THE GROCERY LIST

AUTUMN 2022 *VOLUME 2 ISSUE 3*

Robin Earles | *Kind of Blue* (Cover Art)

Sean Lynch talks with Shane de Leon

John Kennedy of Urban Sketchers | Michael Birdinground *puppy dog breath*

A Kirks' Grocery Publication kirksgrocery.com

…and I'm back. Thanks to Mary Serbe for taking the reins of The Grocery List's last issue. She constructed another great adventure on our journey through the KG timeline. This issue features an interview with Sean Lynch, who's been booking incredible shows in Billings for decades now. Our scene would look barren without 11:11 Presents, the Pub, and their national presence. John Kennedy and his Urban Sketching campaigns are showcased. John's created a community that is actively documenting the visual landscape and inspiring others to do the same. Jason Jam, resident hero, drops a new comic. Hansen Music is our newest Business Member. Go buy a guitar or synth now! Thank you to all of Kirks' Grocery's 140 members. We appreciate the continued support. Remember to stay abreast of our programming, events, and the conversations we are having through social media, our website, or a visit to Kirks'. As we move into Autumn we'll be keeping the same hours, but are always open by appointment.

Kirks' Grocery joyously hosted Dreyfest VIII this year. Some Dreyfest highlights for me were The Love Darts' pure rock and roll mayhem, The Tesseract's techno bump, PajamaVision's abstract improvisational theatre, Rob Travolta and their epic grooves, Brain Sweats' Scratch Acid/Birthday Party mind melt, and Rookie Card's last show. It is the second time I have seen their last show. We love live music. That's why we program it every Friday and Saturday night. Don't wait for a chance to enjoy underground music, do it weekly, down here at your favorite art-filled and art-driven venue, Kirks' Grocery. A lot of the bands who played at Dreyfest are in our up upcoming Autumn calendar at the back of this issue.

Kirks' Grocery has made it four years. We have you to thank for that, so Thank you, and you, and you… Lee, Kenneth, Brenden, Suny, Michael, Isaiah, Jackie, Anna, Melodie, Jackson, Ashley, Nick… the list goes on and on. We keep expanding and are trying to keep up with what you want. Let us know. We'll try anything, once. When we reopen on October 15, 2022, we'll be having our four year anniversary party and a celebration for our marriage. Please come by, hang out, and really connect with all the other folks that make this place work. There are a lot of different people and scenes at Kirks'. This is a good time to share experiences. The kids' art classes, noise shows, Kitchen Party, ParNicularly ReNiculous, touring bands, outstanding art from contemporary artists, book clubs, let's come together and celebrate the diversity in age, culture, thought, and body.

Shane de Leon 08/10/22

Ken Mujo 7/14/2022 | Nicholas Rogers

Memberships

Patron:
$10 Monthly / $100 Yearly –
10% off all merchandise and free Grocery List Quarterly Newsletter by US Mail.

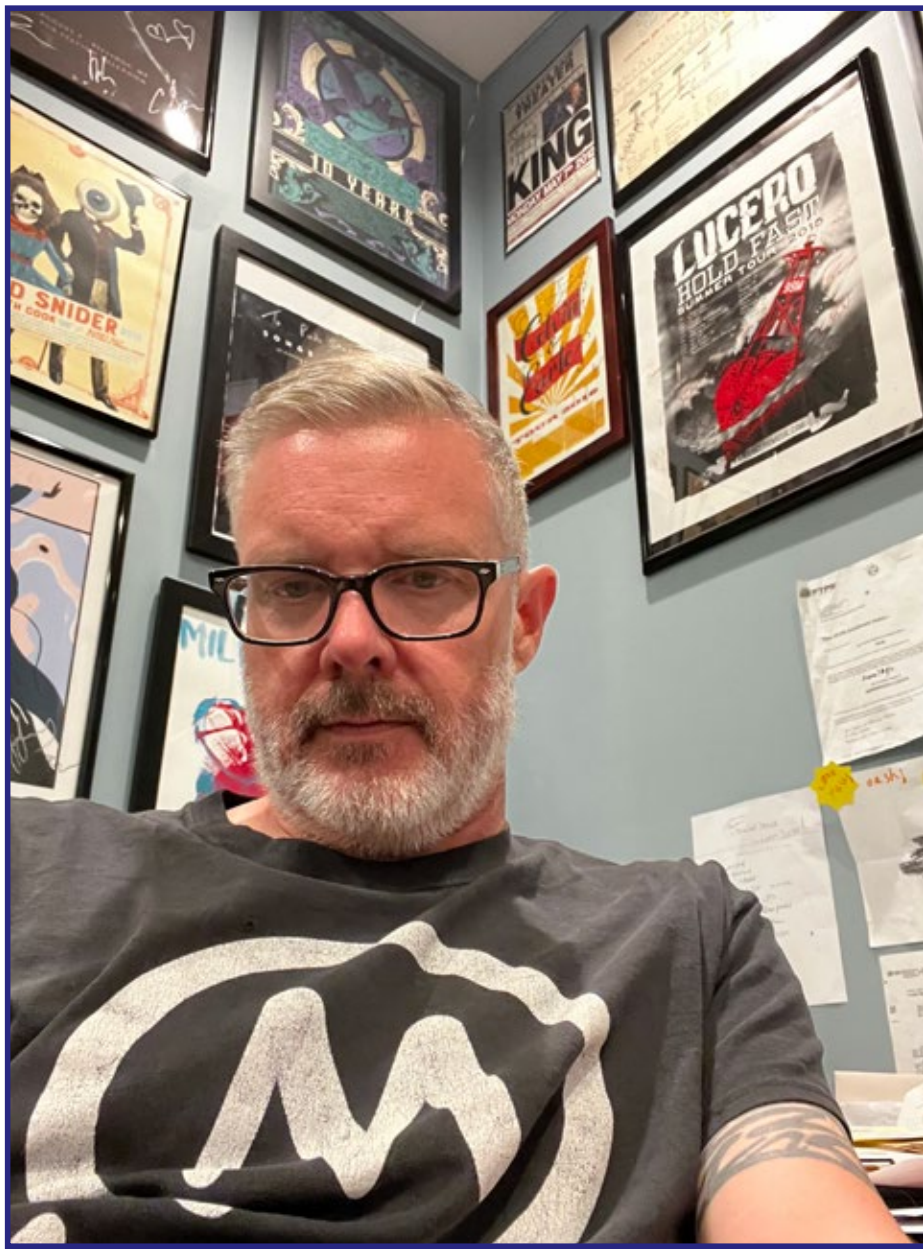
Collector:
$100 Monthly / $1000 Yearly –
10% off all merchandise and artwork, free Grocery List Quarterly Newsletter (mailed to you), option to use Kirks' AV studio, silk screening, and art facilities (by appointment).

