series, SLUG Games: Slash Bash Presented By Ken Garff Fiat. Housed once again at the base of Millicent at Brighton Resort, over 100 competitors turned up for their chance at local fame and a sack full of goodies. Numerous rail options provided the kids with ample features to showcase their skills and creativity. Mother Nature finally showed up as well to provide just enough dust to cover the crust. Thank you to all the sponsors including Core Power, Freeheel Life Industries, iNi Cooperative, Izm Apparel, Ken Garff Fiat, Milo Sport, Niche Snowboards, Outlaw Union, Pit Viper, Porcupine Pub, Publik Coffee, RAMP Sports, Saga Outerwear, Salty Peaks, Warp Wrapz Goggles and Toogumshoe for all of the product and support. We'd especially like to thank all of the competitors for putting it all on the line.

1. Jackson Kelley slashing the last hip straight into the lens. 2. Front 180 on the wallride by this year's Women's Open Snow champion Sam Kolesky. 3. Sam Wittke slashing to the theme of this year's SLUG Games: Slash Bash Presented By Ken Garff Fiat! 4. Braxton Eliassen, low and fast flip over the big gap set up on the side of the course. 5. Contestants gather in the sponsor village awaiting to hear from the judges who placed 1st, 2nd and 3rd in their respective categories. 6. Jaromie Nolan firmly planted his place at the top of the podium with moves like this steezy handplant on the wallride. 7. A view from the riders' perspective before they take their run. 8. The SLUG Mag SLUG Games: Slash Bash Presented by Ken Garff Fiat crew! Thank you, once again, to this year's presenting sponsor, Ken Garff Fiat of Salt Lake. 9. Sammy Keena flipped off everything he could. 10. AJ Lawson pokes out an indy grab from a 50-50 on the flat rail.

11. Men's 17 and Under Snow finalists (L-R): 2nd Place John Harris, 1st Place Edward Enyart and 3rd Place Jack Stevens. 12. Women's 17 and Under Snow finalist went to the one and only Zoe Blohm. 13. Men's 17 and Under Ski finalists (L-R): 2nd Place Austin Scaccionoce, 1st Place Jackson Jenkins and 3rd Place Kolon Jenkins. 14. Women's Open Snow finalists (L-R): 2nd Place Laura Rogoski (not pictured), 1st Place Sam Kolesky and 3rd Place Veroniqi Hanssen. 15. Men's Open Ski finalists (L-R): 2nd Place Chase Mohrmon, 1st Place Rory Walsh and 3rd Place Matt Newton. 16. Best Slash Snowboarding award was given to Sam Wittke. 17. Best Slash Ski award was given to Luke Mallen. 18. Men's Open Snow finalists (L-R): 2nd Place AJ Lawson, 1st Place Jaromie Nolan and 3rd Place Dillon Guenther.

Photos: mikeybaratta.com ■ matthewwindsorphoto.com ▲ @cezarina ✕ @_chriskiernan_ ●



COLLECTED BY HIMSELF

CAPTURED TRACKS FOUNDER MIKE SNIPER ON NEW VENTURE OMNIAN MUSIC GROUP

By Christian Schultz • christian@slugmag.com

Since its inception in 2008, Captured Tracks has grown from a small, independent music label based in Brooklyn to a sonically diverse, aesthetically vibrant vision for the state of millennial music. From the pop dreamscapes of **Wild Nothing** and **Beach Fossils** to the avant-garde, post-punk noise of groups like **The Soft Moon** and **Perfect Pussy**, the label—under the direction of its founder, Mike Sniper—has been the vanguard of this generation for nearly seven years. Today, with a full roster, Sniper has his sights on an even more expansive assembly of sounds with label group Omnian Music Group.

Captured Tracks’ stellar track record seems to stem from the environs of Sniper’s life: working in record shops and operating indie labels. Having worked in places such as *Midnight Records* in Chelsea and *Academy Records* (alongside **Sacred Bones** founder **Caleb Braaten**) and with a variety of indie labels, Sniper appreciates musical diversity. “It makes me more open-minded about music in general,” Sniper says about working in record shops. “You kind of get sick of the same shit. If somebody is playing the same shit for eight hours, you just want to blow your brains out.”

After releasing records by his project, **Blank Dogs**, on friends’ labels (**Troubleman Unlimited** and **In the Red Records**) and suggesting bands for them to sign, Sniper asked himself, “Why am I not doing these records?” Around the same time, the power-pop reissue label he was co-running, **Radio Heartbeat**, was feeling aesthetically constrictive. “I was a lot more ambitious,”

he says. “I took all of my rare power-pop records and I sold ‘em on eBay.” With the \$15,000 that he earned, Sniper was able to fund Captured Tracks’ first releases.

Early artists who released records on Captured Tracks included **Dum Dum Girls**, **Thee Oh Sees** and **Woods**, though it was Sniper’s signings of new artists that garnered the label lasting acclaim. By the spring of 2010, the label’s trendsetter reputation was set by two debut albums. “[Wild Nothing’s debut LP] *Gemini* and the Beach Fossils’ first album were both released on the same day, which was kind of crazy,” Sniper says. “They kind of launched the label.” New signings—including The Soft Moon, **Blouse**, **Craft Spells**, **Soft Metals**, **DIIV** and **Mac DeMarco**—are what Sniper refers to as the label’s “homegrown talent,” bands that have released exclusively with Captured Tracks. While the roster is a diverse representation of contemporary indie music, each of its artists is connected via the label and by a dedication to the label’s own community.

Rather than fall into the same rut of aesthetic limits that befell Radio Heartbeat, Sniper has expanded beyond Captured Tracks and created his own label group—Omnian Music Group—in June of 2014. Inspired in part by **Beggars Group** (the label group that includes **4AD**, **Matador Records**, **Rough Trade Records** and **XL Recordings**), Omnian represents a collection of labels who are aesthetically diverse yet share a common spirit.

“Starting Omnian Music Group is a way for me to expand

Captured Tracks founder Mike Sniper hopes to expand his musical reach with new label Omnian Music Group.



my artists and the kind of music that I work with without diluting Captured Tracks,” he says. Omnian is currently home to nine sister labels with unique beats. In addition to Captured Tracks, there’s **Manufactured Recordings** and **Body Double Ltd.** for reissues; **Fantasy Memory** for avant-garde releases; Seattle/NYC-based **Couple Skate**; **2MR**, Sniper’s electronic label with **Mike Simonetti**; legendary New Zealand label **Flying Nun Records**; **Squirrel Thing Recordings**, dedicated to nearly lost recordings; and **Sinderlyn** for anything else.

Sinderlyn, in particular, is a good example of how a label under Omnian functions in relation to Captured Tracks. Sniper says, “Our roster on Captured Tracks is full, so I developed Sinderlyn as a way to start working with more artists and also not dilute Captured Tracks by signing a ton of bands to it. It’s not a sub-label [to Captured Tracks]; it’s a sister label.” The goal of Omnian is not to splinter Sniper’s roster but to strengthen each branch of the family. One of the benefitting factors is that the group’s resources, staff and branding are shared.

In addition to pressing Captured Tracks releases on vinyl, Sniper has also used the label and Omnian imprint Manufactured Recordings to reissue neglected albums from by-gone years, from bands such as **Medicine**, **The Wake** and **Saâda Bonaire**. For Sniper, though, vinyl isn’t an obsession—it’s a preference. “The vinyl resurgence to me doesn’t mean anything,” Sniper says, “because it never went away. To me, it’s just another format. I’m just excited if people are interested enough to consume music in any kind of way at this point.” Vinyl is less about the format and more about the experience, according to Sniper. “Going someplace, talking to someone about music, getting a recommendation, listening to it at a shop and then buying it,” he says, “is more what [vinyl is] about and then having that object, remembering that purchase and listening to something where you don’t have the option to just change your mind and skip to the next track. Hopefully, at least, you’re engaged in it more.”

Pick up a Captured Tracks release from your local record shop this Record Store Day, or any day of the month for that matter—their vinyl spins year round. Find out more about Omnian Music Group at omnianmusicgroup.com.

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THE LEGEND OF BIG SANDY AND HIS FLY-RITE BOYS

By James Orme • james.orme@slugmag.com

If asked to name a rockabilly legend, most might say **Elvis Presley** or **Jerry Lee Lewis**, and maybe, if they've done their homework, **Charlie Feathers** or **Johnny Burnette**. If I called Big Sandy a rockabilly legend, some might be confused by that—mostly because he's not an original **Sun Records** guy. But after more than 25 years of playing with the Fly-Rite Boys, he's more than earned the term legend. Big Sandy and His Fly-Rite Boys are set to perform in Salt Lake City at *The Garage on Beck* on May 6.

A true legend forever changes the landscape of their field. From the beginning, Big Sandy and his band were looking to do something different. Diverging from the “modern” rockabilly that was going on at the time, Big Sandy and the Fly-Rite Boys were able to recreate a ‘50s sound while remaining wholly original.

“I grew up on all kinds of music—doo-wop, R&B, country, rock n’ roll and rockabilly,” says Big Sandy. “I started out playing in my teens and got into some bands in the early ‘80s. They were more modeled after bands like **Stray Cats**, which was close to what I was into but not exactly what I was looking for. As I fell deeper into record collecting, and I started finding the really rare stuff, I knew I wanted to get something closer. What I would say was a huge linchpin was finding **TK Smith** who had a sound like **Cliff Gallup** (**Gene Vincent**), and building around that is what led to the formation of the Fly-Rite trio.”

Acting on passion and enthusiasm, the band was initially more concerned with having fun and just making music that they deemed cool. The thought of a long career in music never crossed their minds. “We were just more of the mindset that we couldn’t improve on what came before, but with energy and feeling, we could make it vital and exciting.”

Even though Big Sandy will always be strongly linked to rockabilly, as time went on, many influences such as Western swing, jazz, and R&B all became ingredients in a new roots music stew that called to mind the country boogie that was the precursor to rockabilly. “Later on, we’d expand the influences, and that would make things more interesting and allow us to be more creative,” he says. “We love all kinds of music, but it took a while for things to loosen up and for us to



Photos: James Via

(L-R) Kevin Stewart, Big Sandy, Joe Perez and Ashley Kingman fly right with a genuine rockabilly roots sound.

realize that we could include these other influences and still remain sincere to our own sound.”

After a few years, the band was able to go full-time into music, but keeping their heads down and focusing on the work at hand hasn’t really allowed them full comprehension of their place in rockabilly roots music history. Slowly, they’ve become aware of just how much it means. “I’m just starting to get a sense of the importance our role played and where we stand in the bigger picture,” says Big Sandy. “For a long time, the people at the shows were our buddies and guys from other bands, and now [there are] these younger kids that come out to shows and give us a certain level of respect. They’ve heard the stories—from their parents, some of them—and it’s been nice to see that we can still grab them today, and we’re not these relics that used to be good but can’t quite do it anymore.”

If anything has kept fans buying records and coming to Big Sandy shows, it has to be that the artistry in the songwriting has always delved deeper than the generic rockabilly subject matter of girls and cars. “Listening to country music, I really liked the lyrics,” he says. “They were a lot deeper than most of the rockabilly stuff. It wasn’t a conscious thing—I think it just found its way into our music. Ever since I was young, I would write poetry and just write to express myself, and it was totally separate from the music, but over the years, I started to let more of that into the songs.”

Over the course of Big Sandy’s career, he and the band have achieved so much, from playing on late night TV to recently winning two consecutive Ameripolitan awards. After 25 years, though, it’s still the music fan moments that mean the most.

“Of all the things we’ve done, that means the most to me,” says Big Sandy, “it was being able to perform onstage at the *Grand Ole Opry*. It was so surreal—I felt like everything was in slow motion, and I kept having flashes of all my country music heroes like **George Jones** and **Hank Williams**. The other thing that I still can’t believe happened to me is that I was backed by **Scotty Moore**, **DJ Fontana** and **James Burton**, who all played with Elvis, and I had this moment where I was this music-crazy kid who’s been listening to these guys his whole life.”

Saying someone is a legend immediately opens their influence up for conjecture, but honestly, there’s zero doubt in my mind that he deserves that moniker. He’s one of the few contemporary artists that simultaneously hold on to elements of the past while pushing his own creativity, and anyone who can pull that off is truly a legend. Check out the legend yourself—Big Sandy and His Fly-Rite Boys will be playing at *The Garage on Beck* on May 6.

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WIENERING THE RECORD INDUSTRY:

an Interview with Danny Gonzalez

By Nick Kuzmack (Nix Beat) • nicholaskuzmack@gmail.com

Wiener Records—a subsidiary of the garage rock label **Burger Records**—is making radical waves in the music industry. For as low as \$250, any artist can purchase 100 tapes with full-color inserts and access to Wiener Records' promotional and distribution machine. It almost sounds too good to be true, but Wiener Records Head Wiener Danny Gonzalez says that the purpose behind the label is to "make everything much more accessible."

Wiener Records is notable for its use of tapes as a preferred format for their distributed material. "They're very cheap and easy to make. A standard run of tapes will cost about \$200, compared to a standard run of 250 vinyl, which costs about \$1,000. That's quite a difference in prices," Gonzalez says. Additionally, "The turnaround right to making them [tapes], actually just takes about two weeks, where vinyl could take up to a month or two months." That being said, Wiener Records is interested in putting out vinyl releases and is actually about to release its first vinyl for Americana band **LP3 and The Tragedy**. The LP3 and the Tragedy record will also commemorate Wiener Records' 100th release.

Despite the seemingly attractive prices for Wiener Records' services, there is a glaring question: Why should bands pay a label to press their material in a day and age when anyone can use the Internet to promote their own material through Bandcamp or YouTube? "Anyone should be able to put their music out on some kind of tangible item," Gonzalez says. "Everywhere, you're going to have someone saying check out my Tumblr, check out my Bandcamp. That's all good, but eight out of 10 times, no one's going to go to your Bandcamp, in the sense that they want it then and now. If you give someone a tangible item like

a 7" or a vinyl LP or a tape, they're more inclined to listen to it."

Wiener Records was established in 2011, and is the brainchild of Burger Records' **Sean Bohrman** and **Lee Rickard** to meet the overwhelming demands of bands seeking to put out material through their label. Wiener Records handles business differently than Burger Records. The difference is that Wiener Records requires that bands pay up-front for the pressing of their own material, and in turn, bands would have the same access to promotional and distribution services like that of their big brother label. To meet the different needs of bands, there are different price points for numbers of tapes that a band may want produced. For example, prices can be as low as \$250 for 100 tapes or as much \$650 for 500 tapes—not including shipping. The interesting thing, though, is that no matter which price point one chooses, everyone gets the same amount of promotion. This means that Wiener Records utilizes various forms of social media to promote the bands and distributes the material through Burger Records pop-ups and other related outlets. Having needed an appropri-

ate name for this venture, Gonzalez says, "[We called] it Wiener Records in the sense that anyone can do it—all that they have to do is pay for the pressing, so everyone's a wiener!"

So far, the reception toward Wiener Records' do-it-yourself business model has been mostly positive. "Bands are taking advantage of it and they're really using it full force—especially a lot of bands in the middle of nowhere who would have no real access or ways of getting to the bigger cities and playing shows," Gonzalez says. "They're really using our services to try and get their name out there as much as possible." However, Gonzalez does point out that there are some bands who are not in favor of how Wiener Records does business. Those bands voicing dissent would rather not pay for their own pressing: Rather, they want the label to cover that end of production. Gonzalez is quick to point out that this is an OK viewpoint, as that's how labels like Burger Records operate—but if bands want their material here and now, Wiener Records is the way to go.

Gonzalez is particularly stoked for a couple of new releases. Apart from the LP3 and the Tragedy vinyl release, he recommends the surf-gaze band **Thigh High Tye Dye**'s self-titled release and the indie-pop singer/songwriter **Haily Wojcik**'s *Book of Beasts*. The tapes are available now, and if readers are interested in getting ahold of Wiener Records—for its tapes or services—they can check out wienerrecords.org or any Burger Records-sponsored festivals or related functions.

It would seem that Wiener Records is here to ensure that anyone should have access to physical copies of their band's recorded material, and that it is produced in an affordable way. So remember, kids: You, too, can be a wiener, if that is what you'd truly like to be.




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MILLER TIME

By Sean Zimmerman-Wall • seanzdub@gmail.com

The Wasatch Mountains have a unique character that entices skiers of every ilk to take advantage of the range's steep terrain and prolific snowfall. Like many before me, I had made my way across the country to chase powder and attempt to fit college into my free time. While attending the University of Utah during the mid-2000s, I became acquainted with a young man who was pursuing the dream of becoming a professional skier. His name is **Wiley Miller**, and his calm demeanor and sense of adventure made him easy to get along with. However, it wasn't until I saw his performance in **Rage Films' Corduroy** in the fall of 2006 that I realized the impact he was going to make in the industry. His fresh blend of big mountain, freeride and freestyle set him apart from other skiers in the film as he stomped backcountry 720s and landed a switch 540 over the infamous Chad's Gap in Little Cottonwood Canyon.

It has been interesting to watch and work with Miller in his ascension as an athlete and a driving force in the industry. He is the one who first connected me with **4FRNT Skis**, a local manufacturer with a focus on athlete-inspired ski design. Miller's skiing prowess secured his place with **4FRNT** early on in his career in 2004 at the *Camp of Champions* skier summer camp in Whistler, Canada. By 2008, he started collecting a paycheck from them, and in 2011, he became part owner. Since then, his involvement with the company has allowed him to be a part of the process by actually designing skis to match his riding style. "I built a pro-model ski a few years ago, the YLE," says Miller. "It was amazing—a big challenge for sure. There is so much math and geometry that goes into building skis, as well as material sourcing. That's where things are really taking off at **4FRNT** right now. We are doing amazing things with really cool materials, making the skis lighter and stronger." In addition to ski design and filming, Miller has been an integral part of apparel development at **4FRNT's** next-door neighbor, *Saga Outerwear*.

When I first met Miller, he and his brother **Jeremy** had just moved into town from Montana. They had grown up skiing at *Red Lodge Mountain*, or as he calls it, "Rock Dodge," due to its perennially thin snow pack. Those early days in Montana fostered his love for the sport and gave him the motivation to continue progressing. "I think getting to ski with my brother shaped the show the most," Miller says. "We were always trying to one-up each other. He was better than me, so I always was trying to keep up with him." Moving to the Wasatch full-time also meant spending a lot of days ripping big lines at his adopted home resort of Alta. "Park City was full of super good skiers, too—**Austin Ramaley, Stephan Thomas, Kyler Cooley** and **Dylan Natale**," says Miller.

