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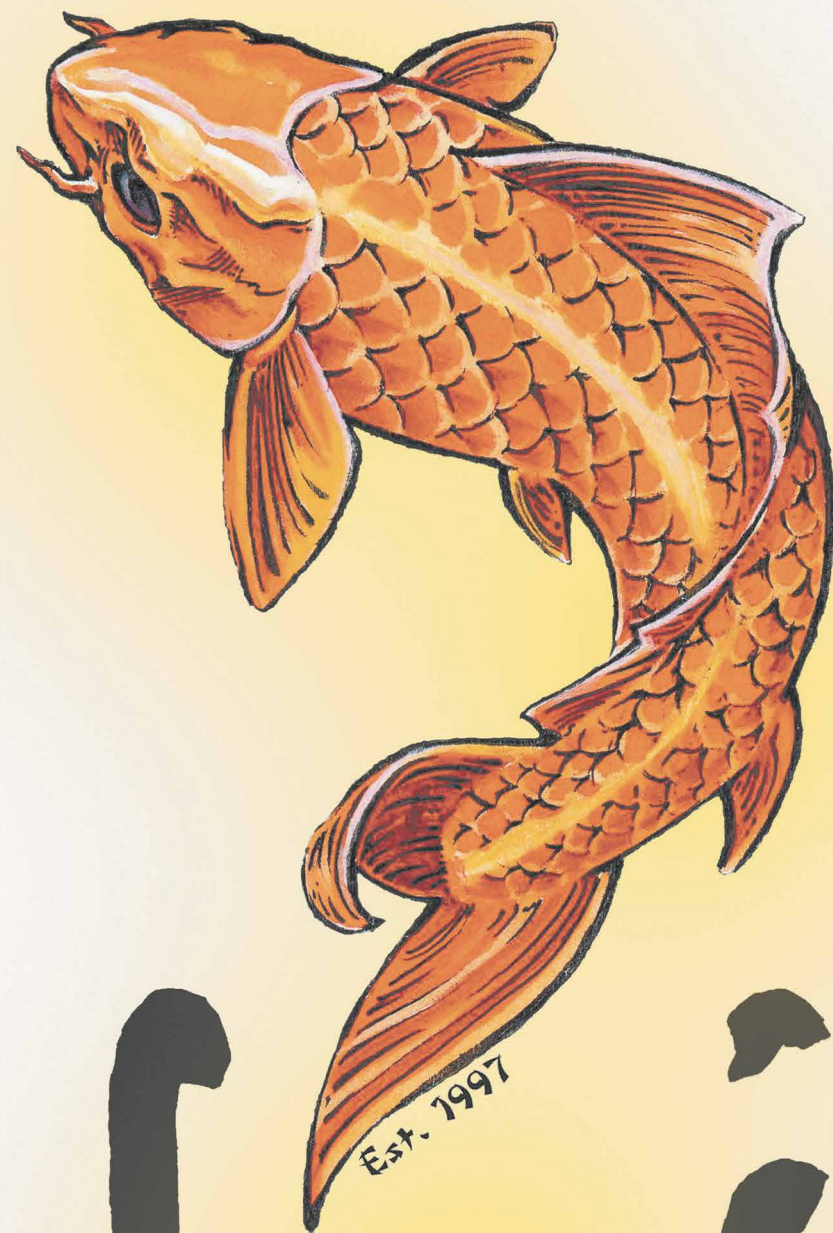
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# SLUG MAGAZINE



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## CONTRIBUTOR LIMELIGHT

### Laikwan Waigwa-Stone – Copy Editor

Laikwan Waigwa-Stone has taken the red pen to paper on the *SLUG* copy editing team since 2013. He has helped to enrich the *SLUG* copy editing process with his knowledge, charisma and charm. Waigwa-Stone is an adroit reader with a sharp eye for the alchemical harmony of grammar and voice. A proud Ogdenite, he nonetheless enjoys his sojourns in Salt Lake City at the *SLUG* office, as it allows him to “hit the reset button” and enjoy the camaraderie and professionalism that he finds among the copy editing team. Of course, he appreciates the natural beauty that he encounters around Ogden and the burgeoning culture therein (see pages 12 and 22 for our stories about *Lavender Vinyl* and *Ogden Restaurant Week*, respectively). Mr. Waigwa-Stone has risen in the ranks of to become a trusted, senior copy editor, and *SLUG* loves him and his contributions!



**ABOUT THE COVER:** Courtney Blair has long been *SLUG* Magazine's trusty typography sorceress. When it comes to the many facets of the music stories in this issue, Blair's type commands a warm flair that rouses the sentiment we feel when we think of our favorite records, passionate labels and innovative creators. You can find more of Blair's work at [courtney-blair.com](http://courtney-blair.com) and listen to her show on KRCL, *Afternoon Delight*.

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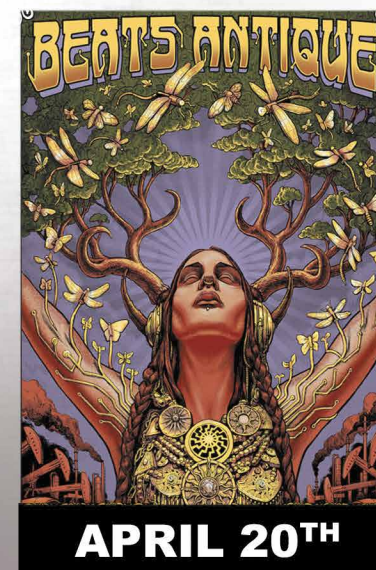
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## LOCALIZED

By Nick Kuzmack  
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On April 20, *SLUG Localized* will showcase some of Salt Lake City's finest: the black-and-blue rock n' roll of **Brain Bagz**, the high-energy heroin-psych of **Hot Vodka** and the pagan, psychedelic stylings of **The Season of the Witch**. Sponsored by *High West Distillery*, *Uinta Brewing*, *KRCL 90.9FM* and *Spilt Ink SLC*, this show is 21-plus and free—so come out and play.

Out of the ashes of **Swamp Ravens** are a force to be reckoned with: Brain Bagz. They are **Mikey Blackhurst** on vox/guitar, **Kristin Maloney** on bass, **Elisar Soueidi** also on guitar (formerly on drums) and new member **Jeremy Devine** on drums. "Swamp Ravens fizzled out, and me and Kristin wanted to start something fresh," says Blackhurst. Soon after getting together, **Max Wilson** also joined their ranks on the saxophone, keyboard and guitar. Wilson worked at the same smoke shop as Maloney and Soueidi. He expressed interest in Brain Bagz and asked if he could visit their practice session and make some noise with his saxophone. Wilson soon became a staple in the band. Blackhurst says, "He was just our guy. He could play saxophone, guitar, keyboards—anything else we could have given him, he would have played."

The members of Brain Bagz bring a wide range of influences to the band, most notably Midwest and Southern punk, black rock n' roll and the blues. Both Maloney and Blackhurst have made pilgrimages to the renowned garage-punk *Goner Fest* in Memphis, Tennessee, and they intend to go again this year. Brain Bagz are a tightknit group: They often play music together or listen to records while enjoying a few cold drinks. Soueidi says, "We're family, and we all care about each other." They have even suffered through films like *SLC Punk 2* in a great show of solidarity. Black-

hurst says, "We stuck with it, and we finished it, and that's another thing you can say about this band—even if it fucking sucks, we will finish what we started."

Unfortunately, Wilson departed the band in late 2016 with the intention of moving to Japan. "It was little hard when he took off," says Blackhurst. "How the fuck are you going to find a saxophone player who wants to play shitty punk rock?" With Wilson's absence, Soueidi moved from drums to guitar. "I think it sounds wonderful with [Soueidi] on guitar," says Maloney, who also notes that Soueidi offers a distinct, bluesy, distorted, screechy effect to her style of playing. Brain Bagz's sound hasn't really changed due to Wilson's departure—they still maintain their heavily reverberated, garage punk noise. While Wilson's presence is greatly missed, Brain Bagz were able to enjoy two successful tours with their former bandmate, the first to the West Coast in the spring of 2016 in support of **The Hemingers**, the other during a Midwest tour in the fall.

During their West Coast tour, Brain Bagz endured some challenges on the road. Their Oakland gig was rough for the band. They competed with **Iggy Pop** and a metal show in the venue next door—the result being that no one attended their concert. "Whatever could go wrong that night, did," says Maloney. However, when Brain Bagz played in L.A., they met **Stacy Ellen Rich** and **Eric Bigarm** (**Die Group**). Stacy was about to launch **Sex Tape Records**

and was intrigued by Brain Bagz's performance. She approached Brain Bagz and expressed interest in putting out the band's record. Though the band was initially skeptical over the offer, they went out to breakfast the next morning with Rich to seal the deal.

Brain Bagz returned to L.A. in June 2016 to record their upcoming 7" record. At Bigarm's studio, Brain Bagz recorded four out of five songs in one take. "We had 15 minutes left on the reel-to-reel tape," says Blackhurst. "We got all the songs, minus the vocals, in one take—except for one." This adventure was not without a little snafu. As they took a break from the recording process, the band got locked out of the studio. After almost an hour in the scorching California heat, Bigarm managed to break down the door with a crowbar and get Brain Bagz back into the studio and to their gear. The rest of the recording process went smoothly, and Brain Bagz are now expecting their three-song 7" record to release in late spring 2017.

Throughout their career, Brain Bagz have shared the stage with notable acts like **GO!Zilla**, **Quintron** and **Miss Pussy Cat**, **Die Group** and **Nots**. In 2017, Brain Bagz played with hometown heroes **Red Bennies**—a show that saw a brief return of saxman Wilson—and a stacked *Not My President's Day Show*, which included **Dream Slut** and **Strong Words** and raised money for the American Civil Liberties Union of Utah. Admittedly, Brain Bagz like to keep rock n' roll separate from politics. "There's horrible shit going on all the time, but rock n' roll should be fun," says Blackhurst. But given the current climate, they agree on one thing: their clear opposition to Trump. "He's a huge shithead," says Blackhurst.

Brain Bagz intend to tour more throughout the year and record another record. Until then and before their 7" drops, check out Brain Bagz as they headline *SLUG Localized* on April 20 at *Urban Lounge* with Hot Vodka and The Season of the Witch. For more on Brain Bagz, visit [facebook.com/brainbagz](https://facebook.com/brainbagz) and [brainbagz.bandcamp.com](https://brainbagz.bandcamp.com).

On Nov. 25, 2015, Hot Vodka took to the stage at *Urban Lounge* for the very first time. Their friends and formerly local psych favorites **Max Pain & The Groovies** had asked them to open for their Thanksgiving show. Needless to say, Hot Vodka had only been jamming together for a few months with a string of house shows under their belts, so playing one of the most popular venues in Salt Lake City was quite intimidating. Hot Vodka looked out into the crowd and saw a lot of familiar faces. Friends came out to support the newcomers, which helped ease the boys' nerves. Since that first show back in 2015, Hot Vodka have gone on to play gigs with **Brain Bagz**, **The Nods** and **Heavy Dose**, among others. Each show proves that the new band is dialing in their sound. After a mini-West Coast tour this past fall, the band felt like they were heading in the right direction for success until just recently, when **Durrell Williams**, the group's frontman and guitarist, unexpectedly moved to Seattle.

Hot Vodka got their start in typical fashion. As lead guitarist **Logan Griffith** puts it, "We started jamming in the basement, then we started writing songs, and then someone asked us to play a show with them, and things just happened." The band met through snowboarding. The four original members, **Andrew Aldridge**, **Sean Whitaker**, Williams and Griffith, moved from their respective hometowns to Salt Lake to chase the snow. Eventually, Griffith and Aldridge began screwing around with the guitar and drum set in the basement of their house, which led to Whitaker and Williams chiming in and offering their musical set of skills. Whitaker soon thereafter joined the Navy, so the band lost their bassist, but Williams managed to take on all three roles of guitar, bass and lead singer. The three continued to play shows, record music and practice together as Hot Vodka, all the while discovering how the addition of a proper bassist would mold and change their sound.

With a name like Hot Vodka, the group knows that they are hard

(L-R) Logan Griffith, Andrew Aldridge and Durrell Williams.

to ignore. "When we started jamming, our friend started calling us Warhorse," says Griffith. "[We] came to find out that there's this badass '60s psychedelic band called **Warhorse**, so we figured we had to decide on a new name, and we thought, 'What is the worst thing you can think of?' Hot Vodka." They've found that people are more curious about their music and hearing what they are all about because of their name.

Griffith describes Hot Vodka's sound as "loud, fast, high-energy, with a punk feel." They are influenced by classics like **Led Zeppelin** and **Nirvana**, and find inspiration from additional bands such as the **Meat Puppets**. Hot Vodka recorded their most recent EP, *Prisoner of Paradise*, with **Mike Sasich** at *Man Vs. Music Studios* here in Salt Lake in June of 2016. The three-song EP can be found at [hotvodka.bandcamp.com](https://hotvodka.bandcamp.com). They will also be selling hard copies at *SLUG's Localized* show on April 20 at *Urban Lounge*, where they will play alongside Brain Bagz and **The Season of the Witch**.

*Prisoner of Paradise* is distorted, heavy and dripping with heroin-psych vibes that go far beyond Hot Vodka's skater style. The EP is just the beginning for the energetic trio. Drummer Aldridge says, "We have a lot of new material, about 10 new songs, that we just haven't had the chance to record yet." The band hopes to get back to recording as soon as Williams is back in town from

By Alexandra Graber • [alexandra.e.graber@gmail.com](mailto:alexandra.e.graber@gmail.com)

Seattle. If it's not sooner, the band is hoping to work with Sasich again around the time of the April *Localized* show.

Both Griffith and Aldridge agree that Hot Vodka has become hugely important to them. Griffith says, "It definitely became a significant part of all of our lives." Aldridge goes on to say, "We feel like we just got things rolling and just got our name out there." With the recent momentum that the band has been experiencing, there comes the predicament of Williams' move to Seattle. "Durrell still intends on playing with the band seriously," says Griffith. Williams is more than willing to drive back and forth to play shows because Williams, possibly more than anyone, is extremely passionate about the band.

The band has been collectively working hard on getting their name out there beyond the local music scene. Salt Lake is their home, but it is important for them to branch out beyond their comfort zone. Griffith says, "[Having] a small, tightknit music scene helped us expand what we do exponentially faster than it probably would've happened anywhere else."

Hot Vodka plan to grow, regardless of what hurdles they face. They are undoubtedly driven. Now that their live shows will be fewer and further between, make sure to get out to *SLUG Localized*, which boasts Hot Vodka on the roster, April 20 at *Urban Lounge*. This is a gig that you will not want to miss.



Photo: Colton Morgan



# Ballet for the People

Municipal Ballet Co. Teams Up with Conquer Monster

By Kristin Porter  
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Photos: @clancycoop

Founder and owner of Salt Lake City's Municipal Ballet Company, Director **Sarah Longoria** has built her life around changing people's conceptions of ballet while simultaneously turning it into an accessible art form. "The company started as a way to bring ballet to people who wouldn't normally seek out ballet or who might not go to see a ballet," says Longoria. "We want to present ballet in a way that we believe people would enjoy." The company's upcoming show at the *Urban Lounge* on April 7 and 8, *Metatransit*, directly reflects this ideal. Known for collaborating with local musicians (previous performances have featured collaborations with **Color Animal**, **Holy Water Buffalo** and **St. Bohème**), the upcoming performance is a collaboration with local musicians **Conquer Monster** (**Daniel Romero** and **Joshua Faulkner**) and will feature unique, high-energy choreography set to the band's *Metatransit* album. According to Longoria, this futuristic, dystopian-inspired performance will be unlike anything the company has ever done before.

Longoria has made it a point to ensure that the upcoming performance with Conquer Monster will be uniquely different from previous collaborations and performances. "I like for each performance to have its own feel, which is why we're always changing venues and bands," she says. "Although, a lot of the time, the dancers are the same and there are repeat choreographers." There was never a question in Longoria's mind as to whether or not she would use Salt Lake City-based dancers and choreographers; this is one aspect of the company that is non-negotiable. "It's incredibly important to me to use local choreographers and dancers. I feel like there's something to be said about art that's created by your community and for your community. It makes it much more relatable." Yet it is doing much more than just providing locally created art for Salt Lake City; the company



(L-R) *Metatransit* dancers Tristana Yegge, Amy Falls, Nora Price, Hannah Bowcutt and Laura Skold.

is also filling a huge cultural void by providing new opportunities for local dancers, visual artists and musicians alike (the artists involved with Municipal Ballet Co. all live in Salt Lake City or a nearby community). "We're making art for everyone who lives here, whether it's for our friends, our families or people we see on the street," says Longoria.

Longoria's fondness for incorporating contemporary music into each performance overflows into the choreographic style of each performance as well—particularly for the company's upcoming, all-female (for the first time) performance with Conquer Monster. "A lot of the choreographers that I asked to participate in this upcoming performance have more of a contemporary style of movement," says Longoria, "and although this collaboration with Conquer Monster is still ballet-based and all the dancers are classically trained, this movement is definitely more contemporary than previous performances. It's kind of a futuristic, sci-fi storyline that we're following." The futuristic vibe of the

upcoming performance isn't surprising, however, as Conquer Monster's album *Metatransit* is actually the score to a dystopian, futuristic comic book story from *Black Omen Comics* (written by **Joshua Oman**, based on a story by Faulkner and Oman, illustrated by **Chris Black**).

The show's atmosphere will be one of the company's most kinetic—and potentially frenzied—performances to date. "It's going to be really high-energy, and the video-glitch artist **Tanner Hawkins** will be projecting different

things onstage throughout the performance," says Longoria. "There's going to be a lot going on in this performance." As far as the audience's involvement in the show, Longoria encourages audience members to become fully immersed. "I really like a rowdy audience; the dancers and the musicians feed off of the audience's energy. Hopefully, the audience will be enjoying it all and will also feed off of the energy of the dance and music."

The upcoming *Urban Lounge* performances will be the first time that a ballet has been performed at the venue. Working in this alternative space called for a creative setup, particularly in light of traditional ballet blocking. "The dancers will be on the stage, with the musicians off to the right. We're going to provide chair seating on the dance floor but still offer room for people to stand around the seated area," says Longoria. "Space plays a huge role in our performances. I'm very excited to be at the *Urban Lounge* and to be collaborating with these musicians there. I believe that this sci-fi ballet could draw in a whole new audience."

