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MAY 2015



VOL. 26

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ISSUE 317

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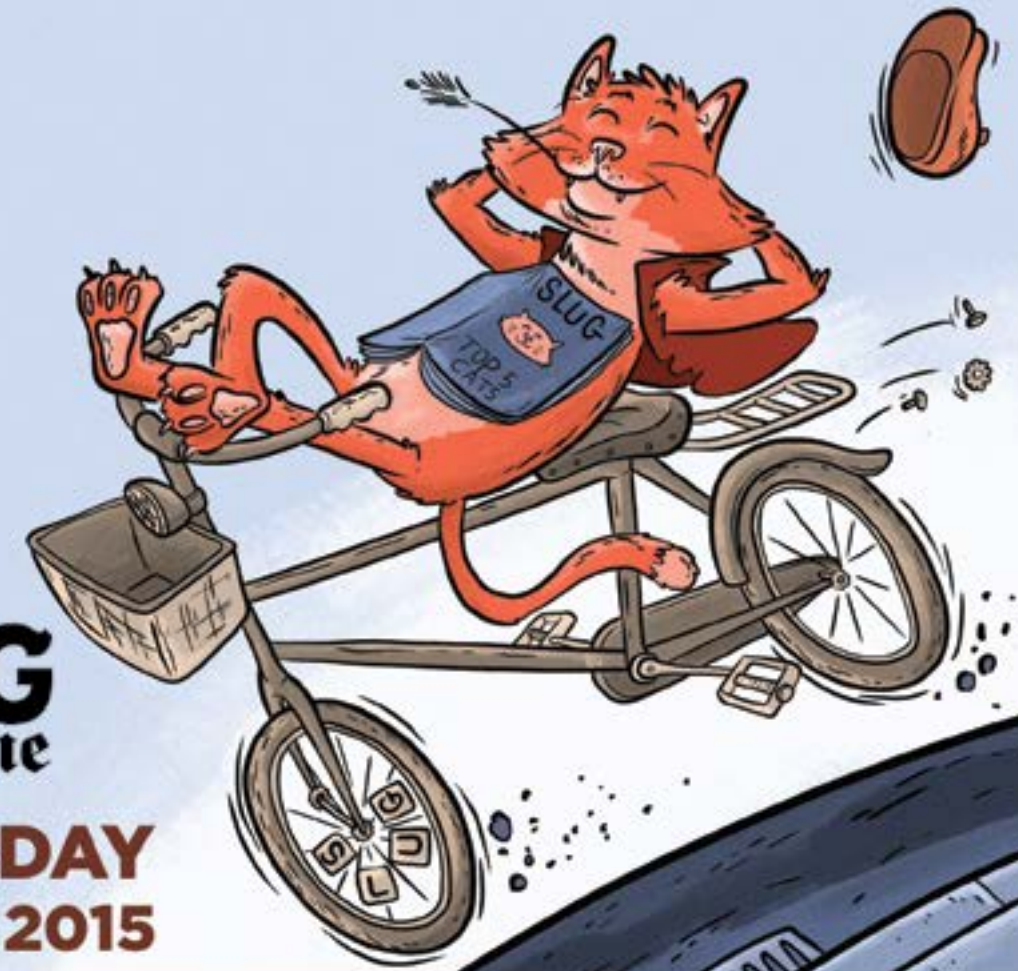


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# SLUG MAGAZINE



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Now known textually as “Heck Fork Grief,” Scott Farley started at SLUG in 1995 when former Editor **Gianni Ellefsen** ran the magazine, and was the “acting General Editor”—as he puts it—for a period of time. Farley has had a long tenure with the magazine, including his authorship of the popular “Serial Killer of the Month” column, in which he profiled serial murderers throughout history, each month from ’95–2000, under the pen name of St. Felcher. His favorite was an April Fools’ joke about the fictitious Pilar Sofol! Farley also takes pride in initiating SLUG’s coverage of the *Nova Chamber Music Series*, and he presently writes food reviews. Through grappling with each review, Farley ultimately finds contentment in the act of writing and forming a critical opinion about local restaurants—and we continually adore his poetic prose with each piece.

**ABOUT THE COVER:** May is National Bike Month, and simple tattoo flash inspired the cover for SLUG’s third annual *Bike Issue*. SLUG designer **Christian Broadbent** employed bold line work to evince the geometric and holistic synergy of the bicycle and its mythos. Take a look at more of his work at [madetrue.com](http://madetrue.com).  
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# TO THE HOUSEWARMING PARTY EAST LIBERTY TAP HOUSE

By Heck Fork Grief • [info@slugmag.com](mailto:info@slugmag.com)

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*East Liberty Tap House* sits at the sunset end of 9th East and 9th South. It started as rumors—initially conceived as a neighborhood bar, a symbol of Salt Lake’s progress. Here it is, not a full bar, but a tavern tucked inside a bright, tightly furnished, little restaurant. A tavern just serves tap beer, which is the stuff you can buy at the grocery store strength-wise, but the choices, like the food here, are better than average. We drinkers can have a beer in the tavern area without buying food. The majority of the tables are in a more traditional restaurant area where you must buy a bite to get a drink.

This restaurant is not one person’s lifelong dream—it is a new business from **Scott Evans**, who brought you *Pago*, *Finca* and the new *Hub & Spoke Eatery*. He’s a busy man, and *ELTH* feels the lack of concentration. It has not arrived with an already beating heart and a full sense of itself. That’s OK. Though it is still a little wobbly on its feet, time will shake that “new, out of the box” feeling. The food, though, is confident, made from locally sourced and select-imported ingredients. The menu is bar food with a twist, which is reasonably priced and pleasantly surprising. The space is fairly spartan with white walls, wood accents and orange Eames-style chairs. It looks like a set for a mid-Century, guy-themed fashion ad—not quite sussed-out, not quite inhabited. The beer selection is small, but full of a rotating cast of always interesting choices—add wine and a selection of house cocktails, and the housewarming party starts.

The Pickle Plate (\$3) is small but super potent. Cucumbers, cauliflower and beets share a Gameboy-sized dish with spills of spice and brine. The beets finish peppery but slightly sweet, as do the cauliflower, with mustard seed and fennel singing along. The cucumbers recall my grandma’s fresh bread-and-butter pickles from long ago.

The Beer Cheese Soup (\$5) is a bright bowl of good, spicy fondue, eaten with a spoon, and is quite spicy and flavorful. The Mac and Cheese (\$8) is a little ho-hum for my needs, but for half a buck more, get the poblano version (\$8.50) with onions and peppers—it’s both spicy and satisfying.

The Cheddarwurst Corndog Nuggets (\$8) offers a bad-for-you-but-so-good option for those who miss going to amusement parks and state fairs. Crispy and loud corn flavors break down the oily savor of sausage, and the house horseradish mustard keeps me eating more.

The Hand Cut Fries (\$3 small, \$5 large) are old-school and served on a mesh-edged tin. They also come on a larger baking sheet as a side with sandwiches. For me, they say Wyoming diner, 1975. They’re definitely fresh-made, definitely American and perfect with a Wasatch Chocolate Rye Stout.

The Elk Chili (\$4 cup, \$10 bowl) is the star of the show, but eat it after a minute, and then quickly, because it is at its very best when it is very hot but also needs the bed of crisps to sop a bit. It’s served over Fritos like a rich man’s Frito pie, rich and deep, and emphasizes the smoulder of chilli peppers rather than their flame. There are no beans here—just a lime crema, cheddar, scallions, Fritos and a big fistful of delicious elk meat in some of the most thoughtful chili in town. The elk is New Zealand–farmed, and it is not gamey in the slightest. It makes me terribly hungry just thinking about it.

A cup of the Elk Chili with a half Chop Salad is the best lunch I’ve had this season. The Chop Salad (\$7 half, \$12 full), with its emphasis on beets, egg and avocado, is sprightly and light in spite of itself, and the house dressing is original beyond comparison.

*East Liberty Tap House’s Hand Cut Fries, Sloppy Lamb and Elk Chili make for a hearty meal with a beer.*



Photos: Talyn Sherer

The first time I tasted it, my thought went, bite by bite:  
1. “Wow ...” 2. “No. ...” 3. “Really?” 4. “Yes.” It stayed in the “Yes” category from then on.

Several people have mentioned the Sloppy Lamb (\$10) with tremendous enthusiasm. It’s an exciting idea, comfort and foodie all in a bun—locally sourced lamb, ground and topped with chèvre and flavored with rosemary and honey. The flavor of lamb meat is distinct and quite enjoyable, and it is not comfort food: The flavors are too intense to glide over. The Sloppy Shrooms (\$10) should be, pardon the pun, beefier than it is. Like its lamb twin, it, too, is a good idea, but it eats fast. Mushrooms are often fascinatingly flavored and meaty, but here, they are not.

The Trout Tartine (\$12)—an open-faced sandwich with a generous steak of salmon-colored trout draped with celery root and hardboiled-egg slices—is a success. Simple and sunlit with inland flavors, it suggests the familial earthiness of the fresh asparagus with butter and eggs on toast that I ate in Minnesota as a child. The trout doesn’t taste of fish at all, and the light saucing of peppery aioli with chopped celery root has charm that butter just imagines. Additionally, the trout is wild-caught from Idaho.

This summer, you might well wander from the *Tower Theatre* or *Liberty Park* to *East Liberty Tap House* for a fun bite and some cold beer. I know this little place is going to be busy every night through what looks to be a long, hot summer.



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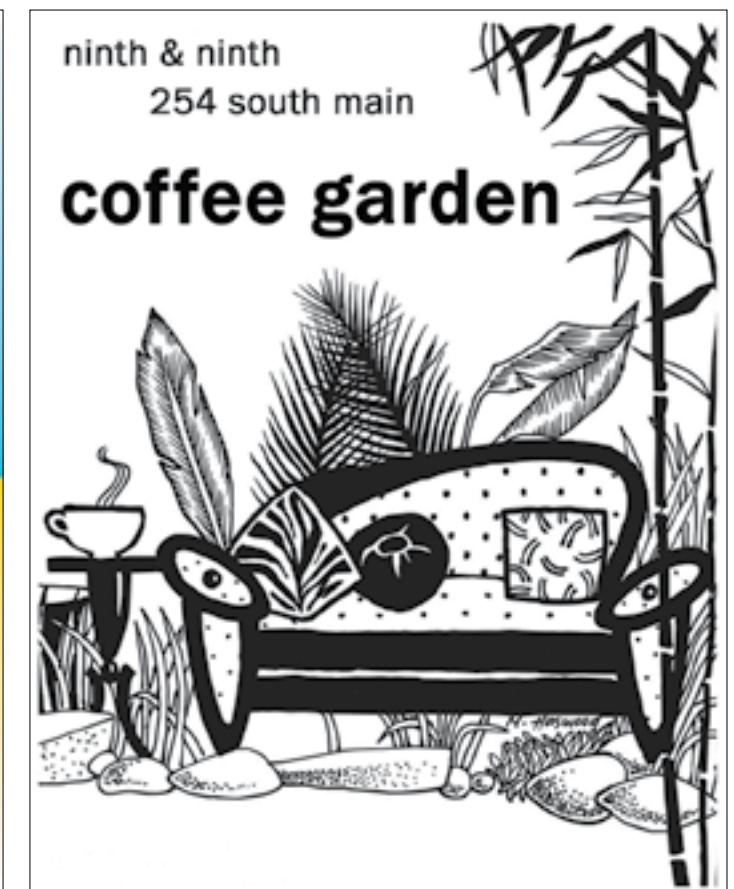
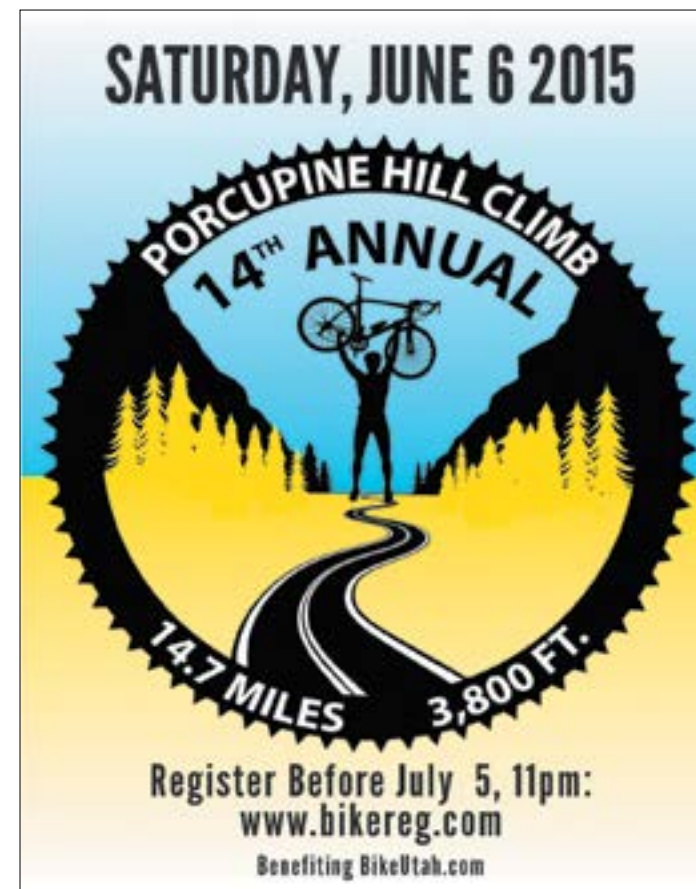
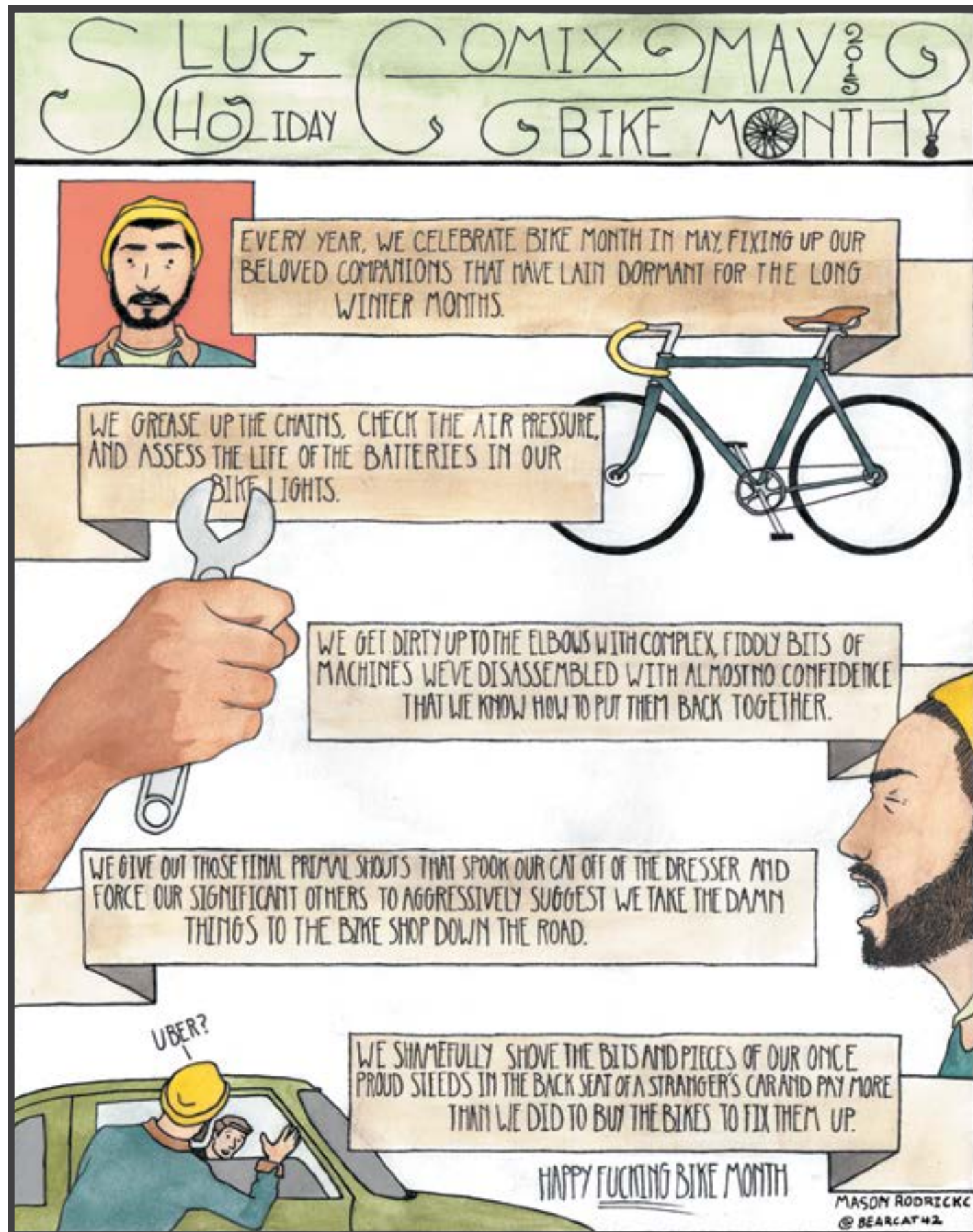
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(L-R) Devin Lee (banjo), Callie Reed (violin), Matt Conlin (bass), Jennifer E. Yurth (vocals / guitar), Mike McGinn (mandolin) and Noel Black (guitar) are Six Feet in the Pine.

# SIX FEET IN THE PINE

## Localized

By Lizz Corrigan  
lizzcorrigan@gmail.com  
Photos: Russel Daniels

This month's *Localized* is going to be one hell of a musical showdown. **Kaleb Hanly** will open and set the scene for a night of untamed folk and bluegrass. Following, **Porch to Porch** will heat up the stage with their wild riffs, foot-tapping harmonica and bending elbows. The night will end in a Western frenzy by Six Feet in the Pine, who aren't your average church-goin' folk, though they're serious cowboys, strummers and pluckers. Stop by *Urban Lounge* May 15 at 10 p.m. for just \$5, sponsored by **Uinta Brewing Co., KRCL 90.9FM** and **Spilt Ink SLC**.

Six Feet in the Pine look like they just stepped out of a Western saloon in the 1920s—but not in a steampunk kind of way. "There's some real camaraderie to [dressing up]," says fiddler **Callie Reed**. Utah influences everything from their out-law outfits to the music they play, drawing Utah's Western setting and heritage into their musical style and fashion.

When the weather is nice, they jam on the front porch in the rolling hills of the Avenues. "It's part of bluegrass," says guitarist **Noel Black**. "On the porch, outside with your neighbors—it brings people together." Porch playing is both communal and practice, explains **Devin Lee** (vocals and banjo). "People come and sit down with their kids," he says. "It really prepared us for the stage, to get up in front of people."

Six Feet in the Pine began with a *KSL.com* ad success story, when Lee and **Matt Conlin** (bass)

came together over a love for the banjo. After a few band members came and went, fate brought these six talented musicians together, and they began pursuing their true vision for Six Feet in the Pine. **Mike McGinn** first listened to the band's EP and joined shortly after, bringing a new element to the band with the mandolin. As one of the other newer members of the band, Reed explains how easily the band allowed her to catch on to the dark and flowing rhythms while adding a new feel with the fiddle. "I grew up playing mainly classical," Reed says, but "bluegrass or a fiddling vibe is a way to say something I've never said before. ... These people are so great and consistent at what they do." Since the previously released EP, Reed, McGinn and Conlin have joined, but this band is definitely sure of where they're going. "This is 'the band,'" says Lee, and with assurance, Reed agrees: "We've arrived," she says. The next step for the group is to finish their full-length album.

The anticipated full-length album is coming out in late May 2015, which will include the three tracks on the EP. The new album is "[a] little bit of what the EP was," says vocalist **Jennifer Yurth**. "Those [EP] songs are going on the album, but are being totally re-recorded with all the new members. It's going to sound completely different. It's going to be reborn. It's going to be awesome." The full-length introduces a new sound, with the high tone of the strings on the mandolin, an essential bluegrass sound that didn't exist on the original EP. "We usually have a spray bottle to cool down [Mike's] fingers," Lee says jokingly. The standup bass adds to the dark, groovy vibe, with its low, drawn-out plucks and bows.

Resisting the pigeonhole to be entirely labeled as "bluegrass," Lee says, "I like to put the word 'dark' in front of bluegrass," also suggesting the term "blackgrass" as more fitting. "We are gen-

erally put into bluegrass—we don't necessarily agree with that, but that's what we're lumped into. It's usually pretty dark lyrics, even though it's happy-go-lucky music," says Lee. As Reed puts it, the lyrics aren't the "everyday story that I drove my truck to the gas station with my dog in the back" type. The band is dedicated to a narrative project that tells stories about trains, drinking, massacre and murder—characters seem to come to life through the haunting rise and fall of Yurth's vocals and the thumps and strums during instrumental breaks.

Finding inspiration and possibility in shows and films, Lee says, "It is a really big goal to get [our music] used in something like *Hell on Wheels* or *Dead Wood*. Shows like that, for me, are some of my biggest influences for the songwriting." The dark tone is somewhat **Tim Burton**-esque: Reed says, "I can almost see Tim Burton producing these stories. They are dark and a little twisted." Sometimes, though, the music speaks for itself. Yurth describes accounts of standing outside and listening to the band play through the glass, vocal-less. "[The songs, musically] are stories within themselves," she says. "I can totally see the songs in an old, black-and-white, stop-action 1920s film."

Right now, most of the band's time is dedicated to finishing the full-length album. When they aren't in the studio, they play shows around the Salt Lake Valley at venues like *The State Room*, *In the Venue* and *Bleu Bistro*, and have opened for bands like **Mountain Standard Time**. The band is hoping to jump on the festival wagon in the latter half of 2015 and tour around other core Western states (e.g. Colorado, Nevada, Wyoming, Idaho and Arizona) after the full-length drops. In the meantime, keep up with Six Feet in the Pine on Reverbnation and "stomp by" *Urban Lounge* on May 15!

Porch to Porch are an upbeat, folksy bluegrass ensemble with fast-picking fingers and a wailing harmonica. They live by their motto, "For the love of music," which harmonica player and designer **Willus Branham** penciled into their band logo five years ago. They're a big, happy, whiskey-drinkin' family who dedicates their Wild Western project to spreading good vibes, jamming and going right into the crowd. The band is fearlessly dedicated to connecting with people, and it's no surprise they found each other. "We are the tightest, loosest band you've ever heard, and I try to go out and talk with people in the middle of a song, with the harmonica," says Branham. They once sang "Somewhere Over the Rainbow" for a Hawaiian man at *Cliff House* that ended in tears. "He hugged us and said that his wife had died, and they played that [song] at her funeral," he says. "It's those moments where I'm like, 'This is why we play music.'"

It began at age 16 when guitarist **Marc Glauser** and Branham began playing in the basement, and then later at clubs around the Salt Lake Valley once they were of age. Guitarist **DJ Gray** played in a reggae band at the time. "DJ opened up for **Eek-A-Mouse** ... We said, 'Wait, didn't we play little league football with that guy?! That's DJ Gray!' We had the whole crowd chanting DJ GRAY!" says Glauser. High school homie and bassist **Nick Harris**, or "Big Nick" (also in **Filth Lords**), had been playing with **Benjamin "Benjo" Chapman** (banjo, guitar) and **Anastasia Lund** (fiddle), who eventually opened for Porch to Porch. After one collective porch session, everything felt right. "Music brought us all back together," says Harris.

