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These tumblers and musicians have created a show "that seems to imply that Monty Python was right in believing all lumberjacks are in a permanent state of delicious happiness."  
—The Guardian

FEB 4 7:30 PM  
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PHOTO BY JANE HOBSON



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## NORTHWEST DANCE PROJECT

"Changing the way dance is created."  
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JAN 22 7:30 PM  
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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 26 • Issue #325 • January 2015 • slugmag.com

## CONTRIBUTOR LIMELIGHT: Kathy Zhou – Editorial Intern, Writer, Copy Editor

It only took a couple writing assignments for us to know that Kathy Zhou would be a *SLUG* Mag gem. Kathy came onto the *SLUG* writing team in December of 2014, and her elegant writing, refined self-editing skills, attention to detail and artistic eye quickly illuminated that she'd make for a stellar Editorial Intern. Since the onset of her internship in February of 2015, Kathy has become an invaluable in-office team member who helps streamline the editorial process by organizing content and other information that pulses through the veins of *SLUG*. She soon joined the copy editing team, and has applied her keen eye for many documents that *SLUG* has published. Kathy has nurtured her knack for writing about the art world, and continues to do so in her interview feature of *Slamdance* poster artist **Rosie Lea** on pg. 28—also read her features about **Maria Magdalena Campos-Pons** and *God Hates Robots* on slugmag.com. We couldn't be more proud to have Kathy on Team *SLUG*.



**ABOUT THE COVER:** Chris Bodily worked a double this month, having created both the “*SLUG* Holiday Comix” installment on pg. 12 and this month's cover. Visit Bodily's site, [hatrobot.com](http://hatrobot.com), and be sure to view more of his work on [slugmag.com](http://slugmag.com), such as his **Mike Brown** illustration from the December 2015 Issue.

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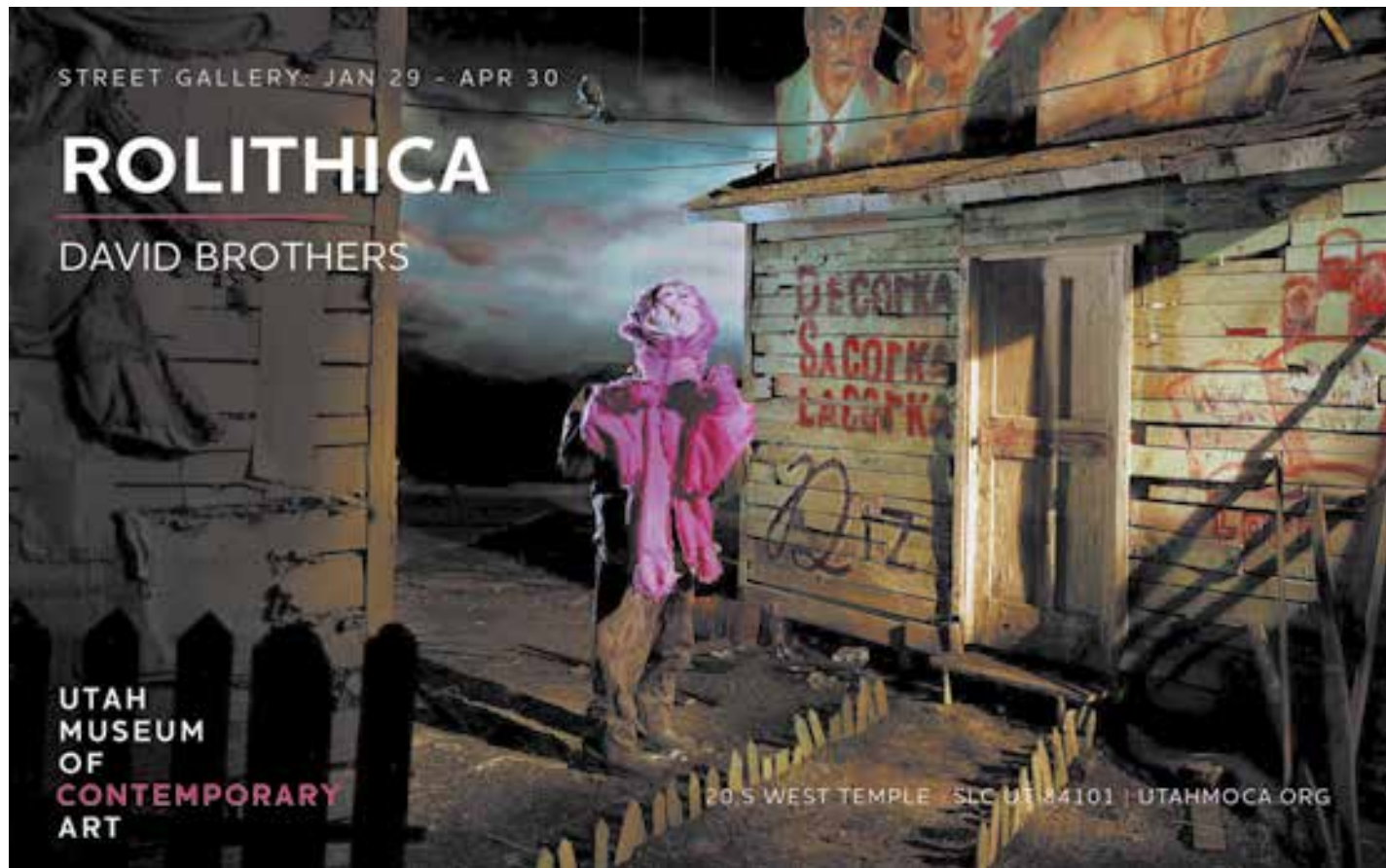
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## HERBAN EMPIRE

By Ali Shimkus | [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

If the winter gloom of Salt Lake City has got you down, look no further than January's *Localized*. This month will feature the reggae grooves of headliners Herban Empire and **Tribe of I**, and opener **Wasnatch**. *Localized* is sponsored by *Spilt Ink*, *High West Distillery*, *Uinta Brewing Co.*, and *KRCL 90.9 FM*. As always, *Localized* is free and will take place at *Urban Lounge* on Jan. 14 at 8 p.m.

Homegrown alt-reggae group Herban Empire have been a part of the local circuit for almost 10 years, as they are the product of good friends with a shared love for music. Vocalists/guitarists **Andrew Cole** and **Adam Lenkowski** met at the University of Utah in 2005 and have been jamming together ever since. "We met at a gazebo jam outside of the dorms," says Lenkowski. "When we saw each other, we knew it was meant to be." The interest in the same kind of bands, such as **311** and **Sublime**, fed into their style, and soon they were creating their own take on the genre.

Brothers/rhythm section **Skip** and **Zach Hardy** joined afterward, replacing band members who had moved away. While drummer Skip was at the University of Utah with Cole and Lenkowski, bassist Zach was in high school. That's when he saw Herban Empire win a Battle of the Bands at the *Avalon Theater*. While the rest of the band saw it as "the worst recording experience ever" and "a ploy to make money off of bands selling tickets," Zach remembers looking up to the band. "I remember being 15 and seeing [Herban Empire] and being like, 'One day, I hope I'm in a band like that.'"

The name Herban Empire came from Lenkowski. "I came up with it in college early on," he says. "I was probably smoking or something." Almost a decade later, the band has mostly moved on from their days of partaking in the herbs, but the name Herban Empire has stuck, for better or for worse. "At this point, we've had it for so long," says Skip, who admits that there was one point where the band thought

# Localized

about renaming themselves. "It's part of who we are," says Cole, who claims that there's actually a new focus with regard to the name. "Now, it's more towards our affection for Herbal Essences shampoo and conditioner." On a serious note, the band's name denotes their focus on living an eco-friendly lifestyle with an appreciation for nature, rather than (just) smoking weed.

A love of the outdoors brings the members of Herban Empire together when they play shows such as *Oktoberfest* or the Utah Avalanche Center benefit show. "It's such a good vibe with our music—feel-good music—and you have the mountains and the whole scenery," says Skip. "Personally, I think all of us really look forward to [Oktoberfest] more than any others." For them, the "mountain echo" in the canyons is the perfect enhancer to their music. However, they also use their indoor shows at *A Bar Named Sue* or reggae night at *The Woodshed* as opportunities to get more practice in and to solidify their sound while still reaching a bigger audience.

Though Herban Empire have been on a short, informal hiatus, their recent string of gigs have been the catalyst for new material. Their last self-titled EP came out in 2014, but the band has been amazed that it still opens up opportunities for them. "It's nice having our album help us out a year and a half later," says Zach. Cole considers their upcoming shows, including *Localized*, as a sort of "invigoration." "We have a lot to get out of our system," says Lenkowski, referencing the lineup of songs that they would like to record in the upcoming year, hopefully releasing another EP with the same quality as their 2014 release. In addition to this goal, the band also wants to hit more local shows, whether they're playing or just supporting other local acts. "We'd like to see the reggae scene grow," says Skip. For them, performances are a kind of practice, a good opportunity to get together and jam and a chance to

scope out the other talent forming locally.

Influences of '90s rock and reggae come through in Herban Empire's music. The vocal harmonization between Lenkowski and Cole is refreshing over the upbeat rhythms, and the lyrics range from the humorous to the positively simplistic. The label "feel-good music" rings true in both their breezy melodies and their live performances, where the goal is to get as many people involved as possible. "[Everyone] will be forced to dance," says Cole. "Newcomers are forced to shake the shakers—there's a lot of force involved." Ultimately though, the sanguine quality of the music gets everyone dancing. "It just so happens that the stuff we like is easy to dance to and puts people in a good mood," says Cole. A night where the crowd gets into the music—whether it's Herban Empire's usual following at *A Bar Named Sue* or a bunch of newcomers—is a mission accomplished. "I always love having the newer faces and come up and just really [be] excited about what's happening," says Zach. "It's a cool feeling to impress them—not even that, but just helping make their night into something that was fun."

Check out Herban Empire's self-titled EP at [herbanempire.com](http://herbanempire.com), and come ready to dance (and possibly shake the shaker) at *Urban Lounge* on Jan. 14.

(L-R) Adam Lenkowski (vocals, guitar), Andrew Cole (vocals, guitar), Zach Hardy (bass) and Skip Hardy (drums) of Herban Empire will get the groove going at *Localized* on Jan. 21 at *Urban Lounge*.



Photo: Russel Daniels



# Localized



## TRIBE OF I

By Ali Shimkus || [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

Since forming in 2012, Tribe of I have been a group that thrives on live performances and improvisation, whether they're playing local shows at *The Woodshed* and *Oktoberfest*, or opening for bigger acts such as **John Brown's Body** or **Israel Vibrations**. The core of Tribe of I consists of rapid-fire vocalist **Drew Zayach**, drummer **Tyler Hartman**, bassist **Kyle McCann** and guitarist **Raphael Kahn**. The positive vibes that Tribe of I emanate come from a unique mix of alternative, reggae and hip-hop—a blend Zayach calls "organic" and that Hartman jokes is "Whole Foods." It's a combination that has garnered the attention of the larger, national acts that Tribe of I have opened for, as well as earning them a solid and loyal fanbase within the Salt Lake reggae scene.

Improvisation and intuitively rhythmic songwriting are what set Tribe of I apart from other bands who are restricted by setlist. "We just have the ability to go off," says Zayach. "Freestyle is probably our heaviest aspect, the most impressive thing we can do." On Tribe of I's self-titled album, there are parts of each song that can be stretched and improvised, making each live performance completely different from the last. "You get a one-time show every time you come," says Zayach. "There's never going to be anything exactly like it, even if we just played the exact same set."

The freestyle aspect of most of Tribe of I's music makes for prolific songwriting. Having released a full-length album in 2015, the goal for 2016 is to put out another full album, which, according to McCann, is "over halfway done." Tribe of I vibes instrumentally, giving a clean, alt-reggae sound, while Zayach's lyrics add an element of hip-hop. The song topics range from the romantic to the political. "It's wake-up music, slightly politically charged," says Zayach. Though there is a strong sense of Zayach's beliefs in the music, there is nothing too blatant or overstated, and the groove of the music is essentially what comes across to the audience, making it accessible to anyone who wants to get down to a rolling bass and clean drumming.

Even the name Tribe of I has a deeper context that is not initially obvious. Zayach, who also works under the moniker

**Drew Freestyle-I**, came up with the name, which was a natural progression from his solo act. "Tribe of I is meant to be the tribe of everyone," he says. "So when you say it, it's supposed to rep you. ... The mentality of it is music that is meant to rep the masses." Even though there are some political subtexts within the lyrics, the first things that I notice are the rigorously precise rhythms, the echoic guitar and the lucid agility of Zayach's voice. In the slower tune "No More Tears," Zayach sings, "It's time for healing / A man is not a demon / Stop the war, stop the stealin'." You'll want to dance, first and foremost, but the message of the music permeates through each song like a subconscious suggestion. The simplicity of the message reaches a wider audience but is still powerful in its directness.

The pertinent messages that Tribe of I convey harks back to their influences from artists from Jamaica. "I respect a lot of the artists coming out of Jamaica," Zayach says. "People don't roll out for these people. **Anthony B** can come and no one rolls out for that show; **Warrior King** can come, and no one rolls out for that show," says Zayach. For him, **Sizzla Kalonji** is a huge influence, and Tribe of I had the honor of being put on the bill when he planned on touring America for the first time in years. Unfortunately, the show fell through due to a problem with Kalonji's visa, but Tribe of I are still trying to educate their listeners to try a different kind of reggae that they may not have heard before. "It's kind of easier for Americans to get into American bands who are here playing their version of reggae," says Kahn, noting that a lot of the time, most Utahns are only familiar with **Sublime** and **Bob Marley** and don't discover the new reggae that is

coming out. "I'm going to listen to someone who is dealing with life at this time and age," says Zayach. "I wanna listen to something that's new and original and not the same shit." It's a sentiment that Tribe of I emulate through their own songwriting.

However small and intimate the Salt Lake reggae community may be, Tribe of I is thoroughly involved with supporting other bands. "The reggae scene is probably my favorite scene that I've been a part of in Utah," says McCann, a professional musician who plays for a few other bands in different genres outside of playing bass for Tribe of I. "It's nice and accepting. It's a community." For Tribe of I, being a part of the reggae scene in Utah entails being unconditionally genuine in both their performances and their support for other reggae artists. "At the end of the day, you're friends with all these people," says Zayach.

Tribe of I is actively working on a new album while promoting their self-titled 2015 release, which can be found at [cdbaby.com/cd/tribeofi](http://cdbaby.com/cd/tribeofi). As far as their live show goes, "You can expect a show that will cater to, if not you, your environment," says Zayach. "You can expect passion." Come check out Tribe of I's unique performance at *Urban Lounge* on Jan. 14.



Photo: Russel Daniels

(L-R) Tyler Hartman (drums), Kyle McCann (bass), Drew Zayach (vocals) and Raphael Kahn (guitar) will have you vibing to the Tribe of I at *Localized*.



# DIRECTOR IRA SACHS EXPLORES THE NATURE OF FRIENDSHIP IN *LITTLE MEN*

By Alex Springer  
alexjspringer@gmail.com

With a majority of his films having premiered at the *Sundance Film Festival*, director and screenwriter Ira Sachs has become a fixture at Park City's annual celebration of independent film. Boasting an impressive body of cinematic work that explores the nuances of familial boundaries, sexual identity and the complicated nature of love itself, Ira has established himself as a keen observer of human relationships. With warmly received *Sundance* premieres such as *Love is Strange*, *Keep the Lights On* and *Forty Shades of Blue*, Ira continues to bring his unique cinematic perspective to *Sundance* 2016 with *Little Men*. As a filmmaker, he strives to capture the delicate strands that bind people to one another. "The struggle to make a connection with other people is what the history of art is about for me," Ira says.

