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Lindsay Heath

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About the Cover: Lindsay Heath has graced the SLC music scene since the mid-'90s in various bands and projects. She headlines the *Craft Lake City DIY Festival* on Aug. 9 at 9 p.m., so we had SLUG photographer **John Barkiple** portray her as one of the *Painted Queens* by painter **Cyclops**, whose artwork she emulates. **Andrew Valtal** of *Ulysses Hair Salon* threaded and wrapped her luscious dreads, and **Trisha McBride** created her dangly earrings. Read her story on pg. 36.
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Contributor Limelight: Janie Greenberg
Action Sports Event Coordinator



but you would never guess she grew up on the beach when you see her skills on the slopes. When Greenberg's not on the mountain, she's teaching yoga at *CorePower Yoga*, mobbing around on her fixie and enjoying Salt Lake City nightlife. Visit one of her popular classes at *CorePower Yoga*, or catch her in her element organizing *Rough Side of the Trax* on Sept. 13.

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DEAR DICKHEADS



Dear Dickheads,

So I just read your review of the SLC Punk 2 concert on the SLUG website, and while it's adequate (if a bit dry), I'm a lot more upset by the actions of Ben Weasel than your reviewer seemed to be. Don't get me wrong, I don't give two shits of a dick about SLC Punk, but I was super excited to see one of my favorite bands in the world, Screeching Weasel, even if their frontman has proven to be a human sack of shit on several occasions. The first few songs started off great! Ben Weasel had recruited a solid band, and they had a ton of energy, and there was lots of pogoing and singing along. But then Ben Weasel talked. And in the midst of a ten minute tirade, he managed to state that Native Americans don't really care about racist sports team mascots, insult the marriage equality movement, glorify the suicide of sports athletes, and piss off a bunch of people. Some of my friends were visibly upset and left the show, and they weren't the only ones. THEN Weasel insulted trans-people and disabled people, and later on in the show bragged about the incident that got his band kicked off of Fat Wreck Chords (wherein he assaulted two women from a stage at SXSW a few years back) and bragged about only agreeing to play the show because of a hefty paycheck. Needless to say,

my first time seeing one of my favorite bands was a little tainted. When Screeching Weasel was playing, they were awesome. When Ben Weasel spoke, I wondered why I cared about this band at all. I understand trying to get a rise out of people and the shock factor of punk rock, but this was some Glenn Beck/Rush Limbaugh/Ann Coulter type shit that is totally out of place in punk rock, especially in the innocuous (vapid) pop punk of Screeching Weasel. So basically, my question to you, is, should bands and their catalogues be judged based on the actions of their members? Or am I just a sensitive dork who isn't punk enough?

-Jiminy Rocket

Dear Jiminy,

Though not unexpected, Ben Weasel's behavior is egregious and unacceptable. Demeaning women, disabled, queer, trans and Native people is NOT cool or punk and never was. You know what else was never cool or punk? Screeching Weasel. Their music sucks, and I'm flabbergasted that you took the time to attend their set. It's almost as bad as listening to Bob Dylan.*

Get better taste in music, SLUG

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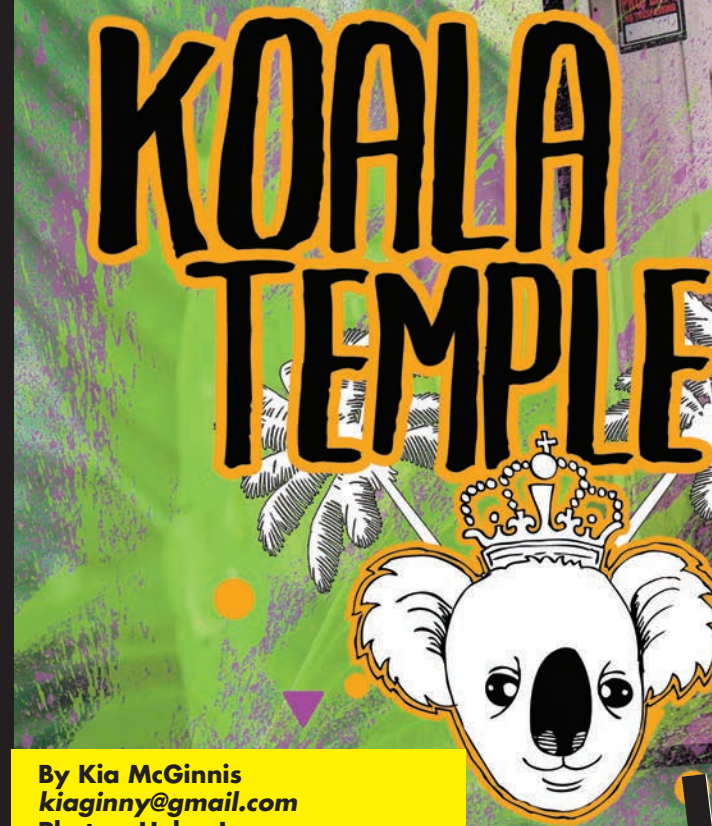
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LOCALIZED



Drummer Taylor Clark (back), guitarist/vocalist Craig Murray (L) and bassist Josh Brown (R) craft on-the-spot, psyched-out post-punk in Koala Temple. Not pictured: keyboardist Andrew Sato.

By **Kia McGinnis**
kiaginnny@gmail.com
 Photos: Helen Leeson

This month's Localized features experimental wizard rockers Koala Temple and the cinematic poetry of existential '70s punk weirdos Pentagram Crakers. Drum and guitar duo Dog Sweat open. As always, \$5 will get you in to *Urban Lounge* on Aug. 15 for a night of rock n' roll, Salt Lake City style. Sponsored by Fat Tire, Spilt Ink SLC and KRCL 90.9FM!

"We don't have band practice," **Craig Murray**, Koala Temple guitarist and vocalist, says with a shrug as he describes their musical process. "Nothing feels better than going onstage and playing something that you don't have planned out entirely."

