

SLUG

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SAT, FEB 8 STONEFED
TUE, FEB 11 THE DISCO CHICKENS
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THUR, FEB 13 MOJOHAND
FRI, FEB 14 THE PRANKSTERS

SAT, FEB 15 GORDON GREENWOOD
AND THE HURT
TUE, FEB 18 JD'S LIVE PIANO
REQUEST LINE
WED, FEB 19 KEVYN DERN
THUR, FEB 20 REGGAE THURSDAY
FRI, FEB 21 MEANDER CAT
SAT, FEB 22 THE DISCO CHICKENS
WED, FEB 26 JACOB WESTFALL
THUR, FEB 27 ACOUSTIC COUNTRY RAMBLE

ABOUT THE COVER: It's *SLUG Magazine's* 36th anniversary! For this deep dive into *SLUG's* first decade, local graphic designer Ed Robles (@24hrdrugstore on Instagram) crafted a cover that draws inspiration from old-school *SLUG* covers and '90s DIY show flyers.

Asha Pruitt

Contributor Limelight Junior Editor



To call Junior Editor Asha Pruitt "invaluable" to *SLUG* is a big understatement. Having joined the *SLUG* team back in June 2023, she coordinates countless stories, manages editorial interns and plays a substantial role in putting each month's magazine together.

Jackie Stigile

Contributor Limelight Marketing Intern



Marketing Intern Jackie Stigile draws upon her sense of humor, knack for design and social media prowess to strengthen *SLUG's* presence both at local events and across the internet. Keep an eye out for her working her magic at *SLUG Mag's* 36th Anniversary Party on February 15!

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A BRIEF HISTORIA AND UNCERTAIN ODYSSEY OF THE SALT LAKE UNDERGROUND

By Alton Barnhart • altonboy2009@gmail.com



Brad Collins



Bill Frost



Ivar John Zeile



Kevin Kirk



Lara Jones

This article is dedicated to **JR Ruppel**, the flannel-clad trailblazer who put ink to paper, and an absolute bastard to track down (all out of love). Thank you for starting it all!

Listen, if you've been running warehouse parties since the early '90s, there's a hearty chance you have a good understanding of SLC's underground. Like a right-hook from a spiked, unwary hot chocolate, *SLUG Magazine* crept from underneath downtown's asphalt on a frosty December night in 1988. No passing bystander thought twice of the stapled-together zine, nor did the handful of ragtag contributors that added their "outsider" insight. However, what unearthed was a sprawling subculture of young deviance only taken in by those who could find it. The raw, unadulterated, in-your-face lifestyle weaved a spiderweb threading through nearly every medium — music, art, fashion and philosophy. From hand-stitching punk patches into your jean jacket to tracking down an industrial rock show at a vacant garage downtown, each act was an iron fist revolution against the conservative ideals that Utah historically reinforced. "Having experiences like that really captivated our intention," long-time *SLUG* Contributing Writer **Ivar John Zeile** says. "[It was] a moment in time where if you could get away with it, you'd do it."

However, the gustful winds of time have begun to change, and so has the culture. With advancements like the World Wide Web and social media like Instagram or (possibly, fingers-crossed, the now-de-

funct) TikTok, accessibility becomes more rabid. "Everything softened up so much that super hardcore stuff isn't that hard anymore," *Raunch Records* owner **Brad Collins** says. "It's almost mainstream and it gets weird. You want to be an underground guy, but you can't. It's everywhere." When the underground ventures to the light, how does one pump the brakes before getting burned? Put down the wax wings, Icarus, we must first look back...

The late '80s were prominent in this development by showcasing a jagged display of sights, and more importantly, sounds! Blaring sirens of all musical brackets (punk, metal, industrial, rockabilly, etc.) were stashed into reckless bars and warehouse districts to biologically transform into an organic atmosphere. "When [the show] clicks, it's the most amazing high," *KRCL* Executive Producer **Lara Jones** says. "I remember at *Burt's Tiki Lounge*... when there were 30 to 40 people in there, you could feel the building inhaling and exhaling from everyone having a good time." That venue, as well as *Club DV8*, *Speedway Cafe*, *Zephyr Club* and several others, introduced many young adults to a newly-founded collection of local bands.

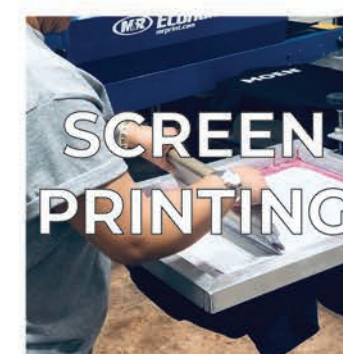
As the '90s rolled in, the basement "Big Bang" began to evolve rapidly. "It was just a fucking blur of creativity in the early '90s — it exhausts me just thinking about how much was going on," says **Bill Frost**, who initially wrote for *SLUG* under the moniker "Helen Wolf," a deride jab at *City Weekly's* misspelling of a blues singer's name. "I think I was

just existing off Jolt Cola." Heart-pounding adrenaline soaked through the crevices as local bands like **Dinosaur Bones** and **River Bed Jed** climbed the ranks. As more bands came onto the scene, the freedom to create music without major label backing snowballed. "There were all these little pockets happening everywhere," Frost says. "Before, you thought you had to go to Los Angeles or New York to make anything of yourself, but it turned out you could do this anywhere."

