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Junior Editor: Alexander Ortega
Office Coordinator: Gavin Sheehan
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Videographers: Mary Catrow, Slugger, Andrew Schummer, Brock Grossl, Candida Duran

Ad Sales: SLUG HQ 801.487.9221
 Angela Brown: sales@slugmag.com
 Mike Brown: mikebrown@slugmag.com
 Jamie Sprankle: jemie@slugmag.com

About the Cover: Head cellarman **Adam Curfew** not only puts in the physical man-hours, but he inspires thought and creativity during those early-morning brew sessions at the UBC. His big brains notwithstanding, Curfew is a simple man, as he enjoys golf, floating on the lake and BBQs in his underwear. Photo by **Chad Kirkland**.

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Contributor Limelight Espo – Marketing Representative



If you've ever been to a SLUG-sponsored event, you've seen our marketing minions handing out free mags and convincing you to buy our cool merch. Espo, however, has gone above and beyond his SLUG tabling duties on a number of occasions. From constructing the trophies for SLUG Games: Shred the Park After Dark this year, to taking on the role of Craft Lake City Stage Manager at last year's festival, Espo's the kind of guy you want wearing your band shirt. If you haven't had the pleasure of meeting Espo at an event, chances are you've seen him on the road, riding his black-and-gold fixie. Just like everything else he does in life, he takes his passion for bicycling to the next level by riding through every season and attempting dare-devil tricks at the skate park. Next time you see him, ask him about the gnarly scar on his forehead.

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DEAR DICKHEADS

Dear Dickheads,
There are not many reasons I pick up your mag every month. I really do enjoy Mike Brown and the Princess, and there's usually one band that I care enough about to at least read the article. But for the past few months I've been a pretty upset over the lack of mildly pornographic Blue Botique ads. March's picture of the androgynous child without eyebrows sent me over the edge. I mean, I'm sure you guys don't have control over it or whatever, but you have had full-page spreads of half-naked girls in there for as long as I've been a reader, so you must have developed some kind of relationship with the business. Just talk to them for me, please, and tell them to get some side-boobs in your magazine again. Because, frankly, the A Bar Named Sue ads are just not cutting it.
Sincerely,
Andrew Maguire

edly agree that this imperious asshole needs to be knocked down a peg or two, but I would like to add insult to, well, insult. He said, "I don't know if you guys just aren't musicians, or have Down Syndrome," in response to your claim that any band whose name can be found splayed across the chest of the the kind of ilk that purchase their clothes at Target isn't worth glorifying anymore.

My complaint is not that people (fruitlessly) argue whether these bands have sold out or become laughingly antiquated; my complaint is that someone is so unenlightened to assume that individuals with Down syndrome are incapable of appreciating music or forming legitimate musical preferences. I am in my senior year of studying music therapy at Utah State University. I would like to know what the hell I've devoted my life (and money) to for the last four years if people with cognitive, physical or mental disabilities cannot love and appreciate music on the same level as anyone else. I've personally seen music enhance and change the lives of many individuals with developmental disabilities, including Down Syndrome, autism, mental retardation, TBI, Alzheimer's, etc.

*Hey Andy,
Just like SLUG's advertisers don't dictate what we write about, we don't dictate what our advertiser's ads should look like. They choose what they want to run in order to get your attention, and, clearly, that worked.*

Dear Dickheads,

You have already established that Konnor H. (the morphadite who piously responded to your article regarding band shirts for sale at the local JCPenney, Vol. 23, Issue 279) is a complete fuck-face. Not only do I wholeheart-

So fuck you, Konnor H. Please pull your head out of your "music nerd" anus and stop being so pretentious.

Sincerely, an incredibly disgruntled music therapist (to be).

Yeah. That dude sucked. 'Nuff said.

FAX, SNAIL MAIL OR EMAIL US YOUR LETTERS!

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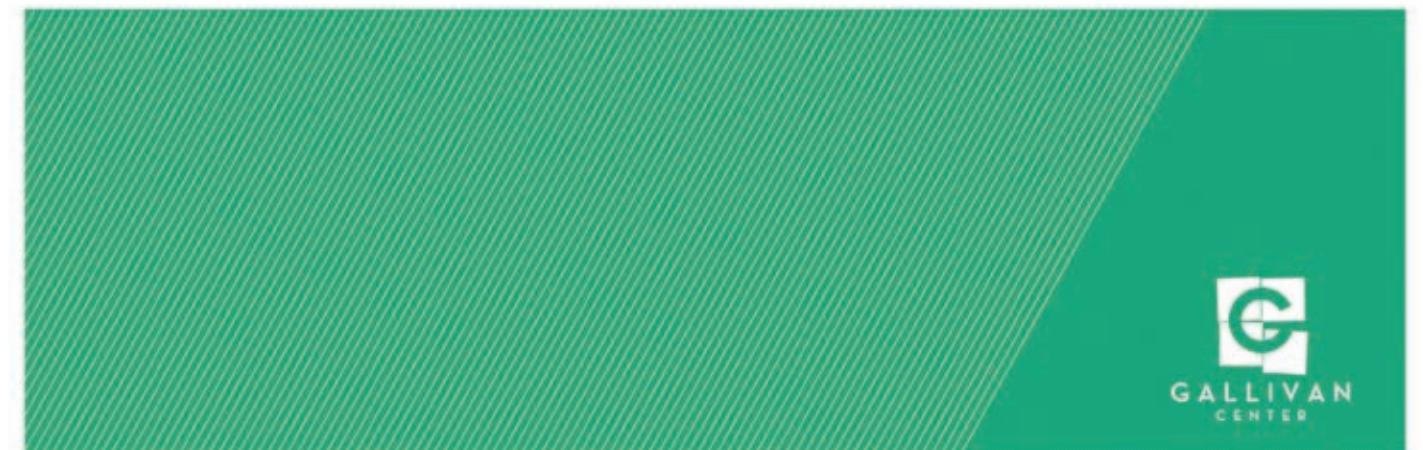
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SLUG READERS INTERVIEW

Social Distortion



By James Orme
james.orme@slugmag.com

Social Distortion plays Salt Lake City's Depot on May 11 for a 21-and-over show and again on May 12 for an all-ages show.

Social Distortion is a band that has gone from the Orange County punk scene in the late '70s to one of the most recognizable punk bands the world over. For over 30 years, they've built a loyal following wherever their music has reached, Salt Lake being no exception. **Mike Ness** and the boys have never had any trouble selling out shows in our fair city, which is why *SLUG* reached out to you, our readers, via Facebook and Twitter, to submit the questions you've always wanted Ness to answer. Never ones to let us down, you came up with some terrific inquiries that evoked some interesting responses from Mr. Ness.

Daniel Walters: Are your lyrics based on personal experiences?

Ness: I'd say 100 percent of my lyrics are from personal experiences. I do write fiction and non-fiction, and I do like the element of imagination, but all of my songs start from stuff that I'm going through or have gone through.

Aud Jane: What do you do when you find yourself in a creative slump?

Ness: Usually, I just start listening to music I like, but I've learned that the trick is to not stop writing, and that's what I've been trying to do. In the past, when we've finished a record, we'd switch to tour mode and press mode, and you kind of close that creative door. I've realized, this time around, to try and keep that open, and I saw that there was an overflow of songs that didn't make the record, not because they weren't great, but they just didn't get finished or were more suited for the next record.

Jennifer Price: Do you have any plans for more solo material?

Ness: Well, I can tell you that there's good news and bad news. The good news is I have about 11 songs written and ready to go. The bad news is, in order to do that, I have to stop doing Social Distortion, and right now we've got a great momentum. The last record came out only a year ago, and I really want to shock everybody and not wait so long between records. I really appreciate our fans that have been patient between records, and I don't want to take that for granted. Now I've got my own studio, so there's no excuses. I can come here and write a few days a week, no matter what.

Vincent Bagheera Zalkind: What is it like being a family man and a father in a punk band?

Ness: I'm older and wiser now, and I've learned to look at things in the positive, not just the negative. When I was young and angry and in a punk rock band, it was so easy to write about all the negative things I saw. Now, I think it's important to balance it out and write about uplifting things as well. I'm still plenty angry, but I'm also optimistic.

Tacoma White: What was the transition like from straight up punk band to incorporating more roots elements in the late '80s?

Ness: That influence had always been there. [We've been] doing **Johnny Cash** covers since '85 and **Rolling Stones** covers since '82. I think those influences have always been there from my upbringing. By the mid '80s, punk music had stereotyped itself. It just became too easy for someone to scream into a mic, so, in the LA scene, certain artists found the need to define their own sound. Bands like **X**, **Red Hot Chili Peppers**, **Jane's Addiction** [and] **Bad Religion** all wanted to stand apart from what

was so common, for me, that was via American roots music. I realized that we were an American band and it's very important to grab a hold of those roots. I like to describe Social Distortion as rock n' roll, punk style. When we wrote "Ball and Chain" or when we covered "Ring of Fire," it was like the punk rock police came out and said "that's not very hardcore," and my thought was "you better listen to those lyrics again. They're about as hardcore as it gets." I'd go see **Fear** and **The Blasters** on the same bill, and I'd never leave thinking there was a problem because Fear wasn't very rockabilly or whatever. It didn't matter because it was all alternative to what was going on in the mainstream. It was individuals unifying because they were individuals.

SLUG: After 30 years, is being in Social Distortion still a good job for you?

Ness: Yes, absolutely. I love touring and being onstage. I love making records. I wouldn't have stuck with it this long if I didn't. I'm grateful for everything I've been able to do and everything I'm going to do.

Social Distortion will live with me for the rest of my life, and I know that I share that sentiment with many fans. They've embodied freedom and rock n' roll that's not made for any other reason than to be enjoyed by people like us. After he answered the last question, Ness said thank you to me and to all the people who submitted questions, and I want to say it as well: Thank you for your participation. Don't miss Social Distortion at *The Depot* May 11 and 12.

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TWENTY
12

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Photo: Jeanette D. Moses

Localized
By Chris Proctor
chrisproctor@slugmag.com

This month's *Localized* showcase is going to be a night of real hip hop. Linus Stubbs is an accomplished DJ and producer who lets his beats do the talking. Burnell Washburn is young, but his career is on the upswing and his ambition is undeniable. Opener **YZE** is a top-shelf emcee/producer who puts on a show you won't want to miss. Catch them all at the *Urban Lounge* (21+) on May 11 at 10 p.m. As always, \$5 gets you in.

As a '90s child from Ogden, **Lance Palmer**, aka Linus Stubbs, comes from an old yet still widely used school of thought in his style of hip hop production: sampling. Stubbs started making his "boom bap"-style beats the way many DJs-to-be get their start: by making music with a few friends. "About 11 years ago, my friend **Josh Wangrud (DJ Mynd)** started DJing and I got the same setup with an MPD 16 so I could stab out samples and drums. My friend, **DJ Big Stefan**, used to DJ here back in the day and he got us started," says Stubbs. He would routinely dig through old jazz and funk records at the Salvation Army or *Randy's Records* to sample and craft into a beat style similar to the East Coast style of greats like **DJ Premier** and **Pete Rock**. He began releasing his beats via instrumental solo albums under his newfound pseudonym, Linus Stubbs, as well as playing shows around Ogden and Salt Lake with fellow DJs Mynd and Big Stefan. "We would just play our beats live for basically five people in little dive bars. It was pretty fun, just to be able to play my music for people," says Stubbs.

Local emcees soon began to take notice of Stubbs' well crafted beats, which he explains is how he first struck up a relationship with emcee **Task Rok**, with

whom Stubbs has collaborated on two full-length albums. "I went to a show at *Monk's House of Jazz* about six years ago, and at the end, they had an open-mic freestyle session. Task Rok went up and I had heard good things about him, so after he was done, I went and met him," says Stubbs. "He told me he'd already heard so much of my music and really dug my beats, so we exchanged info there." Stubbs recalls driving from Ogden to Task Rok's house in Draper a week later to show him some beats and to get the ball rolling on some music. Stubbs says, "I gave him a couple beats, and an hour and a half later, when I got home, I had an email from Task with a song completely finished. I was blown away that he had recorded something that quick." Stubbs had found a good fit in Task Rok for getting an emcee on his beats, which soon led to him producing beats with more locals like **The Numbs** and **Wildelux**, as well as other DJs and emcees from places as diverse as Los Angeles, Germany and Scotland.

Today, Stubbs' choice of sample material is much more obscure than when he started. "A lot of kids use soul records still. I try to use samples that you're not going to hear five different producers use, like weird Latin records. I'll even go by the cover of the record—

if it's super weird-looking. I'll think, 'Yeah, that might have something weird on there that I can use.'" The search for the obscure has led Stubbs to produce some really original beats, like the track "All That Counts" off of *The Movement*, in which he samples the introduction to "Pick a Pocket or Two," a song out of the classic musical, *Oliver!*

Of the more than 12 albums worth of music that Stubbs has released, one of his personal favorite projects has been the *Scrambled Crates* remix series, run by **Jillzworth** from her hip hop blog, *Them Fighting Words*. "She would send a song to a bunch of different producers and we'd flip the song how we would normally flip it. I really like doing that project because you're forced to use a song even if you don't like it," says Stubbs. "Some of my better beats are from that, and it was cool because they were songs I would've never heard or never picked out."

Stubbs' latest project is a new album with **Dumb Luck**, entitled *Social Introduction*, which was released on May 1. Even with all of this going on, Stubbs shows no signs of slowing down anytime soon. "Task and I opened up for **Action Bronson** recently, and so many people in the crowd knew the words," says Stubbs. "For me to cut the song out and hear everybody singing the chorus is just wild. To see everybody getting involved like that, it's a really weird feeling." Linus Stubbs seems to be on the upswing, and if his new music is anywhere as good as his old, he'll be one of the DJs to watch out for this year.

In a short span of about four years, Burnell Washburn has gone from Brighton High School graduate, with no connections in the industry, to founding the *Wasatch Renaissance* collective, starting the Salt Lake chapter of the *Hip Hop Roots* festival and releasing two full-length albums and two EPs. I recently sat down with Washburn at the *Wasatch Renaissance* headquarters in Sandy to talk about his short yet already-blossoming career in hip hop.

SLUG: When did you become interested in writing rhymes?

Washburn: I started when I was in 10th grade, but it was a joke at first. We would do little things in class where my teacher would be like, "Alright, you guys have to write two paragraphs about your weekend." So me and my buddy would write raps because we thought it was funny. We started actually getting into it for real, and I got really into poetry and took a creative writing class in 12th grade, which pushed me to the point where I thought, "Wow, this is actually an amazing art form that I really am touched by. I want to do it for real." I started writing real songs at that point instead of just trying to make people laugh.

SLUG: Whom did you start working with when breaking into the scene?

Washburn: The first actual emcee I met who was trying to do something was **Malevolent MC**, and then, after that, was **Pat Maine**. Pat was already established—he had already been on tour and

had albums. I was just putting out my first album and he came over and listened to it and had a big conversation with me. He gave me that perspective that people around here do go on tour, and do big things. Linking up with him and all the people he knows was a big stepping point. The other artist [who] reached out to me was **Dusk One** at **Uprok**. I would go in there to try to hang up posters, and he was the only one in the shop [who] would let me hang up my stuff and would check out my demos, and he'd actually come to a lot of my shows. Bridging those two gaps was the thing that pushed me onto that next level.

SLUG: Tell me a bit about *Wasatch Renaissance*.

Washburn: I started *Wasatch Renaissance* with two of my best friends—**Parley Glover** and **Taylor Richens**—in 2010. I was doing my music and a lot of my friends were doing their shows—other friends had clothing companies, other kids were painters and others were professional snowboarders and skateboarders. We wanted to find a way to organize them and unite them in a way that can mutually benefit everyone in the community. We do graphic design, screen-printing, photography, recording, mixing and mastering. Our main goal is to create a positive impact on the universe through the music, art, action sports and all the different things we do.

SLUG: What is the *Hip Hop Roots* festival?

Washburn: *Hip Hop Roots* is a weekly hip hop

showcase that was started in Las Vegas by **HighDro**. It's been going for five years down there, and we just started it in Salt Lake at *Sugar Space*. It gives people a chance to get involved in the hip hop scene—you can come get on the open mic and perform a song for a big crowd. If you paint, come paint. If you take photos, come take photos. If you break dance, come break dance. And if you make beats and want to perform, come make your beat live and we'll find a way to get everyone involved. Next one is May 25 at *Sugar Space*.

SLUG: Do you see your sound changing as you progress in hip hop?

Washburn: I've been trying to get out of sampling and go all live instruments. Lately, I've been taking inspiration from everything but hip hop. I've been listening to bands like **MGMT** and **Edward Sharpe and the Magnetic Zeros**, just anything I think is good music. Every once in a while, there are songs that come out that, no matter what genre you listen to, everyone likes it, everyone feels it. I want my music to not be liked by just underground hip hop fans or just independent hip hop, but to have more of a broad feel to it.

Check out Burnell Washburn and his heartfelt hip hop at *SLUG's Localized* showcase on May 11 at the *Urban Lounge*.



Photo: Katie Panzer



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Mike Brown's Monthly Dirt

Natturday!
By Mike Brown
mikebrown@slugmag.com
Twitter: @fuckmikebrown

I like my beer the same way I like my women: wet, yellow and full of booze. I'm very particular these days. I'm not a fan of craft beers. I appreciate the time, effort, artistic merit and level of drunkenness that certain brewers dedicate to their passion, but craft beer all tastes like pine trees to me and gives me the flatulence of a bloated buffalo.

If you see me out and about, you will never see me with a PBR. That beer has become a lowly status symbol for hipsters and their trust funds. It's the nectar of the mega-fags, and I would rather drink Hitler's piss. And to settle the argument that "PBR is cheap and that's why I buy it ... blah, blah, blah," well, so is Milwaukee's Best and Busch, you cock-sucking poseur.

When in public, I always drink Budweiser bottles—this is the first part of my beer-drinking routine. Why? Because they are my official beer sponsor and I'm a big fan of supporting brands that support me and my liver. That, and it's good to have a weapon at most of the bars where I drink—if you are drinking a bottle, you always have one. If I'm feeling fancy or some rich idiot offers to buy me a beer, I might go for a Stella, but that's about as fancy-pants as I get with my beers.

The second part of my beer-drinking routine is Natural Light at home. Again, Natural Light is like the kind of women I like: It's cheap, stays cold, goes down fast and can fit in my freezer if needed. It's also the retarded kid sister of Budweiser. Lately, though, my home-drinking routine has been disrupted by the Busch 16 oz. 4 packs—the cans look way cool and I'm a sucker for effective branding.

This brings me to what has become one of my favorite days of the year: *Natturday!* For those who don't know, *Natturday* is the unofficial last day of the year at one of my favorite places on this big stupid Earth, *Brighton Resort*. Natty Light hosts a beach bash and turns the resort into a tailgate of legendary proportions. Neff headwear has been throwing down a rail jam to accompany the good vibes for the last three years as well.

The first time I discovered *Natturday* was a few years ago when I was asked to judge a bikini contest. It was great: I sat there and was fed beers while half-naked girls tried to win stupid prizes by dancing around in the snow. I got to tell them how dumb they looked. I treated the judging the same way I treat strippers in a strip club. I always tip the uglier strippers who are trying harder more than the pretty ones who aren't working as hard. I applaud effort. Sure, I got a couple snowballs thrown at me from some of the prettier girls' boyfriends, but the women who brought it and were doing angels in the springtime slush snow won my heart and my high scores.

If you follow my Instagram (which Facebook just bought for a cool 1 billion—don't those dumbasses know they could have just downloaded the app for free), @Fagatron, you can literally see, through social media, how much fun I had this year. *SLUG* sponsored the event and I took the advantage of manning the *SLUG* booth for the first couple hours. This basically means I made **Chris Proctor** stay at the tent while I got fresh morning pow runs off of Milly (it snowed this year on *Natturday*) only to come back and start a massive personal day-drinking campaign—a perfect weekend day if an imaginary god could draw one up in the first place.

Natturday always combines a bunch of my favorite things: beer, snowboarding, more beer, *Brighton*, public nudity and more beer. It's probably the only day of the year aside from my birthday (which is this month, by the way) that I treat like an actual holiday.

I treat it like a holiday because of the fact that I actually look forward to *Natturday* every year now, unlike Christmas or any other day. I don't have a real job at the moment, and my last real job was bartending. If you bartend, you loathe holidays because they just become excuses for puke-prone rookies to drink. They are the worst days to work.

I finally have a day I can tell my illegitimate grandchildren about. A special day to my heart: *Natturday*.

Natturday combines Mike Brown's favorite things: beer, snowboarding, Brighton and more beer.



Photo: Katie Panzer

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WE CAN BE QUEEROES JUST FOR ONE DAY

By Princess Kennedy
@princesskennedy

AS THE SPRING THAW RACES ACROSS THE CAPITAL CITY OF SALT, ELECTRICITY FILLS THE AIR. CITIZENS OF THE METROPOLIS BUSY THEMSELVES WITH BODY SHAPING, OUTFIT AND MERRIMENT PLANNING.

MEANWHILE ...

at *SLUG* headquarters, it's all hands on deck, feverishly anticipating the Day of Pride.

H.B.I.C. (Head Bitch In Charge) **Angela Brown**, aka "The Chief," has summoned her oracle to the gay underground, Kennedy, Princess of Ferocity. Using her razor-sharp tongue, wit of lightning speed and seasoned abilities, The Princess is instructed to devise a plan to bring her faithful followers and join forces on *Pride Day* with the *SLUG* team, together sending a message to the evil doers of the Nay Say.

Holy skid marks, Batman! I am having the pangs of anal leakage I had as a child in the days leading up to *Stake Lagoon Day*. On June 3, *SLUG* celebrates *LGBTQ Pride*. It's safe to say it's easily the most extravagant *SLUG* event of the year. We've put a lot of effort into our past contingents, and this year will be no different. When asked my thoughts as to what would be a fun theme, I reflected on the past year in the 801 and which events impacted my bowels the most. Hands down, it was the hate crimes that swept Salt Lake City at 2011's close. In a span of weeks, there were several gay bashings that left the community on edge.

POW* We will not tolerate injustice!
BANG* Hate is unacceptable!
WAP* We will overcome the inferior race of Small Mind!
BAM* We are SUPER QUEEROES!

These hate crimes were all over the media and seemed to have passed, but I am here to tell you: It happens almost daily. What's worse is that it happens where we hang—villains come to our bars and hoods looking to "beat up fags."