From his 1996 *Sundance* debut with *The Delta* to 2014's sleeper hit *Love is Strange*, Ira's films each offer unique lenses through which the audience can perceive the myriad complications that are born from personal relationships. "My interest as a filmmaker is to use stories to explore the contradictory nature of all of us and how we try to be close to people," Ira says, "but that is one of the great challenges of life, and we never fully succeed." *Little Men* will explore these intersecting relationships from the perspectives of both children and adults. "It's a film about two boys who become best friends as their parents become enemies," Ira says. "It's a story about childhood, family and that one friendship that we all remember from when we were young—the one that has really stayed with us."

Ira also seeks to emphasize his architectural ability in *Little Men*, wherein he coaxes moving performances from individual cast members as well as from an ensemble. Working

with a combination of new actors like **Michael Barbieri** and **Theo Taplitz**—"They have this kind of bravura," Ira says—and industry veterans like **Greg Kinnear** and **Paulina Garcia**, *Little Men* promises to capitalize on the same ensemble alchemy that Ira evoked with *Love is Strange*. "You have to keep in mind that you're not casting actors; you're casting people," Ira says. "I want a group of performers that I am interested in, that I find fascinating, compelling and relatable, and I encourage people to really be revealing themselves."

Ira's partnership with his own regular collaborators is something he values as a filmmaker, but he recognizes the value of new blood as well. *Little Men* is the third film that Ira has co-written with **Mauricio Zacharias**, who is also the godfather of Ira's son. "We share so much as friends—we share values very deeply, and I think that's really important for a collaboration," Ira says. "We care about the same things, and we trust each other in a way that makes it very easy to collaborate." Film editor **Afonso Gonçalves** (*Beasts of the Southern Wild*, *Winter's Bone*, *Only Lovers Left Alive*) is another longtime collaborator, having edited all of Ira's films. "I'm also working with another editor named **Mollie Goldstein** [*One More Time*, *The Art of Getting By*, *Palindromes*], who I'm new with," Ira says. "I think you should always have a combination of these old relationships and the impulse of the new ones."

While Ira was born in Memphis, his history with Park City interconnects through his own family as well as his initial introduction to the world of independent filmmaking. His father, **Ira Sachs Sr.**, moved to Park City in the mid-'70s, and Ira Jr. was a frequent visitor. "I would come out every year for what was initially the U.S. Film



Photo: Jeong Park



Ira Sachs will premiere his film  
*Little Men* at *Sundance* 2016.

*Festival* and then became the *Sundance Film Festival*," Ira says, "so I was actually there before **Robert Redford** was there. I grew up in that scene and really got a sense that there was a possibility of being an independent filmmaker as a life and as a community, and I think it was extremely formative." In addition to these annual visits, Ira has had family attend the University of Utah, and his sister **Julia Sachs** is one of our very own *SLUG Magazine* all-stars. Ira has also been involved with the *Sundance Institute* for the past 25 years, offering his experience as an advisor for attendees of the *Sundance Filmmaking Labs*. "Year round, they provide support for filmmakers that is invaluable," Ira says. "Really, I don't think there would be independent film in America without it."

After *Sundance* concludes, Ira and Zacharias will continue work on a script for an upcoming HBO project about actor **Montgomery Clift** (*From Here to Eternity*). Ira also runs *Queer/Art/Film*, a monthly film showcase by New York queer artists at the IFC Center in NYC, and *Queer/Art/Mentorship*, an organization also based in New York that helps mentor artists from the LGBTQ community with their own creative projects. He will also continue contributing to the *Sundance Filmmakers Lab* during the summer. *Little Men* will be playing throughout the *Sundance Film Festival*, and a full schedule can be found at [sundance.org](http://sundance.org).



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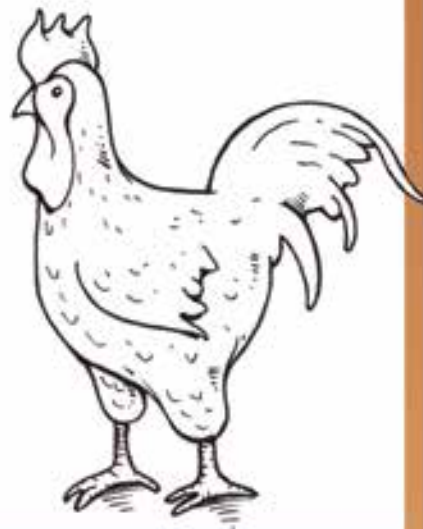
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By Seeth McGavien  
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Salt Lake City's industrial community is alive and well. For more than a decade, *Area 51* has been the lifeblood of Utah's goth, industrial, synthpop and EBM community. On Jan. 20 at *Area 51*, **DJ Mistress Nancy** and **Reverend 23** will host the two-year anniversary of *Temple*, a community-based get-together for the fans of industrial, electronic, goth and all that dwells in between.

Mistress Nancy started *Temple* at *Metro Bar* before moving it to *Area 51* as a weekly Wednesday-night event. "*Temple* is about community and bringing people together and providing them music to match the atmosphere of the club," she says. "If it is a slow night and no one is on the dance floor and people are having a conversation, I will usually play something more atmospheric. If the dance floor is full and people are really excited, I will usually play something that suits that mood." Oftentimes elsewhere, the set list is the set list, and the consideration of the crowd is almost never taken into account. Mistress Nancy covers all bases with what she plays at *Temple*; everything from **KMFDM**, **VNV Nation**, **Wumpscut** and **Frontline Assembly** to newer acts like **Chant** and **Author and Punisher**.

Live performances are also a fixture of *Temple*, and musicians expected to perform at the anniversary are **CrimesAM**, **Sleep Clinic** and **Cervello Elettronico**. This event offers the community of *Temple* a memorable evening intertwined with a unique experience and dosed with amazing live acts, all of which cater to the community that makes *Temple* possible.

Also playing is **Christopher Alvarado**, a prolific local electronic musician who rarely plays shows. He is best known for **23 Extacy**, **Roses & Exile** and **Twilight Transmissions**—a simple Google search of Christopher Alvarado will unveil a plethora of music. After Mistress Nancy requested his presence at the *Temple* anniversary event, Alvarado decided to develop some rather unique material for this event. "The set list I have created will be heard one time and one

time only," Alvarado says. "I have no plans of ever playing it again."

Spanning a couple of decades, Alvarado's discography has grown, and *Twilight Transmissions* is currently taking hold of his time. "I have been a musician since the '80s," Alvarado says. "I started off in the punk scene then gradually went from genre to genre. Music, clubs and everything goes in cycles—the early '00s and '90s were a golden era, and at this time, the environment is currently going through some changes." Having written about and appreciated Alvarado's music, Nancy asked him to play *Temple*'s anniversary showcase. It seems, in the Salt Lake industrial community, that no one is further than six degrees of separation from each other.

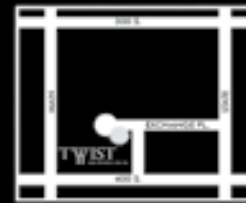
*Temple* is about community, musical appreciation and connecting over similar ideas. As with all growing events, if you want to be involved, all you have to do is attend. Nancy's approach combines the classical hit-the-streets method with the new sign-in-and-post. "I stay very active online," she says. "I post a lot on Facebook and stay active on [local Facebook group] Utah Industrial. I also have a street team." Everyone and anyone is more

than welcome to join the street team. Street teams are what make or break a community or event, and *Temple* has a thriving one. "Come to *Temple* and talk to me," Nancy says. "I am always willing to talk with people and get them involved. You can do anything from handing out fliers to going around to other clubs and spreading the word."

Communities only thrive when people get involved. *Area 51* is not a flash in the pan—this club has stayed around for a reason, and that reason is that it offers special events like *Temple*, *Fetish Night* and live bands like **Aesthetic Perfection**. As time changes, some things remain a constant—the Utah industrial community is a constant, *Area 51* is a constant, and *Temple* looks like it will be a constant because of the community behind it. There is nothing better than going out on a Wednesday and eliminating the heaviness of Monday and Tuesday by having a drink, speaking with like minds and listening to an eclectic mix of industrial electronic music. Take a break from your week, and check out *Temple* at *Area 51*.



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(L-R) DJs Mistress Nancy and Reverend 23 will celebrate *Temple*'s two-year anniversary at *Area 51* on Jan. 20.





# LOS PUNKS IN EAST L.A.

AN INTERVIEW WITH DIRECTOR  
**ANGELA BOATWRIGHT**

By Brinley Froelich  
[brinleyfroelich@gmail.com](mailto:brinleyfroelich@gmail.com)

Photo: Angela Boatwright

Angela Boatwright's documentary  
*Los Punks; We Are All We Have*  
will premiere at the  
2016 *Slamdance Film Festival*.

In East L.A., you won't find the glitz and glam of its Hollywood neighbor. To counter the stresses of life in L.A., it's common to find a crew of punks in a backyard letting loose at a show. "In the backyard, there's no rules: It's just raw excitement, chaos ... anything goes," says **Nacho**, 25, promoter and singer of **Corrupted Youth** at the start of *Los Punks*, a documentary directed by Angela Boatwright. "It's something that makes us feel like we're a part of something," says **Stephanie**, 24, singer and guitarist of **Otherized**, as onlookers assert: "Punk rock, thank you—you saved my life!" Prior to *Los Punks*' premiere at this year's *Slamdance Film Festival* in Park City, Boatwright discussed her directing debut, her work in photography and the community she grew to love.

**SLUG:** How long were you involved in the making of *Los Punks*?

**Boatwright:** I've been documenting the scene for almost three years thus far, both photographically (personally) and for the documentary.

**SLUG:** What drew you to the punk scene in East L.A.?

**Boatwright:** I was new to Los Angeles and was looking for like-minded people. A lifelong metal and punk fan, I was aware that L.A. has a long-established and diverse punk history and wanted to know more. I did some research and ended up at my first backyard show shortly thereafter.

**SLUG:** What specifically about punk, as opposed to hip-hop or other countercultural movements, do you think draws people, specifically L.A. Latinos, to the DIY community?

**Boatwright:** In most cases, punk speaks to the struggle of daily life and to the politics involved with resisting the status quo. Punk attracts all types of people that believe in this ideology. In neighborhoods such as East

L.A. and Boyle Heights, the proportion of Latino residents is well over 90 percent. These are communities that have been relatively isolated from the status quo in the past, and I believe the message—and the noise associated with punk—provides an outlet, an avenue towards a community all their own and a voice.

**SLUG:** How did you get your subjects to open up to you with such raw honesty about their families and lives?

**Boatwright:** I'm very curious about people in general, and being new to Los Angeles, I was and still am immensely curious about the punks and the punk scene here. Humor was also important. I never resist the urge to be silly or ridiculous.

**SLUG:** What challenges did you face as you worked on the film?

**Boatwright:** The scene is very nomadic. A show might start on 114th Street then move to 83rd Street without warning after the cops raid it, then move again, and again. This can be tricky with a film crew and equipment.

**SLUG:** What's the craziest shit you've ever seen go down at a show?

**Boatwright:** Helicopter raids are always exciting. The very last scene in *Los Punks* has a great example of a helicopter raid. Hundreds of kids spilling out into the street illuminated by the blinding light of authority from above—it's a trip, for sure.

**SLUG:** How did your work with photography lead you into directing films?

**Boatwright:** During my last years in New York, I shared an office space with several people in the film industry. One of the producers on *The Wolfpack*, **Alex Orlovsky**, had the desk right behind mine, for exam-

ple. I was looking into directing documentaries, and my new industry officemates provided a lot of instruction and influence.

**SLUG:** Who and what inspires your work?

**Boatwright:** I have a very strong, spiritual—albeit secular—passion that drives me. Everything I do comes from my gut ... [but] my teenage self inspires my work more than anything, and 14-year-old me would be very proud of who I've become.

**SLUG:** What do you hope this film will inspire for people who aren't based in East L.A.?

**Boatwright:** Start a band, support your local punk scene, support underground music, support DIY culture, and really learn about the city where you're from or the city where you live. Talk to people—all types of people; get on their level. Go places that aren't familiar to you. Learn Spanish. Get out of your shell, throw a show in your backyard, and don't always obey authority—or anyone, for that matter. Support young people and their dreams and goals regardless of your personal opinion about them.

**SLUG:** What advice would you give for young adults who want to make an impact on their community, similarly to the group you documented for *Los Punks*?

**Boatwright:** If you have an idea, do it. If you can change your community, you might change the whole world—you are important, and we as a civilization need your voice.

For screening times and information about the 2016 *Slamdance* lineup, visit [slamdance.com](http://slamdance.com).




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Photos: Talyn Sherer

### LEGENDS SPORTS PUB

is the only family-friendly bar with a restaurant in Salt Lake City, and it has a food special and a beer special every day of the week. The kitchen is open until after midnight, and the eats are good, reasonably priced pub fare with a fresh, original flair.

Coming in the front door with or without your kids, you are met with a fine full-service bar, complete with bottles and shots all in plain view. The many smaller televisions and one giant television always broadcast sports channels, and the overhead audio plays sports as well, which might seem a little distracting, but to me, it creates a perfect situation for social time.

There are three rooms and a spacious wrap-around patio surrounding the central dining room where the bar is, with booths big enough to cozy up with friends and family. There's no reason for a sad face here—it's a welcoming place with beer, sports, noise, and on game days, a fun crowd in beloved jerseys matching the teams on the television. You can't attend the game, but you can be part of the cheering section at *Legends*.

The fare at *Legends* is unpretentious drinks and largely house-made food. Let us start with the finger food. Tater tots (\$6.49) are what first brought me in the door. Tater tots are the lobster of the potato family—once ignored in favor of mashed or fried, they are now favorites of mine, as well as of hipsters, rockers and bros everywhere. *Legends* also has a beer-battered fry (\$6.49), which is as good or better than their tater tots. Both these items appear as sides with sandwiches and dinners, but also as centerpieces in Totchos (tater-tot nachos) (\$9.99, add \$3.75 for steak), and Poutine (\$8.99), the famous Canadian après ski dish of beef gravy and cheese on french fries. Wings (\$8 for eight wings) are a big deal here, with the usual barbeque and buffalo varieties

A liter of beer nicely complements *Legends'* tomato bisque and Totchos—tater tot nachos!

and several unique flavors like extreme buffalo, garlic, garlic parmesan and Thai chili. The Wednesday special, 50-cent wings, is a great reason to turn out for a delicious, mid-afternoon escape. Or on a Sunday game-day, get a crispy little ham-and-cheese sandwich with excellent house-made tomato bisque (\$5). On a college-ball Saturday, have delicious asada or chicken tacos, hard or soft-shelled, and a side (\$5).

For openers, try the Totchos. I like them with the beef, a fine-cut asada-style steak with cheese, jalapeños and

mouth-pleasing sauces on a crispy mesa of tots. They can be veggie-style or come with chicken (\$2.50) if you can't commit to one side or the other. They are like nachos (which you can also get for the same price), but a little more indulgent and comforting. Totchos and beer are all you need, but you may very well want more.

The pizza (\$7 plus 50 cents per veggie, \$1.50 per meat, made to order) is hand-rolled, with a crispy crust that doesn't sog. The cheese on these pies differs from the local norm by a bit, with an enzymatic tang that makes my tongue thrill a little, chill a little. It can be had in any number of variations and sauces, but I am happy with just pepperoni, or if I'm with my veggie companion, mushroom, olive and spinach. Salt Lake has some great pizza—the New York styles of *Este* and *Pie Hole* always impress, but this pizza has its own pedestal.

The burgers are made from fresh, not frozen, beef. I was intimidated by the Pac 12 Burger (\$11.99) with its softball size—it's like the famous secret Burger King Rodeo Burger on steroids, and it looks like it could bench press a steak plate. Gooley, juicy and slightly crunchy, it's a Pacman style meat-and-sauce mouthful. The first bite, I just let it hang out, chewing as it gives my senses the happy. The bun is right, and the beef is fresh.

The Reuben (\$11.99) fills its generous rye-bread house with a finger's width of nicely grained corned beef and a fresh-tasting sauerkraut, alert and ready, with a long, finely cut profile. Being a kraut head, I feel that it is a nice change from the usual, coarse, pre-made stuff with its ferment-y, factory burr.

