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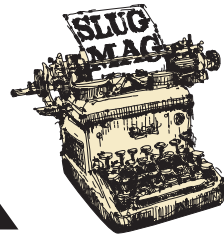
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**Alex Springer**  
Senior Staff Writer



Alex Springer is a *SLUG Mag* all-star, plain and simple. He joined the *SLUG* team in May of 2012, and has since demonstrated his refined, global palate through writing food reviews—check out his list of restaurants open on Thanksgiving on pg. 40! Springer has a strong sense of the people behind our community's food culture, and he loves meeting and interviewing interesting folks. Also catch his interview with **Hala Saleh**, developer of the NomNom Finder app on pg. 22. He also provides adroit book, video game and film reviews for the magazine—just the type of guy you want teaching English and journalism to ninth and 10th graders, which is his day job. What a rad teacher!

**ABOUT THE COVER:** *SLUG* has had its fair share of traditions. Again, this year, we've enlisted the talent of *SLUG* photographer **Chad Kirkland** to weird you out this holiday season.

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### Burt's Tiki Lounge

*In Memoriam*  
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*Burt's Tiki Lounge* was a place where one checked their "scene cred" at the door and let the bar's flier-ridden walls tell the venue's story—and a damn-good chunk of Utah's underground music tale at that. There was no place quite like it in Salt Lake, where a bright-eyed 21-year-old could

chat over PBRs with a scene vet who'd seen the first incarnations of bands like **The Boards**, **Massacre Guys** and **Maimed for Life** and lived to tell about it. It was blue collar, honest and, most of all, a community space. No other venue provided a band the opportunity to play their set while watching *The Toxic Avenger* on one of the TVs hanging from the ceiling. Whether it was a Tuesday night with handful of people aware of an obscure touring band like **Pleasure Leftists** or a packed house for **Swingin' Utters**, *Burt's* was always a bastion for music. The old guard of punkers and metalheads ushered in many a 20-something, who,

in turn, kept the sound waves fresh and boundary-pushing (and abrasive, if we were lucky). Each bartender would treat you like family—especially if you were family. In turn, when an extra hand was needed to work the door or build onto the stage, someone would inevitably step up. Sure, it was a little rough around the edges, but that was its charm, and they eventually fixed the water heater and got soap anyway. Toast this venue who'd be hard-pressed to turn a band away with a Cerebral Assassin, their trademark drink: Mix Jägermeister, Old Crow and energy drink, shake it up, and down the hatch as a shot. R.I.P., you dirty, old bastard.

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Photos: Russel Daniels

(L-R) Ryan Gee (drums), Greg Midgley (keyboards), Angie Eralie Midgley (bass) and Tyler Anderson (guitar, vocals) play *SLUG Localized* on Nov. 14 as Bronco. (Not pictured: Mike Sasich.)

## LOCALIZED

By Steve Richardson  
everypizza.tumblr.com



Set aside your best \$5 bill so you don't miss this month's *Localized*, featuring the American rock of Bronco, the '60s sound of Super 78 and opener **Green River Blues** at *Urban Lounge*. It's sponsored by **Uinta Brewing Co., KRCL 90.0FM** and **Spilt Ink SLC**. Doors open at 9 p.m. on Nov. 14.

Bronco began about 10 years ago as a solo project under a different name, a name that **Tyler Anderson**, Bronco's vocalist and guitar player, doesn't give up without some prodding. But the story goes like this: Anderson went by the nickname **T-Bone**. When he began performing in his proto-Bronco solo project, a friend suggested Anderson go by **Bone Alone**, and he did. Anderson's brother started playing drums, and he wasn't alone anymore. His brother suggested the name Bronco because it fit the Americana tone of the music.

Although Anderson had played in bands before Bronco, he had never filled the role of frontman. Some people have an innate ability to entertain a crowd, but Anderson started out feeling awkward. "Bronco's been around 10 years," he says. "It's taken me that long to get out of my shell, to be able to relax and enjoy the moment without being nervous." Anderson thinks Bronco have good energy onstage now. He says it's rock 'n roll and, if he's onstage performing, he might as well get on his knees and offer the crowd a shitty guitar solo. Anderson likes to have a good time onstage, but he probably won't knock you out

with an unexpected stage dive. He's got the audience in mind. Anderson says, "The highest I've gotten is on a half-stack with my guitar. I looked up at the rafters, then down at the people supporting us, and I didn't want to ruin their night." He's the type to look before leaping into full-on rock star self-indulgence.

In the years that Bronco have existed, Anderson has been the only constant. The sound of Bronco's music has evolved along with the lineup, which has been changing for Bronco's whole existence. Although Anderson writes the songs, the others play a large role in the sound of the finished product—he doesn't want to be seen as a solo artist. **Angie Eralie Midgley**, on bass, has been with the band nine years. She has stuck with Bronco longer than anyone. Midgley's husband, **Greg Midgley**, joined to play keys later on, along with Bronco's other current members, **Ryan Gee** on drums, and **Mike Sasich** on lead guitar. Anderson says, "The music's changed as the band members have changed. When I started out, it was more laid-back alt-country." Bronco have been working on their third album now, *In Lights*, and Anderson says it's pure rock 'n roll—nothing like the two previous albums. Anderson says you'll be able to get your hands on the new album at *Localized*.

Both of Bronco's released albums have been recorded with Sasich, who runs *Man Vs Music* studio, where their third album is in the works. Anderson says, "[Sasich] knows the band and the songs very well." And he should. On the first two albums, Sasich just recorded the group, but he joined the group for *In Lights*.

With the members in their 30s with careers, Bronco can't get on the road much, but they still enjoy taking their live set to new audiences. Anderson says, "We can't really do an East Coast tour or a Southern tour, but we can sneak

out here and there." When their album *Painting Pictures Of A Perfect Life* came out, Bronco went on a 10-day tour to promote it. Anderson says, "Before recording [*In Lights*], we went to Colorado and played three shows in four days. [Colorado] seemed like a close place to sharpen our skills to be ready to record." On their mini tour in Colorado, along with playing at a *Burt's Tiki Lounge* equivalent called *Lion's Lair*, Bronco played at a barbecue joint and a pizza place. Bronco ended up spending money on tour, not making a profit. Anderson says, "[The shows] were for the free meals but mostly for the road trip, for the fun." The day after returning to Salt Lake, Bronco began recording.

Not abnormal for country-inspired music, stories are a central element in Bronco's songs. Anderson usually writes the story first and then puts music to it. Anderson says, "It's hard to write a great song, so if the song's not that great, as long as the story is, you've got that going for it." Anderson thinks a good plot line can pull a song out of mediocrity. Made-up characters usually drive his fictional lyrics, but Anderson doesn't believe he could write a song without some truth in it. He says, "You can't write a song that's totally fictional. There's always something in there that represents what you've been through and where you are, but if someone thinks they wrote a total autobiographical song, that's a lie." Anderson doesn't consider himself a fiction writer or a poet—he considers himself a master plumber. Anderson channels his creativity through songwriting. He loves writing a good story, then trying to make it catchy and fit to music.

Anderson says he wants to make good music for people to enjoy. If someone offered Bronco a break, they'd take it, but they have no vision of ruling the world. To keep up with Bronco's upcoming shows or stream their music, go to [brancotheband.com](http://brancotheband.com).

Super 78 have been around since sometime in 2009, when **Cesar Reyes** and **Rocky Maldonado** changed the name of their high school band, previously called **The Whirlings**. The music has kept the basic feel over the years since, which Reyes describes as wall-of-sound, **Phil Spector**-style psychedelia. "I love the sound of multiple guitars, in unison, playing the same chord," says Reyes. "It's very repetitive, so the music has that hypnotic thing." After a show in Portland, Reyes says a newspaper there compared Super 78 to a meeting between **Gang of Four** and **MGMT**. After he read this, Reyes says, "I was like 'What the fuck—that's so weird.'" Reyes loves '60s music and the whole '60s era seems to influence the band heavily. They even play '60s instruments. Holding up his Vox Ultrasonic, Reyes says, "This guitar is a big part of the band. Everyone has a Vox, played through Fender Reverbs. It's the most essential part of the band."

Reyes says the songwriting process for Super 78 can sometimes be collaborative, but, for the most part, he does it all. People have been coming in and out of the band since the beginning, but Reyes has been the only constant—"I write the songs and hash them out with the rest of the band," Reyes says. Even though the membership has been unsteady over the years, Reyes says the lineup is solid right now. Reyes sings, plays guitar and writes the songs, **Drew Workman** plays keyboards, **Savvy Garner**, **Leon Ridd** and **Joshua**

**Lopez** play guitar, and the newest members, **Kai Watson** and **Charlie Samuel**, play bass and drums/percussion, respectively.

When asked what Super 78 has recorded, Reyes says, "Nothing. We just record ideas at the house." Super 78 doesn't even have a Bandcamp page, but older tracks can be found on their Soundcloud. "For the stuff I really care about, we make videos and put them on YouTube," Reyes says. The videos consist of pieces of film from the '60s or a still image—a guitar, for example. The videos are a way to hear the songs instead of something to watch. Super 78 can be found on YouTube under the username *super78cult*, or you can link from their Facebook page.

Super 78 haven't started recording an album yet. Reyes says, "I'm not quite ready to release anything because I want to do it old-school style, where I make 50 songs and choose 12 to re-record." When Reyes says old-school style, he's not expressing an aversion to digital recording, although he would record to tape if somebody who knew how wanted to record them. To explain old-school style further he says, "Like when there was no Bandcamp and people worked really hard to release something physically." Super 78 already have around 30 songs, and Reyes says a few are ready for the album. But he doesn't want just good tracks on his album. He wants something that works as a complete piece. He says, "I want to make it flow as an album, start to finish." Reyes likes al-

bums that take you from point A to point B—he uses **Primal Scream's** *Screamadelica* as an example. "It starts off with them having a party and ends with them coming down from whatever drugs they took," he says. "That's fucking awesome to me." He's not necessarily aiming to take the listener through a story, but likes when albums must be consumed as a whole.

According to Reyes, Super 78 play in California often, though not so much locally. They don't have specific ties there (Reyes is from Mexico City), but have just connected with a scene and other bands from there. Reyes says, "The stuff we like to do, '60s influenced wall-of-sound stuff, gets a better response in L.A." They might have a stronger following in California, but Reyes thinks, if they do, it doesn't mean much. Over the past few years, Super 78 have been to California about nine times and last visited the state for the *Oakland Echo Festival* (headlined by **Lumerians**, **Dead Meadow** and **The Cosmonauts** on three consecutive nights) at the end of October. Reyes says that when Super 78 head to California, they try to make a tour out of it, but only ever play a few shows. As far as touring, Super 78 have been to Portland, Denver and California.

The only plans Reyes has for the future of Super 78 is to record an album this winter. He's down to play shows if good opportunities come up, but says, "My main goal after Oakland is just going to be to record." So be sure to catch Super 78 at *Localized*. Unless you live in California, you might not get another chance anytime soon.

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Super 78 singer, songwriter and multi-instrumentalist Cesar Reyes has been the band's visionary since 2009.

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# RUN THE JEWELS

**Murder, Mayhem  
and Melodic Music**

By Ricky Vigil  
rickyvigil@gmail.com

Photo: Durty Harry

(L-R) El-P and Killer Mike of Run the Jewels officially dropped their second album, *RTJ2*, on Oct. 27, and hit *Urban Lounge* on Nov. 17.

"Opening for the Wu is for real," Killer Mike (Michael Render) tells *SLUG* in his boisterous Southern drawl. El-P recreates the experience, saying, "We walked into it assuming the crowd was there for Wu-Tang and we were just the opener. So the fact that we had 10,000 kids screaming our lyrics back to us was legitimately a surprise." While the members of Run the Jewels were surprised by their overwhelmingly positive reception in Salt Lake City—opening for Wu-Tang Clan as part of the *Twilight Concert Series* this past summer—they probably should've expected it. After dropping their self-titled debut album in 2013, they became coveted festival performers and showed up on a lot of "best-of" lists at the end of the year. There's a magic to Run the Jewels. There's an energy and enthusiasm that is rarely found in hip-hop these days that makes it feel hard and dangerous, but also smart—and most importantly, a lot of goddamn fun. So really, it's no surprise how well Run the Jewels fared in their first visit to Salt Lake City. "I was happy as a goddamn little girl," Killer Mike says.

The unlikely pairing of Killer Mike and El-P started in 2012, when El, aka Jaime Meline, was approached to produce Killer Mike's album *R.A.P. Music*. The pairing of Mike, a Southern rapper with ties to *OutKast* and *T.I.*, and El-P, an underground rapper and producer known for his *Public Enemy*-meets-outer-space production style, seemed like an odd one to outsiders, but Mike and El were always confident in their chemistry. "We knew, when we teamed up, people were gonna say, 'What the fuck are you talking about?' But we also knew that when they heard it, we would never hear that shit again," El-P says. Mike's bombastic style proved to mesh perfectly with El-P's thunderous-yet-spacey production. The pair hit it off both creatively and personally, and every single second of *R.A.P. Music* proved that the duo were simpatico. "There was magic there. We're the same age. We have a lot of intersecting influences and a lot of parallels in our lives," El-P says. Killer Mike added to this sentiment, saying, "It's not always easy to fall into a groove, so when you do, you wanna stay there."

So, they kept a good thing going. While on tour together in late 2012, El-P and Killer Mike began recording a few songs together that would eventually become the first Run the Jewels album. The duo thought of it as an intermediate project, something to hold them over until their next solo affairs. But when they played

it for their friends, the reaction proved that they had something special. "When you do something cool, it's cool. But when you do something cool and it works, it's like, 'Oh shit!' And that's the most beautiful thing about Run the Jewels—that 'Oh shit!' moment when we realized this was a real group," Killer Mike says. The first Run the Jewels album was a beast, featuring El-P and Killer Mike at their fiercest. Packed to the brim with bravado, swagger and grime, it sounded like nothing else coming out of the rap game in 2013. El-P says, "This is music that would never happen with either one of us on our own." Run the Jewels records are very much El and Mike being influenced by each other. "You're hearing us coming closer to each other's approaches and meeting somewhere in the middle. We wanted to honor and do our version of a classic rap group that we grew up with," says El-P of groups like *EPMD*.

When it came time to create *RTJ2*, the group knew they had to step up their game. "Originally we said it was gonna be dirtier, harder, funnier, darker, and I thought that was good enough," Killer Mike says. "At some point, it just became something else. I think it's Run the Jewels evolved—[the] first time I heard the finished thing, I damn near wept. It's a fuckin' album." *RTJ2* is still dirty and raw, but it's a definite progression in the group's sound. El-P described it not as a giant leap, but as a hard step forward. He says, "Our hope is that people go into the record expecting to nod their head and maybe punch someone in the face to walking away from it, having actually felt something." The album was released on Oct. 27, and is available for free download from *Mass Appeal* records.

Run the Jewels on record is one thing, but their live show is something else entirely. They proved that last summer, opening for Wu-Tang Clan, as they had the crowd chanting along with them and making the RTJ symbol with their fists and fingers. They're the kind of group that can switch from mean muggin' to old-school hip-hop dance moves on the fly and not lose any of their integrity. "When we get onstage, it's just straight bananas, because we're having a blast. I'm not even thinking when I'm up there. I just look to my right and see that big, goofy-ass grin on Michael Render's face, and I know that I'm having the time of my life," El-P says. Catch Run the Jewels when they perform at *Urban Lounge* on Nov. 17 with *Ratking* and *Despot*.

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# Rawtopia

"Peace through food"

Peace Through Delicious Food

By Amanda Rock  
amandarock.212@gmail.com

**O**mar Abu-Ismael is thrilled to examine people's expressions as they taste raw vegan food for the first time. As a skeptic by nature (and junk food vegan!), I was surprised at the palatable flavors and textures—I've never had anything like the food from *Rawtopia*. I'm sure Omar could detect the suspicion fade and turn to bliss as I stuffed my face.

Omar's raw food journey began as a search for optimal health. He transitioned to veganism, but noticed he wasn't feeling as energetic as he wished. It wasn't until he discovered raw foods that his energy was at an optimum. His enthusiasm for raw, living food quickly became a passion. Abandoning his lucrative career as an engineer, he opened his unique restaurant, *Rawtopia*. Like the name suggests, the restaurant is a universe of uncooked, unprocessed food. Nine years later, his restaurant is a destination to those in search of tantalizing, healthy food. As a madly talented chef, Omar crafts delectable dishes, treating food as sacred. He uses mostly local ingredients, and everything in his kitchen is vegan (with the exception of local honey), organic and gluten free. "Healthy food should taste good!" he exclaims.

A simple dish that exemplifies his philosophy is the Hummus/Tabouli Bite (\$7). Two boats of fresh lettuce leaves occupy the plate, one filled with hummus and the other, tabouli. Creamy hummus is made from sprouted sunflower seeds and almonds with tasty onions, tomatoes, parsley and briny olives, finished with a drizzle of good olive oil. Vibrant flavors abound in the tabouli, a tasty mix of parsley, tomatoes, red onions, scallions, hemp seeds and mint marinated in olive oil, lemon juice and Celtic sea salt.

One of the most popular dishes on his menu is the Hummus Pizza (\$18.50). The price may sound steep for a personal pizza, but consider the extensive preparation and quality ingredients. He also lists "love" as an ingredient, and who knows how much that goes for these days? It takes 48 hours to prepare the crust in a dehydrator. It's made from flax, buckwheat and apple, his mother's recipe. A generous layer of live hummus (Can you tell I'm utterly in love with this hummus?) is topped with a medley of vegetables, avocado and olives. And here's the best part (aside from the hummus)—a healthy dose of seed cheese. It adds a remarkable note to the pizza.

Another dish I'm partial to is the Spicy Curried Seaweed Roll (\$15). This roll will knock your socks off. Instead of rice, ground macadamia nuts are used. I was surprised at how rice-like the ground macadamias were. The roll is stuffed with avocado, red bell peppers, tomato, zucchini, cucumber and sprouts. But



Photo: John Barkiple

(L-R) Omar Abu-Ismael and Jinan Abu-Ismael sit before *Rawtopia's* Hemp Milk Chai and Hummus Pizza, whose crust and seed cheese Jinan added to Omar's raw-food cuisine.

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wait, there's more. You can opt to add dried plantains to the rolls, adding a chewy, sweet texture. Dipped into the luscious almond curry sauce, this roll is so much better than any fishy roll I've ever had. I could eat this forever and ever—the combination of sweet and savory just gets me.

A lot of men get dragged into the restaurant by their wives or girlfriends, and Omar's favorite dish to serve them is the Nut Burger (\$15), a dehydrated veggie and brazil nut patty topped with avocado, lettuce, tomato, cucumber and Alfredo sauce (made from soaked macadamia nuts and cashews) between two cabbage leaves. I was really surprised by this one—the cabbage leaves held everything in like a proper bun, and the patty was flavorful and savory.

For dessert, try the Berry Cheesecake (\$8)—it's a life changer. If you're suspicious of raw food, start with dessert. This cheesecake is unfucking-believable. The crust is made from almonds and coconuts, while the filling is made with coconut cream and cashews. Completing the raw dessert, a berry sauce is drizzled atop. Each

forkful made me happy. The texture was reminiscent of actual cheesecake, but didn't leave me with that yucky dairy feeling. Try pairing the cheesecake with one of the many teas offered, or maybe the Hemp Milk Chai (\$4/8). Spicy, with a creamy texture, this drink hits the spot—just spicy and sweet enough.

Making wonderful food runs in the family. Omar's mom, **Jinan Abu-Ismael** is Head Chef at the popular Middle Eastern restaurant *Mazza*. She even developed the pizza crust and seed cheese for Omar's pizzas. A tight-knit duo, Omar loves feeding his mom. She's transitioned to eating a lot of raw foods and feels much healthier and energetic, just like her son.

Omar's *Rawtopia* is a comfortable place to dine. There are books about raw food and local products to browse in the small restaurant. Omar treats his staff like family, and in return, they are committed to his vision. "This feeds me," he says, gesturing at the restaurant. Happy diners and employees create a real sense of community. You'll walk away from your meal feeling nourished and full with a happy buzz.