"I wanted to ski with those guys, get better at park riding, and shred pow in Little Cottonwood Canyon when it was there." With each coming winter, Miller continued looking to the future of his career and developed an increased interest in filming. "I linked up with **Mike Hornbeck** on a trip out to the Pacific Northwest to shoot with **Theory-3 Productions**," says Miller. "I shot a segment with them and got nominated for 'Breakthrough Performance' at the Powder Awards (2007). That's when I knew I wanted to film segments for ski films. I knew I could be good at it."

This turning point served as a catalyst for Miller to stay on the grind and keep putting in the effort each season to get out and film with as many people as possible. Over the years, Miller has filmed with the likes of Teton Gravity Research, **Level 1** and **4FRNT Productions**. Recently, he has been able to film segments for the new ESPN *X-Games RealSki* contest. This competition challenges backcountry freeskiers to produce 90-second clips of their best riding and enter for a chance to win *X-Games* Gold. Miller has also been tirelessly collecting footage for his own film projects with **YLESKI.com**, which released its first edit last spring. For 2015, Miller is working with his mainstays of **4FRNT Productions** and **Level 1**.

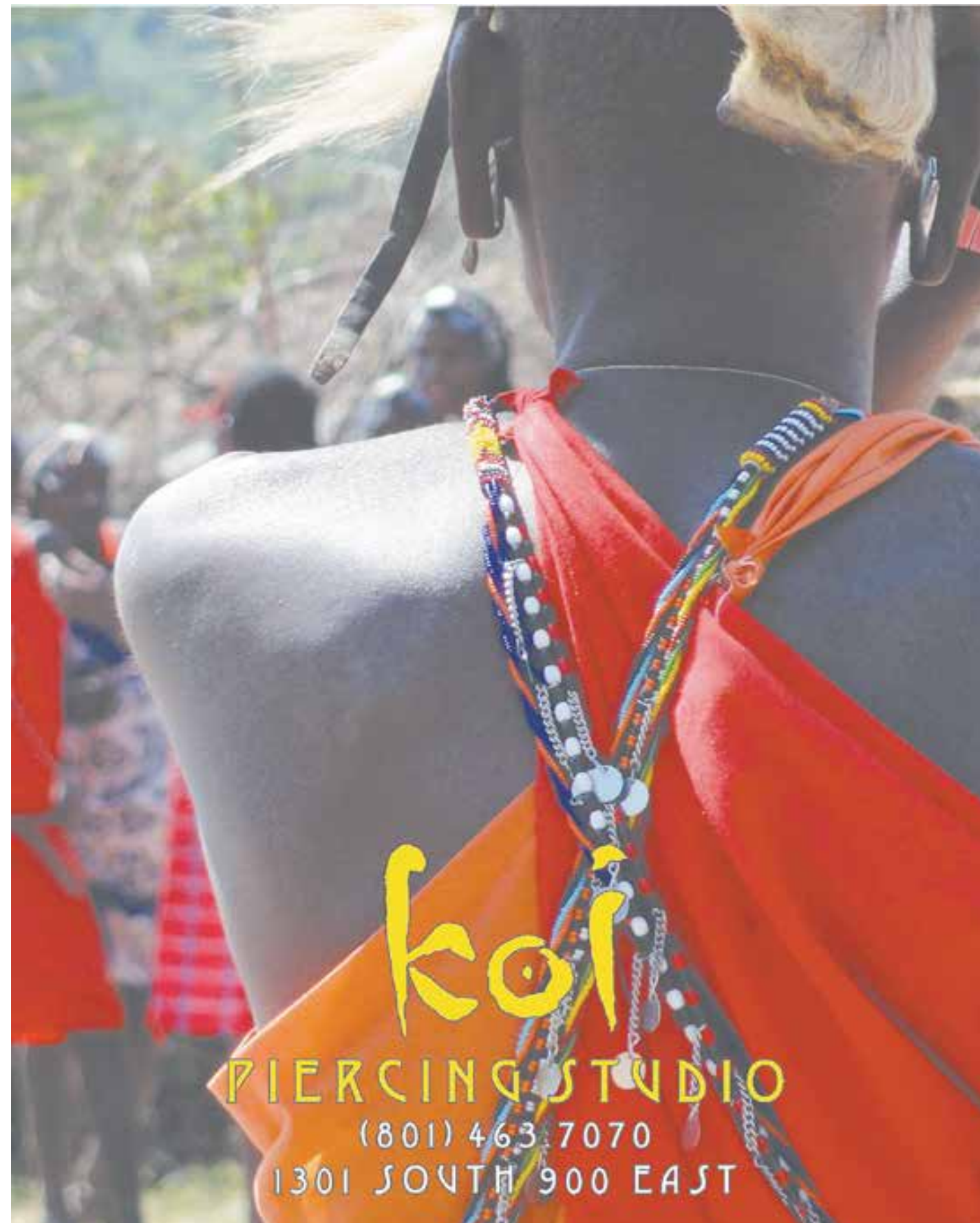
As with any pro athlete, it is important to have things that ground you as an individual. Miller likes to change it up and bring out his snowboard on powder days to keep it interesting—an homage to his love for surfing, no doubt. Additionally, he has taken an interest in flying airplanes after sharing an experience in Canada with fellow pro skier **Rory Bushfield**. That first flight spurred him into getting his private pilot license and keeping up on his hours with local flight clubs. Perhaps, one day, he will combine his two passions to produce a unique ski film.

Miller recognizes that his beloved sport is in a bit of transitional phase and that future riders should consider a few things: "Don't forget about style; the Olympics are not the future of our sport; and respect mother nature by thinking about living a sustainable lifestyle," Miller says. He goes on to say that he hopes the industry can stop putting a spotlight on overly risky decision-making in an effort to reduce the amount of serious injuries and fatalities befalling many professionals.

Keep an eye out for Miller this month on the snowy slopes of *Alta* as he continues to hone his technique and enjoy the freedom of the hills.

Wiley Miller's fresh blend of big mountain, freeride and freestyle sets him apart in the pro-skiing game.

Photo: @AngryJordan



A RINGING SOUND

The Jesus and Mary Chain on

PSYCHOCANDY

By Christian Schultz • christian@slugmag.com

A sparse yet steady beat—the *kick, kick, kick*, *snare* first made famous by **Hal Blaine** on **The Ronettes'** "Be My Baby"—kicks off one of the most massive and influential records of the 1980s, The Jesus and Mary Chain's *Psychocandy*. Amid the likes of the neon prats that swathed the UK music weeklies in 1985, such a modest bang of the drums, flourished with washes of straightforward, saccharine fuzz-pop cut through a generation of fluff and, irreversibly, brought a colossal wave of noise to the fore of modern music. Now, as the reformation of the Mary Chain is in full swing with the group's return to the North American touring circuit, lead singer **Jim Reid** and the group's longtime manager, **Alan McGee**, discuss the 30th anniversary of the revered 1985 debut and its enduring reverberations.

"We just wanted to make a record that had all the ingredients, really," says Jim. Drawing influence from a diverse range of artists—from **The Velvet Underground** and **The Shangri-Las** to **Ramones** and **Suicide**—the Mary Chain grafted noise elements to pop music in ways that both reinforced a heritage of innovative bands and exalted the group as the harbingers of a musical upheaval. "I've always been attracted to noise in pop music," Jim says. "[On *Psychocandy*], we worked in all of the elements—noise music, pop music."

Thirty years on, listening to *Psychocandy* still elicits the same rush of youthful, amphetamine-dripping energy that it did upon its

release in 1985. From the iconic opening of "Just Like Honey" to the **Beach Boys**-freak-out-turned-fright-pop "Never Understand" and the whirring wall of sound on "You Trip Me Up," *Psychocandy* is one of the most thrilling albums ever put to record.

But for a group whose rise to infamy was about as quick as a three-minute pop song, the Mary Chain's formation was, for a long while, nothing short of sluggish. "We had a pretty dead-end existence," says Jim of his and his brother **William**'s upbringing in the Scottish "new town" of East Kilbride, a suburb of Glasgow. "If you're into music—which we were—everybody kind of fantasizes, 'Well, wouldn't it be great to be in a band, be a rock star?'"

Isolated from the hullabaloo of London, the Reid brothers soaked up a kaleidoscope of musical inspiration that was accessible to them from an early age. "We bought a record player," Jim says, "but we had no records, so we borrowed a bunch of stuff, which was, as I recall, a big bunch of **Beatles** albums and **Bob Dylan**." They quickly immersed themselves in the playful scene of glam rock that swept through the UK, absorbing influences such as **T. Rex** and **David Bowie**. When the **Sex Pistols** commandeered the nation's consciousness in the late '70s, "that's when the idea of being in a band really formulated," Jim says. "Until punk came along, it seemed like more of a fantasy than a reality."

By 1983, the Reid brothers finally committed to forming a band. "We just got fed up with complaining about why music was so bad," Jim says. "We thought, 'Well, fuck it—if nobody else is doing it, we'll do it.'" Though there were contemporaries that they looked to—**Echo & the Bunnymen**, **Coc-teau Twins**, **The Birthday Party** and **Einstürzende Neubauten**—the brothers felt disillusioned by how the punk movement had progressed. "The fact of the matter is that most of what we were hearing was just dreadful to us," he says. "It seemed to us that the whole excitement of what had happened during punk had just fizzled out—it'd gone away." They were especially irritated by the inundation of the *NME* and *Melody Maker* by irksome new wave groups. "We just wanted to shake things up a bit," he says.

"Suddenly, the band was happening. We needed stuff to rehearse, so we started writing songs." The brothers bought a Portastudio—a four-track recorder—and began writing tracks and recording demos of them. Unable to get a gig in Glasgow, the brothers, joined by **Douglas Hart** on bass and **Murray Dalglish** on drums, traveled to London to play their first show, at Alan McGee's venue, *The Living Room*.

McGee was tipped off to the group by **Bobby Gillespie**, frontman for fellow Scottish group **Primal Scream**, who ended up joining the group later, in 1984. "I heard them

and really liked them, so I just said, 'Come down [to London],'" says McGee about how he first encountered the Mary Chain. They played mostly covers, such as **Syd Barrett's** "Vegetable Man," **Jefferson Airplane's** "Somebody to Love" and the **Subway Sect's** "Ambition," and, though the Reids had one of their trademark arguments, McGee was thoroughly impressed. "We signed with 'em there and then," he says. McGee's label, **Creation Records**, would release the group's first single, "Upside Down," in 1984.

"Upside Down" was an overnight success. "I think they were shocked that it did so well," says McGee. Clocking in at three minutes, the track is a perfectly crafted pop tune with a heaping dose of ear-slicing feedback laid over it. "It was an incredible record, I thought," says McGee. "It's one of the wildest records that I think I've ever heard—it's a totally mental record."

As a young band, "[The Jesus and Mary Chain] were ridiculously naïve," says Jim. "Everybody thought we were unbelievably brash and insufferable. People thought we were aloof—we were shy, you know." The single's success validated the brothers' grandiose aspirations. "We felt very good about what we were doing," Jim says. "We didn't want to wear charity shop jumpers and play in front of 20 people that were friends in a room above a pub. We were making all this insane noise music, and we thought that we were going to take that into football stadiums or whatever. We wanted to be on the radio."

The group gained notoriety from their subsequent live shows, which were characterized by short, disorderly sets and the band's seemingly disaffected attitudes. "People were paying next to nothing to come and see us, so we felt like we could do what we wanted—and that's what we wanted to do," says Jim. The mayhem, which resulted in riots at various gigs, was born out of more practical reasons than ideological, though. "We didn't have that many songs," he says. "It was all about noise at the time. To do that for an hour and a half would just be absurd. [We felt] that it should just be out there—'wham'—hit those people square in the eyes and just leave. So we did that, but we only did that a handful of times." The reaction to the handful of violent gigs catapulted the band to the national stage. "It was quite an experience," Jim says. "It was like an explosion."

McGee, who was also managing the band, concedes that his label didn't have the resources that were necessary for the Mary Chain's exploding career. "Creation was very small at the time, in 1984," McGee says. "It wouldn't have been too hard to have bigger aspirations than Creation at that point." It's a silly assertion, in hindsight—McGee went on to become a household name himself, releasing seminal records from **My Bloody Valentine**, **Slowdive**, **Primal Scream** and **Oasis**. "All of the bands that we admired seemed to have big labels that would bank-roll them," Jim says. "We kind of thought that that's what we needed." The group left Creation for **Warner Music Group** subsidiary **Blanco y Negro Records**. Reid now rec-

ognizes the move as a mistake, as it was not the Mary Chain's label affiliation that brought them enduring respect—it was their music.

In the spring of 1985, after failed attempts at recording with **Stephen Street** at *Island Studios*, the group began recording *Psychocandy* at *Southern Studios* with engineer **John Loder**. At *Island*, Reid recalls that recording was obstructed by people who hadn't understood the group's vision. "We had had arguments in the studio with the technicians who couldn't really understand the band, [and] why we would make the band sound like the amps were fucked," Jim says. Loder took a hands-off approach. "It was like a breath of fresh air," Jim says. "He'd just set the studio up, set the desk up, go away and leave us to it. He would say, 'Look, if you're having any difficulties, just come upstairs and I'll come down and help you.' That was exactly what we needed." Six weeks and £17,000 later, *Psychocandy* was completed.

The group knew, at the time, that they had made a great record. "We were quietly confident about it," Jim says. "At the time, a lot of the music press had written the band off. Had the album not been any good, that would've been it for the band—people were sharpening the knives."

It would've been easy to write the thing off as a cacophonous mess of white noise and failed stabs at experimentation, if it weren't for the superbly executed songs that comprise *Psychocandy*. Each track was a unique ride through pop song structure, and there wasn't a space-filler to be found. "We wanted to make an album where every track could've been a single," Jim says. "A lot of people who were ready to stick the boot in couldn't because we delivered the goods."

Drenched in sonic inventiveness, *Psychocandy* is an album rife with psychic shakeups of hallowed musical convention. The tracks on *Psychocandy* gleefully compress disparate elements, such as noisy guitar feedback, blown-out fuzz, hushed vocals and iconic tropes like Hal Blaine's drumbeat into short, melodic pop songs. Tracks like "The Living End" and "In a Hole" are sonic, feedback-driven screwdrivers that looked ahead to the nascent industrial scene, while tracks like "Just Like Honey," "Sowing Seeds" and "Something's Wrong" were touchstones of the budding shoegaze movement. Underpinning each track is the band's preference for simple, guitar-based melodies and the monosyllabic language of rock n' roll.

McGee, who had heard many of the tracks through the live shows and demos, certifies the album's success. "I think they did a good job," he says. "The fact that there's thousands of people wanting to come see them play all over the world 30 years later proves that it's a good album."

When asked if he thought that album was going to be influential, Jim says, "That was the idea. We wanted to make a record that was going to be around for a while. At that time, we were listening to stuff from 20 to 30 years before us, and we kind of thought,

'Wouldn't it be great if, 27 years from now, there were bands in Texas that were making music because of *Psychocandy*?' Thirty years on, it's unquestionable that there are volumes of bands not just in the U.S. or UK, but around the world, who look to The Mary Chain as the touchstone for that ringing sound of noisy rock n' roll.

The Jesus and Mary Chain embarked on a UK tour in the fall of 2014, playing *Psychocandy* in its entirety and are taking the tour Stateside throughout May. Catch them at *Austin Psych Fest* on May 9, at the *Ogden Theatre* in Denver on May 11 or anywhere else on the tour. Find out more about the band's current happenings at thejesusandmarychain.uk.com.

(L-R) **Jim Reid**, **Douglas Hart** and **William Reid** left an indelible impression on modern music with their 1985 debut album, *Psychocandy*.



"We wanted to make a record that was going to be around for a while. At that time, we were listening to stuff from 20 to 30 years before us, and we kind of thought, 'Wouldn't it be great if, 27 years from now, there were bands in Texas that were making music because of *Psychocandy*?'"

Over 20 years, 72 full-length albums and countless tours throughout the world, Japanese music collective Acid Mothers Temple have produced some of the world's most fascinatingly weird tunes. The collective operates under a variety of different names, from **Acid Mothers Temple & The Melting Paraiso U.F.O.** to **Acid Mothers Temple & The Cosmic Inferno**, each bringing a new facet of trippy noise and rock n' roll. At the center of this ever-shifting kaleidoscope of musical collaborators, Kawabata Makoto acts as both originator and catalyst for a cosmic musical energy that stretches beyond the boundaries of the strange and into the realm of the sublime.

His first exposure to electronic music from the West came to him through a midnight radio program called Gendai no Ongaku. There, he heard artists like **Karlheinz Stockhausen**, whose expeditions into the possibilities of electric noise are a legend unto itself. However, Kawabata's interest in the unearthly sounds of electronic music began long before he tuned into Gendai no Ongaku, and it came from far beyond even Stockhausen. "Before discovering electric music like Stockhausen (I was about 10 or 11 years old), I thought [I heard] messages from a U.F.O.," says Kawabata. "I didn't know there was [electronic] music the same as the sounds I [received]." His discovery of electronic music followed on the heels of a more pervasive and commanding creative influence.

While most musicians will claim at least some level of personal involvement with their music, Kawabata takes his influence far more seriously. "All of my music comes from my cosmos," says Kawabata, "so I just listen and play." Indeed, the music channeled through Kawabata often sounds like distorted radio signals from another world, perhaps offering a glimpse into an alien intelligence. "This is not a [belief]," he says. "This is really still happening now. I can [hear] music always, at any moment." That sense of conducting or receiving signals from beyond might seem unbelievable, but the Earth radiates radio and television signals every day. Who knows what kind of interstellar noise is traveling the cold vacuum of space, beaming down to us from the stars ...

Kawabata even carries his sense of receiving cosmic direction into his live shows. "We don't prepare even set lists before the show," says Kawabata. "We can know what we should do on the stage, moment by moment." To him, the process of playing live boils down to the interaction between his cosmos and the musical spirits of his bandmates. "Playing live means networking [through] each musical spirit," he says. Meanwhile, his work with other musicians on his Acid Mothers Temple records are more controlled and intentional. He says, "Recording means collaboration to make complete my musical vision."