https://kirksgrocery.com/memberships

Interview: Sean Lynch & Shane de Leon

My first memory of Sean Lynch

is skateboarding at Marc Tschetter's house in 1987. He remembers it as that, or at the Fight For Life show at Blue Line Records. Blue Line introduced me to DIY shows. The store was located where the burned up N. 27th Denny's rests. I bought vinyl by Tones on Tail, Foetus, Elvis Costello, and much more. In the early 90s, Sean's band Spurge and my band Freak Seen inspired each other. We connected on some California and Montana shows. I did an early West Coast tour with Spurge, and in 1994, we both moved to Portland, OR. We experienced a bygone era of Portland, the one parodied on Portlandia, and the physicality of a music scene before the advent of the internet. My label, Jalopy Grotto, released Sean's bands, Spurge and Brother Egg. Resistor, a label Sean worked with, released music by my bands, Rollerball and Stertorous. Sean moved back to Billings in 2001, and we didn't stay in touch. I heard he ran a restaurant, a venue, a recording studio, toured with The 1090 Club… In 2013, I reached out. I was on tour all the time with Miss Massive Snowflake, and wanted to play shows in Billings. Everyone said Sean Lynch was who I should talk to.



SL: Fight for Life was a great Billings punk band. You had a Fight for Life show in your yard. (1988, Shane's parents' house on Lewis Avenue.) So those are kind of the [shows] I remember meeting you.

SD: When did you start getting into music? Were you in high school? Junior high?

SL: That was definitely early on in life. I think even fifth, sixth grade, I still have Prince pins and Duran Duran pins. I remember waiting around to record that song on a cassette when it was playing on radio.

SD: I remember going to the Spurge H1ng recording sessions (1993) at Michael May's. When did you get into recording your own bands? Were you doing four track stuff with Spurge early on?

SL: It's the same guy who does Karaoke downtown. It's the same people. You released our first song I ever recorded on four track, Spurge's Light Blue. (For Proper Stylus Care LP, 1997, Jalopy Grotto). I was really lucky working at Apple Music (Portland music store) cuz I could meet all these people. I met Tony Lash and I met all these crazy engineers that were out there. You could just talk to them. They were coming to buy something or whatever. A guy named Rudy Badges lived there too. Those are the guys that got me into recording. I had really great peers to be able to bounce stuff off of.

I bought a 1/4" 8 track Fostex, and it was ok, but Rudy was like, 'I have this amazing Allen and Heath. I'm upgrading my studio. I'll sell it to you for $1,500.' Then I upgraded to a half inch, 8 track, and I had a real studio in my house. Jim (Resistor Records owner) found a 16 track through an auction site. I sold the 8 track and he bought the 16 track. The studio was a

combination of Jim buying that, and me bringing everything else over. I had the board, the microphones. We did a lot of records there. We did the majority of From Portland With Love (compilation cd, 1998, Resistor). We did all the Stereo Crush albums there. I did the King Black Acid record there. We did the La Muerte (Spurge) record there. We did a ton of recording there. Then Jim's wife became pregnant, and I moved to Billings. He was like, 'just take it'.

We'd been working tightly with Downtown Billings at that point in time. And this is really, really early on. This is in 2000. Things were just starting to kind of roll down here. We decided to bring back something to the community, and we knew that Billings needed it. We decided to do this restaurant. We'd been working and had been told that we have this loan and this grant that was coming forward. We quit our jobs. We packed a Ryder truck, and literally the night before that we were gonna leave in the morning, to drive to Billings, I get a call on voicemail. I was at a party for my previous work to say goodbye. [The voicemail] is saying, sorry, you didn't get the grant. You didn't get the money. And we're done. I mean, we're leaving, we're driving at five o'clock in the morning. The next day. We're driving. That's crazy. So we rolled into town with nothing. We didn't have a lease, we didn't have anything, and just went for it. My grandmother was very sweet and invested in us. We had another friend that invested in us, and we kind of did this thing for like $30,000, in a spot, Bin 119. And then we opened seven days after September 11th. We opened on the 18th of September. It kind of set the tone for us at that point in time. It was a struggle because we had lived in Portland so much that, you know, the one thing about Billings is that you assume that Billings wants what other places have, and that's not true. Billings wants what Billings wants. It took a long time to figure that out. We started there, did a bunch of great punk rock shows. I mean, we had some amazing shows in that room. Then we ended up revitalizing the building, which is now Carter's brewing on Montana avenue. We started 11 Cafe there. We changed the branding, moved it over there. We started the space where the Railyard was. We brought the Railyard in. We did all of that. I built that stage that was in there. I mean, wow. We programmed basically every show in that room with, except for maybe 5% over the course of 11 years. We came and went three different times, and honestly, I just got screwed every single time we were there. That's how the Pub Station came up. The last time there was just a big runaround again, and I was finally done with it.