Say what you will about circumstance and rumors that swirled around in the months after the most publicized bashing, but what rang true was the good that came: support, community, awareness of senseless violence and a call to end hate from every facet at large—not just within the LGBTQ community, but from straights, the police, different faiths—even *KSL* came out in support. Offers came for self-defense classes, from gun safety to boxing—super

heroes helping us find our hero within. It's really important to me that *SLUG* readers step up and be super heroes for those you might see in a sketchy situation—it's cliché, but "see something, say something." I have always felt nothing but love and support from my *SLUG* peeps, and I want the gay community to know that you're not the douchebag who made fun of them in high school. *SLUG* people are people of tolerance who fight for the rights and safety of all. We will shout this out from the streets on *Pride* and we want all that heed this call to help us on our super hero-themed float.

The idea is to create your own super hero (although you won't be turned away if you're dressed like one of the Avengers). I'm pretty sure that we are all geeky enough to create our own, ie: Cap'n Nut Sack, El Homo Diablo or Uniboob. Coming up with the name is the hardest part—then the costume will be easy. For you boys, I suggest that you go to *I Kim* in Sugarhouse, where they have an array of colored leggings. Next, cut a hole in crotch, pull your dick through and apply a cock ring purchased from *Mischievous*. Over that, sport a pair of basket-enhancing undies from *Spark*—indulge me honey, I'll be staring at your package all day long anyway. Speaking of which, **Cheese**, I'm searching for Spiderman underoos for you to sport on your skateboard—*my spidey sense is tingling!*

In the planning of my own meta-human, I realized the strong similarities to my first idol, Wonder Woman. We're both Amazonian princesses with killer legs and flawless hair. We assimilate in society until we are needed, then we twirl out all the stops with a to-die-for wardrobe that fits any occasion. As for accessories, I love the bullet-proof bracelets, lasso of truth and boomerang tiara, which are all gifts from our motherland of Paradise Island. However, Wonder Tranny sounds like some sort of automotive special, so I'll stick with The Princess.

Lest ye be reminded, *SLUG* is a two-time *Pride* float award winner, and 2012 will be no exception. In addition to our usual band of *SLUG* Queeroes, the real life super heroes of **S.I.N.**—**Safety In Numbers**—a troupe of costumed, super hot gay boys that patrol the nightclub parking lots to ensure the safety and good time of all and my ever-growing hotly crew, **The Kennedolls**, will faithfully be marching behind their fearless Princess and the *SLUG* float. Couldn't you just Kennediarrhea your tights?! To unite with us, you will need to buy a limited edition *SLUG* Super Queeroes *Pride* Pack, which will include a T-shirt, mask and cape for \$10. As always, we encourage bikes, boards and skates—villains need not apply.

Let it be said from this day forth—equality, justice and the right to party on *Pride Day* will forever be defended by *SLUG* Mag and Super Queeroes everywhere!

Using her razor-sharp tongue, wit of lightning speed and seasoned abilities, The Princess joins forces with *SLUG* on *Pride Day*.

Illustration: Sean Hennefer
Photo: Chad Kirkland



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Photo: Katie Panzer

Although the Southwest Chicken with Quesa Fresca Salad was a light dish, it was still filling and rich in flavor.

Appealing to business professionals, casual eaters and college students on a budget, "The Pub," as it is also known, is a great casual-dining gastro-pub that caters to a clientele as diverse as its menu.

Opened in 1973, *The Pub* is considered a Salt Lake original and has kept its loyal following by staying true to its "from scratch" recipes, casual vibe and continuing its tradition of award-winning craft brews. Another hold-over from the more stringent and regulated era of Utah Liquor laws that actually works very well for *The Pub* is the division of the restaurant into two different dining areas. There is a more industrial, open-air seating area that wraps around the bar, with concrete floors and a more spirited social experience. The other dining area is more "family friendly," with booth seating, carpeted floor and is a touch quieter, but the flow of the restaurant does not limit the two from interacting

and does not attempt to. As you walk from one area to another, you can see the change in patrons' ages and attire, and hear the tone in conversations shift, allowing for two completely different dining and drinking experiences—both of which are wonderful. A third option, which was closed during my visit, but will be opening as the weather improves, is the patio area, which is a wonderful blend of both worlds. There is nothing better than a summer brunch on the patio, having *The Pub's* seasonal Summertime Kristalweizen draft with the Black Bean & Goat Cheese Quesadilla (\$6.50), or the sun warming your face while snacking on the Bruschetta (\$6.50) with fresh mozzarella and *The Pub's* tomato-basil balsamic salsa.

Speaking of drinking! *The Pub* is not short on beer options. With a respectable draft

menu, and, more importantly, the ever-changing seasonal offerings, you can always find a great beer to soak your coaster. If you are in a pickle and can't decide on what to drink, order the sampler tray (\$5.50 for eight 1.5 oz samples) to get a tasting of *The Pub* staples as well as the seasonal brews. As a general observation, you will probably notice that none of the beers available at *The Pub* are "over-the-top," quadruple IPA, punch-you-in-the-face, high-gravity beers. Instead, the brewers at *The Pub* focus on lower-alcohol, high-craft offerings with a much more drinkable tone, which lets you drink without being overpowered and enhances your food rather than dominates it. Once you pick your poison, you can order a glass (\$3.50), true pint (\$4.50), pitcher (\$9.50) or the ever-popular growler (\$3.50 to purchase the growler, \$7.95 to fill) to go.

With over 20 seasonal variations to add to the standards on tap, there is almost always something that will please your palate. The Road Rage Rye and the Inversion Ale were available during my visits, and I would highly recommend either if they have them. The Road Rage Rye is a light-colored, unfiltered ale with a bright, hoppy bite on the front end that mellows quickly for a clean aftertaste. The Inversion Ale was a very pleasant surprise because, despite the malty brown color, you get a thin ale that isn't too heavy, with an extraordinarily smooth, smoky flavor, which comes from the brewery's house-smoked malt. This leaves a pleasant taste subtly lingering in the mouth and pairs very well with the Chile Verde's (\$9.50) deep flavors of poblano peppers, Anaheim chiles and the chipotle crema.

The menu at *Desert Edge* is surprisingly diverse and strengthened in vision and execution by *The Pub's* affiliation with sister restaurants *Martine Café*, *Stella Grill* and *Red Butte Café*. Although it still caters to its core pub-style offerings with its heaping Famous Nachos (\$7.50) that come with fresh guacamole, signature salsa, sour cream and very fresh and hot jalapeños (you have been warned), it also offers international flavors of Asian and Mexican cuisine, such as the Asian Chicken Skewers (\$7.50) and my personal favorite, the Black Bean & Goat Cheese Quesadillas. If you are in a party of four or more, order two servings of the quesadillas, as these always disappear if you turn your attention away for too long. The goat cheese has a different character than other cheeses and holds more of its shape and texture, which is a great textural complement to the beans and crisp tortillas, while the tang of the cheese blends smoothly with the Southwestern spices.

"Pub Sandwiches" and "From The Grill" seem a little pedestrian as far as naming conventions go because, as you scan the menu, you are greeted with selections such as Guajillo Chile BBQ Pulled Pork w/ Gouda (\$8.95)—life-changing. However, *The Pub's* nonpretentious air is refreshing and speaks again to its laid-back roots, all the while still striving to offer a contemporary menu. The Black Bean Veggie Burger (\$8.25) was a bit of a disappointment, as the flavor was bland and the burger had a crumbly texture that missed the mark, but I found the Albacore Tuna Wrap (\$15.95, a special on my visit) and the Southwest Chicken with Quesa Fresca Salad (\$9.50) impressive as both are "light dishes," but very filling and rich with flavor.

With the opening of "Jesus Christ Super Mall," aka *City Creek*, it seems another hurdle has been laid out before businesses and shops in Salt Lake's historical *Trolley Square*. However, one business that should not suffer is the *Desert Edge Brewery*.

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Photo: Trevor Long

Wandering into the Wild West: SPINDRIFT RETURNS TO SALT LAKE CITY

By Jeanette D. Moses
jeanette@slugmag.com

It's a rare treat to find a band who so easily transports listeners to another place. It's even better when the experience is enhanced during their live sets. On multiple occasions while watching LA's Spindrift perform, I've felt the transformative and utterly delightful power of their mostly instrumental and moody spaghetti western songs. The music is driven by its imagery, and surprisingly, it is done without the use of many lyrics.

"When I first started composing songs ... I [always] saw it more as the instrumentals telling a story," says Spindrift's guitarist, **Kirpatrick Thomas**. "[The instrumentals] put you in a different place. For me, that was more important than what the lyrical content was." Driven by ethereal melodies, Spindrift's music paints a vivid picture of life in a romanticized Old West. During their show at *The Garage* last November, as they played through their set to a packed room and I stood on top of one of the booths to see over the sweaty masses, the performance became playful and one of the most memorable of any band I've seen. My friends and I staged fake gunfights, roped cattle, rode horses into the sunset, saved damsels in distress from railroad tracks and, of course, walked through imaginary saloon doors to shoot whiskey and claim a whore for the night. Sound absurd? I'm sure that's how we looked, but

as Spindrift played through their set, the film reel that clicked through my head was beyond epic.

It's not surprising that Spindrift's music has a cinematic quality—an interest in working in the film industry is actually what led Thomas to relocate Spindrift from Delaware to Los Angeles in 1998. "We weren't breaking any ground as far as moving the band ahead with a following," says Thomas. "We wanted to get involved with soundtrack composing. We decided the movie industry would be the place to get started with that."

Their music has appeared in HBO's *East Bound and Down*, **Quentin Tarantino's** *Hell Ride* and their own film, *The Legend of God's Gun*, based on their album of the same name. In 2012 alone, their music is set to appear in a new **Christian Slater** film called *El Diablo* and director **Burke Roberts' The Legend of the Widower Colby Wallace. Thomas says he believes that it is through the band's extensive touring that they've landed such gigs. "I think [touring] is the only reason that people have chosen Spindrift as their act to score something or heard our music [and wanted] to place it in a film. I think those go hand in hand—playing live and refining your music, getting exposed and writing new material that's awesome and creative," says Thomas.**

"When we moved to the desert, it redefined the whole thing and gave it purpose. It was the expanse and the myth of the desert that really helped us to identify with what we were trying to grasp beforehand."

The move to Southern California obviously opened the door to work on soundtracking, but Thomas says relocating from the East Coast to the western desert

also influenced the group's sound. "When we moved to the desert, it redefined the whole thing and gave it purpose. It was the expanse and the myth of the desert that really helped us to identify with what we were trying to grasp beforehand." Since the move, the band has had some significant lineup changes (many of which occurred in 2009) and currently consists of **Henry Evans** on bass, **Luke Dawson** on pedal steel and guitar, **Sasha Valley-Certik** on vocals, mellosonic and flutes, and Utah native **James Acton** on drums and autoharp.

Although Spindrift has made a name for themselves with eerie, electric-based songs that score contemporary grindhouse films and westerns, Thomas says their newest material ventures off the dusty, beaten path. Thomas, who was sitting in his home-studio when I spoke with him, is currently at work on a new Spindrift album, which he hopes to release by fall of 2012. "This record is more of a home studio project, stripping down some of our qualities to make them more up-front, more intimate and close sounding," he says. "I think it is a unique thing, kind of a crossover record. We are moving into more Western territory as far as folk, but still retaining some of that classic spaghetti western sound."

Despite having a new record in the works, Thomas says it is unlikely that they will play many of the songs on their upcoming six-week tour because so many members have adjusted their instrumentation for it. Evans, who typically plays a double neck bass, learned to play a stand-up bass and Thomas says many of the tracks feature an acoustic instead of an electric guitar. "There are all kinds of minimalistic qualities on the new record that we are going to have to figure out how to adapt ... to get it out to the same audience," says Thomas.

On May 22, these psychedelic desert dwellers will return to *The Garage* at the tail end of their six-week headlining tour. Bring your boots, an imaginary rope and be ready to slap yourself onto an invisible saddle—Spindrift will take you on one hell of a ride.

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Photo: Megan Kennedy

An Interview with Kincade Bauer By Tyler Makmell
tyler@slugmag.com

Home Brewer Kincade Bauer in the brew room he has created at his home.

Over the last decade, Salt Lake City has seen exponential growth in the craft beer scene—the sturdy backbone of this movement has been the home brewers. One of these home brew aficionados is Kincade Bauer. Bauer worked closely in Salt Lake City's music scene as a promoter for years and currently works as a liquor rep and as the Beam Ambassador for Utah. Despite slinging booze in his working life, it has not stopped him from crafting his own libations at home as a hobby. Home brewing for the last five years, Bauer has participated in the home brew boom Salt Lake has seen, and the diverse crowds that have come from it. Bauer was kind enough to take time from his hectic schedule as a dad, home brewer and facilitator of inebriation for SLC to sit down with *SLUG*.

SLUG: Why did you start home brewing?
Bauer: I had a real interest in making my own beer. A friend of mine, **Kevin Crompton**, who is now the head brewer for *Epic*, agreed to come to my house and walk me through a couple brews. Another thing that got me

started was my cousin who had been home brewing for years. I had gone over to his house and said, "Wow, if he can make beers this good at home, I'd like to try my hand at it." So, it was a combination of trying my cousin's awesome home brews and having someone who knew a lot about the process teaching me.

SLUG: Utahns always complain about the 3.2 here. Would you say home brewing is a necessity for any craft beer lover in Utah?

Bauer: I think it was a decade ago, but there are microbreweries in Utah turning out some phenomenal, world class beers. It's not a necessity to do if you want to drink good beer, it's only necessary if you want to make your "own" good beer.

SLUG: What are you brewing now?
Bauer: I always try and keep something that will keep my wife happy—honey wheat or a wit. I try and keep a dark going and I almost always have a pale pouring.

SLUG: Where do you buy your supplies?
Bauer: Either *The Beer Nut* or *Salt City Brew Supply*—I think both have a great selection and great customer service.

SLUG: What are the benefits of having the option to shop at two different home brew supply shops?

Bauer: *Salt City* is geographically closer to me, which is nice—but when one shop runs out of something, the other usually has it. With so many varieties of yeast, hops and malts, it has made it a lot easier to keep on top of those last-minute emergency runs. I think that having more than one home brew shop stands to expose a lot more brewers in Utah to the art of craft brewing and home brewing. I mean, people who are living up on the bench in Cottonwood probably would not have found places like *Salt City*.

SLUG: What do you enjoy most about our home brewing community?

Bauer: I think what makes the hobby great is everything is open to interpretation. The best thing that can happen for the hobby is more people brewing. I think there has been an explosion of home brewers in Utah in the last ten years—I am certainly one of them. Great [experimentation and scientific research] have come out of commercial craft brewing, have made their way down into home brewing and have really elevated the quality of the end product.

SLUG: So, the beer has been brewed and you're drinking your own craft. Do you still buy beer?

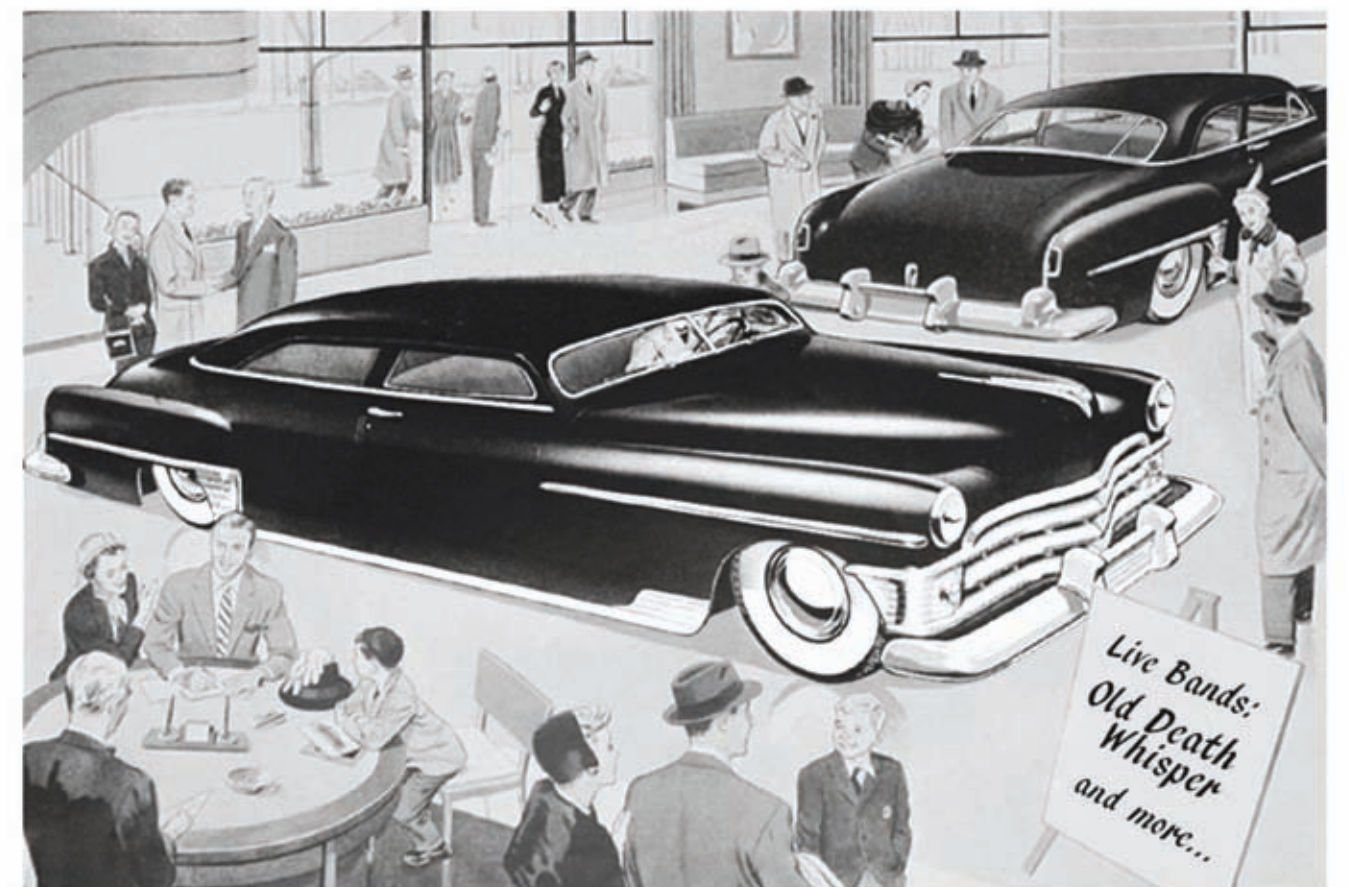
Bauer: Absolutely. Don't get me wrong, I could get by with my own brew, but I think I'd get bored. With the explosion of good craft brewers in Utah, it seems like every time I turn around, someone has got something new, and I need to try that! If you have the love for beer, you need to try what's out there.

While Bauer is not as active as he'd like to be in the home brewing community, he still manages to keep his fermenters full and the beer flowing at home. If you happen to see this man racing through your nearby home brew shop, buy him a batch of beer.

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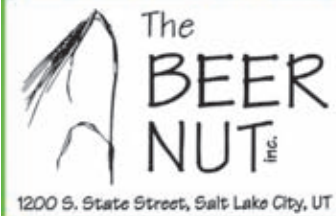
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BEER RECIPE
By The Beer Nut

When *SLUG* asked *The Beer Nut* to create a recipe, we wanted something sticky, juicy and memorable. We formulated an American red ale, loaded with rich, malty goodness and a blast of citrusy hop flavor. At 5.9 percent ABV, this ale satisfies the desire for a rich, full-bodied beer without knocking you off your skateboard. (Note: Don't drink beer on a skateboard—you could spill some.) We've compiled two versions of the recipe: an all-grain and a mini-mash/extract version. Head to *The Beer Nut* and pick up the following:

Ingredients:

- 8 lbs. American 2-row pale malt if you are an all-grain brewer, or 6 lbs. light liquid malt extract if you are not
- 2 lbs. Belgian Munich malt, for that rich, breadly malt backbone
- 1 lb. British medium crystal malt, 77°L, for toffee sweetness and lovely color
- 12 oz. Canadian honey malt, for amazing aroma and a little more color
- 1 oz. German Carafo II, just a touch, to get that ruby-red hue

Hops:

- 1 oz. Columbus (15.4% alpha)
- 2 oz. Amarillo (9.3% alpha)
- 2 oz. Cascade (5.0% alpha)

Yeast:

- 1 package of Wyeast 1272 American Ale II or 1 vial of White Labs California V

For best results, make a yeast starter with this yeast 24-48 hours ahead of time. If you've never done this, we'll be happy to teach you.

All-grain version:

Heat 4 gallons of your strike water to 172°F, or whatever you calculate will get you a mash temperature to 152°F. Dough in your grains and let rest for one hour.

Lauter/sparge until you reach a pre-boil volume of 6.5 gallons, or whatever your system requires to have an end volume of 5.5 gallons.

Kick up the heat and start the boil. Once your boil has settled in, add hops:

- 0.5 oz. Columbus for 60 minutes.
- 0.5 oz. Amarillo plus 0.5 oz Cascade for the last 15 minutes.
- 1.5 oz. Amarillo plus 1.5 oz. Cascade for the last 5 minutes.

These Pacific Northwest hops will contribute a pleasant bitterness to balance the sweetness of the malt and a citrusy, floral and piney aroma that you'll feel behind your eyeballs.

Ferment in the mid-to-high 60s with American Ale II or California V. Once fermentation is complete, rack to a secondary for 1-2 weeks, then bottle or keg your delicious nectar. Carbonate and consume with extreme hedonism.

Mini-mash/extract version:

Steep the grains, omitting the 2-row, in 1.25 gallons water at 152°F for one hour. Remove grains to a strainer, place it on your pot and pour 2 gallons 175°F water through them. Get rid of the grains and add 6 lbs. of light malt extract. Top with water to your usual pre-boil volume and follow the same hopping schedule and fermentation as the all-grain version.

Nerd numbers:

O.G. 1.059 F.G. 1.015 Color: 14
SRM Bitterness: 44 IBU ABV: 5.9%

beernut.com - 1200 S. State St. - 801.531.8182

SAISON BEER RECIPE

By Salt City Brew Supply

Saison (meaning "season") originated in Wallonia—the southern and predominantly French-speaking region of Belgium—as a refreshing and nourishing drink for farmhands and seasonal harvest workers (les saisonniers) to drink in the summer. Farmworkers would consume upwards of five liters of this beer per day, as water sources were of questionable quality. Given the volume of consumption, alcohol was only 2-2.5 percent, which made the beer refreshing and prevented the hired help from getting too plastered on the job.