Kawabata's reputation for experimental trip music has attracted the attention of established artists like **K.K. Null** and **Tatsuya Yoshida** to work with him on various projects, as well as younger artists like **Satoshima Nani**, who is filling in for longtime Acid Mothers Temple drummer **Shimura Koji**. Consequently, his numerous side projects and occasional solo albums continue to provide outlets for his transmissions, and he doesn't seem to be slowing down at all. In fact, just for 2015, he plans to tour the UK and France with Acid Moth-

Just Another Man From The Cosmic Inferno

Kawabata Makoto of Acid Mothers Temple

By Henry Glasheen • henry@slugmag.com



Photo Courtesy of Acid Mothers Temple

(L-R) Satoshima Nani, Tabata Mitsuru, Tsuyama Atsushi, Kawabata Makoto and Higashi Hiroshi will bring the sonic vibrations of the cosmos to Urban Lounge on April 24 as Acid Mothers Temple & The Melting Paraiso U.F.O.

ers Temple & The Cosmic Inferno, later visiting us in the U.S. with Acid Mothers Temple & The Melting Paraiso U.F.O. Then, he'll be releasing albums with K.K. Null, **Mainliner**, **Andromelos 2**, **Human Shower**, **Pikachu-Makoto**, **Floating Flowers**, **Kawabata Makoto & The Mothers of Invasion** and a musical/visual performance with **liquidbiupil**. "Of course, solo works, too," he says, almost as an afterthought, "but nobody knows [the] future. Nothing [is] for sure."

Kawabata puts out more albums every year than most bands can produce over the course of a decade, but each project has a unique and distinct style as though his cosmos is filtered through the lens of his fellow artists. Just listening to the relatively tame psych rock of Mainliner beside the all-out noise assault of Human Shower barely scratches the surface. "Rock is entertainment for me," says Kawabata. "It makes people happy."

His solo material, however, takes a step away from rock n' roll and into lush, ambient sound compositions. "For me, AMT is different from my other music," he says. "I started my music activity in 1978, [when] I played so-called experimental or avant-garde." More of those early recordings are being re-issued on Kawabata's home Acid Mothers Temple label, showing his progression from untrained musician to interstellar rock communicator. Even as he approaches another busy year in 2015, he remains humble. "I just want to stay at my temple more," says Kawabata. "[At] times, though, it seems impossible."

Absolutely freak out and zap your mind with Acid Mothers Temple at the Urban Lounge on April 24, along with openers **ST 37** and **The Moths**, who will be releasing their new album at the show. Tickets are \$8 ahead of time, but the cosmic vibrations of the universe are free to all—anytime, anywhere.

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Sulphur Aeon

Open the Gateway to the Antisphere

By Henry Glasheen • henry@slugmag.com

When I first heard Sulphur Aeon's *Swallowed By The Ocean's Tide*, I couldn't stop listening to it. I found myself drawn to it, as if compelled by some mysterious and alien intelligence that sought to corrupt my weak, human mind. Imagery of Elder Gods and reality-shattering horrors abound in their death metal incantations. At the risk of awakening powers that best lay dead and dreaming, *SLUG* contacted Sulphur Aeon to discuss their upcoming album, *Gateway to the Antisphere*.

SLUG: How did the members of the band first get interested in the Cthulhu mythos and cosmic horror?

Sulphur Aeon: There was no real initial event that got us into the works of **H.P. Lovecraft**. I guess, as movie fans, it was primarily because of some horror flicks from the late '70s and early '80s: **Fulci's** *The Beyond* and *City of the Living Dead* and, of course, **Stuart Gordon's** stuff, and, most eminently, the lyrics of favorite bands like **Morbid Angel** or even the instrumental "The Call of Ktulu." When you listen to metal, and mostly the extreme stuff, you just have to stumble across Lovecraft. Because of those factors, we've started to explore more of his stories. When thinking about a lyrical concept for Sulphur Aeon, it was the one topic we both [guitarist/bassist **T.** and vocalist **M.**] instantly agreed on.

SLUG: What attracts you to darkness?

Sulphur Aeon: Not easy to answer. Why do we listen to extreme and dark music? Why do we like horror movies? I guess it's just something that is part of human nature. In some, it's more prominent; in some, it's not. Everything we like about art ... is dark. We are no psychologists, and none of us has ever asked himself, "Why

the fuck do I watch this, or why do I listen to that?" In darkness, there is something hidden ... something obscure that wants to be discovered. The light reveals anything, thus, no exploration is needed. No excitement. In contrast to that, we are not necessarily dark people. We don't sit in dark chambers all day to study occult literature. To close the circle, when it comes to art in any form, it's solely the darker embodiments that attract us.

SLUG: **Ola Larsson's** cover art for *Swallowed By The Ocean's Tide* is as fascinating as it is frightening. How did you discover his art?

Sulphur Aeon: We adored what he did for **Disma** and thought, "This is exceptional." We simply asked him and were quite surprised when he agreed. It all worked out simply fantastic, and we were even more excited when he said he would do the second album, too, BEFORE we asked him. There's a whole bunch of talented artists, but we think **Ola** is the one artist for us. He really gets into what we want to express with the artwork. It's a very easy and pleasant collaboration. It's fun to work with him, and we are very thankful and honored that he works for us in his busy schedule. By now, the cover for the upcoming LP is almost done.

SLUG: Tell me a little about the album Sulphur Aeon just finished recording—how is the album different from *Swallowed By The Ocean's Tide*?

Sulphur Aeon: It's always hard to describe your own music—I guess the sinister vibe has increased a little, as did the overall speed. We've given our drummer, **D.**, quite some exercise there ... It's not a change of style—it's merely the next logical artistic step in our evolution. We think we've managed to transport the most important aspect of Sulphur Aeon's music throughout our



Illustration: Ola Larsson

Sulphur Aeon release their third full-length album, *Gateway to the Antisphere*, on April 3 with Imperium Productions.

new album as well. Atmosphere: We want to deliver real, recognizable songs with a dark, brooding and violent nature. Most of the lyrics thematize the unspeakable communion of Yog-Sothoth and Cthulhu—the rise of Cthulhu into the cosmos and its consequence, the awakening of the great old ones, resulting in the ultimate extinction of mankind. Furthermore, we have adapted "The Dream-Quest to Unknown Kadath" as a song trilogy.

SLUG: Finally, do you have anything you'd like to say to your fans in the U.S.?

Sulphur Aeon: We want to thank all fans in the U.S. and overseas for their dedication and support. We hope that our releases will be easier to purchase in the future, which seemed a bit difficult in the past. la Cthulhu! la Yog-Sothoth!

You can check out the creeping chaos of Sulphur Aeon's back catalog at sulphuraeon.bandcamp.com, and keep an eye out for *Gateway to the Antisphere*, which initiated the ritual of cosmic corruption on April 3!

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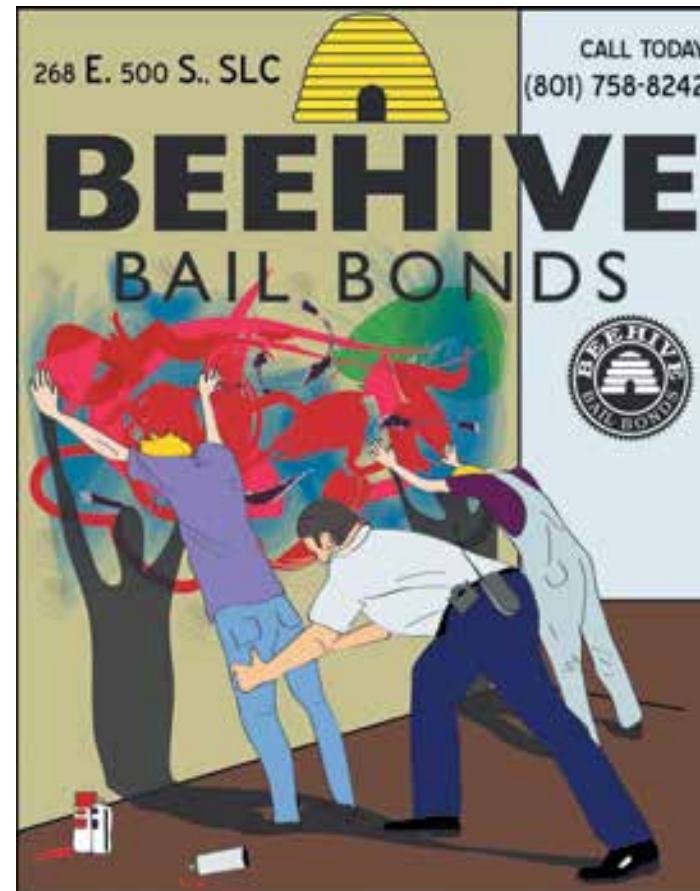
PHOTO FEATURE



Gabe Spotts – Kickflip – St. George, Utah

By Weston Colton
WestonColton.com

For anyone that has moved away for college (or just a new city, for that matter), part of the adventure is exploring your new surroundings for skate spots. Gabe moved to St. George last fall to attend Dixie State, and he has been killing every spot he can find. Having lived in SG myself 15 years ago, it was rad to be able to shoot with Gabe at a spot I always saw but never had the guts to skate. Follow @gspotts_ on Instagram and keep your eyes open for a full St. George video part in the near future.



A Study of People, Places and Things

By Mariah Mann Mellus
mariah@slugmag.com

Somewhere right now, paint is being added to canvas, lines to paper, and solder to metal. With art being conceived daily, it's difficult for even the most versed art experts to process it as it emerges. Luckily for us eager art patrons, we have *Gallery Stroll*, an evening dedicated to the latest work emerging in the scene. Salt Lake galleries chose the third Friday of the month and, fortunately, other cities have chosen different Fridays, which allows for more viewing opportunities—Ogden hosts their *Art Walk* on the first Friday, Sugar House is the second Friday, Salt Lake City the third and Park City the last Friday of the month. With so many dates and pieces to see, the only real question is where to start.

When I think of the newest art on the scene, I think of the newest artists—students working to fine-tune their craft, learn techniques and find their voice. The University of Utah will showcase a selection of students' work beginning April 16 through May 8 at the *Gittins Gallery* located in the Art Department building. This is the stage where artists are most vulnerable and need their peers and the community to acknowledge and critique their work in order to elevate themselves to the next level. I believe that art breathes life into the viewer, so it only makes sense that art isn't truly born until it's been seen by people other than its creator. I highly recommend you find the time to show these budding artists some love. For more information on the show and which artists will participate, please visit art.utah.edu/galleries/gittins.

The *Utah Arts Festival* promotes the local art community year-round through their gallery space at 500 West 250 South in the *Artspace City Center* building. In April, visitors will enjoy *In Tempo With Nature*, featuring artists **Brian Lindley**, **Craig Ivan Mathews** and **J. Randal Young** displaying paintings while **Jeffrey Favero** will display photography. Each will interpret the depth and breadth of our natural surroundings.

Our environs leave a lasting impression on the people we are and influence the people we will become. Consequently, as one ventures out of familiar surround-



Brian Lindley's painting work exemplifies artistic gems that one may find at a Salt Lake City, Ogden or Park City Gallery Stroll.

ings, we look to identify who and how we should be in those other places. Artists **Anna Laurie Mackay**, **Mer-edith Prévot** and **Jean Richardson** will explore those spaces in an exhibit titled *Other Places* at the *Alice Gallery* located on 617 E. South Temple. "As each of us are residents of Utah, we have strong influences from this place," says Prévot, "but we are also bringing our individual experiences of living and traveling elsewhere to create our separate bodies of work for this exhibition." The show opened on March 13 and will be on display through May 8.

Whether you're "strolling" to find new art and connect with the community or because it's a free date night, *Gallery Stroll* is a wonderful celebration of creativity, and is beautiful in truly lovely spaces and places—all of which are all great reasons to slow down and take a stroll.

My Name is Mike Brown

By Mike Brown • Twitter: @Fuckmikebrown

My name is Mike Brown. It is a plain and boring name. Actually, my full name is Michael Gordon Brown. My middle name comes from my grandpa on my maternal side—he was one funny son of a bitch. When my parents were initially going to name me, they wanted to name me Matt but decided that was too common of a name. True story.

Needless to say, my name is very common. Sometimes, I wish I had a cooler name like **Jemie Sprankle**, but I don't. My plain, boring name does have some advantages, though. Like, if you are like me and trying to dig up some dirt on a girl you just started dating to make sure she's only fun-crazy instead of regular-crazy, of course, you Google her ass before you ogle her ass. Just go ahead and put my name in a search engine and see what happens. I'm totally unfindable, which is pretty cool.

Another cool thing about my name is that, occasionally, I get to meet another Mike Brown, and we have an instant kinship. The first Mike Brown I ever met was when I was 9 years old and in the hospital after my sister's horse trampled me. This **Mike Brown** happened to be a 6-foot-10 power forward for the **Utah Jazz**. He was pumped that my name was Mike Brown, too. I even had my Mike Brown poster of Mike Brown in Mike Brown's hospital room that Mike Brown autographed "To Mike Brown," for Mike Brown. It was an epic life moment and solidified my lifelong fandomonium of the Jazz. If not for that name, who knows—I could be a Lakers fan, and that's just terrible.

Back in the day—when the Internet was just something my weird older brother was on and we had to hang up the phone so he could be on it—whenever you wanted to find an address or phone number for a restaurant or another person or anything like that, there were these weird things we had to use, called phone books. I don't remember much about them, but one was white and one was yellow, and you could use them to prop up broken furniture. I do remember, though, that in the white one, everyone's personal names, numbers and sometimes addresses were listed. When I first moved out when I was 18, I sure did feel grown up upon seeing my very own name and address printed in the White Pages.

The problem was, though, that unlike Jemie Sprankle, who would for sure only see his information in the White Pages, there were a whole bunch more **Mike Browns** all cluster-fucked together, and this made me feel like a less important human being. So a few years later, my close friend **Cody Noble** and I decided to go through the White Pages and call every Mike Brown to tell them not to use that name anymore—while drunk at 11:30 p.m. We had a whole sales pitch down as to why they couldn't use that name anymore, because I was an insecure Mike Brown and didn't like the fact that there were so many other Mike Browns.

Fast-forward to the current age of technology—there are many, many Mike Browns all over the Internet. One night, I did a similar gesture to calling all the Mike Browns in the local phone book: I followed everyone named Mike Brown on Twitter and Facebook to see which Mike Browns would follow me back. Most of the **Mike Browns** on Twitter suck and are way boring, which bummed me out ... but I did find a Twitter account, @mikebrownonly. This guy is rad. I'm pretty sure his name is **Mike Brown**, and he only follows other Mike Browns. He was even tweeting about having a Mike Brown march, like the *Million Man March*, on the steps of the *Washington Memorial*. I would definitely partake in such a glorious event. Imagine: millions of Mike Browns all in the same place. That would never happen to Jemie Sprankle.

Frighteningly, there may be replicas of SLUG's Mike Brown across the nation and beyond.

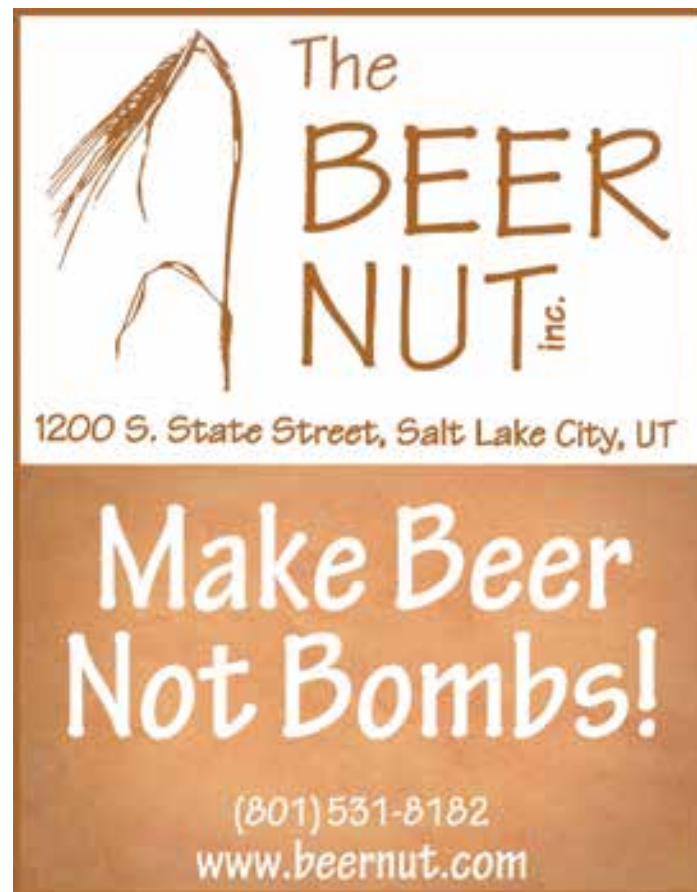
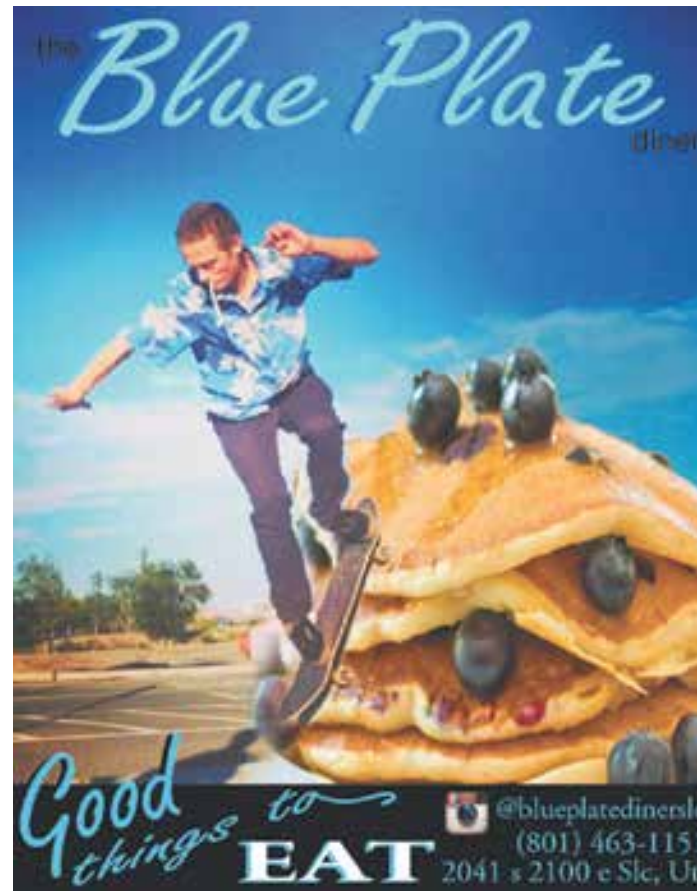


Illustration: D. Bradford

As far as the Facebook thing goes, I actually became FB Buddies with some **Mike Browns**, and now they regularly comment on my posts. They seem like all-right guys—in fact, one bartends in San Francisco and is friends with **Princess Kennedy**. But after friend-requesting all the Mike Browns, I came across tons of shitty musicians named Mike Brown. There was **DJ Mike Brown**, **The Mike Brown Band**, **The Mike Brown Experience**—all just reeking of suckiness. That bummed me out a bit about the integrity of my name. I mean, I know that my band, **The Fucktards**, was never that great, but at least I didn't choose to put my name behind it. Maybe there's a correlation between being a shitty musician and being named Mike Brown?

