







WED, OCT 1 JARED NELS
THURS, OCT 2 HERBAN EMPIRE
FRI, OCT 3 GORDON GREENWOOD
AND THE HURT
SAT, OCT 4 TONY HOLIDAY
WED, OCT 8 JUSTIN HOWL
THURS, OCT 9 DESPERATE ELECTRIC
FRI, OCT 10 PAUL CLECKLER TRIO
SAT, OCT 11 THE/THEYS
THUR, OCT 16 MAGI & THE ONE
HEART ORCHESTRA

FRI, OCT 17 KIRK DATH BAND

SAT, OCT 18 STONEFED

WED, OCT 22 MAX STEELE BAND

THURS, OCT 23 RACCOON RODEO

FRI, OCT 24 MOBIUS.WAVE

SAT, OCT 25 THE PRANKSTERS

TUES, OCT 28 JON O RADIO

WED, OCT 29 EVAN MICHAEL

THURS, OCT 30 COUNTRY RAMBLE

FRI, OCT 31 THE DISCO CHICKENS

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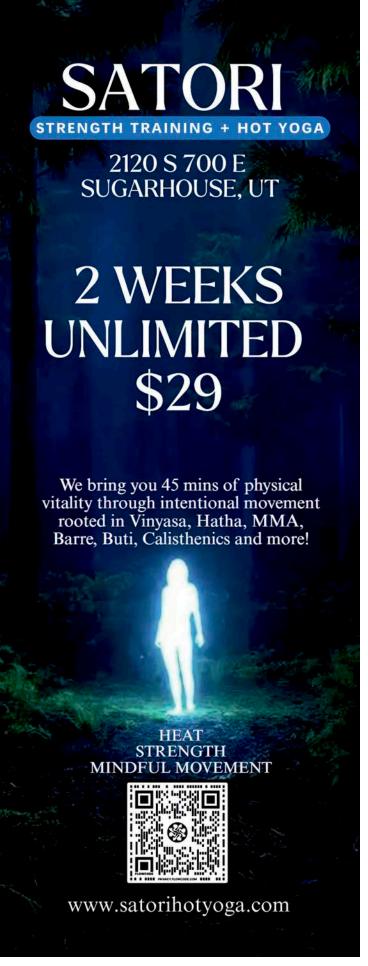


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SLUG MAG

Stephen G. & Susan E. Denkers

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Kyle Forbush

Contributor Limelight Editorial Intern

Kyle Forbush is a diligent copy editor, passionate music reviewer and extraordinary Editorial Intern. Since March, his creative pitches and infectious enthusiasm have permeated *SLUG*'s pages, having covered everything from local bookstores to dance groups. Read his work on *SLUGMag.com*!



Stacy Wilk

Contributor Limelight Distro Driver

Stacy Wilk is a talented actor, crafter and Distro Driver. As a Provo resident, she knows every Utah County business that carries *SLUG* like the back of her hand. Stacy has been slinging mags since May 2023 and is beloved by the entire *SLUG* office, where she is well-known for her incredible outfits and love for rats.



Halloween Issue: *SLUG* gives Utah locals a cauldron full of spooky stories and haunted happenings to sink their teeth into! We've got a few tricks up our sleeve (and plenty of treats, too). On this month's cover, Jenna Barton illustrates a new Utah cryptid. Read more about the mysterious creature as described by Alton Barnhart on page 8 and find more of Barton's dark, eerie artwork on Instagram at @dappermouth.

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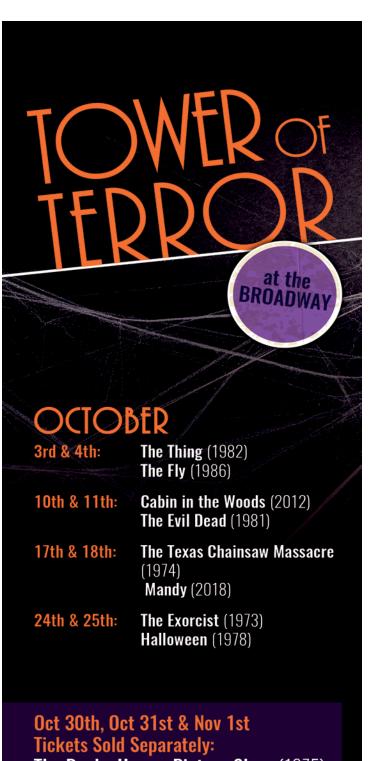
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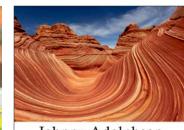
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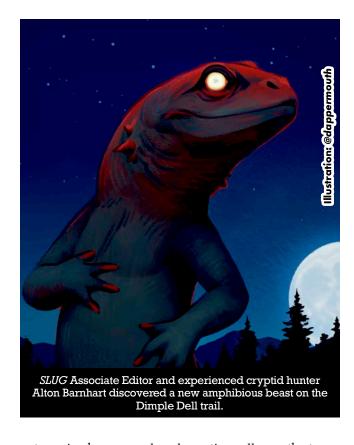


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Consider me one of the Baudelaires because I'm a magnet for unfortunate events. It's sheer tenacity and pure luck that got me where I am today, but I would be hard-pressed not to credit some of my strange and peculiar experiences to my background as an amateur occult detective. Whether seeking out a lucky jackalope's foot or nearly harpooning the grinning sacred whale on 9th and 9th, I've seen it all. I escaped skin-walkers by the skin of my teeth, hunted for treasure with some warty, blind toad rubberneckers and even squared up to the reanimated **Joseph Smith** sphinx statue from Gilgal Sculpture Garden. Unmasking the ghouls and goblins of Deseret is a labor of love, but when I heard whispers of something lurking around in the Cottonwood canyons, I expected a simple snoop for Utah's new local legend. What I encountered, however, was far from easy...

Reports of a gangly ogre figure terrorizing ski bums and family hiking trips were nothing out of the ordinary. At first, my findings pointed to the Turnt Rabbit - some lumbering, naked drunkard carrying around a pump-action wearing a gas mask fitted with leather bunny ears. However, all those who had seen the brute were influenced by campsite mushrooms or by drinking whatever was left inside the abandoned fridge in the Uintas. Plus, those who unfortunately perished to the Turnt Rabbit sustained strangulation or shotgun blast. And those unlucky enough to