The Club Sandwich (\$10.99) is a monster, true to the style, a BLT stacked under a ham-and-turkey sandwich. Cut into four generous cubes, I say it is Baltic, Mediterranean, Boardwalk and Park Place—all with hotels right on my plate. With this, I can't lose. I asked for extra mayo, but others will likely love it the way it's regularly served.

The Fish n' Chips (\$12.99) is cod, hand-cut and dipped and made to order. It's meaty, wide-grained and satisfyingly fresh-tasting. It might be my favorite fish and chips Downtown, but with two medium, carrot-sized pieces of fish, I want more and more. But I get another beer instead, and that is just fine.

The real secret joy of *Legends* is the lack of loneliness that it offers with its hubbub, its large beer and liquor selection and food made for sharing. Grab a seat and get some eats. Order a beer or a drink from the kick-ass bar—and there is soda for the kids, who will be thrilled to be sharing time with the family living loud and large.

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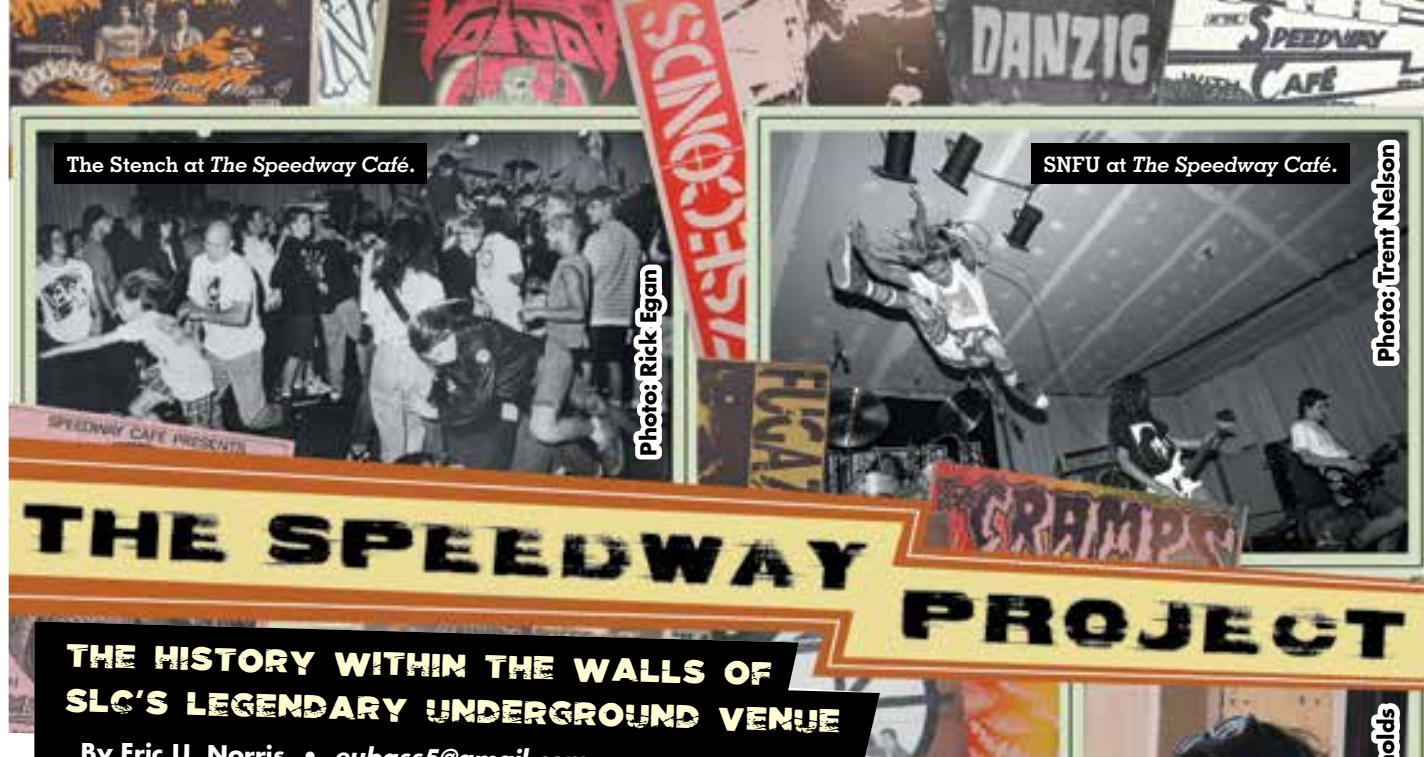
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## THE HISTORY WITHIN THE WALLS OF SLC'S LEGENDARY UNDERGROUND VENUE

By Eric U. Norris • eubass5@gmail.com

From 1986 to 1990, *The Speedway Café* was a magnet for underground music, housing both local and touring acts in a space that contributed heavily to the growth of SLC's alternative community. After *Speedway* closed its doors 25 years ago, it left behind an imprint of something that a city like SLC needed in that time—an all-you-can-eat musical buffet that a starving, growing underground scene had been longing for previously. Documentarian **Trinity West** has set out to gather as many stories, fliers, ticket stubs, pictures and footage from anyone who was part of the venue's history to make what will be both a documentary film and book.

While West hadn't attended any *Speedway* shows due to her living in Price, Utah, for most of her childhood, she would hear about them from her brother, who went to shows religiously and would have their mother drive them to *Raunch Records* to obtain fliers as souvenirs. West says that it bonded her family in a weird way, and with this project, *Speedway* is still very much a family affair. "My mom watches my two boys while I've been researching and conducting interviews during our trips to SLC; my brother and little cousin have been working with me, and my husband, **Justin Wambolt-Reynolds**, is art directing everything with me as well as designing the ad," says West. After going through some old fliers and discovering beautiful images of some fundamental bands taken by photographers **Steve Midgley** and **Trent Nelson** and hearing different stories about the venue, West realized that *Speedway* had a unique story to be told. She garnered moral support from *SLUG Magazine* Editor **Angela Brown**, *Speedway* owner **Paul Maritsas** and **Brad Collins** of *Raunch Records*. After mapping out her approach and the timeline, the project went public in November 2015.

West conceived of the book as a collective journal, compiling multiple perspectives to make it as authentic as possible. "That's why I'm asking for any memorabilia or even written accounts and interviews," she says. "It's essential to have it told in each person's own words." The list of contributors includes local bands such as **The Stench**, **Bad Yodelers**, **Insight**, **Boxcar Kids**, **Iceburn** and **Massacre Guys**, who, prior to *Speedway*, didn't have a venue to play in; national acts such as **Soundgarden** and **Social Distortion**, who became house bands from playing there so many times; and bands who played doublet shows such as **Ministry**, who played to a crowd that was double the venue's capacity.

The idea for a documentary didn't come to fruition until Maritsas suggested to West that she film him opening his boxes of *Speedway* memorabilia for the first time since it closed. "My background is not in film,"

West says, "but as I was filming him going over the fliers of all the different bands, my mind was blown. That's when I realized that there was a film here." The film will focus on the underground scene of the *Speedway* colliding with the backdrop of SLC's religious conservatism during the **Ronald Reagan** presidency. Since not enough video footage of *Speedway* exists, West reached out to **Pushead**—illustrator of *Zorlac Skateboards* and *Raunch Records*' logo—to design illustrations for what will be animated portrayals of what went on behind the walls of the venue. "It gives the film some texture and more of a style, and when you don't have enough material, you have to get creative," says West. "The images and illustrations will give a sense of what it was like to be in the pit."

*Speedway* first opened in 1984—cultivated as a local space for underground music, its catchphrase was "a café that served no food and had a bar that didn't serve booze." "There was a ground swell of musicians who were finding their community through it," says West. When a band would be booked, local bands were always put on the bill since they had a bigger draw than the headliner. There were no musical limitations either—genres ranged from punk, metal, glam, rap and reggae. Maritsas would pitch to touring bands that they had an audience in SLC, which is the only major city between Reno and Denver. While there were a few other venues that accommodated the local scene, *Speedway* was the proverbial Mecca, just spitting distance from *Raunch Records* where people could congregate and discover new music.

Due to a lack of funding, *Speedway* officially closed its doors in 1990. West explains that Maritsas had a day job to support the venue, and *Speedway* was lucky to break even most

Trinity West is spearheading *The Speedway Project* book and film.

nights. The venue was gone, but the community and the bands had gotten bigger—*The Speedway Café* became *Speedway Productions* and began to book them at bigger venues. *Speedway* was just one of the seeds that kept the scene thriving—*SLUG Magazine*, which was conceived within the walls of *Speedway*, became the resource for the scene to find out about different shows. Most shows would be played at venues like *DV8* or the *Zephyr* but didn't always cater to the underground demographic.

Each generation may have had their own version of it, but *Speedway* was a trailblazing institution that is still held in the highest light. West reestablishes that the purpose of this project is to capture and preserve the memories for future generations who have a flare for the history of underground music. With her up-close-and-personal approach, people will hear from firsthand accounts why *Speedway Café* is a countercultural treasure. To share your *Speedway Café* narrative, email West at [trinity@speedwayproject.com](mailto:trinity@speedwayproject.com).







Photo: Reid Halthcock

(L-R) Sam Richards, Mike Mason, Anthony Lucero and Casey Hansen of Cult Leader have nearly a combined half century of touring experience between them.

## Conquering the Road with

# CULT LEADER

By Megan Kennedy  
iamnightsky@gmail.com

Touring takes as much creativity, endurance and bravery as does making art in the first place. When the vast majority of bands are dependent on the fresh blood from new fans and promoters that they gain when they hit venues in unfamiliar cities, understanding how to be successful at touring can become a vital tool in a band's toolbox. It is an experience unto itself, and so we must turn to the veterans of the road to learn the secrets of conquering it.

Between the four of them, the members of Cult Leader have almost half a century of experience touring both the United States and Europe. They've dealt with and overcome numerous obstacles in their quest to bring their music to the fans. Because so many different

things can happen on a tour, it's almost impossible to plan for every eventuality. Vocalist **Anthony Lucero** says that the biggest key to success is understanding that you will run into conflict at some point no matter how much you plan—and to weather it, you have to be thoughtful and adaptive. "Every situation is different," he says. "Any member of any band can have any type of breakdown, or lose your shit, or you're having trouble at home and you can't control it. Every situation is unique. Try to deal with them as their own, unique situation. It's super difficult, but if everyone is there for the same reason, then it becomes a lot easier to basically either help if you

can help, or give space if they need space." Learning when you can and cannot help a bandmate is also an important part of that process.

Establishing a reputation as reliable, friendly people will also go a long way on a dark night—or, as Lucero calls it, the "don't be a little shit on tour" rule. "Treat everyone with respect, but stand up for yourself," he says. It's not just venues or promoters that will stop working with a shitty, irresponsible or destructive band—scene people won't want to offer you a hot shower or a place to sleep, and bigger bands will kick you to the curb next time they have an opening spot. No matter how tired and stressed you get, remember: Professionalism will never make things worse.

### Below, three Cult Leader members outline their most important pieces of touring advice in their own words:

"Privacy is a precious thing when you spend months on the road with other people. It's an inescapable fact that you will almost never be more than five feet away from someone else for days at a time. Being surrounded by people you actually enjoy being around helps, but sometimes you just need to be alone with your thoughts. The most simple solution is headphones and good music. But really, anything that helps you tune out the world around you for a while—like sneaking away on walks or taking long showers whenever you get the chance—are great ways to clear your head. [The] bottom line is, try to take care of your brain [and] give yourself and the others some space, and things will go a bit more smoothly." —Anthony Lucero, vocals

"First things first: If you're in a band with the people that you love, and you play music that you love, touring is a billion, billion times easier and worth it. Unless you're **Peaches** and have eight costume changes and a 40-foot inflatable penis in your performance every night, pack smart and pack light. If no one in your band is mechanically inclined, bring someone who is. Things happen on the road, and sometimes they happen out in the middle of nowhere. Having people with you that can diagnose problems and then fix them is worth it." —Mike Mason, guitar

Other important tourhacks include carrying a backpack full of your most important gear at all times; remembering that Canada's borders make insane expectations for and are unfriendly to touring bands; and never, ever leaving the money in the van.

Touring is a huge step in any band's career and one that can make or break them, so it's vital that bands hit the road with clear eyes and the best possible plans. Cult Leader hit the road again this spring in continued support of their debut full-length, *Lightless Walk*.

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# Furry Friends Forever: Remnant Preservations

By Tyson Call • @clancycoop



Whether she's preserving a pet or a trophy, Remnant Preservations' Andy Silva is a killer taxidermist.

Americans can't seem to make up their minds about death. On the one hand, gory movies make a killing at the box office, and on the other, it's something that people hate to talk about. **Andy Silva** of *Remnant Preservations* hopes to open people up to the idea that through the skilled art of taxidermy, the insight and love we experience with animals doesn't have to end when they are no longer living.

"Our society doesn't like death—dealing with it or talking about it," says Silva. "After things die, we just kind of move on to the next thing. We do a lot of pets [at *Remnant Preservations*], first of all, which is a very intimate thing—preserving this family member essentially—that has passed. People mourn in their own way. It isn't required to want your pet preserved after its passing to recognize that someone would find purpose from such a memorialization."

According to Silva, who is also a *SLUG* writer, her path to becoming a taxidermist "started out of naïveté." Four years ago, she started collecting bones and wanted to learn about osteology and skeletal re-articulations. She contacted a taxidermist to learn how to perform bone reconstruction, but then found out that taxidermists don't do that. She then began a two-year long internship with skilled taxidermist **Chad Evans**, who taught her everything there is to know about the craft. "I spent a chunk of my time in retail management and then, one day, just quit and decided I was never going to go back to a 9-to-55 or retail or management job ever again," says Silva. "I wanted to only do work that lets me have more control and artistic expression."

There is a significant element of artistry in reproducing the look of an animal. Taxidermists use sculpting, painting and sewing skills during the preservation process. Silva didn't plan on going into taxidermy, though she has always been interested in the arts. "I did a lot of mixed-media sculptures and paintings—the more tactile arts were always what I was gravitating towards," says Silva. "I liked working with clay a lot and just building sculptures. It's great because that obviously ties into taxidermy when you're working on this palpable thing." Silva once went into a crafts store and told the worker that she was painting a fish. The worker asked what type of canvas it was, and she had to reiterate that she was, in fact, painting an actual fish.

There are many misconceptions about the process of taxidermy. "We don't stuff [animals]—everyone thinks that I just sit and stuff with cotton," says Silva. The reality is that it is a very complex process which depends on the size of the animal. Smaller animals are freeze-dried and their musculature is maintained, whereas larger animals are composed of foam models with their hide or "capes" draped, shaped and formed around them. Silva asks owners for pictures of a pet playing, sleeping and living so that she can accurately reproduce the pet's essence. Pets will often be posed in a sleeping position, and Silva wants to make sure that the pose is correct.

Silva recognizes that many people aren't quite sure what to think of taxidermy. "I think that a lot of people think that taxidermy is centered on glorifying a hunt, or that very masculine/macho 'I shot this thing and

killed it' [outlook]," she says. "They think that, for hunters, bringing stuff in is this very egotistical thing," says Silva. "The reality is that every hunter I have worked with for these pieces has been very compassionate, and [taxidermy] has been more about appreciation for the life than a victory over the death." Silva says that the art of taxidermy goes far beyond shoulder mounts of hunted animals, though she acknowledges that this is the primary public perception of the craft. On the day *SLUG* spoke with her, she was preserving a chihuahua. Although many people have no desire to preserve a pet in this way, it brings comfort and peace to many who do.

Silva was quick to point out the educational nature of taxidermy. She says that it allows people to get up close to animals for purposes of learning and study, as well as appreciation in a safe environment. She pointed out that many animals in museums died of natural causes, but because of the art of taxidermy, they have been preserved. She believes that people appreciating animals assists in the advocacy of wildlife preservation. "There are animals now that are extinct, but we have taxidermy pieces that people can come and see and be like, 'Hey, look at what happened,'" says Silva. "They are educational devices to show how we can adjust our ways and look at how we are managing ourselves and our environment and the impact that we are having."