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## MATT BERGMAN The Bergler Does it

# All.

By Dylan Evans • [dylan.evans60@yahoo.com](mailto:dylan.evans60@yahoo.com)  
Photos: Weston Colton

Matt Bergman absolutely kills it on a skateboard. I've seen Bergman around for a couple of years now, and all I can say is that this dude fucking rips. He can—and will—skate anything. With his raw talent, loose style and I'll-skate-whatever attitude, it's no wonder *Milosport* gave Bergman a spot on their team.

Hailing from Provo, Bergman got his start in skateboarding early on. His brother and friends sparked his interest in skating, and he took it from there. Bergman grew up skating the Orem park, before a park was built in Provo. Two of his big influences in skating early on were his friend **Dave Nelson** and Utah local **Aaron Lopez**, who was the first dude he got to watch skate. From there, it was all skateboarding for Bergman. What keeps him skating now is the fun it brings. He's been doing it so long now—he says, "It's just become what I do." He loves the individuality it comes with, the possibilities for creativity and not being tied down by doing one thing.

Now living in Salt Lake, Bergman's a regular at 9<sup>th</sup> & 9<sup>th</sup>, among other parks and, of course, the streets of SLC. Being from Provo, he's seen two different skate scenes. I asked him about Provo, and how he felt about Salt Lake's

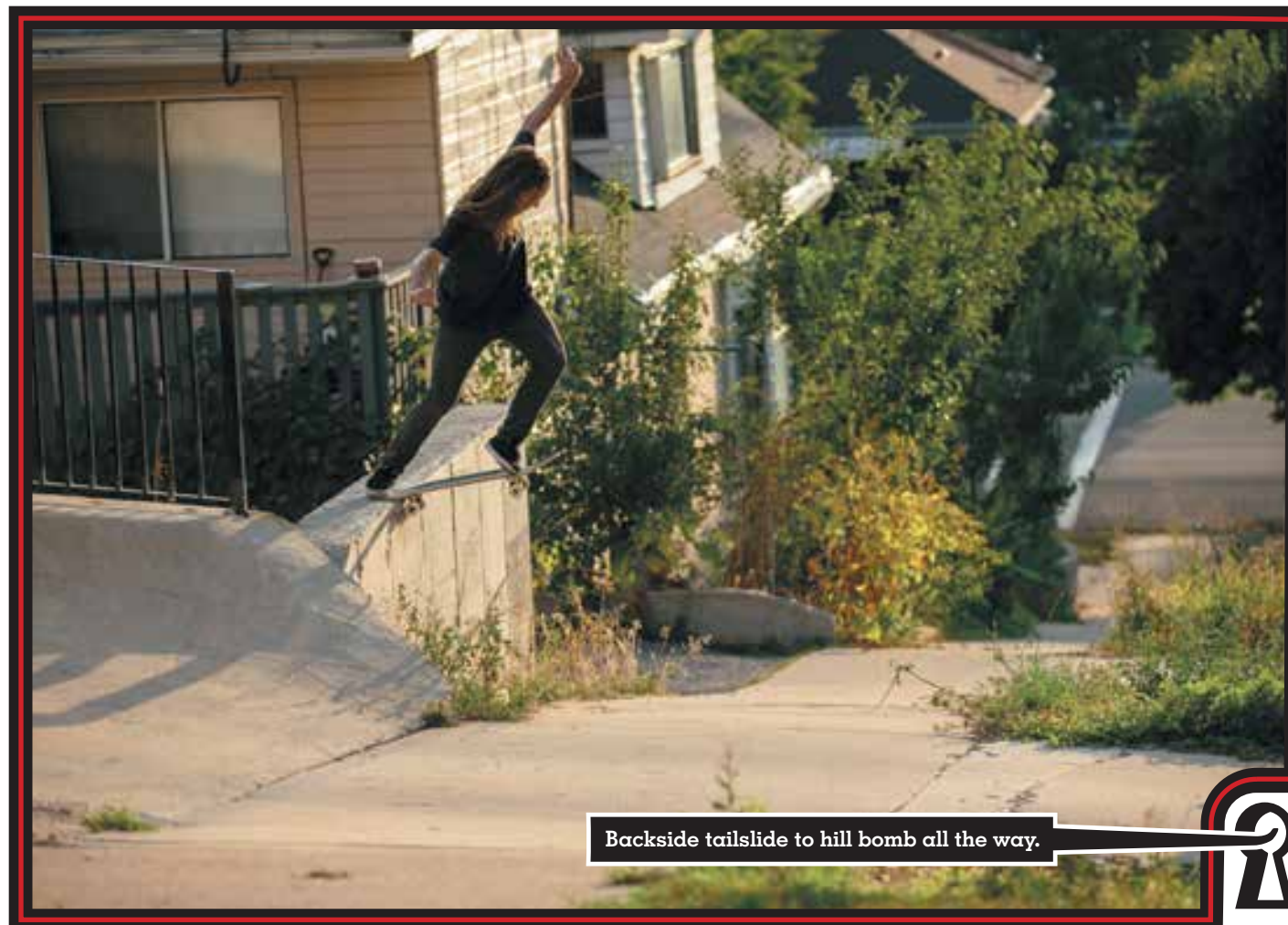
scene. His take on our scene here says a lot about who he is. He likes that no one tries to do the same shit, noting that everyone does their own thing and brings something original to the table, and Bergman is no exception. His interests—in skating, people and things that get him stoked—are much like Bergman himself. He's down for anyone that skates—anyone that's happy to be riding their board. Bergman's in skateboarding for the long haul—he's not in it for the chicks or the glory. Bergman just wants to skate.

What's rad about Bergman's skating is that you can't classify him as a certain type of skater. He's well-rounded. He does it all. When you watch him skate, it's non-stop charging. He's got rhythm in his skating, and the rhythm makes sense. You see, Bergman thinks skating and music go hand in hand, and Bergman's a blues man. It seems appropriate. How else could he fly around on the board with such style and smoothness? You think he's daydreaming about **311**? Hell no! When you see him on a non-stop tear through the park or streets, you can assume he's got **Howlin' Wolf** or **Willie Dixon** blasting in his head, iPod or no.

Much like his just-do-whatever mindset while on the board, there's no this way or that with Bergman, and no concern for making plans. If an idea comes up, or a trip is in the works, Bergman's down for it. He'll jump on any train that's headed to a skate park. Recently, Bergman took a couple trips to Oregon and Montana, gracing their parks and streets with his presence, and most likely turning heads. He's big on *Dreamland* parks, and if you've seen any of them, you can imagine the type of skating this dude does.

Though Bergman likes to keep his plans loose (or non-existent), he's been working on a solo video for a while now, with hopes of putting it out before the snow falls. So when you don't see him destroying at 9<sup>th</sup> Park or Rose, you can assume he's out on the streets, handling business for the video. I'm expecting some pretty mean skating from this one! As of late, though, Bergman took home \$250 for a best trick contest in early October at the *Energy Solutions Seven-Rail*. If you haven't seen the clip, do yourself a favor and check it out!

I'd tell you what's next for Bergman, but I already said he doesn't make plans. He goes with the flow—he skates whatever, and he's just here for the good times. If you're not bringing the good times, Bergman totally will.



Backside tailslide to hill bomb all the way.



Hippie jump.



Wallie bluntslide.

# A REAL HERO: AN INTERVIEW WITH DAVID GRELLIER OF

# COLLEGE

Photo: PJ Skyman



BY JUSTIN GALLEGOS  
CKNOWLEDGE@LIVE.COM



If you've seen the movie *Drive*, then you've heard the music of David Grellier. Grellier is a French electronic composer and the founder of the retro-futurist music collective known as **Valerie**. Valerie has been an exciting side project for Grellier, but his international success has come from the electronic nostalgia and prowess of his work as College. College is an alternate universe where Grellier does exactly what he says he does: "I present visions of the past." During our chat, Grellier spoke with *SLUG* about the films and childhood inspirations behind his music. Through our conversation, I came to understand what inspired "A Real Hero," the song that garnered Grellier a worldwide fanbase. Grellier is the personification of that song in my eyes. He has toured America twice as College, and he's about to embark on his third U.S. tour, on which he'll make his Utah debut. Grellier will play at *Kilby Court* on Dec. 7, and I'm sure he'll fascinate the minds of everyone in attendance.

so much concerned about the challenge of creating a score as he is concerned about interrupting the free-flowing process that he follows to create his music. "Music is my escape from formal creation," says Grellier. "It's a weird feeling to be able to create emotion."

Grellier is inspired by old films, such as *Mad Max*, because they portray characters that accomplish superhuman things, all while being able to die at any moment like the rest of us. "*Mad Max* is a beautiful film," says Grellier with a smile, "Heroes today, in most movies, are super heroes. They're not real people." Grellier is obsessed with nostalgia and preserving memories of childhood. "It's not easy to hold on to good memories of childhood like the TV shows and movies we watched when young," he says. "The purpose of College is to try and preserve those things. I don't want to recreate the past. I just want to express something of today with tools of the past."

As you might imagine, Grellier's live performance will be accompanied by visuals, but they won't be scenes from old movies or other pulled sources. He has commissioned designer **Alexander Burkart** for College's album covers, which draw from '80s noir and spy novels. Burkart has also worked to create original visuals for the show that will bring the universe of College to life. "I want to feel emotion from the crowd," Grellier says. "I want them to dance. We played a show in Portland, and the audience stood there the whole time with big, glassy eyes. I had no idea if they enjoyed the show, so I asked a few people what they thought, and they said that they enjoyed my performance very much." He asked me if people in Salt Lake City prefer to dance at shows—I told him that most of the time they do, but it just depends. I know that I'll be dancing when College comes to *Kilby Court*. It'll be a

privilege to have an electronic musician of his caliber play one of the most intimate venues in our city.

When I asked Grellier about the future of College, he excitedly told me about his ideas. "I want my next work to explore the ambient possibilities of synths, like **Brian Eno**, and leave conventional rhythm entirely." I asked Grellier if this next EP, which will be released on Nov. 10, would feature a new direction in ambient music. He laughs and says, "Not quite, but I like to preserve some mystery." I guess the only thing left to do is to show up on Dec. 7 and see just how much of that mystery Grellier is willing to unfold. Until then, visit [soundcloud.com/college](http://soundcloud.com/college) to hear some highlights from College's current catalogue that are sure to keep you spinning through time in preparation for the show.

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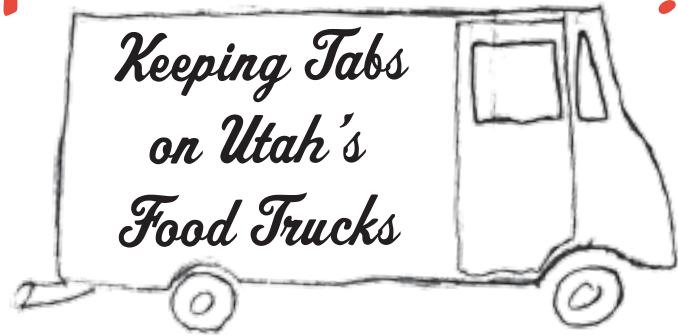
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# NomNom Finder:



By Alex Springer • alexspringer@gmail.com

A few months ago, I wrote an article about some of Utah's finest food trucks. Although combing through the Twitter-verse to track down a specific truck was a time-consuming process, it was a situation in which I often found myself: hungry, in an unfamiliar part of town and not really wanting to hit up a fast food joint. Unbeknownst to me at the time, there was an app that could have made my food truck odyssey more efficient. It's called NomNom Finder, which uses GPS technology to show its users where food trucks can be found and whether or not they're open. The app was conceived by local, independent product development manager **Hala Saleh**, during a *Startup Weekend* in Provo. "On my way down, I had a few ideas, and a food truck finder was one of them," Saleh says. "I initially felt silly about it, but when I got there and saw that the organizers of the weekend were giving out food truck bucks and I saw the enthusiasm of the attendees, I thought that the timing was perfect."

When NomNom Finder was voted fan favorite at the *Startup Weekend*, Saleh's team earned some serious press and bragging rights, as their story was picked up by KSL. "We decided that we needed to launch and go live before we went on TV," Saleh says. From there, they have continued improvements on the app and let it evolve into something that both diners and food truck owners can use as their go-to location finder.

After playing around with the app myself, I was initially surprised at how many food trucks were operating in Utah. Not only does the app provide their locations, but it will tell users whether a truck is open or if it's currently in transit. Since app users are likely to be famished and short on patience when they fire it up, NomNom Finder's interface is lean and straightforward. Each truck pops up on a map, and all a user needs to do is tap on their icon to see what type of food the truck provides, their hours of operation and a link to their website. This information is gathered

from the food truck operators themselves, who are able to update their information and locations through their own interface. My favorite aspect of the app was the ability to filter between trucks that are currently open or trucks that I have saved, making the search for local vittles even more efficient.

Saleh's team has conducted outreach campaigns to try to build interest out of state, and there have been pockets of food trucks that have signed up with the app in Florida, Michigan and California as a result. "We have about 4,000 downloads so far, and around 800 active users," Saleh says. "We also have about 75 trucks registered, with 40 to 50 of them actively using the app." While the app is still in its early stages, Saleh's team has kept much of the focus here in Utah, but app use has taken a life of its own in bigger cities like Los Angeles. As NomNom Finder is still in a developing stage, there's a lot of room for future expansion. Chief among Saleh's priorities is making contact with local event organizers and venues to help build some kind of partnership with fostering food-truck-friendly events throughout the city. "We're currently thinking about communicating with the *Gallivan Center* and seeing if we can help coordinate their Food Truck Thursdays," Saleh says.

Though NomNom Finder is a great way to navigate through our pantheon of urban food trucks, it has the potential to be the ultimate road trip companion. One of the things that I love the most about road tripping is eating at different restaurants, but it's often hard to find that one haunt that has gathered a hardcore following of locals. Food trucks that have stayed in business for an extended period of time often exemplify those same characteristics. If I had an app that told me where and when I could cash in on some authentic food truck cuisine, it would definitely encourage me to go a bit further than that Subway/Flying J monstrosity off the interstate.

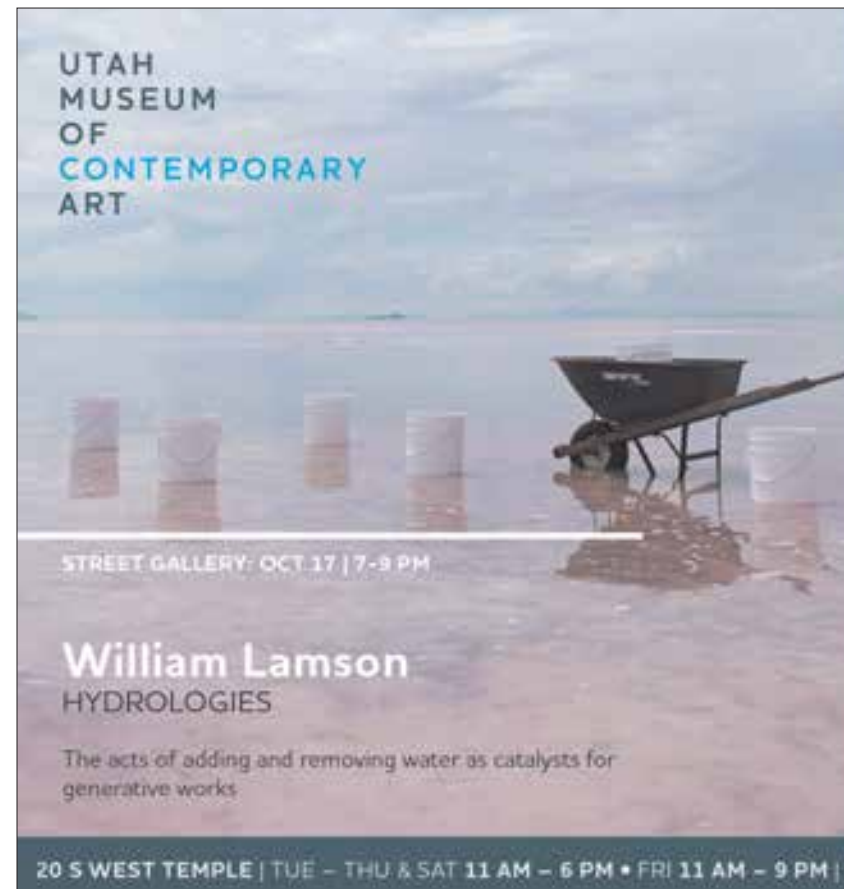
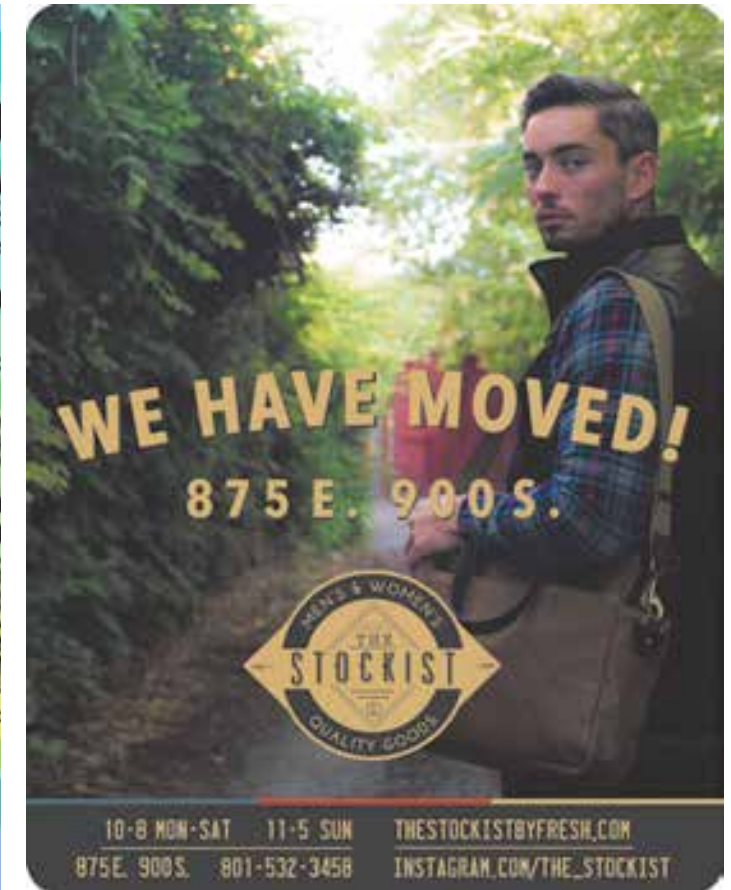
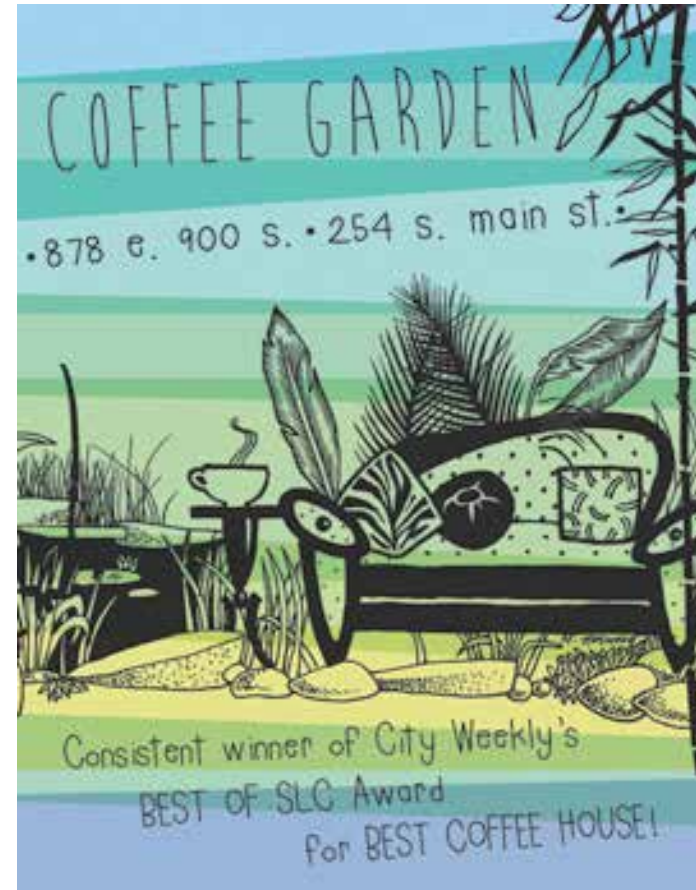


Photo: Talyn Sherer

Using the app NomNom Finder, which Hala Saleh helped develop, the variable locations of Utah's food trucks can be found right at your fingertips.



