

SLUG MAGAZINE

SEPTEMBER 2015 • VOLUME 26 • ISSUE 321 • SLUGMAG.COM • ALWAYS FREE

*** UTAH ***

EAT LOCAL WEEK





Brighton

**2015
2016** **SEASON PASSES
ON SALE NOW**

FREEBIES PRE-SEASON RATES
STUDENT DEALS **SPECIALS**
BRIGHTONRESORT.COM

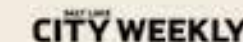
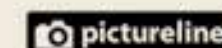
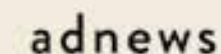
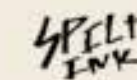
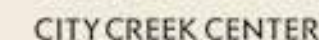
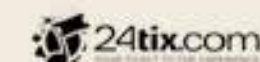
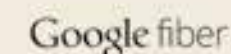
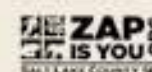
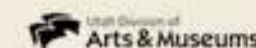
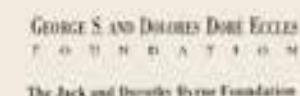
FOLLOW US
BRIGHTONRESORT
HICKS | EVAN WILCOX
1011 EAST MOUNTAIN DRIVE

THANK YOU!

THANK YOU FOR MAKING
THE 7TH ANNUAL CRAFT LAKE CITY DIY FESTIVAL
PRESENTED BY KEN GARFF FIAT AND HARMONS
ON AUGUST 7TH & 8TH A SMASHING SUCCESS!

CRAFT LAKE CITY
#clcdiyfest • craftlakecity.com

WE WISH TO EXPRESS OUR SINCERE GRATITUDE
TO THE FOLLOWING SPONSORS:



XMISSION • GREENBIKE • NOW PLAYING UTAH • X96 • 88.3FM KCPW
CATALYST • SALT LAKE ARTS COUNCIL

SLUG MAGAZINE



SaltLakeUnderGround • Vol. 26 • Issue #321 • September 2015 • slugmag.com

CONTRIBUTOR LIMELIGHT:

There's no bigger purveyor of new wave pop than *SLUG*'s own beloved music lover Dean O Hillis. As a manager of *MODified Music* in the '90s, Hillis was Salt Lake's ambassador of *musique Britannica*, from **Morrissey** to **Pet Shop Boys** to **Saint Etienne**. He began writing for *SLUG* nearly 15 years ago, and has contributed music reviews and world-class interviews that delight his idols—**Alison Moyet**, **Erasure**, **Suzanne Vega**, **Sarah Cracknell** and **The Mynabirds** (pg. 14) among them—with his complete knowledge and high esteem of their work. Beyond his encyclopedic understanding of pop music, Hillis is a cherished dog-walker, pet-sitter, Christmas lover and vegan who brings joy and smiles to humans and canines alike! Cheers, Dean!



Dean O Hillis
Senior Staff Writer

ABOUT THE COVER: In honor of *Utah Eat Local Week*, *CLC DIY Fest* artisan **Squid Vishuss** put forth her style of Strawberry Shortcake-esque kitsch art with a motif of food often found in her work. Check out more of Squid Vishuss' art at her Etsy shop at etsy.com/shop/Squids-Grotto, and go to Page 32 for **Alex Springer's** *Eat Local Week* article.

DISCLAIMER: *SLUG Magazine* does not necessarily maintain the same opinions as those found in our content. Content is property of *SLUG Magazine*—please do not use without written permission.

Publisher: Eighteen Percent Gray

Editor: Angela H. Brown

Managing Editor:
Alexander Ortega

Junior Editor: Christian Schultz

Office Coordinator:
Gavin Sheehan

Digital Content Coordinator:
Henry Glasheen

Fact Checker: Nic Smith

Copy Editing Team: Alex Cragun, Alexander Ortega, Allison Shephard, Christian Schultz, Henry Glasheen, John Ford, Jordan Deveraux, Julia Sachs, Kathy Zhou, Laikwan Waigwa-Stone, Maria Valenzuela, Mary E. Duncan, Nic Smith, Nick Kuzmack, Shawn Soward, Traci Grant

Editorial Intern: Kathy Zhou

Digital Interns: Allyson Larcom, Izzy Fernandez

Content Consultants:
Jon Christiansen, Matt Hoenes

Cover Illustration: Squid Vishuss

Lead Graphic Designer:
Joshua Joye

Graphic Design Team:
Chad Pinckney, Nick Ketterer, Paul Mason

Design Intern: Jordan Brooks

Ad Designers: Brad Barker, Brighton Metz, Christian Broadbent, Devin Wakefield, Dianna Totland,

KJ Jackett, Maggie Zukowski, Nicholas Dowd, Nick Ketterer, Somerset Bivens

Website Developer: Kate Colgan

Illustrators: Brighton Metz, Brooklyn Ottens, D. Bradford Gambles, Eleora Nelson, Lenny Riccardi, Maggie Zukowski, Manuel Aguilar, Natalie Edwards, Paul Frame, Phil Cannon, Robin Banks, Ryan Perkins, Sean Hennefer, Timm Paxton

Photographers: Andy Fitzgerald, Ben Melini, Bob Plumb, Chad Kirkland, Chris Gariety, Chris Kiernan, Gilbert Cisneros, Gilbert Garcia, Jake Vivori, Jessica Bundy, John Barkiple, Johnny Cowan, Logan Sorenson, Martín Rivero, Matt Brunk, Matthew Windsor, Megan Kennedy, Melissa Cohn, Michael Lehmann, Michael Portanda, Niels Jensen, Russel Daniels, Scott Frederick, Talyn Sherer, Weston Colton

Videographers:
Andrew Schummer, Brock Grossl, Lexie Floor, Nate Alley, Ryan Dearth, Slugger

Community Development Executives/Advertising Sales:
John Ford: johnford@slugmag.com
Angela H. Brown: sales@slugmag.com
SLUG HQ: 801.487.9221

Action Sports Sponsorship Development: Steve Goemaat

Marketing Intern: Paige Emond, Marina Quevedo,

Marketing Team: Alex Topolewski, Cassandra Loveless, Cassie Anderson, Janie Greenberg, Jono Martinez, Kylie Beales, Lark Smith, Lindsay Clark, Marina Quevedo, Paige Emond, Rachel Roller, Samm Hughes, Shley Kinser, Skye Galley, Xena McDonald

Social Media Coordinator:
Catie Weimer

Distribution Manager:
Eric Granato

Distro: Daniel Alexander, Eric Granato, Eric Norris, Jesse Hawlish, John Ford, Manuel Aguilar, Megan Kennedy, Michael Sanchez, Nancy Burkhart, Nancy Perkins, Sam Feinman, Tommy Dolph, Tony Bassett, Wesley Peterson, Xkot Toxsik

Senior Staff Writers:
Alex Springer, Alexander Ortega, Allison Shephard, Amanda Rock, Ben Trentelman, Brian Kubarycz, Brinley Froelich, Bryer Wharton, Christian Schultz, Cody Kirkland, Dean O Hillis, Eric U. Norris, Gavin Hoffman, Gavin Sheehan, Henry Glasheen, James Bennett, James Orme, Jimmy Martin, John Ford, Jordan Deveraux, Julia Sachs, Justin Gallegos, Kia McGinnis, Lauren Ashley, LeAundra Jeffs, Mariah Mann Mellus, Megan Kennedy, Mike Brown, Mike Riedel, Nancy Perkins, Nick Kuzmack, Peter Fryer, Ricky Vigil, Ryan Hall, Scott Farley, Sean Zimmerman-Wall, Shawn Mayer, Stakerized!,

Steve Goemaat, Steve Richardson, Thomas Winkley

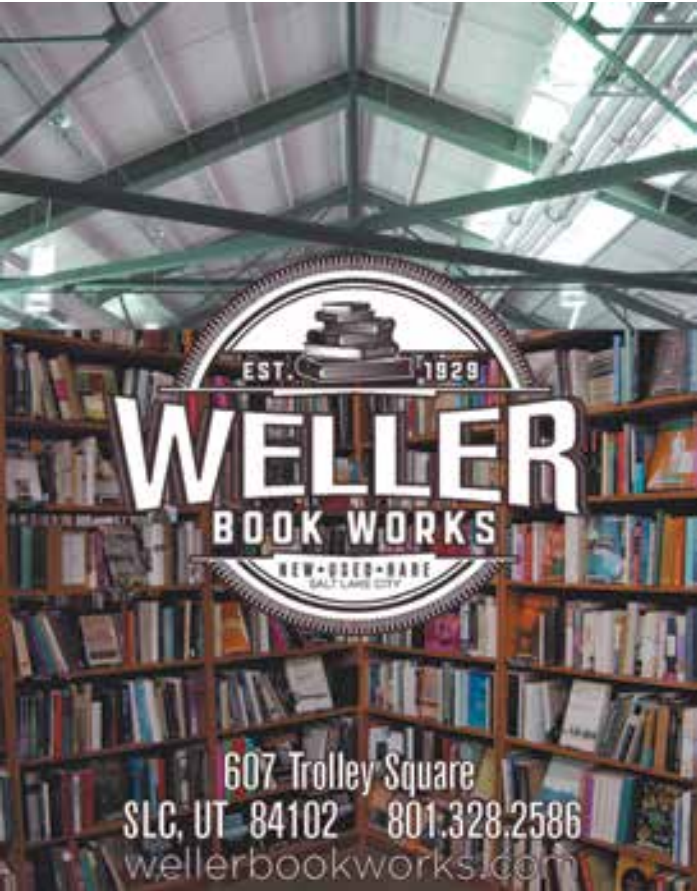
Monkeys with Computers:
Adam Fratto, Alex Coulombe, Alex Blackburn, Alex Cragun, Alex Gilvarry, Alex Vermillion, Ali Shimkus, Andrea Silva, Ashley Lippert, Austin Doty, Ben Tilton, Blake Leszczynski, Brian Udall, Carl Acheson, Chris Proctor, Connor Brady, Dan Vesper, Darcy Mimms, Dylan Evans, Erin Moore, Gregory Gerulat, Jamie Stott, Jeanine Carmichael, Jeremy Cardenas, Jesse Hawlish, Kamryn Feigel, Kathy Zhou, Kenny Tadrzynski, Kristal Starr, Kristyn Porter, Laurent Backman, Lizz Corrigan, Madi Smith, Mame Wallace, Matt Brunk, Michael Sanchez, Nate Housley, Nic Smith, Nicole Stephenson, Rachel Jensen, Randy Dankievitch, Rheanna Sonnichsen, Rob Hudak, Ryan Michael Painter, Sara Bezdjian, Seeth McGavien, Some Cop Dude, Taylor Hoffman, Timo H., Trevor Hale, Trey Sanders, Tyson Call, Xkot Toxsik, Zac Smith

SLUG Magazine's Official Podcast: *SLUG Soundwaves*

Producer: Gavin Sheehan

Executive Producer:
Angela H. Brown

Associate Producers:
Alexander Ortega, Christian Schultz, Henry Glasheen, John Ford



LOCALIZED

By Alex Gilvarry
alex.gilvarry@gmail.com

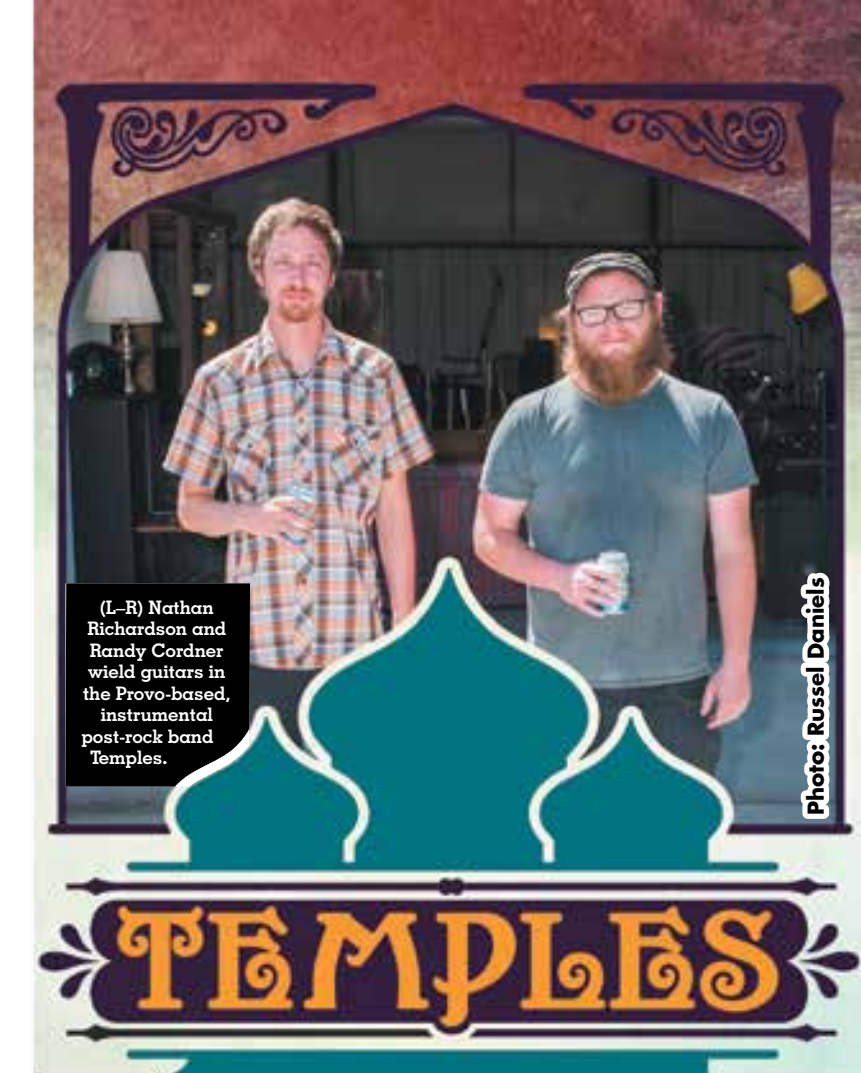
This month's *Localized* features the spastic math-pop of Provo's **The Salt, The Sea, and The Sun God**, headliner **Temples**' sprawling post-rock, and openers **Tavaputs**. If you have a taste for the slightly obtuse or like to get lost in a wave of sonic overload, then this one is probably for you. The show is Thursday, Sept. 17 at 9 p.m. at *Urban Lounge*—and is free and sponsored by **Uinta Brewing Co.**, **KRCL 90.9 FM** and **Spilt Ink SLC**.



According to founding members **Randy Cordner** and **Nathan Richardson**, Temples are something of a failed attempt at a studio project. "We were both so done with heavier music at the time—we wanted to do some kind of post-rock/shoegaze-y thing, and just do it as a studio project," says Richardson. Feeling burnt out on their time in hardcore bands, they had hoped to seclude themselves a bit and find a new sound. Cordner says, "We wanted to do just a studio project 'cause I think we were kinda sick of how traditional bands worked, and Temples was never supposed to be a real band—it was just supposed to be a studio project."

Unfortunately for Temples, when you are making interesting music, people generally want to see you play it live. "Eventually, people were hearing what we were up to ... and they were like, 'Dude you gotta play live,'" says Cordner. "Then it was just a couple of years of nonstop shows and trying to write when we could. It was really nuts 'cause we were playing four or five shows a month at one point." Now a full-fledged band, the idea of mainly being a studio project was set aside, and the now four-person Temples set to writing their self-titled debut EP, which would eventually turn into their sprawling 80-minute, 15-song debut, *Youth*. Though it is an incredible accomplishment, given the length and scope of the project, the band admits that it can be a little overwhelming to try and get through. "I can't really listen to it start to finish anymore," says Richardson. "I usually just pick one side of it to listen to." Cordner adds, "When I listen back, I'm like, 'Holy shit, how did that even materialize?' There were so many times where we weren't even sure it was going to happen."

Initially, the idea for Temples was that it'd be influenced by the Nintendo 64 video game *The Legend of Zelda: Ocarina of Time*, hence the band's name. "It's a concept we latched onto that, at least for me, gave me something to write to," says Cordner. "*Youth* is the first half of the game with Young Link, and the next one is going to be darker, heavier, more sludgy post-rock—kind of an antithesis to that, which is Adult Link, the latter half of the game." *Youth* was meant to be the first of a two-album concept, but the band doesn't necessarily want to be limited by the idea. "For me, it's definitely where we started out, but it's



(L-R) Nathan Richardson and Randy Cordner wield guitars in the Provo-based, instrumental post-rock band Temples.

Photo: Russel Daniels

not necessarily like I'm thinking of this every time I write a riff," says Richardson.

This darker and heavier direction is hinted at on the new material that Temples are currently working on, exemplified by the song "Dowsing," which the band has had available on their Bandcamp page in demo form since January. "We're already kinda working on the next record and have some rough ideas jammed out," says Cordner. Richardson adds, "I think we've always wanted to do different styles for different albums. The first album was like just mashing all of our influences together, and I think with this next one, we wanna get more of our heavies out."

Since the release of *Youth* last year, the band has gone through some difficult personnel changes that have led them to sit back a bit and focus more on pursuing Temples as a studio project again. "Since the release of *Youth*, we got rid of our drummer, and our friend **Brett [Barrett]** joined up, and we've just been working on new material," says Cordner. "A couple months ago, we decided to stop playing shows as much and actually focus on writing. Somehow, I feel like that's more important. If you're

constantly releasing stuff on the Internet or just constantly trying to make music, I think that's better than playing a four-person *Bar Deluxe* show."

This renewed focus on writing and stepping back from performing is already bearing fruit for the band. This fall, they plan to have an EP ready for release, including the aforementioned "Dowsing," which they say will have nothing to do with *Youth* or the *Zelda* theme, and following that, they plan to work on what will hopefully end up being a collaborative companion EP that will tend more toward electronic music done with their friends.

Overall, the band is heading in a positive direction, despite some post-album-release growing pains. "With this new stuff we're coming out with, I feel like we're more precise and more focused," says Cordner. "It's cleaner, I think, and we're all in a better headspace to wrap our heads around what the fuck we're doing."

Find Temples on Facebook at facebook.com/TemplesMusic, and check out their music on Bandcamp at templesmusic1.bandcamp.com.

Regarding The Salt, The Sea, and The Sun God's debut album, *It's All For You*, singer and songwriter **Dakota Miller** says, "I was going for a specific brand of shit, and we nailed it." This preference for a lo-fi DIY feel in their noisy and math-y brand of indie-pop music helped introduce them to local Provo recording engineer **Stephen Cope** of *Studio Dada*, with whom they were able to experiment and expand upon ideas that Miller had been working on with the band. "Stephen is a big fan of the lo-fi sound, so we would record it, and then we'd run the drums through an amplifier and record that, and we'd run that through tape," says Miller. "It'd just sound like shit."

Most of the band members had been making music together for years before finding their sound as The Salt, The Sea, and The Sun God. "Over probably the first two years we were playing together, we were four or five different bands doing things that were just terrible," says bassist **CJ Sweeten**. That all changed when Miller introduced the band to the demo EP that he had recorded on his own, all of which would eventually end up on their debut. "I wasn't getting what I wanted out of the other music I'd made," says Miller. "I was playing in a really bad band, and I wanted something that was me. I just wanted to play my music, so I recorded an EP basically just by myself, and I got these guys to do it with me over the course of a few years."

For these guys, being a Provo band is kind of an awkward position to be in. According to Sweeten, they have "emptied rooms a few times at Provo shows." Many of the bands in Happy Valley are of the gentler type that aspire to play at *Velour*, but



for a band that gloriously sounds like how my hang-over last weekend felt, sharing the stage with the more palatable side of the music scene can be a bit of a hard sell. Luckily for them, they've been able to find a home at *Muse Music*. "It's mostly thanks to Stephen, **Darcie [Roy]** and **Debby [Phillips]** at *Muse* that we got our start," says Miller. "They've given us a show every time we've needed one, and they have always tried to book us with other bands that would help us with connections and whose fans would hopefully like us." Since *Muse* closed down their old location (they're opening a new location on Center Street in Provo on Sept. 11), The Salt, The Sun, and The Sea God have taken a bit of a step back from playing shows and have focused on both writing new material and expanding their lineup.

Their first batch of songs came as a result of Miller's dissatisfaction with the music he was then making, and his experimentation with new styles. "I started getting into math rock and tapping, so I practiced and decided to make some songs out of it," he says. "When you write to a looper, you can have as many guitarists as you want." This ultimately led to the lush and fleshed-out sound that is present on their debut album, despite the fact that there were, at the time, only three members in the band. To overcome their limited ability to play these songs live, they recently added former roommate **Robert Dahle** as a second guitarist and have been teaching him old songs while working on the new ones. According to Dahle, it was an

easy fit since they'd all lived together at the time. "I'd come home from work and hear the song, so I knew them pretty well by the time they asked me to join," he says.

As a four-piece, things are a little less one-sided and more collaborative when it comes to writing material for what will hopefully be their second full-length record. Instead of building songs based on loops that Miller has come up with, they jam as a band to come up with new ideas. Miller says, "We'll find a riff we like and play for a half hour and maybe we'll get a song out of it."

These guys also stand out from much of the more "mainstream" part of the Provo scene in that they're not necessarily out to conquer the world like most of the more popular bands in the city are. The Salt, The Sun, and The Sea God are more about "just making the music that you like to listen to," according to Sweeten. "When I first heard the first EP that Dakota had recorded himself, I liked all the music on it and knew I wanted to be a part of it, because I wanted to play music that I really enjoy listening to." To put it simply and in the words of drummer **Mitch Hawkins**, "It's fun to play."

Find The Salt, The Sun, and The Sea God on Facebook at facebook.com/SaltSeaSunGod, on Bandcamp at thesalttheseaandthesungod.bandcamp.com and at *SLUG's Localized* on Thursday, Sept. 17.



(L-R) Dakota Miller, Robert Dahle, CJ Sweeten and Mitch Hawkins meld experimental lofi styles in Provo's The Salt, The Sea, and The Sun God.

Photo: Russel Daniels

SALT LAKE COMIC CON IS COMING! HERE'S A HANDY GUIDE TO HELP
AVOID COSPLAY CLICHÉS! BY ROBY VIGIL

 <p>DON'T: CAP. AMERICA</p> <p>DO: EL CHAPULÍN COLORADO</p> <p><small>BELOVED MEXICAN TV SUPERHERO/GRASSHOPPER MAN.</small></p>	 <p>DON'T: MARTY McFLY <small>HEAVY.</small></p> <p>DO: GENDER-SWAPPED CHUCK BERRY</p> <p><small>PEOPLE WILL PROBABLY THINK YOU'RE PRINCE, BUT THAT'S COOL, TOO.</small></p>
 <p>DON'T: SEXY MARIO BROS.</p> <p>DO: SEXY SNORLAX</p> <p><small>IS THAT A POKÉ FLUTE IN YOUR PANTS? OH, IT IS.</small></p>	 <p>DON'T: STEAMPUNK</p> <p>DO: STREET PUNK</p> <p><small>THEY'RE PRETTY MUCH FICTIONAL CHARACTERS ANYWAY.</small></p>
 <p>DON'T: DEADPOOL</p> <p>DO: LITERALLY ANYTHING ELSE</p> <p><small>SERIOUSLY. EVERYONE IS DEADPOOL. DEADPOOL ISN'T GREAT.</small></p>	 <p>DON'T: MENINIST <small>NOT ALL MEN!</small></p> <p>DO: A HUMAN BEING</p> <p><small>DON'T BE A JERK. EVERYONE IS AT COMIC CON TO HAVE FUN. BE MINDFUL OF PERSONAL SPACE, DON'T GAWK, DON'T HARASS—SALT LAKE COMIC CON DOESN'T TOLERATE THAT CRAP.</small></p>

THE STOCKIST

Champion

NORSE PROJECTS | TODD SNYDER + *Champion* | MADE & CRAFTED LEVIS

10-8 MON - SAT 11-5 SUN
 875 E. 900 S. 801-532-3458

THESTOCKISTSHOP.COM
 INSTAGRAM.COM/THE_STOCKIST

PASSION FLOUR

PÂTISSERIE

Vegan FRENCH PASTRIES and. SPECIALTY CAKES

165 E. 900 S.
 (385) 242-7040

RED BUTTE GARDEN

CLASSICAL GREEK THEATRE
 SOPHOCLES' ELECTRA
 September 26 & 27, 9:00AM

ON SALE NOW!

FALL BULB & NATIVE PLANT SALE

September 25 & 26
 Friday, 3:00 - 7:30PM
 Saturday, 9:00AM - 7:30PM

Find a wide selection of flowering bulbs, organic garlic bulbs, ornamental grasses, flowering perennials, native and water-wise plants.

300 WAKARA WAY • 801.585.0556 • WWW.REDBUTTEGARDEN.ORG

THE CONTINUUM OF MODERN FUNK

By T.H. • empty.aviary@gmail.com



Photo: Matthew Scott

DâM-FunK's second LP, *Invite the Light*, dropped Sept. 4, and he hits *Urban Lounge* on Sept. 13.

I first became aware of DâM-FunK's (**Damon Rick**'s) music around the release of his 2009 LP, *Toeachizown*, when I heard the singles "Mirrors" and "Hood Pass Intact"—tracks with lush, melodically minded synths, tonally unique drum programming, warm, grainy production, and nothing quantized. A Tweet I'd posted celebrating that music gained me a follow from DâM, and when I opened my record shop, *Albatross Recordings & Ephemeria*, four years later, *Toeachizown* was the first album to sell. Now, DâM-FunK has released and is promoting *Invite the Light*, his second solo LP, and I was eager to speak with someone who's brought life back to one of the greatest styles of American music.

While DàM-FunK has been prolific—posting regularly to his Soundcloud (soundcloud.com/damfunk) and collaborating with artists such as **Steve Arrington** (formerly of **SLAVE**) and **Snoop Dogg**—he has released three EPs since *Teachizown*, but no full-length albums. This second LP has been long-delayed, but the quality of the music and its realization as a complete volume make it very much worth the wait. Several collaborators appear on *Invite the Light*, such as **Q-Tip**, **Nite Jewel**, **Leon Sylvers III & IV**, **Jody Watley**, **Ariel Pink**, **Flea**, **Novena Carmel** and **Junie Morrison**. All of these performances complement the songs, and DàM says that they are friends whose appearances occurred organically. However, “The next record might be more insular,” says DàM. “I might not have any guests.”

