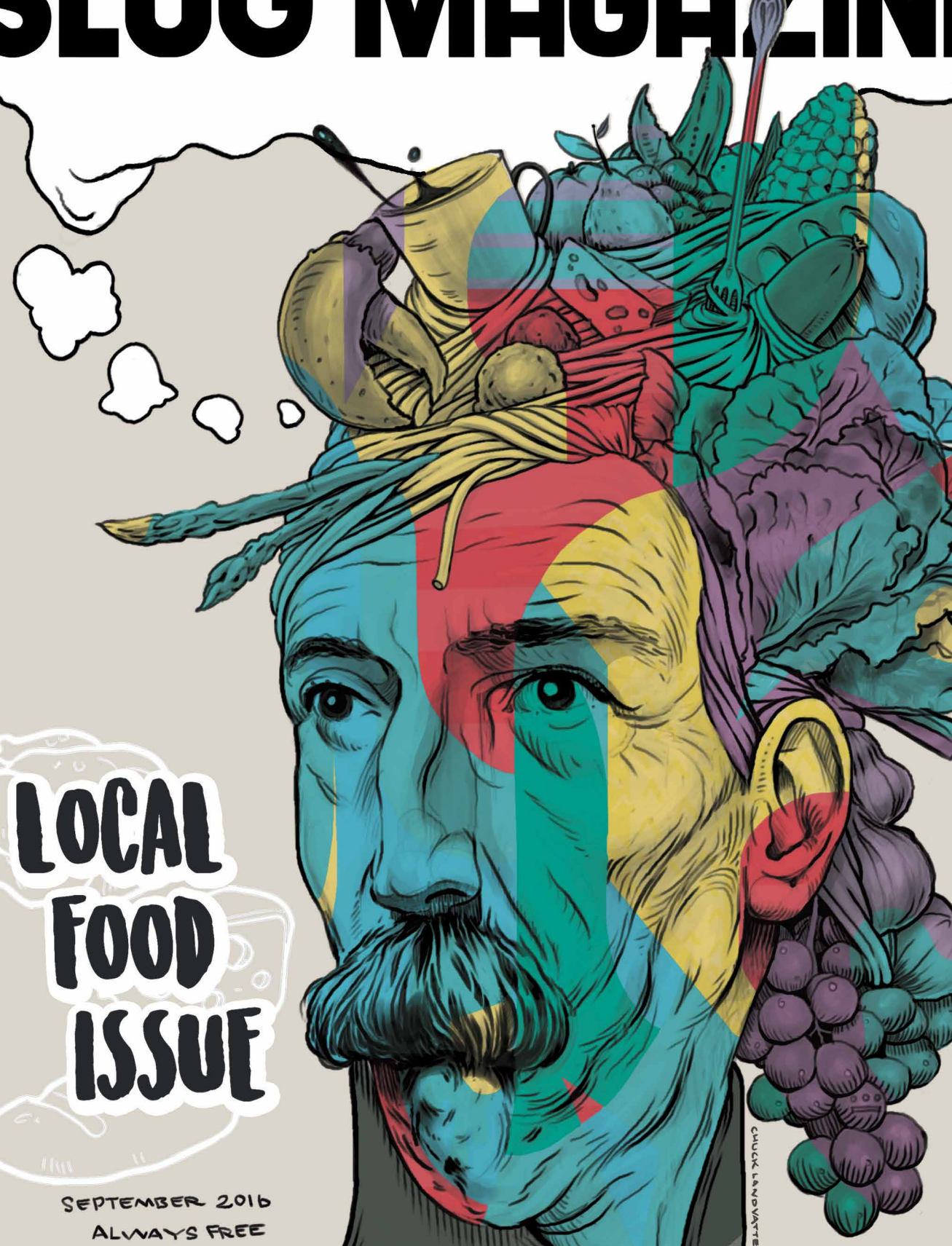


SLUG MAGAZINE



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VOLUME 27
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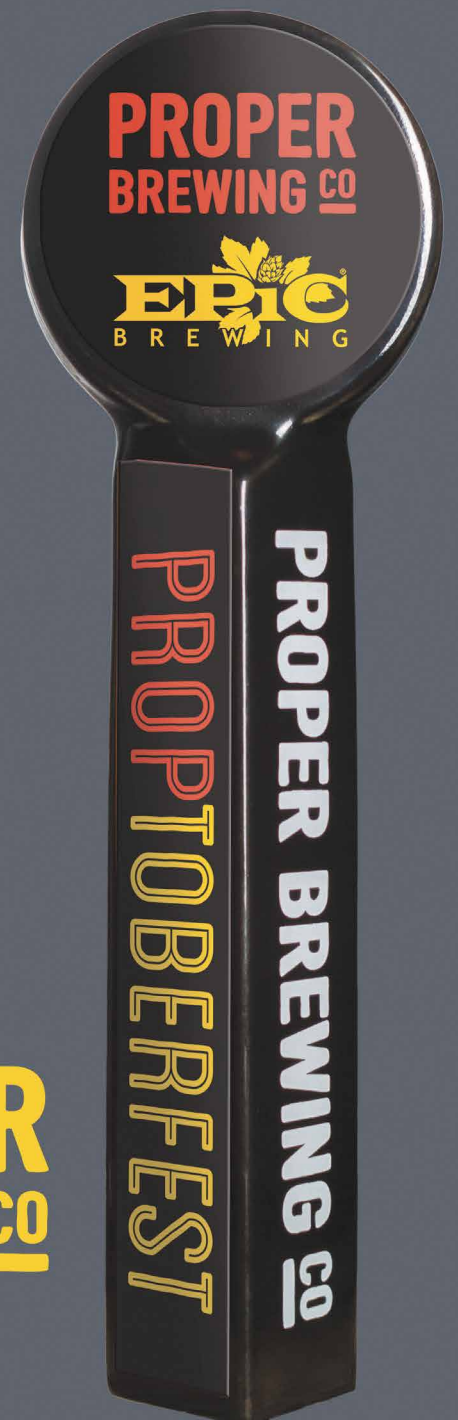
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SLUG MAGAZINE



SaltLakeUnderGround • Vol. 27 • Issue #333 • September 2016 • slugmag.com

CONTRIBUTOR LIMELIGHT:

Amanda Rock – Senior Staff Writer

Amanda Rock made *SLUG*'s world a cheery one when she began writing for the magazine in January of 2013. Her positive, happy-go-lucky disposition brightens our day each time we get to see her! Rock deems her favorite *SLUG* article as this month's "SLC VegFest: A Tasty & Free Vegucation" (pg. 10), which evinces her passion for writing about, researching and experiencing local plant-based cuisine. She marvels at our fast-growing local culinary landscape and takes pride in the work that she creates for *SLUG* to pronounce Utah's food culture. Rock also enjoys interviewing and writing about local entrepreneurs in order to hear their stories and to help them promote their businesses. Be sure to also read her story, "Festa Italiana: Authentic Flavors and Culture" on pg. 12. Amanda Rock charms us with her writing and personality, and *SLUG* loves having her aboard!



ABOUT THE COVER: Utah has food on the brain, and **Chuck Landvatter** brings this phenomenon to the fore through the cover for our first-ever *Food Issue* for September! His multi-colored illustration recalls the diversity of food options, programming and events that our community offers. For more of his work, go to chucklandvatterart.blogspot.com.

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I make every day
is to walk out that door and walk to work.

- Josh Hanagarne, *Ties the Room Together*

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(L-R) Thomas Roberts, Zeke Hartmann, Andrew Goldring, Aji Anderson and Christian Lucy bring the ancient Byzantium to life through dynamic and conceptual indie rock.

LOCALIZED

By Kristin Porter • k.allison.porter@gmail.com || Photos: Russel Daniels

Experience odd time signatures, progressive rock and jazz harmonies with three local indie-rock bands at this month's *SLUG Localized*, featuring co-headliners Your Meteor with **Forest Feathers** and opener **Mortigi Tempo**. Sponsored by *High West Distillery*, *KRCL 90.9FM*, *Spilt Ink SLC* and *Uinta Brewing Co.*, this 21-plus free show happens at 8 p.m. on Sept. 15 at *Urban Lounge*.

Local indie-rock group Your Meteor began as the brainchild of **Andrew Goldring**, **Thomas Roberts** and **Zeke Hartmann** in 2010, morphing over the course of six years into a quintet characterized by irregular time signatures, intellectual conceptual themes and an affinity for concise songwriting. Incorporating a wide range of influences including **Joni Mitchell** and '70s rock, Your Meteor dynamically present a non-linear indie-rock style that combines elements of jazz, math rock and character-based storytelling. The result: a honed, singularly unique sound—albeit not without its deviations.

The inception of Your Meteor can be traced back to when Goldring heard vocalist Roberts and guitarist Hartmann (who have been writing music together since childhood) playing at *Sugar House Coffee* in 2010. "Eventually, I ran into Thomas surfing Facebook one night, and he invited me over to jam—which was the first time we ever met," says Goldring. What started as a friendship would eventually morph into a full project, with drummer Goldring, guitarist and vocalist Roberts and later, bassist Hartmann recording in Goldring's basement. "We started recording stuff in my basement in 2011," says Goldring. "Zeke would ... just blow in and destroy the bass line to a seven-minute song and then blow out."

The group went on to play its first show in 2011, switching between different lineup changes, but eventually, it was the Goldring-Roberts-Hartmann trio that forged the foundation of the band. After releasing two albums during 2012, the band took a hiatus to focus on their most recent release, *Byzantium*, which was released in January of 2016.

Blood, sweat and tears would comprise the lengthy crafting of *Byzantium*. "We took a year to write the album, a year to record it, and a year to try to promote it and raise the money," says Roberts. And with good reason, because *Byzantium* is an artistic chef-d'œuvre on every level. Mixed and mastered by **Philip Shaw Bova (Bahamas, Feist, Andy Shauf)**, *Byzantium* narrates the story of a family whose character names are listed and defined on the first page of the vinyl insert, which also includes written stage directions preceding the lyrics of each

song. "The whole thing is effectively a musical," says Roberts. "We've theorized about holding casting auditions for people to perform it, but the amount of time and effort to go into a production like that would be insane."

Divided into two acts, the album revolves around Byzantium, which later became the ancient city of Constantinople. "The whole idea of Byzantium is that it's the longest-standing empire in the world," says Roberts. "It stood for 2000 years—yet it fell from the inside. You can be in the perfect geographical location and have walls to keep out your enemies, but you're going to fall from within eventually. There's always going to be some unforeseen, cosmic chaos interrupting your course." Even the album cover, a watercolor piece by artist **Aaron Wolcott**, reflects an eerily serene street scene of ancient Byzantium (with the Hagia Sophia in the background), similar to a ghost town that had once been the thriving epicenter of a nation before its untimely desertion.

Byzantium pursues a musical trajectory via concise, layered guitars set amid the borderline choir-like lead vocals of Roberts, which in turn are tastefully supplemented by the rich vocal timbres of Hartmann and Goldring. Completely recorded and produced in Goldring's studio, *SOUNDCAVE*, *Byzantium* moves with an irreligious camber through non-traditional time signatures, dynamic jazz drumming styles and slight noir-pop mel-

odies that waver with underscored intensity—a feat only made possible with a well-executed series of relentless, perpetually catchy bass lines.

Your Meteor are currently working on two new projects, one of which is a six-song EP. "It's going to be a little bit darker than what we've done before," says Roberts, "and perhaps a little scarier." But don't peg the band's indie-rock goth future quite yet: Your Meteor are simultaneously working on an alternate project that encompasses a lighter approach. "The record after this EP—which we're working on—will be something along the lines of prayer songs. I want to talk about all the good things that I want to happen—yet in a way, that makes it seem like they've *already* happened," says Roberts. "It's going to be quite a bit more progressive, too, with a lot of different time signatures and an emphasis on positivity, as opposed to all that dark shit. And unlike *Byzantium*, which was character-based, this project will be autobiographical in nature."

Both projects have recruited the talents of current keyboardist **Christian Lucy** and bass player **Aji Anderson**, who effectively round out the quintet. And if the attention to detail exhibited during the craft of *Byzantium* is any indicator of what's to come, it's inevitable that these projects will inevitably be impossible to ignore.

Listen to Your Meteor's dynamic, conceptual indie-rock tunes by visiting their website at yourmeteor.com.

Forest Feathers, a dynamic group that incorporates the dreamy space of prog-rock into the technical elements of math rock, initially started as a solo project by **Camron Sackett** in 2013. Sackett had no idea that the project would eventually evolve into the atmospheric sounds, sampling and shredding that currently represents the local trio. Built upon the foundation of minimalist guitar harmonies, delicate keyboard experimentation and ambient bass lines, Forest Feathers have carved out their own niche within the once-saturated pond of prog-rock—and do so successfully.

Since their inception in 2013 and the release of their debut album, *Hush*, Forest Feathers have been a presence within the Salt Lake music scene, thanks to both the post-rock elements of their music and the band's technicality. "I really like metal and minimalist music, so I wanted to make something that was musically technical like metal but had a 'hushed' atmosphere," says Sackett.

The result was *Hush*, a self-described mixture of "dreams, childhood memories, the concept of time and outer space," says Sackett. The technicality of the music, combined with its intense involvement of different instrumentation, made it initially difficult to play shows. "Eventually, I had some friends help me out," says Sackett. "The live versions had to be stripped down. But after playing a couple of shows here and there, the band took a hiatus because members were going to grad school or finishing undergraduate degrees and stuff."

Hush is an album interlaced with the subtle albeit complex ambience of prog-rock bands like **Maps & Atlases** while retaining a minimalist style guided by angular keyboards, billowing, asymmetrical guitar riffs and an unassuming tangibility that immediately makes the album simultaneously intriguing yet accessible. Its layered, conservative style reveals new insights with every listen, ranging from graciously placed references to Norse mythology or delicately chosen musical accompaniments. "Sounds that include the piano, harp, vibraphone, music box and cello are all played on the keyboard," Sackett notes. *Hush* is a fully fleshed-out album that delivers a fresh take on the prog-rock movement while retaining critical elements of the movement's

instrumentation. It's a difficult balance to maintain, but the band does so with grace on their debut album.

After the release of *Hush*, Sackett pursued other musical endeavors for a while—including an R&B project with friend **Jake Burch**—but eventually cycled back to writing music for Forest Feathers. "I had an itch to write more Forest Feathers music, so out of the blue, I wrote this song called 'Ghost' and decided to work on the album *LULL*," says Sackett. As a result, bassist **Andrew Harris** joined the band. Drummer **Ian Francis** also joined for a brief period during this time; however, no person would become a permanent drummer for the band. Alternately, the band decided to add a keyboardist to the mix, **Brandon Kohler**, and the band played its first show on July 1, 2016 at *Kilby Court*. Although Francis would move onto other projects (namely, local groups **Soft Limbs** and **Indigo Plateau**), the band went ahead and decided to record their most recent album, *LULL*, which released Aug. 27.

Lull follows a similar musical trajectory as *Hush*. It's an atmospheric, exploratory album that represents subtle hints of math rock, including odd time signatures and asymmetrical guitar riffs and drumbeats. "We tried giving songs odd time signatures," says Harris. "It's kind of a tangent that we believe is worth exploring. It's also just for the fun of it, too, however." Yet the album also embraces a post-rock quality on par with **Sigur Rós** and **Caspian** while retaining the underpinnings of metal bands such as **Iron Maiden** and **3 Inches of Blood**. "We use a lot of samples from nature that have been

manipulated to create soundscapes: children's choirs, waterfalls, thunder, rain, trees swaying in the rain, etc.," says Sackett. Still, the album retains an elemental quality that focuses heavily on the metaphysical—death, dreams, time, nostalgia and existentialism.

It's difficult to ignore some of the prevalent themes pervading *LULL*. Sackett and Harris agree that many of the lyrics and the mood of the album are influenced by topics including Norse mythology, *The Lord of the Rings* ("Wizards, Gandalf, Gandalf's beard and skills, Fangorn Forest," says Harris), *His Dark Materials*, *Harry Potter* and overarching themes of nature and outer space.

"*LULL* is an album about courage and exploration," says Sackett. "I love math and odd time signatures, so it just sort of fits. It's something we're exploring." *LULL* inevitably builds upon the foundation set forth by *Hush* while simultaneously introducing newer, diverse influences that serve to propel Forest Feathers even further into the chambers of both the prog-rock and math-rock genre. "It's just the atmospheric quality of prog-rock that I like about it—the dreamy space of it," says Sackett. Atmospherically compelling, dreamy and intricate, Forest Feathers are a breath of fresh air to the prog-rock and math-rock scene—and definitely worth a spin.

Don't miss Forest Feathers when they co-headline at this month's *SLUG Localized* on Sept. 15 at *Urban Lounge*. If you can't wait until then, check out the melancholic, atmospheric vibes of *Hush* on forestfeathers.bandcamp.com.



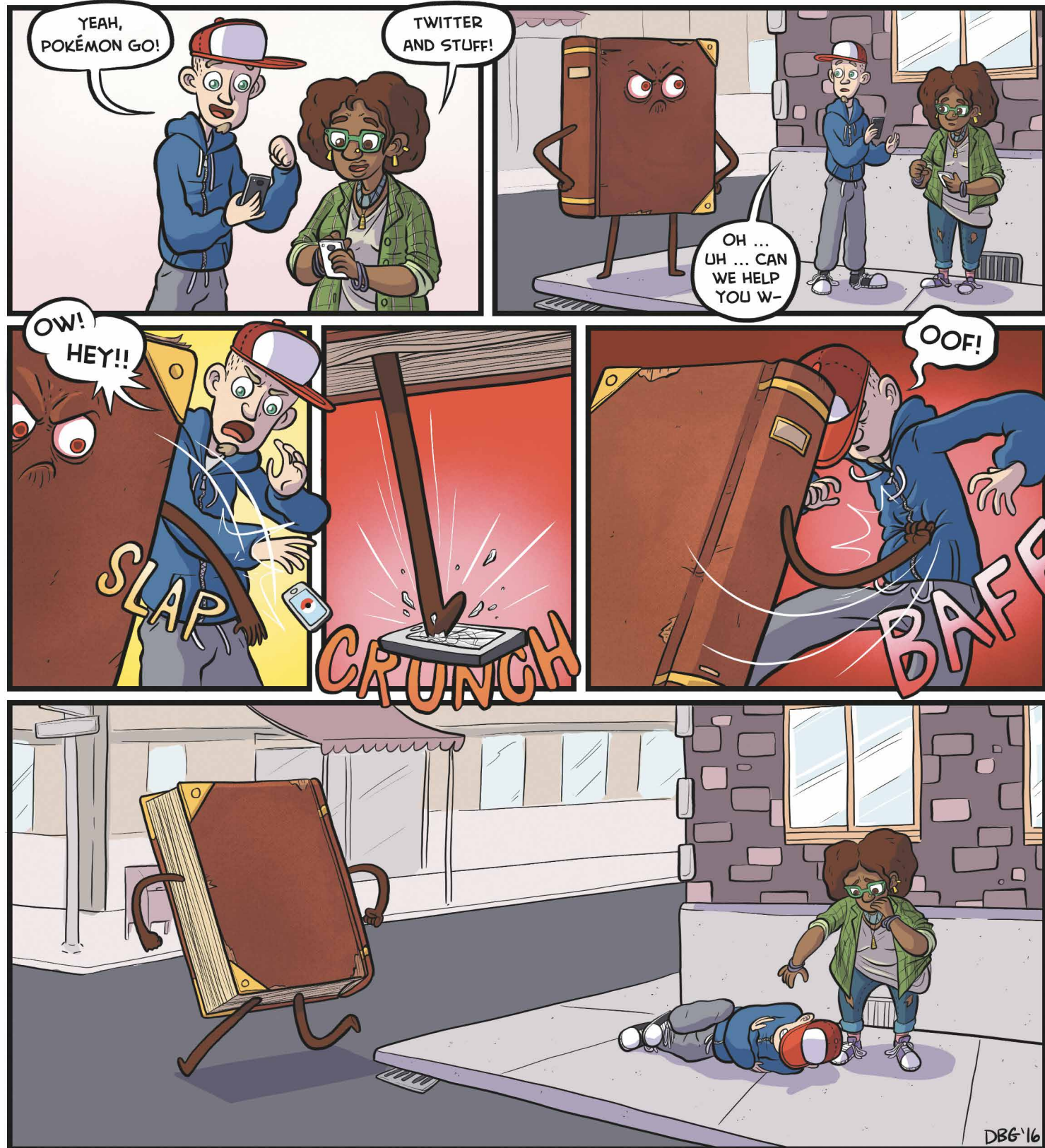
(L-R) Brandon Kohler, Drew Harris and Camron Sackett interlace Forest Feathers' subtle yet complex soundscapes with prog-, math- and post-rock underpinnings.