NomNom Finder is available for iPhone in the App Store and for Android via Google Play.



Amy Jorgensen  
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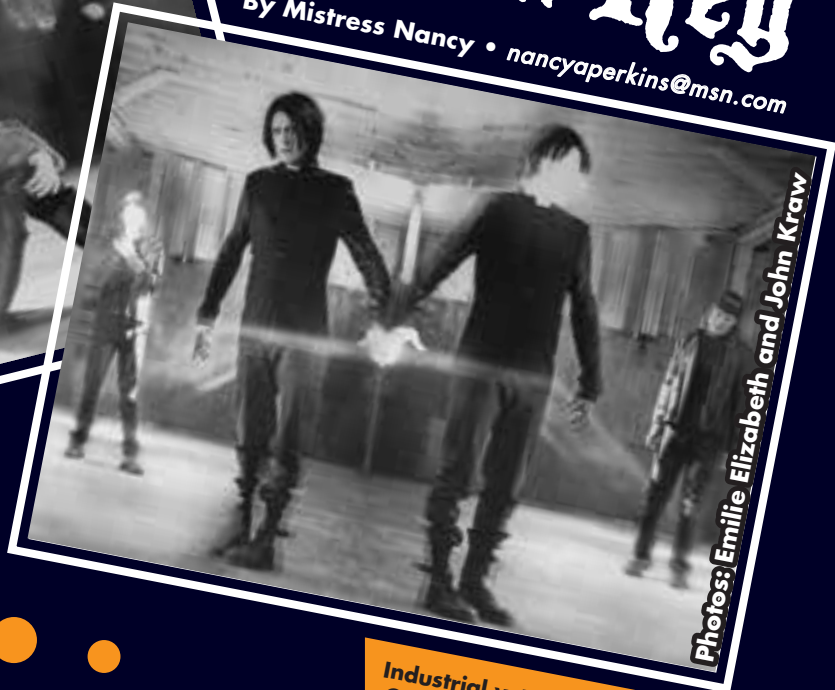


Catherine Yass  
WALL  
NEW GENRES GALLERY: OCT 17 | 7-9 PM



# THE INQUISITION OF cEvin Key

By Mistress Nancy • [nancyaperkins@msn.com](mailto:nancyaperkins@msn.com)



Photos: Emilie Elizabeth and John Kraw

**Skinny Puppy** are one of the most influential bands in the industrial music scene. *SLUG* was lucky enough to spend some time on the airwaves with one of the group's founders, **cEvin Key**. We tackled the topics of politics, influences and musical technology, and also discovered that everyone may view the band's history a little differently.

Skinny Puppy have influenced many artists, and I was curious about who has influenced them. Key started off in the commercial band **Images In Vogue**. "I had an interest in music, but I didn't feel that type of music," Key says. "We liked more intense music, like industrial music at the time, which was basically noise." Their beginning influences were **Cabaret Voltaire** and **Throbbing Gristle** and the noise scene. For them, there wasn't as much focus on rhythm, just big beats mixed with the concept of noise. They refined that sound and focused on the supportive underground dance floors. The 1983 Xtract Records release titled *The Elephant Table: a compilation of difficult music* also had a huge impact on them. The album had a bunch of music on it that was similar to what they were thinking and doing. It also came with a myriad of contact addresses. They sent their music off to almost all of them, which established the network of what would later become the scene.

I have noticed that a lot of artists are returning to the older style of industrial music, and I was curious to find out if this was the reason behind the string of re-releases. As it turns out, they're reflecting on these albums because they were released in Europe and not done properly in the U.S. The band also wanted to be more in control of their music on a label they trust and work with. "As for the resurgence, for going back to the beginning again, it's typical for the scene to go full circle," Key says. "It's come so far that it is ready to go back to the start. As far as music making is concerned, the tools are a lot different today than they were in the old days. It was a lot harder to make a sound back

then. There was focus on wanting to hear something you hadn't heard before, and you knew you hadn't heard it before. We have heard everything." It appears that there's a need for simplicity and solid ideas. When it does come down to today's technology and instruments, he prefers the modular synthesizer. "The modular stuff is getting more interesting by the minute," he says. People are becoming inventive and building their own. He already sells a few modules under the name **Subconscious Communications** to contribute to the industry.

I wanted to know Key's thoughts about **S. Alexander Reed**'s industrial history book *Assimilate*. He states that he has not read it in its entirety, but he has read the chapter on the history of his band. "Don't take it too literally," he says. "There are some historical 'facts' that are a little askew and could be misleading. It really depends on who you speak to, and each story could be radically different." For what really happened, I guess we will just have to wait for them to write their own history.

More recently, an online protest was going on in Key's honor for him to keep his name. Facebook was recently trying to force everyone to use their legal identity, which would take away some of the artists' aliases. I asked if he saw this as a way to control and monitor the masses in a "Big Brother" manner. "Absolutely," he says. "I was shocked I had to present them with an actual ID and show them contracts I signed to get my name back." At this point, we could call cEvin Key his official name. "I am one of the first wave of this,"

**Industrial veterans Nivek Ogre and cEvin Key of Skinny Puppy headline the Alliance of Sound Tour, which stops at The Complex on Dec. 13.**

he says. Although Facebook issued an apology, they said that Key was reported and working under a fake name. "They were not serious about stopping because everyone with a suspicious name is being deleted from Facebook," he says. "They haven't stopped."

As for the update on invoicing the United States government for using Skinny Puppy's music to torture prisoners at Guantanamo Bay, Key says, "We found out and were not too happy about it. We did issue them an invoice, knowing there was probably going to be no response. It was more about bringing attention to the matter. It only adds to the list of distrust that people have for the U.S. government. We didn't make the music for that purpose, and it's even worse when a bureaucracy is utilizing your creation to impose new meaning. It's not shocking in today's society at all."

Be sure to pick up Skinny Puppy's latest album, *Weapon*, and Key's new project, **Japanese Electro Punk Brutality**, which will be released on Nov. 25, via **Metropolis**. See Skinny Puppy on the *Alliance of Sound Tour* with artists of the industrial vanguard **VNV Nation, Haujobb** and **Youth Code** at *The Complex* on Dec. 13.



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# Déjà Vu Duck

By Oliver Buchanan • [aoliverr@gmail.com](mailto:aoliverr@gmail.com)

I think I just had Déjà Vu...

you know what déjà vu is... right?

It's an effect created by the mind trying to make sense...

... wait... hold on a second... I've heard this before... somewhere.

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**SPECIAL SCREENING**  
SAT. // NOVEMBER 1 // 3PM  
**THE DHAMMA BROTHERS**  
Directed by Vincent Kai  
75 min | 2013 | Netherlands/Belgium  
Not Rated | Recommended for ages 9+

**SCIENCE MOVIE NIGHT**  
WED. // NOVEMBER 12 // 7PM  
**FIXED: The Science/Fiction of Human Enhancement**  
Directed by Hugo Brashers  
61 min | 2013 | USA | Not Rated

**CREATIVITY IN FOCUS**  
WED. // NOVEMBER 19 // 7PM  
**MONK WITH A CAMERA**  
Directed by Tina Messeri and Guido Sardi  
90 min | 2014 | USA/France/Italy  
India | Not Rated

**SPECIAL SCREENING**  
MON. // NOVEMBER 3 // 7PM  
**LADY VALOR**  
Directed by Sandrine Grabois and Mark Herzog  
90 min | 2014 | USA | Not Rated

**WOMEN'S STORIES**  
THURS. // NOVEMBER 13 // 7PM  
**SHE'S BEAUTIFUL WHEN SHE'S ANGRY**  
Directed by Mary Bore  
87 min | 2013 | USA | Not Rated

**FILMS WITHOUT BORDERS**  
TUES. // NOVEMBER 25 // 7PM  
**RETURN TO HOMS**  
Directed by Tarek Derki  
80 min | 2013 | Syria/Germany  
Not Rated | Not Rated

**THROUGH THE LENS**  
WED. // NOVEMBER 5 // 7PM  
**WHEN I WALK**  
Directed by Jason DaSilva  
88 min | 2013 | USA | Not Rated

**DAMN THESE HEELS YEAR-ROUND**  
MON. // NOVEMBER 17 // 7PM  
**52 TUESDAYS**  
Directed by Sophie Hyde  
114 min | 2013 | Australia | Not Rated

**TIMBLEWEEDS YEAR-ROUND**  
SAT. // NOVEMBER 8 // 11AM  
**THE ZIGZAG KID**  
Directed by Vincent Kai  
75 min | 2013 | Netherlands/Belgium  
Not Rated | Recommended for ages 9+

**DESIGN MATTERS**  
TUES. // NOVEMBER 18 // 7PM  
**SAGRADA**  
Directed by Stefan Haupt  
90 min | 2014 | Switzerland

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# The Great Indoors: Exploring the

## WASATCH INDOOR BIKE PARK

By Sean Zimmerman-Wall • seanzdub@gmail.com

Creative thinking and following dreams are what led to the invention of the bicycle so many years ago. Today, there are a multitude of options for riders of every level to get on a two-wheeled machine and experience the freedom it has to offer. However, the snow and cold temps often put a damper on most Utahns' cycling adventures from about November to March. Fortunately, entrepreneur and avid outdoorsman **Spencer Randle** saw an innovative opportunity to keep bikers entertained year round by bringing them to the great indoors.

Randle's vision has helped bring the idea and execution of indoor bike parks westward. There are several bike parks across the country, most notably *Ray's Indoor Mountain Bike Park* in Ohio, which caters to cyclists during the winter months. What is unique is that Randle brought this idea to Utah and has a development plan that will eventually make it one of the larger indoor bike parks in the United States. There are only two other parks west of the Mississippi, and they are located in Oregon and Washington.

Realizing the opportunity to keep the wheels rolling all year has kept Randle busy—he spent the last two years traveling around, gathering ideas and gaining sponsors. "Finding the right building for this project has been the biggest challenge. There are a lot of codes to follow, and space is at a premium in Salt Lake City," says Randle. The current home of *Wasatch Indoor Bike Park* is situated in the commercial district just east of I-15 at 2400 South and 815 West. The space is a repurposed warehouse that lends itself perfectly to this kind of business. It has easy

access from the interstate and offers ample parking as well. The park encompasses nearly 15,000 square feet of rideable surface, and Randle has plans to expand to the full potential of the 27,000-square-foot warehouse. There are even plans to incorporate the adjoining building once the existing tenant moves out. If that plan comes to fruition, the space would effectively double to almost 50,000 square feet.

Rolling through the front door, visitors are invited to join in the fun, and Randle personally sets everyone up for success. He is a family man, and it's not uncommon to see his wife greeting guests or his 4-year-old son shredding the pump track. A day pass Monday–Thursday is \$15 for adults and \$10 for kids. Friday and Saturday, the price bumps up to \$18 and \$12, respectively. Little rippers 4 and under ride for free, and the park is currently closed Sundays. Season passes go for \$399, and discounts are available for service members, youth, and National Interscholastic Cycling Association (NICA) members.

Many riders bring their own bikes, and every style is welcome, provided that it is relatively clean and in good working order. For those new to the sport or looking for a more purpose-built machine, the park has various bicycles for rent. "We were fortunate to get Scott, Haro and Fox Racing in as sponsors," says Randle. Dirt Jumpers are available in every size, and a full-day rate is only \$14 for a brand-new Scott Voltage. BMX riders can check out the latest Haro models for only \$11 per day. Youth rates are \$8 per day, and the park even has strider (pedal-less) bikes for the youngest kids. Helmets and pads are also available for rent and are included in the bike rental price. These safety items are necessary, and I can attest that they offer added confidence when trying new tricks.

Inside the park, there are a variety of features for every type of rider to enjoy. The

local folks at Alpine Trails constructed the custom-built pump track and wooden features of the skills park. Their attention to detail makes the experience smooth and fun on any type of bike. BMXers and the dirt jump crowd will feel most at home on the pump track, which features berms, rollers, tables and crossovers. In the skills park, there are various wooden ladder-bridges and boulder gardens that test the balance of even the most seasoned riders. "We're working on catering to everyone and draw all comers from novices to pros," says Randle.

During the Grand Opening in late September, the park held a BMX exhibition with local pros, prize drawings and even food trucks to keep riders fed. The event hosted nearly 100 people and spread the word that there is a new riding opportunity in Utah. Randle admits that attendance could be better, but at the time of year of this interview, he was competing against the weather. "I'm optimistic that once the seasons change, we will see a dramatic increase in interest," says Randle.

For the coming months, Randle is planning on building more expansive jump lines and has already added an airbag to his repertoire. Pedaling into the 6-foot takeoff was quite intimidating, but the experience was all time. Flying through the air and landing in a giant pillow is exhilarating, and it gave me the ability to try new tricks that I would never attempt on land.

It is no doubt that Randle is a man with a vision and genuinely enjoys showing people a good time. He encourages riders to drop in and provide feedback and ideas to keep the park innovative and attractive. There will even be opportunities to assist in building future features and painting murals as the park grows. Current hours are Monday–Friday, 2 p.m. – 10 p.m.; and Saturday, 12 p.m. – 10 p.m. Keep up on changes, events and expansion at [facebook.com/wasatchbikepark](http://facebook.com/wasatchbikepark).

Wasatch Indoor Bike Park features approximately 1,500 feet of rideable surface.



Owner Spencer Randle.



Photos: Ben Melini

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# A SIGN OF HI-STYLE

By James Orme • james.orme@slugmag.com



(L-R) Doug Corcoran, Jason Smay, JD McPherson, Hi Style Studio's Jimmy Sutton and Raynier Jacildo play old-timey roots rock n' roll in McPherson's band.

Sometimes, it's the simple ideas that find their way to the top. When a Chicago-based musician decided to turn his attic into a recording studio, he had no way of knowing that from that studio, he'd record one of the most devastating roots rock n' roll records ever concocted. But that's exactly what bass player **Jimmy Sutton** accomplished when he invited an Oklahoma boy named **JD McPherson** to record his debut solo record, *Signs and Signifiers*—after eight years of constructing Sutton's passion project (a home studio with vintage equipment). Not only did the record take off to heights that no one could fathom, Sutton's *Hi-Style Studios* and record label became a destination for anybody looking for the textured and steadfast sounds of vintage music.

With his own projects in mind, Sutton's home-studio aspirations started off small. Over time, they would grow into something else entirely. "At first I wasn't thinking about a whole studio," Sutton says. "I just wanted to get an old tape recorder and restore it nice, like an old Ampex, and get a couple of ribbon mics. A friend of mine's father gave me an old Berlan machine, which I restored, and it just took off from there. I would look at old photographs of studios where albums I'd loved had been recorded and studied them."

When Sutton's relationship with McPherson began, their common ideas about music made their ultimate collaboration inevitable. "I was contacted by JD about helping him get shows in Chicago," says Sutton. "He sent me some links to find his band at the time, **The Starkweather Boys**, and I was pleasantly surprised. He was a really good guitar player and songsmith." Sutton and McPherson's exchanges continued, and they began to realize that they should be working together. "We were on the same page philosophically when it came to roots music," Sutton says. "He had hinted before at wanting to come and record with me, but when he started talking about doing a solo project, I jumped at the chance, and told him I'd love to produce that and put that out on my label."

When it came to the approach of making the record, Sutton took inspiration from **Howlin' Wolf** guitar player **Hubert Sumlin**, who advised him, "Don't lie. When it comes to playing music, just don't lie, and you'll be alright." Sutton says that's easier said than done. "When we started, we wanted to create a record that showed all of our influences," he says. "My thing was to combine all these great vintage rhythms that I heard in older music with JD's songwriting." Even punk had a shad-

owy influence on the record. "A lot of the attitudes we found in late '70s, early '80s punk," he says. "We didn't want to appear to be trying so hard as to hit you over the head with influences like **The Clash** or the **Ramones**, but that stuff is in there too."

Recognizing that the record was going to be something different, Sutton heard the proof that they'd caught lightning in a bottle. "We realized [it] right away, when we listened to the tape," he says. "At *Hi-Style*, we were recording straight to tape before we mixed it, but we listened to just the tape and we could hear just how much fun was in it. It wasn't like, 'Oh, this will sound good in the mix later.' It was already there. I was so eager for people to hear it, and, as an artist, you sometimes have reservations about that."

Sutton's plan was only to shepherd McPherson's record. He had produced, helped write songs and played bass, but it wasn't until the record was completed that Sutton decided that the work with this new partner would continue. "I knew myself, and the project had been really close to my heart," he says. "So when JD said 'Hey, as far as I'm concerned, this is a two-man deal,' I was happy to hear him say that. He's somebody who I respect, so I was happy to sign on. I was loving what we were creating."

In attempting to follow up *Signs and Signifiers*, Sutton took a step back from his previous role, "I think it's a continuation of the first record," he says. "We, as a band, have a lot more confidence, and I think we have a lot of solid things to build on. We didn't go back to *Hi-Style* because we wanted to try to create a different sound. As a performer in the band, it was better this time if I didn't produce this record, but I'm proud of it, and looking forward to getting it out to people."

Although his duties to the JD McPherson band keep him busy, Sutton has still found time to get into his studio. He's working on a new record with **The Bellfuries**, and will be releasing it on his label, **Hi-Style Records**. He's also producing the next **Pokey LaFarge** record in the Hi-Style studio.

When the dust settles, and they turn out the lights at *Hi-Style Studio* at the end of the day, I think that all that Sutton hopes for is to capture good art, and while that may be vague in its description, Sutton's high standard is unwavering. Catch Jimmy Sutton and the rest of the JD McPherson band at *The State Room* on Nov. 10.

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# BANZAI

## Skatepark

By Michael Sanchez  
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Banzai Skatepark opened their doors around six months ago. The park shares space with the distribution facility of Jase Boards, a local longboarding company. Banzai is in the town of Lindon, Utah, which is about 45 minutes from Salt Lake. SLUG recently had the chance to speak with the general manager of Banzai, Grant McCarty, about some of the finer points of the park.

**SLUG:** Why the name Banzai?

**McCarty:** Jase Boards is based out of North Shore, Hawaii, and their home park was named Banzai, which is across from the famous Banzai Pipeline. We wanted to pay homage to that park and keep a relaxed vibe to it. It's just about having a laid-back atmosphere and having a good time.

**SLUG:** What made you decide to get into the business of managing a skate park?

**McCarty:** I was originally hired just to build the park, but through conversations during construction, they let me know they needed a manager. Jase eventually shot me an offer and the rest is history.

**SLUG:** Were there any challenges you had to go through in order to open the skate park? E.g. permits, paperwork, money.

**McCarty:** We had to go through the planning commission and got all the necessary permits just to make sure everything is legit. We took about four months to build the park, and most of that time went to the construction of the bowl. It was just two of us building the park with some random people helping here and there.

**SLUG:** How often does Banzai hold contests, or other functions?

**McCarty:** So far, we have held one concert and one contest. Fictionist played here not too long ago. They also played [Provo's] Rooftop Series with Neon Trees.

**SLUG:** Which features in the park were you most hyped about when it was being constructed?

**McCarty:** For me, it was the bowl. With indoor skate parks, you need something to draw people. I felt that an all-wood bowl would cause people to want to come down, and for the most part, that has been true.

**SLUG:** How did you get in contact with Devin Graham for the "5001 Balloons!" video?

**McCarty:** I'm actually long-time friends with him, so I just called him up and presented him with the idea. I knew it had to be a good enough concept where it would work on



Photos: Weston Colton

Brodie Penrod - Backside kickflip - Banzai Skatepark

his channel. After talking about it, he felt like it had potential and wanted to see what he could make of it.

**SLUG:** How big is the skate scene in Utah County?

**McCarty:** It's actually surprising—you wouldn't think there are as many good guys here, but there have been plenty of them coming out of the woodwork and visiting the park. It's a pretty good scene.