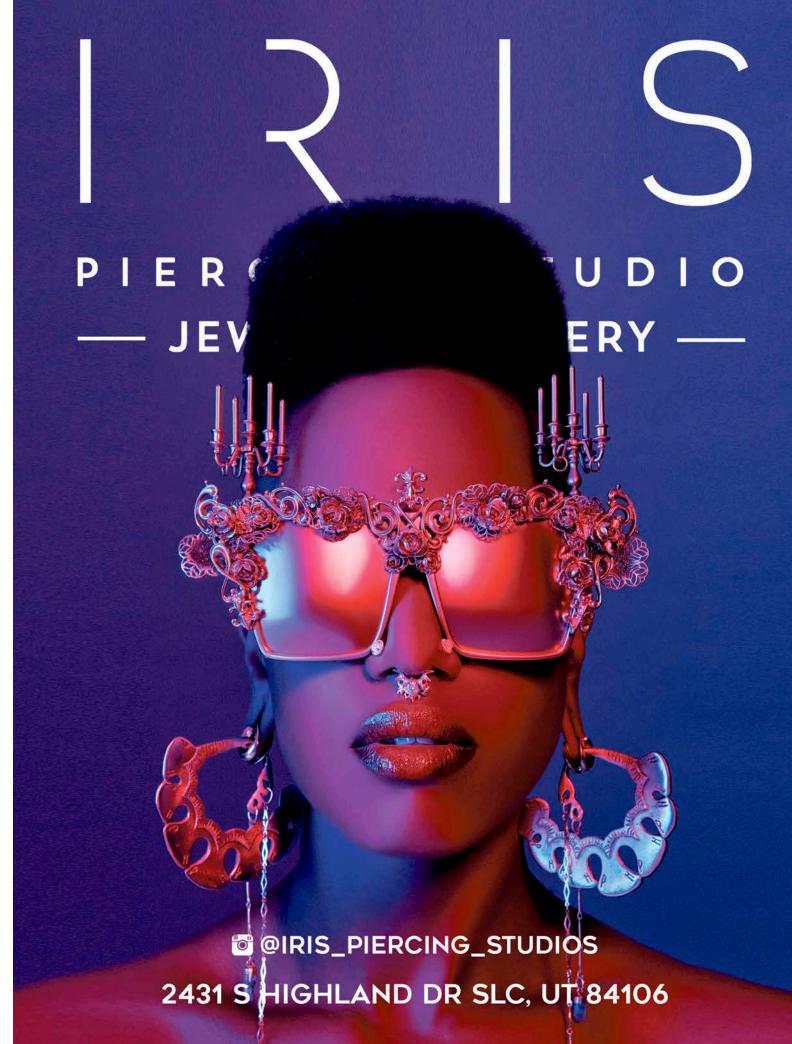
not survive have seen deep lacerations all over the torso, according to the autopsy reports.

Some have blamed it on a peculiar video circulating of a mysterious metal man in the sky. Standing on a cloud like *The Rocketeer* with shiny, silver armor, grainy footage of this creature caught the attention of our WorldStar Hip Hop of the Wasatch, *@slcscoop.* Although I admire their raw approach to new-age journalism, their "shoot first, ask questions later" chops give us only half the picture. A quick fact check determined that the metal man footage was captured in Thailand nearly a decade ago. I'll still be tuning into all the car wrecks and strange situations that *@slcscoop* covers because trust me, nothing's freakier than those. Besides, the clattering metal suit would ring through the canyons like tin cans on a newlywed's bumper.

It's safe to say that I was running low on leads: Hobbitville was evicted and is now a historic landmark, cuddly old Ephraim

hasn't been spotted in years and I even questioned the mythical snipes whose squeaking provided me with nothing. It was time to take matters into my own hands. With a weathered map of the canyon trailheads (and a subscription to Netflix), I found our beast. Late one night on the other side of the Dimple Dell trail, I looked upon a towering amphibian rising from the stream below. Its hunter green skin was slimed with streaks of orange spots stretched to catcher's mitt palms, ending in long claws like pairing knives. It reached for a hanging, patchwork jacket made of many hides — cow, wolf, sheep, even what looked like a sliced rosy ass cheek with a stick-and-poke heart tattoo. Without warning, the beast looked at me in a bright, glimmering ray of heavenly light... I awoke three hours later laying outside my Volvo, with a sudden newfound knowledge of what this thing was. I had my answer!

In the 1980s, a professional forger named Mark Hofmann sold documents to the LDS Church claiming that a white salamander told Joseph Smith where to find the golden plates. The letter itself was completely false, which led to a few bombings and Hoffman's incarceration (that part's not a joke). However, the legend of this divine salamander still lurks on, and those who wander in search of some type of truth will be rewarded. My dear readers, if you dare to find this folksy amphibian, heed this warning: Whatever truth you hope to find with the salamander, may God have mercy on your soul.



Derryl and **Cheryl Yeager** have built a Halloween tradition that transcends any single genre, theater or audience. After an impressive career as a professional dancer and actor, Derryl founded Odyssev Dance Theatre with his wife Cheryl in 1994. Derryl was quick to realize a lack of true Halloween dance tradition in Utah. "We knew from a business standpoint, we had to create a seasonal show that would be a good money maker, kind of like The *Nutcracker,*" Derryl says.

Thriller had humble beginnings: The first show only sold 50 tickets. Derryl proceeded anyway, and the next Kingsbury Hall show attracted a crowd of 300 through word of mouth. "I knew there was something special about what we were doing," he says. Derryl's passion and belief in the show is clear, considering he built it from scratch.

Since 1994, the show has toured a variety of theaters across Utah, including the *Egyptian Theater* in Park City and the Tuacahn Amphitheatre in St. George. These changing stages meant the show had to adapt to its venue, making for unique surprises catered to each location — including a pirate ship scene on the large *Tuacahn* stage. "In a way, the company is my mission in life," Derryl says. The couple shut the company down in 2022 to serve an LDS mission but "left the door open" on Odyssey Dance Theatre. During his mission, Derryl felt a strong need for Thriller and Odyssey in the Utah community, for both dancers and audiences. "We wanted to bring it back, make it bigger and better, and prepare it in such a way that it could go on without us, if needed," Derryl says.

Thriller begins with the classic Micheal Jackson zombie jam. From there, the show pulls the audience through a dark, winding haunted house with plenty of laughs, screams and unexpected dark corners. "It really did become our Nutcracker," Deryl says. The show features dance vignettes of all styles, far bloodier than the ones featured in

Full of fun and fear, Odyssey Dance Theatre's *Thriller* is back for another frightening year!

The Nutcracker. In fact, the show features a newly added sugar plum fairy act with a twist. For Derryl, the sky's the limit in terms of creating pieces for the show. He started choreographing Halloween favorites, including dances like "Frankenstein," "The Curse of the Mummy" and "Jason Jam"

Thriller is high-level excitement and entertainment, perfect for the Halloween season.

to create a Halloween spectacular. He says these OG pieces have "stood the test of time" and continue to be crowd favorites. In addition to these timeless classics,

ODYSSEY DANCE THEATRE'S

RETURNS WITH NEW

AND OLD HAUNTS

By India Mendoza

indiamend@gmail.com

Derryl creates new pieces that are frightening and comedically relevant. "The COVID Cotillion" is a recent example of Derryl's humor that he successfully translates through dance. "[If] you go to a normal dance concert, they might be amazing, but you tend to get tired after a while," he says. "I really think it's the humor of the show people are really drawn to. There's always one kid in the audience during 'Jason Jam' who just brings the audience with him and laughs at all the jokes."