Now, this article was meant to be a "back in my day" groan, and summarizing two decades of such a rebellious movement in one page is idiotic. However, the future underground is mutating in a pixel lime-light. "The internet is good and bad," says *The Heavy Metal Shop* owner **Kevin Kirk**, who's seen the change firsthand. "It brings people in, but back then you had to get out to find out, you know?" That's what the Salt Lake underground comes down to. No matter what Doc Martens go well with your bomber jacket. No matter what mainstream "TikTok darling" thrash album you're hyper-fixated on this week. The "underground" is a sense of belonging to something bigger than yourself. "Maybe if [the scene] outgrows its origins, it redefines itself," says Zeile. "What matters is that any individual can find a home for their own thoughts and interests."

Huge thanks to Bill Frost and his band **Magda-Vega**, Ivar John Zeile, *KRCL 90.9 FM*, *Raunch Records* and *The Heavy Metal Shop*.

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DEAD VENUES CROSSWORD

Utah's underground music scene saw incredible venues come and go throughout the late '80s and '90s. Without these DIY venues, Utah wouldn't have the punk legacy that it's known for, and *SLUG* wouldn't have had much to write about. Below is our tribute to those long-gone spots. Can you name all 15 and prove your punk-rock credibility? Scan the QR code to the right to find the answer key on *SLUGMag.com*!



Illustration: Garrick Dean



A C R O S S

D O W N

- 4 Known for having the best sound system in the state. Opened in the '80s, closed in 2003.
- 6 A dance club and gay bar up front, a music venue in the back.
- 10 Local bands Clover and Honest Engine played here every weekend in the '90s.
- 12 An all-ages music venue that was not a cafe.
- 13 A legendary underground all-ages venue on the west side.
- 15 A DIY underground spot run by the band Hate x Nine.

- 1 A DIY warehouse in Sugarhood with free concerts and a pirate radio station.
- 2 Oasis, Mercury Rev and Ween have all performed here.
- 3 Home of the specialty drink "The Cerebral Assassin."
- 5 A converted porno theatre with dozens of pool tables.
- 7 This oddly named venue was first known as Holy Cow and was eventually reborn as The Urban Lounge.
- 8 A half-indoor, half-outdoor live music room where Charli cxc, Deftones and the Strokes have performed.
- 9 Nirvana and Smashing Pumpkins performed at this converted church.
- 11 A later incarnation of Spanky's Cinema Bar on 300 South downtown.
- 14 Right around the corner from the Dead Goat Saloon.

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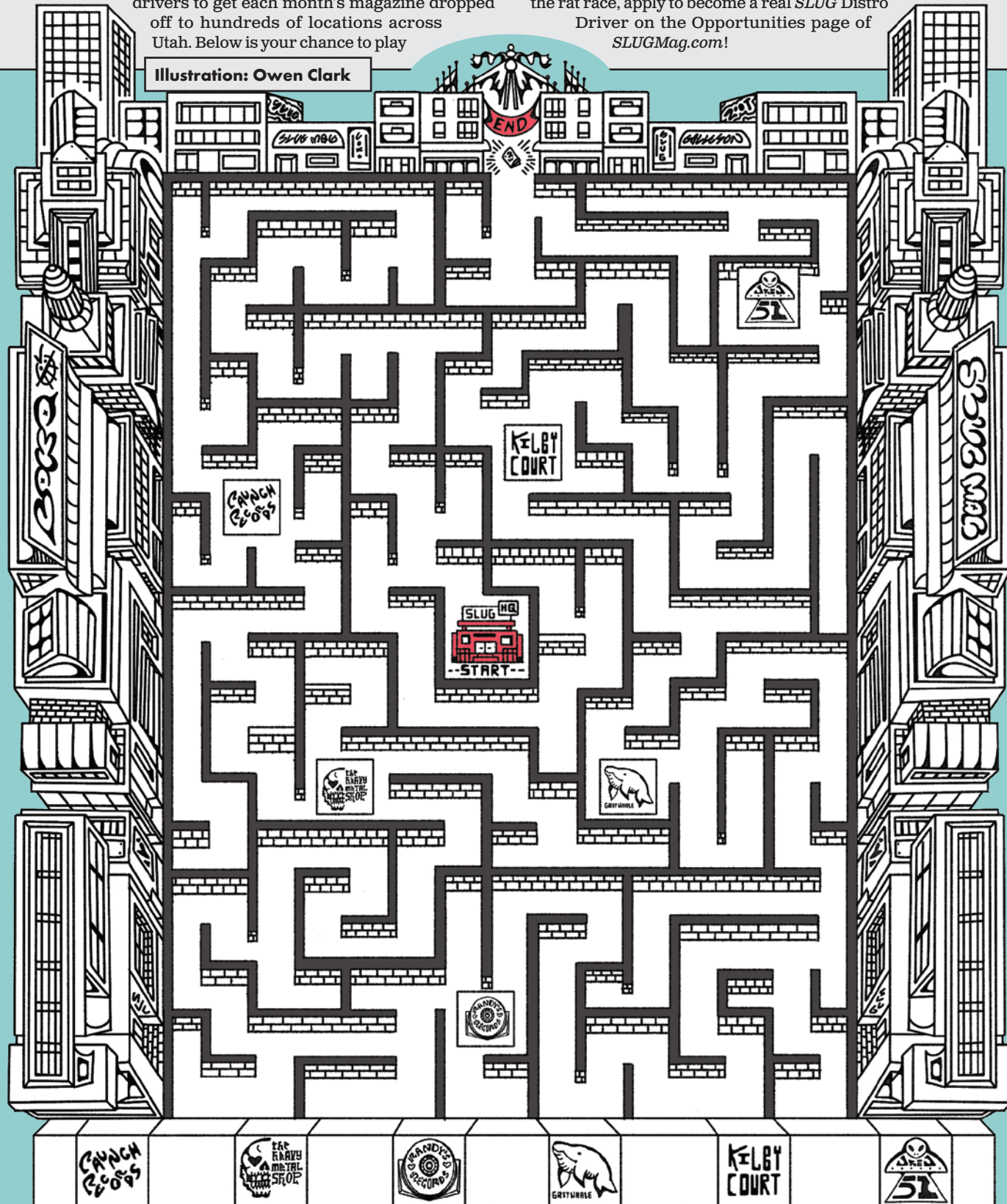