**SLUG:** How much does a trip to Banzai cost?

**McCarty:** It costs 6 dollars for one day. It's not session-based, so if you want, you could grab a bite to eat and come back an hour later and still be able to skate. We also have three-, six- and 12-month passes available.

**SLUG:** Are helmets required?

**McCarty:** Helmets are required for people under 18, and everyone who skates has to sign a waiver.

**SLUG:** What sets Banzai apart from other indoor skate parks?

**McCarty:** A lot of it has to do with the vibe. I wanted to embrace the size and make it feel like a backyard session. We will get sessions where we have a bunch of guys standing around the bowl, slapping their boards on the deck and cheering for one guy ripping the bowl. Plenty of guys come and just watch their homies skate.

The park has features for all skill levels. If you aren't comfortable with skating the bowl, Banzai features a mini-pipe, wall ride and a couple of rails. The park may not be as big as some of the other indoor parks, but the flow feels comfortable. Banzai wants to hold events at least twice a month. If you are looking for a venue for your death reggae band, Banzai might be the place for you!



Grant McCarty manages Lindon, Utah's Banzai Skatepark, which he also had a hand in building!

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David Eugene Edwards of

## WOVENHAND

By Madelyn Boudreaux  
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**D**rone is king. If you've been to a show in the last three years, you've undoubtedly heard it in some of underground music, from indie to industrial. It gets you in the solar plexus and holds you like a pinned insect. One place you may not expect it is from a band more commonly known for country-folk sounds and Christian themes. The latest album by Denver's Wovenhand, *Refractory Obdurate*, is full of both surprising

and expected elements as another fascinating chapter from singer/songwriter and visionary David Eugene Edwards.

From the early days of the "Denver Sound," which Edwards first inspired with his bands **The Denver Gentlemen** and, later, **16 Horsepower** he's always mixed in a number of influences. Although he came from a strict Nazarene background where he wasn't allowed to experience popular culture, he found his way into music. Blending heavy sounds—from punk to metal—with country, bluegrass and folk music, Edwards created something new, distinct from the theatrical cowpunk of bands like **Wall of Voodoo**, something altogether more organic and primitive.

Today, Colorado bands from **DeVotchKa** to **Slim Cessna's Auto Club** perform dark, quirky Americana, but Edwards remains the master of the style, changing it up by adding elements of doom and black metal, the aforementioned drone and tinges of Native American music. Over the years, the band's sound has gotten heavier, a reflection of Edwards' tastes—the newest album is on metal/hardcore label **Deathwish, Inc.** The band is well-received at metal festivals in Europe these days. If they wouldn't seem to fit in there, well, "We're just in the ether," Edwards says. "The whole alternative country [and rock n' roll] world, they never wanted us to begin with, because of the things we're singing about, but these people adopted us."

Although his faith is often a subject—sometimes the only subject—of his interviews, Edwards is far from preachy and doesn't care if his audience is secular. For him, God simply is. "God presents Himself through people and through anything He's created," Edwards says. "It doesn't matter if someone is a believer or not. God moves and does what He wants to do, and what He wants to do is good." For Edwards, whose song's narrators often seem to be in the lowest places—self-aware sinners seeking God—we are all equally fal-

libile. "That's where I see myself," he says. "In the gutter, looking up at God." There's no divide there to navigate between these two extremes—we are all in the same gutter. "The divide has been navigated for me, and that's the whole crux of the message," he says. We can rebel, but rebellion is just part of who we are as humans.

This theme of rebellion runs through *Refractory Obdurate*—whose title means "rebellious, rebellious." Despite the home-spun cover art—a threadbare piece of patchwork that would seem to recall a simpler time—he says that it actually "is a representation of America"—a country born of rebellion—"a frayed, falling-apart quilt." The theme of the album is that "the efforts of man, a rebellion, to better himself and the world around him is, for the most part, rebellion, and there's this constant rebellion against rebellion." What Edwards describes here is a perfect Hegelian dialectic, but while we think we are escaping our past and becoming more enlightened, we really aren't. "There's no rebellion from that—there's no escaping that."

But he's a rebel in his own way, creating his own enigmatic sound. Edwards was self-taught even as a child. "I'm just impatient," he says. "I didn't want to rehearse. I didn't want to practice. I just wanted to play," he says, of learning the piano, violin, drums and more. "That's still my attitude. I've just done that out of my own impatience and kind of created my own sound." Even the microphone he uses is an enigma and not the usual equipment; a \$10 flea market purchase with no markings that is "completely falling apart," he says. He's not entirely sure what it is, but the sound it creates, "like you're singing through the telephone," is a huge part of the warm, crackling feeling of the music Edwards creates.

Edwards has a distinct style of performance—he usually plays seated, with his eyes closed, and often seems to be in a trance, communing with God, the music or the audience, or perhaps all three. These states can seem so intense that I wonder how he can keep playing, or else, if it's pure performance. "I have to strike some sort of balance because I can get really out there and just forget where I'm at, and that's not good, so I have to rein it in to a certain extent," he says. The technical difficulty of his performance plays a role, too. "I just end up paying attention to doing the song properly and not trying to impress anybody by anything but the song itself. I meet the audience within the song. I can't communicate with the audience other than with the song itself. The conversation is in the ether, and that's where I expect people to have to go to enjoy it."

Be sure to catch Wovenhand with **Pontiak** on Nov. 22 at *The Garage on Beck*. Learn more about the band and check out *Refractory Obdurate* at their official site, [wovenhandmosaic.com](http://wovenhandmosaic.com).

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David Eugene Edwards will front Wovenhand singing through a mysterious rummage-sale microphone at *The Garage on Beck* on Nov. 22.

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# AN EDUCATION FROM THE TRANS\* COMMUNITY

By Megan Kennedy • iamnightsky@gmail.com • Photos: Russel Daniels



Aisling Spector



Christian Roybal



Karin



Madisyn DelPorto

The last 10 months have seen a tsunami of victories for the gay and lesbian community across the nation, as states fall like dominoes to the pressure of a more tolerant generation of Americans. This is no doubt a watershed moment, but there is another community that is still fighting an enormous uphill battle. Tolerance for the trans\* community, an umbrella term for individuals who question, change and otherwise fuck with the idea of binary gender, has not advanced at the same pace as it has for gay, lesbian and bisexual individuals. In recognition of Transgender Awareness Month, *SLUG* spoke with four members of Salt Lake City's trans\* and genderqueer community, who are in their early 20s, to find out about their experiences and extend knowledge through dialogue.

The trans\* community is often linked with the gay and lesbian communities, but in reality, their struggles are not quite parallel. Most significantly, the trans\* community is about internal gender identification, not sexual attraction—the two are unrelated. Trans\* people are also frequently confused with drag queens, but this is also a misidentification, as drag is a performance art, and trans\* people who may also dress “outside their gender” are instead expressing their most authentic selves, not putting on a show. What these communities do have in common is their refusal to be tied to rigid social norms that dictate how they relate to themselves and others.

**Christian Roybal** is genderqueer/gender neutral and works for a left-wing organization supporting various causes. **Aisling Spector**, who identifies as agender and femme, is a writer who runs an online support community, the *Queer Cyborg Collective*, for members of the trans\* community, and is preparing to pursue writing school in Oregon. **Karin** is a trans woman/MAAB, who also considers herself asexual. She is a model and sex worker. **Madisyn DelPorto** previously identified as genderqueer, but currently, she has embraced the identity of a trans woman. She is an independent artist and works in the mental health field at the University of Utah. For all four of them, securing the necessities of life—a job, a place

to live, a day relatively free from harassment—is a constant struggle, but one they have accepted in exchange for living on their own terms.

Spector sees a specific thread tying together the discrimination against not only the trans\* community, but non-conforming cis people: “Trans women represent a really strong threat to patriarchy because they represent someone being given the chance at male privilege, and then rejecting it, and therefore seemingly choosing femininity,” she says. “It’s femininity and identification with being female and relating to womanhood that’s specifically the issue in a lot of ways.” The existence of the trans\* community in and of itself levels significant damage to the artificial constructs of gender roles and, while trans\* people typically identify in infinite and unique ways with regard to gender expression, their willingness to bluntly kick down the walls of the status quo offers a sense of freedom to cis and trans\* people alike. Adhering to paradigms of strict gender roles is a cause of many societal ills, and the trans\* community demonstrates how rejecting that structure can make gender expression a liberating, individualizing experience. Add in the weight of the unique experiences of many trans\* people, and it quickly becomes obvious how beneficial the trans\* community really is for proponents of gender and sexual equality. “I feel like, for feminism, hearing from the experiences of a woman who was raised and socialized male and, throughout education and whatnot, benefited from male privilege, you’d imagine [feminists and allies would] acknowledge experiences from someone able to grow up in that situation,” says Karin.

Outsiders are inundated with a new language when encountering the trans\* community. This cultural practice can seem daunting, particularly the reclamation of pronouns. For example, Spector prefers the pronouns “she/her/hers,” whereas Roybal prefers “they/theirs.” It’s a fascinating way that this disenfranchised culture has found to subvert power structures that can otherwise be impenetrable; they are literally building their identity and their reality through language. This can become tricky for both community members and outsiders alike. Every one of the interviewees expressed

fluidity in how they do or have identified, meaning a term may become less useful from one day or year to the next. While some outsiders see this fluidity as an excuse to delegitimize the trans\* experience, to others, it is proof that the rigidity of gender expression is a false front, a socially constructed system, which does not correctly account for the variations of human experience. “For me, my gender is this nebulous, unformed thing that is whatever I decide it is at the time,” says Spector.

The language isn’t reserved only for the trans\* community, as anyone who has heard the term “cisgender” knows. It is a brilliant equalizing term that erases the straight, default mode of non-gender-questioning people, putting qualifiers on their identity in much the same way other marginalized groups have been saddled with labels by the mainstream in order to signify them as “Other.” “You run into really interesting arguments when people get opposed to being called cis,” says Karin. DelPorto reports people occasionally taking the term as a slur, but the point of it is not disrespect, but to rattle the status quo and point out the invisible privilege that cisgendered people experience.

The hostility toward this community stems from a lack of open-mindedness, and from sociological pressure for all people—cis and trans\*, straight and gay—to conform to rigid gender standards. And, until they first meet a trans\* person, most cis people have no reason to question their binary system. For that cis person, correct word usage can seem irrelevant, but that is a privileged position. “A trans woman will go through a lot of time and effort to look really feminine,” says DelPorto. “We take hormones and laser hair removal that’s really fucking painful—there’s a lot involved. So, when people don’t respect your pronouns, they haven’t built a space in their head to think about, like, ‘Oh just ‘cause that person was born a male doesn’t mean that’s how I think of them.’ They never really break down the walls to think that someone could be another gender.” The best practice for those not in the know is to simply ask how an individual wishes to be identified, and keeping respect for the person behind the pronouns to craft their identity how they wish.

The landscape is certainly opening up a bit, and it’s a relief for these community members. Outspoken celebrity trans\* folk like actress **Laverne Cox** and model **Carmen Carrera** are stepping up and boldly educating mainstream America in unprecedented ways, joining ranks with other trailblazers such as frontwoman **Laura Jean Grace** of punk band **Against Me!** and filmmaker **Lana Wachowski**, to de-stigmatize and even normalize the presence of trans\* people in mainstream artistic culture, a foundational step that is hopefully leading to a new and better path. The Internet has provided a veritable stargate to once-isolated members of the community, as well as an unprecedented sphere of control of identity. “I’ve liked computers a lot more since transitioning, ‘cause all of a sudden, the outside world got way more scary,” says DelPorto. “But [online], you can put your best face forward that’s consistent. You can be perceived exactly how you want to be perceived. Most social networking includes some ability to talk about pronouns and identity, so people aren’t going to be basing things around getting a random look at you or noticing your beard shadow.” Spector’s *Queer Cyborg Collective* was built as a safe space for community members who, per Spector, remain outsiders. “Even within the weird outsider group [of the trans\* community], we felt like we didn’t quite fit in,” she says. The group discusses issues, ideology, vocabulary, philosophy, and exchanges creative work, much of which serves as an outlet for the powerful emotions endured through transitioning.

The trans\* community is a melting pot of intelligence, experience, creativity and insight into the wide spectrum of human experience. We live in a time where feminism and other tolerance initiatives are gaining more ground and attention, of unprecedented communication technologies—together, these advancements are helping to chip away at the dry clay of traditional Western social structures. There may be no greater ally to this evolution than the trans\* community, whose members venture into uncharted territory every day. The boundaries they continually expand offer a freedom for cis and trans\* alike, and challenge all to cast a truly universal net—one that recognizes only “human”—when we push for compassion and tolerance.

## Glossary:

Please be aware that there is no consensus on many of these identifiers, even within the trans\* community, and that many can overlap.

### Gender Identity:

How a person internally identifies with their gender, not necessarily related to their outward appearance or sexual preference.

### Trans\* or Transgender:

An umbrella term for a person who does not identify with the gender assigned to them at birth. Recently, the suffix change from “-gender” to an asterisk has been implemented to better incorporate a wider spectrum of identification and expression, and to decentralize “gender” as a point of importance. Terms such as “transsexual,” “transvestite,” “tranny” and “cross-dresser” were interchangeable in earlier decades, but are now considered to be outdated and offensive.

### Female Assigned At Birth (FAAB) / Male Assigned At Birth (MAAB):

An acronym that refers to the socializing of gender at birth based on an individual’s genitalia, rather than their gender identity, which may not correspond with the normative assignments of female (vagina) and male (penis).

### Agender:

“Nebulous” identification with gender, defined mostly by its fluidity and rejection of binary tags.

### Genderqueer:

A person who does not identify with male or female genders.

### Non-binary:

As opposed to “binary identification,” which recognizes male OR female exclusively, and conforms to the mainstream gender roles thereof.

### Trans Exclusive Radical Feminist (TERF):

An aggressive segment of the feminist movement characterized by transphobia and transmisogyny, claiming gender as an oppressive system and thus attacking trans\* people for their “focus” on gender, or claiming trans\* women have no biological claim to feminism. Its most infamous members have outed and attacked trans\* women, leading some to suicide.

### Cisgender:

Can also be used as “cisfemale/cismale”; an equalizing term to distinguish people who are heterosexual and identify with their assigned gender.



Levi Faust - Pop Shove It - SLC, Utah

# PHOTO FEATURE

By Weston Colton • [westoncolton.com](http://westoncolton.com)

While most people were heading down to the Red Lobster on this particular Friday night for some aliyou-can-eat shrimp, Levi had other ideas. As it turns out, Friday nights are busy enough to not get noticed skating the double set out back.

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An excellent destination for diners who want to be transported to another world for dinner, *The Blue Boar Inn's* hunting-lodge feel and top-notch menu are sure to create a unique experience. For residents of Salt Lake City, it's tough to beat a drive through the autumnal fireworks of the Wasatch Mountains to some seriously gratifying food as a well-spent Thanksgiving.

**Faustina**  
 454 E. 300 S., SLC  
 T. 801.746.4441  
 Holiday hours:  
 3 p.m. – 9 p.m.

One of my more memorable Thanksgiving experiences was spent at *Faustina* with my wife. They offer a five-course meal that consists of traditional holiday fare that has been prepared with a sophisticated eye. It was just the right mix of familiar flavors mixed with the great atmosphere of a consistently impressive restaurant. Their meal typically comes with an optional wine tasting, which is one of the restaurant's trademarks.

**Franck's**  
 6263 S. Holladay Blvd.,  
 Holladay  
 T. 801.274.6264  
 Holiday hours:  
 5 p.m. – 9:30 p.m.

If you're looking to get a bit spendy this holiday season, *Franck's* is well worth it. Offering some of the finest French-inspired cuisine in the state, *Franck's* features several options for those seeking haute cuisine for Thanksgiving. Their Meatloaf, which consists of braised pulled pork, chicken and beef, has become a comfort food legend at the restaurant—and that's just the beginning.

**The Garden Café at The Grand America**  
 555 S. Main St., SLC  
 T. 801.258.6807  
 Holiday hours: 11 a.m. – 4 p.m. (reservations required)

*The Grand America* offers one of the most sumptuous Thanksgiving dining options in town. For those after a holiday breakfast, *The Garden Café* offers a fully stocked breakfast buffet from 6:30 a.m. to 10 a.m. Perhaps the most popular op-

# EAT THE FOOD LEAVE THE DISHES: 10 THANKSGIVING HOT SPOTS



BY ALEX SPRINGER ALEX.JSPRINGER@GMAIL.COM

Illustration: Chris Bodilly

Thanksgiving is synonymous with gathering friends and family for a glorious feast that inevitably becomes the motivation of New Year's resolutions nationwide. If you're anything like me, you tend to postpone the consequent cleanup of said feast until you're shooing stray cats out of the kitchen with a broom. For those looking to enjoy all the feasting without accumulating piles of dirty dishes, here are 10 local restaurants that have you covered. Seats fill up quickly, so be sure to make a reservation in advance.

tion is *The Grand Brunch*, which offers a ramped-up turkey dinner, along with other dishes from all over the world. Lastly, for those after a romantic dinner, *The Grand America* will also feature a Prix Fixe Dinner in *The Grand America Ballroom*. The menu includes dishes like Lobster Pot Pie and Slow-Roasted Prime Rib, with a dessert buffet to boot.

**Glitretind at Stein Eriksen Lodge**  
 7700 Stein Way, Park City  
 T. 435.645.6455  
 Holiday hours: 11 a.m. – 7 p.m. (reservations required)

*The Glitretind* offers a beautiful Thanksgiving buffet, and its location at the Stein Eriksen Lodge at Deer Valley offers some spectacular Fall ambience.

**Ho Mei BBQ**  
 3370 S. State St.  
 T. 801.486.8800  
 Holiday hours:  
 11 a.m. – 11 p.m.

If you're in the mood for something less traditional this year, *Ho Mei BBQ* is the place to go. Boasting a huge menu of Chinese favorites—including a few items that will daunt even the most adventurous diners—*Ho Mei* is perfect for a large group seeking a unique culinary experience for the holidays. All of their food is served family-style, so my recommendation is to try a little bit of everything—and if you're absolutely dying for some poultry this year, their Roasted Duck is more than enough to satisfy.

**Left Fork Grill**  
 68 W. 3900 S., SLC,  
 T. 801.266.4322  
 Holiday hours: Breakfast,  
 6 a.m. – 11 a.m.; dinner,  
 12 p.m. – 3 p.m.

One of the best things about Thanksgiving is having pie for dessert, and *Left Fork Grill* has built a solid reputation as one of Utah's premier pie destinations. Look for traditional favorites like pumpkin and pecan, but don't feel limited—they'll have a wide variety to choose from. Before the dessert course, however, *Left Fork Grill* will be serving Meatloaf, Bone-in Ham Steak and Turkey with Stuffing.

**Log Haven**  
 6451 E. Millcreek Canyon Rd., SLC  
 T. 801.272.8255  
 Holiday hours: 1 p.m. – 5:30 p.m. (reservations required)

Not only is *Log Haven* situated in one of the most beautiful locations around, but they've been priding themselves on their cuisine for upward of 80 years. Diners at *Log Haven* can enjoy a four-course meal on Thanksgiving, and to get in touch with the holiday's rustic origins, I recommend dining outside among the trees of Wasatch National Forest.

**Oasis Café**  
 151 S. 500 E., SLC  
 T. 801.322.0404  
 Holiday hours:  
 9 a.m. – 3 p.m.

Diners at *Oasis Café* have been enjoying its Mediterranean cuisine for years, and the menu offers several options for vegetarians and vegans. They're open for brunch this Thanksgiving, which could facilitate an early start on some Black Friday shopping.

**Tucano's Brazilian Grill**  
 162 S. 400 W., SLC  
 T. 801.456.2550  
 4801 N. University Ave.,  
 Provo, 84604  
 T. 801.224.4774  
 Holiday hours:  
 11 a.m. – 7 p.m.

For those who view Thanksgiving as an excuse to ingest as much meat as possible, *Tucano's* is a perfect holiday destination. As is the tradition with Brazilian grills, their churrasco dinner selection offers diners a continuous supply of grilled delights. The draw of *Tucano's* on Thanksgiving is for customers to try familiar holiday entrées that have been prepared with some Brazilian flair. For example, their Bacon-Wrapped Turkey and Sugar-Glazed Ham are great ways to mix tradition with diversity.

