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Sundance Institute is a nonprofit organization dedicated to the discovery and development of independent artists and audiences in film and theatre.
Tyson Call started with SLUG over a year ago, and he quickly
has proven to be a SLUG staple with his daily writing and
sharp photography skills. Since joining, Call has taken on
double duty shooting and writing the monthly online column.
SLUG Style to shed light on members of our community do-
ning good while looking good! Call maintains a sure sense
of style himself, and can often be seen either snapping pho-
tos with his Leica film camera or zipping down the road
on his Ducati Sport Classic 1000. Be sure to check out his
cover story about Salt City Builds on page 32 covering what
the local motorcycle-build shop provides for the community,
and take a look at his other local motorcycle coverage on
SLUGMag.com!
Homage to Kenny Tadrzynski's accomplishments in life seems ill-fitting, as he wasn't one to boast about his achievements, nor did he ever define himself by them. Rather, his interactions among his friends, who came first and most importantly to him, were what he held in greatest stock. So, in lieu of telling Salt Lake City about his overwhelming volume of contributions to SLUG Magazine as a comic book, movie and toy reviewer, or sharing his feats as a screenwriter who caught the attention of James Brothers Studio, I will instead attempt to share with you the many lessons he taught to each of us.

This first one may appear as a generic slathering, but truly, at its core, was a trait that bonded Kenny and each of his friends. He taught a special kind of irreverence, that political correctness and humor were bound to be unhappily married, and that those easily offended (or offendable at all, for that matter) were forced to say farewell to any prudent thoughts—if there was a topic that made sphincters pucker, he would happily parade it in conversation.

In a group confession, his hetero life-partner Brian Johnson admitted, "I've laughed at some wildly inappropriate things with him over the years." Se- this Clark, Kenny's "second father," adds that because of Kenny, "I've learned to laugh at what would normally offend me." His family of friends held a very poignant motto: "Nothing is sacred," something he integrated well into his everyday life. Siddie Courteman reflects, saying, "I think what '[Nothing is sacred] really meant was to never take yourself too seriously." His thicker-than-blood brother Eric Twede unabashedly provides just a few ways Kenny has impacted his life: "Kenny taught me the true meaning of Christmas, which was actually about stockpiling weed in the living room and watching Money Train at full volume," he says. "He also taught me how to torrent, how to park for free at the Broadway parking garage, how to kill box elder bugs efficiently, and that you don't need to pretend to like things you hate, or hate things that you like for the sake of social cohesion."

Courtney Marriott shares how he always made sure that all his friends knew that they were loved and wholly exceptional. Marriott says, "He taught me to remind myself how great I am, always making sure I remembered all the good things about myself."

Kenny couldn't read a compass, and for years believed that "skellington" was the proper pronunciation for "skeleton." He obsessively cleaned, vacuuming at least once a day, and never once filed his own taxes. When he got sick, he melted into a puddle of useless, and when others got sick, he sprayed them down with Lysol to prevent contamination. He hoarded figures of action and once spent an entire summer growing biceps. He was fickle and funny and had the most extreme road rage I've ever encountered. And with all of this, he held no flaws.

On Sept. 1, 13 friends stand around a fresh, not-yet-filled grave, the funeral procession already long over. As the wind picks up, Jason Clark begins reciting Ezekiel 25:17. Although he is not quite able to emulate Samuel L. Jackson (via Pulp Fiction), the emotion is palpable as the others quietly join in, murmuring the only scripture passage their departed friend had ever known. The passage comes to an end: "And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy my broth- ers," and there is a moment of silence as each in turn throws handfuls of soil onto the sunken casket. The rain picks up, someone begins playing Simon and Garfunkel's "Sound of Silence," and they walk away. Film was Kenny's religion: He taught each of us the importance of dramatic scenes and cinematic themes; so it would only make sense that the closing of his grave would hold just as much spectacle as his life did. —Andrea Silva
Listening to 90s Television is like funneling 40 years of pop culture through the mouth of a VH1/TVM box set. At varying intervals throughout the record, all of the records that they’ve produced in the last five years are played back to back, as you’re being thrown into a large-scale, warped, excited cabaret to every burned-out anthem. And then, as they play into energetic, hard hand claps. Because of this, walking into their jam space feels like stumbling into the basket of Deseret Industries of the 90s.

As the main vanguard for their recordings, Ramsey’s technique involves surrounding everyone around the room with large screens displaying video games, soundtracks, toys, etc. while building a musical enema that90s Television is now the most perfect metaphorical representation of their music. For those who are unfamiliar, Klopp’s sound is often noted as being a “quirky pop band” or a “indie rock duo” and their music is best described as a mix of indie, rock, pop, and folk. The band consists of five members, but the core of the band is composed of two members, Adam Klopp and Mike Dixon. However, when you apply it to the real world, it doesn’t work that way.

For the observant, this playfulness can be somewhat ironic, but a few close, astute listeners and music fans will catch their show with 90s Television at Urban Lounge on Oct. 22, right after The Artificial Flower Company.

Deseret Industries–raiding dandiests 90s Television will bring their sensory overload of a live show to Opened on Oct. 7.
There’s been ample precedent for an art-and-Planned Parenthood alliance, what with runway shows featuring dresses fashioned out of condoms, IUD-turned-necklaces, and condom jewelry and packages for trick-or-treating by famous artists. This month, the Planned Parenthood Association of Utah is forging its own collaboration for its upcoming signature fundraising event: The Art of Safe Sex.

The inaugural gala will take place on the evening of Oct. 24 at the Utah Museum of Fine Arts (UMFA), and it’s as fabulously as it sounds, with live music by the Gay String Quartet; heavy hors d’oeuvres and a signature cocktail; a special appearance by Mal o’Rourke; the chance to explore the UMFA’s new exhibition, The British Passion for Landscape: Masterpieces from National Museum Wales; and, of course, an art auction. Planned Parenthood reached out to Jorge Rojas, artist, curator and the UMFA’s Director of Education and Engagement, to help identify and connect with other distinguished local artists about donating works of fine art for the fundraiser.

“My personal career has revolved around making art, works of fine art for the fundraiser. I’ve felt much more inclined to participate, to make sure that the voice of Planned Parenthood is being heard. And it’s exciting to think about how we can make an important institution,” says Rojas.

Event organizers made sure that the gala would very much be a partnership, one that would respect local artists and their work while also reaching them in the cause and community. “We want this to be a collaboration, because good, responsible work should be celebrated, as well as beautiful, wonderful art,” says Karrie Galloway, Director of Planned Parenthood Association of Utah. Artists have the option to go for an extremely generous 60/40 percent split of the proceeds or to give an outright donation, and they’ll receive one or two complimentary gala tickets, respectively. “The gala—which ‘will certainly be a very tastefully executed event,’ says Rojas—will offer artists options as well as the chance to exhibit their works in a museum setting.

Additionally, in a fitting and certainly much-appreciated move, Planned Parenthood—keeping with the organization’s mission to make reproductive health services and education as accessible as possible—is offering various tiers of sponsorship levels for The Art of Safe Sex as well as individual ticket sales with young professional and student pricing.

Planned Parenthood hasn’t done a signature-type event in several years, but The Art of Safe Sex has been in the works since last spring—not, as some might think, in a response to the firestorm of controversy ignited last July by an anti-abortion group’s highly edited videos gone viral. As a result of the controversy, Governor Gary Herbert ordered all state agencies to stop funneling federal funds to Planned Parenthood—despite a “recent celebration of a decrease in teen pregnancy and abortion,” says Galloway—most impacting funds for STD treatment and community education programs. In response, thousands of bright-pink-clad Utahns showed their solidarity with Planned Parenthood, and that outpouring of support may continue to galvanize fellow artists and members of the community toward The Art of Safe Sex. “From my perspective, once I heard that we’d decide on the start of the fundraiser, I felt much more inclined to participate, to make sure that [The Art of Safe Sex] is a successful event and to support an important mission,” says Rojas.

Thankfully, Planned Parenthood has continued all of its services and programs. “We will be sharpening our pencils, finding all ways to do as much as we have with less money, but we’re going to be right here, doing the same things for anyone who comes to Planned Parenthood,” says Galloway. Next year, they’ll be celebrating 45 years of service to well over 2 million citizens—many of whom are low-income and without health insurance. “We lost 167 kids sign up for our education programs during the last week of school,” says Galloway. “We do over 17,000 chlamydia tests a year. We’re not shorting any services. Planned Parenthood is not going anywhere.

The Art of Safe Sex will make for a fresh, lively and elegant evening of celebrating and supporting Planned Parenthood—as well as local artists. Beyond rallying on the steps of the Capitol and donating funds, however, there are more ways to show your support for Planned Parenthood’s work as they continue to provide health care, education and empowerment throughout Utah. “Let people know that we’re still there for them, that we’re still providing care. Intersecting with the community, igniting conversations, talking about how the state of Utah should be—because we’re a pretty great state, but we’re not asking that way all the time. That, to me, is the most important part,” says Galloway.