It's one thing to enjoy a bit of spontaneity onstage—it's quite another to fully commit to the idea of stream of consciousness while playing music. Koala Temple wrote and recorded the entirety of their first album, *Did You Like A Puppy?* in one inspired, delirious night in Midway, Utah. They tracked all of the instruments in six hours, writing lyrics and melodies on the spot. "We'd go out for a smoke break, and then come back in and write about what we talked about on the smoke break," says drummer **Taylor Clark**. "It was truly a spur-of-the-moment startup." When it came to choosing a name, they had a Word document open with hundreds of ideas, and randomly picked Koala Temple. Other names on the list included: "Bean@yahoo.com" and "Church Or Something."

Their investment in remaining open and flexible makes their music rich, intrepid and a bit esoteric. There is something quite **Hunter S. Thompson** about the sounds they create—their latest release, *Blue Milk*, could be the cassette tape playing in the stolen white Cadillac rental car from *Fear and*

Loathing in Las Vegas. While it would be easy to associate Koala Temple with the sounds of '70s or psych rock, their music is more than that, simply for the fact that it is coming straight from their uninhibited minds. As bassist **Josh Brown** puts it, "We're not psych rock, but if someone wanted to take psychedelic drugs and come to our show, they'd probably have a great time!" It's hard to disagree with him. For example, when asked what their set would be like if they had \$1,000 to blow, Murray announced that he would buy, "500 Betta fish and a big-ass, hanging tank," while Clark chimed in to say that they would go **Oprah** style—"A **Shania Twain** CD for everyone!"

Having played together for about two years now, Koala Temple have received local recognition and have even been picked up by some online music blogs. The positive fanbase seems to come as a bit of a surprise to these guys, who claim to have never put any effort into marketing themselves. Taylor says, "We avoid the business side completely. We don't self promote. We like to put it out there and let it go. It's not a decision—we just don't really think about it." Murray adds that he once traded a guitar pedal for a off-the-cuff recording session. "You can't take it too seriously," he says.

Musically, this philosophy translates to never being complacent. Murray puts it bluntly, saying, "I haven't truly liked anything we've put out ... but I don't dislike it." It's tantalizing to imagine what the unrealized musical landscapes of his mind must sound like, but your guess is as good as his. All Murray knows is that "Letting yourself go is key to making something a unique experience," he says.

"It's my way of making music that's not boring, but still a little bit out there."

Blue Milk was mixed and recorded by local up-and-coming audio engineer **Andrew Goldring**. In much the same fashion as the first, nearly all of the songs were made up on the spot in a live jam session. "We can't say enough good things about working with Andrew. He's fast, efficient and clear-minded. He puts his stamp on without encroaching. Plus, he's got a baby face we can't resist," Clark says.

Murray and Brown are not classically trained musicians, but Clark took lessons for most of his childhood and teenage years. "Without Taylor playing drums, the band would not be the same band at all. The structure is reassuring. He never fucks up," says Murray, joking. All of the members of Koala Temple also play in local band **90's Television**. Brown says, simply, "We just like to make different types of music."

Koala Temple's keyboardist, **Andrew Sato**, has been on hiatus, but is expected to return for the *Localized* show. Murray describes him as "a futuristic, surrealist painter—the best on the planet," he says. "His contribution is more surreal and ethereal. The way he plays keyboards is like painting on the canvas." Clark adds that Sato once said, "Koala Temple is a wave, and I just get to ride it."

You'll be able to ride the wave and hear new, spontaneous music from Koala Temple for \$5 on Aug. 15 at *Urban Lounge*. Check out their Bandcamp in the meantime: koalatemple.bandcamp.com.



Nick Neihart invited me into his home and spoke with me as if we were old friends, although we had just met. He hummed along to the **Roy Rogers & The Sons Of The Pioneers'** *Tumbling Tumbleweed* record playing as he rolled out homemade dough for a pie. His demeanor is gentle and genuine, though not lacking in gusto—he's a storyteller who brings an air of thoughtfulness and humor to conversation. His personality translates to his music and songwriting effortlessly, which makes listening to Pentagram Crackerham rock out a welcoming and intimate experience.

Through places such as the restaurant *Eva* and the no-longer-open record store *Slowtrain*, the "Small Lake City" effect brought Neihart together with bandmates **Ryan Fedor** (guitar/vocals), **Matt Hoenes** (bass) and **Jesse Ellis** (drums) about two years ago. Coming from other local bands such as **The Awful Truth**, **Tolchuck Trio** and **Albino Father**, these scene vets were able to bring years of experience with them as they began to collaborate. "Nick writes the structure of most of our songs, then we each come in with our individual ideas. It's a good process," says Hoenes. He adds, "You know how some bands are really close to being explosive and great, but they sell themselves short? It's like they almost cum, but they don't. We're cummin' everywhere." The result is garage rock with undertones of both punk and cinematic western—it's dance music, bar music: the type of music that an audience can't help but feel a part of. Pentagram Crackerham have been known to play two encores with the crowd still begging for more.

They are a true live band, in the sense that their

backgrounds, talents and individual sounds all align onstage in a way that can't be felt through a recording. As they play, we can sense the sacrifices they've made to be musicians, and can relate to the shitty life experiences that push them to write songs. We can laugh and sing along as they share music that they've worked hard to create. To put it another way, these dudes are unpretentious sweethearts that can shred your face off with their music.

