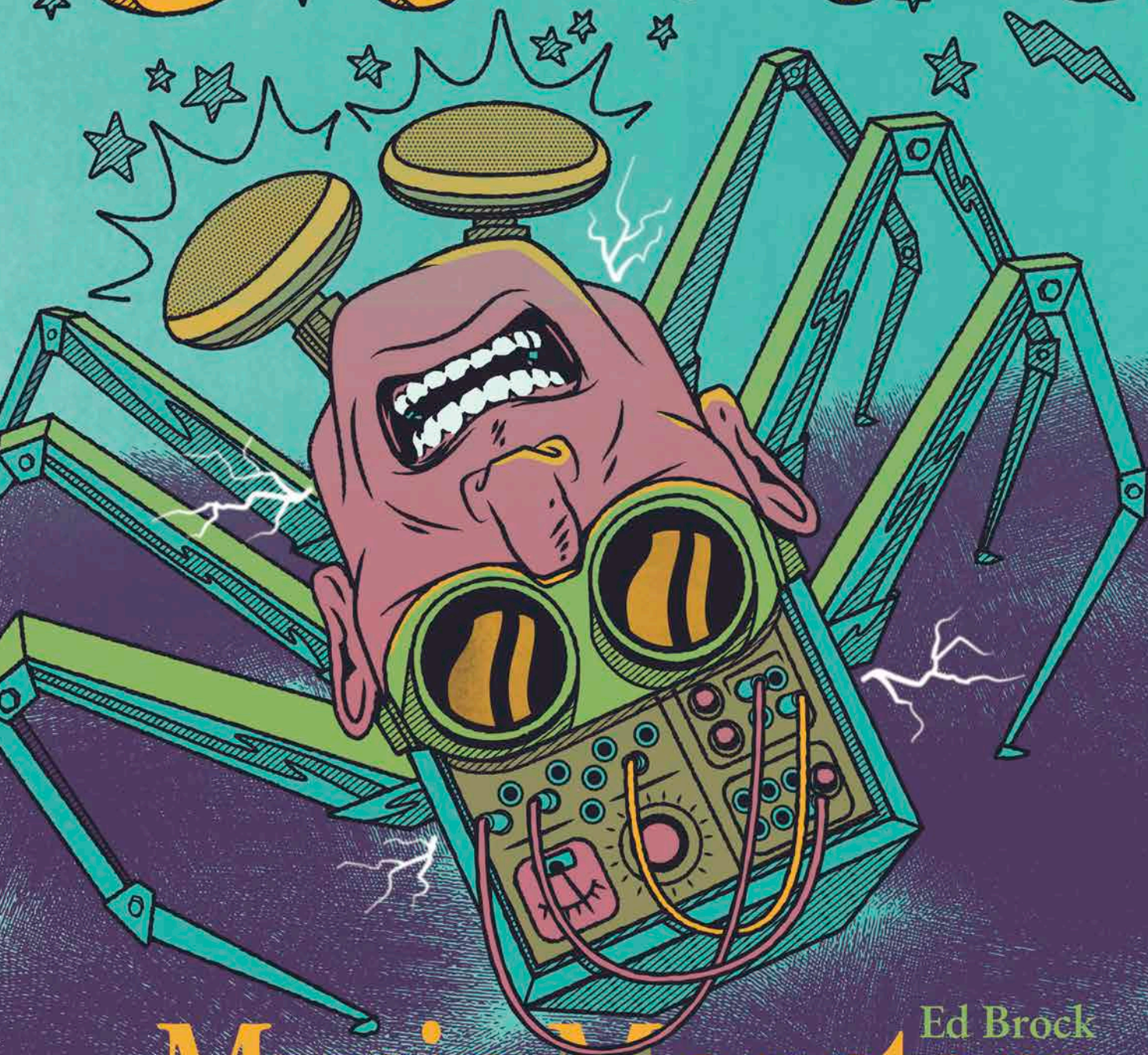


SLUG MAG



Ed Brock Music Monsters

Always Free—Vol.37

October 2026 | Issue 454

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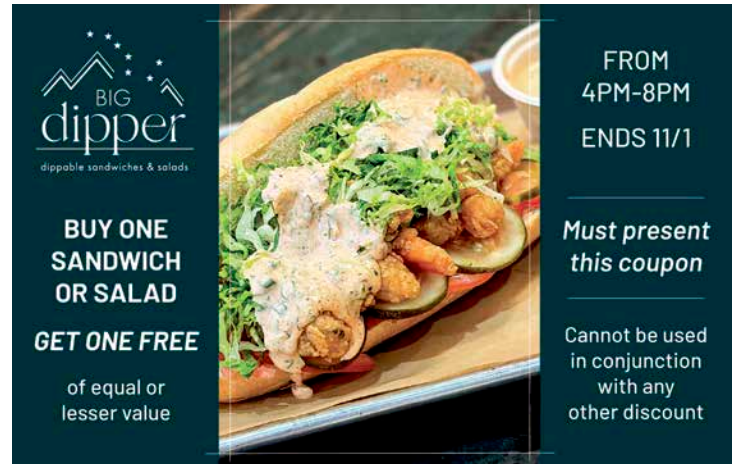


In our first class, learn from local entrepreneur Ivy Watrous of The Salted Roots, recipient of the 2025 \$500 Business Academy award.

Soundwaves Producer:
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FROM BEHIND THE SCENES TO THE MAINSTAGE:

A Spotlight on Utah's Best Concert Photographers

by Jennifer Perry
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If you've ever attended a concert, music festival or local gig in Salt Lake City, chances are you've seen the concert photographs on social media afterwards. Not audience outfit photos or blurry, faraway iPhone shots of a band on stage. We're talking about high-resolution, up-close, professional photos of the event. They're the type of photos where you can see the strings on a guitar or the sweat on an artist's brow – images that help you relive the event again and again, long after the final encore.

On Oct. 16, Women in Music Utah (WIM) and *FICE Gallery* present "The Pit: Behind the Lens," a first-of-its-kind gallery exhibition showcasing the finest work from Utah-based, professional concert photographers. Coinciding with Salt Lake Gallery Strolls, the gallery opening will celebrate music, art and community in *FICE's* urban gallery/boutique space on 200 South.

"We want to recognize and amplify a skilled, often uncredited craft," **Sindee Savage**, Vice Chair of Events for Women in Music Utah, says. It's a project that hits close to home. Several women on the WIM Utah leadership team are industry photographers themselves, shooting at venues, festivals and other music events around the city throughout their careers.

Concert photography is a demanding and often thankless discipline that involves shooting in loud, large crowds with low light and constantly moving



subjects. When final images are handed off for artists' social media profiles, press coverage or merchandising, the individual concert photographer often doesn't receive a byline or caption tag. This exhibition aims to flip the usual dynamic, moving photographers from behind the scenes to the main event, framing their craft as an essential part of Utah's thriving music scene.