The Art of Safe Sex will be held Oct. 24 at 6:30 p.m. on the UMFA. For more information about the gala and to purchase tickets, visit artofsafesexutah.com. To learn more about Planned Parenthood Association of Utah, visit plannedparenthood.org/planned-parenthood-utah and facebook.com/PPACofUtah.
Growing up in St. Louis, Olsen had plenty of opportunity to grow into the artist she is now. The music scene at the time was fairly small, nowhere near as large as Chicago, her new home. Olsen decided to try Chicago on for size. “When I moved out for college, Olsen decided to try Chicago on for size. “When I moved out for college,” she says. “I always thought, ‘I’m just going to run up on stage with a microphone, just dancing and singing around.’” Though she was a young teenager—using message boards to find fellow songwriters where her parents would approve of her playing—these experiences gave her the footing necessary to guide her to the next phase of musicianhood. While her peers were packing up and moving out for college, Olsen decided to try Chicago on for size. “When I moved away, I didn’t know how to wash my own laundry or hold a job,” she says. “Having to learn all of this at once in a big city without having friends was a big change for me, coming from a small town where everybody knows everybody and there’s not a lot else going on. I think in that transition, I was inspired to write a lot.”

Angel Olsen possesses a prowess and mystique onstage that can make her seem otherworldly, but just as much as she is a performer, she is herself. Olsen steps by Urban Lounge Oct. 13.

By Kia McGinnis
kiaginnny@gmail.com

For Olsen, parting ways with Oldham was inspired to write a lot. “It was a great preparation for me mentally to have the insight of being out on tour all the time and seeing what that’s like,” Olsen says. “You could be in the most beautiful, exotic place ever, but you still want to play an awesome show, and if a sound guy passes out, your might could be ruined—and that totally happens all the time. It doesn’t mean you’re jaded or don’t appreciate where you are; it just means that you want to enjoy life, too, and that’s OK.”

For Olsen, parting ways with Oldham to begin her solo music career wasn’t scary or overthought—in some ways, she knew it was the only option. Before long, she was recording Burn Your Fire For No Witness live in a building, her voice slightly raspy from a cold she developed a few days before. She notes that recording has always been a staple of her process. Even as a young girl, she used a Pancor tape recorder to figure out what she sounded like. “If you’re trying to make something that’s natural, it makes sense to have the backbone of your record recorded live,” she says. Olsen’s singing certainly lends itself to the record’s slightly sparse effect of a large, old building. Her voice is cinematic and has enough lonesome housing in it to be the background of a Clint Eastwood film, but it’s not exactly easy to call her a Western musician—or a folk, American, singer-songwriter, rock or indie musician, for that matter. Her songs sweep unapologetically from one genre to the next, past or now, simply or ornate, she’s still just writing her songs as they make sense to her.

Since her last recording, Olsen finds herself in transition again, having recently moved to the small, music-friendly town of Asheville, North Carolina. “There’s room to breathe here,” she says. “Chicago’s such a great town, but when you come back from tour, it’s not a very soft landing.” In between tours, she’s been busy writing and performing songs to have jam sessions with her band that are unrehearsed and fun. Olsen doesn’t put much emphasis on having a cohesive vision of her next album—her music often comes to her in bits and pieces as she’s on the road. Having adapted to a travelling lifestyle, for the most part, she muses with a chuckle about what her songwriting will be like in five or 10 years. “I don’t know if I’m going to have kids or not,” she says. “I don’t know if I’m going to get married or not, but I imagine my songs will be about watching everyone around me have children or some existential shit like that.”

When asked about the pressures and expectations she deals with, Olsen describes it this way. “You have to buckle down with everything you make and do and say, even though you’re a total human being.”

Folky chanteuse Angel Olsen will soothe Urban Lounge with fiery tunes on Oct. 13.

By Kia McGinnis
kiaginnny@gmail.com

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FISH & OYSTER

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amandarock.212@gmail.com

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Current Fish & Oyster has sublimated Salt Lake City’s dining scene in fresh seafood, skillfully and simply prepared. Chef Logan Crew and his culinary team have created a refined menu of delicacies but small plates, artfully composed salads and traditional entrees. James Santangelo, Utah’s favorite wine and spirits guru, constructed the beverage program featuring innovative cocktails and wine on tap.

Overhauling a historic building from the early 1900s into a trendy, upscale restaurant is no small feat. The renovation was pricey, coming in at around $1 million. Hues of silver and blue create an elegant, relaxing atmosphere. A glass sculpture on the wall decorated with ripples and fish reminds of being near water. Vaulted sky-high ceilings make the restaurant feel spacious. On chilly nights, a glowing fire pit on the patio welcomes diners. Red brick outside the building adds a grounded, earthy element.

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The best description I can give of Dale Watson is sincere. More than anything, he wants to see the purity preserved as much as possible in the music that he loves. See Dale Watson live at The State Room Oct. 14.
After a decade of being an institution of culture and music on Provo's University Avenue, Muse Music shut up shop earlier this year and has reopened a few blocks southwest—in Provo's resurrected Center Street. On Sept. 11, Muse opened its doors, backed by an incredible lineup of local musicians (MIXX, Van Lady Levee and Static Waves), and ushered in a new era in its storied history. SLC8 caught up with Darcie Roy and Debbie Phillips from Muse to talk about memories of the old room and hopes for the new.

SLUG: What spurred the move to the new location?
Roy: I think Muse probably changed hands so many times because, eventually, everyone who owned the business realized this. All-ages venues are labor intensive. … Only a third of the physical location was being used at the time, and the business realized this. All-ages venues are labor-intensive business. So you’ve got to get a handle on double the costs. Roy: We’d wanted to stay in downtown Provo, and the new location is right at the heart of it. It’s close to both the train station and the highway. It’s got a larger capacity than the previous space. It’s got a green room and lots of indoor loading space, unlike our previous location. And the price was right.

SLUG: What attracted you to the new location?
Roy: We’ve had basically the same goals all along, but we’ve changed some. We’re always looking to reach more people. Muse is about community, about inclusivity, about diversity. Utah, overall, is pretty homogeneous—most people here play it safe and stick to what’s worked in the past. But “safe” is boring. If you really want to grow, you’ve got to take some risks.

SLUG: In what ways has the growth of Provo’s scene surprised you?
Roy: I’d moved here because some friends of mine had said there was a lot of live music—I was like a hippie traveling to Woodstock. I just wanted to be entertained. But most of the people here weren’t just going to shows or plugging in bands—they were actively involved in the scene’s growth. The Rooftop Concert Series is a great example of how a few music lovers look it upon themselves to showcase our local talent. The Provo government is also extremely supportive of the arts scene. The city’s been really helpful with our transition to the new location.

SLUG: How do you see the Provo music scene evolving over the next five, 10 years?
Roy: We’re going to continue to see bands hit national-level status. I don’t expect we’ll ever be “the next Austin” or “the next SXSW,” or anything like that. We’ve been a good music scene at our level. We’re not the biggest, we’re not the smallest. But most of the people here weren’t just going to shows—they were actively involved in the scene. I just wanted to be entertained. But most of the people here weren’t just going to shows or plugging in bands—they were actively involved in the scene’s growth. The Rooftop Concert Series is a great example of how a few music lovers look it upon themselves to showcase our local talent. The Provo government is also extremely supportive of the arts scene. The city’s been really helpful with our transition to the new location.

SLUG: What differentiates Muse from Velour and other local venues?
Roy: Our most loyal musicians and patrons are constantly telling us how much they love our venue, encouraging atmosphere—it makes them feel comfortable. Even when the music gets loud, that’s the vibe we want to maintain.

Phillips: You’ve got to keep going. It’s going to get frustrating at times, but if you love music, you can’t stop.

Roy: There’s no such thing as a work-life balance in the music business. If you’re doing it right, you are your business. So you’ve got to get a handle on double the square footage—“I’m working on that.” But considering we’ve owned Muse for about three years now, I think I’m doing pretty OK.

SLUG: What are some of your goals as you reopen, Roy? What are some of the biggest challenges Muse will face?
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Intro by Michael Sanchez

Part of SLUG’s 16th Annual Summer of Death skate series, the sixth annual Roughside Presented by Monster took place on Saturday, Sept. 12. Roughside is a traveling contest that has mainly centered in the Downtown Salt Lake area in the past. This time around, the West Valley/Taylorsville area got some love from 30-plus skaters eager to win some prizes and huck some tricks. Congratulations to First Place winner Jose Suitt. Go to SLUGmag.com for the full recap and a photo gallery by Niels Jensen, Sam Milianta and Weston Colton.

First Place winner Jose Suitt, front blunt fakie.
Second Place winner Brandon Aguayo, Best Trick: bigspin front board fakie.
Third Place winner Deng T ear, backside smith.
Eric Furguson, frontside noseslide.
Izaak Cameron, half cab.
Mike Zanelli, backside lipslide.
Chase Strikwerda, pop shove it.

Photos: Weston Colton = Sam Milianta = Niels Jensen =
In the past couple of years, Utah has incubated many fantastic local organizations that help Utah residents in various ways, but few are quite as badass as Utah’s Familia: Trans Queer Liberation Movement. You may have seen them marching in the 2017 Utah Pride Parade shout, “Not one more!” or at rallies at the Capitol. But if you’ve missed out on any of their speeches or events, it is all going to change with the increased following this incredible group has gained.

Utah’s Familia is a chapter of the national Familia network organization. It was founded in early 2014 by trans and queer immigrants, undocumented allies, youth leaders and parents. They are the only national organization that addresses, organizes, educates and advocates the issues most important to LGBTQ communities while also focusing on trans and gender non-conforming Latin@s. Some of these issues totally include building more gender neutral bathrooms around the city, providingfuckin’-middle-class resources for the LGBTQ community and creating a safe environment and homeless shelter for undocumented peoples in Utah.

