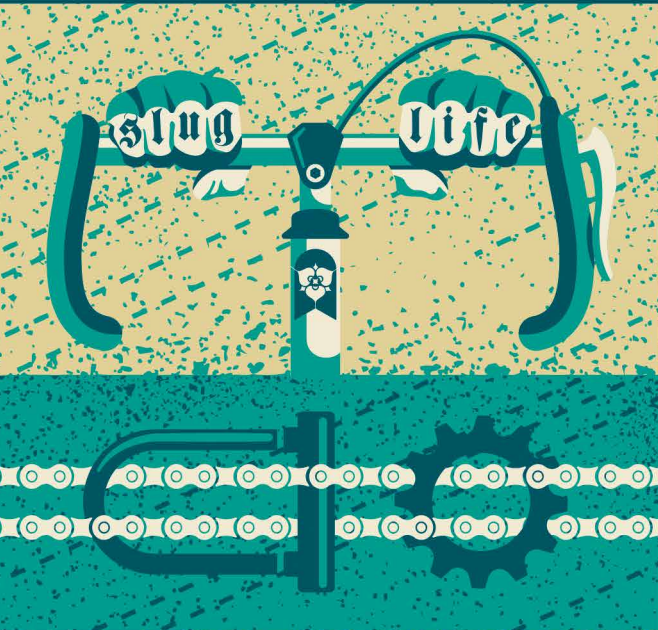
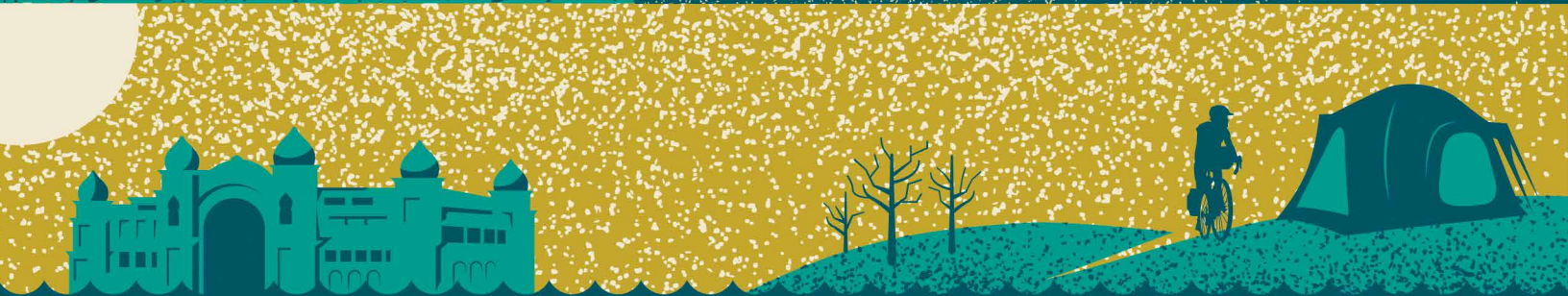


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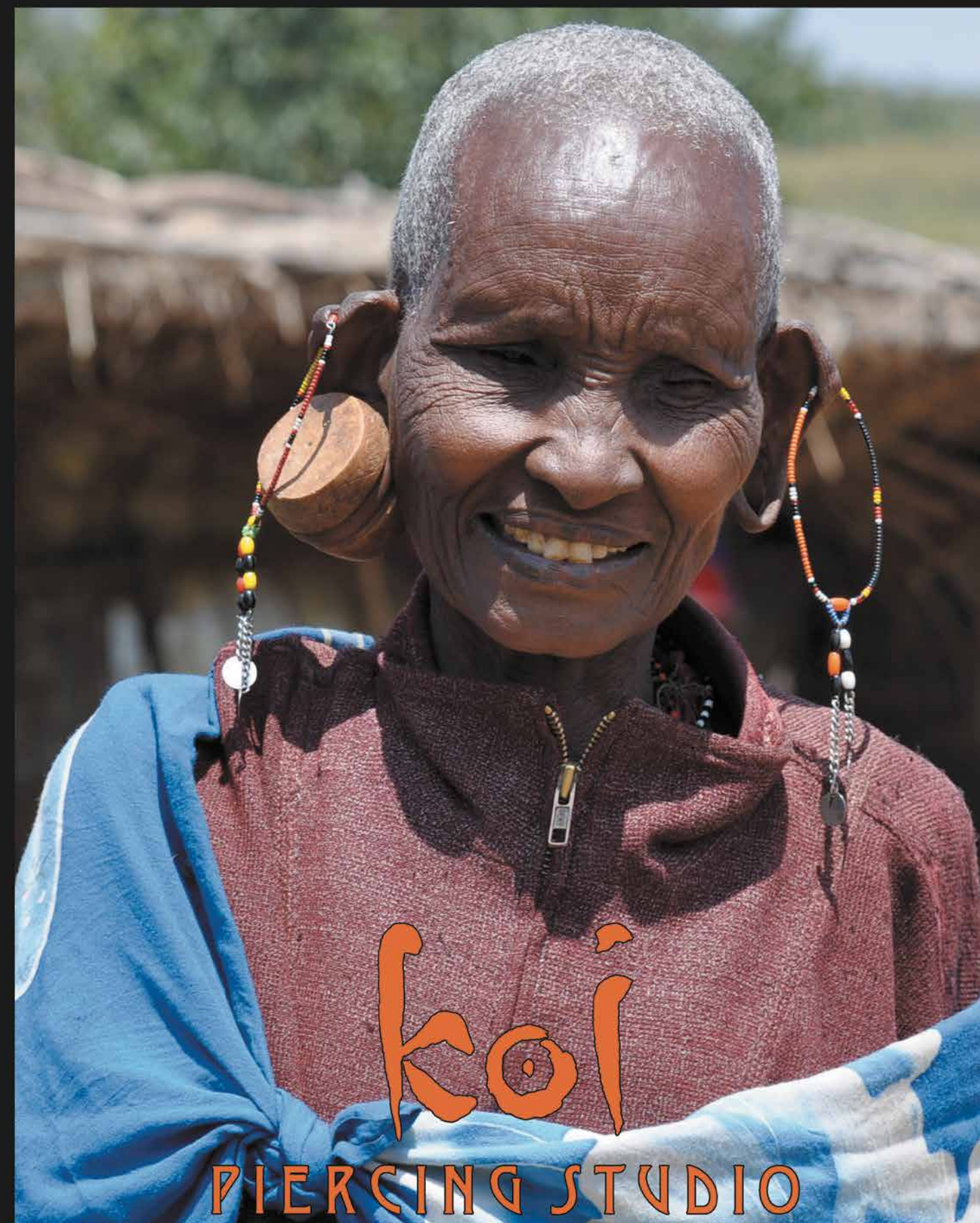
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SLUG MAGAZINE

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Nick Kuzmack – Writer, Copy Editor

Nick Kuzmack is a man about town who's written for *SLUG* since August of 2013. You've likely cut a rug at one of his lively, sock hop-style DJ nights where he spins vinyl as DJ **Nix Beat**, playing the best of vintage punk, rock n' roll, glam, power pop, reggae, ska and soul. Kuzmack maintains a voracious appetite to listen to, review and write about the styles of music that he loves for *SLUG* and beyond. In this issue, you'll want to read his *Localized* features about local punk bands **The Nods** and **Jail City Rockers** (pgs. 6–7), as well as his interview with legendary L.A. punk band **X's** very own **John Doe** (pg. 34). What's more, Kuzmack lends his sharp mind to the *SLUG* copy editing team. He's a renaissance man of Salt Lake City, and we love having him on Team *SLUG*! You can dig all things Nix Beat at nixbeat.com.



ABOUT THE COVER: Local illustrator **Derek Ballard**'s work graces the cover of *SLUG*'s fourth annual *Bike Issue*. He includes imagery that pays homage to the geography of Salt Lake City, reaching to the expanses of Utah and recalling our state's cycling heritage. For more of Ballard's work, visit his site at iamconduit.com.

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Photo: Russel Daniels

(L-R) Travis Michael, Rocky Maldonado, Joey Mayes and Sean Michael Vincent blast raw punk power in The Nods.

LOCALIZED

By Nick Kuzmack • nixbeat.com

For May's *SLUG Localized* showcase, concertgoers and troublemakers alike will be graced by three of Utah's most notorious punk acts. Opening this night of mayhem and debauchery will be **Revolt**, with Ogden darlings **Jail City Rockers** and Salt Lake's own The Nods headlining. This is a night not to be missed, so come out May 20 to *Urban Lounge* and dig this, sponsored by *Uinta Brewing Co.*, *KRCL 90.9 FM* and *Spilt Ink SLC*.

The Nods are a force to be reckoned with. Their membership boasts veterans of Salt Lake's diverse music scene—**Joey Mayes**, **Zach "Rocky" Maldonado**, **Travis Michael** and **Sean Michael Vincent**—whose combined and individual appreciation for music is nothing short of incredible. The Nods' sound invokes the raw sensibilities heard on a *Back From The Grave* compilation that is mixed with a touch of psychedelia and topped with the raw power of '70s Detroit punk. The band formed in 2013 when Mayes and Maldonado started to hang out and jam after work. "[Mayes] said that he was working on a project called The Nods, and I thought that name was really funny," says Maldonado. "But he was saying he was doing this band, so I jokingly asked, 'Let me play tambourine with you guys,' and he was like, 'You should just fucking sing.'" After going to Mayes' house with expectations set low, Maldonado was pleasantly surprised to hear a sound that reminded him of **45 Grave**. Mayes recruited Michael to play bass, and after going through several drummers—including **Swamp Ravens/Brain Bagz's Mikey Blackhurst**—Vincent joined the band

in November 2014. "I saw The Nods several times," he says. "They were always underdogs—not very noticed. I liked it. It was mainly my interest in the band that got me into it." Once Sean joined the band, Maldonado says, "That was the nail in the coffin."

Now complete, The Nods profess a wide variety of musical tastes. When starting out, Maldonado and Mayes connected on music from the '60s. "I really don't like newer music that much," says Maldonado. "Genuinely, I like older stuff." Their overlapping tastes are best described as a venn diagram: There are some similarities, but everyone has their particular tastes. Michael likes metal and punk, Vincent has an affinity for shoegaze, Mayes enjoys blues and rock n' roll, and Maldonado digs all things psychedelic. About The Nods' sound, Vincent says, "People like to point us out as a psych band or a garage band. You can call us psych punk or you can call us garage punk—I don't give a shit." Arguably, though, The Nods' diverse influences inspire when combined. When The Nods burst onto the stage, it is with a stunning and brilliant display of aggression.

Over the last year, The Nods have taken Salt Lake City by storm. They've opened for groups like **Nobunny**, **The Coathangers** and **Ex-Cult**. The band's March 2016 show with **Timmy's Organism** was an unforgettable experience for The Nods. "I've never been more excited to play a show," says Mayes. "Those guys really like us," says Maldonado. "We got compliments from them after; the bass player from Timmy's Organism gave me his phone number. They wanted records and shit—they were bummed we didn't have any tapes with us."

Still buzzing, The Nods have tentative plans to move forward. They are currently armed with a Bandcamp that hosts their album, *Ariadne's Thread*, which is available for stream or download. The album is also available on tape, but it is currently in limited supply. However, there is word of new material on the way. "In the last six months, we've been in like fucking hyper drive," says Maldonado. "We're putting out a 45 that should be out sometime in the fall. We recorded this ourselves. We're having this put out by this local label—really cool people run it, named [Rob and S. Dian Johannes]. It's called **Hail Atlantis Records**." The single will have the previously released "Chromatic Recollection" and a new song called "Public Eye." **Joe Foster**, who has worked with **Television Personalities**, **Primal Scream**, **The Jesus and Mary Chain** and **The Pastels**—and who co-founded **Creation Records**—will master the new single. Once the single is released, The Nods hope to make more tapes and conduct a tour in the fall. The Nods plan to book a tour that will have them playing with familiar acts. The logic here is that by playing with groups who know them, the Nods will be able to maximize their audiences so that more people will have a chance to check out their sound.

Before then, readers will be able to see The Nods headlining *SLUG Localized* on May 20 at *Urban Lounge*. It'll be an absolutely captivating performance, and to miss it would suggest poor judgment—so be sure to come. As always, *Localized* is free to the public. Check out The Nods' music at thenods.bandcamp.com.

The sincerity of Jail City Rockers stands out because they are approachable and always humble—traits one should expect from true punk rock n' rollers. Jail City Rockers are the brothers **Andrew** and **Gabe Bonilla**, **Aron Mikkelsen** and the newly joined **Gabey Spent**, formerly of **Duane Peters Gunfight**. Jail City Rockers formed from the ashes of the Bonilla brothers' prior band, **Nobody's Heroes**, and for the last four years, they have tirelessly graced the Wasatch Front with their own design of roots-driven rebel rock. "I told Gabe when we started this band, 'I have a huge *London Calling* poster on my wall,' and I pointed at that and said, 'Gabe, this is what I want to do,'" says Andrew. "I want to be a rock n' roll band. I want to be a punk band. I want to have hints of old traditional ska music, early Motown, early soul—which is kind of what we grew up on. We wanted to take that and blend it all into one band." Speaking further on the subject, Gabe adds, "We're definitely not good enough to be a Motown band, so we do it our way." Additional influences that have helped shape Jail City Rockers include a wide variety of musical genres such as 1980s hardcore, Blue Beat Jamaican rocksteady, '50s rock n' roll and, of course, 1970s punk. The result is true rock n' roll with nods toward a **Clash**-inspired roots-rhythm rebel sound.

This love for the roots rebellion in music is especially visible in how Jail City Rockers present themselves. On and off the stage, the lads always dress to impress with an almost strict sense of style that incorporates a mashup of Jamaican rudeboy and a mod aesthetic. "I think it's so important to have an image in rock n' roll music," says Andrew. "It's how you present yourself. We felt, at the time, the most rebellious thing we could do is all dress up in suits. We dress really nice [and] always try to push people's limits and thoughts—just not falling into a mold of a certain style or genre." Gabe adds, "What influenced me was the hardcore movement and straight-edge movement. Some of the guys from New York were dressing really nice and wearing certain brands and playing really heavy music, but, ya know, looking really good."

Apart from a sharp visual presence onstage, Jail City Rockers' passion for performing is almost second to none. Each band member displays a dedication to being part of a solid act, and this is particularly true for Mikkelsen, who is a fairly new addition to the lineup. After losing their prior bassist before two important gigs—the *Good Vibrations SLC* benefit show for **Artists For Local Agriculture** in August 2015 and **The Vi-**

brators September 2015—the Bonilla brothers recruited longtime friend Mikkelsen to join the band. "At the very beginning, I was taking photos for them back when they had a different bass player," says Mikkelsen. "The old bass player—I guess his heart wasn't in it, and I stepped in." With regard to Mikkelsen joining the band and taking up the bass, Andrew says, "He nailed it within two weeks of our show in August." Ever since then, Jail City Rockers have never failed to knock out a superb set.

Another recent addition to Jail City Rockers is Gabey Spent, who took over as Jail City Rockers' frontman in early April. Spent has participated in an impressive number of bands that have blazed a path through the punk world—most notably, **The Hunns**, **Exploding Fuck Dolls** and **Spent Idols**. Gabe witnessed Spent Idols in Southern California in the early '90s, a period when fast melodic hardcore ruled the airwaves; however, he was forever changed by Spent Idols' unique sound. "It changed my life forever," says Gabe. "I couldn't believe what I was seeing. They were a '77-type band playing in '93." Gabe would forever be influenced from that show, and nearly 20 years later, would bump into Spent in Salt Lake City. Jail City Rockers were playing a show at *The Underground* with Spent's then-band, **Salt Lake Spitfires**. "He caught our show," says Andrew. "He said he loved what we were doing." After exchanging numbers, the lads held a meeting and invited Spent to sing for Jail City Rockers—which he accepted. "It's taking the band to a completely different level than it's ever been on," says Mikkelsen. "He's going to be able to teach us a lot of things as far as how everything works, music business—wise."

Now with a fortified lineup, Jail City Rockers are ready to hit the *Urban Lounge* stage on May 20 alongside **The Nods** and **Revolt**. The lads promise to deliver the goods and then some. "I always take it as, 'This is my last show, man,'" says Andrew. "I don't want to end it on a bad note ... We've always given it 100 percent. Come on out and get excited, because it is going to be killer." For all things Jail City Rockers, check out facebook.com/JailCityRockers.

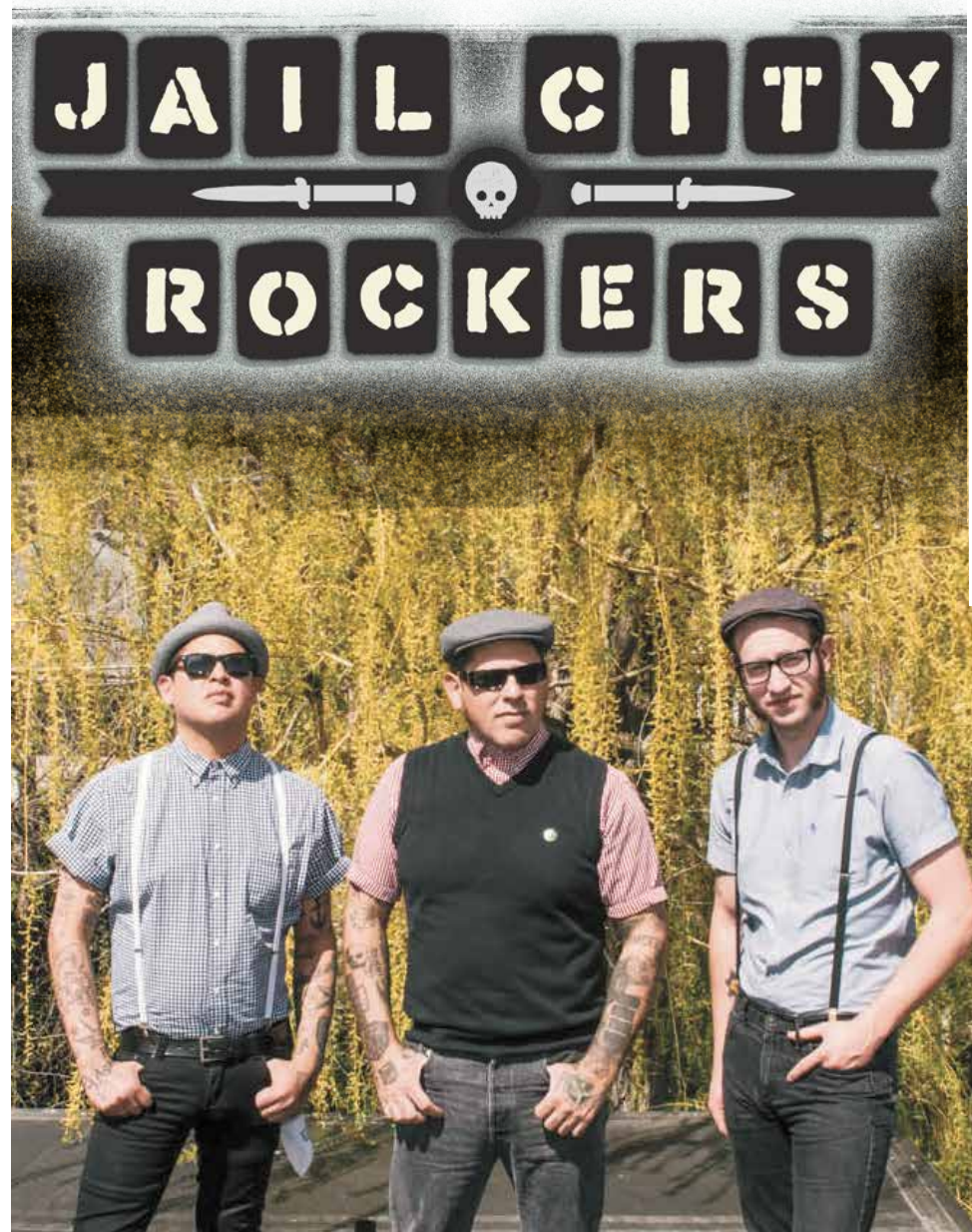


Photo: Russel Daniels

(L-R) Andrew Bonilla, Gabe Bonilla and Aron Mikkelsen bring a sincere, roots-rhythm rebel sound to their rock n' roll style. (Not pictured: Gabey Spent)

(L-R) Jimmy Araneda, Gabe Mejia and David Barthod of Les Beehive Boys are three of Beehive Bike Polo's fiercest competitors.