"The goal is to center and celebrate concert photographers so industry professionals can appreciate their work," Savage adds. "[Along with] personally invited experts, gallery-goers who haven't considered concert photography as fine art and anyone interested in the Utah chapter of Women in Music."

Women in Music is a global nonprofit that teaches, advances and supports women and gender-expansive people throughout roles across the music industry. The Utah chapter launched in spring of 2025, when Savage and a group of other women in the music industry came together at *Mind The Gap Fest*. "There isn't really an architecture for the music scene in Utah," Savage says. "There's a lot of freedom, but people will start to notice where the holes are as they progress [in their careers]."

The organization provides resources and support to individuals across the music industry, from emerging and established artists to concert

photographers, event promoters and venue owners. In an industry where it's imperative to know the right people and make the right connections for success, Savage and the WIM leadership team focus on building relationships or "creating intentional collisions," as she puts it, while providing access to invaluable industry resources. "Our mindset is community over competition," she says. "We're here to provide access to workshops, mentorships, shadowing and member spotlights – resources, not just talking heads."

If you're interested in getting involved with the nonprofit, WIM is open to anyone who loves music, not just those working directly in the industry. "Fangirls make the world go round," Savage says. "If you're a [local music or concert] participant, you're already a part of it."

Register for the opening night of "The Pit: Behind the Lens" on the official WIM website. And if you can't make the opening, the exhibition will run for two weeks at *FICE Gallery*, so you've got plenty of time to check it out and support the featured photographers.

Illustration: Kij Cactus



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TAKE THE STAGE AT SUNDAY DRIP



Sunday Drip provides a space for up-and-coming artists to hone their live performance in front of a real audience. Photo courtesy: Dante Johnson

By JP
joephillips@gmail.com

Sunday Drip was born from the frustrations of being a burgeoning artist in Salt Lake with limited places to perform. For performers with unconventional approaches to live entertainment such as live electronic music artists or interdisciplinary art performances, like live music and dance, *Sunday Drip* has become home to these artists. It has also become a space to experience music and art that is raw and intimate.

Prior to the birth of *Sunday Drip*, there were two shows at *Sugar Space* that laid out the direction for what *Sunday Drip* would become. The first was *This Whole Time*, a dance and music collaboration showcase where artists were paired at random with the goal of creating live dance and music performances. It was expansive and cross-disciplinary, and more than a few collaborations were born from the event. **Dante Lerae**, one half of the team that puts on *Sunday Drip*, was one of the performers in the show, and **Jon Philpott**, aka **Fezmaster**, was in the audience. This got the wheels turning for Philpott about other opportunities at *Sugar Space*.

Not long after that, Philpott organized a lofi hip-hop show called *Lofi Sunday* with Lerae, **Fischloops** and **Far Out Nicky**. After that, **Britney** from *Sugar Space* approached Philpott with the idea of starting a regular event, and thus *Sunday Drip* was born.

"The genres that are played are subversive to the vibe we are trying to create," Philpott says. The original intention was chill – lofi to ambient and downtempo – but has expanded to include anything from dungeon synth to film score to experimental noise. This lack of rigid boundaries around genre has led to a wide array of interesting showcases from local talent.

A favorite in the scene was the music and dance collaborative show performed by **Briana Gillet**, **Nora Price** and **Carina Gillet**. The performance was an aerial dance with live accompanying music provided by Briana on flugelhorn and Nora on guitar, with the dance and choreography by Carina. "At one point Nora joined Carina on the aerial silks and was playing the flugelhorn while swinging around the stage," Philpott says.

For artists who are up and coming, *Sunday Drip* provides an event that is a springboard to playing live. "I think there have been quite a few people who have started playing at a *Sunday Drip* and then went on to book other shows around town," Lerae says. Philpott agrees, saying, "The way I see it, there is a big difference between an open mic and a show." *Sunday Drip*

provides a space to hone your live performance in front of a real audience of creative people. There are certain technical aspects of live performance that can only be learned through actually doing it. *Sunday Drip* provides an environment for artists to test out their new material and polish up the aspects of performance that are almost impossible to do at home.

As *Sunday Drip* has developed, the curation process has adapted to a changing scene. Each show is curated based off of the other musicians and their sound so that each show is cohesive. A good example was last year's *Sundaye Deluge*. **Late July**, KVEG and **Spaceseer** created three separate performances of dungeon synth, a genre that has been growing in popularity over the last few years. It combines dark ambient atmospheres and black metal textures to create sounds that evoke a dark fantasy-esque setting.

For Philpott and Lerae, the future of *Sunday Drip* is to continue to provide a space for community and to build onto that community by expanding out to other disciplines and making space for unconventional performances and genres.

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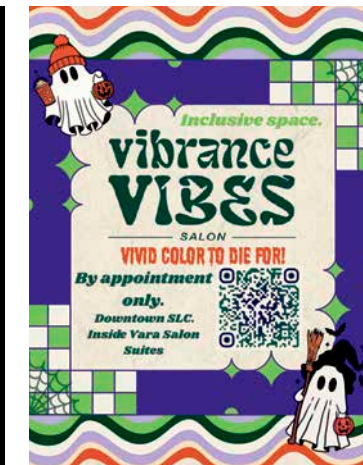
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Scott Schwarz, The Road Drummer, yells, “Everybody dance now!” on the corner of the street, beating on paint buckets and metal pieces he’s collected from thrift stores. Most of us learn to keep moving while in the city, but The Road Drummer has made it his mission to help people stop.

However, the joy he brings started in a much darker place. Schwarz struggled with severe alcoholism for 12 years. “I almost died,” he says. Eventually, he chose sobriety and came to Utah to leave his old environment behind him. Coming out of rehab, he felt like he had been given another chance at life. “A man has two lives,” he says. “The second one begins when he realizes he only has one.”

With that, he decided to try something he’d always wanted to do: bucket drumming. But there were a few problems: He had no drum kit, no car and no percussion training. So he improvised. He strapped a bucket onto the front of his bicycle and rode around Orem, practicing as he went.

Then his closest friend from rehab died. After her funeral, Schwarz found himself sitting in a parking lot with a flat tire and grief that had nowhere to go. So he pulled out his bucket and started to play. Then a woman walked up to him and gave him his first \$20 tip. “I’ll never forget her,” he says. “I probably scared her with

how [excited] I was, like ‘THANK YOU SO MUCH!’”

That \$20 mattered, but something even better happened soon after: People stopped, and they danced. During COVID, people would park hundreds of feet away and just listen. Later, some found him online and messaged him to say he was giving them hope during a horrible time. This made him realize that his performance could give people a moment to step out of their ordinary lives, and his goal became to help them “break away from the mundane... and just kind of start dancing in the street.”