Two years later, Porch to Porch have played at plenty of local shows and on plenty of porches, naturally evolving to playing outside at places like *Snowbird*, *Willow Creek Country Club* and *La Caille*. "Maybe we can go to different states around the country and find local musicians like we have here, interview and play music with them and also go to random peoples' porches," gray says. "Hopefully, we can play [their] favorite song and bring a smile to [their] face—we're all about smiles, man."

Gray says it's all about the human connection, while Chapman says, "Whether it's with other musicians, audiences or in our group, on the porch, having fun, there's something special about sitting in a semi-circle outside and being able to hear, see and feed off each other, in contrast to playing in bars, standing in a line." The band is all about improvisation and respecting whomever's "feelin' it" by returning to the same loop or hook at the end. "It's great that we have no electric instruments in the group," Chapman says. "We can always throw it down organically." Though being an all-acoustic band, bars and clubs struggle with having to mic everything. "*Urban Lounge*, though..." Glauser says. "**Ryan Landry**, that guy has us on lock down."

These local porch rats sing songs about living in the valley, about "this wacky, weird, wonderful place we live in," says Harris. Porch to Porch practically bleeds salt, too. "I might be biased, but this is the best city," Glauser says. Branham explains how Utah, specifically Salt Lake, isn't well-represented in the music industry—there is more to Salt Lake than people think. So, Branham decided, "Fuck, let's rep SLC!" and so they do on tracks like "The Wasatch Fault" from their self-titled EP, released this past March. There's a lot of relatability and humor in their lyrics—"they are

folk drinking songs," says Gray. Glauser says there is a slightly dark tone, but mostly a "humor, laughter, let's eat, drink and be merry because tomorrow we could die, who the fuck knows" kind of way. "Yeah!" says Harris.

Their Salt Lake-inspired EP is an entirely collaborative effort, which is a blend between new and old songs, devoid of all egos. "No one person writes anything, and we all sing the songs," says Glauser. There's no "lead singer," although one can easily pick out the low, booming bluegrass voice of Harris on tracks like "Freedom." There are three solo-instrument players. "Some songs just spark from Big Nick playing the bass," says Glauser, "and Benjo wrote the song 'Just a Ride,'" which is meant to showcase the banjo with Lund's fiddling frenzy.

The EP was recorded at *Rigby Road Studios* with **Joel Pack**, who selected Porch to Porch for First Friday, where they recorded the track "The Wasatch Fault" for free onto a disc to share with the public. The experience with Pack was so positive that they finished their five-track EP at *Rigby Road Studios* and are currently working on their full-length album there, which is expected to hit the streets in January 2016. They affirm that Pack knows his shit, and brings a lot of helpful knowledge to the production process.

Porch to Porch are focusing on finishing their full-length album, playing new venues like *The Depot* and opening for some bigger-name bands like **Old Crow Medicine Show** and **John Prine**. Together, they'll keep representing Utah and continue to connect with people and love the hell out of playing music. Make sure to check them out at [soundcloud.com/porch-to-porch](http://soundcloud.com/porch-to-porch) and catch the train to *Urban Lounge* on May 15!

# PORCH TO PORCH



(L-R) Benjamin Chapman (banjo, guitar), Marc Glauser (guitar), Nick Harris (bass), Anastasia Lund (fiddle), DJ Gray (guitar) and Willus Branham (harmonica) are takin' over Salt Lake one porch at a time.



SECONDHAND SOUL

The Story of The Ogden Bicycle Collective

By Sean Zimmerman-Wall seanzdub@gmail.com

Nestled in an unassuming neighborhood of single-story bungalows on Ogden's east side sits a low-level brick building with stunning views of Mt. Ogden and the Wasatch Front. This is the new home of *The Ogden Bicycle Collective* (OBC), located on the quiet corner of 936 E. and 28th Street. The location is just blocks from the bustling trail-heads of 27th Street and 29th Street, where members of the vibrant mountain bike community congregate spring through fall. There are also road cyclists who pass through the wide streets on their way toward the dedicated bike lanes of downtown Ogden. The employees and volunteers have a grand vision that, one day, this will become a hub of activity within the bike community and a melting pot for all types of riders.

"We are just like a bike shop in a lot of ways," says **Clint Watson**, Director of the OBC. "We sell refurbished bikes, we help fix bikes, and we have store hours. But we do differ because we aim our services at economically disadvantaged communities." As with other collectives, the overarching goal of these nonprofits is to provide access to bikes, maintenance and repair by making it as affordable as possible. Bicycles are a symbol of independence that enables their user to lead a more productive life by serving as a transportation and fitness tool. Two of the main demographics that the OBC serves are children from low-income families and the homeless. Established in 2009, the OBC has worked directly with these communities by delivering various programs aimed at allowing individuals to develop a sense of ownership for the bikes they obtain. "We don't do repairs for you; we teach you and empower you to maintain your own bike," says Watson.

Founder **Josh Jones** and a small group of mechanics and volunteers laid the initial groundwork that would become the foundation of the OBC. Their original programming was done in earnest, but they needed a more focused sense of direction to make the leap toward sustainability. In 2010, OBC volunteer and former Shop Manager **Dustin Eskelson** was a fervent road bike racer looking at a way to become more



Photos: John Barkiple

(L-R) Ogden Bicycle Collective Director Clint Watson and volunteer Dustin Eskelson help empower disadvantaged Ogdenites with OBC's programming.

involved in the cycling community. "I saw working for the *Collective* as a way toward self-improvement," says Eskelson. He logged 20-30 hours a week for the OBC as a "stellar volunteer" on top of his full-time job. By April 2013, he was promoted to Shop Manager and helped establish clear expectations for the OBC to become more organized. However, in an unforeseen turn of events, the OBC was asked to leave their space on Wall Avenue in Ogden. Without a home, the proverbial wrench in the spokes brought them to a grinding halt. Undeterred, the staff searched far and wide for a new space to get up and running again. "It was kind of a bittersweet relocation," says Eskelson.

Seeing the potential in a dilapidated, abandoned building in east Ogden, the OBC moved forward and was able to purchase the current property outright. In December 2013, the OBC took ownership and began the long road toward establishing their presence in a new neighborhood. The space between the walls had been completely gutted by tweekers who stole the copper wiring and piping. "We moved in and knew we had thousands of small projects [to do] to get the place habitable," says Eskelson. The Ogden community—including numerous businesses and individuals—immediately stepped up to assist in donating materials for renovation and volunteering many labor hours to complete the myriad projects set before them. Now, the building sports a new roof donated by Kendrick Brothers Roofing. The volunteers also replaced every window, the gas line and doors. Currently, they are hustling to complete the build-out, which includes store space, six DIY workbenches, a classroom and a bike wash.

"Buying a building and hiring a full-time Director are the biggest changes the *Collective* had undergone

since inception," says Watson. In March of 2015, Watson was brought on to oversee the final stages of renovation and has led the OBC into a new era. His roots in the cycling community run deep. A Utah native, Watson served on the *Salt Lake Bicycle Collective* Board of Directors during the early 2000s while he was a student at the University of Utah. His tenure lasted nearly a decade before he was hired as the Director of the *Boise Bicycle Project* in 2012. He continued to hone his skills in the nonprofit bike world and was eventually enticed to return as Director of OBC.

With Watson at the helm and Eskelson contributing several hours a week as a volunteer, the OBC has a lot in store for the remainder of the year. They are organizing a bike/gear swap on May 2, and on May 30, they will be sponsoring a children's bike giveaway. They aim to give away 100 bikes to deserving kids from the Ogden community. In 2013, the OBC donated 400 bicycles to children from around the area—this year, they hope to increase that number to 500.

Additional programs will include *Earn-a-Bike*, where local *George Washington High School* students spend six weeks working on a bicycle that will become theirs to keep. The OBC will also be donating "goodwill" bikes to other adults, refugees and veterans from the community. These initiatives are funded nearly 50 percent by sales from their shop, another 25 percent from events and fundraisers, and the final 25 percent from donations and grants. Volunteerism is of course the backbone of any bicycle collective, and Watson encourages people to get involved by visiting *OgdenBikeCollective.org* for more info. The wheels are turning quickly now over at the OBC, and its future is looking bright.

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# JANET MOCK

## THE STORYTELLER WHO'S WRITING HISTORY

By Taylor Hoffman • @taylorcheckers

AS a *New York Times* best-selling author, pop culture television host and **Beyoncé** expert, Janet Mock is one of the leading trans rights activists of today. Mock's 2014 memoir, *Redefining Realness: My Path to Womanhood, Identity, Love & So Much More*, prompted a larger conversation about identity and how trans women can talk about their own experiences without fear. Now, her voice is being heard and can be found on bookshelves and across social media. This June 4–7, Mock will be Grand Marshal at the *Utah Pride Center's 2015 Utah Pride Festival*, where she will work with Utah's LGBTQ community to further the conversation about inclusivity and authenticity.

Since Mock first told her story in a *Marie Claire* article in 2011, in which she describes her early life and transition, she's been an advocate for those who don't feel as though they fit in the strict social status quo of cis gender expectations. More than a list of credentials, "I would describe myself as a storyteller," she says. "I hope, through living my own truth and sharing my truth, that I encourage others within and outside our community to help share their stories and truth." By sharing her personal story, Mock urges others to break the silence, to join her in a chorus of sisterhood and write themselves into history with her. "We know the power of the written word extends our lifetimes," she says, "so I hope that some little girl from the future will be able to have access to the story and sees herself and realize that she deserves a voice and deserves to be seen."

"Realness" and womanhood are two of Mock's focuses from *Redefining Realness* and are part of her philosophy for helping others find themselves and their voices. Mock views womanhood as a kaleidoscope that "looks different for all of us," she says. Furthermore, these terms are tools for self-discovery and self-definition. Using a term that is rooted in LGBTQ communities of color, Mock says that "'realness,' for me, is all about 'what is authentic to you is what the truth is.' That's the realest thing—whatever you say is real for you. ... For me, it wasn't so much about wanting to blend in or pass as something [that] people said that I should be, but more about my own lens and definitions and what that means for myself."

Though media coverage of trans suicides and murders tends to be biased toward whiteness and privilege, pop culture is making progress in representation of gender identity and race in the forefront of the mainstream media. On MSNBC's *So POPular!*, Mock invites people to talk about these issues. "Whiteness is something that's more privileged in the mainstream media landscape," Mock says, "so if there's a trans woman of color who is murdered versus a young, [white] trans woman who commits suicide, the more 'tragic'



Photo: Aaron Tredwell

As the Grand Marshal for the 2015 Utah Pride Festival, author and pop culture icon Janet Mock will open a dialogue about visibility for all voices in the LGBTQ community.

story, according to our system that largely privileges whiteness, will likely go with the story that would reach a larger audience." Mock says that trans visibility in pop culture is "pushing us to have a larger cultural conversation around what it means to be different and to speak across difference to live as someone who is trans, of color, or both." Additionally, Mock believes that we must provide support to those who are suffering and remind them that "nothing is wrong with you, [and] how you know and who you see yourself to be is correct and right."

In 2012, Mock created the campaign #GirlsLikeUs on Twitter, which she says is a space that she felt trans women needed "to feel a bit safer so they could connect and release themselves from the isolation that comes from a culture that says we shouldn't step outside of our homes, shouldn't be seen. I wanted this safe space to be created for trans women to connect with one another, [and to] share their resources and their stories." Thousands of trans women use the hashtag, and it has become "a space of celebration and a space for sisterhood," Mock says. In addition to helping each other, Mock advises that LGBTQ allies—those in the majority with privilege—should use their social advantages

to educate themselves and "speak up in spaces in which conversations could be transphobic, racist or homophobic," Mock says. She feels passionately that advocates for progress and inclusivity must "work with people in coalition, partnership and solidarity. Moreover, advocate and educate for marginalized people who are always tasked of doing that work."

This year, the *Utah Pride Festival* has the great honor of having Janet Mock as their Grand Marshal. The Pride movement, which originates from the trans- and queer-led Stonewall Riots in 1969, is now celebratory in nature. Mock hopes "that one day, the parade and these Pride movements realize and anchor themselves in that resistance," she says. Mock accepted the invitation and hopes to bring people on the right side of history by focusing on people embracing who they are and ensuring that everyone has a right to their authenticity and right to live openly, freely and safely.

Follow @janetmock on Twitter and at [janetmock.com](http://janetmock.com). For more information on the *Pride Festival* and the *Utah Pride Center*, visit [utahpridecenter.org](http://utahpridecenter.org). For more resources, please visit [translifeline.org](http://translifeline.org) and [teaofutah.org](http://teaofutah.org).

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# Ride *BIKES*, Damn It

•••• Jake Matsukawa Skidding the Streets ••••

By LeAundra Jeffs • [leaundrajeffs@gmail.com](mailto:leaundrajeffs@gmail.com)

The first thing I saw as I approached *Coffee Garden* Downtown was a cluster of messy-haired miscreants gathered around a literal pile of bikes. From my experience over the past four years, I know that that's a sign that you're about to have a good time. **Jake Matsukawa** of **3Bs Krew** has been thrashing around the city for seven years, and his reckless and punked-out style goes to show that the more times your crank makes a revolution and the more times your middle finger goes in the air, the better you know your city. I sat down with Matsukawa, track and fixie rogue and one of the original organizers of the 3Bs Krew, to see how the mastermind has launched their races and footage collection.

3Bs Krew, which started out as a partnership between Matsukawa and friends, is a group of cyclists who compete and film together, but even more so is, an amalgamation of friends who ride fixie freestyle and track in the city. A compact group of kindred spirits has spawned a giant family in Salt Lake that is overlapping and collaborative. Unlike other crews, 3Bs pulls in riders from outside their core group, or from other groups like **FOAD**, to film with them. 3Bs Krew's acronym has proven fluid over time, changing as the size of the group became larger. "Originally, it was 'Badass Brakeless Bastards,' but we hang out with road bikers and mountain bikers," Matsukawa says. "Then it was 'Booze Buds Bikes,' but we got straight-edger friends who are really chill and good homies. If you want an official one now, it's just 'Burritos Burritos Burritos,' because everyone loves burritos."

Every few weeks, the 3Bs Krew, namely Matsukawa, set out to organize another race or alleycat in the city.

In February, Matsukawa first organized the *Pain on Main*, a 3-year-old adopted child that friend **Micah George** started in 2012. "*The Pain on Main* is a drag race with one-on-one sprints down a strip of Main Street just past 900 South and two people bracketed at a time," says Matsukawa. "Originally, it was just the two fastest people in town racing each other to see who won for bragging rights, but now we want as many people to enter as possible." After more than 40 people of wide-ranging skill sets and biking styles showed up for the 2015 *Pain*, we can look forward to more spring drag races in the future.

Alleycats have transformed over time to spandex endurance races. Matsukawa has a passion for keeping the old-school spirit of alleycats alive, most recently with *ABC*, which features classic alleycat elements like shortcuts, fixed gears and reckless control. "[ABC], was a three-day weekend, and each day, there was a different race," Matsukawa says. "Start at point A, race to point B, and back to point A." After he accumulated a massive collection of local and international sponsors, Matsukawa gathered their relative patches and got ahold of *Velo City Bags* to tie the prize package together. "As always, **Nate Larsen** at *Velo City Bags* came through," he says. "We had companies from all over the world give us patches, and we put the patches on the prize bag, which made it super custom." The most noticeable thing about 3Bs races is their creativity, which will be translated into more races this year, such as a possible *Free Slurpee Day* ride on July 11.

Even more important than race organization are the Krew's gritty films, detailing the fast-paced daily

flurries of freestyle riders in the city. From a clutter of chaos, Matsukawa and the rest of the Krew seam together imaginative and experimental footage that could only be birthed through freedom from planning and expectations. "It's very raw, documentarian style," he says. "Once we have a fat sack of clips, we just make it work with the music or the theme that we've chosen. A lot of the time, it feels like we don't know what the fuck we're doing out there, but we get back to watch the footage and realize it actually worked out."

While 3Bs is tied together by their love of fixed gears and track bikes, their relative styles and setups vary widely, as well as their approaches to filming from one shot to the next. In their films, punk or rap music is overlaid with a mix of fast riding and tricks, and is often offset by scenes of members hanging out or partying, giving you a sense of what they're like as people. This versatility and unusual style shows in their psychedelic and crude editing.

For a Krew intent on coordinating races in the city and filming wildly swift rides, their mentality is neither condescending nor exclusive. "You shouldn't have to race to ride a bike like us," Matsukawa says. "Riding is about expressing yourself—the competitive stuff should come second. People around the world watch our videos and think that we're doing criterium races, but we have the opposite mentality. We just go out and shred. We don't think about it and we don't plan it—we just document what we do." In the end, as Matsukawa so simply and eloquently says, the most important thing is to "ride bikes, damn it!"



Photos: [matthewwindsorphoto.com](http://matthewwindsorphoto.com)

If you see Jake Matsukawa and the 3Bs Krew riding Downtown, chances are they're up to no good—and catching it all on film.

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**Omara Mocketar**, known internationally as the Nigerien psych-rock hero Bombino, is the local and living legend of a small tribe in the country of Niger. While on his international tour, Salt Lake will have the good fortune of seeing him at no charge at *The Salt Lake County Building* on May 15–17 (along with over 70 other talented musicians from around the world) for *The 30th Annual Living Traditions Festival* this summer. Recently, *SLUG* was able to interview Mocketar about his music and his message. All responses have been translated by his manager, **Eric Herman**.

Bombino is a member of the Tuareg tribe, who are known historically as nomads—dwelling around the Saharan Desert as merchants, fighters and explorers. In 1990, the Tuareg rebelled against the Nigerien government and were eventually exiled to surrounding countries. It was at this time, at just 10 years old, that Mocketar first picked up a guitar. Because the Tuareg used folk songs and music to spread the message of their struggle, Mocketar’s introduction to music was under rebellious terms. Regardless, “I was not interested in fighting against the government,” says Mocketar. “I was interested in music, in playing my guitar [and] in making people feel joy through my music.”

By 1996, he lived in Algeria and Libya, but returned to Niger in ‘97. While Mocketar was living in Libya, he met some musician friends who exposed him to the likes of **Jimi Hendrix**, **Mark Knopfler** and many others. Throughout the following decade, his skills skyrocketed, and Mocketar ascended from being a backup guitarist to a band leader to touring to releasing a record with

filmmaker **Ron Wyman**. He released his first major record in 2013—produced by none other than **Dan Auerbach** of **The Black Keys** at his Nashville studio. It was through this latter record, *Nomad*, that Mocketar gained the attention of audiences worldwide.

“We had the very good fortune of being invited by Dan to go to his studio and record our album there with him,” says Mocketar. “Dan is a genius, and he really understands how to extract the best things from the musicians he works with. I came with all the songs already in my head with the exception of one jam we did all together, [‘Niamey Jam’]. Apart from that, all the songs are [either] songs I had written or traditional songs adapted often by different musicians in Niger.”

Blending the sounds of traditional Tuareg folk songs with Western blues and psychedelia, Bombino is the embodiment of a unique cross-cultural style, which is inviting to any ear. Mocketar typically begins a song with melodic, repetitive riffs that build with mesmerizing note noodling and full-bodied polyrhythms. To say he is just psychedelic or just Nigerien folk, though, is to miss the point. In his mind, all music is akin. “Of course, there are many similarities between our folk music and especially the music of Black Americans like the blues, like rock n’ roll, like funk and jazz and hip-hop,” says Mocketar. “All of these styles come from the same source of African music. We are a big musical family. This is why I fell in love with artists like Jimi Hendrix and **Dire Straits** right away. Their music touched my heart immediately. I did not need to learn about it. They were speaking my language.” Using few but powerful lyrics, Mocketar repeats the

message of his songs throughout in a mantra-like chant. The effect is hypnotizing. In his playing and singing, Mocketar seems to invite the listener into his circle, entreating them to dance or to contemplate his words about Tuareg unity, heritage, women’s rights and the goal of peace.

It is this patient, thoughtful quality of Mocketar’s that is perhaps the biggest factor in hearing and appreciating Bombino. Certainly, the songs in *Nomad* do not feel rushed or slammed into your ears. Mocketar’s goal is to not incite rebellion and anger. Rather, his music is a welcoming gesture toward community and of questioning the Tuareg’s direction as a people without resorting to violence. “To feel angry or depressed, these are normal feelings, but they are not productive feelings. They are not useful feelings,” says Mocketar. “To have patience, this is very useful. Patience is perhaps the most important quality for someone to have because, if you are not patient, you will do things that harm yourself in your life.”

As for the future, Mocketar’s outlook is optimistic, as his rise to fame brings increased awareness of his people and their style of music for audiences everywhere. “Quite simply, I hope to continue to inspire pride in the people of Niger and the Tuareg people all over the world, and I hope to bring joy to many people all over the world through my music,” he says.

For more information on Mocketar and his project, check out his website at [bombinomusic.com](http://bombinomusic.com) and look up his upcoming concert in Salt Lake City at [livingtraditionsfestival.com](http://livingtraditionsfestival.com).

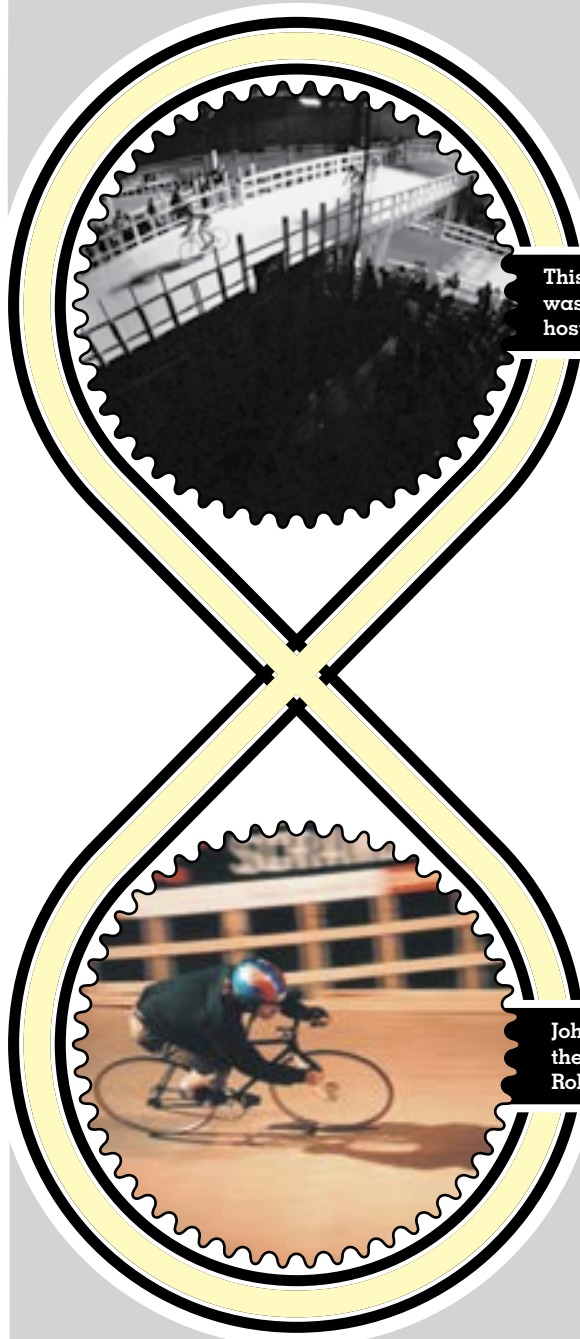




## HUMAN-POWERED ROLLERCOASTERS

# a Brief History of the Alleycat Race

By Brinley Froelich • [brinleyfroelich@gmail.com](mailto:brinleyfroelich@gmail.com)  
Photos Courtesy of Jet Fuel Racing



This massive figure-8 velodrome was built by Englar and friends to host bigger alleycat races.