One lame thing about having my name is when cops shoot someone with my name—not because they have my name, but because they are black. It's even stupider when people message me via Facebook or text or what-the-fuck-ever and say, "I heard you got shot! Har har!" I have a crass sense of humor, but that shit ain't funny, nor creative. Yes, I coached the **Cleveland Cavaliers** until **Lebron James** got me fired—that's a tad bit more clever—but having my name related to pigs being pigs bums me out.

Overall, I'm OK with my name. It's a fine name. And what's in a name? Nothing—it's just a name.



ZINE REVIEWS!

Burning Salts: Issue 3
Bryer Wharton
Self-Released
Street: 10.2014



Burning Salts, as an organization, has several offerings, including a YouTube channel and a blog that features high-quality photos, band interviews and reviews. Although these aren't lacking in quality, I personally I find the zine arm of *Burning Salts* the most enjoyable. There's something inherently satisfying in holding a tangible incarnation of Mr. Wharton's labors, which I'm sure he would agree with. The DIY aspect is further enriched with the occasional typo and grammatical error, but this only adds charm and authenticity to the magazine—I wouldn't even want it to be "perfect" in this sense. The zine features band interviews with both local artists like **Deathblow** and **Moon of Delirium** and some legendary national ones including **Nunslaughter** and **Autopsy** (!). The interviews follow a Q&A format, and it's in the unique questions and in-depth responses that Wharton's true appreciation for all things heavy shines brightest. The band photos, many of them taken by "Editorial Assistant Intern" and metal enthusiast **Madi Smith**, retain a professional quality even on the high-contrast pages, and there's absolutely no lack of accompanying imagery to the articles. This is definitely an interesting read for those who enjoy the dark side of media and certainly worth supporting ... so ... support: burningsalts.blogspot.com.
—Alex Coulombe

Dithering Doodles
Issues 12 and 13
Steven Anderson
Self-Released
Street: June/July 2014

Stephen Anderson is using the zine format as something of a "stream of

consciousness" autobiography. Issue 12, nicknamed the "shut up and draw" issue, is full of quick, newspaper strip-influenced cartoons telling stories that are both real and imagined. He jumps back and forth between different periods of his life, ranging from fourth grade recess to what may happen in the year 2026. There's no rhyme or reason to any of it, but that's part of its charm. Issue 13 takes the same basic tone, but it's more focused on prose, and it's the more enjoyable issue. There are still a few doodles to help illustrate each of Anderson's tales of woe, but it's the writing that sells it. He gives you a pretty good idea of what life is like—karate classes, hanging out at the library, drawing and reminiscing. It's not the typical zine, but that's the point of making it. Anderson does what he loves and shares his zine with as many people as possible—even if most of them happen to be confused patrons leaving the grocery store he's passing them out in front of. —Trevor Hale

Love Poems
Nick Neihart
Self-Released
Street: 09.04.14



In reading this erotic collection of poems, accompanied by a five-song EP, my favorite moments were those that were subtly amorous. "Love Poem # 8 (New Orleans Streets)" depicts a spontaneous slew of events that allude to a couple sharing unconventional love with one another. Neihart succeeds at longer chunks of storytelling as well as at brevity. The brief, three-or-four-line pieces, such as "Stamps," are striking and help unify anti-suburban, romantic themes. The musical collection complements the words with grungy, slightly Western songs that have a **Sonic Youth** feel, while maintaining the overarching concept of love through sentient lyrics.
—Kia McGinnis

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at slugmag.com

SLUG'S PICKS OF THE MONTH

Angela H. Brown

Editor

COURTNEY BARNETT

SOMETIMES I SIT AND THINK, AND SOMETIMES I JUST SIT

Christian Schultz

Junior Editor

NIC HESSLER

SOFT CONNECTIONS

Joshua Joye

Lead Designer

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Hey Cop,
Let me start off by complaining about the Utah liquor laws (again) before going into my questions. I've never understood why, if someone is under 21 but over 18 they're not allowed to be in a room that serves alcohol in Utah. Why can't we do what other states do and just put the obnoxious black X's on kids hands or require all real adults to wear wristbands to buy drinks?

I realize these aren't the most effective ways of keeping people under 21 from drinking, but it really puts a damper on my youth experience when my favorite band comes to town and I can't go because I won't be 21 for a few more months. I wish, I really wish, I could just bargain with the bouncer and promise to be a good, quiet little nondrinker just to get inside.

My other question is about fake ID's. Someone told me that the penalty is greater for getting caught borrowing an actual person's real ID that isn't you than it is to get caught with a fake ID you purchased on the internet. Which is more shady? Borrowing my roommate's sister's ID or wiring \$100 to a hacker in the Ukraine that will mail me a fully scannable ID (which, by the way, according to websites, can be used to falsify identification in bigger crimes like embezzlement)? I would think the latter, but apparently I'm wrong.

Sincerely, Diane Smithfield-Haverly
PS. by the time this is published I'll be 21, but I still want to know the answer.

Dear DSH:
I too, don't like or understand liquor laws in this country. Let me vent for a sec. An 18-year-old can be a soldier for this country, die for this country, but he or she can't legally drink alcohol as a professional soldier for this country until three years after he or she could have died for this country? And, the day before you turn 21, you can't drink and you can't be a cop, but the next day you can be both? How did one day change anything? Putting an age limit to imbibe has failed. As drug use becomes more tolerated and legalized in this country, do we really think a get-high age will work? Even 60-year-old adults suck at being drunk or high. I'm a fan of a responsibility test, like a driver's license exam, but it would calibrate someone's stability to drink, get high and maybe reproduce. I read you as responsible. You'd pass the test, and regardless of your proclivity to drink or get stoned, you'd have the "license" and could go see your band. Due to religious influences in this area, some people believe that 18- to 21-year-olds just seeing liquor being consumed will lead to their young demise. The Zion Curtain will slam down on your X marker.

There's more to this, but you'll be interested in two Utah criminal codes associated with false IDs: 76.6.1105 - possession of a fake ID (Class A Misdemeanor for one fake ID, and a felony for two!), and 76.6.1102 - when your fake ID has a real person's info (Felony!). So, you're better off to wire a "hacker" (I think Chinese scannables are the best I've seen) than to use a real person's identification. And know that a scannable won't pass a cop test.

-Cop

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

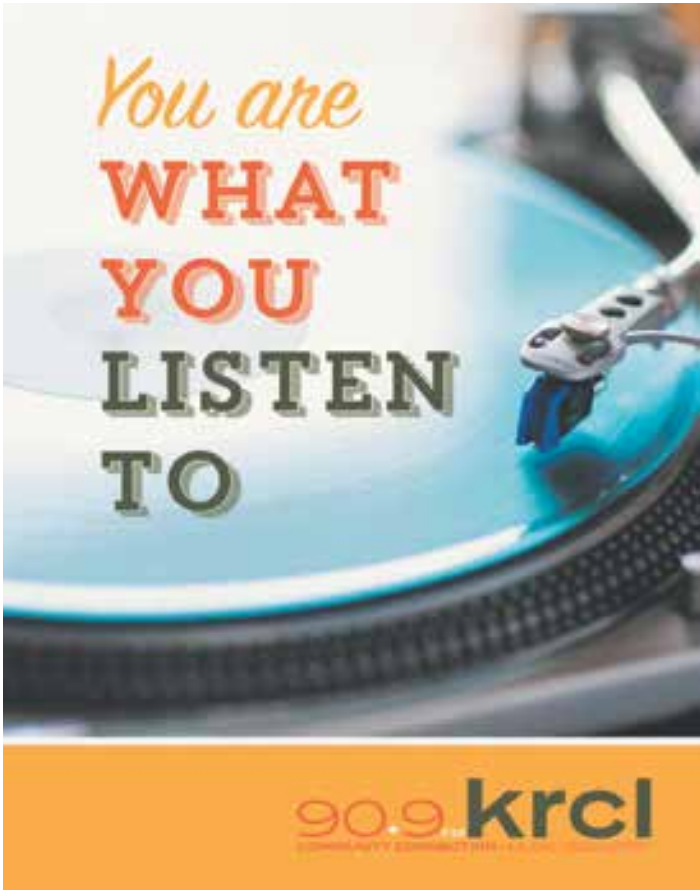
photo feature

By Bob Plumb • bobbypplumb@yahoo.com



Sammy Taxwood - Cab 9 - Salt Lake City, Utah

Sammy Taxwood is no longer a teenager, but he can still act like one. The snowboarding future is bright with this kid and his Lick the Cat crew. Thanks for making me feel young and old all in the same moment. It was a fun day building jumps at Brighton Resort.



PRODUCT REVIEWS!

Radical! Gloves

The Generic Mitten
radicalgloves.com

Radical! Gloves are a new company out of Australia, and their Generic Mitten is the base spring mitten that is a must-have from their collection. The Generic offers everything that you need in a spring mitten to keep cool and dry on warm days. Mesh backing keeps your hands cool on spring days and long tours in the backcountry. The silicone “sticky icky” grip helps you hold out those grabs and keeps those palms nice and dry. There is also an extra layer of fabric from the thumb to the pointer finger, which allows you to get those boogies off of your nose on a cold day. Surprisingly warm, the generic mittens would be the perfect backup pair in the later months of the season and the go-to for spring skiing. A mitten with the attitude of a pipe glove, the Generic Mitten is a solid buy for anyone who gets at it long into the spring months of the season.

—Steve Goemaat

Two Tumbleweeds

Mixology Dice
twotumbleweeds.co



Two Tumbleweeds’ Mixology Dice are a great way to get out of one’s usual cocktail-making rut, challenge drink-making skills or get creative with mixed drinks—for amateurs and pros alike. Each of eight die correlate with a different category of ingredient (spirit, sugar, liqueur, citrus, fruit, herb, spice, bitters), and each side of a dice shows a different type of that ingredient. The instructions place the ingredients in columns in a grid, which intersect with eight rows for eight different kinds of drinks—cocktail,

sour, fizz, smash, punch, flip, swizzle and rickey. This may seem like a lot of options, but Two Tumbleweeds reduce the process to three-to-five key ingredients in the “Amateur” instructions, which underscores the appropriate proportions and optional ingredients for fundamental cocktail styling. I rolled rum (spirit), maple syrup (sugar) and lemon (citrus). Being the amateur that I am, I believe that I misinterpreted the “citrus” part for being a juice (as opposed to a garnish) and squeezed that sucker, and topped it off with club soda for a “smash.” Therein lies the genius of Mixology Dice: It was a happy little mistake that made this drink serendipitous with Gosling’s Black Seal Rum. The “Pro” instructions say to roll the dice all at once and pick and choose chanced-upon elements that “work well together,” and to “embellish as desired.” I rolled and kept brandy (I did Courvoisier cognac), maple syrup, almond liqueur, thyme and cinnamon. It ended up being too sweet for my dinner group’s and my tastes, but it was a fun experiment. This is perfect for stay-at-home bartenders and ideal for parties.

—Salamander Horchata

Valve

Portal jacket – Scientist
Womens
store.valvesoftware.com

I had no idea what I was getting myself into when I received this jacket from Valve for review. I figured that this would just be some run-of-the-mill jacket for me to add to my ever growing collection, but it is not your typical jacket. Every detail of this jacket is a perfect ode to the *Portal* games, from the Aperture Laboratories badge on the right breast of the jacket to the orange-and-blue-portal-colored thumb holes (storm cuffs). Instead of looking like every other bulky outdoor jacket, this outdoor jacket fit me like a glove and didn’t feel bulky at all. The jacket is water resistant, wind resistant and 100-percent polyamide. It has a clean and simple look to it, so I felt comfortable wearing this with both my jeans and my slacks. This jacket only had a few minor problems: The zipper is a little annoying to deal with, and the inside pockets are about an inch or two too low to provide easy access to credit cards and ID. If I had not experienced this jacket myself, the \$219 price tag would make me a little uneasy, but after experiencing it in both heavy rain, cold and wind, I am absolutely sold on both its form and function.

—Nicole Stephenson

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BEER REVIEWS!

By Mike Riedel
mikey@slugmag.com

It used to be that Utah was a beer wasteland. For decades, it was impossible to get your hands on quality beers that were made outside of the state. This all changed in 2010 when—due to overcrowding in the state’s liquor warehouse—Utah’s lawmakers created a variance that would allow beer distributors to store the beer and allocate all of that precious state warehouse space for liquor and wine. This simple move made it possible for breweries that weren’t fond of Utah’s non-refrigerated warehouse to finally acquiesce and feed Utah’s thirst for quality beer. One of those breweries is Sockeye Brewing out of Boise, Idaho. Since 1996, Sockeye has been brewing quality beers for Idaho and offers a portfolio of 20-plus beers. Sockeye is one of the newest additions to the Utah market. Here is a sample of what beers are available for you now.

Dagger Falls IPA

Brewery/Brand:
Sockeye Brewing Co.
ABV: 6.5%
Serving Style: 12 oz. can



This beer pours a nice-looking, hazy, amber/orange color with two fingers of dense foam. The nose is big and bright with grapefruit, tangerine and pine. The taste starts with a lot of citrus and tropical flavors. Some earthy malts come next, adding to the complexity. The end is full of floral/pine notes that round everything out. The finish is dry and lingers on the tongue.

Overview: This is a damn fine beer. Sockeye’s flagship beer has everything you want from an American style-IPA.

Galena Gold

Brewery/Brand:
Sockeye Brewing Co.
ABV: 4.9%

Serving Style: 12 oz. can

This beer pours a clear golden/amber color. The nose is grainy with some floral notes and orange peel. The taste starts with some dry biscuit and caramel. Herbal hops come in next and soon transition into some minor citrus notes. The end is slightly bitter and grassy.

Overview: Named after Galena Hops, this is an easy-drinking golden ale—a pleasant surprise.

Hell-Diver Pale Ale

Brewery/Brand:
Sockeye Brewing Co.
ABV: 5.5%

Serving Style: 12 oz. can

This pale ale pours a slightly hazy copper color with a sturdy foam cap. The nose is malty with a bit of citrus hops lingering in the back. The taste starts with biscuit and rich malt flavors. Grass and pine notes from the hops come next, adding a nice balance to the malt. Citrus peel rounds out the back of the tongue, drying out the end of the beer.

Overview: This is a nice, straightforward pale ale—very drinkable and sessionable.

Power House Porter

Brewery/Brand:
Sockeye Brewing Co.
ABV: 6.0%

Serving Style: 12 oz. can

This porter pours dark brown with an eggshell head. The nose is full of coffee and cocoa aromas with a hint of raisin in the back. The taste starts with bold roasted malts and bitter chocolate. Espresso comes next, adding a slight acidic character. Malt flavors, best described as “like Whoppers candy,” provide balance and body. Mild dark fruit rounds out the back end.

Overview: This is a solid porter that feels hearty on the palate without being heavy in the tummy. It’s very enjoyable.

Woolybugger Wheat

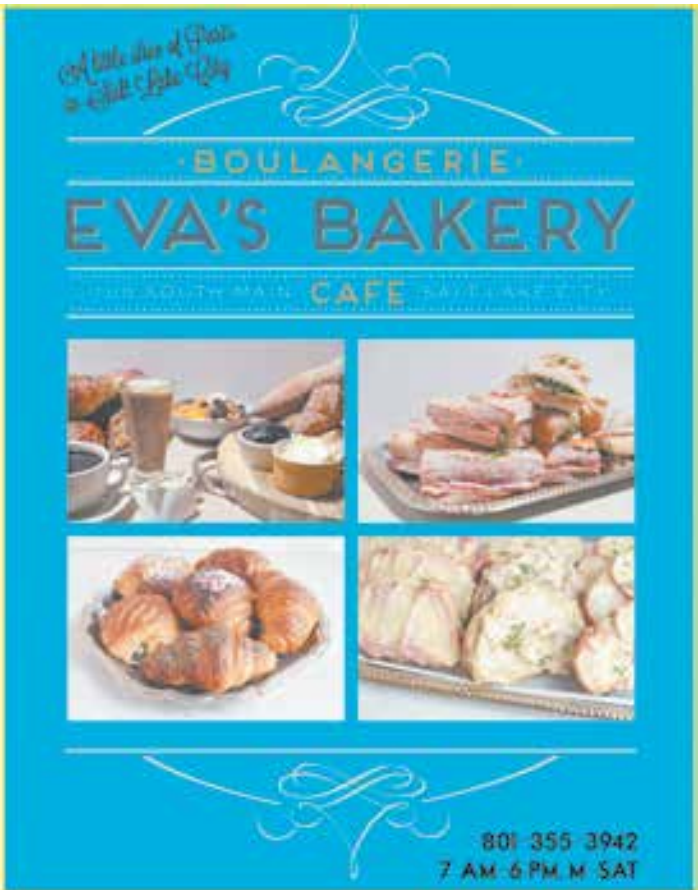
Brewery/Brand:
Sockeye Brewing Co.
ABV: 4.75%

Serving Style: 12 oz. can

This wheat ale pours a straw/amber color. There’s a bit of haze with some nice fluffy head as well. The nose is breadly like fresh dough with a hint of tartness. The taste starts with white cracker flavors and a bit of yeast. A lemon twang comes next, adding balance to the doughy notes. It finishes light and mildly dry.

Overview: This is a nice-drinking wheat ale—not too out of the box but enjoyable.

Cheers!



MOVIE REVIEWS!