Although their music is easy to connect with, there are layers of intellectualism and intricacy underneath that push the boundaries of an average rock band. Neihart says, "I sometimes worry that having a stupid name overrides the complexity that we work hard for." Whether or not the audience is aware of their depth, it's present throughout the entirety of their work. Neihart is a poet and cares deeply about the impact his words might have. His lyrics are laced with darkness and cynicism, yet remain poignant and offer clear-minded perspective. "Mouthful of Gutters" offers a lamentful reflection: "All my good intentions keep leaking out my mouth/Like a swollen river, they could fill a lake by now." "Dungeons and Dragons" is a story about the headache accompanied with growing up: "Now life's like a watercolor picture beneath the faucet of the sink/Bleeding a myriad of color." In "40oz of Blues," Neihart manages to sing about a game of Tetris and make it both beautiful and metaphorical. The effort he puts into writing is an example of the high level of musicianship that Pentagram Crackerham have achieved.

Despite being able to sell out local shows, Pentagram Crackerham are adamant about going on tour. They've toured about five times, playing the

West and Pacific Northwest—Portland, Seattle, San Francisco, etc. Hoenes says, "It makes you a better musician to play somewhere where no one gives a shit about you." It's important for the band to meet new people, explore new cities and for their music to be perceived by new crowds. "Our Salt Lake fanbase is so supportive and sweet, which we don't always have on tour. I like to give a 'Level Up' speech before we play, like we're in a video game and we're about to battle the boss," says Neihart. He relates, "I wish that more bands in Salt Lake went out of their comfort zone and toured. It would contribute to a better scene here."

While touring is challenging and rewarding, Pentagram Crackerham are also humble about their recognition in their hometown. Hoenes says, "It means a lot to us that we're respected among our peers. It's really cool when I wear one of our T-shirts and someone recognizes it. It's hard to make a living as a band, so we're grateful for our fans and our fellow musicians." When asked what music inspires them to write more music themselves, they responded resoundingly with rad local bands such as **The Circulars**, **Color Animal** and **Strong Words**.

Pentagram Crackerham's latest album, *Live! From the Palace of Payne* was recorded live in **David Payne's (The Red Bennies)** basement. If you couldn't get enough of its badass guitar solos, **Built To Spill**-esque lyrics, and bluesy bass, don't fret, because they will be releasing two EPs at any moment. Be sure to check out their Bandcamp (thepentagramcrackers.bandcamp.com) and gear up for a thumping, bumping show at *Localized*.

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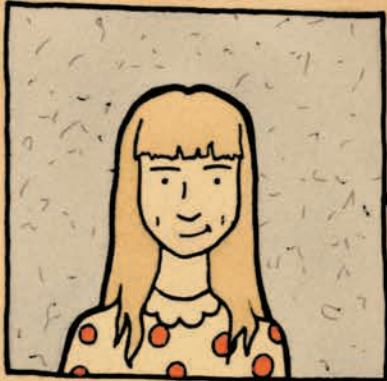
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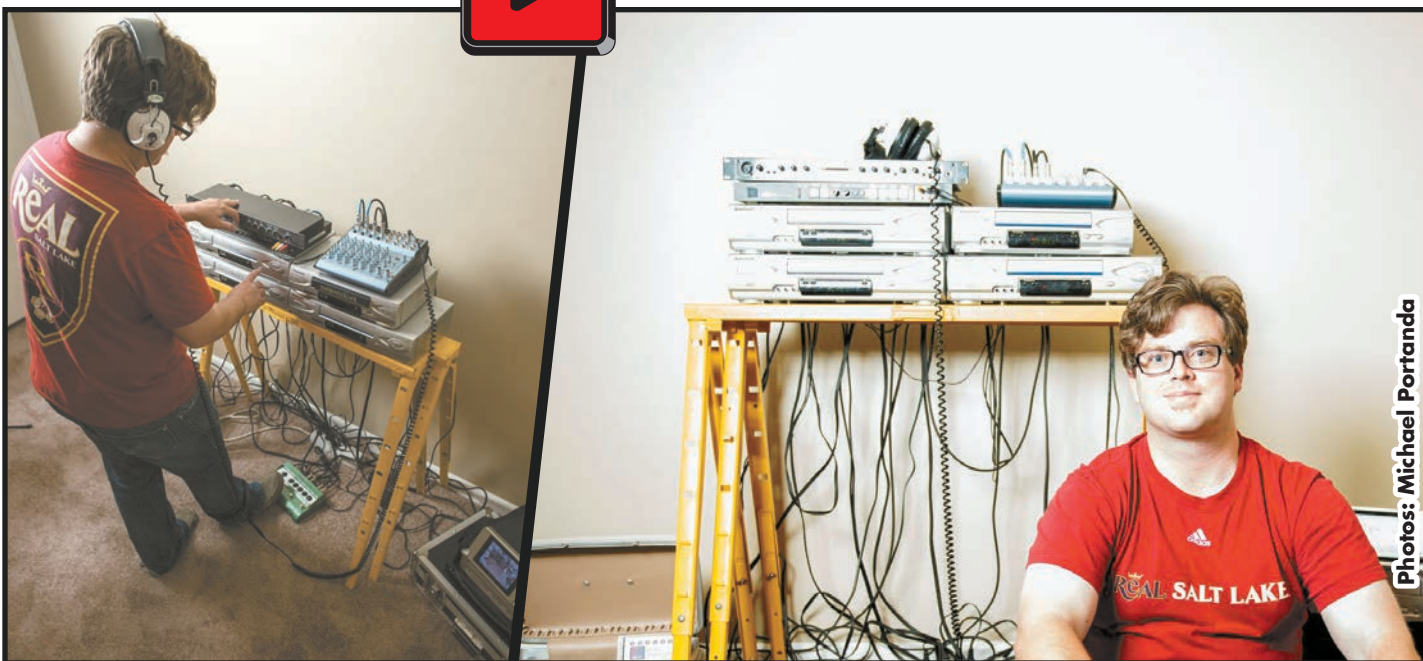
VCR-AFT

VCR5

AT THE CLC DIY FEST

By Julia Sachs
jsachs94@hotmail.com

Joe Greathouse is the wizard behind his homemade electro-techno-glitch multi-VCR machine: the VCR5.