Most saisons are a light golden/orange color, with a very dry finish, and either a crisp sourness or bitterness (or sometimes both). The farmhouse breweries used their own grains, often a mixture of barley, oats, rye, wheat and spelt (due to the higher tax rates on malted barley). Each brewery also had a unique strain of yeast. This, combined with limited knowledge of sanitation, gave the saison a distinct dryness and sour flavor. Hops, known to help preserve beers, were used fairly generously in making saisons and were typically split between early bittering and late aroma additions. Spices such as ginger, coriander, peppercorns and orange peel were commonly used, too. The beer was then aged in oak barrels for four months to as long as several years to allow the yeast's sourness time to blend with the hops' bitterness. While versions given to farmhands were lower in alcohol, export and specialty versions could have alcohol content from 4-9 percent.

The best modern examples of the style are found in Belgium and France, with Saison Dupont being one of the most well known. However, several local breweries have offerings in this style, including RedRock, Squatters, Epic and Hoppers (seasonally). Give those a try, or make one of your own at home—it's easier than you think!

Saison (All-Grain) Ingredients:

- 8 lbs Belgian Pilsner Malt
- 1 lb Wheat Malt (red)
- 1 lb Amber or Brown malt
- 6 oz Acid Malt
- 1.5 oz Kent Golding Hops 5.8% AA (60 minutes)
- 0.5 oz French Strisselspalt Hops 2.3% AA (20 minutes)
- 1 oz French Strisselspalt Hops 2.3% AA (1 minute)

Wyeast 3711 French Saison

Procedure:

- Mash at 148°F for 75 minutes
- Ferment at 75-85°F

OG: 1.049 FG: 1.007 IBU: 30 ABV: 5.5%

Saison (Extract) Ingredients:

- 6 lbs Light LME
- 1 lb Wheat DME
- 8 oz Caramunich 60
- 6 oz Acid Malt
- 1.5 oz Kent Golding Hops 5.8% AA (60 minutes)
- 0.5 oz French Strisselspalt Hops 2.3% AA (20 minutes)
- 1 oz French Strisselspalt Hops 2.3% AA (1 minute)

Wyeast 3711 French Saison

Procedure:

Steep grains in one gallon of water at 150°F for 30 minutes. Remove grains, add extract and bring to a boil.

Ferment at 75-85°F

OG: 1.053 FG: 1.010 IBU: 25 ABV: 5.6%

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Utah's Best Beerfest



Illustration: Ruckus

By Mike Riedel
alegeek@gmail.com

I would personally like to invite you all to a beerfest! Utah's best beerfest in fact. We have close to 60 breweries from all over the West coming to this beer festival. There will be approximately 220 different beers at our super beer soirée, but there's a slight problem with our beer festival: We have to hold it in Idaho. I know, it's a bit confusing, but if you look at it this way, it might make more sense.

Remember when you were younger and you wanted to throw that huge, epic rager of a party, but you couldn't because you lived with your parents? Of course, Ma and Pa said, "Hell no." Then you'd go over to your Pudd'n Pop-loving buddy's house and ask him (let's call him Rob) if you could do it over at his somewhat adequate dump. He of course says, "Fuck yeah!" Well, that's kinda what the situation is here: The state of Utah is "Ma and Pa" and Idaho is "Rob." So now that you've got the scenario down, what do you think? You up for beerfest?

Yes, it's true, Utah's best beer festival is, in fact, in Idaho. Its official name is *The Mountain Brewers' Beer Festival*, and, if you've never been, you're missing out on a truly great time. Thus far, 10 of Utah's breweries—including Roosters, Bohemian, Shades of Pale, Hoppers and Uinta—have all confirmed that they'll be pouring beers at the event.

My wife and I first came across *The Mountain Brewers' Beer Festival* back in 2000 and have been faithful attendees ever since. Its proximity to the Wasatch Front makes it a relatively quick drive to the festival's home of Idaho Falls, and it doesn't have all of the bullshit baggage that the Utah legislature foists upon our hometown beer gatherings.

This beerfest isn't just about getting your drink on. It's also a sanctioned beer competition

Last year, eight of Utah's breweries took home medals from the Idaho Falls Mountain Brewer's Beer Festival. For 2012, 10 breweries have confirmed they'll be pouring beer at the event and likely returning to Utah with pockets heavy with more awards.

put on by the **North American Brewers Association**. The NABA regularly attracts attendees from more than 20 states and several foreign countries. With all revenue directed to charities and non-profits, the fest has earned these groups more than half a million dollars.

Five years ago, I was honored when I was invited to be among the competition judges, which are comprised mostly of brewers, industry professionals and sanctioned beer judges. Over a period of three eight-hour days prior to the beerfest, the judges blindly sample beers to find the ones that best fit the predetermined standards for that beer's particular style.

Believe it or not, Utah's breweries do extremely well in these blind competitions each year. Let's face it: Utah typically isn't known for its beer, and, occasionally, when a beer is identified as being from Utah, it has already been pre-judged to be below par. Once the labels are removed and the tongues, not the eyes, give their first impressions of a beer, our locally made stuff really shines.

In the last five years at NABA, hundreds of bronze, silver and gold medals have been awarded to some of Utah's finest beers. Some are beers that you may never have tried or given a second look, like Hoppers Brewing Co.'s triple gold-medal-winning "This is the Pilsener" pilsner. In 2011 alone, Bohemian, Desert Edge, Epic, Hoppers, RedRock, Squatters, Uinta and the UBC

all took home medals in various categories.

Friendships are another huge reason why we keep coming back. RedRock Brewing Co.'s latest bottled beer was born from a friendship made during the *MBBF*. CoHOPeration India Style Rye Lager came about while Pelican brewmaster **Darron Welch** and RedRock brewmaster and "beer yogi" **Kevin Templin** were judging at last year's competition. Two guys from different regions, coming together to make something special—it's a beautiful thing that we all benefit from.

The Mountain Brewers' Beer Festival isn't just about who's got the best beer. It's mostly about like-minded people getting together in the sun or rain to share their love of beer. In a way, this beerfest isn't just an excuse to get out from the umbrella of Utah's ultra-conservative beer oppression—it signals the start of summer and renews annual friendships.

This will be the 12th year that **Mrs. Mikey** and I have attended the *MBBF*, and we've never missed a year. We have friends as far away as Virginia who make the long trek every year to attend. There are worse ways to spend a Saturday afternoon than enjoying great beer and good company, all while rallying behind your favorite brewery or beer.

Although online ticket sales for the event have closed, you can snag a pair of tickets from *Bohemian Brewery, Roosters* or *Uinta*.

I hope you'll consider making the two or three-hour trip to "Rob's House" for the great beerfest on June 2. Rob has plenty of huge, bitchin' couches—please spend the night! Cheers!

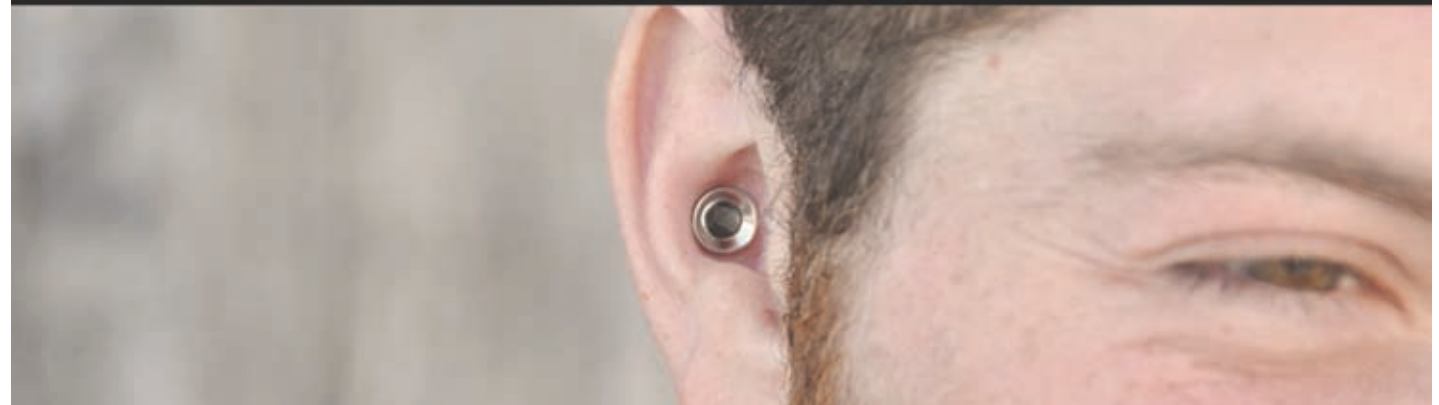


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EPIC PROPORTIONS

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By Sean Zimmerman-Wall
seanzdub@gmail.com

Beer has been enjoyed by billions of people for millennia. The simple combination of hops, yeast, barley and water culminates in one of the most delightful creations the Earth has ever known. Not long after the advent of beer, the honorable **John Montagu** devised the planet's next most delicious concoction: the sandwich. Montagu was the Fourth Earl of Sandwich, and he would revel in a variety of meats and cheeses stacked between two slices of bread. The union of these two pastimes was probably accomplished at a tavern in some stodgy corner of the Old World, but now it can be enjoyed by anyone with the wherewithal to choose the right venue. Enter Epic Brewing Company and its clever entourage of brew masters and libation liaisons.

Epic began its journey back in 2010 and focused on delivering full-strength beer to the thirsty citizens of Salt Lake City. Co-founders **David Cole** and **Peter Erickson** had been toying with the idea for over a decade, and when the opportunity presented itself, the two brave men stepped up. Together with their head brewer, **Kevin Crompton**, the trio embarked on an adventure that is still unfolding.

A guiding principle of the brewery has been to maintain the level of integrity of each beer they brew by keeping the recipes as authentic as possible. The yeast strains and malts are representative of the region they are emulating. "Water quality is also extremely important, and we match the exact water chemistry for each style of beer we produce," says Crompton. The exacting attention to detail has enabled Epic to create a plethora of original ales and lagers that bring the consumer a unique drinking experience. For instance, hints of rosemary, sage and thyme populate the palate of the Utah Sage Saison. The formidable blend of herbs enhances the beer's flavor and makes this Belgian-style ale one of a kind. This beer represents one of Epic's Exponential Series beers, and it packs in the flavor and the alcohol. One thing you won't find at the brewery is a low-point beer. "I don't drink that stuff and neither should you," says Cole.

So what does brewing full-strength beer have to do with sandwiches? The answer is as unique as the beer. With the complex and convoluted liquor laws in Utah, breweries have had to get creative in the methods they employ to get their products to the masses. Epic recently devised a new way to ensure that the local population could acquire its beers and nourish their gullets at the same time. "Because of the laws brought about by S.B. 314, we had essentially been excluded from selling our beers on Sundays and holidays," says Cole. In order to overcome this



Photo: Katie Panzer

Head Brewer Kevin Crompton and Epic co-owner Dave Cole enjoy some delicious sandwiches in Epic Brewery's "tap-less taproom." The small counter has allowed the brewery to sell their high-point beer on Sundays and holidays.

setback, Epic opened up a sandwich shop inside their facility. Jokingly referred to as "the tap-less taproom," the shop serves up tasty culinary delights and samples of various Epic brews. Inside the tiny enclave, customers can sit down at the counter and order up any number of enticing entrées. The turkey avocado is a personal favorite, and it satisfies the deepest of hungers. "We tried to focus on using only high-quality, Utah-manufactured products," says Crompton. The breads, meats, cheeses and garnishes all hail from our fair state and support the local economy. "It also coincides with our philosophy that the consumer pays a little bit more, but they get something a little bit better," Crompton added.

The development of the sandwich shop was definitely a step into unfamiliar territory for the team, but it was done out of necessity. "We aren't here to be in the restaurant business. The restaurants in town are our customers and it is not our intent to compete," says Cole. The stipulations placed on Epic are twofold and have resulted in the brewery having to give up some valuable production space in order to make their product more readily available. The first is that they

were forced to obtain an additional liquor license in order to be able to sell food and beer in one location. The second revolves around the requirement that 70 percent or more of the sales made within the "restaurant" must be from food. At the end of the day, it seems that this is just a way for the state to pull in a little more tax revenue. Currently, Utah is one of the most heavily taxed states when it comes to alcohol. Cole further notes that the tax is quite regressive and is imposed upon them whether or not they make a profit. However, he does admit that it is not the DABC that is truly to blame. It is the lawmakers and politicians who make it increasingly difficult for him to do business. "We want to be known as a destination for wonderful beer. If that is going to continue, people need to get out and vote and contact their politicians," says Cole.

As Epic marches toward brewing freedom, it will continue to produce an unparalleled mix of exceptional beers. You can stop by the brewery located on 825 S. State Street and pick up a bottle of suds and a sammy, even on Sunday. Check out epicbrewing.com for hours and their menu.



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Welcome to Beervana!



Jay and Lori Yahne opened the doors to the *Hive Winery* last June after nearly 15 years of homebrewing.



Photo: Brent Rowland

FINDING THE DRINK OF THE GODS: THE HIVE WINERY AND MEAD

By Johnny Logan • thejohnnylogan@gmail.com • Twitter: [@thejohnnylogan](https://twitter.com/thejohnnylogan)

Variations of mead have been around for over 9,000 years, though there are plenty who believe that, because mead doesn't require any cultivated grains in order to be produced, the origin of mead could predate that of any beer. Regardless of which came first, mead production has clearly had an influence on the development of beer. One just has to look at some of the varieties of mead that have been around for centuries—like metheglin, which is mead mixed with herbs or spices, or melomel, a mead prepared with fruit—to see techniques that have been mimicked in various stouts, ales and hefeweizens. Of course, the most important aspect of any mead is honey, because, in the simplest terms, mead is created through the fermentation of honey and water. Mead is even referred to as “honey wine,” which makes the Beehive State the perfect place to create the perfect mead.

The idea for *The Hive Winery* originated when **Jay and Lori Yahne**, who both work as engineers, began experiencing difficulties with the recent economic crash. The Yahnes had been home brewing for around 15 years, so starting a business focused on brewing seemed natural.

“Lori came up with [the idea]. She planted it in my head, saying, ‘Hey, if we start a winery, maybe we can take a vacation,’” says Jay. “She kind of left it at that, but then, two weeks later, I came back with a little bit of a business plan. As ideas kept growing and expanding, it was like, ‘Maybe we can make this a full-time living.’” With that, Jay and Lori officially opened their doors last June. In addition to using local honey and fruit in their production, *The Hive* also sells a few local honeys and fruit spreads at their site in Layton.

Around the world, mead is still quite popular in terms of production, while here in the US, it is less common. Jay believes this may have resulted from the way Prohibition affected smaller alcohol manufacturing markets, but mead has also been affected by the controlling nature of the grape wine industry. In fact, Jay says, “There are certain states where you can't make anything but grape-style wines.” That's right, there are restrictions on liquor in other states that the Utah legislature has yet to throw at us.

With variations of mead even fewer and harder to come by here in Utah, we're lucky to have a place like *The*

Hive that produces mead locally ... and they don't just brew it locally, they use local ingredients as often as possible. “I don't feel it's right to go outside the state if you don't have to. I want to support local farmers and keep it local. I pay a lot more for my local raspberries [used in both the Raspberry Honey Wine and the Raspberry Wine], and they're worth it to me. They have a much higher flavor, and they're just a better all-around raspberry. I try to keep it as local as I can, and also try to recycle and try to keep it within America,” says Jay. The honey for their mead, of which they've gone through over 3,000 lbs. worth this year alone, comes from Cox Honeyland of Utah—a beekeeping/honey-producing company who began their business over 100 years ago in St. George, but have been operating in Cache Valley for about the last 70. Having a good local supply of honey was one main reason they decided to add mead into their inventory. Mead production at *The Hive* is broken up with the four seasons, with flavors ranging from dry in the winter to sweet in the fall, as the flavor of the honey changes throughout the year. Aside from the

seasonal meads, their Black Currant Honey Wine, a fruit melomel, is easily a fan favorite. The alcoholic content of *The Hive's* mead averages between 12–15 percent, which could be reason enough for all the Utah beer drinkers to switch over.

As you might have guessed from their name, *The Hive Winery* also produces a number of wines, but not quite the wines you might be used to. Since grapes don't grow well here in Utah, Jay and Lori decided to focus their wine production on fruit wines, using as much locally grown fruit as possible. Most batch sizes are fairly small, with production ranging between 50 to 1500 bottles, but the Yahnes believe this will increase as their meads and wines become more popular. *The Hive's* unique use of local supplies from local businesses creates an end product that is particularly representative of Utah and incredibly delicious.

Swing by *The Hive Winery* Monday through Saturday from 1:30-6:30 p.m. for a tasting or to buy some mead. You can also find them online at thehivewinery.com or on Facebook at facebook.com/hivewinery.

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SALT LAKE CITY ARTS

STOP!

Collaborate
&
Brew It

By Shawn Mayer
shawn.m.mayer@gmail.com

You may have noticed a new advertising scheme that has developed over the past few years: co-branding and product collaborations. By utilizing this marketing tool, local and domestic brands can step outside their designated target audience and embrace those with similar ideals. Taco Bell and Doritos recently collaborated with the Locos Taco—yeah, everybody who eats tacos obviously likes chips (fatties)—but combining the two has been a complete failure. The taste is the same, but instead of greasy meat hands, I'm left with a cheesy substance in my palms that even a power washer has trouble penetrating. What they should have done is teamed up with a brewery! *Brewvies*, *X96* and *The Arts Fest* are a few local organizations that have figured out the best collaborations are those that include alcohol.

Brewvies has been showcasing a unique co-branded beer since 2008: the *Brewvies Irish Red* provided by *Roosters Brewing Company* of Layton. "We wanted to provide our customers with a classy beer that couldn't be found elsewhere," says **Andy Murphy**, *Brewvies*' General Manager. The idea had been in the air for years, but it wasn't until Murphy was able to get together with **Steve Kirkland**, *Roosters*' Brewmaster, that the collaboration came to fruition. "We had a void in the Irish Red Ale area. [Steve] mentioned he had been working on a nice red while home brewing, and came up with a 3.2 recipe that *Roosters* could make and provide for us," says Murphy. By filling in the red category on the taps, *Brewvies* achieved a full range of local and domestic brews while providing a long-term partner with increased sales and a unique opportunity. The beer is offered exclusively on tap at *Brewvies* and has become a staple that continues to be one of the top sellers.

The *Radio From Hell Red* as *Hell Ale* came about when the co-hosts of *X96's Radio From Hell* morning radio show, **Bill Allred**, **Gina Barberi** and **Kerry Jackson**, approached *Squatters* brewery with a request to co-brand. "We always thought it would be cool to have our own beer," says Jackson. "We knew some guys somewhere that had a brewery and put a new label on an existing brew as a way to broaden their exposure." When they approached *Squatters* with the same idea, they said, no, "we have something special." Although they had no ingredient input, the *RFH* hosts had the perfect idea for the label design, which was created by *Mandate Press*. The label artwork was originally conceived as a poster, which *Mandate's* owner, **Ben Webster**, designed for the show as something to give away to fans. Jackson, Barberi and Allred fell in love with the poster while working on the beer at the same time, and suggested the poster to serve as the beer's label art. "It was three like-minded parties coming together," says Webster. After some tweaks to the original artwork to meet label requirements, it was up to the brewmasters. "We didn't know what the beer was going to taste like until it came off the assembly line. It was cold, we tasted it and said OK, alright," Allred says. Even Jackson, who admitted to not being a huge beer drinker, approved, and the product was shipped off to all *Squatters* locations, the *Beer Store* and state liquor stores around the valley. Offered exclusively in bottles, the 5.5% ABV ale has become a local favorite and will be entered into this year's *Great*

American Beer Festival, where it's a front-runner for best Red Ale. The brew is currently sold in all liquor stores in Utah, but **Amy Coady**, *Squatters*' Director of Sales and Marketing, warns that it isn't unusual for stores to sell out within a few hours of delivery.

Over its 35 years, the *Utah Arts Festival* has always featured microbrews, but it wasn't until the fall of 2010 that executive director **Lisa Sewell** was able to convince *Uinta* to collaborate on the *Arts Fest Amber Ale*. The local brewery is currently the only featured

microbrew at the festival. "[We thought] this would be a fun collaboration, since craft brewing is indeed an art form, and what better way to celebrate art than by drinking it?" says Sewell. The team over at *Uinta* came up with a light, refreshing amber ale and invited the *Arts Fest* committee over to partake in the process and first batch tasting. Eighty kegs were brewed and offered exclusively at the festival. "We had no idea whether the ale would be a hit or not. It was a jump into the unknown, but it was wildly popular! We kept tabs on sales and made bets on when it would run out. It was fantastic!" says Sewell. The *Arts Fest Amber* will once again be on hand at this year's festival as a way to enhance the culinary arts experience.

Whether it's to gain exposure outside a business' typical market, offer a unique product or just for fun, brand collaboration has had an immediate impact on marketing. With more and more companies working together outside their designated realms, consumers will have the opportunity to try something new and support several local businesses. So take that little nest egg you earned selling smack on down to the nearest liquor store, movie theater or arts fest and help spread unity through the love of beer!



Kerry Jackson, Bill Allred, Gina Barberi and Richie Steadman, the hosts of X96's Radio From Hell, played brewer for a day as they watched the first batch of Squatters' Red as Hell Ale roll off the production line.

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HEEEEEERE'S JOHNNY!

The New Face of Moab Brewery



By Cody Kirkland
againstcody@gmail.com



Chances are, you've noticed a couple new beers in the cooler at grocery stores and gas stations. The bold red, white and blue bull's-eye of Johnny's American IPA and the vintage, checkered turquoise-and-white Rocket Bike American Lager stand out on the shelf, both in appearance and size. If you looked closer at the four-pack of 16 oz tallboys, you may have been surprised to see that they were from *Moab Brewery*. But this surprise, as I learned from a long chat over too many cans of Johnny's down in Moab, is what Head Brewer **Jeff Van Horn** was counting on when the company decided to revamp its brewing operation, along with its image. Besides being a drinking and dining institution among locals and tourists, *Moab Brewery* is steadily garnering its presence in the Salt Lake craft brewing scene.