The show isn't all laughs, however. Derryl references "Lost Boys," a piece based on the cult classic vampire film from the '80s, as being one of the hardest to technically coordinate. "There's all these lifts that are really technical, and could be pret-

ty dangerous," Derryl says. "That's always the most difficult one, because what I choreographed in it is pretty hard!" He also mentions a Salem witch trials dance, which tells the story of three young women who are accused of witchcraft, executed and come back to life to haunt the preacher who sent them to their deaths. "It's a very powerful piece ... The girls love doing it, but it takes a lot out of them," Derryl says.

Without giving away any spoilers, Derryl speaks with enthusiasm and passion about new changes to the show this year. Get your tickets at odysseydance.com/thriller and create a new Halloween tradition the whole family can enjoy.



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NATURAL LAW APOTHECARY for a new age

By Arthur Diaz • @rt_d1az | Photos by Logan Sorenson

Many of us have come to realize the homesteading fantasies peddled by Utah's so-called "tradwife" figures co-opt a collective longing for connection and traditional living to sell hollow lifestyle capitalism — whether that's by way of Hannah Neely's \$30k stove or

Nara Smith's designer baking outfits. By contrast, Natural Law Apothecary doesn't sell an image of domestic perfection, but instead invites everyone to cross a threshold from Salt Lake City to more ancient ways of living, healing and knowing.

Just south of the Interstate 15 overpass on 400 South, among the gravel and warehouses on 600 West, you'll discover a whimsical garden across the train tracks right at the edge of the world. Beloved by herbalists and witches alike, this apothecary is a magical abode you have to experience firsthand to believe. You'll know from the glowing pixels promising "old medicine for the new age" that you've found the dreamy destination. Step in, and shelves climb toward the ceiling of the cavernous (but cozy) storefront and community space shared by a family and their familiars, including the cutest tegu lizard you'll ever meet.

Marinda Bowen, the owner and a registered nurse with a background in oncology, patterns honest, traditional living and healing through practices and remedies rooted both in love and co-creation with nature and community. "Authenticity is love," she tells me. "We all need authenticity as much as we need contact with nature, with people, with music, with life. That's what we want people to feel here; to feel welcomed and held."

Local collaborators like Peter Somers, the beekeeper behind Beez Hives & Honey, and James Rigby, who built the shop's stage and altar space, are also central to the apothecary's unique, thriving hyper-local ecosystem. Complete with more than a dozen microbusinesses represented by the handmade wares available for purchase — as well as regular community classes, rituals, readings and live music led by local artists,

Marinda Bowen is the sole proprietor to the mystical and medicinal world that is Natural Law Apothecary.



creators and practitioners — every dollar and minute spent at Natural Law uplifts working Utahns and their families.

Touring the space she shares with her husband Michael (Gemini), her daughters Fiona (25, Leo) and Lily (19, Sagittarius) and her son Ahern (14, Aquarius), Bowen explains that behind the shop is "the idea that we bring in every grandmothers' and every grandfathers' way of healing from around the world." They embrace them all. Each herb and remedy represents a time-honored tradition, like the old bottle of her mother's medicine from childhood she keeps behind the counter.

Her mother, Bowen tells me, grew up in Southern Utah surrounded by Indigenous practices and the smell of corn flour and cornmeal. She likewise inherited a reverence for nature and other cultures from her grandfather, who was respected by the Indigenous community. "They believed my grandfather had a gift for communicating with

horses and would bring them to him to determine what was wrong, why they were sick and tell them what to do," she says. "In return, they gave corn, blankets and other goods."

The view of the alchemists is that metals came first, then minerals, then plants, then animals and finally, humans, Bowen tells me. "So everything before us is kin. Animals carry more of the ancient code than we do. If you listen to birds, or to the wind in the trees, you can hear the first language," she continues. Seasonal cycles, equinoxes and solstices anchor traditional practices like Bowen's. The end of October marks a significant time for many cultures, when the veil between worlds thins and night grows longer and darker.

On behalf of our readers, I ask what she recommends for those interested in working with herbs this season. For the fall, Bowen recommends several herbs that improve dreaming and lucidity, like: blue lotus, amanita muscaria, mugwort and passion flower, among others. "Dreams come out of your bones," she says. "They're ancestral, and they carry the knowledge you're meant to bring forward." She also recommends root herbs for energy and others that resonate with the sun during the dark-

Eager to learn more? Stop by the shop to pick up their in-store newsletter, a lovingly printed monthly guide. Follow along on Instagram at @naturallawapothecary or visit naturallawapothecary.com.



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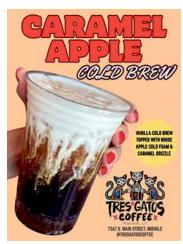
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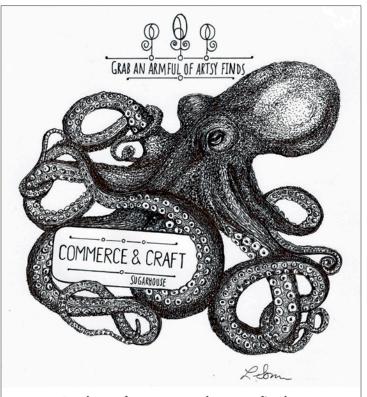
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There's a spot on State Street where Utahns trade the debauchery of bar life for a gathering of the creatively dire. On the first Friday of every month, smiling faces painted with darkened eyes spill into Love Like Blood, an all-ages goth night hosted at The Beehive. The venue creates a container for connection, especially for those under 21 who rarely get to experience this kind of nightlife.

DJ Dazzle, the event's host and one of two resident DIs, was first introduced to the goth community through this very night. What began as an entry point into Salt Lake's goth scene has since been passed down to him by its founder, DJ Gabriel, becoming Dazzle's passion project. "If younger people aren't getting into [the scene], then the older people are just gonna get older and die, and then there will be no scene," he tells me. His goal is simple: stop gatekeeping and ensure the goth community grows by putting it in the hands of the next generation.

That generation is showing up. When the night first launched, crowds were sparse. Now, more than a year later, the dance floor is crowded with teens and young adults, a blend of first-timers and regulars who know your name and are glad you came. While Dazzle grounds every set with staples, he's equally committed to threading in the new. "I always play the original goth



DJ Dazzle plays the original goth bands along with new favorites in darkwave and deathrock.



By Rebekah Shea Parke • parkerebekah@gmail.com | Photos by John Taylor

bands," he says, "but I try to cover all my bases — darkwave, cold wave, post-punk, deathrock. I want people to find something new alongside what they already love."

Dazzle doesn't do it alone. DJ Ophelia, who opens the night, leans toward EBM and industrial. Together, they create the ideal balance: the pulse of old-school goth and the charge of newer sounds. "If you come to Love Like Blood for the first time," Dazzle says, "there's a very good chance you'll hear something you like."