The man had found his rhythm, but watching others find theirs became the most meaningful part. “Kids don’t have the social inhibitions adults have,” he says, his voice changing. They dance, and he hands out drumsticks he keeps on him for this exact situation. His favorite sight is kids walking away, still hitting things. “They’re going to ruin their parents’ house,” he jokes, but underneath the laughter is something more meaningful: “I might have created another drummer.” From where I’m standing, he’s offering permission to these little musicians to chase what they love.

He’s now facing a personal reminder of how precious that is. He married his wife in 2023 and was trying to spend time with her in the Philippines when he was diagnosed with wet macular degeneration, an illness that is slowly blinding him. Treatment has helped preserve his vision for more than three years, he shares gratefully, but ongoing treatment is expensive. He’s found himself having to choose between being with his wife or keeping his vision — a choice made harder, he says, because, “The only thing I want to do with my vision while I got it is look at her.” He is currently living in Oregon to access that treatment but hopes to be in Utah to play outside Jazz games again soon.

He came to our beloved state to get sober. He picked up the bucket, found his rhythm and along the way, discovered he loved helping strangers — especially little ones — find theirs. He leaves us with one last piece of advice: “If you want something different, you’ve got to do something you’ve never done.”

Readers who want to check out Schwarz’s bucket drumming journey can find him @theroaddrummer_ on Instagram, or theroaddrummer.com. If you want to contribute to Schwarz’s ongoing treatment, or support his music-making and travel back to Utah, you can find him @theroaddrummer on Venmo and Cash App.

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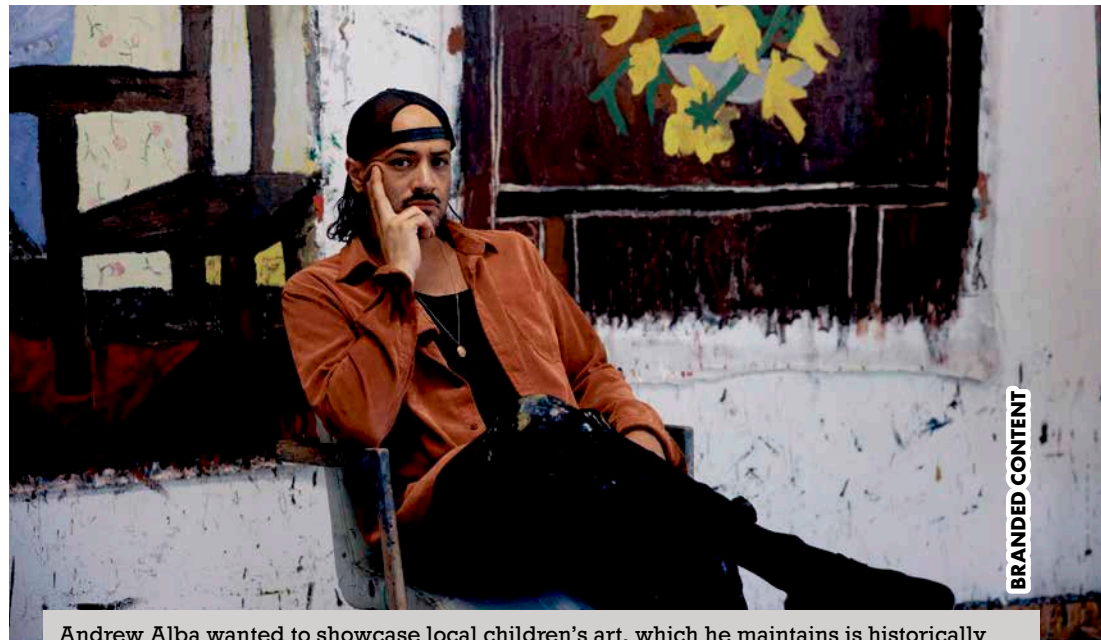
Making Space for



ANDREW ALBA Lets Kids Take the Lead

By Anna Walker
annaawalk@gmail.com

When Salt Lake City artist Andrew Alba was tasked with curating a show for the *Craft Lake City Contemporary Gallery*, he opted to exhibit some unexpected illustrators. Rather than oversee a group show of established artists, Alba wanted to showcase local children’s art, which he maintains is historically underappreciated. “I think all painters want to return to a type of childlike mark-making. I don’t want to be childish, but I do want to be childlike,” Alba says. “I want to approach a painting like it’s the first painting I’ve ever done.” What better way to capture that childlike spirit than by recruiting the youth to get creative?



Andrew Alba wanted to showcase local children’s art, which he maintains is historically underappreciated. Photo: Victoria Hills

The plan is simple but ambitious: Alba will station canvas panels in several locations around the city, providing drawing materials like crayons, markers and even a bit of paint at each. It may sound like a recipe for chaos, but that’s actually the goal: “I want the finished pieces to be drawn over and over and over again, to look like a train that’s had graffiti on it for the last 30 years or like a junior high desk that keeps getting scratched in and drawn on.”

In an effort to capture different parts of the community, the panels will also move around the city, intermingling drawings from the east side with those from the west. Alba plans to make some plaster sculptures for the kids to work on as well. So far, he has secured spots for the panels at *Edison Elementary*, *UMOCA* and *Mochi Kids*, with more locations incoming. Alba will also be hosting a few events at his own studio, providing healthy snacks, artistic materials and a space to truly inspire play – something Alba insists is essential to the creative process.



As far as creative direction goes, that’s primarily left up to the children. Materials will be similar, but some panels will feature darker, cooler hues, while others will be a bit warmer and brighter. The kids might be asked to draw their best friend or their favorite animal, but at the end of the day, Alba just wants to see how they “translate their feelings” onto the panels.

For Alba, this curation is personal. As a father of two and caretaker of many, “there’s always just kids in and out of [my] studio, on the trampoline, all of these things. But they always bust in here and start drawing, working on things.” This work is important, but Alba states that “the general public or academics or art lovers don’t really take what kids do seriously.” With this show, Alba hopes to turn this notion on its head. By formally framing and showcasing their work, he hopes “people might actually stop and look at them more seriously and see how these little artists are making marks and how all these professional artists, a lot of the time, are just trying to rip them off.”

This will be Alba’s first curated gallery of work that is not his own. When asked how he anticipates this will differ from previous installations, the idea of control and/or lack of it came up. “In my everyday life, I love control — with dishes, tidiness, etc. — but with art, I don’t want to control it. I’ve always thought of it as growing a garden. I just want to give it sun and water, and it’s gonna grow into its own thing.”

The show will open at the *Craft Lake City Contemporary Gallery* on Nov. 20. To keep up with this project and Alba himself, follow his Instagram [@andrew.alba](#) or visit his website [andrew-alba.com](#).