A concern that Dâm-FunK has frequently stated publicly, in interviews and on social media, is his desire to create music that is “timeless.” I discern that the tracks on *Invite the Light* sound as though they could have come from prime eras of several different styles—incorporating elements of electro and R&B, for example,

10 SaltLakeUnderGround

but ultimately remaining true to modern funk's overall sonic aesthetic. *Invite the Light's* first single, "We Continue," consists of—among other elements—salient snare hits, squelchy bass, DâmM's midrange vocals, uplifting lyrics and full synth chords. Meanwhile, a mid-album track like the instrumental "The Hunt & Murder of Lucifer," with its crushed, warbly low-end, owes as much to groove music as it does to classic electronic horror scores. DâmFunk references "Surveillance Escape" and "Virtuous Progression" as personal favorites on *Invite the Light*. "[Those are] songs I was glad to be able to put on this record," says DâmFunk. *Invite the Light* was recorded where the majority of DâmFunk's music is created—in his home with analog keyboards and outboard gear. He records live to ProTools, employing tricks like running a drum machine to cassette tape to get some grit.

With technology and the subject of conveying thoughts and ideas in mind, D&MFunK has maintained a steady social media presence and has actively participated across the relevant platforms over the last several years. I was curious about how he determines what to share, whether he imagines that he'll always be as publicly accessible as he is currently—and if he wants to be. "I just try to keep it [from being] too personal, but I do share some things I go through," he says. "[In] this new era, there's a connection with the people and a way to share information and ideology. Some people recoil from social media, but it is a way to stay 'relevant,' if you will. I just use it as tool to connect with good people."

As for connections, funk has taken DāM-FunK around the world, has inspired his name, and represents more than a single sound or series of stylistic hallmarks and cues. I was interested to know his thoughts

on the nature of funk, including but extending beyond the musical aspect, its survival and how it differs from other genres. "I feel that funk gives more freedom," says DâM-FunK, citing elements the genre embraces, such as "guitar solos that would never be welcome" in environments such as R&B radio. "To me, funk feels like one of the—not final, but later—tiers of expression in Black music, but also all music." He cites the diverse backgrounds of many of the genre's premier groups (consider **Funkadelic**, **Sly & The Family Stone** and, later, **The Revolution**). "They always had a cross-section of different people involved," DâM-FunK says. Considering funk as a worldview, DâM regards it as "a positive music, but it has other emotion in it as well." Of funk's ideal future: "We start telling stories again," says DâM-FunK, "like **Sly [Stone]** did in 'A Family Affair'—different topics searched in a subliminal way."

This kind of vision serves DâmFunK's interest in making his music being timeless. It has appeal beyond any specific age, region or demographic. "I've always tried to be internationally thinking when it comes to my music—intergalactic, even," says DâmFunK. "I just give the experiences that I've lived and what's truly in my heart."

Invite the Light, out Sept. 4 on **Stones Throw Records**, boasts vinyl packaging that is as appealing as the music. Dâm-Funk will be playing in Salt Lake at *Urban Lounge* on Sept. 13 with a three-piece band consisting of Dâm-Funk, **Reggie Reg** and **E-Day**. Of the upcoming live set, and all of his work—which is modern funk, but sometimes labeled as “boogie” or “electronic”—Dâm-Funk simply says, “It’s serious funk.”



GREENbike
SLC'S NON-PROFIT BIKE SHARE

**Take a bike from
any of the 25 stations.**

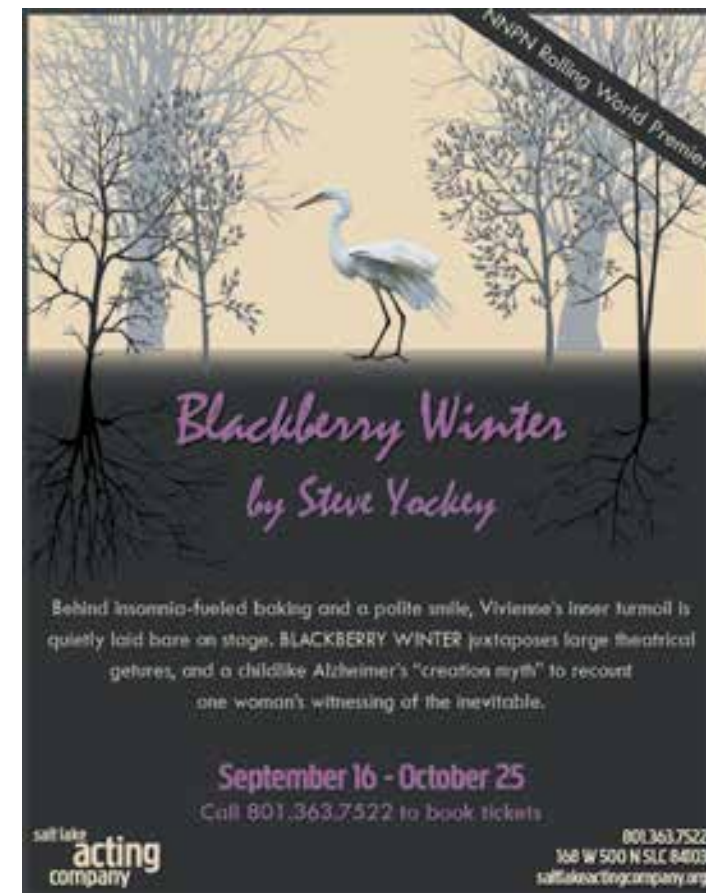
**Return a bike
to any station.**

\$5 = unlimited 30-minute rides for 24-hours
\$75 = unlimited 1-hour rides for 1-year

GREENbikeSLC.org



@ SLCBIKESHARE



**Savor...
The Local Flavors!**



MacCools RESTAURANT

www.maccosrestaurant.com

Historic 25th Ogden → SLC → Hotel Circle Layton

Coachmans Dinner & Pancake House

By Heck Fork Grief • info@slugmag.com

Coachmans serves breakfast all day, and offers classic mainstays like steak and eggs.



Photo: Talyn Sherer

1301 S. STATE ST.
SALT LAKE CITY, UTAH

OPEN EVERY DAY, 7 A.M. – 11 P.M.
801.486.3579

We think you will be pleasantly surprised,” reads the marquee outside *Coachmans Dinner & Pancake House*. Well, sometimes you have to walk on the wild side, and as safe and nice as wild sides go, *Coachmans* is that. I feel dangerous going in, but once in, I feel pretty good about myself. They take cash only. There is red velvet, and the decor is both clean and straight from a 1962 Vegas lounge. The waitresses are nice and helpful, and, best of all, the food is affordable, just as the sign promises. *Coachmans*’ food is good and old-style, which means that it’s both healthy and maybe occasionally deliciously unhealthy. The house music is the high school music for kids in the late ’50s, and so I suspect the food, too, is familiar in style and quality for people of that era, which I think is great—any crowd who can get behind **Elvis**, smoking cigarettes and swing dancing probably knows how to have a cool time and enjoy a hot meal.

People love to eat breakfast from morning till night, and *Coachmans* serves a great breakfast all day. The classic Three Eggs Any Style is a great deal for just \$4.95—three eggs made your way, toast and a pancake or country potatoes. I splurge for my eggs, so the Steak and Eggs (\$10.95) fits in my budget. The breakfast steak is the same that comes with the lunch special, and it is better-than-*Market Street* good, as are the Denver Omelets (\$6.95). My food friend, who likes her breakfasts sweet, got the Strawberry Belgian Waffles (\$5.95) covered in syrupy but real strawberries. These crunchy confections with powdered sugar fill a big plate, and it was too much food for her. But the Buttermilk Pancake Plate (\$4.95), on the other hand—even at five cakes thick (tall as the large-print edition of *The Princess Diaries* and just as sweet)—got eaten till only syrup and silverware remained. Lunch Specials are a killer deal here and are served only on weekdays between 11 a.m. and 5 p.m. Lunch comes with a warm dinner roll and starts with a first-course soup or salad. The salad has the usual suspects (plus frozen peas) but no onion. The Sliced Tomato Topped with Delicious Suri-

mi Crab Salad option is, in fact, delicious and à la Vegas. All the soups are good. The Veal Cutlet on Cheese Sauce (\$6.95) is two breaded patties of veal covered in a thin cheese sauce, which is decidedly oddball (like nacho cheese without the sharp flavor or thick body). It appears here and there on the menu, taking the place of hollandaise on the Eggs Benedict, which I did not try (because of the cheese sauce), and on the Cheddar Steak (\$7.75), which is the same meal but with a pounded steak instead of veal patties. The vegetables that come on the side of most of the meals and dinners are first-rate and fresh-cooked, and the mashed potatoes are made from scratch. The Sirloin Tips (\$6.95) lunch is a light beef stroganoff on egg noodles, and it was the reason I started coming here again. The Liver and Onions (\$6.95), too, is right and sentimental in my heart. Tender and fresh, if liver is for you, this is a go-to, and the Broiled Halibut (\$9.95) and Broiled Salmon (\$8.95) plates are good buys. The Fried Chicken (\$6.95) is a half chicken in pieces, fried to order, and varied from dry to succulent the times I had it, but still, it’s real, and it’s fried chicken with mashed potatoes, gravy and vegetables.

A few low points: The coffee is bad—not good bad, just bad. The one hamburger I ate was one of the worst I ever had, freezer-burned and fugly. And the spaghetti, which the menu trumpets with praise, is bad, but maybe good-bad. The fries are forgettable and under-salted. The bread pudding could use some raisins or nuts, but that is a quibble, not a gripe.

The dinner menu is largely the same as the weekday lunch menu with some bigger, better options and both soup and salad as well as dessert in the bargain. The Liver and Onions (\$8.95) is about the same service as above, but the Roast Beef (\$9.75) takes the place of the beef tips, still with light stroganoff gravy and egg noodles, but covered over with generous slices of stacked roast beef. The Roast Turkey (\$9.75) dinner is a solid Thanksgiving substitute with real turkey on sage dressing with cranberry and mashed potato. I was told the Lamb Chops (\$16.95) were the best ever by an old-timer, but my order was little meat and lots of fat. The 16-oz. Bone-in Rib Eye – Sizzling!!! (\$16.95) is the real deal, cooked **John Wayne** style—burnt but bloody with a baked potato and vegetable, in addition to soup, salad and dessert. There are also meals of lobster, king crab and shrimp.

Coachmans has been a breakfast place for me on infrequent occasion for most of my 30 years in Salt Lake City, and I think that I should probably have been coming more. This is the go-to comfort diner of days gone by, with yesterday’s prices and old-school food quality and choice. I am definitely bringing my family here next time they come to visit. I know that they are going to be wowed by it as much as I continue to be.



HANDS-ON EDUCATION BY DESIGN

GRAPHIC DESIGN AAS

Subtle shades. Latest logos. Tweaked typography. These are the things you notice that others don’t—and it’s why we want you at BEAU. Strengthen your skills in visual composition, web design and 2D graphics as you work alongside industry-experienced instructors on real projects for real companies. See? College looks different already.



BROADVIEW ENTERTAINMENT ARTS UNIVERSITY

800-916-9237

SelectBEAU.com

BFA IN VISUAL DESIGN SPECIALIZATIONS:

Comic and Sequential Art // Digital Film // Game Art // Graphic Design // Stage and Screen Design

ASSOCIATE OF APPLIED SCIENCE DEGREES:

Digital Film AAS // Graphic Design AAS // Professional Audio Engineering AAS

IT'S ON AT COMIC CON

Hall A // Booth 1839

For more information about our on-time completion rates, job-placement rates, the median debt of students who completed the program, and other important information, please visit our website at www.broadviewuniversity.edu/programs.aspx.



In the big, wild world of modern music—presently so overcrowded with equal parts would-be artists and sub-genres—it is often the truly talented that are buried and easily overlooked. Dig past those in it for a quick cash grab or notoriety, and you will find the passionate artists: the poets, the dreamers and the musician’s musicians—those who live and breathe their music. Here’s the deal: Laura Burhenn is the real thing. With her poet’s heart firmly intact, her latest offering as The Mynabirds, the much-anticipated *Lovers Know*, is something of a small miracle: an accessible, highly memorable sing-along declaration. While she was preparing to present her diverse third album to the world, *SLUG* had the pleasure of speaking with her about the new record and upcoming tour.

Taking sabbaticals to join **Bright Eyes** and **The Postal Service** on their world tours, Burhenn intentionally fashioned *Lovers Know* to play like a great road album, a departure from her debut, the confessional *What We Lose In The Fire We Gain In The Flood* and its political follow-up, *Generals*. “There was something I really missed about just driving,” she says. “There’s something that’s so cathartic about it. After the Postal Service tour, I got in my car and drove across the U.S. twice, just kind of writing and figuring out what I was trying to say, what words I wanted to say next.”

Pure pop (“Semantics,” “One Foot”) and heartbreakingly beautiful ballads (“Velve-teen,” “Hanged Man”) highlight the proceed-ings, but most interesting is when Burhenn experiments, like on the enthralling “Shake Your Head Yes,” which recalls an *In The Garden*–era **Eurythmics** and where she sounds like she’s having serious fun with her vocals. “I think with ‘Shake Your Head Yes,’ it was the sonic conversation with myself,” she says. “It was definitely all the voices in my head kinda talking over each other. But I think that that was ultimately—that’s kind of the key to the whole record, you know? The record’s called *Lovers Know*, and to me, that’s a reference of this sort of secret lan-guage that we all speak, but it’s not spoken in words, necessarily.”

“Say Something” contains the lyric “I put our records on and play every song / Don’t you remember how we got here,” in which she rhetorically speaks to an apparition of her former love and, in the process, elevates her songcraft to a new height of revelational skill. “I imagine, for every record, I’ve tried to reinvent myself, follow the trail of different artists that have inspired me and my life,” she says. While this isn’t the happily-ever-after type of love song, it is one of many tracks with the theme of everyone’s ubiqui-tous search for love. What makes it and the others so special is their unique sing-along qualities. Speaking of these songs, Burhenn elaborates: “It’s the universal struggle, and

I'll Paint The Ponies

IN CONVERSATION WITH THE MYNABIRDS' LAURA BURHENN

By Dean O Hillis ehohpo@comcast.net

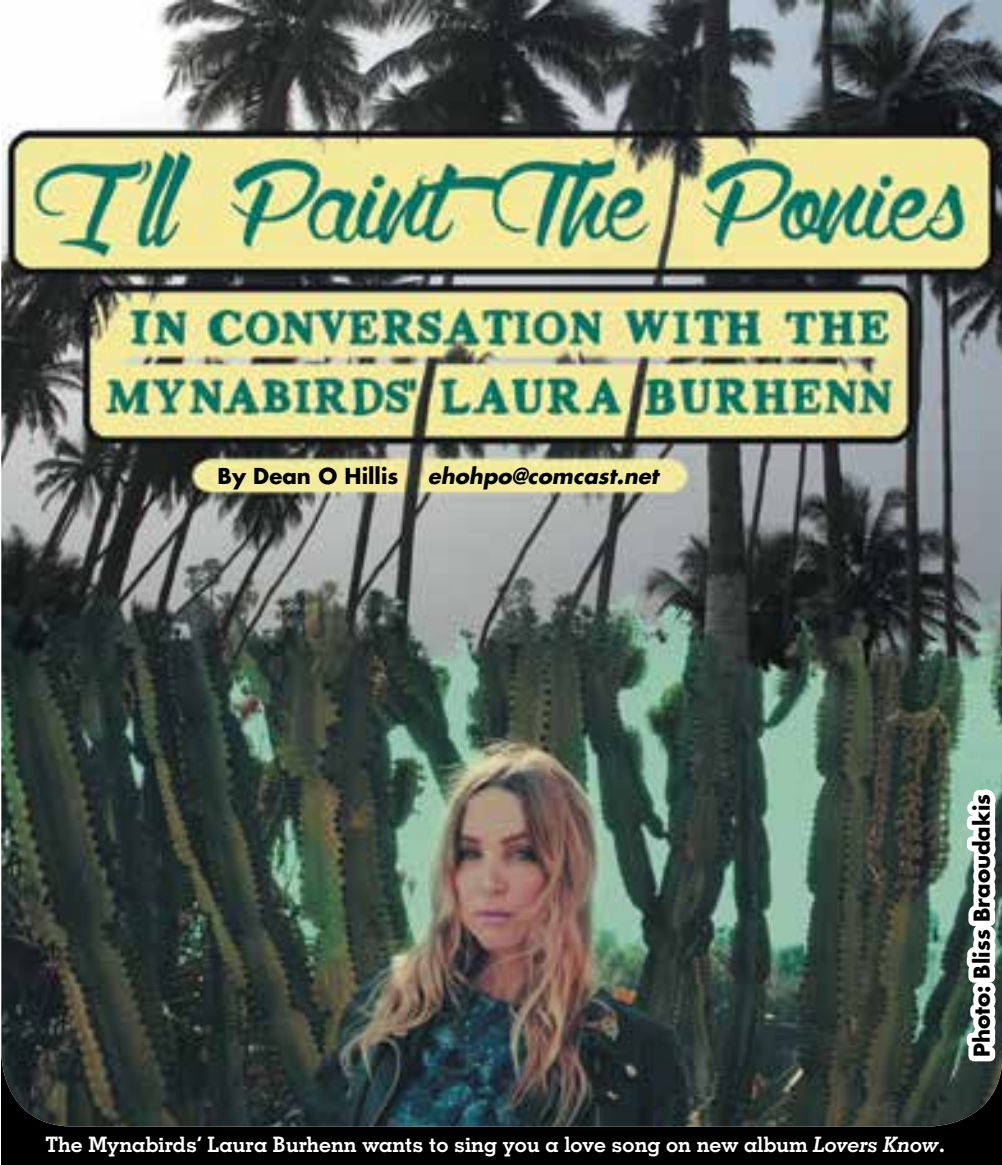


Photo: Bliss Braoudakis

The Mynabirds' Laura Burhenn wants to sing you a love song on new album *Lovers Know*.

so I wanted them to be songs that people could sing along with, because as much as they’re my songs, I think they’re everyone’s songs,” she says.

After initially connecting via Instagram to collaborate on a cover of **Leonard Cohen**’s “Suzanne,” producer **Bradley Hanan Carter (Black English, formerly of NO)** eventually won Burhenn’s trust by offering to record some demos. “I’ve never worked so hard on anything in my life,” Burhenn says. “[Carter’s] a perfectionist, and I’m sort of prone to being like, ‘Let’s just throw it—oh wait, it’s on tape! Great, we’ve got the song!’ So we really pushed each other, I think, to get the perfect recording, which I’ve never done. It was nice for this record to say, ‘OK, let’s pay attention to every space, to every note, and make sure that everything that’s on there matters and creates the emotional sensation that it should.’”


After touring and recording around the world, the ultimate destination of Burhenn’s road record is home. “When I was living in Omaha, I finally felt free to be able to tour and really, really live my life as a musician,” she says. “And I also felt this real responsibility to bring

something back to my family and my community there. I think every [touring] musician struggles with that—kind of being thrown back into your real life once you get back from the road: Are you making people proud? Are you bringing people back something that’s worthwhile, and are you doing that for yourself? And you feel—it’s such a contrast—because you feel this amazing connection with people all over the world that you’ve met and you’ve interacted with and you’ve had these brief, fleeting, deep connections with at shows or coffee shops, wherever you are on the road, and then you come home, and then you also feel so incredibly far away from the people you should feel closest to. It’s a weird re-entry, like astronauts must feel a little like that coming back from space.”

Burhenn’s sincere affinity for performing in Utah comes to fruition for a fourth time when she returns to *Kilby Court* on Sept 14. “It’s going to be really great to be back in Salt Lake,” Burhenn says. “I love it there and can’t wait to see you and everybody else!”

Read the extended review of *Lovers Know* on SLUGMag.com!

THE DREAM OF THE 90's IS ALIVE IN SLC



OUR BRANDS
DR MARTENS
LEVI'S
PENGUIN
TIMBERLAND
FRED PERRY
BEN SHERMAN

DALEY'S

NEW & VINTAGE CLOTHING
817 E 2100 S
DALEYS.CO



LES MADELEINES

Sign up for fall cooking classes at continue.utah.edu

216 East 500 South
Tuesday-Saturday 8am-4pm
801.355.2294 www.lesmadeleines.com



Kick off the fall with your new best friend

Adopt a cat for just \$10.* And adopt a second feline friend for free!

September 1-30

All pets are microchipped, spayed or neutered, vaccinated and ready to go home today!

Best Friends Pet Adoption Center
2005 South 1100 East
Salt Lake City
Open Monday – Saturday, 11 am to 7 pm
Sunday, 11 am to 4 pm
bestfriendsutah.org

*Promotion applies to cats six months and older.



DANCE IN PROGRESS

Mudson Leaps into its Fifth Anniversary Season

By Kathy Zhou
@_moonkissed

Photo: Jessica Bundy Photography.com



(L-R)
Molly Heller
and Mary
Lyn Graves
perform a new,
untitled duet by
loveDANCEmore's
Ashley Anderson
at the first *Mudson*
of fall 2015 at
Memorial House.

During *Mudson*'s final installation at the *Masonic Temple*, **Breeanne Saxton**—currently a guest dancer for Ririe-Woodbury through the fall season—performed an in-progress work that dealt with processing a death in her family. By the end of the piece, Saxton folded up small but precious objects into a towel and smashed them. The piece was well received: The work was deeply personal and unconventional, and it provided a fitting way for loveDANCEmore's *Mudson* to bid adieu to the *Masonic Temple* and enter into its 2015 fall season—and its fifth anniversary.

Inspired by New York's *Movement Research* at *Judson Church*, **Ashley Anderson** founded *Mudson* in 2010 as a monthly and free event for local choreographers to showcase their in-progress danceworks. "Since we started, we've seen a great deal of growth and have managed to keep our model sustainable," says Anderson. "We've been able to support more people than I could even imagine otherwise meeting or interacting with."

As part of the loveDANCEmore community events branch of the Ashley Anderson Dances nonprofit, *Mudson* provides an important and necessary platform for dancers and choreographers of all backgrounds and styles to perform and cultivate their pieces. With each choreographer who introduces herself and her work, the environment becomes much more open, bridging the disconnect between performer and audience and debunking expectations of what a dance performance should be. Audience members are able to appreciate and interact with varied representations of fresh and cutting-edge works from the local dance community; choreographers are able to try out their ideas, to gauge where a work might fail, to take risks, to sense the physical feedback of their audiences and then to

further develop their works. Anderson, the eponymous founder of Ashley Anderson Dances, references one particular moment with dancer/choreographer **Samuel Hanson**, who planned to send messages to his audience by throwing them paper airplanes during his performance. When he tested his idea out during *Mudson*, however, it turned out that flying paper planes is not an easy thing to do. "It was a really amazing moment," says Anderson. "In dance, if we don't try out our ideas, we can't figure out where they fail. I have to have people to experience the show, to give me that physical feedback."

Now that it's in its fifth year, *Mudson* has left its space in the *Masonic Temple* and is in the process of testing out a few new venues—including the *Memorial House*, the *Wasatch Presbyterian Church* and the *Sugar Space Studio for the Arts*—before settling into a new home. "At the *Masonic Temple*, it felt like anything could happen," says Anderson. "We're trying to re-create that magical feeling." The primary concerns are logistical—whether or not the lights might blow a fuse, the floor is suitable to dancers' bodies or if the dance feels right in the space. The more logistically accommodating the venue, the more room for experimentation, and the more *Mudson* can continue to grow and meet the needs of the community.

Along with a new physical space, this five-year milestone presents a chance for *Mudson* to re-examine how it might better support the choreographers and dancers involved. Along those veins, this year's application process touts a few changes. Rather than setting seasonal deadlines, this series will have rolling applications and a stronger curatorial presence. Because *Mudson* is moving from venue to venue for each performance, the administrative staff has to make quicker programming decisions, as opposed to their typical practice of consulting an artist panel. Once *Mudson* settles into its new dance space, however, Anderson hopes to return to having a larger application

process, seeing as *Mudson* is one-of-a-kind in its incorporation of a year-round open application process. "There's no other organization or dance model that has people working on projects in an independent or freelance way to be presented," says Anderson. "Having open applications allows us to present new voices who we wouldn't otherwise have been able to support." As an umbrella organization that facilitates all types of dance projects, loveDANCEmore is in the unique position of reinforcing the fact that there is absolutely more than one way to exist in dance—working project to project versus dancing in a company, for example—and meeting new ways of thinking, creating and seeing with energy and enthusiasm.

That sense of support, of uplifting the dance community, has been especially important for Anderson, who started the series when she had just moved back to Salt Lake. "I wanted to make a series that I could participate in, a type of series that I felt didn't exist yet," says Anderson. Over the years, *Mudson* has fostered dynamic performances that embrace unfinished rather than finished products, and it continues to confront and dismantle preconceptions of dance—of something being not academic enough or too traditional or not correct—for those both within and outside of the dance community. "It's just wanting people to make the choice to create, and then respecting that choice," says Anderson. "I'm grateful that all of these things could happen in the same space."

Upcoming *Mudson* performances will be on Sept. 15 at the *Wasatch Presbyterian Church* and on Oct. 20 at the *Sugar Space Studio for the Arts*. The first performance of the season took place Aug. 18 at the *Memorial House*. For more information about *Mudson*'s programming and applications process, visit lovedancemore.org/mudson.



A FUTURE IN AUDIO? SOUNDS GOOD

PROFESSIONAL AUDIO ENGINEERING AAS

Sure, you've gotten the EQ on your car stereo *just* right...but you're looking for something more. Whether you want to amplify an album, put your spin on a soundtrack, or add the right touch to a TV or radio commercial, BEAU's experienced audio faculty enables you to become equally comfortable behind the console and in front of clients. How's that sound?



BROADVIEW ENTERTAINMENT ARTS UNIVERSITY

800-916-9237

SelectBEAU.com

BFA IN VISUAL DESIGN SPECIALIZATIONS:

Comic and Sequential Art // Digital Film // Game Art // Graphic Design // Stage and Screen Design

ASSOCIATE OF APPLIED SCIENCE DEGREES:

Digital Film AAS // Graphic Design AAS // Professional Audio Engineering AAS

IT'S ON AT COMIC CON

Hall A // Booth 1839

For more information about our on-time completion rates, job-placement rates, the median debt of students who completed the program, and other important information, please visit our website at www.broadviewuniversity.edu/programs.aspx.

STRENGTH FORGED FURY

Words with Krisiun
Drummer Max Kolesne

By Bryer Wharton
bryernw@gmail.com

Brutal death metal often gets taken to task for being redundant—often featuring anti-religious themes, the usual standards and “more of the same” pervade, so brutal death cries out to break new ground with room for deep emotional thought. Brazil’s brutal death metal trio does exactly the fucking opposite: full-on negative music that’s as disrespectful to religion as possible—because it’s fucking death metal. It’s supposed to be pissed off. Skull-crushing music with themes other than that make no sense. Krisiun will play their irreverent tunes in Salt Lake City on Sept. 18 at *Metro Bar*, co-headlining with **Origin**.