Silva can be contacted through her website at [remnantpreservations.com](http://remnantpreservations.com).

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# SFK

## The Coming Metalocalypse

By Darcy Mimms  
R2d2therc@gmail.com

As a metal fabricator with a talent for sculpture, **Simon Larson** introduced *SFK (Stupid Fucking Kids)* to the custom motorcycle world eight years ago. The shop, currently operated by Larson and right-hand man **Jake Brimley**, combines classic American craftsmanship with modern technology. Larson possesses a near obsession with metal, a passion for creating and a relentless spirit that keeps him growing and evolving. He talks about it with a humbled respect and understanding that only someone who truly knows their medium can have. His eyes get big and his hands play out his words as he explains all the different forms and shapes metal can take.

Larson's garage is currently packed with custom-bike projects of his own design, as well as his customers' creations manifested through his own hands. Larson combines his talent for metal sculpture and his love for two-wheeled machines with his homegrown work ethic. "My dad was a redneck, a country boy," he says. "I enjoy working hard. I've always wanted to be a blue-collar worker. I've never wanted to be a businessman." Whether he wanted it or not though, Larson has become a successful businessman on his own terms.

Larson's roots run deep in Utah's snowboarding scene, but after suffering a knee injury and enduring the subsequent surgeries involved, Larson's path changed. He got his degree in Fine Arts at the University of Utah with an emphasis in sculpture. All Larson had to do after that was to start creating things. "I decided to grab an angle grinder and a welder, and it turned into *this*," he says. "It has completely changed my whole life." Larson pays a lot of respect to the local moto scene that has helped pave a path for him and the next generation. "**Rick [White]** out at *Dirty Rat* is at the top of the fucking pyramid," he says. "I am mechanically inclined. I built my own engine, but it was over Rick's shoulders."

Larson is a self-proclaimed tinkerer. "I always took things apart and put them back together," he says of his early childhood fascination.

"I wanted to learn. I'm a hands-on person." Larson's been taking things apart and re-building them since he was a kid: "When I was 5 or 6 years old, my dad gave me an old lawnmower as my first project. I was outside with an axle and wheels when my dad walked out. I had seen him melt metal with a soldering iron, so I thought that's what that does. My dad didn't even tell me that's wrong; he just said [to] keep tryin'."

Business doubled once he moved his shop out of his backyard in the 9th and 9th East neighborhood and into the current location on 121 W. Commonwealth Ave. in South Salt Lake. Larson owes a lot of this success to being in a more convenient location. "The intimidation factor is completely gone," he says. "I had my old shop in my garage in the back of my house. You'd have to drive 100-plus yards into my backyard. I had my friends chilling there. We had badminton set up. It was intimidating. I didn't realize I was missing out on this much business."

He takes a lot of his inspiration from Industrial-era America and early manufacturing methods from the '50s in his motorcycle designs, as well furniture designs. "The ideal situation would be to build what I want and how I want it," Larson says. Building motorcycles will always be a major part of SFK, but a large portion of Larson's business is spent on high-profile projects ranging any-

where from custom furniture for *J. Thompson* to being the Field Engineer for Salt City Supply Industrial Refrigeration.

It's apparent just how connected Larson is to the metal he manipulates. "I'm a metallor," he says. "I'm passionate about metal." With that level of skill and understanding naturally comes frustrations. "My least favorite thing is drilling holes and getting metal shavings in my eyes."

The next level for Larson is to continuously improve his efficiency through different techniques in metal-working. The advancements in laser-cutting and water-jetting technology allow him to take on bigger projects and double his production. Larson says that he will always build bikes, but as with most creative minds, riding doesn't take much skill—the skill lies in his ability to create and in his passion for design.

The patience he possesses and his attention to detail are that of another time as well. "Just because I spent 40 hours building this thing doesn't mean it needs to go on [a bike]," he says. "I'll just put it on the shelf with everything else." *SFK* is reviving the old-school American craftsmanship of a previous generation, and it takes a passionately creative mind like Larson's to truly live the saying, "It takes 10,000 hours to make you an expert."



Motorcycle metalhead  
Simon Larson is  
passionate about the  
metal you're  
riding on.

Photo: johnnybetts.com

# SLUG GAMES FURY ROAD



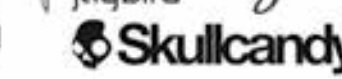
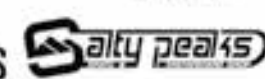
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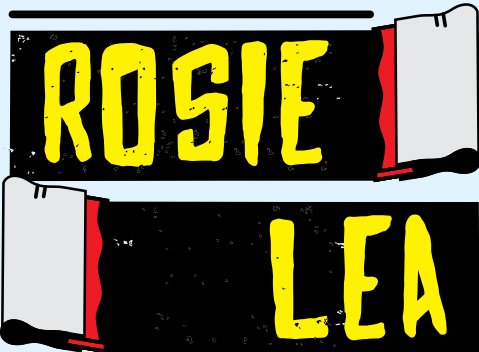
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IMPOSSIBLE TO IGNORE  
PRESENTING SLAMDANCE 2016 ARTIST



By Kathy Zhou • @\_moonkissed



Each year, the *Slamdance Film Festival*—which emphasizes the creative force of emerging and independent filmmaking—enlists a featured artist to contribute their work to the showcase. For 2016, *Slamdance* chose to present the graphic art of Bristol, UK-based screenprinter and illustrator Rosie Lea.

*Slamdance* is founded on a rebellious, unapologetic ethos and serves a mission that aims to showcase and foster alternative arts and culture. Similarly, much of Lea's work, which consists largely of bold prints and gig posters, centers around the unexpected and subversive—as well as a bit of the diabolical. "It's good to be involved with *Slamdance*," says Lea. "I prefer the independent side of the arts, and the general DIY, punk and experimental nature of screenprinting—especially the carefully considered aspect of hand printing—is what initially drew me in," says Lea.

Rosie Lea contributed a diabolical poster for 2016's *Slamdance Film Festival*.

The 2016 festival's "Saints and Sinners" theme was the ideal platform for Lea's style, which traverses thick black lines, flat colors, a punk-meets-pop art-meets-surrealist aesthetic and a penchant for close-up, expressive faces. "In our showcase, you'll always get plenty of surprising, offbeat characters," says Peter Baxter, *Slamdance* president and co-founder. "Some are the best of the best, some the worst of the worst, and then there's more holding duplicitous surprise. We wanted the new artwork to reflect these and also *Slamdance* as a whole: We're not perfect—we get into trouble. Yet, *Slamdance* is bolstered by the saintly goodwill of its programmers, filmmakers and partners alike."

Lea's completed *Slamdance* poster conjoins angel and demon into a single head with two faces: one smiling with pigtails and long eyelashes, the other bearded and fanged. Referencing medieval manuscripts, vintage matchboxes and optical illusions, Lea added a mischievous, digitally involved flair: The head spins back and forth between the two faces. "[Lea's] work is playfully interactive and lets you decide whether you're good, bad or both at the same time," says Baxter. "Look one way, you see an angel. Look the other, a demon. Depending on how you see the image, or with one quick turn, you'll go from saint to sinner and then back again."

Although Lea has only been screenprinting for a couple of years, *Slamdance* is but one of several impressive clients in her portfolio. Lea has created posters for the likes of **Swans**, **Eagles of Death Metal** and one of her personal favorites, **L7**, for which she drew a fierce pink-and-yellow rendition of the Hindu goddess of empowerment, Kali, replete with a snakelike tongue, unforgiving gaze and necklace of human skulls. "I've always been drawing and illustrating, but screenprinting has really been what I feel most comfortable doing, what I can most express myself through," says Lea.

That independent spirit permeates Lea's

process, which combines the tactile nature of hand printing with artistic instinct—and given graphic art's continued popularity, that sense of intuition is important. After formulating each visual concept, Lea drafts her print's centerpiece by hand before digitally manipulating the designs so that they can be meticulously hand-cut and then hand-printed. The ensuing step—the selecting and mixing of the vivid, almost-clashing colors so emblematic of Lea's work—seems to come just as instinctively as the initial concepts often do.

As an artist and maker, Lea never stops learning. Her favorite works are typically also her most recent, because with each new piece, Lea continues developing and refining her process and style. Just as *Slamdance* gave Lea the opportunity to make her design interactive, each project affords Lea the chance to further experiment with her medium. Recently, Lea's been toying with printing on shiny holographic foils, and last year, Lea produced several spooky prints on mirrors for Bristol's "Adult Hex Shop," a Halloween sex-shop-themed exhibition.

When it comes to inspiration, Lea is constantly pulling influences for her works from a massive array of genres, artists and styles, citing **Jaime Hernandez's** alternative comic book, *Love and Rockets*; writings by **Charles Bukowski**; and Seattle-based hardcore punks **The Fartz**. "I have a ginormous notebook full of ideas and sketches," says Lea. "It's got stickers, photographs I take, things I find. I've got loads of comics and books on weird stuff—like a collection of vintage wrapping paper—that I flip through to find colors that catch my eye." Lea says she's a fan of virtual reference material, too, by way of Tumblr and Pinterest: "I found a blog the other day that was just '70s sci-fi art, which is brilliant," she says.

Lea produces and exhibits work as part of **Bird Brains**, a two-person collective featuring Lea and her boyfriend, **Andy Ghosh**, who helped guide Lea when she first started getting into screenprinting. Lea is also a member of **Jackknife Prints**, a Bristol-based screenprinting studio consisting of what Lea describes affectionately as a "gang of artists." "It's nice to have that social aspect—to have an art collective to attend conventions and present exhibitions with," says Lea. She and the Jackknife gang have traveled around the world with their work—their next venture to the States will be for *Flatstock*, an annual convention of the world's top gig poster artists presented in conjunction with Austin's SXSW.

Through her striking prints, stylized illustrations and dramatic color, Lea's works feel spectacularly dynamic and electrifying, breathing new life into an art form that so embodies the long-lived and heavily embraced traditions of counterculture. After all, as Lea puts it, so much of her art and what she aims to create "is a matter of putting together something that immediately catches your eye—something you just can't ignore."

To stay up to date with Lea's work and to purchase her prints, visit [rosie-lea.com](http://rosie-lea.com). For more information about the 2016 *Slamdance Film Festival*, visit [slamdance.com](http://slamdance.com).

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Two years ago, before her boutique snowboarding company officially began in 2014, Pallas Snowboards founder **Stephanie Nitsch** was dreaming about starting a female-centric mountain biking company. Instead of mountain bikes, a twist of fate urged her into the world of snowboard production—and more importantly, split board production for the backcountry. To her, what mattered was being able to provide women with opportunities to be courageous, to break personal barriers and to get involved with extreme sports—regardless of how many men typically dominate the action. What she wanted was to get back to basics with action sports gear (to level the playing field, so to speak) between men’s and women’s backcountry snowboard designs while simultaneously empowering women to be bold and take risks that get them out of their comfort zone.

Two super-cool women operate Pallas: Nitsch and Production Manager **Laurel Nelson**. While Nitsch was considering to start a female-driven mountain biking company, she connected with **Alister Horn**, the founder of Pallas’ SLC-based mentor company, **Chimera Snowboards**. He suggested that she move into split board production because female riders were sparse in the backcountry. “I was passionate about finding ways to get females less intimidated and more confident with recreation in general, and Alister showed me that there was a need for that in the backcountry,” Nitsch says. To complete the success of what is now the Pallas team, Horn helped reconnect Nitsch with Nelson, who currently hand-makes every deck that comes out of their warehouse.

Nelson and Horn had known each other for a good 10 years before working together on this level. “I have an engineering degree, and I came into working with Steph after Alister told me about her vision and passion to make quality split boards and snowboards that satisfied the female market,” says Nelson. By mid-season 2014, they produced their first snowboard line, and the rest is history. Now, Nelson oversees and personally crafts every single Pallas snowboard. “What used to take me a few hours in the beginning to make now takes me 20 minutes,” says Nelson.

Nitsch and Nelson seek to encourage women to enjoy outdoor recreation. Though they have a clear and profound vision of their company’s character, the value of Pallas lies in their actual product—the snowboards. “We don’t shrink it and pink it,” says Nitsch when contrasting the way Pallas makes their snowboards to other snowboarding companies. “Our boards are made for backcountry riding, not backcountry *female* riding. Though we market specifically toward women, if a man decided to ride on a Pallas snowboard, he would hardly feel a difference from his own engineered deck.”

Like most backcountry snowboards, Pallas boards have an aspen wood core, a wide

# PALLAS SNOWBOARDS

The Backcountry’s Newest Riders

By Lauren Ashley • [laurenlouashley@gmail.com](mailto:laurenlouashley@gmail.com)



Photo: Margie Isabelle and Paul DeVincent

waist and a stance that sits far enough toward the tail to allow the nose to naturally pop out and cover more surface area of the snow. The primary difference, however, is Pallas’ use of BUHMPER technology, which means that instead of a steel inside edge, they use ultra-high molecular weight plastic (UHMW). This technology gives their boards a poppy and lightweight feel without compromising the ride. “Our split boards can withstand choppy runs and still hold their edge—they’re built to accommodate strong riders,” says Nelson.

Because the Pallas team consists only of Nitsch and Nelson with Horn as a silent partner, Pallas truly is a boutique business. Both Nitsch and Nelson have full-time jobs—Pallas is their passion project. “We’re not trying to put the cart before the horse,” says Nitsch, “and as a company, we are growing at our own pace. Some weeks, both Laurel and I, between our day jobs and Pallas, work 150 hours a week.” Nitsch lives in British Columbia, Canada, and works as a writer for an advertising firm, while Nelson works for *backcountry.com*. The two communicate through emails and multiple conference calls each week. “I travel to Salt Lake about every two months to check in,” says Nitsch. “For now, it works, but we’re excited to keep moving forward.”

Pallas Snowboards Production Manager Laurel Nelson taps into her engineering background to craft backcountry-tough split boards.

Pallas values teaching inquiring minds that backcountry snowboarding doesn’t have to be intimidating but exciting. Most of all, they ardently stress that it’s OK to ask questions, especially when learning about avalanche danger and its proper precautions. To promote their educational vision, Nitsch and Nelson’s biggest push right now with Pallas is to offer training clinics that teach individuals how to open their eyes and minds when exploring unmarked terrain. The pair also want people to realize that the fear-mongering talk that so often erupts during backcountry conversations is essentially useless. Their goal is to dispel those myths by introducing riders to the realization that knowledge precedes power, and backcountry riding has a lot to do with feeling your power.

Pallas doesn’t sponsor riders yet, but they are interested in building a street team that acts as ambassadors for the company. “Our clinics also work as a marketing tool,” says Nitsch. “We want female riders to know we exist, that we build superior snowboards, and that we connect and educate female riders with the backcountry.” Pallas Snowboards, with its vision and passion, is on its way to the top—literally! Check out Pallas, their clinics and snowboards at [pallasnowboards.com](http://pallasnowboards.com).

# Sundance Film Festival 2016

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**B**owling balls hurtled with the goal of crushing 10 pins in a clattering of sound—that’s pretty metal. Add the sounds of bands like **Grand Magus**, **Venom** and **Absu** to the denim and leather warriors hurling those balls—that makes bowling pretty damn metal, as are the friendships made in the common interest of all that is heavy metal. That’s the goal that *Salt Lake City Metal Bowling League* creator **Melissa Zappa** had in mind when she started the league at *Bonwood Bowl* in mid-October, 2015.

Zappa, who is relatively new to Salt Lake City, formed the league out of the ideals of her previous home of Portland, Oregon, which has a metal bowling league that fills up 30 lanes of a bowling alley. “One of the reasons I chose to move here was because I knew there was a thriving metal scene here,” says Zappa, “and I figured it would be a way to bond with the [metal] community and bring us together, not at a very loud concert.”