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# Beard Guys

By Mike Brown Instagram: @Fagatron

It's official: I'm now a beard guy. I realized this while I was at work the other day. Another man with a beard commented on my beard, then gave me a compliment for it. I didn't realize it until after the encounter, but he was expecting some sort of positive reciprocation about his beard. The whole thing just made me feel awkward—like, now me and that guy are in some sort of brotherhood together because we are both too lazy to shave?

It just didn't feel the same as when I was a kid and there weren't very many skaters, and if you saw another kid on a skateboard, you were instantly kin. That's what this guy was going for. It got me thinking about what having a beard actually means these days. Beards seem to have different meanings throughout the course of history. For example, **Brigham Young** had a magnificent pussy pusher, as evidenced by his many wives. Yet, the campus he's named after won't allow its students who are capable of sprouting a fine womb-broom the luxury of doing so. Oh well, not my problem—I dropped out of college a long time ago.

So, please allow me to break down the different types of "beard guys" the best I can. There's no scientific method to back up any of this shit—just some stupid observations from yours truly, now that I have a beard and beard vision.

**The "Skinny Guy Compensating for Being Skinny by Having a Beard" Beard:** This style seems to be particularly popular with those pesky hipsters. I'm no **Arnold Schwarzenegger**, but I guess

that sometimes, there's not enough loot in the trust fund to afford a gym membership or a razor. This beard goes well with shitty haircuts, black-rimmed glasses, overly colorful, ironic tattoos and apathy.

**The Business Beard:** This was an actual category at a beard competition I attended once. I'm not sure what it really entails, since I'm a shitty businessman, other than it's gotta be well kept to keep Lumbergh off your ass. This beard is also popular with the evil super-villain types and the asshole billionaires of the world.

**The "I Care too Much about My Beard" Beard:** You know how annoying it is when people try too hard at anything? And you have to be like, "Dude, tone it down a notch," like your friend who is way too into his shitty band. It's like that, but for beards. You wanna be all, "Dude, you don't need that much mustache wax in your beard—it looks like jizz." This beard goes well with top hats and *World of Warcraft* aficionados.

**The Weird Beard:** You ever see a beard on a guy, and it just looks weird? Like a guy with a tiny head and a giant beard? I'll put the goatee in this category because those always have looked weird to me. Or, this can be the guy that braids his beard. Just give up already on ever getting laid again and dreadlock that shit—less maintenance and the same effect.

**The Hippie Beard, aka The Jesus:** Speaking of putting dreadlocks where they don't belong (personally, I don't think dreadlocks belong on any white person to begin with), the hippie beard speaks for itself. This

beard goes well with sandals and not knowing what a rent check or a 401K is. Let this one grow long enough and it's one step away from the next beard.

**The Bum Beard:** To me, this is the most honest and noble beard of them all. I seriously won't believe that you are really a homeless bum unless you have a raging, filthy beard. I'm not saying that you can't be homeless and clean-shaven, but getting some spare change out of me is much easier if I see that there are pigeons and rats shitting on your face.

**The Gimli:** Named after my favorite guy in *The Lord of the Rings*, The Gimli is the unicorn of beards. You don't see these too often, but these beards are real head-turners for men and women alike. Not just anyone can pull off The Gimli, let alone grow one. They take years and years of not giving a shit, only to blossom into a pristine swan of facial majestiness. Mead and ale spill lavishly upon this face drape. It's bushy, long and firm, and not too soft—the kind of beard you could take a nap in and sleep for days, as if you were hooked up to an IV full of NyQuil and codeine.

I'm sure that there are many other categories of beards and beard guys out there, like the **Ultimate Flavor Saver** and the **"I'm a Really Shitty Rap Artist" Chin Strap**. As for myself, I consider mine the **"I Gave Up on Life" Beard**. Like, when someone asks me how long I've been growing my beard, I either have to think back to the date of my last court appearance, or I just stroke it and say, "I gave up on life this long ago."

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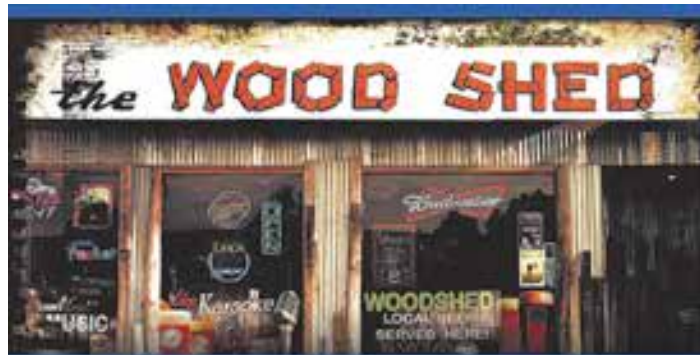
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TRIUMPH

## BEARD MIKE BROWN

Illustrations: Paul Frame  
Cut out clean-shaven Mike Brown and all desired beards. In the true American paper-doll style, fold the tabs around his head. We recommend the "Gave Up On Life" style to make Mike Brown complete.





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# Beer Reviews

By Mike Riedel  
mikey@slugmag.com

As craft beer becomes an even more influential player in the eyes of the state's alcohol consumers, breweries are looking to set themselves apart to compete in a beer market in which their percentages dwindle due to an increase of outside competition. When Wasatch and Squatters (Utah's two original craft breweries) started producing beer in the late '80s, there were only about 150 breweries around the country—now that number rests in the neighborhood of 3,000. In an effort to keep their brands fresh and innovative, Wasatch/Squatters underwent a huge rebranding campaign that not only changed their look on the shelves, but added new, higher-alcohol interpretations of some of their old standards while concocting new, never-before-made recipes for the expanding breweries. If you've frequented Squatters over the past 15 years, you've likely come across many of these award-winning, low-alcohol beers. They now have new life as original, true-to-style beers that will find themselves at home here in Utah—or any city in North America.

**Black Forest Schwarzbier**

**Brewery/Brand:** Squatters Craft Beers  
**ABV:** 6.0%  
**Serving Style:** 12 oz bottle



**Description:** This schwarzbier pours a near-black color with a dense, tan-colored head. The nose is of roasted malt, ash and semi-sweet chocolate. The taste follows the aroma with nice, roasted malt, followed by coffee and chocolate flavors with a slight metallic dryness. The finish has a light malt bitterness.

**Overall:** It only looks heavy. It has

a roasty mouthfeel with a medium to light body.

**Vienna Style Märzen**

**Brewery/Brand:** Squatters Craft Beers  
**ABV:** 4.0%

**Serving Style:** 12 oz bottle  
**Description:** This lager pours a clear, light-bronze color with a sturdy foam cap. The nose has a nice hop spiciness with hints of sweet Munich grain. The taste starts biscuity with lots of vanilla-esque malt flavors. Spicy and floral hops come next, balancing out the malt sweetness. The finish is bready with a bit of lingering, earthy hops. It's light in body but smooth on the tongue.

**Overall:** The vanilla notes are a perfect complement to autumn cuisine.

**Wee Peat Scottish Ale**

**Brewery/Brand:** Squatters Craft Beers  
**ABV:** 5.6%

**Serving Style:** 12 oz bottle  
**Description:** This beer is molasses in color with subtle smoke in the nose with some rich toffee and raisin notes. The taste starts out malty with a big roasted-grain flavor and some toffee sweetness. Chocolate and coffee notes come next, rounding out the malt sweetness. Some minor smoky flavor brings up the rear.

**Overall:** Don't let the smoke scare you—it's very subtle and complements the maltiness like BBQ.

**Bumper Crop Honey Ale**

**Brewery/Brand:** Squatters Craft Beers  
**ABV:** 5.5%

**Serving Style:** 12 oz bottle  
**Description:** The Bumper Crop is pale yellow in color, with a nice, fizzy, white head. The nose is slightly malty, with some pungent lavender notes. The taste starts malty and yeasty with lavender and lemon tartness. The end has a solid honey sweetness. It finishes with an herbal and flowery bitterness.

**Overall:** This beer relies on the lavender for its balance, which is different than most hopped beers.

Cheers!

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# Gallery Stroll



You can find mid-century furniture and unique art on display at Mod a-go-go, such as this illustration by Rob France.

## Work Up That Appetite By Mariah Mann Mellus mariah@slugmag.com

Poor November. Despite the presence of a historically wonderful and gluttonous dinner, this month typically doesn't have much going on, which makes it a great month to get out and *Gallery Stroll*. Easy on the wallet, this free event allows you to explore the local art scene and connect with the community while perusing local wares. This month's stroll takes place on Friday, Nov. 21 from 6-9 p.m. For an official list of participating galleries, visit [gallerystroll.org](http://gallerystroll.org), or, in my expert opinion, here is where you should go.

*Mod a-go-go*, located at 242 E. South Temple, has been a go-to of mine for *Gallery Stroll* since its opening in June of 2013. Owners **Eric Morely** and **Marcus Gibby**'s discerning business skills and exquisite eye make their home décor store and gallery a harmonious and welcoming space for all. Using a group-show formula, the duo hosts a myriad of talented local artists each month. Typically, the artists select a theme that they are interested in, and everyone creates their interpretation of that theme. "We show everything from comic fan art to contemporary abstracts," says Morely. "This gives us a broad customer base, which appeals to artists." Morely speculated that about 90 percent of his artists return throughout the year to join in the group shows. This retention could be credited to the stimulating themes or creative flexibility, but it doesn't hurt that the openings are more like swanky house parties than formal gallery events.

November is *Mod a-go-go*'s small works show—smaller in scale and more affordable, as all items are \$250 or

less. "We don't want the artwork on our walls," says Morely. "We want it in people's homes, being talked about, forcing the artists to make more art." For this show, expect new works from **Leesa Vellinga**, **Heather Ackley**, **Vita Kobylkina**, **Dave Styer** and hot newcomer **Bacee Bedard**, to name a few. The show opens Nov. 21 and continues through the month of December. Since the *Holiday Stroll* takes place just two weeks later on Dec. 5 and 6, the small works show will be joined by a toy-themed show—just in time for the holidays. For more information on these and any other upcoming events at *Mod a-go-go*, visit [modagogo.com](http://modagogo.com).

*Gallery Stroll* ends at 9 p.m.—bedtime for Grandma, but for the rest of us, the party's just getting started. My recommendation is to take your crew to Utah's largest, most elaborate *Gallery Stroll* after party, *Beast*, put on by **Sketch Cabaret** and hosted at the *Metro Bar* on 540 W. 200 S. A locally grown organization with over 160 contributing artist members, *Sketch Cabaret* is the brainchild of artist, visionary and community organizer extraordinaire **Veronica Lynn Harper**. Harper believes in creating a space for everyone at the artistic table, from visual artists and professional figurative models to performance artists, musicians and DJs. The evening is focused on a main cause or theme each month—November's theme is "Beast," which "explores the qualities and passions that drive you and awaken your inner spirit," explains Harper. The event is 21+ and open to the public with a minimal cover charge (discounts for students available). Visit *Sketch Cabaret* on Facebook for more information on supporting, attending and getting involved in this dynamic event.

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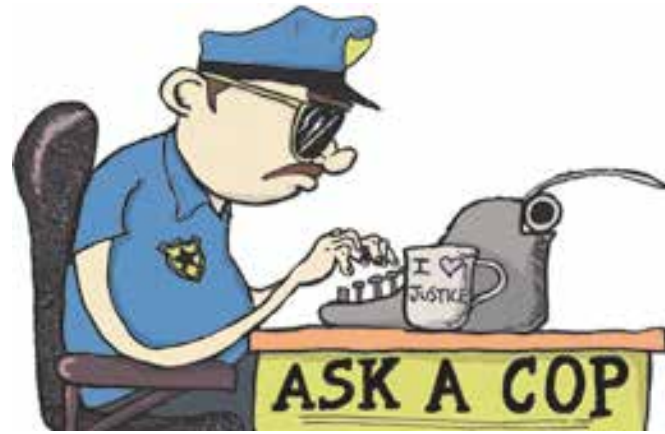


Illustration: Steve Thueson



Dear Cop,  
 There's been a lot of cop bashing lately and I used to think corrupt cops and excessive use of force was something that only happened in other places. But the other day my friend witnessed something horrific right in our own city. Apparently, if you are taking a nap in the shade as a homeless person and the cops ask you to leave, while you are leaving peacefully, they can knock your bag of groceries out of your hands, tackle you so hard one of your shoes flies off, wrap their arms around your neck and slam your face into the pavement, and twist your legs into unnaturally awkward positions, all while you aren't resisting and haven't been visibly hostile for the entire altercation. My friend filed a report with Salt Lake PD, who denied there were any stops or arrests in that area, and suggested that that uniforms who kicked this guy's ass were most likely federal officers. So my question is: in what possible situation is it ok to beat on a random homeless guy, and what are we, as citizens, supposed to do when we witness these things, especially if we report them and the people who are supposed to be keeping us safe deny that anything happened?

Concerned Citizen

Dear Concerned Citizen,

No, it wasn't the Feds, unless the perp was on federal property—which has numerous rules and such about loitering or trespassing because of terrorism issues—and the random dude put up a fight about leaving. That's doubtful, but then again, I have no idea where this occurred.

If it was SLCPD coppers—and it happened as your friend described—they're walking, talking surveillance platforms and the story would be corroborated by their cameras. Also, numerous fixed surveillance cameras exist, public and private, all over

SLC that could have recorded the event. If it happened as described, the cops would no longer be cops. Honestly, cops don't go to work to beat down bums or the homeless—that's just more cop bashing. Cops have a job to do, which does include dealing with street people who appear homeless but are just there to prey on you, your friends, your girlfriend (see recent letter about a girl trying to navigate Downtown) or to sell drugs. The street people and dealers battle the cops every day and night—because that's what they do. They block crosswalks to give their pigeons more time to hit turning cars for money—they aggressively force money from passive, innocent folks, and drug dealers prey on the fragile. These are the people the cops don't mind going to work to deal with each day.

The other option you didn't consider is private security. They're uniformed and operate for organizations that don't have policy and procedure that must be followed, and they generally have no problem cracking the heads of the homeless. Their actions were also most likely captured on a camera somewhere. That always gets out. People don't understand that the addition of body cameras onto cops is mostly going to vindicate cops, not the other way around. It documents the good work most street cops do, and if there's a bad one out there, it makes sure that he's no longer a cop. There's also your phone, which you can use as a surveillance tool!

—Cop

Have a question for the Cop? Email him at [askacop@slugmag.com](mailto:askacop@slugmag.com)



**SLUG'S PICKS OF THE MONTH**

Angela H. Brown Editor  
 **PHARMAKON BESTIAL BURDEN**

Christian Schultz Junior Editor  
 **ICEAGE PLOWING INTO THE FIELD OF LOVE**

Joshua Joye Lead Designer  
 **GODFLESH WORLD LIT ONLY BY FIRE**

Alexander Ortega (VINYL)  
 **PUNCH THEY DON'T HAVE TO BELIEVE (VINYL)**

**SLUG** magazine 

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## — Book Reviews —

**Afro-Vegan: Farm-fresh African, Caribbean and Southern Flavors Remixed**  
**Bryant Terry**  
**Ten Speed Press**  
**Street: 04.08**

Activist/chef Bryant Terry's latest cookbook is impressive. Terry is at the forefront of the food justice movement, focusing on plant-based food that is not only good for you, but deliciously different than other vegan fare. Stories of building community accompany each recipe, so the book makes for good reading. There are also suggested songs to listen to for each recipe. How cool is that?! Recipes include traditional ingredients of African food prepared in a wholly different way. *Afro-Vegan* is a must for the cookbook collector and even better if you actually make the food. —Amanda Rock

**One Way Out: The Inside History of the Allman Brothers Band**  
**Alan Paul**  
**St. Martin's Press**  
**Street: 02.18**

I've never been a big Allman Brothers fan—I blame it on my aunt playing them while I spent my summers as a young teen landscaping and gardening. The same goes for **The Eagles**. When I picked up this book, I promised myself that I wouldn't let that taint my experience. *One Way Out* is similar to most modern rock history books—it's an oral history strung together by a handful of narrative paragraphs. The book starts out prior to the band's formation with the brothers growing up together, jamming in various bands, separating and subsequently reuniting to form a legendary band with a sound described as a mix of country, folk, jazz and blues. This book encapsulates the beer-scummed croons of **Duane Allman**, the jazz-centric drums of **Jaimoe** and **Gregg Allman's** psychedelic-tinged musicianship. While sometimes the oral accounts get repetitive, it doesn't take away from the intimate feelings rendered by reading their accounts. If you're a fan of Southern rock or want to know what it was like to be an interracial band from the South in the '60s, I suggest you pick this up. —Alex Cragun


**Ploughmen**  
**Kim Zupan**  
**Henry Holt and Co.**  
**Street: 09.30**

With praise ranging from **Larry McMurtly** (*Lonesome Dove*) to **William Kittredge** (*Hole in the Sky*), **Kim Zupan's** *Ploughmen* stands strong among the herd of western novels. The story features the classic pairing of an old bad guy and a young sheriff whose paths get crossed, establishing their relationship. The tale is presented in a deadpan voice, which helps when it gets to the more grisly moments. The bad guy, John Gload, has not come to his reputation by accident, and is the catalyst behind some fairly disturbing content. This is balanced in the story by the nobility of the young sheriff, Valentine Millmaki, but the two eventually learn to work with each other despite their differences. For a debut novel, Zupan displays a promising amount of control over the story and never lets it slide too far from its central plot. This keeps the pacing interesting and far from boring. I recommend this to anyone—especially fans of westerns. The only thing missing would be a campfire to read it by. —Benjamin Tilton

**The Woods Vol. 1: The Arrow**  
**James Tynion IV & Michael Dialynas**  
**BOOM! Studios**  
**Street: 09.23**

If you've ever wondered what the cast of *The Breakfast Club* would do if their school was suddenly transported to a dimension filled with hostile creatures, you might have landed on something similar to *The Woods*. Though the premise is engaging enough on its own, it's Tynion's exploration of high school politics that sets the story apart. Not only do we have a wily group of outcasts who overcome their social strati to focus on figuring out where they have ended up, but we also have an interesting perspective on the hierarchy that exists among the teachers. The result is a decent mix of *Lost* and *The Faculty*, with a dash of *Lord of the Flies* thrown in for good measure. Dialynas's illustrations are perfect for the frenetic environment, and each new creature that the heroes encounter is more horrible than the last. Though a few character clichés bubble to the surface throughout the narrative, Tynion gives his main characters enough room to demonstrate the complexity of the modern teenager. —Alex Springer

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# Game Reviews



"Darunia SMASH!"



"You're really becoming a pain in the neck. Get it? Oh, just fall to the ground already!"