In an interview with drummer Max Kolesne, he admits to the changes the band has gone through since their early days. “We feel the need to play something different,” says Kolesne. “The new stuff we play, it’s more dynamic ... It’s still metal all the way.” Going through the catalog of the band through the years, one could say that there are three different eras for the band: the earlier and much faster days, 1990–2001; the middle era that has taken much criticism from fans, 2003–2006; and now, from 2008’s *Southern Storm* to the new, highly dynamic *Forged in Fury*, released Aug. 7. The matured Krisiun write music by jamming and putting songs together as the ideas flow from the band of three tight-knit brothers. “It’s all about playing metal but adding something different,” says Kolesne. “You’d be really boring just to keep playing the same kind of stuff and releasing the same kind of album all the time.”

For new record *Forged in Fury*, Krisiun combine the classic speed and brutality with newer dynamics and a natural sound production. Along with a great love for the older material, I’ve also grown fond of the last two albums, *Southern Storm* and *The Great Execution*, because of the more mature-minded death metal songwriting. *Forged in Fury* stays true to the old-school, speed-riddled metal often called “the blender”—it can sound like making a meat smoothie, and it punches in some fantastic guitar harmonies in its solos and lead work. *Forged in Fury* also touts some slower grooves, such as “Dogma Of Submission,” a track with slower, grizzled tempos to pound listeners into submission. *Forged in Fury* can attribute much of its excellence to the production, too. In my opinion, it’s the best



Photo: Pri Secco

thing producer **Erik Rutan** has produced. Kolesne, while happy with the production on the last few albums by **Andy Classen**, mentioned that the band wanted to try something new. The result is a clean-sounding album that showcases the tighter songwriting, but with more of the raw sensibility of the old-school Krisiun sound.

“Krisiun is the kind of band that cannot sound too clean or too polished—it has to be natural and raw and ballsy, with a lot of low end, [and] the natural and dynamics have to be there,” says Kolesne. “We knew [Rutan would] be the right guy to do it—he thinks that way. He works in a different way for each band ... I’m so happy and satisfied with the result—he did a really great job.”

Kolesne helps add to the clarity and sound of Krisiun. He’s a drummer with a huge talent in death metal, and I feel that his ability to play fast and clean and to use triggers in the best way is overlooked. Triggers often get a negative reaction—sometimes fans say the method of playing a sample with a drum strike is, in a way, cheating. Kolesne said that what he does live is usually the same as in the studio—50 percent mics and 50 percent triggers. Kolesne mentioned that if natural kick-drum strikes are miked normally, the outcome can be a sonic blur, even for an excellent drummer—the sample from the trigger just

Krisiun will venture to *Metro Bar* to run the *Land of Zion* through a brutal death metal blender on Sept. 18.

adds more clarity to the kicks. “It’s going to be even harder because the sound of the trigger is clear, and it’s there all the time, so you have to make sure you’re going to play really well,” says Kolesne.

I admit, sometimes lyrics for death metal can get silly—when you can discern them. Krisiun stick to the themes they started with, but the band likes to keep them in reality, touching on topics of slavery, chaos, conspiracies, war and how people are still slaves to religion. Krisiun may get this inspiration for how they view the world, but they note that they’re fortunate. “We’re lucky to live the way we live in a country like Brazil, even though it has so many problems like corruptions or criminality,” says Kolesne. “We have a good life here—we’re lucky to be born here. ... We’re free to live the way we like to be, to have our own thoughts.”

Krisiun deliver brutal death metal in the most excellent form possible, filled with so much energy and speed that if you don’t watch your headbanging, your neck just may snap. Kolesne stated that even if he doesn’t feel well, once they hit the stage, it’s only natural to give it their all. Krisiun play Sept. 18 at *Metro Bar* in Salt Lake City.

coffee garden



salt lake city

9th & 9th | main street

GRIM

CYCLE SALVAGE

By Darcy Mimms
r2d2therc@gmail.com

Grim Cycle Salvage has established itself over the past seven years as not only a super-professional custom mechanic shop specializing primarily in Harley Davidson, but also as the parts store for all of your DIY needs, helping to empower the community to get messy and tear into their bike projects themselves. Owner and MMI-certified mechanic **Sean Jordan** has been riding and working on motorcycles for most of his life. "I pride myself in doing stuff right," says Sean. "I've been doing it long enough to know what does break and how to keep it from breaking. We're definitely mechanics first."

After selling his first bike in order to buy tools, Jordan's dedication to the craft brought him from Georgia to Orem nearly 20 years ago, where he and his family have found their niche in the community.

I met up with Jordan at his massive shop, located at 554 Commerce Road in Orem, as he and his wife **Cat** were busy coordinating their concessions booth for a local charity soccer tournament. "Everyone always wants to see *The Yard*," Sean says as we meander through his shop and out the back door—Sean cautions my every step through the battlefield of parts and fluids: "Oh, I've got some tire grease leaking." As we enter the backyard, I begin to under-

stand what he meant. The Yard is an unbelievable collection of dismembered motorcycles, with nearly 400 bikes neatly organized in rows waiting to be torn apart by Sean and his small crew. "We get people who just want to come walk through, and we're not really a pick-n-pull," says Jordan. "We strip everything down—good parts go into inventory, bad parts go in the scrap bin." Sean says it's nearly impossible to keep up on the neverending disassembly necessary to move some of these bikes from his massive collection and that a lot of bikes are donated or end up as scrap metal. "Every year we donate three Chinese bikes to be blown up for a charity run for juvenile diabetes, which is the best thing to do with one of those!"

Between regular summer maintenance and custom work, the shop is full of enough work to keep Sean and his small crew busy all summer. He says, "We do all the stuff most shops won't do; we build from the ground up." *Grim* is also a full-service machine shop. Sean himself has over 20 years of experience with welding and fabrication, and he shows me one of his custom gas tanks on one of the many bikes being rebuilt. The other side of the shop, however, is another impressive sight to be seen. "This is our constant battle," says Jordan. "We inventory everything. We're not in the business of selling bad parts. My wife has single-handedly done all of this."

Sean and Cat have spent the past seven years not only tearing apart the 400 bikes in The Yard, but also cataloging and inventorying every part by make and model, creating an impressively organized parts store and available worldwide at your fingertips on their easy-to-navigate website, grimcyclesalvage.com. Sean tests and guar-

antees all of *Grim's* used parts and has an amazing cataloging system to keep track of what they have in stock. Cat has catalogued and photographed roughly 6,000 parts for the website, all done in a small office/photo studio in the shop. *Grim* is also a certified parts dealer for major manufacturers and can get any new part you need into the shop as well.

In March of 2013, Sean and four friends set out on an epic 24-day journey to Costa Rica, with 4,000 miles of all the stress, breakdowns and tribulations you would expect on such a massive undertaking. Photographer **Steven Stone** chronicled their amazing trip from Salt Lake to the Panama Canal. In April of this year, I got to witness that journey over beer and tacos as they shared it with the two-wheeled community of Salt Lake City via the CR2013 photo show at *The Commonwealth*. You can see their journey, the bikes and learn more about the guys at cr2013.com. Following an experience that extraordinary is difficult, and Sean wishes he could spend more time riding and taking long trips. But, as with many small business owners, Sean says, "If I take time off, I just pay for it dearly."

Thanks to Sean's mechanical knowhow, a lot of potential problems on the CR2013 trip were avoided, however, not every rider is so mechanically inclined. Sean's mission is to educate the community on the machines they are riding, to ensure safety and to keep everyone on the road. After many late nights "talking shop," so to speak, Sean and Cat have committed to holding motorcycle maintenance classes in *Grim Cycle Shop* for the average motorcyclist beginning in the fall of this year. Be sure to check their website for more info on upcoming classes, as well as instructional videos on basic motorcycle maintenance and repair so that you don't do something silly like forget to put new oil back in after your home oil change.

Sean's passion for what he does truly comes from a dedication to keeping "the average guy on the road," as his website says. Check out grimcyclesalvage.com for parts new and used, as well as for photos of award-winning custom work.

Sean Jordan and his wife Cat (not pictured) have run *Grim Cycle Salvage* for the last seven years.



SLFS
salt lake film society

Join Salt Lake Film Society for
FREE MOVIE DAY
That's right. Every movie. All day. Free.
Thursday, September 10
@BROADWAY and TOWER

It's Green... It's Potent...
We'll Teach You How To Use It Right!

Beer Nut: Now Offering Beer Class

The
**BEER
NUT**

Make Beer
Not Bombs!

1200 S. State Street, Salt Lake City, UT
www.beernut.com

=TAKE OUT=

ESTE PIZZERIA

EAT IT - OR - BEAT IT

801-363-2366
156E 200S
SLC, UT



Photo: Chris Kieman

CLARK THOMAS

FOR THE LOVE OF THE BOARD

By Dylan Evans • @dyltah || Photos: Niels Jensen

I first caught sight of Clark Thomas about a year ago when he took home the gold at the *Fifth Annual Roughside of the Tracks* contest, *Roughside V*. Though there were plenty of dudes killing it, I kind of knew from the start that Thomas was going to get the top spot. I first noticed Thomas at the bump off of 1300 South. Thomas rode away with a 360 flip right off the bat, and I want to say that he followed that up with a frontside 360. Those are two good crowd pleasers to start the day off with. Thomas kept that kind of shit going all day, ultimately earning himself the crown and a bunch of free gear. “That was a really good experience,” he says. Needless to say, my first impression of Clark

Thomas was a strong one.

Now, I’m a bit old-fashioned, so I’ve never been too enthused about those wild, double-flip 360 super tricks. I’ll tell you what, though: I can’t deny true talent, and Clark Thomas has plenty of it. As showcased in *Roughside V*, Thomas can and will throw down hammers, flipping his board an extra time or two if needed. “I want to do certain flip tricks that people see and are like ‘Whoa, what was that?’” he says. “I just want to do things a little different.” He can throw out the gnarliest, most confusing trick at *Liberty Park*’s three-block, or pull a boned-the-fuck-out hand plant in the bowl—see @clarkthomicide on Instagram. While I’d like to see a lot more posts,

Hand plant.



Clark Thomas won SLUG’s Fifth Annual Roughside of the Tracks skate contest in 2014.

Thomas’ Instagram provides us with a good look at him on the board, proving that he’ll ollie twice as far as you at *Sandy Skate Park* as well as helicopter spin the hell out of his board and catch that shit!

Though born in Utah, Thomas first stepped on the board when he was 11 in Oklahoma after getting a fresh pair of skate kicks. “I got some Vans one day, and my friend asked me if I skated,” he says. “I said, ‘No, but I want to.’ He had a board, and we just skated every weekend on his board.” Sharing a board? Now that’s commitment. Thomas eventually got his own ride and took skateboarding as his own. Once you see his skating, his early influences won’t surprise you. “The first video I watched was Almost’s *Round 3*,” he says. “You know, **Daewon Song**, **Chris Haslam**, **Rodney Mullen**—they all just inspired me. **Chris Cole** really inspired me, though.” Seeing a video like that at such an impressionable age would have any kid chasing those jaw-dropping tricks, and Thomas has definitely caught some.

What I like about Thomas is that he just wants to skate. That’s it. The dude has heart. He loves everything skateboarding, whether it’s the Oklahoma parks he got his start in, or the abundant, close-ranged spots of Utah’s north. “I just feel so happy to be a part of it all,” says Thomas. He moved back to Utah three years ago and was taken aback by our ever-growing skate scene. “Coming back here, it was a completely new environment,” he says. “I had no idea how the skate scene was, so I was mind-blown. Everyone just kills it so hard.” Agreed, my friend.

On the day-to-day, getting out with the homies pumps Thomas up to skate—that and a little self-motivation. He says, “You know, I think about certain tricks, and I get out there and do it.” If only it were that easy for all of us. When I speak of homies, I speak of **Eric Ferguson**, Thomas’ main man with talent on the board and behind the lens. “He’s the one who has helped me out with skating,” Thomas says. “Kills it at skating, kills it at filming—just an all around good dude.”

Backside 360.



Switch nose slide.

I hope, by now, you’ve pulled up Thomas’ Instagram page to get a sense of the shit I’m talking about. He’s absolutely destroyed Sandy’s skate park and left some NBDs at plenty of others, though his Instagram is only a glimpse of what Thomas can do on a skateboard. Check out his first video part from *Transcend*, a rad video filmed and edited by the previously mentioned Ferguson, or Fergy, as Thomas calls him. (That’s *FergyFilms* on YouTube.) In *Transcend*, he proves that he can take a slam or five and still get the trick. He pieces together some tech lines and has hammers all day, but then he throws a goddamn hand plant in the middle of it all? Sorry for the spoiler, but I was just that stoked. That’s one hell of a part. Thomas is already aching for more, too. “I’m working on *Transcend 2* right now—that should drop this winter,” he says, looking across the table for the nod from Fergs, “or this fall?” He’s not done there. We can look for a video from **Mark Judd**’s *After Dark Skateboards*, where we can see more Clark Thomas footy, alongside longtime ripper and our July issue’s profile subject, **Caleb Orton**. *After Dark* backs Thomas, and he backs the company just as much. “It’s awesome,” he says. “I want to give a big shoutout to Mark Judd for supporting

me and just being a really good friend.” I’m sure the feeling’s mutual. Thomas has to give all this thanks to his mom, though. He says, “My mom was the biggest supporter of my skating. She gave me rides to the park and skate contests, and she bought me boards and shoes. I’m extremely grateful I had her support.” Aren’t moms the best?

I’m backing Clark Thomas 110 percent. He has drive, he loves skateboarding and he takes his own approach to it all. Thomas gives back to skateboarding everything it has given to him. He’s a full-blood ripper. His plans for the near future are to “just try to to skate and have fun and go as hard as I can,” he says. I mean, who says that? A dude who is down for fucking life, that’s who.



Switch frontside bigspin.

TITUS ANDRONICUS

FOREVER AND EVER AND EVER

By Ricky Vigil

rickyvigil@gmail.com



Photo: Matthew Greeley



Indie punks Titus Andronicus will perform at Kilby Court Oct. 6.

The Who. Pink Floyd.

Titus Andronicus. If you think one of these bands doesn't deserve to be mentioned in the same breath as the others, you clearly haven't listened to *The Most Lamentable Tragedy*. The fourth album by New Jersey's Titus Andronicus is a 29-song rock opera presented in five acts, following our hero's confrontation with his own doppelgänger and his subsequent descent into madness. Along the way, the band evokes **Hüsker Dü**, **The Replacements** and **Dexys Midnight Runners**, and covers **The Pogues**, **Daniel Johnston** (no descent into madness would be complete without it), "Auld Lang Syne" and even salutes Ra, the Egyptian sun god. Somewhere between the epic, experimental punk of **Fucked Up** and the silly, straightforward garage rock of **Wavves**, Titus Andronicus' magnum opus is a beautifully sloppy work of art. *SLUG* spoke with Titus Andronicus frontman **Patrick Stickles** about the album and the band's goal of transparency.

On the day I spoke with Stickles, Titus Andronicus' Twitter feed was exploding with a fresh hashtag: **#GiveTitusAndronicusFiveBucks**. Stickles had nothing to offer those who donated other than their own sense of satisfaction in giving a band they enjoyed some money that wouldn't pass through multiple channels before reaching them. Reactions ranged from dismissive to utterly offended, but Stickles said that the band had actually made quite a bit of money from the spur-of-the-moment campaign. "Not everybody loves that the way the artist gets paid is by begging through a record company or through a beer commercial," Stickles says. "A lot of people, including myself and a lot of our fans, think that the best way for the artist to get paid in this specialized Internet age is for fans to become educated and informed about what they really like and vote with a dollar." It's a bold approach, but it's a clever adaptation of the DIY ethos that punk rock is founded upon. "We want to show the audience that we're genuine, that this is sincere," he says. "Even if we want them to perhaps buy a T-shirt or a CD, or maybe even just give five dollars for no reason, we want these people to know that there's another person at the other end of this transaction—that that money doesn't just line the pocket of some fatcat."

Stickles' unique approach to social media and media in general is partly what led to the creation of *The Most Lamentable Tragedy*. In 2013, Stickles began to talk about the lofty concept album before the album was even 20-percent complete, and even began taking pre-orders for the album through the band's website. "We had a bunch of stacks, people's money—it was a vote of confidence," he says. "I had to create a situation that I absolutely couldn't escape, because I had to deliver this rock opera to these people," Stickles says. During the creation cycle for the band's third album, 2012's *Local Business*, Stickles went through a manic-depressive cycle, which largely inspired his decision to begin presenting *The Most Lamentable Tragedy* well before the album was completed. "I had been a maniac when I did a lot of the conceptualizing [of *Local Business*], and when it came time to actually do it, I was basically out of gas and pretty deeply depressed," he says. "Having gone through that experience and being way up while I was making the plan and then being left way down low when it came time to putting the plan into action, I knew I didn't wanna do anything like that again."

Even though Stickles insists that *The Most Lamentable Tragedy* is a "work of fiction," it is clear that his manic depression largely informs the album's tone and overarching concept. "Feeling vulnerable is the whole point of it," Stickles says. "I want to occasionally reach some pretty crazy heights of ecstasy, so therefore, I need to allow for the possibility of pain. However horrible the pain, however wonderful the pleasure, they're just a moment in time, not gonna last forever—damn, I just spit some hot-ass bars for free, by accident!" This sentiment is largely reflected throughout *The Most Lamentable Tragedy*, as the hero struggles with getting lost within himself, letting other people into his life, and ultimately confronting himself—all while walking the line between high and low culture, referencing **Shakespeare** and **Seinfeld** along the way.

Stickles has a unique way of looking at the world, but the core of his art is representing himself truthfully and transparently. "**The Rolling Stones** have a bunch of 700-page books about them, and I don't put our band on the same level as them obviously, but if you wanna be as great of an artist as you can be, you have to have this ongoing fantasy that your life as you're living it is gonna end up in one of those books or someone's gonna make a movie about you someday," Stickles says. "**Crass** never ended up making a Rice Krispies commercial."

Titus Andronicus will perform Oct. 6 at Kilby Court with **Spider Bags** and **Baked**.

Squatters PUB BREWERY
SALT LAKE'S ORIGINAL BREW PUB

AWARD WINNING BEERS AND ECLECTIC PUB FAVORITES

147 W. BROADWAY
PHONE: 801.363.2739 | WWW.SQUATTERS.COM

GOOD FOR WHAT ALES YOU.

WASATCH BEER PUB

NEW LOCATION. SAME GREAT FOOD AND WICKED BREWS!

ENJOY LEGENDARY BEERS & PUB FAVORITES
LUNCH, DINNER, WEEKEND BRUNCH
PRIVATE EVENT SPACE

2110 S HIGHLAND DRIVE
801-783-1127
WWW.WASATCHBEERS.COM

MISBEHAVING IN UTAH SINCE 1986

Foster homes needed — MEOW!



Together, we can Save Them All!
utahfoster@bestfriends.org or 801-574-2417



Look for our coffees at select Salt Lake City locations

CAFFE IBIS
coffee roasting company
caffebis.com

ANCIENT ADVENTURE

MOCHA YEMEN
once banned because of its use in ancient rituals and its reputation for having mystical properties, it's an ancient adventure in a cup. One of the most rare and distinctive coffees in the world, it's also from the oldest coffee growing country. Very full body, lively, smooth, and spicy. Distinctive undertones of chocolate. A Dark Roast for the adventurer and available now from the adventurous coffee roasting company at Caffeibis.com

Brian Bress, *Imposter (The Head)*, 2009, collage on poster print, framed, 24.25 x 19.25 inches, courtesy of Cherry and Martin, Los Angeles, photo by Robert Wedemeyer, © Brian Bress.

Brian Bress: Make Your Own Friends

OPENS September 18, 2015

Artist in conversation with the curator
Thursday, September 17 | 5 pm | FREE

Supported by the Andy Warhol Foundation
for the Visual Arts and UMFA's Friends of
Contemporary Art (FoCA)

Organized by the UMFA and the
Museum of Contemporary Art Denver

MARCIA AND JOHN PRICE
MUSEUM BUILDING
umfa.utah.edu/salt



UMFA
UTAH MUSEUM OF FINE ARTS

PASSION FLOUR PATISSERIE

AUTHENTIC FRENCH PASTRIES GONE VEGAN

By Amanda Rock • amandarock.212@gmail.com

Jessica Davies, a classically trained French pastry chef gone vegan, has brought high-end vegan pastries to Salt Lake City's dining scene. Located at 165 E. 900 S., *Passion Flour Patisserie* is a charming shop, the type of place where you could lose yourself in a leisurely afternoon, nose in a book, enjoying a cup of coffee and nibbling on French pastries.

A classic red-and-blue sign promising "Vegan French Pastries and Cakes" welcomes visitors. If you're not looking for it, one wouldn't necessarily notice the word "vegan" on the sign or window. And well enough, customers have stumbled into her shop and enjoyed butter- and dairy-free pastries with cups of coffee, none the wiser. "Everybody said, 'Do not put vegan on your window and sign,'" says Davies. "I obviously ignored it." While veganism is a strong force behind the shop and is important to Davies, one certainly doesn't have to subscribe to vegan ethics to enjoy the pastries and Blue Copper coffee they serve. "I don't just want to just make things vegan," says Davies. "I want to appeal to people who aren't vegan."

The moment one opens the glass door and walk inside the shop, eyes jump to the pastry cases, filled with a dreamy assortment of colorful goodies. The interior of the shop is elegant, with rich, tan walls and beautiful hardwood floors. Fresh flowers decorate each table. The decor, simple and understated, makes one feel like they've escaped Salt Lake to spend an afternoon in a real French patisserie.

Davies' croissants are magic—breaking the croissant open to find layers of tender pastry covered with impossibly crispy ends is a pure joy. Each flaky bite is full of a decadent, buttery flavor. The classic croissant (\$4.25) is a familiar golden bronze with layers folded into a crescent shape. After that

first bite working your way through luscious, chewy layers of croissant, there's no hint that it's vegan. Fancier stuffed croissants (\$6) include Pain au Chocolat (filled with heavenly dark chocolate) and the popular Croissant aux Amandes, filled with fluffy almond crème and topped with sliced almonds and powdered sugar. Rich and sweet (and again—no hint that it's vegan), the Amandes Bleu is filled with Blue Copper—espresso-infused almond crème. The prices are a bit higher than at other bakeries, but you get what you pay for. *Passion Flour Patisserie* makes everything from scratch with organic, non-GMO ingredients, and each batch of croissants takes three days to make—a meticulous process of folding the pastry and waiting for it to rise.

Other pastries include elegant, twisty Palmiers (\$2.75), gorgeous fruit tarts (\$5.75) and St. Horns (\$5)—croissants filled with sweet vegan ricotta. Smaller treats include lemon-flavored madeleines (\$1.50) and delicate macarons with intriguing flavors like Lemon Strawberry and Lavender. Each macaron is only \$2 and gluten-free. Light, airy and melt-in-your mouth decadent, the macarons are every bit as scrumptious as the ones sold in bakeries around town. The only discernable difference is that Davies' vegan version, free of additives, is a pretty, white color, unlike their brightly colored counterparts.

Davies always knew that she wanted to be a chef. "In high school, I took off-campus classes in all aspects of restaurant life—including restaurant management and becoming a chef and a pastry chef," says Davies. After high school, I attended the *French Pastry School* in Chicago, where I studied under world-renowned chefs."

After graduating, she moved to Hawaii and be-



Photo: Talyn Sherer

Passion Flour Patisserie owner Jessica Davies shows off one of her delectable vegan croissants.

came an ethical vegan, eschewing animal products in all aspects of her life—food, clothing and everything else. Decorating cakes at a popular



bakery in Hawaii, Davies longed to indulge in something sweet, but everything in the bakery was made in the traditional way, with eggs and dairy. Determined to create a perfect vegan version of croissants, Davies spent her downtime in the kitchen, perfecting her croissant recipe to crispy, flaky, vegan perfection. It took three years. "My friend **Sophie**, who currently works in the shop, would come over and help me," says Davies. "That's what we did in our free time. I started with small batches. I knew it would be a complete failure the first time. I was very picky. The croissants *needed* to be buttery and flaky." After impressing her dad (the ultimate vegan skeptic) with her version of the pastry, she knew she had a winning product.

Perfecting the vegan pastry was her first obstacle—her next, following her dream of opening a vegan patisserie in downtown Salt Lake City. "I applied for a loan a year ago," Davies says. "It was a huge process. I had discouraging things said to me. Being a young, female entrepreneur is not easy." It was when she met with Zions Bank that she felt that she was taken seriously. Through a program for female entrepreneurs, she finally secured her loan. "It was frustrating at first, but it was nice to push through that frustration and find Zions," says Davies. "They helped a lot."

Passion Flour Patisserie is a unique (and delicious) addition to the already diverse vegan food options in Salt Lake City. At only 24 years old, the future is bright for Jessica Davies. With her impressive pastry skills, perseverance and passion, she is going to be a force in Salt Lake's dining scene.

Photo: Talyn Sherer

(L-R) *Passion Flour Patisserie* baker Dani Frisk and owner Jessica Davies put finishing touches on vegan macarons.



UNEXPECTED TWISTS, TURNS, TUNES.

FALL LINEUP

TEDXSALT LAKE CITY
SEPT 19
KINGSBURY HALL

MNOZIL BRASS
OCT 18
LIBBY GARDNER CONCERT HALL

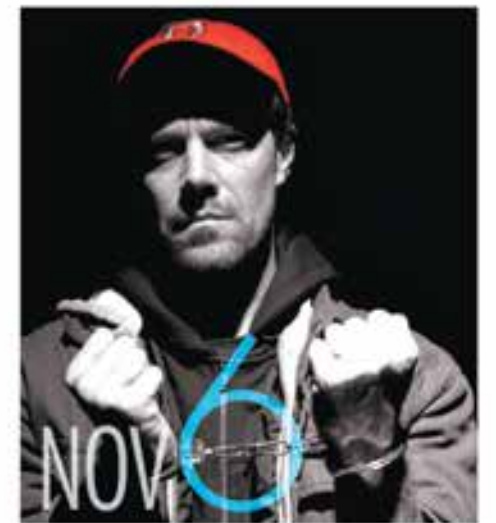
MERCY KILLERS
NOV 6
ECCLES AUDITORIUM AT
HUNTSMAN CANCER INSTITUTE

MISS NELSON IS
MISSING
NOV 13-14
KINGSBURY HALL

UNIVERSES
DEC 5
KINGSBURY HALL

DANÚ
DEC 11
KINGSBURY HALL

AN EVENING WITH
SAVION GLOVER AND
JACK DEJOHNETTE
DEC 14
KINGSBURY HALL



20152016
SEASON

UtahPresents

utahpresents.org

SLUG MAGAZINE

OKUED

artse
FESTIVAL

CITY
ARTS

ZAP
IS YOU

WORLD IN MOTION

NEW ORDER

By Christian Schultz
christian@slugmag.com

There are bands that leave a mark on their generation, and then there is New Order. Igniting a career of perseverance following the suicide of **Joy Division** vocalist **Ian Curtis**, New Order wound post-punk alienation and the pleasure of the dancefloor into always unconventional pop songs, crafting themselves the musical pulse of their time. Cautiously exuberant, industriously innovative, the Mancunian titans are stepping back into the limelight with their first new studio album in 10 years—*Music Complete*, out on **Mute Records** on Sept. 25.