I'd been managing the Babcock theater for seven years at that point in time and we had a really good thing going on. I just was able to talk to a bank and talked them into financing a license in a spot. And we were really lucky. The Babcock owners had just sold a building, and they had to buy another building. Our timing was good. They purchased the building we're in now, and we leased it from them for a few years. Then we bought the building from them.

SD: You started booking bands right out of High School, right. The Offspring, Green Day…

SL: I was still in High School. That would have been 1990. That would have been the summer going into my Senior year. The first shows we did that year were Green Day to 75 people. We did Offspring to 75 people at the VFW on Grand, which is now the Nickels Casino, I think over there, something like that. Maybe it's not even that anymore, but it was in the strip mall next to Suttons, which had a print shop there at some point in time.

SD: It's pre-internet. How were you finding these bands?

SL: We don't know. We just started getting calls. We had a promoter in San Francisco who would just call us and say, 'Hey'… Maybe it's [that] I was playing in Spurge, and Spurge was making a little bit of waves…You know what I mean? And we were in Maximum Rocknroll at one point in time. That same year we did Neurosis. I remember Neurosis writing a whole article about us floating the river with them. I was so intimidated by these guys cause they had crazy dreadlocks down to their ass and it's like, this is something I'd never seen before. I'm like 17 or 18. What the fuck man? You know? But Neurosis wrote this amazing article about how great Billings, Montana was in Maximum Rocknroll. It's 90 or 91, and we're like, we've fucking made it. You know what I mean? Then it just started after that. We just kept getting calls, you know? And it was like calls at my parents' house. We didn't have cell phones, I'd get a phone call at my parents' house. It was always the same promoter, but then we started to kind of get on that list, and that's how it all started. It's awesome.

SD: I'd moved to San Diego by that time, and I was doing my thing. I was always impressed with what Spurge was able to do here. I grew up here just like you, and I didn't see any way to get anything out of Billings on an artistic level. You guys

Interview: Sean Lynch & Shane de Leon

rocketed and then you're on Word of Mouth Records, you know?

SL: It's crazy. Dude. People still talk to me about Spurge, passionately. I'm surprised at the sustainability of it. You know what I mean? That's the part for me, you know, I've had bands that have never had that impact on people. I've never been able to recreate that. We're still on radio here.

SD: Then you guys did La Muerte De Guitarro, an incredible album. I still listen to it. It's one of the best albums to come out of this town. It's forward thinking. It wasn't like what you were doing in Spurge earlier, You and Keith Brush, you got to Portland and were like, we still play funk. We have all our influences, but we're Spurge. I always loved that about that album. It became like your guys' personalities.

SL: I appreciate that. That's an album of a band breaking up. That produces the best records, I think, it's always full of drama. Some people don't even know that I played in bands. There's tons of people that have no idea I played music. That was like 25 years of my life before this, you know, I mean, not only Spurge. I worked the hardest in 1090 Club. We were fucking touring 300 days a year for three or four years, you know? I mean, I remember one year we played New York City 17 times. It was just crazy. We were signed to a Sony sub. We did a record with Steve Fisk at Avast in Seattle.

SD: That's amazing. When did you stop performing live music?

SL: 2010. I just stopped booking 1090 Club. That's how 1090 Club ended. I just stopped booking shows.

SD: I thought I could kind of force my taste on Billings, which you said you learned in 2000, you couldn't, Billings likes what Billings likes. I was coming from Portland and LA and I was like, oh my God, the music here is still in the nineties. Like everybody here just loves Dad rock and covers, and shit. I don't know if I was egocentric or whatever, but I thought, I'm gonna open up Kirks' and people are gonna flock to see underground music. That's the hardest part I have with Kirks is, we have our 10 to 20 people that will come to every show because they know I'll will bring weird stuff from Japan or whatever. They come to these shows at Kirks and they love it. But the people in their 20s and 30s just have no cultural reference to underground music. They are trained to go too bars.

SL: I try to book as much stuff that I like as possible, but it is definitely subsidized by other things. I like to book passionately, but I can't do it cause I have a lot of employees. This market likes a certain amount of things, but I do think that finally Pub Station is in a spot that we can do a little bit of influencing here because I think the key to all of this is that you have to provide things to people. So they trust you. If they come to you and they see a great show, and they build a trust with you, where you can say, Hey, you should go check out this band that you've maybe never heard of in your whole life. Because we have that history there that you can trust what I'm saying, it's gonna be quality. It's gonna be good. I do feel like finally here, we're kind of in a spot where we can kind of push this and I am seeing a demographic shift in this town for the first time ever. it's changing in dollars. That's real because now it's tangible. I'm more open to just trying to push the scene to bring what we want to bring to Billings more than ever, but it takes the other side of the community to show up and do that.

Tri-Ball Ready 1994

La Muerte De Guitarro 2009

Shipwrecked on Shores 2006

Natural Selection 2009

Interview: Sean Lynch & Shane de Leon

But that point though, man, look at the local scene that's happening right now. It's fucking incredible, dude. The local scene is like the best it's fucking been in 15 years. Hands down, and so like, there's a direct impact. I 1000% cite you for that scene because that's the truth, man.