## Fairy Fencer F Compile Heart/NIS America Reviewed on: PS3 (exclusive) Street: 09.16

In *Fairy Fencer F*, you go on a quest to collect some very special weapons known as furies. These furies are left over from a glorious battle between a vile god and a goddess and contain the life force of a fairy. You start off as Fang, who just wants to eat delicious food all day. In pursuit of that end, he pulls one of the mythical furies from its pedestal and meets the fairy inside, Eryn. She informs the lazy Fang that he is now a Fencer, and must collect the furies scattered throughout the world. The characters are odd: Fang is brutally honest about how he feels, and their interactions with each other are a fun read. The graphics aren't anything special, but they're not horrible. There's a lot of customization for your characters—some affect your battle stats and others are just to look pretty. The combat is turn-based, with a bunch of different options, including "Fairize"—combining the fairy's power with your own to get a boost to your stats. It all sounds silly, but it's a JRPG, so that comes with the territory. Combat and characters considered, it's a game worth checking out. —Ashley Lippert

a thin, silly plot—a crazy sorceress is obsessed with Link and owning his soul. The boss battles aren't engaging, but it's not a *Zelda* adventure where you think about stuff—just smashy-smashy. The combat is basically button mashing—sure there are combos, but they're not really worth knowing. The special moves, though, are beautiful, and there's still something satisfying and rhythmic about the combat. There are also other modes that prolong Hyrule's life that are pretty cool—adventure, challenge and free mode. Adventure mode is probably my favorite—the map you explore is 8-bit, reminiscent of the first *Zelda* game. They've added ways to upgrade your weapons and your character by using the materials dropped by your enemies. It didn't seem to make that much of a difference, though—I still blew through the campaign without many upgrades. Give it some time to go down in price—it's not quite worth \$60. —Ashley Lippert

## Middle-earth: Shadow of Mordor Monolith/Warner Bros. Interactive Reviewed on: PS4 Also on: Xbox One, PS3, Xbox 360, PC Street: 09.30

In my experience with past *LOTR* games, it's painfully obvious that the developers simply cobbled together a hack-slash job, pasted it with the title of a *Tolkien* book, and watched as fantasy geeks with expendable cash snatched it up. Monolith's take on the world of Middle-earth feels more like a gauntlet being thrown down, as if it's daring you to enjoy it for any reason other than the fact that it perfectly combines the fluid exploration of *Assassin's Creed* with the intuitive combat of the *Batman: Arkham* games. Though

the game definitely capitalizes on the success of the aforementioned franchises, it's the enemy AI that makes the world of Mordor come to life. Taking control of Talion the Dark Ranger, players will slice their way through plenty of orcish henchmen, but the orc captains and warchiefs have been fully fleshed-out—complete with their own witty taunts, strengths and weaknesses. These members of Mordor's upper management do evolve and get stronger by killing Talion, but also through their own power struggles and duels. Despite the graphics and gameplay, which are all top notch, it's the near-personal relationship that Talion develops with his orcish adversaries that make *Shadow of Mordor* a gaming milestone. —Alex Springer

## Persona 4 Arena Ultimax Arc System Works/ Atlus Reviewed On: PS3 Also on: Xbox 360, Arcade Street: 09.30

Designed to appeal to a much broader audience than your average fighting game, *Persona 4 Arena Ultimax* tries valiantly to span the gap between the 2D Fighter and RPG genres. Continuing where *Persona 4 Arena* left off in 2012, this updated version adds eight new characters, a new "shadow type" option for more hardcore players and a few general improvements to the game's back end—not too shabby, even for the same \$60 price tag. Fans of the *Persona* RPGs will still find these games to be relatively faithful to the source material—especially the story mode, which plays out similarly to the original games' lengthy conversations. However, as a fighting game, it's still got the solid combo-centric style that Arc System Works is rightly known for. Even if you're not the biggest fan of fighting games, you can select the op-

tion to make the game handle the fancy combo magic while you button-mash. This is not an easy game to master, but it feels a lot more fast and fluid this time around. *P4AU* offers staggering complexity to those who seek it out and a fun, casual fighter for the rest of us. —Henry Glasheen

## Professor Layton vs. Phoenix Wright: Ace Attorney Level-5, Capcom/ Nintendo Reviewed on: 3DS (exclusive) Street: 08.29

Professor Layton and his apprentice, Luke Triton, are back for another mystery, and this time, it manages to snag Phoenix Wright and his spunky assistant, Maya Fey, into the intricate web of magic and intrigue. It all starts on the stereotypical dark and stormy night—a young woman, Espella, is running for her life from witches and gets herself to Professor Layton's door, asking for his help. Layton naturally offers his expertise, and things get weird, fast. The story then pulls in the Ace Attorney team, and they fit with the Layton duo well. The trials are an interesting twist to the puzzle play that the Layton folks are used to. You switch between Layton gameplay, full of exploring and puzzles, and Wright gameplay, consisting of one complete trial. It has the same decent graphics as the other games, with the same beautiful cut-scenes—there was a parade with cherry blossom petals floating everywhere that was stunning in 3D. The banter between the characters is well written, and I have to say, it was awesome to see Layton and Wright do the "objection" pose together. They definitely played to both sets of fans, and it works out well. —Ashley Lippert

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# Product Reviews

## Brunton All Day High Capacity Power Supply [brunton.com](http://brunton.com)

The All Day battery pack for the Go-Pro Hero 3+, made by Brunton, is an absolute powerhouse for all of your electronic needs. The All Day attaches easily to the back of your camera and provides nearly four times the power of a normal Go-Pro battery, as well as a 3-in-1 adapter to power a micro USB, lightning jack and 30-pin to USB. Basically, Apple and Windows smart phone users alike can keep their charge going, so you can easily upload your sick vids to all of your social media outlets in a flash. One thing to keep in mind with the All Day is that it is weatherproof but not waterproof. Some rain or mud will not affect the battery, but it is not made to be submerged or absolutely doused in water. The pack is most useful for long and intricate time lapses, all day skate sessions and extended battery life in the cold



temperatures of the Wasatch. A handy and highly useful accessory for the Go Pro aficionado as well as a reliable power source, the All Day battery pack is a great buy at \$49.99. Don't get caught with another dead battery again!

—Steve Goemaat

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## Recoil Automatic Cord Winder Combo Pack [recoilwinders.com](http://recoilwinders.com)

One of my biggest pet peeves is tangled cords. I turn into *Rain Man* if I see one—I have to untangle and coil it properly. Right out of the package, the Recoil spooled up three of my most used cords in seconds. This little gem was invented and perfected right in our backyard. That's right—not only is the product useful as all hell, but it comes from Park City, Utah. Recoil is also another *Kickstarter* success story that raised \$141,000 in 30 days from almost 3,000 backers. You simply fold your cord in half, slip the loop into the winder, pull downward, release, and the Recoil swiftly winds the cord up. You can score these lifesavers individually for about \$10, or \$28 for a combo pack of three. The combo pack is the way to go. It comes with each size of Recoil and a stand for them. Keep your headphones, iPad sync cord and phone cord ready for use. Your laptop cord is on its own, however. The large winder cannot handle my MacBook power cord completely. It tried, but the winder needs to be just a tad bigger. The Recoil has stylish color options—choose from white housing and colored winders or solid primary colors. In a perfect world, every electronic you buy would come with a Recoil. —Granato



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# Movie Reviews

**Dracula Untold**  
**Universal**  
**Director: Gary Shore**  
**In Theaters: 10.10**



After Vlad the Impaler (**Luke Evans**) decides to stop murdering thousands for the Turks and start a life of family and peace, he is confronted by their leader, Mehmed (**Dominic Cooper**), and given an order to send 1,000 children from his kingdom to the Turkish army. Unwilling to give in and knowing the fate of his palace, Vlad seeks aid from a ferocious vampire, as one does, and makes a deal to receive his powers for three days to fight off his enemy. However, if Vlad drinks the blood of another human, he will remain a vampire for all of eternity. Well, folks, the name of the film is "Dracula Untold," so it's pretty obvious what Vlad's future holds. The movie suffers from prequel syndrome where nothing is suspenseful, and the entire production presents situations where audiences already know the outcome. SPOILER ALERT: The film concludes in modern times, which is exactly where I'd rather see it begin. The action is the only piece of entertainment, but is subdued with poor camera angles and rapid edits, making it difficult to focus on anything of value. Universal Studios decided to make this production the launch pad for a Marvel-esque cinematic universe that connects all their iconic classic monsters (i.e. The Mummy, Wolfman, etc.), but much revamping (pun intended) is required to make their endeavor nearly as successful. —Jimmy Martin

**Filmage: The Story of Descendents/ALL**  
**FilmBuff**  
**Directors: Matt Riggle, Deedle Lacour**  
**In Theaters: 09.30**

The thing about **Descendents** that always appealed to me was that they played loud, fast, angry music, but they were also really funny and occasionally wrote songs about how they liked girls who didn't like them. So, for a nerd in high school, they were the perfect band. Obviously, the band (and their later incarnation, **ALL**) appeal to a lot of people, leading to a string of reunion shows over the past five years and *Filmage*, a documentary chronicling the history of the band. Featuring interviews with every single member of the band (minus original guitarist **Frank Navetta**, who died in 2008), the real heart and soul of *Filmage*—and the band itself—is drummer **Bill Stevenson**. He is the sole consistent member of the band and serves as the focal point of the narrative as **Milo** goes to college, the band relocates from California to Colorado, and various singers come and go from ALL. Later in the movie, Stevenson's battle with a brain tumor is detailed and serves as the catalyst for *Descendents* and ALL to reunite for their recent festival gigs. Without Stevenson's gentle, farting giant of a personality, the movie wouldn't be nearly as interesting—he's one of the most engaging personalities in the many punk documentaries made in recent years. It's hard to recommend films like this to non-fans of the band in question, but for those who are already converted, *Filmage* is everything you'll want. —Ricky Vigil

**The Freemason**  
**Joseph James Films**  
**Director: Sohrab Mirmont**  
**Released: 12.07.13**

As one of the most decorated films coming out of this year's Salt Lake Comic Con Film Festival, Sohrab Mirmont's *The Freemason* has been gaining some positive buzz in Utah's indie film community. The story follows a narrative that appears to be inspired by the novels of **Dan Brown** and **Stieg Larsson**. When a wealthy Freemason is murdered, his daughter Rana (**Alex**

**McKenna**) enlists the aid of an investigative journalist named Cyrus (**Randy Wayne**). Cyrus strikes up a shaky alliance with Detective Weed (**Sean Astin**)—who also executive-produced the film—in order to crack a case that delves deeply into the realm of Freemasonry. The film makes good use of Utah's wealth of film locations—most notably shooting several scenes within Utah's own Masonic Temple—while Astin and Wayne maintain a reluctantly chummy chemistry. *The Freemason* struggles a bit with pacing—I thought the first half of the movie did a good job of populating the board with potential killers and shedding an objective light on the world of Freemasonry. The final third of the film felt rushed, and was complete with the inclusion of a deus ex machina that forged an uncomfortably convenient relationship between Cyrus and the Freemasons. —Alex Springer

**The Judge**  
**Warner Bros.**  
**Director: David Dobkin**  
**In Theaters: 10.10**

Hotshot Chicago defense attorney Hank Palmer (**Robert Downey Jr.**) must return home to his small-town Indiana home to bury his mother. During his visit, his estranged and disappointed father, Judge Joseph Palmer (**Robert Duvall**), gets into an automobile accident, killing another man. What the judge claims is an unfortunate event, the presiding prosecutor (**Billy Bob Thornton**) calls first-degree murder, and Hank must rekindle his broken relationship with his father to salvage his legacy and life. The highlight of this film is the acting. Watching Downey Jr. take the Tony Stark character into the courtroom is a thing of snarky beauty, but it's Duvall who puts himself out there, disregarding his age and delivering every trick in his portfolio. While the film does have a strong ensemble cast that includes Thornton, **Vera Farmiga** and **Vincent D'Onofrio**, this is where the unpleasantness of the film lies. With a running time of 141 minutes, the side stories, while cast wonderfully and performed exquisitely, are essentially unnecessary and drag the primary tale off the beaten path. With that said, the performers and their performances are what make this

project work. It may only be the beginning of November, but unless there are five superior performances within the next two months, a nomination or two may be on the horizon for Duvall. —Jimmy Martin

**The Overnights**  
**Drafthouse Films**  
**Director: Jesse Moss**  
**In Theaters: 10.10**

Due to the process of fracking in the Bakken formation of Western North Dakota, oil drilling has exploded and garnered the attention of desperate men across the country who are seeking work in an economy that is not offering much. In the small town of Williston, N.D., **Pastor Jay Reinke** of the Concordia Lutheran Church has opened the doors of his facility to new arrivals who have nowhere to sleep—with the "Overnights" program. While this act of kindness appears to be the product of his religion, he did so without the approval of his congregation or community, and not everyone is pleased with the results. Director **Jesse Moss** focuses his lens on a humble act of kindness that sparks hatred and debate within the city limits. Men who have left their loved ones and live thousands of miles away spill their hearts out to Pastor Reinke and the audience, claiming to have nothing. While oil tycoons fly into town in their private jets and stay in cobblestoned mansions, thousands sleep on cots or in cars on the church's property. There is a balance of charity and greed that Moss examines as men look for work and the community seeks to pass laws to deem it illegal to live in an RV for a certain period of time. The tension escalates when a reporter discovers that the pastor has had multiple sex offenders live in his house with his wife and children. It's astonishing how quickly the tides can turn when speculations and allegations run amok in a tiny population, especially without all the facts. Moss shows us the core of human beings, both positive and negative. Sure, there can be a limit to one's generosity, but where is the line drawn and for what reason? —Jimmy Martin

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# Local Music Reviews

**Atomic 45**  
*Wake Up Dead*  
**Self-Released**  
**Street: 06.13**  
**Atomic 45 =**  
**System of a Down +**  
**Rise Against + Anthrax**

I hate to be such a typical punk rock fan, but Atomic 45 are substantially better when they pick up the tempo and hit a little harder. “War Machine” is a standout tune on *Wake Up Dead* and comes at you decisively while hitting all the right places. That’s not to say that they should lose the emotion they so proudly demonstrate throughout the record—in fact, I think it makes them unique when it’s juxtaposed with their more forceful moments. I get the feeling that there are a lot of influences fighting for attention in this group. While the band works together, they are still figuring out how to edit themselves to get where they want to be musically. “Take” is another standout track that knows exactly what it wants to be, and the melody play between chorus and verse is very well-done.  
 —James Orme

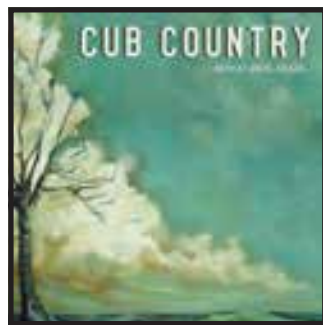
**Candy’s River House**  
*Stolen in the Middle of the Night*  
**Midnight Records**  
**Street: 01.07**  
**Candy’s River House =**  
**Lynyrd Skynyrd + ZZ Top**



This is true-blue, road-dog-fashion bar rock. It’s nothing progressive, but they’ve certainly polished their

sound enough that it could easily accompany a commercial for a brand of tough trucks. There is a glimmer of uniqueness for a brief moment during “Deuses Wild.” A vocal harmony is noticeable in the beginning of each verse that sounds like a group of female back-up gospel singers accompanying the masculine trio. It makes for a riveting sound. The addition is all too brief, but that’s fine, considering CRH are plenty good at playing the traditional sound they prefer to boast.  
 —Justin Gallegos

**Cub Country**  
*Repeat Until Death*  
**Self-Released**  
**Street: 08.18**  
**Cub Country = Me Like Bees +**  
**Cracker + PT Walkley**



Relaxing afternoons have a companion with Cub Country’s newest album, *Repeat Until Death*. The polite country alt-rock softly wanders from song to song only to break form with searing guitar solos and an occasional heartfelt jam out. The cheeky lyrics complement this sound, which generates a solid album that is a joy to listen to. These Utah locals display proper musical confidence, and their talent is heard in every track. Tracks like “Amsterdam” and “You’re Never Lonely When You Have A Plan” are catchy enough to earn the feel of pop, but the album as a whole suggests much more mature themes. I suggest listening to it with your hand out the window driving nowhere in particular. Overall, *Repeat Until Death* is a highly satisfying album,

and I thoroughly recommend it.  
 —Benjamin Tilton

**Don’t Trust Anybody**  
*The 5 Degrees of Separation*  
**Self-Released**  
**Street: 07.08**  
**Don’t Trust Anybody =**  
**Sick of It All + Speak Out +**  
**Warzone**

Borders, religion, race, politics and money—according to these SLC hardcore icons, these are the five reasons (degrees) why there is no unity left on this planet. Through **Greg Lefler’s** punk-like vocals, **Tyrone Koury’s** blast beats and a homage to hardcore legends like Sick of It All and **Cause For Alarm**, their sound gives the illusion that the album was recorded in 1988. DTA rip apart society’s inhumanity by attaching these 14 tracks to each of the five degrees. The tracks that do so are “Red,” “We Want Blood” and Cause for Alarm’s “United Races”—with lyrics like “Go to school, get a job, work like a dog. Go to church, pray to god. Cast your vote, support a war. We want blood!” how can you not get caught up in wanting to watch the world burn?!  
 —Eric U. Norris

**Dustbloom**  
*Keeping the Black Dog at Bay*  
**Self-Released**  
**Street: 07.08**  
**Dustbloom =**  
**The Dillinger Escape Plan +**  
**Meshuggah**

Dustbloom are a hodgepodge of pieces and tokens from all over metal’s map of subgenres. Sure, they’re primarily punk-infused metalcore, but they occasionally toss in a few prog-metal elements on “Bystander,” a couple of blaring doom metal rhythms on “Vowelphabet” and “Empty Deck,” with the vocalist constantly trading off hardcore screaming with quiet, **Deftones**-styled compressed vocals on most of the tracks. The advantage that this album has is that it is incredibly



diverse, especially considering today’s domain of local metal bands, most of which are boilerplate and repurpose the same structures over and over. However, the double-edged sword with having too many variables is coming off as a jack of all trades yet master of none. Even though this album is thoroughly good, I’m more interested to see where Dustbloom’s stylistic preferences will head once the band fully matures.  
 —Gregory Gerulat

**Frankie Smooches**  
*In All Honesty*  
**Glorious Records**  
**Street: 11.01**  
**Frankie Smooches =**  
**Radio-era LL Cool J -**  
**Rick Rubin**

Remember “Summertime” by **Will Smith**? It’s aged better than you think it has. **DJ Jazzy Jeff** was/is a brilliant beatmaker and Smith, even though he was the world’s safest MC, knew how to lay down a hook. In any case, that’s what Frankie Smooches reminds me of—Fresh Prince but without a decent DJ. There’s some good stuff here. “How To Make It” (feat. Remdizzle) is a lighthearted, Motown-influenced affair that bounces along quite nicely. Then there are tracks like “Treated Myself” (feat. Remdizzle), which samples **Booker T. & the M.G.’s** “Sunny” to the point of plagiarism and comes off like it’s trying to make fun of ‘60s soul music—one of the richest traditions in American music—so what the fuck, dude? Smooches’ strong personality is his greatest asset, and when he’s on,

he’s great. When he’s not, I want to huck it across the room.  
 —Dan Vesper

**Grass**  
*Naysayer*  
**Self-Released**  
**Street: 06.17**  
**Grass = Minus the Bear**



**Abraham Lincoln** is quoted as saying, “Whatever you are, be a good one,” and I think Grass fully live up to President Lincoln’s advice. Not necessarily because they are a good band—they are—but there is more to it than that. Listening to *Naysayer*, it’s pretty obvious that these guys listen to, and would like to be, Minus the Bear. If you follow music criticism long enough, you’ll more than likely see bands get ripped apart for sounding too much like some other popular acts—**Muse** sounding like **Radiohead** comes to mind—but I don’t think that’s always fair. Grass sound pretty much exactly like Minus the Bear, but that shouldn’t be counted against them. *Naysayer* is like the musical version of a fan fiction, and the source material is *Menos el Oso*. Only unlike, say, *50 Shades of Grey*, they pull it off really well.  
 —Alex Gilvarry

**Koala Temple**  
*Blue Milk*  
**Self-Released**  
**Street: 05.12**  
**Koala Temple =**  
**Tame Impala +**



**The Strange Boys**

After listening to *Blue Milk* for the second or third time, I can safely say that Koala Temple gave me a tonic-like restoration of fondness for local psych rock. They had the wit to open with a song that pithily showcases their style’s shuffled deck of reciprocates—noise and melody, jangle and crunch, bong rips and sober grunts. The band waxes their frenetic revivalist element in “King Ruby” and “Raindrop,” right before they lock you into a K-hole with the **Can**-reminiscent “Und Wir Stoppen.” They then reverse this formula for the latter half of the record, ending everything with the tranquil fanfare “Boy of Stone.” *Blue Milk’s* quaint 10-track listing leaves me wanting more. If that means I have to start complimenting black light posters and do those semi-hugs dudes give that end with a snap, I’ll at least heavily consider it.  
 —Gregory Gerulat

**Little Barefoot**  
*A Hundred Different People*  
**Self-Released**  
**Street: 09.12.13**  
**Little Barefoot = Stars +**  
**Colour Revolt**