As it is with many groups carrying on into their fourth decade, New Order have weathered a fair amount of tension since their formation in 1980. In 2007, the departure of original bassist **Peter Hook** caused the group to reconfigure around original members **Bernard Sumner** (lead vocals, guitar, synths) and **Stephen Morris** (drums and percussion, keyboards, programming) and touring member **Phil Cunningham** (keyboards, guitars, electronic percussion). The addition of **Tom Chapman** (bass, synths) and original member **Gillian Gilbert** (keyboards, guitars)—who had left the group in 2001 to take care of her and Morris' children—shored up the group to a five-piece with forward momentum.

That momentum carried from select live dates beginning in 2011 to the writing of *Music Complete*, New Order's 10th studio album. "I think we got a bit bored of playing a lot of New Order songs and Joy Division," Gilbert says of the decision to create a new album. "We thought it'd be nice to play new material that we'd done with the five of us, to see if we could carry on a bit further. We were all having such a good time playing together live, we decided to go for it."

Heralded by the bold lines and the bright, vibrant pastel of its cover artwork and media campaign—courtesy of **Peter Saville**, the group's long-term graphic guru—*Music Complete* is, as any New Order release is, a complete statement. It features big-name guests: **La Roux's Elly Jackson**, **Brandon Flowers of The Killers** and **Iggy Pop**, and production work from **The Chemical Brothers' Tom Rowland**. The album brandishes the guitar-based leanings of more recent albums and the group's side project, **Bad Lieutenant**, and the subversive, unmatched electronic work of early albums like *Power, Corruption and Lies* and *Low-Life*.

As the newest member of the group, Chapman concurs that revisiting classic New Order songs from their prime in the '80s prodded them back into the studio—sublime electronic tracks like "Temptation," "The Perfect Kiss," "Bizarre Love Triangle" and, of course, "Blue Monday" (which still reigns as the biggest-selling 12" single of all time). "The one thing that we said is, 'Let's make a dance record,'" says Chapman. "I think we also didn't want to run the risk of becoming a 'dinosaur band.' It was im-

portant for us musicians to be creative and go in the studio and write material—it felt natural."

Marking a return to fine form, *Music Complete* also yields an uncompromised style from the group of veteran musicians. Like the old days, bandmates tinkered with electronics and jammed, and Sumner exclusively wrote lyrics over the subsequent tracks, two of which—the dark, goth-shaded "Singularity" and the mellow groove of "Plastic"—were tested out live. "We did a bit of everything, I think," Gilbert says. "It's worked out that you have a lot of different styles going on." Analog synths and sequences abound on the record, complemented by wiry bass riffs, jangly guitars and crisp drumming. Chapman adds, "We all had really specific ideas of songs, and the whole process was just sort of sharing those ideas and coming up with overdubs and ideas to complement the songs. The main focus was not really on the individual instruments played, but the end result of the song. That's really what mattered to us on the album."



"In New Order, everything grows under the microscope," Chapman says. "It's quite time-consuming." The attentive approach was something Gilbert was familiar with, and she credits the group's longevity and success to this dedication and the group's flexibility. "It's a different way of looking at it," she says, "and I think that's what New Order, originally, were like—Bernard didn't know how to sing—he became the frontman. I think that through learning together, we all swapped roles in a way."

"I'm glad really, now," Gilbert says. "I can stand by this album and prove that I wasn't the 'wonky table leg,' as [Hook] likes to say—I'm quite proud of what I've done on this album. That's all I ever wanted to do in New Order, was be a part of this team."

On the verge of releasing the new music, the band is hopeful. "I'd really like to see what people's reactions are," Gilbert says, "'cause when you're writing the album, you're very unsure, especially with the new lineup." With the pressure of new material now lifted, the group can rest easy. "We've done an album," she says. "We don't have to write two more albums, and you don't have that pressure on you, and I think that's quite good about being in New Order for this length of time—New Order's still going after all these years."

New Order's 10th studio album, *Music Complete*, is out on Mute Records Sept. 25.

(L-R) Tom Chapman, Gillian Gilbert, Bernard Sumner, Stephen Morris and Phil Cunningham continue the legacy of New Order with 10th studio album, *Music Complete*.



Photo: Nick Wilson

Downtown FARMERS Market
SALT LAKE CITY

FARMS FOOD CRAFTS

HISTORIC PIONEER PARK • 300 S 300 W
SATURDAY MORNINGS - JUNE 13 • OCTOBER 2-4 • 8 AM • 2 PM
TUESDAY HARVEST MARKET • AUGUST 4 • OCTOBER 20 • 4 PM • DUSK

Music at the Market!
SEPTEMBER 12TH - BRONCO
SEPTEMBER 19TH - FLOAT THE BOAT
SEPTEMBER 26TH - GENRE ZERO

Tuesday Harvest Market now open!
LOCAL FARMS & PRODUCERS - CRAFT BEER & FOOD TRUCKS
BOCCE BALL & YOGA - 4PM TO DUSK

SLCFARMERSMARKET.ORG

For a good time, call.

801
SMALL BATCH PILSNER
12 FL. OZ.

UINTA BREWING

TWC
TROLLEYWINGCO.COM
SUGAR HOUSE

SHOWING ALL PRO AND COLLEGE FOOTBALL GAMES THIS SEASON.

PLUS!
WE ARE GIVING AWAY A TRIP TO VEGAS EVERY WEEK FOR WATCHING!

GO TEAM!

2148 S. 900 E. #5 SLC, UT
801.538.0745

THE LANGUAGE OF SYMBOLS: TOPHER HORMAN & TEDxSALT LAKE CITY

By LeAundra Jeffs
leaundrajeffs@gmail.com

2015 is the third year of *TEDxSaltLakeCity*, and the excitement that it has created in the valley has not died down. On Sept. 19, *Kingsbury Hall* will be filled with some of the brightest and most forward-thinking minds in the state, ready to share their insight and passion. Topher Horman, social semiotics guide and moment creator, will be giving a musically based, nonverbal *TED* presentation with fellow *TEDx* performers **Bboy Federation**, cellist **Chase Ferry** and **Aerial Arts of Utah** to help unite the crowd in a collective moment.

TED is a global conference network based on design, science and culture that has been running since 1990, and *TEDx* events are independent events licensed by *TED* in order to spread ideas to a broader audience. Three years ago, **Anna Decker** applied for a license and began running our local *TEDxSaltLakeCity* event. This year's lineup of speakers is diverse, representing a wide range of interests present in Utah, from **Davey Davis** of the *Bicycle Collective* to neuroscientist **Ivy Estabrooke**.

This year's *TEDxSaltLakeCity* theme is Upcycled Thinking, which involves incorporation of media in your surroundings to create an entirely new kind of thought process. Horman says, "We're taking ideas and making them our own—taking ideas and combining them with science or combining them with some artistic value and turning it into something new and creative and cool." The act of applying one's filtered view of symbolic communication with someone else's is, intrinsically, upcycling, so Horman's presentation will harmonize seamlessly into the theme of the event.

"Who you are, how you define the world, and how you translate everything around you is based on all of your past experiences leading up to that moment, and that's the filter that you are translating everything through," Horman says. "It's the reason why we all know the letter A and the letter T, the color purple. Our subconscious turns it into language." This leads directly into social semiotics, when experiences become shared rather than singular. "It's taking an audience of people down to a subconscious level with shared symbols and creating a moment where they can look around and say, 'We as an audience in 2015, in Salt Lake City, can sit here today and share this one specific moment in time,'" he says. The fluidity of social communication makes this practice special and situationally unique, each person applying meaning to a construct in their own way. Social semiotics is so enmeshed with visual symbols that it translates effortlessly into nonverbal communication. "I'm trying to give a nonverbal

TED presentation by using color, music and rhythm, to see if I can create a moment that resonates with enough people that they can do something on their own without any verbal instruction whatsoever," Horman says.

TEDxSaltLakeCity Speaker Team Leader **Margaret Romney**, as part of a team, works with *TEDx* speakers through the sometimes challenging ins and outs of presenting at a *TEDx* event. "Preparing a speaker is a more involved process than just editing content," she says. "*TEDx* talks should be based on an intriguing idea, with no agenda, presented in a jargon-free style, with humor and a personal touch." This allows for a sense of direction for speakers and keeps events in the signature *TED* style.

Working with Anna Decker, Lead Organizer for *TEDxSaltLakeCity*, Romney helps individuals share their exceptional ideas. "We want *TEDxSaltLakeCity* to be a transparent reflection of the Wasatch Front to see its diverse, innovative and creative self," she says. "We are building a community of idea-makers and action-takers. We at *TEDxSaltLakeCity* are volunteering our time because we love our city and want to build a platform for sharing ideas, expanding conversation and inspiring action."

The theme of Upcycled Thinking fit perfectly into the idea of combining ideas for a greater understanding or work. "We create our theme each year from an idea harvest to identify an organically arising, common theme in talks from the previous year's event," Romney says. "I see Upcycled Thinking as taking current 'materials'—theories, systems or products—and transforming them into something better." This cooperation allows a flow from one year to the next and a way for speakers from differing years to interact and share ideas across time.

Salt Lake City is such an exciting and inspiring place to be for our generation, and Horman sees that as a valuable influence on his work and this *TEDxSaltLakeCity* event. "I love how [*TED* has] combined elements of design and science, and to have an event of this type on such a high-

caliber level in my hometown is exciting," he says. "I have been traveling for years, and I truly think no other city in America right now is moving further, faster. I believe this is a very scientifically fertile ground and a fascinating place to be," he says.

September is a month of adaptation, and this *TEDx* event will mark yet another change in our collective Salt Lake City knowledge bank and interactive intelligence. Horman hopes for everyone in his collective group to "relax in a shared moment" and to be able to appreciate what it means to be part of a community in this gorgeous city we call home.

Find out more about *TEDxSaltLakeCity* at tedxsaltlakecity.com.

TEDxSaltLakeCity
x=independently organized TED event

Photo: LM Sorenson.net

Punctured Piercing & Tattoo
Custom Tattoo - Fine Body Jewelry
Professional Body Piercing

CASEY WARDELL
Tattooist / Piercer

SYDNEY WIRTZFELD

TAD FULKERSON

Special Guest Piercer
KARLA "PINKY" GRIMES

2459 South Main Street Suite 6
Bountiful, UT • 801.231.5372
PuncturedPiercing.net

PROUD MEMBER
OAPP
ORDER OF AMERICAN PIERCERS

BRUNCH
ON SUNDAYS FROM 10-3
Vegan options. Gluten-free options. Carnivore options. Drink options.

SMALL PLATES & DRINKS
317 SOUTH MAIN, SLC
WWW.EVASLC.COM

Eva

Of little else of Paris in Salt Lake City

BOULANGERIE
EVA'S BAKERY
THE SOUTH MAIN CAFE

801-355-3942
7 AM-6 PM M-SAT

EAT LOCAL WEEK

Put Some Utah in Your Mouth

By Alex Springer
alexspringer@gmail.com
Photos: John Barkiple

Rising from an epic union among several of Utah's most influential food and educational organizations, *Eat Local Week* promises to impress the most hardcore of picklers to the most timid of shoppers. Taking place from Sept. 12 to 19 at various venues across Salt Lake City, *Eat Local Week* is dedicated to showcasing our local agricultural rock stars, their face-melting cruciferous veggies and the adoring fans who keep chanting for more. In what began as a locavore challenge among friends, *Eat Local Week* is quickly becoming one of Utah's favorite ways to enjoy all of the delicious fruit, vegetables and meat grown right here in the Beehive State. According to *Eat Local Week*'s steering committee—Program Director **Adrienne Tuerpe**, **Gwen Crist** of Slow Food Utah, **Mike Lynch** of *Wasatch Community Gardens* and **Kim Angeli Selin** of the *Downtown Farmers Market*—*Eat Local Week* is gearing up to throw one hell of an autumnal harvest party.

The core of *Eat Local Week* is the “eat local” pledge that the organization encourages participants to take. There are three different levels to the pledge that are designed to accommodate anyone who’s interested: DIY, Easy-Does-It and Hardcore. “There are people who have never even thought of eating locally, but maybe want to try it out, and those who are already doing so much, but we still want to challenge them,” Tuerpe says. “It’s all about helping people take eating locally one step further. Even encouraging people to come in at that beginner level is really exciting to us, because we understand that those small changes that people make can have such a huge impact.” All this talk of pledging and habit-changing sounds

intimidating, but all a person really needs to do is make sure one or more of their food staples has been grown here in Utah—the closer to your city, the better. Love cheese? Grab a wedge of Barely Buzzed from Beehive Cheese. Cured meats more your thing? Check out Creminelli’s Tartufo Salami. The one caveat to this challenge is that locally made doesn’t always mean locally grown, so it helps to keep substitutions simple.

While I had envisioned the origin of *Eat Local Week* as an earth-shattering moment among a super-powered gathering of Utah’s most elite culinary and agricultural minds, it actually evolved a bit more ... organically. In 2007, Salt Lake natives **Andrea** and **Michael Heidinger** decided to conduct an experiment. Together, they challenged themselves to subsist on a diet composed of food that was farmed within a 100-mile radius of their home. Those whom they contacted for advice wanted to participate as well, and the group committed to the challenge of going locavore for one week. As this pledge required participants to become more familiar with Utah’s local food vendors while adopting a more strategic approach to shopping and cooking, our heroes realized that trying to eat locally was not only fun but delicious, too. *Slow Food Utah* and the *Wasatch Community Gardens* have been involved since the beginning, and the *Downtown Farmers Market* was soon to follow. With the increased support and awareness that the challenge received every year, the first *Eat Local Week* event series was born in 2012.

Building a week-long event series around this pledge made sense for all organizations involved. “I think that smart nonprofits know that they are allies within the community, and they work together,” Angeli Selin says. “We all have a different niche for the same thing, which is getting people to obsess about food—in the good way.” In the nonprofit sector, understanding the particular strengths of different organizations and working together is necessary to substantially raise awareness for a specific mission. “Instead of these three organizations working separately and flooding the audience with a million different ideas, it’s easier to bring all their ideas together,” Tuerpe says. “It’s a lot more powerful together than any one of these organizations would be separately.”

With the “eat local” pledge at its focus, *Eat Local Week* promises to provide a wide

(L-R) **Adrienne Tuerpe**, **Mike Lynch**, **Kim Angeli Selin** and **Gwen Crist** make up *Eat Local Week*’s steering committee and help democratize eating local with events and challenges from Sept. 12 to 19.

range of food-centric events that will show attendees how easy eating locally really is. “One event that I’m really excited about is the Quickle,”

Eat Local Week Program Director Adrienne Tuerpe puts the finishing touches on a locally sourced, homemade watermelon salsa alongside garlic summer veggies.

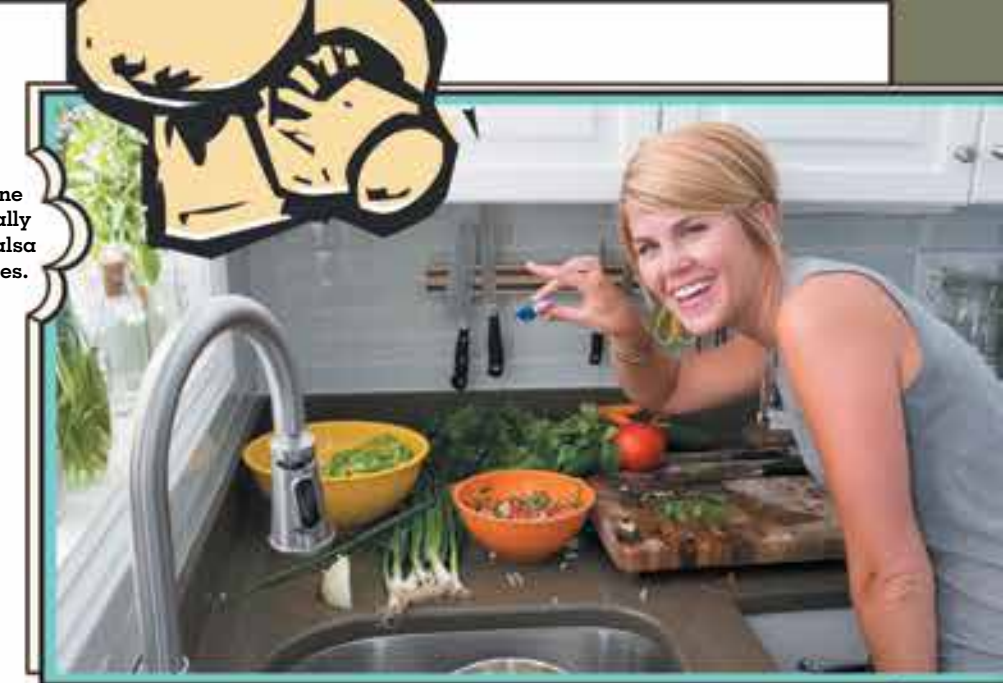
says Lynch. “People who do their farmers market shopping at the Tuesday market [each Tuesday evening through Oct. 20 at *Pioneer Park*] that week can stop at the Quickle Station and turn what they’ve got into a fridge pickle. We’ll have three different kinds of brines and free jars—the only thing you buy is the veggies.” Pickling is a beneficial skill for anyone who grows way too much zucchini and doesn’t want to waste it, and the Quickle gives attendees the foundational skills to start making shelf pickles for food storage. “You’re 90 percent of the way to making shelf-stable pickles at the Quickle event,” Lynch says. “It takes a lot of the mystery out of pickling.”

For film buffs, *Brewvies* will be screening **Morgan Schmidt-Feng**’s documentary *On Her Own* on Monday, Sept. 14. The film tells the story of **Nancy Preblich** and her struggle to keep her family farm afloat during the recession of 2008. To complete the traditional *Brewvies* experience of enjoying a tasty meal and a good flick, attendees will be able to partake from a local taco bar, which is another great way to keep on track with the “eat local” pledge.

There will also be a week-long challenge called “Food Quest,” a gastronomic scavenger hunt that will render prizes for completing certain locavore objectives through the course of *Eat Local Week*. “Official challenges won’t be released until a few days before the event, but ‘Food Quest’ will offer something for everybody,” Tuerpe says. “They’re things that can be done at home, in your backyard and with your friends. For example, going to a U-Pick farm, picking some apples to turn into a pie that you give your neighbor will get you lots of points that can be exchanged for prizes.”

Each of the week’s activities are designed to bring the community together to celebrate Utah’s bountiful array of locally produced food, but the purpose behind *Eat Local Week* is to educate people about the big picture behind what eating locally can do for the planet. Typically, participating in large environmental-change movements requires a lot of self-sacrifice and hard work—with *Eat Local Week*, all one truly has to do is eat local food that tastes really good. “The ‘eat local’ challenge boils down to a pretty self-centered reason: It’s all about the taste and nutrition,” Crist says. “When food doesn’t have to travel as far to get to you, it tastes better and is more nutritious, and then you’re talking about enriching and preserving your community by sustaining agricultural land and by supporting farmers. Then it gets into higher levels of awareness, getting all the way up to things like carbon footprint and environmental impact.”

Another goal of *Eat Local Week* is to get people



into the habit of finding local food year round, but even the most devout locavores are bound to face some obstacles when implementing these practices into their daily lives. A big misconception surrounding locally produced food is that it’s more expensive, but that’s not necessarily the case. “Eating seasonally is actually very affordable,” Tuerpe says. “Finding the abundant products in season at the farmers market is the best way to eat locally on a budget.” In addition to multiple farmers markets, some of which are in service all year, Utah is home to many options for those who are looking to eat locally on a budget. There are several Community Supported Agriculture (CSA) groups that offer shares of locally farmed produce, or, for those who are more DIY-minded, the *Wasatch Community Garden* offers gardening plots and classes that demonstrate how to use them. “The majority of farmers markets accept food stamps using a token system,” Angeli Selin says. “This year, in partnership with *Utahns Against Hunger*, there’s a double-up matching program. So if you run your card for 10 bucks at the markets, you’ll get 10 tokens to spend at the market and 10 bonus tokens that can be spent on just fruits and vegetables.” Not only can eating locally be surprisingly affordable on the individual level, it also cuts down on the cost of transporting food into Utah from other states. “Sourcing directly and eliminating middlemen always eliminates money spent on packaging and distributing food,” Tuerpe says.

As Program Director for this year’s *Eat Local Week*, Tuerpe has a lot on her plate, which is not necessarily a bad thing, since it’s all edible. In addition to organizing the event programming for *Eat Local Week*, she’s currently the Operations Manager for *Edible Wasatch*, a local publication that offers recipes and lifestyle tips for those seeking to establish a more harmonious relationship with their food.

Slow Food is a nonprofit organization that was developed as a response to our country’s growing reliance on a fast-food lifestyle. Crist has been involved with Slow Food Utah since 2007

and is the current Chair of Utah’s Slow Food chapter.

This year’s *Eat Local Week* will be the first for Lynch, Community Education Program Director for *Wasatch Community Gardens*. To christen his involvement, he’s bringing a few hundred locally grown tomatoes for *Eat Local Week*’s tomato sandwich party, a move ensuring his presence for many events to come.

Anyone who has ever spent a Saturday morning stocking up on produce, meat and other delicious goodies at Salt Lake’s *Farmers Market* owes Angeli Selin a high five. She’s currently the Market Director of the *Downtown Farmers Market*, where she has expanded the event into the largest open-air market in the Intermountain West.

After discussing this event with *Eat Local Week*’s steering committee—and putting them all on speed dial to prepare for the inevitable zombie apocalypse—I tried out their advice. Like many people who plan on taking the “eat local” challenge, I was already doubting the possibility of finding something locally grown in the den of commercial iniquity where I usually shop. I was in the store for maybe two minutes when I spied a buxom set of ripe tomatoes from Houweling’s Greenhouse, grown just south of us in Mona. Surprised at the fact that I didn’t have to spend a lot of time reading labels, and even more surprised at the reasonable price, I brought my find to the cash register. While it’s likely the cashier mistook my idiotic grinning for something unwholesome, I can’t remember the last time that buying tomatoes made me feel so proud.

For more information and a full lineup of *Eat Local Week* activities, visit eatlocalweek.org.



blasting out the past: REPERTORY DANCE THEATRE

Salient at 50

By Brian Kubarycz
knaib@hotmail.com



(L-R)
Dancers Tyler
Orcutt, Ursula
Perry, Jaclyn Brown
and Justin Bass per-
form with Repertory
Dance Theatre, cur-
rently in its 50th
season.

Photo: @clancycoop

Hasty comparisons are frequently made between Repertory Dance Theatre, Utah's first modern dance company, and other local companies. As RDT celebrates its half-century contribution to the Utah arts scene, *SLUG* spoke with **Linda C. Smith**, a performer and choreographer with RDT since 1966, and now its current Executive and Artistic Director.

Smith denies that RDT is an antiquarian institution. Returning salient meaning to the insipid phrase "blast from the past," RDT seeks not simply to restage venerable choreographic works from the history of modern dance, but rather to remove them from the pedestal and resituate them within a contemporary social context. Curating the past, for RDT, means placing it into confrontation with the present. Recently, RDT showcased honored alumni dancers, who appeared onstage alongside the existing company. Hardly mere nostalgia, the move critiqued our culture's demand for eternal youth and vigor from professionals whose work is the aesthetic equivalent of contact sport. Exposing such contradictions, says Smith, is essential to "remaining genuinely revolutionary."

The point is to release the bound and untapped power of older styles of choreography, to permit them to disrupt the present moment, forcing new perceptions of current norms and sensibilities. Smith's statement that RDT exists to "perform the works, preserve the memory, and continue the legacy of great modern choreographers" also entails strategically and courageously reinventing them. RDT sees this sort of revision as an essential part of curating

and cultivating the tradition. Consequently, two principal values championed by RDT are creation and education. "Sixty-percent of what we perform has been newly created for us," Smith says. The company encourages its members to become involved in all aspects of dance, including the production of their own works. This emphasis has been central to RDT's vision from the very beginning. "RDT has been able to pay its dancers a living wage," Smith says—each one has signed on in the form of a 52-week contract.

RDT regularly takes modern dance out into the wider community, with the co-operation of SPARK, the state's office of fitness. Such outreach is something the dancers consider one of the most exciting aspects of their work. Smith speaks of the benefits of dance for both physical and mental health. "Vigorous exercise before learning new concepts," she says, "is highly beneficial to both understanding and memory." RDT works with students ranging from grades K through 12, showing the close relationship between dance, math, time, space and energy. RDT also mentors dancers from ages 16 to 60 in a program called *Prime Movement*, hosted at RDT's home on West Broadway. "Dance changes lives," Smith says.

The surest evidence to confirm this claim is RDT's current company of dancers. Despite their diverse backgrounds and personalities, they all shared a fundamental quality of adaptability. All were articulate and passionate communicators, in command of both bodily and linguistic rhetoric—something relatively rare among artists. **Justin Bass** de-

scribed his roundabout path to RDT. "I grew up in New York having no access to modern dance," he says. "I discovered it watching television." Initially, Bass was unaware that dance was taught in college. "I studied fashion design for the scholarship money. Meanwhile, I began taking dance classes on the side." In those classes, he learned a love of goals, discipline and teamwork.

Jaclyn Brown, on the contrary, grew up in the small town of Ballard, Utah. "I was raised pheasant hunting," she tells me. "At age 3, I started pom-pom dancing. Dance was a way to keep out of trouble." Like Bass, Brown arrived at modern dance circuitously—in college, she majored in psychology. Meanwhile, **Tyler Orcutt**, from a young age, was immersed in a range of physical and athletic activities. He says, "I did ballroom dance, karate, swimming, baseball, all of which taught me to be determined and dependable." **Ursula Perry** began studying classical ballet at the University of Utah, though she progressed to contemporary ballet. It was only at the insistence of a friend that she auditioned as a modern dancer. "My broad experience has allowed me to create my own independent niche as a dancer," she says. Perry brings her full set of skills to her work with *Raw Moves*, an intensive children's workshop sponsored by the Virginia Tanner Dance Program at the *University of Utah*.