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Before they were synth-driven, industrial sludge duo **LAST**, **Chase Cluff** and **Ian Moore** played on the same Junior Jazz team as elementary schoolers. Through 13 years and seven bands, Cluff and Moore's symbiotic relationship remained the only constant. The strength of their friendship, and proven track record of effortless creative collaboration, kindled the inspiration to play as a two-piece. The name "LAST" holds a double meaning — Cluff and Moore's security in their relationship promised them this would be the final band they started together because it would be the one to endure.

Both Cluff (synths, keys, vocals, samples) and Moore (drums, synths, vocals, samples) recall fond memories of their first punk and metal shows at Provo's *Starry Night*, naming Salt Lake hardcore legends **Parallax** as performers that sparked a lifelong obsession with heavy music. "That was [my] first realization that anyone can play in a band," Moore says. For Cluff, whose ever-growing passion for metal was once at odds with a strict LDS upbringing, the synthesizer's power and versatility presented an opportunity to transform his obligatory piano skills into a canvas for crushingly heavy metal. Moore's first musical endeavors were in the realm of psychedelic rock and shoegaze, but he says "it got heavier and heavier" through jam sessions with Cluff.

Their forthcoming record, *Potent Desperation*, promises to be LAST's most aggressive yet, both in terms of sound and the righteous anger behind it. While personal grief and trauma informed 2021's *All Tunnel, No Light* and 2023's *Sifting Through Ash for the Belongings of Our Loved Ones*, *Potent Desperation* is driven by collective grief for and rage at the world. "There's a more focused anger at politicians and billionaires and people actively destroying the world and profiting off of war ... It's hard to watch footage of a genocide

LAST

Alchemizes Righteous Outrage into Heaviest Record Yet

By Emma Anderson
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Illustration by Ian Turpin

happening in real time and not feel compelled to write about that," Cluff explains. Moore adds that the two "pushed each other a lot more" while writing this record, which both describe as a very organic process. "I was able to level up as a drummer," he says.

Potent Desperation was recorded with its vinyl release in mind. "It's such a focus for us in the studio ... thinking, 'What's gonna

fit on that side? How's it going to flow?'" Cluff explains. An avid collector and employee of *Graywhale*, Cluff firmly believes in the value of physical releases, as well as the full-length album as an authentic art form in the age of streaming, skipping and shuffling. "Putting out an album that's meant to be listened to front to back is so important," he states.

LAST have always recorded with **Andy Patterson**, who excels not only at creating a relaxed atmosphere that allows for an authentic performance but also at capturing the massive, pummeling sonic intensity of LAST live. "First and foremost, we're a live band before anything," Cluff says. Rather than individually tracking instruments, *Potent Desperation* was played in the studio exactly as it would be performed, allowing the record to more closely emulate the live LAST experience (which, for those unfamiliar, is equal parts bone-chilling and mesmerizing).

It's only fitting that LAST's first music video, directed by friend **Conrad Mitchell**, is a live performance video of "Munitions." It's intensified by spliced-in images of a burning American flag and flames encroaching at the edges of the frame as the track builds in intensity. This full-scale record release — teaser single, music video, vinyl and a tour — is LAST's biggest album rollout yet, a triumphant celebration of the masterpiece the two have spent years crafting and refining.

LAST will be performing on Oct. 29 at *Aces High Saloon* with support from **Gracemaker** and **Rothko Chapel** to kick off their West Coast tour, which includes a Portland date supporting Salt Lake's own **The Keening**.

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Welcome to the Snake Pit: World's Largest Modular Synthesizers Collection

By Lalise Eshete
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In the so-called “snake pit,” some of the biggest modular synthesizers in the world line the walls of Ed Brock’s Park City basement. Built over the last 10 years, an insane amount of colored wires run around and behind tall electronic machines with hundreds of input and output ports. They make sound by generating, processing and shaping different audio signals, allowing Brock to create sounds, melodies and textures.

These large machines are Brock’s instrument of choice. Collaborating with his partners, **Fezmaster**, **Mafic Pulse** and the **SLC Synth Alliance**, Brock recently showcased his synth-made music with sci-fi animations at *Brewvies*.

This included two films with improvised scores, sometimes featuring other instruments or mixing organic sounds like waves and birds. It’s difficult to describe all of the sounds created with these machines; it can sound like whale calls, an organ, strings, alarms or even sharp microphone feedback.

“I wanted to be something that [an audience] probably never heard before,” Brock says. He also says it’s fine for people to have any response, even an uncomfortable or unpleasant one, as long as they take the time to be curious about their reaction.

The poster art for Brock’s films matches the unconventional and psychedelic vibe of the performance. Brock says his projects usually start with the album cover and poster art, sharing that he has thousands of these collages stored.

This screening featured the hour-long films *Garitang Keshi*, *The Kunlun System* and *Manoantara*, 43% human. The “43%” was a random number Brock chose, inspired by something he read about humans being “made up of a large percent of bacteria and viruses.” Brock also changes his band name (like **Alliance For Radiation Safety**) every 5 to 10 songs across his roughly 50 albums to whatever titles he finds in his “backlog of millions of names [and] ideas.”

These large machines are Ed Brock’s instrument of choice. He combines his synth-made music with sci-fi animations.

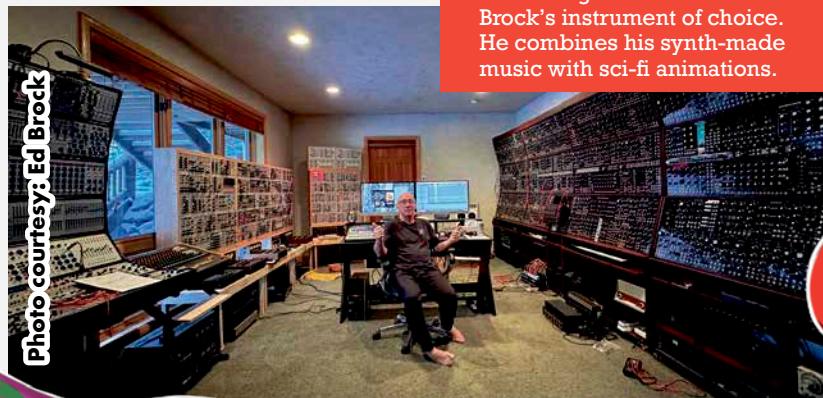


Photo courtesy: Ed Brock

Some songs in the films are more beat-driven, with an improvised call-and-response with his musical partners. The effect is this kind of ‘80s video game soundtrack, complemented with moving animations that take you through different planets and galaxies. The space-like animations are overlaid with footage of things from humanity, most often vintage videos of ads, government propaganda, biology / anatomy drawings and PSAs.