Photo: John Barkiple

SPREADING POLLEN: LES BEEHIVE BOYS AT WORLDS

By LeAundra Jeffs • leaundrajeffs@gmail.com

Deep in the honey pot of Salt Lake Valley street culture swarms Beehive Bike Polo, a cohesive community and mainstay of the Downtown bike scene. Three of its fiercest competitors, **Jimmy Araneda**, **David Barthod** and **Gabe Mejia**, make up the team Les Beehive Boys. The street-wise trio recently competed at the *World Hardcourt Bike Polo Championship VII* in New Zealand against the best of bike polo across the globe, and they are already setting their sights for the future.

SLUG: Qualifying for Worlds isn't just a straight shot. What steps did you take to get there?

Araneda: We went to the *Southwest Regional* in Folsom, California, where we got fourth place, and the top five got to go to Nationals. After Southwest, we went to Nationals in Lexington, Kentucky. We took 14th out of 54, with the top 15 qualifying to go to Worlds.

SLUG: What was traveling to New Zealand to compete in such an amazing competition like?

Araneda: We did a touring bike trip around the island with our bikes loaded heavy. We arrived a day early to the camp and realized it was a group of all the bike polo people from the entire tournament. It got pretty wild. I want it on record that the first thing I did when we reached our air-BNB after camping was shower.

Barthod: The competition itself was a series of Swiss round robins and a single elimination at the end. You had to be in the top 16 to play in the final day, and we got 15th, so we were able to play every day of the competition. We really didn't expect to get that far. We would have been

happy coming home in 22nd or 25th place.

SLUG: Going to a competition for the first time can have some unexpected outcomes. Were there any pleasant surprises for Les Beehive Boys?

Barthod: The organization was very professional, with big sponsors, the best court you had ever been on ... [and] real referees. There were three courts, and they were being recorded at all times for a live stream. We also got to meet people from all over the world like Japan, Hungary and the Czech Republic. The organization this time put pressure on the next organizer to make a good competition.

Mejia: The best thing about the tournament was that we got to play the former world champions. They were one of the best teams from the entire tournament—and really, to ever play the game. We didn't get stomped, and it was a good gauge of how we can play.

SLUG: I saw that you did a few campaigns to help raise money for your competitions. Did they help get you where you needed to go?

Barthod: We sold shirts with logos online starting with Nationals and then for the Worlds, because tickets are really expensive. This is what bike polo is about, helping each other. We form a really small family.

Mejia: Before Worlds, we also did a bike party and race with a raffle and an alley cat called the *Hive Cat*. Everyone went to different bee-inspired locations and took a picture. Afterward, we had a party at *Beer Hive* in the basement. The fundraiser gave us another little push.

SLUG: What's next on the horizon for the three of

you and for Beehive Bike Polo?

Araneda: We need a court to practice on. Right now, we play in an underground parking garage that works for the winter. However, there are lots of grates in the ground, the walls are dangerous and it looks sketchy and is not welcoming to new people. Basically, all we need is permission to play somewhere three times a week and not get kicked out by the cops. If we could get one tennis court with a smooth surface, it would be amazing.

SLUG: Bike polo demands more than just training and practice. What other uses would the court be put to if you were able to get permission to play somewhere?

Mejia: We have been looking to do possible re-surfacing and having a fundraiser. Right now, we are working with the *Salt Lake City Bicycle Collective* to do a youth bike polo program. We threw a tournament [*Wasatch Open 2016*] on April 8–10 with all the funds going toward the program ... We want to have a space for the younger kids to practice as well.

Araneda: We want to build up the next generation of bike polo here. Think of the children.

Last month, Les Beehive Boys won the 16-team, multi-state *Wasatch Open*, and this May, the team will travel to Fresno, California, for their first tournament of the season. Going with them are **Chingones**, making this Beehive Bike Polo's first tournament represented by two teams. For those Salt City bumblebees interested in joining the hive, Beehive Bike Polo provides an inclusive atmosphere and welcomes anyone to just show up and play.



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Not Another Cog



An Interview
with Matt
Nelson of
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By Jordan Deveraux • tomjordan21@gmail.com



Matt Nelson chiefly builds cyclocross bikes via Saltair Cycles.

There's a well-known study among cognitive psychologists in which participants are asked to draw the basic features of a bicycle. Even the participants who owned a bicycle flubbed the test, sometimes connecting the chain from the back wheel to the front. Not surprisingly, most rated their knowledge of bicycle mechanics quite highly before taking the test. Luckily for me and you, Lenny, we don't have to know where the handlebars go, because there are people like Matt Nelson, owner and sole employee of Saltair Cycles, who are more than happy to indulge our ignorance.

In 2011, Nelson attended the United Bicycle Institute—or UBI—in Portland, Oregon, and has been building bikes ever since. "I didn't know that I was going to go to UBI, build my own bike, come back and want to build more," he says. "I came back and I was like, 'I wanna build more bikes.'"

Following the breadcrumbs of the Internet, Nelson became interested in a type of bicycle racing called cyclocross, a timed sport in which riders follow a closed course with terrain ranging from mud and pavement to barriers where the racer must dismount and clamber over. He tells me that the sport is much more spectator-friendly than are other brands of bicycle racing. "People will come and drink beer, heckle the racers," he says. "It's just kind of a culture"—a culture, he tells me, that's already sweeping the Northwest and gaining popularity here in Utah.

Nelson liked the sport so much that he began building cyclocross bikes using a technique known as brazing, in which he connects the steel tubes of a frame by heating them to a glowing-hot temperature. Nelson, who has just finished his fifth season of cyclocross, says that he has already built bikes for some of Utah's most competitive racers

like **Reed Wycoff, Richard Knutson, Ali Knutson, Joe Waters** and—currently in progress—**Rich Caramadre** of **All Systems Fail**. "All of the club racing, that's been my grassroots marketing," he says, adding, "I've never raced on anything that I didn't build."

Nelson works exclusively with steel, as brazing can only be done with ferrous metals. This cuts some of the lighter materials, like aluminum and carbon fiber, out of the picture. But Nelson isn't worried, saying, "Steel has been tested ... Steel-bicycle-tube manufacturers have continued to push the technology of steel." The necessity of hand-building makes steel-brazing an obvious choice for those who eschew mass production in favor of more local, cottage-industry goods. "There's obviously the big bicycle industry, manufacturing overseas to drive costs down, but I'm not really competing with that," he says. "If they're coming to me, it's because they want something unique."

While cyclocross may sound esoteric or niche, if you're living in an area with volatile weather, it's actually quite practical. The cyclocross season traditionally takes place in the fall, when the weather gets wetter and conditions get burlier. To accommodate both the need for speed and maneuverability on hardy terrain, the cyclocross bike features dropped bars—same as road bikes, but with wider forks and a sturdier geometry. "Not everyone wants to race, but a cyclocross bike, for riding in different conditions, can be a good advantage," Nelson says.

Nelson builds other kinds of bikes as well. He builds fixed-gear bikes, track bikes, touring bikes and hard-tail mountain bikes (this is beginning to sound **Dr. Seussian**, but you get the point). In fact, he does just about everything, excluding full-suspension mountain

bikes and fat bikes. (I wonder if he'd build me a low-rider with purple, dangling tassels?)

Nelson's general interest in bicycles started when he began riding rudimentary versions of the mountain bike in the West Hills of Portland, Oregon. His original sin turned into an abiding companionship that only intensified as the years went on. Before starting Saltair Cycles, and even before he built his first bike, Nelson found a way to ride one every day. "I went from commuting to work and being a two-car family to, 'Can I commute to work and get rid of a car?'" he says. "Part of it was that evolution of wanting to be sustainable."

With custom-made bicycle inquiries coming in at a steadier pace, Nelson was able to quit his day job as an architect to pursue his passion for building bikes full time. "The satisfaction of dreaming up a bike," he says, "the process of designing it, making sure it meets the expectations of me or the customer, and then building it and seeing it ridden or riding it—it's one of the more rewarding things I've ever experienced. [It's] definitely more rewarding than being a small player in a big architectural project. In the rare occurrence that someone's gonna want a custom steel bike, there's only a couple guys you can go to in town, and I'm one of them."

Nelson says that a bike typically takes two weeks to build, including the paint job. From start to finish, how it's made, who made it, we've come full circle—or full tire, or whatever. That reminds me: Get that chain off of the front sprocket! Get your hand out of the spokes! Don't be a dumbass—let Nelson build you a bike. Inquiries can be made at Saltair Cycles' website, saltaircycles.com.

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Imagine a modern concrete-and-glass box set down in the middle of a sepia-forest tableau of deer in scrub presiding over some bar seating. The raw elements of nature are here: warm wood, stone and subdued earth tones; floor-to-ceiling windows that look out over neighborhood streets; and an overall whitewash of clean modernity. This is *Hub & Spoke Diner*, sister to *Finca*, *Pago* and *East Liberty Tap House*, all ambitious but relatable eateries founded and owned by **Scott Evans**. This one, says the menu, was conceived as an homage to a Minnesota diner that Evans' family owned, and I'm game—I spent some of the most blissful summers of my childhood in Minnesota. *Hub & Spoke* is a diner in name and ambition. It opens at 7 a.m. and closes at 9 p.m. It concentrates on breakfast, lunch and shakes. But its space does not say diner: It is cool and hip, and the menu, though it has many of the same old items, has also changed. I need to let my mind catch up. That is easily done, I found, with *Hub & Spoke's* great Bloody Mary (\$4).

This Bloody Mary lives in a modern Nordic tumbler, rimmed with spicy powder, lemon, lime and olive. Based on a thoughtful house mixture of blended vegetables, tomatoes and who knows what (I taste onions and garlic), it is seductive, spicy and strong—and quickly gone. But at a measly \$4, count me in for several with a meal.

The first time I came here, the crush of hip kids in line for Sunday brunch was too long for me. Weekdays, the place avails itself more readily to a fogey like myself. Big words for a big pancake: I think the Sour Cream Flapjacks (\$8.99) are the best



Photo: Talyn Sherer

Hub & Spoke's Kentucky Hot Brown stands as the perfect woodsy entrée.

pancakes ever. They are so delicious that they don't need much syrup. They're rich and moist with just a bit of crunch at the edges. Similarly, the Pound Cake French Toast (\$6 for half, \$9.25 full) sounds rich. It's just on the edge of too much—a thrilling place to be—moderated by a side of bacon. The Chicken and Waffle Sandwich (\$10.50) is awesome, with a fried, juicy, XXL-sized breast of flavorful chicken breaded in a funky flour and spice sheath, inserted between a couple of thin crisp waffles and topped off with jalapeno-infused syrup.

The Kentucky Hot Brown (\$11) is the star of the menu. Served in the skillet that cooks it, a drench of creamy bechamel sauce rounds out a sourdough island stacked high with smoked turkey, bacon, avocado and a fried egg. Four cooked cherry tomatoes offer palate-cleansing, acidic pops during this rich meal. The most insightful aspect of this memorable dish is a mysteriously deep, smoky flavor that evokes the summer joy of waking up in the woods to a campfire, dew on leaves and crisp morning air. It is transporting.

The two versions of the eggs benedict, the Classic Benedict (\$10.50) and the Crab Salad Eggs Benedict (\$10.99), are examples of this diner's contrasts: classic, and dependable, and new, now and wow. The traditional, with an English muffin, fine poached egg, ham and subtle hollandaise, is a good, old-school benedict. Its fresh, urban, seafood twin, featuring a mountain of lump crab salad and a corn-

meal griddle cake base, has my vote for best new thing of the day.

On the lunch side, I can't resist a Reuben (\$10.99). Made with turkey or, as I had it, with pastrami, the sandwich stars fresh—if not salt-sharp or bright—house-made sauerkraut. The mild pastrami is premium, as is the Russian dressing, but being the rebel that I am, I used a stripe of sharp yellow mustard to bring some turmoil to the decidedly peaceful flavors. The Open Faced Roast Beef Sandwich (\$11.99) is a fan favorite, mentioned fondly by my foodie friends. I see the homage to that long-ago staple, but it sure has changed. The thinly sliced beef is on a bed of arugula, with hints of celery root and Russian dill. There is no coat of gravy, but with deliciously caramelized onions and the mustard horseradish jus, it all goes together so well that I text my friends to say I've seen the light. The Tuna Melt (\$9.99) is a generous beast that arrives demanding that you eat every bite. Each mouthful is rewarded with a tuna salad that is crunchy and fresh, and I'm happy to oblige.

If you were me, you would finish up your breakfast or lunch with a boozy shake (if you didn't already have several Bloody Marys like I did). I liked the Grasshopper (\$8.50), which is a crème de menthe and Godiva chocolate liqueur-infused bit of Northern Territory-style misbehavior. The same delicious shakes can also be made without alcohol, but where's the fun in that?

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JIM WILLIAMS' SMILING FACES

- EXPLORING THE IDEA OF HOME AS SELF-PORTRAIT -

By Z. Smith • zacabbeyroad@gmail.com | Photos: Russel Daniels



From the street, the 130-year-old, (rumored) former polygamist house belonging to the artist, architect and all-around creative beacon, Jim Williams, is fairly unassuming. With its plain, white exterior, carefully kept garden and rock arrangements, and subtle deck railing, it looks like many other Avenues homes. Upon closer inspection, however, a magical world unfolds. It is a world filled with a thousand faces, plaster bodies propped up in chairs, alligator/human hybrids crawling along the ceiling, cowboys lurking in corners, **Nostradamian** scenes lining the floors, *Junk Yard Dogs* guarding the perimeters and finally, the home's sole occupant, Williams: bearded, wearing Birkenstocks with mismatched socks, likely clad in a shirt featuring his own likeness, acting as the home's protective sage. This is *Home as Self-Portrait*.

"For the last 25 years, I've been filling up the house," says Williams, who covered every nook and cranny with his many surreal, pop art-leaned, multimedia works. In anticipation of an upcoming partnership with the *Utah Museum of Contemporary Art (UMOCA)*—which will feature a small installation in the museum's foyer and, perhaps most compelling, free intimate tours of Williams' home throughout the summer—Williams is unpacking every box and unwrapping every piece. *Home as Self-Portrait* is an archive show to celebrate a lifelong creative journey. "[This exhibit] is an accumulation of the shows that I've done over the years," says Williams, but it's also an act of closure. "This is not only the end of this particular art project—it is the end of me living here. It is the transition of many things." With an impending move to the Portland area due to the fact that "I have three grandchildren and I love being around them," says Williams, the artist is looking to leave a deep impression in the minds, hearts and eyes of his Utah audience.

Born in 1940, Williams is from a rural Kansas town. Yet despite his geographical isolation

and his beginnings as "Kansas farmer stock," Williams found solace in the counter-culture of the '40s and '50s with rock n' roll and hot-rod cars. "Then the hippies came along, and drug culture came along," Williams says—a movement he was proud to be a part of. Williams attended the University of Wyoming and the University of Kansas in pursuit of an architectural engineering degree, after which Williams entered the cutthroat job market and found himself at odds. "I was dissatisfied with what I was doing in life. I quit my job and went back to where my parents lived," says Williams. "That's when—I'll tell you honestly—I met my wife, I enrolled in art classes, and I had a friend living in Japan who sent me some pot in an envelope. I experienced all three of those within two months of each other. It completely changed my life."

From there, Williams led a successful architecture career, but it didn't satisfy his creative needs. With a sly smile crawling along his face, Williams says, "I kept all my creative juices for home—drawing, painting, photography." Despite his creative proficiency, some of his work during the '80s was not well received. Williams set a new trajectory for himself. "I said, 'I'm gonna do paintings. They are gonna be colored; they are gonna be large; they are gonna have a theme,'" he says. This theme is the self-portrait. "When I am using myself as an image, it doesn't change the work part of it—it's still a graphic image; it's still a project; it's an artistic effort," says Williams. "At some point, the question of narcissism comes up. It's unavoidable, and I've kind of played with that," even creating a trio of works called *Narcissus Spring*, *Narcissus Creek*



and *Narcissus Pond* as a tongue-in-cheek nod to this criticism. "I think most artists do self-portrait or self-imagery," says Williams, "whether they think they do or not."

Cara Despain, artist, writer, friend of Williams and author of *The Beginning of Now*, a book chronicling Williams' life and art, says, "[In Williams' work,] you can trace influences from pop and art nouveau to the **Pictures Generation**, Fluxus and Dada." In a 2011 show, Despain's book and Williams' work made a collaborative debut. "Now, with this exhibition with *UMOCA* five years later, people will finally get to come and see the work in situ," says Despain, "[and hopefully] understand his home as a complete retrospective artwork and ultimate self-portrait." As a somewhat solitary individual, Williams has had small, invite-only gatherings, but nothing quite as large as the *UMOCA* exhibit. "I'm justifying it now because after this [exhibition], it all goes in boxes—I sell my house and move," says Williams. With some trepidation, he says, "This is people off the street seeing what's here. There's a vulnerability to that ... I didn't do this for them, but I'm doing this show for them to see it."

In the future, Williams hopes to put his energies into sorting through 130,000 of his photographs and compiling zines. "I could do a zine about *Tom, Dick and Harry*," he says, referring to a collaborative installation with friends and fellow artists **Don Andrews** and **Marc Rodgers**, "and a zine of my grandkids." And to those individuals working on a creative project, Williams says, "I'd encourage you to keep at it, even if you throw it away or put it in a box. If you have a creative energy, satisfy it."