Modern dance is an idiom and contains many disparate dialects. "All our dancers," Smith stresses, "must be multi-lingual." She means that her dancers must be able to leap between the disparate styles of multiple choreographers

50 YEARS OF
REVOLUTIONARY
MODERN DANCE



and perform fluently and persuasively in each. Hence, RDT dance manifests a quasi-vocal, rhetorical quality.

Perry concludes our conversation by observing that such performance requires an audience open to adventure and intimacy. "Dance is real life, personal experience," she says. "Onstage, we open ourselves and reveal our vulnerabilities. There are no perfect performances." But the impossibility of impeccability leaves space for serendipity. Once, a prop ball escaped the stage and flew into the hands of an audience member who spontaneously threw it back to the dancers. Everyone, both audience and performers, euphorically rolled with the contingency. It is because of surprises such as this that Brown could declare, "It was a golden night!"

Repertory Dance Theatre will open its next season by presenting *Ritual*, a set of dances by four recent choreographers, including RDT alumnus **Tim Wengerd**. The show has been advertised as "constantly evolving patterns infused with ceremonial memory." Performances will be held Oct. 1-3 at the *Rose Wagner Performing Arts Center*.

2015 SEPTEMBER FREE FILM SCREENINGS

WOMEN'S STORIES
TUESDAY SEPTEMBER 1 @ 7PM FREE

CODE: Debugging the Gender Gap
CODE examines the death of American female and minority software engineers and explores the reasons for the gender gap. The film highlights breakthrough efforts that are producing more diverse programming and shows how the gap can be closed.

**Post-film Q&A with director Robin Rouse Reynolds, moderated by Radioactive host Lara Jones.*
Official Selection: 2013 Tribeca Film Festival, 2013 AFI Docs
Presented in partnership with KQED.

THE CITY LIBRARY
230 E. 400 S.

EXPLORE USA
TUESDAY SEPTEMBER 15 @ 7PM FREE

WELCOME TO LEITH
Through incredible access to both sides of the story, *Welcome to Leith* explores a small community on the plains, struggling for sovereignty against the inherent vision of interview while supervisor Craig Cobb.

Official Selection: 2015 Sundance Film Festival

THE CITY LIBRARY
120 W. 300 S.

TUMBLEWEEDS YEAR-ROUND
SATURDAY SEPTEMBER 5 @ 11AM FREE

MAYA THE BEE MOVIE
Maya is a little bee with a big heart. While most bees believe that other insects should be feared, Maya can't help but make friends with Flip the violin-playing grasshopper, Rat the dung beetle, and even Sting, a young hornet. This group of "outsiders" finds ways to work together to save the day!

Directed by Alex Gendemann
88 min | 2014 | Australia | G Rated

THE CITY LIBRARY
230 E. 400 S.

SCIENCE MOVIE NIGHT
TUESDAY SEPTEMBER 8 @ 7PM FREE

THE SAGEBRUSH SEA
It's been called "The Big Empty"—an immense sea of sagebrush that were stretched 500,000 square miles across North America, encompassing thousands of westward-bound travelers as an endless place through which they had to pass to reach their destinations. Yet it's far from empty, as those who look closely will discover.

**Post-film Q&A with director Marc Danziger*

THE CITY LIBRARY
230 E. 400 S.

THROUGH THE LENS
THURSDAY SEPTEMBER 10 @ 7PM FREE

RACING EXTINCTION
Utilizing state-of-the-art equipment, *Racing Extinction* (the Court) assembles a team of artists and activists intent on showing the world never-before-seen images that expose issues of endangered species and mass extinction.

**Post-film Q&A with director Louie Psihoyos, moderated by Doug Fabrizio, host of KUED's RadioWest.*
Official Selection: 2015 Sundance Film Festival
Presented in partnership with KUED's RadioWest.

ROSE WAGNER CENTER
120 W. 300 S.

FOOD FOR THOUGHT
MONDAY SEPTEMBER 14 @ 7PM FREE

ON HER OWN
On her quest to tell the story of Nancy Pedrick and her family as they struggle to save their 100-year-old farm during the "Great Recession," when both of Nancy's parents suddenly pass away, Nancy, her sister, Nick, and nephew fight to stay afloat in the face of loss and financial instability.

Official Selection: 2015 Sundance Film Festival, 2015 AFI Docs
Presented in partnership with KUED's RadioWest.

GREENWICH STELLAR

ROCK DOCS
TUESDAY SEPTEMBER 29 @ 7PM FREE

THE 78 PROJECT MOVIE
The 78 Project is a journey across America to make one of the last 78rpm records with musicians in their hometowns using a 1930s Projecta direct-to-disc machine, one microphone, one steel disc, and one three-minute take. Along the way, a kaleidoscope of technologists, technicians, and craftsmen from every level of their recording provide insights and history.

**Post-film Q&A with director Alex Shephard and producer/producer Louie Psihoyos.*
Official Selection: 2014 SXSW Film Festival

THE CITY LIBRARY
230 E. 400 S.

CREATIVITY IN FOCUS
WEDNESDAY SEPTEMBER 30 @ 7PM FREE

MR. TURNER
Mr. Turner explores the last quarter century of the life of J.M.W. Turner (1775-1851), the great, yet eccentric British painter. Featuring a wonderful performance by award-winning actor Timothy Spall as Mr. Turner, this illuminating topic is a beautiful portrait of the artist as middle age.

Directed by Mike Leigh
144 min | 2014 | UK | Rated R

UNPA, 400 CAMPUS CENTER DRIVE

WWW.UTAHFILMCENTER.ORG

MAJOR SUPPORT FOR UTAH FILM CENTER PROGRAMS PROVIDED BY

Green S. and Debra D. Eccles FOUNDATION

ZAP IS YOU

ZIONS BANK

2015 TUMBLEWEEDS FILM FESTIVAL FOR CHILDREN & YOUTH SEPTEMBER 25-27



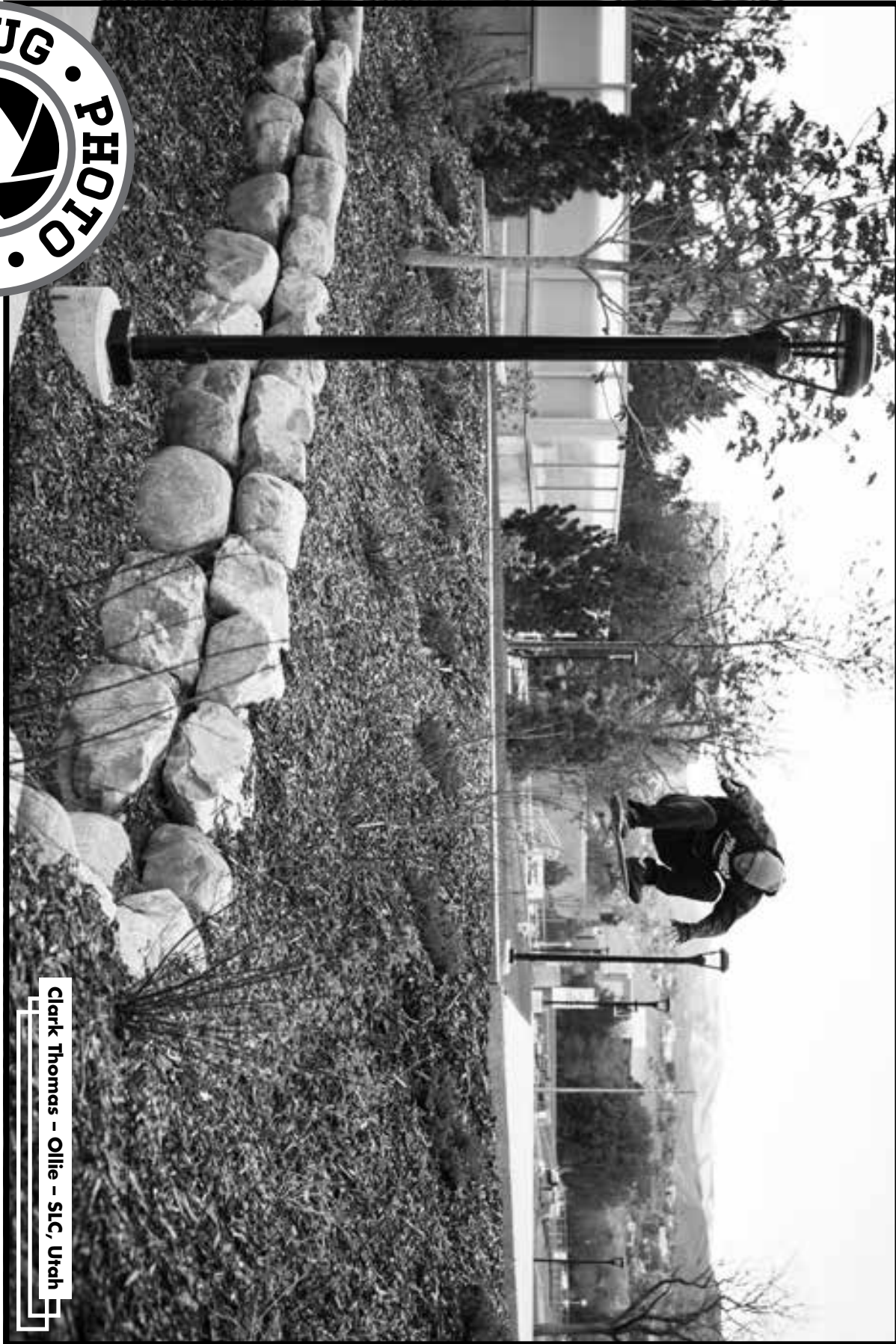
SKATE

By Niels Jensen
njensen1@gmail.com

I didn't think I'd see anyone even attempt this gap when a crew of seven or eight rolled up on it. Most skaters just laughed at it—it's really big ... and awkward. It has an uphill runway where you are blind to the landing most of the way up. Clark punished himself with multiple attempts before getting the make.

He says he still hasn't seen *Welcome to Hell*, but he subconsciously channels classic Toy Machine riders of the mid-'90s anyway. Someone get this kid a copy ...

Clark Thomas - Ollie - SLC, Utah



thinking about a new career?
look into beauty!

SKINWORKS
school of advanced skincare
801.530.0001
call or text

HOME OF "THE DUDE CAKES"

NOW SERVING A NEW MENU WITH COCKTAILS, COLD BEER, AND CHEAP WINE

2280 S W TEMPLE
WWW.VERTICALDINER.COM

<p>FRI SAT SEPT 18-19</p> <p>DAVE ALVIN & PHIL ALVIN & THE GUILTY ONES</p>	<p>THU SEPT 24</p> <p>TUMBLEWEED WANDERERS with David Williams</p>	<p>UPCOMING SHOWS</p> <p>WED SEPT 16 NOAH GUNDERSEN with Ivan & Alyosha</p> <p>THU SEPT 17 TONY FURTADO Presented by IAMA</p> <p>FRI - SAT SEPT 18-19 DAVE ALVIN & PHIL ALVIN & THE GUILTY ONES with Dead Rock West</p> <p>SUN SEPT 20 RICH ROBINSON BAND</p> <p>MON SEPT 21 TODD SNIDER with Elizabeth Cook</p> <p>TUE SEPT 22 JOHN HIATT & THE COMBO</p> <p>WED SEPT 23 CARBON LEAF Presented by IAMA</p> <p>THU SEPT 24 TUMBLEWEED WANDERERS with David Williams</p> <p>FRI SEPT 25 KAMASI WASHINGTON</p> <p>TUE SEPT 29 THE SHEEPDOGS with Radio Moscow</p>
<p>FRI SEPT 25</p> <p>KAMASI WASHINGTON</p>	<p>TUE SEPT 29</p> <p>THE SHEEPDOGS with Radio Moscow</p>	
<p>SEPTEMBER</p> <p>638 S STATE ST • 800.501.2885 WWW.THESTATEROOM.COM</p> <p>THE STATE ROOM</p>		

Wet Goddess

By Mike Brown • mgb90210@gmail.com

Over the years of having the privilege and headache of writing for *SLUG*, I have conducted several interviews. It's always an interesting process. It's not like writing an opinion piece where I just get to talk some shit for 900 words about whatever I want. With an interview, you never know what you are going to get or really how it's going to turn out. That's why I sometimes hate writing them—trying to capture the moment of a great conversation can be challenging. But yeah, I stumbled across a man who made love to a dolphin and wrote a book about it. I thought it would make for a great interview. You would think that someone who got it on with a dolphin would have more pizzazz, though.

Let me just preface this article by saying how boring this interview was, which isn't a personal knock on the guy who humped a dolphin—we all aren't as gifted at the art of human-to-human-to-dolphin conversation. I consider myself a great conversationalist, a skill that social media is killing slowly but I still consider valuable. The best interviews I've done have been out of the blue or the most unexpected, for sure. Like, who would have thought that **Violent J** from **ICP**—the man responsible for making some of the most potent ear poison known to man and who unknowingly started a culture of poop-throwing soda pop addicts—would have made for such a captivating and interesting interview? But he did. So imagine my excitement when I came across the opportunity to interview a guy who boned a dolphin.

The book is called *Wet Goddess: Recollections of a Dolphin Lover*, written by **Malcolm J. Brenner**, the guy who the *Sundance* movie *Dolphin Lover* is about. It's an allegedly true story of Brenner working in a water park, falling in love with a dolphin and eventually having sex with it. The book reads like a romance novel with **Fabio** on the cover and is loaded with pictures that could prove that a consensual sexual relationship between a man and a dolphin is more than possible.

But I had my suspicions about this topic and about Brenner as well. He was very calm and humble over the phone, and the main message he conveyed was how important and special dolphins and all marine life in general are, but I couldn't help but wonder, "If you really fucked a dolphin, why tell people?" I'm sure that if everyone that we all knew were actually honest with each other, we would find out that some of our friends have fucked some really weird shit. Like my friend from high school, **Josh**, who used to microwave grapefruits, and, well, you know.



Sometimes an interview can be as riveting as humping a dolphin ... sometimes not so much.

I grew more suspicious when I heard that he was on *The Howard Stern Show*, so I found the interview on YouTube and listened to it. And it didn't sound like the same voice I was talking to. I also wasn't taking the **Howard Stern** angle of making fun of Brenner for a half hour. That would be too easy. And so what if a guy is a dolphin lover? It doesn't have that much impact on my life. I really wanted to know the intentions behind the whole thing.

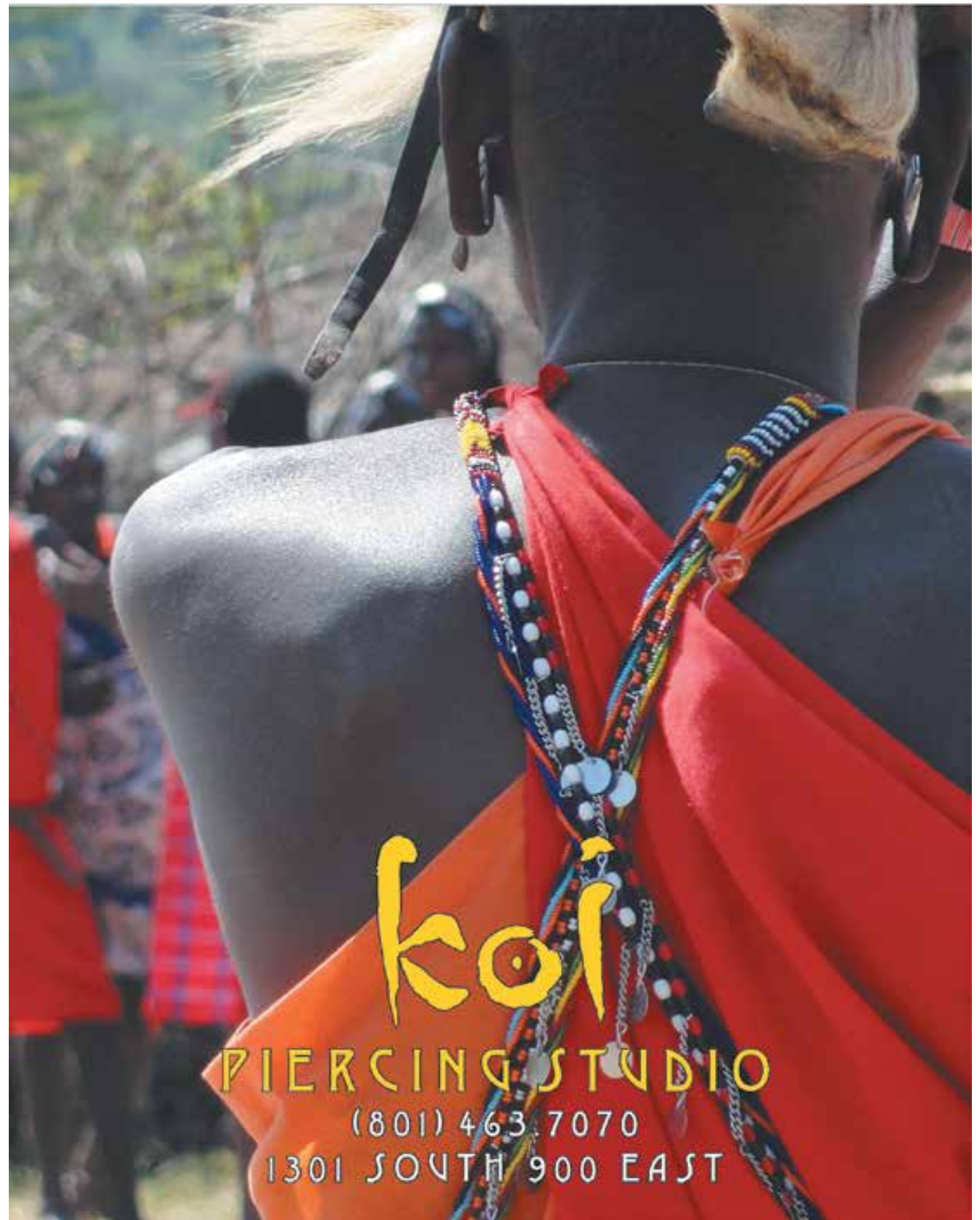
My first gut instinct was that this whole "I humped a dolphin" thing was maybe just an elaborate prank and a ploy to sell books. So my first question for Brenner had nothing to do with dolphins—I wanted to know how book sales were. We could get to the dolphin stuff later. Turns out book sales are OK, but with the state of print media, they aren't as high as he would like.

I'm assuming, at this point, that you are curious as to how someone eventually has sex with a dolphin. The CliffsNotes version of the book is that Brenner was in his early 20s—also keep in mind this is the '70s and in Florida (so I'm sure it was totally legal in Texas, too)—and he was working in a Sea World-like marina. He met a dolphin named

Dolly, whom he claimed courted him, fell in love, and then humped it, consensually.

Then Dolly the dolphin got transferred to another waterpark and eventually died, thus making Brenner very sad. So I asked him about love, and "If you really loved this creature, why would you want to write a book about it? And why would you go on *The Howard Stern Show* and sacrifice yourself like that? True love wouldn't care about book sales." He explained that he mostly wanted people to know how shitty life is for captive dolphins and other marine life, and of course, we talked about the movie *Blackfish*, the one about the killer whales. Maybe, if someone would have fucked that whale good enough, it wouldn't have killed its trainers.

After doing this interview over the phone and reading his book, I really don't know if Brenner humped a dolphin or not. I'm not saying he didn't—I'm just saying that I wasn't there, so I don't know. I did respect his environmental perspective of how shitty captive marine life is treated. We also talked about aliens and how important LSD trips can be. So maybe it wasn't such a bad interview after all.





The Barrelhouse Live
Featuring an exciting lineup of local and touring bands, with a new bar offering an extensive beer and cocktail menu.

The Barrelhouse Craft Beer Bar
Over 150 Craft Beers, classic cocktails & beer cocktails, pool tables, foosball, shuffleboard, darts, and couches for lounging.

Sept. 12th	Sept. 18th	Oct. 3rd
Joshua James	John Allred	Holy Water Buffalo
9:00 pm - \$10 - @ Barrelhouse Live	8:30 pm - \$10 - @ Barrelhouse Live	9:00 pm - \$10 - @ Barrelhouse Live



By Mike Riedel
alegeek@gmail.com

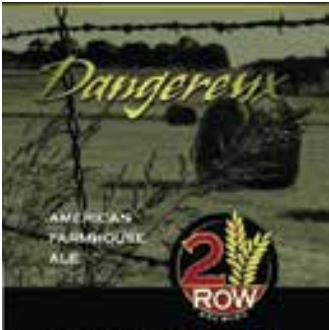
Typically, when we think about hoppy beers, the first thing that comes to mind is IPAs. These are really the first beers to implement that huge, resin-y overabundance of hops. Though hoppy beers have always had a following, it wasn't until American north-western hops changed the game in the bittering department. The hops coming out of the Northwestern U.S. have a pleasant citrus and pine bitterness that provided not only much needed bitterness but also great, fruity flavors that weren't possible from traditional American, British and European hops. September's beers aren't typical hoppy beers, but they employ some of the greatest hops on the planet to make wonderful beers truly brilliant.

Ales for ALS Red IPL
Brewery/Brand: Uinta Brewing Co.
ABV: 6.2%

Serving Style: 750-ml. bottle
Description: This new, limited-edition lager pours a clear ruby/amber color with a nice, long-lasting cap of foam. The nose on this beer has huge citrus peel and a healthy dose of pine needles. The taste starts juicy with orange and tangerine. Subtle caramel malts come next, providing a bit of perceived creaminess with pine resins rounding out the back end. It finishes quite nicely with some dry orange peel and floral dryness.

Overview: For all intents and purposes, this tastes like an IPA—but it's a wonderful lager. A portion of the proceeds from this beer goes to ALS research. It uses a special hop blend that is exclusive for this ALS lager and is only available at the Uinta's brewery.

Dangereux
American Farmhouse Ale
Brewery/Brand: 2 Row Brewing
ABV: 9.0%
Serving Style: 12-oz. bottle
Description: Dangereux American



Farmhouse Ale pours hazy golden straw in color with a big, fluffy head that is full of staying power. The nose is full of aromas of citrus, pine and grass. Some mild hay and Belgian phenols come near the end. The taste starts with much juicier hop flavors than the nose, with notes of orange grapefruit and some pith flavors forward. Moderately sweet, grainy malt follows with some clove and coriander spiciness. The finish is moderately dry.

Overview: Saisons are typically much lighter in alcohol—this comes in nearly double its average ABV. However, the alcohol is well hidden, so use caution. I guess we know why they called it Dangereux.

Lemon Drop Saison
Brewery/Brand: Wasatch Brewery
ABV: 4.0%

Serving Style: Draft
Description: This brew pours a cloudy golden-straw color with a nice, pillowy, white head. The nose is quite light with some spicy-yeast phenolic aromas. The taste is classic saison with nice clove and coriander spices on top of toasted grains. The Lemon Drop hops add a pleasant lemongrass bitterness that counters the spiciness from the yeast. It's nice, light and easy drinking.

Overview: The Lemon Drop hops are the star of the show here. They add a bit of dimension that take this beer from average saison to tasty, warm-weather quencher. Take advantage before all of the autumn beers take hold.

Read more reviews at
slugmag.com

BMX



By Andy Fitzgerald
@theandryfitz

Cody Gessel can be found most evenings down at Turner Park pushing the gravitational limits of every jump. Cody and the term "Trailboss" are synonymous, and his style is eclectic—with undertones of '80s rock. Here, Cody throws his signature flavor over "Big Bertha" with a trick that was popular 30 years ago, while rocking some patriotic apparel.

Cody Gessel – CanCan X-Up – SLC, Utah





WE DO ONSITE

= LIVE =

SCREEN PRINTING

Have us live-print your artwork at your next event! Contact us to find out about pricing and details.

SPILTINK.NET | 801.355.0331

933 S. EDISON ST. | SALT LAKE CITY

GALLERY STROLL



Amalia Ulman, *War in September*, 2014. Courtesy of the artist and James Fuentes.

Enjoy Your Own Perspectives

By Mariah Mellus
mmellus@utahfilmcenter.org

Peaceful, thoughtful moments wrapped in color and light with occasional straight-up lunacy—that's what I hope to get out of my *Gallery Stroll* experience. I'm not here to give you the elongated, highbrow critique of the art that you'll see at *Gallery Stroll*. I'm here to push you out the door and get you into the scene. This month's Salt Lake *Gallery Stroll* takes place on Sept. 18. For those who have never strolled, this is a public, free event where many of the city's galleries hold receptions from 6 p.m. to 9 p.m. to celebrate their incoming shows. On Saturday, the space will morph back into the quiet gallery you've come to expect, but on this night, they're all gussied up, and it's show time—at least until 9 p.m.

Art is ingrained in our DNA—it's a coping mechanism that mankind uses to connect with others while exploring one's own unique ideas and a way of processing our experiences on Earth. Even after 2,000 years, one can still sense the anxiety and frustrations of the Fremont Indians in their petroglyphs. This month, two artists caught my eye because both are taking historical information and old-world talents and presenting them with new perspectives.

Amalia Ulman's *Stock Images of War* gives new perspective to the lingering shadows of objects, sensations and culture left behind in times of war. Ulman's delicate metal sculptures remind us of the fragility of our society and the balance between who we are and what we become amid war. The smell of warm apple pie wafts amid the gallery, reminding of comfort and peace in bet-

ter times. Feelings of angst and frustration ring through the space with familiar rallying anthems from **Limp Bizkit**, **Linkin Park** and **Rage Against the Machine**. *Stock Images of War* runs Aug. 14 through Oct. 31 at the Utah Museum of Contemporary Art's Codec Gallery, located at 20 S. West Temple. UMOCA is open Tue–Thu from 11 a.m. to 6 p.m., Fridays until 9 p.m. and Saturdays until 6 p.m.

Taking pride in one's work used to also include penmanship. Artist **Skyler Chubak** continues that tradition as an artist penman. His work includes calligraphy, engrossing and engraving. With the advent of typewriters, keyboards and, thousands of fonts at the click of a button, the artistry of a penman has been overshadowed by speed and convenience. Chubak's work seems straightforward; however, the letter is just a backdrop—Chubak creates a work of art around each one. His work will be on display at the *God Hates Robots* gallery space at 314 W. Broadway Suite 250 starting Sept. 18. For more information on the newest space by local entrepreneurs **Ray Childs** and **Shon Taylor** and their unique business model, see the July 2015 *SLUG* issue, No. 319.