John "Jet Fuel" Englar races along the track on the Human Powered Rollercoaster in 1997.

Those who have participated in SLUG's annual *SLUG Cat* alleycat race know the deal: Sign the manifest, strap on your helmet, and hit the fucking pavement as you solve riddles to make it through the checkpoints throughout the city. A simple foundation of bikes, beers and bands brings riders from any level out to explore spots that they might not have otherwise known about while riding through obstacles and winning prizes sponsored by local businesses. While locals may share stories of the last two races held in our city, what most participants probably don't know is how all the madness began, and trust me: *Wikipedia* is not your source on this one.

John Englar was inspired by the New York punk scene in the '80s—where kids soaked the streets with piss, started street fights, and blew through lights around the city; where freaks and outcasts thrived and clubs held dank shows full of moshing bodies. Englar and a bunch of his buddies wanted to super-charge their scene in Toronto, so they started by hosting a Halloween bash at their warehouse in '89. Participants would go through a prison-like barbed-wire fence to get to the race, where they'd find themselves amid the tried-and-true formula that his crew

came up with to focus on bikes, beers and bands. The guys didn't shy on a damn thing, and the early bashes sound gnarly as hell: Kegs sat in BFI dumpsters filled with ice, and punk bands provided the soundtrack (one year even saw **Run DMC** perform). Eventually, with the help of his friends and a tobacco sponsorship from Dunhill, Englar ended up building a figure-8 velodrome (the Human Powered Rollercoaster), which still stands to this day, albeit gathering dust in storage. With a friend who owned a bike shop that sponsored prizes, Englar says they were just "trying to sell some T-shirts, make some money, have a shitload of fun and have a wicked party on Halloween." The first couple of years were pretty mellow, Englar notes, but by '92 on Ontario Street, Englar and his friend **Red Nick** began to hold true to the triple-B formula and brewed the beer themselves. "That was the fucking shit," Englar says. Despite how crazy those early bashes were, the crew was fit for the chaos. "It

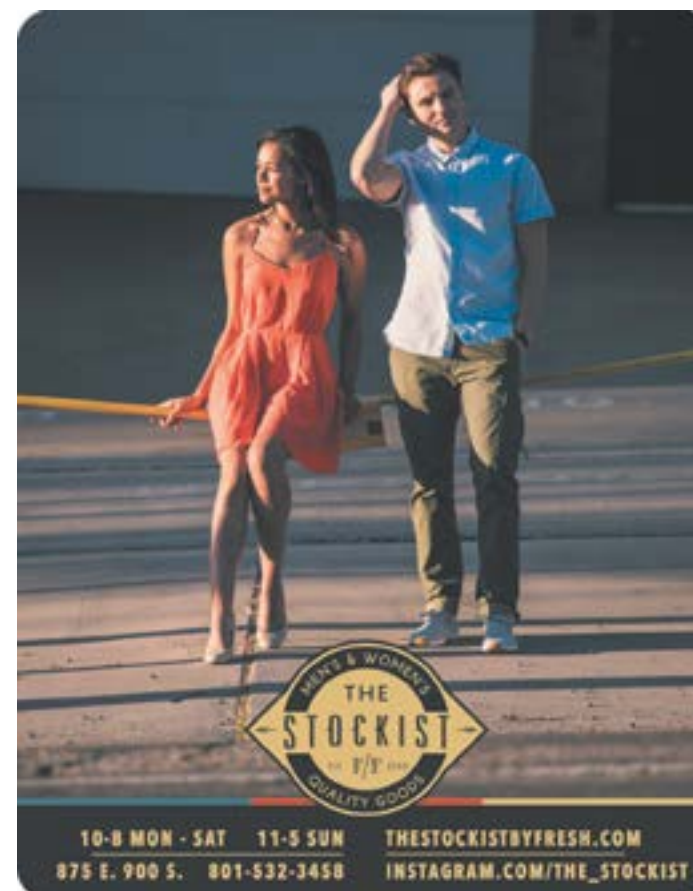
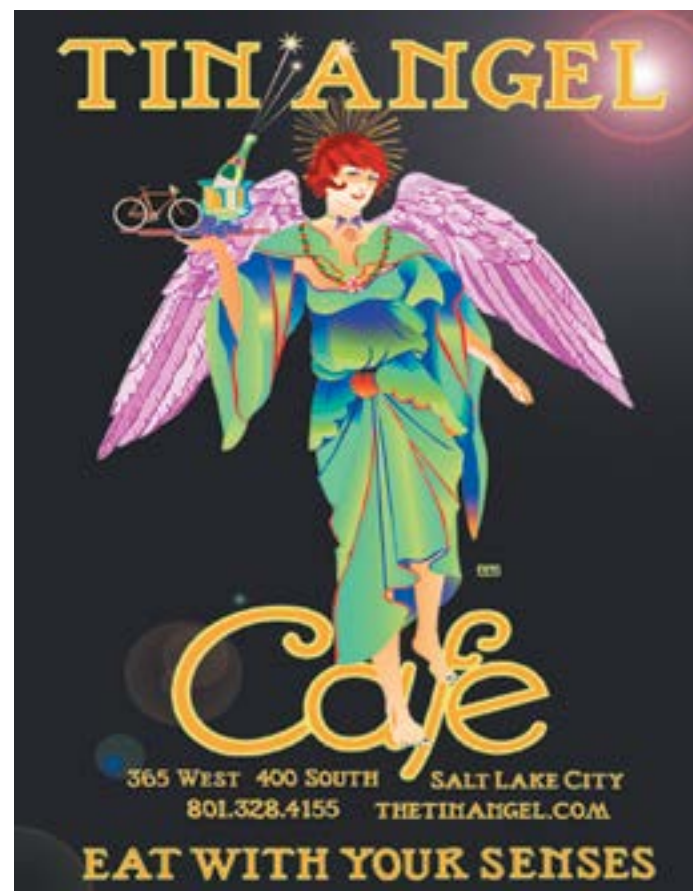
was all weird, so it seemed pretty normal," he says with a laugh. From chasing traffic head-on to avoid cops, to stealing cameras from photographers at the event for a prize, to riding the architecture down alleys with zero boundaries honored, the lifestyle catered to aggressive enthusiasts

looking for thrills. "We got to reign [in] terror on the city and scare the shit out of people," Englar says. "I think that was the best part." Even the cops eventually got used to them and "would just pull into the intersection and turn the lights on, 'cause that was the safest thing to do," he says.

When the ball started rolling and the scrambles started getting bigger, however, he eventually eased himself out of hosting the events to focus on going pro with his cycling team, the **Jet Fuel Coffee Cycling Team**, which is currently the longest-running cycling team in Canada. While Englar says he "got out of it because [the organizers] all turned into treasure-hunting hippie guys looking to have fun and hang out with their buddies," he seems to hold true to the messenger appeal of running through traffic and living as close to the edge as he can. Although the event gained momentum internationally, thanks to his friends bringing video tapes of the events to a world messenger championship in Berlin, Englar was adamant about clarifying the real origin of the scramble: "In the beginning, everyone says it was a courier thing, but to be really honest with you, in the beginning, we were all enthusiasts, and a couple bike couriers showed up," he says. "Originally, it was a bunch of us who hung out in a warehouse, and we were like a bike gang. We were 17, 18, and we would get super-fucking stoned and we'd ride around the city terrorizing alleyways and riding the architecture, jumping off stuff. We were the alleycats, and that's why it's called the Alleycat Scramble."

Revisiting the alleycat races seemed to be biting into a slice of nostalgia pie for Englar as he guided me through pictures online of posters and laughed at the shit they used to get away with, like run-ins with the cops. Even though his energy is currently being spent crunching numbers, recruiting members and racing with the cycling team, there are thoughts of pulling the velodrome out from storage for a 25th-anniversary party of the coffee shop behind the team if funds are in his favor. Englar seemed pretty nonchalant about the momentum the alleycat bashes gained, but he expressed surprise that *SLUG* contacted him for an interview. After he heard about our twist of the event, he seemed content: "That's what it was meant to be—bicycle racing for the non-athletic/jock type," he says. The gist of it all, though, really lies in the simplicity of "riding the urban architecture" and experiencing the city in a way that cars and legs alone can never give you.

This year's *SLUG Cat* will be held on Saturday, May 23, and will be sponsored by Beer Bar, Blue Copper Coffee Room, Fishers Cyclery, Ogden Made, SLC Bicycle Company, Saturday Cycles, The Stockist, Traitor Cycles and Velo City Bags. Traitor Cycles will also be supplying a Cutlass frame as a prize for the event! Registration starts at 4 p.m. at Saturday Cycles (605 N. 300 W.), and the Cat starts at 5 p.m. Go to [SLUGmag.com/events](http://SLUGmag.com/events) to stay up to date on race times and other information.







# PARKER GARRETT

## BLOODY FEETS

By Michael Sanchez • [sanchoss88@gmail.com](mailto:sanchoss88@gmail.com)  
Photos: [WestonColton.com](http://WestonColton.com)

Recently, *SLUG* had a chance to catch up with up-and-coming Utah County skateboarder Parker Garrett outside of Utah County indoor skate park, *Banzai*. He is a Provo native who is not shy to think outside of the box and get his feet bloody every now and then, and is helping progress the Provo skate scene with his skill set. This 21-year-old has a relaxed style that you can't help but watch.

Garrett is in a video by local skate videographer **Dustin Hill**—aka **Flatspotter** (@Flatspotter on Instagram)—titled *Bloody Feats*, in which he skates barefoot. Additionally, 360 flips, handrails and



Parker Garrett, 360 flip foot plant.



Parker Garrett, 5-0, 180 out.

wallrides do not unnerve him in this video. It also seems as though he doesn't care about his feet and would prefer them without skin. "I was skating *Orem Park*, and I had a hole in my shoe that was rippin' up my foot," Garrett says. "So I thought I might as well take off my shoes and do a couple tricks barefoot." The next day, Garrett called Flatspotter and told him that he had an idea for a part. *Bloody Feats* showcases how mangled Garrett's lambofeeties end up and how determined he

is when he's trying to land a trick.

Barefoot skating isn't just for YouTube, though—Garrett has also flashed his naked feet at a contest for the children to see. "That was at Volcom's *Wild in The Parks* contest," Garrett says. "I planned on doing a barefoot feeble just to be funny. Then one of my friends wanted me to do a back lip and also told the kids that I was going to do it. So I ended up landing it and winning



Parker Garrett, ledge ride.



Parker Garrett, feeble.

hype of the day for [a] barefoot backside lipslide down the handrail."

Most of the recent footage you can find of Garrett is on Flatspotter's YouTube channel ([youtube.com/dhillwhat](https://www.youtube.com/dhillwhat)). Flatspotter posts on Instagram frequently, and the YouTube channel has uploads of contests and video parts from local sources. Garrett sheds some light on the local videographer: "He has been filming for a long time," Garrett says. "He made @Flatspotter in order to show that there are skaters in Utah who are ripping. He is trying to represent the Utah scene and highlight locals."

Garrett says he first picked up a skateboard because "My brothers did it," but what really got him into skateboarding was *The Hot Chocolate Tour* skate video. "I was probably like 12 or 11 when I saw it," says Garrett. "Marc Johnson and Kenny Anderson in the video really had me wanting to skate—their style was and still is amazing." His technical side recalls Johnson and his smoothness is reminiscent of Anderson. Garrett is an easygoing guy and doesn't seem to sweat the small stuff. He tells me that he is not sponsored, which is something that confuses me because of his high skill level. He is in no way a lazy person—he just takes things as they come. Fortunately, the guys at *Milosport* in Orem hook Garrett up with a board every now and then. This indie music-loving Subaru driver is ready for the road ahead, even if he isn't too sure where he is going. This translates to his skating with his readiness to skate whatever comes his way.

At the end of the interview, Garrett has the idea to skate the *Provo Plaza*, a park he frequents and uses as a place to skate and meet up with homies **Tyler Braithwaite**, **Matt Bergmann** and **Tyler Wizard**. Garrett loves skating street, but the plaza is a bust-free environment. "It's hard to find a spot that's not a total bust," he says. "Sometimes, you get two tries and that's it, especially at *BYU*—I just got a ticket there."

Garrett is kind enough to let me film him while he is skating. He lands a hurricane first try on the flatbar and comes up to me to see the footage. I show him the footage but realize that he isn't framed right. I feel bad for messing up the video, but this doesn't faze him, and he's down to do it again. He takes a slam the second time, but the next try, he rolls away clean, smiling. The feeling of rolling away from something you have worked hard for is like nothing else, and I can see it on his face.

He pulled a lipslide bigspin second try on the flat bar, and a feeble on the A-frame at *Provo Plaza*. Garrett enjoys skating rails, but he is versatile and is down to skate whatever. Garrett is currently stacking clips for something to put out in the future. If you want to watch him skate, find him on Flatspotter's YouTube channel, or follow Garrett's Instagram (@pgnar). Or you could go skate Utah County—maybe you will find him in the streets.





(L-R) Paige Macy, Darcy Russell, Jessica Haggett and Felicia Baca.

Photo: John Barkiple

## The Other Sunday Sisterhood

By Darcy Russell • [r2d2therc@gmail.com](mailto:r2d2therc@gmail.com)



When I hop on my motorcycle, a **Hunter S. Thompson** quote always goes through my head: “Faster, faster, until the thrill of speed overcomes the fear of death.” It elicits the mindfulness and focus that forces you to clear your head and use all your senses in order to pick up on the things you don’t notice in your car—the smell of summer BBQs, flowers in spring, getting a fucking wasp stuck up your sleeve while going 45 mph. It’s a form of meditation for me, where the absence of intrusive thoughts allows for renewal, cleansing and, as **Jessica Haggett**, co-founder of Salt Lake’s premier women’s motorcycle club The Litas, declares, the love of going “really fucking fast.” I met up with Haggett and a few of the Litas to find out how this group was born.

The Litas is the brainchild of Haggett and **Paige Macy**, thought up one inebriated night outside of *Dick N’ Dixie’s*. Loosely borrowing the name from Macy’s former tag name for her artwork, the idea finally came into fruition this past fall after four years on the back burner. The group is composed of 22 of Salt Lake’s most fearless female riders, many of them former strangers who, through the shared love of riding, have become good friends. They hope to encourage the fairer sex to be less fair and more badass by taking the reins—make that handlebars—and, as Haggett admits, to “weaving in and out of traffic and ... going 120 mph.” As a responsible rider, myself, I cannot possibly advocate such action ... but it is rather fun.

In collaboration with *Salt City Builds*, the ladies had their first group ride and BBQ, appropriately named *Sunday Mass*, on March 15, which brought out an unbelievable 65 riders, both male and female, from all riding styles and levels of experience. “I have a lot of friends who ride, but I didn’t even know anyone who showed up,” Haggett says of the awesome turnout for

their first big ride of the year, resulting in a five-hour long BBQ afterward. “There were older dudes on sick, chopped-up Harleys, younger guys on their Enduros.” Through the power of social media, the word about the ride has spread like wildfire, and the ladies predict an even bigger turnout on rides to come.

Riders of all styles and experience are encouraged to come, but one should be cognizant of the skill sets of other riders. Haggett pointed out that though the turnout was great, it was kind of scary riding with that many people because some ignored the rules. “You have to be really aware of people’s experience level,” Haggett says of riding in a large group. “It’s scary, and someone can cause an accident, especially riding with that many people.” When riding in a group, sticking to a pre-planned formation or line is really important, not “surfing your damn bike,” as Haggett says.

**Felicia Baca** and Haggett highly advocate taking the MSF Basic Rider Course where you can learn the mechanics of operating a motorcycle and evasive maneuvers before you hit the streets and have to deal with soccer moms and people taking selfies while they drive. Most importantly, always ride within your limits. You have nothing to prove to anyone, and no one cares anyway—they’re just there to have a good time.

When I rolled up on *SLUG* headquarters to meet up with The Litas, I was greeted by Baca, bassist for local group **Color Animal**, and her beautifully restored ’73 Honda CB 350 Four. Soon, the deafening sound of Haggett and Macy’s Harley Evo Sportsters descended from both directions. We made our way through Downtown, up to the Capitol and later stopped at *Beer Bar* for lunch. We found it interesting, as a group of ladies on four different styles of bikes, how many head-turns we got—old bikers gave us thumbs ups,

people even took photos, and some ass hats made fun of us from their weak-ass Corolla. Psh. Seeing one female rider is a common thing, but four girls riding in tight formation must be a novelty, or maybe it’s just intimidating. As with other phallic pastimes, women can feel discouraged to pursue something like motorcycling. “It’s a very sexist community,” says Baca. Whether it’s by concerned family and friends or some other clown-haired fool who makes fun of your 250cc starter bike, you have to move on and do what nourishes your spirit.

All three lovely Litas I rode with on that perfect Sunday afternoon agreed that though the fear of what could happen on the road nearly stops you from riding some days, or, as Haggett says, nudges you into “selling [your] bike,” the joy of letting yourself go and trusting your life in your own hands completely negates those fears. The damn-near only downside to riding—“Winter,” Baca says. “We hate Winter.”

After having ridden with the Litas, I am refreshed and motivated by a group of fearless ladies who have had the same challenges and fears as me. I want to do what I can to spread the gospel of the bike to other ladies. Visit [thelitas.co](http://thelitas.co) for more info on ladies-only events as well as collaborative events with *Salt City Builds*—and hey, they have a website, too! Check out [saltcitybuilds.com](http://saltcitybuilds.com) for info on rides and bitchin’ custom-bike builds. If you’re a prospective rider or a rider who wants more practice, visit [utahridered.com](http://utahridered.com) for info on the different courses taught depending on your level of skill.

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# GREASY WRENCHING for Kids at the SLC Bicycle Collective's Earn-A-Bike Program

By Ben Trentelman  
BDKTO@yahoo.com



(L-R back row): Tatym Smith, Luis Polanco, Whitney Bitner, Ekere Frank, group leader Olivea Martin and instructor Catharine Scott;  
(L-R front row): Kenia Cruz, Madison Eastwood, Daijha Greene and Diana Marroquin pose in front of bikes at the SLC Bicycle Collective.

The smell of grease filled the air, accompanied by the sounds of exasperated grunts and metal tools manipulating bolts. One of the confounded mechanics struggling to move a rusty bolt silently assessed the situation. Her partner suggested that they needed to lubricate the bolt to get it to move before they realized they were turning the bolt the wrong way. Before long, they had removed the front wheel of the bike that they were working on and quickly patched a hole in the tube. Working in tandem, they joked as they worked through the process as if they'd done it a thousand times, not even discussing the tube, but instead talking about music and boys. This repair duo consisted of two very confident young girls in the fifth grade, and because of the *Earn-A-Bike Program* at the *Salt Lake City Bicycle Collective*, these ladies can swing a wrench with the best of them.

The *Bicycle Collective* is a full community bike shop with virtually every tool one could ever need to keep a bike up and running. *The Collective* promotes cycling as a clean and healthy mode of transportation and, according to **Catharine Scott**, the Coordinator of the *Earn-A-Bike Program*, teaches kids about the benefits of riding bikes and gives them access and knowledge to fix their own bikes. This sets them up for a future of safe and passionate riding, giving them other skills that they can use in all areas of their lives. "This is a community shop that they invest their time into, learning to work with one another and independently find solutions to problems they encounter," Scott says. "These are skills that they can use in the future in the work force or to pursue anything they want."

The *Earn-A-Bike Program* is open to any youth ages 8-18, and during the span of the free, six-week program, participants will spend their time taking apart and repairing every component of a bicycle. When the program wraps up, each participant gets

their pick of any bike in the shop, which they get to take home free of charge, along with a helmet, a patch kit, a lock and the vast understanding of the mechanics of their sweet, new wheels. Graduates of the program also receive a free two-year membership to the *Collective*, which allows them to work in the shop whenever they need to.

Scott believes that in order to best teach the kids about how to utilize the *Collective* and understand how to fix their bikes, they have to do a lot of learning on their feet and figure a few things out for themselves. "You'll break stuff," she says. "That's how we learn," she tells the kids as they work through the bikes. "We live in a culture of kids not doing things on their own. At the *Collective*, we allow them to learn and make mistakes. That teaches them to ask questions and that it is all right to ask for help." Scott doesn't just leave the kids hanging when it comes to tough fixes, though: She asks questions to help guide her students to find the answers themselves.

"The program is so hands-on and engaging," says **Olivea Martin**, a group leader for *Woodrow Wilson Elementary's* after-school program. "I've gotten to watch the kids develop intuitive skills and great understanding in work exchange. This has been a great experiential learning opportunity, and I get to see the students' confidence come out. At the end of every day, they are working like, 'I got this.'"

The confidence among the kids in the workshop is clear, and even when one of the kids may be

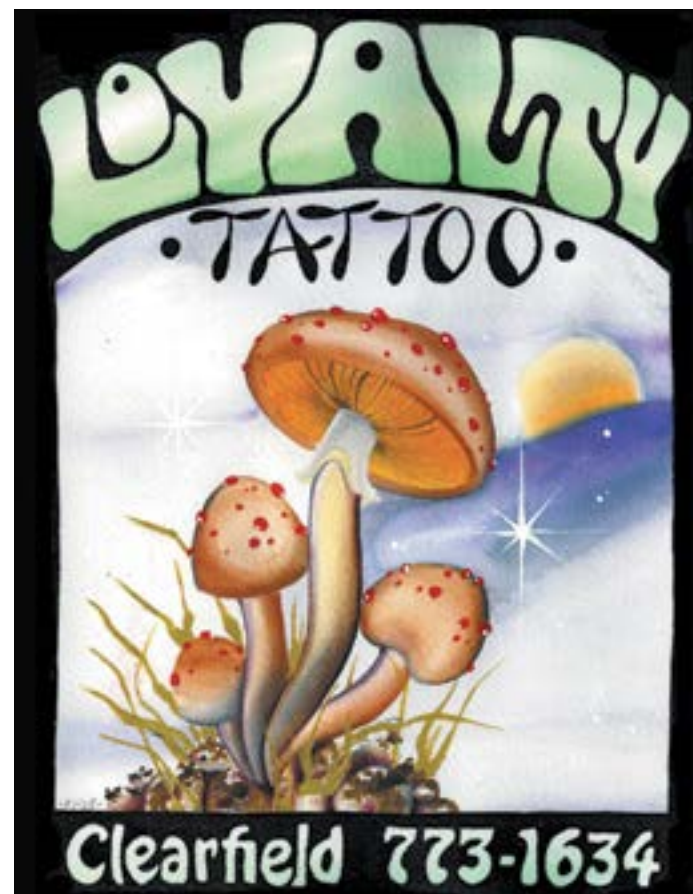
stumped, the overall energy in the shop is positive, and the kids seem eager to help out as they joke around, never acting superior or demeaning to one another.

"Some of the kids come into the program and have very little mechanical experience and might be shy about jumping in, while others have been working with their parents on bike tune-ups," Scott says of what the kids bring to the program. "Between the kids in the groups, there is already a large knowledge base, allowing them to help each other."

**Diana Marroquin**, a fifth-grade participant, says, "You never know when your bike will break. Knowing how to fix my own bike makes me feel smart and prepared."