The brewery has been around since 1996, and Van Horn was hired as head brewer in 2002. Van Horn, who began home brewing in the late-'80s, worked his way from keg washer to brewer at Uinta, brewing and bottling in Salt Lake until taking his Head Brewer position in Moab, going on to win several North American Beer Awards for his Scorpion Pale Ale, Dead Horse Amber Ale and others. But after nearly a decade of making the same handful of beers, however excellent, Van Horn felt that the brewery had lost the public's interest. Last year Moab Brewery established a line of canned 4% ABV beers and started working to establish new additions to the quart-sized 8.59% ABV bottle-conditioned Desert Select Ales. In the cans are the Rocket Bike steamer-style lager and Johnny's IPA. The Desert Select line includes a Scotch ale, a tripel and a black imperial IPA. According to Van Horn, this leap was just what the brewery needed. "How do you change your face after you've disinterested people in your product to a certain degree? It was kind of a gamble to just bring out all new stuff, but I think it was the right gamble because it changed people's perception that we're just doing the same old thing," he says. The package re-branding was done in-house and took approximately six weeks to complete.

The move to add a canning line in the brewing facility was also an essential part of Van Horn's plan. A large part of the decision to put beer in cans, says Van Horn, was "the recyclability of cans—once it's aluminum, it's aluminum. And it works great for the river." Moab is, of course, a mecca for outdoorsy types—if you're going to bring beer, cans have obvious advantages over bottles in terms of durability and packability, whether you're camping or rafting. Luckily for *Moab Brewery*, new and affordable canning equipment lets them do what was formerly reserved for much bigger breweries. "Cask [Brewing Canning Systems], which is the line that we have, made it possible for small guys like us to be able to produce cans," says Van Horn.

The Desert Select Ales signify *Moab Brewery's* push toward the high-end beer market. "The bottle conditioning was what we were really trying to set ourselves apart with. The idea behind it was so that we could sell it here at the restaurant with food. We put it in the huge bottle so that you were technically forced to share it. It's an excuse to not buy a bottle of wine with dinner," he says. Though both the canned beers and the Desert Select line have been well received at the brewery's restaurant and take-out counter, the DABC is making it very difficult for the company to distribute their high-alcohol Desert Select beers throughout Utah. "The liquor stores have been tough. They've only got us in seven or eight stores," says Van Horn. For now, Salt Lakers can drink the Desert Select beers at *The Bayou* and *The Beehive*, but to take a bottle home, you'll have to look in the West Valley, Holladay or Park City liquor stores.

Despite the state-imposed roadblocks, *Moab Brewery* is thriving. "Last year, we did about 200 brews, whereas this year, in the first quarter, we're at about 100," says Van Horn. Selling more suds isn't their only goal for 2012, though. Van Horn is working on



Photo: Chad Kirkland

Over the past year, *Moab Brewery* has expanded their operations with a new canning line and additions to their high-point Desert Select line. "I'm not necessarily trying to reinvent the wheel with beer. We just want to be part of the game," says Head Brewer Jeff Van Horn.

full-strength versions of Rocket Bike and Johnny's, as well as two new Desert Select offerings—an export stout and a hopped rye. Long term, Van Horn has even bigger plans for the brewery: "When we did this expansion, part of the plan was to end up distilling—putting out a gin, a vodka and eventually a whiskey. I'd still like to see that happen, but we've got our hands full with what we're doing right now." Expect *Moab Brewery* to hold its own among Salt Lake's top breweries this year. In the words of brewmaster Van Horn, "I'm not necessarily trying to reinvent the wheel with beer. We just want to be part of the game."

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Photo: Ryan Stuchly

A sustainable FUTURE FOR LOCAL BEER

Uinta returns to Live Green SLC! Festival this year with its solar-powered beer trailer.

By Rio Connelly
globalricon@gmail.com

With bizarre weather patterns, rising temperatures and a seemingly mad dash toward the end of fossil fuel supplies, many of this planet's inhabitants would agree that Earth's environment is in trouble. We know this, and yet, the knowledge can be overwhelming to accept. When I feel the crushing horror of the post-environmental future, I reach for my favorite liquid anesthetic: beer! Ales and lagers, especially the locally brewed craft variety, are great comfort in times when every source of information seems to make the picture worse.

Brewing beer itself is not the most environmentally friendly business—it's a complicated process involving a lot of water, energy and movement of heavy materials. It invariably comes with a lot of waste, which is why a local brewery working hard to offset these costs, while bringing you a high quality product, means so much to people here in Utah. Uinta Brewing has been doing its part by working toward energy self-sufficiency for over a decade. "Like any business, we all have impact and I think it's our duty to try and do what we can to limit it," says Lindsay Berk, Uinta's marketing manager. She's talking about the several high-profile moves the brewery has made covering a variety of different types of impact.

It started back in 2001 as Uinta moved into a new production facility on 1722 South Fremont Drive in Salt Lake. With a new building came new options, including the ability to consume electricity more responsibly. Uinta's owner, Will Hamill, used the opportunity to make Uinta Utah's first 100% wind-powered business by purchasing wind power from a wind farm in Wyoming—a huge achievement in this conservative state. Uinta also wanted the public to know about their efforts. "It was a big thing to talk about," says Berk. "We wanted other companies to follow suit and do the same—to set an initiative for how it should be, watching what we're doing as businesses." It was then that the now familiar "Earth, Wind and Beer" entered the public discourse.

This milestone set the standard for what was to come as environmentally focused efforts have now become

the norm at Uinta. Last year, the brewery made the move to include even lower impact solar power into their utility needs. By investing at great expense in new energy-generating technology attached to the facility's roof, they could draw directly from the most ubiquitous and cleanest source of power anywhere. "We installed 126 solar panels on the roof, which provide for about 15 percent of our electrical



EARTH, WIND AND BEER

capacity," says Berk. "And we left room to be able to expand and become more solar going forward. It's a new direction, and we wanted to be involved in it."

Resources, as well as energy, are important to Uinta. The brewing process uses a lot of delicious malted barley, the dry material of which is left behind. Many breweries send this byproduct to the landfills, but since their inception, Uinta has been creating relationships with local Utahns to do something more creative with it. "We donate our spent grain to

local ranchers," says Berk. "We get great bacon out of it." The grain ends up as high-grade animal feed, adding quality to locally produced food products.

Packaging is always a concern in the brewing industry and unlike Europe, where a large majority of the glass bottles containing beer are reused multiple times, we have a big problem with the waste our drinking habits produce. The industry move to aluminum cans and alternative packaging is illustrative of this economic reality. Uinta has taken steps to lessen their impact by creating a brown-glass recycling program that's open to the public. They accept any brown glass at a large bin at the brewery and then, "We work with local post-consumers on getting it recycled versus it going to a landfill or being transferred out of state for recycling," says Berk. This focus on local options also helps limit the energy impact of transporting very heavy materials.

On seemingly every front, Uinta is making an effort to do its part for the environment. As one of the largest breweries in the state, their long-term goals set trends and dictate the standard. "Ten years ago, we never would have thought solar would have been a resource we could utilize so easily," says Berk. "I think we're going to continue to jump on every opportunity to cut down on our impact." In the effort to publicly call attention to that fact, and the plight of the environment in general, this will be the second year where Uinta provides beer for the Live Green SLC! Festival at Library Square. Their beer-serving trailer, with its refrigeration and carbon dioxide service will be 100% solar-powered and also provide electricity for the nearby stage where musical acts will perform. This contact and exposure to the public is important because the consumer is the most important factor in moving forward for a sustainable future. Most of us don't have the option to do as much as we'd like to lessen our impact, so being able to consume responsibly is a great benefit. "Everybody likes to say that they're doing their part," says Berk. "Whether they're lessening their impact or just drinking beers [from companies] that are doing their part." Keep it up, Uinta, for all our sakes.



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Suds n' Studs

Words By Alexander Ortega
 Photos by Chad Kirkland

For our fifth annual beer issue, SLUG Mag invited local brewers from around the state to take some sultry and playful photos. Seek no further to see which bad boys let it all out and which nice guys still have a secret to share. We suggest you enjoy these sexy n' sassy shots by cracking open your favorite, local brew that was handcrafted by one of these fine gentlemen while you relax in a bubble bath. Go to slugmag.com for more photos.

Kyle Trammel's Irish red stubble lends him the wherewithal to down a nitro stout after taking a maiden to the cellar. When he's not playing brewer or cellarman, though, Trammel is a boy at heart who just wants to rally some laser tag amid the brew tanks of RedRock.



Kyle



Matt

Brewmaster Matt Beamer is all business with his prominent, manly chin leading the way through grueling marathons to the icy confines of the Wasatch walk-in cooler. Rumor has it that he bathes in ice as he finishes a 1st Amendment Lager in one gulp.

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Ryan Barnum, *Moab Brewery's* Production Assistant, doesn't mind getting dirty when he puts in the necessary elbow grease and love into the kegs. This Nordic beast has a big bark, but a ticklish bite, as he takes pleasure in soothing bike rides from the brewery to his home where his wife and dog early await.



Ryan

Derek, Brian

The boys at *Bohemian* get more than just their palates wet when they down some Cherry Bock after a long, hard day. Brewers Derek Reitzel and Brian Erickson go together like barley and hops when they team up to put that wham in a can.



Ryan

After a long day of brewing to the point of tears at *Uinta*, you might find Cellarman Ryan Murphy catching some rays and catching a breeze in his socks on his rooftop. He'll likely have a Pabst in his soft, soft hands ...



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Any housewife's dream, Shades Of Pale Head Brewer Matt Davis instills values of love, peace, good karma and hops into his brews. Being the family man that he is, he saves the bulging pecs under his SOP shirt for his wife's personal viewing pleasure.

Matt



Sam, Kyle, Matt



In the name of the Hop Syndrome, the Kyle Rossman (center) and the holy Santa Cruz Brown Ale, this Lead Brewer's big ego shines through with his worshippers at the brewery—or with a big bulge in his Epic-branded Speedo at home. Cellarman Matthew Sargent (right) helps Rossman turn water into hoppy beer, and Sales Rep. Sam Helgren (left) heals the large livers of all the Epic staff before sharing an Imperial IPA with Mary Magdalene.



Colton

Rooster Brewing Co.'s Assistant Brew Master, Colton Layton, is a dude who just goes with the flow. Layton enjoys bobbing up and down in his inner tube on the lake while pouring Polygamy Pale Ales down his guzzle, one after another ... The more the merrier, baby.

Brewer by day, playboy by night, *Desert Edge's* Head Brewer, **Chris Haas**, enjoys interviewing prospective lady brewer's assistants in his hot tub. With an alt beer in hand, Haas can often be found conducting business meetings while lounging in the plastic tub of his Beer Bike.



Chris



Part Danish Viking, part homemaker, Brewmaster **Jason Stock** from *Squatters* enjoys cooking a good dinner and relaxing in shorts and a T-shirt. After a hard day of brewing, Stock loves to shares a shower with a Provo Girl Pilsner.

Jason

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BOURBON HOUSE

BEER REVIEWS

By Tyler Makmell
tyler@slugmag.com

Maybe I'm behind on the vernacular at times, but when I overheard one of the brew brethren utter the phrase, "Getting some strange," I wasn't quite sure what it meant, but I was positive that it was douchebaggy.

Despite my hip-lingo handicap, my beer brain wandered off into thinking, "I could go for some strange brew-drinking tonight." My friend **Derek**, of course, meant getting some broads outside his norm, but it's these douchebags whom I want to thank for the inspiration for this set of Beer Issue reviews. This lineup covers all of those beers that don't fall into the norm of your typical drinking night. Maybe these infused-and-funky, aged beers may not be your type, but I'll recommend all of them for that one-nighter try, even if she's not your "reg." This one is dedicated to you, Derek.

Birthday Suit
Brewery/Brand: Uinta Brewing Co./Crooked Line
ABV: 5.7%

Serving: 750 ml Bottle
Description: The newest member to the Crooked Line-up pours a reddish/pink color with a small white head. The aromatics are balanced with the scent of cherries and soft notes of oak. Off the first sip, you get mild cherry flavors and a polite amount of tart fruits. It finishes with a rounded oak character.



Overview: Marking Uinta's 19th Anniversary, this tart cherry ale is a soft-drinking brew that is well suited for every level of drinker. While those sour freaks out there are looking for that enamel-peeling acidity, this mild-mannered brew is simplistic and rounded enough in flavor for any drinker, and it packs enough depth to keep your palate pleased. Even if it's not your beer of choice, the bottle art (designed by Utah's own **Travis Bone**) has enough aesthetic appeal to make this a must-try.

Epic Glutenator
Brewery/Brand: Epic Brewing Co.
ABV: 5.3% (Release #2)
Serving: 22 oz Bottle



Description: Pouring a light-yellow, hay color with a small, white head, this gluten-free beer opens up with aromas of grapefruit, pine and some grain. The taste is cidery-tart with light hints of sugars and an herbal finish.

Overview: This is the second time I've reviewed a local gluten-free beer. While I would prefer to say, "Hey, glu-tards, stick to your cider and wine," Utah's brewers have forced me to hold my gluten-tolerant tongue. This millet, sweet-potato-and-molasses infused brew was interesting enough that I'd call it a safer alternative to drinking that RedBridge-Anheuser-Busch shit. Not to mention, it's local! Thanks, Epic, for appealing to all the demographics out there.

Bohemian Zoigl Beer
Brewery/Brand: Bohemian Brewery
ABV: 4.0%

Serving: On-Tap
Description: On draft, this unfiltered brew pours a deep, hazy, reddish-brown color with a soft, tan head. The aroma opens up with some toasted malts and a decent amount of breadly fruit. The same aromatics carry through into the aroma with a heavy, breadly malt influence and a steam-beer-like taste.

Overview: Ah, the long-awaited seasonal from Bohemian Brewery! The Zoigl Beer is traditionally an unfiltered, short-aged lager, intended for easy drinking consumption, and this one is just that. What I enjoyed most about this was the fresh yeast

character and the heavy malt influence. Bohemian has always been my favorite lager producer in the state, so this interpretation of a lost style will be sure to keep me on my toes, waiting for their next seasonal release.

Squatters Wee Peat
Brewery/Brand: Squatters Pub
ABV: 4.0%

Serving: On-Tap
Description: Off the tap, this seasonal release from Squatters Pub pours a reddish/amber color with a medium, off-white head. The aroma is a pleasant balance of peat smokiness and some subtle floral hops. From there the taste leads into a heavy peat character, grains, soft, earthy bitterness and finishes with a smokey linger.

Overview: Not many breweries out there are willing to venture into the smoked ales, but as a whiskey drinker, my beer boner hits half mast when I hear about this style hitting the taps. Wee Peat is a lighter version of a Scottish Ale, with a lot of flavor packed into a "four percent-er." This guy was flavorful enough, and met the needs of almost any food pairing I threw at it. Whiskey/beer dick aside, it was worthwhile to toss a handful back. Wee Peat is a must drink from the folks at Squatters.

OriGIN Ale
Brewer/Brand: RedRock Brewery
ABV: 4.0%

Serving: On-Tap
Description: This new experiment pours a tawny orange with a white head and a slight haze. The aroma is a little spicy and rich, with maybe a hint of citrus. The flavor starts off with a refreshing, almost tropical quality, full of citrus and slight acidity, then refines into an extremely complex body that finishes with a pleasant herbal dryness. The use of specialty ingredients defines this beer as the coriander and lemongrass begin and then fade into the lasting notes of juniper berries. The esters and phenolics from the Belgian-style yeast bring everything together and add a wonderfully luxurious mouthfeel.

Overview: With the experimental combination of a Trappist yeast and unusual herbs, the guys down at RedRock hit this one out of the park. It drinks like a witbier, the coriander evoking brews like Høegaarden, but the use of juniper and, to a lesser extent, lemongrass create the refreshing sensation of a gin and tonic, making a warm-weather favorite that is much more quenching on the palate. The richness of the yeast and the dryness of the herbs in this beer play against each other with a result that is actually less cloying or filling than a witbier. This is great for sessioning, but go get it fast because it may be a very limited release. -Rio Connelly

Beer Match Challenge

Words by Alexander Ortega
Illustrations by Phil Cannon

You're a grocery store clerk, and your drunken shoppers have dropped all their beer right before beer o'clock. They want to get checked out lickety-split, and you

need to satisfy the customer before the hour strikes. Since they're too inebriated to function, it's up to you to get the right beer with the right person out the door.

It's now time for the Beer Match Challenge!

Guinness

Ever a proponent of the working class, this East Coast hooligan shows his blue-collar background by purchasing the most expensive beer on the racks.

PBR

She's a postmodern phenomenon who has dedicated her life to art, and shows it by spending countless nights at the hippest bar in town.

Corona

After the MMA matchup, this gorilla guy wants an exotic beverage to clench in one hand while fist-pumping with the other.

Milwaukee's Best

With such radical ideals like anarchy and anti-Christianity, there's only one way to overthrow the status quo: getting super fucked up with the cheapest beer possible.

Bud Light

God, country and shootin' guns—this dude embodies the "real America" by drinking beer made by the richest dudes in the beer industry.

Blue Moon

"Um, like, I'm a sports and exercise major, and I'm WAY into healthy lifestyle choices. Let's get in the hot tub and get wasted."

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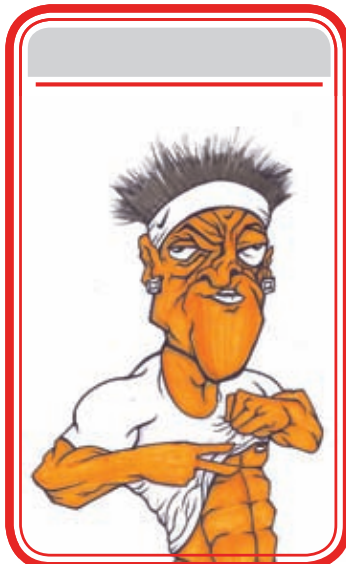
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BEAUTIFUL GODZILLA



Illustration: Ryan Perkins

**Will You Go To Prom With Me?
Check _ Yes _ No
By Esther Meroño
esther@slugmag.com**

I may seem like the kind of girl who stood outside of the high school gym on prom night in overalls and a flannel shirt, picketing the school's abstinence-only sex ed program and passing out condoms to repulsed classmates—but the angsty feminist flower in me didn't bloom until I spent a weekend reading **Sylvia Plath** and discussing the sociopolitical effects **Judy Chicago's** *The Dinner Party* might have had on the contemporary institution of marriage with my lesbian college roommate. Did you catch all of that? 'Cause I basically just outlined why the title of my next literary endeavor is going to be *Vegan Cooking for One*.

Back to fluffy pink dresses. I went to EVERY single one of my high school's dances, AND a few at the school across town. I did all of this, mind you, while maintaining my position as editor-in-chief of the *Cedar Post*, competing in the regional Sterling Scholar program, studying for my AP tests and working on my Young Womanhood Recognition Award—who says nerdy, overachieving Mormon girls don't have game? My most vivid moments of prom are pretty stereotypically **Jennifer Love Hewitt**-esque—except it was Utah, so all the action was over-the-jeans and in a car (or in the case of prom, over-the-cheap-sequined-folds-of-knockoff-chiffon ... and in a car). I didn't have any *Carrie* moments, fortunately, but I did get called a slut once by my boyfriend's friend 'cause I was wearing a strapless dress, and I had a nightmarish hair styling experience that

resulted in tears and a near-death **Elizabeth Taylor** updo for Junior Prom.

Then there was the anticipation, absolute horror and utmost disappointment in the whole "asking" process, which I've heard is also very specific to Utah in its extravagance. Guys were expected to switch their near-derthal brains for that of a sexually frustrated Relief Society President with a hot glue gun and come up with a creative way to "pop the question." As if the basics weren't stressful enough for both parties. You hoped you were going to get asked and were terrified you'd be the only one out of your friends without a date, but you were equally as hopeful that the chubby mouth-breather in your health class (who you were constantly running into every time you left the women's restroom) wouldn't get any ideas, 'cause you wouldn't have the heart to say no, but your gag reflex was definitely going to initiate when saying yes, and if you had to endure a day date AND every **Boyz II Men** track ever recorded, you'd be like, so totally bummed.

Oh yeah, so bikes. Last year—six years after my last highschool dance—fellow lady cyclist **Agnes Robl** and a handful of others decided Salt Lake City needed a bike prom. **Jonathan Morrison** of the *Bicycle Collective*, along with a bunch of help from some more dedicated cyclists, made it a reality. Wouldn't you know it, the hands-down most fun dance I've ever been to, I attended stag. I said no to all of my suitors (and they weren't chubby mouth-breathers, for the record), dyed my hair blue, matched my dress to my pink bike chain and danced the night away with friends and strangers after going on one of the largest, best-dressed group rides in possibly the

entire history of Western bike civilization.

This year's *Bike Prom* sounds like it's going to completely surpass last year's celebration. The *Bicycle Collective* is using it as their 10-year anniversary party, booking the Grand Hall at the *Union Pacific Depot* (by *The Gateway*) for June 2 (it's *Pride* weekend, too!). The festivities are going to begin with a picnic, followed by what I anticipate to be an even larger and better-dressed group ride, which will wrap up at the dance. There will be a cash bar, hors d'oeuvres, some nostalgic love ballads to get down to and a photo booth provided by Anna Day Photography to help you replace all of the awkward side-hug prom photos your mom still has lining your bedroom walls at her house. I should clarify that "best-dressed" and "ride" are very loose terms—creative formal attire is encouraged, but wear whatever the fuck you want to, and the ride will be slow and casual, so don't be intimidated, all of you non-cyclist pajama-jean wearers! The dance is restricted to those 21+, but that should give those of age adequate time to let the stressful memories of your adolescent years subside enough to give prom another chance. Don't worry kiddies, I have a feeling this is going to be an annual event. Soon, you'll have your chance to relive that slow dance to whatever awful prom soundtrack they've got playing these days, without a Book of Mormon in between you and your date. Check out *bikeprom.com* for more info.

Will I have a date this year? Come on guys, who do you take me for? ... Aren't nerdy, overachieving ex-Mormon girls still all the rage?



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PHOTO FEATURE

By Samuel Milianta
smilianta@yahoo.com

It seems that every time I go out skating with **Garrison Conklin**, I end up with at least three great photos of him. He's the kind of guy who skates all those "almost a spot" spots and makes it seem effortless. He's got massive ollies and quick, little ninja feet.

This spot on Broadway has been around as long as I can remember, and the frontside boneless has been a staple trick even longer. It was about time we made *match.com* profiles for the weird plaque bank on Broadway and the frontside boneless and finally hooked the two of them up. I'm glad that Conklin got to be the official chauffeur on their first date.