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Illustration: Owen Clark



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Surface Tension 11 (2020) by Courtney Mattison. Glazed stoneware and porcelain. Courtesy the artist.

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Learn More



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at Weber State University's Mary Elizabeth Dee Shaw Gallery

SLUG: So, do you get tired of the “underground” label?

Ramones: Nobody calls us that; we do really well in America, but over there is where, I guess, we do the best. There’s a different attitude over there.

SLUG: About the music, there’s a real sense of forbidden energy to it. Lots of the songs are about things that go counter to what society sees as accepted behavior (“beat on the brat with a baseball bat,” etc.). Is it intended that way?

Ramones: Yeah... it’s our reactions to all the bullshit

and all the pretentiousness and all the mediocrity that goes on. We don’t compromise, we don’t kiss ass, we don’t give a shit what people think about us, we do what we believe.

SLUG: What do you label your music?

Ramones: We call it punk — it’s hard rock, it’s exciting rock and roll music.

SLUG: Is punk still alive?

Ramones: It’s alive enough, and there’s nobody like us.

THE RAMONES

Issue 20 – August 1990

By Don Elkins Jr.



SAVING THE TOWER THEATRE...

Issue 26 – February 1991

By Laura Bringard



“I think, as a community, we all have to do something to put back what we’ve taken out,” said new owner **Harold Hill** regarding his contributions toward saving the *Tower*. “It’s as important as the new arena for the Jazz. I think historically its worth is beyond calculation and it’s a very integral part of our marketplace. Intrinsicly, you can’t replace it. I’m going to roll up my sleeves with Greg and see if we can’t get things done,” said Hill, who noted he has received offers from parties interested in opening restaurants in the theater’s location.

“It’s quite an investment to buy a theater. They’re not known to be a very stable business in these hard days when multiplexes are the way to go,” said **Greg Tanner** regarding the Independent Film Foundation (IFF)’s efforts to recruit Hill. “But we have a unique position in the film market here in Salt Lake in that we specialize in something that no one else does — art film programming,” Tanner said, “so we can make the *Tower* a viable economic investment whereas I don’t think anyone else really could.”



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SLUG: Well, what about the word “witch”?

Gretchen: We’re deliberately reclaiming and deliberately choosing to use that word, instead of a prettier or “nicer” word, because we see the power in it. We see the positive context ... The problem with that is: I’m not sure any of the three of us would actually believe in supernatural powers. I don’t think it’s super, other or other side. We think it’s all entirely natural. How much more “super” can you be than “natural”? For a long time, it was assumed that all magic, including the growing of plants, came

from power given by a deity. Part of the problem is which deity a person claimed the power came from. If a person claimed that the power came from the coming ruling deity, then the magic was called a miracle, and you were doing the will of God, and it was fine. If a person happened to worship any other deity than that one central, cultural god — whether or not they claimed that their ability to do magic came from that deity — then it worked by magic and evil.