To get the word out that this league was going to happen, Zappa and co-creator of *SLC Metal Bowling* **Gabriel F. Danilchik** went old school and grassroots, putting fliers up around town and handing them out at concerts. Now, a Facebook group called *SLC Metal Bowling League* exists to help spread the word and get folks the information they need to start or join a team.

Zappa wanted *Bonwood Bowl* to be the alley of choice because of its proximity to Salt Lake City. She talked to the manager to see if they were accepting new leagues and if leagues could play their own music. “[Music is] a deal breaker—if we can’t play the music we want, we’ll go elsewhere,” she says. Zappa says that the manager mentioned that he liked **Iron Maiden**. Zappa responded by saying, “It’s going to get a bit more extreme than that—like, I want to prepare you for this. I don’t want people screaming and turning the music off, like, ‘What is this abomination?’” The manager said that as long as there are no F-bombs, it was no problem. Music playlists were then decided upon at the beginning of the season, with a raffle to determine which member gets to create a playlist for which night. Interestingly enough, the first



couple of weeks of the metal league’s night to play the alley, the manager said other patrons were going to the front desk and asking for the music to be turned up. “They’ve been way more supportive than I’ve ever dreamed they would be, and they love us, so that’s been really, really cool,” Zappa says.

The league’s first season consisted of seven teams of three people each, with team names such as **Pin Lizzy** or **Ballz to the Wallz**. With local musicians

from the likes of **Deathblow**, **Moon of Delirium** and **Visigoth** rolling their balls, it’s a great way for other musicians to talk about their bands. “It’s a good time to get drunk and meet up with some people that I know and don’t know, make new friends and make fun of old friends,” says **Eldhelm Erickson**, member of **Gravecode Nebula** and **Odium Totus**.

Because *SLC Metal Bowling* is an official league, they need to stick to the league rules. Bowlers who want to participate must commit to attending or otherwise find a suitable substitute for themselves. Aside from that, Zappa says that the bowling is the least important part of the league. Everyone can bowl—there is no required skill level. There is a competitive spirit, but bowlers can go at their own pace and skill level. “If you are somewhat interested,” Zappa says, “come out and be a sub. That’s the easiest way to check it out, because there is not a commitment. If you like it and feel like your schedule would accommodate it, you can decide from there.”

Unlike a bar show, all ages are welcome, and your metal genre of choice is irrelevant. “We’re a super-friendly bunch,” Zappa says. “We’re all united in metal, so there is something that you have in common with somebody here—favorite shirt, favorite patch. Something will get somebody talking to you in about five seconds, so you will have a pretty good family of friends after a couple nights of bowling.” For Zappa, it’s all about building that local community outside of concerts and creating more opportunities for the scene and the heavy metal family. The more time you spend together, the more friendships you can build.

The next season of the *SLC Metal Bowling League* starts Tuesday, Jan. 19, and continues every Tuesday night at *Bonwood Bowl* on 2500 S. Main St. in Salt Lake City. The best way to join the community right away is to join the league’s Facebook group page. From there, you can get information, talk to league members, find a team, or make your own. At a cost of a lot less than most concerts—\$10 per week for eight weeks—just commit to your team and crush those pins.






# A TOUCH OF CLASS

# Blackhouse

VAPOR COMPANY ARRIVES ON THE SCENE

By Jesse Hawlish  [jhawlish@gmail.com](mailto:jhawlish@gmail.com)

**B**lackhouse Vapor Company opened in Sugar House about three months ago, right around the corner from Trolley Wing Co. Owners **Holly** and **Mike Berry** were inspired to create a different kind of vapor store after visiting a few others with a family member and realizing “that there was really no customer experience,” says Holly. “The service was just, ‘Hey man, what do you need?’” Believing they could do better, Holly and her husband, Mike, an SLC firefighter, envisioned a business that would be “not a vape shop,” says Mike, like so many others, “but a vapor-lifestyle shop.”

According to Holly, she and Mike “wanted people to have a place where they could come in and feel comfortable—welcomed,” she says. *Blackhouse* would be not only “a place where the vaper who lives that lifestyle can get everything they need that fits their personality,” says Mike, but also a useful, helpful environment, where not knowing how to build a dual Clapton or braid a coil doesn’t make you an outsider. “You get the new vaper,” says Mike, “the person that’s trying to transition from smoking, and a lot of them are skeeved out to go into these smoke shops, you know? Some of them can be pretty stabby. We did not want to be one of those stabby smoke shops.”

Instead, they opened *Blackhouse*, which now offers house-blend juices, custom builds and repairs, a huge range of mods, starter kits and juice brands—carrying local manufacturers like Still Chuck and Doc Mod, their own apparel line, cloud competitions, coil-building workshops and more. Plus, I spent an hour in there and didn’t get stabbed once. I mean, they have vaulted ceilings and filament-bulb lighting going on—frankly, it’s classy as all get out.

It wasn’t easy, however, selling Utah real-estate holders on the idea of a high-end vapor store. “The biggest

challenge was securing a location in a place where we wanted to be,” says Holly, “because of the misconception of vaping that the general public has. People would say, ‘Nope, we have a moral dilemma with that.’ We heard ‘moral dilemma’ so many times, I thought, ‘If I hear moral dilemma again ... Wow.’” Even with an enthusiastic landlord finally on board, the future of vaping and vape-store regulations is a big unknown, and future policy changes could affect store owners and the vaping public alike. “There’s so many loose ends out there with what the state could impose on us,” says Mike, “and what the FDA is trying to impose nationwide.”

(L-R) Holly and Mike Berry aim to shape a welcoming, classy atmosphere at *Blackhouse Vapor Company*.

But the Berry family sees the solution to the uncertain future of vaping in their customers and the ever-growing vape community. “We have an incredibly wide demographic—it’s diverse, it’s all walks of life, and all socioeconomic groups,” says Mike. “We had an 80-year-old lady come in here; we have people in their 60s who are really hip to it, who’ve come all the way from the spinner up to their 200-watt, custom-built box mods, and they love it.” From Holly and Mike’s perspective, the variety and sheer quantity of everyday citizens becoming vapers makes us a formidable political interest group in our own right.

“[For] people who vape, if they use their voice and make it known,” says Mike, “I think there still is a process in America that, to some degree, the squeaky wheel gets the grease. Now, you’re going up against lobbyists and big corporations that have special interests, but the more people speak up and the more involved they get, the



Photo: John Barkiple

better the odds are that we’ll have a favorable outcome.” Holly and Mike hope to do their part with *Blackhouse* and as members of **SFATA**—the Smoke Free Alternatives Trade Association, an interest group on the side of vapor enthusiasts.

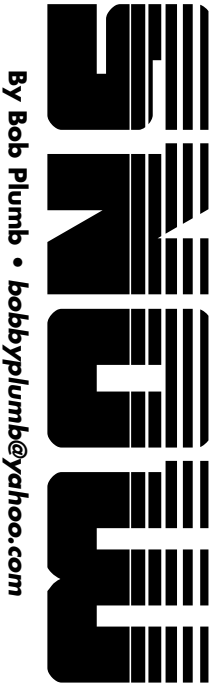
“Once you start down the road of legislation,” says Mike, “it becomes a slippery slope,” but too far in the other direction is no good either. The Berrys take pride in the lifestyle they work to foster, but they’re also conscious of the fact that acting in the interest of vapor culture can get confused with glorification. Ultimately, these two vapor enthusiasts believe their product should be viewed as a smoking-cessation tool rather than as a permanent alternative to cigarettes. “We don’t suggest that anyone start vaping, and in fact,”

says Mike, about when they ask, “we suggest that people use vaping to quit smoking and then quit vaping.” It may seem like a risky thing for a vapor store owner to voice these opinions, but you have to admit, it’s a classy move. “It might not be the best business model to suggest our customers get off our product,” says Mike, “[but] that’s the whole logic behind [vaping], and there’s enough future ex-smokers that we’ll always be good to go.”

In the vapor community, it’s mature voices like Holly and Mike’s that go a long way to help legitimize and demystify this wonderful new smoking-cessation tool in the eyes of the general public. *Blackhouse* is a grown-up store with a grown-up approach to the vapor lifestyle, and it looks damn good doing it, too.

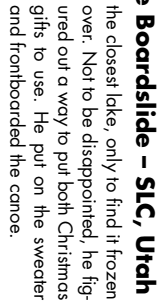






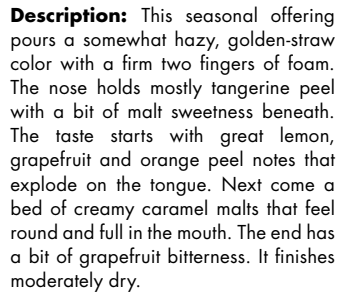
**Keegan Valiaka – Frontside Boardslide – SLC, Utah**

Keegan Valiaka woke up Christmas morning to everything he had ever wanted: a sweater and a canoe. In his excitement, he grabbed his sweater and canoe and headed to the closest lake, only to find it frozen over. Not to be disappointed, he figured out a way to put both Christmas gifts to use. He put on the sweater and frontboarded the canoe.



**By Mike Riedel**  
*alegeek@gmail.com*

**2015 Brighton  
Revolver**  
**Brewery/Brand:**  
Uinta Brewing Co.  
**ABV:** 4.0%  
**Serving Style:**  
22-oz. bottle, draft



**Overview:** Holy shit—this is the best session IPA I've had in months! It has a great body for its low ABV—a must-try. This year's version of the Brighton Revolver IPA features Ella and Calypso hops. These hops impart distinct spicy and tropical flavors, which can be used to offset robust malt and yeast characters in many pale ale styles.

Green Flash Brewing Co.  
**ABV:** 4.0%  
**Serving Style:** 12-oz. can, draft

**Description:** This California-made session IPA pours a quite clear-golden color, with about an inch of foam coating the sides of the glass. The nose has a big tangerine, floral and pine perfume with little in the way of malt sweetness. The taste starts with some lemony-zest bitterness and some peachy malt sweetness. Grapefruit flavors come next, providing the main structure of the beer, balancing nicely with the biscuit malts that round out the end. The end is bitter and brady with a crisp and dry finish.

**Overview:** Two years ago, if you had said to me that I'd be drinking a legally purchased Green Flash beer in Utah—and that the beer would have been purchased in a grocery store—I'd have told you to quit being such a dick and leave me alone. This is a nice session IPA. It doesn't have the body that Uinta's Brighton has, but it's quite satisfying.

Desert Edge Brewery  
**ABV:** 4.0%  
**Serving Style:** Draft

**Description:** This pale ale pours a dark-orange color with a good two fingers of head that hung around nearly to the bottom of the glass. The nose has a big citrus-and-pine perfume, and a hint of malt lingers beneath as well. The taste starts slightly bitter with citrus zest and a pine-needle snap. Biscuit and caramel malts come next, providing a nice balance. The end is bitter and bread-y with a crisp, light and dry floral finish.

**Overview:** I can't believe that, after all this time, UPA has never been reviewed in the pages of *SLUG*. This is a great example of cascade hop-driven American pale ale, and it's always available at *Desert Edge Brewery* (at *The Pub*) in Trolley Square.

Cheers!

For more info on Utah's beer scene, check out my other musings at the Utah Beer Blog: [utahbeer.blogspot.com](http://utahbeer.blogspot.com).

Read more reviews at  
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# The Joys of Cooking

By Mike Brown • [mgb90210@gmail.com](mailto:mgb90210@gmail.com)



I spent a brief period of my work career in the trenches of a restaurant kitchen—not cooking, of course, as you will learn that I suck tremendously at morphing ingredients into edible contents. It was mostly running dirty dishes past the chefs, all while candidly noticing their idiosyncrasies and routines, hoping that their skills would somehow rub off on me and my own home kitchen.

Alas, I basically only learned one thing from these experiences—that there are only two kinds of cooks in the kitchen: the happy chef and the angry chef. There's really no in-between in the culinary world as far as I can tell. Although I've only worked in a handful of restaurants in my life, each one was properly staffed with at least one happy chef and one angry chef, balancing out the universe in a karma-appropriate, fucked-up way.

Angry chef has recently been epitomized in pop culture by that red-faced British guy from *Hell's Kitchen*. Although the show airs on Fox, it is quite an accurate depiction of a head chef who doesn't get enough head or toss enough salads—a chef who takes out every frustration he has on his staff and his food, all the while chugging cooking wine behind the manager's back just to deal with his own stress mess. He makes all the other employees concerned that he has access to so many large knives.

I relate more to the happy chef—always stoned, blowing hits up the stove vent, never mixing up the oregano with his personal stash. He relishes the fact that his munchies can always be instantly cured on the clock. He never stresses beneath the heat radiating from the ovens or the endless amounts of ticket orders buzzing out between his cutting board and brain-dead food runner.

I've tried to transfer this positive mentality into my own kitchen. Unfortunately, though, there are many reasons why, quite frankly, I just can't cook for myself. I've somehow sustained my immune system with nutrients

fully found at any 7-Eleven. It's amazing how you can live as long as I have and keep such a girlish figure mostly off of nachos, cigarettes and stale, burnt coffee.

I mostly attribute these eating habits to my Mormon upbringing. Men weren't really allowed past the microwave in the kitchen in my house, except to occasionally climb Mount Dishmore when the women who had just baked our funeral potatoes were too baked on prescription drugs and Diet Cokes to finish the task of feeding us.

Somehow, this has led me to my current cooking habits, which basically involve not cooking at all. I've come to terms with the fact that I suck at cooking, that I'll never be able to woo a princess with a home-cooked meal I made and a fancy bottle of wine. I'm OK with this because I suck at a lot of things. The only way I'm warming a woman's heart in the kitchen is going to be with an accidental kitchen fire.

Instead, I've become quite adept to having other people cook for me. Learning how to stroke the ego of the roommate who likes to cook will get you a free meal more often than not—a simple yet effective life hack. The only real drawback from this tactic is not always choosing what you get to eat, but it's better than dressing up as a homeless guy just so you can stand in a food line.

Another free-meal tactic I've relied upon as of late has to do with taking advantage of my married friends. I've lost many a good hangout sesh and bro night due to the awful curse of marriage, but I have gained one positive from the terrible tragedy of holy matrimony.

Invite Mike Brown over to your house for dinner—lest he cook dinner for YOU!

Married people love to cook dinner together for some reason, and it's pretty easy to invite yourself over and prey upon their desire to feed their weird, lonely, single friend—aka me. Stroking the ego of the cooker is still important if you want dessert.

Since we live in a digital age with computers in our pockets and the Interwebs available at all time, I should let you all know about my newfound affinity for 2Lazy4Food. Too hungover to leave the couch? Too stupid to read a recipe? Or as the title aptly states it, just too fucking lazy? These guys are your go-to for feeding yourself.

Basically, you pay them extra to bring you food to wherever you are from wherever you want. God, like six years ago, this whole concept was still science fiction. And if you are really nice to the drivers and tip well, they'll stop by the liquor store for you. Hell, I've even had them go the extra mile and stop by the 7-Eleven for tampons and cigarettes—although not edible, still some of life's little necessities.

After writing this, I've realized something about myself. I've most likely put more energy in my lifetime into figuring out ways to not cook for myself than into actually learning how to cook, which sounds kind of pathetic, but oh well. As the old saying goes, a man's gotta eat.

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By Shawn Fisher

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# SKATE

By Weston Colton • [westonccolton@gmail.com](mailto:westonccolton@gmail.com)

**Forrest Huber – Ollie Over the Rails – SLC, Utah**

**Weston:** Has this corner gap over the rail been ollied?

**Forrest:** Like over the rail down both sets? I don't think so—looks tight, tho.

**Weston:** Yeah, over the corner to the main sidewalk.

**Forrest:** Yeah, I don't think it's been done.

**Weston:** It's got your name on it.



Photo courtesy of UMFA

View the *UMFA's* collections one last time before they close down for renovations in 2016.