Chappie
Director:
Neill Blomkamp
Columbia Pictures
In Theaters: 03.06



Neill Blomkamp is one of the most creative directors working today. You can look at three frames of any of his films and, as with a painter’s brushstroke, know his unique creations. In *Chappie*, Deon Wilson (**Dev Patel**) has created software to give robots consciousness. After uploading it to a defected police support unit (later named Chappie), he is kidnapped by thugs (**Die Antwoord’s Yolandi Visser** and **Ninja**) who teach Chappie their own ways of life. On the sideline is Vincent Moore (**Hugh Jackman**), whose own robotics division has been reduced in funding due to Wilson, and he will stop at nothing to regain his status. Blomkamp, as always, delivers a rugged yet believable glimpse into the future with special effects that do not go too far from reality. **Sharlto Copley** offers an amazing motion-capture performance as Chappie, as he essentially goes from imitating a newborn to becoming a rowdy teenager to maturing into a self-aware being questioning his own mortality. It’s truly incredible. Anytime musicians announce they’re starring in a film, I immediately get nervous, but Yolandi and Ninja, who are basically playing themselves, don’t drop the ball with their performances. There

are a few character flaws and questionable decisions regarding unnecessary violence, but Blomkamp pays homage to other sci-fi robot films like *Robocop* and *Short Circuit* while adding his own dash of originality to the mix. —*Jimmy Martin*

Cinderella
Director:
Kenneth Branagh
Disney
In Theaters: 03.13

I think everyone is born knowing the storyline to Disney’s beloved animated adventure: evil stepmother, fairy godmother, glass slippers, prince, happily ever after, the end. With that said, that’s exactly what director Kenneth Branagh delivers with his live-action adaptation. *Downton Abbey* star **Lily James** dons the legendary slippers and lights up the screen with her adorable charm, but it’s the always alluring **Cate Blanchett** who steals the show as the evil stepmother. You honestly want to jump through the screen and strangle her for how devilishly wicked she behaves. In a time when other adaptations are modernizing their franchises with epic battle sequences, Branagh stays true to the storyline and just brings the characters to life. It’s a simple fairy tale. However, a tale like this can become stale with a longer runtime, and I started to feel it just before the credits. It doesn’t ruin it, but it could use a trimming. The costumes and effects are incredible, and, for once in a long time, I found myself enjoying **Helena Bonham Carter**. She’s almost unrecognizable as the Fairy Godmother. Maybe she should shed the Hot Topic look more often, because it definitely works. —*Jimmy Martin*

An Honest Liar
Directors:
Tyler Measom,
Justin Weinstein
Abramorama
In Theaters: 03.16

In the first minute of meeting **James Randi**, it’s clear why directors Tyler Measom and Justin Weinstein would want to develop an entire film about his life. He’s charismatic, brutally hon-

est and entertaining as hell. Randi, better known by his stage name, “The Amazing Randi,” had a wonderful career as a magician but has made a later life decision to make it his goal to debunk frauds who prey on gullible individuals—frauds such as televangelists, supposed psychics and channelers. A well-rounded group of individuals praise Randi’s efforts, including **Alice Cooper**, **Penn & Teller**, **Bill Nye** and **Adam Savage**, and reveal how his career influenced theirs. Measom and Weinstein lead viewers into Randi’s elaborate schemes as he proves others’ lies and deceptions. It’s like the viewer is in a heist and a member of the team. Along with Randi’s professional life, audiences are brought into his private life and shown another side of the magnetic illusionist with his partner, **Jose Alvarez**. A great documentarian can roll with the punches when unforeseen circumstances arise during the filmmaking process, and, without ruining the surprise, Measom and Weinstein perfectly capture their astonishing hurdle without missing a beat. —*Jimmy Martin*

The Divergent Series: Insurgent
Director:
Robert Schwentke
Lionsgate
In Theaters: 03.20

I must be getting old, because all of these young-adult novel adaptations are starting to mix into one big cluster, and I don’t know where the sorting hat ends and the five factions begin. Unlike the need to spend the majority of the running time with character introductions in its predecessor, director Robert Schwentke’s production hits the ground running as Tris (**Shailene Woodley**), Four (**Theo James**), Caleb (**Ansel Elgort** ... best name ever) and Peter (**Miles Teller**) must hide from Jeanine (**Kate Winslet**) and her army after revealing Tris’ true abilities. Woodley continues to give young girls a character to look up to in this era of Hollywood where females receive only a fraction of leading roles, but, as with the first movie, the storyline feels so clichéd with all of the other Y.A. movies out there. There is defi-

nately more action in this chapter, and Woodley and James (along with his eyebrows) convincingly show off their physical abilities time and time again. If you play a drinking game where you take a shot every time James clotheslines a baddie, you’ll be dead before the credits roll. Where the series started off slow, things are finally happening, and the cliffhanger at the end makes you want next year’s *Allegiant: Part 1* here sooner rather than later. —*Jimmy Martin*

Run All Night
Director:
Jaume Collet-Serra
Warner Bros.
In Theaters: 03.13

Since the release of 2008’s *Taken*, I think **Liam Neeson** just walks from set to set in the same costume and pretends to be the same character, and director Jaume Collet-Serra isn’t helping the situation, since this is their third time working together. This time around, Neeson stars as Jimmy “The Gravedigger” Conlon, a mob enforcer with a list as long as my arm with the names of people he’s killed. After the death of his wife, Jimmy is a depressed drunk and the butt of the joke with everyone around him except with his lifelong friend/mob boss, Shawn Maguire (**Ed Harris**). After an unfortunate series of events, Jimmy is forced to kill Shawn’s son to protect his own. This does not bode well, and all friendships are off the table. Now, Jimmy and his estranged son, Mike (**Joel Kinnaman**), must survive the night with a ruthless mob, dirty cops and a professional hitman (**Common**) on their tail. The ONLY reason to see this clichéd endeavor is for the interactions between Neeson and Harris. It’s intriguing to witness the protagonist and antagonist sit inches from each other at a restaurant table while cordially threatening each other’s life. Other than that, you’ve seen this movie a million times, and it feels as though it should have been released two decades ago. —*Jimmy Martin*

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GAME REVIEWS!



Dying Light
Also on: PS4, Xbox One
Street: 01.27

Released without a review ahead of time and led by a traditionally subpar developer, I had absolutely zero hopes for *Dying Light* being a decent game. Fortunately, for my sanity in writing this review, I was dead wrong. *Dying Light* is fun as hell. It’s basically *Dead Island* with freerunning, albeit with one major difference—the *Dead Island* games are the sort of games where you had fun in spite of how horrible they are, but *Dying Light* is pure fun without having to suffer through a shitty, broken game. You’ve got your weapon-crafting, your forgettable but entertaining story and your constant side-quests in an open world. Combat is still focused on melee weapons, but firearms make a bit more of an appearance than before. I’ve only fallen through the world twice, and my character occasionally decided to bounce his face off of a ledge and die instead of grabbing it, but most games with vertical traversal have their issues. The day-and-night mechanics are kinda cool, although I never really had any problems escaping or avoiding the super-powered nighttime zombies. The drop-in and drop-out co-op playability is my favorite detail, especially with how seamless and easy they finally made this survival horror game. *Dying Light* is exactly the game you’d expect and hope it be. Techland, you finally have my attention. What else you got? —*Matt Brunk*

Dying Light
Techland / Warner Bros. Interactive
Reviewed on: Xbox One
(Exclusive)
Street: 02.01



Dragon Ball Z
Also on: PS4, Xbox One
Street: 01.27

It is becoming more and more apparent that the Xbox One and Playstation 4 will be inundated by indie games—something that the PC folks are used to by now. I’m not complaining, especially if games of *#IDARB*’s quality keep being released. A lot of comparison can be made to the zany sports platformer, but this game, with its frenetic pace, tongue-in-cheek humor and its gameplay, reminds me of *Arch Rivals*. The game itself is fantastic, a great deal of fun, with up to eight players being able to play together (if you have eight controllers). The game falls short, however, online. If you’re a loser, like me, who plays most games at home alone, you can only join a game with one other person. Other Ocean has stated that this will change in the future, but until then, I can only dream of the eight-player madness that this game touts. —*Blake Leszczynski*

Monster Hunter 4 Ultimate
Capcom
Reviewed on: 3DS (exclusive)
Street: 02.13

Monster Hunter games have always felt inaccessible, but *Monster Hunter 4 Ultimate* caught my eye at PAX South, and I enjoyed the demo—especially the part where you mount a monster and ride it like a buckin’ bronco. It makes fighting monsters incredibly satisfying, and once you slog through all the tutorials, the fun really begins. You never hunt alone: A Palico (an adorable cat companion) accompanies you on your forays into the wild. They’re more than cute kitties—they fight alongside you in battles, slaying monsters to get you materials to forge better equipment. You also combine items that you gather from the world,

which makes grinding a big part of the game. It’s just a smidgeon tedious, but hunting is challenging, so it feels more like practice than grinding. Multiplayer is the best way to get your hands on high level monster parts—the online connections were smooth with no lag, but *MH4U* is at its best with a group of friends cursing the monster in the same room. The world is beautiful and looks fantastic in 3D—I felt immersed while on my expeditions. There is a demo available, but it’s worth the full investment. —*Ashley Lippert*

Tales of Hearts R
7th Chord / Bandai Namco Games
Reviewed on: PS Vita
Also on: iOS
Street: 11.11.14

Games in the *Tales* series set the tone for action RPGs on PSX, and *Tales of Hearts R* is no different. The combat system is easy to utilize while having enough depth to add to the challenge of gameplay and to encourage leveling and exploration of different skill sets. This is definitely a game for RPG diehards, as it lends little to encourage folks focused on other genres to jump into the fold. The story includes pretty standard,damsel-in-distress-style tropes, but the voice acting has a one up on many JRPGs with a cast that doesn’t grate the eardrums. This is truthfully one of my favorite entries into the *Tales* series thus far, for a genre in which I generally find myself choosy. Battling from the energy stored in your heart may seem a bit weak, but the weapons that Bandai Namco created are epic—from dual-wielding crossbows to laser-swords, this is a great RPG for you Vita gamers. —*Thomas Winkley*

LOCAL MUSIC REVIEWS!

Fiendlord

Dust on the Chamber Floor
Self-Released

Street: 01.20

Fiendlord = Kataxu + early Nokturnal Mortum + Elffor



Any album that begins with an incantation to Yog-Sothoth already gets a few points in my book, and *Dust on the Chamber Floor* lives up to its promise of cosmic chaos. Fiendlord play a synth-heavy style of symphonic black metal full of sinister foreboding, and while they still seem to be finding their feet with this demo, it's very clear that the duo have great ideas and some serious songwriting chops. The title track starts off with infectious melodic hooks and an ethereal palette of synths inviting you to explore its astronomical realms. "Within the Subaqueous Temple" wanders a bit more in its style than the other songs, but develops an emotional intensity that's easily worth the journey. "Abode of Forgotten Dreams," however, easily marks the high point of the demo, opening up the melodic space of the album with brooding guitars under a glittering synthscape. —Henry Glasheen

J.P. Whipple

Moab

Self-Released

Street: 12.15.14

J.P. Whipple = Hectic Hobo + Tom Waits

My favorite thing about country-folk music is the unfailing ability of the artists within the genre to express a shared American experience by profoundly simplistic means. J.P. Whipple and backing band **Tycoon Machete**

make fundamentally simple, sweet tunes, and every word cuts deep to the impressions we share only with those closest to us. This album covers a wide variety of subject matter. "Expectations" and "What Would You" are melancholy, twangy and sincere. Slow, twangy slide guitars and a rolling piano sound like an articulation of silently weeping. Warbly vocals and swooning acoustic instrumentation portray one singing drunkenly into a guitar. On the other end of the spectrum, "Funeral for Family Dinner" is humorous and bouncy with bar piano abound—I'm sure anyone can relate to this description of a family reunion. From politics to love and family, *Moab* touches on incredibly relatable material, while sounding like it was played on the ridge of a red rock. J.P. Whipple encompasses what it means to be a human of the West. —LeAundra Jeffs

J.P. Whipple

Thinking of you...Staring at the Power Lines

Self-Released

Street: 07.18.14

J.P. Whipple = Slug Guts + Muddy Waters

Thinking of you...Staring at the Power Lines is the lovely combination of prominent banjo playing, gothic folk, a dash of psychedelia and haunted vocals wrapped into a brilliantly unique, dark, vintage sound. Waste little time and switch this on. Once "On the Run" blares over your speakers, prepare for the bite of a deliciously gritty, 11-track ride. The key ingredients to pay attention to for this speciality are "Ordinary Skin," "Dumpster Dan" and "Mother Road." Those suggestions aside, this is quite simply remarkable and unusual for a city of salt and faux purity. JP Whipple and backing band **Tycoon Machine** are clearly gems and are well worth the attention of any true, hip weirdo out there.

—Nick Kuzmack (Nix Beat)

Little Sap Dungeon

The Devil's Autumn Eve
Dungeon Recordings

Street: 10.30.14

Little Sap Dungeon = Christopher Alvarado + The Twilight Transmission +

White. Light. Monorail

It's nice to see that these locals are still producing music. They truly have evolved musically, and it shows with this well-polished release. You really have to take time and listen to this three-part piece to experience emotion as your mind takes you on this eerie journey. The first part, "While you Were Asleep in the Woods," takes you on an eerie walk through the woods, twigs popping, as whatever is lurking out there is closing in on you—it engages your mind. Part Two, "The Vulnerable Encounter," is filled with suspense and energy—it provokes movement with its dirty, grinding and pounding bass. The third and final piece and conclusion is called "Pumpkin Patch Catatonia." It's a louder, irritant ambience that builds anxiety. Ambient music is personal and I loved the dark feel of this one.

—Mistress Nancy

The Love\$trange

I Liked It, No I Didn't

Self-Released

Street: 02.13

The Love\$trange = Interpol + Elf Power



If you take psychedelics with a teaspoon of sugar, The Love\$trange might be for you. With a prudent balance of retro fuzz, spacey synth and pop sensibilities, they manage to bring some new color and style to the scene. The tracks have a familiar sound, but with a careful mix of buzz, distortion and solid production, they have a raw yet polished feel that's becoming rarer to find. "Your Conviction" is a bouncy little ear-bug that you'll sing while you sleep. Vocals on "Little Girl, Little Boy" sway between low-toned **Julian Casablancas**-style crooning and a

delightful, rough, melodic shout. "Loud Sweet Sounds" brings to mind *Clouds Taste Metallic*-era **Flaming Lips**, and "Hey Now, People" might make you think of **OK Go**'s simple, college rock sound. *I Liked It* is just strange enough for the indie crowd but won't alienate those with poppy tastes. I didn't just like it—I loved it (yes, I did). —CJ Morgan

Lunar Twin

Self-Titled EP

Lunar Industries / Emerald and Doreen Recordings

Street: 11.10.14

Lunar Twin = Leonard Cohen + Everlast + Massive Attack

With ambient synth-pop and amazing vocals, this release is packed with audible ecstasy. This dream-wave duo consists of Salt Lake City's very own **Chris Murphy** behind the music and Los Angeles-based **Bryce Boudreau** on vocals. The sounds of the perfectly placed waves crashing in the song "Sirens" are calming—I enjoyed the creative touch, and they had a meditative effect to them. Boudreau's soothing voice and soft beats set the mood for romance and will provide relief from a stressful day. When musicians mix sounds of nature into their creativity, the outcome is always beautiful. The catchy track "Metroplex" has a vintage '80s synth pop feel to it. I wanted to break out the neon leg warmers and dance around my living room. This EP has everything it needs for a great make-out session—it's soft, sensual and relaxing with a little bit of fun thrown in the mix. —Mistress Nancy

Monorchist

Memories to Kill EP

Self-Released

Street: 08.15.14

Monorchist = The Gits + Vice Squad

Monorchist came back after a lengthy hiatus and wasted little time getting into the game as they broke slightly past their punk roots and into a more hard rock n' roll sound. This EP is the combination of powerful, heavy riffs and passionate, whiskey-soaked vocals that **Kourtney Layton** belts out with a definite longing filled with angst. *Memories to Kill* teases the lis-

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tener with only five tracks from one of SLC's finest. The standout numbers are "Hypocrite's Daughter" and "My Muse is Dead." However, the crème de la crème—and my personal favorite—is "Beautiful Distraction." I've long awaited their return, and this EP is a sign of great potential. I'm keen to see what Monorchist spin out next. —Nick Kuzmack (Nix Beat)

PTO
Jealousy Song / Wants to be Wanted 7"
Self-Released
Street: 11.14.14
PTO = Weezer + OK Go + Built to Spill



PTO are a band that reminds me of the early- to mid-2000s era of punk rock that is sometimes indie and sometimes radio pop. For a local group, PTO mixed their instruments really well, and I enjoyed their tight percussion lines. The singer is refreshingly under-produced, which gives their sound an old-school, independent feel, and their angsty lyrics about being confused by the nature of relationships adds to their aura of teenage nostalgia. However, this recently released 7" contains two songs from their full-length album, "Pointless" from back in 2012. If you haven't listened to this in its entirety, the 7" implies a much more **Fountains of Wayne**-type of band than some of the other songs they've come out with. That being said, this EP is a nice punk rock sampler, but I can't help but wonder what PTO has been up to since then. —Nic Smith

The Rompstompers
Richard Cranium
Self-Released
Street: 12.06.14
The Rompstompers = Highway Cross + early Megadeath

Look for The Rompstompers to do something great with their music—these guys are a gem in Logan's music scene. With a tone similar to **The Dead Milkmen** or the **Descendents**, I found this album easy on the ears. Snotty teenage vocals and fast hammer chords, The Rompstompers sound like the party montage before the hangover scene. Their album, *Richard Cranium*, is a kaleidoscope of colorful punk in a thin thrash haze. The songs skip to genres like blues and rock n' roll for a few bars and jump back into the talk-sing punk center. Never once did the album lose focus or drag for me. The barksy second track, "Colors," could easily be a single, but "Spit On It" could be, too. Based on how fun this album sounds, I imagine their live shows are pretty bitchin' too. Crack open a warm beer, sit by the trash fire, and give this a listen. —Alex Cragun

Timmy The Teeth
Just Another Day
North Platte Records
Street: 02.20
Timmy The Teeth = Typhoon + Ben Kweller

Just Another Day isn't just another album. Timmy The Teeth released *Just Another Day* three years after the release of *White Horse* in 2012. There is an undeniable lightheartedness that **Timothy George** brings to his 2015 album that he didn't in 2012—a lyrical and instrumental change. *Just Another Day* thrives in a cohesive balance between voice and instrument, between a slow-rolling bass and drum. Timothy embraces the complex simplicities that everyone understands—for example, in "Some Things Never Change," Timothy sings, "Oh, how the times have changed," lamenting the present in contrast to things past. This album is swimming with growth; a once seemingly dark singer and songwriter has evolved into an upbeat-chord folk musician, realizing that positive sounds can beautifully coexist with complicated lyrics and ideas. —Lizz Corrigan

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I FEEL LIKE DISCO
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In April 1975, during the final days of the Vietnam War, South Vietnamese resistance crumbled. With thousands of lives hanging in the balance, those in control faced an impossible decision—who would be left behind. Post-film discussion with Rory Kennedy, Stuart Haggerton, and Dan Phan. Discussion moderated by KJZZ News Director Perry Wilkins.
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4 WOMEN'S STORIES
TUESDAY /// APRIL 21 @ 7PM /// FREE
WHAT HAPPENED, MISS SIMONE?
Classically trained pianist, disc-jockey, and legendary recording artist Nina Simone lived a life of brutal honesty, musical genius, and tortured melancholy. Producer Amy Vachon will be in attendance for a post-film Q&A moderated by KJZZ Music Host Eugene Stone Griffin.
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LEVITATED MASS
Levitated Mass is the story of a rock star, the artist behind the sensation, a \$50 million, 22-city tour, and the media storm that ensued. Prominently displayed outside the Los Angeles County Museum of Art (LACMA), land artist Michael Heizer's *Levitated Mass* gained worldwide recognition during its installation in 2012.
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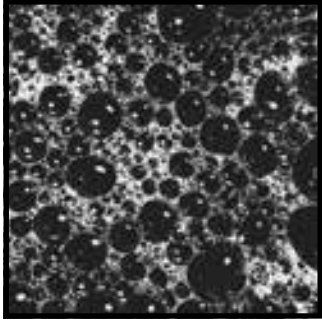
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Winner of the Best Documentary Award at the 2014 Tribeca Film Festival, *Point and Shoot* follows Matt VonDyke, a Serial 26-year-old with Obsessive Compulsive Disorder, who left home in Baltimore in 2006 and set off on a self-described "crash course in madness."
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MUSIC REVIEWS!