Since ancient times, people have marked the changing of summer to fall with the autumnal equinox. For years, I have marked the equinox with the semiannual *Poor Yorick* open studios. This event is a great evening of celebrating the mass amount of art created by the tenants of *Poor Yorick*, while also making room for new art to be created. Catch the show one night only, Saturday, Sept. 26, from 4 p.m. to 10 p.m. at the *Poor Yorick* studios at 126 W. Crystal Avenue.

Go out and get your own perspective—go take a stroll.



LIGHTS, CAMERA PASSION

DIGITAL FILM AAS

Ever felt like your life is a movie or TV show? At BEAU, movies and TV could become your life. By enhancing your abilities in previsualization, post-production and everything else in-between, our industry-experienced film instructors can help you take the ideas in your mind and bring them to the masses. Looks like your future in filming is now in progress.

BEAU

BROADVIEW ENTERTAINMENT ARTS UNIVERSITY

800-916-9237
SelectBEAU.com

BFA IN VISUAL DESIGN SPECIALIZATIONS:
Comic and Sequential Art // Digital Film // Game Art // Graphic Design // Stage and Screen Design

ASSOCIATE OF APPLIED SCIENCE DEGREES:
Digital Film AAS // Graphic Design AAS // Professional Audio Engineering AAS

IT'S ON AT COMIC CON
Hall A // Booth 1839

For more information about our on-time completion rates, job-placement rates, the median debt of students who completed the program, and other important information, please visit our website at www.broadviewuniversity.edu/programs.aspx.

GRAYWHALE WILL BE AT SALT LAKE COMIC CON SEPTEMBER 24-26TH IN BOOTH 3217



20% OFF ANY TOY/COLLECTIBLE

I coupon per customer per day / cannot be combined with any other offer
GW265 / Exp. 9-30-15

	<p>Salt Lake City 208 S 1300 E 583-3333</p> <p>Taylorsville 1775 W 4700 S 964-5700</p> <p>Bountiful 390 N 500 W 877-0333</p> <p>Ogden 4066 Riverdale Rd 399-0609</p> <p>Sandy 824 E 9400 S 576-0999</p>
---	---

NEW LOUNGE MENU!

\$2 Pintxos (bites), \$3 Beer, \$4 Gin & House Made Tonic, \$5 Sangria, \$5 Cocktails



FINCA 327 West 200 South
801.487.0699
www.fincaslc.com

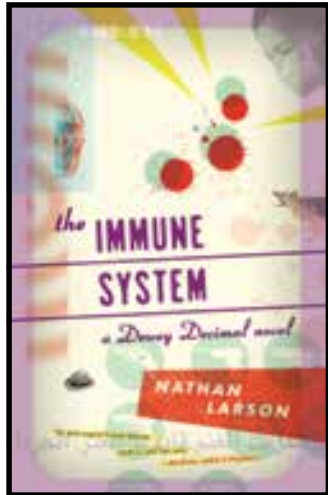
Open Sun-Thurs to 10pm, Fri/Sat to 12am

BOOK REVIEWS

Dope **Kevin Grose** **Page Publishing** **Street: 09.30.14**

The world of drug dealing and drug use are topics often portrayed in movies and TV—mainly played out through the lens of the society or law enforcement. The perspective and thoughts of people who are actually doing the acts are commonly overlooked. *Dope* takes the reader head first into the world of methamphetamine and the criminal justice system. Kevin Grose illuminates his own story through a personal and straightforward style of writing. This type of writing makes the reader want to keep pushing through the morbid humor and settings. Grose also deftly highlights the pain, suffering and pure power of addiction. The mindset that allows one to get a woman addicted to drugs to the point where she is “eating out of your hands” is honestly portrayed and—unsettling as it is—the mindset and pure dependency of the drug shows the dangers of meth. The purpose of the book seems to be a “here’s what to expect” sort of lesson. Grose is not trying to change any minds but just share his honest viewpoint of where certain actions will lead and how no matter how invincible you feel, you’re not. —Barnabas

Immune System **Nathan Larson** **Akashic Books** **Street: 05.05**



Immune System is the third installment of the Dewey Decimal Trilogy. Set mainly in the United States, this dystopian novel follows a man who is in cahoots with a corrupt mayor, living in the Chinese district of New York and is sent to protect a pair of Saudi royals. Nathan Larson’s writing style in this book is a lot like the style within *Pygmy* by **Chuck Palahniuk**—short and somewhat curt sentences that allow the complex and multi-level story to be easily understood and enjoyed. This book is definitely for anyone who enjoys the crude humor of Palahniuk and the fantastical storytelling of **Orson Scott Card**. —Barnabas

The Wolves that Live in Skin and Space: **A Novel** **Christopher Zeischegg** **A.K.A. Danny Wylde** **Rare Bird Books** **Street: 06.23**

Christopher Zeischegg is a man playing many roles: formerly an adult film performer under the pseudonym Danny Wylde, and more recently a musician and producer/director of non-pornographic works—yet perhaps the role he is most ill-suited for is the role of novelist. In his most recent foray into the literary world, *The Wolves that Live in Skin and Space: A Novel*, Zeischegg attempts to create a devastating vision of the modern porn era by exposing (or at least explaining) the ever-diminishing fourth wall between performer and audience, the growing threat of HIV, and the severely crippled lives of those in the industry. What we get is a dialogue-driven, spunk-covered, nihilistic meandering for the better part of 200 pages—all of which is lead by Zeischegg himself, as main character and author (a questionable move on its own). With its caricatured characters (equal parts flat and vivid), erection-driven situations and unwarranted philosophical extrapolations, *The Wolves that Live in Skin and Space: A Novel* belongs on the bookshelves of Zeischegg’s diehard fans and few others. Yet, if one were to fall prey to a burning curiosity, they might find a certain satisfaction in the fairytale-psycho/crime-drama that exists as the novel’s centerpiece. —Z. Smith

PRODUCT REVIEWS

Patagonia **Nano Puff Jacket** **patagonia.com**



For the past few years, I’d watch white people traipse around Downtown wearing their Patagonia gear, and as it evolved from its pure-outdoors-utilitarian design to looking a bit more fashionable, I found myself secretly growing jealous of their poofy quilted jackets. Once I received mine, I became instantly elated—and for good reason. Though the Nano Puff Jacket is lightweight, it insulates par excellence. The warmth I’ve felt wearing this jacket is toasty and comfy by way of its PrimaLoft® insulation—yet it breathes, and I feel nary a drop of sweat if I get my circulation going. The Nano Puff Jacket is perfect for nippy bike rides to work when I want to save on gas in cold weather. If the temperature rises, though—say, on an early-morning hike that gradually warms up—it’s a cinch to turn the jacket inside out through one of its pockets and zip it into itself as a 5” x 3” x 2” pouch. The brick-house-style quilting is a nice alternative to the Michelin Man-type of quilt pattern found on other quilted jackets, and I love the navy color with the red zippers on mine (though I sometimes wish that orange wasn’t the reverse-side color). All in all, this is going to be my fall/winter go-to, and I’d say that the Nano Puff, a base layer and maybe a middle layer would be enough to go skiing comfortably. —Alexander Ortega

Snorg Tees **4 Pop-Culture T-Shirts** **snorgtees.com**

If you’re looking for some saucy geek-related puns to hang on your geek-loving body, then Snorg is a great place to start. Their designs are punchy and varied, featuring solid puns, dad jokes and entertaining mashups

that will yield up giggles from nerds and non-nerds alike. While I do find myself flipping through their 24-hour deals every so often, it seems like their selection is geared more toward the nerd-casual and fandom end of the spectrum. For some people, this is a blessing, because nothing feels quite as awkward as having to explain the joke written across your chest to random passersby. Unfortunately, some of the jokes feel a little dated, and there’s such a scattershot assortment of shirt options that it’s hard to pin a concrete identity on Snorg Tees. That said, the “Mordor Fun Run” shirt is always good for a surprise laugh, while “The Wolf” makes for a classy, abstract wardrobe choice for weddings and other serious occasions. Snorg makes a quality tee with good stitching, designs that fade a lot less than your average 24-hour sale shirt and a selection that includes something for just about anyone. —Henry Glasheen

ZAGG **InvisibleShield Arsenal Case** **zagg.com**

Let’s be honest with each other—unless you’re obsessed with saving money and take great care with your phone, you’ve broken at least one smartphone in the time you’ve owned one. This is why the locally owned company ZAGG has gone above and beyond to protect whatever it is you’re communicating with. The Arsenal is, in essence, a Halliburton for your phone. This was designed for the clumsiest and most careless people walking the earth to reassure them that they’d have to go out of their way to destroy the contents. It comes in five sections: the protective shield, the rubber mold, the front faceplate and the top and bottom shell pieces. Once constructed, it’s impact-resistant and can withstand water on the surface. We wouldn’t recommend throwing it off buildings or dunking it in water by any means, because, like any case, if you try hard enough, you will break it—but this one will make you go the extra mile to do so. The added protection from dust over the charger and headphone ports is nice, but the speakers remain open, which means you’ll still need to break it out and clean it on occasion. A must-own for those looking to trade their phones in later in one piece. —Gavin Sheehan

Read more reviews at
slugmag.com



ALL SMOKE NO MIRRORS

307 W. 600 S. SALT LAKE CITY, UT
801.364.0443 ★ RANDRBBQ.NET

Mon-Sat 11am-9pm Closed Sunday





Hatch Family Chocolates, LLC
376 8th Ave (between E & D), SLC
801-532-4912 | hatchfamilychocolates.com
NOW OPEN SUNDAYS!




400 W. South Temple
at the Gateway Mall
depotslc.com

ALL AGES
SEPTEMBER 26TH

ALL AGES
SEPTEMBER 30TH

SOCIAL DISTORTION
SEPT 3RD

ALLEN STONE
SEPT 15TH

BLACKBERRY SMOKE
SEPT 17TH

BETH HART
SEPT 19TH

GET THE LED OUT
SEPT 25TH

BRANDON FLOWERS
(ALL AGES)
SEPT 28TH

FORTUNATE YOUTH
(ALL AGES)
OCT 1ST

ZZ WARD
(ALL AGES)
OCT 3RD

UB40
OCT 5TH

BLUES TRAVELER
OCT 6TH

GREGG ALLMAN
OCT 10TH

SLASH
OCT 15TH

SOJA
(ALL AGES)
OCT 23RD

SHAKEY GRAVES
OCT 25TH

GHOST
(ALL AGES)
OCT 28TH

GREENSKY BLUEGRASS
NOV 14TH

DESAPARECIDOS
NOV 20TH

get tickets at
smithstix.com
800.888.TIXX

Depot Box Office
day-of-show at 5PM
Fridays 2PM - 6PM
(excluding Holidays)

ALL EVENTS SUBJECT TO CHANGE

Coca-Cola
Budweiser
GRAB SOME BUDS

ASK A COP

Illustration: Brighton Metz

Dear Officer,

<Neo>
After reading the majority of your articles presented in SLUG Magazine over the past few years, it's been my feeling that the subjects you have covered that involve police work relate to mostly physical, real-world issues. Not to say physical, face-to-face issues are not important, although I wanted to ask about a different side of police work that may have been overlooked... cyber crimes. I was wondering at what level police start to search and interject in cyber crimes—city-, county- or statewide? Do police interject on cyber bullying or does the offense need to be much more severe case such as identity theft, Internet scams or fraud? A good example of classic internet fraud and cyber crimes is the local KSL Classifieds. Will police interject in crimes related to KSL Classifieds?

</Neo>

Excellent question. An actual crime related to KSL Classifieds makes investigation and prosecution likely. Often, the biggest issue with Internet-related investigations is jurisdiction. If KSL is involved, there is a greater chance the perpetrator and victim reside in Utah or close by, making prosecution possible.

Generally, most Internet-related crimes come under the jurisdiction of the federal government. That's because the criminal is using the Internet, which is considered an interstate—and in many cases an international—medium of communication. Having said that, is the FBI going to take your fraud case or the DEA your Internet drug ripoff case? No. In most cases, you'll be referred to your local law enforcement agency to make the report, receive a case number, and that's where it ends.

Your scenario involving the use of a local company (KSL) as the "location" where the crime oc-

curs makes it possible to investigate and jurisdictionally prosecutable by locals. That goes for both sellers and buyers trying to victimize each other. One big issue I've seen related to Internet cases is the victim not understanding the difference between a civil and criminal action. Anytime a crime occurs, a prosecutor has to prove "intent" by the actor to commit that crime. That's why you don't get prosecuted for one bad check. Just say you didn't know, and then there's no intent and no crime. If there are multiple bad checks, or the account has been closed for six months, then, obviously, it becomes much easier to prove intent and prosecute the fraud. It's basically the same with many Internet-fraud-type incidents. Nonetheless, Internet bullying deemed criminal is always investigated and prosecuted by the locals when possible.

Mostly, the Internet crimes that are investigated and prosecuted are Internet crimes against children, drug sales on the dark web such as the old Silk Road, intrusion, human trafficking and terrorism—and they're done so by the Feds.

I shouldn't imply that the FBI won't take your fraud case, but in 99 out of 100 cases, they won't. In this day and age, someone sending \$50K to Prince Philippe de Bobo in Nigeria promising to double their money won't be investigated. However, legit victims are welcome to submit their case to the website ic3.gov for review. Also, should you have questions, the FBI duty agent is just a phone call away and always available and willing to assist you.

—Cop

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

CUSTOMIZE YOUR CREATIVE EDUCATION

VISUAL DESIGN BFA

You already possess the power to create, so why not apply it to your college experience? With five specializations to choose from, this program is for those who are crazy for comics, go gaga over games or graphics, feel fired-up by film, or speak seriously about the stage and screen. So, what kind of creative education are you visualizing? Share it with us.

BROADVIEW ENTERTAINMENT ARTS UNIVERSITY

800-916-9237
SelectBEAU.com

BFA IN VISUAL DESIGN SPECIALIZATIONS:
Comic and Sequential Art // Digital Film // Game Art // Graphic Design // Stage and Screen Design

ASSOCIATE OF APPLIED SCIENCE DEGREES:
Digital Film AAS // Graphic Design AAS // Professional Audio Engineering AAS

IT'S ON AT COMIC CON
Hall A // Booth 1839

For more information about our on-time completion rates, job-placement rates, the median debt of students who completed the program, and other important information, please visit our website at www.broadviewuniversity.edu/programs.aspx.

GAME REVIEWS

HOLY POTATOES! A WEAPON SHOP?!



Airscape: The Fall of Gravity
Cross-Product
Reviewed on: PC (exclusive)
Street: 08.11

Airscape: The Fall of Gravity is a beautifully unique platformer about an octopus and his other aquatic friends who get abducted by a mechanical alien race. You play as a space octopus (an octopus with an H2O helmet) who must jump, dodge and run through insane landscapes to rescue its friends and other critters. What makes this game unique is that there is no “downside” to gravity: Instead of being constantly grounded to one side of the screen, the entire screen rotates as you jump and swim to other parts of the levels. I’ll admit that it’s a bit jarring at first and takes a few levels to get used to—especially when you get into the more difficult zones—but once you adjust to it, you can really use it to your advantage. The game features 18 zones with various landscapes—from oceans to mechanical worlds—and over 60 levels. This game is beautifully done and strangely adorable. *Airscape* also includes its own orchestral soundtrack, which is just as stunning as the game. The sound effects are epic. The attention to detail is really quite spectacular—I enjoyed every aspect of this game. If you like platformers and *Super Mario* games, I highly recommend this one. —Nicole Stephenson

Card Hunter
Blue Manchu
Reviewed on: PC (exclusive)
Street: 07.13

It’s hard not to cringe when the words “free-to-play” pop up on a game’s description, but *Card Hunter* is one of the few free-to-play games that don’t make me want to punch it in the face. In fact, it just might be brilliant. The game’s environment hearkens back to the days of tabletop RPGs—you’re playing a turn-based, tactical fantasy adventure, but it’s all laid out with a series of miniatures and foldable game boards. Your opponent is Gary, an insecure Game Master who nurses a hopeless crush on the pizza delivery girl. One of the game’s biggest strengths is the card-collecting aspect, the majority of which is totally free. Rather than building an entire deck of spells and attacks, each character earns new weapons and armor that automatically

add certain cards into the overall deck. It combines all of the analytical fun of creating the right weapon/armor combos with the typical geek’s inborn desire to collect more powerful cards. It all adds up to some seriously fun tactical combat scenarios, which are punctuated with Gary’s snarky comments. The game also offers competitive and cooperative multiplayer—perfect for showing off all of your sweet loot on the field of battle. —Alex Springer

Guild of Dungeoneering
Gambrinous / Versus Evil
Reviewed on: PC (exclusive)
Street: 07.14

Guild of Dungeoneering wants to be so many awesome things at once. It’s a simplified RPG that plays out like a solo board game, yet it features a unique deck-building mechanic inspired by *Dominion* or, perhaps more accurately, *Thunderstone*. In *Guild of Dungeoneering*, you manage the growth and development of a guild of adventurers who run quests, slay monsters and grab gold to benefit the guild. While this is some seriously well-trod territory, the twist is that the player creates the dungeons, while an adventurer bumbles through it and fights the monsters that the player has placed in their way. Each class of adventurer comes with their own base deck of combat actions, but grabbing equipment adds new cards to the deck, giving you a small degree of customization over your character. I just wish it were possible to look at or customize these decks when selecting a class. Much like any card game, there’s a lot of random chance and variance that can stand between the player and victory, but if you like your RPGs lighthearted, silly and charming, *Guild of Dungeoneering* will scratch that itch. —Henry Glasheen

Holy Potatoes! A Weapon Shop?!
Daylight Studios
Reviewed on: PC (exclusive)
Street: 07.13

Holy Potatoes! A Weapon Shop?! is a game about making weapons to sell to heroes—famous geek icons even drop by occasionally to have a special weapon made. There’s a lot more to it than simply

CARD HUNTER



making the weapons—you send out your own people to conduct the sales, gather materials and train in their fields. Your potato peeps gain levels, not just in weapon-making, but also in things like selling and exploring, getting you better bonuses in those areas. Having a high-level merchant means extra money on sales, and high-level explorers bring back more. The heroes you’re selling to are a picky breed, each wanting certain weapons with certain attributes—making the perfect weapon for each hero is key to making bank. You have a boost and enchantments at your disposal to help make that weapon just right. Aside from making weapons, there’s a few other things you can do. You can send outscouts to find enchantments and relics, which you can then research back at the shop to make cooler new weapons and even discover new weapon types. *HPIAWS?!* is full of badass weapons and more layers than your typical sim game. —Ashley Lippert

Nom Nom Galaxy
Q-Games / Pixel Junk
Reviewed on: PC
Also on: Playstation 4
Street: 08.03

Nothing about making soup should be fun. The whole idea of it seems plodding and painful. But here we are, in 2015, when game makers have seemingly run out of good ideas, and alas, I have spent hours scouring virtual space to make the best damn soups I can. *Nom Nom Galaxy* is a creative, enjoyable amalgamation of genres about creating a soup empire, all nicely wrapped up in an 8-bit package. It’s part *Terraria*, part business sim and part platformer, but beyond all of that, it’s incredibly engaging. One of the things that I enjoyed most about this game was building a soup factory, which is a stupid fucking thing to write in a video game review. Putting it together strategically so that I could have easy access to resources as well as an efficient workflow was so fulfilling that I almost hate myself. The only bit I didn’t love was the tower defense mini game within the game. As you start to steamroll your competition, they send someone to attack, so you have to build defenses. It felt sort of tacked-on for me. That said, it didn’t take away from what is an excellent and enjoyable experience. —Blake Leszczynski



NKUT SUPER ADOPTION

OCT 2 AND 3 | UTAH STATE FAIRPARK

Friday noon -7 pm, Saturday 10 am-6 pm

Hundreds of adorable animals are waiting to meet you!
Free admission and parking. Adoption fees start at \$25 for cats, \$50 for dogs and include spay/neuter and vaccinations.

ADOPT A NEW BEST FRIEND. SAVE ONE TO HELP SAVE THEM ALL®.

**NKUT**
A BEST FRIENDS INITIATIVE

NKUT.ORG/EVENTS

YOU CAN HELP TURN UTAH INTO NKUT
(NO-KILL UTAH).



MOVIE REVIEWS

Bound to Vengeance (a.k.a. Reversal)

Director:

José Manuel Cravioto

IFC Midnight

Available:

Amazon Instant Video

I was slightly disappointed that this *Sundance* surprise didn't get the theater treatment it deserved, but at least it can now reach additional audiences on Amazon Instant Video. In a typical female-hostage-thriller scenario, the heroine eventually frees herself from her predicament and slaughters her captor. Roll credits. However, director José Manuel Cravioto turns that clichéd setup on its head with the shocking story of Eve (**Tina Ivlev**), who finds herself imprisoned by Phil (**Richard Tyson**). Rather than spending the running time chained to the wall, though, Eve immediately smashes a brick across Phil's face and frees herself. While freedom is just around the corner, the freed captive decides to reverse the roles and forces Phil to disclose the location of other known victims. It's rare in today's films—especially in the horror genre—where a female character takes command and controls her destiny as well as those around her, and it's an absolute delight to witness. Cravioto takes the audience on a grotesque venture of sex trafficking and Stockholm syndrome as our hero discovers the harsh realities of her community's underbelly. While the film visually showcases the unsympathetic demise of the disgusting male antagonists, the underwhelming conclusion of the chief villain leaves one craving a tad more vigilante justice. —*Jimmy Martin*

Fantastic Four

Director: Josh Trank

20th Century Fox

In Theaters: 08.07

What a joyless turd. I guess the fourth time isn't the charm either for these characters. Seriously, I was sincerely excited when it was announced that *Chronicle* director Josh Trank was going to be given the opportunity to FINALLY make a decent *Fantastic Four* film. His directorial debut was great, and he was taking awesome chances

with surprising casting choices (i.e. **Michael B. Jordan** as Johnny Storm) that literally made me eager to see the finished product. Then, I did. Sure, I can inform you of the idiotic teleportation angle of the film that leads our actors (minus **Kate Mara**) to another dimension ... or planet ... they never really finalized that element, but I would just be wasting your time. When you're watching a movie and realize that NOTHING has happened after an hour, that's a major problem. The movie is 100 minutes long, and the only real action arrives in the last 10 minutes, and even that wasn't engaging. The acting is lazy, the writing is incompetent and the special effects are dated. There is not one thing Trank did correct for this franchise. It's time for Fox to turn over the rights to Marvel Studios and let these characters have the film they deserve OR pull a Sony/*Spider-Man* move and work together. Next! —*Jimmy Martin*

The Man From U.N.C.L.E.

Director: Guy Ritchie

Warner Bros.