## Long Live Art!

By Mariah M. Mellus  
[mmellus@utahfilmcenter.org](mailto:mmellus@utahfilmcenter.org)

A masterful work of art can capture the essence of a time and place and hold it safely for centuries. The *Utah Museum of Fine Arts (UMFA)* safely keeps an impressive collection of over 2,000 pieces of art spanning 5,000 years, taking every precaution to care for and ensure the art's longevity. Little known is that the museum's current home in the *Marcia and John Price Building* on the University of Utah campus has a state-of-the-art humidity control system that takes our very dry Utah climate and pumps in 50-percent humidity to keep the paintings from drying and shriveling up—we could all use a system like this. This system is wonderful for the art, but it's not been so kind to the Marcia and John Price building. Over the course of the next year to year and a half, the *UMFA* will undergo major renovations to update the "vapor barrier system." Unfortunately, this means that the *UMFA* will be closing their doors on Jan. 18 until Spring of 2017.

"We want to accomplish two goals during this time," says *UMFA* Executive Director **Gretchen Dietrich**—"Protect the building that protects the art and create brand-new experiences for our visitors. We want to help people make more meaningful connections with art and, by doing so, deepen their appreciation for the power of art in their own lives and in the broader life of our community."

To kick off this project, the *UMFA* is hosting a weekend-long celebration entitled

*Long Live Art!* on Jan. 16 and 17. Guests will be allowed to tour the museum for a "before look" or soak in the vastness of the *UMFA's* permanent collection with a behind-the-scenes tour. Produce your own work with one of the family art-making activities, or sit back and enjoy a film in the Katherine W. and Ezekiel R. Dumke Jr. Auditorium. Food trucks, performance art and a Saturday night dance party will round out the event. A complete schedule of activities are listed on the *UMFA's* website, [umfa.utah.edu](http://umfa.utah.edu).

A lot of time and effort has gone into scheduling and preparing for this closure and, while the doors will close on the building, many of the programs will live on in satellite locations, through the statewide traveling school program and, when possible, back in the Price building as areas of renovation are completed. *ARTlandish Land Art, Landscape, and the Environment* will temporarily take up digs in the J Willard Marriott Library and the *Third Saturday Family Art* program will take place at the *Beverly Taylor Sorenson Arts and Education Complex* a few minutes from the *UMFA* building on the University of Utah campus.

I am confident that the staff of the *UMFA* will keep us posted on the building's progress and on any venue changes for the ongoing programs. Thank you, *UMFA*, for your commitment to the arts and ensuring that the building and its contents have a long and healthy future. I look forward to seeing the improvements and celebrating with a grand re-opening in 2017.

LONG LIVE ART!





*Happy New Year!*  
*2016*

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# ASK A COP



Dear copper,

I just saw another cop pull over near a sidewalk and arrest a guy—possibly, a drug dealer. Had the cop not pulled him over, I would have just assumed he was just another dude with a ‘90s fashion sense (I’m pretty sure he was wearing Adidas snap-away pants) walking down the sidewalk. It would seem, then, that the cop had probable cause. That got me wondering: How does probable cause work? What must a cop see from somebody in a public setting, and what if the cop doesn’t literally “see” drugs or paraphernalia? What if that guy was just trading Pokémon cards and doesn’t want his friends to know he still does that shit? How does this work with someone’s car?

Speaking of cars, from a cop’s point of view (before a lawyer can accompany a “suspect”), what do cops consider probable cause if they suspect a DUI from a driver? Also, if a driver doesn’t submit to any sort of intoxication test—neither field sobriety test nor a breathalyzer—and evades any sort of sly persuasion to stare at a flashlight in their face, what can a cop do at that point? Would a cop need a warrant? What are the chances of a warrant being issued if so, and how does the notion of probable cause play into this and a potential arrest?

-Probable cause for questions

**Dear Fashion Police,**

*I’m pretty sure the cop busted the dude for wearing snap-away pants. I would’ve. I believe you’re inquiring about two different standards, reasonable suspicion and probable cause.*

*Cops generally make stops of people, whether on foot or using a conveyance, based on reasonable suspicion. That is a very low standard. However, when an actual arrest is made, that arrest is based on probable cause.*

*The U.S. Supreme Court stated, “The probable-cause standard is*

*incapable of precise definition or quantification into percentages because it deals with probabilities and depends on the totality of the circumstances. The substance of all the definitions of probable cause is a reasonable ground for belief of guilt, and that the belief of guilt must be particularized with respect to the person to be searched or seized.” (Maryland v. Pringle)*

*The only legal standard I’ve ever heard quantified is “preponderance” of the evidence (over 50 percent), which is what’s required to prove someone guilty in a civil court. So, we know that probable cause is less than preponderance but more than reasonable suspicion.*

*Per your scenario, the cop is going to stop the DUI based on the very low standard of reasonable suspicion, like crossing over the line or stopping for a green light. The cop will administer FSTs (field sobriety tests), and question the driver. Based on the totality of all this information, the cop will then make or not make a DUI arrest, which is based on probable cause. The cop will then ask the driver to submit to a test, which the driver has the right to refuse. The cop can then obtain a search warrant from a judge, based on probable cause, which can compel the driver to submit.*

*Remember, in this day and age, all of this information, including the sly eye, is being recorded up close and personally by the officer. All that evidence can be used in a DUI conviction.*

-Cop

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



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# ★ MOVIE REVIEWS ★

## **The Danish Girl** Director: Tom Hooper Focus Features In Theaters: 12.25.15



It's been a little more than 20 years since **Tom Hanks** won back-to-back Oscars for Best Actor for *Philadelphia* and *Forrest Gump*, but the rare occurrence may happen again in two months with **Eddie Redmayne's** magnificent performance as the real-life pioneer in the transgender community, **Einar Wegener/Lili Elbe**. Director Tom Hooper beautifully captures the true story of Einar and **Gerda Wegener's** marriage as the former begins to discover and unearth her true identity and the ramifications it has on the couple and their future. After winning the Academy Award last year for his performance in *The Theory of Everything* as **Stephen Hawking**, Redmayne continues to shine with a less-is-more approach as he observes various females' forms and mannerisms and changes his own posture and body language instantly. Along with Redmayne's captivating performance, which truly transforms with the blink of an eye, **Alicia Vikander** deserves just as much recognition for her devoted portrayal that emits love and acceptance as well as betrayal and pain. Audiences stand by her side with

a "What would I do?" perspective as she must decide what is right for the love of her life. As the couple moves forward with Lili becoming integrated into their lives, the notion of Einar becoming the first sex reassignment surgery recipient arises, and the realities of the risks come to the fore. In Hooper's typical style, he tells the story straight and to the point, with little artistic creativity. The production completely relies on the ability of the actors, and it would not be surprising to witness the two young leads clinking their golden statues together on Feb. 28, 2016. Hooper and Redmayne unveil the tough realities that members of the transgender community must endure in their lives with misinterpretations and discrimination, but also show a lovely outcome, delivering a message of acceptance and equality, which is something widely needed in this world. —Jimmy Martin

## **The Hateful Eight** Director: Quentin Tarantino The Weinstein Company In Theaters: 01.06



Normally, when I'm told that the running time of a motion picture is more than three hours long with an intermission, I begrudgingly saunter into the theater and prepare for sheer boredom. However, when

said three-hour motion picture is the eighth feature film directed by Quentin Tarantino, they couldn't turn off the lights and fire up the projector fast enough! Returning once again to the Western genre, Tarantino introduces us to the bounty hunter John "The Hangman" Ruth (**Kurt Russell**) as he transports Daisy Domergue (**Jennifer Jason Leigh**) to Red Rock to face justice. Along the way, he picks up Major Marquis Warren (**Samuel L. Jackson**) and Sheriff Chris Mannix (**Walton Goggins**), and they eventually end up at Minnie's Haberdashery to avoid an impending blizzard. Inside, we're greeted by Oswaldo Mobray (**Tim Roth**), Joe Gage (**Michael Madson**), General Sandy Smithers (**Bruce Dern**) and Bob (**Demian Bichir**). Ladies and gentlemen, I give you *The Hateful Eight*. What proceeds is a "Who Done It?" murder mystery in a room full of liars. Everything from the cinematography shot on gorgeous 70-mm. film to the mesmerizing score written by the legendary **Ennio Morricone**, Tarantino transports the audience to a different decade of filmmaking with dialogue only the man himself can produce. In reverse style of his 2003 *Kill Bill* films, the first half of this journey is almost entirely dialogue and character development, yet the time whisks away, and you'd never think that 90 minutes had already gone by. In the latter portion, Tarantino reminds us that he's still a fan of ridiculous amounts of blood spewing from victims and exploding craniums. The stand-out performances come from the always-entertaining Jackson, who is given one of Tarantino's most well-written monologues, and the former star, Leigh, who could easily win the Best Supporting Actress award for her stunning performance as a criminal willing to do anything it takes to stay alive. —Jimmy Martin

## **The Revenant** Director: Alejandro González Iñárritu 20th Century Fox In Theaters: 01.08

In the past 16 years, **Leonardo DiCaprio** has gone from a child television star to teenage heartthrob to one of the greatest actors working in Hollywood. As this is written, he has been nominated for five Academy Awards, but has never won a statue—always the bridesmaid, never the bride. Well, unless **Eddie Redmayne** sneaks away with it (see *The Danish Girl* review), I think sixth time's the charm for the gifted artist. Directed by Alejandro González Iñárritu, this tale, inspired by true events, follows fur trapper **Hugh Glass** (DiCaprio) and his team as they work in treacherous territories to make a living. After a vicious bear attack, Glass is left fighting for his life while his team decides what to do. Betrayed by **John Fitzgerald (Tom Hardy)** who kills Glass' son and leaves him for dead, Glass must journey more than 200 miles, endure countless death-defying obstacles and fend off the astronomical odds against him in order to survive and get revenge. Once again, González Iñárritu delivers a cinematic masterpiece (see last year's *Birdman*) with amazing performances, striking cinematography and a unique vision of life before a world surrounded by concrete. While DiCaprio has gone above and beyond with his talent in just about every movie of his, this one is sincerely special, especially since there's about 99 percent less dialogue for him to perform. His face and eyes exquisitely express the raw emotions buried within a man who has lost his wife and son and only wants justice, no matter the path. As with DiCaprio, Hardy (who has had one hell of a year, mind you) also continues his tradition of excellence in acting as a cold-hearted murderer who only looks out for himself. While the film feels about 30 minutes too long, the journey as a whole is terrific, watching what happens to a man who is stripped of everything and given nothing but the desire to live. —Jimmy Martin

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# LOCAL MUSIC REVIEWS

## Alter Ego

**Ego**  
**Self-Released**  
**Street: 01.10.15**  
**Alter Ego = Cleff + Rob Thomas + Incubus**

*Ego* begins with “Hook It,” a heavy, psych bass line flooded with an opulence of funk. The moment the first wah pummeled my eardrums, I was thrashing my brain about and jerking my shoulders so hard that they were sore for two days after. As the second track, “Canyon Drive,” hit, however, things became jazzier. Percussive syn-copation gave way to dubby lounge elements and a chorus-and-hook combination à la ’90s alternative. The croony, musky vocals and jam-band noodling were at odds with my previous perceptions for what this album had in store. While I can tell they’re talented, I would have much preferred that Alter Ego stick with their heavy funk combo. I’d rather be sore than bored. —*LeAundra Jeffs*

## Brent Knickerbocker

**Lost Signal EP**  
**Self-Released**  
**Street: 11.20.15**  
**Brett Knickerbocker = Jake Bugg + Tyler Hilton**



Singer/songwriter Brent Knickerbocker embodies a country-rock cowboy. *Lost Signal EP* is an almost all-acoustic set that sounds country-rock in its instrumentation with excited and emphatic strums. Knickerbocker taps into a folk-like vibe, too, with dramatic starts and stops amid chords on tracks like “A Quieter Scene,” and with drawn-out vowels and outcries—

“Woah, oh, oh, oh, oh, yeah!” Originally from Illinois, Knickerbocker is a transplant who now calls this Salty City his home. —*Lizz Corrigan*

## Christopher Alvarado

**The Eye of Imagination**  
**Aural Films**  
**Street: 06.29.15**  
**Christopher Alvarado = M.NOMIZED + William Spivey + Eradicated Echoes**

Ambient music can be interpreted in many different ways; it all depends on what a person’s mindset is and what they are feeling at the moment, if anything. What one person hears may be drastically different from what another hears. That’s the beauty of this type of music. *The Eye of Imagination* is a calming release, full of soundscapes and downtempo that has the ability to change any drab room into a creative place. It stimulates the mind with its ambiance and soothing beats. The operatic style and sound of **Rebekah Hilgrave**’s voice is hauntingly smooth—the placement and slight amount it’s used throughout the tracks makes it remarkable. It’s something one would expect to hear on the old video game *Parasite Eve*. The drumming on “Lambent” has a tribal feel, and similar sounds to that of a guitar on a Spaghetti Western can be heard. Alvarado continues to release amazing ambient music. —*Mistress Nancy*

## Conquer Monster

**Metatransit**  
**Self-Released**  
**Street: 10.16.15**  
**Conquer Monster = Anamanaguchi + Mario Kart 64 OST**

Not only do local duo **Daniel Romero** and **Joshua Faulkner** produce their music using reworks of old video game controllers, but their new album, *Metatransit*, was released in conjunction with the comic book *Purge Worlds*. The album follows the story of the comic book, adding suspense in all the right places, and follows the story of two musicians in a save-the-world-esque story set in a dystopian future. The album itself is

electronically made, bringing back the nostalgic era of 8-bit video games and the sounds of the early ’90s. My favorites on the album include “Dystopian Underworld,” “Waveform Distortion” and “Noise Decay.” Both the album and comic book are available at local record stores or online at [conquermonster.com](http://conquermonster.com). —*Julia Sachs*

## Dead Bod

**Self-Titled EP**  
**Menial Fare Records**  
**Street: 11.25.15**  
**Dead Bod = Germs + Consumers**

You and everyone subject to your sound system should note and thoroughly enjoye the sheer, brutal and deadly brilliance of Dead Bod. This self-titled EP beautifully captures a contemporary form of the late-’70s L.A. punk explosion, which inspires nostalgia for the movement. It simultaneously unleashes a furious assault yet demands respect. While Dead Bod have only released these four tracks for your listening pleasure, they should be played earsplittingly and window-shatteringly loud so as to provoke the proper response of kicking shit over with angst that’s largely missed out on by today’s unsuspecting and unfortunately pacified youth. Top numbers to dig are “Life’s Out” and “Like Wow.” —*Nick Kuzmack*

## Entomb the Wicked

**Mortem**  
**Self-Released**  
**Street: 10.31.15**  
**Entomb the Wicked = Alice in Chains + Suicide Silence**

There is certainly a dichotomy within Entomb the Wicked: On one hand, we have a darkly poetic grunge/metal act, and on the other, we have a fast-paced, face-melting deathcore band. Vocalist/lead guitarist **Tyler Bromberg** has intriguingly diverse vocal abilities that come through in the slower tune, “Despondency,” which has a very Alice in Chains “Rooster” vibe to it. However, the rest of the album consists of faster, mosh-worthy death metal. Some of the Halloween-ish sound effects on “Inferno” are a

little distracting for me, personally, but the fact that Entomb the Wicked can execute such a vast array of genres speaks to their talent. Fans of **Fire in the Skies** (RIP), **Breaux** and other such acts in the Salt Lake scene should definitely pay attention —*Ali Shimkus*

## Eyes on Kites

**New Lens**  
**Self-Released**  
**Street: 10.26.15**  
**Eyes on Kites = Owl City + I Was a Cub Scout**



Eyes on Kites’ most recent release, *New Lens*, is able to constructively take aim at a certain nostalgia—not necessarily in sound, but in feeling—and remind us of a more innocent, purer time in our lives. Each song seems formatted as a structured instrumental jam, working with melodies that have a certain childlike melancholy about them. That isn’t to say that the piece is lacking a skillful handling—each instrument provides a deeper look into the ever expanding and widely varied capabilities of sole member **Trevor Smith**. No track on this EP is a disappointment, but my personal favorites include: “Antibodies,” smacking delightfully of an ’80s synthpop song; “Midnight Mirrors,” with its to-die-for drum-and-synth-bass breakdown; and “Steiner Parker Town,” which, in a beautifully cinematic style, reminds one of hiking in the rain. *New Lens* belongs in your house, on your computer, in your ears—simple as that. —*Z. Smith*