The other tracks are much more abstract, with layered sounds following no real rhythm or phrasing. Sometimes it sounds like a ‘70s slasher villain theme, other times a soundtrack for a nature documentary, but mostly it gives you this feeling like you’re lost on a long trip. The animations simultaneously take you on a stream-of-consciousness journey.

Brock generates these animated “worlds” using fractals and self-similar geometric patterns that resemble things found organically, like the branching of rivers, lightning, roots or snowflakes. He inputs fractal formulas to create these worlds, rendering them year-round on a half-circle of several thick, constantly humming laptops.

“It’s really a lot of luck of the draw to be able to get it, ‘cause you can have a great combination of formulas but not have the right parameters for how the formula creates the iterations for the world,” Brock explains.

The experimental trial-and-error, as well as the meticulous custom art, are what originally drew Brock to modular synthesizers. From the development of early synthesizers in the 1960s, experimenting with these electronics required a do-it-yourself, resourceful attitude, because the equipment was so expensive and inaccessible.

“I find that there’s a connection to the music-making if I know how these things work,” Brock says. “It’s almost like a musical partner.”

His aspiration is not to gain a following but rather to invoke curiosity and deep listening in others. His next project involves a spoken word element to his music, including a variety of voices speaking random prose. “I’d love it if people would take more of a risk than listening to the things that they listen to every day,” Brock says. “I feel you don’t really understand the music until you really dissect it.” Brock is affiliated with the @slcsynthalliance. Follow or reach out to them to discover more of his work.

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WICKED TEMPLE

LOCALIZED



By Jaia French
jkfrench06@gmail.com

No matter the circumstance, Wicked Temple is still playing, and that's all that ever mattered.

As you flip your calendar to October, are you filled with a lurking desire to do... the mash? The monster mash? There's no better place to get your fix than *SLUG Localized* at Kilby Court on October 22. Post-hardcore band **Warm Veins** will treat you, and heavy metal bands Vicious Souls and Wicked Temple will trick you. See you there — if you dare!

Brandon Arthur (lead guitar) has been making music for the past 30 years, and in the last eight years he has found sanctuary in his band Wicked Temple. Alongside Brandon are **CK Arthur** (co-founder, lead vocalist and rhythm guitarist), **Brad Schatz** (who is killing it on bass) and the band's "final piece," as CK put it, **Jackson Barlow** on drums. The addition of Barlow was a blessing for them all, as Barlow "changed the whole dynamic of how the sound *sounds*. It took us to the next level," CK says.

After being thought up in the hotel room where CK and his wife were living at the time, Wicked Temple has spent the last eight years defining who they are as a band, as well as individually. It feels rare that sending an email to someone you found on a musician-finder website would lead to something as substantial as this, but that is exactly how Schatz found the Arthur brothers all those years ago.

Every one of these four men has had moments of such intense mental exhaustion that they questioned the worth of continuing to pursue this band, but each one of

them has consistently shown up. They kept deciding that whatever they were doing with this music was worth it, and that endurance is what turned Wicked Temple into something considerably worthwhile. Whatever it is that you are sacrificing for will recognize this deviation and return the favor in unimaginable ways.

These men all have families, day jobs and external responsibilities that take away from their ability to freely create music in every waking moment, though there are times when these lives and families are what are allowing and pushing them to pursue their music. CK credits his wife with igniting the idea that was Wicked Temple, since she brings passion into reality. Barlow acknowledges that the flexibility of his tattoo career allows him to play music on his own schedule. The hardships that both Arthur brothers have overcome, specifically their experiences in the Marine Corps, have influenced almost an entire album. Without music Schatz wouldn't even be alive right now, so we have music to thank for keeping him around and we have him to thank for creating kickass music. All four

of them attribute their fathers to introducing them to music, specifically the genres which now inspire their own music.

I asked each one of the members to tell me a story, good or bad, from performing, and all Barlow had to say was this: "There has never been a necessarily bad show, because it's always been fun." Each of them agreed with this statement. Playing shows for empty rooms, playing fresh out of jail, playing a set learned in less than a week, no matter the circumstance, they were still playing, and that's all that ever mattered.

"There's not one of us who hasn't sacrificed and lost to be here, but it feels good to be here," CK says. There is a give and take in rock and roll, and these men have felt both sides. "If you don't give it its due, you ain't gonna get shit in return," CK says. More often than not, it is terrifying to commit your life, time and energy to something when you have no perception of the outcome, but as CK says, "If it's not dangerous, it's not rock and roll."

VICIOUS SOULS



LOCALIZED

By Jaia French
jkfrench06@gmail.com

Vicious Souls exhibit a bond that most can only pray for, and that is what makes this group so valuable.

Sitting side by side in **Shane Halen's** (founder, lead guitar) garage-turned practice space, the five members of Vicious Souls exhibit a bond that most can only pray for. It is often difficult to work so closely with four other people, especially people with personalities as expressive as these guys, but these men seem only find ways to complement each other. They hold each other up, both on and off stage, and that is what makes this group so valuable to the Salt Lake music scene.

Every single one of these men has been making music for at least 35 years. It was only two years ago, 11 years after Halen originally started the band, that the lineup was finally solidified. **Chris Margetts** was the final addition to the band, coming in on bass. Margetts went to practice with the band to decide whether or not he wanted to join them; after only one song, he was sure. When Margetts joined the band, he made the other members agree that this was the lineup they were going to stick with, and they haven't once regretted that decision. Halen was happy to agree, given that he had spent the last 11 years going through many different bassists and vocalists.

On vocals is **Gary Luahiwa**, possibly the most kickass guy to ever come out of Fountain Green, Utah. With **Paul Griffin** on drums and **Tracy "Rooster" Sweetring** on bass, we have all the musicians of Vicious Souls — but there is one more honorary member. **Steve Hentschel** is the blood and bones of Vicious Souls. From organizing bookings, coordinating travel plans, running websites and social media, to being a brother to every one of the members, Hentschel does it all. Hentschel met Sweetring through work and has since become a vital pillar for these men. He is their number one supporter in every sense. Hentschel has seen Vicious Souls through everything, and to this day he says, "From where I stand, I could always tell if they were bad or not, and I have yet to hear a bad show." Hentschel has stood in crowds of hundreds as well as crowds of only one other person, but no matter the crowd, "when they play, they play."

The fact that each one of these guys has been in at least one previous band and has years upon years of playing and performing under their belts allows them to work through anything they come across. As Margetts puts it, "We've all been through so many years of doing things wrong."

These men are ready to do things right — and they are.

There are so many venues Vicious Souls still wants to play, so many places they want to go and so many more people they want to share their music with. They have one single out now, while they are actively working on recording a few more songs for an EP which they hope to have out on streaming platforms by the end of this year. Whether they are putting out music, performing or just jamming, Vicious Souls is "going to have a good time no matter what."