**Ekere Frank**, another fifth grader, says, "The headset was the hardest repair to learn because there are so many parts that you have to keep in order." Frank's comment prompted a conversation with Scott on how to best keep the parts of the headset in order, which Frank was able to quickly recite after her own trials.

So rest easy: Whatever uncertainty we may have about the future, we can be sure that our bikes will be in the caring and competent hands of kids growing up understanding, repairing and loving bikes. You can find information on the *Earn-A-Bike Program* and any other workshops the collective has to offer at [bicyclecollective.org](http://bicyclecollective.org).



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# MOVING ON UP

an Interview with Speedy Ortiz • By Kia McGinnis • [kiaginnny@gmail.com](mailto:kiaginnny@gmail.com)

As their name may suggest, Speedy Ortiz are cruising right along. They're young, screamingly talented, touring the world, playing festivals like SXSW alongside their personal heroes, recording and releasing a new album—all while maintaining an effortless aura of unpretentious coolness. Singer/guitarist **Sadie Dupuis** started Speedy Ortiz as a solo project while teaching music to kids at a summer camp, though it didn't take long for it to take the shape of a cohesive group. Since then, they've been humbly slamming out some of the most genuinely interesting and alluring indie rock on the scene—and heads up: They'll be passing through SLC and playing *Kilby Court* on May 29.

With rippling bass lines and coupled guitar parts, Speedy Ortiz write rock that simmers for just long enough before boiling over. Dupuis' vocals move from tantalizing to tumultuous, fluently, over unruly musical arrangements. Her sassy lyrics complement the sweet build of tension that the quartet creates through unusual compositions and dissonant sounds. Speedy Ortiz play the type of music that would sound just as killer in a tiny garage as it would on a renowned stage—this is part of their irresistibility, being at home wherever they are currently playing. Speedy Ortiz have bumped elbows and played alongside crucial '90s slackers such as **Stephen Malkmus** and **The Breeders**, and this only seems natural. In many ways, Speedy Ortiz's sound echoes the atmospheric yet staggering sound of the aforementioned rockers, while incorporating striking elements of youthfulness in their songwriting.

Speedy Ortiz have the community-oriented music scene of their native Northampton, Massachusetts, to thank for their coming together to play with one another. "I met **Devin McKnight** because he slept on my floor a few times while he was on tour," says Dupuis. "We've all known each other for quite a few years just from playing in other bands." Members also shared a background in being classically trained. "We're band geeks," Dupuis says. McKnight notes that he's always been inclined toward rock, but says, "I did fingerstyle guitar in a group called **Badknight** that was a little more sultry and jazzy." In the same vein, Dupuis grew up in classical piano and voice lessons and began songwriting at a young age, though she found the genre switch fairly instinctual. "Writing has never felt tough to me," she says, adding that she is inspired by the dissonance and unique time changes that came from her more traditional background.

Dupuis is able to flex her writing skills by putting together the majority of the arrangements for the band, which they then learn together and adjust accordingly. It's worth noting that the trust and connectedness involved with this process is not something Speedy Ortiz take for granted. "We're very in tune with each other, not just as musicians but as people," says Dupuis. "You can play with someone who is super technically tight, but there is a certain magic that comes with an emotional connection." The closeness they share as a band resonates in all areas of their music, whether it be writing new songs or exploring cities on tour—there is a natural growth that comes as they spend time together. In addition to the warm relationship they have one another, they also keep an intimacy with their local music scene. "We love to come home and play shows with bands we know and love. It's just a big, fun party," says McKnight.

With a long list of accomplishments to choose from, including being featured on *Adult Swim* and playing alongside some mighty respectable bands this year at SXSW (**METZ**, **Angel Olsen** and **Steve Gunn**), what they're most proud of is their new record. Released April

21 on **Carpark Records**, *Foil Deer* is the result of time well spent. "It feels totally right. I wouldn't change a thing about it," says Dupuis. McKnight adds, "This album was recorded how it's supposed to be, where you take 10 days and don't go anywhere but the studio." Indeed, Speedy Ortiz were able to take a full three weeks to allow their best ideas to come to fruition as they recorded at *Rare Book Room* with **Nicolas Vernhes**. "Foil Deer is about sticking up for yourself and self-care," says Dupuis. "It would be gratifying to me if anyone could feel a little better about themselves after listening."

It's been two years since *Major Arcana*, Speedy Ortiz's first full-length album was released, and while it may have been classified as a lo-fi indie gem, *Foil Deer* is a debutante. The intro track, "Good Neck," rattles you with ripping guitar and drums whose time signature you can't quite figure out, followed by a clear and lovely classical vocal riff by Dupuis. The album is a trove of peculiar combinations that come together geniusly. In "Raising the Skate," Dupuis declares, "I'm not bossy—I'm the boss," in a vocal pattern that almost feels like a hip-hop flow and has a "Bow down, bitches," effect. As opposed to the more brooding melodies of *Major Arcana*, *Foil Deer* pops out at you in a polished yet cheeky way.

Speedy Ortiz will be heading out for a full U.S. tour soon. Keep an eye out for their 801 stop, and in the meantime, pick up a copy of *Foil Deer*—it might just give you a sassy spring to your step.



Photo: Shervin Lainez

Northampton, Mass.'s Speedy Ortiz return to Salt Lake on May 29 at *Kilby Court*.

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# PANDEMONIUM

## Motorists Go Ham on Cyclists for Even More Bike Lanes

By Ashlee Mason • Instagram: @ashee\_mashee

Although *SLUG*'s Legal Department is fidgeting nervously inside a closet somewhere while the *Columbia Journalism Review* concludes its investigation into *SLUG*'s article in the March 2015 Issue on the updated parking/bike lane situation on 300 South, the magazine is boldly pressing forward with further coverage of #WeirdBikeLaneGate with a smoking-hot, exclusive lead (read: we Googled stuff that was already out there). The City has obviously been seduced by cyclists' gorgeous helmet hair because it will continue its firm steps in creating a bike-friendly utopia by inserting the second phase of the protective bike lanes between the sidewalk and parking spaces all over 200 West, ranging from 100 South to 800 South. Yes, that 200 West, known to residents as Liquor Store Alley, and yes, those bike lanes some drivers were griping about the last time.

When asked about continued efforts to confuse and disorient Utah's already terrible street parkers with bike lanes circumscribed by concrete barriers and in between the sidewalk and green-painted hopscotch boards filled with perilous blind spots for auto parking, urban planner **Ned Maloof**, in his ever-upbeat manner, says, "This is gonna be great—great for our bike-share program, great for exercise, great for the environment! You know, it may be difficult to imagine a future winter in Salt Lake City without the inversion gunk clogging up our lungs, but dreams can come true ... because they *must*."

Drivers who were already irked by the 300 South and 300 East bike lanes cutting down on overall parking spots in the Downtown area are decidedly less than thrilled about the new plans for 200 West. Like a phoenix from the ashes, motorists between the ages of 45 and 1,000 have already sprung out of their *Price is Right* comas and have taken to the streets in riotous protest against the new bike lanes. Many cyclists have expressed utter confusion as to why frothing, belligerent strangers with beet-red complexions have been screaming obscenities at them from inside parked vehicles. When asked about protesting motorists' main rationale, accountant and suburban dad **Wesley Blongatt** says, "All roads should *exclusively* belong to vehicles that chug and fart out fossil fuels faster, and in greater quantity, than bros chugging



Photo: John Barkiple

Some motorists believe that miscreant hipsters are behind recently instated, green-painted hopscotch boards that ensconce street-side parking alongside new bike lanes.

jungle juice at a fraternity chili cook-off."

Amid the makeshift broken antenna war swords and gasoline-fueled angry-mob torches, crudely sketched posters that read "OFF MY ROAD," "BI-SUCKLES BE GONE" and "MY PENIS, MY CHOICE" (one anti-circumcision advocate didn't know which protest he was attending) clearly illustrate the growing and unfounded resentment car drivers harbor against the cyclists rather than against the City itself. At the front lines of the demonstration against the 200 West lanes, Blongatt shouted through his megaphone, "Swerving between the wide lanes on 200 West allows me to exercise my individual rights, something, something, Jazz games, something, something, our Constitution!" Supporting motorists were moved to tears.

In an unparalleled *Freaky Friday* twist that no one anticipated, local hip business owners have joined the rally in

solidarity with the motorists, not because they feel one way or the other about cars, but because the lanes have been costing them *MONAY*. As 300 South merchants have learned, accessing shops across these new interposing bike lanes from the street is akin to crossing a bridge with an evil troll hurling rocks at you from beneath, and they've grown a little raw about the situation. "We are changing a few things this time around, I think," lawmaker **Patty Nugella** explained from beneath her office desk (she scares easily in interviews). "We actually listened to business owners' concerns, so I'm hoping no one yells at me again."

In true angry-grandma fashion, Mayor **Rosalee Kirkpatmore** threw up her hands in response to the uproar by screaming, "*Santo Infierno*, I've done so much for you ingrates, and you *still* complain?! We chose 200 West because the street is wide as fuck, but apparently, try-

ing to reason with people is like spitting in the wind, so I'm quitting this shit and moving down to St. George."

We asked several cyclists for comment on the fracas, but all of them rolled their eyes, and said in unison, "Your March article was *not* funny."

It might be too soon to tell whether the cyclists of the city will emerge victorious in one long, orgiastic procession spanning from near the U.S. Post Office between 100 South and 200 South all the way to *Camelot Inn & Hostel* near the intersection of 200 West and 800 South while the motorists rub their eyes in disbelief, wailing that the miscreant hipsters have done it again. However, we predict the motorists will eventually forget why they felt scandalized by being forced to live in a cleaner society in the first place (especially when gas prices rise again), and will go back to enjoying being the sole benefactors of Taco Bell drive-through.

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# 999 RIDE

Chatting with Phill Faber and Nicholas Lotze  
about Bike Rides and Community

By Nick Kuzmack  
nicholaskuzmack@gmail.com

Out on any given Thursday night at 9 p.m.—through rain, sleet or snow—odds are you’ve seen an assortment of cyclists hanging about *Coffee Garden* at 878 E. 900 S. This large group of two-wheeled miscreants have been gathering here for almost five years with a simple mission: “The goals of the ride are to have fun,” says organizer Phill Faber. The ride attracts a wide diversity of cyclists who come from all aspects of the cycling community. Administrator Nicholas Lotze says, “Salt Lake has a really fragmented community. That kind of ends with 999: It pulls every rider style, every kind of bike—high-end track bikes to steel bikes to cruisers to monstrosities people weld together like three bikes tall.”

The level of participation for the ride varies throughout the year depending on the weather, but there are definitely some hardcore riders who show up all 52 weeks of the year. “I try to come every time, but [there’s] sociology homework sometimes, and it’s like, ‘Nope can’t do it,’” says Lotze. Even if a Thursday’s attendance is low, the ride continues, and that dedication is one of the main things that separates this event from other rides in the city. Faber says, “As long as we got somebody out here and they want to ride a bike, that’s all that matters.”

The 999 Ride was originally called *An Evening in the City with Naresh*. It was named after founder **Naresh Kumar**, who was inspired by an *Outdoor Retailers* ride that he had participated in. Kumar, along with his friend **Skylar Hoellein**, began the weekly Thursday ride by promoting with a Facebook event. Initially, the rides were started from *Liberty Park*, but the starting location was moved to the 900 East and 900 South area, and the name was officially changed to the 999 Ride. Soon, the ride gained popularity, partly due to its all-inclusive message that anybody could join in, no matter the bike or pace ridden. The rides started out with Kumar leading the column of cyclists, but it quickly became a sort of free-for-all, as anyone could take center point. This egalitarian approach seems to work for this group, considering that the rides are very much an on-the-fly kind of deal with no preset course. There is, however, one exception to this leaderless rule: The column does not travel east due to the steep hills.

The 999 Ride is usually spread via word of mouth and promoted through Facebook. So far, that seems to have worked out rather well for gaining attendance. It also helps that, when there is a large group of cyclists milling about on a



These loyal riders of the night meet at 9 p.m. at 9th East & 9th South every Thursday night for the 999 Ride.

Thursday night in front of *Coffee Garden* or *Tower Theater*, one tends to get somewhat curious as to what’s going on. Recently, Faber and Lotze have been trying out a new way to attract interest. To boost participation and awareness of the 999 Ride, they hand out business cards to fellow cyclists they encounter. When scanned, they bring those curious or interested to the Facebook page.

Despite the presence of administrators who manage affairs for the 999 Ride, it is, for the most part, a leaderless ride that encourages everyone to participate in the group dialogue. However, to maintain the structure behind the 999 Ride, there are organizers who seek to be an example in Salt Lake City by placing an emphasis on courteousness and providing a strong sense of community during 999 Ride events. This includes the socializing before, during and after the ride, and a certain nod toward an open environment as long as folks are responsible. “The really hard dichotomy to get over with the 999 Ride is the alcohol,” says Lotze. “We’re a leaderless ride—we’re a community. We don’t have any really strict rules, [so] don’t be a jackass.”

There have been other rides inspired by the 999 Ride—one specific case was the creation of a more family-friendly ride called *SLC Bike Party*. This new ride was not viewed as a competition. Rather, it was welcomed by the 999 Ride organizers. In reference to the new ride, Faber says, “Yeah, I’ll promote your ride, and I’ll tell that to anybody else who’s got an idea for a ride.” However, due to what was described as low attendance and the *SLC Bike Party*’s main organizer’s schedule conflicting with the event, the ride eventually petered out.

The organizers behind the 999 Ride are involved in other bike-related projects, too. Drop-in rides will be organized as well as a mountain bike ride that will be on Saturday mornings starting at 9 a.m. The latter event will also be meeting at *Coffee Garden* on 900 East and 878 South. Admins of the Facebook page also take care to promote other bike community events, like *Bike Prom*. So, dig this and stay informed about future rides by checking out [facebook.com/999ride](http://facebook.com/999ride) for more details.

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# BMX PHOTO

Cam Wood has been around forever. From having stand-out parts in *Killjoy* and *That's It*, running *The Wood Shop* BMX shop and riding professionally for S&M Bikes for several years, Cam is someone that needs no introduction. We shot this photo on one of those days, having spent half the session dodging the rain, hoping to pull off what we were trying before it started coming down too hard. This curved wall is

Cam Wood – Curved Wall to Table – SLC, Utah

in the corner of a playground in a schoolyard on the West Side of Salt Lake City, and Cam had a serious audience of local kids as he blasted around this wall at full speed over and over again. After a few times bombing this thing, Cam locked into a solid table well above the top of the wall. We got the photo, the school kids were stoked, and we managed to get it done just as the rain started coming down for real.



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

*Our America: The Latino Presence in American Art* is organized by the Smithsonian American Art Museum. Generous support for the exhibition has been provided by Altria Group, the Honorable Aida M. Alvarez, Judith Best, The James F. Dickie Family Endowment, Sheila Drigman and Mike Wilkins, Tania and Tom Evans, Friends of the National Museum of the American Latino, The Michael A. and the Honorable Marilyn Legrdun Monello Endowment, Henry B. Matzer III, Wells Fargo and Zions Bank. Additional significant support was provided by The Latino Initiatives Pool, administered by the Smithsonian Latino Center. Support for *Treasure to Go*, the museum's traveling exhibition program, comes from The C.F. Foundation, Atlanta.

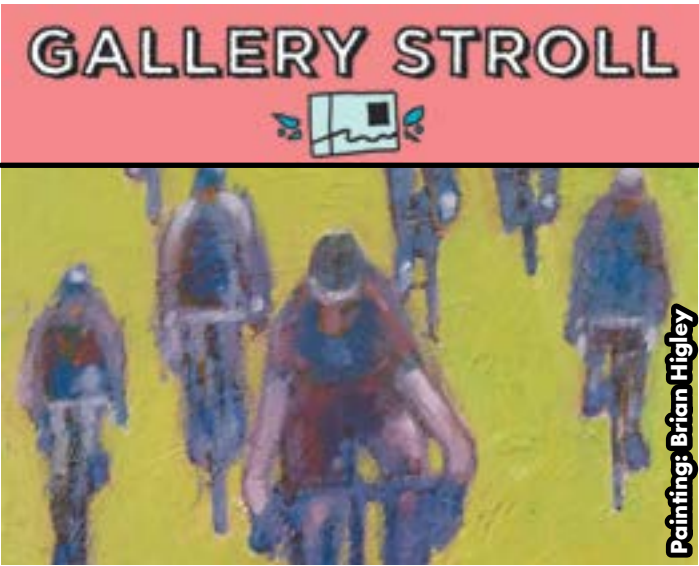






Back in mid-March, two carloads of skaters from Arizona came to Utah to skate for a week. You may have seen them at Provo Park, or at the University of Utah, or jumping off your dumpster behind your BYU apartment complex. They skated spots that everyone knows, and got NBAs. They skated things that I've never looked at as spots, and made something out of nothing. They lit up the night and I dusted off my flashes. Thanks to all those guys for letting me tag along and shoot.

Eric Clark – Frontside Crook to Fakie – Provo, Utah



Whether you stroll or roll, you're bound to find great art during *Gallery Roll*.

Gallery Roll

By Mariah Mann Mellus  
[mariah@slugmag.com](mailto:mariah@slugmag.com)

Last year, in honor of National Bike Month, I took a group of friends on a *Gallery Stroll* bike ride. Later, one friend called it a *Gallery Roll*. At first, I thought she was just very clever—which she is, but when I researched it further, I found that **Salt Lake Gallery Association** has been officially changing their name every May, for the last 10 years, to *Gallery Roll*. Their focus remains the same—to guide you through the participating gallery spaces and incoming exhibits—but they, and I, encourage you to take advantage of this very bike-able community and celebrate Bike Month by going for a *Gallery Roll*.

May's *Roll* will take place on Friday, May 17 from 6–9 p.m. This year, I have partnered with the folks at the **Salt Lake Gallery Association** to guide a *Gallery Roll Group Ride*. Interested parties should meet at 5:45 p.m. at the *Salt Lake Gallery Stroll* booth at the *UTA Bike Bonanza* taking place at the *Gallivan Center* from 4–8 p.m.

My route starts on the East Bench and works its way Downtown and over to the West Side (gotta love the downhill). Estimated time of arrival is posted in case you want to jump in on the course throughout the night.

**Finch Lane / Art Barn** – 1340 E. 100 S.  
Estimated meet-up time: 6:15 p.m.  
*Finch Lane* has a rich heritage in the community and is programmed by the **Salt Lake City Arts Council**. May's exhibit includes quilted and embellished batiks by **Anne Muñoz**, photography by **Scott Peterson** and wood sculpture by **Adam Thomas**.

**Alpine Art** – 430 E. South Temple  
Estimated meet-up time: 7 p.m.  
People aren't always born artists—the *Second Time Around* art show features people discovering their artistic talents later on in life.

**Mod a go-go** – 242 E. South Temple  
Estimated meet-up time: 7:30 p.m.  
Part furniture store, part art gallery and full on fun, *Mod a go-go* has a collective of artists that work on themed shows each month. May brings us the *Geek Show*, so come geek out on all things pop culture.

**Urban Arts Gallery** – 137 South Rio Grande Street  
Estimated meet-up time: 8 p.m.  
Whether you're celebrating "May the 4th be with you" or are here for *Gallery Stroll*, the *Urban Arts Gallery* has dedicated the whole month of shows, events and cosplay competitions to all things *Star Wars*, superheroes and villains. For a whole list of activities, visit their website at [utaharts.org](http://utaharts.org).

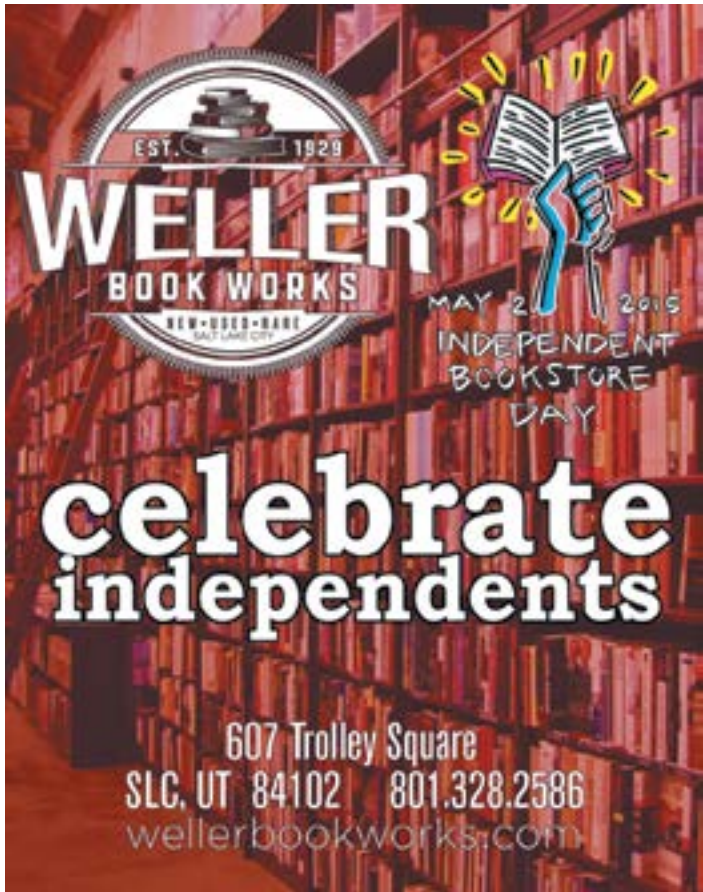
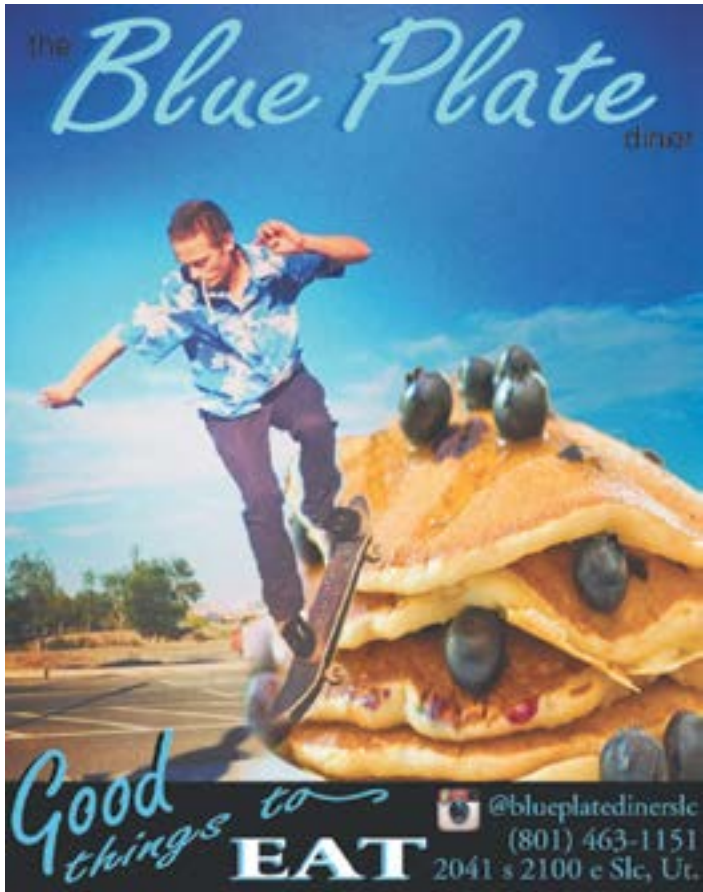
**Art Access** – 230 S. 500 W.  
Estimated meet-up time: 8:30 p.m.  
*Art Access's* annual *300 Plates* show is the whole reason I can afford original art. With art pieces priced as little as \$75, the *300 Plates* show features work from over 100 artists creating art on recycled printing plates. This is not your momma's antique plate collection. For early purchasing opportunities and info on this annual fundraiser, visit [accessart.org](http://accessart.org).