The innovative choreography of Municipal Ballet Co., coupled with the pioneering music of Conquer Monster, is staged to result in one of the most inventive and inspirational performances to date from the group, with hopes of appealing to a broader audience that includes both fans of ballet and music alike. The result of this revolutionary collaboration will be unlike anything that's ever been done in Salt Lake City before—and it's certainly a performance to have on your radar this spring.

You can catch the futuristic collaboration featuring the choreography of Municipal Ballet Company and the sci-fi vibes of Conquer Monster on April 7 and 8 at *Urban Lounge*. Doors open at 6 p.m.



Municipal Ballet Company  
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# Laziz KITCHEN

## LEBANESE TO PLEASE

By Amanda Rock  
amandarock.212@gmail.com



Photos: Talyn Sherer

From fresh small plates to stone-fired flatbread wraps, Laziz Kitchen's delectable Lebanese cuisine is ready to welcome you home.



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Since 2012, Moudi Sbeity and Derek Kitchen have been serving Salt Lake a taste of authentic Lebanese fare. Under the brand name Laziz, which is Arabic for "tasty," their hummus and various other spreads have long been popular mainstays of local farmer's markets. With Sbeity's family recipes and a simple and flavorful approach to home cooking, they've taught cooking classes (I've written about one of them for SLUG) and shared traditional recipes on social media. A few months ago, they opened Laziz Kitchen, a Lebanese restaurant in the burgeoning Central Ninth neighborhood.

I've been a fan since the beginning. Laziz spreads are always in my fridge, whether I buy them from the farmer's market or pick them up from the grocery store. I've been waiting for the couple to open a restaurant because I knew that it would be the kind of place at which I would enjoy eating. I'm not surprised to say that Laziz Kitchen has exceeded my highest expectations. Not only is the food superb, but the friendly, welcoming and attentive service makes it feel like you're eating at a good friend's house.

M3LD, a popular local design firm, has fashioned a welcoming and pristine atmosphere in Laziz Kitchen. Marble tables, copper chairs and antique tiles create a warm aura. High wooden ceilings and white walls make the small restaurant feel spacious and roomy.

The market space is filled with unique items that you won't find anywhere else. Shop for olive oils, spice blends and other Lebanese artisan goodies. There's a retail case full of drinks and packaged Laziz spreads.

As for the menu, the small plates pack a punch of flavor—I'd happily enjoy a table full of them. Served with a side of freshly made pita bread and crisp, fresh lettuce leaves, these dips are delectable. When you're at Laziz Kitchen, you must pay homage to the hummus (\$6). Topped with a drizzle of flavorful olive oil and diced tomatoes, this rich, smooth hummus is what put Laziz on the map. Another favorite is the Spiced Labne (\$8), a creamy dip made from strained yogurt that tastes more like a soft, tangy cheese. Dressed with garlic, mint and olive oil, this makes for a tasty appetizer. The Muhammara (\$8) is a vegan revelation with a sweet and mild spicy flavor. It's made from roasted red pepper, sweet pomegranate molasses and topped with crunchy walnuts. If you dig eggplant, try the Baba Ghannouj (\$7). Roasted

eggplant is mixed with tahini, lemon and garlic to create a deep and earthy flavor profile. If you can't decide between them, opt for the Sampler Dip Plate (\$12), where you can choose three spreads to sample.

Salads are meal-worthy at Laziz Kitchen. Fattoush (\$8) is craveable and satisfying. Parsley, mint, green pepper and radish impart a light flavor, while crunchy, toasted pita chips add heft. The sweet pomegranate molasses makes this salad unforgettable. Tabbouleh (\$8) is a Middle Eastern staple. The combination of bulgur wheat, parsley, tomatoes, mint, lettuce and green onions make for a hearty and tasty dish with bright flavors.

You can't go wrong with the Hummus Wrap (\$8), a stone-fired flatbread stuffed with hummus, lettuce, cucumbers, tomatoes, olives, mint and pickles. Another vegan wrap I've enjoyed is the Man'oushe with Zaatar (\$9). It has a unique flavor—tart and savory. The wraps are surprisingly filling. They're available to go, paper-wrapped and ready in the case for those who have a busy day ahead. Choose from grilled chicken, beef or labne, among others.

Of course, not everything at Laziz Kitchen is vegan and vegetarian—I'm just partial to veg options. My husband thoroughly enjoyed his Kafta Platter (\$13). He savored each morsel of tender beef served with fluffy rice, a folded pita bread, a dollop of hummus and a flavorful salad. Next time, he's going to order the meaty stew of the day.

If you have a group of four, don't miss out on the Arabic Coffee. This strong brew is served in dainty cups. If you're the lone coffee drinker, pick from a few local brews served in a coffee cup with "yalla," the Arabic word for "Come on!" or "Let's go!" printed on the outside. It begs to be documented for your Instagram feed. Rose syrup, orange blossom water and sparkling water come together in the Grenadine Rose Syrup (\$5), a refreshing pairing for the more piquant dishes.

You'll want something sweet to end your meal. The pastry case is full of goodies like housemade baklava (\$4) and The Chocolate Conspiracy's raw chocolate tahini cups (\$6). There are some tasty options on the menu, too. The Meghli (\$7) is a heavenly dessert. Rice pudding has never been so lovely. Flavors of spiced caraway and cinnamon with toppings of shredded coconut, pistachios and almonds make this dessert something special.

In February, Laziz started dinner service on Thursdays and Fridays. Options range from Cauliflower Stew (\$13)—which I have my sights set on—to Kafta Bil Seney (\$15), a beef-and-potato dish that my husband would enjoy. I'm looking forward to enjoying dinner at Laziz Kitchen soon.

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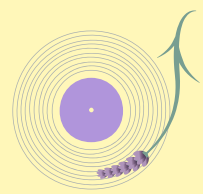
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# LAVENDER VINYL



LAVENDER  
VINYL

By Ali Shimkus  
alishimkus@gmail.com

123 25th St., Ogden  
T. 385.240.0336  
lavendervinyl.com

*Lavender Vinyl*, located in the Historic 25th Street neighborhood in Ogden, houses an eclectic and well-rounded mix of vinyl records in many different genres, and has already made an impact on Ogden's music scene despite having only been in business for less than a year. "[The first eight months] have exceeded my expectations," says co-owner **Kylee Hallows**. "I felt that there was a need for [*Lavender Vinyl*], and felt that we were the right people to do it, but the community has just gobbled us up—they're supporting us so much." Along with co-owner **Blake Lundell**, the two run the shop with the community in mind, often collaborating with different local businesses to bring about a sense of unity in Ogden.

For Hallows and Lundell, the name *Lavender Vinyl* serves a similar purpose, drawing a parallel between the serenity that comes with music and the calming effect of lavender. It also plays into the notion that lavender, a crop that thrives in Utah, can mean that the independent, local record store can flourish in Utah's environment. As one of the only independent music stores in Ogden, *Lavender Vinyl* is serving a long-standing need for a record-specific shop that specializes in many different kinds of music, which has already made *Lavender Vinyl* a popular stop in Ogden—a bit of a surprise to both Hallows and Lundell. As a result, *Lavender Vinyl* has significantly expanded its inventory from when they first opened and plans on continuing to expand their musical offerings. "That's the goal—to keep on growing our inventory and having stuff that people want, showing them something new while we're at it," says Lundell.

As a store that specializes in selling records and record players, the increasing popularity of an "old-fashioned" way of listening to music is something that Hallows and Lundell believe will always have a place with music lovers. Despite the fact that the internet has made streaming music incredibly easy, there is something special about owning and collecting records. "I think it's just the ritual of having something physical to hold or going into the store and finding something that you might not ever have seen or heard before," says Lundell. "The internet feels very impersonal. It's curated to specific [tastes], like, 'You should like this—this is all you can like.' It's a box for any genre, when it should be more than that." The curiosity of selecting music based on what the album cover looks like or listening to an album as the artist intended is a feeling that Hallows and Lundell want to inspire for the customers who walk into their shop.

For *Lavender Vinyl*, buying back records while also obtaining records from 10 different sources lends to the vast collection that is steadily growing in their shop. "We got in this really awesome buy last week with really obscure reggae records, like Jamaican presses of old **Bob Marley**," says Hallows. "The fact that a Jamaican press of a Bob Marley record made it to Ogden is pretty awesome." Both Hallows and Lundell have an extensive background in selling records and delving into more obscure genres,

## DOWNTOWN OGDEN'S PREMIER RECORD STORE

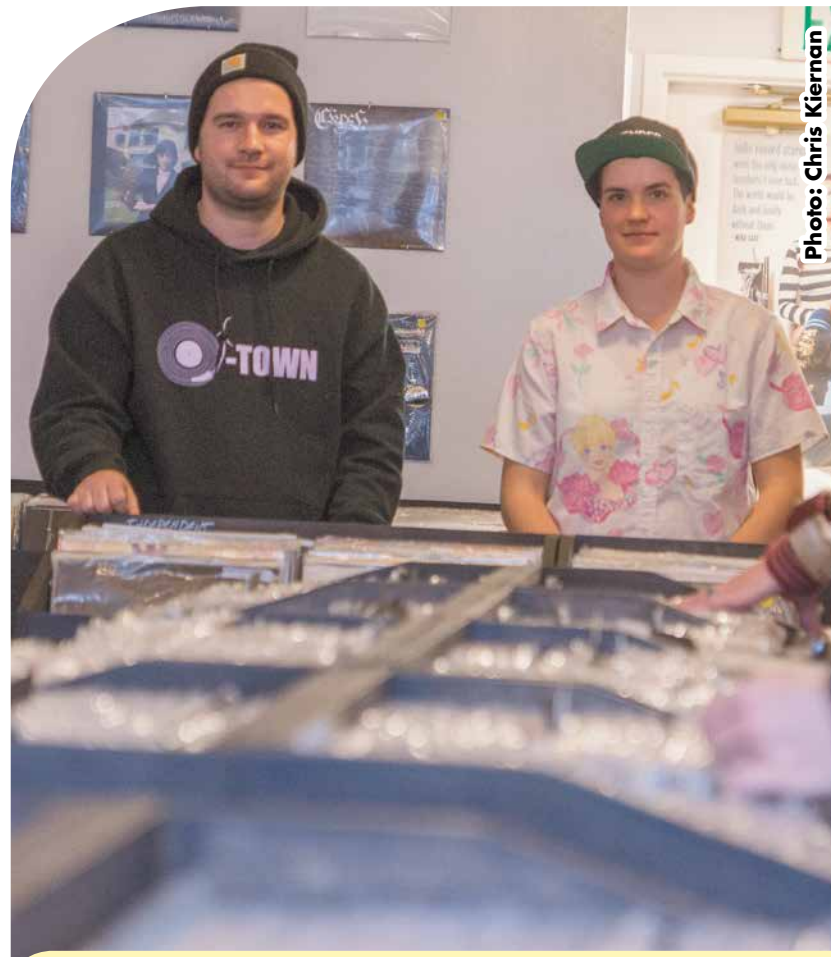


Photo: Chris Kiernan

(L-R) *Lavender Vinyl*'s Blake Lundell and Kylee Hallows run their record shop with the Ogden community in mind.

having worked for Graywhale in the past. Now that they have their own record shop, their repertoire is only expanding. "Every city and every state has a different flavor," says Lundell, who notes that while there are a lot of buybacks in the prog rock genre, *Lavender Vinyl* has bought back some rare and unique music from some of their customers in many different genres. Keeping a good variety also brings in a good mix of people from different demographics. "We don't want to cater to just grandpas or just hipsters," says Lundell. Hallows echoes that sentiment. "It's why we try to order from 10 different sources," she says. "Being able to cater to everyone is really important."

While *Lavender Vinyl* buys and sells records, they also collaborate with other local businesses and artists in order to really support a growing artistic community in Ogden. Most notably, *Lavender Vinyl* par-

ticipates in Ogden's *First Friday* art stroll, featuring different artists each month. They have also collaborated with the nearby *Kaffe Mercantile*. "If the community hadn't been open to letting us come in when we were getting started, we wouldn't be here," says Hallows. In addition to these collaborations, *Lavender Vinyl* is also offering consignment opportunities to local musicians in any genre and through any medium—not just vinyl. For Hallows and Lundell, giving these opportunities to local artists is one of the ways they can contribute to the community that made the *Lavender Vinyl* dream possible. "They're our friends—everyone in this community are our friends," says Hallows. "That's what I think sets us apart: We have personal conversations with pretty much everyone who comes into our door. We're not just in this for ourselves. We're in this for the community of Ogden and to change the music culture here, and I think that's noticeable when people walk in our doors."

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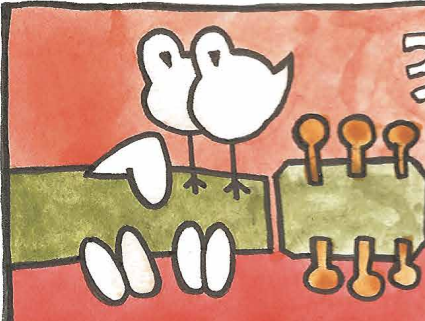


# SLUG COMIX

## CAPITALIZE ON THE '90S WOODSTOCK REVIVAL TOUR

By BRIGHTON BALLARD

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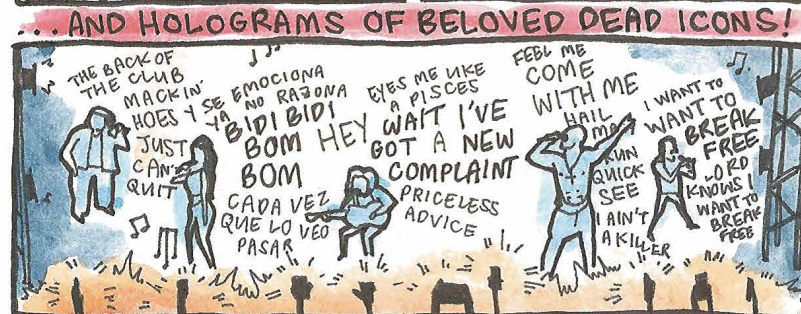
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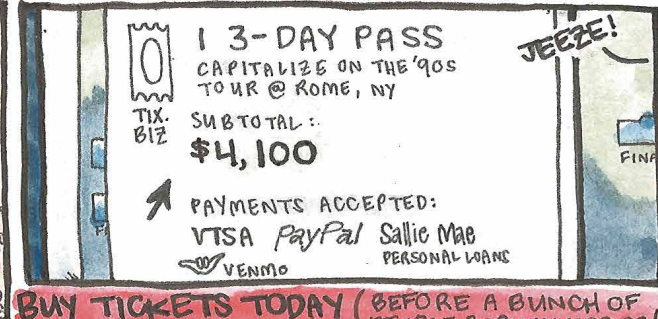
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# All Hail Atlantis!

By Zaina Abujebarah  
zaina.abujebarah@gmail.com

In a music scene that's ever-changing and growing quickly, Salt Lake City has maintained a DIY technique in forming not just its bands and venues but also its record labels. **Rob** and **Stella Johannes** are two Salt Lake City locals that have taken this idea of DIY and used it to build their label, **Hail Atlantis Records**. After moving here from Denver, Rob realized that Salt Lake City was home to a lot of cool bands. They established Hail Atlantis in the later months of 2015 with the intention of being a collaboration group driven by their love for music rather than a corporate mindset, and since then, Rob and Stella have already managed to get three projects under their belt and have very exciting plans for the months ahead.

It all started as a result of Rob's upbringing. "I've had an interest in music for my whole life," he says. "I've collected records for forever. So, it was an idea that I was playing with for a long time." Once he met up with **Matt Hoenes** from **Albino Father**, he realized that he wanted to give making an album a try. "I was in such a transitional part of my life and I had the time," he says. "So, we both decided it would be a good idea." Most of the process was the duo learning as they went along, researching the steps that creating a label would require and taking it step by step. "It was so DIY, and we figured so much out working with Albino Father," Stella says. "I think Rob's done a lot more research than he gives himself credit for." They both laugh, and Rob says, "It was all very on-the-fly. My goal wasn't to have a business or a brand, but to be able to create cool records and help build the scene." Rob and Stella pull a lot of inspiration from some of his favorite labels, like **Creation Records** and **Postcard Records**, where the atmosphere was a collaboration of friends rather than a corporate-based, rule-establishing brand. "All of these little labels that I loved started out that way, and that's the way I wanted Hail Atlantis to be as well," he says.

After putting out 7"s with Albino Father and **Color Animal**, Rob and Stella worked on their third project with **The Nods**, keeping their theme of working with lo-fi, retro indie rock sounds. "They already had a tape out on their Bandcamp, and I approached them to see if they would be interested in recording some songs with us," Rob says. "They recorded it live, and it was so punk. They just knocked it out in one take, and I loved everything about it." While this release was a quick process, it was something fun and special that the couple got to work on. "We pressed the Nods release with **United Records** in Nashville, and it ended up being a bone-white, 120-gram vinyl." They ended up pressing 300 copies of this release in a 7" format, and they plan on releasing 250 10"s for **Rocky Maldonado's** (The Nods) side project, **The Eleventh Door**. "Some places don't press 10", so that narrows down who we can choose, but we're deciding to go with *Pirate's Press* on this upcoming release," says Rob. With a sound reminiscent of old European indie jams and gorgeous female vocals, this is a release that Rob and Stella connect with and are excited to put out later this spring.

Since Hail Atlantis is built from passion and a love of music, the money aspect is something that Rob and Stella value, but they didn't see it as a main source of income. "We do pretty well on sales, but breaking even isn't something that we expect when we release a new album," Rob says. "I think the closest we came to breaking even was with the Albino Father release." Although Rob has sent records out to different places to get reviewed by blogs and other sources, it all comes down to doing what they can. "Record shops around the world could have access to these albums once I figure out distribution, and that's something that's very exciting to me," he says. Each release garners more attention for Hail Atlantis, and it's important to them to support local artists in Salt Lake City and follow the hobby aspect of the project. "I really love the bands we've worked with here," Rob says. "I feel like we're putting money into the art scene



Photo: rachmolenda.com

(L-R) Stella and Rob Johannes (with Mona the dog by their side) are the family who fuels local label Hail Atlantis Records.

and the community, and I'm totally cool with that."