PAGANISM IN UTAH

Issue 40 – April 1992

By Clarke Walker, JoYaffe



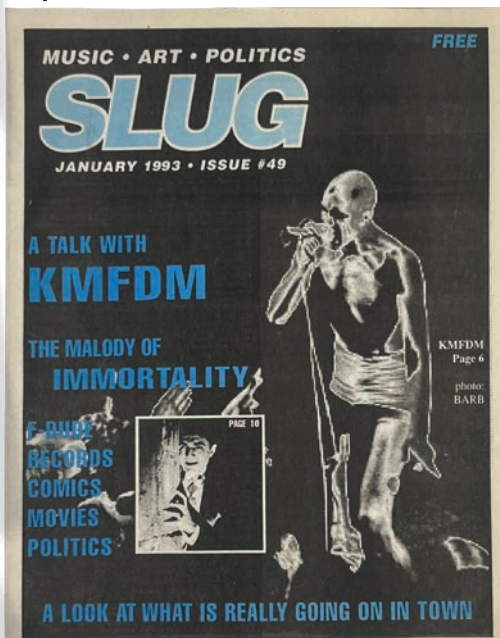
Paganism In Utah

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THE MALADY OF IMMORTALITY: BRAM STOKER'S DRACULA

Issue 49 – January 1993

By M.



The movie and the book are both wonderfully constructed, delving into the psyche of the vampire and making the horror and shock secondary. They do not merely satiate our human bloodlust, but study human reactions to the supernatural and the spiritual. Through the responses of the actors in *Dracula* and the character in *Anne Rice's* novel, we can examine our own attitudes toward death and immortality and vicariously see how we might choose if given the opportunity. How many of us would drink the blood of eternal life? How many of us are happy just as we are?

These questions are eternal and are raised through the vampire legend, far enough removed that we can make our decision without obligation or pressure to our souls. If the vampire fascinates our own minds, why is that? If the creatures of the night disgust and frighten us, what does that mean? ... **Francis Ford Coppola's** *Dracula* is incredibly true to Bram Stoker's novel, especially in the mood and the passion elicited on the screen.



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Poison Ivy: ...For whatever reason, more people in Europe know about rockabilly and American culture than Americans now. I don't know why that is.

SLUG: Do you think all this label attention might offer some hope to the more traditional rockabilly bands like **High Noon**, **The Frantic Flattops**, **The Dave and Deke Combo** and **Russell Scott & His Red Hots**?

Poison Ivy: Yea, I hope so. I think that makes a better chance for it. Those are really good bands and it should open the door for

that because the climate just changed at radio and record companies. We haven't modified what we do and **Reverend Horton Heat** hasn't tamed down at all. It's like more people are coming around. More people who are actually music industry types are warming up to it. I don't know why it's taken them forever. So, that might open the door for more bands. People are just sick of moody depressing music. We sure don't need a '70s revival — it was bad enough in the '70s.



THE CRAMPS: A PHONER WITH POISON IVY

Issue 71 – November 1994

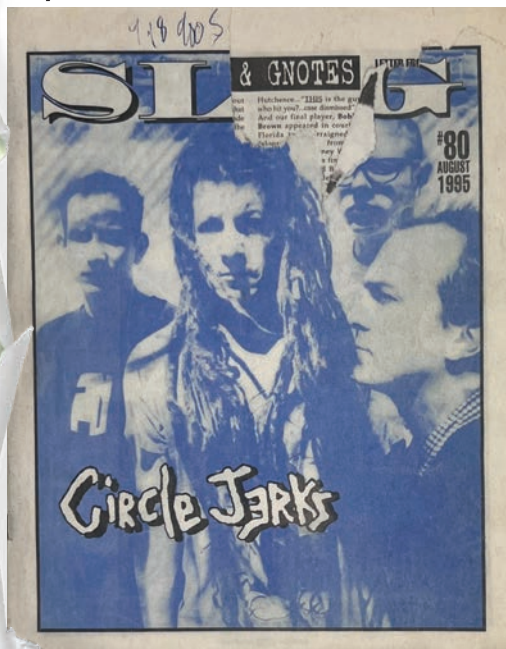
By SLUG Staff



CIRCLE JERKS

Issue 80 – August 1995

By SLUG Staff



SLUG: How many times have you played in Salt Lake City?

Keith Morris: We played the *Speedway*. We played the... it was like a youth center that served food. We played there with **Scream**. The last time I visited Salt Lake City, I was with a friend who was recovering from alcohol and heroin, so it was really boring. I mean, Salt Lake City's a pretty boring place, so I'm really sure that whenever the Mormons get together to do their — you know, when the **Mormon Tabernacle** gets together to do their stage presentation of *Oh! Calcutta!* [which was a famous nude play from the

'60s or '70s] that it's probably, like, a welcome thing that everybody goes to. Maybe what we can do is, we can do the Circle Jerks backed by the Mormon Tabernacle Choir. Maybe do a version of "I Want To Destroy You" or "Wild In The Streets." Don't they wear, like, gold gowns or capes?

SLUG: They wear garments and they have little insignias over the nipples.

Morris: Right. Like, kick here. I'm a loser. Pay later.