Every single one of these men has come a long way from performing at high school talent shows and watching their older brother's friends play music. Halen has been making music since the '80s, and he's "not stopping till he's in the grave." At a young age, Luahiwa believed you had to be a god to be able to create music; since then, he has either learned differently or discovered himself to be godly. Utah has produced a lot of incredible musicians, and you can certainly add these five men to that list.

SLUG's Cabinet of Curious and Collectible Band Merch

With the mass production of ugly T-shirts and posters that don't look quite man-made, it can be hard to find band merch worth buying. From products that will keep you protected from the sun to others that will keep your friends protected from your pits, here are six items from local bands that you aren't going to find anywhere else:



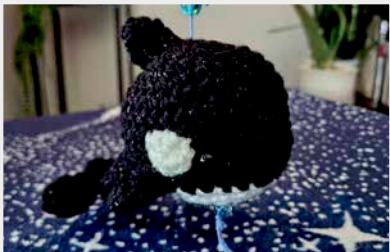
Shrink the Stink (Shrink the Giant)

We initially created it for our own health to stay away from the questionable chemicals found in commercial deodorants. The deodorant worked so well that we decided to sell it on our band merch table. It's pretty odd for a band to sell deodorant, and so it is a great conversation starter with fans. It's also a pretty practical item at a show where it might be a little hot and sweaty. We're just trying to look out for our fandom.



Oracle cards (Little Moon)

Tarot cards have always been a big part of that for me and my songwriting. For my album *Dear Divine*, I wanted to make an oracle deck connected to each song on the album. My sister **Margaret** created the prompts and symbolic guides while my husband **Nathan** (@wizzy.starman) illustrated them, loosely drawing from tarot symbolism. It became an enriching collaboration and really just another way for these mystical songs to become physical symbols you can interact with and meditate on.



Plushie keychains (OrcaMind)

OrcaMind goes all out on handmade plushie keychains that they release every Bandcamp Friday, along with their new songs. **Michelle** and her mom come up with creature ideas – such as aquatic animals like orcas, penguins, sea turtles – and Michelle's mom makes them by hand with custom details, themed with their songs. OrcaMind throws a party on their livestream, jokingly called a "brawl" at midnight because several of them sell out immediately. Fans love the hype, quality and thoughtful personal care that goes into every plushie.



Direct to DVD (Sego)

We've always considered packaging integral to the record's theme, from *Sego Sucks'* 3D lenticular print to *Tandang's* reflective silver mylar cover (often to our financial detriment). *Direct to DVD* collects lost singles and new jams: something between albums, without the "B-sides and rarities" demotion. The CDs found a fitting home in once-prized DVD cases bought for next to nothing. There's a metaphor in there somewhere. The reuse is a bonus, and I've secretly kept all the movies for my own private collection.



Very Cool Journal (Teddy P)

"Very Cool Journal" was created from heartbreak, longing and a lot of hope. I made it while trying to cope with liking someone who had chosen someone else, imagining that maybe the journal would inspire a romantic revelation. It did not. Instead, it became a reminder that sometimes you make something because you don't know what else to do with your feelings. The back features two stick figures holding hands beneath a moon. I don't know who they are, but that's okay.



Parasol (SubRosa)

SubRosa hand-painted our logo on around 30 parasols for *Fire in the Mountains*, with a few more elaborately designed by **Sarah Pendleton**, our violinist. It was a huge process figuring out the best way to paint the logo on the parasols, as we experimented with a stencil, spray paint, foam paint brushes and finally, paint markers. It reminded me of SubRosa: We didn't know what we were doing at first but had a strong vision and just had to keep experimenting until we got it right.



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YOUR FAVORITE BAND IS A BIKE RIDE AWAY AT All Saints

By Braxtyn Birrell | braxtynb101@gmail.com

After the unfortunate hiatus of *Buzzards & Bees*, a well-loved music festival in downtown Provo, *All Saints* swooped in quickly to fill the void. However, this isn't just *Buzzards & Bees* with a new name; this is a whole new beast.

Co-founders of The Toaster Oven, **Bly Wallentine** and **Colin Foy**, came together with **Bex Graham** of Happy Valley Rockers and audio engineer at *Velour Live Music Gallery*, **fern McKenzie**, among other organizers, to create what would become the next South by Southwest-style, Halloween-themed music festival in Utah County. Now, they're getting ready for round two.

"Colin and Bly came to me with the vision," Graham explains. "We grew the vision as a group, but they really pushed the DIY aspects because they're such core members of the community, so they're bringing the community together." The other organizers were quick to jump in and give Graham her credit, though, calling her the "backbone" of the project.

What makes *All Saints* a bit different than other festivals is that there are no headliners, as they believe all bands are created equal. "I remember that last year, **Little Moon** went on first," McKenzie gives an example. "If you wanted to see Little Moon, you had to be there at the beginning. And if you're there at the beginning, why not stay all night?"

Foy takes pride in the fact that they were able to pay all of the performers equally, explaining that it's "all about flattening the economy. Let's bring the money here locally, let's keep the

money here locally and let's pay every artist what they're worth, which is the same."

Leaning into the DIY aspect, something else that sets this festival apart is the unconventional venues like St. Mary's Episcopal Church in Provo – and they're using the spaces just as they are, no sound system included. "It's so nice to have a few venues where there's no sound system, and everyone is just hushed and listening," Wallentine says excitedly. Every venue will have a curated lineup to fit its vibe and capabilities.

As for what bands you can expect to see, the committee is hard at work rifling through over 100 impressive submissions from all over Utah and even out of state. Since they view the festival as "people coming to see their neighbors play," Utah County bands are the priority, but they also love interacting with bands from both up north and down south.

I know some Salt Lakers might be reluctant to spend a day in my neighborhood, but I agree with McKenzie when they say, "I have a stubborn attitude about Provo. We can make this cool if we stay here and do cool things here." They further that sentiment by explaining that BYU and UVU bring tens of thousands of college students to Provo every year, and beautiful art can come from the transitional period of one's early 20s.

Wallentine and Foy can confirm. "It makes an inevitably insane music scene. These people are wondering how they can make themselves seen in a sea of young musicians, so we want to shine a light on them. It's just such a vibrant

cy," Foy says. "Your favorite band is a bike ride away," Wallentine agrees. "Go downtown, and you're gonna find music you love."

While these organizers are learning a lot from their predecessors and their debut, the most resounding lesson they've learned is that "you can just get a group of friends together and make an event, and people will show up. It's surprisingly doable." Graham laughs, saying the most important lesson she's learned is that "punk bands don't love to fill out Google forms." To keep tabs on the performers and venues, follow [@allsaints_musicfest](https://twitter.com/allsaints_musicfest). Don your costumes. You won't regret making the trek.