Hail Atlantis is a collaboration space, ultimately. It's a label that focuses on the creation and support of local music. As long as Rob and Stella enjoy what the band is creating, they wouldn't turn any artistic spirit away. Timelessness is something to be cherished within the label, so exclusivity isn't something the couple is interested in. For a growing music scene, Hail Atlantis intends to uplift and motivate the community by supporting local bands.

The Eleventh Door's release will be available for purchase or download on Hail Atlantis' Bandcamp later this spring, and previous releases can be found in local shops like *Diabolical Records* or *Graywhale*, as well as their Bandcamp: [hailatlantis1.bandcamp.com](http://hailatlantis1.bandcamp.com).



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# THE ETERNAL ART MAJOR SAM WILSON

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

Sam Wilson's studio is almost a direct reflection of his paintings. Every corner of space is covered in collectibles: keychains, bobbleheads of various popes, art history books and old Nordstrom mannequins covered in kitschy regalia. "I think collage," says Wilson, whose paintings feature portraits juxtaposed almost on top of each other in the same painting. The faces are often figures from art history—not necessarily the subjects, but the artists themselves. However, the artists are shown with more modern attire, featuring female figurines, such as Wonder Woman or pinup ladies, on their T-shirts. The trademark style of cluttered portraits in the same painting with colorful motifs in the background is something that Wilson attributes to his compulsions to fill the entirety of his paintings. He refers to it as *horror vacui*, the Latin term for fear of open spaces. Wilson plans on featuring some of these paintings in his upcoming exhibit at *God Hates Robots* in April. "What I'm doing now encompasses a lot of this stuff—'Geezers and Babes,' essentially," he says. "I used to do the art history guys in a historical context. Now I do them as geezers in abbreviated herringbone suits, and they're all me."

Wilson is most known around Salt Lake City for his commission of the *Stations of the Cross* at the *Cathedral of the Madeline* and his tenure as a professor at the *University of Utah* for over 40 years. He continues to explore new subject matter in his retirement. "I've been an art major since 1961," he says. "My philosophy is: Whatever you're doing, don't stop—it may not start again." In addition to the paintings of "Geezers and Babes" that will be featured at the exhibition, which is still in the process of being named, Wilson plans on showing a few self-portraits. Wilson plays with proportion and perception in these self-portraits, one of which depicts Wilson wearing a **Che Guevara** shirt through the reflection of a silver soup ladle, while another shows him through the chrome surface of a martini shaker, one he's named *My self-portrait posing as a still life, or still life reflecting on my self portrait, or what's shaking cowboy?*

Although Wilson jokes that he could probably make more money painting landscapes, especially with the amount of rich source material and the audience in Utah, his primary concern with his own

work, as well as when critiquing others, is authenticity. "Art is a product of somebody doing something long enough," he says. "I don't care what kind of art it is; I've got to assume it's authentic and they're authentic." For him, a lot of art is lost in the meaning and the subtexts, rather than focusing on the craft and the actual process of the artwork itself. Wilson jokingly refers to himself as a "luddite" and claims that he is still part of the 19th century. "The motives these days—it's not the trip but the destination. It's a fast culture. And I'm out of it anyways," he says. "I'm just hiding in my studio painting away."

Wilson's body of work throughout his studio has been growing since his projects in graduate school. The visual appeal of the modernist aesthetic shines through the collection, though the subject matter changes. "The work I do is inevitable, and it started in 1961 when I was a bad art major," he says. "Meaning, if I were to track it, it was circuitous and doesn't make any sense, but it's kind of like a train wreck, with each car bumping into the future." In an artistic community where landscapes are more of an expectation, Wilson stays true to his "art geezers" and self-portraits.

Wilson certainly has a unique voice in Salt Lake's small but thriving art community, something that has made him stand out in shows in the past. Although he believes that eccentric art is still an oddity in the community, he's appreciative of the fact that the locals are so invested in art as a whole, and that art spaces like *God Hates Robots* exist. "God Hates Robots: It's a name you don't want to tell your grandmother about, but it's a strange little place, and you could see anything there," he says. "It's remarkable—I think there are people who've invested their time and money to support the arts." Though Wilson feels that there aren't enough galleries in Salt Lake City, he feels as though being a relatively smaller town has contributed to producing some interesting art and talented artists. "For a little town on the edge of the desert, the artists here are remarkably good, and I think it's because maybe they have to try harder," he says. "[Big cities] are so good—they just don't appreciate it."

Sam Wilson's work will be featured at *God Hates Robots*, opening April 21. For more information, visit [godhatesrobots.com](http://godhatesrobots.com).

Sam Wilson refers to his compulsions toward collage in his painting style as *horror vacui*.

Photos: @clancycoop

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# COMBING THROUGH LAYERS OF THE BIZARRE

## SWOODY RECORDS' DAVIN ABEGG

By Connor Lockie | [clockie97@gmail.com](mailto:clockie97@gmail.com)



Swoody Records is a Utah-based label that's been putting out loads of obscure and strange music since its inception in 2013. Many of its artists are bedroom-based—they rarely (if ever) tour or play live, and the music comes from just about every corner of the country, making it difficult for local buzz to promote the artists. Despite all this, about four years and 30 releases deep, Swoody continues to be a unique and prolific label. Founder and label head Davin Abegg seems to intentionally keep the label's purposes enigmatic, enjoying the feeling of haziness and discovery that marks a lot of Swoody's music.

While Swoody is definitely a full-fledged label today, it began almost by accident. What is now marked as the first Swoody release was put out without any conception of a label. A compilation of songs created off of independently written poems, Abegg searched the internet for musicians from all over the country to contribute to this release. "I put it on Bandcamp and that was that," he says. "It was a great album and I thought, 'Well, now what do I do?' I wanted this to keep going." So, Abegg took this national-reaching approach to album curation a step further and started regularly releasing music. "A lot of these people were artists I'd met through Soundcloud or whatever, and they had a bunch of songs, but had never actually released a full album," says Abegg. "I would put together an album and make this artist look a lot more accessible." A desire to expose what he sees as the unsung heroes of the music world drives his practice, coming through in some of his more eccentric releases. For example, a local artist like **Fisch Loops**, whose wonky psychedelia isn't typical for the mainstream, fits in perfectly in Swoody's catalog.

This internet hodgepodge approach to finding artists is Swoody's most characteristic feature, but also one that creates some obstacles for Abegg. When listing off the places from which he signs artists, he referenced Arizona, California and New York as some of the primary areas he pulls from. Thus, even though the label is based



Photo: John Barkiple

Based out of Utah, Davin Abegg runs Swoody Records, a lo-fi, experimental label that showcases artists from across the nation.

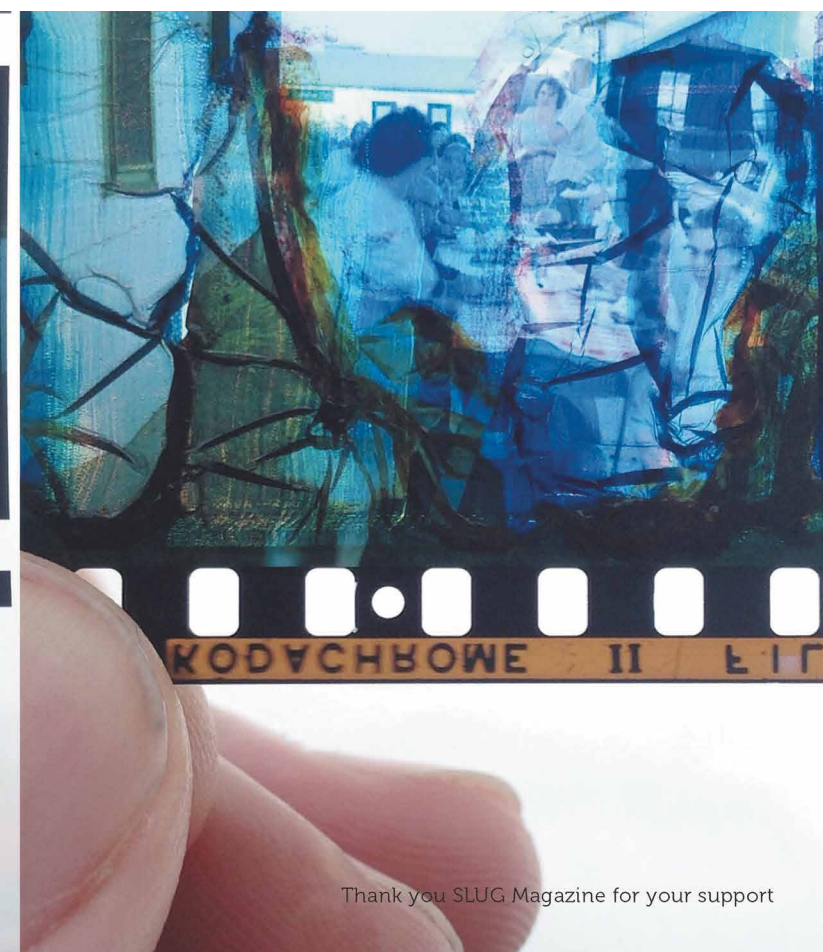
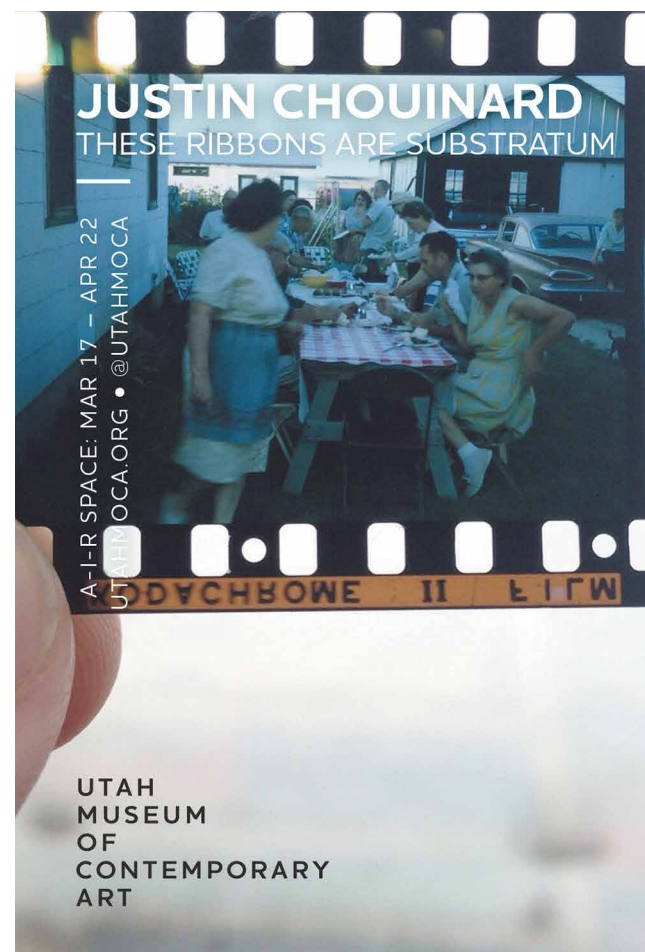
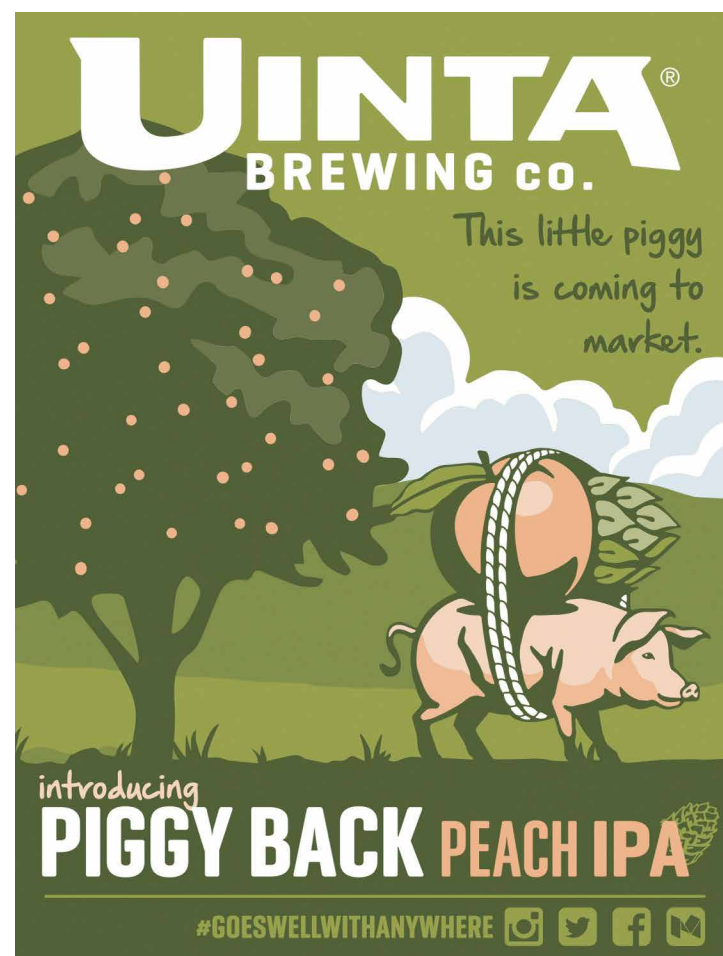
in Utah, it's not compositionally local. "I wish I was more local—it just hasn't turned out this way," says Abegg. While Abegg does have to be judicious about how many projects he can tackle at one time, he still manages to release an impressive amount of music from artists near and far. From the stoned R&B of local **Valerie Rose Sterrett** to the psychedelic folk of Philadelphia's **Russel the Leaf**, diversity is the main focus of Abegg's label.

As grounded in a technological world as Swoody Records is, there's a deep element of nostalgia imbued in Swoody releases. Listening to Abegg's band **Secret Abilities** represents the label's sound well: gritty, somewhat comical and heartfelt pop music highly influenced by the early indie and alternative scenes. Abegg expresses a love for this music: "I really like homemade, unique, interesting

sounds," he says. "I don't like it to be very polished. I like it to be interesting. Like, some person recorded this and wasn't really planning on anyone else listening to it." On top of the music, Abegg's conceptual ideas add to the anachronistic feel of Swoody. Outside of the song poems project (an idea Abegg says originates from a ploy pulled by studios in the '70s to make quick money), an upcoming release of Scopitone covers showcases these interests. Scopitones were jukeboxes with projectors built into them that would play clips alongside songs—essentially, the 1960s' conception of music videos. "They had a bunch of funky music videos," says Abegg, who becomes particularly zealous at the idea of reviving history. "There's some really weird and bizarre stuff." By looking to this now-forgotten music technology, Abegg digs up songs and ideas the same way he digs up artists, hoping to find the weirdest and wackiest stuff he can.

As the current art director for *RevelTV* in Kaysville, Abegg's background in design leads him to make a portion of the artwork for Swoody releases. While Abegg does say that "I don't want to do all the artwork because I don't want everything to look the same," his art suits the music best. He often creates collages of distorted photographs, giving each cover a surreal and eerie feeling. Along with the outsider music, this artwork helps give Swoody releases their own flavor, separating them from much other music.

While Swoody might seem like a big project with a lot of ambitions, Abegg's attitude toward the label matches that of his music. "A lot of people think it would be so awesome to start their own record label or be in a band or whatever, but you just take these little steps at a time," he says. "You don't see the end goal until you're there. I like doing it that way, just seeing what happens." There's no show on Abegg's part to appear as if he has all the answers or a master plan for the label. Instead, he's content with giving the world a look at the distorted underbelly of contemporary music. Find Swoody's releases at [swoodyrecords.bandcamp.com](http://swoodyrecords.bandcamp.com).



Thank you SLUG Magazine for your support



# OGDEN RESTAURANT WEEK

By Mandy Allfrey | [mandy@cloudsurfing.life](mailto:mandy@cloudsurfing.life)

Food is people glue. Bringing friends and family together to live in the moment over a meal, lunch or dinner is *Ogden Restaurant Week*, held April 6–15. Visit Ogden and 24 independent, locally owned restaurants come together to showcase the “it” happening of the week: food!

Historic 25th Street has something for everyone. The eclectic scene hints to an up-and-coming foodie town, joining the likes of Asheville, Austin, Boulder and Portland. *Ogden Restaurant Week* invites all walks of life, and rightfully so, as this small Northern Utah town is making waves nationally for small-business and real estate opportunities. This celebration of all things

culinary is the perfect opportunity to sample Ogden’s best restaurants or try something new at your go-to eatery. Exploring new possibilities on old traditions and satisfying cravings to get out and about, Ogden’s chefs are prepared to serve up specials that highlight their unique eating establishments. Participating restaurants will offer prix fixe menus of \$10 two-course lunches and \$17 three-course dinners. Whatever you fancy, *Ogden Restaurant Week* has it for you.

I had the pleasure of taste testing three of Ogden’s restaurants to bring you a preview of what your tastebuds have to look forward to!

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[tonarestaurant.com](http://tonarestaurant.com)



Fresh and curious, the atmosphere of *Tona Sushi* complements **Chef Tony Chen’s** specialty sashimi menu and oyster shooter specials. With deliveries of fresh fish three to four times a week, *Tona* does not skimp on providing flavor experiences you can trust time and time again. Known for the Green Globe, a crab-and-tuna delicacy hugged by an avocado shell and topped with fish eggs, this sushi restaurant creates food as an art form. I tried the curated Cobia sashimi platter: fresh, rosemary-infused kingfish offers

a hint of Thai chili at first bite, followed by a splash of citrus from the fresh orange slices that layer the dish. Offering everything from noodles and bento boxes to specialty sushi rolls (including an off-the-menu **Bad Brad** Roll), *Tona’s* has some of the best sushi in Utah. (Wait—I am pretty sure I would classify it as the best in Utah. Don’t take that comment lightly. I’m the girl who compares fresh fish to my experiences eating straight-from-the-Caribbean-waters tuna sashimi—while still on the boat in the Bahamas.)