Garrison Conklin, Frontside Boneless. Salt Lake City, UT, 2012.

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PRODUCT REVIEWS

Cannondale Ryker Bike Helmet Cannondale.com



Whether cruising the concrete streets of the urban jungle or flowing through the foothills on a deserted trail, this helmet will keep you feeling fly. Its state-of-the-art ventilation system channels the mellow breezes across your dome and ensures a comfortable ride every time. The sleek visor also inhibits the sun from blasting your corneas and makes you look faster than dammit. In addition to a clean exterior, the Ryker packs in all the latest fit technology. System Integration (SI) micro-dial adjustment allows the rider to quickly customize the way the helmet fits while keeping one hand firmly on the bars. Should you take a digger and fly into a tree or other obstacle, unique crumple zones and dual-density foam will protect your noggin. Pick up this essential piece of gear and ride happy. —Sean Zimmerman-Wall

Darn Tough Vermont ¾ Micro Crew Mesh Sock (Run/Bike) Dartough.com

I have somewhat of a weird, hidden super-power: I have unnaturally strong, razor-sharp toenails. Think about it like this: Pretend Wolverine writes for SLUG and they ask him to review some gloves. Well, that's what happens to my feet, and I am only slightly exaggerating. The folks at Darn Tough were kind enough to send me some socks to tear to shreds, the way I had torn up millions of other socks before these. I scoffed at the idea of socks being "guaranteed for life" and pretty much decided to sabotage these by wearing them every day and doing what I do best: merely existing. I wore them on my runs (they are light! And wick away sweat!), I wore them on my rides (again, light! And breathable! Seamless construction!), I wore them to work (fuck work). I washed them over and over, and while I could see that the 1494 stitches per square inch of Merino wool were definitely damaged, they had held strong for the duration of the review time. The only thing that didn't hold up was that the color in the heel wore out, but who cares. Merino wool, people. These win, and there is something for everyone. Buy 'em up. They're guaranteed 4 LYFE. —Mary Ryder

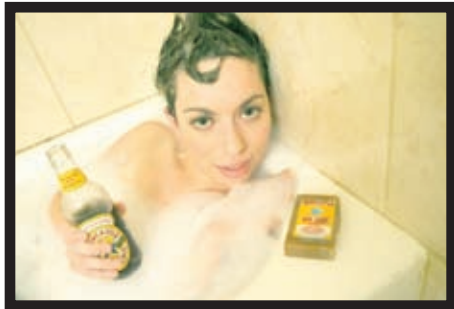


My Top Off Bottle Opener The Beer Nut and Mytopoff.com

Why do they make it so damn hard to open a beer? I have never been able to open one with a lighter, and people always jack openers from my house if they are not already broken. My Top Off solved all of these problems. Anyone with hands can use it, this thing won't bust and it is just big enough that it won't find its way into any drunk's pocket. All you have to do to get your nectar is push down, then lift off and a little magnet on the inside snags the cap. The magnet feature has to be the best—all other bottle openers fling the caps into strange directions only to be found by bare feet the morning after. Nothing brings a hangover into the light like stepping on the business end of a bottle cap in a dark kitchen. You can get yourself one of these solid bottle openers in black or in stainless steel at mytopoff.com, but fuck paying for shipping and waiting—grab one from *The Beer Nut* right in Salt Lake. —Eric Granato

Soaperhero Newcastle and Sapporo Bar Soap Soaperhero.etsy.com

It's well known that Soaperhero's Chelsea Petrich is a brewing genius—of lip balms and bar soaps, that is. I've been obsessed with her novelty items ever since I bought my first Fruity Pebbles lip balm from her three years ago at *Craft Sabbath*, and I now own nearly every flavor she's ever crafted, from Boo-Berry to Pancakes & Syrup. The Newcastle and Sapporo Bar Soaps were my first taste of Soaperhero's many beer-inspired hygiene products, which have included Hefeweizen, Guinness and Wasatch Brewing Co.'s Polygamy Porter and Devastator in their recipe repertoire. One whiff of the Sapporo Soap and you're sitting down to



some brews and sake at your favorite sushi joint, with notes of rice hitting your saliva glands like a meteor impact on Hoover Dam. I might be a little biased on the Newcastle—it's already one of my favorite brown ales—but Petrich has somehow combined the scent of chocolate cake and freshly baked bread to create a latherable doppelgänger to this classy English ale that's got me drinking in the shower. I highly suggest you put down the pint glass and pick up some Soaperhero come bath time—no shards of glass to pick out of your feet and there's no scent sexier than a high-class brew. —Esther Meroró

Walnut Studios Frame Cinch Walnutstudiolo.etsy.com



Now, I'm not a talented cyclist by any means, but I will say I have gotten pretty good at concealing, crushing and stashing booze while riding. So when I saw this gem from Walnut Studios, it was pretty much the raddest thing to happen to my drinking game since the hip flask. These one-of-a-kind, hand-made leather holders will set you back \$24, but for the craft and quality, I will say it's worth it. I didn't notice any structural flaws with the leather, but if you want to play it safe, I'd deck out a sturdy six-pack of your own so you don't have to worry about that ripping on you. Otherwise, the straps stood strong and it wasn't too inconvenient on my legs. If the six-pack strap isn't enough for you, I recommend checking out their Etsy store where you can find a bunch of other sick leather booze tools for cruising this summer. —Tyler Makmell

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GRAYWHALE
ENTERTAINMENT

The Youngest of the Young Guns



By Dirk Hogan
dirkhogan@gmail.com



Photos: Sam Milania

John Scott Willardson is a name not often heard within the Salt Lake skate scene. The name **Bambi**, on the other hand, comes with a well rounded resume of infamous antics, well known among the fellow followers of the sidewalk surf break.

From endless days of cruising around with Bambi, I know he is a skateboarder, wholeheartedly. Bambi is constantly consumed with thoughts of shredding the pants off of anything in a neverending pursuit of gnar. He is a motivated soul and all-around shredder, loving every second of board-addled bliss.

At 19, he's currently riding for the Layton *Blindside* shop, living mostly away from his home in Layton by staying on the floors and couches of friends in Salt Lake. Physically, he looks like a skinny-ass hotdog, but don't be fooled—he's got heart and passion for the board that could kick the ass of any bouncer in the state rocking a dick-target beard. I'm backing that statement fully. Enough from me, let's get some info straight from the deer's mouth.

SLUG: What have you been skating lately?
Bambi: I've been trying to throw myself down rails and it's been working about 50 percent of the time.

SLUG: Who do you usually skate with?
Bambi: Besides you, I skateboard with **Ballsac**, **Cameron Starke**, **Kallan Campbell**, **Burke Nixon**, **Mariano Wilson** and that gay fish, **Yo Mikey**.

SLUG: Have you or any of those dudes been getting some wild hammers recently?
Bambi: Fucking doing our best, it sucks. I mean, getting hurt all the time sucks.

SLUG: Besides skate hammers, let's talk about

life hammers. Been dropping any of those these days?

Bambi: Life hammers, huh? Doing my best to skateboard all the time, get drunk and surround myself with my friends and beautiful women.

SLUG: What keeps you skating?
Bambi: I don't know, it sucks. Eating shit on a constant basis sucks, but it's all worth it because it's fun and the best thing to do, all the time. I love it.

SLUG: What are your major inspirations?
Bambi: Definitely when I was a little guy watching *Shotgun*, the Layton *Blindside* video. I watched that all the time. After that, I watched *Slaughterhouse*, the **Pig Wood** video. That was the biggest inspiration that changed me for the better.

SLUG: Are you filming for any videos right now?
Bambi: Yes, I'm filming for *Acid Bong*, which is Cameron Starke's video. **Omar Budge**, Cameron Starke, myself, **Mikey Johnson** and Mariano are sharing a part, and then Ballsac and **Bird** will also have full parts. There will be other people in the video. For the most part, it's just the guys I mentioned.

SLUG: Do you have any interests outside of skating?
Bambi: I've been trying new things, like listening to a lot of **U92** lately. Chilling. Chugging liquor is definitely an interest I have outside of skateboarding. But, it also goes with skateboarding. One thing that I've been doing lately that definitely doesn't go with skateboarding is man-whoring, trying to get older women in Park City to pay me money to have sex with them.

SLUG: No way! I've dabbled in the man-whore game a bit myself—that's crazy. Other than man-whoring, do you have any embarrassing stories that you'd like to talk about?

Bambi: I have a shitload of embarrassing stories,

but none of them I really want to talk about knowing that they'll end up in a magazine.

SLUG: Locally, what other skateboarders get you psyched?
Bambi: Number One right now would be J.B. aka Mariano Wilson aka Jabbles or whatever else you hear people call him. That dude fucking kills it. He's the gnarliest skateboarder I know. Ballsac falls in there. He'll throw any trick down any spot and land it, too. So proud of you, Ball. And then, Yo Mikey. He's kind of a gay fish. But, he's good at skateboarding. Oh, and those two little twins, **Cameron Parkinson** and **Carson Parkinson**. They grew up in Layton with me. They're a bunch of little bitches, but they are killing it on skateboards.

SLUG: So, theoretically, if you had an infinite amount of money, what would you do with it?
Bambi: I would probably buy a house here in good old Salt Lake and one in Vegas. These are mansions, not houses. One in New York. Then me and my friends would always travel from here to there and stay wherever we wanted, and let everyone live there for free, as long as you're not a kook. The world would be a lot funner place if I had infinite money.

SLUG: Any shout-outs?
Bambi: *Young Guns* rule! And my mother and father, of course, they are always killing it. Dad, you're a little bitch. Ha. Also, cap guns, QS, bad bitches and cheap liquor.

It's good to see that skate rats are still thriving on the streets of Salt Lake City. Keep shredding my friend. *Acid Bong* will be released later this year, official premiere date TBA.

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✂ WRENCHING IT OUT ✂

Local Bike Mechanics

By Esther Meroño
esther@slugmag.com

In honor of National Bike Month, *SLUG* interviewed some of our favorite local bike mechanics to give us the scoop on their respective shops, and inspire you to pull out your own set of wheels and join them on the road.

SLUG: How'd you get into bicycles?

Burbidge: As a kid, bikes scared the shit out of me. I was accident prone and, naturally, bikes facilitated a lot of blood. My family moved from Rose Park to Woods Cross and transportation into the city became a bit of an issue. A car was convenient and held a stereo, but was expensive. So, I bought a cheap hybrid from *Guthrie's* and started my love of commuting.

SLUG: How did you become a bicycle mechanic?

Burbidge: After graduating from high school ... my daily transportation was still a bicycle and I had some nominal skills with a wrench, so I convinced the powers that were to let me spend [my scholarship money] at UBI, a bike mechanic school in Ashland, Oregon. In 2009, I found a job at *SLC Bike Co.* and had a chance to fine-tune some skills with high-end bikes before committing full time to the *Collective*.

SLUG: How is the *Bicycle Collective* different than a for-profit shop?

Burbidge: We are there primarily to put people on bikes and build a community. Working

at the *Collective* gives me the opportunity to teach those that want to learn something without having to focus on whether or not they are going to pay me for it.

SLUG: How do you approach teaching someone bike mechanics?

Burbidge: Everyone can be a capable mechanic—it's convincing them that they can and getting them to listen to the full explanation that can be difficult. The best way to really learn anything is to first watch, then do, then teach.

SLUG: Do you have any future career goals pertaining to bicycles?

Burbidge: I'm really interested in the public school system and would love to see bikes play a bigger part in that. Bikes give kids a sense of freedom and power that they rarely get the chance to have. If a kid learns to be self-sufficient with a mode of safe transportation, they can do a million things that they don't have to rely on parents or teachers for.



Photo: Brent Rowland

JACE BURBIDGE

Salt Lake City Bicycle Collective
Bicyclecollective.org

MARK POLICHETTE

Sport Chalet • Sportchalet.com



Photo: Brent Rowland

SLUG: Tell me how you got into bicycles.

Polichette: Aside from riding bikes all over my hometown as a kid, I bought my first real bike several years ago. It didn't take long for me to realize that the bike wasn't just a cheaper mode of transportation, but easy to maintain, delightful and helped me stay more fit.

SLUG: What's different about *Sport Chalet*?

Polichette: *Sport Chalet* is a larger company that sells a wide range products and services. Because *Sport Chalet* prides itself on carrying higher-end product, we get customers who may still feel uncomfortable going into a local bike shop, but want something that will last longer and perform better than a \$50 Wal-Mart special.

SLUG: Best kind of bike to work on?

Polichette: Custom-built alternative bike. Starting with raw materials, it's a lot like painting with a blank canvas. When building a tall bike, I get to decide how it's going to ride,

how it's going to look, and determine how I want it all to come together. Finding frames and materials, then putting them together is just as fun as riding it around after completing it.

SLUG: How did you get into freak bikes?

Polichette: One of the first Critical Mass rides I ever went to ... [Kemmer Evans] was riding on a goofy home-built creation, and I just had to have one, too. My first freak bike build was a shopping cart trailer that had huge 27" wheels, so I could throw a cooler in it for group rides. It had a serious case of speed-wobbles, but it was a lot of fun to ride around with. It all took off from there, and I started building "things" that I wanted to ride.

SLUG: What do you think of the Salt Lake bicycle community?

Polichette: I love it. The Salt Lake bike community welcomed me with open arms years ago as a "novice-know-nothing." I've since become great friends with riders of all skill levels, but also riders from all levels of society, from jobless hippies to doctors. It's a group of various people who all love to ride bikes.



Photo: Sam Milianta

CHRIS GINZTON

Cyclesmith • Cyclesmithutah.com

SLUG: How did you get into bicycles?

Ginzton: I grew up an Idaho redneck and I used to ride motocross bikes every day ... Around middle school, my brother took me on a mountain bike ride and I was hooked.

SLUG: How did you become a bicycle mechanic?

Ginzton: I used to fix my motorcycles when they broke down. Similarly, when I started racing mountain bikes, I began working on my bikes as they broke. The team I raced for at the time was based around a bike shop in my hometown, and the owner of the bike shop offered me a job when I was 15. I've been working in bike shops ever since.

SLUG: Why *Cyclesmith*?

Ginzton: I love *Cyclesmith* because we don't have any attitude and we don't judge you for what clothes you wear or what bike you ride ... We are just stoked that you ride!

SLUG: Favorite part of being a bike mechanic?

Ginzton: I love how enabling bikes are and that I can help people discover that fact. I also love helping someone to build up their dream bike and geeking out about the smallest details in the build.

SLUG: What's the best kind of bike to work on?

Ginzton: The best kind of bike to work on is the old, beat up, abused bike that should have died 15 years ago, but is still barely holding on to life. I love giving those bikes a second (sometimes third, fourth or fifth) chance at life.

SLUG: Any crazy shop stories?

Ginzton: I had a mishap while I was setting up a mountain bike wheel/tire for tubeless. You use liquid latex for the sealant and it's this milky white fluid that fills all of the holes and gaps in the rim and tire and helps keep the tire airtight. I carelessly inflated the wheel and I was holding it in my hand when the tire exploded off of the rim. I coated the entire shop area with that nasty, milky, white solution and my hand was numb for an hour.

SLUG: How'd you get into bicycles?

Howard: I got a job at a stable cleaning out stalls when I was about 15. The first day of work, I had a flat on my shit-pit department store bike and had to ride my Razor scooter. The stable was up a large hill, which was absolutely terrifying to descend on the scooter. After that, I (grudgingly) rode my bike.

SLUG: How did you become a bicycle mechanic?

Howard: My younger brother was sort of the house mechanic at the time, but I quickly realized he wasn't very good at it and took over from there. I spent a lot of time learning about bikes as I got a few fixer-uppers.

SLUG: Why *Saturday Cycles*?

Howard: The main reason I started working there was that **Mark Kennedy** had a lot of bikes and gear that I hadn't seen anywhere else, a lot of lugged steel, wool apparel, touring gear, interesting magazines and so on.

SLUG: Female bike mechanics are rare. Why?

Howard: I think with any question of being female and involved in cycling there are two

dynamics at play. One is of being female-bodied, and another is that of female gender identity. I think that part of the issue may be that cycling's efforts to include women often fail to challenge the gender dynamics that underlie the imbalance. I've seen a bit of a theme (there are some exceptions) in which cycling culture wants to open itself to women, but does so in ways that don't threaten traditional gender norms.

SLUG: Any bicycle-related career goals?

Howard: I think bikes are a wonderful tool for helping folks realize their own power and capability. I plan to be a teacher in the future and want to integrate bikes into that, either in a classroom setting or with an after school program.

SLUG: Crazy shop story?

Howard: One time when we were opening shop for the morning in West Bountiful, I saw two horses galloping down the road out back. I grabbed a Long Haul Trucker, corralled them in a backyard half a block down and waited until the person pursuing them on foot arrived.

LINDSEY HOWARD

Saturday Cycles
Saturdaycycles.com



Photo: Sam Milianta

Visit any of these talented mechanics at their respective shops to get your bike ready for all of the fun cycling events happening during this year's National Bike Month. For more

info on those events, go to utahbikemonth.org or saltcycle.org. Of course, you don't need an excuse like National Bike Month to get a tune-up and hit the road!

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VELO CITY BAGS

SPEEDS INTO DOWNTOWN

By Alexander Ortega
alexander@slugmag.com

Since the inception of *Velo City Bags* in 2008, owner and creator **Nathan Larsen** has adorned cyclists and others with handmade, colorful and well built messenger bags and backpacks as they cruise around the city. As his bags have caught on, he made the long-awaited move into his first storefront in downtown Salt Lake in mid-February. I sat down with Larsen in his new shop to pick his brain on the new location and the high-quality goods within.

SLUG: What led you to expand from being solely web-based? Was the decision made in reaction to *Velo City's* growth?

Larsen: Not really. The person I was renting from at my old space, he was moving and I had to [leave], so I thought, "Fuck it. Why not just go for it: open a retail store." That's what I've wanted to do anyway, so I just decided I might as well do it now. I wasn't really ready for it, but I was just like, "I might as well make it work."

SLUG: Was there any rhyme or reason to your selection of this location?

Larsen: Cost. I wanted to be in the downtown area for sure because cyclists support me a lot, and that's where most cyclists are. That was a big part, but, like I said: cost ... affordable space ... I kind of just jumped into it, and I didn't want to get loans.

SLUG: Will you only sell your own products? If not, what other products might you currently sell or plan to sell?

Larsen: I've actually been looking at stuff that will complement my products. I sell pedal straps, so I've been looking at pedals so people can buy the pedals and the straps together, because it just makes sense, and people are asking. It would just make it easier for the people that are coming in the shop ... I've been looking at other little things—but not too much 'cause I have limited space. The main focus is just the bags ... The [pedals] I really like are Shadow Conspiracy—they're a BMX platform pedal. I probably will bring those in.

SLUG: Now that you have a physical location, what does your production rate look like?

Larsen: The spring and summertime, that's when things get really busy, so we'll see if things change. I don't know—I might have to have my wife in here, helping me cut some stuff out—we'll find out ... Now I have space to fill and I'll see something empty, and I'll be like, "I have to fill that."

SLUG: In the four or so years that you've been around, what has changed in terms of the products you make?

Larsen: I've added a bunch of new products. The messenger bag was the first bag I ever made. It's gone through changes. Nothing severe, but I've made little alterations like the strap positions for more comfort and made the body a little bit wider in certain ways, but nothing too drastic. I've added backpacks and roll-tops ... I started doing wallets because I had a

bunch of scraps and I thought, "Why waste it?"

SLUG: Has there been any new, special product to celebrate your opening?

Larsen: I did some webbing belts. I just needed to fill some space, and I've been selling those like crazy—I never thought I would ... People were coming and demanding little mobile [phone] pouches, and I started making those, and those have been going really well, too. People can come in and talk to me, [and] if the demand's there, I can make it. I don't have to go to some factory, so I can make changes or whatever, really quick, on the fly.

SLUG: What will the new storefront give to Salt Lake City's bicycle community?

Larsen: I don't think it's just the bicycle community. It's just something new that Salt Lake City hasn't seen before, where you can come in and feel the materials. You can pick what you want to add to your bag—

you can almost design it from the ground up—and you can see and meet the person who's making it. I think it's just unique in that sense ... For the cycling community, we'll be putting on events throughout the year. Last year, we did an event called *Velo Weekend*. We're going to be doing that again this year [on June 29 and 30]. It's a two-day event, and it's packed full of different, urban cycling events ... It's probably the biggest urban cycling event in Salt Lake.

Drop by the new *Velo City Bags* store on 366 S. 500 E., suite 102, between noon and 6 p.m., Monday – Saturday. Chat with Larsen and see what he has to offer—observe and touch all the fabrics and materials that he uses to make the magic come to life. Also, if you're more of the pajama-jammin', shop-online type, you can visit velocitybags.com, order a bag or some accessories and pick it up later.

Photo: Michael Schwartz

Velo City Bags owner Nathan Larsen opened a storefront for his brightly colored, handmade messenger bags in mid-February.

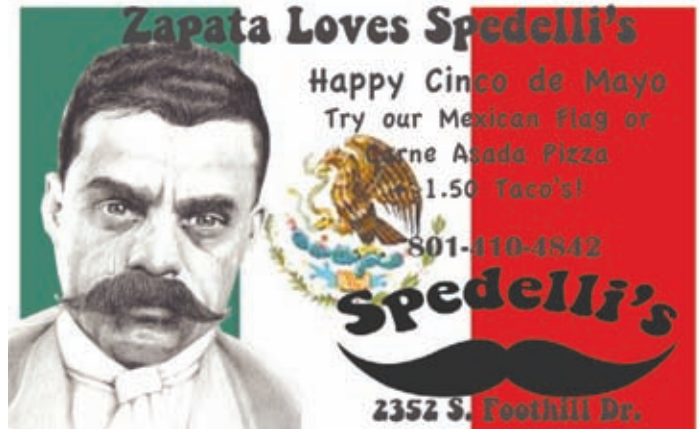


Illustration: Sean Hennefer

Dear Cop,

In *SLUG*'s January issue, you respond to a question regarding bicycling, including:

"Cops interact with bicyclists because many of them are out committing crimes or have warrants. ... Just about any bicyclist I stop at 3 a.m. is going to have one or all of the following: a. An arrest warrant b. A false name c. Drugs e. Burglary tools f. A backpack with stolen shit ... If I stopped a car at 3 a.m. for any violation on any street, my chance of snagging a similar perp out making someone's life miserable is low."