Music is only one layer of the subculture, though. The aesthetic matters too; an opportunity to shed the armor we wear when we know we'll be stared at or judged. Dazzle sees fashion as an invitation: "Being able to dress scary and strange is really fun, and when you go ... and see other people doing the same, you feel welcomed part of something you can't experience in everyday life."

Attendees echo that sentiment. Helen, a regular, calls it what it is: community. "My first time, I came alone," she says. "By the end of the night I had a bunch of new friends. Now every time I come here, it feels like everyone is my friend." Finn, another attendee, elaborates: "It's just us expressing ourselves. We're not actually scary we're all happy!" And Abby, 17 and glowing, describes it as "magical and cool ... one of the most beautiful things ever ... We embrace each other's emotions instead of shoving them down."

That ethos makes Love Like Blood more than just your average goth bar. It's a counterweight to isolation and addiction, offering young people a healthy space to connect, express themselves and move their bodies like willow trees. In a state where alternative expression can feel lonely or secretive, the night binds differences together. Tables are adorned with roses, fog fills the air and while some dance out a month of pent-up energy, others leisurely lounge, trading stories, compliments and cloves.

A gaggle of goths walking down State Street is a sight to behold, but now it's no mystery where they're headed. They serve as an enigmatic invitation to join what calls to you, and embrace the roots of what this form of expression is all about: a great community (and great music). The people of Utah have spoken, and the results are in: Love Like Blood serves as the official heart of Utah's goth community, pulsing fresh blood into a subculture that's too vibrant to perish.

Stay connected to the pulse and keep an eye out for the next gathering by following @lovelikeblood.slc on



Attendees at Love Like Blood span a wide range of ages, backgrounds tastes and aesthetics.



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FOR THE STRANGE & UNUSUAL : 6 UTAH HAUNTED SPOTS

By Yonni Uribe • alliyahyonni5@gmail.com

As Vincent Price once said, "Darkness falls across the land. The midnight hour is close at hand. Creatures crawl in search of blood to terrorize y'all's neighborhood!" And by neighborhood, I mean the good ol' city of salt! That's right, mere mortals, SLUG is taking you on a tour of three local haunted spots and their urban legends. Our sinister hell ride continues on SLUGMag.com, where you can read about three more!

ST. ANNE'S NUNNERY



While many probably remember it as St. Anne's Nunnery, the Logan paranormal hotspot (about six miles up Logan Canyon) went by St. Anne's Retreat until the 1980s. Bought and developed by **Boyd** and **Anne Hatch** alongside Floyd and Hortense Odlum in the 1920s to help further development, it wasn't until the '50s, after unsuccessful attempts to give the property to the LDS Church and Utah State University, that they donated the retreat to St. Thomas Aquinas Catholic Church. After the sisters of the parish assumed control, rumors of satanic nuns drowning babies in the pool house spread throughout Logan over the years. Unfortunately, this legend isn't the scariest part of St. Anne's Nunnery, as something much more sinister took place during October 1997. Three watchmen rounded up 30-plus teenagers who were trespassing on the property. They held the teens at gunpoint and restrained them in the pool, where they assaulted victims and made them believe they had been rigged to explosives that would go off if anyone moved.

KAY'S CROSS



To call Kay's Cross in Kaysville the most unsettling place in Utah's history would be quite the understatement. The polygamist Kingston family allegedly built the large stone monument (a giant cross with a "K" smack dab in the middle of it) in 1946 after attempting to start their own offshoot of the LDS Church. In

2018, the infamous Zak Bagans and his ghost adventurers also added fuel to the fire by trying to cement a history that can't be accurately verified. Some stories say that a Kingston patriarch buried all seven of his wives around the base of the cross; others say his favorite wife's heart was sealed into the center. It is also said that during a full moon, when the cross was still standing, it would glow red with heat. Others recall seeing apparitions of ghosts or werewolves. The only verifiable story comes from reports from locals who witnessed the unexplained explosion of the structure on a February night in 1992, where officers discovered 80 pounds of dynamite. To this day, some believe that current members of the Kingston LDS offshoot blew up the structure to halt any rumors of satanism, though there is no confirmed or convicted perpetrator of the crime.

MOON ROCK



Once upon a time, there was a place where the "pharmaceutically-inclined" folks (aka my parents) would go to commit all sorts of legal and, don't worry folks, definitely ille-

gal shenanigans. Along the Little Cottonwood Pipeline † Trail, amongst the graffiti-ridden concrete,

there is a massive (also graffiti-covered) boulder affectionately called the "Moon Rock" by locals and the Utah bouldering community. The youth of the '90s would go there to drink, partake in any and all drugs and then try to cling to the very top of the boulder. About a stone's throw away is an old abandoned pavilion in ruins. Legend has it that a local satanic cult would perform ritualistic goat (and depending on who you talk to, child) sacrifices there to strengthen the group's powers and appease

their deities. Though nothing confirms this, these stories were told to scare off young pestering posers, and older SLC punks have kept this story with them and passed it down to youngsters like me. As my old man would describe it, "Moon Rock was my early adulthood — pure awesomeness." He took his younger Mormon siblings to this spot, where he and his friends would traumatize them into believing the rock was home to truly sinister things.



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Maybe it's the crisp air, the longer nights or the warm, earthy smell of a fresh pumpkin pie, but something happens in October that brings out the crafter in us all. Suddenly, houses you normally wouldn't bat an eye at catch your attention. Walking at night becomes a fun activity — rather than a scream-at-your-TV decision — as you look for the most elaborately decorated yard. It's just a time that brings people together, and no one knows that better than the Rocky Mountain Haunters (RMH).

What started as a simple Halloween email list between a few friends in 2001 has grown into a thriving online community of over 100 members, reaching outside the confines of Utah. Their website even has a map of all the amazing haunts you can find throughout the state. The group also gets together for in-person gatherings to share tips and build spooky props together. The best part is that there's no barrier for entry — longtime haunters and complete beginners alike take part in this community and share secrets for the most ghoulish haunts.

Talking to RMH committee members **Greg Shoop**, **Karen Christensen** and **Remington Sorenson** was a treat. Each brings a different aspect to the craft of building haunts: Christensen's art background allows her to create finely detailed props, while

Talkin' Rockin' Haunts

with Rocky Mountain Haunters

By Angela Garcia • angelagr15@outlook.com

Sorenson has more experience with tech, and Shoop is all about synchronizing music to his displays. "I make a real point to be family friendly," Shoop says. "I've learned I can't put my giant spider by the front door because so many people are so afraid of spiders."

When it comes it comes to building a haunt, the most essential part is finding what works for you. Most RMH members tend to lean toward a theme for their houses. Sorenson is a *The Nightmare Before Christmas* guy. His whole display features iconic scenes from the movie, like singing pumpkins and Jack falling into Christmasland. This year, Sorenson took it up a notch by building a six-and-a-half-foot tall Oogie Boogie animatronic, featuring moving components like shaking dice and a spinning table. "Oogie Boogie was the first prop that I built," Sorenson says. "So this year is my full circle [moment]."

