

Wednesday, July 23

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COVER STORY

Cover Story: Blood Brothers

Thirty years after the infamous Utah County murders, Dan and Ron Lafferty reveal the complex threads of faith and family that formed their fundamental beliefs

By Eric S. Peterson

To the visitor, the maximum-security wing of the Utah State Prison is a place of quiet. A cement path runs between two squat, fortress-like housing units, a well-maintained dirt area of the yard provide the only signs of life in an area of the prison so much contained it feels abandoned when one first walks through it.

Dan Lafferty is serving a life sentence here, in what he calls his "monastery"—a place of reverence, where he contemplates the past and, more importantly, the future, when he will act as the Biblical prophet Elijah and help usher in the Second Coming.

When speaking with Lafferty, it's easy to forget that he is serving time for the murder of a woman and a baby—his sister-in-law Brenda and her infant daughter, Erica.

In person, Lafferty, a child of the '60s, seems more like an extra from a Cheech & Chong movie than a maniacal killer. Cheerful, with an easy laugh, he's quick to acknowledge when something he's saying makes him sound like a nut job. Independently of the digital world, he's started using his own emojis in his letters, ending various sentences with a sketch of a toothy smile.

Lafferty is telling me about the double murders he committed 30 years ago on July 24, 1984, when, after letting slip with a profanity, he interrupts his story to explain how his vocabulary became "liberated" when he realized there is no sin in cursing.

"God doesn't give a fuck about words; what God cares about is anything that makes you happy and that doesn't hurt anybody else," Lafferty says. "So anyways, I was praying pretty steady from that point on as I pushed my way into the house and I took those two lives..."

Behind the plexiglass of the prison visiting cell, Lafferty rises from his chair. As he tells the story, he cradles his manacled hands as though he's holding the baby. In one hand is an invisible knife, which he places at the child's throat. It was too terrible a deed to watch himself do, so Lafferty turns his head, eyes clamped shut, and draws the knife across the space of air where, decades ago, he held a living child before he slit her throat with a cut so deep it nearly decapitated the 15-month-old. [Read More](#)

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NEWS

News: Ken Sanders Books Moving

SLC's growth leaves little room for small businesses

By Colby Frazier

Book by book and poetry reading by poetry reading, Ken Sanders has turned his 17-year-old downtown bookstore into one of Salt Lake City's artistic anchors.

Sanders says that during this time, he's watched every storefront with the exception of a fire shop and a dry cleaner on east Broadway flip from business to business as downtown has tried to re-create the vibrancy of other big cities.

Now, out of the recession, with the shadows of cranes arcing across the city's fat streets, the sound of jackhammers in the air, and hip boutiques and bars emerging out of formerly derelict buildings, downtown is at last having its day.

Sanders, 62, has weathered the years to see people once again flooding downtown. But he criticizes the city's handling of the business: now six employees strong and standing on solid financial ground, he says to another location to make way for a new development that could bring from his rented space in the next three to four years.

The white brick building at 268 S. 200 East that houses Ken Sanders Rare Books, and the row of businesses anchored by The Green Ant furniture store that stretches from the north corner of 200 East and 300 South to Edison Street, were recently leased by Ivory Homes, one of Utah's largest house and store home builders.

Sanders says his new landlord has told him he's got at least three years at his current location—maybe many more, depending on the economy, Ivory Home officials say. Far from bitter, Sanders says that building his business has been contingent on receiving below-market rent for the past 17 years—a reality he suspects wouldn't last forever.

"I've known this day would come," he says. "I'm grateful for the 17 years we've had here because we've just stumbled into a really sweet deal."

But he hasn't missed the idea of the idea that he'll soon be moving the tens of thousands of books he's spent years piling high in his shop while playing an oversized role in making east Broadway the cool, eclectic place it is today... [Read More](#)

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OPINION

Editorial: House of Love

Think about the idea of Mia Love and Colleen Bliss in office

By John Rasmuson

I am attracted to the attractiveness of Mia Love's candidacy in the 4th Congressional District. I can't help it. To have a smart black woman named Love representing Utah in the House of Representatives is such an attractive prospect.

I am also attracted to the attractiveness of Colleen Bliss' candidacy in House District 4. I can't help it. To have a smart, energetic woman named Bliss in the Utah Legislature is such an attractive prospect.

Think about it. Love in one dysfunctional House, Bliss in another! (If only Ms. Reason were on the ballot!) It's a consummation-of-ecstasy to be wished, in Hamlet's longing words. Come November, voters in Riverton and Bluffdale can make the fateful choice of both Love and Bliss. Or they can opt for Love without Bliss or Bliss without Love. The Loveless option is my preference. Love masks old-think at a time when new-think is desperately needed. Even Ted Cruz's horse-holder Mike Lee has figured that out.