The *Gallery Roll* was my favorite *Gallery Stroll* of 2014, and based off of this lineup, I'm sure 2015 won't disappoint. Be it by bike, car, foot or pedicab, don't let this month pass by before you go out and enjoy the vibrant art scene in Salt Lake City. For a complete list of participating galleries visit [gallerystroll.org](http://gallerystroll.org).

Enjoy the Roll!







# BOOK REVIEWS

**Behemoth: Devil's Conquistadors**  
**Lukasz Dunaj**  
**Metal Blade**  
**Street: 02.24**



I love zines, and I love books: *Behemoth: Devil's Conquistadors* successfully fuses these two print mediums—almost like *Lords of Chaos*, only with less church-burning and more focus on one band's history (**Behemoth**, if you hadn't guessed from the title). Told through a thoughtful and well-researched lens, the author takes an almost backseat approach and lets the story of Behemoth unravel itself with plenty of quotes and interviews with frontman **Nergal**, past and present members of the band and other pertinent individuals. The book is packed with drama, mystery, history and plenty of darkness. Any die-hard Behemoth listener, metal fan or even those who enjoy books with words in them (though this has plenty of pictures for all you mouth breathers out there) will find this an extremely interesting read. It isn't just a biography—it is filled with insight into an entire subculture, beginning with the story of how a teenager growing up in communist Poland, armed with a guitar, a curious mind and sympathy for the Devil, rose with his band into not only stardom but into one of the most iconic acts in extreme music. —Alex Coulombe

**Life on the Dingleball Fringe**  
**Jon Herbert**  
**Strawberry Books**  
**Street: 01.15**

Jon Herbert's first novel is a grand testament to straightforward writing. There is no flash, style or prose in this under-

100-page casual wandering through Salt Lake City's bar crowd. Some stories take you away. This series of stories is more comfortable dwelling in the things that clatter and clunk around your drink as you try to get away. The writing itself is subtle and enjoyable, but it passes the time in the same way a song you recognize would as you travel in an elevator. The characters in these stories are all people you know, and their actions and shenanigans fall flat like the continued existence of **Jerry Springer** reruns. The stories are structured well and flow with incredible ease, but the end comes without a climax, and you find yourself feeling like you just spent a night on Facebook with nothing to show for all the drama you just witnessed. The most upsetting thing about this project is that Herbert is an excellent writer but has no story to show it off with. You want to like him so bad the entire read, but find yourself going, "Huh ... I guess this is it." —Benjamin Tilton

**Rebel Music: Race, Empire, and the New Muslim Youth Culture**  
**Hisham Aidi**  
**Vintage Books**  
**Street: 12.02.14**

Hisham Aidi produces what is perhaps one of—if not the—most brilliant, interesting and essential books on understanding Islam and Muslim youth movements in the 21st Century. Aidi explores the in-depth relationship that Muslims have played in the European colonization of the New World and their struggle in a post-9/11 world—he thoroughly examines everything from slavery to community building to the continued fight for civil rights. Furthermore, Aidi dissects the varying attitudes that the West has had toward Muslims that stem from medieval thought, the unique understandings of race, the rise and fall of social movements such as the **Nation of Islam** and the **Black Panthers** and the efforts surrounding decolonization. The book also offers a detailed look at the United States' attempts at using different Islamic sects of Sufism and Salafism to pursue an agenda of de-radicalization and maintenance of U.S. hegemony. Aidi sets the tone through hip-hop, rap, punk, jazz, Gnawa reggae and Andalusian music and shows how music contributes to the understanding and questioning of the greater Muslim cultural identity on a global scale. It is not only important to understand the trends of globalization that this book dissects—it is mandatory. —Nick Kuzmack

# Craft Cocktailing

By Mike Brown • Instagram: @fagatron

The City of Salt seems to sustain stupid trends from time to time. Does anyone remember when swing dancing was a thing here? It was the late '90s, and punk rock kids bought zoot suits and started fuck-ing swing dancing—**Brian Setzer** made a small fortune, and rockabil-lies everywhere were basking in the glow of finally being relevant for something.

Then it all stopped. Thank god it stopped. While I did like calling swing dancers "swingers" and their stupid dance-offs "orgies," I was glad to see this trend go the way of the dinosaur.

Just like guys sagging their skinny jeans, there's a trend I'm noticing in this city that I'm not a big fan of. For all I know, it's a trend everywhere, but since I've been too broke to go on vacation for a year and a half, I don't know. It's a trend in the local booze world, with which I am way too familiar.

It's the craft cocktail. Bars are popping up all over featuring dim lighting, 20-dollar Hot Pockets and fancy-pants cocktails that take longer to make than to drink. These fancy, alcohol-infused concoctions remind me of dating a hot chick: They look nice, smell nice—some of them even taste nice—but they are way too expensive and will leave your wallet empty, and you'll still be sick in the morning.

So what exactly is a craft cocktail? By definition, it's a cocktail where every element is handmade and customized to the specific drink. Customized ice cubes, customized glassware, customized syrups, customized garnishments—custom blah, blah, blah. It's still just booze. I can put a cherry on my poop, call it a craft poop and tell you all of the ingredients in it and how hard it was to make if I want—but it's still just poop.

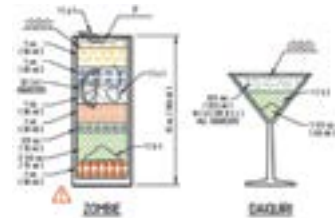
That being said, craft cocktails take too much time to get ready—again, just like dating a hot chick. I can understand having some fun with

craft cocktailing—like if I was at home and trying to impress some snobs. After we finish some wine and a cheese board, I would delicately shake them the world's best Manhattan and win them over. But ordering this shit on a Friday night in a packed bar? Please, just be respectful to the bartender and order a shot and a beer like a normal alcoholic—the other side of the bar will respect you more for it.

I realize that most of my biases against the craft cocktails are due to my own personal style of drinking—which is pretty much just taking shots of Jim Beam and drinking Budweiser as fast as possible—but this is my column, so fuck you. From a bartender's perspective, I guess it depends on how they feel making such fancy beverages. If it's slow and you are a booze snob, like a lot of bartenders are, I can see the enjoyment of making the perfect drink for some picky broad.

But if you think like me behind the bar, time is money. I don't want to spend five to 10 minutes making a drink I would never put inside me unless someone else paid for it, then charge the customer 15 dollars for it and still only get tipped a dollar. Hell, there have been nights where I would tell customers our draft beers were all out just because cracking bottles was faster. My three rules of bartending are: 1) Treat everyone like a big tipper, even the ass-clowns. 2) The customer is always wrong. 3) Again, time is money, so you'll drink what I tell you to. All three of these rules contradict your average craft cocktail connoisseur.

In fact, I don't even refer to them as craft cocktails—I simply call them bitch drinks. The Moscow Mule is at the top of my bitch drink list these days, and even though an AMF and Long Island aren't craft cocktails, I put these in the bitch drink category as well just based off of the jackasses that order them. Although it's delicious, the Moscow Mule technically isn't a craft cocktail. It's vodka, lime juice and gin-



ger beer. Popular with babes with fake tits, it's a pretty safe drink to buy a girl to impress her—mostly because it comes in a copper cup that looks fancy, and if you want to be a dick, you can steal the cup when she is done with it.

Over the years, I have invented my own craft cocktails. They aren't very good. There's one I call The Lakers Fan, which is a gin and tonic with no ice and a splash of Baileys Irish Cream served hot, preferably microwaved. I try to buy this for Lakers fans every time I see them in the bar. Then there's the Space Docker. Skip the rest of

this paragraph if you don't want to read something really gross—OK, you've been warned: Space Dock-ing is a term of a gross sexual nature, where someone shits inside of a vagina. So, the Space Docker drink I made up is supposed to mimic that. It's a shot of Jägermeister, a shot of vodka, some Baileys Irish Cream and about a half a can of Red Bull thrown in there. The Red Bull is the key to the Space Docker as it curdles the Baileys, and since the Jägermeister is black and Baileys is brown, it looks like poop. The Red Bull also gives it that tangy taste of a vagina—terrible I know, but that's just how I craft cocktail.



Mike Brown prefers cocktails like the Space Docker to feel like "Hot Stuff."



**SLUG'S**  
**PICKS OF THE MONTH**

Angela H. Brown *Editor*  
   
**CALEXICO**  
EDGE OF THE SUN

Christian Schultz *Junior Editor*  
   
**WAXAHATCHEE**  
IVY TRIPP

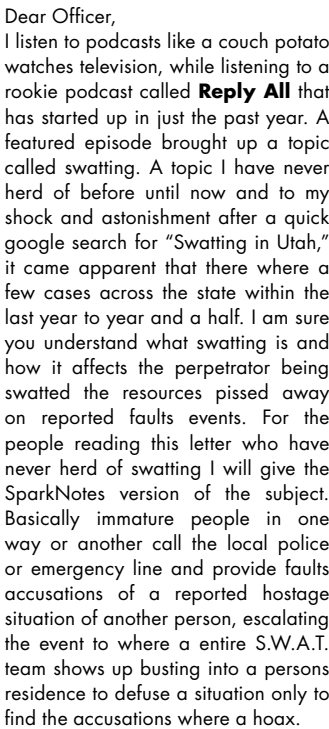
Joshua Joye *Lead Designer*  
   
**BELL WITCH**  
FOUR PHANTOMS

Alexander Ortega (VINYL)  
   
**COLISEUM**  
ANXIETY'S KISS (VINYL)

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Although it's not as common as it was a few years ago, when swatting does occur, it's a horrific, dangerous and wretched act no matter what the motivation. The act of calling the police due to a grudge, hate for whatever reason, unbridled

**-Cop**

UNIEL is a great example of why anime fighting games are an all-out riot. This game banks on the fact that you don't want to learn incredibly challenging combos but instead learn how to set up your opponent to take a hit. Even the basic gamer can perform 10-15 hit combos with a few easy button presses and with any of UNIEL's incredibly colorful cast. The selection of vampires, hunters and demons offers something for everybody in a game built to let you simply bash on your friends. Advanced players will find solace in using air combos, option-selects and finishing your opponent with massive finishing moves. You may not be a fighting game wizard, but if you find anime and massive combos at all interesting, this is a game for you.

*-Thomas Winkley*



# PRODUCT REVIEWS



## 180s

### Torch Gloves 180s.com

The majority of touch screen gloves on the market are good in theory but poor in execution. You either have great sensitivity but no warmth (defeating the purpose of a glove), or complete insulation with little-to-no touch. 180s has produced several gloves in the past couple years, looking to find a balance between both. The “Torch” line of gloves is a simplistic black/gray design that fits wonderfully and keeps the hands perfectly warm in even the most bitter of temperatures. However, the touch screen capabilities are hit-and-miss. There are times where a simple poke with my index finger will get me to where I want to go, but then there are moments where it won’t recognize a swipe several times in a row, or you need to throw a little force behind the tap. The bonus is the LED lights built into both gloves above the index fingers, which make for decent flashlights at short-range or blinking signal lights from afar. Ultimately, they’re a great pair of gloves, but test the pair you’re looking at before you purchase. –Gavin Sheehan

## Dark Energy

### The Reservoir Dual USB Battery darkenergy.com



Entering the marketplace of rechargeable battery packs, Dark Energy offers a small line of designs starting with this sleek creation called The Reservoir. The case has a smooth but hard outer shell to protect from drops, along with a triple blue light system to indicate how charged it is. The bonus to this design is that you can

charge a phone and a tablet both at the same time—provided both of them use USB 2.0 connections—and still be hooked into the wall charging the pack itself. The awkward side to the pack is that it’s designed to look, feel and weigh the same as most smart phones—which is a great design if you’re used to carrying around a secondary phone with the one you normally have. If not, there’s definitely going to be moments where you’re thrown off mentally. Overall, it is a fantastic design that will charge a phone 3-times over, with a charge that will last just over a year—a must have! –Gavin Sheehan

## Logitech

### Ultimate Ears 5 Pro ultimateears.com

Ultimate Ears have become one of the best in-ear reference monitor companies, offering custom-molded earpieces to anyone needing all the audio and none of the background. The “5 Pro” series was created with a dual-frequency design, specifically created with an emphasis on vocals in mind. Whether producing or creating, this pair focuses on singing/speaking tracks and highlights them beyond any musical or other effects happening behind them. The upside: You’re going to hear everything a person speaks or sings in crystal-clear quality, to where you can pick out the key they’re singing in. The downside: You’re going to hear very clearly how your favorite shows and songs are produced. In one particular podcast, I could hear every time they adjusted someone’s level just by the white noise in the background. That’s beyond awesome quality for any earbud, but the result may drive some audiophiles away from their favorite shows. Aside from getting a mold created at an ear doctor, the price tag for a pair is around \$600. The cost may spook some people away, but considering how well this kind of product can help singers, as well as anyone who does audio recordings or performances for a living, it is well worth the cost. –Gavin Sheehan

## New Metro Design

### VIV Pocket Bottle newmetrodesign.com

Well, wouldn’t it be swell if there were some vessel that could capture up fresh, clean water from taps right here in ‘Murica and allow you to carry it

with you from place to place? New Metro Design’s Pocket Bottle is just this—and it’s soft and squishy and comes in bold neon colors, too. On the technical side, it’s made with FDA approved, BPA-free silicon, which allows you to roll the bottle up to a size that’ll fit in your pocket—hence the name. The Pocket Bottle holds water terrifically, but doesn’t have any crazy features—it’s a water bottle, plain and simple. When I took the sleek, squishy thing for a hike up Millcreek Canyon, the silicon picked up some dirt, but, being silicon, I knew that it wouldn’t ever shatter like my yuppie friends’ Mason jars. It also was clear of any trace of the super-staining carrot-beet-ginger juice concoction that I submitted it to after only a quick wash. If you’re still drinking water out of disposable plastic bottles, make a commitment to reusable, environmentally-friendly bottles such as the Pocket Bottle. –Christian Schultz

## thumbsUp!

### High Class Cuppa thumbsupuk.com

Attached to the craft-cocktailing craze seems to be a preference for vintage and “classy” in décor and accoutrements. It follows, then, that as this trend subsumes other types of beverages, teacups should thus revert from any dressed-down, earthy, hippy-dippy guises and reassume the poise of stiff-upper-lipped high society. ThumbsUp! offers an elegant, long-necked teacup with the High Class Cuppa. It holds 170 mls., and its description on the back of the box asserts that it’s made of “high quality ceramic.” Mostly, it’s a cup that interacts with the wordplay of its namesake, which underscores the fancy comportment with which one may drink from it. The cup holds its handle very much akimbo, and the side-winding grooves recall faux seashells. The package includes a fairly wide saucer. If one removes the tea and saucer and replaces it with cognac (which is similar in color to a rooibos tea), they may repurpose their pomp and circumstance. It’s made in China, and Amazon lists it for \$27.83, but if your tea-drinking (or on-the-sly-cognac-drinking) swagger requires the novelty, why not? The High Class Cuppa will make your shoes look incredible. –Honk Carnie

## thumbsUp!

## TouchMini Boombox

### thumbsupuk.com

ThumbsUp! has taken a different approach to wireless speakers: The TouchMini Boombox simply amplifies your phone’s speaker output. Not only is this tiny, portable speaker louder than anything of its size on the market, it is quite possibly the easiest to use. There is no need let the word Bluetooth enter your mind—simply power it up, slide your phone into the slot and enjoy your tunes. Of course, there is a wired option, but you will be hard-pressed to find a use for it—it also doesn’t come with an audio cord. I quickly found how useful its simplistic design was when it was her night to choose the music and we had no time for Bluetooth pairing. Within seconds, our evening soundtrack was bumping and drowning everything else out. With a 10-hour playback time per charge, we were able to get two days’ worth of slow jams before it died. I can also see myself bringing this along with me for summertime beers in the park with the homies—hell, it is smaller than a cold brew. The only annoying thing about its design is that sometimes you need to position your phone or tablet just right to get the best output, but even that is a fast fix. Gear up for summer and score one online for under \$30. –Granato

## Two Tumbleweeds

### Foodie Dice foodiedice.com

Are you looking to shake things up in the kitchen? Foodie Dice are the answer. Raising \$156,000 on Kickstarter, two sisters from Sonoma County developed and marketed Foodie Dice—the minimalist’s answer to a library of cookbooks. The kit contains five primary dice and ones with seasonal veggies. Shake up the dice, drop them and get cooking—there are over 180,000 possible combinations. They are even vegan and vegetarian friendly; each protein die has both meat and vegetarian options, so everyone can play (and eat!). The dice: grill / beef or tempeh / rice / corn / cilantro / onions. The meal: Grilled marinated tempeh with a zesty Southwestern rice salad. Delicious! An ideal gift for foodie friends, newlyweds and the perfect kitchen accessory, Foodie Dice are made in the USA. –Amanda Rock

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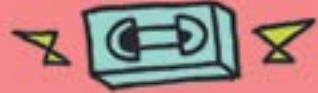
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# MOVIE REVIEWS



## **The Avengers: Age of Ultron** Director: Joss Whedon Disney In Theaters: 05.01

The Avengers unite once again under the helm of Joss Whedon with a much darker theme and a new adversary. In an attempt to protect the world once and for all, Tony Stark (**Robert Downey Jr.**) finalizes his Ultron project by creating a machine with artificial intelligence that eventually becomes sentient. In Ultron's (voiced by **James Spader**) opinion, the only way the Earth can survive is with the human race's extinction. Well, that's no good. Rather than rehashing a tired and old tale, Whedon explores the "monsters" within our beloved heroes and makes us question whether their efforts are worth the price. Obviously, they are. As always, Whedon knows how to lead a large ensemble cast, and his actors don't disappoint at all. Along with the heavier tone, there are still plenty of jokes for the taking. Many may find A LOT (maybe too much) going on in this chapter, but this geek's jaw was on the floor the entire time. The grand action sequences are mind-blowing, and witnessing Ironman in the Hulkbuster suit challenging Bruce Banner (**Mark Ruffalo**) to a metropolis-crushing duel instantly transformed me into a giggling 6-year-old. It's sad to see Whedon leave the franchise with the sheer awe he's created for us, but he has left it in good hands with the Russo Brothers' impending *Infinity War*. I'm telling you, those two have a HUGE job ahead of them, because this film was one for the (comic) books. —Jimmy Martin

## **Ex Machina** Director: Alex Garland A24 In Theaters: 04.10

The idea of machines becoming greater than humans, becoming self-aware and no longer having a need for us, has been popping up more and more often in cinema, and, to be honest, it's terrifying as hell. It's becoming more plausible every day. In this tale, Caleb (**Domhnall Gleeson**) wins his company contest to have the chance to spend a week with his boss, Nathan (**Oscar Isaac**), at his remote research facility and to be exposed to

his top-secret creations. After signing a non-disclosure agreement, Caleb is introduced to Ava (**Alicia Vikander**), an incredibly woman-like machine, and he is given the task to perform a Turing test on her to determine if her intelligence is indistinguishable from a human's. Session after session, the two form a relationship that will test Caleb's loyalty to his employer, but the secrets Nathan withholds could change everything. Director Alex Garland delivers incredible imagery with special effects and by spotlighting debates that question our own humanity. Isaac is one of the greatest actors working today and is a chameleon who possesses the capability of transforming into just about any character offered to him. Vikander commands the screen as a manipulator of the mind who can charm anyone, whether she's real or not. It's horrifying, disturbing, and I absolutely loved every minute of it. —Jimmy Martin

## **True Story** Director: Rupert Goold Fox Searchlight In Theaters: 04.17



In 2002, two seemingly unrelated events brought **Christian Longo** (**James Franco**) and **Michael Finkel** (**Jonah Hill**) into each other's lives. Finkel was getting fired from a writing gig at the *New York Times* for fabricating details about a cover story, while Longo had murdered his own family and fled the country. When Longo was finally apprehended, he

gave the authorities Finkel's name as his own. Based on Finkel's memoir, *True Story* unpacks the bizarre details surrounding Finkel's and Longo's relationship and offers a contemporary version of **Truman Capote's** *In Cold Blood*. The terse chemistry between Finkel and Longo is gripping to watch—it's never quite clear who is using whom until the film's final moments. These two actors deftly play out their characters' battle for psychological dominance—Hill makes us feel Finkel's inner turmoil, and Franco's cool detachment is both alienating and alluring. Some praises also need to be sung about **Felicity Jones**, who plays Finkel's quietly badass fiancée **Jill**. The scene in which she slices through the character insulation that Longo has built up around himself is a beautiful show of pure indignation. —Alex Springer

## **The Water Diviner** Director: Russell Crowe Warner Bros. In Theaters: 04.24

It's always fascinating when an artist wants to attempt to complete a task that's not in their wheelhouse. Sometimes it's a train wreck, and sometimes a spark ignites a fire, and we are given something unexpected. The latter is the case with Russell Crowe's directorial debut that follows Joshua Connor (Crowe), an Australian father of three boys who are reportedly killed during the Battle of Gallipoli. After the tragic death of his wife, Connor promises to locate the bodies of his children and bring them home, but when it's discovered that one son may still be alive, a race ensues to reunite. Crowe is great in front of the camera as well as behind. Sure, there are hiccups here and there with the overuse of montages and boisterous, emotion-inducing scores, but for the most part, the newcomer to the position pulls off a powerful and poignant tale of devotion and family with dashes of humor sprinkled throughout the experience. Crowe takes viewers to the frontlines of the horror that is war and sets us next to the wounded as their bloodcurdling moans seep through the speakers for an unsettling amount of time. It's an undertaking that rattles the core and won't soon be forgotten. —Jimmy Martin

## **Wild Tales** Director: **Damián Szifrón** Sony Pictures Classic In Theaters: 04.17



*Wild Tales* comprises short, potentially stand-alone films that explore morbid and/or grave, realistic situational irony and revenge ... and it's utterly hilarious. Argentinian director Damián Szifrón executes this anthology film with panache as characters who've been shit on in life—whether it be monumental or minute—either exact vengeance or await death's scythe. The opening chapter finds each passenger on a plane having known the pilot Pasternak whom, at some point in the past, they've wronged unduly. Another short features an explosives engineer, Simón Fisher (**Ricardo Darín**), who, no matter where he parks, constantly finds his blue Chevrolet having been towed (read: explosives engineer). The final segment takes the cake, as Romina (**Erica Rivas**, who performs impeccably) finds that her newlywed husband, Ariel (**Diego Gentile**), cheated on her with one of the wedding guests present at the reception. With plenty of style in its compilation-of-shorts form and relatable, "Ain't it the truth?" content, *Wild Tales* avoids overly lofty expression and opts for an accessible film with undeniable taste. ¡Bravo! —Alexander Ortega

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## COMIC BOOK REVIEWS

**Writers: Brian Froud,  
Brian Holguin**  
**Artist: Alex Sheikman**  
**Archaia Entertainment**  
**Street: 02.17**

Especially like the opening scene of Disney's *Aladdin*, *The Dark Crystal: Creation Myths* begins with the "age of wonder" (nothing like the Cave of Wonders, right?) being told by a Genie-esque figure promising a tale. This book is Part One of a three-part graphic novel prequel, set a thousand years before the crystal cracked. Origins of the world of Thra, Aughra's missing eye, Gelflings and Skeksis are all focal points in the brilliantly illustrated book, providing the back stories to those characters and themes that were otherwise simply suggestions in **Jim Henson's** *The Dark Crystal*. Brian Froud brings the world of Thra to life with deep, rich storytelling that he is perfectly suited for, as he was the concept designer for Henson. The artwork in this is really something to behold, as Alex Sheikman and **Lizzy John** draw a vibrant and colorful world of Thra that is brought to life in way that's even better than the much beloved film. Although seeing these prequels recreated onscreen would cause my heart to explode, I'm totally OK with these.