It's a rainy summer afternoon in South Salt Lake, and I step into the home of **Joe Greathouse**, a man mostly known as the human behind the glitchy, technical sound of VCR5. The epitome of the term "DIY music," Greathouse produces and performs from a stack of old VCRs rewired to work as instruments. Before our talk, he showed me his VCR collection and recording gear that he uses both in-studio and onstage. After discussing the procedure of making electronic music from five VCRs and a few controllers used for triggering various sounds from the tapes, Greathouse shows me an example: He inserts a videotape into one of the VCRs and flips on the equipment. The video tapes can be anything from old movies to recorded songs that he can sample and mix from a mixer that sits on the floor. Among the many artists playing at the *Craft Lake City DIY Festival* this year, VCR5 will be delivering a one-of-a-kind performance just for the festival. *SLUG* talked with him about everything from the concept of his music to his live shows, which are unlike any other.

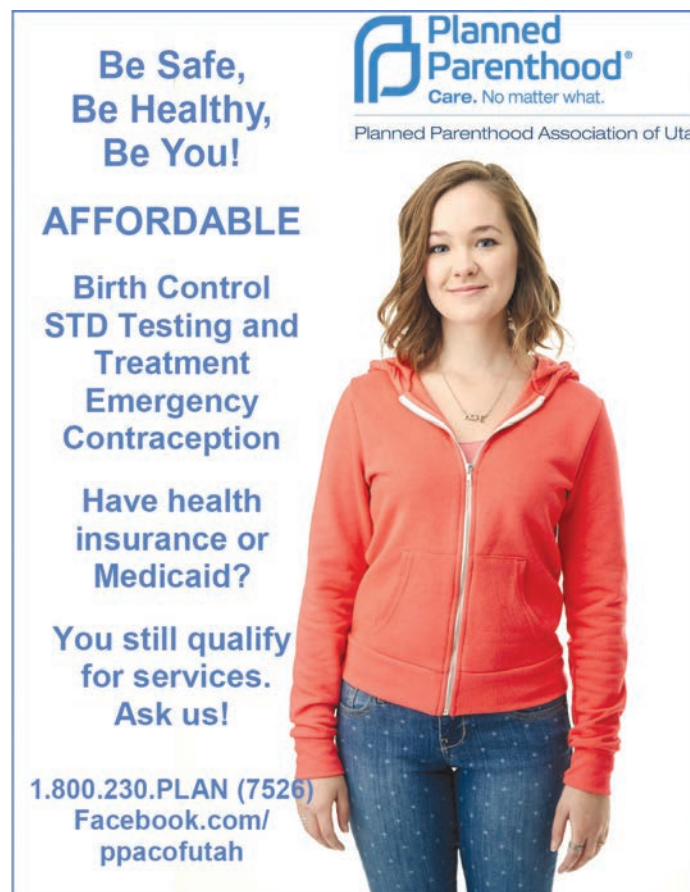
"The VCR5 was originally just two circuit-bent VCRs. Basically, circuit bending is just when you go in and rewire the guts [to be able to make music]," Greathouse says of how he originally created the music. "[With VCRs], it was a logical step, for the most part, because you can get audio and video," says Greathouse. He got the idea while staying in a hotel on a work trip. He decided that he wanted to listen to music, but he had no outlet to do so, so he rewired the electronics in his hotel room to be able to make electronic music. "I worked as an appliance repairman for a long time and learned how to rewire little stuff. You just learn the basics of electronics that way," Greathouse says of how he gained experience working with electrical parts.

Regarding his background in music throughout his life, Greathouse says, "When I was little, I learned how to play the piano, and I hated it. So, as soon as I stopped taking lessons, I was able to learn the drums, which is what I wanted to do." His musical inspirations are a surprise, as he listed movies and old

video games as how he sparks ideas on what to create. "Other music is obviously inspiring, but just any art in general, [too]. I really like old cultural music and old movies like old **John Wayne** movies and things like **Clark Gable** and **Ethel Barrymore** as well as **Marilyn Monroe's** stuff," says Greathouse. Though he's strongly inspired by video games and lists them as an influence in his music, he's not a chiptune artist. With a sound that varies greatly, it can be anything from an electronic track with hip-hop elements and glitchy sounds to electronic video game-like songs with accompanying visuals. Greathouse incorporates old sounds and film audio into his music by sampling anything from old movie lines to traditional Irish music to video game soundtracks.

One of his more recent albums, a split with **IH86335** (pronounced "I hate bees"), prompted me to ask about how he feels about working with a lot of locals and other DIY music acts. "I've collaborated with a lot of local artists, and it's kind of par for the course. It's important to work with other people and get help when you start," Greathouse says. His other local collaborations include work with groups like **Palace of Buddies** and even his group project with **Justin Chouinard** of **Kinematic Suite 5**, an electronic collaborative that does live shows around the city and incorporates audio and video into their sets.

In regard to what he plans to do for his show at the *Craft Lake City's DIY Fest*, Greathouse explains that no two shows of his are the same. "The thing with VCR5 is that a lot of it is visual—the music just kind of goes with it ... With every show, I try to do something completely different, so this will be the first show where I do all Nintendo music," he says. He explains that because the music goes with the videos he uses, he shapes his live shows to go with what he wants to create at that time and would pair well. For a festival that focuses on the concept of completely handmade crafts and other forms of art, VCR5 captures the idea completely—everything down to his instruments is handmade. VCR5 will be playing at 7 p.m. on the 90.9 KRCL Stage presented by Beacon Audio.



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URBAN WILD:

CROOK AND THE BLUFF

MEET CRAFT LAKE CITY.
== TAKE TWO ==

By LeAundra Jeffs
leaundrajeffs@gmail.com



Photo: Matthew Windsor

(L-R) Tad Wilford and Kirk Dath make a big guitar sound with an array of effects pedals in Crook and the Bluff.