I don't claim to have any expertise in politics, but who can overlook the dire straits in which we find ourselves? The ship of state founders as politicians, immobilized by self-interest, retreat to their staterooms to twiddle their thumbs. Make a list of the country's festering problems, and you'll find "reform" appears as often as a bad-air day in Salt Lake City. Campaign-finance reform, tax reform, Medicaid reform, immigration reform, education reform, penal reform—it is a long list, and legal reform in this age of intransigence. Climate change is in a category of its own.

The government response to it has been so sluggish that nothing is in place to reform. In Utah, with Gov. Gary Herbert setting the pace, legislators drag their feet, pausing to kick another can down the road or to dance to a lobbyist's tune. Reform is as unwelcome as a tax increase.

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A&E ESSENTIALS

Theater: 2014 Utah Shakespeare Festival

Find fun and fantasy in 2014 Utah Shakespeare Festival productions

By Geoff Griffin and Kathleen Curry

Summer is the time for all-star lineups in music festivals, baseball games and the Utah Shakespeare Festival in Cedar City. The roster for the 53rd edition of the summer-theater celebration features not only the Bard, but also a couple of other English-language heavy hitters by Jane Austen and Stephen Sondheim. With the ability to see six productions in three days, there's something for everybody from Bard beginners to musical enthusiasts and Shakespeare pros.

Into the Woods, Sense and Sensibility and Twelfth Night play in the air-conditioned comfort of the Randall L. Jones Theatre, while Measure for Measure, The Comedy of Errors and Henry IV, Part One can all be viewed in the under-the-stars setting of the Adams Shakespearean Theatre, Henry IV, Part One

Although the play is named for his father, this is the first of three works following Prince Hal on his arc from playboy to warrior. Make a list of the country's festering problems, and you'll find "reform" appears as often as a bad-air day in Salt Lake City. Campaign-finance reform, tax reform, Medicaid reform, immigration reform, education reform, penal reform—it is a long list, and legal reform in this age of intransigence. Climate change is in a category of its own.

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DINING

Restaurant Reviews: Rye Diner & Drinks

New SLC eatery has mind-blowing (but budget-friendly) eats

By Ted Scheffler

It's sweltering outside. But on a hot Monday evening, the coolest place to be is at The Urban Lounge, where The Hold Steady is belting out tunes like "Positive Jam" and "Sequestered in Memphis" to a frenzied throng of the New York-based band's devotees.

The second-coolest place to be on the same Monday night is Rye Diner & Drinks. A not-so-thick wall is all that separates The Urban Lounge and Rye, the latter of which was recently opened by Urban Lounge owners Chris Wright, Lance Saunders and Will Sartain in the space that formerly housed Al Forno's Italian Ristorante. The proximity of Rye to The Urban Lounge means that you don't need a ticket to enjoy Urban Lounge concerts; they come blasting right through the walls of the restaurant. You know you're a geezer whose hipster cred has crumbled when your Rye waitress says to you and your wife, "You guys should come when someone mellow is playing. It's fun!"

Rye Diner & Drinks has a look and feel that would be well-suited to trendy up-and-coming neighborhoods like Williamsburg in Brooklyn or Los Angeles' Silver Lake. It's a sparse, minimalist rectangle with a bar/counter in the back and a series of small booths in the main dining room, which is split in half by a waist-high partition separating a space that, during daytime, is home to the diner's barista and breakfast patrons. Currently, Rye offers breakfast and dinner menus only, but a lunch menu is in the works. The servers are young and hip; plenty of tats, and clad most often in shorts (albeit frequently paired with dress shirts and bowties). Service at Rye is genuinely friendly, sincere and professional, headed up by former Mazza manager Samantha Starr.

At the helm in the kitchen is Tommy Hejnyen, formerly of Buttrighi, who has assembled one of the simplest, yet most satisfying, restaurant menus I've encountered in a long time... [Read More](#)

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CINEMA

Film Reviews: And So It Goes

And So It Goes is too concerned with making sure we like its irascible hero

By Owen Renshaw

In the opening moments of And So It Goes, Oren Lissle (Michael Douglas) visits the grave of his beloved wife. It's a scene that provides a humanizing context for Oren, since he's generally horrible to most of the people with whom he interacts—kinda casually (but vaguely adorably) racist, kinda casually (but vaguely adorably) self-absorbed, etc. And heaven forbid that, in a movie revolving around a character of that sort, we should spend more than 10 seconds worrying if he might ultimately fall in love with him.