Nigiri platter. Photo courtesy of *Tona Sushi*.

LUNCH | MON–SAT: 11:30A.M. – 2:30P.M. DINNER | MON–THUR: 5–9:30P.M.,  
FRI–SAT: 5–10P.M. NO RESERVATIONS FRIDAY AND SATURDAY

200 25<sup>TH</sup> ST.  
801.627.2229  
[theluckyslice.com](http://theluckyslice.com)

## LUCKY SLICE



Pizza tacos? The team that had an idea to create great-tasting pizza, source locally and make everything they can from scratch has something special to dish up for *Ogden Restaurant Week*. Their determination to include everyone will have us all begging for more cauliflower hot wings and salads! The two-for-\$10 special they will showcase during *Restaurant Week* is A) vegan-friendly, B) homemade-battered and C) delish! In addition, their pizza salads, a beauti-

ful blend of salad and pizza-crust slices dusted with olive oil and a little garlic, hit the spot. Eat with a fork or use the slice to wrap your salad and enjoy as a taco. If it’s salad that you’re craving, *Lucky Slice* is testing this idea for one week in April (salads are also 2 for \$10). And if it is one of their famous slices you are craving, well, those will always be on the menu. (Side note: *Lucky Slice* is planning to open a Logan location in late spring 2017).

Pizza Salad. Photo: Chase Burch

SUN–THUR: 11A.M. – 10P.M. FRI–SAT: 11A.M. – 2A.M.

## RESTAURANT 1107

2510 WASHINGTON BLVD.  
801.621.1107  
[restaurant-1107.com](http://restaurant-1107.com)



Vodka Capellini. Photo courtesy of *Restaurant 1107*

If it’s ambience you are seeking, this is the place. Offering one of the best views of Ogden, *1107* is perched on the 11th floor of the famous *Ben Lomond Hotel*. Brick walls and low lighting are the perfect complement to a sunset view here. Open Monday through Saturday for dinner, *1107* has created a unique setting for dinner parties or romantic dining for two. This is the go-to for enjoying a bottle of wine

and their most-ordered dishes: pistachio-crusted halibut and the steak. *Restaurant 1107* will be serving a three-course dinner for \$17, most likely a choice of salad/soup, a selection from three of their main dishes and a dessert. I recommend the beautiful salad-dressing blend created by the chef. If you’re seeking romance, try *Restaurant 1107*. And if you plan to travel, consider spending a night in the hotel.

MON–THUR: 11A.M. – 9P.M., FRI: 11A.M. – 10PM, SAT: 5–10P.M. CLOSED SUNDAY

Find a few more tips about *Ogden Restaurant Week* ([visitogden.com/restaurantweek](http://visitogden.com/restaurantweek)). Tax and gratuity are not included, so don’t forget to tip—it’s good karma. Restaurants will be serving their regular menu as well as their *Restaurant Week* menu, and we recommend making reservations for those restaurants that accept them. Enjoy yourself!

# IRIS

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# Homegrown, Locally Sourced Hip-Hop BEATS FOR SALE!

By Taylor Hartman • [mr.taylor.hartman@gmail.com](mailto:mr.taylor.hartman@gmail.com)

Whether you're an up-and-coming emcee or a seasoned veteran, there are plenty of locally grown hip-hop producers with beats for sale. Why pay top-shelf prices for a mediocre song by a nationally known artist when we have such quality musical production in our own backyard? These musicians fit the bill and come from a wide range of backgrounds and influences. Whether you're an old-school rapper or new-school trapper, give these producers' work a spin. With so many styles and tracks to choose from, someone will definitely have a track that calls their name.

## ★ CHANCE LEWIS ★

**Beats for Sale:**  
[soundcloud.com/chancelewis](https://soundcloud.com/chancelewis)  
**Email for pricing:**  
[chancelewisproject@gmail.com](mailto:chancelewisproject@gmail.com)



Photo: Gilbert Cisneros

Chance Lewis is a perfect choice for versatile rappers who love to keep up with uptempo beats. Hailing from Provo, Chance Lewis is a passionate creator of all types of music. His eclectic style and influences directly translate to the beats he produces. If you're a rapper who likes to experiment and who doesn't feel the need to be confined to one genre, then Chance Lewis is the beat producer for you! Chance has an impeccable sense for drum fills and kit production, which keeps every song he writes jumping along at a quick and catchy pace. If you are unafraid to tighten up your flow and meter, then choose Chance Lewis to produce your next beat. Your lyrical prowess will thank you.

## “DOWN”

“Down” is perfect for an emcee who is looking for a hard-lined banger. The beat is relentless, with vibrating bass and catchy samples pummeling their way through each and every bar. “Down” features a low-toned vocal sample, which is the perfect fit for a rapper who is looking for something with a Southern, dirty, modern trap style. This beat is an earlier work by Chance Lewis and has a raw and unapologetic feel to it. Each sample and riff on this instrumental is carefully made and royalty-free, so you can rest easy when buying this track to use for yourself.

## “BADDEST”

“Baddest” is a great track for someone who is looking to make a danceable single. The beat is low-key and spacey, but has a pop/EDM feel to it. “Baddest” is made with classic 808 drum kits that are tweaked slightly with reverb for a more atmospheric feel. This instrumental sounds as if it was abducted by aliens and then poked and prodded with a range of strange, futuristic tools. It is guaranteed to go well with any type of vocals, whether it be a slow and melodic or quicker, more uptempo rhyming style. “Baddest” is calling the name of any emcee with the courage and ability to make a modern-day, trippy and trappy masterpiece.

## “11-26C”

This track is the perfect beat for a long springtime drive or road trip. The drum kit is simple and old-school and keeps the track moving along nicely. There is a sunny, reverberated string sample throughout the track that will keep any listener drumming their fingers on the steering wheel and bobbing their head. Chance is prepared to be commissioned out by any interested emcee to finish this track with their own stylistic guidance. Jump at the opportunity to collaborate and give input to the beat you are spending your hard-earned dollars on! Chance has a ton of beat previews, and all he needs is a willing emcee to put their voice on what very well could be the summertime jam of 2017.

## ★ CLEARSAUCE ★

**Beats for Sale:**  
[clearsauce.wixsite.com/clearsaucemusic](https://clearsauce.wixsite.com/clearsaucemusic)



Photo: Johnny Beffs

Having produced for the likes of **1017 Bricksquad**, ClearSauce could very well be crowned as trap kings of Salt Lake. Whether you are looking for a kick-back sort of vibe or a banger, ClearSauce can provide you with exactly what

you need. Their beats are both airy and grounded at the same time, their production quality is pristine, and their sound is modern. ClearSauce is perfect for the emcee who wants a beat in the same vein as some of rap's superstar producers, like **Metro Boomin**, **808-Mafia** or **Mike Will Made It**. They have a clear sense of what is going on in the world of rap and are committed to remaining cutting-edge, both in style and production. Get hyped, stay relevant—buy a beat from ClearSauce today!

## “FLUTE CHOPS” \$75 basic lease \$299 full rights

“Flute Chops” is cutting-edge and modern. This beat is 2017 trap in a nutshell, featuring flute sounds, pipes and catchy drum loops. The way the song moves along is perfect for an emcee who wants to stand out as a progressive, new-school rapper. Halfway through the beat, “Flute Chops” takes an unexpected turn, incorporating video game samples that sound as if they are being fired out of a machine gun. The 808s on this instrumental are truly banging. “Flute Chops” would serve as an amazing intro to an album or as a hyphy, high-energy interlude.

## “ASSASSINS SAUCE” \$75 basic lease \$299 full rights

This track is simply beautiful. It is melodic, raw and real. There is a dreamlike feel to most of “Assassins Sauce” that works well. An Arabian-sounding sample of a woman's voice sweeps its way through the instrumental, and it is soothing to the ears. “Assassins Sauce” would fit well with an emcee who wants to make a more relaxed, introspective track. The beat would also work perfectly with someone who sings or possesses a

melodic technique in rapping. “Assassins Sauce” is truly a one-of-a-kind work. The way by which ClearSauce combine so many different styles in a track demonstrates their versatility as a group. Get this track while it's hot—and before someone else snatches it or ClearSauce blows up even more than they already have.

## “ILL HAVE FUN” \$75 basic lease \$299 full rights

“Ill Have Fun” is a bare-bones, high-quality instrumental. This track is perfect for an emcee who can carry a track with their voice alone and who perhaps wants to spit some a cappella bars. A simple, ghostlike sample plays its way through the track as it slowly builds over time. The drum kit that ClearSauce use is simple, consisting of a quick kick drum, trap-style hi-hats and a well-mixed snare. Take some risks with this instrumental and let your lyricism stand out, proving to your fans that you can handle something for a more seasoned lyricist.

## ★ FINALE GRAND ★

**Beats for Sale:**  
[finalegrandbeats.com](https://finalegrandbeats.com)



Photo: Johnny Beffs

Finale Grand is the renaissance producer you've been searching for! Armed with an Akai MPC 4000 and a vast knowledge of all types of music, Finale Grand is able to pump out professional, aesthetically sound hip-hop beats that stretch across virtually any genre. A man of many talents, Finale Grand is also a DJ (perfect for your next mix-

tape release) and a music video producer. A lover of jazz and all types of hip-hop styles, Finale Grand has worked with local emcees like **Eenee One**, **Dusk** and many more. With the help of local rapper and long-time friend **Concise Kilgore**, Finale Grand has worked with some of the heavy hitters of hip-hop music, including **Brand Nubian**, **Zion I** and **Rasco**. Finale Grand is a veteran of the production game and will bring some zest and flavor to your next mixtape. Trust a professional and trust one of the best. Choose Finale Grand for your next piece of hip-hop history.

## “NYRO” – \$50

This beat is perfect for a boom-bap-style rapper with deep, jazzy roots. A vintage drum kit is sonically pleasing, slightly filtered and beautifully nostalgic. Chopped-up vocals sing their way through the song, and there is a “back in the day” feel to the whole aesthetic of this beat. “Nyro” is made for old heads who appreciate a well-made sample and the rich mosaic of influences that have shaped hip-hop into what it is today. This beat can work for virtually any type of emcee, from the cool and melodic to the upbeat and personal. Let the simple bass line and quality drum kit inspire you and take your lyrics any way they want to go.

## “WANZEL” – \$50

This beat is a space banger that has gone into overdrive. The bass is blaring, lulling listeners into its futuristic, trap-like trance. This track is perfect for the spaced-out yet upbeat rapper who wants to make a danceable track. As the hi-hat rattles its way through, a simple hand clap suffices as a snare. “Wanzel” is perfect for the emcee who wants to try something different and prove their versatility in a modern way. It's simple, it's galactic, and it's real. Let “Wanzel” spice up your next mixtape.

## “BEBOP” – \$50

“BeBop” is a song straight off of a disco dance floor. An eclectic combination of funk, rock, and hip-hop, this beat

is for the worldly emcee who isn't afraid to stray away from the strict confines of today's rap. BeBop sports high-quality drum fills and samples that will keep any listener bobbing their head. A simple yet enticing bass line just begs to be rapped over as it takes a walk across this beat, followed closely by a killer guitar sample. Take a risk and invest in the songs of the past with “BeBop.” Any emcee with varying meters and lyrical styles could slide over this beat with ease.

## ★ PICCOLO ★

**Beats for Sale:**  
[piccolo.bandcamp.com](https://piccolo.bandcamp.com)



Photo: Colton Marsala Photography

Piccolo has the beats you want at the price you deserve! Hailing from Salt Lake City's elite rap group **Dine Krew**, each Piccolo beat is created with tender love and care. With samples from music and movies all across the board, no one will be able to downplay the variety or uniqueness of these beats! Don't let other producers outsource you with cookie-cutter production. Each and every beat for sale is made with love and sourced locally, right where Piccolo lays his head to rest each night. From dollar records to obscure movie quotes, Piccolo only sources the highest-quality, cutting-edge samples in each and every track. Dine Krew trust Piccolo, and so should you. Put passion in your art, and get a beat from a producer who does the same.

## “SYMPHONY 21/2” – \$40

Buy this beat to get premier access to some old-school, **MF Doom**-style vibes. This track will make your listeners feel like they've been teleported into a '60s sci-fi movie. There are lots of banging kicks and snares to rap over for emcees with jumpy, upbeat lyrics. An eerie sample from a horror movie plays in the beginning to gear listeners up for what lies ahead. This beat is calling for a well-versed rapper with a dark and quirky flow. Let the horns and string sections sweep you away to Nevada deserts, where UFOs are never far away.

## “FRENZY” – \$30

This beat matches its title perfectly. A funky bass line slaps through the track, circling over and over until its simplicity and perfection get stuck in your head. Beautiful samples of strings follow the bass line, spiraling the listener deeper and deeper as the track progresses. This is the type of beat that is always moving forward, but like a kid who's lost in the forest, it somehow finds itself right back where it started—perfect for a mad-scientist type of emcee who needs to get something off their chest. A simple jazz-kit combo of a hi-hat and snare pairs well with the melody of the track, keeping it simple with accurate time. This beat is just waiting to be torn apart with a tornado of lyrics from a forward-thinking rapper.

## “CRUISE” – \$30

Imagine yourself taking a long drive in your dad's '58 Buick while listening to this beat. The windows are open, and the warm summer air is blowing ever so slightly as you drive down the street. “Cruise” is light and carefree, ideal for the emcee who wants to take their shoes off, kick back and relax. The melody runs slowly and smoothly throughout, and a jazz horn dances lazily in the background. There is no hurry, and the lyrics can lazily twist themselves up with the instruments. Buy this beat, kick your feet up and see where nostalgia takes you as you write the lyrics to your next jam.



# JOURNEY TO THE WASATCH

## A Fundraiser for GenR

By Amanda Rock  
amandarock.212@gmail.com



Photo: Amy Meyer

On Feb. 4, 2017, Elve Na stands in solidarity with refugees at the Utah March for Refugees—a population whom the Journey to the Wasatch event benefits.

"No Hate! No Fear! Refugees are welcome here!" chanted the crowd of 8,000 people attending the *Utah March for Refugees* on Feb. 4, 2017. This peaceful march was in response to the first executive order halting refugee resettlement. The 9th Circuit Court of Appeals has since stayed the first and second executive orders (as of press time), but since then, the number of expected refugees resettled has significantly decreased. Utah has long welcomed refugees with open arms, and the International Rescue Committee (IRC) has played a large role by providing humanitarian aid.

If helping refugees is something you'd like to learn more about, you're in luck. *Journey to the Wasatch*, a fundraiser for GenR (a group of young humanitarians who work with the IRC), will take place on April 19 at *The Falls Event Center* at *Trolley Square*. "Journey to the Wasatch will be a really fun party!" says **Natalie El-Deiry**, Acting Executive Director of the Utah IRC. "We'll have a live auction, vignettes of our different programs and interactive displays."

A major component to any fundraiser is the food, and *Journey to the Wasatch* is no different. One of the IRC's programs, in partnership with Salt Lake County, is the *Spice Kitchen Incubator*, and they'll be showcasing some of their successful businesses at the event. "We have a commercial kitchen that's about 4,000 square feet where we help people with training and technical assistance to start a food business," says El-Deiry. *Spice Kitchen* helps people secure marketing opportunities through catering or at special events in the community, like the *Downtown Farmers Market*. "Most people want to move into a brick-and-mortar, or some people just want to cater. We're here to support them," says El-Deiry. "We predominantly serve refugees, but we also serve new Americans and other disadvantaged people."

Expect to sample flavorful Jamaican fare from *Jamaica's Kitchen*. *Olives and Thyme*, one of *Spice Kitchen's* first and most successful businesses, will also be on hand with delicious Middle Eastern food, among other entrepreneurs. *Uinta Brewing* and *Beehive Distillery* will serve beer and signature cocktails. General tickets are \$75 and include entrance at 6:30 p.m. If you fancy yourself a VIP and would like to attend the special reception before the event, tickets are \$100. Current members of GenR will receive a discount on their tickets. Buy your tickets online at [cvent.com](http://cvent.com) and be sure to RSVP to the Facebook

event page to help get the word out (and so all your friends will know that you're going).

*Journey to the Wasatch* promises to be a fun and enlightening event, and the proceeds will stay local, helping the IRC serve refugees and their families. "By attending this event, people are standing up and raising their voice in support of refugees," says El-Deiry. "We truly believe that refugee families are looking to us for reassurance that they are welcome and safe from harm and free to make Salt Lake City their home. We appreciate the support of *SLUG* and other sponsors sending a powerful message about the compassion of Utahns."

If you can't make it to the fundraiser, you can still join GenR, a dynamic part of the IRC with chapters all over the country. "GenR is a group of young, influential humanitarians who have joined forces with the IRC to help refugees in Salt Lake City to rebuild their lives and thrive," says El-Deiry. "This group was founded because we were seeing a demand from young people that wanted to become engaged with the IRC." A membership to GenR is \$125, which includes invites to film screenings, special volunteer activities and other unique opportunities to network with other humanitarians and support IRC's mission. To learn more about GenR and their important work with refugees beyond *Journey to the Wasatch*, visit [rescue.org/genr](http://rescue.org/genr) and follow them on Facebook (@WeRGenR).

It's never been so critical to support the work of GenR and IRC. "We're at a unique and pivotal time in the United States. The values that the U.S. was built on, immigration and religious freedom, are at stake," El-Deiry says. The outpouring of support at the *Utah March for Refugees* was a good start, but we have more work to do. "With the increase in hate crimes, we are seeing people deal with fear and anxiety," says El-Deiry. "Some women are choosing not to wear their hijabs because they're uncomfortable and getting strange looks. The IRC is committed to protecting people who have every right to be here." Attending *Journey to the Wasatch* will be another public show of support, demonstrating to our refugee population and others that we stand behind the IRC and their important work.