Little Barefoot are really cute. Their orchestral-indie-folk-rock thing works really well and probably plays well to the twee sensibilities of late high school/early college hipster kids. That sounded like it’s probably supposed to be a dig on the band, but I swear it’s a compliment. *A Hundred Different People* is a compilation made of two albums, *Part 1 & Part 2*, that were released in January and September of 2013 and put together to make this sprawling behemoth of an album. There are quality tracks throughout the entire album, but I kind of wish Little Barefoot had followed **Robyn’s** lead when she released the best tracks from her *Body Talk* releases as one full-length album. There isn’t much to dislike about this album, but being more selective about which songs made it onto the final product could have made for a more concise and enjoyable listening experience.  
 —Alex Gilvarry

**Night Wings**  
*night wings*  
**Self-Released**  
**Street: 09.14**  
**Night Wings = Owen Pallett +**  
**Emily Wells**

Although this short release clocks out after around 20 minutes, soloist **Alyssa Pyper** has it packed

with a potency that makes multiple listens a pleasure with an approaching release as something to look forward to. Starting with “Crooked Path,” looped samples and a majestic voice lured me in immediately and continued to hook throughout the EP. While it’s likely that Pyper has been classically trained, the songs flow effortlessly through melodies that leave a chilling effect with their simple beauty, avoiding the rigidity of similar orchestral works. Through only three songs, Pyper has earned a spot on my radar as a local artist to look out for.  
 —Brinley Froelich

**The Salt, The Sea, and The Sun God**  
*It’s All For You*  
**Self-Released**  
**Street: 08.30**  
**The Salt, The Sea, and The Sun God = Zorch +**  
**And So I Watch You from**  
**Afar + early Bright Eyes**



The minute-and-a-half instrumental intro to *It’s All For You* possesses all the embryonic brilliance contained in this whale of an album. It is something: tremolo-picked, overwrought guitar sounds, unhinged drumming, tight bass line. This sounds like Provo’s answer to **Sargent House’s** mathy pop. Unfortunately for us, TSTS&TSG don’t know a good thing when they’ve got it. When **Dakota Miller’s** “raw” voice fills in for the cathartic racket that the group makes as a unit of equally sweaty, yearning, achieving humans, it does not serve the truly righteous noise achieved on and contained in the album’s instrumental tracks. It certainly works in yelped addendums and place-holders, but as a vehicle, it is too steeped in histrionics not usually associated with this acely executed math-rock. Especially on “Wandering Wonder,” missteps included, this is a document of beautiful potential.  
 —Ryan Hall

**WE**  
*WE-E.T.’s VOL. II*  
**Self-Released**  
**Street: 09.26**  
**WE = Joey Bada\$\$ +**  
**1995 Raekwon**

I don’t get to say this often enough about local rap albums, especially ones inspired by Dragon Ball Z, but this one is awesome. **Piccolo’s** world-class production takes a cue from **RZA’s** early lo-fi work and improves it with the crate-digging prowess of **J Dilla**. For most of the album, it’s difficult to know who’s rapping because no feature artists are listed. But on songs like “Crusin’” and “Snakes,” I’m left with one thought: These **Dine Krew** motherfuckers have something few MCs in town possess—soul. My biggest quibble is the shortage of memorable choruses, and they do tend to emulate their idols more than they need to—at one point trying to rhyme “sarcophagus” in a questionable nod to **Kanye**. Luckily, their shortcomings are easy to forgive with beats this righteous and a flow this tight. Most impressive, though, is that they’ve proven that vital hip-hop is possible in Utah.  
 —Dan Vesper

**Zombie Cock**  
*Zombies Love Punk Rock*  
**Self-Released**  
**Street: 05.29**  
**Zombie Cock = Bad Religion +**  
**Bracket + The Generators**

Let’s just get this out of the way—I hate this band’s name. It gave a pre-conceived notion that I was in for something inane and dense, but I couldn’t have been more wrong. *Zombies Love Punk Rock* is so good, I’d say it’s one of the best punk rock releases to ever come out of Salt Lake. Horror punk that has enormous sound with lush, juicy guitar tones is played at breakneck speeds. The songs are playfully macabre, and I can’t tell you how much I appreciate a horror punk band that isn’t a **Misfits** rip-off and, more importantly, a lead singer that’s not a **Danzig** impersonation. In fact, the lead and backing vocals are some of the best I’ve heard. There’s so much fun to be had on this record, and I can’t think of a better recent horror punk example to hold up to show just how good this genre can be.  
 —James Orme

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# MUSIC REVIEWS

**Aidan Baker / thisquietarmy**  
*Hypnodrone Ensemble*  
**Consoling Sounds**  
**Street: 09.15**  
**Aidan Baker / thisquietarmy = Caudal + Noveller + several bands on Rocket Recordings**

I recently became aware of thisquietarmy (**Eric Quach**) through *Reveries*, a highly-recommended collaborative project with brilliant experimental guitarist **Sarah Lipstate**/Noveller, whose album *No Dreams* is one of my favorites from last year. *Reveries* had the beautifully spacious and hypnotically explorative sounds heard here, but not the heavy percussive element—performed by three drummers—placing this music in a realm similar to that inhabited by bands such as **White Hills**. I'd say "psych" if the reference had much meaning left. This record features one 42-minute journey of a track, "Hypnodrone Ensemble," mastered by **James Plotkin**, whose name you are likely to see on many a credits list. I loved listening to this music and hope to see an LP release in the near future. —T.H.

**Ariel Pink**  
*pop pom*  
**4AD**  
**Street: 11.17**  
**Ariel Pink = John Maus / James Ferraro**



Try to understand two things before trying to put your finger on who and what Ariel Pink is: James Ferraro—particularly his *Night Dolls With Hairspray* album—and the

term "hypnagogic pop." Ferraro, a contemporary of Ariel Pink's, once described his music as, "pop in a pop art kind of way." This would typically be a fine description for most of Ariel Pink's work, but none of it has ever been harder to pin down than *pop pom*. In fact, Ariel Pink almost has me convinced that he's the **Brian Wilson** of our generation. I know that's an overstatement, but listen to the cartoon fantasia of "Plastic Raincoats In The Pig Parade," or the animated surf rock of "Nude Beach A Go-Go," and you just might be inspired to revisit *Smile*. This is easily one of the most fascinating and entertaining releases of 2014. —Justin Gallegos

**Arrica Rose & the ...'s**  
**WAVEFUNCTION**  
**pOprOck records**  
**Street: 11.04**  
**Arrica Rose & the ...'s = La Sera + Elysian Fields**

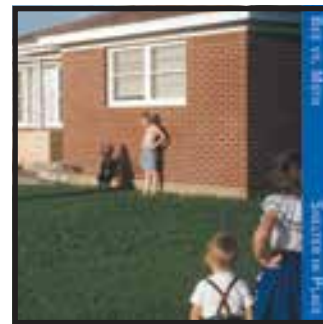
Poppy, soulful, longing and safe is what goes through my mind when I switch this album on. In vain, I keep waiting for that hook that will electrify my blood circulation, pumping through my veins and into my heart. Alas, I am left wanting. The exception to this rather dormant state of being comes from the soul-like number, "Love You Like That." However, it is clear this is not something to dance to. Rather, consider this wine-and-dine music. Break out the cheese and chardonnay—please shock me with something else. —Nick Kuzmack

**Baptists**  
**Bloodlines**  
**Southern Lord**  
**Street: 10.14**  
**Baptists = Converge + Disfear + All Pigs Must Die**

Baptists are back with their sophomore release, which follows their debut by less than two years. The current album cycle for bands seems to be accelerated and can unfortunately cause otherwise solid bands to drop mediocre albums. While not a genre buster, Baptists' 2013 debut *Bushcraft* was a blazing slab of D-beat hardcore that had some ear-grabbing drumming and guitar work. It's unfortunate, then, that *Bloodlines* is so ordinary. If there is such a thing as a by-the-numbers, **Kurt**

**Ballou**—produced, D-beat, metallic hardcore record, Baptists have written it. I can't help but feel that such a short time between albums is partially at fault. Playing more closely to genre expectation and dropping the elements that made pieces of their debut stand out has neutered their potential, making an angry hardcore record that only warrants a shrug. Hopefully, Baptists take more time before their release number three. —Peter Fryer

**Bee vs. Moth**  
**Shelter in Place**  
**Aggraveire Music**  
**Street: 09.09**  
**Bee vs. Moth = The Thing + The Ex (instrumentally) + Blues Control**



I first listened to *Shelter in Place* on a drive to Ogden and, while it served as a decent soundtrack for that trip, it took a few tracks before I actually became more than casually interested in what was happening. The musicianship is impressive—I just haven't been in the mood to listen to anything "jammy" lately, which is how the first track initially registered. There are some surprising moments throughout, such as when the band goes from smooth, dirty-detective-on-holiday with a dash of skronk ("The Buffet of Knowledge"), to mid-tempo country swing, as in "Your Dime Ain't Worth a Nickel (In the Jukebox of my Heart)." "Machine Room Reverie" is led by a rather lovely violin. "Prints & Photographs" isn't any kind of example of how the rest of *Shelter in Place* sounds, but it has a vibraphone, and that's nice. —T.H.

**Caribou**  
**Our Love**  
**Merge**  
**Street: 10.07**  
**Caribou = Hot Chip / SBTRKT**

Caribou has long been considered at the forefront of progressive synth music, although his advances on this album bear strong similarities to the work of his contemporaries. But, when your peers (SBTRKT and **Jai Paul**) are at the forefront of creating groundbreaking electronic music, you can't really go wrong. *Our Love* consists of meticulously crafted love songs that are far more accessible than the tracks on *Swim*, Caribou's 2010 release. These songs are more straightforward and confident without the chattering rhythms of his previous work. By mixing elements of dub and house, Caribou has created smoothed-out jams that hook me with their looped vocals and hypnotic vibes. The album's title track has seductively wrapped me up in its caress since I first played it, but it's *Our Love's* last two tracks that channel the space funk of Jai Paul and really highlight the album. —Justin Gallegos

**Cory Branam**  
**The No-Hit Wonder**  
**Bloodshot**  
**Street: 08.19**  
**Cory Branam = Justin Townes Earle + Lucero + Todd Snider**

It takes a unique blend of talent and experience to write the high-quality country-folk songs that seem to float and flow out of Cory Branam and his guitar. He's been mostly known for his songwriting, but with this release, Branam is marrying his writing proficiency to the most accomplished record production of any of his releases. While there's not a big difference content-wise here, everything seems brighter and more textured. Branam gracefully glides from folk to country—I do wish that he would lean a little harder toward country, especially if songs like the honky tonk "All the Rivers in Colorado" are the result, but even the folkier tunes are captivating. Until now, Branam has been a sort of kept secret in the alternative country scene, but records like this will ensure that that will no longer be the case. —James Orme

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## Deejay Deer

*Natur*

**Numbers**

**Street: 10.06**

**Deejay Deer = (Jamie xx + Pearson Sound) / Joy Orbison**

True to its name, *Natur* is a natural and fluid EP with a mysterious background. On this two-track release, Deejay Deer emphasizes everything that is mystical and holy about house music. It's minimal and almost pastoral, with soft vocals that drift throughout each of the two tracks. Deejay Deer skillfully delivers gentle builds, but ones that leave an impact. The two tracks are not outrageously different from one another, but something really stands out to me in the "Unnatural" mix and marks it as my favorite. Maybe it's the youthful use of synthesizers, or the killer percussion break or just the effortlessly cool, laid-back vibe. Whatever it is, it's massive—I'm hooked and I've got *Natur* stuck on repeat. —Kamryn Feigel

## The Devin Townsend Project

*Z2*

**HevyDevy**

**Street: 10.28**

**The Devin Townsend Project = Ocean Machine + Strapping Young Lad + Gojira**

Devin Townsend has been busy. *Z2*, a double album, is the second double album from the metal-prag dude this year. The first part of *Z2* is a full-on DTP album. The sound traverses a hefty amount of musical territory. It's loud at times, soft and ethereal others, and there's a bigger emphasis on electronic elements. The DTP portion, though, seems overshadowed by the *Ziltoid Part 2* disc—a continuation of a concept Devin came up with in 2007. It's centered around an evil, "sort of good" alien, Ziltoid, who lusts after Earth's coffee. *Z2* is a nice riff on '50s-era radio plays. The story is a blast, and its music is nothing short of awe-inspiring. Heavy, epic, silly—it's more than massive. *Z2* is another fantastic package from Townsend. Fan or not, this achievement is some of the best music he's created in the last few years. —Bryer Wharton

## DJ Shadow

*The Liquid Amber EP*

**Liquid Amber**

**Street: 08.12**

**DJ Shadow = Flux Pavilion + Caspa + Girl Talk - pop music**

Though his discography may be impressive, the latest EP release from DJ Shadow was a bit disappointing. The production quality was decent,

as there was a lot to listen to, but the first track, "Ghost Town," had too many sounds that didn't match up with one beat and made the track sound awkward. The intro sounded like a shitty remix of the *Rugrats* theme song—to add to that, the song transitioned halfway through into a more ethereal electronic beat from its original heavy rap sound, making me wonder why the artist didn't make this into two separate songs. The highlight on the three-track album was "Six Days (Machinedrum remix)." The album is streaming at [dshadow.com](http://dshadow.com). —Julia Sachs

## Dirty Beaches

*Stateless*

**Zoo Music**

**Street: 11.04**

**Dirty Beaches = Colin Stetson / Zomes**



*Stateless* is the instrumental follow-up to Alex Zhang Hungtai's impressive double LP last year, released as Dirty Beaches. It consists of four songs and spans 40 minutes with no drastic changes in mood, but with a lingering feeling of nothingness. *Stateless* takes me to a place that is free of associations and obligations, and it's free of them by law, not by way of ignorance or dissatisfaction. Terms like "drifter" and "lost in translation" perfectly describe Hungtai's cinematic instrumental style. Horn instruments resemble distant foghorns blowing through wet ocean air, and synthesizers are used to the effect that they don't register as electronic sounds, but more like organic noise being passed through the wind. *Stateless* reflects the collective feeling of those who don't feel bound to any one place and seek the permanent freedom of a place called nowhere. Get the album, and I'll meet you there. —Justin Gallegos

## Emigrate

*Silent So Long*

**Spinefarm**

**Street: 10.21**

**Emigrate = Nine Inch Nails + Rammstein + Stabbing Westward**

Being a Rammstein fanboy, I was excited to hear the first output

from Rammstein guitarist Richard Kruspe, released in 2007. I enjoyed the record—it was catchy and had a Rammstein bite to it, except it was sung in English. Being just a bit too similar was also a bit of a flaw for the album, however. With Rammstein on hiatus, Kruspe has returned and offers a hugely dynamic album—not only separating itself from its predecessor, but further separating from the Rammstein style. The songs are still catchy, but they carry their own styles with them, with good heaps of different guitar styles from Kruspe. The record showcases some guest vocalists—Peaches, Jonathan Davis, Frank Delle and the mighty Lemmy, who handles vocal duties on one of the album's best tracks, "Rock City." *Silent So Long* is a damn-good modern rock offering for any listener of any musical tastes. —Bryer Wharton

## Ensemble Economique

*Melt Into Nothing*

**Denovali Records**

**Street: 06.27**

**Ensemble Economique = Starving Weirdos + Slowdive + HTRK**

The second time I listened to *Melt Into Nothing* was during a very late drive through Emigration Canyon—full moon, few streetlights. It just happened to be what was in the CD player when I got into the car and turned out to be quite fitting for that particular ride. Dreamy, haze-ridden dronescapes with vocals to match (when they appear), minimal guitar lines and simple, mid-tempo drum patterns make up the majority of the tracks—"Hey Baby" is a good example. The press release refers to this album as "Ensemble Economique's most lucid seance to date." There is a haunting character to this music, but it's more tonal and spectral, rather than something tense or horrific. I'd go for another moonlit drive with a sense of quiet drama while listening to *Melt Into Nothing*. —T.H.

## EX Hex

*Rips*

**Merge Records**

**Street: 10.07**

**EX Hex = Suzi Quatro + The Runaways + Giuda**



This record requires constant repetition, as this is quite simply one of the most brilliant albums to blast through my sound system to date. This one is smooth and fast, so pay attention. This will make your heart bleed, knock you down and electrify the inspiration for some healthy, sporadic, volatile jumping about. It blends 1970s punk attitude found in "Don't Wanna Lose" with the rocker-underdog spirit found on "New Kid." There's also a hint of glam—see "Everywhere." This all-girl trio gives you an essential dose of the lethal concoction of rock n' roll strychnine to make life worthwhile. This was made for listening with the volume dial on your stereo pushing the limits of what it can handle. Get it, put it on, turn it up and tune in. —Nick Kuzmack

## Foxygen

*...And Star Power*

**Jagjaguwar**

**Street: 10.14**

**Foxygen = The Rolling Stones / MGMT**

When I began listening to Foxygen's debut album, I got a feeling of what it might've been like to hear a band as free and powerful as **The Kinks** for the first time, which felt incredible. Foxygen lost some of that original and raw power on their second album, but it's back in full effect on *Star Power*. This 24-track album could easily play off as a tape of lost bedroom sessions from the '60s, but Foxygen is recording them in our very day. By taking blues influences and sending them to the moon with psychedelic energy, many of *Star Powers'* songs are indicative of early Stones-era rock n' roll. Whether they're crafting flawless verse-chorus songs like "How Can You Really" or running wild with ideas on "Cosmic Vibrations," Foxygen gives us reason to believe that, although they've already touched greatness, we've yet to hear their best work. —Justin Gallegos

## Goatwhore

*Constricting Rage of the Merciless*

**Metal Blade**

**Street: 07.08**

**Goatwhore = Soilent Green + Skeletonwitch**

Goatwhore have come back with yet another album, breaking their previous "every three years" pattern. This time around, they've tried out some new tricks. While they've essentially stuck to their thrashed-out, sludgy panache, they've added some bluesier thematic elements—check out "iBS." Almost the entire album is more sped-up than their previous works, with some blast beats on "Unravelling Paradise," invoking a palpable, cognitive tempest of wrath. *Constricting Rage* is the band's most versatile album thus far, and poetic

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growls shine throughout its entirety. If Goatwhore continue on this path of flexibility, the simplicity of their music won't grow wearisome or played out. —LeAundra Jeffs

## Groundislava

**Frozen Throne**  
**WeDidIt**  
**Street: 09.23**  
**Groundislava = Shlohmo + Jerome LOL**



Groundislava's latest release, *Frozen Throne* didn't immediately grab my attention. It actually took several listens before it didn't rub me the wrong way. Originally, I felt that the sound was a bit too cliché and juvenile, but, the more open I was, the more I came to like those aspects of the album. Take "Feel The Heat," for example: Its beat isn't anything new or provocative, but it's uplifting in a way that gets your body moving. At times, I felt that the vocals were overpowering, and I wish that more of an emphasis had been placed on the meat of the track. "A Way Out" (featuring Rare Times) was also decent and had some particularly mellow vibes. It doesn't rank in my top for 2014, but this album has a few tracks that are worth giving a listen. —Kamryn Feigel

## The Mattson 2

**Agar**  
**Um Yeah Arts**  
**Street: 09.16**  
**The Mattson 2 = Popol Vuh + Niagara Falls + Dungen**

Jazz rock, amiright? The Mattson 2's latest album provides enough latitude, enough shape-shifting musical identities and go-for-the-throat thrill to snatch the term back from the terribly stilted ghetto of quasi-jam/easy-listening bands for retired hippy dads and local band leaders who like to rip off their players. Comprising a drummer playing a mix of hard bop, decidedly Eastern rhythms and a guitarist with more pedals than a roving, pedestrian-powered bar, this duo moves effortlessly from raga-inspired, quadruple-time burners to sliding, looping ambient passages that turn on a dime. This is some inspired stuff. If you thought that

jazz rock was only dumbed-down covers played at your friend's wedding reception/corporate event, Mattson 2 will make you seriously reconsider the endless possibilities between those two worlds. —Ryan Hall