Illustration courtesy: John-Ross Boyce

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SLUG MAG ASTROLOGY FORECAST



From the One Come the Many

October 2026

By Nichole Huntsman • nicholehuntsman@gmail.com

You are made of original parts, a miraculous gift of singularity. Be the one who recognizes our differences and the unity pulling us through.

ARIES:

A Copy of a Copy?
The illusionist around the bend reflects an illusion in your truth. Time wasted to the burn, now renewed in the retroview. Returning to a simpler alignment, the heart senses what is true. Seeing the change in the other reminds you it's the thing you might want to do.

TAURUS:

You
There are spheres of experience, intersecting lines of age and grace. Through the lens of others' creations, you catch a glimpse of yourself. The question remains: What is the project that must be launched? And the voice returns with the call, "You."

GEMINI:

Powers of Dictation
You'll be drafting your resolution, yet to be determined, it is true. The wizard and his letter, the numbered differences come into view. Not a sphere but a cylinder – no giants, no single-eyed two. Only a record of tomorrow, dead words without a cast and crew.

CANCER:

Shared Future
Objectivity is the goal, but the person is ever new. When examining life for meaning, remember we each go through and through. Emotions and painful moments, shared stories with two different views. Take time to hear the other, break bread with the past review.

LEO:

The Name and the Dragon
As a potent symbol, or as a caged cat prepared for the call, you rise from your station, giving words for the reason. Form no longer bound as an instrument of pain, now returned by grace, to change in a season. Taught all at once, ever potent in creation. You will be as you came to be, a light that no force can hasten.

VIRGO:

Here a Little, There a Little
It is time to fix the tear of a page taken with a hindsight view. Dreams shelved for a future solution, drawers to be sorted and cleared through. To gather ourselves for an inventory. You're prepared for the next moment. It's time to share your gifts with the few.

LIBRA:

Perspectives and Influence
From the frontier comes a rattle in the wind, songs of a future redemption. Overcoming our past lessons, to integrate all into present. First order of business is understand the subjective view. Shadow work within will be reflected without. Holding love as the highest goal, a clear prism to divide the light. Color and change, clearing the confusion of separation.

SCORPIO:

Object/Subject
Powers of manifestation, through faith in the sublime. Turning an eye to the past, remembering that tomorrow is bound to be new. Let others teach you of their methods, of their unique and unending truths. Hold space for their

healing, using the gifts that have been given to you.

SAGITTARIUS:

I Believe in a Better Way
While night visions may loom, all things eventually move. Change in the heart of many can give an opening for the changes in you. Birthed from our troubles, as newborn innocence remains. Carry the light that you've been given, illuminating paths to a higher truth.

CAPRICORN:

Passion Project
Your people and the climb. Some carrying more than needed, it's a day to lay down what is due. Under the sky, the day is reclining. Look heavenward under the morning dew. You've seen these changes before, now it's time for something new.

AQUARIUS:

Pro-Vision
Youth has its turn to correct all former moves. The aged have their distance and their memories in view. We're caught between the days, between the intersection of you. See with your other eyes, above the division of the two. You're both the newborn and the elderly – this life is made by only you.

PISCES:

Without Words
The call comes without mention, as a spectre through the room. Sights that sound like progress. Words taking time to break through. Double down on your position, give room for the spirit to flow through. Faith in the unseen future is a faith to which you can contribute something new.



Illustration: Garrick Dean

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Daily Calendar

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Friday, Oct 2

ADÉLA - *The Depot*
Breakaway Utah
- *America First Field*
Bird Watcher
- *Quarters DLC*

Saturday, Oct 3

Triggers & Slips
- *Hog Wallow*
AURHE - *Velour*
BLADE RAVE
- *Metro Music Hall*

Sunday, Oct 4

Psychostick
- *The Pearl on Main*
BUZZ KULL &
KONTRAVOID
- *Metro Music Hall*
Jesus Christ Taxi
Driver - *International Bar*

Monday, Oct 5

Social Cinema
- *Quarters DLC*
Emei - *The Complex*
Love Spells - *Kilby Court*

Wednesday, Oct 7

Justin Howl -
Hog Wallow
Staind - *UFCU*
Amphitheatre
Big Thief - *Ogden*
Amphitheater

Thursday, Oct 8

Sleeping With Sirens
- *The Union*
MVTANT
- *International Bar*
Robert Plant
- *AbraVanel Hall*
Arch Enemy (w/ The
Black Dahlia Murder)
- *The Complex*

Friday, Oct 9

Iron & Wine - *The Depot*
Hey, Nothing
- *Soundwell*
Acid Mothers Temple
- *Quarters DLC*
Laura Ramoso
- *Kingsbury Hall*

Saturday, Oct 10

Doja Cat - *Maverik Center*
Diva Bleach - *Kilby Court*
Pastel Faces
- *Quarters DLC*

Monday, Oct 12

MOMMICKED - *Velour*
Sweet Gloom
- *Quarters DLC*
Shrugboat
- *Urban Lounge*

Tuesday, Oct 13

Malcolm Todd
- *The Union*
Nahko and Medicine
For The People
- *The Complex*
French Police
- *Metro Music Hall*

Wednesday, Oct 14

Gary Clark Jr.
- *Eccles Theater*
The Saint Cecilia
- *Quarters DLC*
Uptown Sasquatch
- *Urban Lounge*

Thursday, Oct 15

Julien Baker
- *Kilby Court*
The Milk Carton Kids
- *Commonwealth Room*

THE ARMY, THE
NAVY
- *Metro Music Hall*

Friday, Oct 16

Sammy Rae & The
Friends - *The Depot*
To The Grave - *Soundwell*
CHUMP - *Velour*
Fruit Bats (w/ Matthew
Logan Vasquez) -
Commonwealth Room

Saturday, Oct 17

The War and Treaty
- *State Room*
Megaritual - *Blue Gene's*
The FOX BROTHERS
- *Leatherheads*

Sunday, Oct 18

Michael Franti Trio
- *The Depot*
This Wild Life
- *Soundwell*
Ethereal Moon, Ahí
Náahaí & Mormon
Tabernacle Fire
- *Aces High Saloon*
Rise Against - *The Union*

Monday, Oct 19

Palace - *The Complex*
Bongfather,
Raizercrow, & Hateful

Fate - *Aces High Saloon*

Tuesday, Oct 20

Blind Temptress
- *Kilby Court*
The Wildwoods
- *Urban Lounge*
Corpse Dust
- *International Bar*

Wednesday, Oct 21

Sarah DeGraw
- *Hog Wallow*
Magenta Wave
- *Kilby Court*
Spirits - *Quarters DLC*