As for Christensen, she applies her artistic talent to creating pirate-themed haunts. "We definitely try for family friendly, spooky ... [my display] was more diverse before but it's pretty much all pirate now." Shoop and Sorenson say you could walk through Christensen's display for half an hour and still miss half the details.

Even with these various approaches to decor, similar challenges arise. The three ghouls of the haunt-building world are storage, budget and the elements. Shoop says, "We're all very envious of Karen's storage space. She has more storage than people have houses." Even so, Christensen has needed to

get creative when it comes to breaking down and storing her elaborate pirate sets. However, her main issue is budgeting to build her dream project — an endless mausoleum — citing the cost of the see-through glass as the main problem. Ensuring that your props are still usable for next year is another nightmare because of heavy rain and strong winds.

The haunters are all about welcoming people into the world of Halloween prop-building. Shoop says, "If it's your first time there and you don't know how to build [your prop] or you struggle with it at all, you're gonna have five or six people jump in to help you build it ... and there's joy in that. There's joy in sharing our knowledge." So, whether it's store-bought Spirit Halloween animatronics that could use some customization, learning to build your first foam tombstones or finding a community to share crafting tips with, the RMH will make your Halloween vision rise from the grave.

If you want to learn more about this spooky community, or simply find all the best haunts in your area, check out *rockymountainhaunters.com* or join their Facebook group and see what exhilarating nightmares await.



When it comes to hand-making horror, Karen Christensen (right) and her husband Blake (left) know how to get their hands dirty.









SLUG MAGAZINE'S : HORROR-SCOPE

Illustrations by Ginny Cunningham

Get in, witches — we're reading our horoscope! Take a sneak peek into our metaphorical crystal ball to see what October has in store for you. Expect Halloween puns and no sugar-coating, and check your sun sign for a spooky reading... if you dare.

ARIES: As you enter October, you're leading with your heart. If you have a boo (ghost pun!), a Nosferatu-type situationship or you're simply feeling flirty, lean in. Spend the rest of the month diving into your inner psyche. It's giving... call your therapist, girl.

TAURUS: Your mind, body and spirit are asking to get aligned (#seancevibes), so throw out the candy and book that vampire facial. Then, your love life takes center stage. You're either going to the afterlife with your boo or setting boundaries with your zombie ex.

GEMINI: You're feeling social! You're feeling flirty! You're putting yourself first! Join a coven, get bit by Dracula (kind of kinky) or try brains at that new restaurant. Next, get ready to be more productive than ever. Your to-do list is calling and you're crossing every single item off.

CANCER: Clear the cobwebs and refresh your home, Cancer. Organize your spell books, light the candles and make your place a peaceful sanctuary. And good thing, too, because the latter half of October highlights your love life — and you're bound to invite a couple of goblins, ghouls and witches to your coffin.

LEO: Your creativity is off the charts, Leo! You're prowling about at night and sharing your ideas. Speak about 'em to bring them to fruition. Then, end the month in your lone wolf era. You're hiding at home, savoring some cozy vibes and trying not to feel guilty about it.

VIRGO: You need an exorcism on your life, Virgo. Throw out old habits and invest in quality experiences. Take a dip in the black lagoon, guzzle some blood or take flight on a broom. Plus, dive into research and studies — the dancing plague may be a

LIBRA: The world is your oyster... or pumpkin? The first half of October has you glowing like a poltergeist! Be the center of attention with friends or lovers or find

a new signature scent. But beware of too much trick-or-treating; you'll soon be asked to take inventory of your spending. Spooky!



SCORPIO: Slither back into your coffin, Scorpio. You're being called to get reacquainted with your inner self. Try meditating or reading some tarot. The end of October has the spotlight shining on you (you're glowing!) and it's asking you to be vulnerable.

SAGITTARIUS: Join a coven, Sag. You're being asked to expand your social circle — "mingling" is your new favorite word! After weeks of socializing, you'll be asked to let go of patterns, body bags and grudges. Your inner world is calling from the afterlife... will you go to the light?

CAPRICORN: You better work, witch. It's time to focus on your career and ambitions (when are you not?). Spend the rest of the month seeking out meaningful interactions and engaging with your local coven.

AQUARIUS: Your curiosity is a beast and it's HUNGRY. Read spell books or DIY a monster in your lab! Then, spend the rest of the month focusing on your career ambitions. Want to be vampire queen? Set some goals! Maybe draining the blood of a nearby village will do the trick.

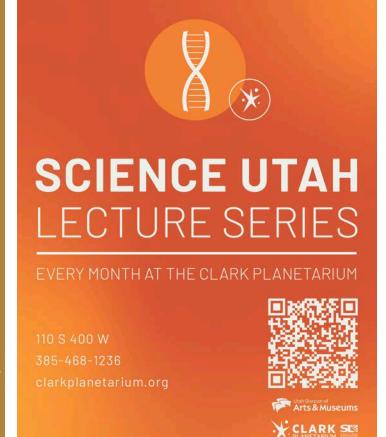
PISCES: Self-care is calling from the beyond, Pisces. Try a new dish, add extra cushioning to your coffin or use a sheet mask (ghost pun!). After some time with yourself, embark on a journey of spirituality, travel and adventure — perhaps a trip to Transylvania?





ONE DAY WEDNESDAY **NOVEMBER 19TH** GIFT CARDS







"Entre las Cuevas," a mixed media mural designed in 2023 as part of the Mexican National Mural Tour.



Beto Conejo is organizing the inaugural Utah Day of the Dead festival on Nov. 1.

beto conejo's road to creating Utah Day of the Dead

By Grace Simpson * simpson.ograce@gmail.com

Beto Conejo, born in Guanajuato, Mexico, has lived in the Salt Lake City metro area for most of his life. He was introduced to art at an early age, which has since shaped his identity. "I was in second grade and I saw people drawing on the wall," Conejo says. "My brother was assessing if it was safe to go around, and they waved us over, gave us brushes and we started painting."

This experience had a lasting impression and he eventually gravitated to street art. "I had a graffiti era, and I ended up learning that I'm not afforded the same level of grace for those types of petty crimes because of my [immigrant] status," he says. "I had to transition to something else." In 2018, Conejo realized that art could be a viable career path, and he began to pursue it.

In 2023, Conejo returned to Mexico for his "National Mural Tour," painting ten murals across the country. His project was sustained by crowdfunding and the generosity of strangers who offered him accommodation, helped source supplies and connected him with opportunities. His tour reinforced the idea that art doesn't happen in isolation; it thrives when the community rallies around it.

"Over here in the United States, art is coupled with entertainment and business. Over there, art is coupled with culture —

this is how we are, our identity," he explains. In Mexico, muralists are held in high regard, and Conejo noticed the reverence people treated him with. Mexico's mural tradition goes back to the 20th century, when artists like Diego Rivera helped shape national identity through public art. "It's a labor of love, but it's also a responsibility to the community and to the identity of whoever it is that you're representing on that wall," Conejo says. "It's not just colors and decoration and uplifting little messages."