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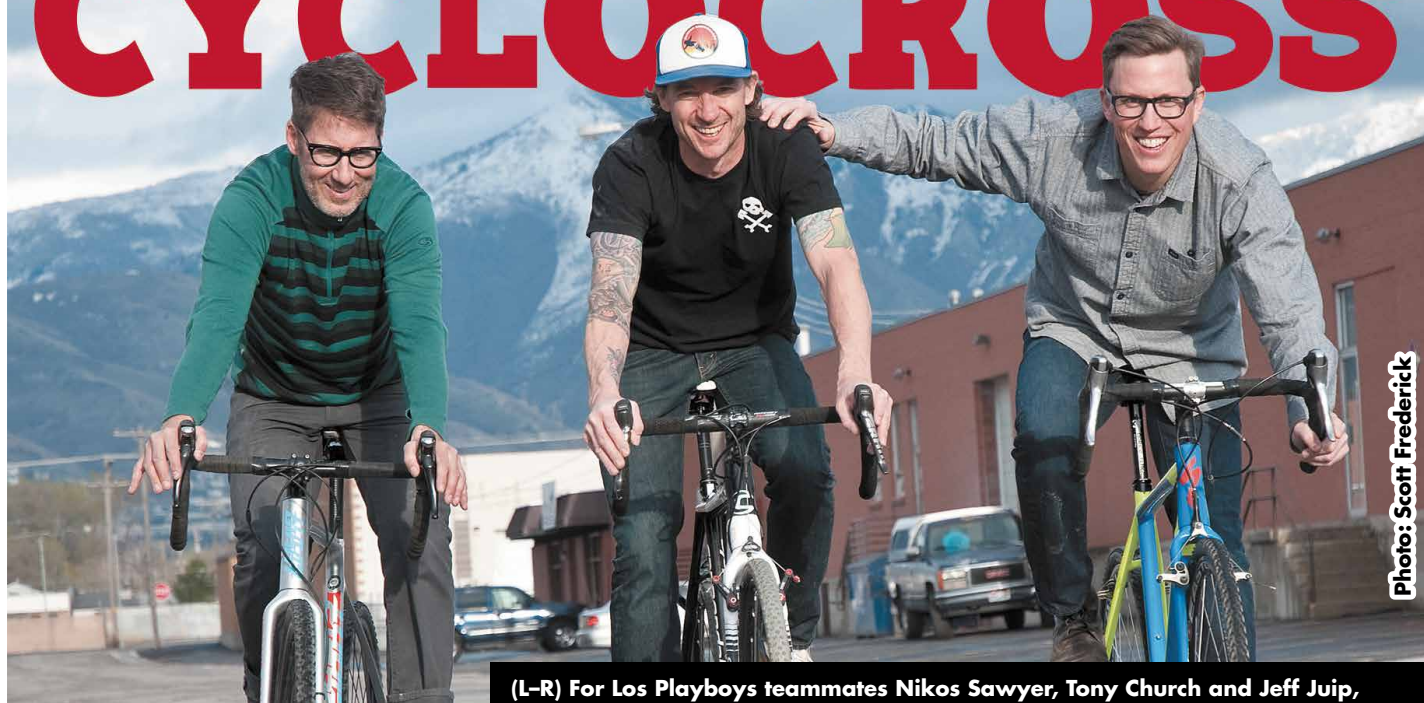
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All the Dirty Deets from Los Playboys Internacionales | By Jamie Stott • info@jamiestott.com

CYCLOCROSS



(L-R) For Los Playboys teammates Nikos Sawyer, Tony Church and Jeff Juip, cyclocross' grit and aggression are all part of the sport's charm.

If road racing had sex with mountain biking, their love child would be cyclocross. OK, now stop thinking about bikes doing it—that's weird. Cyclocross is a hybrid type of biking that involves racing on a one to two-mile-long course over pavement, grass, dirt and various obstacles. Races are typically an hour long, and it's all about how many laps you can pack in. Sound grueling? Yeah, it is. And what gives cyclocross its edge is that the season starts in early autumn and pushes into winter. So slap some wind, rain, snow and even hail on top of it all, and these riders aren't fussed in the least. According to local cyclocross team Los Playboys Internacionales, that's what makes the sport great.

"Being rainy and muddy is just a given," says Playboy **Jeff Juip**. The other two Playboys, **Tony Church** and **Nikos Sawyer**, nod in agreement. "Early races can almost feel silly because it's sunny and everyone's in shorts, and it's just like a road race or a mountain bike race," says Sawyer. "The cross racers definitely start to get pumped as the weather gets worse. The racing becomes more dangerous and just more competitive." Sawyer then goes on to explain that as the course changes, so does the race, giving good bike handlers a chance to move into the lead—whereas up until this point, perhaps only the strong riders would've been ahead. Church chimes in to say, "I'll check the weather all week before a race and get excited when it says 80-percent chance of rain." Where other sports live in fear of inclement weather, cyclocross basks in it—the muddier, the better.

When I asked the guys if they bring water bottles or use Camelbaks, they sort of laughed at me. "There's no time to drink," says Church. "If there is any flat part or downhill section, it's usually so bumpy that if you're not pedaling, you're trying not to crash." And it's not just the weather and the gnarly course that the riders have to watch out for—it's the spectators, too. "Unlike a road race where, once the peloton goes by and you might not see them for the rest of the day, with cyclocross, people are coming around every eight minutes," says Church. "People will try to distract you when you're racing by handing out dollar bills, bacon, donuts, beer ... There's also a lot of cruel heckling, too. Heckling is a big part of cyclocross." From the tone of his voice, however, I can tell that it's a loved—not loathed—aspect of the sport. What's unique about cyclocross, according to Sawyer, is that "... all the aggression is on the course," he says. "It's a friendly sport—no attitude. You can show up for your first race and feel like you've got friends."

Originating in Europe in the early 1900s, cyclocross evolved from road racing as a way to keep riders in shape once their racing season was over. When asked how the sport found its way to Utah, Sawyer joked, "I think it came here on a Mormon handcart." It might not be a handcart, but cyclocross racers are skilled in hauling, hoisting and carrying their bikes over various obstacles. Although you're welcome to race any bike you like, most cross racers invest in a cyclocross-specific bike. "It's skinnier than a mountain bike but fatter than a road bike," says Church. Juip goes on to describe a bike with a higher bottom bracket and knobbier tires.

If you're lucky enough to be on the Los Playboys Internacionales team, you'll get to wear matching lycra jerseys. The team is sponsored by a slew of local vendors, including *We Like Small*, *Red Rock Brewery*, *Wasatch/Squatters Brewing*, *The Green Ant*, *Signed & Numbered*, *Blue Plate Diner*, *SLUG Magazine*, *Excel Sports*, *Cane Creek* and *Sawyer & Church Woodworks*. Los Playboys are composed of 12 to 14 racers, both men and women, all of whom are subject to a strict hazing policy. When asked about said hazing policy, Church says, jokingly, "It involves a lot of bourbon." Juip laughs at this and tells me recruitment for the team is organic: "We just kind of run into people who are interested," he says. While there are several racing teams throughout Salt Lake City, Los Playboys Internacionales is one of the only teams that specifically focuses on cyclocross.

The team name came from Church, who saw it a long time ago on the back of a T-shirt. He says, "The back of the shirt said 'Los Playboys Internacionales,' and it was just a cool-sounding name. I thought it was funny, since I'm not really international or a playboy." According to Sawyer, the race announcers love the name, too—probably because it rolls off the tongue like butter.

If you feel like cheering for Los Playboys Internacionales, you can find the team's racing schedules by checking out race2wheels.com or ptowncross.athlete360.com. You can also find them on Facebook. If you're feeling spicy and want to give cyclocross a try, Juip suggests contacting your local bike shop or signing up for a cyclocross clinic. Just remember that it's a dirty sport—but somebody's got to do it.

Photo: Scott Frederick

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DOG TOWN REDEMPTION
Directed by Amir Soltani
95 min | 2015 | USA | Not Rated
A surprising number of people make their living off vast rivers of trash—they are America's unseen. This is the story of one river in Dogtown, West Oakland and its inhabitants.
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TUE
MAY 17
7PM

THE GREAT ALONE
Directed by Greg Kato
80 min | 2015 | USA | Not Rated
An award-winning documentary that captures the inspiring comeback story of champion sled dog racer, Lance Mackey.
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SAT
MAY 7
11AM

BELLE AND SEBASTIAN
Directed by Nicolas Vanier
99 min | 2014 | France | Not Rated
Based on the acclaimed children's novel by Cécile Aubry about the adventures of a young boy and his giant sheepdog amidst the stunning backdrop of the Alps.
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THUR
MAY 19
7PM

LIZ IN SEPTEMBER
Directed by Fina Torres
100 min | 2014 | Venezuela | Not Rated
Based on the play, *Last Summer at Bluefish Cove*, by Jane Chambers, *Liz in September* is a lush look at loss, love, freedom, and friendship.
Marmalade Library
280 W 500 N
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TUE
MAY 10
7PM

DECODING ANNIE PARKER
Directed by Steven Bernstein
91 min | 2013 | USA | Rated R
The lives of a breast-cancer patient and a researcher who is trying to prove a genetic link to cancer, intersect in a groundbreaking study.
The City Library
210 E 400 S
Salt Lake City

TUE
MAY 24
7PM

THE BRAINWASHING OF MY DAD
Directed by Jen Senko
90 min | 2015 | USA | Not Rated
Is our modern media brainwashing America? That is the question Jen Senko asks while examining how her father's and her views of their country diverge.
The City Library
210 E 400 S
Salt Lake City

WED
MAY 11
7PM

TRAPPED
Directed by Dawn Porter
90 min | 2013 | USA | Not Rated
Filmmaker Dawn Porter's (*Gideon's Army*) award-winning and powerful portrait of the people working to protect a woman's right to choose.
Rose Wagner
138 W 300 S
Salt Lake City

TUE
MAY 31
7PM

HOLY HELL
Directed by Will Allen
100 min | 2016 | USA | Not Rated
For 20 years, a filmmaker documented his life as part of a secretive spiritual community led by a charismatic guru.
The City Library
210 E 400 S
Salt Lake City

THUR
MAY 12
7PM

SHERPA
Directed by Jennifer Peardon
96 min | 2015 | USA | Not Rated
Intending to explore the rising tensions between Sherpas and European climbers during the 2014 climbing season, the filmmakers captured the worst tragedy in the history of Everest.
Viridian Center
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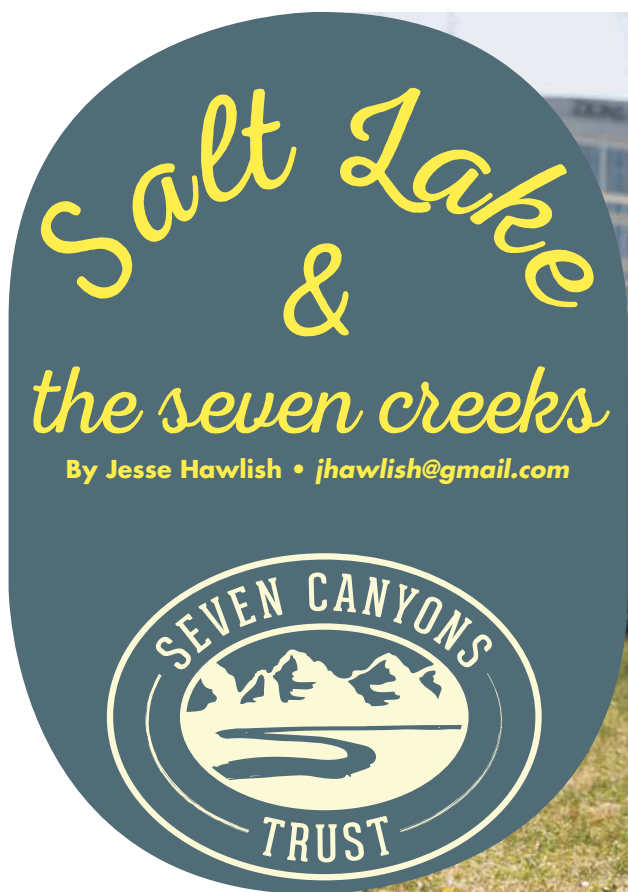
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SaltLakeUnderGround 19



(L-R) Seven Canyons Trust Co-Directors Liz Jackson and Brian Tonetti will generate awareness of the Salt Lake Valley's seven culverted creeks with the Range 2 River Relay Race on May 14.

Photo: lmSorenson.net

Once upon a time, there were seven burbling creeks winding their way across the Salt Lake Valley, each one depositing its clear waters into the Jordan River. These seven creeks were named after the seven canyons from which they came—Red Butte, Mill, City, Emigration, Parley's, Big Cottonwood, Little Cottonwood ... and Doc. Sadly, due to growth and urbanization, Salt Lake's seven creeks have been culverted—tucked away, running unseen and unused in pipes beneath the city. Enter the Prince Charming of our tale, an organization called **Seven Canyons Trust**. SCT aims to restore and reintegrate Salt Lake's seven creeks by raising awareness with true love's magical kiss—er, wait. Actually, it's a relay race taking place May 14 called *Range 2 River Relay* ... twice as practical and just as fun!

The *Range 2 River Relay* is a bike/boat/run race designed to trace some of our valley's hydrology and spark conversation about the buried potential of our culverted creeks. The cyclists will follow City Creek from its healthy source in the foothills and down along its culverted section under North Temple to the *Utah State Fairpark*, where the creek empties into the Jordan River. The canoes will set off from there, down the Jordan River, and the runners will race back along the Jordan River Parkway. The race will end at the *Get Into the River at Night* festival in the fairpark. "What I'm hoping," says **Brian Tonetti**, co-director and founder of the Seven Canyons Trust, "is that the race immerses into this festival and people stay around, get food and wine, et cetera." There will also be a free concert that evening, featuring **Holy Water Buffalo**.

The event aims to be a casual, family-friendly race. Each leg is less than four miles. "I don't want it to be some spandex-type of event, you know?" says Tonetti. Entry costs \$15 per team of three, and you can sign up now at SCT's website, sevendecanynstrust.org. Tonetti hopes to provide canoes for racers, and his organization has secured a sponsorship from SLC's nonprofit bike share program, GREENbike. "We're providing 15 GREENbikes for participants," says **Will Becker**, GREENbike's Director of Planning and Operations. Becker commends SCT for its dedication to "rehabilitating the amazing water resources in our communities that we all

benefit from and that are often taken for granted or go unnoticed." The two non-profits have a basic goal in common: "We're both working to make a positive impact on our natural surroundings and [to] enhance the quality of life for people in our city," says Becker.

For SCT, one positive impact comes from a process called daylighting. Daylighting means bringing our city's seven creeks back to the surface and integrating them into the urban environment in a variety of beneficial ways. Salt Lake is already home to one major daylighting project, *City Creek Park*. After the floods of '83, "there was a movement," says Tonetti, "to diminish these stormwater conveyance choke points and to mitigate flooding through [daylighting]." And it worked.

Daylighting our seven creeks is good for a lot more than that. *City Creek Park* isn't just flood prevention, after all—it's also a beautiful recreation area. It's an amenity that improves the lives of citizens and increases the surrounding property value. SCT's next daylighting project, the Three Creeks Park, will do much the same for the 1300 S. 900 W. area, too. Its funding will soon be up for city council approval. "It received a favorable recommendation from the mayor, [Jackie] Biskupski, and the Citizen Advisory Board," says Tonetti. "It's looking really, really good that it could be funded."

Daylighting our creeks has a host of positive environmental benefits as well. Nat-

ural, porous creek beds actually purify and filter water. "Whereas in a culverted system, the pollutants in the water are closed in a pipe, so they're not infiltrating into the ground. You send them directly into downstream communities by the Jordan—so it becomes an environmental-justice issue as well. These West Side communities who are lower income are forced to deal with all these pollutants and degraded water quality from the East Side communities," says Tonetti.

When City Creek was culverted, "a lot of these communities on the West Side basically lost their resource, their amenity," says Tonetti, "and that's where the idea for the *Range 2 River Relay* comes from. We're hoping to raise awareness for this area and the potential to restore a natural stream channel of City Creek through the fairpark—this really historic property—which could potentially spur the reimagining of [the rest of] the fairgrounds, which has been in contention for 10, 20 years." The race, like the seven creeks themselves," says Tonetti, "connects both communities and ecosystems from the Wasatch mountains and the East Side to the river and the West Side and beyond, to the Great Salt Lake."

There are over 21 miles of buried creek below our feet—this happily-ever-after is a lofty goal indeed. But thanks to Seven Canyons Trust and the first annual *Range 2 River Relay*, one day, our valley might regain its title as the fairest one of all.

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The Velocipede Races:

Love and Liberation at the Velodrome
By Davey Davis • davey.davis@gmail.com

Emily June Street wrote the first young adult novel published by DIY-punk press Microcosm Publishers. An experienced fantasy writer, Street also blends her love of bikes with her physical savvy from teaching Pilates. The result, *The Velocipede Races*, is a fast-paced book that defies categorization. Emmeline Escot knows that she was born to ride in Seren's cutthroat velocipede races. The only problem: She's female in a world where women lead tightly laced lives. Emmy rebels—with stunning consequences. Can her dream to race survive scandal, scrutiny and heartbreak? We called up Street to get the backstory.



SLUG: What is *The Velocipede Races* about, now that you've finished it and have seen what it has become?

Emily June Street: The book for me was always about overcoming obstacles and about feminism, and the road via physicality, particularly, to achieve those two things. I teach Pilates—physicality is pretty much what I do and think about all day. Physicality plays a central role in becoming more empowered and becoming more enabled in your body. Whatever limitations you're working with, whatever skills you already have, that is such an important route to liberating your mind—to achieving your potential, to overcoming obstacles. It didn't necessarily have to be sport, even though this book is very much about sport, and Emmeline, the heroine, is a very competitive person and an athlete. I think the more important kernel in there is that via the physicality you love—and being able to express it—you can overcome all kinds of different obstacles.

SLUG: What's a velocipede race, and why can't Seren women race in them?

Street: I modeled the velocipede races in the books after Kieren racing in Japan. There's an honor code—I wanted to have that sense of history in it. It's a style of racing where the racers all get up to a certain pace before the race actually begins, so it makes for a very strategic and fast-paced race.

I set up a very traditional 19th Century society for this book to take place in, partially because I wanted to explore how the bicycle as a symbol affected women and the first wave of feminism in the late 19th and early 20th Centuries. Women were living very cloistered lives at that time—they didn't get to participate in as many activities out in the world as men did.