SD: What would this town be without the Pub Station? I think about that, like what we would be? You get to inspire people. You bring these bands, whatever genre, and these young people, people in their twenties, they go, they see these bands, they get to be inspired by this professional band. Now at Kirks' they can start a band and grow. Make your press kit, do some shows outside of Kirks, I'm always telling these kids to get out of Billings, and go tour somewhere. Even if it's only Bozeman or Rapid City. It'll make you think outside Billings, I think you've always been like me, and that you think globally, or at least nationally.

SL: I think it's changed a little bit after COVID. I think that the mentality of the whole industry has changed a little bit where people aren't doing that as much, because I don't know. I just think that people are getting smarter. I think a lot of times they were just out there and kind of throwing it out there, but it seems like there's a little bit of change they're going in. At least with our bands that we're working with, we're really focusing on 12 markets and that's it. 12 markets mainly the West. 12 markets that are basically regional to Billings. Then we build it out from there. But you know, it's too hard at this time unless, you know, you're gonna blow it out with some sort of viral hit, which isn't sustainable. If you're trying to build this thing, like, I mean, let's build it regionally and then build out from there.

SD: What inspired you to come back to Billings?

SL: I live in Billings by choice, and I'm a proud Billings supporter. Don't ever be afraid of where you come from. Make it yours. You know what I mean? It's yours for the taking, take it.

SD: You lived in Portland just like me, and even though I love Portland, I spent 20 years there. I would say, I never really felt part of Portland.

SL: That's right. Because it's not yours. And I tell this to people like, you know, people that are like, why should I move back? It's cuz you know, this market deserves you. It's you.

SD: When I walk in Billings, I understand who's gonna call me a name or I understand who's gonna enjoy my band. In Portland, I had a cool scene and everything, but I could never feel like I was attached to the scene. I think that what was freeing for me after being gone for 30 years from Billings, was to move back to Billings and just understand the community. I understand how people are gonna treat me. I understand how people act.

SL: I knew one person that was from Portland, and that's Rachel Bloomberg. I didn't know anybody else that was from Portland. I don't know anybody from Portland, that's actually from Portland… It's because it's you. You own it.

PUB STATION
TAPROOM CONCERT HALL
2502 1ST AVE N BILLINGS, MONTANA

Interview: Sean Lynch & Shane de Leon

I always say to people that are here, it always looks like the grass is greener, but you don't know. This is where you're from, make, where you're from your place.

If you want it to be great, you have the ability to do this. And quite honestly, I feel like Billings just always produced the best bands. Always consistently produces the best bands. I don't give a shit what anybody says, Missoula and Bozeman have never touched anything unless you're into fucking bluegrass, which I'm not. Right now we are on an upward trajectory, and I'm doing whatever I can and to push that as hard as we can. I feel like we're on a cultural cusp right now for the first time ever in this town. This is our place. People are gonna move here. Let's make sure that they know what we're about, you know?

SD: As someone who's prided themselves on being an outsider, being a little weird, my whole life. I've really enjoyed becoming part of systems here. Joining DBA. Joining the Artwalk. Do it yourself, do it yourself, do it yourself. But you, you can only get so far…

SL: But in this market that is DIY cuz, it is, you know what I mean? Because we're all about community. Cause we all want the same thing. That's gonna take all of us to get there. Kirks', Pub Station, Downtown Billings, all of these bands, all these people, you know, don't lose faith, and don't dog on your town. Embrace it and own it, man. Like own it and make it what it is. That's the one thing I say to everybody is like, own this shit.

Upcoming Releases:

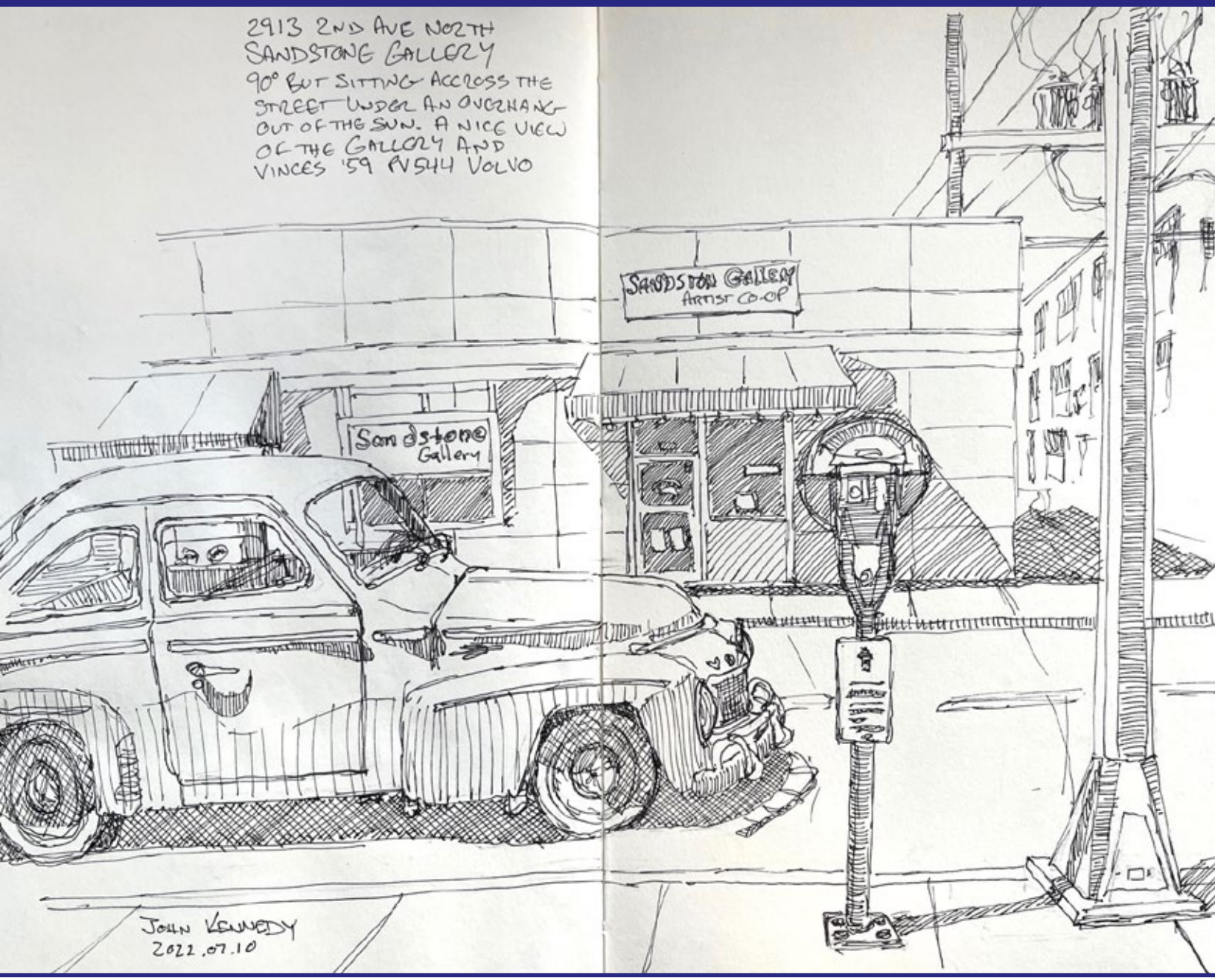
North Pole Records

36? *Naturally* / **Laura Hickli** *Both Feet In The World, At Least I Can Stand* split LP & digital 10/7/2022
Dusty Tears - *Erie Blues* cd ep & digital 01/27/2023

Available now:
Laura Hickli - *Love, Outlive Me* digital single/video
Laura Hickli - *Unholy Power* digital single/video
36? - *Natural* digital single/video
36? - *Samuel* digital single/video
Miss Massive Snowflake - *Intrepid Feelings* digital
Jack Cannon - *1/4"-XLR* - cassette, digital
Miss Massive Snowflake - *Candle* - 7" vinyl and digital
Miss Massive Snowflake - *Your Favorite Band* - LP, tape, & digital

northpolerecords.com **facebook.com/northpolerecords** **instagram.com/northpolerecords**