After returning to the U.S., Conejo was left asking himself, "What is my social responsibility as an artist, now that I know that I have one?" Realizing he was in a unique position as a Mexican artist in Utah, Conejo decided to organize an inaugural Utah Day of the Dead festival in Salt Lake City. Día de los Muertos, or the Day of the Dead, is a holiday celebrated in Mexico where families honor their ancestors by coming together, leaving offerings at altars and celebrating the lives of those they have lost. The event is designed to celebrate cultural traditions and provide a space for collective grieving for the Mexican and Chicano populations here.

The festival is rooted in three pillars: ceremony, ritual and celebration. "It's a reminder we're not a monolith," he says, highlighting the diversity within Mexican culture. "I want to create a platform that allows

these high-caliber artists to showcase for the community what it is that they're all about."

Conejo was awarded The Blocks Arts District's Co-Create grant, which is aimed at introducing more public art and cultivating community in downtown. Conejo collaborated with FICE Gallery, a longtime hub for emerging artists in the city, as well as Copper Palate Press, which has been instrumental in the development of this festival and in allocating space for the festivities.

The festival will celebrate the diverse ways that individuals with Mexican heritage exist in Utah. An ofrenda, or altar, will be present for people to leave offerings to honor the lives of loved ones. Murals will be painted on the walls by Conejo and other artists, papel picado will be strung and a marigold alley will welcome visitors. Lowriders, culinary offerings, folkloric dancers and a Mariachi band will all reflect contemporary Chicano culture and its historical Mexican roots.

The long-term goal is to grow the festival into a cornerstone of Salt Lake City's cultural celebrations. Utah Day of the Dead is open to the public and will take place on Nov. 1 at 7 p.m. at FICE Gallery. For updates about the festival and to keep up with Conejo's work, follow @betoconejo_ on Instagram.



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WOULDST THOU LIKE TO EAT DELICIOUSLY? By Christian Ledek • sea.ledek@gmail.com | Photos by Nicole Marriner tortillas, refried black beans, eggs

et's begin with a glimpse of how the food review sausage gets made. I get assigned to review a spot, I eat a few dishes, editors let the restaurant know and a *SLUG* photographer takes photos of the dishes I tried. Easy enough. But with *Goat Head*, things went differently.

After my initial visit, they emailed *SLUG* to say I done fucked up (my words, not theirs). Their take: The dishes I ordered were too basic to represent their menu. Fair play! Maybe it was too basic of me to order the Basic Witch (\$12.50), a cheese omelette I upgraded with ham (\$2) and green onion (\$0.25). Y'all, that omelette was anything BUT basic. The eggs and onion tasted like they came straight from a farm that morning. Salty ham, decadent cheese and zesty onion made it one of the freshest egg dishes I've ever had in Salt Lake City. Still, I took their feedback to heart and went back to try what they felt better reflects their vision.

One standout was the Corrido de Cortez (\$11). Named after a ballad about Mexican folk hero **Gregorio Cortez**, it's also a nod to resistance against oppression. The fried

The Children of the Corn, a spin on shrimp and grits.

tortillas, refried black beans, eggs and house ranchero salsa topped with jalapeños, queso fresco and cilantro made every bite bold, fresh and soulful. I added bacon for \$2, and the spice-plus-salt combo was perfect.

My friend **Aaron** came with, and he ordered the Beasts of England (\$16.50) with slow-cooked pulled pork, espresso barbecue sauce, dill pickles, coleslaw and a pretzel bun. I tried the Kevin Bacon (\$14.50). Both came with house potatoes, easily some of the best I've had: crispy, seasoned just right, with dreamy garlic aioli.

Halfway through the meal, I asked Aaron a question. He paused mid-bite, shook his head and said, "Sorry, man. Didn't hear you. This sandwich is incredible." When I stole a bite, I understood. The espresso barbecue sauce was velvety, smoky, sweet and rich. Worth the trip on its own.

Goat Head also said that too many write-ups misrepresent them as a horror-themed or even Satanist cafe. To be fair, with dishes called Hail Seitan, The Cultist and Children of the Corn, plus their goat-headed logo, it's not a wild leap. But it's clear that their real influences are Southern, Tex-Mex and Asian flavors from the owner's Houston upbringing, paired with a punk ethos rooted in solidarity and resistance.

That punk spirit shines in their menu. For example, the Laura Jane Grace (\$15.00), named after the trans musician of **Against Me!**, is their way of honoring both music and community. I didn't try it (vegan isn't my lane), but the reference alone made me smile. I grew up on those same albums.

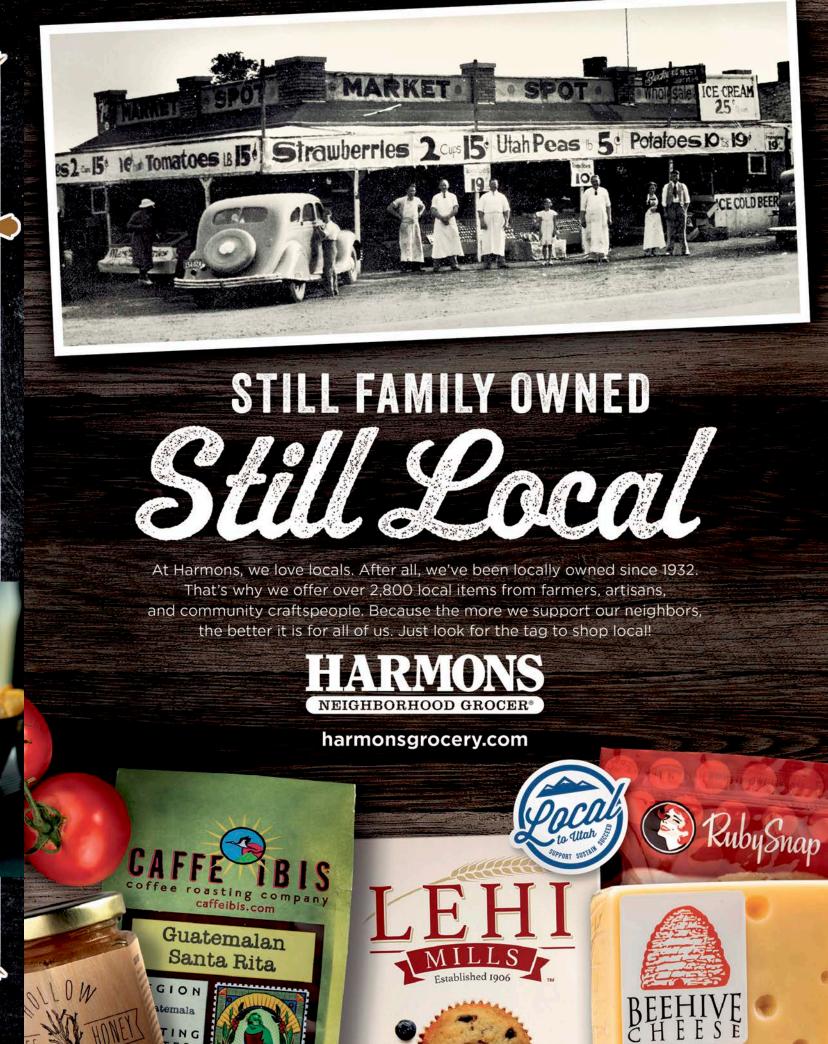
Here's the thing: *Goat Head* may bristle at how people perceive them, but perception is part of the gig. The moment you share food, music or any art, it belongs to the audience, too. They can't fully control that. What they can control (and what they absolutely NAIL) is the food.