SLUG: *The Velocipede Races* is a great empowerment story, but it's also a romance novel. Could you talk about feminism in the context of Emmy's husband, Everett, who seems really down with the cause, versus her brother, Gabriel, who's more begrudging in his support?

Street: With both of those two male characters in the book, I was trying to make some statements. With Gabri-

Author and cyclist
Emily June
Street's novel
*The Velocipede
Races* explores
the intersection
of cycling and
feminism.



el, he's aided and abetted her in her secret riding for a long time. He basically helped her achieve the dream. At the same time, there's a part of him that's very much of the society he was born in. He exemplifies a certain type of man you encounter who is somewhat supportive in many ways, but when it comes to the chase, he's not really sure. Everett is an outsider himself. He isn't one of the high-born people, so he had a different sense of the whole society and the rules. He represents one step further along the progression of being able to offer support and empower women in a slightly more helpful way.

SLUG: The issue around sexual education and women's lib is well played. You have this first sex scene where Emmy is preoccupied with what's expected of her, but it's not traumatizing.

Street: What I find amusing about that sex scene is that she's excited about it—she's a very physical person and I wanted that to run true through different domains in her life—but after it, the thing she's really excited about was that she'd gotten to race that day.

SLUG: You mentioned that you don't race; you commute. Why write about a different kind of riding?

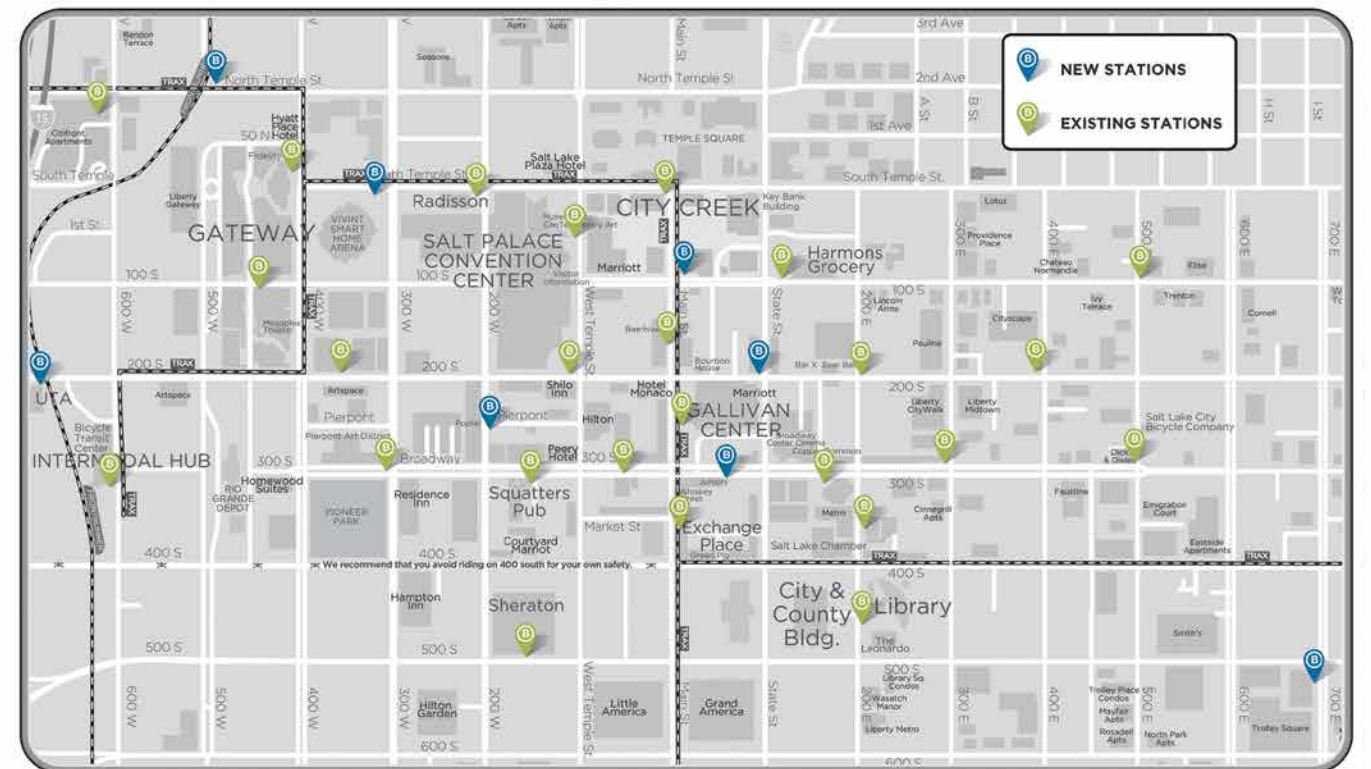
Street: I knew I wanted to write about riding, but I couldn't find the groove. One day while I was riding, I had this idea of this gladiator-style competition. I thought, "Well, why not bikes? Why not bikes in a cutthroat environment where the competition's really intense?"

SLUG: It seems like a good fit for Microcosm, a publisher that's all about bikes and self-empowerment. Did that come up in the editorial process?

Street: I just sent the book to [Microcosm Co-Owner and Marketing Director] Elly Blue. I followed her blog—I knew she was into bicycles. I wasn't even really looking for a publisher. I just sort of said, "Do you want to read this?" But certainly, it was a good fit, because they're very interested in how bicycles can change you individually and on a collective/societal level, too.

If you feel like casting off your corset and hitting the track, pick up *The Velocipede Races* at microcosmpublishing.com.

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IT'S ALL ABOUT THE JOURNEY:

BORN-FREE 8

By Darcy Mimms • rd2therc@gmail.com



Photo courtesy of Grant Peterson

Grant Peterson is a co-organizer of the Born-Free Show 8, held June 25 and 26.

The *Born-Free Vintage and Classic Moto Show* is an annual gathering of the motorcycle masses hosted on 17 acres of moto-friendly Southern California ranch land. The *Oak Canyon Ranch* has become the destination for gear heads, moto hobbyists and car and motorcycle enthusiasts of all ages from all over North America. In preparation for the eighth annual *Born-Free Show* on June 25 and 26, co-founder and Salt Lake native **Grant Peterson** reflects on the culture of growing up in Utah and how *BF* has evolved yet stayed true to its "glorified barbecue" roots.

SLUG: As a Salt Lake native, what was your childhood like and what made you relocate?

Peterson: Yep, born and raised in Sugarhouse. Growing up in Salt Lake back then as a kid was a lot of fun. You could still go and adventure and do all the kinds of stuff kids used to be able to do. As I got older, I got into old cars right around the age of 15. I got obsessed with vintage cars and Ford

ple and bikes was exactly what we wanted. There were about 200-300 bikes, and 400 or so people showed up. For the second *BF* show, we had moved it to *Signal Hill*, and it was 10 times as big as the first one. We only had 10 Porta-Potties. We had a great time, and that was kind of just flying by the seat of our pants. We decided to give a bike away and built a 1950s Harley Panhead.

SLUG: Why is the show such a success, and how has it changed?

Peterson: I think a lot of it has to do with Southern California being a destination for a lot of out-of-towners. The Southern California hot rod, car and motorcycle culture is still a draw for people. We've worked hard to stay where we are, even though we hit at least 20,000 people at *Born-Free 5*. That was a pivotal show for us. There were so many people. It was almost too much for what we wanted. We've always been open arms, but there was too much late-model stuff—it wasn't what we wanted. It didn't help that there was a heat wave going across the country. It was like the *Woodstock* of choppers. Until then, the show had been free for five years, but we went to a \$10 admission. It weeded out the people who weren't contributing to the show. Because of that, it has continued to grow.

Pre-War hot rods. Anybody under 50 in Salt Lake wasn't really doing anything like that, but I had found a group of guys my age in Southern California. That was my catalyst for moving.

SLUG: Since moving out of the Salt Lake scene, how has the moto culture changed?

Peterson: Back then, there wasn't really a scene or culture. The antique car and hot rod stuff there was only a handful of us doing it. There weren't any younger people with shops—fabricators, engine builders—not like there is now. We've worked with **Andy Carter** of *Pangea Speed* now for a few years. He's been a featured builder at the show.

SLUG: How did *Born-Free* get started?

Peterson: It kind of got started with my friend **Mike Davis** and me and our little niche of motorcycles that we like. There wasn't really a show that catered to [us]. We would go to these big shows, and it was a whole convention-center-type setup, with maybe two or three bikes that we liked. It's not really our style. We like more traditional kinds of bikes—mostly vintage Harleys. Mike is into vintage Triumphs. We decided to do something, because when we would have a barbecue at a friend's house, we would have better bikes there than at most of these shows.

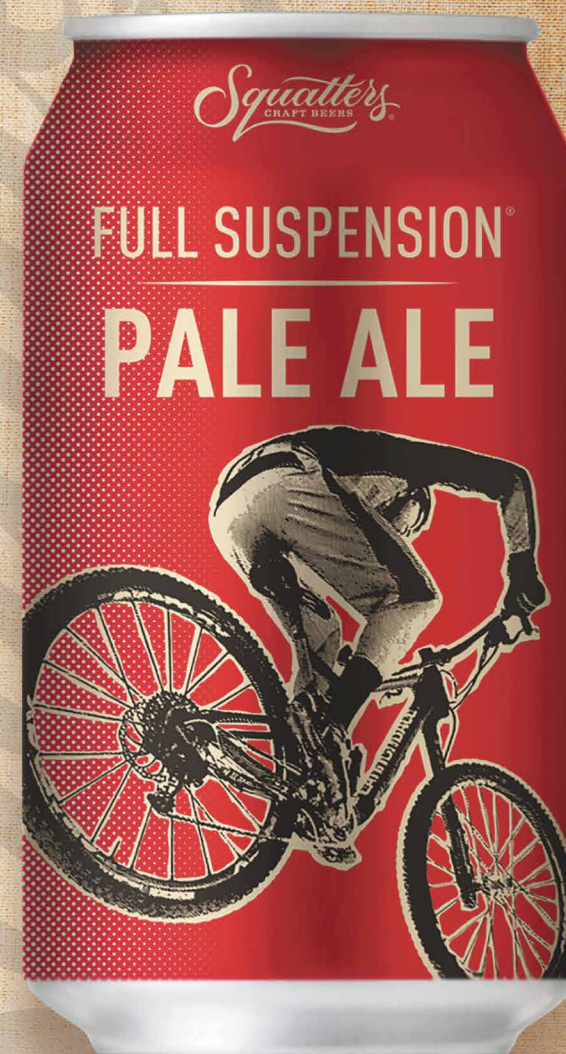
We threw [the show] together in 30 days. I made a flier in Photoshop and passed it around, and it got reposted. We had friends from across the country who came to the first *[BF]*, which was a glorified barbecue. What showed up as far as peo-

SLUG: How has making *Born-Free* a two-day event changed the show?

Peterson: It was really just four or five hours of pandemonium before [the change]. It was kind of just a blur for one day that we worked all year for. So, the two-day thing has really been cool, especially for people who are traveling. They can have time to visit with friends. A lot of people plan their whole summer vacations around [the show]. I get goosebumps every time I think about the thousands of people who do these trips. They may forget the show, but [they're] not going to forget the journey.

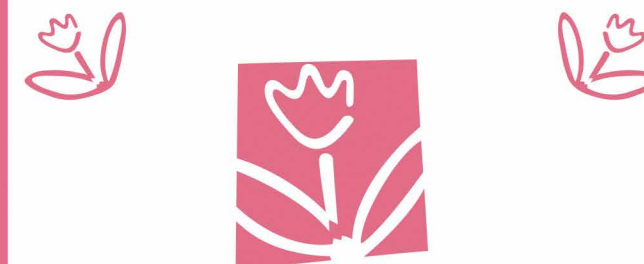
Strap on your Pendleton blanket and \$1 black bandana from Wal-Mart, and head to the eighth annual *Born-Free*, hosted June 25 and 26. For more info, check out *BF* on Facebook, Instagram or bornfreeshow.com.

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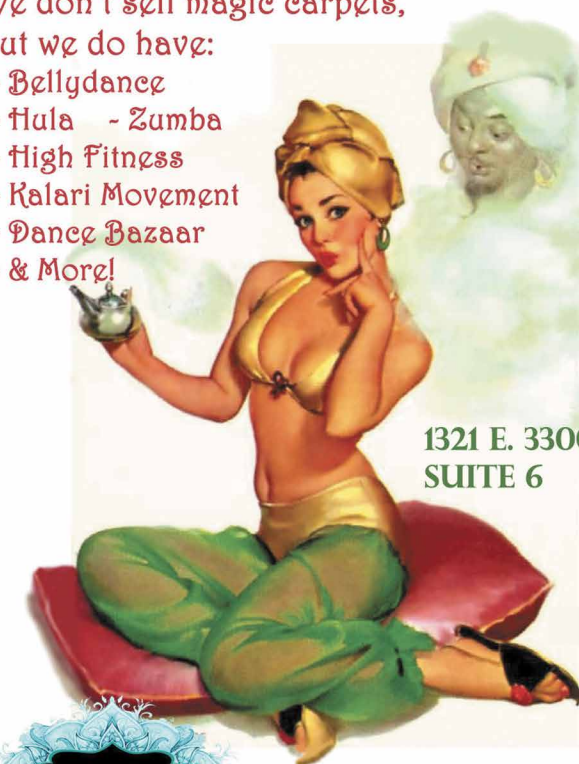
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BUILDING A LEGACY: THE STORY OF THE DRAPER CYCLE PARK

By Sean Zimmerman-Wall • seanzdub@gmail.com



Photo: Andy Fitzgerald

Chris Flook pulls off a high-flying tuck no hander while riding one of Draper Cycle Park's many jumps.

The sport of cycling has deep roots in our state. From nationally recognized events like the *Tour of Utah* to the globally acclaimed slickrock trails of Moab, there is no shortage of fun and excitement on two wheels. What's more, our elected officials have become increasingly supportive of the sport and what it means for the health and vitality of our populace. Bike lanes, bike sharing and now cycling parks are showing up in more areas of Utah than ever before. In the City of Draper, a new spin on community engagement is entering the fold. The *Draper Cycle Park*, located at 1455 E. Highland Drive, is going on its second year of being open to riders.

"In 2007, we started out as a grassroots group who wanted to build a velodrome," says **Salt Lake Velodrome Association (SLVA)** founder **John Newell**. "The Salt Lake Velodrome Association, a 501 (c)(3), was the original effort to raise awareness and funds for the project." For those outside cycle racing, a velodrome is a closed-circuit oval track with banked turns. Typically, they are a few hundred meters in length, several lanes wide and ideally suited for single-speed, flat-bar road bikes. In the early 1900s, there was an elaborate velodrome located on the shores of the Great Salt Lake. It tragically burned down and was never reconstructed. Since then, there has been fervent talk among the core cycling community to get one going again. The SLVA pitched the idea to city officials in both Ogden and Salt Lake, but it was Draper that finally picked up the ball. Deciding that the costs associated with acquiring land and building such a facility would be quite high, the SLVA reorganized and rebranded as the **Draper Cycle Park Association (DCPA)** around 2010. The city had just donated a large

swath of underused land near the mouth of Corner Canyon to the project, and the DCPA and Draper City officials developed master plans for a multifaceted venue catering to all forms of cycling.

In 2014, DCPA board members began working in earnest to continue attracting attention to their cause and promoting cycling to a larger audience. "One particular challenge was finding the right kind of dirt to construct the pump track and jump lines," says Newell. It turns out that the sandy soil in the area didn't have the right amount of clay content that is optimal for jump sculpting. Fortunately, they were able to find what they needed at a construction site west of I-15. The DCPA hauled truckloads of precious dirt across the valley, and a company from Park City, *Sage Brush Trails*, executed the actual layout and building. The overall process took the better part of a year and revolved around placement of the pump track and three surrounding, concentric jump lines. The jumps are built to be progressive and to allow riders to build confidence. Each line picks up where the last left off. Additional teams of builders also constructed several mountain-bike skills sections and a short-course cyclocross track near the pumps and jumps. Cyclocross is quite a popular sport in Utah, and it combines the technical handling of mountain biking with the anaerobic endurance of road cycling. The separate cyclocross course features a custom-built flyover (bridge) and staircase.

These adjunct facilities allow *DCP* to attract a wide spectrum of riders from across the region. "The courses are versatile and continually host events like the *Utah Cyclocross Series*, *Intermountain Cup* and *Utah High School Mountain Biking*," says Newell. Even more impressive than the organized races

is the sense of community that the park has fostered since its grand opening in June of 2015. "The pumps and jumps have been received incredibly well," says DCPA board member **Chris Bingham**. "Last summer, there were dozens and dozens of families enjoying the park every evening. I love the family aspect that has taken root. When I spoke to some of the parents about the bike park, they said it was one of the coolest things ever for their kids. They have a hard time getting them to leave."

As *DCP* opens for its second season, the DCPA continues to make small improvements to the venue, such as better parking, dedicated water fountains and cyclocross course expansion. The *Go-Ride* bike shop has also agreed to be the volunteer trail-maintenance provider for the pumps and jumps. "There is a culture of helping to build what you ride," says Bingham. "No dig, no ride" is the phrase often used related to trails and parks. It also applies to the maintenance aspect as well. Dig days are held each season, and more info on getting involved is available at facebook.com/DraperCyclePark.

With the earthen features completed, the DCPA now aims to keep the momentum by coming up with new ideas for *DCP*. As a test piece, a small contingent of builders have created a modular, wooden "mini-drome" that can be taken from place to place. Newell hopes that this concept will show people the potential benefit of a permanent velodrome. Fundraising efforts are ongoing as the DCPA works to raise \$1.5 million for construction. Additional info about donating and volunteering can be found at saltlakevelodrome.com.

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For many people, a bicycle is little more than two wheels, a pair of handlebars and a puzzling riddle as to why cyclists don't just drive a car like everyone else. It's something that some notice in their peripheral vision while they're driving to work, not recognizing the significance of the humble bicycle. Setting foot inside the small, unassuming mechanic shop that the *Salt Lake Bicycle Collective* calls home is the quickest way to change all of that. For nearly 15 years, the Bicycle Collective has been a bastion of cycle-related community service, providing everything from volunteer mechanic programs to free bikes for underprivileged children. Over the past few months, the collective has teamed up with the Youth in Custody Department of the Utah State Office of Education to pilot a vocational program targeted at young people incarcerated in state-run detention centers. "This is a really great way to provide some support and restorative justice to youths that have experienced incarceration," says **Sharah Yaddaw**, director of the Bicycle Collective's Salt Lake chapter. "It gives them an opportunity to do something productive and positive."

Before coming to the *Salt Lake Bicycle Collective* in the fall of 2015, Yaddaw had spent six years working with homeless and runaway youth. Her passion for helping marginalized young people has fueled her enthusiasm for this program. "The Bicycle Collective had been talking about a vocational program since before I got here," she says. "When I got here, we started meeting with **Travis Cook** and put together a plan."