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Photo: Talyn Sherer

"If you stop eating animal products, you can save about 100 animals per year," says **Amy Meyer**, the director of the **Utah Animal Rights Coalition (UARC)**. "Changing the heart and mind of one person can do a lot for animals." Demonstrating how easy it is to be vegan is the focus of UARC's first annual **SLC VegFest**, which takes place on Saturday, Sept. 10, from 11 a.m. to 6 p.m. at **Library Square**.

With the help of dedicated volunteers and generous donations, **SLC VegFest** is a labor of love. The members of UARC have been hard at work planning an event that will be both fun and educational. "We wanted to create a free event with a positive atmosphere, where it will be easy to learn and ask questions about a vegan lifestyle, and most importantly, taste the amazing vegan food we have in our community," says Meyer.

The biggest challenge at **SLC VegFest** will be deciding what to eat. Free samples of vegan fare will be available like cookies and cheese, as well as **Laziz** hummus and goodies from **The Rose Establishment**, **Follow Your Heart** and **Beanfields**. "One thing we're really excited about is an Oktoberfest-themed beer garden hosted by **Ice Haus**," says Meyer. "They'll be serving beer and brats." Other options sound just as delicious. **Piper Down** will be offering a satisfying shepherd's pie. **Soul Food Travelers**, a plant-based catering company, will have an array of dishes available, including braised mushroom tacos with guacamole and a creamy poblano sauce, velvety macaroni and cheese made with coconut cashew cream and authentic caprese made with pesto, ripe tomatoes and mozzarella made from tofu. **Passion Flour Patisserie** will offer elegant French pastries. **Sage's Cafe and Vertical Diner**, pioneers in the Salt Lake City vegan movement, will also be selling food. Other treats run the gamut from doughnuts to meatless jerky—everything you think you'd miss when switching to a plant-based diet.

While the food options are awesome, there's more to the festival. "We're going to have some really informative guest speakers," says Meyer. "Our keynote speaker is **Matt Ruscigno**. He's a registered dietitian and athlete with a masters degree in Public Health. He'll be talking about how vegan food doesn't need to be fancy or expensive. We'll also have **Stephanie Nicora**, a third-generation shoemaker behind the vegan, eco-friendly brand **Nicora Shoes**. Her talk focuses on ethical fashion and why it matters." Local speakers include **Tiffany Young**, the director of **Ducks and Clucks Rescue Sanctuary**, who will be discussing problems with the humane meat movement and issues with backyard chickens. Veganism 101 will be covered by **Lauren Lockey**, the co-founder of **Sage Mountain**, an animal sanctuary based in Park City, and their Director of Communications, **Natalie Blanton**.

If you need one-on-one advice on adopting a vegan lifestyle, there will be plenty of volunteers happy to help. "In addition to the speakers, we'll have 'Ask a Vegan Expert' stations throughout the event," says Meyer. "In the kids area, we'll have vegan parents answering questions about raising vegan kids and vegan pregnancy. In the Athlete Expo, there will be a nutritionist available for questions. We'll also have a station where people can ask everyday questions like, 'What's wrong with eating fish?' We want to make it really approachable."

(L-R) Jordan Hailiday, Amy Meyer, Dave Morris, Jeremy Beckham and Lidya Hardy are part of the **SLC VegFest** team working toward a more compassionate, sustainable and healthful Salt Lake City.

For those with nutritional concerns, The Athlete Expo will answer your questions and provide inspiration to get fit. "**Kelly Colobella**, who owns **Cakewalk Vegan Baking Company**, will be organizing the Athlete Expo. She's a football player and a powerlifter," says Meyer. "We'll be showcasing local vegan athletes, some of whom have been vegan 20 to 30 years. A nutritionist will be on hand answering questions. There will be a free yoga class as well as other free fitness classes."

Face-painting, a bounce house and a vegan-themed coloring book will keep the kiddos entertained. Local bands and DJs, including **Dapper**, **Josaleigh Pollet** and more, will play music. Exhibitors will include local and national nonprofits and commercial booths selling animal-friendly goods. The local vegan and political podcast, **Which Side Podcast**, will be selling T-shirts. "It's a good selection of different aspects of veganism," says Meyer. If you're moved by what you learn at **SLC VegFest**, be sure to stop by UARC's booth, where they'll have a vegan dining guide for Salt Lake and a handy brochure filled with vegan recipes to continue your vegan adventure. A UARC membership fee of \$20 will help support the nonprofit and also give you generous discounts to Salt Lake's finest vegan establishments, such as **Zest Kitchen & Bar**, **Frisch Compassionate Eatery** and many more.

When UARC isn't planning **SLC Vegfest**, their time is spent educating people about local issues affecting animals, like animal experiments taking place at the **University of Utah** and the dangers of leaving dogs in hot cars during the summer. Their website, **utahanimalrights.com**, is a valuable resource to learn about animal issues in Utah. Follow UARC on Facebook and Instagram for more vegan inspiration, calls to action and more.

Festa Italiana

• Authentic Flavors and Culture •

By Amanda Rock • amandarock.212@gmail.com • Photos: Talyn Sherer



PER NOI TRATTORIA

1588 E. Stratford Ave., SLC, Utah
801.486.3333 • doginmind.com
Arancini – Appetizer

SLUG: Why are you participating in *Festa Italiana*?

Per Noi Trattoria: I think it was just time for [Co-Owner] **Tony [Casella]** and [Co-Owner/Chef] **Francesco [Montino]** to show that we're a very well-kept secret here. A lot of people won't tell friends because we're a great restaurant. But they wanted to get the word out. We're just a very well-kept secret, but we wanted to let more than just the local community know that we're here, and what better way to showcase that than the *Festa Italiana*?

SLUG: How does your arancini introduce diners to lesser-known Italian fare?

Per Noi Trattoria: Arancini is like a big soft-ball-sized rice ball, and it's golden brown, and it's put out onto this dish in the dining area. ... It's a real eye-catcher. When it's brought out on the plate, everyone turns to look at it. A lot of people haven't heard of arancini before. Once explained, it becomes one of our most popular appetizers.

SLUG: What is an element of this dish that makes it unique?

Per Noi Trattoria: Our rice that we use with it is slowly cooked before we make the rice ball itself. The rice has a long time to envelop the flavors of all the fresh herbs and spices that we use. —Darin Paulus



SICILIA MIA

4536 S. Highland Dr., SLC, Utah
801.274.0223
Cannelloni – Entrée

SLUG: What makes your restaurant special?

Sicilia Mia: The authentic cuisine, which is made by master chef **Franco Mirenda**. That is my dad, and he is amazingly special like my grandpa and my grandma, whom we still use recipes from. [He] combines the old with a new cuisine. The family makes the restaurant special—and when I say the family, that means that each person who comes to us becomes family!

SLUG: Tell us about the cannelloni you'll be serving at *Festa Italiana*.

Sicilia Mia: Our cannelloni is an amazing combination of homemade pasta filled with a cheese cream sauce and spinach—we'll have the bolognese version of it as well, which is amazing, too. It's like a homemade sheet of pasta filled with a cheese and spinach cream sauce and then rolled, topped again with cheese cream.

SLUG: What childhood memory does cannelloni invoke?

Sicilia Mia: It reminds me of Sunday, our big Sunday lunch/dinner—all day long! It would be all family members and friends, and it would start at 1 p.m. There would be no phone, no TV, just the beautiful company of people around you. There would be lunch that would never stop, playing cards and talking, then going through dinner—an amazing day with family. —Giuseppe Mirenda, Co-owner



CANNELLA'S

204 E. 500 S., SLC, Utah • 801.355.8518
cannellasrestaurant.com
Scallile – Dessert

SLUG: What unique dishes do you serve?

Cannella: In 1978, Cannella's was founded on my dad's Italian Salad (still No. 1). People rave about our house-made Gnocchi and Chef Alberto's Meat Lasagne. ... One feature dish [at *Festa Italiana*] will be scallile (an Italian honey cookie).

SLUG: What does scallile mean to you with regard to Italian heritage?

Cannella's: For me, it goes back to childhood: prepping with my grandma, who instilled the passion for great food at a very young age; spending hours every Christmas with my grandma and brother making scallile, pizzelles and fig cookies; and enjoying the good life of having Italian grandparents who loved food as much as family!

SLUG: How does your scallile introduce diners to lesser-known Italian fare?

Cannella's: I can't say that I've seen scallili served many places. We've been serving them for years to our guests every Christmas since 1981. It will be great to share them at the *Festa*.

SLUG: What do you hope to share with guests of *Festa Italiana*?

Cannella: A beautiful representation of family business in SLC. We've moved into a new generation, and with my daughter and wife by my side, I hope to share with the community and delicious Italian food.

—Joe Cannella, Owner/Operator

The **Italian American Civic League** offers Italian hospitality at its best at the second annual *Festa Italiana*, Sept. 17 and 18 at *The Gateway*. As with most things Italian, the main attraction will be the food and drink—every social gathering, whether it's a casual visit with neighbors or an elaborate holiday dinner, takes place over a table brimming with food. To pair with Italian beer and wine available at the festival, there will be an array of favorites from popular local Italian restaurants at *Festa Italiana*. Expect pasta as well as lesser-known dishes that Italians have grown up eating.

For more information about the festival, follow *Festa Italiana* at facebook.com/festaitalianaSLC.

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Cass McCombs hits SLC on Sept. 24 at Urban Lounge in support of his latest album, *Mangy Love*.

Cass McCombs is in another state, speaking about his latest album through an iPhone speaker. His voice is soft and deliberate in a way that calls for reverence, though he's hardly on a pedestal. From passionate cynicism to selfless wisdom about music and people and life, he delivers an encouraging, informal sermon. *Mangy Love* released from ANTI on Aug. 26, and McCombs tours to Salt Lake City on Sept. 24 in support of the album.

SLUG: What is it like, being in a long-term relationship with music?

McCombs: It's a challenge. It's a spiritual thing. I can't control when I'm being inspired. I think it's important for artists, writers and musicians to practice and work at their craft every day, every morning, every evening, and just keep on chipping away at it. Most of the time—like 85 percent of the time—it's gonna be bad. That's my process—I have to walk through the murk and the mire to get to anything. Being an artist is a seriously working-class profession. You work with your hands—it's literally handiwork, like a carpenter would do.

SLUG: How do you deal with being in the spotlight?

McCombs: Honestly, it's not a very big spotlight. In many ways, I still exist in a small musical community. I have friends who have blown up, and I can see their lives becoming slightly more cloistered, and I just think, "Thank God that's not happening to me," because I don't think musicians should be held up like that. It's essential that we are a part of our community and our audience and that we don't separate ourselves as being special or better.

SLUG: *Mangy Love* felt lyrically brazen in comparison to some of your more introspective albums. What experiences led to this passionate cynicism?

McCombs: 2012 Occupy Wall Street, growing up in the Bay area, attending protests, mistreatment of animals, magic, Santería, reading political texts all my life. I didn't know if people were going to respond to this record, but it was something I wanted to do. I wanted to have a voice on this record that was explicit, because I don't see a lot of lyricists this day being explicit—and I don't mean cursory, I mean like straight up. Talk to me.

SLUG: Can you describe the feeling of completing a record?

McCombs: I know some musicians, when they go to make a record, they put their whole being into it. My records are a snapshot. It's where I am in that moment—and there are other things even in that moment that I'm doing. As freely as we all take pictures of ourselves or our friends or a sunset, an entire record—a year's work—can be that simple. People are gonna shit-talk on it and say that it's sloppy—and yeah, maybe it's a little sloppy, but who cares? Everything is so refined these days—a little slop is good.

Cass McCombs

BE MANGY

By Kia McGinnis
kiaginnny@gmail.com

Photo: Rachel Pony Cassells

SLUG: Where do you go mentally when you're performing?

McCombs: The audience is part of the band—we respond to all y'all. We can't do it if the audience isn't there, too. The goal of music is to create a new space. People might be disappointed at a concert and think that it's long-winded or uneventful or something like that—and a lot of times, it is, I would agree—but we have to do that to get that one moment of insanity. A lot of bands are so scripted and play with backing tracks and everything goes the way they want it to go, but they never will achieve that crazy, beautiful moment. Even if it's just one second of crazy beautiful, I think it's worth an hour.

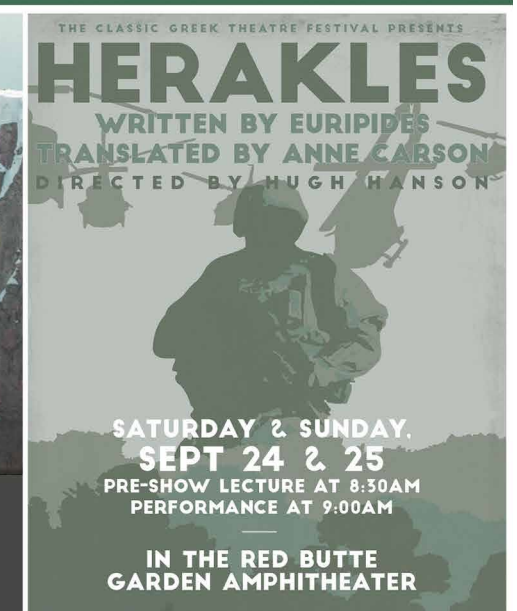
SLUG: There seem to be heavy religious visuals in this album. What was your spiritual journey like while writing and recording?

McCombs: Religion, magic, spirituality—it doesn't need to be on Sundays. It doesn't need to be this separate thing. Like, *Burning Man* is once a year, and *Burning Man* should be every day. It should be with us all the time. This God that people profess and worship, where is he on a Wednesday afternoon? ... I didn't want to give *Mangy Love* a political title; I wanted to give it a spiritual title. Are you mangy? Be mangy. Don't try to be perfect. You aren't perfect.

You can catch McCombs and opener **Big Search** at Urban Lounge on Sept. 24.



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PROVISIONS

FOR EVERY FOOD, THERE IS A SEASON

By Alex Springer

alexspringer@gmail.com

In contrast to the seemingly endless road construction on 2300 East, the confines of *Provisions* are warm and inviting—the orange-and-white color scheme offers an environment that is both comfortable and posh. On warm evenings, I'd recommend taking advantage of their patio seating—its well-manicured horticulture and self-contained charm perfectly complement the eclectic yet familiar menu.

Speaking of which, *Provisions* owner and executive chef **Tyler Stokes** cultivates a roster of entrées that rotate on a weekly basis. There are a few mainstays, but Stokes has a penchant for seasonal cooking and sustainable ingredients, so he likes to shuffle things around. Not only does the menu at *Provisions* offer something new every week, but it's also geared toward selecting a variety of small plates and larger entrées. I highly recommend getting a group of gastronomers together for a visit—ordering multiple items and sharing them is one of the best parts of eating at *Provisions*.

The small plates that best showcased Chef Stokes' reverence for his ingredients were the Crispy Duroc Pig Head Torchon (\$11) and the Roasted Corn (\$9). Duroc pork is considered to be analogous to black angus beef, and it's the pork of choice at *Provisions*. Chef Stokes prepares his torchon with the tender, fatty meat from the head of these pigs and slices it into medallions that are subsequently deep fried. It comes served with a leaf of butter, lettuce and some delicious condiments—the pickled mustard seed, dried cherry ginger compote and crème fraîche are good enough to eat on their own. The Roasted Corn is an unassuming powerhouse of flavor. It arrives hot from the wood-fire oven, and it's topped with tiny bonito flakes that lazily dance back and forth on the plate. Despite the salty savor of the dried bonito, smoked bacon and miso butter, the corn remains the star of the dish—sweet, crunchy and simple. I had heard great things about the Steamed

3364 S. 2300 E.
Salt Lake City, Utah

T: 801.410.4046
slcprovisions.com

Dinner:
Tuesday–Sunday,
5 p.m.–9 p.m.

Brunch:
Sunday,
10:30 a.m.–2 p.m.

Buns (\$11), a Chinese-inspired offering that was stuffed with pork belly and pickled cucumber. While these were tasty overall, the pork belly was outshined by the pickled cucumber—the opposite of what I was hoping.

Provisions' large plates are where the work of Chef Stokes really shines. Each entrée arrives beautifully plated, and every ingredient does its respective job admirably. The MVP of the evening was the Organic Buttermilk Fried Chicken (\$22), a hefty plate that includes a drumstick, breast and thigh, along with a light salad of mizuna and grilled watermelon. High-end fried chicken is something that a lot of local restaurants do extremely well, but *Provisions* has left them all behind. Not only do you get a good half of an organic chicken, but it's also fried in what I have determined to be a mixture of angel tears and leprechaun gold. The chicken itself is tender and juicy, but then you have this outer layer of perfectly golden crunchiness. It's glazed with red wine vinegar, which gives it a nice acidic kick, and it's topped with parmesan cheese, because why the hell not?

For something a bit lighter but no less hearty, the Potato Gnocchi (\$22) is a rustic take on the most underrated of all pastas. *Provisions* does their gnocchi right—they're soft enough to soak up the flavors of sage and black



Photos: Talyn Sherer

With seasonal and sustainable ingredients, *Provisions* invites modern American craft cuisine right into a neighborhood setting.

garlic butter and chewy enough to compete with the chantrelle mushrooms. The butter-and-sage mixture melds nicely with the chanterelles, creating this spectacularly earthy gravy that accompanies every bite. This dish exemplifies an Italian classic, but the addition of corn, mushrooms and sage pays homage to American comfort food like pot pies and beef stroganoff.

While it's just as lovely as the rest of the *Provisions* menu, the Roasted Bone-In Duroc Pork Chop (\$28) wasn't as consistently tasty as the other dishes that I tried. The pork chop itself was decently huge, and roasting it bone-in imparts a nice smokiness, but the overall flavor wasn't as rich as I was expecting. I found myself much more impressed with the crispy polenta and apricot compote—though mixing those two components with the pork chop offer up more than enough reason to give this dish a try.

After trying out a multitude of *Provisions'* options, it's difficult to order dessert—but it's definitely worth it. The two desserts that we tried—Chocolate and Cherries (\$9) and Salted Caramel Pudding (\$7)—were perfect punctuations to our meal. Their modest portion sizes betrayed the sophisticated arsenal of flavors, and neither of them left us feeling overfed. The Chocolate and Cherries is arranged like a small, chocolate crumb mountain range, capped with buttermilk ice cream and cherry sorbet. Plump candied cherries were hidden within all of that creamy goodness, and the whole dish tastes like a black forest cake that has recently discovered its royal ancestry.

The Salted Caramel Pudding come in a deceptively simple mason jar, topped with whipped crème fraîche and chocolate crumb. It's the perfect representation of the happy union among salt, caramel and chocolate. The pudding has a rich, silky texture that allows all of that merrymaking to unfold evenly, and its textural contrast with the fluffy, whipped crème fraîche is an absolute pleasure on the tongue.

With its progressive yet familiar menu and fully stocked wine and specialty cocktail offerings, *Provisions* is a must for anyone looking to broaden their repertoire of local restaurants.

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Farm to Glass

By Kathy Zhou • kathy@slugmag.com
Photos: JessicaBundyPhotography.com



Now in its sixth year, Salt Lake Magazine's Farm to Glass Cocktail Contest will bring together 24 of the city's most visionary mixologists to handcraft an original cocktail that uses local liquors and at least two ingredients sourced from Utah farms. Voting runs throughout the month of September, the height of Utah's harvest season. Folks will have a delectable excuse to indulge in expressive local flavors via drinks that range from the bold and complex to the simple, subtle and satisfying. See the boldface in the listed ingredients for each cocktail's local elements, and for information about the contest, voting and awards reception, visit saltlakemagazine.com.

FINCA
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fincasl.com

Natalie Hamilton

For *Finca* Bar Manager Natalie Hamilton, her initial love of learning about wine drew her to the art of the craft cocktail. After completing *Finca*'s bar program and falling for the inspiring food and drink scene in Salt Lake City, Hamilton has since gone on to play a major role at the popular contemporary-Spanish cuisine destination, where for over two years, she has enthusiastically honed, experimented with and innovated her craft. "It's like cooking," says Hamilton. "Not every dish works out perfectly, but you keep learning and getting better the more you try." Hamilton endeavors to incorporate adventurous ideas and concoct well-balanced flavors that complement the big, reimagined flavors of *Finca*'s tapas, but she also aims to showcase local ingredients, recognizing the importance of connecting someone's drinking experience with "what is naturally abundant around them," she says. "A lot of love goes into local produce, and passionate people who are doing what they love are making our craft even better. We are lucky to live in a place with local produce accessible to us in such a high quality!"