Beech Creeps
Self-Titled
Monofonus Press
Street: 03.03
Beech Creeps =
Black Rebel Motorcycle Club
+ Motörhead



First off, fuck your day at the beach. This album isn't your dream-pop, West Coast, surf-guitar groovy shit. This being their debut album, Beech Creeps lay down the hammer, proving that harsh riffs and heavy fuzz can indeed produce melody. Their self-titled album kicks off with a grueling nine-minute track, taking me back to **Lou Reed's** *Metal Machine Music*. With no delay, the album takes a turn for the head-banging better, picking up the pace and putting the smack-down on rock music as we know it. Every track delivers as much as the next, but "Times Be Short" is one that you surely don't want to miss. Buy the album and beware—Beech Creeps may just blow those speakers out. —Dylan Evans

Björk
Vulnicura
One Little Indian Records
Street: 03.24
Björk = Kate Bush –
Portishead

Marking Björk's most intimate-sounding album since *Vespertine* and her first original album since 2011's nature-centered *Biophilia*, *Vulnicura* also boasts a noteworthy return of strings to her sound. As she always sounds so provocative surrounded by them, here she is awash. This is her break-up album from artist/longtime partner **Matthew Barney** and, like the best of them, it bleeds with a knowing

beauty and a profound sense of sadness, too. It is surprising that it isn't until the second-to-last track, the elegiac "Mouth Mantra," that her beats and electronic bleeps become prominent in the mix. "Atom Dance," which features another fine vocal assist from **Antony Hegarty**, is amazing, but to experience "Black Lake" is to be emotionally bowled over—it is so profoundly beautiful. There are experimental takes, too, like the filtered vocal overdubs on "Lionsong," and the wondrously hopeful "Quicksand." —Dean O Hillis

The Black Ryder
The Door Behind the Door
The Anti-Machine Machine
Street: 02.24
The Black Ryder = Slowdive
+ My Bloody Valentine

The Black Ryder's sophomore album is the duo's long, sublime leap into a sprawling, kaleidoscopic soundscape. The chilling instrumental opener—featuring churning psych over a processional beat—doesn't lead anywhere, but the second track, "Seventh Moon," sets the tone for the rest of the album as it springs into a dense and cinematic undercurrent for a slow drum groove and **Aimee Nash's** wispy vocals. The album is deliberate—each song unfolds to reveal new textures and layers that both build upon and depart from the previous track. "Throwing Stones" and "Until the Calm of Dawn" recall **The Velvet Underground**, though the former ascends into an uplifting gospel chorus and the latter pans out into a surreal whisper amid gossamer synths. The album is staggering and slow-burning. In the last song, a string ensemble renders chord progressions for 12 ethereal minutes, leaving listeners hopeful, somber and hanging in midair. —Kathy Zhou

Jimmy Whispers
Summer In Pain
Moniker Records
Street: 03.24
Jimmy Whispers =
Sean Na Na + Jay Reatard –
Wesley Willis

There's something about a pseudonym, something Chicagoan **James Cicero**—aka "nom de pain" **Jimmy Whispers**—knows. He also knows

that the heart is a lonely hunter, even more so when one reinvents oneself as a romantic. The cheesy keyboard and percussion mixed with wistful, world-weariness—as only the young can be—reminds me of **Har Mar Superstar's** alter-ego Sean Na Na's melodic jokes on top of jokes, where only the core underneath is melancholy. *Summer In Pain*: Hopefully, it's not an augury of things to come later this year, but it's a reminder that occasionally pain can be pleasurable, even downright delicious. —Stakerized!

Connie Converse
How Sad How Lovely
Squirrel Thing
Street: 03.17 (Vinyl Release)
Connie Converse =
Sara Carter +
Harry McClintock +
Susan Reed

I think of folk music as the purest music about the human experience. There's just no bullshit when it comes to folk music—it's just stories set to song, and that's it. Connie Converse was a Greenwich Village singer/songwriter from the '50s and '60s who never quite found her audience, then moved to Michigan and disappeared, never to be heard from again. These recordings, made at friends' houses and various informal performances, are beautiful, haunting folk songs from a voice who felt every note of what she sang. The song "Playboy of the Western World," the story of a fast-living, affable young man, seems so ahead of its time and still feels timeless. This record is an interesting look back at someone who was able to create the kind of songs that nobody had heard before. —James Orme

Crowhurst
Self-Titled
Ivory Antler
Street: 04.10
Crowhurst = Deafheaven +
Mutilation Rites +
Wolvhammer

Digging back, Crowhurst began as a one-man experimental noise project, and if that's what you were expecting from this self-titled album, you'd be way off. Crowhurst's current incarnation is a blackened doom band



with the moniker **Girl 27** reserved for noise projects. This creates a split in perception—not having knowledge of prior releases, this record is good but not remarkable; knowing the noise history makes this a curious evolution. Early tracks "Judgement" and "It Is The Mercy" stand out, but the latter half is standard blackened doom, minus a guest appearance by **Oxbow's Eugene Robinson**. Knowing the praise for Crowhurst's prior noise work creates the question: Why alter and make music in such well trodden territory instead of cutting-edge and confrontational noise, or further incorporating those elements in this release? Perhaps the audience will be larger, but it seems that Crowhurst's artistic legacy lies with the trail forged in noise. —Peter Fryer

Doldrums
The Air Conditioned Nightmare
Sub Pop
Street: 04.07
Doldrums = D'eon + SBTRKT
+ Aphex Twin

Two years after the release of *Lesser Evil*, Doldrums—led by **Airrick Woodhead**—have released *The Air Conditioned Nightmare*. This album is unexpected, with each song having a unique style that put me into a trance without ever becoming repetitive or predictable. *The Air Conditioned Nightmare* starts in cold sweats with "HOT-FOOT" with its chaotic beat and almost industrial sound. The album finds tranquility in the eye of the storm with a combination of soothing and hypnotic beats in "We Awake" and with simplistic vocal sampling in "Video Hostage." The album enters the nightmare with "iDeath" acting as a warning siren of



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the intensity of what is to come. “My Friend Simjen” takes a dark industrial turn with an intense, chaotic sound, and a “breakup” between Doldrums and Simjen. The album closes with “Closer 2 U,” which is the denouement and the soothing end to the nightmare. —Connor Brady

Doomtree
All Hands
Doomtree Records
Street: 01.27
Doomtree = Built to Spill + Ice Cube



All Hands is simultaneously alienating and inviting, chaotic and intentional, fractured and fully realized. Every part of this album moves forward the ethos of this seven-piece hip-hop collective of friends. I think it succeeds because Doomtree have found a space to allow everyone’s voice to be heard while somehow managing a (relatively) consistent tone and style across the 13 tracks of this album. Doomtree may rap over beats, but on this record, they come about as close to indie rock as a band playing actual instruments, and I think it really adds a kind of playfulness to their tunes that you don’t always find in hip-hop. This excellent album isn’t necessarily breaking new ground in indie rap, but Doomtree do manage to sound like they’re having more fun than most of their contemporaries. It’s a rare thing for a group this large to work this well. —Alex Gilvarry

Dwell
Vermin and Ashes
Hells Headbangers
Street: 02.10
Dwell = early Anathema + The Vein + early Paradise Lost

With a growing trend of bands paying homage to early doom—specifically early UK doom—Denmark’s Dwell indulge in bit of that lineage but have created something that sounds completely new, and to gush: It’s perfect. Dwell comprises members of the mighty **Cerekloth**, including vocalist **JBP** as well as members of **The Vein** and a bunch of other great bands. The gigantic strength of Dwell is the dy-



namics of the band—no song sounds the same, and things never sound tedious—a difficult task for any band. At times, we have soul-crushing doom and at others we have incredible, old school death gnashing. Then there is the atmosphere—the synth work here is some of the best I’ve heard since the UK death/doom days. The mostly synth track “Become the Void” is easily one of the most amazing things I’ve heard in a while. —Bryer Wharton

Ghost Bath
Moonlover
Northern Silence Productions
Street: 03.13
Ghost Bath = Peste Noir + The Cure

I first heard about this unique North Dakotan band from an obscure blog a few years back and remember not liking them at all. The next day, I had a weird urge to listen to them again and gave *Funeral* and their self-titled EP another go—I’m hooked, like an addict with no hope or want of recovery. *Moonlover* only deepens my appreciation for GB. They stuck to their guns yet pushed themselves to make a record that expands on their previous work. They kept their one-of-a-kind vocal style, which, for many, will either make or break the deal (you really have to hear it for yourself to know what I’m talking about). They also keep true to themselves by employing distant, haunting guitar leads (“Happy House,” “Beneath The Shade Tree”), which keep it eerie and grim while still maintaining a depressive beauty to the record. It’s nice to see this band finally getting the recognition they deserve—five out of four stars. —Alex Coulombe

Harm’s Way
Rust
Deathwish Inc.
Street: 03.10
Harm’s Way = Godflesh + His Hero Is Gone

For the past couple of years, Harm’s Way have made an amazing transition. The Chicago-based hardcore group—known for their powerviolence records—has, for the past four years, tread on metal territory, with fantas-

tic results. Their last LP, *Isolation*, and their 2013 EP, *Blinded*, are in my regular rotation of music, and *Rust* is joining them. Charging drums and hammering bass, *Rust* is everything but rust. Solid from beginning to end, songs like “Cremation” and “Docile Bodies” make your limbs twinge with kinetic energy. Dead stops are intermittent in the album, begging the body to lunge. Whether you’re doing the dishes or pushing papers, that shit is getting done with *Rust* in the air. —Alex Cragun

Jeff Rosenstock
We Cool?
SideOneDummy
Street: 03.03
Jeff Rosenstock = Fucked Up + Bomb The Music Industry + Andrew Jackson Jihad

Following the indefinite hiatus of Bomb The Music Industry, lead singer Jeff Rosenstock trekked out on his own, finding gratitude with his solo work. Much like BTMI, Rosenstock takes elements of alternative rock, indie, folk and punk, throws it into a blender, and the result is *We Cool?* Case in point—“Get Old Forever” starts with Rosenstock singing over some fast-paced acoustic guitar and the drums jump in with an electric piano driving the melody. “Nausea” is similar, with his vocals singing in conjunction with a piano whose melody is later accompanied by a horn section, and “Blissed Out” keeps a slower melody driven by an accordion and a theremin. As catchy and as badass as these songs are, they never seem pretentious or redundant, proving that you don’t always need speed and distortion to write punk songs. (Kilby: 04.01) —Eric U. Norris

John Carpenter
Lost Themes
Sacred Bones
Street: 02.03
John Carpenter = (Depeche Mode + Perturbator) / Philip Glass

The recent resurgence of the “’80s sound” in electronic music owes a hell of a lot to the scores of John Carpenter, who brought the style to cinema. *Lost Themes* is no mere cheese-fest—it’s a moody and complex expression of love for the days of early digital sound, amped up with modern production values and sounding, appropriately, as though it were the soundtrack to a long-lost film from Carpenter’s back catalog. His composition on “Fallen” builds and swells with the dramatic intensity of a defeated hero rising to their feet despite the odds, while “Night” positively seethes with malicious intent. Six remixes cap off the album, featuring artists like **Zola Jesus** and **JG Thirlwell** offering their own interpretation of Carpenter’s pieces on *Lost*

Themes. His mastery of his chosen aesthetic is evident throughout this album, and serves as a contemporary reminder of the musical genius behind a re-emerging trend. —Henry Glasheen

Justin Symbol
Voidhead
Self-Released
Street: 10.15.14
Justin Symbol = Die Sektor + Aesthetic Perfection + Marilyn Manson

Justin Symbol’s catchy, simplistic lyrics and vocal style make *Voidhead* something I really enjoy. The guitar is amazing—clean, tight riffs done by none other than **Daisy Berkowitz** of Marilyn Manson fame. The kick of the drum filled me with energy and aggression, which entranced me even more. All in all, this release has true grit and a grinding industrial sound. Music can be too complex, and lately, it is refreshing to hear something simple yet exquisite that doesn’t require a degree in music to enjoy. The opening title track is reminiscent of the Manson style, but stands out on its own with the digital backing and thundering bass guitar. These guys are definitely ones to watch, as they will certainly stir things up. —Mistress Nancy

Liturg
The Ark Work
Thrill Jockey
Street: 03.24
Liturg = Fantômas + Mannheim Steamroller + Merzbow + Marilyn Manson + Sisters Of Mercy + Deep Purple + Philip Oakey

Wikipedia states that Brooklyn’s Liturg are black metal. Although, on the song “Reign Away”—coincidentally the best track on the album—there are moments that hint at that genre, their album *The Ark Work*, as a whole, barely resembles any of the traits shared with other bands that would be considered black metal. With that said, I found the music on *The Ark Work* to be incredibly interesting. A majority of the album sounds like what I call “Christmas in Hell.” Musically, it combines *Delirium Cordia*—era Fantômas with Mannheim Steamroller and noisescapes reminiscent of Merzbow using bagpipes and horns. Other tracks range from that of Deep Purple—type organ, to Sisters Of Mercy new-wave gloom, all with a Philip Oakey—type vocals. Overall, it’s a great record (except “Vitriol,” which is really out of place here), and one I highly recommend for those looking for a new musical adventure. —R.G.B. Robb

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Sacred Bones/Posh Isolation
Street: 03.31
Marching Church = {Iceage
x Merchandise}^Nick Cave



If the wild forward leaps in scope from one Iceage album to the next haven't convinced you that **Elias Bender Rønnenfelt** is gearing up to be the Thin White Duke of millennial punk, have a listen to "King of Song" on *The World Is Not Enough*, the debut album from his solo project-turned-Sacred Bones-supergroup, Marching Church. With a hoarse croon, Rønnenfelt conducts a stirring—dare I say—pop song, fleshed out with strings, horns and a groovy bass line. It's a far cry from the blackened punk we heard him churning out on *New Brigade*. The album is a companion to Iceage's *Plowing Into the Field of Love* with regard to its exploration of perverse Americana—recalling, at times, **Swans**—though the Marching Church lineup leeches out a more diverse array of instrumentation and more intriguing song structures than anything Iceage have done to date. The result is a dense narrative, wide in scope and rewarding to all kinds of listeners. —*Christian Schultz*

Marie Davidson
Un Autre Voyage
Holodeck
Street: 04.14
Marie Davidson =
Beyond the Black Rainbow
OST + College / Interacción

From the cover art to the listening experience, *Un Autre Voyage* is an album that begs to be the soundtrack for a neo-noir film. The French title translates to Another Voyage in English, and it's another voyage in the psychedelics of synth music. I'm talking about journeys that mold the past, present and future into a new dimension. 2001: A *Space Odyssey* is a good reference point for the intriguing-yet-bleak nature of the visuals and sounds that Marie Davidson conjures up. Horror film director **John Carpenter** recently released a debut album that sounds more upbeat than many of his film scores—if you're one who found Carpenter's recent work to be too sugary, then allow yourself to

bask in the dark abyss that is "Kidnap You in the Desert" on *Un Autre Voyage*, and get ready for the barrage of movie scenes that may soon flood your mind. —*Justin Gallegos*

Moon Duo
Shadow of the Sun
Sacred Bones
Street: 03.05
Moon Duo = **Psychic Ills +**
Night Beats

For their third album, lunar pair **Ripley Johnson** (of **Wooden Shjips**) and **Sanae Yamada** have created a nine-track collection of psychedelic jams. I mean "jams" quite deliberately. Although on point at times, Moon Duo seem to have a formula, which consists of looping drum patterns and riffs for five minutes with reverbed vocals serving mostly as garnish. This is not to say that the album is totally boring. In fact, it's rather hypnotic at times. Tracks like "Zero" (which is oddly **Arcade Fire**-esque) and "In A Cloud" daze and meander across cosmic soundscapes. However, this is where the remarkability ends. The remainder of the album is fast-paced with head-bobbing tracks such as "Wildling" and "Animal." Though fast and fun, the only track I found myself replaying was "Free The Skull" in my attempts to mentally source its blatant theft of what I eventually recognized as **Foghat**'s "Slow Ride." This album is great for throwing on while you're busy working on other things, but I would chalk this one up as just another garage-psych band who's good at keeping to form. —*Nic Smith*

The Myrrors
Arena Negra
Beyond Beyond Is Beyond
Records
Street: 03.24
The Myrros = **Weird Owl +**
The Cosmic Dead

After years apart, the boys from The Myrrors reunited in Tucson to pursue *Arena Negra*, their full-length LP. *Arena Negra* is a minimalistic, experimental psychedelic venture—a sound all of its own that's all things psychedelic without the stigma of rock music. *Arena Negra* is a heavy, rhythmic jam album, which incorporates worldly sounds. Imagine listening to psychedelic whirrs combined with 1960s avant-garde, Indian ragas and the flute of Turkish Sufis. *Arena Negra* isn't about lyrics or explicit vocals—between the droning violin and the haunting clarinet, the distant chants rise and fall with the music, often blending in completely. Every track took me deeper through the painted picture of western desert and the spinning of the sun and the moon—undeniable inspirations—especially tracks like "The Forward Path," a daunting 20-minute song. —*Lizz Corrigan*

Napalm Death
Apex Predator – Easy Meat
Century Media
Street: 01.27
Napalm Death = **Repulsion**
+ Bolt Thrower +
Unseen Terror



Hold on to your butts—anytime there's a new Napalm Death record, the earth spins on its axis a few extra times. Apex Predator continues what the band has been doing on their last few records, but the songwriting here is probably as tight as it's ever been. Napalm Death want you to hear every bit and piece of what they're doing, and the production lends itself perfectly to that. The big difference with this album compared to the past is the riffs and, yes, groove. It's not Napalm Death going back to their groove era, though. The crunchy riffs go hand in hand with the mass chaos going on in the background, and it all builds, creating a lot of memorable songs. "How the Years Condemn," the let's-not-be-grind "Dear Slum Landlord," and the particularly nasty "Beyond the Pale" are just tidbits of the waste-laying of the Apex. —*Bryer Wharton*