The SLC Bike Collective's own Kevin "KG" Greene volunteered to impart his bike passion and expertise to foster a safe haven for students and develop their skills.

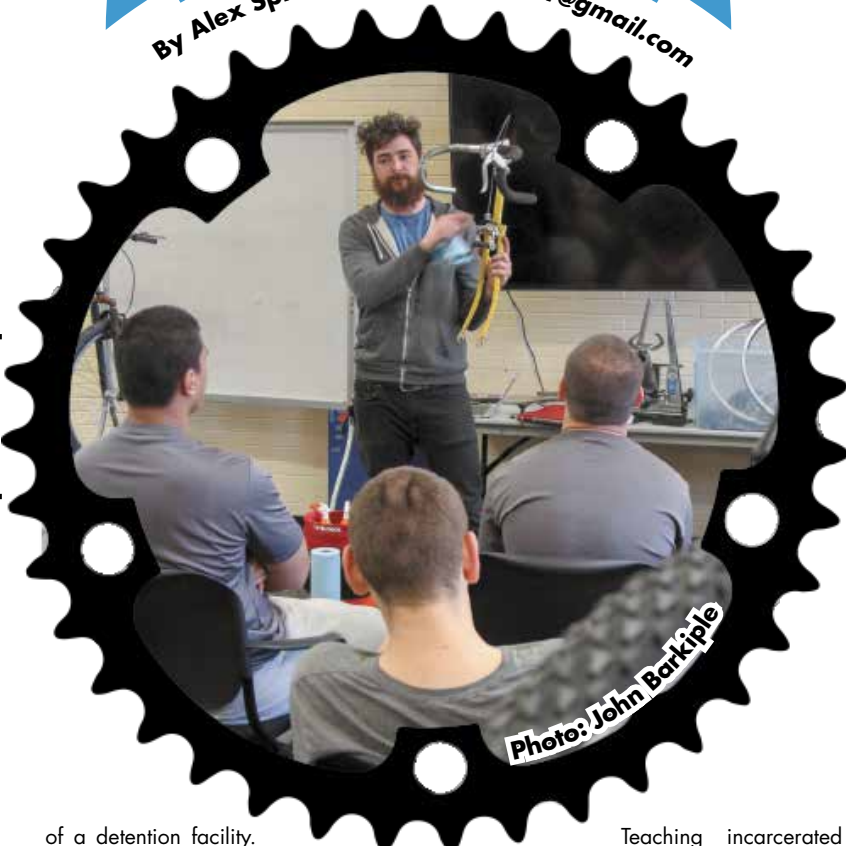
Cook, a specialist in the USOE's Youth in Custody Department, was also extremely invested in this program. He got the idea from organizations like the Oregon Youth Authority, who have partnered with different community groups to provide service-learning programs to at-risk youth. Cook was already familiar with the work of the Bicycle Collective, and he decided that a partnership between their organization and the USOE would be a good fit. "It was serendipity in a lot of ways," he says. "When I reached out to the Bicycle Collective, they were already in the process of building a vocational program."

Every service-learning program needs a considerate and involved teacher, and the Bicycle Collective's own **Kevin "KG" Greene** eagerly volunteered to share his knowledge with incarcerated students. "I always wanted to be a teacher, but I never really liked the idea of going to college and getting a bunch of debt," Greene says. "When this opportunity popped up in conversation, it was like a little spark." Since accepting this position, Greene teaches four classes a week at both Wasatch and Decker Lake youth facilities. By the end of the program, Greene's objective is to present the students with a completely wrecked bicycle and have his crew put their knowledge to the test in order to get it back in working condition. So far, he's been amazed with the program's success. "The students are very respectful and receptive, and it's something I really enjoy doing," Greene says. "It's always fun to see what kinds of jokes the guys can make out of these bike parts."

While the short-term goal is to provide incarcerated students with a nontraditional learning environment where they can work with their hands and solve problems in real time, there are some long-term benefits to this vocational program as well. "Two goals that we've set are to have the students reconnect with the Bicycle Collective in the outside world and give them skills that will become an employment opportunity," Greene says. Reconnecting with the Bicycle Collective will give the students a safe haven in the difficult transition process between incarceration and readjusting to life outside

HOPE IS A WELL-OILED BIKE CHAIN:

The Utah Bicycle Collective
Connects with Incarcerated Youth
By Alex Springer • alexjspringer@gmail.com



of a detention facility. In addition, students in the vocational program will have a 12-week bicycle maintenance course under their belts, should they want to pursue employment in a mechanical field.

As the program is in the piloting process, the joint effort is currently evaluating the logistical questions surrounding the program's sustainability. "I can't speak to any major hiccups," Cook says, "just traditional safety and security conversations, but that's true for any project or initiative that we would consider." The resources provided by the youth detention facilities are also a factor under consideration. "Both facilities are interested in doing the program again," Greene says. "As far as we're concerned, we're trying to grow our youth education as much as we possibly can. The more classes they want, the more that we'll give to them."

Teaching incarcerated youth something that can bring them satisfaction and possibly employment in the outside world fulfills a huge need in a population that tends to get swept under the rug. This collaboration between the USOE and the Bicycle Collective is a shining example of how community action can make a difference. "A lot of youth who have been incarcerated are used to having case managers and probation officers telling them what to do," Yaddaw says. "We give them the opportunity to come to the Bicycle Collective and choose to engage in something positive."

For those interested in helping to keep this program afloat, both the Bicycle Collective and the Utah Department of Juvenile Justice (who implement the day-to-day activities of Youth in Custody) offer volunteer opportunities. Also, keep the Bicycle Collective in mind if you're looking to buy a bike or donate an old one.

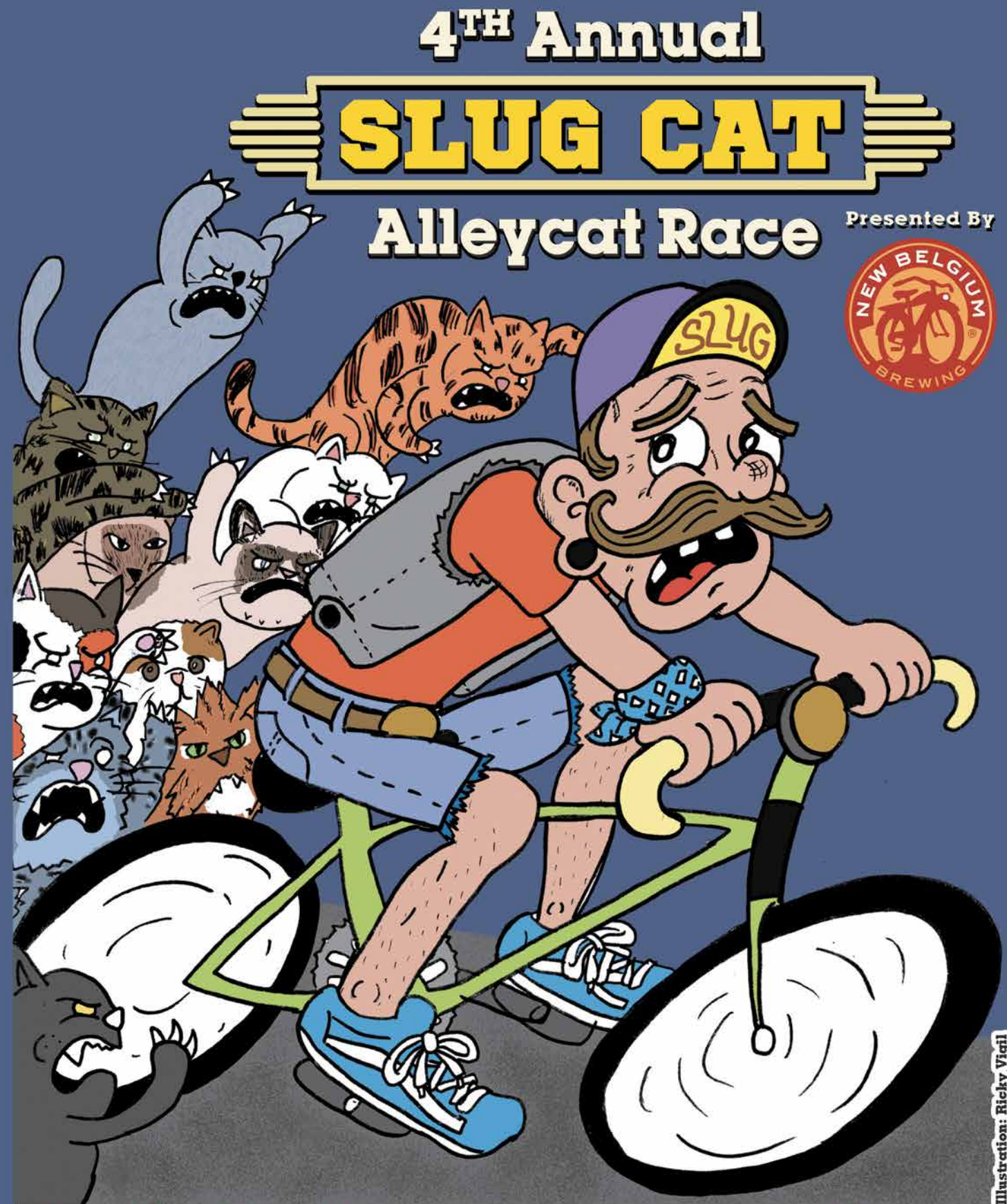


Illustration: Ricky Vigil

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THE GOOD TIMES ARE KILLING ME

WILL CHANGE THE WAY WE LOOK AT BIKING

By Julia Sachs
juliasachs801@gmail.com

It's safe to say that Salt Lake is a bike-friendly city. Along the ranks of places such as Portland, Seattle or New York, Salt Lake is quickly becoming a mecca for diehard bicyclists to bond over their love for the hobby. Among those diehards, you'll find FOAD, a locally based group of freestylers who share the common passion for pulling major moves on fixed-gear bikes in both urban and natural environments. Within this tight-knit group of friends, you'll find **Jackson Bradshaw**, the creative who combined his love for the sport and his love for film production to produce videos of FOAD group riding. Now, the group is set to release their second full-length film, *The Good Times Are Killing Me*, and have travelled the world in order to do so.

Over the years, FOAD has met up "pretty religiously," according to Bradshaw—every Sunday, they ride and film. Since we last caught up with the group in 2013, they've created countless videos and have collaborated with other cyclists within the sport. "[*Can't Fool The Youth*] was our biggest project, and we released it online," Bradshaw says. "We're doing [*The Good Times Are Killing Me*] for free online [as well] because you can't make money anyway, so it's better for people to watch it." Bradshaw would rather have the group's stories reach a larger audience than make money off of their hobby.

Aside from having some great footage of the guys riding, Bradshaw hints that there's going to be more to the film than just action. As we discuss this, **Parker Thompson**—another member of FOAD—pulls up in his fixed-gear bike and introduces himself. As he goes to lock



FOAD rider Evan Service, wallride.

his bike, Bradshaw tells me that Thompson was in a nasty bike accident that nearly killed him last spring and that his journey to recovery and getting back into biking would be included in the film. "This is his first week back on the bike," Bradshaw comments as Thompson comes to sit down. Hearing us discussing his leg injury, Thompson adds, "I was in a coma, so they couldn't do surgery on it—they just had to file it open to let it drain," says Thompson as he lifts his pant leg to reveal a massive scar. He was hit by a car while riding home from work, but the trauma hasn't seemed to alter his passion for riding bikes. In fact, he seems excited to finally be able to ride again.

In addition to the bigger focus that the group put on documenting stories for *The Good Times Are Killing Me*, Bradshaw talks about the trips that the FOAD has made specifically for filming. "We've been riding a lot of dirt and mountain stuff because that's not what everyone is doing," says Bradshaw. "We went to Phoenix last month and New Mexico and Barcelona. We've been trying to get out of Salt Lake for filming." Though fixed-gear is a small niche in the bike community around the world, Bradshaw says that they've been able to connect with fellow riders in other cities to film for *The Good Times Are Killing Me*. "We chose Barcelona because, in terms of action sports, it's kind of known for having crazy street spots," he says. "I don't know what they did to build that city, but [it's perfect]."

The group met up with fellow bikers from Portugal for the filming they did in Barcelona, and have focused on building up their network throughout

this film. "We've gotten a lot of people involved who want to be a part of it, and I think that's really cool," says Bradshaw. "I think [that we'll be] telling a good story, too, more than just the actual cool shit that's going down. It's about the riding, but it's also about all of us, too." In terms of how *The Good Times Are Killing Me* will differ from other fixed-gear films, Bradshaw says that we can expect a lot more tricks from FOAD than we would see in other bike movies, such as *MASH*. However, he thinks that this will be their last feature film. "We're all getting old, and it takes a lot—for me personally—it takes a lot out of me," says Bradshaw. "It's a lot of work and is a big thing to conquer. I also tell myself it's going to be the last, so I do it really well," he mentions before saying that the group still has more filming to do before its release in September.

In their current videos, I see plenty of footage on mountains or in nature and have to wonder how easily that environment induces tricks on bikes. "The most conducive spots, in terms of street-trick riding, is finding something that's weird and different," says Bradshaw. *The Good Times Are Killing Me* is set to be released this September and will be FOAD's final film, but you'll still see them around town together. The film is set to be released online for free, but Bradshaw wants to create physical copies that will be available for purchase on their website, foadfixed.com, along with their other merchandise (which is really sick, by the way). "We'll always be friends, and we'll always ride bikes," Bradshaw says before we depart, making it clear to me that the bike scene in Salt Lake is about more than just transportation—it's about creating lasting friendships over shared passions.

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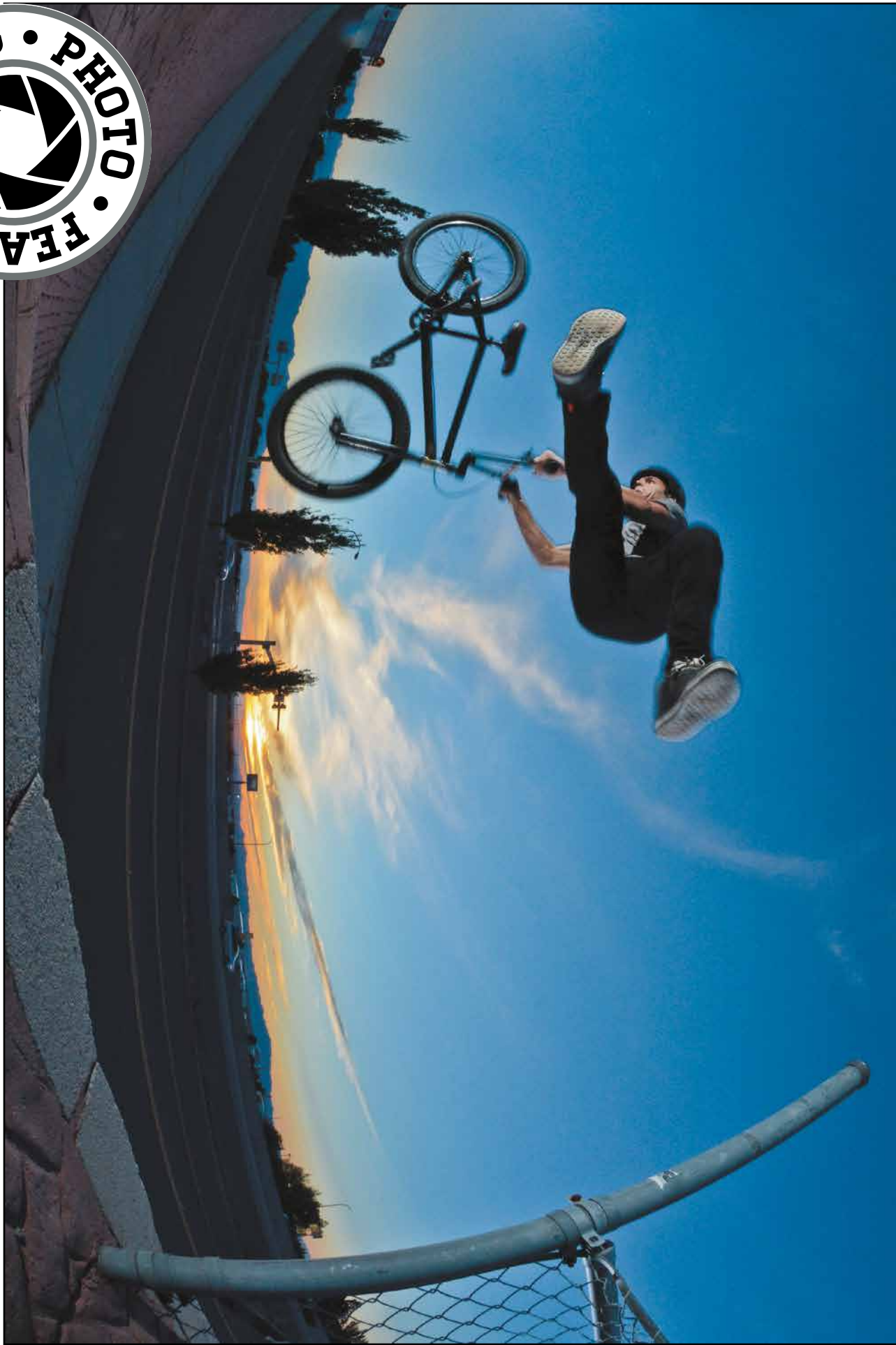
BMX

By Andy Fitzgerald • @theandfritz

For some of us, the enjoyment of riding with a good friend supersedes learning new tricks. I've ridden with Garrett for years and have watched him grow as a rider, a friend and as a member of the BMX community. In all categories, he is one of the best. As

Garrett Holm • Tailwhip • Bountiful, Utah

I've gotten older, tricks have faded away for me, but I'm always happy to call out my younger friends to do what I wish I could still do. This was Garrett's first time doing a tailwhip on "something small"—nailed it right as the sunset peeked. Smiles all around.