One hot-as-fuck, late-June afternoon, I found myself sharing a truck ride with two dusty gentlemen, **Tad Wilford** and **Kirk Dath**, whom I imagined to be quizzical villains straight out of an old spaghetti western. Although they were well washed, there was a sandy desert vibe exuding from the car as we wandered down 700 East with **Metallica** blasting out the windows. Shortly after, inside *Juniors* and a few whiskey shots in, we began discussing the goings on for Crook and the Bluff and their approaching musical appearance at the *Craft Lake City DIY Festival* on Aug. 8 at 7:30 p.m. on the *Graywhale Entertainment Stage*.

Wilford and Dath met eight years ago, when they moved in together, but they didn't start playing music until just over a year ago. "[Dath] was playing music with a friend who moved to Portland. I took his place, but we made the music a whole lot louder," says Wilford. Since then, they have been detonating music out of two guitars that is much more thunderous than you would imagine, aided by some extra hardware. Dath says, "We use a lot of effects pedals and weird noises." This allows for a fuller sound by covering multiple registers. Every song is dealt with differently, but one thing remains the same: Direct meddling with the guitars themselves employs a distinctive approach for fuller resonance. "We tune our guitars two full steps down, so they have a really deep, low sound. We want to try and get a full spectrum and fill all the spaces," Wilford says.

The intensity of their music closely resembles the energy they obtain from the wilderness, meshed with grinding blues. Progressive psychedelia is infused throughout, transforming jarringly from languid and hazy to wailing and droning with a heavy dose of feedback, akin to **The Troubles**. Both Dath and Wilford have constantly been

inspired by the desolation and beauty of the deserts to the south. "Southern Utah is amazing. It looks like Mars. We took a friend down there a while ago, and she was overwhelmed by how stunning and unique it was," Dath says. This connection has heavily influenced the sensation of their compositions, which lends their music a brooding folk twist. Even though they play their shows in an urban environment, they transport you to a place less touched by human hands. "We imagine a lot of our songs being played around a campfire," Wilford says.

Dath and Wilford recently finished up a fruitful Kickstarter campaign to raise money for their upcoming album. "We ended up raising enough money for our goal, and we have everything organized and pretty much ready to record," said Wilford. Once again, their brilliant obsession with Southern Utah flowed into conversation. Dath says, "We just need to go to the desert again and do some psychedelics, and then we will be ready." Recording was scheduled for late July, and the album should be available in October.

As Crook and the Bluff, they have come up with some fascinating ways to market themselves, including the way in which they reached out to potential supporters through Kickstarter. "I think that if you're going to ask for something to trade, you might as well make it interesting. It helps set us apart as artists," Dath says. They offered an eclectic list of things to trade from merch items to pranks, depending on the size of your donation. The best idea came from Wilford, which made me simultaneously intrigued and nervous. "I want to do a prank that would cause long-lasting emotional damage. We were thinking about making a pile of fur and ketchup and putting it behind someone's car, then screaming and crying when they backed out of their driveway.

Acting is key here. We would just let that settle for a couple of weeks," says Wilford. All I could think after hearing that one is: "Thank God no one who donated to their Kickstarter has a personal vendetta against me." They also picked wildflowers for several donors, and they're offering T-shirts and a deck of cards as well.

Both gentlemen are extremely excited for what this year's *Craft Lake City DIY Fest* will bring. "Last year, we blew bubbles filled with fog that could potentially be the size of a Volkswagen Bug. We thought that brought an interesting aspect to our show. This year, we have some new tricks to show off," Dath says. The pair voiced an appreciation of CLC and the way it brings local artists together. He continues to say, "You get a real community vibe out of [the] *Craft Lake [City DIY Fest]*. Everyone who comes is a local, so you don't get vendors from all over the place. We appreciate the fact that CLC supports Salt Lake City's underground."

After hearing about their antics and shenanigans, I am eagerly awaiting Crook and the Bluff's performance at the *DIY Fest* this year. If their tricks are even better than overwhelming amps and giant smoke bubbles, I can't imagine what an extraordinary show it's going to be. Mosey down to the festival on Aug. 8 and check out their show. You can proactively find information about the band at facebook.com/crookandthebluff. Grab a brew and see a glorious cornucopia of local-artisan anything while you're there. Just get ready to have your ears and your eyes blown out, all while sporting a maniacal grin.



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Photos: One World Media Productions

Avian Allure is a Lyra (also known as an aerial hoop or a Cerceau) Duet performance group created by **Andrea Hansen** and **Mandi Johnson**. There is no denying the allure of these two beauties—they look like sisters, and they tell me that I’m not the first to think so. Flaming red hair and expressive features would make them compelling on any stage, and it works especially well for these two aerial performers, who put an emphasis on storytelling through movement in addition to their skillful contortions. Once appropriately costumed and dancing with each other on the suspended hoop high above the audience, this talented twosome uses their bodies and faces to tell the stories of the characters and themes that they take on for their performances.

Hansen and Johnson are lovely birds of a feather, and together, they’ve created a show that’s mesmerizing—not just because of the impressive physical feats, but also because of the gorgeous costuming and highly characterized performances. Each show is based around a theme or story, which guides the costuming, styling, moods and actions. “We do a lot of theatrics,” Hansen says. “We try to make it as theatrical as possible, and we incorporate dance and fire into it as well ... We definitely try to make it more character-inspired than just flexibility and tricks.” The themes are inspired either by the event they are part of or the duo’s aesthetic interests. Sometimes stories are specific, like when they performed as Beetlejuice and Lydia; sometimes they are more of a reference, like to an era, like the Roaring Twenties.

Hansen, aka **Pretty Macabre**, is also a highly regarded local fashion and costume designer extraordinaire. Once characters and theme have been decided, she uses her mad skills and gets to work creating spectacular costumes to match the spectacle of their planned performance. “We like to dress up and become different people,” she says.