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Atlantic Records is just happy that CIV has a second chance. A good way to alienate a record label employee is to invite one to *Saltair* for a concert. A year later, Atlantic's representative still hasn't forgotten the smell. She compares it to wearing a dirty diaper on your face. You go *Angelica!* CIV is gaining popularity slowly but surely. A few might remember their date with *Quicksand* ... after the *Warped* mess — positive, melodic New York City hardcore and one of the best recent albums in that style.

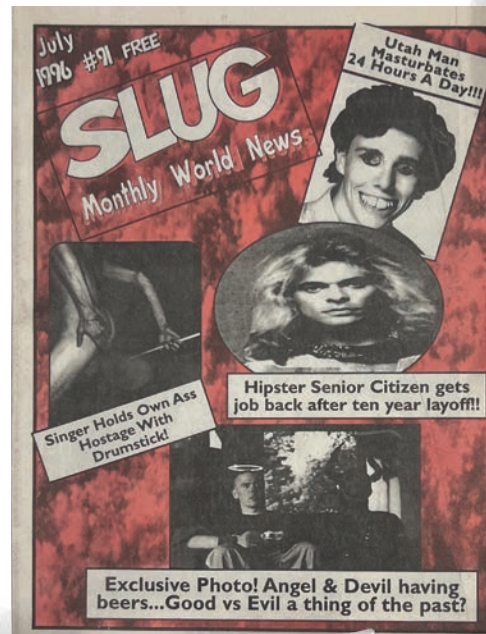


Preceding them on the first stage are the *Deftones*. Why aren't they headlining? They actually get played on the radio! They are one of the bands responsible for the return of classic rock to Salt Lake City radio. Thanks a lot, fuckers. How about this *Goldfinger* group? A cool cover with space images and a lot of gold sparkles featuring ska/punk in the pits. Opening things up on the first stage are *The Meices*.

WARPED TOUR '96

Issue 91 – July 1996

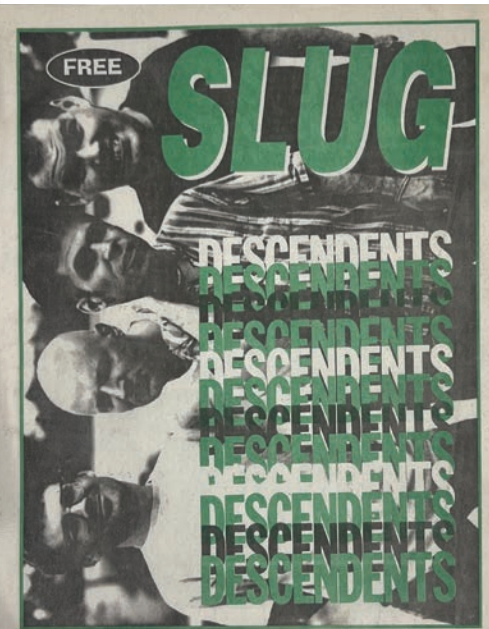
By Speedy Brinefly



DESCENDENTS

Issue 108 – December 1997

By Brent Porter and Jason Haug



Jason Haug: Did you know the guy at the door?

Karl Alvarez: Yeah, he was one of the scene people. **Brad**, who owns *Raunch Records* in town, is actually — he's probably the nucleus around which all punk rock in this town has always traditionally centered. He had his radio show on *KRCL* for years and years. It was on very early — I want to say '78. I might be wrong, it might have been earlier. But before he started *Raunch* in the mid '80s, between his radio show and his promotions and stuff, he's done more for music in this town than anybody.

Haug: Were they more against punk rock in this town than in other towns?

Alvarez: It was actually better here than in L.A., cause in L.A. they would have police helicopters searching the parking lots of gigs. They saw it as an actual threat. In this town they didn't actually know what it was. For the longest time, like I said, in the *Indian Center* or in this one garage we called the "Grease Pit," the cops literally had no idea what was going on.



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SLUG: Tell me about the title of your new book, *Solipsist*.

Henry Rollins: It's a book I started in the summer of 1993. The inspiration for the book comes from the definition of the title, *Solipsist*, which is someone that thinks the world is merely an extension of themselves, which is the way I feel sometimes in the city. It's like when you're riding on a subway in New York. You figure this urban hell is just nothing, but this thing has been created to make you insane.

I started writing from a very claustrophobic,

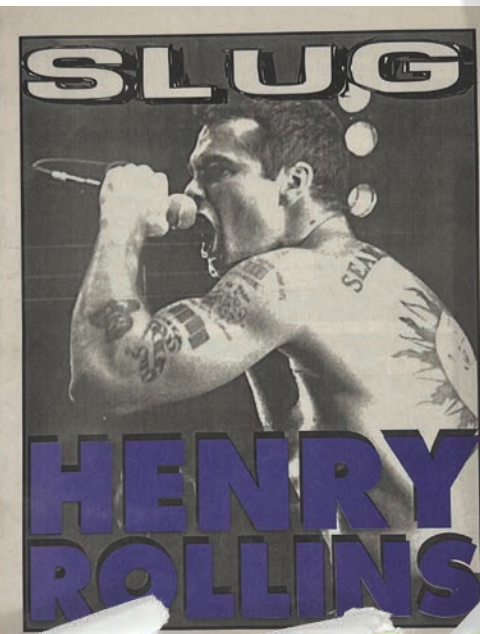
obsessive point of view and the project took about three years to write. I finished it in 1996 and let it sit for about a year to see if I still liked it. I started reading it in late '97 and decided I still liked it and we're putting it out. It's a series of weird essays and stuff ... I did some rewrites. As always with me, there are a lot of sentences that can always use strengthening. I've learned that a lot of writing is in the rewrite.