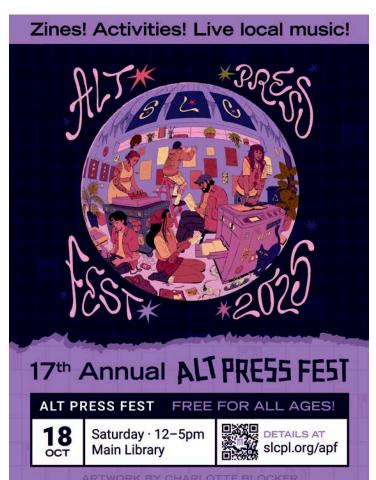
That's why I think there's nothing wrong with ordering "basic" choices. Because that basic omelette blew me away. It was so unexpectedly good that I started planning a return visit after the first bite. That's rare.

So yes, *Goat Head* is political, punk and proud. But above all, they care deeply about their craft. Their dishes are fresh, creative and anchored in heritage. If you're hunting for an October brunch that feeds both hunger and spirit, stop looking. *Goat Head* will quickly become a go-to favorite.



GOAT HEAD 702 S 300 E, SALT LAKE CITY (385) 490–2898 SLCGOATHEAD.COM TUE-SUN: 8 A.M.-3 P.M.

















M-F 10-5 **SAT 9-5 SUN 9-4**

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By Emily Ward • edubsmcfly@outlook.com

With heavy doom from **SWARMER** and blackened thrash from **Alghoul**, plus a healthy dose of metalcore from opener **Distant Lands**, the October edition of SLUG Localized is not for the faint of heart. Monday, October 20 at *Urban Lounge* will be a chaotic night of growls and riffs starting at 8 p.m. Sponsored by *Riso-Geist* and *Helper Beer*, the show costs just \$5 for entry.

> their latest album in 2021 and aims to release their next album in the winter of 2025. "When writing music, I try to draw on experiences. I went to Egypt with my family and was enamored with it," Makowski says. "I wanted to write an Egypt-themed song. There's this concept where all the statues will have their left foot in front of the right foot because that aligns with your heart, the center of yourself, with where you're moving forward — your left foot being forward creates that alignment. The concept is to lead with your heart in life and in everything that you do, which is what I try to do in music."

"Lyrics have been split between Peter and me," Clement says. "I come from a different place than Peter does, so we're telling multiple stories. Peter expresses experiences, while I focus on healing and what I think other people might be able to relate to. Like with our song 'Stardust,' we're not as different from each other as we're told we are. We're all star stuff."

"They are good painters," adds drummer Andrew Drechsel. "Peter will paint something cool on Chris's riff and Chris will paint something cool on Peter's riff and make something new."

Intertwining stylistic guitar riffs is one of many SWARMER's not-so-hidden talents, with each member having a background in various musical practices and endeavors — ranging from touring to producing.

(From L-R): SWARMER is Andrew Drechsel on drums, Jason Weidauer on bass, Chris Clement on vocals and rhythm guitar and Peter Makowski on vocals and lead guitar. "It's like figuring out where your Venn diagram meets," Clement says. "It's made

> [with] Peter's style." "It's fun to watch, too, because they bounce ideas off of each other and there's an excitement there," Weidauer says. "And yeah, we're all older and have careers and families, but we still get the chills when we

discover something that sounds good."

me a better guitarist playing with someone

As experienced as the members of SWARMER are, with each musician dedicating time to several passions, pursuits and personal lives, their excitement and ambition remain ageless through the art of collaboration and consistency. "If you want to be interesting, be interested. If you're ingesting a lot of great art, then you are going to create great art. Be your biggest fan — the audience comes second," Drechsel says. Clement adds, "You need to have the dynamic outside of the music, too — find the right people."

"Be patient with yourself and with one another. You'll end up with something great if you allow yourself enough time to develop," Weidauer says. "And grow a mustache like Andrew's."

Follow SWARMER on Instagram for the latest updates on shows and new releases at @swarmermusic.

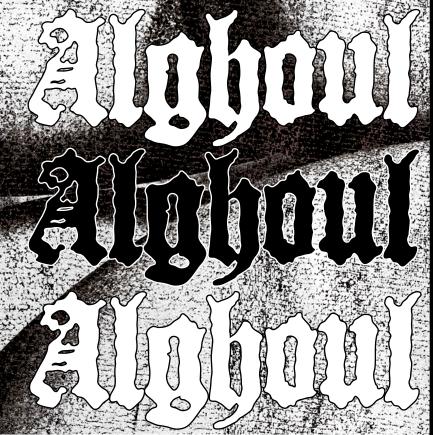
Metal splits into an interlaced catacomb of independent underground subgenres that even the most dedicated metalheads have difficulty navigating. Some metal bands knit melodic lamentations between a chorus of wailing guitars, while others pack relentless pressure, high punch volumes and an aggressive flurry of hooks. Developing their sound with weaving time signatures and technical grooves, SWARMER took the stage in 2018 with a mean southpaw.

Throughout the years, SWARMER starred in several Crucialfests and played with local bands like Eagle Twin and Baby Gurl. Lead guitarist and vocalist Peter Makowski says, "We look forward to Crucialfest all year because it allows bands to play with other metal bands that they otherwise wouldn't get to. It's really important to the metal scene in Utah."

"Jarom [Bischoff] and Tiffany [Bischoff] do such an amazing job running Crucialfest," adds Chris Clement, vocalist and rhythm guitarist.

SWARMER also performed with other local bands such as **Last** and **Gracemaker** at *Kilby* Court. "I like playing with bands that are a different kind of heavy. I like genre-mixed shows," says bassist and backup vocalist Jason Weidauer.

Writing music through the height of the COVID-19 pandemic, SWARMER released





(From L-R): Alghoul is Derrik Schroeder on drums, Jeremy

Dukes on lead guitar, Tryygon on rhythm guitar and Jake

Rising from the depths of the dark, brutalistic crypts of classic metal subgenres stirs an amalgamation of thrash and black metal the legendary local band Alghoul. Formed in 2021, Alghoul launched their musical career with unparalleled speed and motivation through a blurred series of songwriting and demo-dropping via cassette tapes. "We combined the aggression of thrash and the dark side of black metal to give it a cool, sharp edge," says lead singer Jake Vancil.