Urban Sketchers

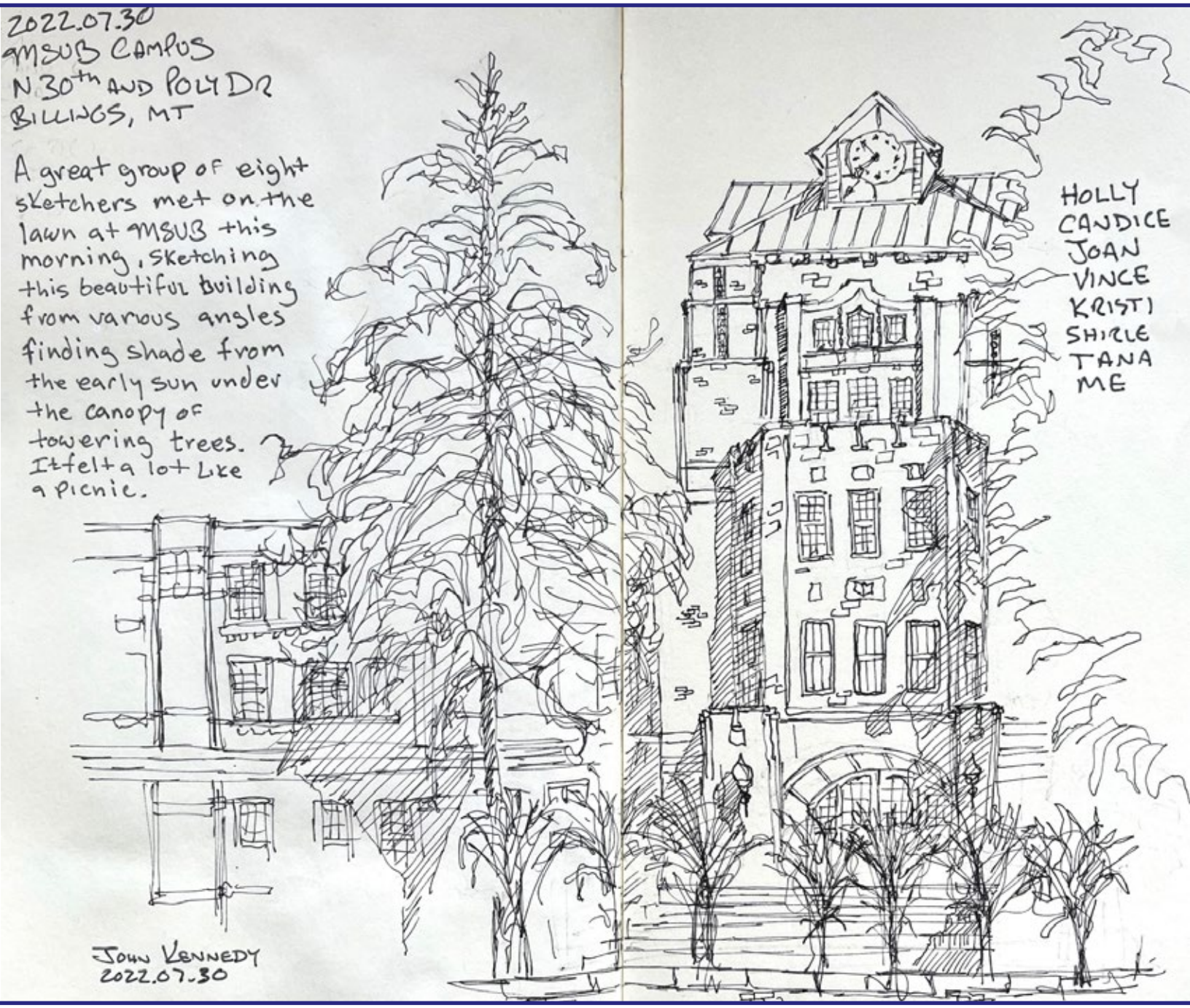


We are a group of 20 or 30 sketchers around Billings who enjoy each others company, and like to draw the urban landscape of Billings (or any city we end up visiting).

Though we are not presently part of the worldwide Urban Sketchers group, we generally follow their manifesto, which is ...

Draw on location, indoors or out, capturing what we see from direct observation.
Our drawings tell the story of our surroundings, the places we live, and where we travel.
Our drawings are a record of time and place.
We are truthful to the scenes we witness.
We use any kind of media and cherish our individual styles.
We support each other and draw together.
We share our drawings online.
We try to show the world, one drawing at a time.

Urban Sketchers



I've been doing it for a couple of years, and for me it is a great excuse to sit downtown on a street corner, make some art, and interact with interesting people who happen by.

If you are interested please reach out to jkennedymontana@yahoo.com.

Nicholas Rogers

Jon Lodge & Suny Stone of *Meth Gator* 07/23/2022

Crowd shot at Al1ce 06/29/2022

puppy dog breath by michael birdinground

i began to mourn your death the day i first held you in my arms.
you were so soft and sweet. delicate and little. the softest, sweetest, most delicate little girl i've ever seen.
the thought that one day i would lose you was all too much to bear. i spent maybe a whole 30-40 seconds trying to convince myself that you would be too much responsibility, that i cant just up and decide one day to take care of a whole ass animal... but when that mid-afternoon sunlight crept between the cracked binds hanging over the window and bled into the earthy brown centers of your glowing eyes, i fell in love with you. the worrisome little wrinkles around your eyes, your tiny little button nose, little baby whiskers tickling the untanned inner parts of my forearm. you were the most beautiful thing id ever seen.

to which you promptly decided to kick me in the chin. i dropped you on the kitchen floor and watched you sprint around my shitty little trailer for what seemed like days. you made laps around that old white couch, knocking over anything that stood in front of you. my old dad hollered at you again and again to stop, but you just never did. you had the ghost of old dale earnhardt sr over your shoulder, your eyes were as big as binoculars, your little paws were smoking on the unwashed carpet and spinning out on the peeling tiles. no man born of woman could tell you what to do. and much like the first woman to defy man, your name is Lilith, but most people just call you Lily.

i took you on your first walk and the neighbors adored you. judging by the size of your baby feet, people would always tell me how big you were going to be. and they were right. you grew and grew and grew. soon enough i didn't have to help you onto the bed. like an airborne cheetah you could land confidently and stride gracefully. you stood so tall and strong. you would stand over my body like Cerberus stands over the molten gates of hell. be it grief, addiction, rain, snow or hail, when things got dark for me, you never left my side.

when the heat went out, you curled up in a little ball and laid over the foot of my bed. keeping the withered, peeling skin of my feet safe from the elements. and when the lights went out, you stood strong like a cabin in winter. between my sleeping body and the unknown horrors of my dark hallway.

and when loved ones fall victim to disease, you remain still and vigilant, like stone carved lions. because alcohol is a plague and it has ravaged my bloodline for centuries. shouting and screaming, stomping and swinging. ignorant. emotional. bleeding.

because when grown men scream at me, you face them like david faced goliath. as if a simple man stood blank-faced between two titans. you know, and i know that these mighty human men can stomp you and kill you instantly, yet you stand even stronger in the face of adversity. you may not know it, but you stare death in the face, fearlessly. for me.

thats why i got up every morning. so i could sweep up the glass and wipe up the blood. so i could peel the dead cockroaches out of your little pink food bowl. so i could take you on a walk, for a break from that box we called a home. so i could pet you and so you could lick the sweat off my palms. so i can give you the best life possible. because after all, you are only but a glimpse of light in this dim grey wash bucket of souls. you only exist for a piece of my life. a piece that will shine like fine platinum on the top shelf of my brain. knowing that you have to leave one day, only gives me all the more reason to love you more and more while your here.

i will never love like this again. be it man, woman or animal, you truly are the best of the best. the cream of the crop. the love of my life. i could write for hours about how much i love you. my sweet, pretty little baby. and much like anything else i do, i put off writing this poem until the last minute. currently as of writing this stanza, it is 5:19 PM. we just went on a soggy walk through the MSUB campus, and now you are sprawled out on my bed, asleep and drooling. the overcast grey creeps its way through my bedroom window and onto your long fuzzy body. it'd be real cool if you were here at the nova, and it'd be even cooler if you could understand english, but alas you are but a simple dog. mans best friend. my best friend. i know that you know how i feel, so i'm gonna step off this stage here soon. i'm gonna go see my friends, and of course were gonna throw down and mosh our asses off for the rest of the bands playing julia louis dreyfest 8. but as always, i will return home to you, my love. ill let you do your thing, where you just run in circles real fast and make a bunch of funny sniffing sounds. ill give you a pupperoni from the top shelf in my closet, and ill walk you through the damp streets of this sleepy town. ill fall asleep with you by my side, and we'll have good breakfast in the morning.

puppy dog breath by michael birdinground

because you're the best little friend ive ever had.

everything i have and

everything i am, will be yours forever.

i will guard your bloodline with my life.

i will pick the gross gooey shit out of your eyes every morning.

i will let you lick every plate i eat off of.

i will let you sniff the base of every tree, for as long as you want.

i will love you with all of my heart and soul, until the day that your sweet little story comes to an end.

i will love you forever.

my sweet little puppy friend.