This-is-the-Place Punch – **Dented Brick's Antelope Island Rum**, Smith and Cross, house-made **plum** cordial, smoked vanilla and **sage**, **walnut** chestnut orgeat

TAKASHI
18 W. Market St.
801.519.9595

Richard Romney

After traveling and sampling the world with his grandfather—"whose first loves were family, food and travel"—*Takashi* manager Richard Romney developed a passion for food and the restaurant industry, and has since spent the last decade as a mainstay at *Takashi*, one of Salt Lake City's most beloved sushi bars and Japanese eateries. As a developer of *Takashi*'s cocktail menu, Romney has used the small size of the restaurant's bar to his advantage by limiting and curating the scope of offerings: "[I] have really made it my goal to have a unique, fresh, Japanese- and local-focused menu," says Romney, who emphasizes *Takashi*'s overall inventiveness and consistency—traits that, along with personality and balanced flavors, Romney imparts in his cocktails. "All of our drinks are designed to complement the food and not overpower the often subtle flavors of sushi," he says. "A fantastic cocktail can be simple, complicated, refreshing or brooding." In imagining a Farm to Glass cocktail, Romney first selects a local ingredient and then builds the drink—last year, *Takashi*'s Pura Vida involved a house-roasted chile shrub that took at least one week to prepare; this year, Romney will present an evolution of a previous cocktail that uses a portion of honey sourced from the beehive on the *Takashi* rooftop.

Francine the Bearded Lady 2.0 – **Beehive Distilling Barrel Reserve Gin**, Dolin Genepy des Alpes Liqueur, orange liqueur, **fennel** juice, lemon juice, balsamic vinegar **honey** syrup

TIN ANGEL
365 W. 400 S.
801.328.4155
thetinangel.com

Kestrel Liedtke

Kestrel and **Jerry Liedtke**'s art and dining experience, *Tin Angel*, has lovingly served farm-fresh ingredients and eclectic flavors since the husband-and-wife duo first opened the restaurant in its Pioneer-era home over nine years ago. Kestrel uses local ingredients not only because she values and supports Utah growers, but also because local crops "can be grown for a much more expressive flavor profile," she says. In taking those remarkable flavor palates to the *Tin Angel*'s cocktails, Kestrel explains that their menu reflects the restaurant's values. "Our relationships with local distillers, growers and farmers are represented in our cocktail list," says Kestrel. "We hope that people can sense the care we have taken and the fun we have had when they dine with us." When asked what makes for a fantastic cocktail, Kestrel says, "Honestly, trial and error, experimenting and tasting," and suggests infusing liquors with herbs as an easy method to incorporate local ingredients. This year, the *Tin Angel* will present one of their classic cocktails, the Gin Angel. "I just love the aroma and experience of gin, but gin is a bit of a fickle mistress," says Kestrel. "She doesn't go with any old mixer. You have to find her a partner she can dance with." How about something local?

Gin Angel – **Beehive Distilling Jackrabbit Gin**, **thyme** infusion, **raspberry** puree

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SPEED WEEK

WHERE THE WORLD COMES TO GO!

By Tyson Call

@clancycoop

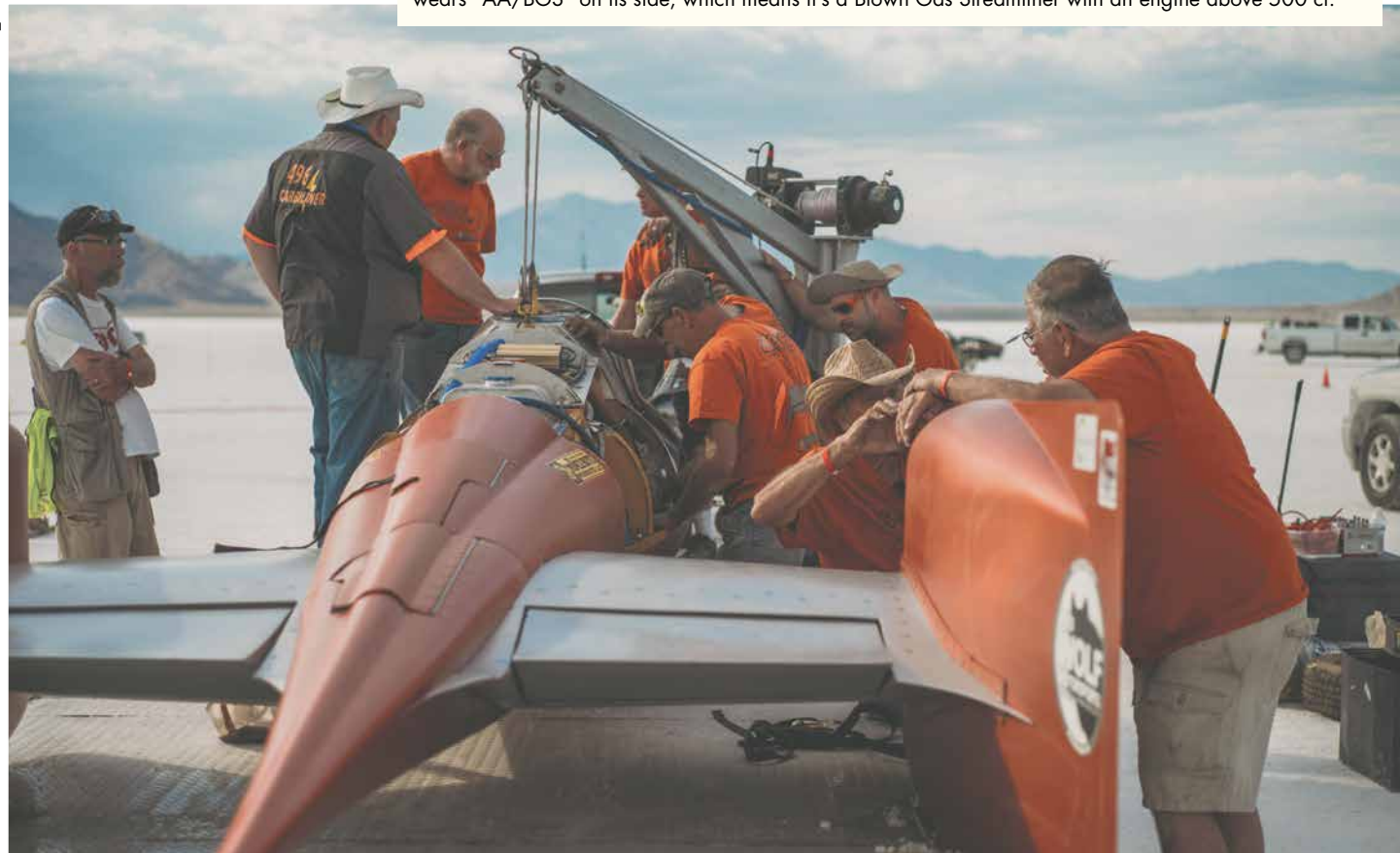
The Bonneville Salt Flats near the Utah-Nevada border are a world-renowned proving ground for the fastest vehicles in the world. Since 1914, motorheads from around the world have come to prove their mettle and try to break

land speed records on the dry lake bed, which is perfect for these high-speed runs. Heavy rains caused the cancellation of the event for the past two years, so attendees were anxious to get back on the salt.

A 1941 Chevy Master Deluxe coupe was among the many classic and vintage vehicles driving around the outskirts. In addition to speed trials, *Speed Week* has become a celebration of all things automotive.



Most people racing are seeking out records within specific criteria. There are different classes based upon body category, engine size, aerodynamic modifications (supercharged or not), fuel or gas. This vehicle wears "AA/BGS" on its side, which means it's a Blown Gas Streamliner with an engine above 500 ci.



A team from New Zealand brought a 1964 Mini Cooper S, running an A-series block and gearbox (the original configuration). It has a BMW 1200 K series head for better breathing. The car is turbo-charged and makes 330 horsepower on gasoline and 370 horsepower on methanol at the flywheel. On Aug. 17 they hit 157 mph.



This 1965 Ford Mustang Fastback, called the Silver Bullet, was built by **Todd Landon** and had a run of 166 mph. The car was rebuilt as a land speed car after it crashed during the 2007 *Chihuahua Express* rally race.



Alp Sungurtekin, founder of *Alp Racing Design*, finishing up installation of a vintage class 1950 Triumph engine after removing the pushrod class engine run the day previous. Their bike runs without a fairing and has a top speed of 170 mph.



Jalika Gaskin of *Alp Racing Design* works on their record-breaking bike based on a 650cc 1950 Triumph engine. They beat the previous record of 133 mph in the 650 pushrod class with an average speed of 149 mph.



A 1953 Pontiac Chieftain sits on the flats near the pit area as a vintage truck drives past. There are many unique vehicles in addition to those racing, as they don't need to be street legal to drive on the salt. Attendees use them to drive between the staging areas and pits, which are quite far apart.



THE REPUBLIC OF ZAQISTAN

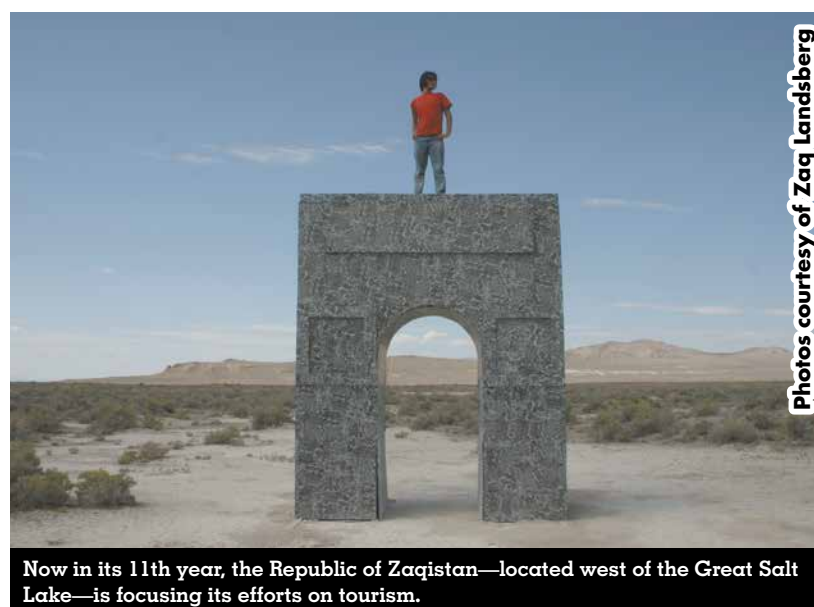
ZAQ LANDSBERG, FOUNDER OF ZAQISTAN | By Ali Shimkus alishimkus@gmail.com

Unbeknown to many Utahns is another country in their back-yard. After recently celebrating its 10th year since its founding in 2005, the nation, known as the Republic of Zaqistan, is located in the desert, just west of the Great Salt Lake. This year, Zaqistan is opening up its doors to tourism and partnering with CUAC to host expeditions into the desolate nation as well as an exhibition on the country. In addition to being able to apply for citizenship and obtain a Zaqistani passport, tourists will now be able to apply for a visa to visit the micronation in Utah.

Artist and founder **Zaq Landsberg** purchased the land, now known as Zaqistan, back in 2005 in response to the political climate at the time. "The original impetus was really the Bush Administration," he says. "I was about 20—it was 2005. The levees had broken in New Orleans; the Hurricane Katrina debacle was all over ... It was a pretty dark time politically, and I was watching it all play out. This interest all snowballed into, 'Well, what if I could do it myself?'" While also playing host to a number of odd, robotic sculptures, a garden of plastic flowers acclimated to the desert climate and a small "Welcome to Zaqistan" booth where visitors can get their passports stamped, Zaqistan represents a realm of possibility, where one is allowed to question the legitimacy of the nation and what makes it different from our own.

Nearly 11 years later, Zaqistan remains conceptually tied to current events. Landsberg has personally received a slew of emails from people, mainly from Pakistan, looking to immigrate to Zaqistan to start a new life for reasons that range from concerns for safety to lack of opportunity. "They're just looking for the next thing or the next place to go—it's pretty dark," Landsberg says. Having traveled around Pakistan and India himself, Landsberg recalls giving Zaqistani citizenship papers to Tibetan exiles in India. "They thought it was the funniest thing they've ever heard and thanked me, saying Zaqistan was the only country that [they held] citizenship to," Landsberg says. What started as only a semi-serious project has evolved into something more complex for Landsberg, as Zaqistan has touched on and collided with both national and international events.

Of course, Zaqistan is not an official sovereignty, though Zaqistani citizenship is available for those who want it, and very convincing passports can be obtained on zaqistan.com for \$40. The seeming legitimacy of such objects was something that Landsberg wanted to emphasize. "I'm interested in the questioning of what's going on and who's in charge and why," he says. "Part of what I've discovered is that things that look legitimate don't get questioned." This touches on the state of U.S. politics in general, especially regarding the upcoming election. "You get a guy who sits in front of a podium, and people generally don't question the validity of what he has to say, even though he can speak total nonsense," Landsberg says. For Landsberg, creating Zaqistan restores a sense of agency in the political process. "You come up with the flag, determine what the colors are and what they mean," says Landsberg. "What do you want your country to be? What is your vision for the way things should be?"



Now in its 11th year, the Republic of Zaqistan—located west of the Great Salt Lake—is focusing its efforts on tourism.

Photos courtesy of Zaq Landsberg

For Landsberg, the opportunity to host an expedition out to Zaqistan through CUAC will be an opportunity to show likeminded people the land and have them question concepts like the legitimacy of sovereignty while also helping to fund the project. "The project is pretty good at not running a profit," says Landsberg, noting that with a severe lack of natural resources or infrastructure, tourism is often the best angle to generate revenue. As a potentially dangerous place to visit, Landsberg hopes to be a part of the expedition so that tourists can enjoy Zaqistan in the safest way possible while also addressing the concept of Zaqistan. "It is a place of natural beauty and some weird sculptures," says Landsberg, "a remote patch of desert that now has some meaning to it."

Claiming Zaqistan as a republic, while initially done to lend legitimacy to the fledgling country, also reflects on Landsberg's ideas about what starting a "micronation" means to him. "I'm not into the idea of monarchy," he says. "A lot of micronations are dudes who want to wear a costume and want to be king of something—which seems a little odd. If you're going to set up anything, why set up this



kind of archaic, nonsensical system of governance?" Having never been able (nor willing) to venture out to Zaqistan without help from friends, Landsberg says that the more communal nature of Zaqistan has been one of the more important takeaways from the project for him. "Honestly, I can't go out there alone—it's too dangerous," he says. "Zaqistan is about Zaqistanis—other people. Even though it's named after me, I'm not the only one who contributes to it. [I've had] an enormous amount of help from my friends and people who have been interested in it."

In addition to the exhibition, which will transform the gallery into a Zaqistan Tourism Office, CUAC will host an expedition into Zaqistan, with Landsberg in attendance, around mid-September. Find more details at cuartcenter.org and zaqistan.com.



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by Troy Deutsch

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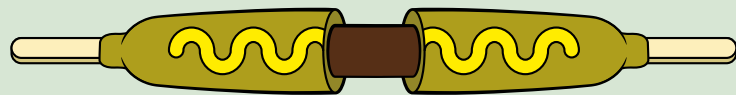
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DEEP FRIED, FRIED AND TRUE

A CULINARY TOUR OF THE UTAH STATE FAIR

By Alex Springer • alexjspringer@gmail.com



Fair food is many things, but its chief characteristic is honesty. When you visit the fair, it's expected that you try something that has no illusions about what it is. You're encouraged to expand your horizons regarding the sheer scope of food that can be improved with a trip through the deep fryer. While the menu tends to change from year to year, I've made a special project out of cataloguing some of the most notable items that you can get at the *Utah State Fair*. Remember, as far as eating goes, what happens at the fair stays at the fair.

THE STAPLES

Everyone who goes to the fair has that one thing that they absolutely need to eat in order to complete their experience. Some people dig caramel apples and cotton candy; others crave fry bread and ice cream. If I'm at a fair and I'm not eating something deep fried, the whole experience is ruined. This is why my go-to pairing is a corn dog with lots of mustard and a strawberry funnel cake. One of the singular joys in life is catching the scent of hot oil and fried batter as it mingles with a brisk autumn breeze, only to be presented with something sweet and something savory, fresh out of the deep fryer.

I can't say that one purveyor of corn dogs is better than another, nor can I recommend the best place to get a funnel cake—but that's not the point, is it? The point of dunking an all-beef hot dog in pancake batter and deep frying it to crispy, golden perfection is to show your inner kid that you still know how to party. The point of receiving a decadent tangle of fried dough, piled high with whipped cream, strawberries and chocolate, is to prove that you're not dead yet.

HIDDEN GEMS

In addition to the fair food necessities, it's worth looking a little bit deeper for

the unexpectedly tasty food that is only available come fair season. One of the problems with hunting down fair food, however, is that very few of the vendors have things like company names, websites or Facebook pages—they seem to appear during fair season and vanish for the rest of the year. They designate themselves by what they sell, so that's the best road map that I can give you.

There's a barbecue joint that usually sets up shop next to the *Pioneer Building*, and their specialty is smoked meat sandwiches. You can get smoked beef here, and it's great, but I happen to love their smoked turkey sandwich. There's not much to them—just a bun stuffed to capacity with thinly-sliced smoked turkey that you can load up with all kinds of different barbecue sauces. The smoked meat stands on its own—it's deep, flavorful and plays well with any of the homemade sauces.

On the opposite side of the fairpark, a place called *Peaches N' Cream* (they have a Facebook page!) rents one of the food court spaces. There's a reason why they've named themselves after their signature dessert, which consists of fresh peaches doused with heavy cream. Fair food is known and loved for being heavy and aggressive, so it's nice to mosey on over here for something a bit lighter and refreshing.



Photo: Talyn Sherer

Guys! There are donut burgers at the *Utah State Fair*!

For those new to the whole "deep fry everything" movement, a nice entry point is the fried Oreo. I love the principle behind deep frying things like cheesecake, candy bars and bacon, but most of the time, it just tastes like fried dough with a sucker punch of sweet or salty. For some reason, dunking Oreos in batter and frying them to a golden brown creates a rare alchemy of flavors and textures. The cookie and the cream filling heat up and melt together in a kind of cookie butter, so you get this great textural experience. It's crunchy on the outside and equal parts chewy and silky on the inside. You get those little guys dusted with powdered sugar, and suddenly, you're eating the best damn beignet you've ever had.

THE WEIRD STUFF

I make it a point to try something batshit crazy every time I go to the fair, and it seems like each year, there is something that was specifically designed to help me meet that challenge. The most notorious of fair foods comes in the form of a Donut Burger from Tooele-based *Rocky Mountain Concessions*. They slice a glazed donut in half and stuff it with a cheeseburger, lettuce, tomato and, upon request, fried bacon. It's a monument to excess, and I love it for that, but it's an absolute nightmare to eat. Each bite is a surreal mixture of sweet and savory terror that leaves your fingers sticky with shame. I cannot recommend this enough.

On the flipside, there's a place in the same, dark corner of the fair that serves up a sandwich called the Mac Attack. It's essentially a pulled-pork sandwich with barbecue sauce, grilled onions and a softball-sized scoop of macaroni and cheese. This one was surprisingly complex—there's something delicious about melty cheese, barbecue sauce and pulled pork.

The best thing about eating at the *Utah State Fair* is that there will always be something new to challenge your culinary boundaries—just remember to do your experimentation *after* going on the Tilt-a-Whirl.

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ROCKING =N= ROLLING ON AND OFF THE BOARD TCOY COUGHLIN

By Dylan Evans • dylan.evans60@yahoo.com

TCOY Coughlin rips, both on a skateboard and on the drums. When it comes to his skating, we're talking 50-50 front shuivits on sketchy uprails followed by equally sketchy hill bombs. And the music? Straight rock n' roll—with a dose of psychedelia. So, if you haven't heard his band, **Max Pain and the Groovies**, now's a good time to toss on a track.



Varial flip.

“I’m just trying to keep it in the streets. I like it.”



“That’s what’s cool about music, too: I think it was our ticket to keep doing skate trips but actually have a fucking reason to go. I mean, we started touring before we even had a CD. Like, ‘Let’s go on another skate trip, and we’ll play music on the side or whatever.’”



Uphill ollie over wall.