Cyclists often carry bags because, well, they're on a bike and they may not have/be inclined to use packs that are attached to their ride. Unless burglary tools, drugs and/or stolen shit are readily apparent elsewhere, the bag aspect seems integral as to why a cyclist would be pulled over if the cop finds it more advantageous. I, however, find it difficult to believe that the dude wearing a jersey, messenger cap and a Chrome bag on his Bianchi would be pulled over as soon as the middle-aged, bearded dude riding a Diamondback with a backpack (The trust-fund kid on the fixie will probably, more often than not, have drugs on him just as much as beard dude).

Since "it's not normally for traffic violations" that a cop interacts with a cyclist, I ask: What is the normal reason that cops interact with cyclists? Do cops have a method of profiling cyclists at night? If so, what do y'all look out for? I want to be aware of any socio-economic discrimination (targeting poor people)

we might be subject to at night.

Yours truly,

Rootbeer Rick « The false name was in my shoe, not my backpack.

Dear Rootbeer,

Yes, a cop profiling criminal activity in the middle of the night is more likely to go after a dude on a bike than in a car—especially the bearded dude with the backpack that says "Rootbeer Rick" on it. Why? Because there is a very good chance that the dude is a criminal. I'm not saying that because I think it's so—I'm saying that because it is so. Obviously, that's not going to play out during the day/business hours. Cops who work the day shift profile other types of criminal activity, which don't include bearded dudes on bikes. As you suggest, if I stop one of them during the day, there's a very good chance that I'll snag an innocent messenger.

If you're implying that a greater percentage of bike riders are poor people, I can't speak or have any knowledge of that. I doubt that it's true, though. What I can tell you is that people on bikes in the middle of the night, with backpacks, almost never have proper illumination, and ride on sidewalks. Almost every time I stop them, they are out committing crimes or are wanted—that's why they don't have proper lighting on their bikes and ride where they're not supposed to.

The dude tooling down State Street in the middle of the night with a helmet, headlight and flashing tail light is going to be less of a target for cops than the blacked-out bike dude in a neighborhood. It's just common sense. Cops are trained to profile criminal activity and cops spend almost their entire working day or night profiling.

I'm not stopping these dudes at night for drugs. Do we snag the occasional dealer? Yes, but it's a rarity. I couldn't give a shit about any bike rider's teenager of meth or joint. I stop them because they're committing property crimes like stealing your bike, burgling your car or business or spray painting gang shit on your house or fence. —Cop

Have a question?

Email askacop@slugmag.com

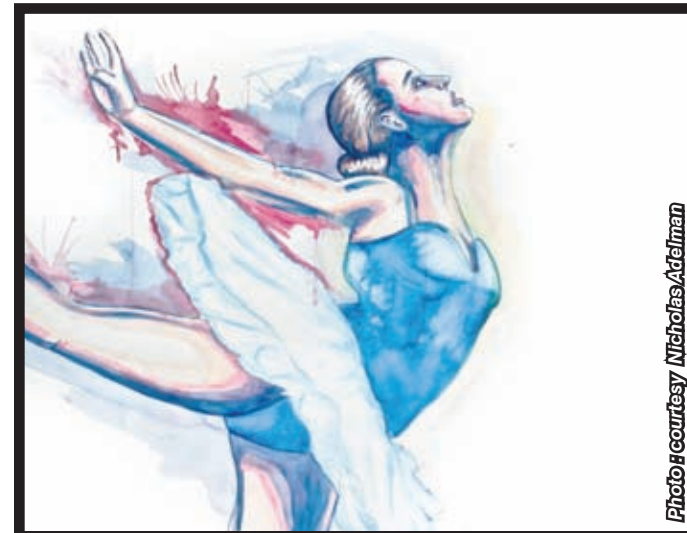


Photo courtesy Nicholas Adelman

Passion of the Pointe by Nicholas Adelman is one of the pieces that will be on display at The Joint during the upcoming Sugar House Art Walk.

Crawling Your Way Through Utah's Art Scene
By Mariah Mann Mellus
mariah@slugmag.com

I have beer on the brain and I don't know why. It could be that this is *SLUG*'s Fifth Annual Beer issue, and everywhere I look, from articles to ads, the word "beer" makes its way into every third sentence. Or it could be as simple as I want to get out of the house and throw back a few frothy pints. Either way, I can't help but think that gallery strolling has many similarities to the traditional pub crawl. A group of fun-loving, like-minded people migrate from one location to another, staying at each stop just long enough to take in the sights, chat up a few people, and have a little refreshment, then it's off to the next locale.

Maybe it's just me, but I don't happen upon pub crawls every week or even every month. Did you know that you can find a *Gallery Stroll* happening in one of Utah's fine cities every Friday night? It's true! Salt Lake's *Gallery Stroll* takes place the third Friday of every month, but Ogden and Provo's strolls take place on the first Friday, *Sugar House Art Walk* is on the second Friday and Park City's is on the fourth Friday of every month! Using my "pub crawl = gallery" stroll equation, if you attended every gallery stroll, you could become an artholic.

Fear not the ramifications of being an artholic. The addiction can take years to show up, and by then you're bound to have a huge house and lots of money to buy art, right? For now, we

will focus on early intervention, using careful planning of which *Gallery Stroll* you attend and prioritizing the galleries themselves so you can keep your art experience healthy and fresh.

Always hip and never stale, *Sugar House's Art Walk (SHAW)*, has re-vamped and re-engaged its monthly art stroll, creating a dynamic group that includes over 16 venues showing close to 100 different artists each month—from traditional forms of painting, photography and sculpture to modern dance, music and film. Venues range from the historical, always electrifying *Rockwood Art Studios* to *The Joint*, a Chiropractic Care Center located near the *Sprague Branch Library*. *Sugar House Coffee* has long been a place for artists and art patrons to intertwine, but manager **Emily Potts** explains why being a part of *SHAW* elevates that experience: "We are excited to have *SHAW* be a monthly event in the Sugar House community. Creating an inviting venue for artists to display art gives *Sugar House Coffee* the opportunity to contribute to community building and to enhance the character of local enterprise." *Artistic Framing Company* owner **Scott Waters** is excited to be a part of this energized group and see people back on the streets. "There are clubs, bars, restaurants and lots and lots of art, all within a very small walkable area," he says. For a map of this area, along with a list of those participating venues visit sugarhouseartwalk.info or find them on Facebook.

Can you only make one stroll this month? I recommend taking a walk, crawl or stroll through Sugar House on May 11.

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GAME REVIEWS



Kid Icarus: Uprising
Project Sora/Nintendo
Reviewed on: Nintendo 3DS
(Exclusive)
Street: 03.23

Kid Icarus proves that odd controls and zany mechanics can make one of the most entertaining game experiences in years. Having never played the original, I came in with a fresh perspective hoping that Nintendo would simply give me quality and not another rehash of an I.P. I think we can all agree that Nintendo phoned in *Super Mario 3D Land*. There, I said it—the latest *Mario* was lazy and disorganized, and got way more credit than it deserved. *Icarus*, however, deserves all the accolades it can handle and then some. The first eight missions are simply a refresher of what *Kid Icarus* is all about. You battle the original bosses in order and even get to see their original NES versions before the fight begins. Once you finish the trip down memory lane, the game kicks into action. You battle the armies of the Underworld, Earth, and the Sun God and his army of “Invaders from Space” (not to infringe copyright or anything, it’s not like the characters looked exactly like the *Space Invaders* anyway). Saying that I’m in love with this game is a subtle understatement. Nintendo bundled everything together in a perfect package. Once you’ve finished the stellar single-player experience, you can spend more time building weapons to use in the multiplayer addition. The fast-paced combat of light vs. dark powered by the weapons you unlock during the single-player mode gives hours of additional replay. Since *Ocarina of Time*, I can’t think of a game that is a “must own” on the 3DS. Do yourself a favor and snag this one, repurpose the \$40 you’d spend calling that mail-order bride from Russia and get something that will satisfy your being completely. —Thomas Winkley

Mass Effect 3
BioWare/Electronic Arts
Reviewed on: Xbox 360
Also on: PS3, PC
Street: 03.06

It’s tough to say goodbye to things that we love. Such was my lament during the final moments of *Mass Effect 3*, the concluding chapter in BioWare’s sprawling intergalactic RPG. Before I get all misty-eyed again, let’s talk shop. In keeping with BioWare’s trademark ability to keep their source material gold while adding some new bells and whistles, *Mass Effect 3* is like bumping into that girl you liked back in junior high and seeing that she cut her hair short and got a tattoo. When you’re not brokering treaties among the galaxy’s most powerful races, you’ve got some asses to kick on multiple visually stunning planets. The gameplay still consists of the familiar duck-and-cover combat system, but this time around your character can seamlessly maneuver through enemy fire to take cover behind crumbled cinder blocks and overturned vehicles. As per RPG rules, the more killing you do, the more points you get to pump into skills particular to your character’s style. As your skills get more advanced, you need to choose which direction you’ll take them. Do you want to do more damage to single enemies, or do you want your combat abilities to last longer? Some new additions are an online multiplayer mode, and the option to use the Kinect to bark orders at squad members. Despite the mounting controversy surrounding the game’s ending—according to BioWare’s social forum, the creators will be creating downloadable content with disappointed fans in mind—the *Mass Effect* series has truly achieved video game greatness. It represents a rare alchemy in which gripping story, memorable characters and sweat-inducing firefights come together to create an experience that isn’t available anywhere else. —Alex Springer

ZINE REVIEWS

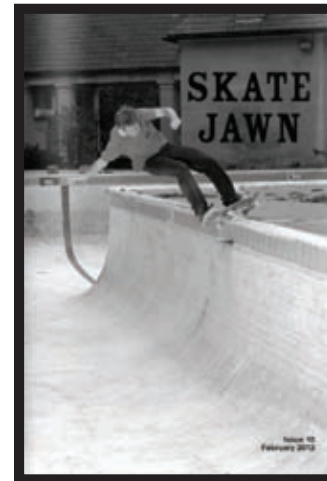
Creatures: A Handbook
Vol. 1

Laura Frisk
Self-Published
Street: 06.01.11

Did you have a name for the monster under your bed, or have a theory about where the left socks disappear to? Artist Laura Frisk took her fantastic sketches and witty descriptions and compiled *Creatures*, a 16-page guide to the mysterious beings you hope to run into, either awake or asleep. My favorite creature is the Snarkladel, a shy and gentle creature with features of a deer carcass, an angel and Bigfoot. The Snarkladel will help you find your way if you are lost in the forest, but only if you have a playful heart. The moral of Frisk’s story is: “If you are lost, keep your spirit and sense of adventure and you might find a Snarkladel.” *Creatures* is a great book for anyone who loves folklore, mythology or just has a fondness for the fantastical. For more of Frisk’s work, visit sleepy-planetcomics.etsy.com and lauralfrisk.etsy.com. —Mariah Mann Mellus

Skate Jawn: Issue 10

Various Homies
Self-Published
Street: 02.12



Admittedly, I’ve never really been a fan of zines or zine culture, but I have been known to skim through a few of them on occasion. *Skate Jawn*, however, isn’t really what comes to mind when I think of zines—it’s a really cool little brother to some of the larger skate mags done in a smaller, Kinko’s-style form. Lean on advertisements, which is an absolute plus, *Skate Jawn* sticks to photos of people, skateboarding and interviews with people involved in skateboarding culture. Being a born-again skateboarder, this is the type of thing I really like seeing. It’s not flashy, it doesn’t shove products down kids’

throats, and it showcases what I would refer to as “everyday skaters.” Well done, folks. Check them out online at skatejawn.com. —Gavin Hoffman

Summer Forever
Jacob Barta
Self-Published
Street: 01.24



I thought I had read enough zines about riding trains and doing punk rock shit, but *Summer Forever* reminded me that this is a genre I’ll always eat up. Written in a travelogue/journal/philosophical musing style, Barta’s account of his thoughts and travels during the summer of 2011 brings to mind *CrimethInc’s Evasion*. A Salt Lake resident, Barta relates his month-long journey from Ogden to Portland and back again as he searches for clarity across the midday desert on a freight train, through midnight Portland on foot and on the plane ride home from his grandfather’s funeral. Barta’s concise, choppy narrative style provides a bare-bones storyline, but he still manages to paint a vivid and often hilarious picture as he pays too much for beer, snorts mystery drugs, wanders drunk through the city, deals with a death in the family and ultimately tries to have the best fucking time ever. Although there is a bit of train-hopper jargon that will fly over the layman’s head, the stories are all very relatable and provoke plenty of genuine LOL moments, even for non-hobos. Your summer plans to chill by the pool will seem lame compared to Barta’s endless summer: “A train was stopped on the mainline. I had time to draw on three cars before it started moving, then grabbed a ladder and rode it while I finished one more. Tagging trains in your underwear next to a waterfall. Unbelievable. Summer for fucking ever.” At only 38 pages, Barta keeps *Summer Forever* a little too short and sweet, but it is still an enjoyable read (with minimal typos) and has a rad woodblock print on the front cover. Pick up a copy at *Raunch*, *Uprok* or from the source by emailing Barta at jaycer@riseup.net. —Cody Kirkland

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MOVIE REVIEWS

Bully

The Weinstein Company
In Theaters: 04.13

The controversy swirling around The Weinstein Company's refusal to accept the "R" rating delivered by the MPAA for the harsh language found within their documentary that analyzes the bullying crisis (after a compromise in editing, the rating was reduced to "PG-13"), has already garnered the film more notoriety than anyone could have possibly imagined. Hopefully this unforeseen spike in interest can help carry its message to even more individuals across the country. Rather than inundating audiences with debatable statistics and dramatizations, Director **Lee Hirsch** entrenches viewers directly into the heart of the problem by observing multiple tales of bullied children in their daily encounters from the bus stop, to the classroom and back home. Nothing is left out. It's heartbreaking to witness—not only the endured physical abuse, but also the psychological and verbal attacks. However, the most sickening element comes from school officials too disconnected to realize the gravity of the situation, especially in the case of Assistant Principal **Kim Lockwood** of Sioux City, Iowa, assistant principal, who comes across as condescending to a pair of concerned parents. As candid interviews with parents of children who have committed suicide surface, the reality of what's going on becomes much more evident. The power behind Hirsch's film is the first step in a direction of change that can give those who have had enough the courage to overcome their problem rather than give up completely. This film needs to be added to the curriculum as mandatory viewing in every school district for the benefit of students, teachers and parents. —*Jimmy Martin*

The Cabin in the Woods

Lionsgate
In Theaters: 04.13

Warning! Do not read this review yet. Instead, stand up, drive to the nearest movie theater and experience this perfect blend of horror and comedy without any spoilers or background information. Have fun ... and welcome back! Wasn't that one of the most unique terror experiences you've encountered in quite some time? It's a shame **Drew Goddard**, even with the crafty script assistance of **Joss**



Whedon, had to watch his creation sit on the shelf for over two years as executives debated on how to market this revitalization to the horror genre during MGM's financial misfortunes. Thank the heavens **Chris Hemsworth** gained popularity as the Norse god of thunder in Marvel's *Thor*, which paved the way for the production to see the light of day. Hemsworth, who once again brings his comical charm to the screen, is supported by **Kristen Connolly**, **Anna Hutchison**, **Jesse Williams** and **Fran Kranz** as they play a group of twenty-somethings vacationing in a remote cabin that is not exactly what it appears to be, but the duo of **Richard Jenkins** and **Bradley Whitford** may be able to explain the secretive scenario. As the situation clearly and purposely becomes the campy horror film the simple title insinuates, **Goddard** and **Whedon** pay homage to just about every worthwhile film that defined the genre. From *Evil Dead* to *Hellraiser*, anybody who appreciates the blood and guts of cinema will walk out of *The Cabin in the Woods* with nothing but an ear-to-ear grin. Now, are you ready to go watch it again? —*Jimmy Martin*

The Raven

Rogue Pictures
In Theaters: 04.27

The latest trend in Hollywood is to take historical figures and create wildly fictitious backstories for them. Audiences will see **Abraham Lincoln** battle vampires next month, but, before that mayhem arrives, **James McTeigue** invites viewers to consider that the last days of **Edgar Allan Poe's** life actually revolved around the poet chasing a

serial killer whose murders mimic the death and darkness found in Poe's literary classics. Poe (**John Cusack**) finds himself broke, consistently intoxicated and out of creative ideas, but that doesn't stop him from repeatedly professing his affection for his true love, Emily (**Alice Eve**), even with the strict opposition of her gun-toting father (**Brendan Gleeson**). With all this disdain overshadowing the author's life, fuel is only added to the fire when a crime scene eerily resembles Poe's *The Murders in the Rue Morgue*, and he is swiftly partnered with Detective Fields (**Luke Evans**) to catch the culprit. As the body count soars with more resemblances to other works, including *The Pit* and *The Pendulum* and *The Mystery of Marie Roget*, the stakes are raised when Emily becomes the next potential victim. **McTeigue** delivers a thrilling blend of fact and fiction that allows **Cusack** the opportunity to envelop himself within the eccentric mind of one of the greatest writers of all-time. At times, the project is too simplistic for its own well being and lacks the sustenance required for a truly horrifying multi-tiered crime caper, but the gritty cinematography merged with an exciting retelling of history makes for an enjoyable experience that forces patrons to ponder the truth behind Poe's last breath. —*Jimmy Martin*

The Three Stooges

20th Century Fox
In Theaters: 04.13

Remember when the **Farrelly Brothers** made enjoyable comedies like *Dumb & Dumber*, *Kingpin* and *There's Something About Mary*? Man, those were the days. Ever since their glory years, the quality in the siblings' filmmaking has subsequently diminished and their attempt to recapture the hilarity of **Larry (Sean Hayes)**, **Curly (Will Sasso)** and **Moe (Chris Diamantopoulos)** is a new low for the directing duo. Rather than modernizing the antics of the three accident-prone orphans to adapt with the evolution of comedy that has occurred over the last 78 years, a sloppy storyline mixed with irritating Vegas-worthy impersonations is all that is offered. The only contemporary contribution from the **Farrelly Brothers'** is the inclusion of the entire cast of MTV's *Jersey Shore*. Granted, the idea of making a feature-length film comprised of three short films reminiscent of the Stooges'

origins was imaginative, the fact that the shorts are still connected with a "save the orphanage" plot wrecks the innovation, especially since *The Blues Brothers* did it better. It's a shame the **Farrelly Brothers** have fallen so far from grace. At one point, they were the go-to guys for adult amusement, but now we're handed a trio of morons squeezing babies to produce streams of piss in order to drench each other. Thank you, **Peter** and **Bobby Farrelly**, it's been a long time since I wanted to beat somebody with a hammer immediately after watching a film, but I'll refrain from going to prison for murder since your eyesore concluded with a "do not try this at home" warning. That was a close one! —*Jimmy Martin*

Undeclared

The Weinstein Company
In Theaters: 02.17

Sports documentaries can easily become a dime a dozen, but documentarians **Daniel Lindsay** and **T.J. Martin** have unearthed an unbelievable story of hope, courage, prospect and unconditional love from an unlikely source. In the poverty-stricken suburbs of Memphis, Tenn, **Bill Courtney** has dedicated a portion of his life to coaching high school football. As a volunteer coach, **Courtney** has seen a lot of oddities come from the game, but nothing could have prepared him for the lack of instruction and teamwork he walked into when he agreed to lead the **Tigers** from **Manassas High School**, who haven't won a playoff game in over a century. With a team on the brink of destruction after six arduous seasons, **Courtney's** coaching tactics begin to show promise as the players launch into a season that may leave an everlasting legacy with their school. The adoration and compassion **Courtney** has for his players is magnetic, especially for a father/husband who has his own family waiting at home. *Undeclared* exquisitely highlights the difficulties of being a teenage athlete in an underserved community, hoping to escape with a sports scholarship and break the chain of discontent. It's heartrending to witness these students have their dreams of prosperity potentially hindered by unacceptable grades or physical injuries. **Lindsay** and **Martin** have scored by pulling off an unforgettable tale that only offers inspiration and deserves cheers. —*Jimmy Martin*

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LOCAL MUSIC REVIEWS

The Anchorage
Bridges
Self-Released
Street: 11.11.11
The Anchorage = Dashboard Confessional + Insatiable



Welcome to emo-ska! This is a fun/hate romp through two genres, which actually works for locals The Anchorage. Lyrics about pointing fingers at the lazy, the runaways, the suicide-attempters and those who aren't facing reality in general, meet a wall of happy horns. It sounds very strange, I know, but **Derek Harman's Chris Carrabba**-like vocals harmonize with the bouncy quintet. **Ben Lambert's** trombone, and **Erik Vorkink's** trumpet have a sound that's just as strong as a five-piece horn section without being overwhelming. Reggae beats come through on Harman's and **Scott Inkley's** guitars. It is a tight and professional-sounding CD, and you get a whopping 12 unique tracks to boot. It's a depressingly fun ride, and that's a compliment. —Portia Early

Austin Joseph
Early Years
Self-Released
Street: 02.01
Austin Joseph = Tracy Chapman + John Mayer

Early Years, Austin Joseph's first album, has an intriguing duality to it—whether it was a conscious effort is left to the listener to decide. To start, Mr. Joseph looks pretty clean cut: all smiles, hair gel and jeans. His musicality reflects this clean-cut image: uplifting keys and inspirational guitar. It's clear that Joseph has extensively studied the catalogs of **Pete Seeger**, **Gordon Lightfoot** and other guitar-

wielding good guys. Countering his beach bonfire image are the lyrics. Suicide, substance abuse and political nihilism are the primary themes through half of the album. I felt a bit disconcerted, as Joseph's voice never goes above the normal vocal volume during expected intervals (see "Monster"). No screams, no whispers, only a smiley go-lucky tune about suicide and self-medication. If that's what Joseph is going for, then more power to the man. If not, then I gotta ask him to put some loud passion in there—the songs deserve it—lest you want to traverse into adult contemporary. —Alex Cragun

Baby Ghosts
Let's Always Hang Out Together, Okay?
Self-Released
Street: 03.19
Baby Ghosts = The Runaways + Rancid + Hole



A little bit of video game effects, some shred-tastic guitar playing, frantic drumming and vocals that alternate from melodic to scream-y—voila! Baby Ghosts are born! The songs are fun, upbeat and punky—it's the kinda music that would have the crowd jumping along in no time. The vocals are way fun, a lovely female voice typically underlined by a male harmony, and both of them are varied and creative in their execution. No complaints here—I think this album is a great introduction to the band, and I bet the live show is a blast, too. —Ischa B.