Lily | Mary Serbe

ON VIEW AT THE YAM:

- ***Keeara Rhoades: The Shape of a Corner***
  August 16 – November 13, 2022
- **Jane Waggoner Deschner: *Remember me.***
  September 11, 2022 – January 15, 2023

YAM HOURS: TUES WED FRI SAT & SUN **10 am – 5 pm**
THURS & FIRST FRIDAYS **10 am – 8 pm**

YAM NOW OFFERS FREE ADMISSION ON THURSDAY NIGHTS! 5–8PM

yam yellowstoneartmuseum
401 North 27th Street | Billings, MT | 406.256.6804 | artmuseum.org

play it live!

Hansen MUSIC

521 24th St West
Billings, MT
406-245-4544
hansenmusic.net

KITCHEN PARTY

09/09 & 11/11/22 6-8 PM
Pay What You Can Meals

Calendar

ART EXHIBITIONS

Field Notes: Robin Earles
Fire Within: Becca DeMeyer and Rachel Larson Long
August 5 - September 17
Opening reception: August 5, 5–9 pm

Kirks' Artists A thru Z
A selection of the work of artists represented by Kirks'.
October 15 - November 19
Opening reception: October 15, 5–9 pm

Second Annual Kirks' Small Works Exhibition
Small and affordable work by contemporary artists from the region.
The theme is "Where We Are Now."
December 2 - 24
Opening reception: December 2 (ArtWalk) 5–9 pm

Teens Make Art every Thursday 3-5 pm, Free
Open Draw every Thursday 6-9 pm, $5 donation requested
Kitchen Party with DJ Dixon Moonstomper 2nd Friday every month (excluding October), pay what you can

Pay: Venmo @kirksgrocery PayPal kirksgrocery@gmail.com Cash App $kirksgrocery, or stop by.

KIRKS' ART CLASSES FOR KIDS

Kirks' Grocery is excited to launch another season of art classes for kids, with a focus on creating and experiencing as an artist. All our classes are based in learning techniques and expressing individual ideas. Classes are taught by Marilu Metherell and Mary Serbe, certified art educators with tons of experience teaching art in schools, museums, and beyond.

This time, we are focusing on having two classes for every way of learning to make art. You do not need to sign up for both classes, but the second class will build on what was learned the first time. Learn about drawing and seeing (parts 1 & 2), drawing with oil pastels (parts 1 & 2), and sculpting with oven-bake clays (beads & small sculptures).

Ages 5-12
Register in advance.
$12 payable via Venmo (@kirksgrocery), PayPal (kirksgrocery@gmail.com), or cash.

Class Dates
All Tuesdays. Always 4:00 - 5:00 PM
October 18 & 25
November 1, 8, 15, 29
December 6, 13

See kirksgrocery.com events and Facebook events for details.

Pint-Sized Kitchen Parties
Once a month after class, the whole family can stay for a delicious meal at Kirks'.
Chef Ash Woodward (Rose Hollow Catering) creates two meals: one for adults and one for the kids.
Register in advance with the class. Let us know how many adults and children plus any dietary restrictions.
$20 per adult $8 per kid, payable via Venmo (@kirksgrocery), PayPal (kirksgrocery@gmail.com), or cash

5:15 PM
October 18
November 29
December 13

Calendar

MUSIC

$10 advance / $12 at the door / 7 pm unless marked
Venmo & Cash App @kirksgrocery, PayPal kirksgrocery@gmail.com, or pay in-store.
Indicate day of show on payment, please. Check at kirksgrocery.com for more information.
Open 5–9 pm, Thursday–Saturday
Kirks' Grocery, 2920 Minnesota Avenue, Billings, MT, 59101

SEPTEMBER

2 **Super Sport** (Great Falls garage glam) / **Latchkey Kids** (Philadelphia indie punk)
3 **Queen Chief** (Portland rocknroll) / **Scuba Steve and The Sharks** (doom/fast garage chaos)
4 **Nariko Ott / Bone Dry Comedy** (Portland comedian)
9 **Kitchen Party** (pay what you can food) / **South Beach All-Stars** (improv groove house band)
10 **Red Sky Morning** (Livingston postrock), **DAEM** (Chamber soul chansons)
16 **Forrest Michael Guptill** (Songwriter) / **808Escape** (electronic)

OCTOBER

5 **+DOG+** (Osaka/MA harsh noise) / **Andrea Pensado** (digital noise) / **Luer** (local noisegod)
15 **Re-Opening 4 Year Anniversary / Wedding Celebration** (come have fun and celebrate Kirks', Shane, and Mary.)
18 **Malicious Intent / N.I.A.T** (grindcore touring and local)
20 **Hey, ILY** (frenetic pop emo local heroes) / **Suzie True** (LA Sadpunk)
21 **Helix.x** (improv w/ Jon Lodge, Shane de Leon, & Isaiah Demontiney) / **Lea Fallow** (Anna Paige's sound/word project)
22 **Epitome J** (poetry, loops, sound, songs) / **Goldenrod** (sad songs full of crushing beauty)
28 **Lord Video Night** (monthly VHS B/Horror Movie showings with Lord Video and Chamber of Goo)
29 **NOISE HALLOWEEN** with **Ashes Jessen** & **CUT BURN WRITHE**