JOURNEY TO THE WASATCH

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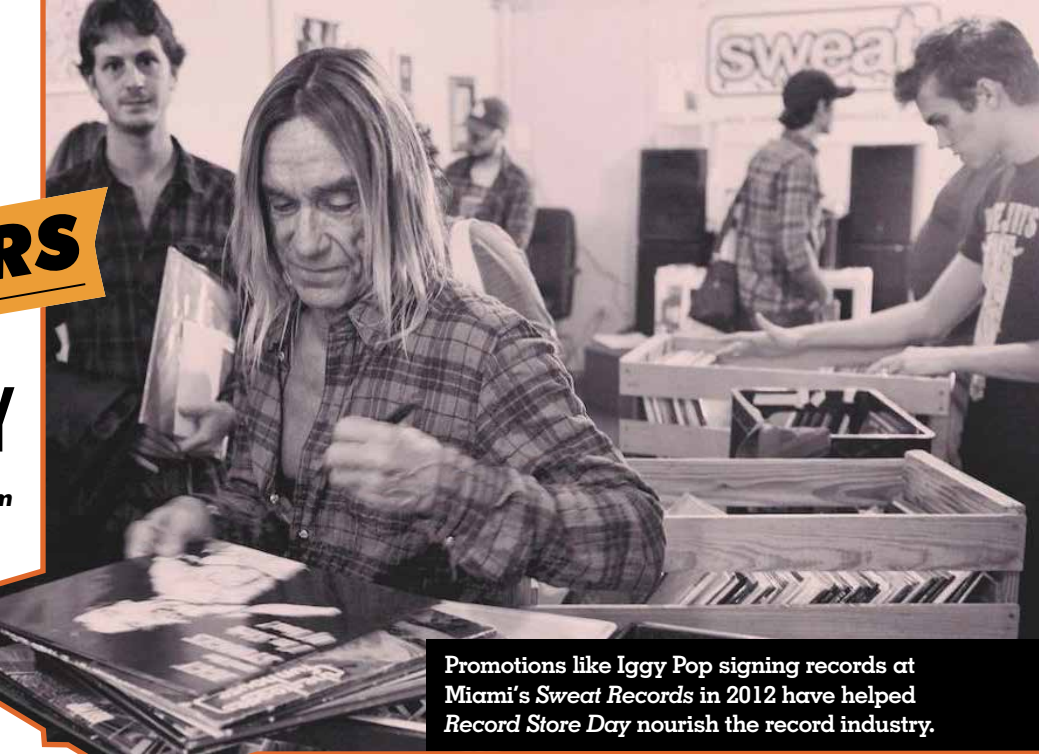
## RECORD STORE DAY

By Russ Holsten | [russholsten@gmail.com](mailto:russholsten@gmail.com)  
Photos courtesy of Record Store Day

At the turn of the century, the music industry became too bloated to carry its own weight and quickly collapsed because it failed to see the future—a future where the consumer could get their music for free. Almost overnight, companies crumbled and corporate music stores evaporated. CD collections were removed from living rooms, stuffed in boxes and banished to the attic or auctioned off on the cheap at weekend yard sales. The physical connection to music was bleeding out.

The press had written the obituary: The record store was dead—attached to history like a speakeasy to be both remembered and forgotten at the same time. All was bleak, but all was not lost, reminded **Carrie Colliton**, Co-founder of *Record Store Day*. “We knew there were still record stores, and they were independently owned,” she says. “That was one of the reasons [independent record stores] were able to survive, is because when you are independent, you can be flexible, creative and nimble.” Record stores started selling skateboards, toys, comic books, T-shirts—whatever it took to keep the lights on. The goal was to keep inventory at a minimum, heads barely above the water line and the business one step ahead of turning into a Papa John’s franchise.

To understand where we are now, we must simply look to the past, before the bloat. CDs dominated the music-buying market. They arrived in record stores like a hostile takeover, pushing vinyl against the wall and eventually replacing them altogether. Now, the opposite is happening: Vinyl has found a revival, and with that revival, vinyl saved the independent record store. “The big story is vinyl,” she says. “That’s the format most associated with record stores now—and we’re cool with that. We’re not the only ones that helped the revival, but we’ve been around for 10 years, and the vinyl revival is about 10 years old. I don’t think anyone could make a case that we were not helpful and [that we were not] partially



Promotions like Iggy Pop signing records at Miami’s *Sweat Records* in 2012 have helped *Record Store Day* nourish the record industry.

responsible for bringing vinyl back into the consciousness of the country.” Vinyl revitalized the retail market by giving the consumer a reason and a passion to own music again and not just to collect songs on the same device that they use to order pizza or call their mom.

It all started at an independent record store meeting in 2007 attended by owners, distributors and marketing strategists, including Colliton, who, at the time, ran a marketing coalition that worked to keep the record store relevant in a dying market. Colliton and others helped hatch an idea that would grow into *Record Store Day*. “We decided, ‘Let’s have a party—just try and get the press to notice that we’re there and we’re doing great, and we’re celebrating ourselves and our customers,’” says Colliton. “That is really all that day was intended to be: a big party to celebrate the people that run the stores, the people that shop in the stores and the people that make the music that they sell in the stores ... Everything that we are doing goes back to our mission statement.” That mission has held over the last 10 years: “to shine a light, celebrate, promote, bring the attention of the world to the independent record stores and to drive traffic into them.”

For *Record Store Day* to work, they needed artists’ support, and in that first year, Colliton had no idea what that would look like. It turned out that artist support flooded in, and from just about every genre. “It is a tremendous way for an artist to be out front and say, ‘I love record stores,’ and to do it in a way that is unique to them,” says Colliton. In Year One, **Metallica** showed

up to their favorite record store in the Bay Area and spent the better part of the day there in support. Recently, **Amanda Palmer** showed up to *Newbury Comics* in Boston and sat on the counter welcoming customers. Other times, artists showed up to judge barbecue contests, work the register, put out new releases or just provide testimonials. **Josh Homme, Questlove, Chuck D, Iggy Pop, Ozzy Osbourne, Dave Grohl** and **Jack White** have become ambassadors. Look for **St. Vincent** to be a big part of *RSD 2017*, as well as many other upcoming surprises and reveals.

The future is bright. Vinyl is far more than a temporary product of nostalgia. It creates jobs—new record stores are popping up across the country, and distributing companies and pressing plants are opening up and hiring people. Jack White has recently opened up *Third Man Pressing* in Detroit and plans to be a leading edge in modern vinyl production. It’s here to stay—and for a reason. “People are human, and they really want a human, physical aspect to things,” Colliton says. “You get that with vinyl.”

*Record Store Day* is now a yearlong journey. “We work to help stores have promotions all year long,” Colliton says. “Our goal is to keep thinking of creative ways to bring records into stores.” Commenting on this year’s event, Colliton says, “One thing I think we’ve gotten pretty good at is the goal of making the list to kind of match the diversity of the stores. I’m pretty psyched about this year.” Come out and support *Record Store Day* on April 22, and visit [recordstoreday.com](http://recordstoreday.com) for more info.



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# THIRD MAN PRESSING



# AN EVOLUTION IN DIY

By Brian Udall • [brian.udall@yahoo.com](mailto:brian.udall@yahoo.com)

The independent music scene is wading past the threshold into a brand-new frontier, and **Jack White** is making some pretty colorful waves doing it. His **Third Man Records** label is beginning to answer a question that we've all asked at some point in time: How do you maintain an independent, DIY music ethic when your platform is no longer sitting on a personal level? Luckily, we managed to get ahold of **Ben Blackwell**, drummer of **The Dirtbombs** and co-founder of **Third Man Records** (even if he's not really sure about that title). But, he admits, "I'm not sure of anything that makes any more sense."

Third Man Records has two storefronts, one in Nashville and one in Detroit, but their mindset is larger than that. "I think it would be delusional to think that we're just these small, local things," says Blackwell. "I sometimes long for those days when you could just be a local label, but when you're pressing 100,000 copies of a Jack White LP, you're not a local label." That's why Third Man is getting a lot of attention lately. Their own vinyl pressing plant, *Third Man Pressing*, opened on Feb. 25, pushing their status up alongside the giants of the industry. But that's not the only thing they're juggling, and it's not the only thing that's setting them apart. "When you have a venue that is connected to a record store and also cuts live to acetate and also has a record label attached to it," says Blackwell, "I mean, there's no real comparison."

The direct-to-acetate recording isn't anything particularly new, but the spin that Third Man puts on it is singularly their own. Most direct-to-acetate recordings are done in a studio, but Third Man have set it up so that when a band is playing a live show at their venue, they're cutting the master vinyl at that very instant. "What you get in the process is: You don't get any overdubs, you don't get any re-dos, you can't start and stop, you're kind of flying without a safety net," says Blackwell, "and there's something of the moment about that, which keeps the artists engaged and keeps them pushing harder to make it a great record." It's a challenge that some seriously veteran bands are looking forward to taking on. "When you get bands like **Mudhoney** and **Pearl Jam** and **Melvins**, all of whom have been around near on 30 years, jumping at the opportunity to record this ... they've all recorded numerous live albums," says Blackwell. "The reason they're jumping to do this is because it's cool. It's unique. It's not something you can just do anywhere." This is a label that is placing itself soundly within the vinyl-revival scene by taking on the medium in innovative ways.

Blackwell himself never really left the vinyl scene. "This goes back to being a music fan when I was a teenager," says Blackwell, "and realizing, being a fan of these bands, [that] if I wanted to hear the entirety of these bands' back catalogue, I just had to be able to listen to vi-

nyl. Everything wasn't available on CD." But necessity isn't the driving force behind his love for the medium. "It's just an extension of being a music fan," he says. "Yes, I want it to be around. Yes, as someone who operates a record label, I know that when I'm buying vinyl, it's the right thing to do. It's one for the cause." With the threat of the music industry going under because of the free availability of streaming music, vinyl is a way for anyone to help support independent artists.

This brings up the question again: How can DIY and large-scale production coexist? "I feel 'DIY' as a designator is incredibly scalable," says Blackwell. "DIY works great if it's one person in their bedroom self-recording, hand-labeling. But it also works great if one person owns the company and they have direction, they have a vision, and can point everyone to that vision—and that's what Third Man is. It's owned by one person. There's not a board. There's not stockholders. Third Man is Jack White. It is one guy who owns a pressing plant, who also owns a record label, who is also an artist. You can't get more DIY than the artist owning the pressing plant ... This

is kind of next-level shit." Blackwell sees the label as being run by artists for the artists, and he's "unaware of, in history, any other pressing plant that has been artist-owned."

The way Third Man is trying to make sure that they don't change is by making their vinyl pressing plant open to anyone. "We want to be available and accessible to everyone, but we want to try to make a focus toward independent and self-released artists, because those are the folks that, in our opinion, drive the industry," says Blackwell. "They're what keep everything cool and cutting-edge and new." It's an exciting time for Third Man, and it's an exciting prospect for bands who may lie outside the mainstream and who now have some serious access to the world of mass vinyl release. Whatever direction White and Blackwell pursue with this project, it's not hard to see the vision they're seeing. What is hard is trying not to get excited about the prospect of artists liberating themselves from commercial restraints.

Visit [thirdmanrecords.com](http://thirdmanrecords.com) for more information.



Photos: Doug Coombe and Greg Siemasz



On Feb. 25 in Detroit, the impressive and ambitious *Third Man Pressing* opened its doors to the public.

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---- By Bob Plumb • bobbypplumb@yahoo.com ----




# SNOW

Sam Taxwood – 50-50 Ollie through the Hole – SLC, Utah

Sometimes you shoot a photo and you think, "Damn, man, that would be a sick cover." That's how I felt about Sam Taxwood and this photo. You push for it, and then somehow, it slips through the cracks and not only doesn't make the cover, but doesn't see the light of day. That's how I initially felt about this photo.








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FREE FILM SCREENINGS

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**GOD KNOWS WHERE I AM**  
A beautiful elegy for a deceased homeless woman suffering from mental illness, as told through her own words and interviews with people she knew.  
**Rosa Wagner**  
138 W 300 S, SLC  
Moderated by KUER RadioWest host Doug Fabrizio.  
2 SCREENINGS: SATURDAY | APRIL 1 @ 11 AM & SUNDAY | APRIL 2 @ 2 PM


THURSDAY | APRIL 20 @ 7PM




**STRIKE A POSE**  
What does it take to express yourself? The surprising and moving story of Madonna's most famous troupe of dancers.  
**The City Library**  
210 E 400 S, SLC  
Official Selection: 2016 Damn These Heels LGBTQ Film Festival, 2016 Berlinale  
TUESDAY | APRIL 25 @ 7PM




**FANNY'S JOURNEY**  
Based on the incredible true story of a daring 13-year old Jewish girl who leads a group of young children to safety and freedom from the Nazis.  
**The City Library**  
210 E 400 S, SLC  
Cast: Léonie Souchaud & Juliane Leporeau  
Presented in French with English subtitles.  
TUESDAY | APRIL 4 @ 7PM




**STARLESS DREAMS**  
A haunting portrait of stolen childhood, this film plunges us into the lives of teenage girls at a juvenile correctional facility outside of Tehran.  
**The City Library**  
210 E 400 S, SLC  
Presented in Persian with English subtitles.  
WEDNESDAY | APRIL 26 @ 7PM



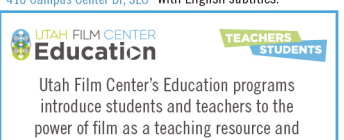
**A PLASTIC OCEAN**  
Follow a documentarian and a world-record free-diver around the globe as they investigate the impact of the world's reliance on plastic.  
**The City Library**  
210 E 400 S, SLC  
Presented in partnership with Natural History Museum of Utah and The City Library.  
TUESDAY | APRIL 11 @ 7PM



**BECAUSE I WAS A PAINTER**  
Survivors of Nazi concentration camps talk about the artwork they produced in secret, and which is now conserved in archives in Israel and Europe.  
**UMFA**  
410 Campus Center Dr, SLC  
Presented in English, and French, German, and Hebrew with English subtitles.  
WEDNESDAY | APRIL 26 @ 7PM



**FIRE AT SEA**  
Academy Award® nominee for Best Documentary Feature, *Fire at Sea* looks at the effect of the European migrant crisis on a remote Italian island.  
**The City Library**  
210 E 400 S, SLC  
Winner: Golden Bear—2016 Berlin International Film Festival  
TUESDAY | APRIL 18 @ 7PM




**RANCHER, FARMER, FISHERMAN**  
Based on the best-selling book, the film explores the work of three unlikely conservationists who don't fit preconceptions of environmentalists.  
**The City Library**  
210 E 400 S, SLC  
Official Selection: 2017 Sundance Film Festival

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MIKE  
BROWN

Ode to Jet Pack

The Coolest Cat  
Who Ever Lived

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

When I look around the world today—aka scroll through my Facebook feed—I get bummed out by the whole lot of humanity. Amid my social media feeds feeding me heavy helpings of mass chaos, I’ve decided that one thing is for sure: People are the reason I like animals more than people. But instead of bitching and moaning online about lost loves or posting news links about the brutal realities of a capitalistic political machine followed by comments about “FAKE NEWS!,” I decided to take my own bold action. That is, most of my social media content is just going to be totally adorable kitten footage of my newly acquired feline companion, **Princess Ramona**. I know it’s not exactly the *Women’s March on Washington*—instead of pussy hats, it’s a pussy cat.

Alas, Princess Ramona isn’t my first cat. If you have been reading my articles for a while, then all three of you know that Jet Pack was. I say “was” because he passed away over a year ago. He played more than a prominent role in my life, so it’s no surprise that he popped up in numerous illustrations and photos for my *SLUG* articles (Jet Pack was hella photogenic) and was even featured in a couple stories, such as the time **Patty the Pet Psychic** graciously read his mind.

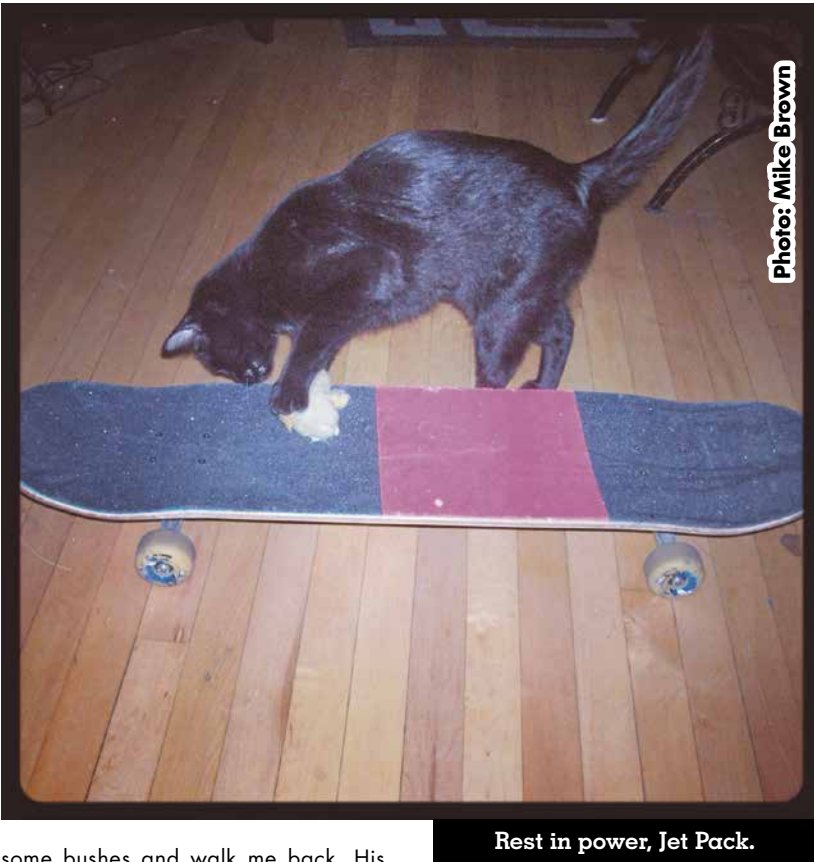
And when he died, the *SLUG* editors graciously offered me an opportunity to write my next column about him, but with the wound still fresh and oozing, I just couldn’t. But as the old saying goes, “time mends all fences.” So I’m doing that now.

I first met Jet Pack when I rescued him from the Humane Society. I already had the name “Jet Pack” picked out thanks to **Dan Rose**, who played guitar in my old band, **The Fucktards**. Me and my GF at the time decided to get a cat, and when I told Dan what she wanted to name it, Dan sternly yelled at me, “Goddamnit, Mike! You don’t get an animal to give it a boring name! You name it something cool, like Jet Pack!” I was sold. Dan knew what he was talking about—he had a dog named **Robocop** at the time.