Thursday, Oct 22

Mel Soul And The
Heartbeat - *Hog Wallow*
The Very Scary Show
- *Quarters DLC*

SLUG Localized:
Warm Veins, Wicked
Temple & Vicious
Souls
- *Kilby Court*

Saturday, Oct 24

gavn! - *Kilby Court*
The Plastic Cherries
- *International Bar*
Despiona/Mummy
- *The Pearl on Main*

Monday, Oct 26

Dummy
- *International Bar*
Post Sex Nachos
- *Kilby Court*
KING OF DRAG
- *Metro Music Hall*

Tuesday, Oct 27

Pigeons Playing Ping
Pong
- *Commonwealth Room*
GEESE - *The Complex*

Wednesday, Oct 28

George Clanton
- *The Depot*
Sophie Hunter
- *The Pearl on Main*

Thursday, Oct 29

Rocky Horror
- *Broadway Center Cinemas*
she's green - *Kilby Court*
Low Light Halloween
Market
- *Commonwealth Room*

Friday, Oct 30

Basement - *The Complex*
Weatherday - *Kilby Court*
Julia Jacklin
- *Metro Music Hall*

Saturday, Oct 31

Pixie & The Partygrass
Boys
- *Commonwealth Room*
Faetooth - *State Room*

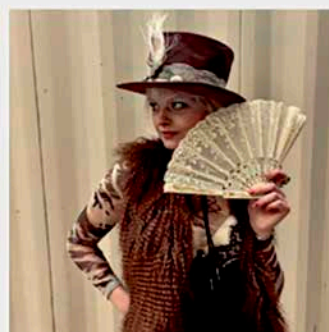
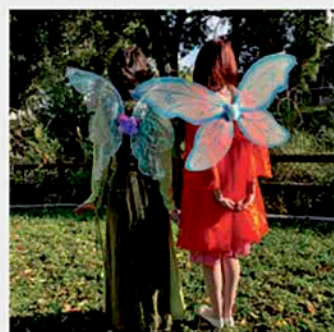
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10.4 TINLICKER | THE DEPOT 10.6 EMEI | THE COMPLEX 10.7 BIG THIEF | OGDEN TWILIGHT 10.7 ETHAN REGAN ★ | THE COM-
PLEX 10.7 ZOLITA | SOUNDWELL 10.8 HOLYWATR | SOUNDWELL 10.8 MICHELLE BRANCH ! | THE COMPLEX 10.9 HEY, NOTH-
ING | SOUNDWELL 10.9 IRON & WINE ! | THE DEPOT 10.10 GLAIVE | THE COMPLEX 10.11 JENNA RAINE | SOUNDWELL 10.12
DIE SPITZ ★ | SOUNDWELL 10.15 THE WRECKS | THE DEPOT 10.16 SUECO | THE COMPLEX 10.17 JULIA WOLF | THE UNION
10.19 PALACE | THE COMPLEX 10.21 RAYNES | SOUNDWELL 10.21 SLOW PULP | THE COMPLEX 10.21 PHOEBE BRIDGERS ★ |
DELTA CENTER 10.24 MEDIUM BUILD | SOUNDWELL 10.25 BURNDOWN TOUR | SOUNDWELL 10.26 DINOSAUR JR. | THE
COMPLEX 10.26 NEW CONSTELLATIONS | SOUNDWELL 10.27 GEESE ★ | THE COMPLEX 10.27 WATERPARKS | SOUNDWELL
10.28 GEORGE CLANTON ! | THE DEPOT 10.29 ZACK FOX | THE COMPLEX 10.30 BASEMENT | THE COMPLEX

Kilby Court

10.1 EVENING ELEPHANTS | 10.2 SECTYDE | 10.3 MICHIGANDER | 10.4 RACHEL BOCHNER | 10.5 PORCH LIGHT ★ | 10.6 LOVE
SPELLS ★ | 10.7 AUTOMATIC ! | 10.8 JUICE | 10.9 EDGEHILL ★ | 10.10 DIVA BLEACH | 10.11 PERTINENCE | 10.12 TELEScreens |
10.13 BEBE STOCKWELL | 10.15 - 10.17 JULIEN BAKER ★ | 10.18 HAYDEN EVERETT | 10.20 BLIND TEMPTRESS | 10.21 MAGENTA
WAVE | 10.22 SLUG | 10.23 KILBY HALLOWEEN: BLEACHER BABE, STAGE FRIGHT, CAMO | 10.24 GAVN! | 10.25 BUNII ! | 10.26
POST SEX NACHOS | 10.27 THE TOXHARDS | 10.28 GILLA BAND | 10.29 SHE'S GREEN | 10.30 WEATHERDAY
| 10.31 GREG FREEMAN

Metro Music Hall

10.1 ALGHOUL | 10.2 BLOOD FOR BLOOD | 10.3 BLADE RAVE | 10.4 BUZZ KULL | 10.6 KING MALA | 10.7 MILITARIE GUN | 10.8
THOMAS DAY ! | 10.9 THE GALAXXY BAND | 10.10 GEORDIE GREEP ! | 10.11 THE HOLDUP | 10.12 HOVDY | 10.13 FRENCH
POLICE | 10.14 SAWYER HILL | 10.15 THE ARMY, THE NAVY | 10.17 UTAH REGIONAL - ENTERTAINER OF THE YEAR | 10.21 HAVOK
| 10.22 THE GALAXXY BAND | 10.25 THE PARADOX | 10.26 KING OF DRAG | 10.27 PAIN OF TRUTH | 10.30 JULIA JACKLIN !

Urban Lounge

10.1 THE GREAT SILENCE | 10.2 CHASING ABBEY | 10.3 PEDDLING EVIL | 10.4 JULIEN K / NITE | 10.5 MARO | 10.6 SHINER | 10.7
FIGHTMASTER | 10.8 KIMI | 10.9 LENS | 10.10 URBAN LOUNGE HALLOWEEN: BODY DOUBLE, THE SEXDOLLS, THE CARAWAYS |
10.11 FABIO FRIZZI | 10.12 SHRUGBOAT | 10.13 MIA ASANO | 10.14 UPTOWN SASQUATCH | 10.15 JUSTIN NOZUKA | 10.16 BLÜ
EYES | 10.17 MELLODOSE & DALE AND THE ZDUBZ | 10.19 DERYA YILDIRIM & GRUP SIMSEK | 10.20 THE WILDWOODS | 10.21
THE COMMITTEE | 10.22 STANLEY SIMMONS | 10.23 THIS IS LORELEI ! | 10.24 CRIMEWAVE | 10.25 FORBIDDEN | 10.28 SHAWN
JAMES | 10.29 KIRK DATH | 10.30 DAFT DISKO | 10.31 KING BUFFALO



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