NOVEMBER

4 **The Love Darts** (Bozeman RnR madness/mayhem) / **Scuba Steve and the Sharks** (local garage chaos)
5 **Luer** (noise) / **Fancy Mark** (electro/experimental) / **Cobalt Pencil** (electro pulse)
11 **Kitchen Party** (pay what you can food) / **Miss Given's Neoburlesque** (late show 9 pm)
12 **MK Teske** (americana/songs) / **Klove** (joy and happiness)
19 **Agnar** (vaporwave) / **Tesseract** (Missoula electronic jams) / **Soft x Moth** (Missoula strings and sounds)
25 **The ParNicularly RiNiculous Variety Show** (comedy, variety)
26 **Lord Video Night** (monthly VHS B/Horror Movie showings with Lord Video and Chamber of Goo)

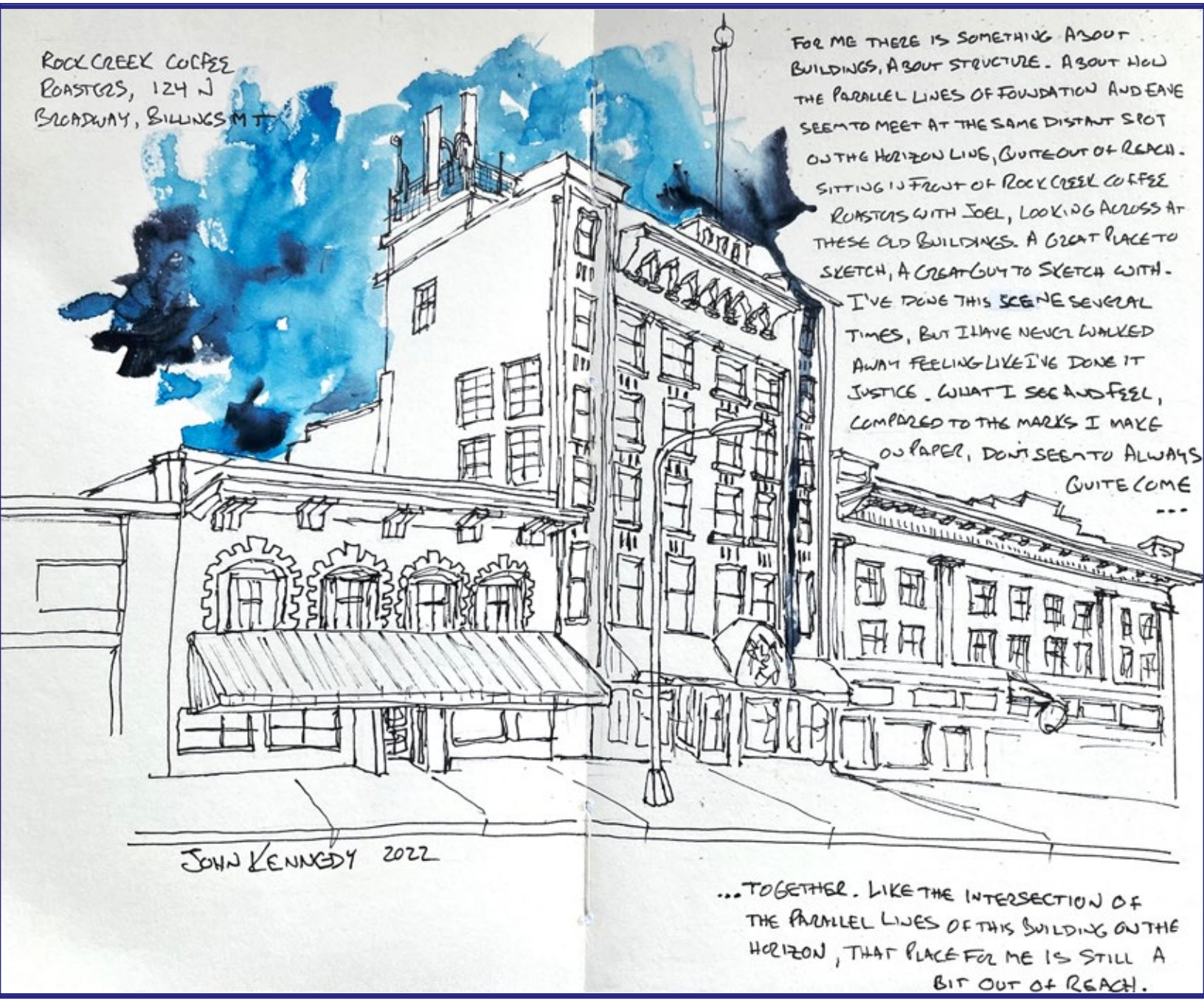
Kirks' Grocery
4 Year Anniversary

Shane & Mary's
Wedding Celebration

Food by
Chef Ash / Rose Hollow

October 15, 2022
5–9 pm

KIRKS' GROCERY



2920 Minnesota Ave. Billings MT
Thurs - Sat: 5:00 - 9:00 PM
kirksgrocery.com | @kirksgrocery | kirksgrocery@gmail.com | 503.209.2394