So there I was, at the shelter pulling cats out of their kennels one by one and asking them if they were Jet Pack. After about the sixth or seventh audition, a lanky black kitten charmingly didn’t want me to put him back in his cage. His affection wasn’t annoying or overbearing, nor was he timid. When I asked him if he was Jet Pack, he mewed, “Yes!” even though his tag said “**Pickles**.”

Truth be told, I never cared for cats much before Jet Pack and I became thick as thieves, but Jet Pack was no ordinary cat. Anyone who ever met him could attest to that. He’d give you awesome hugs—like, real hugs with his paws wrapped around your neck, not some cuddly-kitten bullshit. He also hated other cats with a vengeance, and would sometimes come home a little bloody from defending his turf like the bad motherfucker that he was.

The turf I speak of was my apartment I lived in for many years on 100 South and 900 East. He divided his time between sitting on my lap and locking down the entire block. There were countless times that I’d be on a beer run to the corner mart a block away, and Jet Pack would pop out of



Rest in power, Jet Pack.

some bushes and walk me back. His wanderlust was real, but he never got lost and always knew where home was. And for several years, the block of 1st and 9th belonged to Jet Pack. He navigated the streets with the smoothness of a pimp and the cleverness of a seasoned crack dealer.

No matter the weather or season, Jet Pack would always jump out of the broken window in my apartment to take a shit. He wouldn’t use a litter box because he was a respectable, purrfect roommate, and to this day, I have no idea where he would bury his business, nor do I want to. I always waited for a call from the neighbors asking me to please restrain my cat from shitting in their flower bed, but that call never came.

While outside, he would use his kitten charisma to charm all of my neighbors, sometimes hanging out with them for a night or two, conning them into giving him extra Friskies and tuna. He was a player like that. He also never brought me dead animals as gifts to appease his master because I asked him not to—

because he was a shitty hunter for a cat. Shortly after I moved to Rose Park, Jet Pack passed. The cause of death is unknown. He was acting fine and normal, and one day, my roommate found him dead in the basement of our semi-new abode. We wrapped Jet Pack up in his favorite blanket and gave him a proper burial in the yard. Sad as it was, he used his nine lives for nine years of my life, and we had a great run.

Hard as losing any friend can be, I have zero regrets. When you adopt a pet, people sometimes say that it’s a good thing to do because you give that animal a good life. Jet Pack taught me that those people are dipshits because it was Jet Pack who gave me a good life. Patty the Pet Psychic taught me that we don’t find our pets; they find us. And Jet Pack, if you can hear me, when you are done drinking out of that giant toilet in the sky, go ahead and puke on god for me.

BEER OF THE MONTH

By Mike Riedel  
[utahbeer@gmail.com](mailto:utahbeer@gmail.com)

**Rocket Bike**  
**Brewery/Brand:**  
**Moab Brewing Co.**  
**ABV: 4.0%**  
**Serving Style: Draft/16-oz. can**



Back in the 1800s, when San Francisco was at the center of the California gold rush, breweries needed a method to ferment beer quickly to meet the high demand of the huge numbers of people arriving to seek their fortune. The process involved the method of training a cool-fermenting lager yeast to work at warmer ale temperatures. This reduced the amount of time the beer would spend in the tanks, thus getting into your mug more quickly. As with most beers that are made today, the processes of producing these styles of beer have been greatly improved. Formerly considered “cheap and low-quality,” these once second-rate beers are now much more refined and quenching. One such example of this style is currently being made by our own *Moab Brewing Company*, and it is one of the finer specimens of Steam/California Common you’ll find anywhere.

**Description:** I picked up this 16-ounce can at my local Harmons grocery. I love the look of a tall-boy can—it’s an impressive sight. I poured its contents into an appropriately sized English ale glass and began to take in the show. The

beer is a pale-amber color that has some brassy/gold highlights. It almost has a shimmer as the evening’s sunset shines through the brilliantly clear liquid. Above the lightshow, as the rising pinheads of carbonation work their way up through the body, are two fingers of bleached white foam. The head begins to normalize after a few moments and comes to rest as a simple, sudsy cap. As the foam begins to settle, my sniffer gets down on top of the foam and finds lightly toasted bread that reminds me of browned crust. Cracker-like malts come in next, with pine and the slightest whiff of fruited hops rounding out the edges of the aroma. As Rocket Bike hits my tongue, I get more of those toasty notes from the nose. Big cracker and biscuit punch out immediately with a slight fruity sweetness suggesting toffee, and burnt sugars are present as well. The yeast contributes a slight apple-like twang that complements the fruity sweetness from the barley. This segues into a spicy kick of hops that begins with some drying pine flavors that are on the edge of resinous. Some earthy herbal bitterness pops in, briefly springboarding the subtle dry citrus and rind bitterness that round it all out. The finish is mostly drying, with remnants of the fruity malts lingering in the background. For a 4-percent beer, the body is at near-medium levels with ample carbonation and some residual sweetness.

**Overview:** Rocket Bike has a quenching, classic lager feel that is well complemented by the great use of toasted grains. Its simple but well-layered approach provides an easy-drinking experience that is satisfying but not overly complex. This is a great example of style, and Rocket Bike has the awards to back it up—boasting three gold medals from the **North American Brewers Association** and a bronze medal from the 2014 *Great American Beer Festival*. Rocket Bike is available year-round in Utah.

Cheers!



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# SKATTE

By Samuel Milanta • [reviews@slugmag.com](mailto:reviews@slugmag.com)

Cameron Starke - Frontside 5-0 - SLC, Utah

Sometimes an old spot gets a new life just because it's under construction. Skaters are generally resourceful and will use any junk possible to make a spot. No trip to Home Depot happened here—it's not quite what you could call a DIY spot ... but the trash bin someone left at the old Dead Goat location made for a fun session.



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# LOCAL MUSIC REVIEWS

## Civil Lust

*Constitutions*

**Self-Released**

**Street: 04.01**

**Civil Lust = Tropic of Cancer + All Your Sisters + Soft Kill**



Civil Lust are a dark, sparkling gem that popped up on the local scene in 2016, and their anxious, broody sound is in good company because, as I'm sure everyone is aware, goth is *reviving*—it has been for a few years now. Every day, I am grateful that I don't have to worry about buying tickets to another **The Soft Moon** show just for it to be canceled again, because Civil Lust, **Fossil Arms** and **Choir Boy** are local and play often. Civil Lust have the potential, I think, to become one of my favorite bands in town. The duo of **Christian Riley** and **Isaiah Michael** make a tight, crafty pair, and they deliver a pretty solid debut here, with every song emerging out of deep layers of murky, opalescent reverb, care-less cries of inarticulate feeling and compelling, dark-edged guitar parts.

*Constitutions* starts off with a sample of audio that sounds like some kind of lecture, though what it is about is hard to tell. It's a straightforward lead-in, ambient and smooth, with deep basslines that instill a lasting drama. The metallic guitar parts are well fleshed out and work their way through the songs like ebbing and flowing alarms (especially in "An Alternate Display"), with pushy, in-your-face percussion and the vocals of some kind of 21st-century vampirism accompanying. Their basslines often ache of **The Cure**'s influence, which, of course, is not a bad thing. There's even a flute-like synth part reminiscent of any of the weirder Cure songs that wafts through the slow-paced anxiety of the closer, "You'll Leave Me Again."

This doesn't feel at all like a springtime album, but that just might be because the first time I saw Civil Lust was in the smoldering heat of late summer at *Diabolical Records*, or because of the last

38 *SLUGMag.com*

time, in the drafty cold of *Big Iron*, where their fog machine pumped an orange haze up to the chilly ceiling as their two dark forms pulsed and swayed, shadowy, on the stage. I think that this album is a bit caught up in a haze, too. Seeing them live is a pleasure, but I'm excited for them to continue experimenting and growing as time goes on. Whatever they do next is something to anticipate. —Erin Moore

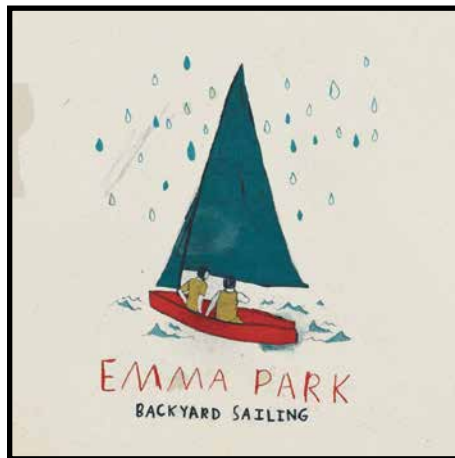
## Emma Park

*Backyard Sailing*

**Self-Released**

**Street: 02.01**

**Emma Park = Modest Mouse**



I once read that sailing is the art of getting cold and going nowhere, at great expense. *Backyard Sailing*, as Emma Park has proven, is quite the opposite affair. Soothing guitar noodling, a soft mix of vocals and simple, effective drumming make half of this album a relaxing listen, while the other half pulses with energy amid rhythmic guitar jams and distorted fuzz. Emma Park's music is optimistic, occasionally mathy and always well-polished. The song titles aren't the only thing on *Backyard Sailing* that make me smile, so it's needless to say that Emma Park's first album is a refreshing, worthy production.

Emma Park simply has an effective style. The guitar licks have a wonderful tendency toward unexpected turn-arounds and melodic counterpoint. Overdubbed vocal choruses and syncopated chords thicken the mix in "GLHF!DD!" and things get really funky in "Fish Tank!" as the guitars crisply trade eighth notes over a dancy drum track. A firm grasp of the slow build lends Emma Park's songs a lot of dimension and allows them to seamlessly convey intense emotion. Most importantly, every instrument just seems to fit right into the musical puzzle perfectly. The mastering on *Backyard Sailing* is dialed in, so I never had to strain to hear an interesting bass fill or any of the lyrics—every voice trades the spotlight without a hitch.

Emma Park is the brainchild of **Dodson Holling-**

**shead**, and I was extremely surprised to discover that he played every part on *Backyard Sailing* himself—guitar, bass, vocals and drums. The grooves are so wide open that I feel like I'm sitting in on a live jam session every time I listen. In "Packed like Parachutes," I can just about hear a conversation take place as the mix gets light, as if it were between band members, before the track takes off into another forest of pulsating guitar lines and powerful bass melodies.

As the album itself would say, "(I) Totesworth." I enjoyed every bit of *Backyard Sailing*. Hollingshead packed a lot of spirit into this debut, and it all comes through clearly between the soft, sleepy serenades, as well as the choppy, rhythmic guitar riffs. I'm excited to see what comes out of Emma Park next, but for now, you can listen to the whole album before you decide to pick up your own copy on [emmapark.bandcamp.com](http://emmapark.bandcamp.com). —Alex Blackburn

## JeniSage Sidewell

*My Eyes Are Wildflowers*

**Self-Released**

**Street: 02.01**

**JeniSage Sidewell = Ingrid Michaelson + Joanna Newsom**



JeniSage Sidewell is a local indie-folk artist with a jazzy spin. She is a classically trained harpist who just released her debut album, *My Eyes Are Wildflowers*. Sidewell graces the album on the harp, shifting from what may have been a typical folk album to an enchanting display, replacing much of the instrumental space with the harp rather than the acoustic guitar, especially on tracks like "Cupid's Disease." Vocally, Sidewell's voice is often high-pitched with frequent and quick dips into lower octaves, especially on tracks like "Silver Spoons," which covers a range of vocal notes amid the harmonica, acoustic guitar, keys and accordion. Sidewell incorporates brass instruments into tracks like "The Curmudgeon Song" and "Wildflowers," which have unique rhythms and harmonies, contributing a subtle jazziness to the folkness of the album.

Not all tracks are quite so folksy, however. Some tracks, like "Puppet Promenade," are devoid of lyrics and instrumental variation, showcasing Sidewell's ability to tell a story using simply the strings. What sounds like the standup bass coupled with the harp are a harmonious power couple, evoking a sense of movement with high-to-low and fast-to-slow patterns. Later in the album, Sidewell plays the same track, but with lyrics. She begins, "It's been awhile since we were reptiles / Sticking our tongues in the air / I packed my car and drove until the world restarted."

From start to finish, the album feels mystical and otherworldly—not a science-fiction world so much as one that is timeless, wild and enchanting—notably due to the harp on almost every track. Tracks like "Hot Tongue" feature soft guitar and percussion as the heartbeat of the song, paired with the harp and lyrics like "Your musical body enchants me" and "speechless whilst near you." Using words like "whilst" play into the sense that the album takes place in a distant, more enchanting time.

Sidewell is poetic and philosophical. Tracks like "Brain-Rocks" are instrumentally rooted in the strings, primarily with acoustic guitar and added spurts of the violin after profound statements like, "You can smile in any language / It's all the same / And together we're alive / Like Alaska's colored sky / But this planet is big / And we are small."

*My Eyes Are Wildflowers* is both sweet and seductive, luring listeners into the dynamic, harp-infused world that Sidewell constructs, constantly shifting from folk to jazz and places in between. —Lizz Corrigan

## Swell Merchants

*Diamond Life Lover Boy*

**Self-Released**

**Street: 02.24**

**Swell Merchants = Pro Era + Freddie Gibbs + The Underachievers**

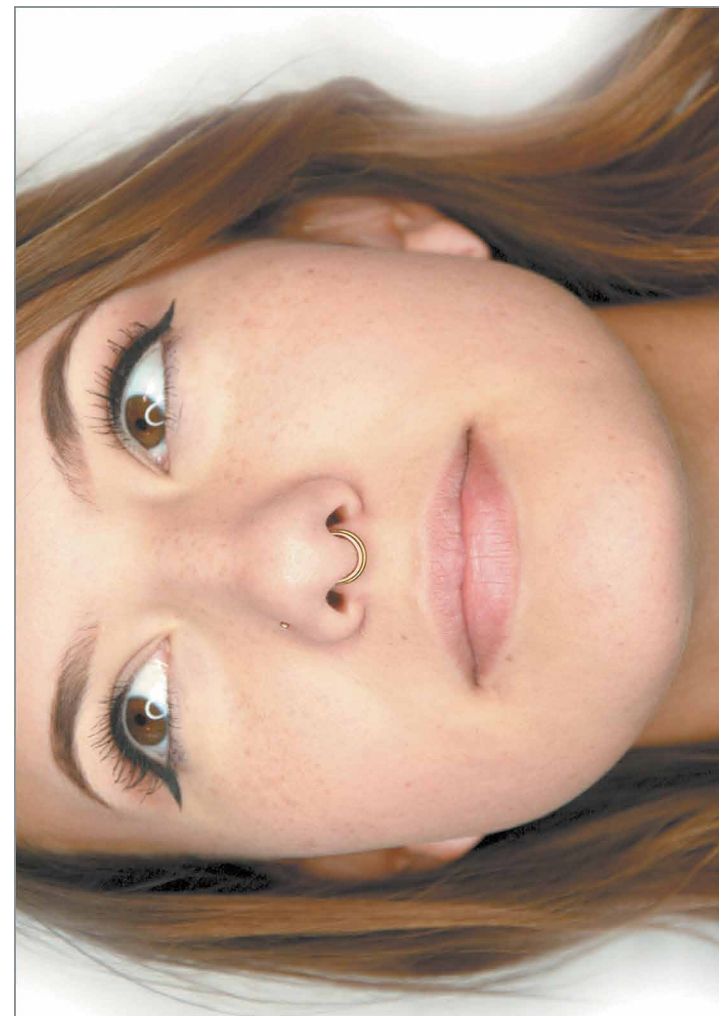
Salt Lake City heavyweights Swell Merchants are at it again with the release of their new album, *Diamond Life Lover Boy*. Swell Merchants consists of emcees **Youn-ga\$\$ Nico** and **Ethan the Barber**. They also incorporate many talented producers from the Salt Lake area and have worked with the best musicians this city has to offer. *Diamond Life Lover Boy* is a great addition to Swell Merchants' already impressive list of releases and definitely does not disappoint.

The release of this album proves that Swell Merchants have been putting in work. The EP is short, but each of the six tracks is well-mixed and well-produced, and they have grown significantly since their last release. There is a distinct professional quality to the sound that pervades the album, and it carries the artistry and voices of the group as a whole. The production of each track is scattered, but in a good way. Several songs cut off halfway through, and the beat completely changes, making the album feel a lot longer than it actually is. This also gives each emcee of Swell Merchants time to showcase their individual talents.

At times, both emcees sound modern, adopting rhyming patterns that sound almost like **Migos'** flow. In "Walking on the Ceiling," there is a definite 2017 Atlanta rhyme scheme used. They rap, "Your girl getting took—you don't wanna look, mmm / Colored papers like a comic book." Other parts of the album are more classic and old-school, exhibiting how versatile Swell Merchants can be. The production on the album matches the rapping perfectly. The beats are slower and melodic sounding, giving the emcees plenty of space to shine.

Swell Merchants have a way of constantly staying relevant while never sounding like they're selling out. This is largely due to the fact that they make it a point to stay genuine, putting their art first and not selling themselves short. Each track is a true representation of the way each emcee of Swell Merchants lives. This has always been the case for this group, but *Diamond Life Lover Boy* seems to be even more dialed in and focused. In the track "Lost 1," Younga\$\$ Nico says, "Woke up this morning, thanked god for a new day / Still the same vision, just had to get new frames / Still sippin' Henney, copped some champagne for my booday." Swell Merchants have stuck it out and have stayed true to who they are and the art that they make. Give *Diamond Life Lover Boy* a listen, and stay tuned for more releases by Swell Merchants. —Taylor Hartman

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# MOVIE REVIEWS

**The Discovery**  
**Director: Charlie McDowell**  
**Netflix**  
**Streaming: 03.31**



It's still a bit early to tell if writer/director Charlie McDowell will become the cerebral, pragmatic sci-fi filmmaker that he clearly wants to be. Based on his debut, *The One I Love*, this would be an easy call to make. While *The Discovery* is definitely cut from that same meta-physical cloth, it might have been a concept that was too big for a restrained filmmaker like McDowell to completely pin down.