## Former Tides

**What We Are EP**

**Self-Released**  
**Street: 10.09.15**  
**Former Tides = Mudvayne + Breaking Benjamin – Three Days Grace**



The Utah County rockers Former Tides are at it again with their new EP *What We Are*, and the results are loud, energetic and pretty kickass. The post-hardcore scene has been dwindling as of late, but these guys brought some serious crashing guitar riffs to the studio just in case you forgot. The title track gets the EP started and really displays the overall sound Former Tides are going for. It’s high energy, then soft and sweet, then high energy, then sweet and so on. This is what screaming with feelings is all about, and fans of **Anberlin** will rejoice with this new effort. The live versions of these tracks give the songs even more kickass-ness, so I highly encourage you to get out there and support these guys in our local scene. This album is an excellent effort all around. —*Benjamin Tilton*

## God Country

**Last Songs**  
**Self-Released**  
**Street: 11.21.14**  
**God Country = The Devil and God Are Raging Inside Me-era Brand New x The Early November + Hidden in Plain View**



Dang, this album makes me feel some nostalgic, early-’00s emo feels. Had this album come out in 2004, my 15-year-old self would’ve freaked out. To a degree, it uses the tried-and-

true formula of distorted guitars with angry-soft vocals that crescendo into a cloud of noise so saturated in raw emotion, I inadvertently absorbed the singer’s climactic experience as my own. However, it differs in the way that the instrumentation progresses—in the fact that the songs don’t end up in a frenzy of chaotic noise and shouting. God Country employ a much more subdued approach while still tipping their hats to their predecessors. I can sense an emo revival coming, and these guys offer a slightly evolved sound that will still take you back to the golden days. —*Allison Shephard*

## Gray Glass

**Self-Titled**  
**Self-Released**  
**Street: 08.10**  
**Gray Glass = Fort Atlantic + Savage Garden**

Straight out of Provo, Gray Glass are somewhere between pop rock and indie rock. Amid slow-tempo drumming, singing, and infrequent acceleration on tracks like “Lioness,” the “rock-band” essence is somewhat elusive. On tracks like “Mark Twain,” rather than primarily emphasizing the electric guitar, high-volume vocals and synthesized effects seem to dominate. While this EP is put together well and perfect for listeners who prefer to sway to rhythmically unhurried tunes, it lacks the innate musical rawness of a rock band. —*Lizz Corrigan*

## Gunfight Fever

**Gunfight Fever**  
**Self-Released**  
**Street: 10.31.14**  
**Gunfight Fever = Scale the Summit + Shadows Fall**



Hailing from Ogden, this four-piece instrumental metal outfit is packing some serious teeth in its jaws. Their debut album is well-structured, with a songwriting style reminiscent of the thrashier spectrum of NWOAHM blended with efficient prog sensibilities. Going fully instrumental is a different challenge, but it means the listener can just sit back and ride the

waves—and this album is an exciting ride. The album opens with tracks of clean thrash and neo-classic rock before moving into djent territory with “It’s The Water” and beyond, to album closer “Have At Thee, Bro!” and its charmingly indie-style intro. “Poindexter” in particular is a gut-wrencher, a showcase of gorgeous fretwork. Every song demands your attention with its cascading transitions and effective mix of technicality and melody; higher production quality on the next album will only make it shine brighter. Put these guys on a bill with **Animals as Leaders** or **Periphery** and watch their stock blow up. This is some high-quality instrumental metal that you shouldn’t sleep on. —*Megan Kennedy*

## Militant

**Father Figure**  
**Self-Released**  
**Street: 10.02.15**  
**Militant = Converge + Fucked Up**

I find it funny, and maybe a little annoying, when bands get uptight about genre. To me, it feels like a non-issue that distracts from a discussion of the actual music. When I opened Bandcamp to listen to *Father Figure*, I noticed that Militant had tagged the album as “not metal.” Joke’s on me. My first thought on listening to the opening track “Masquerade” was that it reminded me of metal-influenced hardcore bands like Converge. Maybe they would disagree with me, maybe not, but I think it’s funny when people get caught up on these things. Anyway, the EP is actually quite good for a young band like Militant. The recording is a little rough, and not everything totally clicks, but the requisite emotional intensity is there for these guys to make something really cool. —*Alex Gilvarry*

## Nick Names

**Wasteland EP**  
**Nameless Media**  
**Street: 10.09.15**  
**Nick Names = Datsik + Zedd + Infected Mushroom**

Utah absolutely loves EDM, and this release from local artist Nick Names pays homage to that love. *Wasteland* intricately bends genres like techno, dubstep and—forgive me for saying this—big room to create a wild and exciting ride through a psychedelic-fueled taste of the rave. Repetitive and entrancing, tracks like “Mr. Names” manage to create a catchy beat that would be a hit in any club scene while tracks like “Powerslut” provide more of a psychedelic element. This is the kind of music that the Utah rave scene goes wild for—so check out *Waste-*

*land* if you find yourself at the *The Great Saltair* often. —*Julia Sachs*

## Scatterbrain

**Insufficient Soul**  
**Self-Released**  
**Street: 11.15.15**  
**Scatterbrain = Ghasper + Rick Ross + the SOPHIE visual aesthetic**

Ah, the “*#sadboy* makes feels music” trend has officially hit Salt Lake. Scatterbrain’s *Insufficient Soul* showcases this personal brand well, with depressing track titles like “we’re worried about you but we still don’t care” and well-produced down-tempo trap-like piano and snare beats. As far as feels music goes, *Insufficient Soul* hits the nail on the head and even manages to evoke a little bit of nostalgia for the MySpace days when the MSN Messenger ding provides the backing vocals on “I’m Sorry.” Though there are only four tracks on this album, they’re all well made and are worth checking out. —*Julia Sachs*

## Twilight Transmissions

### -vs- Void Of Realms

*Between Worlds, Beyond Shadows*

### God Hates God Records

**Street: 07.30.15**  
**Twilight Transmissions -vs- Void Of Realms = Black Lung + FireWinder + Download**

This experimental electronic release is two artists showing their creativity by writing and remixing each other’s work, and it is amazing. The Twilight Transmissions tracks have a lighter feel to them, while Void of Realms have a much darker and sinister ambience to them—a perfect mixture. When listening to an ambient release, I recommend listening with headphones so that one can really tell where the true creativity and talent lie in the music. The sounds travel back and forth from one ear to the other and take listeners on an entirely new listening experience. The Void of Realms remix of “Before Light Ends” is dirty and nasty, and its grinding beats pound one’s ears and makes one yearn for more. It is a powerful track. Both versions of “Worm Hole” are very stimulating, even though they produce a pleasurable, horrific, suspenseful atmosphere. —*Mistress Nancy*

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band to be a kind of perpetual backyard party. It’s a little funny but also entirely believable with the personality found in their newest album, *Leave Me Alone*. Hinds’ two frontwomen, **Ana Perrote** and **Carlotta Cosials**, sing back and forth or over each other while playing lo-fi, sunny guitar riffs. Although some songs are certainly repetitive, it’s hard not to like them anyway. The album features a few singles from earlier EPs, but new tracks like “Fat Calmed Kiddos,” “Solar Gap” and “And I Will Send Your Flowers Back” are worth checking out. If you plan on picking this up, definitely pay attention to how **Ade Martin**’s bass lines hold everything together. —*Nic Smith*

## Mirror

*Self-Titled*

**Metal Blade Records**

**Street: 11.13.15**

**Mirror = Rainbow + Argus**



At first glance, I would not expect Mirror to sound as old-school epic heavy-metal mixed with **Ritchie Blackmore**’s Rainbow as they do. Their logo design and album cover color scheme screamed “psychedelic” at first glance. However, the first song opened with a sound similar to that of Rainbow’s self-titled album. The hard-hitting style of Mirror’s drummer **Jamie Gomez Arellano** reflects that of **Cozy Powell**, and the guitar tone is reminiscent of Blackmore’s. **Jimmy Mavromatis**’ sound is unlike new, modern vocalists—you seldom hear the whole package of a strong vibrato, enticing tone and powerful high notes. There isn’t a track I would skip on this album—each is adorned with a catchy, melodic chorus, punchy drums and an excellent usage of two guitars. Fans of **Atlantean Kodex** and **Eternal Champion** should not hesitate to pick up this album. —*Madi Smith*

## Nar Mattaru

*Ancient Atomic Warfare*

**I, Voidhanger**

**Street: 12.07.15**

**Nar Mattaru = Dominus Xul**

**+ Morbid Angel +**

**Incantation**

Like a low, death-fueled rumble, Chile’s Nar Mattaru crank out surprise after surprise of low-end and creeping death

metal. In a way, the death style here reminds me of the Nile, but instead of focusing lyrically on Egypt, Nar Mattaru focus on ancient Sumeria and ancient demons in a culture that almost seems lost to man. Nar Mattaru successfully create dense atmospheres—plenty of low-end riffing and low bass tones populate the first part of the album. The band relies on simple atmospheric in the beginning of the record, and toward the end, they create some grittier, darker and more complex work, starting with the fourth track of the six track album. It’s almost as if the production crew was different for that latter half—what was a clean, slick start turns muddy and grisly, yet it still retains a tone of mystery and horrific, unknown darkness. —*Bryer Wharton*

## Plaitum

*Self-Titled*

**Wolf Tone**

**Street: 12.04.15**

**Plaitum = CocoRosie +**

**FKA twigs + Lorde +**

**Disclosure**

Please listen to this album. As soon as the opening track “LMHY” began playing through my headphones, I had to wonder if this was a side project of CocoRosie—the lead vocals and music style were quite similar. However, with some research, I came to find that this is an entirely new band comprising two childhood best friends who are now 20 and making the most amazing, dark synthpop I’ve heard in a long time. Both haunting and electrifying, Plaitum exhibit beautiful production quality for a freshman album. Heavy, electronic rock beats complement the deep, smooth female vocals. There are only four tracks on the album, and each one is worth shouting out individually. —*Julia Sachs*

## Ringo Deathstarr

*Pure Mood*

**Club AC30**

**Street: 11.20.15**

**Ringo Deathstarr =**

**A Place to Bury Strangers +**

**My Bloody Valentine +**

**Chapterhouse**

Oozing bitter, gritty creative juices, *Pure Mood* has me hooked. I feel hesitant to say that this is Ringo Deathstarr’s best album so far (because most of the prior albums are also utterly fantastic), but I’m still gonna put it out there that it might be. Rebounding from 2013’s *God’s Dream*—their only not-so-standout effort—they’ve launched themselves back into a sparkly, infectious shoegaze dream reminiscent of their first album, *Colour Trip*. Tracks teeter from ethereality to grunge and a dozen places in between, and every change of pace is glossy perfection. My favorite track, by far on the wide spectrum that they present, is “Show

Me the Truth of Your Love,” but the album as a whole holds nothing back, and I really recommend you listen and join me in the throes of this love.

—*Erin Moore*

## Ripping Death

*Tales of the Ripper*

**Iron Bonehead**

**Street: 12.18.15**

**Ripping Death =**

**Death Strike + Usurper +**

**Repulsion**

This is not so much ripping death metal—more like galloping, but it can rip in its own right. The debut demo from Ripping Death is one of those rare “fun as fuck” death metal releases—and those are rare, like finding that gem you’ve been looking for on Discogs for cheap. The riffs do veritably gallop along, making the pace and tone fun, not scary death metal. Those riffs are the thing that make this demo solid gold. The core may be straight up, but it lets the background of soloing and jamming get entertaining. The cover art suggests a little bit of the lightheartedness: The quite gruesome-looking skull and blades are offset by the skull’s almost googly eyes. While only four songs, it indicates possible development for the band and the ways that they could toughen up with their cover of **Cianide**’s “Rage War.” Push play and rip in any fashion you see fit. —*Bryer Wharton*

## Tarquin Manek

*Tarquin Magnet*

**Blackest Ever Black**

**Street: 11.20.15**

**Tarquin Manek =**

**Diamond Terrifier +**

**Nate Young + Mike Shiflet**

Tarquin Manek’s latest on Blackest Ever Black is a vehicle driven by nefarious purposes—from its opening salvo of a constantly repeating synth arpeggio against reedy clarinet lines to the blistering scrape of a violin and sturdy blasts of short-wave dissonance. That direction and clarity found on the opening track, “Sassafras Gesundheit,” however, is not really captured again until “Perfect Scorn,” which whips up 10-plus minutes of oscillating fury, haunted synths and ominously distant percussion. As a member of **Fingers** and **Tarcar**, Manek is responsible for some of the more unsettling albums I’ve heard this year. *Magnet*, anchored by two fantastic long-players, doubles down on the stereo blackness and seasick nature of his compositions to create a perfectly consuming auditory cocoon of processed sound. —*Ryan Hall*

## Total Abuse

*Excluded*

**Deranged Records**

**Street: 11.20.15**

**Total Abuse = Black Flag +**

## Ceremony + Void

Sincerity without conviction is weak. Conviction without sincerity is dishonest. Put the two together, and you have a quality hardcore record. That, and a killer drummer, will get you far. Total Abuse are all of these things. A lack of a lyric sheet made piecing lyrics together challenging, but you don’t have to be a philosopher to pick up the vitriol. Guitars lay down a chaotic, noisy mess that’s kept in check by bullet-precise drumming, making *Excluded* stick. At first, the repetitive final four minutes of “Watching the Paint Dry” actually felt like doing so, but giving in to the repetition brought an epiphany—this is quality, confrontational outsider music. Once you realize that, you’re along for the ride, and it burrows deep. This may not be remembered as a seminal work in hardcore, but it’s an example of the range of what hardcore can be if done well. —*Peter Fryer*

## Various Artists

*Senegal 70*

**Analog Africa/Teranga Beat**

**Street: 12.18.15**

**Senegal 70 = Tinariwen +**

**Lagos Disco Inferno +**

**Orchestre Bawobab**



*Senegal 70* highlights and documents the surprisingly diverse sounds coming out of Africa’s westernmost country in the late ’60s and early ’70s. From North African-influenced ragas to tightly wound funk to the strong influence of Latin jazz running through many of the tracks, *Senegal 70* documents West African music at its most cosmopolitan and catholic—broad and all-encompassing. Dakar, during this time, was a melting pot in which imported sounds mingled freely with traditional Western and Northern African song structures and templates while afrobeat was still coming into its own just a few years out from being a stand-alone presence in itself. *Senegal 70* is a treasure trove of lost jams that sound impossibly well archived, preserved and incredibly relevant today—just listen to that Farfisa on **Orchestre Laye Thiam**’s “Massani Cicé.” —*Ryan Hall*

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DAILY CALENDER

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**Thursday, December 31**  
Mortigi Tempo, The Troubles, Temples - *ABG's*  
DJ Battleship - *Brewskis*  
Felix Cartal, Ross K, Tee Jay, Z&Z; DJ Delmaggio, NVIA, Bello, Bastion, Jesse Walker - *Depot*  
Emancipator - *OP Rockwell*  
The Black & White Masquerade Ball - *Park City Live*  
Hot Buttered Rum, Head For The Hills - *State Room*  
Flash & Flare, Matty Mo, Chase One Two - *Urban*

**Friday, January 1**  
Johanna Johanna, Rook Takes Queen, HeD, Small Lake City - *Kilby*  
Back x Burner, Gardens - *Loading Dock*  
Micky & The Motorcars - *OP Rockwell*  
Hot Buttered Rum, Head For The Hills - *State Room*  
Settle Down, Temples, Turbo Chugg - *Urban*  
Medusa's Cross, MiNX, The Silver Slippers - *Woodshed*