OOFJ
Acute Feast
The Alarm
Street: 04.21
OOFJ = **Grimes x Veyu +**
Portishead

Hypnotically repetitive and endlessly dark, South African/Danish duo OOFJ make sure to keep things sexy and cinematic. Delicately placing **Katherine Mills Rymer**'s super-high-pitched baby voice over thick, pulsating beats results in something sickly sweet and oddly sexual. The use of minor chords and cinematically climactic instrumentation only adds to the knots already twisting in your stomach. Are they knots of anticipation or anxiety? Either way, this album will get your endorphins going. This is definitely something to make out to with someone you're not supposed to. Sorry, Mom. —*Allison Shephard*

Portion Control

I Staggered Mentally
Dark Entries
Street: 02.24
Portion Control =
Cabaret Voltaire +
Skinny Puppy

Some music sounds good in the background—this is best straight-up in your face and turned up loud. This reissue from 1982 was originally released on **In Phaze Records**, a label probably best known for putting out some of **The Legendary Pink Dots**' early material. In fact, the Dots put out a split cassette with Portion Control back in 1983 called *Pre Release*. *I Staggered Mentally* is the sound I wish "Industrial" music had stayed with, instead of falling into the guitar-driven noise popularly heard with bands like **NIN** and **Ministry**. An original copy of this LP would probably set you back at least \$65, so this album is a welcome release for people that like hard, drum-machine- and synthesizer-driven music. —*Mort Kilgore*

Purity Ring
another eternity
4AD
Street: 03.03
Purity Ring = **ODESZA +**
Keys & Krates + Flume

The latest release from the Canadian duo is amazing—it really is. It's the perfect album to listen to while staring at the ceiling just soaking it all in, pretending to be able to relate to the melancholy and heartbreaking lyrics. Vocalist **Megan James**' haunting words pair beautifully with the heavy synth beats created by producer **Corin Roddick**, and *another eternity* exceeds any expectations that fans of the duo's previous releases had (at least mine). Every track on the album impressed, with highlights like "repetition," "heartsigh," "begin again" and "sea castle." With lyrics like "watching me is like watching a fire take your eyes from you / Hope it isn't repetition / Though that's the only thing that keeps and takes you," *another eternity* may be one of my favorite albums of the year. (Depot: 05.18) —*Julia Sachs*

Royal Thunder
Crooked Doors
Relapse Records
Street: 04.07
Royal Thunder = **Skid Row +**
Portugal. The Man

Royal Thunder is a mish-mashed hodgepodge of heavy rock n' roll whose musical style is so assorted, it's hard to pin down. Dynamic, vigorously feedback-injected rock is mixed at times with Southern rock ("Glow"), and at other times with dance-pop ("Wake Up"). On many tracks, "Time Machine" included, I could have sworn I was transported directly back to a late-'80s glam metal

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show. Every song has a dominant and heavy bass line that keeps the album stitched together. Sometimes, **Mlly Parsonz**’s vocals are forcedly wailing and grunting in comparison to her natural singing voice, an example of which can be heard on “The Bear I”—but Royal Thunder’s musical diversity makes up for this singular shortcoming. This is only their second album, and I can’t wait to see how they continue to progress from here. (*Crucialfest 5 @ Bar Deluxe*: 06.18) —*LeAundra Jeffs*

Saxon

The Saxon Chronicles
UDR Records

Street: 02.13

Saxon = Grim Reaper + Tygers of Pan Tang

This re-release of Saxon’s *Rock ‘N’ Roll Gypsies 1989 Live* album spans the band’s career up until 1989, including hits from albums such as *Denim and Leather*, *Rock the Nations* and *Destiny*. The production on this album is fantastic, especially for a live album. The balance between instruments and vocals is perfect, and Saxon sounds great live. The precise execution of guitar riffs, New Wave of British Heavy Metal drumming and **Biff Byford**’s vocals make the album sound as if it is being performed right in front of you. This album is an excellent substitute for fans who miss(ed) out on seeing Saxon live, especially during the band’s glory days. —*Madi Smith*

The Skints

FM

Easy Star Records
Street: 03.10

The Skints = Jimmy Cliff + Barrington Levy + Mikey Dread + The King Blues

FM is styled like listening to a London-based pirate radio station—complete with **DJ Mr. Versatile** (the alter ego of **Tippa Irie**) and simulated station call-ins—on the city’s hottest day. The Skints knock out brilliant, socially conscious British reggae combined with a hip-hop sensibility à la tunes like “This Town (Featuring Tippa Irie & **Horseman**).” Other notable tracks that inspire a sense of curiosity include the punk, soulful number “Friends & Business” and the socially aware “Tazer Beam (Featuring Tippa Irie),” “My War” and “The Forest for the Trees.” While, I especially dig these particular numbers, one should understand that that’s just a taste. The listener of FM should hear it in its entirety to fully appreciate the solid and clever delivery of this creative setup. —*Nick Kuzmack (Nix Beat)*

Slutever

Almost Famous

Street: 02.17

Slutever = The Slits + Be Your Own Pet

Almost Famous would be the perfect soundtrack for a *Heathers* homage. On their almost comedically cynical third EP, **Nicole Snyder** and **Rachel Gagliardi** of Slutever kick things into reality-TV, teen-drama mode. In the updated version of “Miss America,” Gagliardi’s guitar wails in dissonance while Snyder’s voice spits real shade, concern and criticism to a person too far gone to listen. The final wrenching line of the song, “You’re already drunk / It’s 10 o’clock in the fucking morning,” hits close to home by reminding me of scenes with past roommates and friends. “Open Wide” is my favorite song that doesn’t quite fit the rest of the album’s motif but resonates on a fundamental level of static depression of realizing post-teenage life isn’t what we were promised—with their layered lament that “now that you’re older / things aren’t much better / it starts to look bad when you can’t pay your rent.” Through this album, I’ve also found **Primitive Hearts** and **Skating Party**, adding more to the lo-fi, high-emotion section of my brain’s musical library. My only complaint about this EP is that it’s too short, so find their full discography on Bandcamp to feed the craving for more. —*Taylor Hoffman*

The Soft Moon

Deeper

Captured Tracks
Street: 03.31

The Soft Moon = The KVB + Tropic Of Cancer



It is early in the year, but I already know that this is a major contender for my favorite album of 2015! *Deeper* is treading on new ground; the songs still sound like Soft Moon but are a bit more experimental with a broader range of sounds than the standard **Joy Division**-type bass and instrumentation associated with the project. This recording is more vocal-heavy than previous efforts, and **Luis Vasquez** sing-

ing on “Wasting” kind of sounds like *Tears for Fears*, but that’s not really a bad thing. It was a good move for Vasquez to take advantage of his voice and expand the sound for this record. Deeper is superb and highly recommended. (*Urban*: 04.22) —*Mort Kilgore*

Swami John Reis and the Blind Shake

Modern Surf Classics

Swami Records

Street: 02.03

Swami John Reis and the Blind Shake = The Ventures + The Gorgons + Link Wray

This modern surf supergroup is a collaboration between San Diego’s rock god John Reis (**Rocket From The Crypt**, **Drive Like Jehu**, **Night Marchers**) and a group of heavily reverbed garage rockers from Minnesota called the Blind Shake. Though the upper Midwest isn’t really known for its boss waves, Reis brings enough southern California spirit into the mix to make it work. The aggressive, distorted surf guitar licks are peppered with blaring saxophone melodies and are punctuated with occasional, shouted lyrics. Some of the guitar-heavy songs owe a lot to the Middle Eastern leanings of surf guitar legend **Dick Dale**, and others seem to take the genre in an entirely new and different direction. It is rough and frantic and yet insanely listenable. In all, this is a solid debut record from a talented bunch of guys that listeners can only pray will continue to record and release music. —*James Bennett*

Torche

Restarter

Relapse

Street: 02.24

Torche = Big Business + Black Tusk + Kylesa

On the heels of last year’s excellent *Floor* reunion album, Torche came back with another solid injection of bubblegum doom fuzz. Torche’s trademarks have always been intense volume and a surprising pop sensibility, but as 2012’s *Harmonicraft* saw the band erring closer to the more melodic aspects of their sound, *Restarter* showcases a more weighty, plodding sound akin to 2008’s *Meanderthal*. However, after a few repeat listens, I got a bit bored of *Restarter*. I know it’s a good album, but I feel that Torche has already explored the entire spectrum of their sound. The band largely follows the formula of “slow song, fast song, slow song, fast song” throughout the album, and every song on *Restarter* could be dropped into the middle of another Torche release and work just fine. That truly is a testament to the band’s mastery of their own sound, but it’s one that doesn’t quite have the same appeal as

it did eight years ago. (*Urban*: 07.25)

—*Ricky Vigil*

Wand

Golem

In The Red Recordings

Street: 03.17

Wand = Ty Segall + Tame Impala

On the heels of their previous album, *Ganglion Relief*, Wand have certainly turned the heavy crank for their newest release, *Golem*. Frontman **Cory Thomas Hanson** seems to be charging headfirst into his psychedelic influences and craftily blurs the line between flower power and heavy metal. Songs like “Self Hypnosis In 3 Days” and “Cave In” drag the listener from skull-driving verses to thoughtful refrains and back again. Listening, I never quite felt comfortable in one place. Each song contains its own twists and turns, which provides an individual trip to every track. That being said, *Golem* does pretty well at keeping its feet on the ground. Even with the panning synth effects and moments of Doppler freak-outs, Wand emphasize their **Black Sabbath**-ian riffs in a way that keeps my ears focused on the progression of their tunes. *Golem* is very much a headbanger’s album, and although Ty Segall/**Fuzz** seem to have staked out this territory pretty firmly, it definitely wouldn’t hurt to bring a little more Wand into your life. —*Nic Smith*

Will Butler

Policy

Merge Records

Street: 03.10

Will Butler = David Bowie + Arcade Fire + Wolf Parade

Policy is a poppy, straightforward album that could easily pass as a B-sides album from Arcade Fire’s 2013 release, *Reflektor*. For the most part, this album comprises generic guitar melodies and uninteresting (albeit semi-catchy) piano ballads offset by Butler’s larger-than-life vocals. This album was recorded in about a week, which is certainly noticeable in the flat, average songwriting that encompasses the majority of the album. Butler has been one of the central musicians in Arcade Fire for the past decade and is, without question, a talented multi-instrumentalist. Unfortunately, none of this materializes on *Policy*. Self-conscious, overly poppy and just plain generic, *Policy* is an album that might churn out a few radio hits but ultimately offers nothing fresh, honest or overly interesting.

—*Kristyn Porter*

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Friday, April 3 Happy Birthday, Sabrina Lowder!

The Statuettes - *50 West*
Season Of The Witch - *ABG's*
Marcus Schossow, Sebjack,
Victor Niglio - *Area 51*
Genre Zero, Strong Words,
Night Wings,
Records On The Wall - *Bar Deluxe*
Jazz Brulee - *Bayou*
Bad Cadillac - *Brewskis*
George Ezra, Ruen Brothers - *Depot*
Josh Nasar, Kevin Bozeman - *Egyptian Theatre*
Lorin Walker Madsen - *Garage*
Tony Holiday & The Velvetones - *Hog Wallow*
Hawthorne Heights,
Courage My Love, Mark Rose,
Shane Henderson, Dayseeker - *Kilby*
River City Extension,
Cold Fronts - *Loading Dock*
The Bastard Suns,
Bumpin Ugliers, Wasnatch,
HiFi Murder, Anything That
Moves - *Metro Bar*
Journey King, Zane Cabading,
The Wednesday People,
Josh & Gary, Sammy Brue,
Nathan Triplett, Matt King - *Mojos*
From Ashes to New, Judicator,
Shadowseer, Visigoth,
Deathblow, Demented Asylum - *Murray Theater*
Fogo Divino - *Rose Wagner*
Poon Hammer, Colonel Lingus, LSDO - *The Royal*
Out Loud Program Opening
Reception - *UMOCA*
Dubwise, Pleasure, Motto,
Illoom - *Urban*
Crisol Film Initiative: The Bad
Intentions - *Urban Arts Gallery*
Ogden's First Friday Art Stroll - *Various Galleries*
Provo Gallery Stroll - *Various Galleries*
Westward the Tide, Brumby,
Forest Eyes - *Velour*
Corey Christiansen, Billy Wolfe - *Why Sound*
Kate-Elaine, MiNX,
Red Bennies - *Woodshed*

Saturday, April 4
Vincent Draper & The Dirty

Thirty, Wildcat Strike,
Electric Cathedral,
Steel Born Buffalo - *Bar Deluxe*
Latin Jazz Factory - *Bayou*
Dirty Revival - *Canyons Resort*
Pierce Fulton, TeeJay Ross K,
Plan Andres - *Depot*
Josh Nasar, Kevin Bozeman - *Egyptian Theatre*
Black Cadillac - *Garage*
Marinade - *Hog Wallow*
Weedeater, King Parrot - *In The Venue*
Batty Blue,
Creature Double Feature,
Giants In The Oak Tree - *Kilby*
Year By Year, Hamartia,
Second Nature - *Mojos*
Stafford Brothers - *Park City Live*
Spring Orchid Show - *Red Butte Garden*
Fogo Divino - *Rose Wagner*
Mokie - *State Room*
Max Pain & The Groovies,
Season Of The Witch,
Koala Temple - *Urban*
Mad Max & the Wild Ones,
Jack Pines, City of Salt,
The Bectics - *Velour*

**Sunday, April 5
5th Annual Bunny Hop
- Garage**
Yonatan Gat, Blue Jay Boogie,
Wild Apples - *Kilby*
Spring Orchid Show - *Red Butte Garden*

**Monday, April 6
Happy Birthday,
Davis Pope!**
Covenant - *Area 51*
Ratatat, Despot - *Complex*
Punch Brothers,
Gabriel Kahane - *Depot*
Bane, Backtrack, Malfunction,
PSO - *Loading Dock*
Thira, I'm Alive - *Metro Bar*
Outline In Color,
She's An Animal,
Take In the Distance,
Charlatan, Away At Lakeside,
Beneath Red Skies, Of Ivy and
Ashes - *Murray Theater*
Rob Richards - *Peery's Egyptian*
Monophonics,
Coyote Vision Group,
Street Jesus - *Urban*

Tuesday, April 7
Rumi Poetry Meeting

- *Anderson-Foothill Library*
Black Pussy, Dwellers - *Area 51*
Kiesza, Betty Who - *Depot*
The Color Morale, Slaves,
Vanna, Favorite Weapon - *In The Venue*

Wednesday, April 8
North Mississippi Allstars
& Anders Osborne Present
N.M.O. - *Depot*
John Davis - *Hog Wallow*
Blood On The Dance Floor,
Master of Death, Cold Black - *In The Venue*
Somekindawonderful,
Marc Scibilia - *Kilby*
Mikey Wax, Alexis Keegan - *Loading Dock*
Big Shiny Geek Show Pub
Quiz - *Lucky 13*
Orin Swift Wine Social - *Meditrina*
Mr. Perfect - *Salt Lake Acting Co.*
Stroller Tours of Church vs.
State - *UMOCA*
Salvia Plath, Officer Jenny,
Strong Words - *Urban*
Kings Heir, Sky Tides,
Geneva Conflict - *Velour*

Thursday, April 9
Twista - *Area 51*
Twin Flames - *Hog Wallow*
Twinsmith, The Boxers,
Violent Waves - *Kilby*
An Evening of Scandinavian
Folk Music - *Ladies Literary Club*
Dead Winter Carpenters - *State Room*
Stag Hare, Seven Feathers
Rainwater, 90s Television,
Angel Magic - *Urban*
The May Reunion, Coin In The
Sea, Emily Brown - *Velour*

Friday, April 10
Clawson, Georgelife, Icy Blu,
Alien Landslide,
Reaper The Storyteller, Hemis,
Escape Utah - *5 Monkeys*
Mañanero, Scary Uncle Steve,
Baker Street Band,
Utah County Swillers - *AFLA Community Art Garden*
Lady Faith, DJ Caffeine - *Area 51*
The Shift - *Bar Deluxe*
Double Helix - *Bayou*
Satisfi - *Brewskis*

Infected Mushroom - *Complex*
IAMSU!, Rome Fortune,
DJ Juggy - *Complex*
Ladies Night Out - *Elements Massage*
Royal Bliss - *Firehouse Bar & Grill*
Bronco - *Garage*
Bad Feather - *Hog Wallow*
The Used, Every Time I Die,
Marmozets, The Eeries - *In The Venue*
Dengue Fever, Melle - *Kilby*
Killer Dwarfs, Network,
Loss of Existence, Berlin Breaks - *Liquid Joe's*
Beam Me Up Ska T's,
The Sinisters, The Avenues,
Root 80 - *Mojos*
Brand New, Desaparecidos - *Saltair*
Bronze Radio Return,
Swear and Shake - *State Room*
A-I-R Space: Levi Jackson Soft
Opening - *UMOCA*
Folk Hogan,
Six Feet In The Pine - *Urban*
Sugar House Art Walk - *Various Galleries*
Quiet House, Bat Manors,
L'anarchiste - *Velour*
The Family Gallows - *Woodshed*

Saturday, April 11
Too \$hort - *50 West*
Mr. Lucky Blues - *Bayou*
Chick McGee,
Costaki Economopoulos,
Drew Hastings, Tim Cavanagh - *Depot*
WRD: Bonneville Bone
Crushers vs. Portneuf - *Derby Depot*
Sister Wives - *Garage*
Robby Reynolds All Star Jam - *Hog Wallow*
Salt Lake City - Battle of the
Bands - *In The Venue*
The Used, Every Time I Die,
Marmozets, The Eeries - *In The Venue*
The Anchorage, DesmondMar,
Barbaloot Sultz - *Kilby*
Panthermik, Mojave Nomads,
Creative Double,
Giants in the Oak Tree,
Josh & Gary - *Mojos*
Gold Standard,
DJ Rob Bennion - *OP Rockwell*
HVDD: Rollin' Rebellion vs.