Black Cum
The Return of Black Jesus
Self-Released
Street: 03.08

Black Cum = G.G. Allin + The Germs + cKY



According to the Black Cum "manifesto," they don't write songs, practice or do second takes—they just get fucked up, press record and play. I'll give them props for apparently adhering to these self-imposed rules. This double-cassette release (with a nifty little patch included) is an... interesting listen, but I don't exactly get the feeling they give too much of a fuck what some old, washed-up hack like me thinks about their releases. The song titles are hilarious, and the cassettes themselves are surprisingly entertaining, although I highly doubt I'll ever actually listen to them again. It would be somewhat pointless to even attempt to describe their music, but in the interest of an actual review: They pull in elements of shitty punk rock, ghetto blaster-recorded black metal, hardcore, rap and pretty terrible musicianship. More power to you, kids. Hopefully, this is exactly what will be playing when Black Jesus returns. —Gavin Hoffman

Blue Moon Bombers
Bombs Away
Self-Released
Street: 02.04

Blue Moon Bombers = 12 Step Rebels + Coffin Kats + 13 Cats
No matter how many times I've heard aggressive rockabilly music, whether it's psychobilly, punkabilly, neo-rockabilly or whatever, it's still an entertaining idea. The Bombers don't seem afraid of going after full psycho or pulling it back to a more traditional feel. The guitar work is a heavy presence and is very well played as the drums and upright bass thump and

bang out solid rhythms. The somewhat disjointed vocals really drew me in, very reminiscent of **Lux Interior** of **The Cramps**. With the huge surge of psychobilly that happened a while ago, a lot of terrible bands have come and gone, but I'm just glad to see that the interest in the genre is still there. The Blue Moon Bombers have some rough spots to work on, but they are certainly good enough to shake your cuffed 501s to. —James Orme

Enemy Octopus
Self-Titled
Self-Released
Street: 07.05.11
Enemy Octopus = Inside Out + Audio Slave + One Day as a Lion



This Salt Lake City alt-rock quartet definitely has an affinity for **Rage Against The Machine**. Hitting new topics like the economy as well as the basics (corporate greed, war and government controversy), Enemy Octopus performs a tight set on four of the six tracks, the bookends being instrumental. Actually, the first track is dreamy and sounds more like **Pink Floyd** than Rage. Vocalist **Alejandro** has his own innately strong voice (though you'll hear the ghost of **Zack de la Rocha**), which is as professional and clear as his band counterparts. The guitar solos are wicked from **Cal Van Gogh**, **Parker's** bass pops out of each statement song, and drummer **Carlos** is just as creative on the kit. "A Rising" has a chant in the center of the song, which is similar to RATM's "Bullet In The Head." It seems that Enemy Octopus is exceedingly passionate in what they do. Give the

original self-titled EP a listen and enjoy the slightly psychedelic side of the SLC band. —Portia Early

Fictionist

Self-Titled
Atlantic
Street: 11.15.11
Fictionist = Wolfmother + Black Rebel Motorcycle Club



You may recall that Fictionist had a flirtation with *Rolling Stone Magazine* and made it to the third round of their cover contest. This is their first release since said 15 minutes of fame, and their third total. While listening, I perceived swells of darkness against opposing waves of hope—there's no doubt that this EP is an emotionally driven work of rock n' roll. Fictionist successfully portrays emotion through slightly theatrical, immensely solid songs such as "Great Escape." Progression seems to be a theme for this band, as these five songs have a notably different, more mature texture than the previous album, *Lasting Echo*. They may not have made it big on a national scale (yet), but this chapter of music validates Fictionist's talent and unblinking passion. —Kia McGinnis

Golden Sun

Self-Titled
Self-Released
Street: 01.27
Golden Sun = Bombay Bicycle Club + Wolf Parade



This self-titled indie rock EP is fierce as fuck, paving the way for a full-fledged album in the future and establishing an above-average,

awesome sound. A casual listener might not realize that these dudes are young—both in age and in their time together as a band, releasing their first album in July 2011. Their music is impressively beyond their years. That being said, it's anything but "old"—sounding. Rather, the tracks are refreshingly provoking and animated. Golden Sun strikes me the way *Clap Your Hands Say Yeah* did back in the day—with 100-percent indie rock perfection. **Andrew Goldring**, also a singer songwriter and sound engineer, has a distinct, captivating voice that is enrapturing when paired with the free and funky drums, bass and guitar. Let the song "Electric Ghost" do its thing and you'll have yourself a summer jam. Oh, and I guarantee it's better than that *Foster The People* song you've heard one million times too many. —Kia McGinnis

S.L.F.M.

Sweet Treats
Self-Released
Street: 01.01
S.L.F.M = Pink Martini + Dead Kennedys



This 14-song, 13-and-a-half-minute album is a sweet little treat indeed. S.L.F.M., the brainchild of SLC musician **Jessica Davis**, is one of our cities finest projects. With buttery vocals reminiscent of Pink Martini's **China Forbes**, frenetic strumming not unlike Dead Kennedys, and the unique use of distorted ukulele to set the mood, these tunes are ridiculously original and fun. Clocking in at just about a minute apiece, each song manages to pack in an incredible story and vibe. The vocals are mostly smooth and creamy, but Davis shows her fearlessness and willingness to experiment with every random bark, growl and howl that she throws in the mix. I can't say enough good things about this project, both the recorded material and the live show. Do yourself a favor and make sure to catch her and this disc next time we're lucky enough to have her touring back through her hometown. —Ischa B.

Sea Gown

Self-Titled
Self-Released
Street: 12.09.11
Sea Gown = Dntel + Statistics



It's a very taut rope to walk when trying to craft a successful down-tempo/techno-pop crossbreed album. Electronica one-man-band **Peter Densmore** tests his sense of balance with his project, Sea Gown. The album shoe horns with the reverberant opener, "Position 41° 46' N. 50° 14' W," which proves to be a satisfying predecessor to the springy and new wave-ish "Moon Dogs," which features resonant bass synth reminiscent of **James Figurine** (Dntel). As soon as the album hits the halfway mark, it begins to swoon listeners, but the album can't steady the listener's focus if it can't steady itself. —Gregory Gerulat

Spirit Master

Demo Album EP
Self-Released
Street: 03.31
Spirit Master = Mercury Rev + Neu!



Notwithstanding their lack of prior coverage and how their name sounds like it was loaned from a *Dungeons & Dragons* manual, Spirit Master is definitely an interesting act when

contrasted with the current local music scenes. Locals might recognize band member **Brent Dreiling** from **Band of Annuals** and **The American Shakes**, but needless to say, comparing those with this record is comparing apples to oranges—engrossedly psychedelic oranges. I hear one of the band's influences, **The Flaming Lips** (circa both *The Soft Bulletin* and *Finally the Punk Rockers are Taking Acid*) shine on most of this EP, especially the titillating opener, "You Gotta Hold On (To Me)." Another track, "Whoever You Are," sounds like a lost B-side collaboration by **The Replacements** and kraut godfathers, **Can**. Although the noise guitar dynamics become a bit too virtuoso on some tracks, *Demo Album EP* has more smooth edges than rough. —Gregory Gerulat

Still Sea

Palms Open To The Firmament
Self-Released
Street: 12.10
Still Sea = Make Do Mend + Defeater



Local post-punk/hardcore (goddamn, genres are stupid) outfit Still Sea has just released this five-song EP, and it is a delicious foray into stripped-down, raw, time-changey goodness that's always one step to the left of the line. The tone of the opening chord in first track "Divested Shell" is groovy and warm and sets the stage for the rest of the short but tumbling ride: the first drums that kick in to accompany are so thick, they hit you right in the stomach and shake you to the core. Vocalist **Derek** has that soulful speak-scream that sounds like it's torn from the bottom of his belly, reminding the listener of the unprocessed emotion of *La Dispute* and *Touché Amoré*. All the songs were enjoyable, if not as layered or complex as aforementioned comparisons, and with none of them over the 3:08 mark, it does leave you half-full and wanting seconds. I suppose we mark that in as a win for the band, and not a loss for the album. —Megan Kennedy

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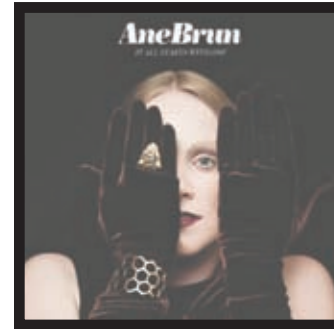
MUSIC REVIEWS

Ane Brun

It All Starts With One
[PIAS] America

Street: 05.01

Ane Brun = Hanne Hukkelberg + Sharon Van Etten + Lykke Li



In Ane Brun's latest album, *It All Starts With One*, the Norwegian singer/song-writer/composer easily slips into any/all roles that we have come to associate with Scandinavian musical exports. Over these 10 songs, Brun's commanding tenor (which sounds oddly similar to '90s crooner **Chris Issak** ... listen for it) plays the domineering band leader, ringing out over a clanking and stomping orchestra of free-wheeling instrumentation, to the delicate chartreuse whose vocal lilt punctuates sparse piano lines with exquisite delicacy and sadness, to the misplaced Nashville tragic-hero interpreting the excess of *The Grand Ole Opry* through the barren expanse of a Norwegian winter. Collaborations with fellow Northerners **Jose Gonzalez** on "Worship" and **First Aid Kit** on "Do You Remember" are exercises in careful and deliberate composition and are quite excellent; however, Brun was born a balladeer and the highest returns of the album are the songs where Brun's heartbroken voice is virtually unadorned. –Ryan Hall

Caltrop

Ten Million Years and

Eight Minutes

Holidays for Quince

Street: 04.03

Caltrop = Goatsnake + Into Another + The Allman Brothers
I don't know what it is about the American South that spawns so much great psyche-rock (methinks it's got something to do with the unbearable humidity). Caltrop ain't new, which is

why *Ten Million Years* ... sounds so confident and cohesive (I heard they all spend their days laying drywall together or some blue-collar shit). Heavy, but not metal, the album finds a sonic balance between "weighty" and "ethereal," pulling in disparate influences from the usual **Sabbath** and **Blue Cheer** fare, to contemporaries like **Baroness** and even **Sleep**. Thunderous mountain-man drums ("Light Does Not Get Old"), loose guitars ("Birdsong") and brainy arrangements distinguish it from the usual "we're from the south and love rock n' roll" camp, but a lil' swagger and a leaden mastering job courtesy of **James Plotkin** (**Isis**, **Earth**, etc.) keeps it grounded and (dare I say?) catchy. Sure, I like my rock music smart, but I like it to be a little batshit too, ya know? Street date was my birthday. –Dylan Chadwick

The Dunwells

Blind Sighted Faith
Playing In Traffic

Street: 02.14

The Dunwells = Mumford and Sons + Avett Brothers

From the beginning to the end of *Blind Sighted Faith*, the five-piece band from Leeds, England, belts out tight harmonies accompanied by folk instruments, very similar to that of fellow English band Mumford and Sons. Led by brothers **Joe** and **David Dunwell**, the band recorded their 11-track debut album at **Willie Nelson's** studio in Texas, and the result is nearly 45 minutes of polished, country-folk tunes. The majority of the album is made up of soft, acoustic numbers that strongly emphasize The Dunwells' powerful vocals, which at times are comparable to the harmonies of **Crosby, Stills, and Nash**. However, there are a few tracks, such as "Follow the Road" and "Hand That Feeds," which offer an edgier rock sound. **Dave Hanson's** electric guitar-playing also contrasts nicely against the banjo and acoustic guitar-playing of the Dunwell brothers, and adds some depth to the otherwise soft country tunes. –Jory Carroll

FIREHOSE

lowFLOWS: The Columbia

Anthology ('91-'93)

Columbia/Legacy

Street: 04.03

FIREHOSE = the Minutemen + ed FROMOHIO + an obsession with

funk and jazz

As the story goes, **Mike Watt** and **George Hurley** had sworn off music after the death of Minutemen guitarist **D. Boon** until a kid from Ohio named **Ed Crawford** convinced them to start fresh as FIREHOSE. This two-disc anthology couples the final two FIREHOSE albums with a live EP and a few other rare or unreleased tracks from the later years of the band. What makes this anthology work is that it shows the band at their peak and also shows them as their desire to keep going started to wane. *Flyin' the Flannel* was arguably the best FIREHOSE record ever made—a disc that captured the raw power of their live show and the delicate, poetic nature of their individual personalities. *Mr. Machinery Operator* captured a different sound altogether, mostly because of the post-production fuzz work of **J. Mascis**. As this was FIREHOSE's final album, there is a feeling of things not quite running on full cylinders. That being said, it still will reward the listener with catchy tunes and almost unfathomable rhythm. If you don't already have these songs, this album would be a great way to get them—to hear the journeyman independent rock that inspired and guided much of the great music of the 1990s. –James Bennett

Gift of Gab

The Next Logical Pro-
gression

Quannum Projects

Street: 03.27

Gift of Gab = KRS-One + Brother Ali

Uplifting, honest and sun-soaked, this new release from former **Blackalicious** emcee Gift of Gab is a musical conversation on the daily hustle. Gift of Gab's flow is quick, multisyllabic and undeniably skilled. The veteran's songs are positive, inspiring and unpretentious



in their subject matter. Gab explores the human experience, spiritual warfare and stories of his neighborhood and his roots. On the track "Rise," when Gab asks, "Through the trifling times/ Hail Mary to the world, can we heal with rhymes?" among the guitar riffs, there is explicit musical maturity. The album features funk legend **George Clinton** on the track "Everything is Fine," adding to the old-school grind. Gift of Gab's most recent work is a paradisiacal addition to a spring day for a dose of positivity and organic hip hop. –Meera Masud

JBM

Stray Ashes

Western Vinyl

Street: 05.22

JBM = Damien Jurado + Earth's calmer moments

I was almost expecting *Stray Ashes* to be a "modern folk" album, based on the moody black and white cover art. Thankfully, the music completely defied my cynical expectations. The guitars are warm and electric. Reverb is plentiful, though not overbearing. **Jesse Marchant's** (the man behind JBM) vocals are ideal for the songs. "Thames" makes emotionally effective use of a piano lead line. The following track, "Moonwatcher," contains some of my favorite guitar work on the record. In addition to Marchant, bassist **McKenzie Smith** and drummer **Macey Taylor's** performances on *Stray Ashes* serve the songs. **John Congleton's** production never gets in the way of a good take. I began listening to this record barely wanting to hear it, but *Stray Ashes* quickly drew me in before the first track had even finished, and left me interested to find what was coming next. –T.H.

The Love Below

Every Tongue Shall

Caress

A389

Street: 04.10

The Love Below = The Swarm + Left for Dead + Unbroken

Is there a point when an indefatigable, passionate vocal style becomes too much? Particularly in a genre as vocal-melody-unconcerned as hardcore? If so, The Love Below comes dangerously close. That said, there are standout components of The Love Below's latest. To start, the album artwork is intriguing, revolting, disgusting and fitting all at once. The Love Below's sound is dirty.

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The playing is loose; some songs have a lackadaisical structure consisting of a simple fret-walking riff acquiescing to another, because, why not? But, when those riffs hit, man do they hit. The end of "God Don't Make No Trash" eschews the chug breakdown for what is arguably heavier: the grooved-out mosh riff. Make no mistake, there are enough tempo shifts and syncopation to show there is musical skill in the ranks of The Love Below, and the audible mix of the bass is a welcome choice. Polished and clean doesn't fit a band like The Love Below, and as a result, even the blemishes on *Every Tongue Shall Caress* add to the overall experience, rather than detract. —*Peter Fryer*

Mean Jeans

On Mars
Dirtnap Records
Street: 04.17

Mean Jeans = Ramones + Nobunny

Need summer party music? Well, Mean Jeans is back with a whole album of would-be Ramones B-sides to fill your house with happy, boozing tunes. Mean Jeans is honestly not the best band around, but the fact that they clearly aren't taking themselves too seriously is incredibly endearing. With the exception of slightly higher production values (a bit less lo-fi), *On Mars* isn't too much of a creative departure from 2009's incredibly well received *Are You Serious?*. The songs retain the same sense of humor and catchy hooks, and although it seems as though Mean Jeans haven't learned any new chords, you'll probably be too busy partyin' to care. —*Cody Hudson*

Saint Vitus

Lillie: F-65
Season of Mist
Street: 05.22

Saint Vitus = Black Sabbath + Pentagram + Sleep

Metal fans will debate to no end where doom metal came from: was it the mighty Black Sabbath, or the much-applauded but often overlooked Saint Vitus? The latter's 1986 classic *Born Too Late* is one of the best damn doom metal albums, let alone metal albums, ever created, and *Lillie: F-65* sounds like it could have immediately followed it. They say catching lightning in a bottle is next to impossible once, let alone twice, but this record is fucking magic. The lineup here is the same as *Born Too Late*, with the exception of the passed-on great drummer **Armando Acosta**, but "the new guy" channels Acosta amazingly. As I continue to be bombarded with music from established bands and new bands, the cynicism in me wells up, but guitarist **Dave Chandler** has renewed my faith in riffs that make your brain boil and leave you speechless—see "Blessed Night"—while bassist **Mark Adams** succeeds in destroying the shit out of your subwoofer. Albums don't get to be called perfect often, but *Lillie: F-65* is beyond perfect. —*Bryer Wharton*

74 **SaltLakeUnderGround**

Sleepy Sun

Spine Hits
The End Records
Street: 04.10

Sleepy Sun = Led Zeppelin + Brian Jonestown Massacre + Heartless Bastards

Rehashing '60s and '70s music is really trendy these days. There is a psychedelic revival happening, and for the most part, I think it is completely stupid. Bands like Sleepy Sun are doing (albeit much heavier) what bands like Brian Jonestown Massacre already did in the '90s, which is attempt to channel the ghosts of a psychedelic golden age. No matter how much shit I talk on this kind of band, I can't get over a simple and obvious fact: they fucking rock. Sleepy Sun's version of vintage psychedelia isn't groundbreaking, but they are undeniably skilled and seem to possess genuine classic rock n' roll coolness. Songs such as "Stivey Pond" and "Creature" retain the bad-ass stoner-rock groove of the band's earlier records, while "Boat Trip" and "Martyr's Mantra" showcase vocalist **Bret Constantino**'s beautiful androgynous howling and signal a prettier-sounding direction for the band. Even though, in theory, I should hate this band, they just sound so good. *Spine Hits* is bitchin'—buy it. —*Cody Kirkland*

Theresa Andersson

Street Parade
Basin Street Records
Street: 04.24

Theresa Andersson = Frou Frou + Sarah McLachlan + Etta James

Female multi-instrumentalists are starting to slowly become more and more common, but Theresa Andersson (besides being a Swedish transplant in Louisiana) still sets herself apart with her unique tangling of indie pop with soul and (if you've ever seen her YouTube videos) a naturally jaunty composure akin to a lonesome girl singing into a hairbrush. Aided by a plethora of instruments, two loop pedal boards and her dexterous synchronizing, Andersson returns with *Street Parade*. In this conceptual release, Andersson belts Kerouac-mannered lyrics in airy yet soulful odes about New Orleans' carnival season. The boisterous opener, "Street Parade," is worthy to be the title track. The gentler "Hold On to Me" brushes elbows with **Imogen Heap**'s terraform style with its use of electronic noise-looping. Sadly, she doesn't tour much outside of New Orleans, but hey, it never hurts to have another reason to visit New Orleans ourselves. —*Gregory Gerulst*

Torche

Harmonicraft
Volcom
Street: 04.24

Torche = Melvins + Big Business + Tweak Bird

Put down the bong and pick up the



Kool-Aid, because the world's foremost practitioners of sugary-sweet doom pop are back with a new full-length. *Harmonicraft* ventures far from the sludgy caveman stomp of 2008's *Meanderthal* and into the spacey realms of classic rock and Melvins-y weirdness. Torche's particular brand of metal has never been afraid to be catchy, but *Harmonicraft* is far and away the cleanest-sounding Torche material to date—and not necessarily in a bad way. "Kicking" sounds like the love-child of mid-'90s and mid-'70s radio rock, while "Snakes Are Charmed" features a ridiculously catchy main riff and soaring guitar passages. The album also displays a bluesy swagger on a few songs, most notably "Reverse Inverted," and the quick-fingered plucking of "Sky Trials" and "Harmonicraft" are reminiscent of prog-rock, minus prog-rock's inherent shittiness. I miss the slow, bludgeoning heaviness of Torche's older material, but in the end, *Harmonicraft* is too goddamn fun to complain about. So, go ahead and drink the Kool-Aid—you probably won't regret it. —*Ricky Vigil*

VCMG

Ssss
Mute

Street: 03.13

VCMG = [(Depeche Mode – Dave Gahan) x MCL] + Magda



For decrepit androids like me, the words "**Vince Clarke** (Erasure, Yazoo, Depeche Mode) and **Martin L. Gore** (Depeche Mode) collaboration" are like a new lube job after a few decades in the rain. Unfortunately, for decrepit androids like me, these two godfathers of all things plinky have not stood still waiting for the future to catch up with them, so this is nothing like I imagined. It's techno, pure and simple, with only a hint of the hyper, candy-happiness of Erasure or the brooding and darkly sex-

ual designs of Depeche Mode. Although a few tracks, like the woozy "Bendy Bass," do stand out, an instrumental CD like this can become a techno morass as the tracks run together in all their four-on-the-floor glory. You young ecstatic automatic androids with your new-fangled light sticks can probably beep and bop all night to it, but I'll just sit in the corner and rust. —*Madelyn Boudreaux*

Y La Bamba

Courting the Storm
Tender Loving Empire
Street: 02.28

Y La Bamba = She & Him + Calexico

This album really grew on me. When I first heard Y La Bamba in 2011, I didn't like them: too much nasal-based vocals and an overwhelming crowd of instruments. **NPR's Tiny Desk** couldn't convince me to like them and for a year, I had no second thoughts on the issue. I was given this CD, and after my seventh attempt at listening to Court the Storm (it takes me awhile to shake off preconceived notions) through and through, I began to appreciate what Y La Bamba was trying to convey. **Luz Elena Mendoza** wails about the struggles of faith and love, all over a fast-paced Southwestern sound. Reaching out to her childhood influences, Mendoza's use of traditional Mexican folk strengthens the album and brings new life to modern folk, keeping an arm's length away from the over-mowed folk-grass movement. I never felt alienated as a listener, nor did I feel awash after repetitive listening. Just because Y La Bamba is from Portland doesn't make them the proverbial "dime a dozen" band. I suggest you check out this album if you're a fan of **Horse Feathers** or Calexico. —*Alex Cragun*

Zammuto

Self-Titled

Temporary Residence
Street: 04.03

Zammuto = Death By Salt IV + Nolens Volens + Laurie Anderson + Beck

There's ear candy, then there's Pop Rocks and cola ear candy, which is **Nick Zammuto**'s latest project. The former **The Books** co-operator starts with the track "Yay," which makes you think, "I almost hear human voices, but it's so chopped up I'm not sure," which goes into organ-playing fury. Every song has its own wild electronic originality. Zammuto leans heavily on different vocal effects—it sounds like he is singing with auto-tune in the song "Too Late To Topologize," only it doesn't suck. "F U C-3PO" is finished in "Mr. Roboto"-like vocals. Then there is this lovely **Sigur Rós**-esque ballad that ends the album. If you are a fan of trance and modern-dance music or weird percussion obscurity, then this is your album. Each song is infectiously catchy and your head and stomach just might explode with delight. —*Portia Early*

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THE DAILY CALENDAR

Send your dates to dailycalendar@slugmag.com by the 25th of the previous month.