Co-founder Ella Mendoza was inspired by the “amazing queer in this country is to be in danger.” Regardless of what started this together against injustice,” she says. “[When one was talking about trans deaths, we had a vigil. When no one talked about the suicides and murders of trans women, we had a rally. We build these events because this is our community. We need to have these things.”

Though Utah’s Familia started with very few people, it has been growing steadily and gaining more and more supporters. “At eight months old, Familia has been able to get people to listen—to very exciting!” Mendoza says. Recently, Familia and a sister organization, Stand For Queer Lives, held a rally and march in the name of trans women who have been murdered or have committed suicide this last year. Utah Pride Center lent their support, bringing equipment and supplies to the march. “We just have to keep making our voices heard,” says Mendoza. “Personally, I will not stop screaming until I see a person of color in leadership in every single LGBT organization.”

When asked what Familia’s plans were for Utah, Mendoza says, “Education—we have to educate. We need to make a realistic database for Latins to have resources within their queer community and the undocumented community—classes and workshops about privilege, marginalized groups, queerness and trans-ness.”

There are so many ways to help this organization win the fight for freedom, including attending rallies and conferences, which are often held at Mestizo Coffeehouse. The next fundraiser—on Oct. 17 at DragonAnarchist Gallery—is titled “Lotería de la Lente,” which means “Lottery of the Camera.” The theme, which is inspired by the famous Mexican board game, is to explore Latinx culture and the fun game of lotería. “There is also talk of a Donald Trump piñata at the event,” says Mendoza. “We hold these events because this is our community. We need to have these things.”

Overall, Familia wants to get to know more people in the Utah community and help to queer Latinx needs. “We are raising money specifically for key events and undocumented queer warriors—we are loud and always creating noise!” For more information on Utah’s Familia group and to keep up with events and future plans, check our Facebook.com/FamiliaSLC.

BUILDING FAMILIA: An Interview with Ella Mendoza

By Alex Vermillion • alexandra.vermillion3@gmail.com

IN THE LAST FEW YEARS, Ella Mendoza has been fighting for our freedom. To be undocumented and fighting for our freedom is a revolutionary act of resistance. The reality is, we are fighting for our freedom. To be undocumented and queer in this country is to be in danger.” Regardless of the danger, Mendoza and the Familia group refuse to stay silent. "When no one talked about the suicides and deaths of trans women, we had a vigil. When no one talked about the suicides and murders of trans women, we had a rally. We build these events because this is our community. We need to have these things.”

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Jed Fuller’s skated most of his life—it’s his passion.

By Dylan Evans • @dyltah

Photos: Niels Jensen

Let’s get something straight right off the bat: Jed Fuller got his start on four wheels back in the days we cut-dropping, non-complying bros can only pay homage to. He saw the early days when street skating, as we know it, came to be. Take it from Fuller himself—“If you could do it, you could go to any contest and pretty much win,” he says, recalling getting into skating. “That was starting to become the big thing.” Well, after spending his life on the board and getting a push from a friend, Fuller has started to make a name for himself. While he’s years for the top spot in major bowl contests around the country, he really seeks to give hope to fellow skateboarders and show them that anything in life can be overcome. He’s got the skills to do so, too: He stays on beat with them that anything in life can be overcome. He’s got old-school thrash going. “It’s passionate shredding in something you might know as the Bones Brigade, Fuller enjoyed each side of the spectrum, recalling early days with his friends. “We’d go to my buddy’s, go skate a ditch and see Fuller tear. “My brother had a friend who was like, ‘We know who you are, dude. This board’s free.’” It was that easy for Fuller, so he saddled up and decided to shoot for the stars (which he did). Eventually, he made the switch from Mynt, by Green Issue Skateboards, to Bones Wheels, Ace Trucks, Cassette sunglasses and Mynt Energy. Though the free goods and covered contest fees are great, Fuller sees something more in his big-league grind. “My kids are in Boston,” he says, “so it’s like, ‘Hey, if I can travel around to these contests, I can get some frequent-flyer miles and see my kids.’”

Looking back at it all and still doing the damn thing, Fuller is just doing what he loves. He’s thankful for it all. “It’s taken me from nothing to where I am now—getting invited to events, getting free product and traveling around the nation,” he says. “More importantly, it’s introduced me to people. It’s made heroes become peers.” Fuller doesn’t want his love for skateboard- ing to say—“I’ve got a mission, a purpose, a vision for kids with depression. Skateboarding got me out of mine, and I’m hoping to restore that passion back into people.”

Fuller isn’t messing around—he’s given skating his all, and now he has his sights on something more: a career. Seven years ago, Fuller found himself a bit lost. After battling depression for years and going in and out of the hospital, he decided to take into some self-help. Fuller says, “I listened to this tape that said, ‘If you want to be happy, figure out when you were happy in your life and what you were doing. I was like, ‘Oh, skateboarding!’ and I just started doing it more and more.’” Around the same time, a friend took note of his skill and pushed Fuller to get sponsored. Fuller took his advice and matched into Salty Peaks with a mission. “I went in [to Salty’s] and asked what the team was about. ‘What’s it take to get on the team?’ [He] was like, ‘We know who you are, dude. This board’s free.’” It was that easy for Fuller, so he saddled up and decided to shoot for the stars (which he did). Eventually, he made the switch from Salty Peaks to Midsummer Ocean, and now Fuller’s getting hooked up by Green Issue Skateboards, Bones Wheels, Ate Trucks, Cassette sunglasses and Mynt Energy. Though the free goods and covered contest fees are great, Fuller sees something more in his big-league grind. “My kids are in Boston,” he says, “so it’s like, ‘Hey, if I can travel around to these contests, I can get some frequent-flyer miles and see my kids.’”

With the love from his sponsors and some serious drive, Fuller has fully stepped into the competitive world. “I go to the Vans Pool Party every year. Last year, I took ninth, this year, I took sixth in the Florida.” Racing at the Pool Party is quite an accomplishment, but that’s not the only notch in his belt. He’s been all over the country, showing judges that he’s got what it takes to hang with the likes of Christian Hosoi, Rocky Lakra and Steve Caballero, to name a few. “Over the years, we’ve become friends—I’ve got Caballero’s number,” says Fuller. “When I go to California, I can send him or Rocky a text and say, ‘Let’s go skate!’” Do you have Steve Cab’s number? I didn’t think so.

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Imaginative experience is a tenet of author Melanie Rae Thon's written work, which examines the subtle, complicated, and profound beauty of life through animated, lyrical storytelling. As a professor of Creative Writing and Environmental Humanities at the University of Utah and an author of four novels and three short story collections, Thon has explored the frontier spaces between the human and the natural, the mind and the body. Through animated, lyrical storytelling, she navigates the Sonoran borderlands—a modern Wild West of split-screen conflict and bone beneath expansively expansive starlight, a map for “problem bees” and resilient migrants crossing the border into the United States. The book’s formal composition swirls with a multitude of characters, voices and omniscient thoughts fluttering across its pages in Thon’s poetic prose, blending the concert of human and natural, exploring a search of a missing boy and his dog. Amid the tense, harrowing hunt, Thon’s lyrical, imaginative language sings with cosmic ecological consciousness and microscopic insight. “There’s terrifying human drama going on at the core of [The Voice of the River],” she says, “but the whole fluid human and more-than-human environment is flooded with extravagant life. I wanted to celebrate that life while also giving attention to human fear and transience—intimate, human love.”

In addition to the sensory galaxies of poetic language, Thon inflects her work with sonorous rhythm through lyrical fiction. The book’s formal composition swirls with a multitude of characters, voices and omniscient thoughts fluttering across its pages in Thon’s poetic prose, blending the concert of human and natural, exploring a search of a missing boy and his dog. Amid the tense, harrowing hunt, Thon’s lyrical, imaginative language sings with cosmic ecological consciousness and microscopic insight. “There’s terrifying human drama going on at the core of [The Voice of the River],” she says, “but the whole fluid human and more-than-human environment is flooded with extravagant life. I wanted to celebrate that life while also giving attention to human fear and transience—intimate, human love.”

Comprising two lyric fictions hinged by a short prose poem, Silence & Song investigates Thon’s expressive humanity. The book’s first narrative, “Silence,” investigates the Sonoran borderlands—a modern Wild West of split-screen conflict and bone beneath expansively expansive starlight, a map for “problem bees” and resilient migrants crossing the border into the United States. The book’s formal composition swirls with a multitude of characters, voices and omniscient thoughts fluttering across its pages in Thon’s poetic prose, blending the concert of human and natural, exploring a search of a missing boy and his dog. Amid the tense, harrowing hunt, Thon’s lyrical, imaginative language sings with cosmic ecological consciousness and microscopic insight. “There’s terrifying human drama going on at the core of [The Voice of the River],” she says, “but the whole fluid human and more-than-human environment is flooded with extravagant life. I wanted to celebrate that life while also giving attention to human fear and transience—intimate, human love.”