Daughters of Anarchy - *Shove Shack*
Slow Art Day,
Family Art Saturday,
Creative Critter Day - *UMOCA*
Electric Wizard, Satan's Satyrs - *Urban*
The New Electric Sound,
The Lovestrange - *Velour*
America's Suitehearts,
The Last Lost Continent,
Alarm Call - *Why Sound*

Sunday, April 12
The Breakfast Klub - *Canyons Resort*
Ana Barbara - *Club Karamba*
One Drop, B-Side Junkies,
Funk & Gonzo, Herban Empire - *The Royal*

Monday, April 13
Trevor Larsen,
The Classic Crime, Psychosis,
The Foreground - *Kilby*
The Downtown Fiction,
The Last Gatsby, As We Speak,
Luxxe, Kid With a Crown - *Loading Dock*
loveDANCEmore: Mudson - *Masonic Temple*
Harsh Toke, Joy,
Max Pain & The Groovies,
Red Telephone - *Urban*
Lance Ruby & Nathan Hauck,
Recital - *Why Sound*

Tuesday, April 14
Tigers Jaw, Lemuria, Somos - *Kilby*
Murder Death Kill, Militant,
Second Nature, Mata Leon,
Still Hated - *Mojos*
Black Milk, Scenic Byway,
Dine Krew - *Urban*

**Wednesday, April 15
Happy Birthday,
Brian Staker!**
Luke Benson - *Hog Wallow*
Jack Ruby, Suburban Youth,
Jupiter Suit - *Kilby*
Big Shiny Geek Show Pub
Quiz - *Lucky 13*
91st Spring Salon - *Springville Museum of Art*
Ghost Logic, Strange Family,
Vinyl Tapestries - *Urban*
The Naked Waiters,
Up To Snuff - *Velour*
The Joe McQueen Quartet - *Why Sound*

Saturday, April 18
Naughty By Nature - *50 West*
Ryan Cabrera,
Secondhand Serenade Club - *Area 51*
Bombshell Academy,
The Opskamatrists,
Baby Ghosts - *Bar Deluxe*
Flatbush Zombies,
Dizzy Wright,
The Underachievers - *Complex*

Thursday, April 16
Prozak - *Area 51*
Talia Keys, Gemini Mind - *Hog Wallow*
Kalin and Myles - *In The Venue*
Knox Hamilton, Oh Be Clever - *Loading Dock*
Bridge To Grace, A Lily Gray,
Iridia - *Metro Bar*
Enter Shikari,
Stray From The Path,
A Lot Like Birds, I The Mighty - *Murray Theater*
Rob Bell & Pete Holmes - *State Room*

The Bee: True Stories From The
Hive - *Urban*
Mimi Knowles - *Velour*
Thomas Lundquist - *Why Sound*
Heartless Breakers,
Sundressed, Nom Dates,
Temples - *Kilby*

Friday, April 17
The Maine acoustic
performance (noon) - *50 West*
Plain White T's - *50 West*
The Far West, Vincent Draper
& The Electric Cathedral - *ABG's*
Crookers - *Area 51*
mr. Gnome, Grand Banks,
ALTO - *Bar Deluxe*
A.M. Bump - *Bayou*
The Maine, Real Friends,
Knuckle Puck, The Technicolors - *Complex*
Unblackened: Black Label
Society, Wino - *Depot*
Canned Heat - *Egyptian Theatre*
The Calamity Cubes - *Garage*
Stoned - *Hog Wallow*
Rata Blanca - *Infinity*
Max Pain & The Groovies,
Rich Girls - *Kilby*
Lonor, Kayla Smith,
Journey King, Josh & Gary,
Nate Triplett, Matt King - *Mojos*
SOJA - *Park City Live*
Wasatch Mountain Film Festival - *Southtowne Expo*
Royal Bliss, Kettlefish - *The Royal*
Michal Menert, High Counsel - *Urban*
Salt Lake Gallery Stroll - *Various Galleries*
APT, Coral Bones, Deadtooth,
NA-G - *Velour*
Colten Bastian,
Jonny Shae Rhees,
Jacob Barton, Jace Allen - *Why Sound*
Dark Seas - *Woodshed*

Sunday, April 19
NOVA Chamber Music Series
Presents: Beethoven Violin
Sonatas, Part IV - *Finch Lane*
Jack Parker - *Garage*
The Brothers Comatose - *State Room*
Big Data,
The Moth & The Flame - *Urban*

Monday, April 20
Lord Huron, Leon Bridges - *Depot*
Casey Crezzenzo - *Kilby*
Lions Lions,
Everyone Dies In Utah,
Trophy Wives,
Hands of the Martyr,
Sorrow For Virtue,
Away At Lakeside - *Loading Dock*
Two Gallants, Blank Range - *State Room*
Green Leefs, Afro Omega - *The Royal*
Peelander-Z, Fuck The Informer,
Pleasure Thieves - *Urban*

Tuesday, April 21
Shy Girls, Young Ejecta - *Bar Deluxe*
Milky Chance, Mighty Oaks - *Depot*
Kodak To Graph, Big Wild,
OBESON - *Kilby*
The Relationship, Gringo Star - *Loading Dock*
Martyr Loser Kingdom,
Saul Williams, Illustrious Father - *State Room*
Twin Shadow, Erik Hassle - *Urban*

**Wednesday, April 22
Happy Birthday,
Megan Kennedy!
Happy Birthday,
Jon Christiansen!**
Jose Gonzalez, Olaf Arnalds - *Depot*

Shawn James & The Shape
Shifters - *Hog Wallow*
Nightwish, Sabaton, Delain - *In The Venue*
Big Shiny Geek Show Pub
Quiz - *Lucky 13*
**Wild & Scenic Film
Festival** - *Tower Theatre*
The Soft Moon, Noveller,
Koala Temple - *Urban*

**Thursday, April 23
Happy Birthday,
Chris Kiernan!**
Intersections - Staged Readings - *Art Access*
Sworn Enemy, Wretched,
Dark Sermon, Hammer Fight - *Bar Deluxe*
Blue October, Ashleigh Stone,
Legendary Skies - *Depot*
Morgan Snow - *Hog Wallow*
Wild & Scenic Film Festival - *Prospector Square Theatre*
Jeff Austin Band - *State Room*
Buku - *Urban*
Born to Wander - *Why Sound*

Friday, April 24
Phil Friendly,
The Hurricane Kings - *ABG's*
CVPITVLS, La Verkin,
Hard Men, Charlatan - *Bar Deluxe*
Chalula - *Bayou*
Quinn Brown Project - *Brewskis*
Coasts, Zella Day - *Complex*
Machine Gun Kelly - *Complex*
Brian Regan - *Dee Glen Smith Spectrum*
Zappa Plays Zappa - *Depot*
Harry Lee & The Back Alley
Blues - *Garage*
Son Of Ian - *Hog Wallow*
Alesana, Capture The Crown,
The Browning, Conquer Divide,
The Funeral Portrait - *In The Venue*
ELEMENT A440, Beverly
Manor, Loss of Existence,
Dezecration - *Loading Dock*
Leonor, Journey King,
The Wednesday People,
Trevor Larsen, Josh & Gary,
Matt King - *Mojos*
BoomBox, Mikey Thunder - *State Room*
Par For The Curse,
Outside Infinity,
Seven Second Memory,
Life Has A Way - *The Royal*
JP Haynie, Davis Ngarupe,
Adjunct, Brian Patterson - *UMOCA*
Acid Mothers Temple,
The Moths, ST37 - *Urban*
Park City's Last Friday Gallery
Stroll - *Various Galleries*

Sunday, April 26
Eye Of The Nix - *Bar Deluxe*
Geek Show Movie Night - *Brewvies*
Kaleb Hanly, Wildcat Strike,
Joel Pack & The Pops - *Urban*

**Monday, April 27
Happy Birthday,
Rebecca Frost!**
JMSN - *Bar Deluxe*
Seoul, Ballet School - *Kilby*
Artillery, Striker, VX36,
Potential Threat, Deathblow,
Fatal Curse - *Metro Bar*
Starmy, LA Font, Shark?,
Koala Temple - *Urban*

Tuesday, April 28
Western Settings,
Problem Daughter, The Hung
Ups, Moneypenny - *Bar Deluxe*
Sir Michael Rocks,
Robb Banks, Pouya - *Kilby*
Ides Of Gemini, Star Grazer - *Metro Bar*
Tennis, The Shilohs - *Urban*

**Wednesday, April 29
Happy Birthday,
Gavin Sheehan!
Happy Birthday,
Bryan Kubarycz!
Happy Birthday,
Steve Richardson!**
Uhh Yeah Dude - *50 West*
Crook & The Bluff,
We Be Lions, Big Wild Wings - *Bar Deluxe*
The Number Ones - *Bayou*
OK GO, White Arrows - *Complex*
Lazlo & The Dukes - *Cucina*



Photo: Frank Lanigen

Read *SLUG* writer **Mistress Nancy's** interview with **Author & Punisher** on *SLUGMag.com* before catching him at Area 51 on April 30.

Dan Cummins - *Depot*
Phil Friendly Trio,
Hurricane Kings - *Garage*
Bad Weathers - *Hog Wallow*
Aaron Watson - *In The Venue*
Lightning Bolt, Birthquake - *Kilby*
Silent Planet,
Beneath Red Skies, Aether,
Among The Ashes,
Of Ivy and Ashes - *Loading Dock*
Hamartia, Ripple Effect,
Samserrah - *Mojos*
Wayne Hancock - *State Room*
Spencer Nielsen, Cub World,
Swinging Lights - *The Royal*
Chuck Inglish, Flash & Flare,
Sky Richards - *Urban*
Panthermilk, Lemon & Les
Mule, Creature Double Feature - *Why Sound*

Thursday, April 30
Author & Punisher - *Area 51*
Mark Chaney & The Garage
Allstars - *Garage*
Michelle Moonshine - *Hog Wallow*
David Sedaris - *Kingsbury*
American Standards,
Tiger Fang, Stay Wild,
Of Ivy and Ashes - *Why Sound*

**Friday, May 1
Pick up the new issue of
SLUG - Anyplace Cool**
Rhys Darby - *50 West*
Kittens - *Area 51*
Broken Outlaws - *Brewskis*
Pendulum, Fury, Steez,
Clearkut, Ill Minded - *Complex*
Dzeko & Torres, Bare - *Depot*
The Haunted Windchimes - *Garage*
Tony Holiday & The Velvetones - *Hog Wallow*
Lady Lamb, Rathborne - *Kilby*
Karimel Days, Barber Floyd,
Eighth Day - *MusicGarage*
Dirt Monkey, Darkside, illoom - *Urban*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
MiNX - *Woodshed*

Tuesday, April 28
Western Settings,
Problem Daughter, The Hung
Ups, Moneypenny - *Bar Deluxe*
Sir Michael Rocks,
Robb Banks, Pouya - *Kilby*
Ides Of Gemini, Star Grazer - *Metro Bar*
Tennis, The Shilohs - *Urban*

**Wednesday, April 29
Happy Birthday,
Gavin Sheehan!
Happy Birthday,
Bryan Kubarycz!
Happy Birthday,
Steve Richardson!**
Check out expanded listings
and additional events
throughout the month on
SLUGMAG.COM

KILBY COURT

APRIL

741 S KILBY CT. SLC

DOORS AT 7PM UNLESS NOTED
ALL AGES

COMING SOON

- 1: Jeff Rosenstock, Gymshorts
- 3: K-UTE PRESENTS Hawthorne Heights, Courage My Love, Mark Rose, Shane Henderson, Dayseeker
- 4: Batty Blue, Creature Double Feature, Giants In The Oak Tree
- 5: Yonatan Gat, Bluejay Boogie
- 8: Somekindawonderful, Marc Scibilia
- 9: Twinsmith, The Boxers, Violet Waves
- 10: Dengue Fever, Melle
- 11: The Anchorage Album Release, DesmondMar, Barbakoot Sultiz
- 13: AFTON Presents The Classic Crime, Megosh
- 14: Tigers Jaw, Lemuria, Somos
- 15: SPY HOP PRESENTS 801 SESSIONS, The Burbs, Suburban Youth
- 16: Heartless Breakers Tour Send Off
- 17: Max Pain & The Groovies, Rich Girls
- 18: Reptar
- 20: Casey Crescenzo
- 21: Kodak to Graph, Big Wild, Obseson
- 24: Nora Dates
- 25: Lightning Bolt
- 27: Seoul Ballet School
- 28: Sir Michael Rocks, Robb Banks, Pouya
- 29: The Gooch Palms, Death Valley Girls, Coyote Vision Group
- 30: Stolas

May 1: Lady Lamb
May 5: Sick Of Sarah
May 6: Full Of Hell
May 7: The Moth & The Flame
May 10: Inter Arma
May 12: The Bright Light Social Hour
May 15: Chris Staples
May 20: LA Witch
May 21: The Moth & The Flame
May 22: Sherwood

May 25: Fly Moon Royalty
May 27: Dustin Kensrue
May 28: Capcodiles
May 29: Speedy Ortiz
May 30: Palm Violets
May 31: Bully
June 5: Holiday Mountain
June 6: Bullets & Belles Album Release
June 19: San Cisco

OTHER S&S SHOWS YOU'LL ENJOY!

Apr 1: Andy Grammer @ Complex
Apr 6: Ratatat @ 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: The Reverend Peyton's Big Damn Band, Leopold and His Fiction, Utah County Swillers
- 2: Quantic, DJ Vadim, JGODINA
- 3: DUBWISE featuring Dirt Monkey, Motto, illoom 9 PM DOORS
- 4: Max Pain & The Groovies Return From Tour, Season Of The Witch, Koala Temple
- 6: Monophonics, Coyote Vision Group, Street Jesus
- 8: Medusa Collective- Salvia Plath, Officer Jenny, Strong Words
- 9: FREE SHOW Stag Hare, Seven Feathers Rainwater, 90s Television, Angel Magic
- 10: Folk Hogan Album Release, Six Feet In The Pine
- 11: Electric Wizard, Satan's Satyrz
- 13: Harsh Toke, Joy, Max Pain & The Groovies, Red Telephone
- 14: Black Milk, Scenic Byway, Dine Krew
- 15: FREE SHOW Ghost Logic, Strange Family, Vinyl Tapestries
- 16: The Bee: True Stories From The Hive "Dirt" 6 PM DOORS
- 16: FREE SHOW Dierl First Takeover 9:30 PM DOORS
- 17: Michal Menert, High Counsel
- 18: SLUG LOCALIZED Better Taste Bureau, Dine Krew 9 PM DOORS
- 19: Big Data, The Moth & The Flame
- 20: Peelande-Z, Fuck The Informer, Pleasure Thieves
- 21: SKULLCANDY PRESENTS Twin Shadow, Erik Hassle
- 22: The Soft Moon, Noveller
- 23: Buku 9 PM DOORS
- 24: Acid Mothers Temple, Moths Album Release, ST37
- 25: FREE SHOW Flash & Flare 9 PM DOORS
- 26: Kaleb Hanly Album Release, Wildcat Strike, Joel Rack & The Pops
- 27: FREE SHOW Starmy, LA Font, Shark?, Koala Temple
- 28: Tennis, The Shilohs
- 29: AUDIOSAGE PRESENTS Oddisee
- 30: FREE SHOW Hip Hop Roots

May 1: DUBWISE with Von D
May 2: Strong Words Album Release
May 4: Utah Beats Society
May 5: Pianos Become Teeth
May 6: Young Fathers
May 7: Luke Wade
May 10: Dan Deacon
May 11: Filibusta
May 12: D.O.A.
May 13: The Rentals
May 17: Jon Spencer Blues Explosion
May 18: Local H
May 21: Bad Manners

May 22: True Widow
May 25: FREE SHOW Slow Season
May 26: Nothing
May 27: The Mountain Goats
May 28: Copeland
May 29: Glass Animals
May 30: Mobo Deep
June 3: Quintron & Miss Pussycat
June 8: World Party
June 19 & 20: Crucial Fest
July 9: Toe
July 25: Torche & Melt Banana



VISIT US NEXT DOOR AT RYE FOR A DRINK OR A BITE TO EAT BEFORE AND AFTER THE SHOW

APRIL

RECORD STORE DAY

04/18/2015 AT GRAY WHALE

ALL LOCATIONS OPEN 8AM - 10PM

DOUBLE KILLER WHALE DISCOUNTS ON RSD ONLY

<<<< EXCLUSIVE RELEASES FROM >>>>

FOO FIGHTERS, WHITE STRIPES, FRANK SINATRA, MUMFORD & SONS, JERRY GARCIA, JUSTIN TOWNES EARLE, RYAN ADAMS, J DILLA, 311, THE KINKS, BRUCE SPRINGSTEIN, WU-TANG CLAN, SHARON JONES, JURASSIC 5, BRIAN ENO, RUN THE JEWELS, SLAYER, SOCIAL DISTORTION, GWAR, CLUTCH, COURTNEY BARNETT, BLACK KEYS, SWANS, MINISTRY, THE USED, MARK KOZELEK, METALLICA, GRATEFUL DEAD, FLAMING LIPS, DAVID BOWIE, MASTODON, BUILT TO SPILL, PHISH, FATHER JOHN MISTY, BRAND NEW, NEKO CASE, OFF!, GRIZZLY BEAR, VAMPIRE WEEKEND, THE DOORS, GRAND MASTER FLASH, TEGAN AND SARA, OTIS REDDING, DECEMBERISTS, BOB DYLAN, JIMI HENDRIX, YELLOWCARD, BONNIE PRINCE BILLY, MILES DAVIS, GARBAGE, N.W.A., KID CUDI, INTERPOL, CARCASS, JOHNNY MARR, JOHNNY CASH, A\$AP ROCKY AND... MANY, MANY, MANY MORE!!! GO TO RECORDSTOREDAY.COM FOR THE COMPLETE LIST

<<<< JOIN US AT OUR U OF U LOCATION (208 S 1300 E) FOR >>>>

>OUR ANNUAL PANCAKE COOK-OFF FROM 7 - 10AM
>STREET FAIR STYLE FUN FROM 11AM - 4PM FEATURING
LOCAL ARTISTS
LOCAL FOOD TRUCKS
& PLENTY OF FUN AND SURPRISES!



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Sandy

208 S 1300 E

1775 W 4700 S

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4066 Riverdale Rd

824 E 9400 S

583-3333

964-5700

677-0333

399-0609

576-0999





RATATAT

W/ DESPOT

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/ Ólaf ARNALDS

APRIL 22 @ THE DEPOT

8 PM 21+ \$19 / \$21



MATT & KIM

W/ WATERS

MAY 4 @ THE DEPOT

7 PM ALL AGES \$20 / \$23



PURITY RING

W/ BRAIDS, BORN GOLD

MAY 18 @ THE DEPOT

8 PM ALL AGES \$20 / \$22



TAME IMPALA

W/ KUROMA

MAY 29 @ THE DEPOT

7 PM ALL AGES \$26/\$28



YELAWOLF

W/ DJ KLEVER & HILLBILLY CASINO

MAY 29 @ THE COMPLEX

7 PM ALL AGES \$20



JON BELLION

W/ TBA

JUNE 1 @ THE COMPLEX

7 PM ALL AGES \$15/\$17



THE GLITCH MOB

W/ TBA

JUNE 1 @ THE COMPLEX

7 PM ALL AGES \$22/\$25