## Meatbodies

**Self-Titled**  
**In The Red**  
**Street: 10.14**  
**Meatbodies = Ty Segall + Nobunny**

Let's get the obvious out of the way: **Chad Ubovich**, auteur of the solo-project-turned-band Meatbodies, is the bassist in Ty Segall's band **Fuzz**, and it shows. A lot. Most of the time, it sounds just like Fuzz or Segall's solo material. You should still buy it—even at its most derivative, this debut album rips. "Mountain" and "Off" show the band's own unique groove, and the addition of screamin'-eagle '70s guitar shredding in the classic garage-psych "HIM" (and most other tracks) make this record just different enough for Meatbodies to stand out among their **Sabbath**-worshipping psych contemporaries. This isn't that paisley-and-flowers shit—it's the kind of psych you headbang to. —Cody Kirkland

## MOA

**Maverick**  
**Wild Child Music**  
**Street: 09.23**  
**MOA = Big Gigantic + The Glitch Mob**

Let me just start off by preaching the importance of having an artist name that shows up easily in a Google search. "Did you mean: *BYU Museum of Art?*" You know, Google, I didn't. Despite that, the debut album released by contemporary jazz saxophone player turned electronic producer (I hope this is his MySpace bio) **Max Wild** delivers personality and variety. In the first few minutes of listening to this album, I wasn't surprised to learn that the artist had a strong background in jazz, and the sound of the album was a refreshing twist on what most electronic producers are making these days. With a good mix of traditional EDM drops, like in "My Name is MOA," a little mix of chiptune in "Take Me Higher," and a little spritz of an Afro drum beat in "Dance Tonight" (featuring **Chiwoniso**), this album has something for just about everyone to enjoy. Get this album. —Julia Sachs

## Museum Of Love

**Self-Titled**  
**DFA Records**  
**Street: 10.14**  
**Museum Of Love = Roxy Music + LCD Soundsystem**

Borrowing their name from an old **Daniel Johnston** tune, longtime friends **Pat Mahoney** (a founding member of LCD Soundsystem) and **Dennis McNany (Jee Day)**, having previously collaborated on a great remix of **Battles/Gary Numan's** "My Machines," present their eponymous debut. With McNany taking most of the music credit and Mahoney the lyrics, the pair's initial offerings (staid debut "Down South," followed by the more accessible "Monotronic") are a tad underwhelming. Fortunately, the first "proper" album single, "In Infancy," possesses an arresting beat and filtered vocals. Speaking of which, Mahoney has a passable, mostly pleasant instrument (his voice), but at times, it borders on affecting a slightly blasé delivery, making the band sound—especially in the overcrowded electronica genre—generic. While "FATHERS" and "The Who's Who of Who Cares" are great, "Horizontalator" is woefully abrupt. The duo should have focused on making a stellar EP rather than just a so-so full length. —Dean O Hillis

## Never Sol

**Under Quiet**  
**Denovali Records**  
**Street: 05.30**  
**Never Sol = Fiona Apple + Cat Power + Ennio Morricone**

From a vocal stance, Czech singer/songwriter **Sára Vondrášková** sounds like she could be Fiona Apple's sister, if not her twin. With the same throaty vocal dynamics (not to mention dramatic delivery) in play, the difference between the two is that Vondrášková's music is completely drenched in influence from the classical world where she was schooled. There are flourishes of electronica here and there on her impressive debut, which—after a digital release last fall—has been remastered for its commercial CD/vinyl arrival outside of the Czech Republic with new artwork and bonus tracks. Included in those is the acoustic version of the striking "Hands." Equally impressive are "Lay Down," and "Femme Fatale," both of which sound slightly foreboding. It isn't until "The Dive" that a playfulness emerges. Credit producer **Jan P. Muchow's** background as a soundtrack composer for influencing the more cinematic sound to these compositions. —Dean O Hillis

## Obituary

**Inked in Blood**  
**Relapse**  
**Street: 10.28**  
**Obituary = Asphyx + Death + Malevolent Creation**

The legendary Tampa, Fla., '90s-era death metal band Obituary seems like they've been treading in a little bit of



shallow water since they reunited in the early 2000s. Maybe *Inked in Blood* will stir up some new, fancy buzz, because it's the best-sounding album that the band has released since they reunited. It's also probably the most crisply produced album. For Obituary, one of the trademark qualities of the band is having a nasty guitar tone and some blaaargh vocals. Those trademarks are not lost with the production sound, just made clearer. The ugly guitar tone exists, but it's complemented by more clarity in the guitar leads and solos. The clarity improves the experience of listening to the record—I heard little bits and sounds from the band that are new. That new sound improves the whole quality of the new album versus the past—where the band mostly sounded like they were rehashing the classics. —Bryer Wharton

## OOIOO

**Gamel**  
**Thrill Jockey**  
**Street: 07.01**  
**OOIOO = Boredoms + Animal Collective + Enon**

Japanese band OOIOO's music generally seems born of the holy union of twitchy ADHD indie punk, 30 floor toms and a whole lot of cocaine—or something. However, for their latest offering, they have decided to go a different direction and incorporate traditional Indonesian Gamelan music into their sound. The result is a sometimes fun and playful, sometimes irritating record that really pushes the limits of what is considered an indie-rock album. Rather than a collection of distinct songs, this record feels like a whacked-out sound collage of drums, bells, yelping and noisy guitars. Gamel feels less like something you enjoy and more like a curiosity to show your university World Music 101 class. Maybe I just don't "get it," but despite how fun it probably was to make, this album isn't very fun to listen to. —Alex Gilvray

**The Pop Group**  
**We Are Time/Cabinet Of Curiosities**  
**Freaks R Us**  
**Street: 10.21**  
**The Pop Group = Gang of Four + The Fall + Joy Division**

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When punk rock first emerged in the late 1970s, it was largely a mish-mash of roughly hewn noise by miscreants who couldn't really play an instrument, crossed with a struggle to breathe new life into elemental rock riffs. British Bands like The Fall, Gang Of Four and The Pop Group added artsy touches like leftist poetic rants, dance rhythms—which, at times, were downright funky—and punched-up jazz-influenced guitar, but also more experimental touches like atonalism. The Freaks R Us label re-released The Pop Group's 1980 studio set *We Are Time* and the rarities collection *Cabinet Of Curiosities*. With their rambling bass lines, astringent guitars and acerbic vocals, they influenced a number of bands who also stretched the boundaries, like **Minutemen** and **Bad Brains**. They were one of the first bands to treat punk rock like an art form, and these discs still sound as brilliant and daring now. —*Stakerized!*

**Punch**  
*They Don't Have to Believe Deathwish Inc.*  
**Street: 08.19**  
**Punch = Vitamin X + What Happens Next? + Suspect**

There could be no better name for this band. Punch plays fastcore with amps pegged as high as they will go, and singer **Meghan O'Neil** returns the hollow descriptor of throat-shredding back to its original intent. This album is lean and intense—apparently recorded live straight to tape, which is the ideal way for something this visceral to be captured. With feminism, the war on women and rape culture in the national dialogue, O'Neil's enraged hardcore perspective is an essential part of the conversation. The refrain in "Worth More than Your Opinion" saying, "Your unwanted opinion is worthless, but not harmless" is an impeccable distillation of everything wrong with the male gaze, and is sorely needed in aggressive music. Musically, Punch plays fast and hard with the expected breakdowns and sing-a-longs. The album can bleed together during its brief 20 minutes, but that's a minor gripe in contrast to how fierce it is. —*Peter Fryer*

**Sissy Spacek**  
*Lead Their Exit*  
**Dais Records**  
**Street: 09.24**  
**Sissy Spacek = The Locust + Wolf Eyes + Pharmakon**

My iPod says this album clocks in at five and a half minutes—for 11 tracks! Avant-garde noise grind is what you get here, as opposed to the straight noise of past releases. Sissy Spacek have had some lineup changes for this release with **Sara Taylor** of **Youth Code** taking over vocal duties with a



lacerating wail. This aural bombardment is laid over drums and bass to complete this grind/noise beast. The album, albeit briefer than brief, covers more territory than you would expect, with tracks like "Oils Of Your Eyes" playing out in the vein of Pharmakon—an interesting detour from the constant barrage of blast beats that are the trade of the other 10 tracks. You'll either get this album or you won't. It's noisy, difficult and could seem comical if not for its sheer intensity. The only complaint: The drumstick clicks at the beginning of each track are distracting. A pause or some feedback would be a better delineation between songs. —*Peter Fryer*

**Sonny Vincent & Spite**  
*Spiteful*  
**Ultramafic Records**  
**Street: 11.17**  
**Sonny Vincent & Spite = Barrence Whitfield & the Savages + Testors**

Blasting out with an all-star cast consisting of **Sonny Vincent** (Testors), **Rat Scabies** (The Damned), **Steve Mackay** (The Stooges) and **Glen Matlock** (Sex Pistols), *Spiteful* is an album that can be described as being a bit rough around the edges. Instrumentally, this has the making for something great, as it is fast, wild and hard—just as any punk album should be. Unfortunately, while these legends can still knock out a solid sound, lyrically, it's less than inspiring and leaves much to be desired. If you see it on the shelf, don't be too impulsive—there might be something else behind it. —*Nick Kuzmack*

**This Will Destroy You**  
*Another Language*  
**Suicide Squeeze**  
**Street: 09.12**  
**This Will Destroy You = Mogwai + Tortoise**

In a genre that's not exactly known for its immediacy, *Another Language* takes its time. At the same time, with songs clocking in around the 4.5-minute mark, these dudes get to the point much quicker than many of their more famous contemporaries. That doesn't really seem to make sense, but it totally



fits. If there were ever a post-rock record that could be considered "pop," it might be this one. However, there is no way that this could ever get played on the radio with how subtly it moves from one idea to the next. I usually listen to this genre for the big release, but *Another Language* never quite delivers in the way **Sigur Rós** might, and I'm glad for it. These consistently changing songs might not necessarily be breaking new ground, but the quality and movement here is enough to keep me coming back for more. —*Alex Gilvarry*

**Tomorrows Tulips**  
*When*  
**Burger Records**  
**Street: 10.07**  
**Tomorrows Tulips = The Velvet Underground / Nirvana**

*When* plays like a window into the lifestyle of Tomorrows Tulips, which is probably very similar to the bands they're inspired by. TT's principal members, **Alex Knost** and **Ford Archbold**, are professional surfers and songwriters, which means that they live life through waves, beautiful bohemian women and guitars. Every track on *When* is memorable, but there's definitely a few standouts. "I Lay In My Bed" has the burned-out feel of a record spinning endless vibes on the beach while a sunset leaks light directly on top of it. "Glued To You" is the fruition of "G-rated grunge," which is a term TT coined to describe their sound, and "Down Turned Self Pity" is an outsider music classic. One must be extremely true to their self to make music that sounds this good. Simply put, this record is tapped in. —*Justin Gallegos*

**Tori Amos**  
*Unrepentant Geraldines*  
**Mercury Classics**  
**Street: 05.09**  
**Tori Amos = Rufus Wainwright + '70s-era Elton John**

After successfully dabbling in a more traditional "classical" world for two albums, it only takes one listen to Amos' new song cycle—especially her deliciously rousing title track—to know she has returned to her indie-pop/rock musical roots. And what a welcome—

"America" is playful, "Trouble's Lament" is pure bliss and, like "Wedding Day," boasts a blues-infused acoustic groove. The message of the Cézanne-inspired "16 Shades Of Blue" is arrestingly about female aging, which comes up again to a lesser degree in the beautiful duet with her teenage daughter **Natasha Hawley** called "Promise." The serious spying themes of the FBI and NSA are balanced with Amos' ever-playful use of female characters (I always love how she enunciates her choices) on the whimsical "Giant's Rolling Pin." Ballads—always an Amos strength—make a big return here, especially "Weatherman," "Oysters," "Selkie" and the gorgeous "Invisible Boy." —*Dean O Hillis*

**Various Artists**  
*Peru Bravo: Funk, Soul & Psych From Peru's Radical Decade*  
**Tiger's Milk Records**  
**Street: 10.06**  
**Peru Bravo = Jimi Hendrix + Los Shain's + Steppenwolf + The Meters**

*Peru Bravo* is a perfect compilation



demonstrating the raw reflection of the beat, garage and rock n' roll influence from the United States and Great Britain on South American culture. The clear effect of western hegemony is beautifully reproduced through covers from classic tunes like **Los Holy's** "Cissy Strut" (The Meters) and **Jeriko's** version of "Hey Joe" (Jimi Hendrix). Unfortunately, the wonders produced from Peru's underground scene were short-lived, after another Junta led by General **Juan Velasco Alvarado**—who took power in 1967—truncated this burst of western-influenced creativity. This collection of essential artifacts from the underground funk, soul and psych sound from Peru's "radical decade" is a must-own for any hip weirdo out there. Now, go dig this. —*Nick Kuzmack*

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Nov 4-Cross Me, Vulgar Display, Chained Down  
Nov 5-Huldra, Losing Skin, Second Nature  
Nov 7-We Rise The Tides  
Nov 8-Lee Corey Oswald, No Sun, Chalk, Problem Daughter  
Nov 10-A Distant Calm, Siddhartha, Tera Vega, The Perished, Ten Plagues  
Nov 11-All Them Witches, Dwellers, Oxcross  
Nov 12-SPYHOP Presents: 801 Sessions  
Nov 13-Grand Banks, The Echo Era  
Nov 14-The Bots, Archeoptryx  
Nov 15-Good Time Boys, Vain and Valor, Wearing Thin  
Nov 16-Sargent House Presents: TTNG w/ Mylets, Emma Ruth Rundle, Great Interstate  
Nov 17-The Moms, Everything Ever  
Nov 18-Gates, Pears  
Nov 20-Die Off, Storms, Star Grazer, Indian Warlord  
Nov 21-Goliath, Beneath The Veil, Cries of The Captive  
Nov 22-@ DIABOLICAL RECORDS: Hard Girls, Shivery Shakes, Problem Daughter  
Nov 24-Edhocull, Die Off, Wounds of Valor, Die Off  
Nov 25-Seizures, Curseworship, Fever Dreams  
Nov 28-Disngaged  
Nov 29-Bastard Feast, Plague Widow  
Dec 1st- Kurt Travis, Hotel Books, Tommy Boys  
Dec 2nd- Apathy Cycle, Ulterior, Flak Jackets  
Dec 4th- Sigma Nu Benefit Concert  
Dec 5th- Old Port & The Religious Enforcers  
Dec 6th- Swing Hero

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Dec 18th- Dope By Design  
Dec 20th @ Diabolical Records: Sounds of Satellites  
Dec 29th-Dec 31st: SLC Presents: EVE!

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# THE URBAN LOUNGE NOVEMBER

- 1: Bear's Den, Dan Mangan + Blacksmith, Christof
- 3: FREE SHOW PSYCH LAKE CITY PRESENTS Santoros, Psychomagic, Red Telephone, Green River Blues
- 4: FREE SHOW The Choir, Merchant Royal
- 5: FREE SHOW Megafauna, Stainy, Baby Ghosts, Pleasure Thieves
- 6: FREE SHOW Karamear's Going Away Party with Flash & Flare, Jesse Walker, Godina
- 7: DUBWISE 8 Year Anniversary, DJ MADD (Hungary), Bloom, Juliette, Lowpass 9 PM DOORS
- 8: Heaps & Heaps, Big Wild Wings Album Release, Streets of Laredo, Strong Words
- 11: SOHN, Wut
- 12: FREE SHOW Holy Ghost Tent Revival
- 13: FREE SHOW SKULL CANDY PRESENTS Dorothy, The Features, Chappo, Tristen
- 14: SLUG Localized- Bronco Album Release, Golden Sun, Super 78 9 PM DOORS
- 15: Green Street Presents Dirt First Takeover! MartyParty, Grimblee, Mr Vandal, GRAVYTRON
- 16: FREE SHOW Jel (Anticon), Youth In Eyes, Scenic Byway
- 17: Run The Jewels (Killer Mike & El-P), Rattling, Despot
- 18: FREE SHOW hiatus Recorded presents Fat Tuesday Feat. XXXXXX, Johnny Law, Merry and Juliette, Clearcut
- 19: Mr. Grimm, Young Tongue, Big Wild Wings
- 20: FREE SHOW Keala Temple, Earthquake, High Counsel, Stag Horn
- 21: Vance Joy, Jaymes Young
- 22: Jamestown Revival, Hollow Wood, The North Valley
- 24: Sallie Ford & The Sound Outside, Strong Words
- 25: SDOL PRO PRESENTS Mimosa, Swindle, Heartwreck
- 26: Iceburn, La Verkin, Baby Girl 9 PM DOORS
- 29: Flash & Flare, Gravy, Iron 9 PM DOORS

## COMING SOON:

- Dec 2: FREE SHOW Jax Jax! The Homestead Album Release
- Dec 3: My Brightest Diamond
- Dec 4: Terry Hooley & Gig Show
- Dec 5: Joshua James
- Dec 9: Jerry Joseph
- Dec 10: FREE SHOW The Crouchy
- Dec 11: FREE SHOW Hip Hop Floor with L&L
- Dec 12: Cinnamon
- Dec 13: The Growth & Eryn and Gunnar presents
- Dec 14: Augustana
- Dec 17: FREE SHOW Jaxx, Jaxx
- Dec 18: The Real & Scott 10:30P
- Dec 19: FREE SHOW Live with DJ & Friends
- Dec 20: 10th Annual Festival Party
- Dec 21: FREE Show Playlist
- Dec 22: Physical Therapy w/ Thunderbird's Station
- Dec 23: Eggs from a Soft Shell
- Dec 24: FREE SHOW Night 41 Hip Hop, Rock, Soul, Season of the Witch, Heaps, Red Telephone
- Dec 25: FREE SHOW Night 42 Hip Hop, Rock, Soul, Season of the Witch, Heaps, Red Telephone
- Dec 27: Merry & Juliette

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# KILBY COURT NOVEMBER

- 1: K-UTE presents Big Wild Wings ALL AGES ALBUM RELEASE, In Color, Sarah Degraw, MAER
- 3: X96 presents: Bear Hands, Fences
- 4: The Pelican's, Middle Class Marvel, Anthony Stafford
- 5: Lucid Flow Music: HoneyComb Hip Hop, Tiz The Giant, Jay Citrus, G.T.M., Allie Hustle, Sane One, Mario G.J. (6:30 DOORS)
- 6: Max Pain & The Groovies ALL AGES ALBUM RELEASE, Burning Palms, Red Telephone
- 7: Zak Waters, Mimi Knowles
- 8: Barcelona, TEAM\*, As We Speak
- 9: Lorin Walker Madsen, Sam Lee
- 12: Melanie Martinez
- 13: The Wytches, Max Pain & The Groovies
- 14: Night Terrors of 1927, Fictionist
- 15: Drew Holcomb & The Neighbors, Penny & Sparrow
- 16: OBN III's, Breakers
- 17: Dads, Tiny Moving Parts, Choir Vandals
- 18: The World Is A Beautiful Place & I Am No Longer Afraid To Die, The Hotelier, Rocwell Kid, Posture & The Grizzly, Nora Bates
- 19: The Chronicle Trio, Jazz Jaguars, Racecar Racecar, Aaron Vera, Ricky Cisneros
- 20: FOX, The Ars Nova, Archeopteryx
- 21: Maer, Beachmen
- 22: Twin Peaks, Criminal Hygiene, Koala Temple

## OTHER SHOWS!:

- Nov 1: Method Man & Redman, B-Real, Berner, Mick Jenkins @ The Depot 21+
- Nov 7: Mary Lambert, Jillete Johnson @ The Complex All Ages
- Nov 7: Wampire, Color Animal, 90s Television @ The Garage 21+
- Nov 8: Water Liars, Killing Tiger, Strong Words, @ The Garage 21+
- Nov 10: Detron 2020, Kid Koala (DJ Set) @ The Depot 21+
- Nov 12: Yellowcard, Memphis May Fire, Emarsca @ The Complex All Ages
- Nov 14: The Kin @ The Complex All Ages
- Nov 17: KRCL Presents First Aid Kit, Samantha Crain @ The Complex All Ages
- Nov 18: Yehwolf, Billie, Big Henry, DJ Klexer @ The Complex All Ages
- Nov 21: KRCL Presents Flying Lotus, Thundercat @ The Complex 21+
- Nov 21: Radio Moscow, Candy's River House @ The Garage 21+
- Nov 22: Wovenhand, Porifak @ The Garage 21+
- Nov 24: Watsky, Kyle Anderson, Paak @ The Complex All Ages

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