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In addition to the sensory galaxies of poetic language, Thon reflects her work with sonorous re-volution, reading sentences again and again before committing to them. “We speak not only mind to mind, but body to body,” she says. “For me, the sonic quality of the work is as important as the sense each reader makes of the words.” Silence & Song inquires in a poetic rhythm that follows with the presence of Thon’s powerful voice. For Thon, the sensory experience of her work can act as a catalyst for perception. “language can sometimes go beyond verifiable experience, evoking—or at least suggesting—those astonishing webs of associative perception,” she says.

Author Melanie Rae Thon’s latest book, Silence & Song, explores a concert of human and natural rhythm through lyrical fiction. To achieve this, Thon’s spiritual wonder fills her work with reciprocity, inviting readers to reexperience and re-examine their own relationships with infinite worlds and time around them. In Silence & Song, amid the voices of migrants traversing the desert, of liquidators of Chernobyl and of a jilted killer’s sister, a concert of the wild—honeybees, bats, saguaros and pecan trees—thrives, vertebrae, granite, thunder and stars exist in expansive time. “For me, it’s healing to live outside an anthropocentric vision of life, to recognize that absolutely everything is interdependent, that we are always in relationship with many things simultaneously,” Thon says. “To embrace this idea is to embrace every form, disparate—but life through all time and space continues.”

Partnering another person or being’s experience—an act sometimes deemed appropriative—is an inherent facet of fiction writing, and this exploratory relationship between author and character buzzes throughout Thon’s work. “Yet, at times, I think I can be a honeybee, but I trust I can move into the relationship, the remission possibility space between us,” Thon says. “I can’t be the man in the coma, but by moving into his life, I can imagine the experience. I can love what he loves. That’s interesting to me. That’s meaningful; that’s a spiritual journey. I’m interested in working the places of inquiry and discovery, to achieve lyric community in her work, then researcher and teller, she says. “I want to be able to say, I know this, I’ve felt this, I’ve been here; I’ve experienced these; these are my honeybees, and I love these.” Both Silence & Song and The Voice of the River were published by Fiction Collective Two, an experimental, author-run small press with ties to fellow Utah-based authors Lance Olsen, Michael Mejia and Lynn Kilpatrick. “I like it incredibly liberating not to have any final notions about rules or barrier,” Thon says. “It’s made me much more experimental in my work, much less invested in any particular readership; this freedom is thrilling. If you’re not taking risks, there’s no reason to write anything.”

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Such freedom, as well as feedback from a community of kindred artists, is refreshing in a culture that’s often weighed down by convention. For Thon, there is no writing without feedback. “I can sit around and often weighed down by convention. For Thon, there is no writing without feedback. “I can sit around and...
Artist Stephen Kesler has built a name and reputation for himself as a talented sculptor of life-size, expressive wildlife portraits. If you have visited Utah’s Zip or the Loveland Living Planet Aquarium recently, you have run across his beautiful sculptures of giraffes and whale sharks, respectively. “What is somehow even more impressive than the scale, detail and emotion built into these gorgeous artworks is the fact that Kesler has only been sculpting for a mere five years.

Kesler’s exposure to art began at a young age, creating for most of his life in the areas of music and graphic design, thanks to family members like artist Florence Truelson. Up until August 2014, he worked full-time as a graphic designer, creating work for corporate clients—including the famous logo for Wasatch Beers—which paid the bills and satisfied some of his artistic drive. In 2009, Kesler decided to try his hand at sculpting; his vision was inspired by hyperrealist sculptor Ron Mueck’s enormous, expressive sculptures of people, bodies and faces. The passionate connection to the medium was instantaneous. “I fell into design in my early 20s—it was something to make money at while I was doing art, I guess, and it scratched the creative itch,” Kesler says. “But sculpture was something almost immediately when I started. I never stopped. I’ve sculpted every day since I started.” Kesler has been able to cut the day job out of the equation and dedicate his life to sculpting full time in his own Salt Lake studio, Tusk Sculpture. “It seems like a welcome challenge, where everything else seems like a task.”

Currently, Tusk Sculpture is working on the finer details on Kesler’s most recent sculptures to date: mother and baby humpback whales, both built to scale and clocking in at 20 feet long and 20 feet tall, respectively. Like his other installations, the whales were painstakingly carved from polyurethane foam and supported by a custom-engineered steel support frame. As of writing, Kesler and his crew are detailing the surface and paint job of both mother and baby and adding hyperrealistic details such as barnacles, also made in-house. To solve the problems of fitting a literally whale-sized sculpture through the tiny double-doors of the aquarium, Kesler built the sculptures to be disassembled into several sections, allowing his team to move them in, assemble them and apply the finishing touches from inside the aquarium space. Once the whales are safe and sound in their new home, Kesler has two more works to finish for them, including a gorilla and other in-progress projects, or order your own sculpture ready for display.

WELCOME CHALLENGE: THE SCULPTURE OF STEPHEN KESLER

By Megan Kennedy
iamighisky@gmail.com

Artist Stephen Kesler and his brother Dan Kesler work together to get this massive humpback whale ready for display.
The Clark brothers' custom motorcycle shop, Salt City Builds, is like a United Nations meeting on two wheels. A large dirt bike project with a chrome tank that looks more like a street bike but still has off-road capability. Another one of their builds can often be seen in the front window of local clothing store The Skedaddle.

They admit that owning their own motorcycle shop hasn't always been the plan. “Before we started this, I was a biologist at the Red Cross,” says Rev. “I was two classes away from a degree in biology at the U.” Before opening Salt City Builds, Seth spent his time working on cars, improving them and then flipping them for a bike cash. “This is how I got the money for my first bike. “I saw this CB750 on KSL—it didn’t run—and went out and bought it,” says Seth. “After a week of working on it, I decided I didn’t want to work on cars anymore.”

Rev says, “There wasn’t really a big decision like, ‘Hey, let’s start building custom motorcycles.’ It just kinda happened.” In conversation with local women riders group The Litas, they admitted it attracted not only Utahns but also many from other states, which further established 3CB as more than a local name and helped further spotlight Utah on the national scene for its vibrant community of passionate riders.

The two started seriously wrenching on motorcycles in 2010. After customizing their own motorcycles in 2010, Seth decided to go on his own and open a custom motorcycle shop. He went out to the driveway—and then even to the street—all the way out to the street because many people were actually listening to us,” says Rev. “It was looking excited about riding motorcycles as well as a bevy of customized bikes of all kinds—over 600 people attended.

The rides are not limited to any type of motorcycle, and the Clark brothers encourage anyone to attend—no matter what type of motorcycle they have to good and make new friends. “We want more than one type of bike there,” says Rev.

Seth City Builds also co-organized two major events in the past year with the help of local rider Jarron Copes. The first was a rally near the Colorado River in Moab, replated with grant bonfires, BBQ and giveaways from national motorcycle sponsors. Motos in Moab, as they called it, attracted not only Utahns but also many from other states, which further established 3CB as more than a local name and helped further spotlight Utah on the national scene for its vibrant community of passionate riders.

The second was a motorcycle/art show called Saltie Bike Revival, which featured painted tanks and helmets from local artists, photographic prints and live music as well as a bevy of customized bikes of all kinds—over 600 people attended.

Brother Seth and Jason “Rev” Clark love motorcycles. If it has two wheels and a motor, they’ll take it for a spin around the block and see what it has to offer. This is passion for motorcycles that led them to open up their own custom motorcycle shop, Salt City Builds—where they welcome riders of all kinds.

Accustomed to Custom
Salt City Builds

By Tyson Call

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Excuse me while I wax nostalgic (again). Jeremy Jones and the Dirty Hessian videos were my first exposure to Salt Lake City skateboarding back in the mid-'90s. He was skating fast and jumping down big stairs. The ollie over the double set rail ... huge. I don't remember if he even landed it, but it didn't matter—either way, he committed. Sixteen-year-old me was tripping a little to go out shooting with Jeremy. He's still shredding and determined as ever to get his trick.

Jeremy Jones – frontside noselide – Draper, Utah

By Weston Colton
WestonColton.com
How I Broke into the Wild World of Mormon Fashion

By Mike Brown • mbg90210@gmail.com

My friend Laura Kiechle always seems to be happy about her job. Me, on the other hand, I almost always hate my jobs. I think it’s natural to always hate your job because if you don’t, how do you enjoy your time off? People who love their jobs must hate their days off. I, on the other hand, get to bask in the glow of my Xbox while lying in my underwear with a bottle in my mouth, whimsically procrastinating my next obligation.

Anyway, Laura is a wardrobe stylist. Basically, her job consists of grabbing a bunch of clothes from places, making an intern hang them up on racks, and then throwing the clothes on some models to their liking while someone with a camera takes pictures of the babes, thus creating fashion. Oh, the intern is also responsible for the beer and coffee runs, the most important of responsibilities.

Basically, Laura gets to play Barbie with real life mega-dolls. Growing up with four sisters has made me familiar with how much fun this could be, so I asked her if I could tag along. She one-upped me and said that she would make me the fashion director for the day and make all my wardrobe stylist dreams come true.

Seeing how I don’t know shit about fashion, I needed a lot of hand-holding for this process. I dress myself in the dark and just end up wearing the first garments that my lazy arms can reach, which is usually vintage Utah Jazz t-shirts, a pair of dirty shorts and a funny back. I’ve been styling myself this way for the last half of my life.