In Theaters: 08.14

So far this year, we have been rewarded with multiple fantastic espionage films, and Guy Ritchie continues that pattern with yet another spy franchise based on a 1960s television program. In this rendition, Napoleon Solo (**Henry Cavill**) is the CIA's top agent, and Illya Kuryakin (**Armie Hammer**) is the KGB's most efficient operative. While both hate each other with a passion, the two must unite and work together to stop an underground lawless association from developing an atomic bomb and wiping out our existence. Ritchie uses the "less is more" filmmaking approach and offers some of the most unique action sequences in recent Hollywood projects. For example, rather than showcasing an action sequence involving two boats and machine guns in a traditional method, viewers experience the majority of the set pieced through the reflection on a truck's windshield. It's incredible and hilarious. Joining the boys is Gaby (**Alicia Vikander**), who may or may not be all that she presents herself to be and adds yet another engaging

layer of ruse to the proceeding events. Ritchie perfectly captures a 1960s tone with the cinematography, editing, score, set design and costumes. This is easily the best spy film of the summer and certainly the greatest surprise of the season, too. —*Jimmy Martin*

Pixels

Director:

Chris Columbus

Columbia Pictures

In Theaters: 07.24

How I miss the days when I would walk into a theater with a beaming smile to see an **Adam Sandler** movie—*Billy Madison*, *Happy Gilmore*, *The Wedding Singer*. Sure, they weren't cinematic brilliance or anywhere in that realm, but at least they had some form of joy contained within them. Now, we just get a once-funny waste of space who'll do anything for a buck, and that includes ruining a brilliant concept where 1980s video games invade Earth to destroy us all. There is nothing salvageable in this nonsensical endeavor that made me instinctively facepalm myself on multiple occasions due to its sheer stupidity. Not only does Sandler dig into his tattered bag of unfunny Happy Madison sidekicks and offers **Kevin James** as the President of the United States—no, I'm not joking—but he also attempts to ruin the careers of actually talented individuals including **Peter Dinklage**, **Josh Gad** and **Michelle Monaghan**. I hope all three learned their lesson and remember to say no next time Sandler comes knocking on their door for his next craptastic adventure. Seriously, how can you make an audience hate Peter Dinklage?! America needs to take a vote on just how many yards Adam Sandler should be forced to stay away from a camera, studio set and any other actor/actress. —*Jimmy Martin*

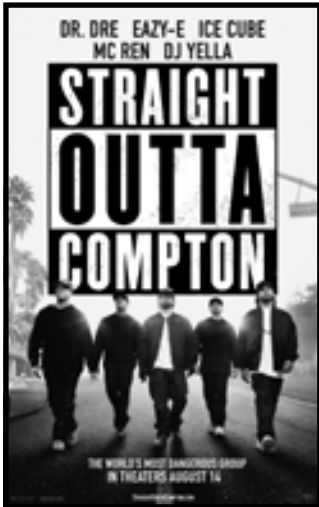
Straight Outta Compton

Director: F. Gary Gray

Universal

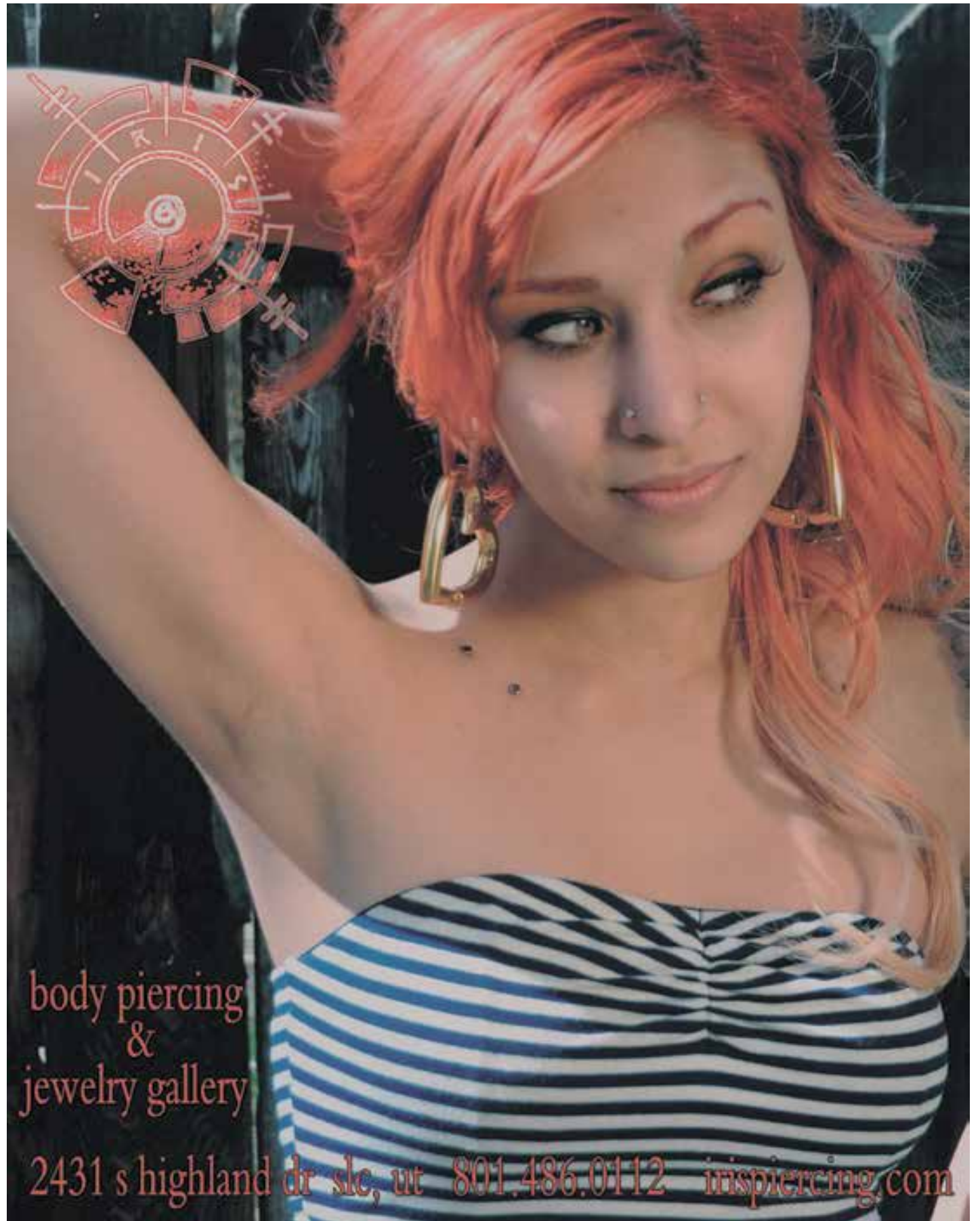
In Theaters: 08.14

It's been nearly 30 years since **Eazy-E**, **Dr. Dre**, **Ice Cube**, **DJ Yella** and **MC Ren** banded together and cre-



ated **N.W.A** and became one of the greatest rap groups to date. Director F. Gary Gray assembled a primarily unknown cast to recreate this rags-to-riches story that depicts deception, loyalty, racial tension and political movements in the early 1990s. Gray showcases the music industry as a monster of corruption and trickery embodied by a wolf in sheep's clothing, Jerry Heller (**Paul Giamatti**), as he deceives five young artists who only want their message to be heard. While the formation of the group starts the film off in the right direction, the momentum only increases after Ice Cube's (**O'Shea Jackson Jr.**) departure and territorial feuds ignite within their lyrics. On that note, Jackson Jr., who is Ice Cube's son, is a spitting image of his father right down to his facial expressions and vocal patterns. Rather than relying on name recognition, Gray lets the story stand on its own strength and found an exceptional ensemble cast that wonderfully projects the high and low points of these artists' careers. The only misstep comes with the film's running time (147 minutes), which needs to be reduced to a solid two hours. With that said, go witness an extraordinary story and then drive home listening to some of the greatest music released ... with no Vaseline. —*Jimmy Martin*

**Read more reviews at
slugmag.com**



body piercing
&
jewelry gallery

2431 s highland dr slc, ut 801.486.0112 inspiercing.com

LOCAL MUSIC

REVIEWS

Andrew Shaw
You've Got An Evil Place In Your Heart
Self-Released
Street: 07.07
Andrew Shaw =
All-Time Quarterback /
Bright Eyes



Andrew Shaw makes the kind of lo-fi bedroom folk that flourished in the mid-2000s through artists like **Ben Gibbard** of **Death Cab for Cutie** and **Bright Eyes**. Shaw's latest album, *You've Got An Evil Place In Your Heart*, offers 11 gentle-sounding songs about love and life, closely resembling the work of Gibbard's side-project, All-Time Quarterback. In doing so, Shaw appears to be a humble musician with talent rather than an aspirational one. Shaw's not rewriting any formulas on this album. Rather, he's creating simple songs that are like lullabies. But, his songs aren't simple because they lack creativity. They're simple because they focus on easing the heart rather than dazzling the mind. It's easy to imagine listening to *You've Got At a cabin, or under the stars, while its purity goes straight for your heart.* —Justin Gallegos

Atomic 45
Cauterized
Self-Released
Street: 04.04
Atomic 45 =
System of a Down +
Suicidal Tendencies +
Corrosion of Conformity

I love a band that goes for it unapologetically in their approach, not that they should be apologizing for any-

52 SaltLakeUnderGround

thing. What I'm getting from *Cauterized* is an element of exuberance that wasn't as present on Atomic 45's previous material. These guys seem to embrace a humor that doesn't make them silly by any means, but does help them stand apart from numerous metal/punk bands that are attempting a similar style. "Space Case" has elements of what I'm talking about: It hits hard and has a fun hook that I can see all sorts of scene kids dancing to in the slam pit. The one thing I would like to see from these guys is for them to go even more mental—to get more of an unhinged attitude in their stuff, but either way, there's a good time to be had with these tunes. —James Orme

Boone
Next Best Tapes
Self-Released
Street: 06.26
Boone = Kid Cudi +
Pink Floyd

No, *Next Best Tapes* is not the latest hip-hop release from frontiersman **Daniel Boone** (however interesting that might have been), but instead a solid premiere for the rising Huntsville artist, Boone. In *Next Best Tapes*, we find a rapper who is, above all, willing to take risks: lyrically, vocally and musically. Lyrically, the album runs the usual rap-gambit of bravado and deprecation of other (less talented) artists, but while walking on the well-trodden path, Boone allows us a revealing peek into the ultra-personal, which is similar to recent **Mac Miller** releases. Vocally, Boone is comparable to a more vocally astute **ODB**—sing-song rapping, trailing vocalizations, time-abandonment and the like. The accompaniment to each song—which ranges from the expected boom-bap to sweeping piano arrangements to (most surprisingly) noise-influenced psychedelic swarms—keeps even the weariest listener listening on. Boone's *Next Best Tapes* has a natural beguile, an un-ignorable, distinctive excellence. —Z. Smith

The Ditch And The Delta
We Rust

Gypsy Blood Records
Street: 02.26
The Ditch And The Delta =
Neurosis + Baroness

We *Rust* merges **Elliot Secrist**, **Charles Bogus** and **Kory Quist** together like an angry Voltron of SLC musicians rising from the desert waste, bringing forth their dirty stoner-prog gospel. Both Secrist and Quist share mic duties, giving the vocal landscape far more texture and nuance than usual (even if they are both screamers). Tied up among all the **Sabbath**-esque tones and earball-grabbing transitions is a dusty rawness to the songwriting that feels uniquely Western, almost like they're carving out their own box canyon on the map of regional doom metal sounds. "Four Specters" was the standout track for me—I'm a sucker for the mournful, chugging foundation and faraway screams that feel more like desperation than anger. Their sound is tighter than a lot of doom/sludge out there, with shorter songs and more transitions, but it packs the same satisfying emotional punch as any 13-minute trip. —Megan Kennedy

Golden Plates
Eugenics
Self-Released
Street: 05.11
Golden Plates =
(Lenny Kravitz x
Monster Magnet) /
The Strokes

One of the toughest assignments I've had since I started writing for *SLUG* is the task of trying to define Golden Plates. Part blues, part distortion, part machismo rock n' roll, it seems to be a music project borne out of the mind of **Elder Brycen** that spits in the face of pretentiousness and takes independent music back to its roots with grimy, gritty, guitar-lathered caveman rock. Whether that's a good or bad thing is really in the ear of the beholder, but what can't be denied is that Golden Plates has a style all its own. For the quintessential track, you don't need to go much further than "Wanted," a basic electric-blues song that all at once is incredibly simple and almost incomprehensible lyrically—asking ques-

tions like, "Am I your man? Am I the Son of Sam?" Despite it all coming off as borderline primitive, I actually kind of dig it and have gone back to the release several times—but I need to be in the right mood. —Blake Leszczynski

L'anarchiste
Giant
Kilby Records
Street: 07.14
L'anarchiste =
Sufjan Stevens + Bon Iver

Giant, the electro-acoustic follow-up to L'anarchiste's transitional EP *The Traveler*, shows L'anarchiste stretching their orchestral-folk muscles as far as they can into an electronic realm. "Samundar" and "Hold Tight" are unashamedly Sufjan Stevens-influenced, with harmonies straight out of Stevens' catalogue. The latter employs delicate percussion and lightly strummed guitar that moves quickly behind vocalist **Robert LeCheminant**'s desperate tale of love on the verge of slipping away. The song's tension is carried steadily until the last verse, as familiar horns come in to signify a climax only to be swallowed up like a flood by brooding electronic bass. The sudden entrance of low-end synths is used for cinematic effect throughout *Giant*, keeping the album playing like a high-stakes tale of love and fantasy from start to finish. I give it two thumbs up. —Justin Gallegos

Rare Fature
Light In The Dark
Self-Released
Street: 06.30
Rare Fature = OMD +
Depeche Mode

Here's a novel notion, local musos: study and learn the genre you're interested in until it becomes your passion—if not your love—*then* go and make an album. Seemingly without pretension, local synth duo **Tom Cella** and **David Burdick** have done exactly that. Synth pop will always have deep ties in our fair city, so it is easy to see where their influences come from—**Erasure** and the equation above are examples—but it is what they've gleaned from these groups that makes their debut noteworthy. They sound quite accom-

plished and frankly ahead of most of their local competition. They are brimming with musical jubilation on "Say Something," "Believe" and "A Million Words," yet this is balanced by a darker side (like on "This Broken Resolution" and "Perception"). Some tracks (like "High Above") strike a balance in between. Now they need to follow in their idols' footsteps and start getting select tracks remixed. Well done, lads! —Dean O Hillis

Revolt of the Potatobug
Into the Orchard
Self-Released
Street: 06.11
Revolt of the Potatobug =
Theta Naught + Drombeg +
Raphi Gottesman

Into the Orchard, a locally produced gem of richly composed instrumental songs that comprise an OST for a movie not yet made, exudes both an unrelenting sunny optimism and an intricate command of a studio's worth of instruments. Constructed around bright, major-key riffs on the acoustic guitar, *Into the Orchard*'s structural content bleeds light from every nuance, from upper-register synthesizers, electronic percussion, snappy drums, up-tempo bass lines and sweeping strings to clarion trumpet lines. "Cinematic" is a word often used to describe instrumental folk-rock like this, and *Into the Orchard* certainly possesses that command of the broad range of human emotions while always trending toward big, "boy gets girl" finale sequences. It's a surprisingly sturdy and well-produced debut/return to music from **Jason Bringard**. —Ryan Hall

Settle Down
If It Exists I Have Seen It
From My Throne
Escapegoat Records
Street: 06.16
Settle Down = Norma Jean +
Touche Amore

Settle Down remain one of my favorite acts in the valley. I can't get enough of their emotionally layered groove with that sweet post-hardcore frosting. This is to say that I am very stoked on this "double single" release—I only wish it were longer. Nonetheless it is a deeply satisfying six minutes, wherein two songs, "Obsidian Tower" and "Hate Strangers, Love Other People" are combined on a single track. The former is hypnotizing with its steady, pounding drum groove, **Alex Johnson**'s desperate screaming and the inclusion of **Eileen Mayhew**'s clean-as-a-bell vocal accents. After a few tics, the second song immediately launches. It's much shorter and a bit of a bruiser compared to the other, but its

darker melody and more intense pacing make it a strong way to end even a short EP such as this. This band seems incapable of writing a boring song. —Megan Kennedy

Tony Holiday and the Velvetones
No Need To Rush It
Midnight Records
Productions
Street: 05.19
Tony Holiday and the Velvetones =
Cody Canada +
Kenny Wayne Shepard +
William Clarke

Tony Holiday and the Velvetones have given us their first album, *No Need To Rush It*, and Holiday's signature energy is all over it. It's good to hear that harmonicas are making a comeback. With all the recent fuss over banjos, the bluesy swagger of a harmonica is music to darkly lit bars across the nation. Now, I'm not saying that this album is anything close to dark—quite the opposite. I actually danced a bit while listening, which is almost unique in the blues genre. The album seems to reflect a life on the road, and the tolls are addressed with the same whimsy any hard-working man could relate too. This album does sit on the rocky edge of the blues spectrum, but it doesn't forget to slow down when it needs to. *No Need To Rush It* is the type of blues that can cure the blues; which, from what I understand, is what great blues is all about. —Benjamin Tilton

Valentine & The Regard
Werewolves
FeralCatRecords
Street: 12.23.14
Valentine & The Regard =
Bright Eyes + The Cure

Werewolves is a nostalgic trip through a series of poignant songs written in a manner that brings to mind both **Conor Oberst** and **Pedro the Lion**. Each song sweeps through straightforward guitar harmonies with an authentic sense of songwriting that's hard to deny and is backed by simplified effects that show restraint in all of the right areas. Just when I thought that the singer-songwriter market had been completely tapped, a local band came along and proved me wrong. Recorded on a 4-track in a bedroom, *Werewolves* has an undeniable homegrown and heartfelt quality. *Werewolves* is a promising album that shows a substantial amount of potential. —Kristyn Porter

Read more reviews at
slugmag.com



HEART OF GOLD TATTOO
853 EAST 400 SOUTH 801-359-4546
 @HEARTOFGOLDTATTOO



PORCUPINE
PUB & GRILLE
\$2 TUESDAYS
ON SELECT
MICRO-BREWS
porcupinepub.com
Big Cottonwood Canyon
3698 E. Ft. Union Blvd.
University of Utah
258 S. 1300 E.

AREA 51

18 & OVER!
9PM-2AM

Sexy
Blue Boutique

★

Presents

FETISH BALL

Sept. 26th 2015

Special Costume Theme:
Uniforms of Any Kind

PRIZES FOR THE BEST UNIFORMS
SUSPENSIONS & DEMOS BY BLUE BOUTIQUE
BODY PIERCERS
&
loads of Entertainment
All Night Long!

Half Price Tickets
Exclusively At Any
Blue Boutique location.
(\$5.00)

Sugarhouse
1383 E. 2100 S.
801-485-2072

Salt Lake City
1051 S. 300 W.
801-596-2160

West Valley
2778 W. 3500 S.
801-982-1100

Ogden City
3365 S. Washington BLVD.
801-334-4228

All Dogs
Kicking Every Day
Salinas Records
Street: 08.28
All Dogs = Bully + Speedy Ortiz

Like that forlorn ache I get sometimes when looking back on my teenage years, *Kicking Every Day* feels like youth, like a charming scar from what used to be a constantly reopening scratch. What I mean is that this album carries timeless themes without feeling at all cliché. This is the first full-length by All Dogs, following their 2013 self-titled EP, which was packed with killer tunes. There’s a restlessness that stirs up feelings of a worn-in anxiety and tired contentedness, heard in “How Long,” “Ophelia” and “Skin,” and it’s relatable as hell. **Maryn Jones’** voice is high, easy and soothing, coasting melodically along the rhythms of each song. For me, it’s better with each listen, rock music that’s upfront with and unabashedly dependent on its emotion. It maintains a gentleness, even in their punchier songs (“That Kind of Girl”), which lends a sense of kindness to it all.
—Erin Moore

Amy Bezunartea
New Villain
Kiam
Street: 09.25
Amy Bezunartea = Marc Pinansky + The Milk Carton Kids

When your musical preferences tend to err towards indie, female singer/songwriters, it’s easy to feel like you’ve come full circle in terms of original sound. You know what I’m talking about—soft vocals, melodic acoustic guitars, the occasional full-band climax and easy lyrics. Amy Bezunartea is not one of those artists. Sure, there are acoustic guitars and female vocals, but that’s where the similarities end. True to the album’s name, Bezunartea establishes herself as an emotive force to be reckoned with. Harnessing powerful feelings of discomfort, nonconformity and honesty, she creates a musical atmosphere that is as uncomfortable as it is reassuring. It forces the listener to come to terms with their own feelings of worthlessness in society, while also inspiring them to rebel against whatever makes them feel inadequate. It is these

MUSIC
REVIEWS

elements—uncommonly found in indie music—that set Bezunartea apart from most of her fellow female indie artists.
—Allison Shephard

Black Tower
The Secret Fire
Unspeakable Axe Records
Street: 06.02
Black Tower = Dissection + Omen

Black Tower’s first full-length album fucking rocks! It’s rough around the edges at first, but full of hooks. Vocalist and guitarist **Erin Ewing** sings slightly out of tune, but her melodies—especially in the chorus of “Death March”—were burned in my brain after the first listen. The band’s use of harmonies is tastefully done, and the backing vocals layer quite well with Ewing’s. She unleashes her unique, high-pitched snarl on parts throughout the album, my favorite track being “Shadows.” The band performs with elements of punk, black metal and New Wave of British Heavy Metal, picking up speed toward the middle of the album. The production and mix is really well done—you can hear the bass’s awesome melodic puttering around the fret board with ease, and the drums are quite prominent. The album is only 33 minutes long, but it’s a blast of gross, punchy metal, so do yourself a favor and check it out!
—Madi Smith

Ego Likeness
When the Wolves Return
Metropolis Records
Street: 07.10
Ego Likeness = KMFDM + Stoneburner + The Azoic

When you listen to music from this band, you consistently get creative lyrics about mythical, magical and haunting tales plus a phenomenal sound. For example, the track “I Let You” kicks off early with a pulsating beat and has stimulating layers of music that pull you in. The song had me wondering where they were going to go next with their sound. Frontwoman **Donna Lynch’s** vocal style is commanding yet comforting. She uses few effects, which allows her true talent to show. The backing chime with the driving beat makes this one of the best songs I have heard this year. “When The Wolves Return” has a great gothic feel, which pulls on my

heartstrings with its meaningful lyrics. This release is a mixture of gothic and guitar-filled industrial music that is properly done. I’m ecstatic that it’s now in my arsenal. —Mistress Nancy

Eszter Balint
Airless Midnight
Red Herring / eOne
Street: 08.07
Eszter Balint = White Magic + Rasputina

Eszter Balint is a wicked mix of sultry black widow and eerie freak-folk banshee. *Airless Midnight* swings seamlessly from bass-heavy ‘90s alt rock to banjo-twanging, black bluegrass. Morbid lyrics slither like a death adder into eardrums with eyelids fluttering and mouth agape. “Let’s Tonight It” is heavy, swirling and dissonant with a chugging, seemingly broken bar piano. “The Mother” is drunken and allegorical. Feverish lust exudes from this album. It feels like sinning, and who doesn’t like some temptation?
—LeAundra Jeffs

Fear Factory
Genexus
Nuclear Blast
Street: 08.07
Fear Factory = Godflesh + Napalm Death + Pitchshifter

Listening to this record reverts me a bit to my 15-year-old self—Fear Factory was “my” band then, and I’ve followed them since. There is quite a bit for me to gush and love about this new offering from the band. After the decision to use a drum machine in the studio for Fear Factory’s last album, *The Industrialist*, it’s nice to have a real drummer—**Mike Heller (Malignancy)**—on the kit. It gives an organic feel to the hugely mechanical feel that Fear Factory have always had. It’s a grooving, machine-gun riffing, synth-heavy monster—and catchy as hell. The record’s biggest success is that it goes back to the band’s second and third album with some hints at *Mechanize* and some new elements as well. This is the Fear Factory I grew up with, and I fucking love it. —Bryer Wharton

Hibou
Self-Titled
Barsuk Records

Street: 09.15
Hibou = Craft Spells + Wavves + Beach Fossils
Ex–Craft Spells drummer **Peter Michel** has released his first album under his new solo project, Hibou. The self-titled album holds strong to the ‘80s dream pop feel that you got from his previous act and Hibou’s *Dunes EP*. Hibou innovates the sound of dream pop with its ability to relax the mind with Michel’s faded vocals, while making the body want to move with its fun and poppy instrumentals. Tracks like “In The Sun” and “Shutter Song” really bring this combination of translucent vocals and feel-good guitar riffs to life. Hibou have gone all out on this release, bringing the best parts of his old gig with him. The excellence and talent of this act shines through even more considering that half of the album was recorded in Michel’s parents’ home. When it comes to the pop genre, Hibou truly brings a unique experience.
—Connor Brady

Jonny Manak & the Depressives
Cold Pizza & Warm Beer
Reach Around
Street: 07.06
Jonny Manak & the Depressives = The Cramps + The Sonics + Dead Boys

My religion is rock n’ roll, so when I hear it and it’s real, I feel it. Whether it’s punk, garage, metal or whatever, the real thing feels like ice water on a sweltering hot day. This record by Jonny Manak is the real thing. *Cold Pizza & Warm Beer* is punk rock at its finest—it hits that sweet spot where one can hear pre-punk influences, and influences outside of punk, but it’s still gritty, grimy and from the gutter. “Powder to Blow” is an anthem any **Ramones** fan will pump a fist to. Jonny Manak plays every instrument except drums on the record, so everything is very much on the same page. Records this raw, real and well done are rare. —James Orme

Los Manglers
Between Worlds
Last Bummer Records
Street: 06.30
Los Manglers = Crocodiles + The Byrds

Puerto Rico’s Los Manglers’ new album
slugmag.com 55

bum, *Between Worlds*, is a charming nine tracks that maintain the sensibilities of jangly bubblegum pop alongside certain aspects of jumping, attitude-filled rock n’ roll tunes, wrapped with Victorian and Pre-Raphaelite themes. This wonder concoction of blended sounds is defined by **Laira Diaz**’s vocals, which are borderline sugar-filled and well dipped in a psychedelic yet dreamy, provocative swirl. When her vocals combine with the rhythm of the uptempo rock n’ roll guitar, it is a solid blend that makes this album an actually interesting listen. There is a lot here to digest, so I would suggest a few spins to get it all. To start, try these numbers to dig: “Stupid Cupid,” “Madeleine’s Day,” “St. Agnes” and “Before the Mirror.” —*Nick Kuzmack*

Media Jeweler
\$99 R/T Hawaii
Self-Released
Street: 08.14
Media Jeweler = (Battles + Modest Mouse) / Hella

If you haven’t heard of Media Jeweler, don’t be surprised. If you haven’t heard anything like Media Jeweler—well, that’s not surprising either. In their debut release, *\$99 R/T Hawaii*, Media Jeweler make a bold entrance into the record boards and an even bolder entrance into eardrums like my own. From looped vocal ostinatos to extensive play with guitar harmonics, *\$99 R/T Hawaii* tries out a bit of every technique known to the vastly expanding “rock” genre. While some of their sounds may come off as a little experimental, I was, overall, quite pleased with the variety and skill with which they made this album. Keep an ear out for superb trumpet melodies in “Autopilot” and “Looking Back,” or if you like to keep things a little math-y, “No Exit” or “Passport Invalid” might be just what you’re looking for. —*Alex Blackburn*

Mourning Coup
Baby Blue
No Sun Recordings
Street: 08.17
Mourning Coup =
Beats Antique +
Crystalresses + M.I.A.