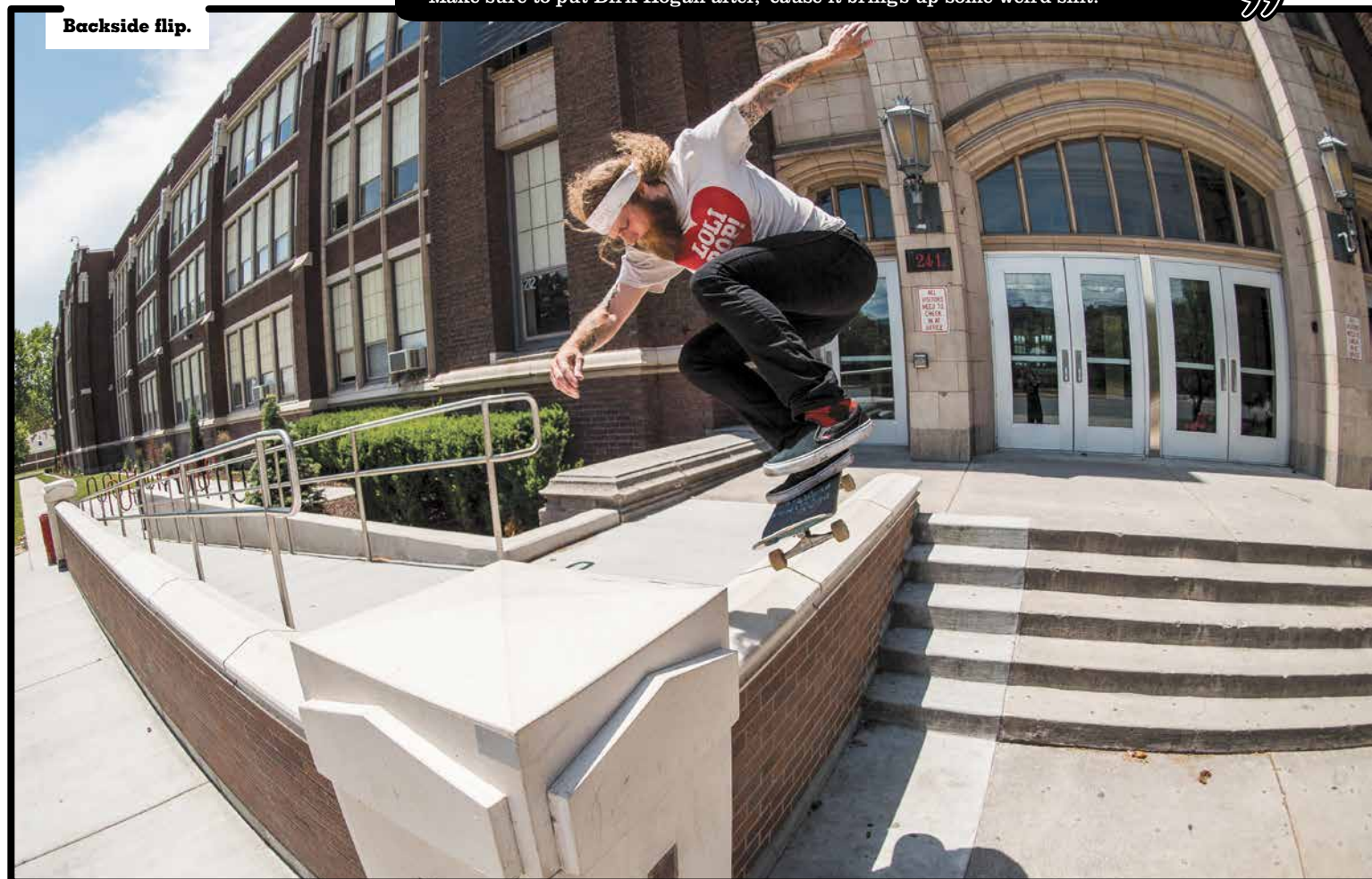
“In the past couple years, I always got in the loop of going to the skatepark and that’s it. I haven’t been to a skate park in a long time—a long time being like, two months, or something.”



5-0.

“Music probably came easier. Learning tricks took me a long time.”

“Did you see *Whisker Biscuit*, Dirk Hogan’s video? I had a part in that. It’s on Vimeo. Make sure to put Dirk Hogan after, ‘cause it brings up some weird shit.”



Backside flip.

Read Dylan Evans’ entire interview feature about TCOY Coughlin at SLUGMag.com.



360 flip 50-50.

“It’s sick how many rad DIY spots there are.”



Try Walking to Urban Greens Market.

By Ben Trentelman BDKT0@yahoo.com

For many living on Salt Lake City's west side, a few essentials that many enjoy can be just out of reach. Things like quick trips to the store can be tricky if you don't have a car. Transportation can be one of the greatest hindrances in helping families enjoy healthy meals if there isn't a grocery store within close walking distance to a home, and some are forced to compromise the health of their families by grabbing quick food fixes at gas stations or fast-food joints because they are nearby and cheap. Those two brown bananas and that crusty-looking apple at your local five-and-dime could be the best selection for some families.

A recent Community Food Assessment identified the Glendale and Poplar Grove areas in Salt Lake as food deserts, where individuals are having to deal with limited food resources. According to **Bridget Stuchly**, Program Manager with SLC's Sustainability Department, SLCgreen, these areas have "low supermarket access and some of the lowest vehicle ownership rates in the city."

With the support of a USDA grant, SLCgreen has teamed up with **The Green Urban Lunch Box**, **Utahns Against Hunger** and Salt Lake Community Action Program's **Real Food Rising** to establish *Urban Greens Market*, five pop-up markets that provide fresh and local produce within walking distance to community members.

"Community members we spoke with were incredibly frustrated with the lack of options that exist in their neighborhoods and were excited to now have the opportunity to walk over to one of the five locations to shop," Stuchly says. "Not only do community members benefit, [but] the farmers supplying the produce for the market now have five additional outlets through which to sell their fruits and vegetables."



Photo: John Barkiple

(L-R) Real Food Rising's Sara Simmons oversees teen employees Lilly Slack, Oliver Nsengiyumva and Oscar Arriaga at *Urban Greens Market*, which provides healthy food for the Glendale and Poplar Grove communities of SLC.

I spent an afternoon hanging out at the *Neighborhood House* pop-up market with a crew of farm-wise teens and a few neighborhood chickens ogling a beautiful selection of freshly grown peppers, a variety of tomatoes, zucchini, squash and other early-harvest goods. The majority of the produce sold at the markets is locally grown, and much comes from Real Food Rising's large community garden located next to the *Neighborhood House* pop-up market. Green Urban Lunch Box also provides fruit for the markets.

The markets do provide some fruits and vegetables that weren't grown locally, such as bananas, because there is demand from the community for them. According to **Sara Simmons**, who oversees the *Neighborhood House* market, "People coming to the market can be surprised by what is available at different times of year," she says. "They don't know that you can't buy everything year round, so we work to educate and talk about how the garden works."

In addition to fresh food, these pop-up markets provide work and experience to teenagers. Real Food Rising, according to their website, "uses sustainable agriculture to empower teens with the skills they need to thrive while increasing access to healthy food in Salt Lake." The organization hires teens ages 14-17 to work in their garden and sell produce in the *Urban Greens Markets*. **Lilly Slack**, a 15-year-old from Salt Lake, is getting her first experience working in a garden. "I've always wondered about how my food gets from the farm to my table," she says. "I get to learn about growing food and how the people that live here need it. The community is grateful to get to walk here and buy good food."

Simmons mentioned that teens are also getting experience and training in several job-related

skills through the work they do growing and selling produce. "They do workshops and learn about public speaking, working as a team and helping the community," she says. Lilly chimed in again to mention writing resumes, learning how to interview for jobs and participating in a guided communication exercise called Real Talk, in which staff and teens can give each other feedback on what they are doing well or what they can work on.

Utahns Against Hunger helps patrons of the markets stretch their food dollars a little further with the Double Up Food Bucks program, which doubles the amount of money that individuals using SNAP EBT Cards can spend—up to \$10 per market day. **Brian Emerson**, Community Food Systems Coordinator at Utahns Against Hunger, says, "Double Up Food Bucks help low-income families have access to fresh, affordable local foods, often grown in their neighborhoods."

Moving forward, Stuchly hopes to see the program continue to grow and better meet the food needs of the community. "We hope that the *Urban Greens Market* will be a success and that we will be able to expand the program to other areas of the city for urban agriculture so we can grow more food—food [that] is affordable and healthy," she says.

Urban Greens Market manifests as stands in various locations around Glendale and Poplar Grove throughout the week and will be open through Nov. 14. You can find hours of operation and additional info about the markets at slcgreen.com, or you can text MARKET to 51555 to receive updates on available produce and more. Be sure to catch Green Urban Lunch Box's 35-foot school bus/greenhouse/mobile farmers market at the *Urban Greens Market* pop-ups that they oversee.

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(L-R) Scrumptious gourmet vegan doughnuts are the name of the game for Big O crew Jon Bruni, Ally Curzon, Jessica Curzon and Leah Curzon. (Not pictured: Zak Farrington)

Photos: @LmSorenson

Orange cardamom, blueberry lavender and cookies and "cream" are just a few of Big O's delectable doughy delights.

the big O doughnuts

DOUGHNUT WORRY: THE BIG O'S SERVING UP VEGAN TREATS

By Zaina Abujebarah | @babyzai_

Three months ago, a brand-new, family-run hotspot popped up on Broadway called *The Big O Doughnuts*. If you haven't already heard, they're deep-frying a creative spin on a classic favorite. In a short amount of time, this completely plant-based, locally sourced shop is making a big name for itself among vegans and non-vegans alike for its uniquely delicious vegan doughnuts, and owner **Jess Curzon** is eager to see where this shop takes her.

It all started at a farmer's market in the *International Peace Gardens*. "My daughter, who's completely vegan, was telling me about how much she wished there was a vegan doughnut for her, and so we went home and I tried out some recipes," Curzon says. "That's when we found that this could actually be a thing." From that moment on, Curzon and her daughter set up shop every weekend at the *People's Market*, selling doughnuts to those who were interested, and to her surprise, she garnered quite a large following. She tried new recipes every day, which led to renting out a kitchen and expanding her knowledge of doughnut-making. That's when Curzon started selling a couple dozen of her treats a week to places like *Sugar House Coffee*.

As word got around that there were delicious vegan doughnuts being sold, everyone wanted to get their hands on one. "Keeping my finger on the pulse of demand is really what made me decide to open up a storefront," Curzon says, "but it wasn't completely planned. [My business partner] **Zak Farrington** and I were driving down Broadway and we saw this space for rent ... That same day, we signed the lease. It was all very spontaneous." Once she realized that she was

taking on her own business, she knew that it would be a challenge, but the uncertainty only propelled Curzon to prove to herself that she could make this business happen.

Since opening their storefront, it doesn't take long for Jess and her crew to sell out of doughnuts before closing time each day. "It feels really good, knowing that we have such a big following," Curzon says. "I feel like I have a responsibility to deliver good products and answer to our customers. I'm constantly wanting to make things better for them."

Customers can stop in for treats Wednesday through Friday from 8 a.m. to 2 p.m. and on Saturdays from 9 a.m. to 3 p.m. Since the hours of operation are so particular, customers hurry over each day for their pick of the bunch, a cup of coffee and the homey feel of *The Big O's* shop, especially on Friday nights, when the store hosts *Doughnuts After Dark*, which starts at 8 p.m. and goes until 1 a.m. With flavors like orange cardamom, rose, maple pecan, matcha and fresh peach, there's something for everybody, whether they're omnivore or vegan. "A lot of people come in to try the blueberry lavender doughnut," says Curzon. "It's definitely the most talked-about flavor, but the maple pecan has to be one of my personal favorites."

Big O's overall mission is to give people a "gourmet food experience" by using real, naturally sourced (when possible) foods to craft flavors with a heap of creativity. Curzon hopes to make her treats more accessible by increasing her shop hours in upcoming weeks—that way, hungry customers can grab a doughnut at more convenient

times. As far as plans for future growth goes, Curzon is anticipating to maximize what she has in front of her. "Good gut instincts play a part when it comes to my decisions," Curzon says. "I don't really 'plan.' Things just happen!" She does, however, have plans to bring in her own espresso machine due to popular request. "An espresso machine is on the horizon," she says. "I thought we could open up shop without having anything else besides doughnuts, and I soon realized that people really want to be able to have a cup of coffee with their doughnut." Although an espresso machine is in the works, you don't have to go without a cup of joe. *The Big O Doughnuts* currently offers drip coffee from *Blue Copper*, which is just as satisfying and delicious as their doughnuts.

Since opening in the beginning of June, Jess Curzon and her family have created a large and dedicated following. They've given the vegans of Salt Lake City a variety of doughnuts to indulge in, knowing a lot of love went into their making. *Big O's* social media accounts are updated constantly to showcase the flavors that are up for grabs each day, and their website, *thebigodoughnuts.com*, is the perfect place to go for catering information and answers to general questions. They also have a feature on their site that makes it possible to order doughnuts in advance, so no one has to go without their deep-fried piece of heaven. This small business is growing every day in the heart of Salt Lake City, and it's well worth stopping by to find the perfect doughnut for you.

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Garlic

Planting & Growing

Words by Marybeth Janerich
(Wasatch Community Gardens)
& Pete Rasmussen (Sandhill Farms)

Plant

Fall (mid-Oct. to mid-Nov.)



Till crumbly, well-drained soil.

Mix with multiple-component compost.



Fill the hole and give one good tap.

Remove any loose garlic wrappers from the soil surface.

2



Plant in full sun.

Plant cloves 2-4" deep, 6-8" apart, all oriented in the same direction. Keep the wrappers intact.

4



Mulch with 6-8" layer of straw or chopped leaves.

No need to water in the newly planted cloves.

Illustration by Christian Broadbent
madetrue.com

Care

Spring (mid-May through June)

5



Water heavily once a week.

Garlic prefers deep, irregular watering rather than consistently moist soil.

6



Early weed management is very important.

Garlic does not compete well with weeds.

Harvest

Summer (2nd week of June)

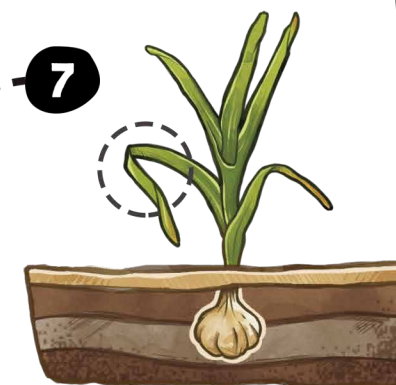
8



Snip scapes at 1/2" above where they emerge from the plant.

Leave one scape intact. When the scape unfurls at a 45-degree angle, it's time to harvest the bulbs!

7



Harvest scapes at the first loose curl.

Stop watering at this time.

For more detailed tips, tricks and how-tos on growing your own garlic (along with countless other garden goodies), visit [Wasatch Community Gardens](http://WasatchCommunityGardens.org) and [Sandhill Farms'](http://SandhillFarms.org) websites at wasatchgardens.org and sandhillfarms.org.

FARM FORWARD

MEAT DOESN'T HAVE TO BE MURDER

By Alex Springer
alexjspringer@gmail.com

In 1906, **Upton Sinclair**'s novel *The Jungle* revealed the inhumane truth behind the American meatpacking industry. Its publication laid the groundwork to what we now know as the Food and Drug Administration, which we currently trust to investigate and regulate the food and pharmaceutical industries for us. With a watchdog organization of that magnitude up and running, most of the country assumed that our factory farms were treating their livestock as humanely as possible. Big business, however, always finds a way to circumvent the rules. Many of today's factory farms maintain incredibly inhumane environments for their animals, subjecting them to filthy conditions, physical abuse and genetic modifications that force their bodies to become bloated and debilitated.

As consumers, it's nearly impossible for us to make sure that every product that we buy has been produced humanely. In the arena of factory farming, however, organizations like Farm Forward can help consumers make more informed decisions about where they're getting their food. It's a concept that Farm Forward Executive Director **Ben Goldsmith** has been passionate about since he was in high school. "You can reduce an incredible amount of suffering by focusing on these issues," he says. His career in animal advocacy led him to collaborate with author **Jonathan Safran Foer** on *Eating Animals*, a spiritual successor to the work of Sinclair.

While still collaborating with Foer on adapting *Eating Animals* into a documentary, Goldsmith has directed his efforts with Farm Forward to consumer education. "We've just been manipulated," he says. "We like to think that, in America, we prefer breast meat. But it just so happens that when you breed birds to grow more quickly, their breasts grow disproportionately large, creating a huge market for breast meat." With a market that is saturated with this kind of logic, Farm Forward promotes the idea that consumers should be able to make more informed decisions about where their meat and other agricultural products come from, and it's quickly gaining support from independent farmers and retailers. "In many cases, they come to us," Goldsmith says. "They really stand out from the crowd, and they're eager to find solutions to the problems." Farm Forward offers heritage farmers—who let their livestock grow and graze naturally—low-interest loans to improve their operations.

One of Farm Forward's most exciting developments is a website called *buyingpoultry.com* developed by **Andrew deCoriolis**, Farm Forward's Director of Strategic Programs and Engagement. It's essentially an online database that ranks the quality of nationally produced poultry. "Every product is given a grade, A through F, based on the certifications that the product carries," deCoriolis says, "but the site also categorizes products into broad recommendations." Though it is still in beta testing, the website is extremely intuitive. All it takes is a zip code, and the site will suggest several options for those looking to buy a heritage bird, along with places that offer plant-based alternatives.

Buyingpoultry.com is a resource that any conscientious consumer can use to make sure that they're getting a product that matches

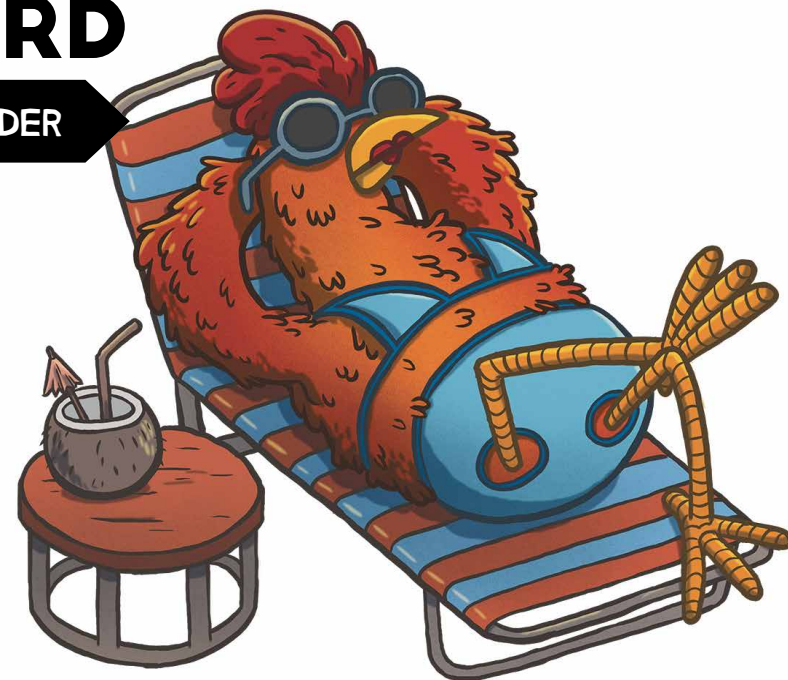


Illustration: Spencer Holt

Farm Forward's site *buyingpoultry.com* allows consumers to find farmers who match their values in raising ethically raised poultry.

their own philosophy. Even for those who don't necessarily care about animal welfare, the benefits that *buyingpoultry.com* have on overall health are easy to see. "A lot of consumers, myself included, want to buy a product that aligns with our values," deCoriolis says, "With the litany of confusing certification and misinformation on packaging, it's just very difficult to do that. We created buying poultry as a guide to try and make that process easier." Depending on the success of *buyingpoultry.com*, "We'd love to expand the website to include information about other products," deCoriolis says, "We'd also love to include a broader spectrum of products."