The first thing I had to do was pick a theme for the shoot. Laura said it could be whatever I wanted. This part was easy. Just imagine, I could make some smoking hot models wear whatever I wanted them to wear and how I wanted them to wear it. I knew instantly what it would be: Mormon dresses.

I’m not ashamed to admit my Mormon-dress fetish. Growing up in the LDS faith and getting bored in church is responsible for this. Nothing turns me on faster than seeing a pale-skinned girl in a long flowery dress with a shitty French braid or plain ponytail sitting cross-legged on a pew. Let’s just say, If I’m walking through Temple Square, I have to bring an extra pair of pants with me.

Prior to the shoot, Laura made me make a mood board. I had no looking ideas on what to do. Basically, she gave me a bunch of copies of Vogue and other silly fashion magazines and made me cut out the dresses, faces and poses that I liked. I’ve never been good at setting the mood with women, so this part intimidated me a bit. But from years of making zines, I am pretty good at cutting and pasting. So my mood board turned out all right.

Studia Ellen was kind enough to provide us their space for the shoot on a calm Sunday evening. Laura picked up plenty of Mormon-dresses and jewelry from Apartment 202, Koo De Kar, White Elephant Exchange Boutique, Upjorns Cheapskate and Modberry Vintage. I brought some Diet Coke to fulfill our needs for Mormon coffee runs, the most important of responsibilities.

When I got there, Megan Garley was doing the hair and makeup on the models, and we were picked out a perfect pair of professional megababes to model for the poses. It turns out that the longest part of the job was having to wait for the hair and makeup to get done. I known this should part of my job for the day as the fashion director by directing everyone to drink beer with me. I’m a good manager.

Then the fun stuff happened. Laura just told me to go to the racks, grab whatever I liked and the models would wear them. Then you tell them how to pose, what faces to make and whatever else you need to capture the essence of the shoot. The only thing about this was that I was the only person in the room with a Mormon background. So none of them knew the significance of Diet Coke or my asking the models to give me a Mormon smile.

If you’re Mormon, you know the fake-female-Mormon smile. It comes with a scowled forehead and is like an upside-down smile, where it almost looks like they are crying. I made the models make that face for pretty much the entire shoot. And boy, did Dani and Marikh nail it. We did four shoots in different outfits. On the second shoot, I made one of the models wear one of the long, flowery dresses backward, because I thought the long zipper in the back would look hot in the front. Boy, was I right. Laura initially protested the maneuver, and I had to quickly remind her that I, Mike Brown, was the fashion director.

Laura had them wear fishnets underneath their flowery dresses and blouses because, well, I like fishnets, too. There was plenty of silliness and confusion, but I really think I fulfilled my creative vision of making Mormon fashion super-sexy. I’m not quitting my job anytime soon, but Laura said I did great, so if anyone needs any fashion direction, I’m your man.
David Pendleton recently moved back to Utah after a stint in Huntington Beach, California. While out in California, Dave managed to take a trip to China with the dudes in the Common Crew, scored an interview for RideBMX.com, and handled filming and editing duties for some well-known names in BMX. Since being back in Utah, I’ve only ridden with him a handful of times, but he’s already become one of my favorite dudes to work with both on his bike and behind his camera. He came back to Utah and immediately shut down his old elementary school in Sandy, Utah. Keep an eye out for Dave to blow up in the very near future.
Grapefruit Sculpin
Brewery/Brand: Sculpin Brewing ABV: 7.0%
Serving Style: 12 oz. bottle
Description: This IPA packs a nice, citrusy orange-side with two healthy fingers of off-white head that lingers nearly to the last drop. The fruitiness is now forward with a big dose of grapefruit and some vague tropical notes. Through the aroma is certainly juicy and hoppy, there are no noticeable citrus or coffee malts lurking underneath. The taste is a bit quite juicy. It starts with a ton of citrus hops that come through with a moderate bitterness—there’s a hint of lemon as well as the taste duplicates the smell. The base is quite fresh. There’s a fair amount of tartness that people crave—just like the label suggests. This beer achieves all of that and more. It’s nicely bitter; it’s good for the hop heads but approachable enough for the craft beer novice. While, much of the time, beer-drinking food consumables are fairly similar in composition and nature, Base Camp, Beard. Oil. Made to impress your right away. Between the world, the balance of Frankincense and Cypress essential oils and the light, almost catnip scents of lavender and melissa, the beard oil formula completely took me at first sniff. Much of the other oils I’ve used in the past have a subtle, subdued scent, but this oil suffuses the air around me with its bold-yet-subsidious smell. Much like the oatmeal stout, this beard oil’s use is more than just traditional, giving my beard a nice, refreshing thickness that’s unique to this brand. Our own-based Karry Shone cites her struggle with PTD as the motivation behind this beard oil, and while the lovely, relaxing scent might not be a cures, it’s clear that a lot of what effort has gone into making this some of the best beard oil out there.–Henry Glashow
Aroma Soul and Co.
Base Camp. Board Oil. Oil: facebook.com/aromasoulco
Product Reviews
Salt City Soap Co.
Dynam Bar facebook.com/SaltCitySoapCo
In a world under the threat of lush bathroom and endless DufRes conventions, local soapmakers Salt City Soap Co. carve a clear path through the health market. Highlighting simple yet effective natural products, and Red Rock Brewery beers, Salt City Soaps are just what your shower routine needs. Their Oregon Stout, made with Red Rock’s Russian Imperial Stout, coconut oil, palm oil, and red food coloring, doesn’t only allow a cleansing soap, but as an exfoliant, too—the salt and coffee grounds make the bar feel like a footbath. The grounds are evenly distributed in each bar, which makes any mundane bath experience feel like a spa session. If you’re looking for a detoxifying experience, try a marble-looking slab of Salt City Soap Co.’s activated bamboo charcoal bar. Grab a bar at the Salt City Beer Hall on Oct. 11.
Sugarfuzz Intimates
Lingerie Bag Etsy shop sugarfuzz Intimates
This bag is as pretty as my inner princess is screaming. Simple in design, these satin lingerie bags from Sugarfuzz Intimates are made with Red Rock’s Russian Imperial Stout, coconut oil, palm oil, and Red Rock Brewery beer, Salt City Soap Co.’s soap bars are just what your shower routine needs. Their Oregon Stout, made with Red Rock’s Russian Imperial Stout, coconut oil, palm oil, and red food coloring, doesn’t only allow a cleansing soap, but as an exfoliant, too—the salt and coffee grounds make the bar feel like a footbath. The grounds are evenly distributed in each bar, which makes any mundane bath experience feel like a spa session. If you’re looking for a detoxifying experience, try a marble-looking slab of Salt City Soap Co.’s activated bamboo charcoal bar. Grab a bar at the Salt City Beer Hall on Oct. 11.

Henry Glasheen

Salt City Soap Co.

Aroma Soul and Co.

Dynam Bar

Salt City Soap Co.

Sugarfuzz Intimates

Lingerie Bag

Etsy shop sugarfuzz Intimates
October is one of my favorite months—the change in season brings cool temperatures, autumn colors and the most imaginative holiday North America celebrates: Halloween! It’s a holiday that embraces the human psyche, with all its hopes, fears, fantasies and cravings, and it’s a natural muse for artists—hence why October’s Gallery Stroll isn’t to miss.

Exploiting your feelings of fear, shock and disgust, the Salty Horror International Film Festival has partnered with the Urban Arts Gallery to showcase this year’s selection of gruesome, ghoulish and horrific international films. Films will screen one night only on Oct. 7 in the gallery space at 137 S. Rio Grande in the Gateway shopping district. A visual art show will accompany the film festival and remain up for the duration of the month. Artists include Mario DeAngelis, Vanessa Colunga, Mary Ann Hess and Armando Mata. This is the first time the festival has expanded into an art exhibit.

“I’ve always wanted to have art and film together,” Curator and Festival Programmer DeAngelis says. “This became a reality this year with the help of the Urban Arts Gallery.” The Urban Arts Gallery is a project of the Utah Arts Alliance, a nonprofit organization that strives to promote and empower Utah artists through various exhibits, venue rentals and the annual Urban Arts Festival. “The Arts Alliance and the Urban Arts Gallery are always looking for ways to partner with community members,” says Executive Director Derek Byer. “This year, we wanted to bring in local curators such as the Salty Horror Film Festival and allow them to re-envision this space. We love all art mediums and are happy to continue the tradition of being a place for all art forms to come together.”

I’m more of a whimsical kind of girl—I can handle all the spooky, but I prefer the fantasy. Like dreaming I own a house big enough for all the amazing furniture inside Mod a-go-go, located at 242 E. South Temple. This store is playland—now if they only accepted play money. A girl can dream, and a girl, boy or ghoul can show up and enjoy all the eye candy that this mid-century modern/vintage showroom maintains a steady stream of talented artists gracing their walls, but once a year, they bust right out of the box and expand their show to the neighboring parking lot. Themes for the Oct. 16 show range from fan art to the utterly gruesome. Artists include Bill Galvin, Tim Odland, Kyle Odland, Donia Darling, Gabriel Garcia and many more. “This is our most popular show of the year,” owner Eric Morley says. “We love for our guests to dress up in their Halloween costumes or their cosplay best and come enjoy the fun.”