Setting the mood with sound is another critical part of any Avian Allure show, and Johnson ensures that it gets the attention it deserves. “I usually find the music,” she says. “It’s definitely a very challenging part of putting together the performances.” Moody or bouncy, the melodies help tie together the visual aspects of the show, giving the audience an all-encompassing experience. Recent performances have been influenced by vintage-meets-modern electro-swing styles, which make the perfect complement to some of the vintage flapper-style costuming Hansen/Pretty Macabre has created.

These talented ladies each have plenty of other interests and projects, including everything from belly dancing to yoga, but working together within this pairing has recently become a priority. “It’s more fun to do stuff as a duet,” Hansen says. Not that working as a pair necessarily makes it any easier. Johnson says, “It was interesting trying to get comfortable with each other. You’re so close ... I think it’s brought us a lot closer ... performing like that. You know, butts and faces. It was interesting at first. It was like a giggle fest ... but we’ve definitely gotten a lot more comfortable with each other and make it work.”

After spending about a year and a half working on their act together, behind closed doors, they decided it was time to get it out into the world. “We just barely finally decided on naming ourselves and trying to promote ourselves as an actual duet,” Johnson says. Now they’re ready to take on the events and entertainment industry, and they’re available for everything from birthday parties to conventions—“any event, really,” Hansen says. One of their first shows as Avian Allure was at *Comicon Fan X* in April this year, a great gig for any performer.

Considering the logistics of safely suspending humans in the air, there are really only minimal requirements necessary to accommodate their show, including high ceilings and basic architecture. “We have all the gear, as long as they have a beam we can hook onto or something we can rig around,” Johnson says.

They’re already connected with other well-known and successful event and show production companies, like **Voodoo Productions** and **FantasyCon**, so their act likely has a bright future ahead. Luckily for us, they’re local, so get them for your event while you can! Who wouldn’t be impressed with these two pretty birds flying around, up above the shindig? A website is in the works, so for now, you can get ahold of them at facebook.com/avianallure.

If you can’t have them all to yourself, at least you can come enjoy their avian stylings at the *Craft Lake City DIY Festival*, where they will be performing a special new set for us. As far as teasers regarding the upcoming performance go, the duo is pretty tight-lipped. “It’s fancy—a little more tease ... a flirty, flappery dance in the air,” says Hansen.

To see the show and find out what that means for yourself, get down to the *6th Annual Craft Lake City DIY Festival* during the second weekend of this month. Avian Allure will grace the *Graywhale Entertainment Stage* with their Lyra duet performance on Saturday, Aug. 9 at 4 p.m.

Utah Food Trucks

Indie Rock You Can Eat

By Alex Springer • alexjspringer@gmail.com

Just like that working-class, alt-country outfit that you'd find playing at *Kilby Court* on a Wednesday night, food trucks deliver their goods with honesty and enthusiasm—which is what makes them so attractive. After driving all over the Wasatch Front to track down the subjects of this article, I couldn't help but feel a kinship with the rabid fans of Stillwater in **Cameron Crowe's** film *Almost Famous*. Over the course of a week, *SLUG* checked out four local food trucks, each of which offered a unique culinary perspective.

BENTO TRUCK

bentotruck.com

It was during an afternoon lunch rush that I visited *Bento Truck* on the U of U campus. I ordered a combo bowl—Teriyaki Chicken and Fried Tofu (\$6.50) along with a side of Shumai (\$2), which are lovely, deep-fried balls of ground shrimp. The Teriyaki Chicken was tasty—despite its tendency to show up on every Asian-inspired menu—as *Bento Truck* manages to infuse some life into the dish. My favorite was the Fried Tofu, which had a nice outer chewiness that gave way to a silky interior. The rice and veggies were OK—I was hoping for more of the garlic and ginger flavors that are characteristic of stir-fry. The Shumai were surprising little pops of flavor that I really enjoyed. It looked like they were cloaked in a wonton wrapper, which added a bit of chewy texture to the shrimp balls. At only 2 bucks, they're a great side dish. *Bento Truck* is great at offering substantial portions at reasonable prices—which is likely why they crush it during lunchtime at the U.

CUPBOP

facebook.com/CupbopKoreanBBQ

During my first visit to *Cupbop*, I wasn't quite sure which direction to take. Their menu offers four different options, and they all sounded delicious. Luckily, the Combo Bowl (\$8) let me try them all. After ordering, it's time to pick the level of heat that you want to add, on a scale of 1 to 10. I'm a fan of spicy food, but I also didn't want my overconfidence to punish me later, so I went with a level 7. My first few bites into the glorious pile of barbecued meat, tender sweet potato noodles and fluffy rice struck a nice balance between the earthy, slightly sweet meat and the spicy sauces.

I also tried the barbecued chicken in the strangely named KKO KKO Bowl (\$7.50) at the first level of spiciness. The chicken was moist and juicy, but I thought the dish needed some of that spicy mayo to kick the flavors into high gear—my recommendation is to not settle for anything below level five. It's the chemistry between *Cupbop's* grilled meat and homemade hot sauce that makes this food truck worth a visit.

22 SaltLakeUnderGround



Photo: Logan Sorenson

GRUB TRUCK FOOD COMPANY

grubtruckfoodcompany.com

Grub Truck's whole menu is a love letter to the versatility of the taco. Once again, I wanted to try everything, so I went for a menu item known as Three Amigos (\$8). The Three Amigos is a plate piled high with three varieties of their tacos, and since they had four to choose from, I paid the extra three bucks to get them all. The best of the bunch was the Korean Taco (\$7 full size). Taking their own spicy mayo and adding it to a taco with barbecued beef, roasted broccoli and brown rice was an excellent fusion between Korean and Mexican food. Next up was the Greek Taco (\$6 full size), stuffed with chicken souvlaki, feta cheese and homemade tzatziki sauce. The tzatziki was creamy and brought just the right amount of cucumber flavor to the show. The Veggie Taco (\$6 full size) was filled with roasted squash and zucchini and topped with that lovely tzatziki. The roasted veggies were a hearty meat substitute, but the flavors were very similar to the Greek Taco. The Thai Taco (\$6 full size) was the one that fell just a bit flat for me. The chicken and slaw were tasty, but the peanut sauce didn't deliver the Thai flavor that I was hoping for.