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DIVING UNDER THE BIG BLACK SUN WITH JOHN DOE

By Nick Kuzmack • nixbeat.com

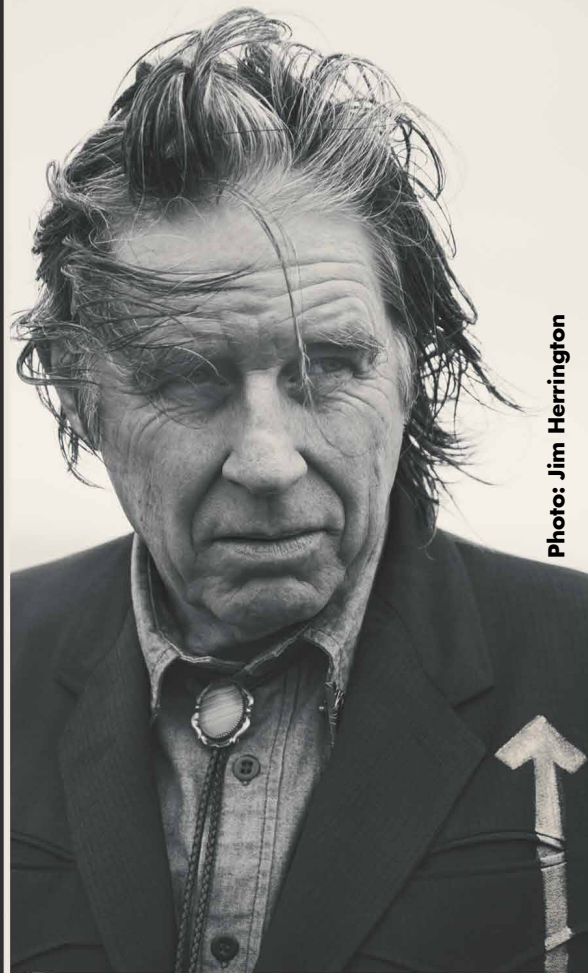


Photo: Jim Herrington

John Doe's *Under the Big Black Sun* chronicles the heyday of punk's first wave in L.A.

Nearly 40 years ago, John Doe's infamous band **X** hit the L.A. punk scene during a period that defined a pop-culture era. While London and New York saw the rise of rock stars from their respective scenes, L.A.'s own movers and shakers remained largely in the shadows—until now, on account of Doe's new book, *Under the Big Black Sun: A Personal History of L.A. Punk*. Filled with the rich personal histories from participants of the L.A. punk movement, *Under the Big Black Sun* shares L.A.'s history with the world.

Under the Big Black Sun's cultivation is largely thanks to Doe—who provides introductory commentary throughout the book—and **Tom DeSavia**, co-host of the *Live from High Fidelity Podcast*. "[I] didn't really want to write a memoir or history book about punk rock because I think it's a little pretentious for someone to say, 'Let me tell you what happened'—unless you're an actual historian," Doe says. "So I had the bright idea of getting other people to help me." Each story is told by someone who could be considered an expert on the subject due to their firsthand experience. Among the people who submitted their stories are X's **Exene Cervenka**, **Jane Wiedlin (The Go-Go's)** and **Robert Lopez (The Zeros, El Vez)**. Through these tales, the enticing history of the first-wave era comes alive with each turn of the page. This thorough exploration of the ins and outs of the L.A. scene offers readers a particularly interesting look into the *Canterbury Apartments*, a hotbed for punk activity and community, East L.A., the emergence of hardcore, the influence of roots rock and, of course, punk as a cultural revolution. Regarding the style of submissions, Doe says, "I think everyone shot from the hip: It was pretty straightforward, and there were flourishes of crazy writing. [They aren't] like rock writers, all wrapped up in their voice and technique of how crazy and groovy [they] can be."

A particular interest in the examination of the first wave of L.A. punk was the movement's willingness to celebrate diversity in style and scene membership. Many who emerged onto the scene during the glam rock era had enjoyed or could even remember transformative events that had transpired in the '60s. "I don't know if it was more diverse than London or New York," Doe says. "I think [L.A. punks] were all pretty welcoming. I give the glitter or glam rock scene a lot of credit for that," says Doe. "You know **David Bowie** and

Lou Reed and all that openly kind of gay revolution that went on in the '70s. We were thinking, 'Well this seems fun. Why don't we see what this is about.'" It was with these influences that inspired the emergence of a wide variety of bands like X, The Go-Go's, **Los Lobos** and **The WeirDOS**, who would take L.A. by storm. It was bands like these who boasted creative and intellectual lyricism and appreciated cultural collaboration—something that was, according to Chicana punk **Teresa Covarrubias (The Brat)**, was particularly notable in the East L.A. scene.

The blossoming of punk as a definitive alternative to the drags and struggles of everyday life served as an inspiration for a new generation of angst-filled youth. This next wave came out of the mundane existence of the suburbs and eagerly poured into the scene in search of new meaning. "I think there was a certain playfulness or humor that got lost," says Doe. "The L.A. scene had a lot in common with **Blondie**. They understood kitsch and humor and something that [was] maybe a holdover from the '60s or **John Waters**." These new kids on the block saw a chance to take the banner of rebellion and redefine it according to their own terms. There were some obvious differences when it came to style and attitude. "I think **Jack Grisham's** take on this was pretty accurate, which basically said, 'You started this shit, and we finished it and took it to the next level.'"

Years later, the idea of punk is still very much alive. While history does not repeat itself, one can say it certainly rhymes. Still active today, Doe observes that while today's punk movement is not the same as the first wave, there seems to be a move to go back to a more original state. "I try not to judge—No. 1," he says. "No. 2, I think punk rock now is a different thing but still represents a lot of the same core values." In his explanation, Doe emphasizes that today's movement seems to move toward openness with diversity, rite of passage and freedom. "I think it's probably gone back to a more original ideology—a little more open to diversity," says Doe. "Anyplace that there's people and cheap rent, that's all you need."

Under the Big Black Sun is available via Da Capo Press. It is well worth the read and is an essential collection that explores a punk era that was rich, interesting and above all, unapologetically honest. Doe's newest solo album, *The Westerner*, is available via **Thirty Tigers/Cool Rock Records**.

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Local skater and filmmaker Eric Ferguson, aka Fergy, is a Salt Lake original who brings positivity to the skateboarding scene. Fergy executes a creamy style to hit anything and adds bangin' finesse while skating. He also possesses the ability to smoothly transition to and from each side of the camera lens and shows passion and artfulness while doing so. Eric Ferguson is no doubt an O.G.: With each film, Fergy exposes the culture and lifestyle of skateboarding, creating a bigger impact each time he captures the true beauty of the sport. As he puts it, "The streets are our canvas, and our board and body is our paintbrush."

It's easy to see the emotion and passion that pour out of Fergy. He grew up influenced by pro skaters **Jamie Thomas** and **Arto Saari**. One of the first films Fergy bought was Zero Skateboards' *Misled Youth*, which held a six-minute part of Thomas throwing hammer after hammer. Thomas' "individual, raw style" influenced Fergy, who soon started his own pursuit to find the light-footed, smooth style he slays with today.

It hasn't always been this way, though. "My way of skating has changed," says Fergy. "Creating my style and way of skating was difficult when I was younger, as I was tall and skinny, but I had balance and agility from playing sports growing up, which helped." Other influences include Fergy's longtime friend **Jared Smith**, or "Snuggles," **Andrew Reynolds**, who further helped develop Fergy's style, and the **Dirty Hesh 48 Krew**. "Seeing skaters who were tall and who skated very well pushed me to achieve my goals," says Fergy. Growing up, Fergy also had a passion for social-justice documentaries, which influenced the raw emotion found in his work.

Fergy started filming in high school. With **The Berrics'** mentality, Fergy's approach was to "shoot all skaters." No matter what style the skater has, Fergy says, "I like to involve everyone." After endless days of skating with all of his pals, Fergy had stacks of footage. In 2002, Fergy released his first film, which was built off of a group of his buds just skating with no direction beyond having fun. Fergy edited the film in his middle school multimedia class. Showing a bunch of classmates throwing down hammers hyped the crowd.

Fergy went to school in central Washington for a spell, allowing him to experience a different environment all the while. He filmed and skated for a local skate shop called *Mosaic*, and he continued to collect footage. Shop owner and pro ATM skater

Josh Mohs noticed how Fergy excelled at filming the homies around him before crushing it with his own skating—all smooth like a ninja. He soon nicknamed Fergy the "silent ninja." Fergy says of filming those around him, "Knowing their abilities and mind state, I love suggesting something they didn't think they could do, then [seeing] them hucking themselves and landing it."

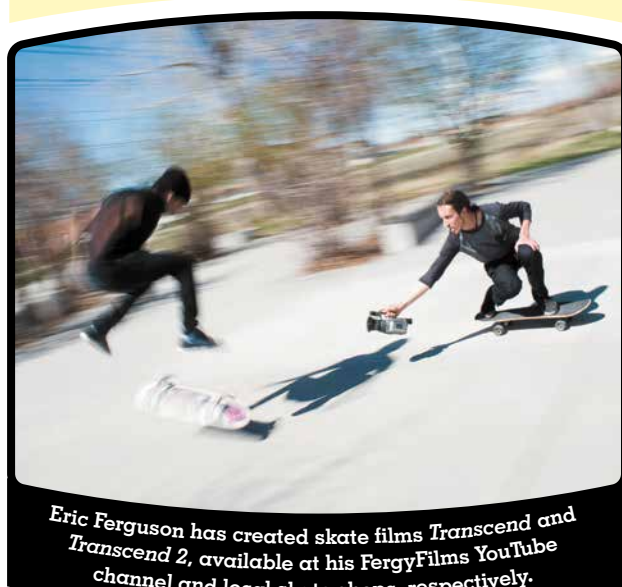
When Fergy came back to Salt Lake, he started his own video/film production company called **Fergy The Silent Ninja** for projects beyond skating. He also gradually stacked up enough skate footage as he continued to film and skate and released the first *Transcend* film with help from **Gabe Segura**. The film series shows Salt Lake City's finest skateboarders respectfully laying down hammers in some decent spots. One part featured Fergy's friend **Kevin Hutson**, who stacked up a full part's worth of bangin' footage in four to six months. Fergy says, "He was dedicated." Another homie was **Clark Thomas**, who skated every weekend at 9 in the morning to film his part. Fergy took *Transcend* to sell at local shops—such as BC, Milosport and Blindside—to "test the waters and see how local shops and the skateboard community felt about [*Transcend*]," he says. "It went very well." Exposing more skaters and stacking enough footage, Fergy released *Transcend 2*. Fergy started filming for *Transcend 2* in June of 2014 and finished in September of 2015, and the film is available at *Half & Half*, *Good Looks*, *BC Sandy*, *Blindside Sugar House* and on *flatspotter.com*.

Throughout time, the perception of skateboarding has evolved into something more accepted. Fergy's films show just that. They promote badass people expressing themselves without words. "We create movement that has style and self-expression, just like any other art form," he says. "It's a form of expressing our individuality. Also, we accept and respect one another, even if we only relate through skateboarding, as it doesn't matter where you came from. As long as you have a skateboard, we are fam." When local skateboarding manufacturers **After Dark Skateboards'** owner **Mark Judd** saw the passion in Fergy's filmmaking and skating, he put Fergy on the After Dark team. "The fact that I get to skate with them is an awesome endeavor in itself," Fergy says. "The support that Mark gives the team, and to be a part of After Dark, is very humbling." Not only does Fergy skate and film for After Dark—he also helps press and shape the decks. "If you want to make an impact, support companies that represent you," he says.

Currently, Fergy is both filming and being filmed for After Dark in addition

THROUGH THE LENS OF ERIC FERGUSON

By Zach Lambros • lambros.zachary@gmail.com
Photos by Niels Jensen



to editing leftover footage for a new *Transcend* film coming in fall 2016 or spring 2017. Lately, Fergy has been locking in fakie frontside full cab and frontside feeble to fakie. With a penchant for creativity, Fergy says, "The spot is everywhere." That shit's inspiring. Eric Ferguson pursues his dream each day, just by pulling out his skateboard and doing something he loves.

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Going Out and Staying Level!

By Mike Brown • mgb90210@gmail.com

Going out to the bar can be such a hassle these days. You have to log off your social media to get ready to go out, then log back in to show everyone in your cyber life that you are ready to go out, then log out to get to where you are going out to, then log back in to show everyone you were out, check your likes at the end of the night, boost your cyber-self-esteem and repeat the cycle. Oh, how the times have changed. But one remaining, consistent factor of going out is getting boozed up. The liquor lubricating the cogs of life in one form or another has not changed for thousands of years.

But what if you need to nix the booze for a night out? Then what? Hopefully, this article will help with such a perplexing dilemma. For some, there may be no point in hitting the nightlife, and this could pose a problem. Feel free to look at it as a problem, or grow up and realize that there are no problems in life, just opportunities for shitty solutions. Start by looking at it this way: If it's kosher for someone to just sit at home and get drunk by themselves, then it's kosher to go to the bar and not drink.

First, lets look at some of the reasons that you may decide to stay level for the night. A court order or a judge might stop you. Although a lot of people secretly find an ankle bracelet to be a sexy piece of jewelry, that combined with a breathalyzer on your steering wheel is a pretty good deterrent for getting wasted. Maybe you are just too hungover to drink but are still tough enough to adhere to your social obligations. Maybe you actually have a job and have to work in the morning. Maybe you got chosen to be the designated driver by playing some fucked-up, backward version of Russian roulette with your friends before you guys went out. Maybe your A.A. sponsor ran out of coffee shops and other public places where they could scrutinize your moral inventory. Or, since we live in Utah, maybe you're Mormon.

Overall, my first suggestion for everyone staying level at the bar is not to let anyone know. I'm not saying that you have to act stupid or drunk. In my opinion, a skilled drinker doesn't act drunk, so you don't have to either. No one in a bar gives a shit that you aren't drinking, and if you tell most people that, they will try to get you drunk. There are plenty of liquids behind the bar that won't compromise your moral compass later. I've learned that if I just order a can of Red Bull and sip on it all night, people assume that I'm drinking and treat me as such, which is nice.

Now, when ordering a nonalcoholic drink, still tip. In fact, you might as well tip more than you usually would, considering all the money that you'll be saving not racking up a bar tab. Plus, you are paying for a service the bartenders provide no matter what's in the cup, even if it's their own pee. That, and most bartenders will give you a nonalcoholic soda for free anyway, based on the assumption that you are a designated driver or some responsible shit like that. That is, unless you are a dick to them or their boss is being a dick and charging for every filled glass.



Pinball is one way that Mike Brown stays level at the bar.

Another tip for staying sober at the bar is to have fun with your surroundings. Almost all bars have activities that you can enjoy other than drinking. Chances are that you are much better at pinball when you aren't wasted, thus impressing the hottest chick in the bar with your high score and going home with her afterward. Just kidding, that would never happen. But still, have fun with the dartboard, pool table, smoking patio or this corn hole phenomenon that has seemingly taken over bar life the last couple years. On a side note, do they play corn hole in other states? I'm genuinely curious. Please email me to let me know.

Some other things that you can do to not get fucked up at the bar is to get fucked up on something else before you go to the bar. I've noticed that cocaine is cool again and doesn't show up on a breathalyzer, so there's that. Also, remember that while navigating the seas of flirtation, you're probably better at picking someone up when you aren't hammered than when you are. That can be great motivation to stay un-drunk, too.

Whatever your reason may be for socializing without booze, carry on, brave soul. Always remember that sobriety is just as overrated as is being wasted. There are plenty of dicks who don't drink and plenty of dicks who do, so don't worry about it. And if your liver doesn't thank you, your wallet will.

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By Niels Jensen ♦ njensen1@gmail.com



Sam Hubble – Boardside to Fakie – SLC, Utah

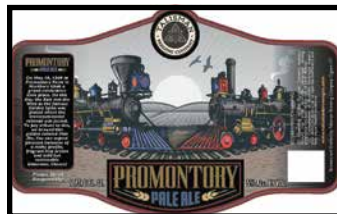
Sam Hubble battled this rail. Not only is it super tall with an awkward run up, but it's also unstable, so it would wobble like crazy every time he got on it. Those things would be dealbreakers for most skaters, but it shows how differently he approaches everything that he skates. It wasn't long before he was riding away.



Beer of the Month

By Mike Riedel
alegeek@gmail.com

Promontory Pale Ale
Brewery/Brand: Talisman Brewing Co.
ABV: 5.5%
Serving Style: 22-oz. bottle



Another new brewery has taken root along the Wasatch Front. It took the mantle away from *Proper Brewing Company*, which was only able to claim the title of newest Utah brewery for about a week. The King is dead—long live the King! Our newest brewery hails from Ogden, which is no stranger to craft beer. The city of Ogden was developing their own craft beer movement way back in the mid-'90s when breweries such as *Naisbitt's*, *Ebenezer's*, *Mount Olympus* and *Ruby River* served the northern Wasatch Front. *Roosters Brewing Company* was the only brewpub to thrive through the years, and now, they finally have company once again in Ogden's craft beer clubhouse.

Talisman Brewing Company is the result of a lot of hard work from owners **Dusty** and **Joann Williams**. Their love of beer stretches beyond their roots of homebrewing in their kitchen. After years in the planning stages, they finally managed to open their dream project last month, debuting with six bottled beers that are already exploding onto Utah's craft beer scene. Given that *Talisman* has six beers out and I only have room for one on this page, I've opted to take my privilege as head beer dork and go with my favorite: the Promontory Pale Ale.

Description: Pale ales are a wonderfully simple ale, and I guess that that's what explains their global appeal. This beer reminds me of a throwback to my burgeoning beer gnerd days of the '90s. Promontory Pale Ale has a textbook look with a deep amber color, suggesting that there are some toasted and roasted malts. The brew froths up a tight

head of white foam, which boasts a formidable staying power. The head creates fine foam lacing that coats the entire glass to the finish.

Promontory has that "old-school" nose to it. This is no IPA. The aroma has a kick of dank pine needles with a barely noticeable hint of vague citrus peel. It reminds me of many Cascade-hopped beers from my past.

The taste starts with an overabundance of toast. However, the aforementioned dankness from the hops mellow out the dryness, lessening the impact. Instead of dry, bland toast, there's a simplified flavor, similar to Sam Adams' Pale Ale. Suddenly, the hops explode and make their presence known with a dramatic hop bitterness. Specifically, there is a slight resinous/hop-oily taste with a touch of leather. Chasing the hop profile, I noticed that deep down, there are some butterscotch and caramel notes that were hidden at the beginning beneath the toasty elements. This American-style pale ale tends to lean more toward the hoppy side of the spectrum than the malty side, but the flavor profile is generally well-balanced.

The body of this beer is firmly in the medium range. It still retains the light, hoppy slickness that keeps the beer's profile quite enjoyable. The finish is malty and sweet before it dries somewhat. The beer is crisp, relatively clean and refreshing.

Overall: The hoppy notes are really the first things that hit you in this beer, but it isn't a huge hop bomb—I'd guess that the IBUs (International Bittering Units) are less than 40. It's a hop-forward pale ale that doesn't go overboard, and it definitely doesn't stray into IPA territory. It's no secret as to why this formula for Cascade Hop-driven pale ales has been around since the mid-'80s. This isn't a complex beer by any means, but it's not so light that it's dull and uninteresting. For hop heads, this may be a little too subtle, but for true fans of the classic, old-school pale ale, there will be little disappointment. Consider enjoying *Talisman's* Promontory Pale Ale with buffalo wings, sushi or barbeque. It's available now at the brewery, located at 1258 Gibson Ave. in Ogden, or at better beer bars along the northern Wasatch Front.

Cheers!