—Andrea Silva

**Writers: Grace Ellis,  
Noelle Stevenson,  
Shannon Watters**  
**Artist: Brooke Allen**  
**BOOM! Box**  
**Street: 04.07**

Aw yiss, *Lumberjanes* epitomizes “friendship to the max!” This adventure takes us to the best version of girl scouts imaginable. Here we have four distinct young female protagonists adventuring at the Camp for Hardcore Lady-Types, finding mischief in the woods, fighting mutated forest foes and uncovering some weird cult secrets. Grace Ellis, Noelle Stevenson and Shannon Watters created a comic for everyone regardless of age, gender or orientation—it transcends it all to reach a level of fun and absurdity that’s infectious. Immediately, we’re thrown into a wild world of bright colors, fast-paced action and ultimate friendship between a group of totally rad and accepting gals on the search for answers that often are solved with math, science and the most glorious of puns. Brooke Allen’s character designs are flawless, and this team crafted each character’s unique style and mannerisms to make this ri-

diculous story heartwarming, charming and magical. It's totally refreshing to see some intelligent, witty and goofy lady-types learning—and teaching us—what feminists do, like kickin' monster butt and solving mysteries. My only complaint is that this volume only collects the first four issues, so, "holy bell hooks," go pick up this book!

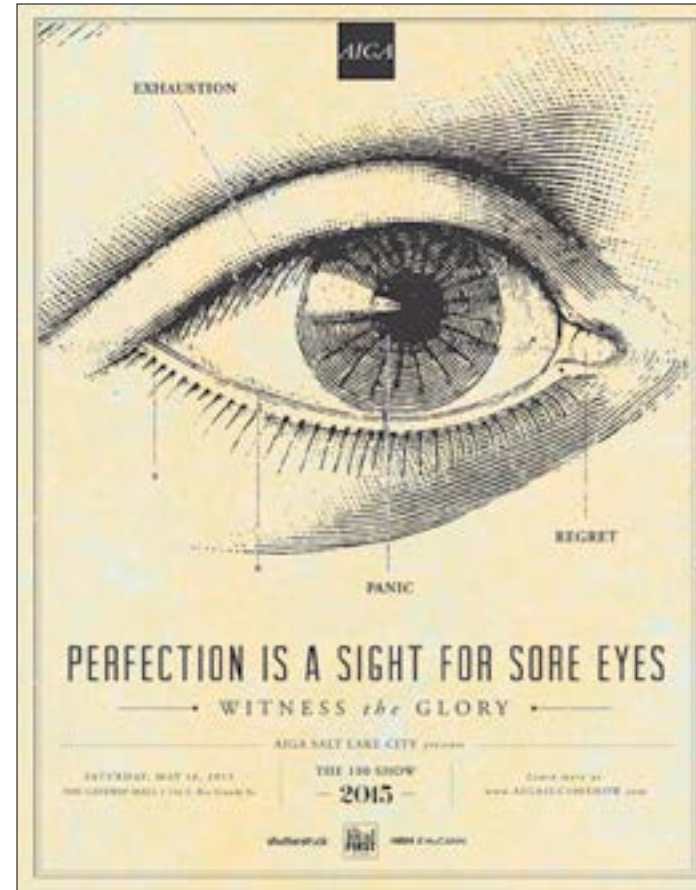
—Taylor Hoffman

**Writer:**  
**Joshua Hale Fialkov**  
**Artist:** Kody Chamberlain  
**Image Comics**  
**Street:** 04.28



Just when you thought you'd be miserable forever because your life lacked **Abraham Lincoln** hitting on a T-Rex Barbie doll, here's **Punks!** Joshua Hale Fialkov and Kody Chamberlain conceived their DIY abomination seven years back, and this new collection urges you to destroy your comics and cut out things like playing cards for Punks: The Game: NUTPUNCHER! like the true punk you are. There's no real plot to the book, which is great because it allows for nonsense to just flow without any real direction. Essentially, it's a zine with a constant stream of characters that are crude, self-aware of their stupidity and violent. Take **SLC Punk!** and **God Hates Astronauts**, and you've got this second round of Punks. The first issue almost entirely centers around ball-punching jokes, so you know it's good from the get-go. The writing's funny, and everyone involved must be unabashedly proud of its randomness. Think of this as a refurbished zine, especially considering original art proves that it's a bunch of cut-up pictures taped down and Xeroxed. Join in dangerous, random, probably offensive and sometimes-gross shenanigans with Dog, Abe, Skull and Fist (self-explanatory). —Taylor Hoffman

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# LOCAL MUSIC REVIEWS

**Braeyden Jae**  
*Culture Complicit*  
**Hel Audio**  
**Street: 02.09**  
**Braeyden Jae =**  
**Six Organs of Admittance +**  
**Yellow Swans**

*Culture Complicit* consists of two sprawling drone pieces, whose respective lengths combine to make a half-hour-long dive into electronic ambience. Both play out on the same rippling plane—drones layered and faded over one another in a way that brings to mind someone shouting endlessly into a cave, with echoes returning faintly. Yet, Braeyden Jae establishes an intuitive order that makes it an easy, yet compelling listen. The starkness of the break between the two tracks allows for one to catch the shift to the lower, grainier qualities of “Complicit.” Recorded all at once on bass guitar, the ringing distortions and ambling deconstruction brings to mind the likes of ambient artist **Grouper**. In comparison to other releases by Jae, *Culture Complicit* has a certain clarity and weight that sets it apart as a marker of Jae’s aptitude in concentrating his experimental music. —*Erin Moore*

**Clay**  
*Fishy Figures*  
**Self-Released**  
**Street: 03.05**  
**Clay = Mooninite + VCR5**

With intricate and well-produced beats, local artist Clay comes back to us with his second full-length album, available for download on *clay7.band-camp.com*. The melodies of the album are simple, fun beats that put me in a good mood but aren’t overly esoteric. With video game-like features, the album is fun and nostalgic in a good way—bringing me back to the 8-bit years of the ‘90s. However, the album doesn’t have a lot of variation in terms of sound. Each song kind of blends together (which can be good when done right) in a way that lost my attention a few times. Although the music was good, it needs to vary to keep my attention throughout, which makes the album come across like there wasn’t much thought put into it. Some of my favorite tracks on the album include “Meep!” a downtempo, almost hip-

hop beat with chiptune influences, and “Pieno,” an up-tempo piano track with some added bass. —*Julia Sachs*

**Deathblow**  
*The Other Side of Darkness*  
**Self-Released**  
**Street: 04.21**  
**Deathblow = Kreator +**  
**Destruction + Sodom**



Deathblow went big on all fronts with *The Other Side of Darkness*. The EP features cover art by **Andreas Marschall**, who has not only been responsible for album covers from German thrash greats Kreator, Destruction and Sodom but so many other huge metal albums, including one of my favorite album covers ever, **Immolation’s** *Close to a World Below*. The EP’s imagery fits well because the five tracks here do inspire that ugly creature growing out of yourself when at your most insane. The songs here are a hell of a lot faster than anything Deathblow have done. “Beyond Obsession” and “Headless Throne” are prime examples of the massive speed that they deliver. **Andy Patterson** produced the band’s full-length and has helped improve upon/recreate the band’s live sound. It’s clear as hell, but retains the raw edge that a thrash band needs. Deathblow make the thrash gods of speed, precision and intensity smile upon SLC. —*Bryer Wharton*

**Dusk Raps**  
*All Is Fair*  
**Self-Released**  
**Streets: 03.06**  
**Dusk Raps = El-P +**  
**Aesop Rock + YZE**

Dusk Raps has been making moves recently—most notably, he just per-

formed at his first SXSW and put out his seventh release, *All Is Fair*. The album has themes of rebuilding and inconsistency in relationships, all put over funky and unique beats. The album comes out strong and aggressive with “Leaving Now,” which talks of rebuilding, getting back at it, and a vision of countrified folk rock that has been popular since **Mumford & Sons’** kick drum brought them international fame. Not that this album necessarily sounds anything like Mumford & Sons—it’s far more intricate and interesting than anything that band has ever put out. I think if you took the most country-sounding music **Bright Eyes** have put out, added a solid 4/4 back beat and replaced **Conor Oberst’s** quavering vocals with Hanly’s solid baritone, you’d get pretty close to *The Years*. I can’t find much in the way of live performances or any real social media presence for Hanly, but I sure hope he isn’t planning on just sitting on a record this good. —*Alex Gilvarry*

**Hard Men / Yaktooth**  
*Self-Titled*  
**Self-Released**  
**Street: 03.18**  
**Hard Men / Yaktooth =**  
**Bird Eater + Fever Dreams +**  
**The Dillinger Escape Plan**

Whata split! If there were an EP to excite for this year’s *Crucial Fest*, this is it. Two quite different bands coming together to punch you in the taint with brutal chords and groovy beats makes me weep with joy. Hard Men don’t mosey—they go for the femoral artery with glossy minor chords over calloused **Converge** cries and pig squeals. If the *Shred Shed* were still open, you bet your ass I’d be front room for “9000,” a quintessential crossover tome that just leaves you hanging mid ... Yaktooth, a well-established SLC group, bring it home with molasses rhythm poured over thumbed-bass foundation. Not as aggressive as Hard Men (for at least 10 minutes), Yaktooth remind you of the jazzy elements of mathcore. Equal parts **SubRosa**, **Eagle Twin** and **La Verkin**, Yaktooth never disappoint, even with their 20-minute jubilee “Im-lay.” The question isn’t whether to buy it, but how much hearing you’re willing to lose. —*Alex Cragun*

**Kaleb Hanly**  
*The Years*  
**Self-Released**  
**Street: 03.01**  
**Kaleb Hanly =**  
**Joshua James +**

**The Decemberists +**  
**The Lumineers**

*The Years* has got to be the most assured-sounding record from a local artist whom I’ve never heard of prior to reviewing. Kaleb Hanly deals in a kind of countrified folk rock that has been popular since **Mumford & Sons’** kick drum brought them international fame. Not that this album necessarily sounds anything like Mumford & Sons—it’s far more intricate and interesting than anything that band has ever put out. I think if you took the most country-sounding music **Bright Eyes** have put out, added a solid 4/4 back beat and replaced **Conor Oberst’s** quavering vocals with Hanly’s solid baritone, you’d get pretty close to *The Years*. I can’t find much in the way of live performances or any real social media presence for Hanly, but I sure hope he isn’t planning on just sitting on a record this good. —*Alex Gilvarry*

**Mideau**  
*Self-Titled*  
**Self-Released**  
**Street: 04.21**  
**Mideau = Daughter x**  
**Jenny Lewis**

How many times have I raved about the elegant, delicate musical prowess of Mideau? A lot—and I will continue to do so until they receive the attention and praise I feel they deserve. This time around, we have their full-length release complete with demos of “Benny” and “Way with Words,” which add a distinctly human touch and round out the album nicely. **Libbie Linton’s** organic vocals atop **Spencer J. Harrison’s** dreamy, shoegaze-y instrumentals create a beautiful juxtaposition between the electronic world and the traditional indie-rock world. If you somehow haven’t heard the all-encompassing natural aura that makes Mideau, here’s your introduction. All hail Mideau, our newest indie darlings. —*Allison Shephard*

**Oceanear**  
*Self-Titled*  
**Self-Released**  
**Street: 02.16**  
**Oceanear =**  
**The Postal Service +**  
**The Knife – Owl City**

If you’ve ever found yourself thinking, “Man, I wish I could listen to some adorable indie synth-pop music that doesn’t suck,” then you should probably go hop on Bandcamp and get this album. The album is the long-in-the-works collaboration between **Eric Robertson** and **Scott Shepard**, and it lands somewhere between **Purity Ring** and **CHVRCHES** on the spectrum of pop indie electronica. It’s dark and weird enough to appeal to the indie snob in me, but poppy enough that I’m probably not going to get any weird looks from my friends when I force them to listen to it in my car. This record seems ready to blow up on the Internet blog scene if the band can get it into the right hands. Until then, this gem of a record is going to be one of Utah’s best kept secrets. —*Alex Gilvarry*

**RuRu**  
*Mother / Father*  
**Self-Released**  
**Street: 02.20**  
**RuRu = David Gray +**  
**Radical Face + Vance Joy**

**Isaac Russell** has been referred to as a raw talent, but there is nothing raw about this album—it is a simple perfection cooked with the exact amount of simmering, brooding and melodic scope. *Mother / Father* is not just tofu on a counter ... it is a complete dinner. RuRu’s sound sits on the folksier side of acoustic and plays like a patient **Lumineers**. The pacing is slow and gradual, but never sad. It’s honest, which means it has somber points, but Russell is enough of an artist not to dwell. There is a consistent hope throughout the album that **Gertrude Stein** would be proud of and moments of catchiness that leave that hope in your head. “Love Don’t Leave Me” is an incredibly strong second track and really sets the pace for what’s to come. RuRu’s *Mother / Father* is a very complete project, and I encourage anyone with a set of feet to prop them up and enjoy. —*Benjamin Tilton*

**stickfigures**  
*The Signature of*  
*All Things*  
**Skinned Elbow Records**  
**Street: 11.21.14**  
**stickfigures = Botch +**  
**Converge + Cave In**

Brooding, intricate and heavy as all hell—these are just a few words to describe the debut album of these Ogden-based, mathcore heavyweights. Stickfigures emulate a sound that adheres to old-school, borderline ‘90s noisecore with **Kyle Bertagnolli’s** and **Cort Long’s** abrasive and discordant yet perpetually elaborate guitar work and **Nick Ledbetter’s** equally dynamic drumming. The songs contain instrumental tractor beams of thickly distorted riffing with looming

melodies that create unsettling anticipation, which is alleviated by Long’s provocative and menacing screeching that complete the absolute aggression of this album. Overall, *The Signature of All Things* creates an unnerving atmosphere with its assertive sound that makes for a brutally ominous album. —*Eric U. Norris*

**Students of Expression**  
*The Astronomer EP*  
**Self-Released**  
**Street: 02.28**  
**Students of Expression =**  
**Brook Pridemore +**  
**(acoustic) Saves The Day**

Students of Expression is a misleading name—the project is the brainchild of one person, local artist **Caleb Meurer**, and from what I can surmise from *The Astronomer*, he is very young. He is also unafraid to take risks: He explores the limits of his vocal range in “The Astronomer” and sings about a friend’s suicide attempt in “Last Letters.” Sometimes it works and sometimes it doesn’t: There is an endearing, imperfect quality to Meurer’s voice, but he sounds pitchy and sharp when he strays too far out of his comfort zone. The lyrics are personal, but too literal, in a **Hawthorne Heights**, “slash-my-wrists” kind of way, which doesn’t match the cheery guitar riffs. However, the DIY aspect of the EP is intriguing, and Meurer is clearly talented—I’m interested to see where this act goes in the future. —*Ali Shimkus*

**Top Dead Celebrity**  
*High Horse*  
**Self-Released**  
**Street: 03.06**  
**Top Dead Celebrity =**  
**Red Fang + Mark Lanegan +**  
**Neurosis**



This album is Top Dead Celebrity’s sonic curveball. When you expect heavy riffage, they give you quiet ambience. When you expect ferocious beats and heavy screaming, they throw melody and bluesy introspection. It’s all fitting and indicative of a band that has matured and grown into their skin since their self-titled release in 2009. The dual-guitar attack of **Jeff Anderson**

and **Andy Patterson (SubRosa)** is tight, full of fury and has over-the-top layering of full-on, blistering riff mastery. Tie that to the super-tight, super-on-point rhythm section of **Jeff Johnson** and **Jesse Mills**, and you have a recipe for one of the heaviest albums Salt Lake City will put out this year. Also, instead of full tilt and balls to the wall, it seems that TDC have figured out how to restrain the fury and bring quiet strength—dynamic aspects that serve the songs well. Check this album out. —*Jeremy Cardenas*

**Triggers & Slips**  
*Buffalo vs. Train*  
**Self-Released**  
**Street: 04.18**  
**Triggers & Slips =**  
**The Felice Brothers +**  
**Trampled By Turtles**

*Buffalo vs. Train* is a collaborative effort between **Kate MacLeod**, **Michelle Moonshine** and **Duncan Phillips**, and Salt Lake locals Triggers & Slips’ **Morgan Snow** and **John Davis**. Contrary to Triggers & Slips’ 2012 EP, *Buffalo vs. Train* is both twangy and haunting. With a slower tempo and emphasis on the violin, it’s more country-folk than country-rock, like their previous self-titled EP. This album is a mostly gentle acoustic listen with a lyrically sentimental touch, though certainly not lacking in devout energy. On the track “The Modern Age,” the lyrics say, “Looking for something that will remain.” It’s true that art lives forever—*Buffalo vs. Train* is a piece of beautifully compiled art that will truly, always remain in the modern age. —*Lizz Corrigan*

**Tupelo Moan**  
*400 West*  
**Self-Released**  
**Street: 11.22.14**  
**Tupelo Moan =**  
**Band of Skulls +**  
**Wolfmother**

I swear to Satan, this band brings out my filthiest fantasies. *400 West* is a perfect follow-up for their recent album, *Cocaine and Chicken Grease*, with just as much lubrication and more wintery polluted air ... My throat’s burning, but that’s likely attributed to my having involuntarily grunted, “UHHHH!” 48 times before “The Yellow Jack” was even over. “Want to Get High” is discordantly packed with lusty, feedback-diffused, old-school blues. Grinding guitars are mixed with flawless, twangy, layered guitar. Fiddle and banjo on “One Day I Was Sad, And Then I Realized Everything Would Be Alright, But I Was Still Kind of Sad” and “The Prophet Dave” add unexpected sweetness to break the album up. The recurrently slow pace is offset with power-chord intensity. It’s dirty-ass rock n’ roll—quintessential Tupelo Moan. If I don’t get liquored up on Jack

Daniels and fornicate oleagiously to this album before I die, I will not have lived at all. —*LeAundra Jeffs*

**Twilight Transmissions**  
*Dark Star Cannibalism*  
**Self-Released**  
**Street: 01.19**  
**Twilight Transmissions =**  
**Architect +**  
**white.light.monorail +**  
**Cervello Elettronico**

*Dark Star Cannibalism* shows a variant drum and bass side, showing that the creativity can expand into many different genres and add to the myriad of sounds produced. Although it shows great creativity and is most certainly amazing, it is almost as if you never know which style you are going to get. It shows musical growth as each album varies slightly in music style from the last. The dark, driving sound of “Black Matter Radio” stood out to me. I found the slow, softer drone style on it pleasing, and I’m hoping to hear more of this particular style. It appears as if R2-D2 has decided to make an appearance on the track “Contraction Error”—I thought the bleep-blooping was really humorous—it just had me envisioning the small droid in front of the microphone. It’s interesting, but I prefer “Black Matter Radio.” —*Mistress Nancy*

**Westward**  
*The Deadly Rapture of*  
*Space*  
**Self-Released**  
**Street: 03.06**  
**Westward = Muse x**  
**Grey Fiction**

In the vast unknown, past the lonely planet that launched **Thom Yorke**, near the same galaxy **Deep Purple** cruised by on their space-truckin’ odyssey, comes a sonic signal from Salt Lake sound-makers called Westward. Like space itself, *Rapture* dances in a sort of cosmic equilibrium at once chaotic, beautiful and balanced. Towering guitar lines rise and fall as vocals find the highest notes in the universe. “My Condign” finds drums thundering only to abruptly quiet while melodies croon, howl and wail before calming to distant spoken-word reveries. “Justice” sets a Western stage with clear whistling whirs and tidy cross-picking that stands heavy like thick dust at twilight. They’re cosmic, loud and certainly out there, but like a sea of stars over a cool desert night, Westward is enchanting and unbounded. Few locals match their ambition, though they could do more to set themselves apart from similar-sounding national acts. —*CJ Morgan*

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# MUSIC REVIEWS



## Abyss

*Heretical Anatomy*

**20 Buck Spin**

**Street: 04.15**

**Abyss = Bolt Thrower + Napalm Death + Repulsion**

It's a little bit D-beat and a whole lot of death metal and, even better, it doesn't suck. Canada's Abyss take on the task of creating a relevant, new piece of music with the elder gods of death metal in mind. The only real issue I have with this album is that it maybe should have been considered an MLP or EP since it's a whole 21 minutes long. Those minutes fly by in the speed and fury that is *Heretical Anatomy*. The raw-styled drumming sets the tempo for lots of shred-death riffing, which is nicely broken up by some jamming breaks. Abyss' biggest strength with this album is their ability to sound like an undiscovered death metal album from the late '80s or early '90s. It's rarely repetitive—a fresh change from old-school influenced bands that focus more on the sound than actual songwriting. —Bryer Wharton

## Acid Witch

*Midnight Movies EP*

**Hells Headbangers**

**Street: 04.01**

**Acid Witch = Horrific + Shitfucker + Druid Lord**



Michigan's doom/stoner/death metal Acid Witch offer up a lot diversity and even more fun on their tribute MLP: four cover tracks that may bring some nostalgia—depending the listener's age—or a treat for any silly B-horror-flick fan. The tracks from horror flicks, only two of which I've actually seen (*Black Roses*

and *Return of the Living Dead*), are well worth watching. Now I want to try and track down the other movies: *Rocktober Blood* and *Trick or Treat*. In ways, Acid Witch play the covers straight and implement their horrific style in them. The fun is hearing Acid Witch do the "hair metal" vocal styles. It kind of makes you wonder what the band could do if they really wanted to change up their style for their original material. I'm usually not a huge fan of completely cover-song releases, but this takes the cake on any cover song release I've heard. —Bryer Wharton

## The Adarna

*How Perceptive*

**Self-Released**

**Street: 04.24**

**The Adarna = Flickerstick + early '80s U2 + The Killers**

Although most permutations of pop music are not a main construct of my wheelhouse, I must say the tasty slabs provided by Seattle's The Adarna are pop enough to provide for at least one or two sing-along moments for EVERY SONG, but never go so sugary as to make their album *How Perceptive* unpalatable after a few listens (which was evident by the fact that I spun the album six times in a row upon first examination). There are rock elements from early '90s Seattle found on songs like "Sugar" and portions of "Superman," which are found in two different forms on the album—both "rock" and "acoustic" versions—each of which sound different enough to not make the listener feel they've been subjected to "rehash." Considering the fact that *How Perceptive* is a debut, I am hoping that my only complaint about the album (not enough music) will be rectified the next time around. (Kilby: 07.17) —RGB Robb

## Aerial

*Put It This Way In Headlines*

**Oscarson**

**Streets: 03.16**

**Aerial = The Decemberists + Animal Collective + Sonic Youth**

From Sandviken, Sweden, Aerial have released their third album, *Put It This Way In Headlines*, on vinyl (originally released in 2009 on **No Method**).