OFF THE GRID

offthegridslc.com

Like many great innovations, the food at *Off the Grid* represents an idea that is so good that it's a mystery as to why no one thought of it earlier. The idea in question is the food truck's signature waffle sandwiches. Barbecue pulled pork and buffalo chicken just aren't the same after you've had them served between two perfect, golden-brown waffles.

The local favorite is a sandwich called the Bee's Cheese (\$6). It begins with *Off the Grid's* signature waffles—crispy on the outside, chewy on the inside and kissed with a hint of sweetness. With the Bee's Cheese, these waffles have a crunchy parmesan crust and are hugging a few melty slices of *Beehive*

Cupbop's Combo Bowl delivers Cupbop's best facets—barbecued meat, potato noodles and rice—with a nice balance of sweet and spicy!

Cheese's cheddar. For a buck more, they'll add pulled pork or buffalo chicken, which was a deal too good to pass up. I went with the buffalo chicken and was surprised to find generously portioned slices of chicken breast slathered in a well-balanced buffalo sauce. It's a great achievement in the history of sandwiches. The parmesan crust and the natural crispness of the waffle worked well texturally, especially when the gooey cheese was involved.

For more Utah Food trucks, check out *Food Truck Thursday* at Gallivan Plaza from 11 a.m.–2 p.m. at 62 Gallivan Ave.—but do try to pace yourself.

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JOSH STIPPICH AND ELECTRONLUV

AN EAR FOR BEAUTY

By Stakerized!
getstakerized@hotmail.com

Josh Stippich of *E3 Fabrication* crafts *ElectronLuv* audio equipment capable of thunderous sound, on display at the *E3 Modern* gallery and showroom.

Photo: Martin Rivera

As I enter the capacious and cozy interior of *E3 Modern's* showroom on 300 South, lately made even more so by the addition of the "Booze-tique" alcohol accessories shop, **Josh Stippich** is sipping a can of Uinta's 801 beer. The space is brimming with local art. It's appropriate, because he is one of the genuinely unique, local craft purveyors shaping not only the things they design and make, but also the local culture through their talents and abilities. He brings his designs of audio equipment and musical amplification to the *Craft Lake City DIY Festival* on Aug. 8 and 9 in the *Science & Technology Building*.

Before moving into the former *Nobrow Coffee* a year and a half ago, Stippich was always making stuff at his manufacturing shop, *E3 Fabrication*, in Murray for the last 13 years or so. *E3 Modern* fell into place about 18 months ago.

Stippich's stepfather, **Dave Allen**, is a sculptor who has shown his work in *A Gallery* and *Coda Gallery* in Park City. His mother is a graphic designer, and his father was an HVAC tech. These unique influences combined to form someone who had an urge to build and design things—and what things they are! Clean in design, visually dramatic and imposing yet subtly stylish, *E3* stuff—also going under his brand **ElectronLuv**—has its own, distinct look—a bit as if *A Clockwork Orange* was remade in present day.

Stippich got into building stereo equipment when he had a recording studio in Highland, Utah, back in the '90s. He recorded **Red Bennies**, **Stretch Armstrong**, **Ether** and other notable locals. At the studio, he was just trying to achieve a certain sound. His early efforts have transformed into awe-inspiring, immense

sound systems that often sell for five figures, and have been featured in high-end audio publications.

His inspiration goes back to the golden age of hi-fi—the '60s—and there's a lot of technique and craftsmanship involved in what he does. "There are tons of different disciplines that go into it: machining, welding, designing, electronics and engineering. You've got to combine them all, knowing materials and how to work with them and turn them into something." When he talks about his craft, his eyes glow as bright as the red-hot tubes in his audio equipment, which he favors for their "warm, clean sound."

"**Craft Lake City** is always trying to show people who are trying to make something a little different," he says. The *DIY Festival* isn't just about embroidered jackets and screen-printed T-shirts. "We actually use technology—we use computers to design this stuff, and we have computerized machines to help in manufacturing. Some of the technology is old, like tubes, and also record players and vinyl."

His products are high-end for a reason. "There's so much time and effort that goes into it, and the quality of materials—they're expensive, and the components, they all add up. Any time you are making just one of something, it takes so much time." Most of his work is done for special order.

It took years of experimentation for Stippich to be able to create these audio works of art. He says, "All I ever do is sit there and keep messing with it until I get it to where I want. For tube stuff, there is no school anymore. It's basic electronics—you've got to just learn stuff hands-on. It's kind of a lost art these days."

He notes a resurgence in tubes in stereo equipment as well as guitar amplifiers in the early 2000s. He thinks he knows why. "The sound is just more natural, warm and organic-sounding. Of course, it's going to produce a lot of heat, and tube stuff's always heavier," says Stippich. The resurgence of vinyl helped too. "I think the whole idea of just having a nice stereo to listen to, and the whole act of putting a record on, listening to it,

"I've always tried to make things look cool and pretty."

looking at the big album artwork—there's something special about all that." His current listening includes a lot of old jazz and '60s psych, and he puts on the latest **Willis Earl Beal**.

"Sometimes I joke that I like the stereo system more than the music," he admits. The belt on this behemoth of a turntable is a piece of dental floss. His creations always seem to embody elegantly simple sonic solutions, and this shows his eye for design. "I've always tried to make things look cool and pretty," Stippich says. "I've always liked Art Deco designs, like old steam engines and old cars."