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Gallery Stroll



Illustration: Pat Bagley

Stroll or roll over to Art Access for their annual 300 Plates fundraising show on Monday, May 16.

May Art Be In Your Life

By Mariah Mann Mellus
mmellus@utahfilmcenter.org

The Salt Lake Gallery Stroll takes place on the third Friday of every month. Galleries throw open their doors and welcome the public with extended hours of 6–9 p.m. and food, conversations and excellent art for all! With so much to see and do on a single night, I offer to you, lovely SLUG readers, my decades of Gallery Stroll experience and the resulting opinions that I just can't seem to keep to myself.

You might feel a strange force pulling you in the direction of the Gateway Shopping District on May 4—it could be your shopping addiction, but more likely, it's the Utah Art Alliance's annual Star Wars / Heroes & Villains exhibit. Presented in partnership with Comic Con, this exhibit draws the best of pop culture and comic artists in Utah. Two receptions will be held: The first event on May the 4th (be with you) will focus primarily on Star Wars with special guests Darth Vader and the 501st Legion of Storm Troopers. During the official Gallery Stroll on May 20, the reception will focus on the theme of heroes and villains. A costume contest will be held both nights with prizes awarded based on accuracy and connection to that particular evening's theme. For more information, visit the Urban Arts Gallery website at urbanartgallery.org.

Purchasing art can be a scary concept. Do you buy for the name or because you truly love the piece? What

percentage goes to the gallery? Will you have the opportunity to meet the artist? Art Access Gallery provides not only a touch point for art patrons, but also access to people with special needs. From small children to adults with disabilities, Art Access facilitates accessibility to art. In order to offset some of the costs of these programs, the gallery hosts an annual 300 Plates fundraising show. Local artists donate their time and talent to create a work of art on a recycled printing plate. Plates range in price from \$85 to over \$400 and are hung in sequential order according to cost. A plate preview is held Monday, May 16, through Thursday, May 19, from 9 a.m. to 5 p.m. At 7 p.m., ticket holders are given a wristband for a lottery to go in and buy the plates. The event playfully pits your desire to get a bargain against your desire to donate to this wonderful organization, making it hands down the most exciting fundraiser I go to all year. Buying art not in the budget yet? The show, in its entirety, remains on display through the official Gallery Stroll on May 20. For more information or to purchase gala tickets, visit accessart.org/support-us/300-plates-fundraiser.

In addition to the above-mentioned shows, there are literally dozens more gallery openings in May, and it's also Bike Month. I've prepared a list of galleries grouped by neighborhood for those looking to roll rather than stroll. For that list, please check out slugmag.com. Grab a bike, grab your friends, slow your roll and go for a stroll.

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Movie Reviews

The Boss
Director: Ben Falcone
Universal
In Theaters: 04.08

I LOVE **Melissa McCarthy**. To me, she is one of the funniest actors working in Hollywood today. So, it hurts my heart when I know she's not running on all cylinders. In *The Boss*, Michelle Darnell (McCarthy) is one of the wealthiest females in America. After being arrested for insider trading, Darnell must dust off her Gucci stilettos, grab her Louis Vuitton handbag and pick herself up. She partners with her former assistant Claire (**Kristen Bell**) and starts a brownie company in a similar fashion to the Girl Scouts cookie racket. It sounds like an odd ripoff of 1989's *Troop Beverly Hills*—that's because it is and it isn't. As much as I love McCarthy, she needs to stop teaming up with her director husband, Ben Falcone. I thought that their first pairing with 2014's *Tammy* was a fluke and proved that

the talented actress is only human, but it feels as though the two have an inside joke going on together, and no one else understands the punch line. There IS about a 20-minute stint where the jokes land and the genuine nature of McCarthy's talent shines, but it soon plummets into sheer nonsense and becomes nearly impossible to maintain any type of interest for any of the characters. Seriously, how do you make **Peter Dinklage** boring? If history has proven itself, Falcone and McCarthy should only work together on **Paul Feig** productions. They were fantastic together in 2011's *Bridesmaids*. Feig understands her humor and knows how to embrace it. So, from now on, we must separate the happily married couple for the greater good of cinematic comedy. It's all for the greater good. —*Jimmy Martin*

Captain America: Civil War
Directors:
Anthony Russo,

Joe Russo
Marvel/Disney
In Theaters: 05.05

The Russo Brothers proved themselves after releasing a 1970s conspiracy thriller in the form of *Captain America: The Winter Soldier* back in 2014, and, in Marvel-movie fashion, they have not dropped the ball here. After the events in Sokovia in *Avengers: Age of Ultron*, some of the world's population has lost faith in our superheroes. As Tony Stark (**Robert Downey Jr.**) believes, they need to be put in check for their actions and adhere to government regulations. On the other side of the field, Steve Rogers (**Chris Evans**) believes that he can make better decisions than bickering politicians. Thus the divide begins, and everyone must choose a side. The Russo Brothers deliver yet another blockbuster that is as intelligent as it is entertaining, with one amazing action sequence after another. While our usual suspects represent their characters well with their familiar flair, audiences are introduced to two new heroes who quickly become part of the family. Smartly avoiding a scene depicting Uncle Ben being gunned down in the street, Peter Parker (**Tom Holland**) is casually introduced to us, and his kid-like trash-talking fits right into the well-developed universe. Audiences are also introduced to T'Challa (aka Black Panther, aka **Chadwick Boseman**), who proves his strength as he goes toe to toe with Captain America and hunts The Winter Soldier for murdering his father. The Russo Brothers balance action, comedy and drama perfectly. There are no worries about these two talented individuals taking on the daunting task of the Infinity War. It's an insane endeavor, but, as I've said for years, in Marvel We Trust. —*Jimmy Martin*

The Lobster
Director:
Yorgos Lanthimos
A24
In Theaters: 05.13

I set my hopes high for *The Lobster*, having been swooned by director Yorgos Lanthimos' penchant for adulterating his characters' consciousness in plausible alternate realities in films like *Dogtooth* and

Alps. **Colin Farrell** stars as David, a man who has been thrust from his relationship of 12 years with his former partner. His society and the law forbid people to be single, and he enrolls in a coupling program hosted at a hotel. If a probationary single person doesn't find a match with somebody in a period of 45 days, they receive mandatory surgery that transforms them into an animal of their choice. The hotel regiment also mandates that the enrollees hunt "Loners"—vagabonds who've deserted the hotel's coupling program or society altogether—and deliver them to receive their animal-transformation procedure. David must act fast and pretends to be just as heartless as a woman he eyes and whom others fear. The two hook up and begin their trial period together. It doesn't work out, and David must flee to the forest to join the Loners. There, his commanders prohibit sex and flirting—the antithesis to the artificial love that the other side propagates. They train to combat the couple-aspiring hunters and dig their own, eventual graves. And what would David's new life be if he doesn't fall in love with a woman (**Rachel Weisz**) in these woods? I feared that Lanthimos might lose his touch with a cast of this caliber, that his hard-earned filmmaker-on-the-rise status would dilute the zany flavor that he created with his other films. Fortunately, he exceeded my expectations. *The Lobster* is an **Orwellian** black comedy, and Lanthimos' capacity for dystopia seems boundless. He upholds the same stilted dialogue that we hear in his previous films, and he colors *The Lobster* with a humorous edge. His characters diagnose their psycho-emotional states ever so clinically, and I couldn't help but laugh and giggle my way through the film. *The Lobster* illuminates the binary nature of the dogma that polarizes the hunters and the Loners; the two sects present opposing but reciprocal views on sexuality and pairing that take shape, visually, in the uniforms that the two groups don in the film. These contrary forces allow David to distinguish his quest—or maybe it's happenstance—to find his mate. Amid this tension, *The Lobster* is the strangest, most beautiful love story that you can see onscreen. —*Alexander Ortega*

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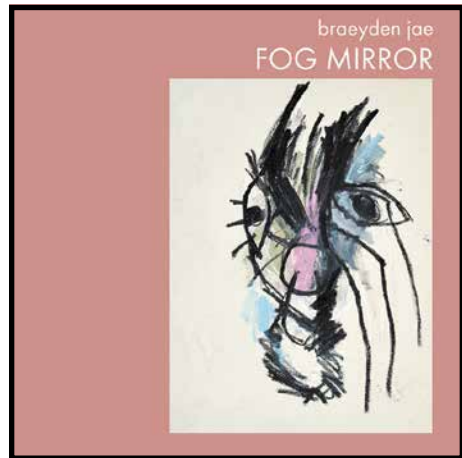
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PROUD MEMBER APP

Local Music Reviews

Braeyden Jae
Fog Mirror
Whited Sepulchre Records
Street: 04.04
Braeyden Jae = Brian Eno + Merzbow



Fog Mirror, by local ambient musician Braeyden Jae (aka **Braden McKenna**)—released both digitally and on shimmering white vinyl—is an experience for the senses. Attempt, if you will, listening to this album with eyes closed, through a set of headphones, in a dark room, and tell me what glimmering scenes and fantastic thoughts crowd in and through your mind. Without the use of the other senses, your mind will begin to grapple at anything it can. Luckily, *Fog Mirror* is an album rich in scene and imagination, filled with the cosmic dust from which dreams are made.

The cover art above, by local artist **Andrew Alba**, cues the audience in on this particular and beautifully peculiar world. In a white rectangle stirs a scrawled creature, looking something like a **Basquiat** rendition of **Shakespeare's** Puck from *A Midsummer Night's Dream*. With eyebrows thick, chin covered in scraggly hair and a healthy dose of makeup touching its eyes, this creature speaks in equal parts to wonder, fancy and mischief. The white rectangle sits over a warmly serene pink background, giving one an impression of serenity and glamour.

"Vanishing Procession" marks the beginning of the album—an ethereal glimmer dances behind a crisp static growl and the occasional crinkling. Much of the album comprises slight variations on these sound types. "Obscured and Waiting" contains a more emotionally attuned sound. Featuring the same shine and static as previous tracks but with the addition of a patiently vamping piano, it ultimately provides the listener with a feeling of contemplation, perhaps on bittersweet detachment. "Two Mirrors Looking" expands upon those bittersweet notions to include, with subtle chugging in the background, a sense of motion

and recovery—picking up the salvageable pieces. The final track, "fogged placer," is a 12-minute departure from the ethereal into a world of saw-driven, industrial action. It is forceful, yet not out of place.

However dreamlike it may seem, *Fog Mirror* is the work of a careful and attentive artist: Each sound moves to construct and fulfill the whole in fitting ways, and there seems little place for pomp or vanity. It is a world for the listener to be and forget in, a world of perpetual dusk, a world seen through eyes touched by Puck's mystic flower. —Z. Smith

CVPITVLS
Quickie
Self-Released
Street: 03.20
CVPITVLS = Ashers + The Stench Band + The Eight Bucks Experiment

Quickie—I couldn't think of a better title for an EP that clocks in at just over four minutes. However, in that short amount of time, CVPITVLS run the gamut of hard-hitting vocals, grinding guitars and humorous lyrics, all delivered with no holds barred. Each of the three tracks is a minute and a half of raw, basement-style punk, and each one packs a punch of its own—they are like three brothers who are always competing about who is tougher.

The fact that the songs are so goddamned short forced me to keep the album on repeat. They pounce so fast that a moment's distraction would make me miss the better half of a song. **Matt Bennett's** vocals range from larynx-shredding screams to semi-coherent bouts of speak-singing evocative of **Jello Biafra's** vocal delivery on the **Dead Kennedys'** "Soup is Good Food." The first track, "Forgotten," starts with a galvanizing riff and kicks into overdrive as Bennett screams the first rowdy, cacophonous lyrics that traverse right into heavy social satire—and before you know it, the song is over. "Shit! My Idealism Went Down the Drain" is the most fun track on the EP with its "The world sucks, let's party" vibe, danceable beat and little bluesy guitar tidbits thrown in for good measure. The last song—"Sympathy for the Soldier" is closest to reaching the two-minute mark and holds a mostly mid-tempo pace. It hammers with ferocity with rallying gang vocals and a more melodic-driven guitar riff that carries the song.

The bio on CVPITVLS' Bandcamp presents these guys as "Salt Lake City punk rock. Plain and simple," and that's exactly what you get. I hear this EP and I hear a group of guys who aren't overthinking the genre. They bluntly present what punk rock is hailed as—loud, fast, simple and full of raw energy. *Quickie* is so good that you'll come back to these guys begging for more. —Eric U. Norris

Color Animal
Why Don't We Have Fun?
Self-Released
Street: 04.01
Color Animal = Ty Segall + Mikal Cronin + Allah-Las

Color Animal's third release, *Why Don't We Have Fun?*, propels Color Animal out of the garage rock arena and into an ineffable, intangible genre of its own. *Why Don't We Have Fun?* traverses uncharted genre territory—and it works.

The opening track, "Middle Digit," presents a juxtaposition that angles drummer **Tyler Ford's** dynamic, full-bodied style against **Andrew Shaw's** buoyant vocals. The succeeding song, "Scumbag," introduces fresh guitar-chord progressions that descend harmoniously in a manner on par with Ty Segall's track "Sad Fuzz" from his 2010 release, *Melted*. It's with some defiance that Shaw sings in the repetitive chorus, "You are a scumbag / You are a scumbag ..." but the song only playfully banters with the idea of spiraling into self-destruction—propelled, undoubtedly, by Ford's versatile and uncompromisingly dynamic drumming style.

The third track, "Carousel," is driven by **Felicia Baca's** prominent bass lines and the soft overlay of guitarist **Seth Howe**, both of which complement Shaw's touch-and-go vocal style on the track. The interjection of an unexpected tempo during the bridge uniquely identifies the song as its own entity among the track list, perhaps only rivaled by "Heal Me."

"Heal Me" appears at the halfway point of the album—a proficient placement for the tangible emotion that the song carries. Opening with staccato guitar melodies and immediately lifted by Howe's detached guitar work, "Heal Me" is an impressionistic song immaculately cultivated to reveal layer upon layer with each subsequent listen.

Shaw's voice dips once again into a timbre with subtle hints of **Ian Curtis** on the track "Set the Single," a song immediately identifiable by its introduction of dueling, discordant guitars. Shaw's slightly rounded-out tone is paralleled by the frenetic drumming trajectory that Ford presents. It's a musical kaleidoscope that focuses on a diverse set of landscapes within a psych-rock musical moor.

The finality of the last track, "Chemicals Alive," reflects the overall centrality of the album: At its core, *Why Don't We Have Fun?* is a dynamic, infinitely layered album unveiling Color Animal's best work to date. —Kristyn Porter

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Music Reviews

ANOHNI
HOPELESSNESS
Secretly Canadian / Rough Trade
Street: 05.06
ANOHNI = Harry Belafonte +
Randy Newman + Major Lazer



HOPELESSNESS, the premiere release from ANOHNI (formerly known as **Antony Hegarty** of **Antony and The Johnsons**), is an electro-protest album befitting our times. With her force-of-nature voice and musical collaborators, **Oneohtrix Point Never** and **Hudson Mohawke**, ANOHNI has taken some of society's most problematic issues and paraded them through our ears for thorough consumption and thoughtful consideration.

The cover art above, with a background of brooding grey, depicts ANOHNI in a white T-shirt with long, black, scrappy hair and a cut-out face overlapping hers—perhaps addressing the “masks” that society often forces upon transgender individuals; ANOHNI herself is transgender. This image, ANOHNI's face, with its beautiful yet unsettling appearance, calls into question the purpose of gender limitations as imposed by society. The artist's name and album's title are scrawled in a bold and somewhat rune-like script—speaking to a kind of nonviolent yet fierce and unwavering statement of existence and purpose. The cover, as a whole, compels one toward an unsettled melancholy, hopelessly hopeful—really quite in line with the tone of the album.

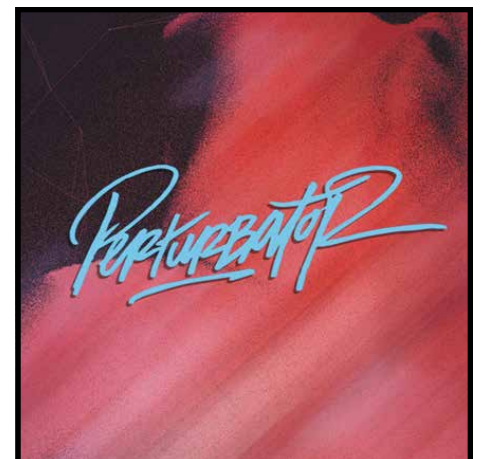
HOPELESSNESS opens with the single “Drone Bomb Me.” With a chorus of synths, percussive water-droplet sounds, spatial atmospheric noise and ANOHNI's incredible range working together, the song explores the issue of drone bombing with the speaker pleading the drone, which has taken so much from them already, to blow their “crystal guts” out of their body. “Watch Me”—definitely my favorite—uses an ‘80s prom vibe (read, “Forever Young” by **Alphaville**) as a means to address the sensual and predatory

relationship between the government's citizen surveillance and the surveyed. ANOHNI croons, “Daddy, I know you love me, because you are always watching me.” Church organs paint the moody and reverent atmosphere of “I Don't Love You Anymore”—one of the album's few tracks that isn't obviously political. It is a slow-burning song that, inexplicably, seems to hold a level of guilt instead of power, as if reluctantly speaking those final though necessary words. It eventually builds into an emotive ecstasy, both vocally and musically, finding that sweet spot between finality and freedom. “Obama” is a minimalist song that speaks to the failings of our beloved POTUS. With no tonal variation to the vamping vocals and droning synths that politely crackle in the background, the song is as wearing as it is bleak—it is the listener's test, the line that few will cross. Similar to some **Postal Service** instrumentals, “Crisis” plays out in bittersweet despondency. It is a natural bookend to the album in that it presents the drone's (or drone controller's) side of “Drone Bomb Me”—an unmanageable desire to kill intermingled with regret for said desire. The album closes with “Marrow,” which features a light piano, some running synth blips, and ANOHNI exploring the upper parts of her range. For an album that is based around this boisterous presence, pushing back at society's boundaries and the governmental establishment wherever it can, “Marrow” is something of an underwhelming finale.

If one listens to *HOPELESSNESS* and its lyrical content through the lens of a protest album that addresses our societal failings, then the poetic beauty is lost, and the songs instead become several blatantly transparent damnations and character perspective monologues—beautiful in its own right, I suppose. If we ignore the political topics, tones and phrases—thereby losing an intrinsic part of the album—we are left with beautifully ambiguous, strikingly poetic language—filled with wonder and intrigue to the last. As ANOHNI's first “solo” venture, *HOPELESSNESS* has apparent flaws, but by taking such bold risks sonically and lyrically, it succeeds often and with undeniable style. —Z. Smith

Perturbator
The Uncanny Valley
Blood Music
Street: 05.06
Perturbator = (Preemptive Strike 0.1 +
Suicide Commando) x Goblin

Holy. Shit. Dark-assed, kick-assed, aggressive-assed electronica! Ya know that segment on *NPR* where they ask artists about the song that changed their lives? I'm no artist, and nobody asked me (but the fact that you're reading this means you're in my world now), but one time, when I was 12, my brother handed me **Frontline Assembly's** *Millennium* and told me to get



the hell out of his room. I put it on: The first track, “Vigilante,” gave me a sensation I can only describe as a painfully engorged boner resulting from an epiphany so profound that Buddha himself would have begged me to burn him a copy. I had come to understand the sum total of the entire universe in a little less than seven minutes.