HENRY ROLLINS - THE INTERVIEW: PART ONE

Issue 115 – July 1998

By Royce



FUNKADELIC: AN INTERVIEW WITH GEORGE CLINTON, BOOTSY COLLINS AND BERNIE WORRELL

Issue 128 – August 1999

By Mike Evans



Worrell played classical music from the age of four. He took private lessons at Juilliard ...

"Bernie used to play organ for us at our 'doo wop' talent shows," Clinton says. "Man, he'd make us sound like professionals! When he came back from college, we were doin' rock and roll. He took the funk, and added King Crimson and Emerson, Lake and Palmer. People didn't know WHAT they were hearing."

"Me and George Clinton and all of us used to move around," Worrell reminisces about early Funkadelic. "We lived in Detroit, Toronto and

we met Gary and Boogie (true All-Stars, also from Plainfield) up there. That's before we knew Bootsy."

Clinton tells the story: "Bootsy was funk'in' down in Cincinnati. He'd just left James [Brown]. When I first saw Bootsy, I said, 'Wow! I didn't know we had an extra man in the band!' He already looked like one of the Parliament-Funkadelic. When we went to see him play in Cincinnati, when we were playing there one time, we thought WE were on stage!"



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For 36 years, *SLUG Magazine* has been amplifying Salt Lake City's thriving alternative and underrepresented music, arts, events and community subcultures with thoughtful media coverage and event curation.

To celebrate our anniversary with the communities we cover and uplift, on Saturday, February 15, we're hosting a unique showcase in which 36 local bands will perform

one song each between the stages of *Urban Lounge* and *Blue Gene's*. Doors open at 7:00 p.m. and music kicks off at 8:00 p.m. Tickets are just \$15 — get them early before they sell out!

Ahead of our *36th Anniversary Party*, *SLUG* asked these musicians to answer a handful of questions on topics ranging from their dream venue to their ideal last meal.

Aside from formal venues, if you could play a show at any unconventional spot in SLC, where would it be and why?

Bonestorm: In a forest, because that's where all black metal bands somehow play without power in their music videos.

Midnite Rollercoaster: *The Shops at South Town*. The acoustics would be interesting.

Natalia: At *Brighton Ski Resort*, because I love snowboarding and I feel like the energy would be sick in between runs.

Mummy: *Raunch Records & Skate*.

Detzany: I would love to play a Tiny Desk-style intimate concert at *The Rose Establishment*.

You Shall Know Our Velocity: I'd love to perform in the *Salt Lake City Cemetery* somehow... among all those beautiful gravestones... and imagine a couple of

deer strolling by!

Anna Beck: At the whale roundabout on 9th and 9th. All hail my president, the whale.

Cherry Thomas: *The Leonardo* museum would be cool. It'd be an intimate one with pretty visuals.

Muskies: We hope to set sail down the Ogden River for our Muskie River Special. Spectators will be on nearby watercraft, creating a performance



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KNWDAY



DETZANY



FLAT RAT

that is truly moving. Like the band in *Titanic*, we will go down with the ship.

Glowed Hearse: The Capitol building.

What would your band's last meal be?

AnthoZ: Anthony: I would eat the electric chair. Marshal: Raw milk.

Taphy: *Mr. Charlie's Chicken Fingers.*

Molotov Dress: Chocolate chip cookies and horchata.

Chegoya: The Caniac Combo from Raising Cane's.

Corbino: Popcorn (appetizer), Dutch oven potatoes (main dish), a side of green beans from my parents' garden, IBC Root Beer and banana cream pie for dessert.

Knwday: Beans and rice.

Tragic Black: Bats, bones, skulls and beer.

Mañanero: A variety of tropical fresh fruits, one whole watermelon, nine fusion Korean/Mexican tacos, one six-pack of Pabst Blue Ribbon tall boys, a Big Gulp of Diet Coke and a large strawberry shortcake with extra whipped topping.

How would you describe the Utah music scene?

Antela: Bunch of friggin' chillers makin' whatever music comes out of their darn dang noggins. Got a lot of really cool and original sounds out of SLC and it feels like we're always encouraged by other local bands to try new sounds.

Deathblow: Sweaty.

jimi dead: DIY or die!!

The Plastic Cherries: Friendly, growing, passionate.

Danté Leraé: Eclectic, vibrant and filled with immense, understated talent.