The film begins with a clever bit of exposition that finds Dr. Thomas Harbor (**Robert Redford**) sitting down to his first televised interview since scientifically proving the existence of an afterlife. His research has led him to detect a departure of subatomic particles from the mind, thus proving that something within us goes somewhere else when we die. Perhaps the most thought-provoking aspect of *The Discovery* is the fact that, after this announcement, suicide rates have skyrocketed. After a setup like this, I was primed for a story that was going to dig a bit deeper into this great concept. Are people really so disenfranchised with their lives that they would kill themselves for the chance to start over somewhere, anywhere else? What happens to religious leaders who use a faith-based, morally dependent vision of the afterlife to hold sway over their congregations? Instead, we get a half-baked love story set somewhere in between *Inception* and *Eternal Sunshine of the Spotless Mind*.

There are worse films for *The Discovery* to find itself wedged between, and it's not a bad film in and of itself. The problem lies within the fact that we have a low-concept romantic drama set against a high-concept background. Will (**Jason Segel**) meets Isla (**Rooney Mara**) on a ferry to visit Dr. Harbor, who happens to be Will's father and who has developed a way both to help those affected by the discovery and dig deeper into his research.

By the time *The Discovery* shifts gears from introspection into the nature of death to misanthropic love story, the audience hasn't had enough time to build a connection to Will and Isla. The critic in me wants to blame this on the lack of chemistry between Segel and Mara, but I'm not sure that they can take the full blame here—both of them are great individually. Their onscreen romance, however, unfolds with the grace of a cinderblock clunking down a tenement building stairwell because McDowell and co-writer **Justin Lader** decided to see how much baggage they could actually script for each character.

For those looking to bulk out their quota of films that premiered at the 2017 *Sundance Film Festival*, *The Discovery* has enough conceptual clout to qualify as a decent film. Just make sure you know what you're getting into. —Alex Springer

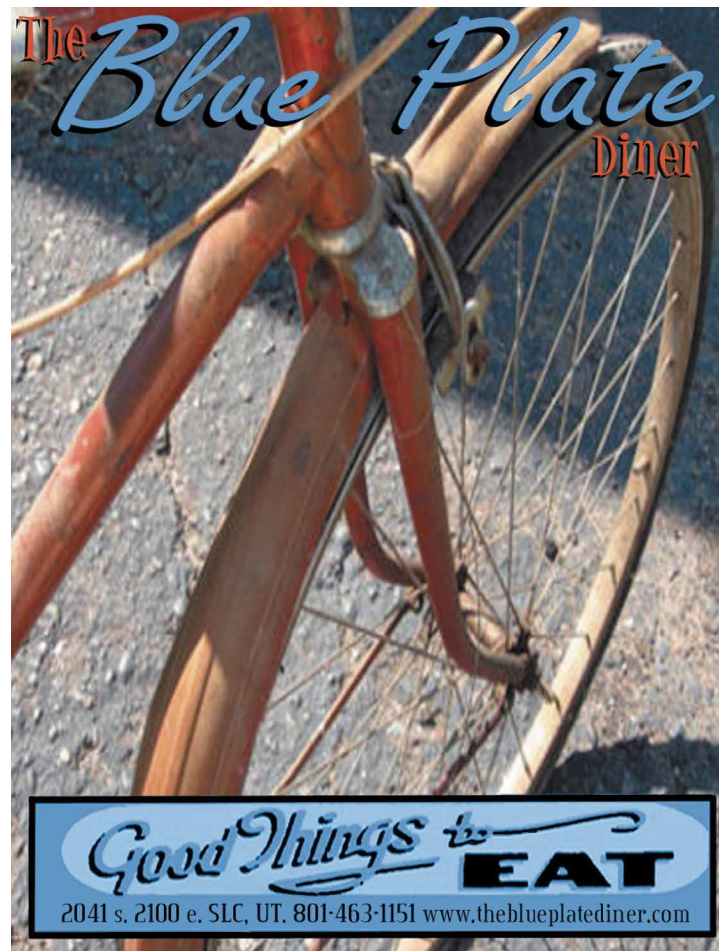
**Kong: Skull Island**  
**Director: Jordan Vogt-Roberts**  
**Warner Bros.**  
**In Theaters: 03.10**

It's been 12 years since we've had a rendition of The Eighth Wonder of the World, but **Peter Jackson's** version was a tad tinier than what Jordan Vogt-Roberts had in mind for his creation. The reasoning behind making a larger version was to have a monster battle of epic proportions in the coming years, but in order to get the ball rolling, we need a new origin story. Bill Randa (**John Goodman**) and his science team believe that there is undiscovered life on a remote island constantly surrounded by a storm system. To make it safely to their destination and to capture the evidence, they hire tracker James Conrad (**Tom Hiddleston**) and photographer Mason Weaver (**Brie Larson**), as well as Preston Packard (**Samuel L. Jackson**) and his fellow soldiers. After dropping seismic bombs to get a lie of the land, our infamous gorilla doesn't need to make his appearance to let everyone know who's king. The visuals in this epic monster movie are incredible. There were so many screams coming from the audience, it felt as though we were on the King Kong ride at *Universal Studios*. The cast does a sufficient job rolling with the punches. Larson is

mainly there to perform the mandatory "climb into the palm" scene, but it's **John C. Reilly** (starring as an eccentric, stranded World War II pilot who knows the rules of the environment and how to survive it) who absolutely steals the show. All in all, what you've got here is a typical monster movie with an abundant amount of ghastly creatures that's big, dumb fun. However, Legendary Entertainment and Warner Bros. are cooking up something that could be great excitement for everyone. P.S. In classic "Marvel Cinematic Universe" style, be sure to stay until after the end credits for a great teaser! —Jimmy Martin

**Power Rangers**  
**Director: Dean Israelite**  
**Lionsgate**  
**In Theaters: 03.25**

When the original series came to America, I would watch the absurdness that was the *Mighty Morphin Power Rangers*, even though I was on the cusp of being a bit too old for it. I appreciated the blend of its Japanese predecessor mixed with corny American teenagers. In desiring to capture the wave of skyrocketing superhero-franchise box-office numbers, Lionsgate is crossing its fingers that a new generation, along with the series' original fanbase, will cling to the five chosen adolescents. In this iteration, the majority of the five fairly unknown actors meet, *Breakfast Club* style, in high school Saturday detention. After sneaking off to a remote mining site, they come across a hidden cavern, where they are given super-strength and a mission from Zordon (**Bryan Cranston**) to stop Rita Repulsa (**Elizabeth Banks**) from taking over the world. From there, the audience is given several training montage scenes and some lackluster character connection. What makes this franchise work is the silly robots (called Zords) and the monster battles while the rangers are suited up. With that said, in this 120-minute endeavor, the reveal of all five rangers in their suits and the use of the Zords comes only in the final 18 minutes. To make matters worse, it appears that Banks is the only actor aware of the franchise's over-the-top origins with her purposefully ridiculous acting, so everyone else is playing it far too dramatically. The final battle is quite the spectacle, and original aficionados will fall in love with it. It's always hard to pull off an origin story—especially with five main characters—so here's to hoping that if Lionsgate gets the box office dollars they're hoping for, the next chapter will be filled with many more punches and kicks from many more monsters and robots. —Jimmy Martin



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# MUSIC REVIEWS

## The Flatliners

*Inviting Light*

Rise Records/Dine Alone Records

Street: 04.07

The Flatliners = Hot Water Music + Alkaline Trio + mid-2000s Against Me!



Sometimes, I really don't know what to make of The Flatliners—one minute, they are these rabid pit bulls that need to be kept on a leash at all times (otherwise they'd maul the neighbors), and then the next, it feels like they're mild-mannered house pets agitated by squirrels and the mailman. While I haven't been the biggest fan of this Canadian punk rock powerhouse, they have made some pretty great songs throughout the years, and *Destroy to Create* is still one of the best ska/punk hybrids I've heard. So I asked myself, "Where will The Flatliners go with this new record? Will it be slow and melodramatic while keeping an upbeat edge, as they have done in their previous three albums, or will they wallop me over the head with something completely different?" The answer leans more toward the latter, as *Inviting Light* has a quite different sound from any of their other releases, but it's not so much a smack in the face as it is a light tap on the shoulder.

The Flatliners have been part of this era of punk rock that has combined elements of punk's revival in the 90s with emo, folk and traces of neo-indie music in later years. Bands like **The Menzingers**, **Off With Their Heads** and the late **Against Me!** are among many bands who lull listeners in with soft melodies and somber lyrics with enough of a rough edge to make you feel like they can break any minute. The Flatliners have gone fully soft in *Inviting Light*, as opposed to their previous hybrid style. While I praise them for branching out into new territory, this apple fell a little too far from the tree.

This album is The Flatliners dabbling into a more laid-back indie-rock poise with gentler

guitar tones and serious reductions in rhythmic speed. It's not too far of a transition, as they've boasted their softer songwriting skills before, but there really wasn't a lot on this album that pulled me in. At first I thought it would be a slow-burner that would require me to listen to it a few times to "get it," but after the fourth or fifth listen, I had to change the CD. It feels like The Flatliners are trying to imitate the sound of punk crossing over with indie rock, the same way it was done with bands like **FIDLAR**, **PUP** and **The Dirty Nil**, but the drawback is that they've downplayed a lot of their punk rowdiness—maybe the tempo picks up a little here and there, or maybe vocals get slightly scratchier on a chorus or two. Even with the lack of punk versatility, the sound they went with wasn't gripping—there weren't a lot of melodies or lyrics that stuck with me after the first few listens.

That said, there are some standout tracks on this record. "Unconditional Love" was the first song that got my attention with its bluesy twang and simple chorus. "Chameleon Skin" has some thought-provoking lyrics, and "No Roads" is the example of the aforementioned "hybrid sound," including a pickup in tempo and raspier vocals in the chorus, which I was expecting more of on this record. If you're a diehard Flatliners fan and wanted to see them go in a more mellow direction, you may find something you'll like on this record, but if you're an old-school listener and want a bit more intense content, then you should probably look elsewhere. —Eric U. Norris

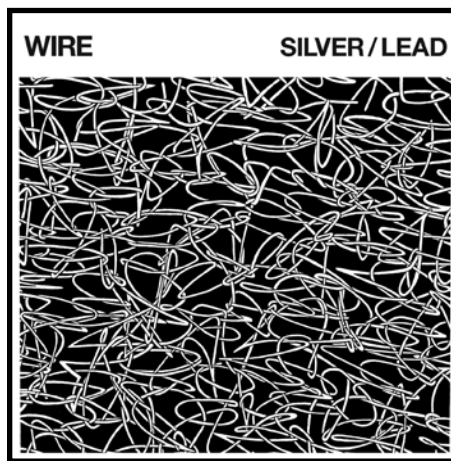
## Wire

*Silver/Lead*

*Pinkflag*

Street: 03.31

Wire = T-Rex + Bob Mould + Joy Division



You know, just when I think there's no hope for the world, something comes along and brings me back from the brink. This new album by Wire is

that thing! Somewhere along the way, my favorite artists have suddenly figured out who they are, passed their midlife crises, and got on with the business at hand—making amazing art. I remember the first time I heard *Pink Flag* so many years ago. I was exploring the likes of **Joy Division**, **Sex Pistols**, **The Damned** and **Siouxsie and the Banshees**, but the real standout to me was this album. To me, it was the **Ramones** go to art school. Raw, boisterous and stripped to the bone, it affected me all the way down to how I listened to music. Every song was rushed. Every word was oozing British detachment and sarcasm. I loved it. I hang on to that gem, but with each passing phase, I pick up the new Wire, and I'm rarely disappointed.

*Silver/Lead* is the 15th studio album from these musical pioneers. It will hit the streets on the 40th anniversary of their debut performance. However, in listening to the album, it is about as far from nostalgia as you can get. Wire have perfected their uniquely addictive 21st-century psychedelic post-punk. **Colin Newman** and **Matt Simms'** guitar work is spatial, jagged and luminous, while bassist **Graham Lewis'** ear-catching lyrics are vivid and oblique. Drummer **Robert Grey** provides a virtual master class in percussive minimalism. When you listen, you won't hear the mechanics—you'll hear the machine as a whole. The sound is simultaneously abrasive, visceral and moody in the vein of Bob Mould with full tonal guitar attacks backed by a percussive element that draws us back to reality. I enjoyed the fact that it seems that the musical spectrum was explored with Wire running the show *Wizard of Oz* style, pulling the knobs and hitting the heavy smoke machine.

Wire have always been hardworking and forward-thinking in their pursuits. *Silver/Lead* is no exception. They don't dwell on past glories, they don't hinder themselves with musical boundaries, and they don't let down their fans. This is probably the reason that their music has been so influential over the years. The bands **Oasis**, **Blur**, **Sonic Youth** and **REM** have acknowledged their influence in interviews, and they have even had their riffs stolen and turned into '90s proto-hits (cough ... **Elastica** anybody?)

Check out *Silver/Lead* and give it a good shake with an open mind. The tracks buzz, chug, swing, pop and crackle out of the speakers. It's an enjoyable listen with a momentous movement of styles and sonic relevance. This is an album that will stick with you for a long time. I'm excited to hear the next generation of bands that will be influenced by the Wire sound and what they'll bring. Let this be an ode to the future and what it has in store—bid farewell to the past! —Jeremy Cardenas

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# DAILY CALENDAR

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## Friday, March 31

Alton Brown – *Abravanel*  
Morgan Whitney,  
Charlee Ann, Sam Smith  
– *Acoustic Space*  
Jeremy Howard Beck and  
Stephanie Fleischmann’s  
The Long Walk  
– *Capitol Theatre*  
Pouya, Fat Nick,  
Ghostmane, WYBMF,  
FLEXATELLI – *Complex*  
Introduction to  
Night Photography  
with Prajit Ravindran  
– *Downtown Artist*  
*Collective*  
A Streetcar Named Desire  
– *Grand Theatre*  
SuperBubble – *Hog Wallow*  
Rock Against Racism:  
Super 78, Peach Dream,  
The Rock Princess, Cvpitvls  
– *Kilby*  
So This Is Suffering,  
Signs of the Swarm,  
Cries of the Captive,  
A Gentleman’s War  
– *Loading Dock*  
Philthy Rich, J-Blaze,  
Yunggin,  
Young Gee & Diz,  
DJ Dizzy D – *Metro*  
Regina Spektor – *Saltair*  
PechaKucha Night  
Vol. 20 – *State Room*  
Big Wild, Phantoms,  
Imagined Herbal Flows  
– *Urban*

## Saturday, April 1

Jeremy Howard Beck and  
Stephanie Fleischmann’s  
The Long Walk  
– *Capitol Theatre*  
The Delphic Quorum,  
CARL, Mother Drum  
– *City Limits*  
Scarlet Canary – *Club X*  
JEEZY, Lil Durk, YFN Lucci  
– *Complex*  
Senses Fail, Counterparts,  
Movements, Like Pacific  
– *Complex*  
A Streetcar Named Desire  
– *Grand Theatre*  
Lounge 40 – *Hog Wallow*  
The Maine – *In The Venue*  
RuPaul’s Drag Race  
Season 8: Naomi Smalls  
– *Metro*  
Illenium – *Park City Live*  
Spring Orchid Show  
– *Red Butte Garden*

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## Not One Drop – Rose Wagner

Zachary Sterling  
April Fool’s Benefit Concert  
– *School of Rock*  
Ozomatli – *State Room*  
Civil Lust, Choir Boy,  
Super 78 – *Urban*

## Sunday, April 2

Kosha Dillz,  
Burnell Washburn,  
BENJAMIN – *Kilby*  
Spring Orchid Show  
– *Red Butte Garden*  
**Not One Drop**  
– **Rose Wagner**  
Oathbreaker, Cult Leader,  
Khemmis, Jaye Jayle  
– *Urban*

## Monday, April 3

Kreator, Deathblow,  
Bestial Karnage – *Complex*  
Open Jam – *Hog Wallow*  
NF – *In The Venue*  
The Garden, Fat Tony,  
Indigo Plateau – *Kilby*  
The Imani Winds  
– *Libby Gardner*  
STS9 – *Park City Live*

## Tuesday, April 4

Rumi Poetry Club  
– *Anderson-Foothill Library*  
Colony House,  
Knox Hamilton – *Kilby*  
Courage My Love,  
The Departure, Cinders  
– *Loading Dock*  
Captured! By Robots,  
The Grindmother, Goro  
– *Metro*  
STS9 – *Park City Live*  
Marco Benevento  
– *State Room*

## Wednesday, April 5

Michelle Moonshine  
– *Hog Wallow*  
The Memories,  
The Emotional, Choir Boy,  
90s Television – *Kilby*  
Archspire, Arkaik,  
Dezecration,  
Founders of Ruin – *Metro*  
Foxygen, Gabriella Cohen  
– *State Room*  
Horseshoes &  
Hand Grenades,  
The Puddle Mountain  
Ramblers, Tom Bennett  
– *Urban*

NOT FOR RENT!  
Film Release  
– *Weber State University*

## Thursday, April 6

Pictures at an Exhibition  
– *Browning Center*  
Tech N9ne,  
Brotha Lynch Hung,  
Krizz Kaliko, Stevie Stone,  
Ces Cru, Andrew Boss  
– *Complex*  
The National Parks  
– *Ellen Eccles Theatre*  
Proper Way – *Hog Wallow*  
Dude York, PAWS,  
Primitive Programme  
– *Kilby*  
Con Brio, Hectic Hobo  
– *State Room*  
Durandal, Funkmod,  
Prophet, Saunter – *Urban*  
Craft Lake City  
Cross Stitching Workshop  
– *West Elm*

## Friday, April 7

Pictures at an Exhibition  
– *Abravanel*  
27th Annual Utah  
Environmental Education  
Conference – *Cache Valley*  
*Center for the Arts*  
Panthermilk  
– *Church St., Logan*  
Dayshell, Silver Snakes,  
Wired for Havoc, Hylian  
– *Club X*  
Wisebird – *Hog Wallow*  
The Courtneys, Jay Som,  
Strong Words – *Kilby*  
Zeke, Nashville Pussy,  
Thunderfist – *Metro*  
Tinariwen, Dengue Fever  
– *State Room*  
Metatransit:  
Municipal Ballet Company,  
Conquer Monster – *Urban*