Halloween is only one night, but you can enjoy art all month long. Don’t let October fly by without giving out for a stroll.
Dylan Goes Electric!
Labeled: Self-Released
Dey Street Books
Street: 07.14

Although Dylan Goes Electric pays homage to the title and cover image, it is about Bob Dylan. Dylan Goes Electric is now also 50 years old. Within its pages, some will find too much on the latter and too little on the former. It isn’t a spicer-to-reader history—Bob Dylan takes the figurative prostitute-crowned that was unwittingly placed upon his head of only four and smashes it to pieces with a sledgehammer at the Newport Folk Festival, playing a keyboard that successfully inhabited and moved with the steel voice of “Tangled Up in Blue.” Many of the innocent and pure funk/wear a hat and soon enough at least as many stomped their feet, creating the rift that still continues today between Dylanologists and acoustic Dylanologists. Perhaps the book has a little too much “who played what and when,” though anyone looking to have a panoramic view of the folk, blues and rock & roll scenes of the early ’60s will probably appreciate the author’s comprehensive cataloging of all the acts who were involved (I), almost seems as though it should be titled The Rise and Fall of the Folk Revival
in the presence of using Dylan as a flagship. I wouldn’t quite say the title is a red herring, though something definitely snags a little bit—Dylan

Saltfront Vol. 3
Various Authors
Saltfront
Street: 02.24

The third edition of Saltfront continues to inspire with its assortment of exquisitely-chosen works of poetry, photographs, essays and short stories. For the better, the issue is once again packed with poetry and short stories written, edited and curators whose work is considered to be of the highest quality in the field of poetic writing. This is an event that brings together the best and brightest of the literary world, where poets of all ages can share their work and connect with others who share a passion for the written word.

Sugar House Review
Spring/Summer 2015

Act of Aggression
Eugen Systems/Focus Home Interactive
Reviewed on: PC (exclusive)
Street: 09.02

Back in the heyday of 1990s PC gaming, the real-time strategy (RTS) game was absolutely everywhere. The rise of console gaming took it out of the genre’s popularity, however—mainly because playing an RTS on a console is like eating spaghetti with no cutter. While the lack of RTS representation has left a gap in my gaming identity, it’s one that has been lovingly addressed by Act of Aggression. Returning back to games like Command and Conquer, Act of Aggression takes place in the dystopian future where three powerful factions wage war all over the world. Each faction has a well-developed skillset that allows them to interact with different play styles, which is a must for hardcore strategy fans. Combat scenarios range from the military realism as the Call of Duty style to the more tactical, think-and-action of the classic tactical strategy games. Act of Aggression offers an entirely new take on the genre, making every movement a little nerve-wracking. With the game’s unique real-time combat system, you can easily be taken completely off guard by an entertaining artificial intelligence that reacts to your every move.

Disgaea 5
Reviewed on: PS4

Preserving an unbroken lineage of deep, virtually limitless strategy games, Disgaea 5 is every bit an SRPG-lover’s dream. Preserving a brand-new experience, but it takes all the best elements of an already beloved series and creates a seamless experience. –Henry Glidewell

Nobunaga’s Ambition: Sphere of Influence
KOEI Tecmo
Reviewed on: PS4
Also on: PC
Street: 09.01

Sphere of Influence is a top-down, turn-based simulation game that allows you to explore the lives of various historical figures. The game has a deep and complex world, with intricate decisions to make, each of which can have a significant impact on the story.

Next: A brand-new game to freshen up the series, and it will be available on all major consoles.
Dear Cop,

El Chapo escaping is now old news, but it still makes me wonder about how federal agencies operate in the way of nabbing international perps. I’ve heard FBI agents working in bases in Germany in an effort to stop terrorist plots against the USA, but it’s to my understanding that the FBI is a domestic policing organization, whereas the CIA is supposed to gather information internationally. To a certain extent, it would seem that El Chapo is a type of terrorist whose doings affect American citizens to what seems to be a pretty large degree. Where are the lines drawn with regard to this situation and the different American federal policing bodies? Would it be within the power of the FBI or CIA to apprehend a key drug kingpin internationally? Or, since it’s a drug-related matter, does that duty fall to the DEA, and does the DEA have any jurisdiction to operate internationally? What limits does American law enforcement face when it is a figure like El Chapo—whose sustained arrest would likely benefit American society—resides in another country? Where is the line? And are you SURE that it’s illegal if I do it myself? I’ve worked up the courage.

Dog The Bounty Hunter

Dear Dog,

The DEA and FBI have no jurisdiction overseas. However, that’s never stopped them from doing what needs to be done and, at times, bringing visa pieces of shit to justice.

The FBI and DEA have legal attachés offices all over the world. Agents work terrorism, drugs, money laundering, human trafficking and a lot more, and they do so by assisting nations’ law enforcement agencies. Any actual enforcement, aided by the CIA, is highly classified.

Understand that the first and second times El Chapo was arrested was only because of the DEA. The next time he’s caught—although I doubt he’ll be alive—will be because of the DEA. Also, know that a 300-percent increase recently in overdose deaths in the U.S. and increasing drug violence (ask Chicago about that) is because of a terrorist group known as the Sinaloa Cartel.

Worse than El Chapo is a man named Rafael Caro Quintero. The DEA will likely get him first, as he’s the bigger prize, but so far, the DEA and FBI desire to follow the rule of law in pursuing these turbos. If the American public knew the magnitude of death and destruction these drug lords have wrought on our children and families, then maybe we’d actually fight a drug war.

There’s a legendary quote from El Chapo when confronted with the paltry money generated from Mexican marijuana trafficking. He said, “Just like tobacco and alcohol, it’s a means to an end.” I don’t know if it’s true, but the drug trafficking organizations used marijuana as a gateway to crack in the ’80s, and they’re using it now as a welcome sign to harder drugs like heroin in the 21st Century (along with doctors pushing pills).

If you get El Chapo, the U.S. Government’s reward is $5 million. The Mexican government will give you another $3.8 million. So, why wouldn’t you go get him? After all, you are Dog the Bounty Hunter.

Cop
As audiences watch the reins feats conducted by the most world-famed action sports athletes on the X Games, many are unaware of the individual who sparked the revolution of extreme sports—Robert Craig Koenevel [aka Evel Knievel]. Produc-
er Johnny Knoxville proclaims his fascination for the eccentric stuntman, who, in his autobiography, chronicles his life through the lens of a camera. The movie follows the trials and tribulations of an individual who triggered the revolution of professional stunts—Evel Knievel. Koenevel, author of "Evel Knievel: The Real Story," reveals secrets about his life through intense and compelling interviews with Koenevel himself and other key players. The film is a must-watch for anyone interested in the history of extreme sports.
The Artificial Flower Company

Funk Me

Self-Released

Underalt

The Artificial Flower Company

Bandage Bonadies + Warves + V0s Television

The newest release from AFC is the band's fifth studio effort, titled Underalt. With this album, AFC fills in an auditof music from their childhoods and their experiences from the past few years. It is a unique experience to hear the band play in its live form, as their energy is up. It wouldn't be unusual to walk into a show to find the Cutthroat crowd and vibrant. It's almost as if you are in the middle of a festival, with sounds from various artists. The Guitar is shredding straightforward.
Against the Grain
Road Warriors
Self Destructo Records
Street: 07.31

Against the Grain = Moltorhead + Thin Lizzy + Zeke + Black Sabbath

Chant
Brave New Apocalypse
WTII
Street: 07.18

Chant = Worldsphere + Swim Worship + Die Krupps

Chant have taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing. The band has taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing.

Blue Daisy
Darker Than Blue
R&S Records
Street: 09.25

Blue Daisy = ILM Sphere + King Midas Sound

Blue Daisy has taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing. The band has taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing.

The Chewers
Dead Dads
Self Released
Street: 06.13

The Chewers = The Fugs + The Residents + Television

This is a great album with a dark, brooding atmosphere. The band have taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing. The band have taken their sound to the next level and have added a third member and guitarist to their already outstanding sound. I can only describe it as an amazing tribal and industrial infusion. There is an unquestionable old-school industrial and electronic influence that is a byproduct of the Wax Trax label. It is also described as a dark, lyrical, and disturbing.

Dead Lord
Heads Held High
Century Media Records
Street: 08.21

Dead Lord = Thin Lizzy + Kiss

Dead Lord's guitars attack with ripping solos and fantastic double guitar harmonies. The classic sophomore disc—disjointed melody and feeling—gives the listener some energy. This album is quite promising. Overall, it's a modern rock album worth picking up.

Destruction Unit
Negative Feedback Resistor
Sacred Bones
Street: 09.18

Destruction Unit = Black Flag + Torche

This one is a real scorcher. Death Unit are probably a riot to see live, and I'd love to do so, but I'm pretty afraid that I'd leave short a few teeth or maybe sporting a new black eye after the whole venue turned into a mosh pit. Well, the vocals don't do the songs justice. The opening track, “Fame, well,” lacks a gripping chorus and is a weak album opener because it doesn't grab the listener's attention, nor does it showcase the band's skills—rather it does the two immediate following tracks. The social melodies are interesting and tend to maintain similar vocal patterns throughout the album, making it difficult to walk away with a tune stuck in my head. There are parts on the album, however, when the vocalist has a similar sound to that of Phil Lynott of Thin Lizzy—such as in “No Regret”—and that is quite promising. Overall, it's a modern rock album worth picking up.
The Flatliners
Division Of Spades
Fat Wreck Chords
Street: 08.09
The Flatliners = Lagwagon + No Use For A Name + The Mighty Mighty Bosstones

The Flatliners have easily become one of the most notable punk bands of the 21st Century. They started off as a grungy, tooth-and-nail ska-punk band but with a tinge more angst and僖 could be described as a “post-punk rockabilly” band. Their sound is a blend of elements from various genres, creating a unique and distinctive style.