Dark, ethereal electronic beats backed by echoing vocals are what make up this experimental album by Mourning Coup. The artist clearly channels elements of nature in the music, as various animal sounds or wind-like flutes are strewn throughout the background of nearly every track on the album. The music is solemn—almost weepy—and filled with a lot of emotion, which is a quality that can be felt on first listen. Though the album is nearly impossible to find—any Google search resulted in almost solely photos of **Blue Ivy Carter**, **Beyonce**’s daughter—but

once (or if) you find it, it’s worth a listen. —*Julia Sachs*

Myrkur M
Relapse
Street: 08.21
Myrkur = Agalloch + Darkthrone

This talented, one-woman black metal outfit has returned from the depths of the Danish forests with her first full-length, and I’m damn glad she did. While she is still responsible for most everything on the album (except drums), this album includes collaborative cameos from some of black metal’s heavy-hitters, like **Teloch** of **Mayhem** and production from **Garm** of **Ulver**. The album’s tracks are an interconnected story of transformation with Nordic mythology-inspired motifs. Musically, the style is a beautiful weaving of second-wave black metal, folk, medieval and even classical and post-metal elements. Clear, layered vocals create a choir-like tone, a perfect narrative guide through an ethereal landscape—her unique soprano voice fits the black metal vocal tradition like a glove. —*Megan Kennedy*

Painted Palms
Horizons
Polyvinyl
Street: 09.04
Painted Palms =
Gardens & Villa x Cut Copy
/ Javelin

Painted Palms’ debut album, *Forever*, was built around eccentric pop structures, calling to mind **Animal Collective**, but *Horizons* feels more indebted to new wave. *Horizons* is a dancier album with faster electronic rhythms that carry vocalist **Christopher Prudhomme**’s stadium-ready vocals. Painted Palms are nowhere near making songs with the emotive power that I associate with new wave (think “Bizarre Love Triangle” by **New Order**), but *Horizon*’s keyboards and tempo do move in the same direction. Most of *Horizon*’s songs sound so similar that the album blends together with few standout tracks. “Painkiller” is one exception and carries the emotional impact that great new wave bands like New Order or **The Cure** were capable of. Its gut-wrenching lyrics about addiction and stark keys, which punch like knives, wrap you up like a good song should. *Horizons*, as a whole, isn’t mind-blowing, but it’s good enough to keep Painted Palms relevant in 2015. —*Justin Gallegos*

PEARS
Go To Prison
Fat Wreck Chords
Street: 07.24
PEARS = Direct Hit! +

early Thrice + Gorilla Biscuits

PEARS’ sound is hard to pinpoint—one second, vocalist **Zach Quinn** is screaming in your face with a backup of pounding atonalities from guitarist **Brian Pretus**, and then it shifts on a dime to a more melodic approach. With that concoction as the centripetal sound that drives this album, it definitely rips you a new one! Quinn’s voice is charismatically raw and feral, and the music itself is fucking relentless! “You’re Boring” throws you right into the fire, and “Victim To Be,” “Sycophant,” “Terrible” and the rest of the album keep you burning. They’ve even thrown in a solid cover of “Judy Is a Punk” and a reference to the **Descendents** at the end of “Grimespree.” *Go To Prison* holds nothing back—its ferocity will have you snarling at a wall and then will let you sit back and enjoy the harmonies. —*Eric U. Norris*

Stephanie Croff
The Dream Is Gone
Self-Released
Street: 06.19
Stephanie Croff =
Loreena McKennitt + Patty Griffin

What a pleasant surprise! Former Utahn and prior *Death By Salt* contributor Croff’s new EP may be short (clocking in at just around 15 minutes), but what it lacks in length, it makes up for with a refreshing earnestness. Though the three tracks were composed by Croff, she allows a group of talented session players with impressive credentials (**Dave Palmer** on synths has worked with **Fiona Apple** and **Fleetwood Mac**, and drummer **Scott Seiver** with **Aimee Mann** and **Sia**) to play them, while her clear and slightly world-weary voice highlights her reflective lyrics. “Only Human” is a rumination of sorts about accepting one’s limitations and faults. “Stay” and the especially nice title track are blessed with guitarist/producer **Jesse Siebenberg**’s skill at framing the music delicately and intriguingly around Croff’s confessional vocal performance. Presently playing dates around the California coastline, Croff isn’t particularly prolific, but she’s one to watch. —*Dean O Hillis*

Synkro
Changes
Apollo Records
Street: 09.18
Synkro = dBridge + Tangerine Dream

Synkro’s latest release is a much-anticipated body of work that exhibits **Joe McBride**’s advancement and maturity since his 2013 EP, *Lost Here*. It’s a smooth album that exudes a steady beat that soothes and enlightens. I

loved this album. It’s mixed and mastered spectacularly, which makes an album perfect for late-night hangs. “Let Me Go” possesses a unique vintage sound that is both fluid and deep. It’s a beautifully atmospheric dub album worth adding to your repertoire. —*Kamryn Feigel*

Twin Ponies
Friendly Pet Mass Graves
Self-Released
Street: 07.17
Twin Ponies = Enemies + This Town Needs Guns

Twin Ponies have found a permanent place on my iPod with their most recent EP release. Before long, they might find that same permanent place on my “most played” playlist. With some of the best synthesized bass sounds I’ve heard to date, drifting guitar lines and reverb-heavy vocals, I have a hard time stopping myself from listening to *Friendly Pet Mass Graves* on repeat all day. Every song is a hit, so each time I reach the end of the last—and my favorite—song, “Griff,” I am left helplessly wanting more. Tune in for a surfy, riff-heavy, rock-solid release that delivers on every aspect of successful rock. While at first I didn’t think I’d like vocals in the heavy instrumental mix, I felt that **Wayne Jones** completely demolished that attitude by the end of the first track. —*Alex Blackburn*

Widowspeak
All Yours
Captured Tracks
Street: 09.04
Widowspeak = Mazzy Star + Fleetwood Mac

All Yours is Widowspeak’s third full-length album, and listening to it is like opening a handwritten letter from a dear friend. This is a rare band in that each release is just as sweet and memorable as the last, yet still manages to incorporate growth and new sounds. *All Yours* takes a fresh, sunny tone as opposed to the dusty, somber textures of their previous release, *The Swamps*. With extra-pleasant buzzing guitar and velvety vocals, the album has a quintessential ’70s folk-rock feel. “Girls” is an ideal conglomeration of cowboy-esque drums/electric guitar, an almost shoegaze vocal arrangement and a rock outro that makes you want to clap along. The title track is satisfying and sweeping with lyrics that reflect simply on the past—“I was once all yours, too.” From first song to last, Widowspeak have truly outdone themselves this time. —*Kia McGinnis*

Read more reviews at
slugmag.com

REASON #327
ON WHY TO BUY A HOME:

YOUR WIVES NEED MORE ROOM

DONNY HAYNIE
Urban Utah Homes & Estates

801.755.4668
www.urbanutah.com
www.facebook.com/DonnyHayniesHomes
donny@urbanutah.com

URBAN UTAH
REAL ESTATE

The *Blue Plate* Diner

Little Dagny Horton Says...
"Blue Plate Is, egg-cellent!"

Good Things to EAT
2141 S. 2100 E. SLC, UT. 801-463-1151 WWW.THEBLUEPLATEDINER.COM

Free
ADMISSION!

Featured Artist: JULIE LEWIS

2015

Avenues Street Fair
SATURDAY, SEPTEMBER 12, 2015
9:00 AM - 6:00 PM
43RD AVENUE BETWEEN O & T STREETS

200 BOOTHS of LOCAL ARTISTS, FOOD VENDORS AND community organizations.

2 stages of ALL-DAY, LIVE ENTERTAINMENT.

People's ART GALLERY

BIKE VALET by the BICYCLE COLLECTIVE

Free! CHILDREN'S ACTIVITIES all day.

PERFORMANCES BY: SPIRIT CITY / MODAVE NOMADS / SALT LAKE SINGERS ACADEMY / THE SCHEMATICS
FLYNSTONES / EMANON/QUINOX / BLUES GARAGE BAND/HALLOWEEN / WASATCH ACADEMY
CHRISTIAN COLEMAN & THE BLUE ZEN BAND / BROWN DOG BAND

HARMONS your neighborhood grocer
KRCR 90.9
Smith's
SLUG MAGAZINE
Intermountain LDS Hospital
CITY WEEKLY
ZIONS BANK
Chevron
AMD
Catalyst
Chapman Richards and Associates
Utah
Catalyst

PIN PRICKED PINS LET US PUT YOUR LOGO OR ART WORK ON OUR FASHIONABLE LITTLE PINS



Great for Bands, Groups, Clubs, Events, Businesses, Churches, Elections, Classes, Family Reunions and More!

100 • 1 Inch Pins for only \$25.00 50 • 2.25 Inch Pins for only \$25.00

To order or get more info: call Brad @ 801-232-7475 or email: pinprickedslc@gmail.com

SLUG'S PICKS OF THE MONTH

Angela H. Brown Editor: **CHELSEA WOLFE** ABYSS

Christian Schultz Junior Editor: **WIDOWSPEAK** ALL YOURS

Joshua Joye Lead Designer: **WILLIS EARL BEAL** NOCTURNES

Alexander Ortega (VINYL): **JENNY HVAL** APOCALYPSE GIRL (VINYL)

SLUG magazine 

Look for the On Sale display at your locally owned GRAYWHALE

SLUG SOUNDWAVES

SLUG MAGAZINE'S OFFICIAL PODCAST



@SLUGSOUNDWAVES STITCHER / iTunes

THE COMPLEX FOR UPCOMING EVENTS WWW.THECOMPLEXSLC.COM    /COMPLEXSLC 

DAMIAN "JR. GONG" MARLEY
STEPHEN "RAGGA" MARLEY CATCH A FIRE
MORGAN HERITAGE REGGIE RISE UP
TARRUS RILEY WITH SPECIAL GUESTS: JO MERSA, BLACK AM I, SKIP MARLEY AND JEMERE MORGAN
SEP 16TH

King & Diamond
Special guest: **BOOTS**
Abigail In concert 2013
Halloween Night
OCT 31ST

CIRCA SURVIVE
RX BANDITS
CITIZEN
JUTURNA TEN YEAR ANNIVERSARY TOUR
NOV 5TH

BLAZE WITH SPECIAL GUESTS: BOONDOX, PROZAK, TWIZTD, WOLFPAK, SQUID
SEP 25TH

THE ROOTS TOUR
OCT 5TH

CHANCE THE RAPPER'S FAMILY MATTERS TOUR MMXX
B.R.A.M. SATRE BEYONCE TYPHON
NOV 17TH

TECH N9NE'S SPECIAL EFFECTS TOUR 2.0
WITH SPECIAL GUEST: **KRIZZ KALIKO**
OCT 23RD

TESSERA CT
THE CONTORTIONIST
ERFA skyharbor
NOV 27TH

TICKETS AVAILABLE AT THECOMPLEXSLC.COM & WWW.SMITHSTIX.COM
OR AT THE COMPLEX BOX OFFICE WITH NO SERVICE FEES (801-528-9197)
BUY CASH TICKETS AT ALL GRAYWHALE STORES
WWW.THECOMPLEXSLC.COM
536 W 100 S SLC 801-528-9197

DAILY CALENDAR

Get your event listed for free in our calendar! For a complete listing of this month's events, visit slugmag.com/calendar.

Friday, September 4
Barbwire Dolls - *ABG's*
Blue Jay Boogie,
White Collar Caddy, Fired
Pilots, Shape of Color - *Kilby*
Shane Henderson, Cadillac
Scout, Allies Always Lie,
Static to the Sound,
The Valley Low - *Loading Dock*
Joe Nice, illoom - *Urban*

Saturday, September 5
Zach Deputy - *Canyons Resort*
Fictionist, Coral Bones,
Sen Wisher - *Kilby*
Farewell My Love,
Arsenal Of Destruction,
Hollow I Am - *MusicGarage*
UZ, Hecka, Mr. Vandal, Pookie,
MorZfeen - *Urban*

Sunday, September 6
Cake - *Red Butte*
Selma, Ted Dancin' - *Urban*

Monday, September 7
Gleewood
— *High West Distillery*

Tuesday, September 8
On An On, Eliot Sumner, Dosh
- *Kilby*
Zedd, Madeon, Alex Metric
- *Saltair*

Wednesday, September 9
Four Year Strong, Defeater,
Expire, Speak Low - *Complex*
Stroller Tours: Grandma's
Cupboard - *UMOCA*
The Australian Pink Floyd Show
- *USANA*
Batty Blue, Violettas, Diatom
- *Velour*

Thursday, September 10
Drouth, Befouler - *Club X*
Baker Street Blues Band,
Spirit Tribe - *Kilby*
Kid Cadaver - *Loading Dock*
La Luz, Will Sprott,
Color Animal - *Urban*

Friday, September 11
Dark Arts Festival - *Area 51*
Hotel Le Motel - *Brewskis*
Diet Cig, Rich Girlz - *Kilby*
The b Sharps, Jeff Dillon,
The Beam Me Up Ska-Ts!,
LSDO, She's Got A Gun
- *Loading Dock*
Today is the Day,
Abigail Williams,
Burn Your World,
Through Eternal Mourning
- *Metro*
VanLadyLove, MiNX,

Static Waves - *Muse Music*
Old 97's, Salim Nourallah
- *Urban*
The National Parks,
Attic Wolves - *Velour*

Saturday, September 12
Avenues Street Fair
- *3rd Avenue, O - T St.*
Dark Arts Festival - *Area 51*
Johanna Johanna, Try Try Try,
Waterloo Rats, Eat Crow - *Kilby*
Element A440, A Balance of
Power, Loss of Existence,
Dezecration - *Loading Dock*
Icelandic Beanie Knitting
Workshop: Part 1 - *Publik*
Tomato Sandwich Party
- *Red Butte Garden*
E.A.T. (Eat Art Together)
Bike Tour - *UMOCA*
Bowling For Soup,
The Dollyrots, Ivory Tribes
- *Urban*
The National Parks, Strange
Familia, John Lane - *Velour*
Joshua James - *Barrelhouse*

Sunday, September 13
Dark Arts Festival - *Area 51*
The Maension, Skull Theory,
I Like My Trike,
Late Night Savior - *Metro*
DâM-Funk, Brisk & Juggy,
Typefunk - *Urban*

Monday, September 14
The Mynabirds, Bad Bad Hats
- *Kilby*
So This Is Suffering,
Dethrone the Sovereign,
Indimensions, Adashore - *Metro*
Dirty Fences, Faux Ferocious,
Breakers - *Urban*

Tuesday, September 15
Allen Stone - *Depot*
Dan O'Connor, Tommy Gun,
Riddled With - *Kilby*
September Mourning, Thira,
Lionfight, My Enemies & I,
Poon Hammer, I'mAlive
- *Loading Dock*
Mark Knopfler - *Red Butte*
Yoga at the UMFA - *UMFA*

Wednesday, September 16
Damian Marley,
Stephen Marley - *Complex*
Days., Apatheater - *Kilby*
Tab Benoit - *OP Rockwell*
Ben Harper & The Innocent
Criminals - *Red Butte*
Noah Gundersen,
Ivan & Alyosha - *State Room*
Eligh, Rhymesayers' deMatlaS,

Burnell Washburn,
Better Taste Bureau, DJ Juggy
- *Urban*

Thursday, September 17
Blackberry Smoke - *Depot*
The Coathangers, Birth Defects,
The Nods, Foster Body,
Big Baby - *Diabolical Records*
Alex G - *Kilby*
Arkona, Heidevolk, Helsoff,
Visigoth - *Murray Theater*
Tony Furtado - *State Room*
Brian Bress - *UMFA*
**SLUG Localized: Temples,
The Salt, The Sea, &
The Sun God, Tavaputs
- Urban**
Chase Baker, Amber Lynn,
James Dawson - *Velour*

Friday, September 18
Hal Sparks - *50 West*
Savant - *Area 51*
Hopsin, Dizzy Wright, Jarren
Benton, DJ Hoppa - *Complex*
The Lighthouse and the Whaler,
Born Cages - *Kilby*
Super S Troup - *Liquid Joe's*
Origin, Krisiun, Aeon,
Alterbeast, Soreption, Ingested,
Deicidal Carnage - *Metro*
Dave Alvin & Phil Alvin & The
Guilty Ones, Dead Rock West
- *State Room*
ChillFest Music Festival
- *Thanksgiving Point*
Quiet Oaks, Heaps & Heaps,
Holy Water Buffalo, Daisy &
The Moonshines - *Urban*
John Allred - *Barrelhouse*

Saturday, September 19
Hal Sparks - *50 West*
Beth Hart - *Depot*
Riksha - *Hangar 51*
Tyler Ward - *Kilby*
TEDxSaltLakeCity - *Kingsbury*
Provo Pride Festival
- *Memorial Park Provo*
Dave Alvin & Phil Alvin & The
Guilty Ones, Dead Rock West
- *State Room*
Third Saturday for Families:
Make a Cyanometer - *UMFA*
Control Freq, Nema515, Nvia,
Devareaux, Typefunk - *Urban*
Coma Pilot - *Velour*

Sunday, September 20
Mayday, Future/Vintage
- *Liquid Joe's*
Five Finger Death Punch,
Papa Rich Robinson Band
- *State Room*
The Vibrators, Jail City Rockers,
Nix Beat - *Urban*

Monday, September 21
"Jubilate"
- *Cathedral of the Madeleine*
Abiotic, Reaping Asmodeia,
Alumni, Beneath Red Skies
- *Loading Dock*
Todd Snider, Elizabeth Cook
- *State Room*
Shilpa Ray, Grand Banks,
Golden Plates - *Urban*

Tuesday, September 22
John Hiatt & The Combo, The
Hollering Pines - *State Room*
Yoga at the UMFA - *UMFA*
Ken Mode, Child Bite, Die Off
- *Urban*

Wednesday, September 23
Unexamind Lives, Hands of the
Martyr - *Loading Dock*
Black Lodge, First Class Trash,
The Creature From Jekyll Island,
A Lily Gray - *Metro*
Carbon Leaf - *State Room*
Uncle Acid & The Deadbeats,
Ruby The Hatchet,
Ecstatic Vision - *Urban*

Thursday, September 24
Mark Chaney & The Garage
All Stars - *Garage*
Tumbleweed Wanderers
- *State Room*
A Place To Bury Strangers,
Grooms, Foster Body - *Urban*

Friday, September 25
Reid Speed, DJ Shortee, FUJU
- *Area 51*
Twiztid, Blaze, Boondox,
Prozak, Wolfpac, Scum
- *Complex*
Get The Led Out - *Depot*
Joywave, Alpine - *Kilby*
Bombshell Academy - *Mestizo*
Coquine - *Metro*
Kamasi Washington
- *State Room*
Gloe, Dark Seas,
Suburban Birds, Lucid Tela
- *Urban*
Mimi Knowles - *Velour*

Saturday, September 26
The Aquabats - *Depot*
Little Barefoot - *Kilby*
Simon Says Die, Riksha,
Entomb The Wicked, Adashore,
Tera Vega - *Loading Dock*
Dungeons & Comedy
- *Muse Music*
Porter Robinson - *Park City Live*
Twenty One Pilots, Echosmith,
Finish Ticket - *Saltair*
The Blue Aces - *Velour*

Provo River Watershed Festival
- *Wasatch Mountain State Park*
Better Together Community
Party - *Zion Lutheran Church*

Sunday, September 27
Negura Bunget, Dynfari,
Grimegod, Moon of Delirium,
Odium Totus - *Metro*

Monday, September 28
Brandon Flowers - *Complex*
Def Leppard, Styx, Tesla
- *USANA Ampitheatre*
The Donkeys, Days, Panthermilk
- *Kilby*
The Fratellis, Grizfolk - *Urban*

Tuesday, September 29
Mick Jenkins, STWO - *Complex*
The Sheepdogs, Radio Moscow
- *State Room*
Yoga at the UMFA - *UMFA*
Cannibal Ox, Liam Tracy,
A-Dub - *Urban*

Wednesday, September 30
Aer, Cody Simpson,
Chef Special - *Depot*
Crizzly & Friends,
Grave Danger - *In The Venue*
Nick Diamonds - *Kilby*
Mr. Turner - *UMFA*
Erasole James, Dine Krew,
MC Enee One - *Urban*

Thursday, October 1
Subsky Boy, Michael Gross
- *Alleged*
Fortunate Youth, Stranger,
Sensamotion - *Depot*
Sianvar, Idelhands,
Strawberry Girls, Movements
- *Kilby*
Herbal Asia 2015 - *MECC*
Bone Thugs-N-Harmony,
DJ Luva Luva - *Park City Live*
Youngblood Brass Band,
The Anchorage - *Urban*
Peter Harper - *Velour*

Friday, October 2
**Pick up the new issue of
SLUG - Anyplace Cool**
Doyle, The Family Ruin, Hatchet
- *Area 51*
Mew, The Dodos - *Complex*
The Green, Hirie - *Complex*
Algiers, Bambara,
Mojae Nomads - *Kilby*
Mason Jennings, Sera Cahoone
- *Park City Live*
Red Fang, Caspian, Whores,
Wild Throne - *Urban*
Forest Eyes, Foreign Figures
- *Velour*

SLUG MAGAZINE AND ROUGHNECK PRESENT ROUGHSIDE OF THE TRAX VI



Photos: WestonColton.com | Skater: Nate Brown

Saturday, Sept. 12, 2015
Free registration: 1 p.m. @ DIY Spot
3265 S. Cultural Center Drive
Contest: 2 p.m. – 5 p.m. @ various
street spots across the valley
Awards: 5:30 p.m. @ Graywhale,
1773 W. 4700 S. Taylorsville

16TH ANNUAL
DEATH
SKATE CONTEST

SLUG magazine INI COO jaybird

Graywhale Publik. SAG roughneck SALT PEARS

URBAN LOUNGE

1: Babes in Toyland, FEA
2: Crooks On Tape, Ghost Logic
3: KRCL PRESENTS Shuggle Otis, The Rubes
4: DUBWISE Joe Nice, Ethics, illoom 9 PM DOORS
5: UZ, Hecca b2b Mr. Vandal, Pookie b2b MorZfren 9 PM DOORS
6: FREE SHOW Selma, Ted Dancin
10: La Luz, Will Sprott, Color Animal
11: KRCL PRESENTS Old 97s, Salim Nourallah, The Hollering Pines
12: Bowling For Soup, The Dollyrots, Ivory Tribes
13: Dam-Funk, Brisk + Juggy, Typefunk
14: Dirty Fences, Faux Ferocious, Breakers
16: Eligh, deMatias, Burnell Washburn, Better Taste Bureau, DJ Juggy
17: FREE SHOW Slug Localized Temples, The Salt The Sea & The Sun: God, Tavaputs
18: Quiet Oaks Album Release, Heaps & Heaps, Holy Water Buffalo, Daisy & The Moonshines
19: Control Freq: Nema S15, Nyla, Devaux, Typefunk 9PM Doors FREE Before 10 PM, \$5 After
20: The Vibrators, Jail City Rockers, Nix Beat
21: Shilpa Ray, Grand Banks, Golden Plates
22: Ken Mode, Child Bite, Die Off, Dustbloom
23: Uncle Acid & The Deadbeats, Ruby The Hatchet, Ecstatic Vision
24: A Place to Bury Strangers, Grooms, Foster Body
25: GLOE Album Release, Dark Seas Return From Tour, Suburban Birds, Lucida Tala
26: FREE SHOW Flash & Flare
28: The Fratellis, GrizFolk
29: Cannibal Ox, Liam Tracy, A-Dub, Jay Citrus
30: MC Enee One, Dine Krew, Erasole James

241 S 500 E SLC
DOORS AT 8PM UNLESS NOTED
21 & UP

COMING SOON

Oct 1: Young Blood Brass Band	Oct 30: Small Black
Oct 2: RED FANG & CASPIAN	Oct 31: FLASH & FLARE + MAX PAIN & THE GROOVIES HALLOWEEN
Oct 3: Shadow Windmaw & The Morticians	Nov 2: Heartless Bastards
Oct 6: Re-Up Presents DJ Krush	Nov 4: Here We Go Magic
Oct 7: Gardens & Villa	Nov 8: Phutureprimitive
Oct 8: Wartime Blues	Nov 9: The Good Life
Oct 9: The Glasfords Tour Send Off	Nov 10: Peaches
Oct 10: The Fresh Prince Of Bel-Air Party	Nov 11: Broncho
Oct 11: Cage	Nov 13: LIT Bunkem
Oct 12: Frank Turner	Nov 14: The National Parks
Oct 13: Angel Olson	Nov 20: Mother Falcon, Ben Solee
Oct 14: Destroyer	Nov 21: Fictionist
Oct 15: Youth Lagoon	Nov 22: Darwin Deez
Oct 16: IANX	Nov 23: FUZZ
Oct 17: DIR	Nov 26: Little Hurricane
Oct 19: Murs	Dec 2: Sallie Ford
Oct 20: AkunaGeorge	Dec 3: El Ten Eleven
Oct 21: A Silent Film	Dec 4: Slow Magic & Giraffage
Oct 23: Deafheaven	Dec 10: The Bee
Oct 26: King Dude	Dec 11: Snowgoons
Oct 29: Albert Hammond Jr	

SEPTEMBER

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

Kilbycourt

SEPTEMBER

1: The Dockets, Small Lake City, Turbophonic, The Dropouts
2: Dusk Raps, Osseous Dusk, Jedi Steve, Radius
3: Courtney Marie Andrews, Quiet Oaks, June Brothers
4: Blue Jay Boogie, White Collar Caddy, Shape of Color, Fired Pilots
5: Fictionist, Coral Bones, Sen Wisher
8: On An On, Eliot Sumner, Dosh
10: Baker Street Blues, Spirit Tribe, Grizzly Brothers
11: Diet Cig, TBA
12: Johanna Johanna, Try Try Try, Waterloo Rats, Eat Crow
14: The Mynabirds, Bad Bad Hats, TBA
15: Dan O'Connor, Tommy Gun, Riddled With
16: Spy Hop 801 SESSIONS: Day., Apatheater
17: Alex G., TBA
18: Quiet Oaks Album Release, Heaps & Heaps, Holy Water Buffalo, Daisy & The Moonshines
19: Tyler Ward (6PM doors)
24: The Echo Era, RKDN, White Collar Caddy, TBA
25: Joywave, Alpine
26: Little Barefoot Record Release
28: The Donkeys, Days., Panthermilk
30: Nick Diamonds Of The Unicorns, Beachmen, Conquer Monster

741 S KILBY CT. SLC
DOORS AT 7PM UNLESS NOTED
ALL AGES

OTHER SHOWS S&S YOU WILL LIKE!

10/1: STANVAR	10/28: Ghost (@ The Depot)
10/2: Algiers	10/29: Con Bro Chill
10/3: ZEdward (@ The Depot)	11/1: Yonatan Gat
10/6: Titus Andronicus	11/3: Telekenesis/Say Hi
10/7: Young Apollo	11/6: Matt Pond PA
10/9: Chad Valley	11/11: Yellowcard/New Found Glory (@ The Complex)
10/12: Vacationer	11/12: Pure Bathing Culture
10/13: Maudlin Strangers	11/14: LOW (@ The Complex)
10/16: NOBUNNY	11/16: The Menzingers (@ The Complex)
10/17: Black Dhalia Murder (@ The Complex)	11/17: David Ramirez
10/18: THOU // THE Body	11/17: Mayhem/Watain (@ The Depot)
10/19: Fidler (@ The Complex)	11/19: The Fall of Troy (@ The Complex)
10/19: Hinds	11/20: PROF
10/21: Chvrches (@ The Depot)	11/20: Desaparecidos (@ The Depot)
10/20-22 Misterwives (@ The Complex)	12/2: Together Pangea
10/24: Vinyl William	12/4: Health (@ The Complex)

INDEPENDENT AND FOREIGN FILMS ARE

NOT JUST FOR ADULTS.

FESTIVAL PASS! \$40

TICKETS! \$6

2015 5th ANNUAL **TUMBLEWEEDS** FILM FESTIVAL FOR CHILDREN & YOUTH

SEPTEMBER 25-27
FILMS • WORKSHOPS • CLUBHOUSE
ROSE WAGNER | SALT LAKE CITY
ADDITIONAL FILM SCREENINGS AT THE PARK CITY LIBRARY

PRESENTED BY **UTAH FILM CENTER**

SPONSORED BY **ZIONS BANK** COMICS AND ENTERTAINMENT EXHIBIT **UTAH HEALTH CARE**

UTAHFILMCENTER.ORG/TUMBLEWEEDS



light up the room.



"Pictureline tailors gear to each of my unique photoshoots." - Heidi Gress

WWW.HMGPRODUCTIONS.COM

Illuminate Your Photography

Pictureline's rental selection is full of lighting options to help you start a radiating photography career. Perfect every shoot with professional and affordable lighting to make your images shine above the competition.

OVER 50 LENSES | 50% OFF MON-THURS | RENTAL REWARDS

305 WEST 700 SOUTH • SALT LAKE CITY (801)364-1200
WWW.PICTURELINE.COM/RENTALS



pictureline

| RENTAL