It wasn't always this way. There were times when movies were OK with letting us gradually warm up to irascible, abrasive main characters who might require a little on-screen growing up before they're deserving of our—and, by extension, the romantic co-lead's—affections. Such was the case with Billy Crystal's Harry Burns in When Harry Met Sally... (also directed by And So It Goes director Rob Reiner), such was the case with Jack Nicholson's Melvin Udall in As Good As It Gets (also written by And So It Goes screenwriter Mark Andrus). But in And So It Goes, we get to spend 95 minutes on the brutally tedious business of figuring out what the movie can't wait to tell us: that deep down, Oren's really a sad guy, not a bad guy.

Of course, all the characters in the movie aren't privy to our filmmaker-endorsed insight. Oren—a veteran Realtor in coastal Connecticut—just looks like a plain old a-hole to the residents of one of the small apartment complexes he owns, and where he's living himself while trying to sell his house. Among those residents is Leah (Diane Kraton), herself recently widowed and still prone to bursting into tears while singing standards at a local restaurant. All she sees in Oren is the guy who seems incapable of dealing with his son, Luke (Scott Shepherd), a recovering addict who is about to serve a short jail sentence. And Leah thinks even worse of Oren once he seems completely incapable—or at least unwilling—when Luke drops Oren's 10-year-old granddaughter, Sarah (Sterling Jerins), on his doorstep to take care of while Luke is serving his time... [Read More](#)

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TRUE TV

True TV: Sharknado 2: The Second One

Chum of All Fears: Take the Sharknado 2: The Second One quiz!

By Bill Frost

The Only TV Column That Matters™ has seen the glory of Sly's Sharknado 2: The Second One (premiering Wednesday, July 30—come see it at Breweries Camera Pub, 677 S. 200 West, Breweries.com, 21+, for free at 7 p.m.) in advance and can definitively report that its even more ridiculous than 2013's surprise... hit? ...Sharknado. This time around, the chompy tsunami hits New York City, and it's up to Ian Ziering and Tara Reid, as well as Karl Wuhrer, Mark McGrath, Vivica A. Fox and a seemingly endless parade of other guest stars—who probably since fired their agency to shun the show's "Sharknado" branding, may be cheaper than an overturned truck of Doritos Loaded in a 7-Eleven parking lot, but Sharknado 2 isn't entirely predictable—lets pre-test your pre-knowledge of The Second One:

1. Even though he's famously battled one before, nobody believes Fin Shepard (Ziering) when he initially warns of a Sharknado hitting NYC because:
 - A. It sounds like a bad Sly movie.
 - B. He thinks the best pizza in New York is made by Biz Markey.
 - C. How can you trust the judgment of someone who'd re-marry Tara Reid?
 - D. You can't tell New Yorkers anything.

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MUSIC

Music: Those Darlins

Nashville band doesn't care how you define them

By Kolbie Stonehocker

There are certain words that seem to accompany any online mention of Those Darlins. When describing the Nashville, Tenn., band's 2009 self-titled debut album—with its popular single "Red Light Love"—those words are usually "alt-country" and "cowpunk." Those Darlins' second album, 2011's Screws Get Loose, often got pegged as "garage rock." And for their entire career, the band's members have been dressed in "grin girls."

Vocalist/guitarist and songwriter Zazu is sick of all the labels. "It's really frustrating when you know that you're not just this one little thing that people want you to be," Zazu says from her home.

The trio's typical response to getting labels slapped onto their work, she says, is, "Fuck that, we're this now."

But, she adds, being pigeonholed is "also kind of nice because you can always keep people guessing."

Since Those Darlins are currently in a "transition" period between albums, that could be a prophetic statement. With their third album, 2013's Blur the Line, the band proved they have the gumption to test their own sonic boundaries, pushing their sound into territory as diverse as doo-wop and psych rock, executed with plenty of raw guitar, pounding rock rhythms and snarling energy.

But despite Blur the Line's ambition, it had a mixed reception with listeners and critics, who could be divided into those who embraced the band's new direction and those who clung to Those Darlins' ragged punk beginnings, pushing their sound into the Line was too all over the place. Zazu isn't concerned with seeking approval, however—only with being truthful in the music the band makes... [Read More](#)

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Glad You Asked

Glad You Asked: Squeeze into your tightest Wranglers for tonight's rodeo

By Colin Wolf

Dear GYA, Last week, NASA astronomer Kevin Hand said, "I think in the next 20 years we will find out we are not alone in the universe." Well, if that's true, which it's not, you can guarantee I'll debate these aliens on live television and prove one and for all, that my god is better than that asshole Lord Hammer of the Horse Nebula. Anything happening today better than bullshit aliens?

- Ken Ham, Creationist

Ken, I think I speak for all of us, when I said I would love to see you debate an alien. Here's what's happening today... [Read More](#)