The Flatliners' music is characterized by its raw, energetic sound. Their songs often feature fast-paced, guitar-driven rhythms and sharp, driving basslines. Vocally, the band is known for their powerful, melodic delivery, often with catchy hooks and memorable choruses.

In addition to their sound, The Flatliners are also known for their stage presence and live performances. Their high-energy shows often include dynamic visual elements and a strong connection with the audience, creating a unique and memorable experience.

Overall, The Flatliners have established themselves as a significant force in the world of punk rock, continuing to evolve and push musical boundaries while maintaining their core identity. Their music and style have left a lasting impact on the genre, inspiring countless other bands to follow in their footsteps.
Loma Prieta
Self Portrait
Deathwish Inc.

Street: 10.02

Loma Prieta = Full of Hell + At the Drive-In + AFI

I love this record and I’m not remotely sure I can do it justice in this short space, nor can I talk about it without being hyperbolic. In a genre where most bands are too busy to sound like any variety of Converge, Loma Prieta are doing something really cool and really unique. Self Portrait is at once both chaotic and beautiful, abrasive and weirdly calming. These songs are filled with intense dissonance and noise, only to be followed immediately by a catchy and hooky chorus. If you were to strip away all of the feedback and distortion from this album, I think you’d find something pure and beautiful. These guys are intensely original to me, and I hope this style catches on in the broader hardcore scene. This album is seriously, seriously good.

Alex Gilvarry
The Agent Intellect

Night Birds
Matryoshka at Muscle Beach
Fat Wreck Chords

Street: 10.02

Night Birds = Sharp Objects + OFF! + Ramones

This is a masterpiece album, plain and simple. Night Birds never fail to deliver the stunning perfection of a solid-on-ger, no-fuss punk sound. Their new album, Matryoshka at Muscle Beach, erects this sound through its 12 tracks of absolute, razor-sharp riffs, unfiltered vocals and beats so ferociously fast that it might as well invoke the insane speed of the Ramones. Top tunes to consider here are “Fist Wired,” “In the Red/’Til the Black” and the damned, screamed-refined generations’ political anthem—and personal favor-ite—“Fall in the Middle.” But really, this album has no filler, and after listening to its charged energy, it’s all I can do to keep it on my toes.

–Nick Rumack

PWR BTTM
Ugly Charms
Father/Daughter & Records

Street: 09.18

PWR BTTM = Midtown + Gone Meadonna

PWR BTTM’s latest release is something as soon and raw as the title Ugly Charms might suggest. Working within the queercore genre, Ben Hopkins (vocals, guitar) and Liv Bruce (drums, vocals) provide you, your boyfriend and your boyfried’s boyfriend with an exciting blend of 90’s pop-inspired indie-pop-balled tunes that end up sounding similar to Weezer’s Blue Album and Pinkerton—covered, of course, in Ian Dury’s Cherry liftpunk. Yet, Ugly Charms can’t be without its surprises. Both Hopkins and Bruce flex their musical muscles, from soaring vocals and exceptional stick- ing to tracks of 70’s stadium rock and surf rock. Lyrically, PWR BTTM are writing near punk-standard themes: breakups (“C U Around”), relationship tumult (“I Love You, Man”), death (“I Was a Liar”), and meditations on seemingly insignificant events (“Danny Green”). Ultimately, Ugly Charms is a “gay-mazing” (“House in Virginia”), sonically-diverse and boisterous half-hour ride—worthy of the most elite playlist. –Z. Smith

Night Birds
Shannon and the Clams

Surf-guitar geeks Shannon and the Clams have done it again. They’ve delivered another infectious and colorful album that is hot to the touch and warm to the ears. Given The Clams are a brilliant version of rock’n roll tunes that are uniquely defined by their sound and soothing vocals. All these numbers are full of feeling in love and in awe, so beware. If this album is played at high volumes, the resulting sounds may cause irresistible connections and blend communism with crochets in your area. The top numbers for consider- ation here are the90’s-punk-inspired/indie-pop-fueled “I Wanna Boi”), social- ized solid “Pour Oil Burn Right,” the growing “You Let Me Run” and the longing “It’s Too Late.” So dig this, and live—again—Nick Rumack

Night Birds
Shannon and the Clams

Sightings
Amumu and Puzzlers

Dais Records

Street: 09.08

Sightings = Lightning Bolt + Thrashing Gristle / Sonic Youth

Think about how pissed off you would be if your most precious musical instru- ment broke, now imagine you were already and used it to make an album. This is that album. I enjoyed the attem- pt at noise rock, but some songs were so chaotic that I had to take my headphones to hear them broken. The song “Thirstis” is a great example of this—I honestly had to keep check- ing to make sure I was hearing the song I love industrial, but this album was far too experimental for my taste. However, if you are a fan of some in- teresting sounds that embody a steel drum and a washboard, I would say this album is a listen. –Seeth McGavien

Night Birds
Shannon and the Clams

Surf-guitar geeks Shannon and the Clams have done it again. They’ve de- livered another infectious and colorful album that is hot to the touch and warm to the ears. Given The Clams are a brilliant version of rock’n roll tunes that are uniquely defined by their sound and soothing vocals. All these numbers are full of feeling in love and in awe, so beware. If this album is played at high volumes, the resulting sounds may cause irresistible connections and blend communism with crochets in your area. The top numbers for consider- ation here are the90’s-punk-inspired/indie-pop-fueled “I Wanna Boi”), social- ized solid “Pour Oil Burn Right,” the growing “You Let Me Run” and the longing “It’s Too Late.” So dig this, and live—again—Nick Rumack

Night Birds
Shannon and the Clams

Shannon and the Clams

Gone By The Dawn

Fat Wreck Chords

Street: 09.18

Gone By The Dawn = The Shangri-Las + The 13th Floor Elevators

This is that album. I enjoyed the attem- pt at noise rock, but some songs were so chaotic that I had to take my headphones to hear them broken. The song “Thirstis” is a great example of this—I honestly had to keep check- ing to make sure I was hearing the song I love industrial, but this album was far too experimental for my taste. However, if you are a fan of some in- teresting sounds that embody a steel drum and a washboard, I would say this album is a listen. –Seeth McGavien
The Vaccines

**English Graffiti**

**Columbia Records**

**Street:** 05.26

The Vaccines = Coldplay + Street: 05.26

_Columbia Records_

**English Graffiti**

Young Rivals

**Interior Light**

**Paper Bag Records**

**Street:** 10.16

Young Rivals = The Cribs + Herman’s Hermits

With a minimalist approach to production, Portland natives Woolen Men play a basic rock sound reminiscent of The Wipers and Jawbreaker. However, despite the punk rock DIY aspect of the album, there is a kind of grittiness, oddball vibe that comes off in a cool Red Spider. Wolf Eyes has a sometimes off-key voice. “Life In Hell” is one of the highlights of the Arctics, as Spinalman says, “Maybe someday we’ll meet again in a different life / And then we’ll both know what to do, before launching into a chorus of “oo la la” over and over, a melodically odd but remarkable version of _The Smiths_. Even though the production quality is not top-notch, it does not detract from the emotive, honest singing and nostalgic quality that Woolen Men have been able to master – *Al Shanks*
Friday, October 2
2 Concise Knights - Barnhouse
Map: The District • Complex
The Green, Hix: Complex
The Haunted Windchimes
- Garage
Franki, Folcords, Whitney Payton, Tony Watson
In The Venue - Alibi, Bombers, Minehead,
Mornin', Townes
- The Last Guest. As We Speak, The
- The Mansion: Movie Moxie
Robyn Cate, Hori Hobo, Amanda Shires, Red
- Farm, Campfire, Whiskey, Wild Thyme
- Dream: Forest Eyes, Foreign Figures,
Virocotzon - Walrus
Vinyl Tapestry, MKN, Thick N Thin - Woodshed

Saturday, October 3
- Acre & The Gineros - Barnhouse
- Z Ward, Max Sokolik, The Young Wild - Depot
- So You Watch You From Afar, Myles, Blu - Kilby
- Synergize - My Move Did-i-verse - Urban
- Static Wires, Crowsong, Strange Families - Walrus

Sunday, October 4
- Allie Francis, The Dry
Codi Jordan Band, Folk Hogans
- Snowboard Snowball

Monday, October 5
- Young Thug, Tony Lame, DJ Joggy - Complex
UMB45, All Campbell, Astro, Mazy Kense - Depot
Lorna Snow: The Last Ten Seconds of Life, Cries of the Raging, ten Pagaens
- One Among the Hordes - Loading Dock
- Shadow Windchimes & The Morticians, Tragic Black, Zombieboch - Urban

Tuesday, October 6
- Blue Traveler - Depot
- Chelsea Andraides, Spoon Bags, Baked - Kilby
- DJ Craft, Criss Wright, SH Stear - Urban