Regardless of their progress, Farm Forward is still a public charity and needs all the help that it can get. "Whether it's signing up for our newsletter on *farmforward.com*, following us on Facebook and Twitter or reaching out to us with ideas and suggestions, we want to know that you're out there," Goldsmith says. It's also possible to visit the beta version of *buyingpoultry.com* and offer feedback or help contribute to their database. "We need consumers who are engaged in our fight,"

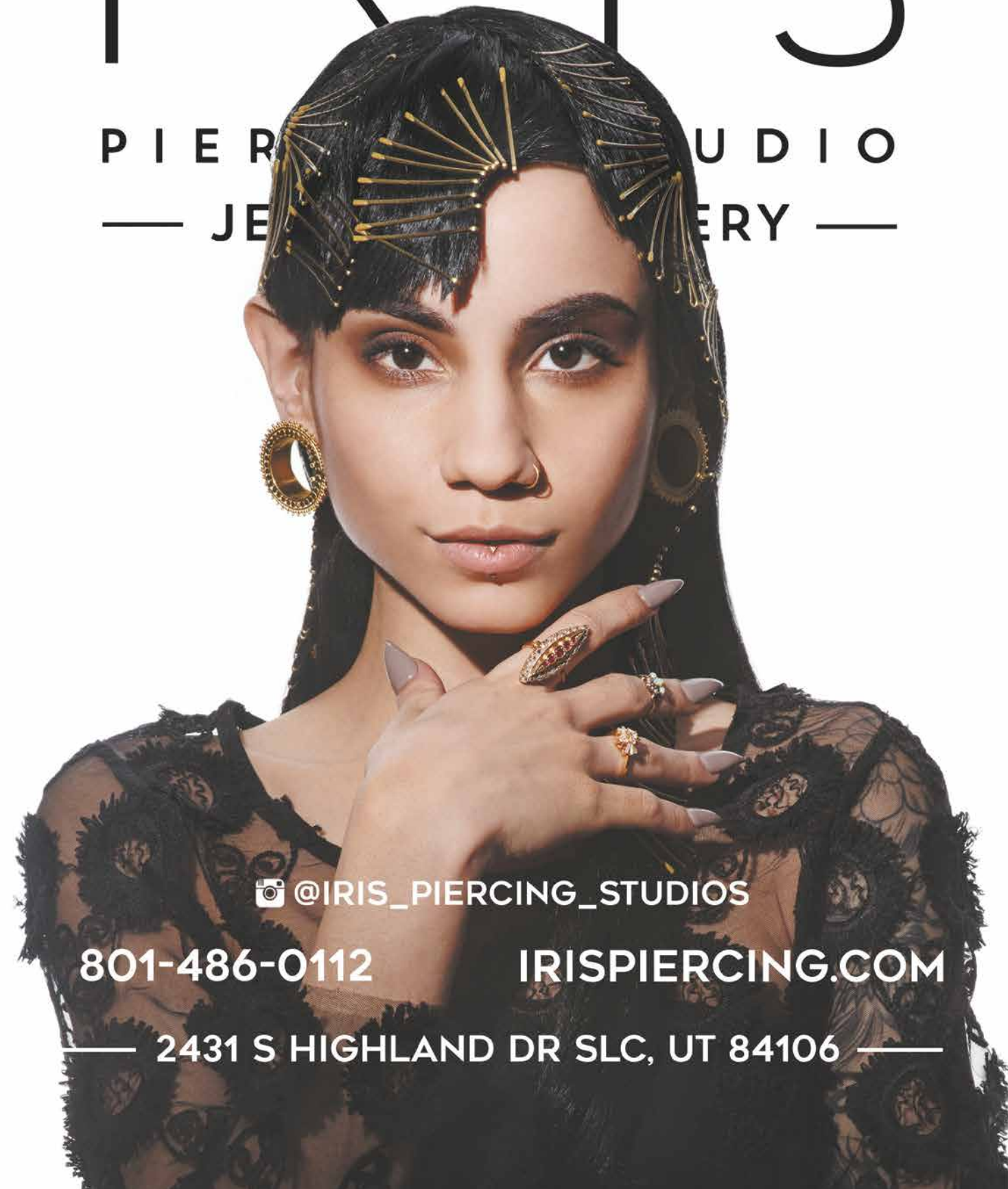
deCoriolis says, "We're always excited to hear from people and their experience on our site."

Outside of contributing directly to Farm Forward, those who are interested in the cause of animal welfare can also petition legislators to revisit their stance on ag-gag (agricultural gag) laws that make it illegal for people to obtain photos or videos from a farm without the consent of the owner. Since most of the evidence that sheds light on the inhumane treatment of farm animals comes from undercover journalists and activists, ag-gag laws make it easier for factory farms to neglect and abuse their livestock. While Utah isn't home to many factory farms, it's one of seven states that has passed ag-gag laws, and it's the only state that has pursued legal action against those who have violated the law's parameters. "There's something about animals that speaks to all of us," Goldsmith says. "We don't want to see them suffer unnecessarily."

In order to facilitate a speedy transition from the beta phase of *buyingpoultry.com* to a site that's ready for launch, take a look, leave them some feedback and keep following their project on social media. Farm Forward plans to finalize the site near the end of October and to launch the full-fledged site come Thanksgiving season.

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Pokémon GO, Bro!

By Mike Brown • mgb90210@gmail.com

There are four things in life that I refuse to start doing. Not because I'm morally opposed—my morals are quite questionable and flexible. But no, I'm afraid of four activities based solely off of the fact that I might not ever stop doing them if I start, and I already have enough bad habits. These four things are as follows: cocaine, playing poker, playing *World of Warcraft* and joining a fantasy basketball league. But after I downloaded *Pokémon GO* to my cellular-tellular, it soon became obvious that there should have been five things on my personal list of forbidden fruit.

I missed out on the Pokémon fad when I was a kid, so I knew nothing about the app when I installed it. For all I knew, Pokémon was some popular sub-genre of Japanese tentacle porn. Like most shit I don't know that much about, I looked up Pokémon on *Wikipedia* and learned that, like, 75 million people had already downloaded the app in its first week, as opposed to the 50 million people that have the Tinder app on their phones. This leads me to believe that we humans officially like playing Pokémon more than poking. But seriously, wouldn't you rather catch a Pikachu than an STI?

Just as I was too old for the Pokémon craze when I was growing up, I was also too young for the crack epidemic that hit the country out of nowhere in the '80s. But, I see a lot of similarities. Both kind of came out of nowhere: Sure, there was cocaine, but it wasn't as addictive as sucking the glass dick. The same can be said for Pokémon. Much like a crackhead wanders an urban wasteland desperately searching for their next rock with blatant disregard for personal safety, a Pokémon player will behave in the same way—such as crossing the street without looking or asking a stranger where they can catch a rare Jigglypuff.

In fact, I think we need a nice new slang name for the hoards of nerds roaming Downtown at a *Walking Dead*-like zombie pace with their faces buried in their phones. I suggest Pokéheads, similar to cokeheads. Both can be super annoying in public, but at least a Pokéhead won't talk your ear off and drink all your beer. Either way, the biggest similarity may be that crack cocaine and Pokémon are both pretty fun activities.

About a week after *Pokémon GO* hit the streets, it seemed like every other post on my Facebook feed was about the new phenomenon. People seemed to be either very pro-Pokémon or hating on it to no end, complaining about the new trend like it was worse than a **Donald Trump**-AIDS-infused missile aimed at a **Bernie Sanders** rally, if such a thing exists.

I personally enjoyed the break in my FB feed from the usual bullshit that floods my timeline of politics, baby pictures and news of the latest mass shooting. I also found it highly humorous that all the Pokéhead haters were literally complaining about people staring into their phones too much while they were staring into their phones.

But let's face it, folks: Pretty much all of us are buried Poké Balls deep inside our phones for a majority of the day anyway, so why hate on some nerds who are finally getting off the couch, unglued from their Xboxes and burning some calories? Let us have our fun. And if you do happen to hit a herd of Pokéheads illegally crossing the street with your car, by all means, don't feel bad. This is our Great Uncle **Darwin** taking care of business. Just sit

back and laugh as the lemmings march off the cliff and update that shit to your FB status ASAP so I know where a rare Machoke might be hiding.

Another fun thing about the whole *Pokémon GO* craze is the amount of conspiracies that it's producing, like that cell phone companies created it just to jack up our data usage plans, or that the NSA developed that app to get more info about what our backyards look like. Or maybe the NSA developed it just to one-up the CIA for developing crack in the '80s. (Whoa! Another similarity!) The NSA would be all, "Hey CIA! Bro! Check it out! We made something just as addictive as crack and it would like to 'use your current location'!"

Even law enforcement has set Poké-lures to attract people with warrants who they have been looking for, but until the criminals became Pokéheads, they were able to evade the po-po, who are doing what they would do with Facebook: tracking down felons that were dumb enough to "check in" somewhere, only to have the cops waiting for them at an **ICP** concert or some shit.

We will have to see where this Pokémon craze takes us. Is it uniting people or tearing us apart? Who knows? Either way, I don't care what people think of me for playing a childish game. I do all sorts of childish shit—my data-usage habits should be no different. And not caring about what people think is super punk rock, man. Besides, the shit's fun, just like crack.

Mike Brown just can't seem to find that rare Machoke in the world of *Pokémon GO*.



Illustration: Drew Grella

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GALLERY STROLL

The Art of Being Fletcher

By Mariah Mann Mellus
mmellus@utahfilmcenter.org

Some people just have a calmness about them—you know the type: They know who they are, have nothing to prove, and are a steady hand—a rock in a storm. **Fletcher Booth** is that kind of person. Many only get to see Booth as the doting boyfriend and now-husband to the dynamic **Angela Brown**, Executive Editor of this very magazine, as well as Executive Director of Craft Lake City. Yes, while Booth is quieter than some of us uber enthusiastic “scene makers,” he continually makes powerful ripples in the art community personally and professionally. Unfortunately, Booth’s humble, nonchalant attitude means that, unless nosy friends and writers publicized Booth’s show, opening Sept. 16 at *God Hates Robots*, no one would know what they were missing.

Booth is an artist, whether it’s as a scholar, a professor, a curator, a creator or an installer. He’s taught at *Weber State* and the *University of Utah*, and he currently spends his days with the *Utah Arts Council*, negotiating and placing pieces of art around the state, from larger cities to rural communities, giving people access to a massive art collection from a variety of artists. This placement and handling of art and artifacts can be quite gratifying. “I feel connected to art every day,” says Booth. “I think that might be why I haven’t felt the need to have my own show recently—I see so much art, it’s like, ‘Do we really need more?’”

Mostly known for his large-scale paintings of authoritarian figures, Booth’s last solo show, in 2004, rocked the art community when some of the pieces were censored for content. Booth once again went with the flow, moving those pieces to another location. His works play with metaphors and symbolism, but his ambiguity leaves the viewer to create their own dialogue. He doesn’t make excuses or apologize for the content. My first experience of seeing Booth’s work on display was a solo show at *Weber State University* in 2001, where he was teaching at the time. The exhibition, titled *Head*, was a series of large-scale paintings featuring strong and fierce-looking men. The paintings hung around the room, standing

tall over my 5’3” frame. To counter-balance these large pieces, Booth also made a small run of women’s panties with the show’s artwork portrayed on the crotch, taking the attendees from feeling overwhelmed and powerless to nonthreatening and playful. To the dismay of my husband, I currently own two pairs!

Given the past content of his work, one would think that Booth’s upcoming show would reflect the world’s current political and societal stresses. “I was thinking of calling it *Shit Show* to reflect the current state of the world,” jokes Booth. But life hasn’t been so bad for Booth. As of last year, he married the love of his life, Brown; they adopted an amazing and obedient dog, **Hondo**; he has the house, the car and a good, creative job—all the benchmarks he envisioned as a young man looking toward his future. “I feel like I won at the game of life, so I’m calling this show *Victory*. Angela has brought a sense of optimism to my life. I don’t think I was a pessimist before, but more of a realist, and she has taught me how to see the potential in things.” I don’t want to say this show will be a departure from his normal art, because that sense of playfulness has always been a component in his work. Booth did an excellent job of shirking any requests about the show specifics, but I’ve been promised the “biggest, silliest” show he could think of. “I showed my wife these ideas, and she loves them, then laughs,” says Booth. “That’s all I need. Any criticism or complaints are just jealousy—*Victory*.” For more information on this and upcoming shows at *God Hates Robots*, visit godhatesrobots.com. *Victory*’s opening reception will take place on Sept. 16 from 6 to 9 p.m.



Fletcher Booth.
Portrait by Trent Call.

FREE FILM SCREENINGS

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NEW YORK INTERNATIONAL CHILDREN'S FILM FESTIVAL

Tumbleweeds Year-Round
2016 NYICFF - KID FLIX MIX 2
Directed by Various Filmmakers
58 min | 2016 | Various | Not Rated

A program of short films from around the world for ages 4 and up from the 2016 New York International Children's Film Festival.

The City Library
210 E 400 S
Salt Lake City

TUE
SEPT 6
7PM

FOR THE LOVE OF SPOCK
Directed by Adam Nimoy
105 min | 2016 | USA | Not Rated

In honor of the 50th anniversary of the premiere of *Star Trek*, this documentary illuminates the life of Leonard Nimoy, the actor behind the beloved Mr. Spock.

The City Library
210 E 400 S
Salt Lake City

WED
SEPT 7
7PM

Through The Lens DANCER
Directed by Steven Cantor
85 min | 2016 | USA | Not Rated

A look into the life of Sergei Polunin, the youngest principal dancer of the Royal Ballet, who walked away at age 25 while at the peak of success.

Rose Wagner
138 W 300 S
Salt Lake City

TUE
SEPT 20
7PM

FILMS WITHOUT BORDERS UNDER THE SUN
Directed by Vitaly Mansky
110 min | 2016
Russia/Germany/Czech Republic/Latvia/ North Korea | Not Rated

A portrait of a North Korean girl as she prepares to join the Korean Children's Union on the 'Day Of The Shining Star' (Kim Jong-Il's birthday).

Official Selection: 2016 SXSW Film Festival, 2016 Hot Docs Canadian Documentary Festival

The City Library
210 E 400 S
Salt Lake City

TUE
SEPT 27
7PM

Living Unbound 3,000 CUPS OF TEA
Directed by Greg Mortenson
87 min | 2015 | Netherlands | Not Rated

An investigation into the rise and ruin of Greg Mortenson author of *Three Cups of Tea*, and his dream of spreading "peace through books not bombs."

The City Library
210 E 400 S
Salt Lake City

WED
SEPT 28
7PM

CREATIVITY IN FOCUS HIERMONYUS BOSCH: TOUCHED BY THE DEVIL
Directed by Pieter van Huizen
87 min | 2015 | Netherlands | Not Rated

This film follows a team of art historians as they travel the globe to curate an exhibit to commemorate the 500th anniversary of the death of medieval artist Hieronymus Bosch.

Official Selection: 2015 International Documentary Festival Amsterdam

UMFA
410 Campus Center Dr.
Salt Lake City

THUR
SEPT 15
7PM

Science Movie Night LOVE THY NATURE
Directed by Sylvia Rokob
76 min | 2014 | USA | Not Rated

Love Thy Nature takes viewers on a cinematic immersion through the beauty and intimacy of our relationship with the natural world and how deeply we have lost touch.

The City Library
210 E 400 S
Salt Lake City

THUR
SEPT 15
7PM

Damn These Heels Year-Round AN ACT OF LOVE
Directed by Scott Sheppard
96 min | 2016 | USA | Not Rated

Rev. Frank Schaefer was thrust into the LGBTQ equality movement when he was put on trial in the United Methodist Church for officiating his son's same-sex wedding.

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Mikey Martinez - Frontside Smith - Cottonwood Heights, Utah



SKATE

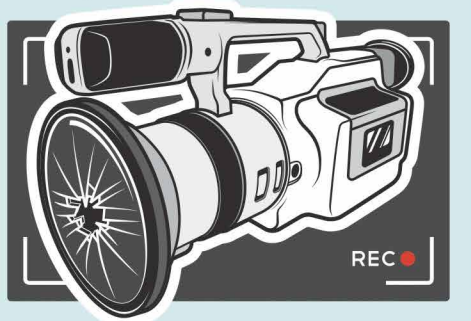
By Weston Colton
weston5050@yahoo.com

Mikey Martinez had made up his mind about skating this 15-stair rail before he ever sent me an email asking if I'd like to shoot it. I asked if the spot was a bust, and he told me he'd only need a couple tries either way. I applauded that confidence, but I've been shooting long enough to know courage can fade when you are actually looking down that rail.

Mikey showed up right on time. He took a good look at the rail, rolled up a few times and went for it. He locked right into the smith to grind the whole rail. I expected him to collide into the ground at the bottom on impact, but instead, he rolled away clean. Afterward, he said he'd never been more scared or more excited in his life. Thanks, Mikey, for asking me to come out!

SLUG MAGAZINE'S SUMMER OF DEATH

ROUGH SIDE OF THE LENS



Contest Saturday, September 10, 2016.

Roughside of the Lens will be SLC's first filming contest based around teams of three skaters, a videographer and a photographer. (+1 photographer, optional)

Registration at Half and Half Skate Shop at 9:45 a.m. - 10:45 a.m.

Contest footage must be filmed day of contest, between 11 a.m. and 7 p.m.

For rules and requirements visit summerofdeath.com



Sam Hubble - FiveO
Photo: Weston Colton





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THE DEVIL MAKES THREE
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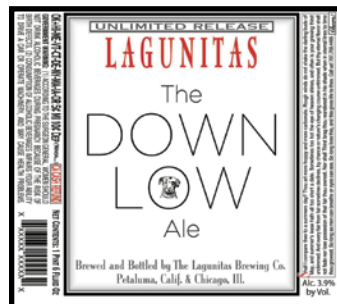




BEER OF THE MONTH

By Mike Riedel
utahbeer@gmail.com

The Down Low
Brewery/Brand: Lagunitas
Brewing Company
ABV: 3.9%
Serving Style: Draft,
22-oz. bottle



I often have conversations with beer lovers from all over the state with regard to the state of Utah's craft beer selections. Many have opted out of spending their coins at grocery stores due to low alcohol levels and a poor selection of craft brands. I get it. Variety is the spice of life, and if your needs aren't being met, you owe it to yourselves to move on and broaden your horizons. However, if you've been absent from your local grocery store or Kwik-E-Mart over the last several months, you may not recognize the size and variety of the craft beer section in the beverage aisle. Growing up here in Utah, "small" and "limited" were always synonymous with "beer aisle." That is no longer the reality. Today's finer stores now have cavernous beer corridors with craft beer brands taking up half of the real estate—not to mention the out-of-state brands that are now taking up residence on the shelves. One such brand I never thought I'd see in Utah, never mind in a Harmons or Maverik, is Lagunitas Brewing from Petaluma, California. Lagunitas has built a fast reputation around North America for making highly flavorful beers in many varieties. When I found out that the boys and girls of Petaluma were making a beer that's perfect for Utah's stores, I had to embrace it.

Description: The Down Low is a Session IPA. It comes in 22-ounce bottles and is also available on tap at various watering holes around the Wasatch Front and Back. This review comes from a draft version. It pours a clear, golden-amber color with a bit of chill haze. The white head is fairly dense and sturdy and has a depth of two fingers at the top of the glass. The foam coats the glass with nice ribbons of lace as I swig it down.

The nose punches my sniffer with those famous Lagunitas hop aromas: big fragrances of grapefruit, melon, peach and tangerine. There is a tiny amount of honey-like malts trying to poke their way through the hoppy, fruit-salad bouquet. For such a light beer, it's surprisingly aromatic.

The taste starts off with generous amounts of grapefruit, berries and a bit of pineapple. Midway through, toasted bread makes its way forward, providing a bit of a malty balance. The grains provide a nice smack of honey sweetness, which feels lighter on the tongue than would the normal caramel malts. The end of the taste has hops that are more on the herbal and piney side. This dries out the back end, making it quenching and drinkable. The finish is drying with some grassy biters that are surprisingly non-astringent and pleasant.

There is next to nada by way of warming alcohol, as this thing is a quenching 3.9 percent ABV. Overall, this is an excellent session IPA. Many breweries come into our market thinking that they can just hop the shit out of a watered-down beer and we'll gratefully accept it. We are not those people, and this is not that beer. It's all around complex and full of balance. The hops scream "IPA" while the alcohol whispers, "Have another"—I very much enjoyed this offering from Lagunitas.

Cheers!



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BMX

By Andy Fitzgerald • @theandyfitz

When I met Greg a few years ago, my impression of him was a guy who didn't say much and shredded hard. Later that summer, he started talking to me and I found a good-humored, friendly guy behind the stoic veil. I started following him on Instagram a few weeks after, and I quickly learned three things: He is the king of humorous hashtags; he changed his name on there all the time (but doesn't anymore); and I thought that

Greg Anderson - OneFoot Euro - Oakley, Utah



he was passionate about BMX, but actually, he's an expert angler, and almost all the photos he posts are fly-fishing related. Greg's local park is in Oakley, and I've been wanting to capture him doing what I'd seen clips of on Insta—destroying the place with stylish tricks and endless flow. Greg put down this OneFoot Euro with a 15-plus-mph crosswind and a thunderstorm in the distance—smooth as butter.