Purr Bats: Post-Netflix meets Trump's America.

Gizmoe: Diverse, invested, unexpected, passionate, growing.

What band or artist would be your dream musical collaboration, if you could record a song with anyone?

Olympic Deth: Olympic Deth.

Orange Soda: PORTER ROBINSON. PLEASE NOTICE US.

Love, Audrey: Third Eye Blind.

the Gontiks: David Byrne.

Sean Baker's Recycled Stardust: After much deliberation, we've decided that it would be a dream come true to form a supergroup composed of the **Spice Girls**, the spirit of Syd Barrett and the entire 1996 Mormon Tabernacle Choir.

3690: Björk.

Red Bennies: Josie Drew's generative ecosystem-modeling music program.

Flat Rat: Alice Coltrane.

3690, Andy Doors, Anna Beck, Antela, AnthoZ, Bonestorm, Chegoya, Cherry Thomas, Corbino, Cudney, Danté Leraé, Deathblow, Detzany, fairy fingers, Flat Rat, The Fucktards, GIZMOE, Glowd Hearse, jimi dead, Knwday, Love, Audrey, Mañanero, Midnite Rollercoaster, Molotov Dress, Mummy, Muskies, Natalia, Olympic Deth, Orange Soda, Purrbats, Red Bennies, Sean Baker's Recycled Stardust, Taphy, the Gontiks, The Plastic Cherries, Tragic Black, You Shall Know Our Velocity

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There's a good chance you've already ordered from *Free Wheeler Pizza*, since they've been a Salt Lake City pizza institution doing takeout and delivery since 1977, long before *SLUG* was ever published. So let's skip past the humble exterior and the very friendly service and get to the best part: the insanely large menu.

Free Wheeler's offerings include a large array of classic pizza joint appetizers as well as salads, calzones, sandwiches, desserts and beverages, but the real stars are the pies. Custom pizzas come in 12", 14", 16" and 18" sizes and can be personalized to a truly mind-blistering degree. House sourdough or whole wheat crusts can be made regular or thin at no extra charge and for "slightly more," you can get a thick or gluten-free crust (only available in 12"). Prices vary from \$1.59 each to \$5.57 each for adding your choice of toppings to your custom 'za.

Free Wheeler has one of the most extensive and diverse toppings lists I've ever seen, with nine cheeses, nine possible sauces, 13 meats, 21 veggies, three seafood options and even three types of nuts. So you don't strain your brains: If you don't vary your crust, sauce or cheese and choose just three of those toppings, that's 59,280 different combinations you could enjoy — enough to try one every single day for over 162 years!

At *Free Wheeler*, classic veggies like onions, mushrooms and peppers rub elbows with more innovative options like eggplant, asparagus and broccoli. Meat options include stalwarts like pepperoni and ham, but also internationally-inspired sausages like linguica, andouille and bratwurst. Want to get super classy? Try some premium toppings like pine nuts, shrimp or even smoked oysters. And yes, you can get pineapple (don't come at me!).

With all those choices, my analysis paralysis set in, so I opted to try a few of their signature pies: delicious combinations already curated by *Free Wheeler's* pizza experts. The Pepperoni Magnifico (14" for \$19.49) riffs on the standard with smoked provolone stuffed between two layers of pepperoni. The smoked cheese complements the spicy pep, and the crust here deserves special recognition; it's not too doughy or thick, crispy at the edges and maintains a good chew.

The Chicken Alfredo (14" for \$19.49) comes with broccoli, chicken and chopped garlic, all on an

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Photos by John Barkiple

alfredo base. I especially appreciated how garlicky it was and how the chicken wasn't dry or overcooked. Another great option is the Mediterranean (12" for \$16.99) — a mix of robust veggies on an olive oil base with feta cheese. This one I sampled on the gluten-free crust, which is crunchy, crispy and thin. The combo of feta, pine nuts and sun-dried tomatoes here was a winner! There are many more signature pizzas I'm curious about and will be looking to sample soon (Cordon Bleu pizza at \$20.99 for 14", I'm looking at you!).

The rest of the menu contains some worthy additions, too. A must-try is their most popular appetizer, the Ziggy Sticks (\$8.19), which are classic cheese pull-aparts with a tastier crust than most and no tendency to get soggy from cheese grease. I had to try the French Dip sandwich (\$12.99 full or \$7.49 for half), served with chips, a pickle spear and au jus for dipping, which really let their house bread shine. The sandwiches are a good size, too, which makes them a screaming deal in this post-inflation world.

Whether you're stopping by for lunch, being a weeknight hero with delivery, or fueling a whole birthday party like I did, *Free Wheeler* is Salt Lake's most enduring choice, precisely because it can be anything you want. From the familiar to the more exotic, or simply for those special combinations you have to have, they have it all. Check out the full menu at freewheelerpizza.com and choose your fate!