The band has a familiar and warm post/indie-rock sound that carries a lot of soothing vocals, calm instrumentals, and fantastically placed vocal and environmental samples. Aerial show off their mastery of synthesizers in their openings for "Canvas People" and their pairing with an acoustic guitar in "Zebra" and "In Our Wake." The album has a positive sound, with most of the tracks being upbeat, while still remaining relaxing overall. Most notable on the album was the track "Quite a Few Homes Later." The track, despite not having really any lyrics, holds up with the pairing of synth, piano, acoustic guitar and, most importantly, the mix of beautiful samples. For Aerial, the six-year wait of the re-release was more than worth it. —Connor Brady

## American Wrestlers

*Self-Titled*

**Fat Possum**

**Street: 04.27**

**American Wrestlers =**

**Phoenix x Crushed Beaks + Sunbeam Sound Machine**

The formula for this album is simple: light, fluffy vocals over dirty guitars tinged with heavy-hitting piano. The result is an aurally pleasing album that seamlessly blends the scuzz of surf rock with the poise of well-produced vocals. The only critique is, while the music is good, the record's influences are obvious and it ends up treading dangerously close into copycat territory. This album basically sounds like what would happen if **Thomas Mars** grew up listening to garage rock in California instead of Parisian electronica. You decide if that's a good or bad thing. —Allison Shephard

## Au.Ra

*Jane's Lament*

**Felte Records**

**Street: 03.03**

**Au.Ra = JAWS +**

**Beach Fossils**

After two years of sporadic single releases, Au.Ra have shown up with their grabbing debut, *Jane's Lament*. Their single "Sun" is clearly the figurehead in that it contains fistfuls of its two founding forces of psych-type pop and synthy surf vibes. The combo leaves



them following in the footsteps of **Wild Nothing**, but with the light pop influence replaced with a drone/beach hybrid. This quality glimmers through in tracks like "Spare the Thought," where drum rhythms simmer like boiling water behind foamy feedback. Instrumental piece "Juki" is a brief, kookier synth intermission to wake things up. Altogether, the album masters the general indie-synth sound it was doubtlessly influenced by, but differs by darkening up the dreamy tones. It succeeds as a debut, but also provides a stylistic basis for exploration. Plainly, it's a pleasant listen, and good all the way through for casual grooving. —Erin Moore

## Bombadil

*Hold On*

**Ramseur Records**

**Street: 03.24**

**Bombadil = Ben Kweller + Ben Folds**

Bombadil are a trio comprising **Daniel Michalak**, **James Phillips** and **Stuart Robinson**, who fall into mesmerizing harmonies concerning love and life. As a multi-instrumental band, each person brings his own unique style and inspirations to life through the bass, piano, harmonica, drums and melodic vocals that rise and fall in pitch with the mood of the tune. Whether inspiration stems from **Hemingway** novels, **Silverstein** poems or math and computers, Bombadil have created a 12-track series of pop tunes that inevitably—but not terribly—get stuck in my head. —Lizz Corrigan


## Darius Koski

*Sisu*


**Fat Wreck Chords**

**Street: 04.07**





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**Darius Koski = Neil Young + Nick Cave + John Doe**

The fact of the matter is that Darius Koski is one of a kind, and whether he’s playing with the **Swingin’ Utters** or **Filthy Thievin’ Bastards**, he’s always making these little choices that all add up to something that is decidedly his. *Sisu* is the record I didn’t know I’d been waiting for—he’s been teasing something like this in all of his other projects. When you’ve spent 25-plus years in punk rock, it’s hard to completely detach, but this record allows Koski to stretch into folk and country without the punk tether. “Tension Tank” is a rollicking acoustic expression of frustration with an insistent, infectious rhythm. “Do Nothin’” is a honky-tonk stomper that floats melodically and dances rhythmically. While you can’t throw a rock without hitting a former punk-gone-solo folk/roots artist these days, I have to say that none of them are like Darius Koski, not even close.

—James Orme

**Death**  
*N.E.W.*  
**Tryangle Records**  
**Street: 04.21**  
**Death = The Stooges + MC5 + The Who**



I’ll admit, when I first heard that this album was coming out, I was overly excited and apprehensive. The hype behind the early 1970s proto-punk band Death that came from the initial release of ... *For the Whole World to See* and the release of their documentary, *A Band Called Death*, has earned them a well-deserved, cult-like following. Any expectations for the appropriately named *N.E.W.* wouldn’t possibly be met, but I will say this: While it’s notably different, kind of aged, it is a good follow-up to legendary original material, and is easily worth spinning. Numbers like “Look At Your Life” and “Relief” carry on in their styled tradition of a rapid-fire and raw delivery. “Story Of The World” continues their method of socially aware punk rock n’ roll. So, start with the first album, then be sure to get this—you’ll be glad you did.

—Nick Kuzmack

**Der Weg Einer Freiheit**  
*Stellar*  
**Season of Mist**  
**Street: 03.24**  
**Der Weg Einer Freiheit = Darkspace + Autarcie + Anaal Nathrakh**



It’s difficult for bands to do anything new in the black metal realm these days. Der Weg Einer Freiheit, splicing depressive overtones with majestic brutality, created an album that’s both unique and intelligent. The band utilizes violins, pianos, keyboards and hard-hitting black metal riffage, making the album, as a cohesive whole, an atmospheric and moody ride. This isn’t your orthodox, Satan-worshipping metal (that I know of at least, insofar as the lyrics ... much of them are in German and I’m too lazy to use Google Translate)—there’s just a pinch of post-metal thrown in, perfectly demonstrated on “Repulsion” and “Eiswanderer.” Yet, this doesn’t get in the way of the flowing malice on *Stellar*: It plays off the gloom in a way that gives the album a spacey, cosmic (I’m half tempted to say stellar) feel. Definitely give this a shot if you have time to sit down, listen to the entire thing and let it sink in. It’s worth it.

—Alex Coulombe

**Enforcer**  
*From Beyond*  
**Nuclear Blast**  
**Street: 02.27**  
**Enforcer = Skull Fist + Striker**

Enforcer’s masterful guitar harmonies and exquisitely executed solos combine forces with frontman **Olof Wikstrand**’s gripping vocal melodies in the band’s fourth full-length album. This record migrates from the overly compressed production of their 2013 album, *Death by Fire*, to a fuller sound. The style is reminiscent of *Diamonds*, Enforcer’s 2010 album and my personal favorite, with a blast of speed metal. The tempo variations throughout the album keep it interesting from start to finish and showcase each member’s talents. **Jonas Wikstrand**’s high-energy drumming establishes a solid

foundation for the guitars to shred over, especially on the track “Hungry They Will Come” with an **Iron Maiden**-esque dual guitar assault and perfectly timed drum accents. Get ready to drive around, windows down, blasting this album on hot summer nights. You will not regret it.

—Madi Smith

**Fogh Depot**  
*Self-Titled*  
**Denovali Records**  
**Street: 02.20**  
**Fogh Depot = Flying Lotus + Somnambulist Quintet**

*Fogh Depot* is an excellent concept album that takes listeners on a journey through various soundscapes. I loved spending my Sunday relaxing at max capacity to this album. It effectively transported me right into the tunage. The opening track “Anticyclone” is a droning jam but one of the album’s stars—“Tattoo” is a plinky track with some killer percussion throughout. But my favorite song of the album is the heavily jazz influenced “Dark Side of the Monk.” It’s a seriously sultry and downtempo track featuring some seriously sexed up saxophone spotlighting. The entire album covers a wide spectrum of sound but summed up, it’s pretty much exactly what Satan’s nightclub would sound like in **Neil Gaiman**’s *Sandman*. I can’t say enough good things about this album and I’ll take another round of this any day.

—Kamryn Feigel

**Föllakzoid**  
*III*  
**Sacred Bones**  
**Street: 03.31**  
**Föllakzoid = CAVE + Lumerians + Circle**



A Chilean kraut masterpiece—I’ve been waiting so long to write those words. *III* is an expansive, shape-shifting meditation on the marriage between the contemplative repetition of krautrock and the healing, transcendental qualities of the trio’s Santiago sonic roots via traditional Andean rhythms and instrumentation. While that description may sound like something sold at an airport gift shop, *III* is muscular, lean and HEAVY. Washes of

Korg synthesizer paired with heavy, distortion-filled riffs pierce the galloping, motoric beat like sunlight through a punched-in window. Disembodied vocals buried in the mix are beyond the comprehension of consciousness as the four 10-minute-plus tracks fold and unfold themselves like impossible origami shapes. I put this on, close my eyes, and pray for synesthesia.

—Ryan Hall

**Gacha**  
*Send Two Sunsets*  
**Apollo Records**  
**Street: 05.04**  
**Gacha = oOoOo + XXYYXX**

*Send Two Sunsets* seems like a very conceptual lo-fi/electronic experiment gone mostly right. There is a minimalist approach to Gacha’s music—often there is no underlying beat, just ambient sounds that blend together in an artistic way, which makes it difficult to give this album a casual listen. Tracks like “Waterfall” and “Bliss” feature vocalist **Natalie Beridze**, who adds a low, feminine growl to the atmospheric background, reminiscent of **Little Dragon**. The collaborative tracks are easily the most listenable, whereas tracks from the second half of the album, such as “Blue Distance,” seem like thrown-together afterthoughts. *Send Two Sunsets* is a well-crafted album, but it is clear that Gacha’s strength is in complementing vocalists, and not necessarily in creating abstract noise.

—Ali Shimkus

**HOLY**  
*Stabs*  
**PNKSLM Recordings**  
**Street: 03.11**  
**HOLY = The Shivas + The Brian Jonestown Massacre**

*Stabs* is your average West Coast, surf-styled, dream-pop album. However, HOLY is just a one-man band, and he’s not from the West Side—try Sweden! Seeing the band’s name and album’s title, I was expecting some dark shit, but this album is far from it. *Stabs* does have the everyday West Coast-vibe tracks, heavy reverb included, but the songs sure as hell are catchy. We were blessed with 13 of them—no skimping there! So, if you’ve worn out your **Beach Fossils** and **DIIV** albums, add this one to the collection. It delivers everything you want in a modern-day surf rock album—nothing more, nothing less.

—Dylan Evans

**James Pants**  
*Savage*  
**Stones Throw**  
**Street: 04.14**  
**James Pants = The Residents / Felix Kubin + James Ferraro**



Rumor has it that *Savage* was intended to be the soundtrack for **Spike Jonze’s** *Her*, but something got mixed up in the signing of contracts. In all seriousness though, listen to lead single “Artificial Lover” and you’ll experience some Windows ‘98 or Netscape sound effects with a shot of hip-hop drums. *Savage* leans toward the current trend of vaporwave, which sounds like romantic computer music. It’s quite pleasing, and the genre itself, like *Savage*, is a statement on people’s obsession with the Internet, cyber environments and computer sounds. As local musician **Mooninite** put it in a recent interview with *SLUG’s* **Kamryn Feigel**, “That [crummy] bitrate of a YouTube video is our vinyl crackle.” “The glitchy sound of a slow-loading video” may not sound like vintage music playing on vinyl, but it certainly speaks to our generation, and James Pants, perhaps unintentionally, gives his nod on *Savage*. Personally, I love it. –*Justin Gallegos*

**Joanna Gruesome**

*Peanut Butter*  
**Slumberland Records**  
**Street: 05.19**  
**Joanna Gruesome =**  
**Veronica Falls x**  
**Perfect Pussy x Martha**



Following up their smashing 2013 debut, *Weird Sister*, U.K. noisemakers Joanna Gruesome supply *Peanut Butter* with a confident appraisal of their sonic and psychic convictions. In 10 brief tracks, the group’s second album expands upon their penchant for insanely catchy indie-pop hooks and in-your-face punk with a headfirst leap into assured song craft, cramming rocketship tunes into a short firecracker of a record. Without giving too much away, there are guitar solos, surreal lyrical scenarios, ace tunes (single “Last Year” and “There Is No Function Stacy” are stellar), **Alanna McAr-dle’s** sugary sweet vocals (and shouts) and more, all zipped together into a noisy, cohesive statement by the band. No matter what you want to call them, Joanna Gruesome are pure fucking magic and proof that great tuneage is not only possible—it’s necessary. –*Christian Schultz*

**Lakker**  
*Tundra*  
**R&S**  
**Street: 05.11**  
**Lakker = Gesaffelstein +**  
**Bob Moses – the funk**

*Tundra* is by Irish duo **Dara Smith** and **Ian McDonnell**, and is something I could imagine being played at *The Limelight* (an iconic nightclub from the late ‘80s located in an old, gothic church in Manhattan) during the height of the club scene. The music is dark, cold and echoes in your mind like a bad night out, but in a good way. There are very few vocal additions throughout the album, only the echoing sounds of a woman humming an ethereal tune. With dark, heavy drum-beats and ear-splitting synths, this album will make you want to sport your finest blacks. My favorite tracks on the album were “Mountain Divide,” which is also available on iTunes as a single, and “Three Songs,” a more upbeat but still dark dance tune. This is one of the most well-made albums I’ve heard so far this year—get it if you’re into dat goth, post-EDM shytt like I am. –*Julia Sachs*

**Lightning Bolt**

*Fantasy Empire*  
**Thrill Jockey**  
**Street: 03.24**  
**Lightning Bolt = (Black Pus**  
**+ Death From Above 1979)**  
**/ Hella**



Douchebags that look at a **Jackson Pollock** painting and say, “My three-year-old could do that,” are not going to get this album or this band (and fuck those people). **Brian Chippendale**, a master of the skins, deconstructs Western rhythm with his hit kit and lo-fi **Jello Biafra**—esque vocals. For two decades, this duo has been making strides in pushing music to the algorithmic limits, and it is time for that to change. I’m recruiting you, fair reader, to preach the Chippendale word. Tell the masses of the sweat-stank drumstick rolls and fleshy tom bounds. Praise be unto the sharp, hypnotic bass contortions and frayed fuzz belching out of this album. Bow before the incomprehensible commands and demands

Chippendale foams atop the fog of seized sound. Gravel before the impossible time signatures and ceaseless, atomic bass battering. Become an apostle in the *Fantasy Empire*. –*Alex Cragun*

**Marriages**  
*Salome*  
**Sargent House**  
**Street: 04.07**  
**Marriages = A Perfect Circle**  
**+ Björk**



The pain exuding from my speakers is nearly drowning me. An onerous drone of pulverizing backing guitars stands out in stark contrast to seething and smeared higher-register lead guitar. Overlaid, diaphanously blurry synths add a modernized new wave element, such as on “Less Than.” **Emma Ruth Rundle’s** vocals range from low and breathy to powerful and lamenting, always translating an animalistic agony only understood through intonation and not words. Rolling and intricate drums sew all the songs together. Ultra-heavy bass lines add even more to the dragging heaviness and heroin swoon—see “Love, Texas.” Hidden in the wall of sound is a smudge of ‘90s grunge and a rabbit hole of wretched instrumentation in an excellent album. –*LeAundra Jeffs*

**Michael Rault**  
*Living Daylight*  
**Burger Records**  
**Street: 05.05**  
**Michael Rault = T. Rex +**  
**(Emitt Rhodes –**  
**Paul McCartney)**

My girlfriend **Cori** has told me many times that someday, she’s gong to leave me for **Marc Bolan**. I’ve reminded her many times that he’s dead, but she doesn’t seem to care. That’s why I sharpened “T. Rex: The Lost Tapes” on my blank promo copy of the *Living Daylight* CD—I’ll easily be able to convince her that this is just unreleased T. Rex material. This way, she won’t leave me for the next best Bolan, aka Michael Rault. I really think I can convince her. Bolan passed *Zinc Alloy* off as a T. Rex album, so this should be easy. A few songs won’t be as easy to trick her with,

though. I’ll have to tell her that “Lovers Lie” is T. Rex’s attempt at sounding like the **Eagles** playing **The Beatles’** “Yesterday,” and that “Lost Something” is a **Danger Mouse** remix. This way, Cori’s fantasy can remain intact, and we can both enjoy this totally rad record—together. –*Cody Kirkland*

**The Muscadettes**  
*Side A EP*  
**HFN Music**  
**Street: 04.21**  
**The Muscadettes = Alvveys**  
**+ Best Coast + Slutever**

The Muscadettes’ five-song EP hits with one summer anthem after another. The Montreal-based group’s brand of chorusing garage infuses the shouts of female-fronted, ‘90s punk bands with the pop and rockabilly tendencies of ‘60s surf. “Growing Pains” is most reminiscent of **The Runaways**, with declarative, bouncing verses that course into several series of “ooh, oohs” before spanning into a spacey swirl of guitar reverb and synths. “Like a Wave” is pure dream-pop groove—reminiscent of **Dum Dum Girls**—with wispy, longing vocals and two solos—one twanging guitar, one crystalline keyboard. We’re immediately brought back from this beachside reverie, however, with “Honey Let Go,” a combination of harder-hitting, muscular garage rock and cheeky rhymes (“I won’t let go / Just because you said so / Even from the get-go ... Honey let go”). The songs are catchy, hook-filled and ca-rousing—irresistible for sunshine-filled summer revelry. –*Kathy Zhou*

**Paul de Jong**  
*IF*  
**Temporary Residence**  
**Street: 04.28**  
**Paul de Jong = The Books +**  
**Aphex Twin + Hans Zimmer**

This is what you get when you decide you need to make an electronic music album using strictly organic instrumentation. Paul de Jong is famously a member of The Books, and has branched out on his own, following that band’s demise for something that I’m having a hard time describing. Compositionally, parts of this album are very much in the vein of glitchy electronic music, while other parts have a sort of cinematic quality. This is a great album, but I can’t see myself ever putting this on to listen to for my own enjoyment. I think it was probably composed with an end goal of being the background music for a TV commercial. –*Alex Gilvarry*

**Peter Pan Speedrock**  
*Buckle Up And Shove It!*  
**Self Destructo Records**  
**Street: 03.31**  
**Peter Pan Speedrock =**  
**Motörhead + Zeke +**

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*Buckle Up And Shove It!* is the ninth studio release of these Eindhoven (Rock City), Netherlands axe masters, and it shows. You can tell they have experience bringing the rawk thunder, and they are not afraid of firing round after round of pure badass riff-ery your way. Their sound is unique, powerful, and has a dirty, back-alley sleaze factor that will have you tapping your feet and ordering another round of. This Self Destructo Records release came with a limited run of vinyl hitting the streets last month as well. It's about time these Dutch rockers get their due in the U.S. among the great, unwashed rock throngs—they've earned it. These powerhouses have toured with everyone who's anyone, including **Turbonegro**, Zeke, **Honky**, **Danko Jones**, **Nashville Pussy**, **Red Fang**, **Monster Magnet** and too many others to mention. Put this album on as loud as you can, and get ready to get molested through your ear holes! —Jeremy Cardenas

Poison Idea  
Confuse & Conquer  
Southern Lord Recordings  
Street: 04.07  
Poison Idea = MDC + Reagan Youth + Disclose

As a band that helped shape the foundation of hardcore music and has since, for three decades, continually released raw, unnerving and discordant material that teeters between hardcore and heavy metal, expectations are in high regard. Poison Idea's sound is loud, fast, abrasive hardcore that adopted the advantageous metal riffing that would be the inspiration for punk/metal hybrids. This album adheres to that crossbreed sound with the most notable tracks being "Bog," "Trip Wire," and "Rhythms of Insanity." "Psychic Wedlock" and "Hypnotic" both offer more in terms of song structure and lyrical enterprise. "Dead Cowboy" stands alone, as this is when **Jerry A.** retires from his raucous barking of lyrics and traverses into Old Western-style vocals while the rest of the band plays some fitting bluegrass-style music. Overall, the album is classic Poison Idea—it's loud, fast, in your face and doesn't pull any punches. —Eric U. Norris

Purple  
(409)  
Play it Again Sam  
Street: 01.20  
Purple = Deap Vally + The Distillers + No Doubt + At the Drive-In

Simply put, Beaumont-based Purple write exquisite party rock music. It's rough and raw in all the right places, and they have a keen ear for hooks that stick you deep. Vocals from **Hanna Brewer** are cutting—somewhere between **Courtney Love** and **Alison Mosshart**—and complement the rough-spun guitar tones and vocals from **Taylor Busby** and the thrusting bass by **Joe Cannariato**. There's a scrappy quality that makes the album almost sound off the cuff, but with enough polish that I know they aren't here to fuck around. "Leche Loco" wraps aggressive vocals and vintage riffs in a **Jack White**—meets-**Misfits** pastiche, and the beach rocker "Beach Buddy" is a sonic saunter on the beach with a beer. Sadly, there are more highlights than I have space—there isn't a single track that sounds like the previous one, and it's a solid effort from start to finish. Start hearing Purple. —CJ Morgan

Shana Falana  
Set Your Lightning Fire Free  
Team Love Records  
Street: 04.07  
Shana Falana = No Joy + Frankie Rose

After self-releasing her EP *In The Light* in 2011, Shana Falana has come around with an equally dream-soaked, reverb-backed, structured-by-angelic-vocals first LP, *Set Your Lightning Fire Free*. While she holds to her style—shoegaze-influenced, yet with folksy mix-ins—there is more depth here than the usual vaguely charming layers of humming guitar and vocal work. This comes partially from the marked percussion of **Mike Amari**, which gives the bulk of the album a slight but agreeably and tangibly fresh attitude in addition to more rhythmic structure. Standout tracks "Go," "Anything" and "Heavenstay" (the short, emotional hit of the album) show off this addition. Shana Falana also strays from her mystical high notes and throws around dark, low-voiced delivery, and casually shouty lyrics like those in "Anything," reminiscent of **Siouxsie Sioux**. All in all, the whole piece is an exciting development, and thoroughly spot on. —Erin Moore

Speedy Ortiz  
Foil Deer  
Carpark Records  
Street: 04.07  
Speedy Ortiz = Ex Hex +

Krill



Singer-songwriter and guitarist **Sadie Dupuis'** lyrics on *Foil Deer* steer away from past tracks by revealing a refreshed sense of responsibility and freedom from staying in destructive relationships with others and herself. Clever and honest, each track is a new story that revolves around self-deprecation with an unlikely bond between failure and optimism. "The Graduates," in particular, conveys the weirdness of growing up with more self-motivated confidence despite harsh unrequited feelings, coping with the facts and finding a way to spin "I used to be the best at second place / but now I'm just the runner up" positively. The shivery, sing-along swing of her voice with the rest of the band's immense backup talent sends chills waking my own self-doubt. It's a continual build of emotion that refuses to be contained any longer, which makes this album especially cathartic. "Wasted / Wasted / like you" from the track "Ginger" pairs perfectly with **Slutever's** "I Miss America." Most of all, Speedy Ortiz mix the melodic and heavy in a "grunge/indie" style. Whether you're getting over or are "Mister Difficult," this album will get stuck in your head for weeks. (Kilby: 05.29) —Taylor Hoffman

Them Are Us Too  
Remain  
Dais Records  
Street: 03.24  
Them Are Us Too = Cocteau Twins - My Bloody Valentine



For being such a young duo (vocalist **Kennedy Ashlyn** and musical

cohort **Cash Askew** are both just 21), it is nice to hear elements of earlier musical eras—in their case, late '80s and early '90s shoegaze—not only being appreciated but intelligently incorporated into their sound. It seems unavoidable to compare Ashlyn's voice to that of vocal goddess **Elizabeth Fraser**, but it's more like later-era Cocteau Twins, where Fraser mostly sang in English. Askew then could arguably also be compared to **Robin Guthrie** and even **Simon Raymonde**, especially with his wall of guitar swirling around his partner's angelic voice. What seems to propel them from merely being a cover band is that their tunes sound modern, including using male voices and some sampling. "Us Now" and "Marilyn" are achingly pretty, but there is a tendency, here and there, where it is especially hard to understand the lyrics. —Dean O Hillis