MOVIE REVIEWS



Equity

Director: Meera Menon
Sony Pictures Classics
In Theaters: 09.02

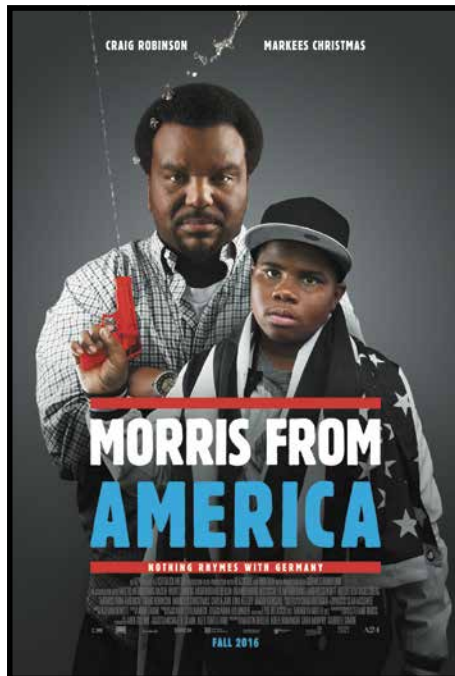
It's been some time since a low-key potboiler set in the world of high finance came to us out of Hollywood—*The Wolf of Wall Street* appears to have scared them all off. Not only is *Equity* a film that harkens back to smaller financial thrillers like *Wall Street* and *Glengarry Glen Ross*, but it subverts their bruising masculinity by casting all of the key players as ambitious women. While I'm totally on board with this rapidly growing trend to show us traditionally male-driven stories and characters from the perspective of women, I found myself wishing that *Equity* spent a little bit more time tightening its cinematic screws.

Equity tells the tale of Naomi Bishop (*Breaking Bad*'s **Anna Gunn**), a hardcore investment banker with a solid portfolio of successful IPOs under her belt. After her most recent venture makes a less-than-stellar debut, she finds herself struggling to find that one Silicon Valley IPO that will redeem her reputation. Perhaps it's her sudden surge of desperation that leads her to trust her sex buddy Michael (a properly sleazy **James Purefoy**) and her overly ambitious righthand woman Erin (**Sarah Megan Thomas**) with this process—but can they be trusted? The film answers this question quite predictably—you'll be able to see who's got betrayal on the brain way faster than Naomi Bishop does. Also, the addition of a financial prosecutor (**Alysia Reiner**) who not only happens to be an old friend of Naomi's but also happens to be investigating her company and has a wife and kids that we're supposed to care about was exactly as convoluted to watch as this sentence was to read.

Despite the script's shortcomings, the performances are solid—I especially loved watching Thomas take her character from a mousy underling to a cunning rival. It is also refreshing to see a film genre that is a Hollywood staple (and almost always a total sausage fest) get reimagined with a women-led cast. The same can be said behind the camera as well—there aren't too many films out there that boast a female director (Menon) and a female screenwriting team (**Amy Fox** and Sarah Megan Thomas). *Equity* is fun to watch as yet another indicator that women are formidable forces on both sides of the camera—but a bit more bite would have gone a long way. —Alex Springer

Morris from America
Director: Chad Hartigan
A24
In Theaters: 09.02

46 SLUGMag.com



I kicked myself for not checking out *Morris from America* at this year's *Sundance Film Festival*. Not only did it get crazy buzz, but I briefly found myself within **Craig Robinson**'s monstrous shadow while I was picking up press tickets, which somehow made me feel guilty for not adding it to my watchlist. Now that I have had the opportunity to see it, I understand why so many people were talking about it. It's a poignant look at cultural differences, hip-hop and the relationship between fathers and sons.

From the film's opening scene, in which Curtis Gentry (Robinson) and his son Morris (**Markees Christmas**) discuss the niceties of rap music, we immediately see the humorously nuanced relationship that the father and son have with one another. Robinson and newcomer Christmas play off of each other nicely, and it's clear that their differing opinions about what is and is not a good beat hint at a lot more baggage beneath the surface. The bulk of this baggage is the result of Curtis' decision to relocate his family to Heidelberg, Germany, to pursue a career as a soccer coach, and Morris is having a tough time fitting in within a world where gangsta rap and **Jay-Z** are little more than cultural novelties.

The charm of *Morris from America* comes from watching Morris—an aspiring rapper and self-described gangsta—interact with his German peers. They're all white, aloof and mistrustful of the way Morris does not fit in, making us feel the awkward pain of high school all over again.

Watching Morris try to blend his love of rap culture with the oddly alien culture around him is delightful, and it's all thanks to Christmas. He's the film's heart and soul, and seeing him find himself among Eurotrash raves and navigate through German language lessons with his wise tutor (**Carla Juri**) is coming-of-age comedy at its best. Despite bouts with somewhat uneven pacing and storytelling, *Morris from America* is full of solid acting talent, heart and subtle nods to the rich history of rap music. Make sure you catch it soon—its run at the *Broadway* is just about over. —Alex Springer

War Dogs

Director: Todd Phillips
Warner Bros.
In Theaters: 08.19

I made a New Year's resolution this year to stop watching as many movie trailers as possible, and it's been going so-so thus far. I wish I had done that with **Todd Phillips'** latest endeavor, because the trailers made me shuffle my feet into the screening. The advertisements make this project look like a fraternity bro's wet dream, and, while some of that is true, the story itself is absolutely incredible. In 2008, **David Packouz** (**Miles Teller**) was a massage therapist in Miami with no direction in life. At a random encounter, he reunited with his childhood best friend, **Efraim Diveroli** (**Jonah Hill**), and began selling weapons to the United States' government. While bending the rules (and full-on breaking them at times) to beat the competition, the duo made mounds of cash while risking their lives in the Middle East. The story is a true rise and fall from glory that, at many times, is hard to believe actually occurred. Phillips shines a glorious light on the true meaning of war. According to Packouz, it's not about patriotism or freedom—it's all about money. Whether you believe him or not, it's hard to hear the facts of it costing \$17,500 to arm one soldier, and that we spend \$4.5 billion just for the tent's air conditioning. That's insane! Hill outshines Teller as a greedy psychopath only out for himself, but it's **Bradley Cooper** who swoops in as the greatest arms dealer—for only 15 minutes of screen time, he absolutely steals the show. What makes this movie stand out is that it's true. As you watch these events unfold on the screen, your mind has to remind you, "This actually happened," and the finale will make you shake your head at the reality of the situation. It was refreshing to see the director of *The Hangover* franchise take a step outside his comfort zone and unveil a story so absurd that no one in Hollywood could make up. —Jimmy Martin

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LOCAL MUSIC REVIEWS

Dusk

Can't Stop the World

Self-Released

Street: 07.26

Dusk Raps = Atmosphere x Everlast



Ryan Worwood, better known as Dusk (or Dusk Raps), ends summer '16 with a **Pen Pointz**—produced project that is unashamedly old school, but what do you expect from “Da Gawd”? *SLUG Magazine*’s favorite emcee is an O.G. in the Salt Lake City hip-hop, where his croaky crooning and delivery is about as noticeable among Utah emcees as his slender-eyed, solemn caricatures are in the local art scene. *Can't Stop The World* flows from start to finish, leaving the listener satisfied yet craving more.

The album opens with an instrumental and a lecture. Pen Pointz, a Canadian beat maker, felt the need to inform us on ways to listen better before blessing us with seven ensuing tracks of solid, polished work, reminiscent of the classics sounds of **Marley Marl** and **Rick Rubin**. If you enjoy boom bap and smooth breakbeats, *Can't Stop The World* will not disappoint. Recorded with **Chance Lewis** at *House of Lewis Studios*, this underground album has the same sound quality as the signed artists you'd hear on the radio.

Dusk refrains from compromising on this nine-arrowed quiver of songs: Trap beats and chants are not the move—old-school lyricism with a bluesy tinge of the Wasatch Front is what you're going to get from this veteran in Utah hip-hop. Adjust your ears accordingly. Songs like “Cold Cold World,” “The Bottom” and “Thirty Deuce” deserve a place in your “Utah Rap” playlist. Dusk rhymes about everyday things like paying the rent, keeping his sanity and his favorite beverage, among other things. Guests like **Omekka**, **Illin' P**, **Rez the Silverback**

and **DJ Skratchmo** add vocal variety, dope lyrics and their own styles to round out this short but potent offering.

If you haven't heard of him yet, go to *music.duskrap.com* and pick up *All Is Fair* before diving into this new project. You can also check out a few loose singles, like “Yung Oshea,” a tribute to the gangster rapper-turned-family movie star. Dusk is well due for major recognition, as he's held down the Lake since '96. Find out how you can purchase his music and watch for his shows at *facebook.com/dusk.raps*, because after listening to this release, it's clear that Dusk is far from losing steam. —Keith McDonald

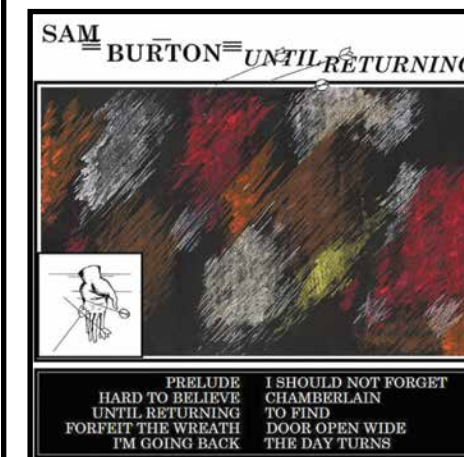
Sam Burton

Until Returning

Chthonic Records

Street: 07.16

Sam Burton = Department of Eagles x (Nick Drake + Jackson C. Frank)



Sam Burton used to sneak sessions on an off-limits guitar while his stepdad was at work. He credits **The Beach Boys** with turning him on to music and participated in a **Velvet Underground** tribute show with his killer shoe-gaze band, **The Circulars**. As if he wasn't cool enough, the singer-songwriter is now issuing an EP that is being released on tape.

Until Returning, the aforementioned EP, is a progression—stone-cold evidence of Burton's artistic ascendance. With melody as its bedrock and acoustics its emphasis, the record plays as easily as the best of its predecessors. (Think *Five Leaves Left* meets *Songs of Leonard Cohen*.) However sonically languid, Burton is not aimless; to the contrary, he arrives more realized and structured than ever before.

The tracks—all 11 of them—are brief but impactful, like a glimpse of broken sunlight amid dead weather. A song like “Forfeit The Wreath” thaws, maybe even warms, and then vanishes, its residue a votive melancholia. At times, Burton's voice takes flight, like a subdued **Tim Buckley**,

Until Returning is a return in and of itself—to tape and the lost art of listening. With the advent of iTunes, the purchase and gleaning of an album in full has been rendered obsolete, instead postulating the idea that we filter our anthologies and cherry-pick the art. In this light, Burton's EP is not only welcome (*Until Returning* has already sold out of its first edition) but supremely gratifying. From “I'm Going Back” to “The Day Turns,” from the title song to the instrumental “Prelude,” the tape is seamless and doesn't warrant a skip button.

Burton has come a long way since his guitar-swiping days, his days of youth and learning. Most notably, he has developed the capacity to take risks, the greatest of which is the ability to edit and trim down the work to cuts that pierce the soul. Whether solo or flanked by friends, digital or analog, he is worthy of many returns to come. —Cassidy McCraney

Shine Bright

Lantern

High Vibe Recording

Street: 09.15

Shine Bright = Underoath + I The Mighty

Shine Bright are freshly reminiscent of an age of hardcore that I think we all have a soft spot for. As such a short album, lasting just over 15 minutes, *Lantern* displays a wonderful amount of technical flair. Each song is amusingly different from the others, which leads me to believe that a great amount of time and energy was taken to perfect them individually. The detail is superb. No tool is overused, whether it be the triplets during the pre-choruses in “Moirā” or the faint vocal harmonies throughout “Should Have Left.” “Moirā” is a very 2006-'09 metalcore tune—think of the time before breakdowns and 808s became everyone's ace cards. This song would be playing right after **The Almost**'s “Say it Sooner” on *VH1* in the morning. The poppiest song from the album, “Should Have Left,” comes straight in with a familiar-but-new achy feeling to it, a nostalgic sing-along song that is catchy and grows on you after repeated listens. “Line in the Sand” is an ambient musical interlude as well as the second track. In chronological order, this was the most inquisitive of all, for it suggests that Shine Bright have more to offer than superficial, aggressive bursts of energy in the form of four-minute songs, as one may assume

at first glance. “Line in The Sand” completely fulfills the sense that Shine Bright are marketable and game-changing. I very easily could see this album performed in its entirety, with more ambient moods throughout the atmosphere to catch you and pull you in for the whole experience. I’m usually out for the bands making the most atypical noise, but I actually quite admire how these boys picked a well-known theme and danced with it ambitiously. Shine Bright really found their niche, and I’m excited to see what they release next. —Xena Jade

Spirit City
We’re All Insane
Plastic Albino Records
Street: 09.09
Spirit City = Death Cab for Cutie + PlayRadioPlay! + Innerpartysystem

Finding an album that has the ability to lead its listener through every emotion and back again is difficult—finding one that does this *while* its listener is dancing and singing along? That’s a challenge. Powerful lyrics with upbeat musical elements are my jam, and bandmates **Nate Young** (lead vocals, guitar), **Austin Young** (keyboard/synths) and **Cori Place** (bass) know how to please indie-pop lovers like myself.

The album’s title song is catchy, upbeat and repeats a true, universal theme: “We’re All Insane.” However, amid dancing and singing along with the song, the lyrics creep up quickly: “We’re all the same / We’re all the same / And all I wanna do is get away from you—break away.” Much of the song focuses on being an “oddy” —and how that’s actually a good thing. The last repeated lyrics, sounding almost like a mantra, are, “I got a mind of my own.” Hell yes—I just found my new motivational song.

“Do What You Want” has fun, electronic elements that brought me back to some of my favorite ‘80s tunes. I found myself easily singing along to the track and couldn’t help but dance to the music. “Make Me Whole” brings it down a notch with a slow-swaying song that stays fixed in the groove of the overall album.

“Stillness” is my favorite track to listen to. It is a lovely electronic piece that halted my dancing-groove mode and made me just sit down, relax and really listen to the music. Obsessed with the harmonies in the song and caught off-guard by the sheer emotion in the lyrics—“Time is sinking in the nothingness, in the nothingness”—I played the song over and over on repeat.

We’re All Insane is a demanding album—in a brilliant way. It demands that you listen, that you dance, that you soak in nostalgia from the past and that you truly think about your life in the present. As it leads you through a river of emotions and an array of dance-grooves, *We’re All Insane* carries some heavy, human elements with its indie-pop music. Spirit City will definitely be on my radar from now on. —Alex Vermillion

The Statuettes
Modern Despondence
Bleed101 Records
Street: 08.26
Modern Despondence = Weezer + The Killers

Modern Despondence invokes a lot of nostalgia in me. It captures Salt Lake City so well and puts me right back at my first local shows, surrounded by hip people and fun music. Standing in the middle of *Kilby Court*, I’m surrounded by a dancing audience. Multicolored lights and fog surround the four-piece band. An explosion of sound is met by cheers and more jumping from onlookers as one of the guitars takes off on a screamin’ solo. The energy is magnetic, and nobody is free from the catchy riffs and easy lyrics ... Then the album ends, and I’m sitting back in my room with headphones on.

The Statuettes have a solid sound—a heavy pulse, a mix somewhere between funk, jazz and rock, and tons of movement from all voices. Every song features drive-heavy guitar and a chugging bass, which concoct a steady pulse and build the volume. When things climax, there’s nothing I can do but dance. On that note, *Modern Despondence* is exactly the kind of music I want to hear live, because it’s so easy to lose myself in the groove. I’m constantly catching myself tapping to the beat or nodding along with the flow. There are some crazy guitar solos to keep an ear out for in songs like “3 Words,” but honestly, the guitars are strong throughout the entire album and deserve extra attention. Piano keeps things nice and light. Guitars jump between riffs and stringy melodies. Vocals take the lead through most verses, but instruments rule the choruses and builds. When the volume drops, there’s a release of energy, which is exactly what I’m looking for after intense instrumental sections.

If I had any contention with *Modern Despondence*, it would be that it doesn’t push the envelope too far. The Statuettes have a fleshed-out repertoire, and while the newest album is far more professional than any of their previous releases, it’s still pretty similar. That said, this record is such a solid slew of guitar madness that I’m sure I’ll be listening to it far into the future. Of course, if you want the real deal, check out The Statuettes live! —Alex Blackburn

SubRosa
For This We Fought the Battle of Ages
AISA
Street: 08.26
SubRosa = King Woman + White Magic

Salt Lake City’s metal scene has been ornamented with the presence of SubRosa for six albums. Their niche resides somewhere between black freak-folk and dense doom sludge. It’s uncommon to hear a group that crosses these two opposing genres, but they have jumped straight into the fiery pit. *For This We Fought the Battle of Ages* smashes from foreboding quietude to ascending strings reminiscent of **Loreena McKennitt** and wah-heavy, thumping strums.



“Despair is a Siren,” a 15-minute odyssey, is grating in dissonance and lilting in melody. It begins with wailing and screeching from the underworld. Following are soft, airy vocals, overlaid with a clobbering and metallic bassline from **Levi Hanna**. Before breaking into full doom, the song climbs into primal percussion provided by **Andy Patterson**. Slating wooden sounds are undercut by discordant, plucked strings and a gloomy utterance of “My skin doesn’t fit anymore.” The combined dual violins are nimble in harmony amid grisly, molten waterfalls of muck. The ghostly breakdown swoops in unexpectedly. It continues the remainder of the bridge with one single, deep note like a swarm of hornets in your ear.

SubRosa’s vocal triad, **Rebecca Vernon**, **Sarah Pendleton** and **Kim Pack**, creates implausibly eclectic sounds. “Wound of the Warden” is another epic wherein they flip between a forlorn and sultry whisper, smoky melodic yells and a chesty tone that sounds like a forced moan of supreme pain à la **Björk**. Mid-track, roars are so overlaid and affecting that they sound like they are creating a rip in space-time. I had to pause the song because even on my appalling laptop speakers and through a wall, the soundscape was so horrifying that it woke my sister from her nap in a panic.

SubRosa have the uncanny ability to create compositions both majestic and awful, stunning and sinister, ethereal and anxiety-ridden. Existential lyricism, most evident on “Black Majesty,” rounds out an impeccable potion of cross-genre magic. “Troubled Cells” ends the album with a chronicle about disturbing love, skirting around disconsolate subjects like suicide and obsession. Like all of my favorite music, SubRosa have the capacity to make me prickly and uneasy while also satiating my thirst for elegant songwriting. *Battle of Ages* forces you from sonic contentment into an auditory space of exploration and introspection—descending from gorgeous descant to gravelly psalm. —LeAundra Jeffs

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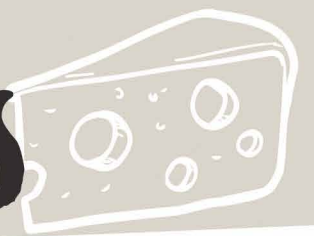


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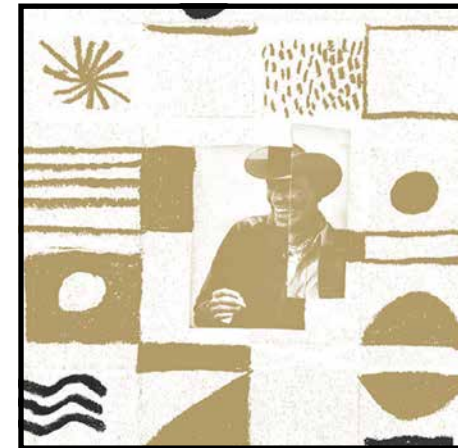
Allah Las

Calico Review

Mexican Summer

Street: 09.09

**Allah Las = (The Growlers +
White Fence) ^ Beach Boys**



Allah Las hit us again with another nostalgic piece of rock n' roll. On this sophomore release, *Calico Review*, the band endeavors with poppy backbeats, a fair dose of experimentation and their usual throwback to the sounds of the '60s. But what most noticeably surfaces after a little research on the record is their use of the same soundboard used on The Beach Boys' *Pet Sounds*. You can see that they are trying to hone in on surfacing those classic tones, especially given that they used obscure instruments like a theremin and a harpsichord. Using tools like these, they were able to scrape up lots of fun new tones and vibrations, giving the record a new yet relaxingly familiar cadence. "Autumn Dawn" softly dances around the harpsichord with a bass and a nice beat before embarking into its verse and choruses. A big trait this album works for is getting the most it can out of each tone while slowly evolving obscurity into a sweet, new familiarity; it's a nostalgia that crept up gradually before I realized it was right in my face.