Wednesday, October 7
- After Morning Jacket
- Stand Off Clocks - Complex
- The Fabulous M58 Shakes - Garage
- Frankie Bone, Jordan Broffer - In The Venue
- Young Apollo, The Gents, Axton Leader - Kilby
NMMU Bonus Jewelry Workshop with Lie Cizer
- Natural History Museum
Gardner & Vella
- James Squareman, Urban
To Youth, Klue Nicole, Whitney Lock, Michelle Chaisin - Urban

Thursday, October 8
- Crowd controlled Comedy
- 50 West
- Embrace Front, Elpis, Westward - Kilby
- Warren Niles, Lombard, Grant House - Urban
- Kyle Henderson - Urban

Friday, October 9
- Steve Holchet - 50 West
- The Underachievers, Piraya and The Belly Boys, Oil Knight, Bombora Boys, DJ Joggy - Complex

Saturday, October 10
- Journey, Alex Lee, Kitty - Crowd, Buck, Local - Urban
- Vacationers, Great Good Fine Okoyo - Kitty

Sunday, October 11
- Bear Manor - State Room
- Almegeorge, Rome Fortune - Urban

Tuesday, October 20
- Love City, Roaner Cane - Complex

Thursday, October 15
- Crowdfunded Comedy
- 50 West
- Roots Like Mountains, Fighting the Fugitives, The Glass House, Alba Always Lie - Loading Dock
- Rojas de Sambas - Urban
- Rose Wagner, William Fitzsimmons
- State Room

Wednesday, October 21
- Chicago Tea, Sae Roh - State Room
- Aldenbridge, The Artful Flowers Company - Urban
- Flatland Graph, Dustin Christensen, Lindsay Weigel - Urban
- Friday, October 23
- Tech N9ne, Krizz Kaliko - Complex
- New Politics, Andrew McMahon - The Growlers, Idaho - Complex
- SOA: Dead
- Van All, Bolt, Cold Armid, Secret Abilities - Garage
- Teenage, Heavenly Heist
- Kitty
- Miel Norheim - State Room
- Deathn. Tribulation - Urban
- Westward the Tide, RHCP, Swim - Vivor

Saturday, October 24
- Bas of the Zoo - Magic Noise
- Vivid Voice, DJ Jazzy, MMJ, Uulu, UFP TV, Kyl - Alibi
- KB, Wheezy, Head, Winter, Kid in the Attic, Jeff Dillon - Loading Dock
- Hive Rise, Carol Bonas - Urban

Sunday, October 25
- Intense Clown Paws, P.O.D., Stitches, The Sleepers, Dop E D O - Complex
- Shaley Grove - Depot

Saturday, October 17
- The Black, Dots & Doodles, Iron Reagan, Horn's Way, Mermaids
- Complex
- Green Jelly, The Fabulous Miss Wendy, A Balance of Power - Urban
- Denny Pound
- Billy Shaddox, Honey Hive - Garage
- LPK, Seshonan, Tumwende, The Sconsodorts, Cadly Johnson
- In The Venue
- The Wind and The Wire, Northborn - Kitty
- Entertained the Wicked, Creation - Alibi
- COM, Cotton House
- State Room
- DV, Mr. Joy, Sunshine Bar
- Urban
- Deadstock, Save vs Evan, The Loversong - Urban

Tuesday, October 20
- LWG, Strange Friends, Jupiter, Oh! Stash
- Citizen
- The Brokas - RHCP - Urban
- 9th Annual Snowboard Season Kickoff Party with Grizzly Urban

Wednesday, October 21
- Dido, Rhiannon Giddens, Hinds, Public Access TV - Complex
- Erin, Red Pel, King Fantastic - Urban

Thursday, October 22
- Fictionist, Festive People - State Room
- The Circulars, Muzzle Tong, State Room
- Dry Erase Tracks - Kilby
- All Stars - Mark Chaney & The Garage
- Collective Soul - Complex
- King Dude, Drab Majesty - Urban
- DJ Curtis Strange - Garage
- The Sword, All Them Witches - Urban
- Pick up the new issue of SLUG • Anyplace Coal
- Dylan, Takeover - Houndmouth
- Couch Melt, PA, Laura Stewart, Sweeney
- Charles Ellsworth - State Room
- Bomb in a Bell - Loading Dock
- Norma Jean - In The Venue

Friday, October 23
- Laken Quigley - 90s Television, SLUG Localized
- Have Mercy, Transit, Somos, Walking Shapes - Urban
- This Wild Life, As It Is - Complex
- Heathens Fandants, Starlight - Urban

Saturday, October 24
- Swimm - Deafheaven, Tribulation - Urban
- Secret Abilities - Garage
- Van Allen Belt, Color Animal, SOJA - Complex
- The Griswolds, Lolo - Urban
- New Politics, 50 West - Complex
- The Sword, All Them Witches - Urban

Sunday, October 25
- Maurice Meyers, Coodles
- The Lovestrange
- Urban
- Muse Music

Monday, October 26
- Skizzy Mars, Kidd 1 N, Flosstradamus - State Room
- 4 (Jean Chret), Red Bennies - Urban

Tuesday, October 27
- Myka Relocate, CHVRCHES, Mansionar
- TRUKCLC, Batty Blue, Mauve
- Small Black, Painted Fals - Urban
- Japanese, Bryan John Appleby - Velour
- Brian Biggs, The Noise, Larry Lewis - Woodshed

Thursday, October 29
- Citizen
- The Brokas - RHCP - Urban
- 9th Annual Snowboard Season Kickoff Party with Grizzly Urban

Friday, November 6
- Matt and Kim, Alex Cameron, Dune Rats, Crowdsourced Comedy - Complex
- Diamond, Ears & The Reasons, The Young Wild, Won't Go On
- Sean Carney, Alexander Spi - Complex
- Headwaters Fandants, Starlight - Urban

Tuesday, November 3
- Takeout, Stay H, Little Bank - Kilby
- Great Inheritance, No Sun, Swans of News - Urban

Wednesday, November 4
- Maybe Parade, Real Friends, This Wild Life, As It Is - Complex
- MC Lars, Koo Koo Kangaroo - Kilby
- Here We Go Magic, Big Thief - Urban
OCTOBER

Oct 1: Young Blood Brass Band, The Anchorage
Oct 2: RED FANG, Gasparian, Whores, Wild Throne
Oct 3: DURWISE with Kaige 9 PM DOORS
Oct 5: Shadow Windhawk and the Morticians, Tragic Black, Zombiwork
Oct 6: RE-UP PRESENTS DJ Krush, Crisis Wright, St. Steel
Oct 7: Gorilla & Villa, James Supercave
Oct 8: Warthog Blues, L'anarchiste, Quiet House
Oct 9: The Circumcised Tour soundoff! Muzzle Tank, Super 78
Oct 10: The Fresh Prince Of Bel-Air Party + Flash &Flare 9 PM DOORS
Oct 11: Cage, Elvis, Lucid
Oct 12: Frank Turner & The Sleeping Souls, Skinny Lister, Beans On Toast
Oct 13: Angel Olsen, Alec Cameron
Oct 14: KRCL Presents Destroyer, Jennifer Castle
Oct 15: Youth Lagoon, Moon King
Oct 16: I.M.X., Mr. Kitty
Oct 17: DIW!, No Joy, Sunflower Bean
Oct 18: Murk, Post Rick, Kind Fantastic
Oct 20: SKULLCANDY PRESENTS AlumsGeorge, Rome Fortune
Oct 21: A Silent Film, Flagship
Oct 22: FREE SHOW Bug Localized 90s Television, Bat Mantos, Artificial Flower Company
Oct 23: Doofinovem, Tribulation
Oct 28: King Dude, Dead Majorly
Oct 29: Albert Hammond Jr, Wishing Shapes
Oct 30: Small Black, Painted Palms
Oct 31: HALLOWEEN WITH Flash & Flare + Max Pain & The Groovies

Kilby Court

Oct 1: STANDER, Idlehands, Strawberry Girls, Movements
Oct 2: Algiers, Bambara, MojaveNomads
Aug 18: ARTIFCALLY, Myths, Bliss
Oct 12: Titus Andronicus, Spider Bags, Baked
Oct 14: Young Apollo, The Getts, Adrian Lazor
Oct 16: Eminence Front, Elpis, Westward
Oct 17: Chad Valley, Stranger Cat, 1991
Oct 18: LADIES NIGHT w/ First Daze
Oct 11: Jaymaz, Ayla Lyfe
Oct 12: Vacationer, Great Good Fine Ok
Oct 13: Misfitd Strangers, Strange Names, Static Waves
Oct 14: K-UPE PRESENTS: Kopceny, Boom Forest, Kftfox
Oct 15: Dino Kraw, TBA
Oct 16: Mohombi, The Nets, Breakers
Oct 17: The Wind & The Wave, Northroom
Oct 18: Thou & The Body, Hoat Dust, Subrosa, Blood Incarnation
Oct 20: Giripool, Batly Blue, Strong Words
Oct 21: SPY HOP 801 SESSIONS
Oct 22: Ought, Baby Ghosts, Chalk
Oct 23: Teen Daze, Heavenly Beck, Conquer Monster
Oct 24: Vinyl Williams, SWIMM, JUULJUUL, UFO TV
Oct 25: $ (from Ghetto of Carissa’s Friend), Red Bennies
Oct 28: Void Band, TBA
Oct 31: In The Valley Below, The Moth & The Flame
a new field of view

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