Naming their band after the infamous and feared monstrosity from The Witcher series, Alghoul mirrors their intensity through melodious chaos. "Our music is very dark, with a hungry and ferocious feel to it. That creature is a good representation of what the band is," Vancil says.

"It invokes European folklore, imagery and nomenclature," says drummer Derrik Schroeder.

With fierce chaos ensued fierce drive. Within the first year of their formation, Alghoul performed in Salt City Nights at Aces High Saloon. "It was awesome. We had a really good turnout. There were a lot of people getting into the music, getting rowdy in the crowd, buying a lot of our merchandise. There was a really good response from everyone, so it was a good start for us," Vancil says.

Shortly after their first show, Alghoul journeyed on a week-long tour, visiting surrounding states like Oregon, California and Nevada. "We jumped on a tour with a band called Gravewitch based out of Oregon. They messaged us saying they're a similar band to us and would like to have us join their tour," Vancil says.

One cracked radiator in the tour van and a \$9 bottle of J-B Weld later, Alghoul returned home and performed with various local bands like Bonestorm, Acid Hologram and Chasmlurk in shows like *Prikfest* — becoming a staple of their genre in the Utah metal scene.

"Coming to Utah and joining the metal scene here has been awesome," says rhythm guitarist Tryygon, having moved from New Mexico.

"I never listened to metal growing up," says lead guitarist Jeremy Dukes. "I listened to classical music and played first chair for trumpet in my adolescence. I always had an infatuation with guitar and would daydream about playing it and was about 13 when I got one. I worked at a bakery as a teen and one of my coworkers lent me the discography of Megadeth. It changed my life. I went and bought a Jackson King V and it made me want to play faster and heavier because it filled a void that I didn't know was missing."

Focusing on releasing an album and new incense scent for the winter, Alghoul aims to venture on another tour to different states in 2026 (with radiator intact). They hope to get into a festival like Hell's Heroes in Texas. "There are going to be a lot of failed attempts and empty venues," Vancil says. "You've got to think about what you're trying to get out of it. The satisfaction I get from performing is almost like a drug to me. I get on stage and it's like the weight of everything in life is just released. I like to give everyone a memorable time."

From being theater kids, first-chair trumpeters, playing around with drumsticks or being influenced by commercials, the members of Alghoul hail from numerous backgrounds while sharing a common theme — an undying passion for their musical career.

"Passion is everything," Tryygon says. "If you believe what you're doing and you believe in the music and you believe in the people, it doesn't matter how big you get because there's always going to be somebody who loves what you do — and that's success already."

Follow Alghoul on Instagram for the latest updates on shows and new releases at @alghoulmetal.









S&S

OCTOBER 2025

The Backseat Lovers - 10.1 & 10.2 The Saltair | BETWEEN FRIENDS 10.3 The Complex | Fleshwater 10.4 Soundwell 90.9 FM KRCL Presents: Durand Jones & The Indications 0.5 The Depot I Mon Rovia - 10.5 The Complex Mo Lowda & The Humble - 10.6 The State Room | Quadeca 00.6 Soundwell | Bad Suns - 10.8 The Complex Jeff Rosenstock + PUP - 10.9 The Complex | MIRADOR 0.10 Soundwell | The Beaches - 10.11 The Complex Frankie Cosmos - 10.13 Soundwell | Aidan Bissett - 10.14 The Complex | Jerem Zucker - 10.15 The Complex MICO - 0.17 Soundwell | Balu Brigada - 10.18 The Complex | Kublai Khan TX - 0.20 The Complex Purity Ring - 10.20 The Depot | Wednesday - 10.20 Soundwell | Lord Huron 0.21 UCCU Center sombr 0.21 The Complex | The Moss - 10.25 The Complex | Tors 0.25 Soundwell | Jonah Marias - 10.26 Soundwell Ari Abdul - 10.27 Soundwell I Viagra Boys - 10.27 The Union I grandson - 10.28 The Complex

Jack & Jack - 10.28 Soundwell | Laundry Day - 10.29 Soundwell | Good Neighbours - 10.30 The Complex Sir Chloe - 10.31 Soundwell | Ethan Regan - 10.31 The Complex

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K-UTE Presents: Runnner

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Cool Company KINGFISHE SOLD OUT

> Willöh **Pool Kids**

> > Winter

Bambara

Night Tapes

Michael Minell End It

Marielle Kraft

Yskov + Gonk + Sequoia's Faucet

Glitterfox HAUNTED HOUSE

N8NOFACE x Slay Squad Strawberry Guy TOKETO

Kaytlin Numbers + Glass

Rio Romeo

6arelyhuman South Arcade TOW TICKETS

Motherfolk

Soul Dye The Two Lips LOW TICKETS

Pinkshift

Frost Children SOLD OUT

Bo Stalock Low Tier

METRO MUSIC HA	LL
Panda Bear	10.1
Lust For Life: Lana Del Rey Dance Party	10.2
Xana COW TICKETS	10.3
Ivy Dior Stephens & JRC Events Present: THE SUMMONING	10.4
Reverend Horton Heat (OW TICKETS)	10.6
Demon Hunter	10.7
Marrio Suzzanne and the Galaxxy Band - Witchy Woman	10.9
Viva La Diva: Trick Or Treat Diva	10 00.10
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Strung Out + Agnostic Front	10.16
Marrio Suzzanne and the Galaxxy Band - Witchy Woman	10.17
HELTER SKELTER FEST:	
Socrates + Hoodoo Mama + Drusky + Citrine + Nosco +	10.18
Carter Kitten + Trip-Tex	10.20
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Johnny Stimson	10.14
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Carter Kitten + Trip-Tex	10.20
The Beta Band TOW TICKETS	10.2
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Jason D Williams	10.2
Meredith Marks DJ Set LOW TICKETS	100
THE FREAKSHOW -	10.24
A HAUNTED CABARET!	10.2
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Pattie Gonia: OW TOKETS An Environmental Drag Show (Low	10.3
The Haunted Dollhouse Feat. BOSCO	ICKETS 3

URBAN LOUNGE

High Vis	10.1
Cafuné	10.2
Arlie	10.3
Sappho After Dark: Magic Masc feat. DJ Khemystery + DJ Causita	10.4
NILE ~	10.6
French Police	10.7
	10.8
Blackbraid (LOW TICKETS) NateWantstoBattle	10.9
Oliver Hazard + The Last Revel	10.10
Elliott	10.11
Martin Sexton	10.12
Superchunk	10.12
Patrick Wolf	10.14
GOON	10.17
Save our Canyons Presents: Ulir Ball	10.18
IAMX	10.19
SLUG LOCALIZED: Swarmer + Alghoul + Distant Lands	10.20
Miki Berenyi Trio	10.21
Destroyer	10.22
GBH	10.23
Stop Light Observations	10.24
The Plastic Cherries Halloween Party + Sylke + Musor!	10.25
Wax	10.26
Holywatr	10.28
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