"Terra Ignota" bounces throughout its duration on a beat up a trail of sensuous guitar and ambience. It helps me resurface old memories of listening to **Grizzly Bears' Shields**. This album is great not only because of its ability to relate to the music from half a century ago but also to resurface music of the past decade. I hear traces of **Ty Segall**, **White Fence**, **Bass Drum of Death**, **The Growlers** and even **The Strokes** all being summed up in this single record. It's sentimental but touts a modernity that comes bursting out of the gates of 2016. "Satisfied" and "Warmed Kippers" create fresh vibrations and a keen similarity to those early '70s records from the likes of **The Beatles** and **The Kinks**

while sparking something original. They've brushed off a little of the psychedelic glaze of the '60s but are still creating sounds that are vibrant and colorful.

Nostalgia, however, is often accompanied by a stunt in growth. This record does such a great job of fact-checking itself with the '60s that it sometimes forgets to look ahead. The music starts to fly a little too close to the sun in "Could Be You." Listening to it, you could swear the band was trying to write a B-side to **The Velvet Underground's** "Rock & Roll" or maybe even their outtake "I Can't Stand It." I won't deny that it's an incredibly catchy and fun track, but I'm weary of how familiar it is. Thankfully, however, that's as close as the record gets to melting and losing its own shape. The rest of the album stands on its own apart from the expected sentiments, and it's hopeful that this record's perfect execution in mixing old tones with new ones will encourage rock to finally get over the '60s. This album really should be the capstone to psychedelic emulation and finally close the book on that portion of rock n' roll's life cycle. It was a lovely period and is still a lovely genre, but the problem remains that too many bands are trying to handle psychedelic subject matter—although, with this new release, I am pleased. Allah Las have lived up to and even gone beyond their own standards. I hope, with the success of this release, that they will find the courage to continue taking larger and larger steps in their career. —Austin Doty

Angel Olsen

My Woman

Jagjaguwar Records

Street: 09.02

Angel Olsen = Patsy Cline + Stevie Nicks



In her self-directed teaser video "Intern," it's impossible to look away from Olsen's probing eye contact, silvery bobbed wig and 1980s call center headset. As she wails, "Falling in love / And I swear it's the last time," the desperate

glamour reaches an almost unbearable peak before cutting out to a fuzzy television screen. In the comments, one astute observer writes, "If **Laura Palmer** were real and making music, this is what I imagine it would be like." Indeed, there is a strange, morbid and engrossing aesthetic that makes the scene something straight out of a **Lynch** film. The intentional dramatics, both visual and musical, set the tone for *My Woman* and are a far cry from the wistful "I wish I had the voice for everything" off her 2014 *Burn Your Fire For No Witness*.

"Never Be Mine" is a quick, slightly twangy follow-up to the sentiment of "Intern," with Olsen lamenting, "Heaven hits me when I see your face / I go blind every time." We hear her work through her unrequited love mentally, though she doesn't spend much time woefully wallowing. In "Shut Up Kiss Me," she launches into hard line statements and demands for attention. Her signature vocals shine through a subtle lo-fi effect, shrouded by snappy drums and a halo of electric guitar riffs. It's reminiscent of her popular track "Hi-Five," in that it immediately establishes a no bullshit message. In the video, we see Olsen in an ultra-glam golden jumpsuit, not taking no for an answer as she loops a roller-skating rink. This version of Olsen is brazen and bewitching, and it feels well-deserved, like watching a close friend triumph after a devastating breakup.

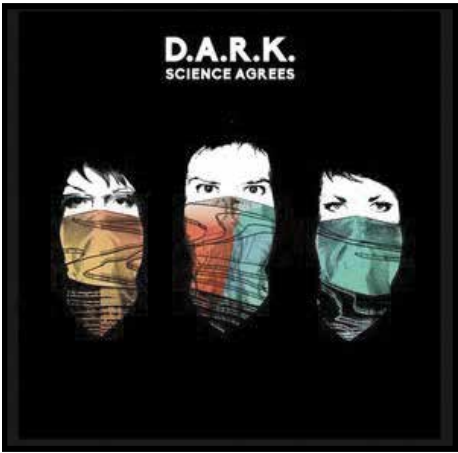
Olsen creates a power ballad of sorts in "Not Gonna Kill You" with heavy guitar and vocals that build to pronounce, at the top of her vocal range, "Can't help feeling the way that I do." At the summit of the song, it's difficult to make out her words, but it hardly matters, as one instinctually seems to understand: heartbreak is universal. In a bitterly optimistic outro, Olsen strums furiously and sings, "I'll let the light shine in." It's both a release of tension and a release of her thoughts, as if she is physically freeing her resentment by opening the window curtains.

My Woman begins to cool off with "Those Were The Days," in which Olsen (who normally favors guitar) takes to the piano keys and uses swirly, echoing reverbs on her voice that make for a nostalgic capsule of a track. The remainder of the album is slower paced and more intimate, as if Olsen is seated at a piano right in front of you. Early fans of Olsen will appreciate the grippingly cinematic vocals, though there is a decidedly new direction in these tracks.

Olsen blurs the lines between love and loss, light and dark, but there's no question that she isn't out to be anyone's fool. Confident in her conviction through the very last words of the album, she sings, "I'll be the thing that lives in the dream / When it's gone." By choosing *My Woman* as the title of the album, Olsen seems to say, that above all else, she is indeed a woman all her own.

—Kia McGinnis

D.A.R.K.
Science Agrees
Cooking Vinyl
Street: 09.09
D.A.R.K. = Right Said Fred – B-52's



Presenting a new band that sounds nothing like your former bands may actually not be such a bad thing. (Bassist **Andy Rourke** was the controversial former bassist for a little band you may have heard of called **The Smiths**, while lead singer **Dolores O'Riordan** fronted '90s semi-has-beens **The Cranberries**). Amateur-sounding can sometimes have its benefits, too. Unfortunately for D.A.R.K., neither quirk serves them justly. Formed by Rourke and DJ/vocalist **Olé Koretsky** in 2009 as **Jetlag** and then joined by O'Riordan in 2014 to record *Science Agrees*, their debut, they were re-christened as D.A.R.K. If only spending so much time recording had yielded something more interesting than this, which at best could be described as "Poor Man's EDM L.I.T.E.," and at worst—which unfortunately is mostly the case here—as half-formed songs with insipidly stupid titles like "Chynamite," "Watch Out I'm Bleeding" and "Loosen The Noose."

With my apologies to new first-graders everywhere, "banal" is a nice way to describe the first-grader lyrics from "Underwater"—"We're losing oxygen / The fuel is slowly running out" and "We won't wake up again / But someone else will come around"—and like the poor vocals that Koretsky often produces, one suspects that he's responsible for a lot of those lyrics. When his vocals are distorted ("Miles Away"), he fares much better. Unoriginal but likely intentional, O'Riordan's famous warble hits about 30 seconds into the vocals of opener "Curvy" (so we know it's really her, perhaps?) but would have been a better fit on a solo track or perhaps not used at all. The years have been kind to her voice, and she can still sound intriguing, but when paired with doomed vocal groom Koretsky (think **Sonny Bono** to O'Riordan's **Cher**), it spells disaster. When Koretsky and O'Riordan's vocals meet—which is frequently—it is almost as though he put down a guide vocal and she is just singing directly over them, but someone forgot to take his out. As for Rourke—well, it is hard to tell where he fits in, exactly. There is bass, but it is frequently buried underneath electronics.

The award for most amateur lyrics seems to be a tie between "Gunfight" ("people cost a lot

/ people cost a lot") and the aforementioned "Loosen The Noose," the chorus of which is literally just its title. Not that lyrics need to always matter in pop songs, but when you don't have a lot of positives going for you, they can backfire. Not all is unlistenable: "Curvy" is the most fully realized track, with a nice hypnotic whistle thrown in for catchiness. Likewise, "Miles Away" is at least compelling, and both could be remixed for the dance floor. Unfortunately, there isn't an album's worth of greatly fleshed-out tracks here, and this could have been an EP. Aside from the lesser-known, NY-based Koretsky, there is tons of pedigree in both Rourke and O'Riordan. As a result, however, D.A.R.K. feels incomplete, somehow. Certainly, there's no shame thrown their way for trying something new and different, but next time, they would both be better served by remembering triumphs from their respective rocky pasts. —Dean O Hillis

Dex Romweber
Carrboro
Bloodshot
Street: 09.09
Dex Romweber = Nick Cave + Link Wray + Heavy Trash

When it comes to the title of troubadour, I don't think anyone is more deserving of the moniker than Dex Romweber. **John Lennon** once said, "I'm an artist—if you give me a tuba, I'll bring something out of it." This easily applies to Romweber. It's easy to see that he's the type that exudes music and couldn't stop, even if he wanted to.

Romweber walks an amazing line between so many worlds and genres, whether it is as part of the **Flat Jets Duo** and the **Dex Romweber Duo**, or, as is the case with this record, solo. He is one of a kind, negating almost all the cliché labels that others try to bestow on him. If you tried to tag him as a white blues artist, you'd just have to point to "Tomorrow's Taking My Baby Away" or his version of "Smile"—which feature just him and the piano and feel much like his stab at crooning, à la **Dean Martin**—to contradict it. There's also so much attitude and fierce independence in Romweber that some may want to call him punk, but his stuff is so eclectic and varied that I don't think the greasy, saxophone-laden instrumental "Nightide" or the jovial hillbilly thumper "I Don't Know" could ever carry the tag of punk rock. Goth, rockabilly, alternative, blues and country could all be thrown out as ingredients, but that still would not cover this record as a whole. It truly is remarkable that Romweber can jump to the past for covers and that they blend right in with his originals—that some of these tracks are just him by himself, and some have huge, lavish sounds. What consistently amazes me about Romweber is his boldness. Each track feels assured, as if there's no doubt in his mind about the arrangement of lyrics or melody. What comes across feels deliberate, composed by Romweber in the only way that sounds right. As bands like **The Black Keys** and many, many others have risen to the forefront, Romweber and his cohorts have always been in the background, staying a little rougher, a little more raw, a little more willing to challenge an audience or a listener with some discomfort with his deconstruction of American music, which reveals its greatness. —James Orme

Kishi Bashi
Sonderlust
Joyful Noise Recordings
Street: 09.16
Kishi Bashi = Queen + Lord Huron + Electric Light Orchestra



There is nothing quite as indefinable as falling out of love. The phenomenon—God damn it!—exists not in words, but only in jagged little feelings that shred our insides. They manifest themselves in all different modes, at all different times, and, if nothing else, implore a change: of action, of reaction or of heart. Such is the case with **Kaoru Ishibashi**, the man behind indie-psych outfit Kishi Bashi, who, when faced with such a God-damned phenomenon, dared to define the indefinable, express the inexpressible and encapsulate those jagged little feelings into one beautiful word.

Sonderlust, Kishi Bashi's third full-length album, is an amalgam of cinema, melody and ear-piercing synth that's been infiltrating our mini-malls since the '80s. There is no categorizing it, this *Sonderlust*. It's a breed of its own, one influenced by everything from lizard-lounge slow-rock to **Sofia Coppola** to the **DeVotchKa** song in *I Love You, Phillip Morris*. A track like "Hey Big Star" is the kind of pop song that will excite you about pop songs, while "Say Yeah" sounds like Tokyo's fluorescent lights. There are *Stranger Things* scales on "Ode To My Next Life," sweet three-part harmonies on the bouncy "Honeybody" and a **Steely Dan**—meets—**Dire Straits**—meets—**Steve Miller Band** vibe on the killer "Who'd You Kill." Ishibashi, in his foraging heartache, thrives and triumphs, stunting the distinction of a single while aspiring to heal.

The album establishes Ishibashi as a feel-deep artist with guts, though that's never really not been the case. He studied film scoring (a prevalent component in his work) at *Berklee College of Music*, titled his second album *Lighttight* after an **Aram Saroyan** poem, and covered the **Talking Heads'** "This Must Be The Place" in string. Ishibashi has dallied in numerous musical capacities as the founder of **Jupiter One**, a member of **of Montreal** and a violinist for the likes of **Sondre Lerche** and **Regina Spektor**. Since then, the Georgia-based musician decided to do his own thing: With the help of Kickstarter, he funded Kishi Bashi. Since commencing his solo career in 2011, Ishibashi has gained critical

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acclaim and friends along the way. He counts NPR’s **Bob Boilen** as a fan.

Ishibashi’s relationships, professional and non, have served him well. *Sonderlust* unites him with producer **Chris Taylor** (also the bass guitarist of **Grizzly Bear**) as well as drummer **Matt Chamberlain** (**Fiona Apple**, **Morrissey**), both of whom seem to understand and enhance Ishibashi’s unorthodox algorithm. Together, the group achieves a sound dissimilar to that of their contemporaries, one that pulls as much from the ’70s as it does from 2016. They experiment with tempo, speeding up and slowing down, like life at its most overwhelming.

The bulk of the inspiration, however, comes from Ishibashi’s wife—married 13 years, they separated during the recording of the album. You can often hear his struggle, the songs resonating like an out-of-step relationship: heart racing, heart stopping, heart beating on. You can hear that inexpressible *sonderlust*.

With this album, Ishibashi defines the indefinable—gives meaning to a phenomenon often uncharted and a name to those jagged little feelings, a name we pray that we need never use. *Sonderlust* is profound and futile, hopeful and shredded, an action and reaction, a death and a birth. Most of all, it is a change of heart: from one hardened to one softened by love. Ishibashi’s *Sonderlust* is a damn experience—one you may not be able to avoid. —Cassidy McCraney

Notes
Cosmetic
Heavenly Recordings
Street: 09.09
Notes = Perfect Pussy + Holograms



To the bone, punk has always been DIY. One of the newer strains that have mutated out of that junk-riddled corpse is this almost poppy, intentionally amateur garage rock that seems to draw its life and blood from the riot grrrl crowd. Notes are faded the way that that hole-riddled, pastel T-shirt from high school is faded on the floorboards underneath your never-washing-again pile. I don’t know—maybe **Alan Vega** spit on you once while you were wearing it.

Notes feel cohesive throughout *Cosmetic*, even if the synth seems out of place in a couple songs. The lead guitar has a scratchy reverberation that makes it seem both front and center and

totally out of focus at the same time, all while the drums give off a driving propulsion even in their rhythmic simplicity. **Natalie Hoffmann**, lead guitar and vocalist, has a voice that seems stamped with the fuzzy technicolor of the golden ’90s, only making herself intelligible in brief spurts that get lost in the mix of a lot of apathetic, almost lethargic, rage.

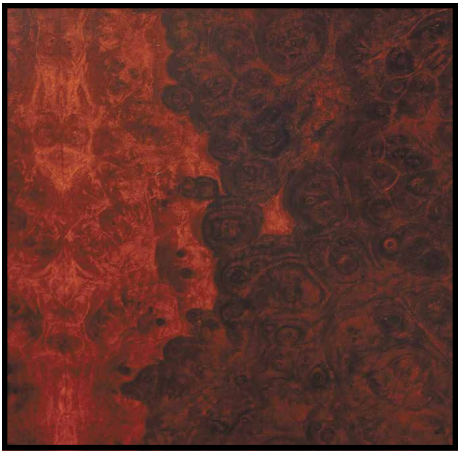
This apparently is their take on the grunge aspect of the genre. With song titles almost to the point of the cliché (“Rat King” and “Entertain Me”), they manage to hold on to the ethos of the city: a pool of Narcissus with the green muck of mass populations floating around. It’s music that makes me feel like they’re complaining about something without ever actually complaining. The chords can be jarring and pining while the little synthesizer creeps around in the back of the songs, just making little space-cadet noises, which gives off the effect of playfulness even when they’re trying to sound badass. It’s fun and self-defeating, and I kind of like it.

One thing Notes definitely have going for them is that their sound across the album remains varied enough that I don’t ever feel like it’s being sucked into one hard glob. Instead, the music carries us from one end of the parking lot to the other and showcases all the rundown vintage-car wrecks along the way. When we get to the end, where the fence blocks off the end of the lot to some secret city just out of reach, we find ourselves at the beginning, ready to see the carnage again.

One message seems to come across that is something only an all-girl punk band could really portray without seeming to hammer it in too eagerly: the idea of beauty. The title track of the album has this sort of frustrated and anxious wall of noise that actually happens to sit as a backdrop to Hoffmann’s vocals, something the rest of the album doesn’t seem to worry about, as she yells out, “Cosmetic! Aesthetic!” in a bitter and somewhat jealous sneer. You get the image of these girls trying to live the *CBGB* life where anything went and you didn’t have to worry about your look except to make sure you looked like you didn’t care about the way you looked. Here, just a few decades later, the Notes are trying to hold onto the idea that floated across that decade’s headspace while still trying to be relevant in an image-obsessed world. We’re all still trying to decide if it’s working. —Brian Udall

True Widow
Avvolgere
Relapse Records
Street: 09.23
True Widow = The Jesus and Mary Chain / Goatsnake + Codeine

Back with their fourth LP, True Widow continue onward with their unorthodox melding of sludge and ’90s nostalgia. To be loose with genre terms, one could aptly call what True Widow do “stoner-gaze.” While their latest album, *Avvolgere*, doesn’t present itself as a full leap over their previous album, *Circumambulation*, it still holds its ground as a sensible continuation for those who love sludgy metal that’s served with a tinge of self-awareness.



On this latest release, the intrinsic attributes beloved by longtime fans are all still present. Droning, thick bass slabs permeate alongside a lurching yet simplistic drum rhythm while the band’s two singers exchange their distinctly narcotized croons overhead. Returning listeners will find the opening track, “Back Shredder,” as a decent refresher on True Widow’s sound as well as a subtle indication of the rest of the record’s aesthetic setting. Meanwhile, lesser-evolved tracks like “Theurgist” or “Sante” could each serve as a well-rounded preface for the less familiar listeners.

While this release doesn’t deviate much from True Widow’s signature makeup that’s been solidified in previous works, it does connote an altered mood with its nuanced shift in instrumental tones. Whatever light and buoyancy that was modestly available in the previous release now seems to be majorly absent, enshrouding *Avvolgere* in a more seemingly sinister ambiance. Older compositions were sporadically peppered with more prominent guitar overlays and contrasted textures that helped tracks from sinking into monotonous dread. In differentiation, *Avvolgere* doesn’t let its guitar walk too far or get too warm for most of the album. The doomy bass is now the focal point, with the guitar supplementing it for additional thickness—making the end result seemingly gloomier and heftier than ever before. In other words, the grey-cloud atmosphere built from *Circumambulation* is now one, big, foreboding black cloud.

While this variation probably isn’t sizable enough to cause any substantial divide among fans, it’s noticeable enough to present a two-fold risk. For a band whose music has always danced close to being repetitious and passive, True Widow’s new album could potentially be amiss for those who lack the patience for repeat listens. Secondly, if this exchange of ’90s alternative and slowcore elements for more doom and gloom remains constant in future releases, then True Widow will find themselves a more traditional metal band with nontraditional, un-metal vocalists. To fortify this point, I encourage you to blindly show your average resident metalhead the first 10 seconds of “The trapper and the trapped” and see how many **Rise Above**-like bands they’ll rattle off as guesses.

However, I would be lying if I said that *Avvolgere*’s predominant grimness is without any reprieve. For instance, the track “Entheogen” embodies a shoegaze earmark reminiscent of the

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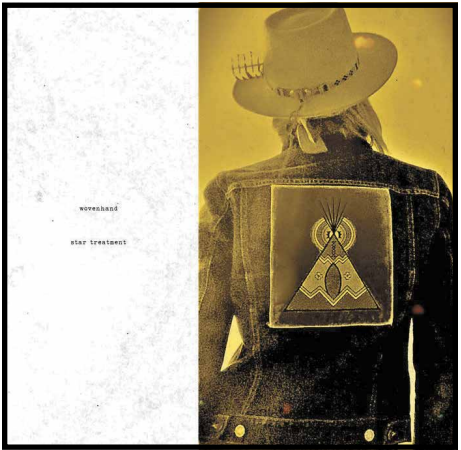
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band’s much earlier canon. The following track, “To All That He Elong,” is a bare-bones acoustic track that is stylistically iconoclastic enough to be a B-side but also serves as a hauntingly taming interlude within the album’s bleak backdrop.