## Saturday, April 8

Pictures at an Exhibition  
– *Abravanel*  
Sego – *Church St., Logan*  
Rhythm Junction,  
Jana and The Rebels  
– *City Limits*  
Parachute – *Complex*  
Pictures with the Sun:  
Cyanotype Mandalas for  
Kids with Sarah May  
– *Downtown Artist*  
*Collective*  
Dave Brogan & Friends

– *Hog Wallow*  
Methyl Ethel, Vorhees,  
Batty Blue – *Kilby*  
The Browning,  
The Last Ten Seconds of Life,  
Blessing A Curse,  
A Traitor’s Last Breath  
– *Loading Dock*  
Allah-Las,  
The Babe Rainbow – *Metro*  
Winter Market  
– *Rio Grande Depot*  
NaPoWriMo:  
Celebrating National  
Poetry Month  
– *SLCC Community*  
*Writing Center*  
Mandolin Orange,  
Eli West – *State Room*  
Metatransit:  
Municipal Ballet Company,  
Conquer Monster – *Urban*

## Sunday, April 9

Hemingway Hero,  
Sorry No Sympathy  
– *Loading Dock*  
Craft Lake City DIY Festival  
Application Assistance  
– *South Jordan Library*  
Sego – *Urban*

## Monday, April 10

Bumpin Uglies, Tropidelic,  
Funk&Gonzo,  
Newborn Slaves – *Club X*  
Katatonia, Caspian,  
Uncured – *Complex*  
Open Jam – *Hog Wallow*  
ScribeCash – *Kilby*  
Creative Writing Basics  
– *Riverton Library*  
Peelander-Z,  
90s Television,  
Wicked Bears,  
Fuck the Informer – *Urban*

## Tuesday, April 11

Michale Graves – *Club X*  
Stonefield, Behavior,  
Lord Vox, Count Dult  
– *Diabolical*  
Lincoln Durham, Onward  
– *Loading Dock*  
Anders Osborne,  
New Breed Brass Band  
– *State Room*

## Wednesday, April 12

Edible Landscaping Class  
– *Bountiful Junior*  
*High School*  
Blues & Irish Music with

Max Hay – *Gracie’s*  
Michael Dean Damron  
– *Hog Wallow*  
Erra – *In The Venue*  
The History of Broadcast  
News in Utah  
– *Marriott Library*  
Town Hall: Rep. Jason  
Chaffetz – *Provo (TBD)*  
**Hand to God – SLAC**  
The London Souls  
– *State Room*  
Craft Lake City  
Calligraphy Workshop  
with Sarah Beth Timmons  
– *The Stockist*  
Black Joe Lewis &  
the Honeybears,  
Dams of the West – *Urban*

## Thursday, April 13

The Bookends  
– *Hog Wallow*  
Jana Kramer  
– *In The Venue*  
Easter Egg Hunt and  
Carnival  
– *Neighborhood House*  
Above & Beyond  
– *Park City Live*  
**Hand to God – SLAC**  
Ma Rainey’s  
Black Bottom – *Sugar*  
*Space Arts Warehouse*  
Real Estate, Mary Lattimore  
– *Urban*

## Friday, April 14

Bronfman plays Beethoven  
Piano Concerti 3 & 4  
– *Abravanel*  
Poet, Tattic,  
Reaper The Storyteller,  
Dreggs Mobb – *City Limits*  
The Led Zeppelin  
Experience – *Depot*  
**U of U BFA Art**  
**Exhibition – Gateway**  
Stonefed – *Hog Wallow*  
Divinity, New Shack,  
First Daze, DeelanZ,  
Micah Willis, Rabbit  
– *Kilby*  
**Upright Citizens**  
**Brigade Touring**  
**Company – Kingsbury**  
Nirvana Mania – *Metro*  
Dru Hill – *Park City Live*  
**Hand to God – SLAC**  
Jelly Bread – *State Room*  
The Beatles Tribute Night:  
The Bully, Beachmen,  
The Hound Mystic,  
The Boys Ranch,

Cool Banana – *Urban*  
Ma Rainey’s Black Bottom  
– *Sugar Space*  
*Arts Warehouse*

## Saturday, April 15

Bronfman plays Beethoven  
Piano Concerti 3 & 4  
– *Abravanel*

## Wednesday, April 19

Mindscar, Hooga,  
Dipped In Whiskey  
– *Club X*  
Spawnbreezie – *Complex*

## U of U BFA

## Art Exhibition

## – Gateway

Blues & Irish Music with  
Max Hay – *Gracie’s*  
Kapix – *Hog Wallow*  
Ne-Hi, Peach Dream,  
Sales & Co. – *Kilby*  
LGBTQ Suicide Prevention  
Conference

– *Little America Hotel*

**Hand to God – SLAC**

## Thursday, April 20

The Spy Who Loved Me  
– *Browning Center*  
Beats Antique – *Depot*  
Lake Effect – *Hog Wallow*  
**Hand to God – SLAC**  
Network After Work  
– *Urban*

## SLUG Localized:

## Brain Bagz,

## Hot Vodka,

## Season of the Witch

## – Urban

## Friday, April 21

The Spy Who Loved Me  
– *Abravanel*  
Super Duper Kyle,  
Cousin Stizz – *Complex*  
Baby Ghosts, Lisa Prank,  
Dogbreth – *Diabolical*  
Layers – *Downtown Artist*  
*Collective*

## U of U BFA

## Art Exhibition

## – Gateway

Fat Paw – *Hog Wallow*  
Mona, Flagship – *Kilby*  
**Puccini’s La Rondine**  
– **Kingsbury**

Folklore in Honor of Water  
– *Nancy Tessman*  
*Auditorium*

**Hand to God – SLAC**

Crook and The Bluff,

Candy’s River House,

PIG EON – *State Room*

RE Artist Reception

– *Urban Arts Gallery*

The Next Mayor of

Urban Party – *Urban*

SLC Gallery Stroll

– *Various Locations*

Embodied Flow™:  
Weekend Workshop  
with Tara Judelle  
– *We Are Yoga*

## Saturday, April 22

Gershwin’s Magic Key  
– *Abravanel*  
Magda-Vega,  
Salt Lake Spitfires  
– *Big Willie’s*  
DD+ Fashion Pop-Up  
– *BraBar / Boutique*  
Crook & The Bluff  
– *Broadway Club*  
Autumn Eclipse,  
Intravenus and The  
Cosmonauts – *City Limits*  
Coheed and Cambria,  
The Dear Hunter – *Complex*  
The Expendables,  
RDGLDGRN, Tribal Theory  
– *Depot*  
Darius Jackson,  
The Mighty Texas  
Blues Band – *Hog Wallow*  
**Puccini’s La Rondine**  
– **Kingsbury**  
Winter Market  
– *Rio Grande Depot*  
**Hand to God – SLAC**  
Create a Poetry Zine:  
Teen Workshop – *UMOCA*  
SiriusXM Presents  
Alt Nation – *Urban*  
Snoop Dogg, Wiz Khalifa,  
Cypress Hill,  
Flatbush Zombies  
– *USANA*

Embodied Flow™:

Weekend Workshop

with Tara Judelle

– *We Are Yoga*

## Sunday, April 23

Mastodon,  
Eagles of Death Metal,  
Russian Circles – *Complex*  
**Hand to God – SLAC**  
Embodied Flow™:  
Weekend Workshop  
with Tara Judelle  
– *We Are Yoga*

## Monday, April 24

Family Art Night  
– *Bountiful Davis*  
*Arts Center*  
Open Jam – *Hog Wallow*  
The Obsessed,  
Fatso Jetson,  
Karma to Burn – *Metro*  
Betty Who, Vérité – *Urban*

## Tuesday, April 25

The Main Squeeze – *Kilby*  
Devin the Dude,  
Zac Ivie, AZA,  
Shanghaii, Bi\$hop Gran  
– *Urban*  
**Hand to God – SLAC**

## Wednesday, April 26

Growing Fresh Herbs Class  
– *Bountiful Junior*  
*High School*  
The Fabulous Miss Wendy  
– *Club X*  
Tim Ouburg – *Hog Wallow*  
Terry Malts, Fossil Arms  
– *Kilby*  
Hand to God – *SLAC*  
Tim Kashner, Allison Weiss  
– *Urban*

## Thursday, April 27

Intersections II:  
Forging Family  
from More than DNA  
– *Art Access*  
Morgan Snow  
– *Hog Wallow*  
SLC Pit Crew Benefit:  
The Wake of an Arsonist,  
Turtleneck Wedding Dress,  
Cvpitvls, Chronic Trigger  
– *Metro*  
**Hand to God – SLAC**  
California Guitar Trio  
– *State Room*  
Love & Hustle, Hooty,  
Tito Brown – *Urban*

## Friday, April 28

Barber’s Violin Concerto  
– *Abravanel*  
Intersections II:  
Forging Family  
from More than DNA  
– *Art Access*  
Pottymouth, Version 2,  
Outside Of Society  
– *City Limits*  
Knuckleheadz,  
Poisonous, Logik  
– *Club X*

Chelsea Grin,  
Ice Nine Kills, Gideon,  
Enterprise Earth,  
Adashore – *Complex*  
Granger Smith,  
Earl Dibbles, Jr.  
– *Depot*  
Superbubble  
– *Hog Wallow*

Lovely Noughts,

Pick and Choose,

The Viceroy’s – *Kilby*

Traitors, VCTMS,

Allies Always Lie, Elysium,

Criers of the Captive

– *Loading Dock*

Arbor Day Celebration

– *Red Butte Garden*

**Hand to God – SLAC**

Cory Mon,

The Wayne Hoskins Band

– *State Room*

James McCartney,

Anna Rose – *Urban*

Sadistik, Nacho Picasso,

Rafael Vigilantics,

V.O. Sensei

– *Urban*

## Saturday, April 29

Barber’s Violin Concerto  
– *Abravanel*  
Intersections II:  
Forging Family  
from More than DNA

– *Art Access*

Dezecration,

Mouth of Sheol, Goro,

Loss of Existence

– *City Limits*

Twista, EMRSN, De Vera,

IVIE, YUNGGIN

– *Complex*

Mod Sun, Marty Grimes,

SwagHollywood,

New Hippys – *Complex*

Johnny Mathis

– *Eccles Theatre*

Rick Gerber &

the Nightcaps

– *Hog Wallow*

Talia Keys & The Love

– *State Room*

Create a Poetry Zine:

Teen Workshop – *UMOCA*

## Monday, May 1

Bayside, Say Anything,  
Reggie and The Full Effect

– *Complex*

## Tuesday, May 2

Rumi Poetry Club  
– *Anderson-Foothill Library*  
Animals As Leaders,  
Veil of Maya, Alluvial  
– *Complex*  
An Evening with  
David Sedaris  
– *Eccles Theatre*  
Tomorrows Bad Seeds  
– *State Room*

## Wednesday, May 3

Blues & Irish Music with  
Max Hay – *Gracie’s*  
All Them Witches,  
Idle Bloom – *State Room*

## Thursday, May 4

King Lil G – *Complex*

## Friday, May 5

**Pick up the new issue**  
**of SLUG**

– **Anyplace cool**

Rhapsody in Blue

– *Abravanel*

Dawn of Ashes, Projekt F,

Adjacent to Nothing,

Rev 23 – *Club X*

Real Friends, Have Mercy,

Tiny Moving Parts,

Broadside,

nothing,nowhere.

– *Complex*





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

## COMING SOON

Apr 01: **FREE SHOW Civil Lust** Album Release, Choir Boy, Super 78 8 PM DOORS  
Apr 02: **Oathbreaker**, Cult Leader, Khemmis, Jaye Jayle 8 PM DOORS  
Apr 04: **FREE SHOW Red Bennies**, TBA, TBA 8 PM DOORS  
Apr 05: **Horseshoes & Hand Grenades**, The Puddle Mountain Ramblers, Tom Bennett 8 PM DOORS  
Apr 06: **Durandal**, Funkmod, Prophet, Saunter 8 PM DOORS  
Apr 07: **EARLY SHOW Metatransit**: Municipal Ballet Company & Conquer Monster 6 PM DOORS  
Apr 07: **LATE SHOW Dubwise w/ Blind Prophet**, illoom, Quintana 9 PM DOORS  
Apr 08: **EARLY SHOW Metatransit**: Municipal Ballet Company & Conquer Monster 6 PM DOORS  
Apr 08: **LATE SHOW NightFreq** 9:30 PM DOORS  
Apr 09: **Sego**, TBA, TBA 8 PM DOORS  
Apr 10: **FREE SHOW Peelande-Z**, 90s Television, Wicked Bears, Fuck The Informer 8 PM DOORS  
Apr 12: **Black Joe Lewis & The Honeybears**, Dams of the West 8 PM DOORS  
Apr 13: **Real Estate**, Mary Lattimore 8 PM DOORS  
Apr 14: **The Beatles Tribute Night**, The Bully, Beachmen, The Hound Mystic, The Boys Ranch, Cool Banana 8 PM DOORS  
Apr 15: **Phutureprimitive**, Syn.Aesthetic, HANDZ 8 PM DOORS  
Apr 20: **EARLY SHOW Network After Work** 6 PM DOORS  
Apr 20: **FREE SHOW SLUG Localized**: Brain Bagz, Hot Vodka, Season of the Witch 9 PM DOORS  
Apr 21: **FREE SHOW Karaoke Contest** / The Next Mayor of Urban Lounge Party 8 PM DOORS  
Apr 22: **Alt Nation's Advanced Placement Tour**: Coast Modern, 888, Mission 9 PM DOORS  
Apr 24: **Betty Who**, Verite 8 PM DOORS  
Apr 25: **Devin the Dude**, Zac Ivie, AZA, Shanghai, Bi\$hop Gran 8 PM DOORS  
Apr 26: **Tim Kasher**, Allison Weiss 8 PM DOORS  
Apr 27: **Love & Hustle**, Hooty, Tito Brown 8 PM DOORS  
Apr 28: **EARLY SHOW James McCartney**, Anna Rose 6 PM DOORS  
Apr 28: **LATE SHOW Sadistik**, Nacho Picasso, Rafael Vigilantics, V.O. Sensei 9:30 PM DOORS  
Apr 29: **EARLY FREE SHOW Free Kittens Comedy Night**: Tanner Nicholson, Trevor Kelly, Jackson Banks 6 PM DOORS  
Apr 29: **LATE FREE SHOW Astronauts & Aliens Party** w/ DJ Flash & Flare 9 PM DOORS



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



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

4/1: **Vanessa Silberman** (of Diamonds Under Fire), Housewarming Party, Cat Ghost Formerly Known as Ghost Cat  
4/2: **Kosha Dillz**, Burnell Washburn, Benjamin  
4/3: **The Garden**, Fat Tony, Civil Lust, Indigo Plateau  
4/4: **Colony House**, Knox Hamilton  
4/5: **The Memories**, The Emotional, Choir Boy, 90's TV  
4/6: **Dude York**, PAWS, Primitive Programme  
4/7: **The Courtneys**, Jay Som, Strong Words  
4/8: **Methyl Ethel**, Vorhees, Batty Blue  
4/10: **Scribe Cash**, TBA  
4/12: **Cera**, TBA  
4/13: **Social Conduct**, TBA  
4/14: **New Shack**, TBA  
4/15: **Show Me Island**, The Anchorage, Scheming Thieves, Crying Over Cleveland  
4/17: **Spyhop 801 Sessions**: Resonate, Dead Be Joint, Kage Hughart  
4/18: **The Walters**, Summer Salt, The Boys Ranch, Hecka Tight  
4/19: **NE-HI**, Sales & Co, Peach Dream  
4/20: **Quiet Oaks** Tour Send Off, TBA  
4/21: **Mona**, Flagship  
4/22: **Tarot Death Card** EP Release Show, TBA  
4/25: **The Main Squeeze**, Talia Keys, TBA  
4/26: **Terry Malts**, Fossil Arms, Nasty Nasty  
4/27: **Baker Street Blues Band**, The Wednesday People, TBA  
4/28: **Pick and Choose**, The Viiceroy, Lovely Noughts  
4/29: **New Language**, TBA  
4/30: **So Much Light**, TBA

## OTHER S&S SHOWS

4/1: JEEZY @ The Complex  
4/3: KREATOR @ The Complex  
4/28: CHELSEA GRIN @ The Complex  
4/29: MOD SUN @ The Complex  
5/4: KING LIL G @ The Complex  
5/5: THE 1975 @ Saltair (SOLD OUT)  
5/6: BROTHER ALI @ The Complex  
5/10: E-40 @ The Depot  
6/8: LEWIS DEL MAR @ In The Venue  
6/10: MORDBID ANGEL @ The Complex  
6/23: COIN @ The Complex  
7/21: DESCENDENTS @ The Complex  
7/25: GLASS ANIMALS @ The Complex  
8/12: SYLVAN ESSO @ The Depot

# CALL FOR ENTRIES

## 9<sup>TH</sup> ANNUAL CRAFT LAKE CITY

# DIY<sup>TM</sup>

## DO-IT-YOURSELF

# Festival

\* **FRIDAY** \*  
**AUGUST 11 2017**  
5:00 P.M. - 10:00 P.M.

**SATURDAY**  
**AUGUST 12 2017**  
NOON - 10:00 P.M.

\* **SUNDAY** \*  
**AUGUST 13 2017**  
NOON - 7:00 P.M.

**CRAFT LAKE CITY STEM BUILDING**

Science • Technology  
Engineering • Mathematics

### ACCEPTING APPLICATIONS IN THE FOLLOWING CATEGORIES

ARTISANS • CRAFT FOODIES • VINTAGE • DIY ENGINEERS  
NONPROFITS • ENTERTAINMENT & PERFORMERS

**APPLICATIONS OPEN**  
**JANUARY 16<sup>TH</sup> 2017 - APRIL 17<sup>TH</sup> 2017**

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GALLIVAN CENTER



# A REAL PHOTO COMMUNITY

WE BELIEVE THAT CREATING A STRONG PHOTOGRAPHIC COMMUNITY STRENGTHENS ALL PHOTOGRAPHERS.

HERE ARE SOME OF THE EVENTS WE'VE RECENTLY PLANNED AND SPONSORED THAT ARE  
DESIGNED TO ENHANCE AND BRING OUR PHOTO COMMUNITY TOGETHER.