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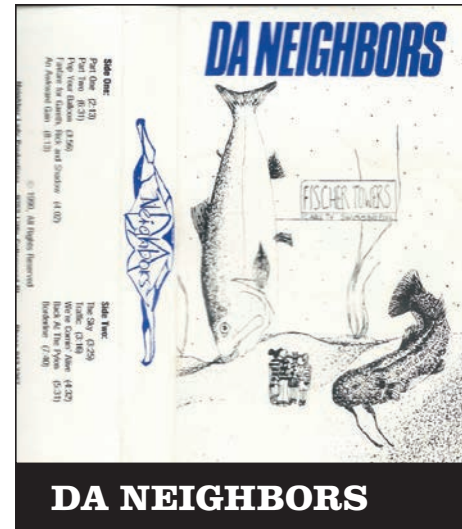
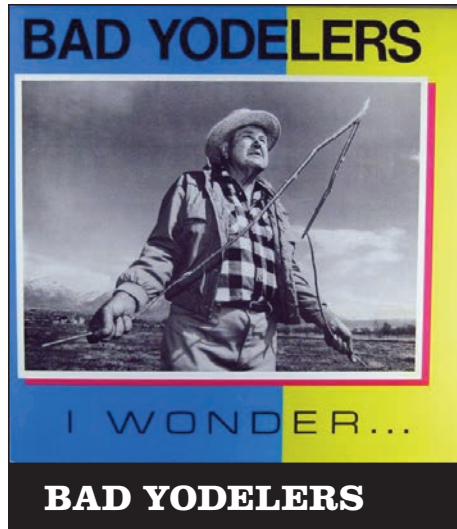


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LOCAL MUSIC SINGLES ROUNDUP

I'll fess up — I wasn't alive when any of these songs came out. But no man (they/ them) is an island, so I've called upon some of SLC's old-heads who helped me find some of the freshest (25-plus-year-old) tracks from Utah's golden era. Dip in and do your homework, and read reviews of three more local '90s releases by **Iceburn**, **Matt Flinner** and **My Sister Jane** on *SLUGMag.com*.



"I Wonder"
Running Records
Street: 04.27.91
Bad Yodelers = Jawbreaker + Pantera

"Part One"
L.A. East Studios
Street: 12.31.90
Da Neighbors = Phantom Planet + Billy Bragg and Wilco's *Mermaid Avenue*

"Are You The Walrus?"
Tooth & Nail Records
Street: 11.23.99
Furthermore = Oasis + MF Doom x Nick At Nite

Formed in the yesteryear of 1983, Salt Lake City punk band Bad Yodelers went through highs and lows, as any band does. Some of these highs included selling out local shows through their cassette-only releases — unfortunately bringing us back to a low of losing their vocalist at the time, **Karl Alvarez**, to legendary punk project **Descendents**. The Yodelers went on to have a whopping eight different vocalists throughout their history, eventually landing on **Terrence DH**, who would finish out their two studio albums — "I Wonder" becoming one of their most notable tracks. The opening of the track almost feels like "Stairway to Heaven," if it was written by Pantera with their chugging guitars. The vocals remind me of the **Fontaines D.C.** track "Jackie Down The Line" if it met **Frank Iero's** soft singing era or **Blake Schwarzenbach** of Jawbreaker. Super cool reversed instrumentation adds a psychedelic aura to the production as well, along with sweeping tempo changes. The song is as raw and ahead of its time as the Bad Yodelers were. —*Jake Fabbri*

Despite its bland title, "Part One" by Da Neighbors is plucky, profound and more than just a little wacky. Over a distorted guitar buzzing like a musical mosquito and a bassline that calls you to somehow skank and square dance at the same time, singer **Mike Graves** wails through heady, philosophical lyrics about how humans are together in this life and have a responsibility to care for each other because we're otherwise alone. This message is made abundantly clear when Graves — with a theatrically exaggerated reverb effect — sings "God said, 'Save yourself!'" Our cosmic loneliness isn't as bad as it sounds, though. As Graves croons toward the end of the song, it ultimately means that "We're all free." This song served as the opening track for Da Neighbors' adventurous and energetic second album *Fischer Towers*, which you can check out in its entirety on Bandcamp. —*Joe Roberts*

My first-ever *SLUG* review was of the album *You Ever Contemplated the Orcas?* by **Chance Lewis & Donnie Bonelli**. The question Furthermore asked with this song title is eerily similar, as both refer to large aquatic mammals. As **Gregory Colbert** says, "The whales do not sing because they have an answer, they sing because they have a song." I don't think either of these bands have the answer to what the hell has happened in the last 25 years, but damn, do they sing! This song is one part sophistication, two parts goofy goober shenanigans. It introduces itself with elementary piano chords until the bass and beat hit, at which point the layered instrumentals become a jaunty tune. Later, jingle bells and chimes are added, creating a jolly atmosphere. There is a staccato to the way each line is delivered; the diction feels like you could see the words being printed on the inside of your brain like closed captions. It warms my heart to know that experimental hip-hop has existed in Utah for a while and continues to thrive in its own whimsical niche. —*Marzia Thomas*

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