Violent Reaction  
Marching On  
Revelation Records  
Street: 03.31  
Violent Reaction = Negative Approach + Agnostic Front + Blitz



Of any current hardcore band, Violent Reaction have the potential to break out from the pack. With interest in 1980s hardcore popping up all around, including high profile articles in reputable publications, Violent Reaction will soothe the itch for a current band that sounds like they time-warped here from 30 years ago. Part Negative Approach, part U.K. street punk with a healthy amount of NYHC, you know exactly what you're getting into. The playing is tight, the vocals appropriately angry and the tempo fast, but *Marching On* plays out as something entirely too familiar. If you want a current band playing songs that sound like old hardcore bands you liked, this is for you. But this is also the issue with *Marching On*. Progression isn't essential, but investment by the listener is, and *Marching On* holds on too tightly to the past to create staying power. —Peter Fryer

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**THEY MIGHT BE GIANTS**  
MAY 5<sup>TH</sup>

**PURITY RING**  
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**Friday, May 1**  
Pendulum, Fury, Steez, Clearkut, Ill Minded - *Complex*  
Dzeko & Torres, Bare - *Depot*  
The Haunted Windchimes - *Garage*  
Lady Lamb, Rathborne - *Kilby*  
Dirt Monkey, Clarksdale, Illoom - *Urban*  
Alarm Call, Violet Waves, I/O - *Velour*  
Melody Pulsipher, MiNX, Magda Vega - *Woodshed*

**Saturday, May 2**  
**Happy Birthday, Logan Sorenson!**  
Mastodon Clutch, Graveyard - *Complex*  
Billy Shaddox, Honey Pine, Jordan Young - *Garage*  
The Verb Garden, Suburban Birds, Grand Banks, BOT Gravitron - *Kilby*  
Jared & The Mill, Kaleb Hanly - *State Room*  
Strong Words, High Counsel, The 213s, Soft Limbs - *Urban*  
Tempo, Temples, Lemon & Le Mule, Arvos - *Velour*

**Sunday, May 3**  
Steve Earle & The Dukes, The Mastersons - *OP Rockwell*

**Monday, May 4**  
**Craft Lake City: Last Call For Artisan Applications**  
The Best Of The Best - *Complex*  
Matt & Kim, Waters - *Depot*  
Astronautalis, Better Taste Bureau - *Kilby*  
Steve Earle & The Dukes - *State Room*  
7th Annual Utah Beats Society - *Urban*  
Matt Pond PA, Young Buffalo - *Velour*

**Tuesday, May 5**  
**Happy Birthday, Laikwan Waigwa-Stone!**  
They Might Be Giants - *Depot*  
Sick Of Sarah, The Hung Ups - *Kilby*  
Steve Earle & The Dukes, The Mastersons - *State Room*  
Pianos Become The Teeth, Loma Prieta, Gates - *Urban*

**Wednesday, May 6**  
Sólstafir, Ancient VVidom - *Bar Deluxe*  
Rae Sremmurd - *Complex*  
Big Sandy & His Fly-Rite Boys, Rhythm Combo - *Garage*  
William Control, Requiem, Justin Symbol - *In The Venue*  
Full Of Hell, The Body, SubRosa - *Kilby*  
MDC, Raw Power, Deathwish, Young Fathers, Mas Ysa, Beachmen - *Urban*  
Lo-Fi Riot, Vicious Beat, Jukebox Antihero, Hooligans Brass Band - *Velour*

**Thursday, May 7**  
The Soft White Sixties - *Bar Deluxe*  
Twiztid, Kung Fu Vampire, Davey Suicide, The Dam Dirty Apes,

Kissing Candice - *Complex*  
Joe McQueen Quartet - *Garage*  
Kyle, Tommy B, Mountain West Fresh, Kezz - *In The Venue*  
Luke Wade, Badfeather - *Urban*  
Kingston Winter, The Inevitables, Simple Talk, Soul Research Foundation - *Velour*

**Friday, May 8**  
Lorin Walker Madsen, The Hustlers, Randall Conrad Olinger - *Bar Deluxe*  
Through The Roots, Maoli, House Of Shem, Stranger - *Complex*  
James Bay, Elle King - *Depot*  
Old Death Whisper - *Garage*  
Go Suburban - *Kilby*  
Nora Jane Struthers & The Party Line - *State Room*  
Max Pain & The Groovies, Dark Seas, Beachmen - *Urban*  
X96 Toyota Big Ass Show - *USANA*  
Festive People, Spirit City, The Saturday Giant - *Velour*  
Myka 9, Abstract Rude, Green Leefs - *Woodshed*

**Saturday, May 9**  
**Happy Birthday, Mike Brown! Happy Birthday, Dylan Evans!**  
Baby Gurl, Gaytheist - *Bar Deluxe*  
Rittz, KXNG Crooked, J Hornay, Horse Shoe Gang - *Complex*  
Waka Flocka Flame - *Depot*  
Please Be Human - *Garage*  
Tell City, Desmond Mar, Cara Stott - *Kilby*  
Bullets & Belles, Henry Wade - *State Room*  
Dirt First Takeover - *Urban*  
Gypsy Cab, Queenadilla - *Velour*

**Sunday, May 10**  
**Happy Birthday, Scott Farley! Happy Birthday, Kent Farrington!**  
Face Your Maker, Alumni, Awake At Lakeside - *Bar Deluxe*  
Dan Deacon, Prince Rama, Ben O'Brien - *Urban*

**Monday, May 11**  
Nine Kills, Get Scared, Upon This Dawning, Chasing Safety, Brightwell - *In The Venue*  
Filibusta, Audio Treats, Spatchy Love - *Urban*

**Tuesday, May 12**  
Foster The People, Milo Green - *Complex*  
The Bright Light Social Hour, Talk In Tongues - *Kilby*  
Chris Robinson Brotherhood - *State Room*  
D.O.A., Fuck The Informer, All Systems Fail - *Urban*

**Wednesday, May 13**  
Samuel Smith Band - *Bar Deluxe*  
Chris Robinson Brotherhood - *State Room*  
The Rentals, Rey Pila, Radiation City - *Urban*  
Sen Wisher, Gils, Diatom, Mooninité - *Velour*

**Thursday, May 14**  
Melo, Sink The Seas - *Kilby*  
Tony Holiday & The Velvetones, Candy's River House, Sam Smith Band, Neal Middleton - *Urban*  
Tyrone Wells, Dominic Balli, Emily Hearn - *Velour*

**Friday, May 15**  
**Happy Birthday, Trey Sanders!**  
Dev - *50 West*  
Big Sean, Casey Veggies - *Complex*  
2015 UTA Bike Bonanza - *Gallivan Center*  
Controlled Burn - *Garage*  
Chris Staples, Mimicking Birds, Alyeska - *Kilby*  
Morgan Page - *Park City Live*  
Ivan & Alyosha, Kris Orlowski - *State Room*  
**SLUG Localized: Six Feet In The Pine, Porch To Porch, Kaleb Hanly - Urban**  
Red Yeti, Steel Born Buffalo, Matt Skaggs - *Velour*  
Jack Wilkinson - *Woodshed*

**Saturday, May 16**  
**Happy Birthday, Cassie Anderson!**  
AIGA 100 Show - *Gateway Mall*  
First Annual Randy Wirth Half Century Ride - *Ibis*  
The National Parks, Festive People, Ties For Tolliver - *Kilby*  
Timmy The Teeth, RuRu, Crook & The Bluff, Kellie Moyle - *Urban*

**Sunday, May 17**  
Cheap Yellow Beer - *Garage*  
The Jon Spencer Blues Explosion, We Are Hex - *Urban*

**Monday, May 18**  
Purity Ring, Braids, Born Gold - *Depot*  
Smallpools, Grizfolk, Hunter Hunted - *In The Venue*  
Farewell My Love, Famous Last Words, SycAmour, It Lives It Breathes - *Loading Dock*  
Local H, All Eyes West - *Urban*

**Tuesday, May 19**  
**Happy Birthday, Rachel Roller!**  
Ximena Sariñana, Alex Ferreira - *Complex*  
Ed Sheeran - *EnergySolutions*  
The Early November, Lydia, Restorations - *In The Venue*  
Hangyng Brayn, Arcane, Panthermilk - *Kilby*  
Chris Robinson Brotherhood - *State Room*  
D.O.A., Fuck The Informer, All Systems Fail - *Urban*

**Wednesday, May 20**  
Casey Donahew Band - *In The Venue*  
Max Pain & The Groovies, LA Witch, Has A Shadow, Quiet Oaks - *Kilby*  
Silent Sorcerer, Blackwinter, DiseNged, Delusions of Godhood - *Loading Dock*  
Fruition, Dave Brogan, Mokie,

The Hill Dogs - *State Room*  
Motherkilljoy, Sugarpants, Odet, Mañanero - *Urban*

**Thursday, May 21**  
The English Beat, Bad Manners, The Interrupters - *Depot*  
Los Lonely Boys, Lukas Nelson & P.O.T.R. - *State Room*  
Emily Bea - *Velour*

**Friday, May 22**  
**Happy Birthday, Christian Broadbent! Happy Birthday, Madi Smith!**  
IMS, Austin Jones, Bailey McConnell, The Weekend Riot, The House On The Cliff - *Complex*  
Migos, OG Maco, Rich The Kid - *Complex*  
Whiskey Dick - *Garage*  
Passion Pit, HOLYCHILD - *Red Butte Garden*  
True Widow, Eagle Twin, Worst Friends - *Urban*  
Lazy Susan - *Woodshed*

**Saturday, May 23**  
**SLUG Cat - Saturday Cycles**  
Ryan Chrys & The Rough Cuts, Morgan Snow & John Davis - *Garage*  
The Renee Plant Band - *In The Venue*  
The Business, SL Spiffires, Utah County Swillers, Flak Jacket - *Loading Dock*  
Tyler Stenson, Aspertame Sunshine - *Velour*

**Sunday, May 24**  
**Happy Birthday, Paul Frame!**  
Hookers, Black Wizard - *Urban*

**Monday, May 25**  
Fly Moon Royally - *Kilby*  
Red Telephone, Slow Season, Greenbeard, Season Of The Witch - *Urban*

**Tuesday, May 26**  
**Happy Birthday, Adam Fratto!**  
Walk Off The Earth - *Complex*  
36 Crazyfists, Sleepwave, Toothgrinder - *In The Venue*  
Kate Tempest - *Kilby*  
The Decemberists - *Red Butte Garden*  
Nothing, Merchandise, Cloakroom - *Urban*

**Wednesday, May 27**  
Robert Plant & The Sensational Space Shifters - *Depot*  
Chunk! No Captain Chunk!, Hit The Lights, Forever Came Calling, To The Wind, In Her Own Words, The Last Gatsby - *In The Venue*  
Dustin Kensrue, David Ramirez, The Rocketboys - *Kilby*  
Superheaven, Diamond Youth, Rozwell Kid, Heartless Breakers - *Loading Dock*  
Chromeo, ODESZA - *Red Butte Garden*  
The Mountain Goats, Blank Range - *Urban*

**Thursday, May 28**  
**Happy Birthday, Maggie Zukowski! Happy Birthday, Candida Duran!**  
Mark Chaney & The Garage Allstars - *Garage*  
Crocodiles, Super 781 - *Kilby*  
Meg Myers, Wild Party - *State Room*  
Copeland, Allred, Valise - *Urban*

**Friday, May 29**  
Yelowolf, Hillbilly Casino, DJ Klever - *Complex*  
Tame Impala, Kuroma - *Depot*  
Mokie - *Garage*  
Speedy Ortiz, Alex G, Palehound - *Kilby*  
Microwave, Wearing Thin, Sink The Seas - *Loading Dock*  
The Chainsmokers - *Park City Live*  
Lindsey Stirling - *Red Butte Garden*  
Glass Animals, Gilligan Moss - *Urban*  
Desert Noises, The Blue Aces - *Velour*  
Sake Shot - *Woodshed*

**Saturday, May 30**  
Of Mice & Men, Crown The Empire, Volumes - *Complex*  
Amaranthe, I Prevail, Santa Cruz - *Complex*  
Palma Violets, Public Access T.V. - *Kilby*  
Mobb Deep, Cig Burna, Concise Kilgore, Flash & Flare - *Urban*  
Desert Noises, The Blue Aces - *Velour*

**Sunday, May 31**  
Bully - *Kilby*

**Monday, June 1**  
Jon Bellion, The Glitch Mob, Com Truise - *Complex*

**Tuesday, June 2**  
The Weepies, The Silent War - *Depot*  
Hop Along, Field Mouse, Lithuania - *Kilby*  
Ryan Adams - *Red Butte Garden*  
Lindi Ortega - *State Room*  
DJ Juggy - *Urban*

**Wednesday, June 3**  
Chon - *Kilby*  
Quintrón & Miss Pussycat - *Urban*

**Thursday, June 4**  
Joe McQueen Quartet - *Garage*  
Whitey Morgan & The 78's - *State Room*  
The Helio Sequence - *Urban*  
The Moth & The Flame - *Velour*

**Friday, June 5**  
**Pick up the new issue of SLUG - Anyplace Cool**  
Elite Fight Night 25 - *Complex*  
Holiday Mountain, ISH! - *Kilby*  
Mother Mother, James Allen Spirit - *Loading Dock*  
Von D, 2be, Illoom - *Urban*  
Nirvana Huntington Trio, MiNX, StrangeHers - *Woodshed*



**TUMBLEWEEDS YEAR-ROUND**  
**SATURDAY MAY 2 @ 11AM FREE**  
**THE BOXCAR CHILDREN**  
Four orphaned and homeless siblings happen upon an abandoned house, which, with a little creativity and hard work, they gradually furnish with all the comforts of home. This adaptation of the classic book features an all-star cast including: Martin Sheen, J.K. Simmons, and Mackenzie Foy.  
**RECOMMENDED FOR ALL AGES**

**FILMS WITHOUT BORDERS**  
**TUESDAY MAY 5 @ 7PM FREE**  
**BIG MEN**  
This film gives the viewer a glimpse into the secret world of the oil business. For four years and with unprecedented access, the filmmakers follow a Dallas-based oil company as they work to develop Ghana's first commercial oil field, while simultaneously following the exploits of a militant gang in Nigeria trying to profit on oil in any way they can.

**THROUGH THE LENS**  
**WEDNESDAY MAY 6 @ 7PM FREE**  
**THE HUNTING GROUND**  
From the team behind *The Invisible War*, comes a startling expose of sexual assaults on U.S. campuses, institutional cover-ups, and the brutal social toll on victims and their families. Weaving together world footage and first-person testimonies, the film follows survivors as they pursue their education while fighting for justice.  
*Post-film Q&A moderated by RadioWest's Doug Fabiano*

**SCIENCE MOVIE NIGHT**  
**TUESDAY MAY 12 @ 7PM FREE**  
**SEPIDEN**  
Sixteen-year-old Sepiden spends her nights exploring the secrets of the universe and dreams of going to a university to eventually become an astronomer. Her family wants her to take on a more traditional role, though she is determined to pursue her dream.  
*Post-film discussion with Dr. David Benneyat*

**THE ENVIRONMENT**  
**TUESDAY MAY 19 @ 7PM FREE**  
**THE BREACH**  
When fishing guide & filmmaker, Mark Titus learns why wild salmon populations plummeted in his native Pacific Northwest, he embarks on a journey to discover what might bring them back, and if it's possible to protect those that remain.  
*Post-film Q&A with director Mark Titus*

**DAMN THESE HEELS YEAR-ROUND**  
**THURSDAY MAY 21 @ 7PM FREE**  
**PRIDE**  
Based on a true story about London-based gay and lesbian activists who raised money to support coal miners and their families during the British miners strike in 1984. When the National Union of Mineworkers are embroiled to receive their support, the activists decide to go directly to a mining village deep in Wales to give their support in person.

**EXPOSE USA**  
**TUESDAY MAY 26 @ 7PM FREE**  
**1971**  
In 1971, a group of anti-war activists called the Citizen's Commission to investigate the FBI, broke into an FBI office in Media, PA, stealing all of the documents stored there. Shortly after the break-in, they started leaking information about the FBI's illegal surveillance practices. This film tells their story.

**CREATIVITY IN FOCUS**  
**WEDNESDAY MAY 27 @ 7PM FREE**  
**GRAY MATTERS**  
Gray Matters is the story of Eileen Gray, the twentieth century artist, architect, and designer whose vision, imagination, and sensibility changed the way we live, within houses and with furniture. The documentary is a historical, scholarly, and cinematic investigation of the life of one of the most significant, but little known modern creatives.

**TRAVELING TUMBLEWEEDS**  
**FRIDAY MAY 29 @ 8PM FREE**  
**THE BOXCAR CHILDREN**  
Four orphaned and homeless siblings happen upon an abandoned house, which, with a little creativity and hard work, they gradually furnish with all the comforts of home. This adaptation of the classic book features an all-star cast including: Martin Sheen, J.K. Simmons, and Mackenzie Foy.  
**RECOMMENDED FOR ALL AGES**

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## URBAN LOUNGE

1: DUBWISE w/ Dirt Monkey, Darkside, illoom 9 PM DOORS  
 2: Strong Words Album Release, High Counsel, The 213s, Soft Limbs  
 4: Utah Beats Society  
 5: Planos Become Teeth, Loma Prieta, Gates  
 6: Young Fathers, Mas Ysa, Beachmen  
 7: Luke Wade, Bad Feather  
 8: DAVID'S B-DAY BASH: Max Pain & The Groovies, Dark Seas, Beachmen  
 9: Dirt First: Grimbles, Flash and Flame, Choice, gravitytron, special performance: Arts of Chaos 9 PM DOORS  
 10: Dan Deacon, Prince Rama, Ben O'Brien  
 11: Smoke Signals Presents: Filibusta, Audio Treats, Spatchy Love  
 12: D.O.A., Fuck The Informer, All Systems Fall 9 PM DOORS  
 13: The Rentals, Rey Pila, Radiation City  
 14: FREE SHOW Tony Holiday & The Velvetones, Candy's River House, Sam Smith Band, Neal Meddton  
 15: SLUG Localized: Six Feet In The Pine, Porch To Porch, Kaleb Hanly 9 PM DOORS  
 16: Timmy The Teeth Album Release, RuRu, Crook And The Bluff, Kelli Moyle  
 17: Jon Spencer Blues Explosion, We Are Hex  
 18: Local H, All Eyes West  
 19: FREE SHOW The Wild War EP Release, Red Bennies, Electric Cathedral, Grand Banks  
 20: FREE SHOW Motherkilljoy, Sugarpants, Odet, Mananero  
 21: FREE SHOW Big Wild Wings  
 22: True Widow, Eagle Twin, Worst Friends 9 PM DOORS  
 23: Folk Hogan, Crook & The Bluff, Ghostowne  
 24: Hookers, Black Wizard  
 25: FREE SHOW Red Telephone, Slow Season, Greenbeard, Season Of The Witch  
 26: Nothing, Merchandise, Cloakroom  
 27: The Mountain Goats, Blank Range  
 28: Copeland, Allred, Valise  
 29: SIRIUS XM & SKULLCANDY PRESENTS Glass Animals, Gilligan Moss  
 30: Mobb Deep, Cig Burma, Concise Kilgore, Flash & Flame

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 DOORS AT 8PM UNLESS NOTED  
 21 & UP

## COMING SOON

June 2: King Chip (aka Chip Tha Ripper)  
 June 3: Quatron & Miss Pussycat  
 June 4: The Hello Sequence  
 June 8: World Party  
 June 10: The Life & Times and Mystic Braves  
 June 11: Unwritten Law  
 June 12: SLUG Localized  
 June 13: Hip Hop Roots  
 June 14: Sage Francis  
 June 15: Agalloch  
 June 17: mewwithoutyou  
 June 18: Delta Spirit  
 June 19: Crucial Fest / Dead Meadow  
 June 20: Crucial Fest / Goat Snake  
 June 23: Lenka  
 June 26: Radio Moscow & Jessica Hernandez  
 June 27: Flash & Flame  
 July 3: Beach Party  
 July 5: Tanlines  
 July 9: Toe  
 July 10: LAnarchiste  
 July 23: Slim Cessna's Auto Club  
 July 25: Torche + Melt Banana  
 July 28: Lower Denz  
 July 29: Unknown Mortal Orchestra  
 Aug 6: Lee Gallagher  
 Aug 18: KMFDM  
 Sept 12: Bowling For Soup



# MAY

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

## KILBY COURT

1: Lady Lamb, Rathborne  
 2: The Verb Garden, Suburban Birds, Grand Banks, BOT Gravitron  
 4: Astronautalis, Better Taste Bureau  
 5: Sick Of Sarah, The Hung Ups  
 6: Full Of Hell, The Body, Subrosa  
 7: Shape of color, Izzy Fernandez  
 8: Go Suburban  
 9: Tell City, Desmond Mar, Cara Stott  
 10: Inter Arma, Yautja, Eagle Twin  
 12: The Bright Light Social Hour, Talk In Tongues  
 14: Melo, Sink The Seas  
 15: Chris Staples, Mimicking Birds, Alyeska  
 16: The National Parks, Festive People, Ties For Tolliver  
 19: SPY HOP 801 SESSIONS: Hangyng Brayn, Arcane, Panther Milk  
 20: Max Pain & The Groovies, LA Witch, Has A Shadow, Quiet Oaks  
 21: FREE SHOW The Moth & The Flame, The Brocks  
 22: Middle Class Marvel, Psychosis  
 23: Rich Girlz  
 25: Fly Moon Royalty  
 26: Kate Tempest  
 27: Dustin Kensrue, David Ramirez, The Rocketboys  
 28: Crocodiles, Super 78!  
 29: Speedy Ortiz, Alex G, Palehound  
 30: Palma Violets, Public Access TV  
 31: Bully

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 DOORS AT 7PM UNLESS NOTED  
 ALL AGES!

## COMING SOON:

6/1: Hop Along  
 6/2: CHON  
 6/3: Holiday Mountain  
 6/8: Emily Kinney  
 6/19: San Cisco  
 6/20: Nora Dares  
 6/27: Trails and Ways  
 7/1: Kaya Dot  
 7/5: Kristeen Young  
 7/8: Kaz Mirblouk  
 7/17: The Adarna  
 7/28: CHAPPO

## OTHER S&S SHOWS YOU SHOULD SEE!

5/4: Matt & Kim @ The Depot  
 5/6: SÓLSTAFIR, Ancien Wisdom @ Bar Deluxe  
 5/7: The Soft White Sixties, Coyote Vision Group @ Bar Deluxe  
 5/18: Purity Ring, Braids, Born Gold @ The Depot  
 5/22: IMS, Sam Pottorff, Austin Jones, Bailey McConnell, The Weekend Riot, The House On The Cliff @ The Complex  
 5/29: Tame Impala, Kurema @ The Depot  
 5/29: Yelawolf @ The Complex  
 6/1: Jon Beillon @ The Complex  
 6/1: The Glitch Mob & Com Truise @ The Complex

# MAY

# CALL FOR ENTRIES

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 AUGUST 8<sup>2015</sup>  
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 JUNE 15, 2015  
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 AND BUSKER

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