Overall, *Avvolgere* is still a solid album in its entirety. Moreover, it’s an interesting walk on the dark side for any pre-existing fans who were indifferent toward the band’s earlier, shoegaze-heavy works. As with prior releases, patience is the rewarding factor here. These tracks take time to grow on you, which they most likely will. When you’re finished daydreaming with your easy pop hooks and melodies, True Widow will help wake you up to cold and dismal reality. —Gregory Gerulat

Wovenhand
Star Treatment
Sargent House / Glitterhouse
Street: 09.09
Wovenhand = (Iggy Pop + Southern Death Cult) x Nick Cave and the Bad Seeds



The last time I visited with **David Eugene Edwards (16 Horsepower, The Denver Gentlemen)**, it was to interview him for 2014’s *Refractory Obdurate*, a drone-filled, folk-metal album dedicated to the notion of rebellion. He’s been relatively quiet until now, with the release of his latest LP, *Star Treatment*, which is about humanity’s relationship to the stars, according to their website.

If the last album was drenched in heavy drone, then Edwards et al. now return to the heavy sway of early Wovenhand or 16 Horsepower, with 11 tracks that cover a lot of ground but mostly take the listener back to the band’s origin.

The album starts with a big bang: “Come Brave” explodes with a strong punk feel that hints at **Iggy and the Stooges, The Birthday Party** and **The Cult/Southern Death Cult**. The track is relentless and angry, yet inviting. Edwards uses lots of Native American imagery, including the art for this single. I don’t know if this is an entreaty to an imagined figure or a reference to an 1880s rallying hymn, or maybe both: Whatever the point of reference, it definitely pumps you up for whatever is coming next.

What comes next is “Swaying Reed,” a six-minute experimental piece that seems more like an

orchestral warmup or a sermon. The album picks back up afterward with the great “The Hired Hand,” calling back to 16 Horsepower’s early gothic-country stomp and slide. When Edwards commands, “Give up your dead,” I’m ready to give ‘em up!

As I listened, I wondered if this album is a nod to the late, great **David Bowie**, whose final album, *Blackstar*, was released days before his death earlier this year. The references to stars and stardom seem unlikely to be mere coincidence, and “Crystal Palace” cemented it for me—there’s a definite spirit of Bowie in Edwards’ delivery. This song would have fit in perfectly with late-night 1980s alternative radio, its sticky dark crooning reminiscent of **Bauhaus**. My favorite track, the gorgeous “Crook and Flail”—that’s Egyptian iconography of kings as shepherds and harvesters—continues in the vein of **Siouxsie Sioux** and **Dead Can Dance**, with swirling Middle Eastern and Indian instrumentation. There’s a touch of Dead Can Dance again on the slow burner “All Your Waves,” as well as a lot of **Crime and the City Solution** (whose keyboardist, **Matthew Smith**, also appears on this album), with its still-waters-run-deep intensity reminiscent of their earlier track “The Good Hand” or Cave’s “Lovely Creature.”

Rounding out the album are four more tracks that return to the original sounds of Wovenhand. “The Quiver” is slow and methodical, with Edwards’ trademark crackly old-time radio vocals and evocative country lyrics touched by a bit of psychedelia. “Golden Blossom” veers still more into 16 Horsepower’s scorched-earth territory, followed up by “Go Ye Light” and “Five By Five.” There’s nothing groundbreaking here, but it’s gorgeous, if not as memorable as other tracks. The final track, “Low Twelve,” takes me back again to Nick Cave’s earlier works—a great way to close out the album.

Listen to this while driving to *Burning Man* (or on any hot vacation road trip where you want a touch of dark Americana).

Wovenhand played *Psycho Las Vegas* in August and launch a European tour with **Emma Ruth Rundle** starting Sept. 12, hitting 29 cities in a little over a month. Find them online at wovenhandband.com. —Madelyn Boudreaux

Wrekmeister Harmonies

Light Falls

Thrill Jockey

Street: 09.16

Wrekmeister Harmonies = Earth + ISIS + Godspeed You! Black Emperor

Diving into the world of Wrekmeister Harmonies is a journey. As an artistic collective, the work of **J.R. Robinson** has been a collaboration with such an impressive roster of other acts that it’s a challenge to know exactly how to approach Wrekmeister Harmonies’ latest. Each release is so clearly crafted and meticulously thought out in terms of collaborators that simply to say, “It’s a Wrekmeister Harmonies release,” does it a disservice.

Despite being an artistic vision spearheaded by Robinson, each of Wrekmeister’s releases has

the fingerprints of its collaborators—including members of **Leviathan, Indian, The Body** and dozens of others. In the case of *Light Falls*, it’s members of Godspeed You! Black Emperor who leave their unique imprint on this album and lend a decidedly Godspeed feel to *Light Falls*.

In gaining some insight into the formation of *Light Falls*, I found that inspiration for the album was drawn from anti-fascist activist and Holocaust survivor **Primo Levi**’s book *If This Is A Man*, and I’m glad that I knew this going into it. One of the main themes of the album, pulled from Levi’s book, is the gradual encroachment of change, most notably those things we would find abhorrent but that we barely notice because of the incremental way by which they’ve come about. Robinson gives the example of day turning to night: The transition is gradual, but we eventually find ourselves encased in darkness.

Given the current state of the world, this observation is apt. How in the hell did we get here? The rot has certainly come to the surface, and we happily consume it. On the personal level, if you’ve ever had a day where you’ve stared at the soul-crushing bleakness of four cubicle walls, you understand this sentiment all too well. *Light Falls* is the soundtrack to this realization of selling out from your truer self—the encroachment into your life of that which you once loathed. At least, to this writer, it was a timely catharsis.

Wrekmeister’s palette on *Light Falls* is a deft mix of drone, post-rock and doom but belies the box these descriptors imply. It isn’t as cinematic nor as orchestral as prior works—which fall more in line with post-rock—but its pacing and flow are so calculated that this approach is a resounding success. The mix of Wrekmeister Harmonies’ core duo and members of Godspeed You! Black Emperor is unimpeachable.

“Where Have You Been My Lovely Son?” is an epic, soul-baring confession, concerned with Robinson’s dissolving relationship with his son, the pain in his repeated words crystallized over the course of seven minutes. They eventually give way to the most outright muscular and rocking track on the album, “Some Were Saved Some Drowned,” which is as visceral and hopeless as the name implies. The buildup of the prior seven minutes makes its straightforward doom an impeccable juxtaposition, roaring in to convincingly remind us, “There is no God.”

Many prior Wrekmeister Harmonies’ albums lasted for one track, sometimes two. However, on *Light Falls*, tracks are broken out into their separate movements. It’s the interplay among these tracks that gives *Light Falls* its emotional arc, and I appreciate the separation.

Although *Light Falls* is dark and tortured, it isn’t hopeless. It serves as an awakening and genesis of contemplation. To me at least, art that illustrates what you’ve been feeling, but couldn’t express, is not only a rare occurrence, but also a necessary component of our deep connection with that art. *Light Falls* may not be a spin-it-for-fun album, but it is certainly one to envelop you and provide space for much needed reflection. —Peter Fryer

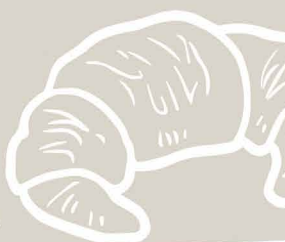
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DAILY CALENDAR



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

Friday, September 2

The Krew – *Acoustic Space*
Fortunate Youth – *Depot*
Violent Soho, Meat Wave,
Problem Daughter – *Kilby*
Salt Lake Comic Con 2016
– *Salt Palace*
The Kinks Tribute Night!
– *Urban*

Saturday, September 3

Ivouries, Sorry,
Cedric Moore – *Kilby*
Principum, Fat Candice,
Advent Horizon – *Metro Bar*
**Downtown Farmers
Market – Pioneer Park**
Salt Lake Comic Con
– *Salt Palace*
Lukas Nelson & Promise Of
The Real – *State Room*
Juliette Lewis – *Urban*

Sunday, September 4

Machinage – *Metro Bar*

Monday, September 5

Somos, Free Throw, High
Waisted, Sunsleepers – *Kilby*

Tuesday, September 6

Bleached, Criminal Hygiene
– *Kilby*
Belle Noire, Visitors,
The Crooked Feathers
– *Metro Bar*
Black Joe Lewis & The
Honeybears – *State Room*
Allah-Las, TOPS – *Urban*

Wednesday, September 7

The Minders, The Artificial
Flower Company,
90s Television – *Kilby*
Monolord, Beastmaker,
Sweat Lodge, Invdrs – *Metro*
**CLC Workshop with
Malinda Fisher – NHMU
Blondie – Red Butte**
Sister Sparrow,
The Dirty Birds – *State Room*
Making Fuck, Family,
Moon of Delirium,
Accidente – *Urban*

Thursday, September 8

T. FITZ Album Release
– *Complex*
Eminence Front, Dream
Collage, Float the Boat,
Will 'O' The Wisp – *Kilby*
**Kacey Musgraves
– Red Butte**
Peter Bradley Adams
– *State Room*
AZA, APaullo, On.Point,
TTAMAGOTCHii, DieMend,
60 *SLUGMag.com*

Youngin – *Urban*

Friday, September 9

JW Jones & Baker Street
Blues Band – *Acoustic Space*
Volbeat, Killswitch Engage
– *Complex*
Troy Boi – *The Depot*
Genre Zero, Muzzle Tung,
Barbaloot Suitz
– *Diabolical Records*
**Salty Bike Revival
– Fallout**
GABl, Strong Words,
Choir Boy – *Kilby*
Wayne "The Train"
Hancock – *Liquid Joe's*
Pierce The Veil
– *In The Venue*
Swans, Baby Dee – *Urban*

Saturday, September 10

**Snowbrush
– Art Garden**
**Avenues Street Fair
– 6th Ave, I-N St.**
Space Oddity: The Ultimate
Bowie Experience
– *The Depot*

**Salty Bike Revival
– Fallout**
Those Willows, Brother,
Emily Brown – *Kilby*

**SLC VegFest
– Library Square**
Abigail Williams, Crawl,
Barlow, Burn Your World
– *Metro Bar*

Downtown Farmers Market – Pioneer Park

Beer & Ballet
– *Rose Wagner*
Bullets & Belles
– *State Room*
Quiet Oaks,
Strange Familia – *Urban*
**Roughside of the Lens
– Half and Half**

Sunday, September 11

**Snowbrush
– Art Garden**
Feeki, Sik Ville, ZC3 feat.
Hayde\$ – *Loading Dock*
**Urban Flea Market
– 600 S. Main St.**
**Bonnie Raitt
– Red Butte**

Monday, September 12

Stick To Your Guns,
Stray From the Path, Expire,
Knocked Loose – *Complex*
Kaz Mirblouk,
Primitive Programme – *Kilby*
Xenia Rubinos – *Urban*

Tuesday, September 13

The Dear Hunter – *Complex*
I The Mighty, Go For Broke
– *Kilby*
Swingin' Utters,
Version Two, The Utah
County Swillers – *Metro*
**NEEDTOBREATHE
– Red Butte**
Black Uhuru – *State Room*
Tonda Gossa, 150cc,
Conquer Monster, RS2090
– *Urban*

Wednesday, September 14

Gringo Star, The Boys
Ranch, Lady Teeth – *Kilby*
Act of Defiance,
A Balance of Power,
DiseNgaged – *Metro Bar*
**Goo Goo Dolls
– Red Butte**
Blitzen Trapper – *State Room*
Band of Skulls, Mothers
– *Urban*

Thursday, September 15

Eryn Allen Kane, Joshy
Soul, Mimi Knowles – *Kilby*
Hotel Books, Dayseeker,
Convictions, Behold, the
Creator – *Loading Dock*
Jason Isbell – Red Butte
**SLUG Localized:
Your Meteor,
Forest Feathers,
Mortigi Tempo – Urban**
**CLC Workshop with
Candace Jean
– West Elm**

Friday, September 16

Garbage – *Complex*
Tycho – *Complex*
**Fletcher Booth's Victory
– God Hates Robots**
Death Valley Girls, Babe-
watch, Hot Vodka – *Kilby*
Moreland, Arbuckle
– *State Room*

Saturday, September 17

First Chair Festival
– *Complex*
O.A.R. – *The Depot*
**Urban Arts Festival
– Gallivan Center**
Fred & Toody, Sculpture
Club – *Kilby*
**Downtown Farmers
Market – Pioneer Park**
**The Art of Safe Sex –
Rail Event Center**
Uncle Acid & the

deadbeats, Danava,
The Shrine – *Urban*

Sunday, September 18

**Urban Arts Festival
– Gallivan Center**
Similar Fashion; it foot,
it ears; Angel Magic – *Kilby*
The Legendary Pink Dots,
Orbit Service – *Metro Bar*
Jimmy Thackery, The Drivers
– *State Room*
Caveman, Cheerleader
– *Urban*

Monday, September 19

The Struts – *Complex*
Royal Canoe – *Kilby*
California Honeydrops
– *State Room*
Joseph Arthur,
Reuben Hollebon,
Andrew Goldring – *Urban*

Tuesday, September 20

Thrice – *Complex*
Cyndi Lauper – *The Depot*
Yazzi & Pvriz Davinci,
VO Music, ADUB, Ceelos,
Radius – *Kilby*
Angel Vivaldi & Gus G,
Waves of Infinity, MateriaM
– *Metro*

Wednesday, September 21

Molotov – *Complex*
Echo & The Bunnymen
– *Depot*
Emily Jane White,
Vinyl Tapestries – *Metro*
Jackie Greene – *State Room*
Junior Boys, Borys,
Egyptrixxx – *Urban*

Thursday, September 22

Local Natives – *Depot*
Drew Danburry, Giants
in the Oak Tree, Aubrey
Debauchery, John Allred,
Sam Burton – *Kilby*
Con Brio – *State Room*
Crook and the Bluff,
The Nods, Red Day Revival
– *Urban*

Friday, September 23

The Delphic Quorum,
Vradiazei,
The Silver Slippers – *ABC's*
Greenmont, Westgate
Rising – *Acoustic Space*
Saint Motel, JKJR, Weathers
– *Complex*
Andy Grammer,
Gavin DeGraw – *Complex*
Oh Wonder – *Depot*

Panthermilk – *Kilby*
Yo, The Future of the Ghost,
Bitchin' – *Urban*

Saturday, September 24

**House of Apocalypse
– Addictive Behavior**
Porches, Japanese Break-
fast, Rivergazer – *Kilby*
Witch Mountain, Precariat,
The Politician,
Silence Protocol – *Metro*
**Downtown Farmers
Market – Pioneer Park**
Corey Smith – *State Room*
Cinders – *Acoustic Space*
Cass McCombs, Big Search
– *Urban*

Sunday, September 25

Run River North,
Little Barefoot – *Kilby*
The Maension, Keychain,
Sorrow For Virtue – *Metro*

Tuesday, September 27

TRIVIUM – *Complex*
St. Paul & The Broken Bones
– *Depot*
John Németh – *State Room*
Crystal Castles – *Urban*

Wednesday, September 28

The Dark Arts Festival
– *Area 51*
Montana of 300 – *Kilby*
Erasole James, Pikkoroh,
Dine Krew, Malev Da Shino-
bi, Mystery guest – *Urban*

Thursday, September 29

Until Further Notice,
The Blue Flames,
Saline Lakes – *Kilby*
The Record Company
– *State Room*

Friday, September 30

**Pick up the new issue
of SLUG
– Anyplace Cool**
Blind Guardian – *Complex*
Atmosphere – *Complex*
RX Bandits, And So I Watch
You From Afar
– *In the Venue*
Still Corners, Batty Blue
– *Kilby*
Kitty In A Casket, Just
Another Monster, Dirtbomb
Devils, HiFi Murder – *Metro*
Lera Lynn – *State Room*
Marian Hill, Verite, Shaed
– *Urban*

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9/2: **Violent Soho**, Meat Wave, Problem Daughter
9/3: **IVOURIES**, Sorry, Cedric Moore
9/5: **Somos**, Free Throw, High Waisted, Sunsleepers
9/6: **Bleached**, TBA
9/7: **The Minders**, The Artificial Flower Company, 90s Television
9/8: **Eminence Front**, Dream Collage, Float the Boat, Will 'O' The Wisp
9/9: **GABI Album Release Show**, Strong Words, Choir Boy
9/10: **Those Willows**, Brother, Emily Brown
9/12: **Kaz Mirblouk**, Primitive Programme, Dead Girls Club
9/13: **I The Mighty**, TBA, Go For Broke
9/14: **Gringo Star**, The Boys Ranch, Lady Teeth
9/15: **Eryn Allen Kane**, Joshy Soul, Mimi Knowles
9/16: **Death Valley Girls**, Babewatch, Hot Vodka
9/17: **Fred & Toody of Dead Moon**, Sculpture Club, TBA
9/18: **Similar Fashion**, it foot, it ears, TBA, Angel Magic
9/19: **Royal Canoe**, TBA
9/20: **Yazzi**, Frescho Pachino, VO Music, ADUB, Ceelos
9/21: **SPY HOP NIGHT!**
9/22: **Drew Danburry**, Giants in the Oak Tree, Aubrey Debauchery, John Allred, Sam Burton (The Circulars)
9/23: **Panthermilk**, TBA
9/24: **Porches**, Japanese Breakfast, Rivergazer
9/25: **Run River North**, Mojave Nomads, Little Barefoot
9/28: **Montana of 300**
9/29: **In Color Reunion Show**, The Blue Flames, Saline Lakes
9/30: **Still Corners**, TBA, Batty Blue



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9/6: BLACK JOE LEWIS @ The State Room
9/16: TYCHO @ The Complex
9/17: RISK! @ Post Theater (U of U)
9/22: LOCAL NATIVES @ The Depot
9/23: OH WONDER @ The Depot
9/23: SAINT MOTEL @ The Complex
9/27: ST. PAUL & THE BROKEN BONES @ The Depot
9/30: ATMOSPHERE @ The Complex
9/30: Rx Bandits @ Metro Bar
10/1: LANY @ The Depot
10/4: FUTURISTIC: The Complex
10/7: CYMBALS EAT GUITARS @ Metro Bar
10/8: GHOST @ The Complex
10/8: IAMX @ Metro Bar
10/9: MATOMA @ The Complex
10/11: PHANTOGRAM @ In The Venue
10/13: ST. LUCIA @ The Depot
10/23: MOTHXR @ The Post Theater
10/28: YELLOWCARD @ The Complex

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Sept 2: **The Kinks Tribute Night: 90s Television**, Coyote Vision Group, The Artificial Flower Company, The Boys Ranch
Sept 3: **Juliette Lewis**
Sept 6: **Allah-Las**, TOPS
Sept 7: **Making Fuck**, Family, Moon of Delerium, Accidente
Sept 8: **FREE SHOW Blaq Void Records Night**, AZA, APaullo, On.Point, TTAMAGACHii, DieMind, Youngin
Sept 9: **Swans**, Baby Dee
Sept 10: **Quiet Oaks Return From Tour**, Strange Familia, Rumble Gums
Sept 12: **Xenia Rubinos**
Sept 13: **FREE SHOW Tonda Gossa Album Release**, 150cc, Conquer Monster, RS2090
Sept 14: **Band Of Skulls**, Mothers
Sept 15: **FREE SHOW SLUG LOCALIZED featuring Your Meteor**, Forest Feathers
Sept 16: **Bashaun's B-Day Bash** 9 PM DOORS
Sept 17: **Uncle Acid & The Deadbeats**, Danava, The Shrine
Sept 18: **Caveman**, Cheerleader
Sept 19: **Joseph Arthur**, Reuben Hollebon, Andrew Goldring
Sept 21: **Junior Boys**, Borys, Egyptxxx
Sept 22: **Crook & The Bluff Return From Tour**, The Nods, Red Dog Revival
Sept 23: **YO**, The Future Of The Ghost, Bitchin'
Sept 24: **Cass McCombs Band**, Big Search 6 PM DOORS EARLY SHOW
Sept 24: **Flash & Flare** All You Can Beat 9:30 PM DOORS LATE SHOW
Sept 27: **Crystal Castles**
Sept 28: **FREE SHOW Erasole James Album Release**, Pikkoroh, Dine Krew, Malev Da Shinobi, and special mystery guest
Sept 29: TBA
Sept 30: **Marian Hill**, VERITE, Shaed



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