Friday, May 4
 Dead Ashling, E.S.X – *ABG’s*
 Samuel Smith Band – *Bar Deluxe*
 Black Hole, Electric Space Jihad – *Burt’s*
 Baka Boys – *Club Elevate*
 80’s College Bash – *Complex*
 Led Zeppelin Experience, No Quarter – *Depot* (21+)
 Taming of the Shrew – *Draper Historic Theatre*
 Waiting On Trial – *Hog Wallow*
 Bright Whistles, The Moth and the Flame, It Foot It Ears, Boots to the Moon – *Kilby*
 American Hitmen – *Liquid Joes*
 Ice Nine Kills, Close To Home, For All I Am, All The Mighty – *Mojos*
 Adder – *Muse*
 Pegando Fogo (Catching Fire) – *Rose Wagner Theatre*
 The Pillar – *Sand Trap*
Film: Carlitos and the Chance of a Lifetime – SLC Main Library
 Mason Jennings – *State Room*
 Dubwise – *Urban*
 Blue Aces – *Velour*
 Peter Breinholt, Ryan Innes – *Parking Terrace Rooftop*
A Dash Of Local Art: Kory Olson – Whole Foods Trolley Square
 Green Leafs – *Woodshed*

Cinco De Gypsy, Juana Ghani – *Woodshed*

Sunday, May 6
 Smile Empty Soul, The Veer Union, Ionia, Radiata – *In The Venue*
 Honky Blue Tonky – *Notch Pub*



Deer Tick, May 10 @ Urban Lounge

Saturday, May 5
 Utah Youth Symphony – *Abravanel Hall*
 Salty Tassels Burlesque Show – *Bar Deluxe*
 Blonde Grizzly Grand Re-Opening with Tara McPherson – *Blonde Grizzly*
 Norte 45, Leyenda Oculta, Eyes of Damnation, Los De Su Madre – *Burt’s*
 Of Mice And Men – *Capitol Theatre*
Of Mice And Men After Party – Caffé Molise
Sk801 6th Anniversary Party – TBA
 DJ Bl3nd, Tonic – *Club Sound*
 Taming of the Shrew – *Draper Historic Theatre*
 Gamma Ray Amigos – *Green Pig*
 Know Your Roots – *Hog Wallow*
 Augustana – *In The Venue*
 DJ’s Low Pass, Steeze, Bad Boy Brian – *Johnny’s*
Live Green SLC Festival – SLC Library Square
 The Wombats, Static Jacks, The Flagship – *Kilby*
 Cirque Dreams – *Kingsbury Hall*
 Dragons, Eidola – *Muse*
 Brianna McCurdy – *Riverhorse on Main*
 Pegando Fogo (Catching Fire) – *Rose Wagner Theatre*
 Salt City Derby Girls Opener Bout – *Salt Palace*
 Mason Jennings – *State Room*
 The Drums, Craft Spells, Past Time – *Urban*
 Cruz Soto – *Why Sound*
 Thunderfist – *Willie’s*

Monday, May 7
 Riotgod, Hypernova Holocaust– *Burt’s*
 Of Mice And Men – *Capitol Theatre*
 West Temple Tail Draggers – *Green Pig*
 Girl In A Coma, Pinata Protest, Sara Radle – *Kilby*
 Dragons – *Muse*
 Gramatik Griz Steezo, Crisis – *Urban*
 Film Buff Night: Pee Wee’s Big Adventure – *Brewvies*
Craft Lake City Applications Close @ Midnight

Tuesday, May 8
 The Agletts, The Watts, Rule of the Bone – *Burt’s*
 Comedy Roadkill – *Complex*
Film: Semper Fi: Always Faithful – SLC Main Library
 The Awful Truth, Shenandoah Davis, Ian Cooke, Color Animal – *Urban*

Wednesday, May 9
 Three Swank Bastards, Budnick, Jackie Pervo – *Burt’s*
 Of Mice And Men – *Capitol Theatre*
 Trivia Factory – *Green Pig*
 Corey Smaller – *Hog Wallow*
 Kina Grannis – *In The Venue*
 Alcoholic Faith Mission, You Won’t, Palace of Buddies – *Kilby*
 The Air I Breathe, My Ticket Home, Palisades, Hands Like Houses

Becoming Everest – *Mojos*
 Matt Frey – *Riverhorse on Main*
 Rosie Thomas – *State Room*
 Brian Jonestown Massacre, The Blue Angel Lounge – *Urban*
 Shenandoah Davis, Ian Cooke – *Velour*
Happy Birthday, Mike Brown! Happy Birthday, Jeremy Riley!

Complex
 Taming of the Shrew – *Draper Historic Theatre*
 Social Distortion – *Depot* (21+)
 Still Born, Vengeance – *Gino’s*
 Marinade – *Hog Wallow*
 The Art and Science of Mentoring – *Leonardo*
 Suckers, Young Man, The Mesa Billies – *Kilby*
 Stacey Board – *Riverhorse on Main*
 The Beehive Bazaar – *The Riverwoods, University Ave* (Provo)
 Arson Gang – *Sand Trap*
 Sugar House Art Walk – *Sugar Space*
SLUG Localized: Burnell Washburn, Linus Stubbs, Yze – Urban
 Documentary: Fire – *Woodshed*

Saturday, May 12
 Playschool 20 Year Reunion – *5 Monkeys*
 Eagle Twin, Invdrs – *Burt’s*
 Salt City Derby Girls Tryouts – *Classic Fun Center*
 Masque – *Complex*
 Spring Art Adoption – *Copper Palate Press*
 Wasatch Roller Derby: Picnic Scrimmage – *Derby Depot*
 Social Distortion – *Depot* (All Ages)
 Taming of the Shrew – *Draper Historic Theatre*
 Son Of Ian – *Hog Wallow*
 Lotharium, Echo Muse, Melodicious, Wicked This Way Comes, Tainted Halos, Tr3ason, Falcon Grammar, HiFi Murder, Archeopteryx, Dane and the Death Machine, Rev Mayhem, Amman Radio – *In The Venue* (3 pm)
 Fauna – *Johnny’s*
 Burn The Gallows, Ilios, Exit of the Envious, Huldra – *Kilby*
 Going Second, Olivia Burton, The Opskamatrists – *Murray Theatre*
 Carbon Gypsies – *Notch Pub*
 Gabriel & Dresden – *Park City Live*
 Joe Pug, Bailiff – *Kilby*
 Teresa – *Riverhorse on Main*
 The Beehive Bazaar – *The Riverwoods, University Ave* (Provo)
 Sofa Sly – *Sand Trap*
 Katie Herzig – *State Room*

Thursday, May 10
 Ghostwriter, Clarksdale Ghosts, Brad Rizer – *Burt’s*
 J. Stalin – *Club Elevate*
 Burn Halo, Heartbreak Hangover, Downfall, Poon Hammer, Rule of the Bone – *Complex*
 Taming of the Shrew – *Draper Historic Theatre*
 Zach Hillyard Band – *Hog Wallow*
 R5 – *In The Venue*
 Joe Pug, Bailiff – *Kilby*
 Teresa – *Riverhorse on Main*
 The Beehive Bazaar – *The Riverwoods, University Ave* (Provo)
SLC Neighborhood Business Conference – U of U (Spencer Fox Eccles Business Building)
 Spy Hop Benefit: Connect – *Upstairs @ the Gallivan Center*
 Deer Tick, Sallie Ford – *Urban*
 Natural Vibrations, Sara B Band, Wasnatch – *Woodshed*
Happy Birthday, Rebecca Vernon! Happy Birthday, Kent Farrington! Happy Birthday, Scott Farley!

Friday, May 11
 The 7th Street Blues Band – *ABG’s*
 Thunderfist, Top Dead Celebrity, The Spittin’ Cobras – *Burt’s*
 Of Mice And Men – *Capitol Theatre*
 Fiji, Trey Smoov, Common Kings –

West Temple Tail Draggers – *Green Pig*
 School Boy Q, Ab-Soul, Dope Thought, Hurris & Gig – *Kilby*
 Peter Yarrow – *State Room*
 Khaira Arby and Her Band, The No Nation Orchestra – *Urban*
 Film Buff Night: Easy Rider – *Brewvies*

Tuesday, May 15
 Origin, Cattle Decapitation, Decrepit Birth, Aborted, Rings of Saturn, Battlecross – *Club Sound*
 Comedy Roadkill – *Complex*
 Bill Kircher, Too Much Fun – *Garage*
 Curren\$y, The Jets, Smoke DZA, Fiend 4 Da Money, Corner Boy P, Trademark, Young Roddy – *In The Venue*
 Blouse, Conquer Monster – *Kilby*
Film: Boys of Summer – SLC Main Library
 The Grandmothers of Invention – *State Room*

Wednesday, May 16
 Smile Empty Soul, The Veer Union, Ionia, Radiata – *Club Sound*
 Broxa, R.I.P, Dwellers, Huldra – *Burt’s*
 Trivia Factory – *Green Pig*
 Danny Shafer – *Hog Wallow*
 Twitzyd, KMK, Blaze, Big B – *In The Venue*
 Plants & Animals – *Kilby*
 Brianna McCurdy – *Riverhorse on Main*
 Mickey Hart Band – *State Room*
 Margot & The Nuclear So & So’s, Dinosaur Feathers, Whispertown – *Urban*

Thursday, May 17
 Koala Combat, Burn Your World – *Burt’s*
 Moguai, Mau5trap, Punx, Craig Robin, Timone – *Club Elevate*
 Talia Keys, Gemini Mind – *Hog Wallow*
 Pennywise – *In The Venue*
 Archeopteryx, Squash, Advent Horizon, New Origins – *Kilby*
 Joy & Eric – *Riverhorse on Main*
 Four Leaves Left, Bullets & Belles, Betty Hates Everything – *Urban*
 Carey Walton – *Why Sound*
 Misi – *Woodshed*
 Building Man – *Jenkstar Ranch*

Friday, May 18
 Texas Hippie Coalition, Ravings of a Madman, MEAT, Autostigmatic Gods Revolver, Hi Fi Massacre, John Ross Boyce and His Troubles – *ABG’s*
 American Hitmen – *Bar Named Sue*
 American Attic, Chucks – *Burt’s*
 Brotha Lynch Hung, Sick Lake, D.E., Pokie, Young Six – *Complex*
 Bike Month Group Show – *Copper Palate Press*
 Great Salt Lake Bird Festival – *Davis County Events Center*
 The Ventures – *Egyptian Theatre*
 Stonefed – *Hog Wallow*
 Sam Burton, Sea Monster, The Awful Truth – *Kilby*
 Loom, Maraloka, Day Hymns, Jesus Or Genome – *Muse*
 Delphic Quorum, The Silver Slippers – *Other End*
 Cameron Mercer – *Riverhorse on Main*
 Puddle Mountain Ramblers – *Sand Trap*
Living Traditions Festival – SLC City & County Building

Monday, May 21
 Film Buff Night: Quicksilver – *Brewvies*
 Love’s It, Cambriah Heaton – *Burt’s*
 West Temple Tail Draggers – *Green Pig*
Craft Lake City Artist Workshop Series: Screenprinting – Copper Palate Press
Craft Lake City Exhibitor’s Announced – Craftlakecity.com

Tuesday, May 22
 Rude Tuna – *Burt’s*
 Comedy Roadkill – *Complex*
Film: Addition Incorporated – SLC Main Library
 Grouplove – *State Room*
 Active Child, Superhumanoids – *Urban*
Happy Birthday, Christian Broadbent!

Velour
 Nescience – *Why Sound*
 Folk Hogan – *Woodshed*
 Building Man – *Jenkstar Ranch*

Saturday, May 19
 Hypno David – *Batters Up*
 The Utah County Swillers, The Willkills, Screaming Condors – *Burt’s*
 Lil Rob, Diggle Family, Gifted, Jesse James, Kaotic – *Complex*
 Great Salt Lake Bird Festival – *Davis County Events Center*
 Trampled By Turtles – *Depot*
 The Ventures – *Egyptian Theatre*
 Luke Benson – *Hog Wallow*
 The Glass House, The Art of Transendence, No Safe Way Home, Pyxis, Subversa – *In The Venue*
 The Tony Holiday Band – *Johnny’s*
 JFK, On The Waterfront, Envicta, 7Eves – *Kilby*
 Basscave, DJ Xspand – *Muse*
 Mudpuddle – *Notch Pub*
 Jeff Proctor – *Riverhorse on Main*

Living Traditions Festival – SLC City & County Building Seedling Swap & Sale – Sorenson Union Garden
 Ane Brun – *State Room*
 Muscle Hawk, Spell Talk, Dark Seas, Jesus or Genome – *Urban*
 Building Man – *Jenkstar Ranch*
 Erik the Red – *Willie’s*
 Evolutionarie Rebels – *Woodshed*
 People’s Market 3rd Annual Seed Swap— *Sorenson Unity Center*

Sunday, May 20
 The Ventures – *Egyptian Theatre*
 Bad Veins – *Kilby*
Living Traditions Festival – SLC City & County Building
 Cornered By Zombies, Done, Worst Friends, Cicadas – *Urban*
 Building Man – *Jenkstar Ranch*
Craft Lake City 2012 Exhibitor’s Announced – Twitter @craftlakecity

Monday, May 21
 Film Buff Night: Quicksilver – *Brewvies*
 Love’s It, Cambriah Heaton – *Burt’s*
 West Temple Tail Draggers – *Green Pig*
Craft Lake City Artist Workshop Series: Screenprinting – Copper Palate Press
Craft Lake City Exhibitor’s Announced – Craftlakecity.com

Tuesday, May 22
 Rude Tuna – *Burt’s*
 Comedy Roadkill – *Complex*
Film: Addition Incorporated – SLC Main Library
 Grouplove – *State Room*
 Active Child, Superhumanoids – *Urban*
Happy Birthday, Christian Broadbent!

Wednesday, May 23
 Supervillains, Codi Jordan Band – *Bar Deluxe*
 Masuji, Scavenger Poet, Slow Motion Characters – *Burt’s*
 Trivia Factory – *Green Pig*
 Jordan Young – *Hog Wallow*
 Broncho, Bad Weather California, Heavy Drags – *Kilby*
 Teresa – *Riverhorse on Main*
 Here We Go Magic, Hospitality, L’anarchiste – *Urban*

Thursday, May 24
 All Systems Fail, Double Negative, Chainwhip – *Burt’s*
 The Civil Wars, Milo Greene – *Depot*
 Bob Dylan Bday Bash: The Folka Dots, Ryan Tanner, Vena Cava, Daisy and the Moonshines – *Garage*
 Rage Against the Supremes – *Hog Wallow*
 Rachel Platten, Madi Diaz, Jeff The Brotherhood – *Kilby*
 Intown Awards, Royal Court – *Paper Moon*

Friday, May 25
 The Aggroitles, Street Dogs, Old Man Markley – *Burt’s*
 Euforquestra – *Hog Wallow*
 King Niko – *Muse*
 Heartless, Dead in the Dirt, Invdrs – *Raunch*
 Stacey Board – *Riverhorse on Main*
 Jenny Shaw, Blackwood Hymnal, Horse Bones, Till We Have Faces, The Brew Birds, Slow Motion Characters – *Sand Trap*
 Roger Clyne & the Peacemakers – *State Room*
 Spell Talk, Night Sweats, The Sunset Sisters – *Urban*
 Searching For Celia, Quasi-Stellar Radio – *Velour*
 Prdigal Sunn, DJ Swift, Ortega the Omega – *Woodshed*

Saturday, May 26
 The Salt Lake Whale Fishers, Folk Hogan, Mayson Lee & the Rockn’ Roll Spacestuds, Blue Moon Bombers – *Burt’s*
 Wasatch Roller Derby Double Header: Midnight Terror vs Treasure Valley Roller Girls, Bonneville Bone Crushers vs Treasure Valley Roller Girls – *Derby Depot*
 The Plastic Revolution – *Hog Wallow*
 K-UTE Festival – *Kilby*
 James Taulkus – *Notch Pub*
 Cameron Mercer – *Riverhorse on Main*
 Workshop: Documentaries – *UMOCA*
 Dirty Blonde, Max Pain & The Groovies, Rainbow Black – *Urban*
 Derby Girls Party – *Willie’s*
 Otis Heat – *Woodshed*

Sunday, May 27
 Hypno David – *Club 90*
 Toxic Holocaust, Midnight – *Kilby*
 Of Monsters And Men, Yellow Ostrich – *In The Venue*
 Bodeans – *State Room*

Monday, May 28
 Bumpin’ Uglies, Grilled Lincolns – *Burt’s*
 West Temple Tail Draggers – *Green Pig*
 Santigold – *In The Venue*
 The Head and the Heart, Blind Pilot, The Shins – *Red Butte*
 Film Buff night: Terminator 2 – *Brewvies*

Tuesday, May 29
 Vanity Theft, Enemies, Dustbloom, American Attic – *Burt’s*
Dr. Sketchy’s, Out of Hell – Metro Bar
Film: How To Die In Oregon – SLC Main Library
 Bon Iver – *Red Butte*

Wednesday, May 30
 The Lusitania – *Burt’s*
 He Is We, Deas Vail, Plug In Stereo, South Jordan – *Complex*
 Trivia Factory – *Green Pig*
 Anthropology – *Kilby*
 Tab Benoit – *State Room*
 Muscle Hawk, MSTR SHRDR & User – *Urban*

Thursday, May 31
 Tony Holiday & The Living Proof – *Hog Wallow*
 Yo Gotti, Zed Zilla – *In The Venue*
 Secret Abilities – *Kilby*
 BYU Ballroom Dance Company – *Sandy Amphitheater*
 The Donkeys, Advance Base, The Poorwills – *Urban*
 Salt Lake Comedy Festival – *Broadway Theatre*
 Pineapple Crackers, Dub Symptom, Fiction Down – *Woodshed*

Friday, June 1
 Folk Hogan, Jhon-Ross Boyce And His Troubles – *ABG’s*
 Pop Evil, Janus, Lola Black – *Complex*
 Salt Lake Comedy Festival – The Grand Theatre
 Ogden Music Festival – *Ft. Buenaventura*
 A Ghost in the Machine, Post Paradise – *Muse*
 White Party – *Paper Moon*
 Who Likes Short Shorts? Film Festival – *Post Theater*
 John McLaughlin – *State Room*
Utah Pride Festival – Washington Square
 The Upcollar\$, Chuck, American Attic, Cotton Ponies – *Why Sound*
The Moth & The Flame, Desert Noises – Parking Terrace Rooftop (100 N. 100 W., Provo)
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*MAY CALENDAR

- 5/1 - Psychostick, Downtown Brown, Dead Revelator, Perish Lane, Project Blackthorn (6:30 doors)
- 5/2 - Karen Dahlstrom, Paul Jacobsen and the Madison Arm, Sam Burton
- 5/3 - Lovedrug, Discourse
- 5/4 - Bright Whistles, The Moth and the Flame
- 5/5 - The Wombats, Static Jacks, Flagship
- 5/7 - Girl In Coma, Pinata Protest, Sara Radle
- 5/9 - Alcoholic Faith Mission, You Won't, Palace of Buddies
- 5/10 - Joe Pug, Baliff
- 5/11 - Suckers, Young Man, The Mesa Billies
- 5/12 - Burn The Gallows, Ilios, Exit of the Envious, Huldra
- 5/14 - Schoolboy Q, Ab-Soul, Dopethought, Hurriss & Gig
- 5/15 - Blouse, Conquer Monster, TBA
- 5/16 - Plants & Animals, TBA

- 5/17 - Archeopteryx, Squash, Advent Horizon, New Origins
- 5/18 - Sam Burton, Sea Monster, Awful Truth
- 5/19 JFK, On the Waterfront, Envicta, 7Eves (6:30)
- 5/20 Bad Veins, TBA
- 5/23 - Broncho, Bad Weather California, Heavy Drags
- 5/24 (EARLY SHOW) Rachel Platten, Madi Diaz (5:30pm)
- 5/24 - (LATE SHOW) Jeff the Brotherhood, The Howitzer's (8:30pm)
- 5/25 - TBA
- 5/26 - K-UTE FESTIVAL!
- 5/27 Toxic Holocaust, Midnight
- 5/30 - Anthropology, TBA
- 5/31 - Secret Abilities, TBA

upcoming: 5/15 - Curren\$y @ In The Venue
5/19 - Trampled By Turtles @ The Depot
5/31 - Yo Gotti @ In The Venue

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- 17: TBA
- 18: STARMY, RED BENNIES, THE WATCHES
- 19: AFLA BENEFIT: MUSCLE HAWK, SPELL TALK, DARK SEAS, JESUS OR GENOME
- 20: AFLA BENEFIT: CORNERED BY ZOMBIES, DONE, WORST FRIENDS, CICADAS
- 22: ACTIVE CHILD, SUPERHUMANIDS
- 23: HERE WE GO MAGIC, HOSPITALITY, L'ANARCHISTE
- 24: XIU XIU, DIRTY BEACHES, FATHER MURPHY
- 25: SPELL TALK, NIGHT SWEATS, THE SUNSET SISTERS
- 26: DIRTY BLONDE, MAX PAIN & THE GROOVIES, RAINBOW BLACK
- 30: NIGHT FREQ PRESENTS DANGER, MUSCLE HAWK, MSTR SHRDR & USER
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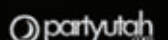
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