**Saturday, January 2**  
Grizzly Goat, Timmy The Teeth, Scott Rogers - *Kilby*  
Chris Robinson Brotherhood - *Park City Live*  
MiNX - *The Sand Trap*  
People Under The Stairs, DJ Juggy, Burnell Washburn, Better Taste Bureau - *Urban*

**Sunday, January 3**  
90s Television, Colors, Rhizoid, Beachwaste - *Urban*

**Monday, January 4**  
Glimpse - 2016 Book Arts Instructions - *Marriott Library*

**Tuesday, January 5**  
Orthodox, Hands of the Martyr, Allies Always Lie - *Loading Dock*  
Daniel Pimentel, Kaleb Hanly, Andrew Goldring, Spirit Twin - *Urban*

**Wednesday, January 6**  
BoomBox - *State Room*  
Uinta, Audio Treats, RoboClip, ELVDR - *Urban*

**Thursday, January 7**  
The Trees, Miniature Planets, The Loners - *Kilby*  
Boombox, Ryan Bauer

- *Park City Live*  
The Nods, Bitchin' - *Urban*

**Friday, January 8**  
Boy On Guitar, Wearing Thin - *ABG's*  
Mojave Nomads, Young North, Kindred Dead - *Kilby*  
Death Division, Samserrah, Feeding the Nightmare, Loss of Existence - *Metro*  
Melting Rain, Winchester, Doris Day - *Muse Music*  
Badfeather - *OP Rockwell*  
TyDi - *Park City Live*  
Shank Aaron, Bandwagon, Strick 9, illoom - *Urban*

**Saturday, January 9**  
Ortega The Omega, Dusk One, Mandy Candy - *Dawg Pound*  
Advent Horizon, 20 Stories Falling, The Thrill Collective - *Kilby*  
As We Speak, Woffinden, The Cardboard Club - *Loading Dock*  
Wired for Havoc, Former Tides, Harbor Patrol - *Muse Music*  
Badfeather - *State Room*  
Goose Chase, Josaleigh Pollett - *The Sand Trap*  
Stormy, Future of the Ghost, Quiet Oaks - *Urban*

**Sunday, January 10**  
Brazilian Samba Drumming Workshop - *SLC Arts Hub*

**Monday, January 11**  
David Dondero - *Urban*

**Tuesday, January 12**  
Big Head Todd & The Monsters, Mike Doughty - *Depot*  
Blackalicious, Dusk - *Urban*

**Wednesday, January 13**  
Chalk, PTO, Pop Warner, Sally Yoo - *Urban*

**Thursday, January 14**  
***SLUG Localized: Herban Empire, The Tribe of I, Wasnatch*** - *Urban*  
**Friday, January 15**  
Car Seat Headrest, 90s Television - *Kilby*  
Conquer Monster, Seve vs Evan - *ABG's*  
Pierce Fulton, Toss K, Friend Zone - *Depot*  
Wing & Claw - *Diabolical*  
Traitors, Ten Plagues, Cries of the Captive, Declared

Aversion, The Conscience, Oculus - *Loading Dock*  
The Hound Mystic, Joshua James - *Urban*

**Saturday, January 16**  
Todd Rundgren, John Ferenzik, Jesse Gress, Prairie Prince, Kasim Sultan - *Depot*  
Cas Haley - *Kilby*  
Cruel Hand, Drug Church, Culture Abuse, Militant, Northlander - *Loading Dock*  
Gareth Emery - *Park City Live*  
Wing & Claw - *Stefahn's Barber Shop*  
Your Meteor, The Weekenders - *Urban*

**Sunday, January 17**  
Ditch Your New Year's Resolutions Day

**Monday, January 18**  
Martin Luther King Jr. Day

**Tuesday, January 19**  
Thesaurus Day

**Wednesday, January 20**  
**Temple: 2nd Anniversary - Area 51**  
Mobile Deathcamp, Freedom Before Dying, Natas Lived, Tezra - *Metro*  
Bobby Rush - *State Room*  
Bat Manors, Strong Words - *Urban*

**Thursday, January 21**  
**Sundance 2016 - Various Venues**  
Small Lake City, Cinders, Spirit City - *Kilby*  
Rob Garza - *OP Rockwell*  
Kill Paris, Illenium, Manic Focus - *Sky*  
Keith Murray, MC Lyfe, Cig Burna, D-Strong, Ocelot & Calhoon - *Urban*

**Friday, January 22**  
**Slamdance 2016 - Various Venues**  
**I Am Salt Lake - 50 West**  
Steel Born Buffalo, City of Salt, Lost in Bourbon - *ABG's*  
Gleewood - *Hog Wallow*  
Shepherd The Flock, Jasen Brown, Jim Fish & Friends, Karlie McKinnon, Our Future Selves, Samserrah, Sorrow for Virtue - *Kilby*  
Oh, Be Clever - *Loading Dock*  
Beckett - *Muse Music*

Half Moon Run - *Urban*  
Northwest Dance Project - *Marriott Center for Dance*  
Lazy Susan, Brain Bagz - *Woodshed*

**Saturday, January 23**  
**SLUG Games: FURY ROAD - Brighton**  
Riksha, Tera Vega, Sonifera, Seven Second Memory, No Safe Way Home, Memories Never Die - *In The Venue*  
Melting Rain, Miss the War, Red Sleeves - *Kilby*  
Civil Youth, Kid Cousin, The Monarchs, MiNX, Festive People, All Hope Contained - *Loading Dock*

**Sunday, January 24**  
Sonage, Clawson, Rock LP - *Kilby*

**Monday, January 25**  
Defeated Sanity, Iniquitous Savagery, Iniquitous Deeds, Deicidal Carnage, Intercorpse - *Metro*

**Tuesday, January 26**  
Grey Glass - *Kilby*  
Ballyhoo!, The Green Leefs - *Urban*

**Wednesday, January 27**  
STS9 - *Depot*  
Christian Death, The Maension, Burn Your World, Reverend 23 - *Metro*  
Beach Cops, Sights - *Urban*

**Thursday, January 28**  
Never Shout Never, Metro Station - *In The Venue*  
Grizfolk, Max Frost - *Kilby*  
Enterprise Earth, Entomb the Wicked, Ontic, Freedom Before Dying - *Loading Dock*  
The Anchorage, Be Like Max - *Muse Music*

**Friday, January 29**  
Tony Holiday & The Velvetones - *ABG's*  
Saline Lakes, Seas On Sapphire - *Kilby*  
Seeker, Left Behind, Great American Ghost, MaterialM, Elysium - *Loading Dock*  
Dungeons & Comedy - *Muse Music*

Andy Frasco & The U.N. - *State Room*  
Soft Opening: Yoshua Okon, David Brothers, Cherokee, Typefunk, Devareux, YEYEEY - *Urban*  
Hold For Lynda - *Woodshed*

**Saturday, January 30**  
Stick Figure - *Depot*  
Burnell Washburn, Lost The Artist, Dumb Luck, Malev Da Shinobi - *Kilby*  
Scattered Guts, Winter Burial - *Loading Dock*  
Lost in Bourbon - *Muse Music*  
Andy Frasco & The U.N. - *OP Rockwell*

**Sunday, January 31**  
The Knocks, Cardiknox - *Urban*

**Monday, February 1**  
Words Like Daggers, Foreverandnever, Wired For Havoc, InDimensions, Synesthesia - *Loading Dock*

**Tuesday, February 2**  
SafetySuit - *Complex*  
Harold Henry, Well Okay, Scott Rogers - *Kilby*  
The Body Rampant, Artcls, - *Loading Dock*  
Belle Noire - *Metro*

**Wednesday, February 3**  
Front Country - *Kilby*  
NPR's Melissa Block w/ KUER's Doug Fabrizio - *Rose Wagner*

**Thursday, February 4**  
Queensryche - *In The Venue*  
After Hours - *Kilby*  
Timber! Cirque Alfonse - *Kingsbury Hall*  
The Travelin' McCourys - *State Room*

**Friday, February 5**  
**Pick up the new issue of SLUG - Anyplace Cool**  
Doris Day, Wicked Bears, Red Sleeves - *Kilby*  
Killing Joke, The Soft Moon, Big Face - *Liquid Joe's*  
Breezeway - *Muse Music*  
Mike Gordon - *Park City Live*  
Museum-Wide Opening Reception - *UMOCA*  
Dubwise, Roommate - *Urban*  
Canyons, MiNX, Michelle Moonshine Trio - *Woodshed*



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## COMING SOON

Jan 1: **FREE SHOW First Mistakes Party:** Settle Down, Temples, Turbo Chugg  
 Jan 2: **People Under The Stairs,** DJ Juggy, Burnell Washburn, Better Taste Bureau  
 Jan 3: **FREE SHOW Mike Cottle B-Day Party:** 90s Television, Colors, Rhizoid, Beachwaste  
 Jan 5: **FREE SHOW Daniel Pimentel & the Seventy Sevens,** Andrew Goldring, Kaleb Hanly, Spirit Twin  
 Jan 6: **FREE SHOW Uinta Album Release,** Audio Treats, RoboClip, ELVDR  
 Jan 7: **FREE SHOW The Nods,** Bitchin', Donnor Party House, Red Bennies  
 Jan 8: **DUBWISE with Shank Aaron** 9 PM DOORS  
 Jan 9: **FREE SHOW Starry Album Release,** The Future Of The Ghost, Quiet Oaks  
 Jan 11: **David Dondero,** Michelle Moonshine  
 Jan 12: **Blackalicious,** Dusk  
 Jan 13: **FREE SHOW Chalk,** PTO, Pop Warner, Sally Yoo  
 Jan 14: **FREE SHOW Slug Localized:** Herban Empire, The Tribe Of I, Wasnatch  
 Jan 15: **Joshua James,** The Hound Mystic  
 Jan 16: **Your Meteor Album Release,** The Weekenders, Grand Banks  
 Jan 20: **Bat Manors,** Strong Words  
 Jan 21: **Keith Murray,** Cig Burna x Brisk Oner, D-Strong, Ocelot, Calhoon Popadopolis  
 Jan 22: **Half Moon Run**  
 Jan 23: **Saga Outdoor Retailers Party**  
 Jan 26: **Ballyhoo,** The Green Leafs  
 Jan 27: **FREE SHOW Beach Cops,** Sights  
 Jan 28: **Rebecca Russel,** Sarah Degraw, Isaac Russel, Tom Bennett  
 Jan 29: **COORS PRESENTS Cherokee,** Typefunk, Devareaux, YEYEE Album Release  
 8 PM DOORS FREE BEFORE 9 PM & \$5 AFTER  
 Jan 30: **Flash & Flare** All You Can Beat Buffet  
 Jan 31: **The Knocks,** Cardiknox



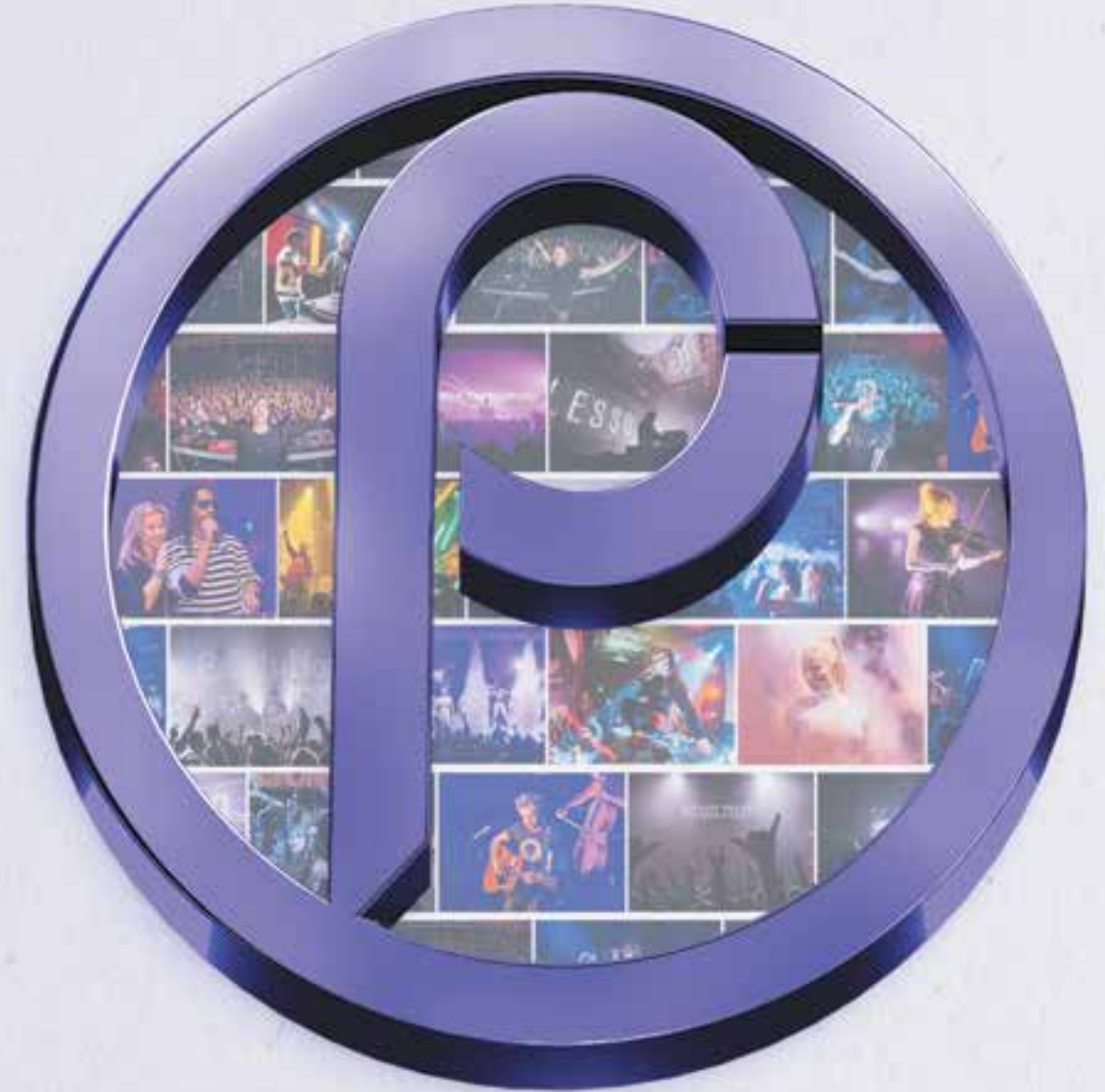
VISIT US NEXT DOOR, AT RYE, FOR A DRINK OR  
A BITE TO EAT BEFORE AND AFTER THE SHOW

## Kilbycount JANUARY

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DOORS @ 7 PM UNLESS NOTED  
ALL AGES

## COMING SOON

1: **Jake Workman (The Sweater Friends),** HeD, Rook Takes Queen, Johanna Johanna  
 2: **Grizzly Goat,** Timmy the Teeth, Scott Rogers  
 5: **Daisy & The Moonshines,** TBA  
 6: **ACOUSTIC SHOWCASE: Brady Flores,** Carrie Myers, TBA  
 7: **The Trees,** Miniature Planets, The Loners  
 8: **Mojave Nomads,** Kindred Dead, Young North  
 9: **Advent Horizon,** 20 Stories Falling, The Thrill Collective  
 14: **Car Seat Headrest,** 90s Television  
 16: **Cas Haley,** TBA  
 21: **Small Lake City,** Cinders, Spirit City  
 22: **Shepherd The Flock,** Jasen Brown, Jim Fish & Friends, Karlie McKinnon,  
Our Future Selves, Samserah, Sorrow for Virtue & Guest (6pm doors)  
 23: **Melting Rain,** Miss the War, Fired Pilots  
 24: **Sonage,** Rock LP, Guests (6pm doors)  
 26: **Northborn,** Gray Glass, The Wednesday People  
 28: **Grizfolk,** Max Frost  
 29: **Saline Lakes,** Seas on Sapphire, The Vandigue  
 30: **Hip Hop Roots Presents: Burnell Washburn,** Lost The Artist, Dumb Luck, Malev Da Shinobi  
 31: TBA



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