I always stole my brother's **Ministry**, **Skinny Puppy** and **KMFDM** CDs (and I still listen to all those groups religiously to this day), but from that moment onward, the bar was set high for any sort of electronic music. It's insanely difficult for a new electronic band/album to please me, let alone impress the shit out of me. This should illustrate how goddamn proud I am of *The Uncanny Valley*. No, it didn't change my life as significantly as *FLA* did, but it definitely fucking rules.

I knew I was down before I even hit “play.” I could tell a storm was a'brewing when I saw that the first track, titled “Neo Tokyo”—undoubtedly and blatantly a reference to not only one of the greatest animes, but also one of the greatest films in history: the glorious, groundbreaking, post-apocalyptic *Akira*. Furthermore, I'm even more down when said track successfully mentally evokes the visual cinematic themes with harsh EBM/industrial beats that transition into a chorus not unfit for the best Sega games, only to bust right back into the stream of head-crushing electronica.

And no, the ass-kickery doesn't stop there. “Weapons For Children” slows down a bit in tempo, but the gritty beats have an equally lasting impact with each drilling bass drum and warped snare. The melodic parts on the album are consistent in that they give Perturbator a signature sound; proper horror synths, themes from unmade movies I'd want to watch. Mr. Bator seamlessly executes these on top of the feverish, driving drums and thundering bass lines. I hate disco, but the arpeggio-strewn, devilish “Disco Inferno” showcases this guy's ability to mix nefarious choral keys into an anthem for a club I'd actually stand in line with a swarm of bell-bottomed douchebags to get into. *The Uncanny Valley* ends

My only gripe with this is the cover—it's not terrible, but ... meh. It doesn't do the album justice, but again, nobody asked me, and I want to be clear that I have nothing against Lilim (Let the record show that I'm pro-provocative demonesses). And that gripe is microscopic: This is a brutal journey into some original, thought-provoking music from a man who knows how to fuse his love of quality sci-fi/horror films and quality music into nothing short of true art. —*Alex Coulombe*

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SaltLakeUnderGround 51

Daily Calendar

Visit slugmag.com to get your event listed for free and view a complete Daily Calendar listing.

Friday, May 6

Quiet Morning & the Calamity,
Timmy the Teeth - ABG's
Former Tides Tour Kickoff,
I Am Haunted, Vitae,
Harbor Patrol - Audio West
Listener, Everett,
Bird Watcher,
Tylor Blackburn
- *Beehive Social Club*
Red Shot Pony - *Brewskis*
Tommy Trash - *Complex*
Susan, Second Hat, GABI
- *Kilby Court*
Deicide,
Season of Suffering,
Hypernova Holocaust,
Dezecration, Sonifera
- *Metro*
Pillars Of Salt Zine Release
Show - *Muse Music*
The Strike, The Aces,
Mimi Knowles
- *Rooftop Concert Series*
Mother's Day Gift Market
- *Trolley Square*
DUBWISE, Thelem, illoom,
Durandal - *Urban*

Saturday, May 7

5th Annual Motorcycle
and Car Show - *Addictive
Behavior Motor Works*
Small Leaks Sink Ships,
Indigo Plateau
- *The Borough*
The Rocket Summer
- *In The Venue*
The Classic Crime
- *Kilby Court*
Rabid Young - *Muse Music*
Dead Winter Carpenters,
The Puddle Mountain
Ramblers - *State Room*
Beatles Tribute Night:
Rumble Gums,
Daisy & The Moonshines,
90s Television,
Mother's Day Gift Market
- *Trolley Square*
Coyote Vision Group,
Quiet Oaks - *Urban*

Sunday, May 8

David Cross - *Kingsbury*
Eidola, Oranges, VIS, RVLS
- *Metro*
The Gonzalo Bergara
Quartet - *State Room*
Monday, May 9
Explosions in the Sky
- *Depot*

Tuesday, May 10

Wing & Claw, Jack Grelle
- *Diabolical Records*
**Utah Women's Summit
2016 - Hilton Salt Lake
City Center**
Chris Pureka, Alyssa Pyper
- *Kilby Court*
The Waifs, Ruby Boots
- *State Room*

Wednesday, May 11

The Aces, GABI,
Tess Comrie - *Kilby Court*

Thursday, May 12

Mayer Hawthorne
- *Complex*
The Brocks,
Conquer Monster,
Two Nations - *Kilby Court*
American Standards
- *Metro*

Friday, May 13

Joe Buck Your Self,
Utah County Swillers,
Wyatt Trash - ABG's
Mo Troper and The
Assumptions, Mr. Bone
- *The Borough*
Aki Kumar - *Brewskis*
Blaq Audio, Night Riots
- *Club Sound*
Tori Kelly - *Complex*
Lucius - *Complex*
The Neighbourhood,
Kevin Abstract
- *In The Venue*
GIVERS, Anna Wise
- *Kilby Court*
Tony Holiday Band - *Sky*
Viva La Diva - *State Room*
NKUT Super Adoption
- *Utah State Fairpark*

Saturday, May 14

Emanon, Hallowved,
Equinox, Inside Job
- *Billboard-Live!*
**Get Into The River
Festival - Jordan River
Parkway**
The Body,
The Ditch & The Delta -
Kilby Court
Proper-Palooza
- *Proper Brewing Co.*
**The Fourth Annual
SLUG Cat
- Saturday Cycles**
Screen Door Porch, Sneaky
Pete & the Secret Weapons,

The Littlest Birds
- *State Room*
NKUT Super Adoption
- *Utah State Fairpark*

Sunday, May 15

Homeless Teen Benefit Ride
- *Addictive Behavior Motor
Works*
Urban Flea Market
- *Downtown Salt Lake City*
Quiet Life, The Arvos,
Josaleigh Pallett
- *Kilby Court*
Striker, Werescratch,
Spellcaster, Toxic Dose,
Deathblow - *Metro*

Monday, May 16

Immortal Technique,
Jedi Mind Tricks, Ocelot,
DJ Juggy - *Depot*
The Black Dahlia Murder,
Fallujah, Disentomb,
Dethrone The Sovereign
- *Kilby Court*

Tuesday, May 17

Hatebreed, DevilDriver,
Devil You Know - *Complex*
The Expendables - *Depot*
Lily & Madeleine,
Shannon Hayden
- *Kilby Court*
Con Brio - *State Room*

Wednesday, May 18

Magrudergrind, Yautja
- *Club X*
The Brian Jonestown
Massacre - *Depot*

Thursday, May 19

Lukas Graham - *State Room*

Friday, May 20

Rumble Gums,
Mortigi Tempo - ABG's
Afro Omega - *Brewskis*
**Living Traditions
Festival**
- *Downtown Library +
Washington Square*
Herbarium Obscura
- *God Hates Robots*
Whitey Morgan
- *In The Venue*
Beachmen,
Space Suits For Indians,
Love Math, Batty Blue
- *Kilby Courts*
Thomas Jack - *Park City Live*
Pentagram, Wax Idols,

King Woman - *State Room*

Saturday, May 21

Gershwin's Piano Concerto
- *Abravanel Hall*
The National Parks - *Alleged*
Randy Wirth Half Century
Ride - *Caffe Ibis*
The Howl,
Conquer Monster,
Daniel Amadee and Golden
Light, Jake Stanton
- *City Limits*

Living Traditions Festival

- *Downtown Library +
Washington Square*
Groove Garden After Dark
- *Garage*
Order of the Phoenix Tour
- *In The Venue*
Dead Meadow,
Max Pain & The Groovies,
Spirit Tribe - *Kilby Court*
Anvil, Shadowseer,
Truce In Blood,
Buried Out West - *Metro*
Chris Orrock, The Lazlos
- *The Acoustic Space*

Sunday, May 22

**Living Traditions
Festival**
- *Downtown Library +
Washington Square*
Nick Jaina, Ana Hardy
- *Kilby Court*

Monday, May 23

Andrew Bird, John Grant
- *Depot*
The World, Echo Beds,
Validation, Worry, Big Baby
- *Diabolical Records*
James McCartney - *Metro*

Tuesday, May 24

Sole, DJ Pain - *Kilby Court*

Wednesday, May 25

Lamb Of God, Clutch,
Corrosion of Conformity
- *Complex*
Saint Motel, Phases
- *Depot*
Lany - *In The Venue*
The Peach Kings, The Aces,
Queenadilla - *Kilby Court*
**The Lumineers
- Red Butte**
Supermoon, Violettas,
Browser
- *Studio Studio Dada*

Thursday, May 26

Leon Bridges - *Depot*
Speedy Ortiz,
The Good Life - *Kilby Court*

Friday, May 27

Johnny Azari,
Hopeless Jack - ABG's
The Johnny Utahs - *Brewskis*
IAMSU! - *In The Venue*
Peach Kelli Pop, Browser,
Chalk - *Kilby Court*
Fluid Art - *UMOCA*

Saturday, May 28

PVRIS - *Complex*
The Kills - *Depot*
Harry and The Potters,
Driftless Pony Club,
Rob Scallon,
Andrew Huang,
- *Kilby Court*
New City Movement,
Melting Pot - *Tinwell*

Sunday, May 29

The Hotelier, Told Slant,
Loone - *Kilby Court*

Monday, May 30

Kyle Craft, Lovely Noughts,
Lonesome Specter
- *Kilby Court*

Tuesday, May 31

Arbor Labor Union
- *Kilby Court*

Wednesday, June 1

**Buddy Guy &
Jonny Lang - Red Butte**

Thursday, June 2

Sister Sledge - *Depot*
The Stargazer Lilies,
- *Kilby Court*
Ghostland Observatory
- *Complex*
Katchafire - *Complex*

Friday, June 3

**Pick up the new
issue of SLUG**
- *Anyplace Cool*
Sebastian Bach - *Depot*
Vista Kicks - *Kilby Court*
Macklemore & Ryan Lewis
- *Saltair*
Curtis Salgado - *State Room*
Pride Festival
- *Washington Square*

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at PIONEER PARK



MAY

241 S 500 E SLC
DOORS @ 8 PM UNLESS NOTED
21+

COMING SOON

May 3: **The Slackers**, Show Me Island
May 4: **FREE SHOW Free Blaak Heat**, Dead Things, Heavy Dose 8 PM DOORS
May 5: **FREE SHOW 8th Annual Beats Society**
May 6: **Dubwise featuring Thelem**, illoom, Durandal 9 PM DOORS
May 7: **Beatles Tribute Night featuring Daisy & The Moonshines**, Coyote Vision Group, 90s Television, Rumble Gums, Quiet Oaks 8 PM Doors \$3
May 8: **The Thermals**, Summer Cannibals, Chalk 8 PM DOORS
May 9: **FREE SHOW Blondi's Salvation**, DJ ACID PUKE, Super 78!, UFO TV 8 PM DOORS
May 10: **The Range**, Rome Fortune 8 PM DOORS
May 11: **FREE SHOW Lanny Stone & Tony Holiday**, The Avros, Highway Thieves 8 PM DOORS
May 12: **Big Wild**, Electric Mantis, Typefunk 8 PM DOORS
May 13: **Tortoise**, Chris Brokaw 8 PM DOORS
May 14: **FREE SHOW Max Pain & The Groovies**, Breakers, Pansies, Season of the Witch 8 PM DOORS
May 15: **Sensamotion**, Tribe Of I, Wasnatch 8 PM DOORS
May 17: **FREE SHOW Tarot Death Card**, Vinyl Tapestries, Indigo Plateau, Cupid Come 8 PM DOORS
May 18: **FREE SHOW Quiet Oaks**, Red Dog Revival, Strange Familia, The Artificial Flower Company 8 PM DOORS
May 19: **Sticky Fingers**, Bootleg Rascal 8 PM DOORS
May 20: **SLUG LOCALIZED The Nods**, Jail City Rockers, Revolt 8 PM DOORS
May 21: **Mike Love**, Newborn Slaves 8 PM DOORS
May 22: **FREE SHOW Filth Lords**, Scary Uncle Steve, Goatsifter 8 PM DOORS
May 23: **KBER PRESENTS Baroness**, Youth Code 8 PM DOORS
May 24: **FREE SHOW Eye & The Arrow**, Joseph Hein, Coyote Vision Group 8 PM DOORS
May 25: **Le Butcherettes**, Go Dark, Metal Mother 8 PM DOORS
May 26: **Chelsea Wolfe**, A Dead Forest Index 8 PM DOORS
May 27: **Built To Spill**, The Hand 8 PM DOORS
May 28: **EARLY SHOW Slow Season**, UFO TV, Hot Vodka 7 PM DOORS
May 28: **LATE SHOW Flash & Flare** All You Can Beat 9:30 PM DOORS
May 29: **Subhumans**, Pears, All Systems Fail



VISIT US NEXT DOOR, AT RYE!
BREAKFAST / BRUNCH / LUNCH

June 2: Pure Bathing Culture
June 3: Dubwise
June 4: Velvet Underground Tribute Night
June 8: Local H
June 9: The Smites (The Smiths Tribute Band)
June 11: Black Mountain
June 12: Ill Niño
June 17: Form Of Rocket
June 18: The New Transit Direction & The Future Of The Ghost
June 19: Blackalicious
June 20: Ceelo Green
June 22: Metalachi
June 23: Clozee
June 24: Dirt First
June 25: BEACH PARTY
July 1: Machinedrum
July 2: Rolling Stones Tribute Night
July 8: Quiet Oaks Tour Send Off
July 9: Wye Oak
July 13: Corb Lund
July 16: Iceburn
July 18: Deerhoof
July 26: The Joy Formidable
Aug 16: Kurt Vile & The Violators
Aug 19: Throwing Shade
Aug 24: Samantha Crain
Sept 9: Swans
Nov 7: Peter Hook & The Light
Nov 18: Andy Mckee

Come Support Two Great Causes For The Month of May at:

Addictive Behavior Motor Works

We invite you to our 5th Annual Motorcycle & Car Show
Saturday May 7th from 11pm to 4pm

At Addictive Behavior Motor Works location
454 South 500 West SLC (acces from 500 West)

All special interest, street rod, custom and
classic motorcycles & vehicles welcome!

Register at 10am day of the show only
\$5 per entry, winners announced at 3pm

(In conjunction with the 10th annual
International Female Ride Day)

Proceeds to benefit the
Woman's Retreat House
Raffle, Music, Prizes, & Food



Then on...

Sunday May 15th we are "Taking it to the Streets"
with a ride for Utah's Homeless Teens

Registration starts at 8am for \$20 at the VOA Youth Center
900 South 400 West SLC Kickstands up at 10am

Ride ends with a BBQ at Addictive Behavior Motor Works

454 South 500 West Salt Lake City

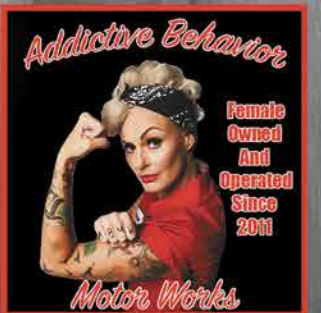
Get a chance to see the Aerosol Art Mural that won this year's
contest and everyone's hearts

Proceeds to benefit Utah's Homeless Teens

Help us celebrate two great causes and enjoy some fun in the sun!



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MAY

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

OTHER S&S SHOWS

5/1: **SLC Pink Zine Release Party feat. Big Baby**, Sally Yoo, Ana Hardy
5/2: **Day Wave**
5/3: **All Systems Fail**, Lazy Susan, Brainbagz, Geneva Conflict
5/4: **Alpine Village Kantra Band**, Taylor Ross Wilson, Katelyn Williams
5/5: **TV Girl**, Wounded Youth, 90s Television
5/6: **Susan**, GABI, Second Hat
5/7: **THE CLASSIC CRIME** & Guests
5/8: **Filibusta**, Megan Hamilton, AudioTreats
5/9: **K-UTE Presents: The Local Focus**
5/10: **Chris Pureka**, Alyssa Pyper
5/11: **The Medusa Collective Presents: The Blue Aces**, GABI, Tess Comrie
5/12: **The Brocks**, Conquer Monster, Two Nations
5/13: **Givers**, Anna Wise
5/14: **The Body**, TBA
5/15: **Quiet Life**, The Arvos, Josaleigh Pollett
5/16: **The Black Dahlia Murder**, Fallujah, Disentomb, Dethrone The Sovereign *6:30 PM DOORS
5/17: **Lily & Madeleine**, Shannon Hayden
5/18: **Spy Hop: Normal**, The Midnight Paper Heist, Eoghan Knibbe
5/19: **Saline Lakes** Album Release, Beckett, Seas on Sapphire
5/20: **BEACHMEN**, Space Suits for Indians, Batty Blue, Love Math
5/21: **Dead Meadow**, Max Pain & The Groovies, Spirit Tribe
5/22: **Nick Jaina**, Ana Hardy, TBA
5/24: **Sole & Dj Pain**, Youth in Eyes, Dine Krew
5/25: **The Peach Kings**, The Aces, Queenadilla
5/26: **Speedy Ortiz**, The Good Life
5/27: **The Medusa Collective Presents: Peach Kelli Pop**, Browser, Chalk
5/28: **(EARLY SHOW) Harry and the Potters**, Driftless Pony Club, Rob Scallon, Andrew P. Temple, Lord Huron @ The Complex
5/28: **(LATE SHOW) Advent Horizon**, The Mercury Tree, 5 State Killing Spree *8 PM DOORS
5/29: **The Hotelier**, Told Slant, Loone
5/30: **Kyle Craft**, TBA
5/31: **Arbor Labor Union**, TBA

5/9: Explosions in the Sky @ The Depot
5/12: Mayer Hawthorne @ The Complex
5/12: Sawyer Fredericks, Mia Z @ The Post Theater
5/16: Immortal Technique & Jedi Mind Tricks
Ocelot, DJ Juggy @ The Depot
5/18: Brian Jonestown Massacre @ The Depot
5/23: Andrew Bird @ The Depot
5/25: Saint Motel @ The Depot
5/25: LANY @ In The Venue
6/2: Ghostland Observatory @ The Complex
6/3: Macklemore & Ryan Lewis @ The Great Saltair
6/7: Azizi Gibson, Mind, Body & Beats @ The Complex
6/14: Caravan Palace @ The Depot
6/22: Andy Black @ The Complex
6/22: The Growlers @ The Depot
7/1: Xavier Rudd @ The Complex
7/26: Bob Log III @ The Garage



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