There are constraints. "There are certain dictates of physics that determine the shape and size of each horn for a given frequency you are trying to capture. You're trying to tie it all together and make it work sound-wise and visually." The size of his speakers actually makes them take fewer watts to power. It's part of his simplicity of design.

Josh will be with *E3* inside the *DIY Festival's Science & Technology Building* at the *Gallivan Center* for the third year in a row. He says, "We'll play some music and show some possibilities of making stuff—it's a mix of old tech and new." He's excited to share a room with demos of 3D printers. *E3* visually and aurally grabs you, which is perhaps a good thing. As Stippich says, "I never explain it as well as I should when we're there, but we're doing science."

Visit *E3Fabrication.com* for more info on what they do.

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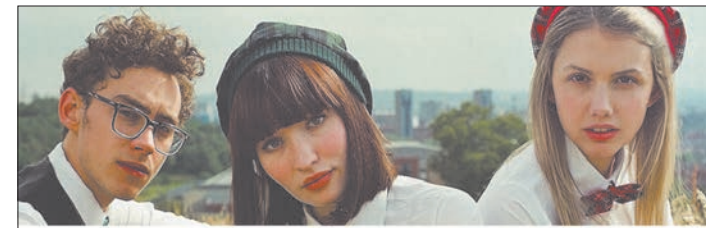


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<i>20 Feet from Stardom</i>
City Park, Park City | August 20, 9 p.m.
<i>God Help the Girl</i>
Red Butte Amphitheatre |
| August 13, 9 p.m.
<i>The Battered Bastards of Baseball</i>
Red Butte Amphitheatre | August 27, 9 p.m.
Community Choice:
<i>SLC Punk!</i> , <i>U2 3D</i> , or <i>Something from Nothing: The Art of Rap</i>
Red Butte Amphitheatre |
| August 15, 9 p.m.
<i>Big Night</i>
City Park, Park City | |

Visit sundance.org/utah for more information and to vote for the Community Choice film!

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1 4

Utah Division of Arts & Museums

DESIGN ARTS UTAH

In preparation for the 6th Annual Craft Lake City DIY Festival, SLUG sat down with seven wildly different artisans who are stimulating the craft community with new and inventive products. On Aug. 8 and 9, join us in celebrating these and many other artists at The Gallivan Center in Salt Lake City for Craft Lake City's DIY Fest.

By T.H.
timo.hatzia@gmail.com

"I think of my work [as] me trying to work towards wizardry," says Abraham Von Waffles, jeweler and visual artist, whose beard and accessories suggest that he may actually be a modern wizard.

Von Waffles constructs the majority of his pieces using teeth. On the decision to use these biological pieces, Von Waffles shares a story of how he and his girlfriend, **Squid**, had seen photos from a couple they follow on Instagram—the fellow had proposed to his wife with a ring containing a tooth. They agreed that the gesture and the ring were quite romantic. "We're both enamored with the idea of having a piece of yourself in something," Von Waffles says, "[if] you're going to bond yourself to someone forever."

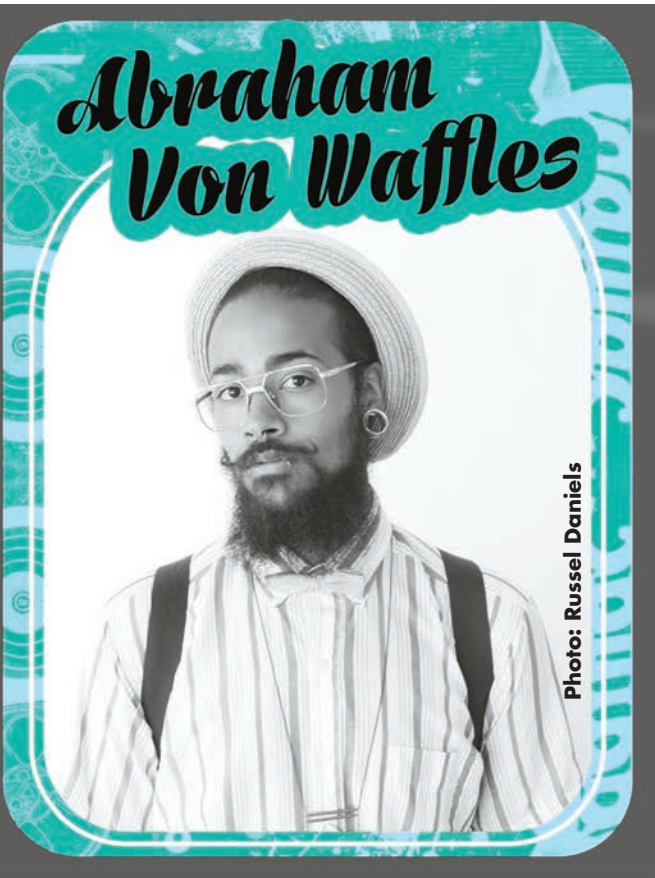
Some may have hygienic concerns when deciding whether to wear something formerly attached to a living being. He says, "Everything is super-clean and ready to go. I use a peroxide bath to wash—enough to seal it off, so [only] the right bacteria is on there." Regarding durability, Von Waffles says, "Teeth are actually the hardest part of the body. They hold up really well."

We asked why Abraham chose "Von Waffles" as a title:

"When I think of forest magick, I think of a lumberjack [who] would only like a waffle. With breakfast being the most important meal of the day, it's good to start off with something rigid [and] soft—butter and maple syrup. So it's sweet, it's crunchy—you've got the little pocket to take the hot butter ... It's a beautiful way to start out a morning."

While jewelry is what Von Waffles is gaining the most attention for, he is also working on a series of notebooks called "Spellbound Sketchpads." The samples I saw were very appealing, with a range of materials and color options. Von Waffles says, "My vision for them is, instead of writing a spell out—you're drawing. Creating magic through your picture."

Asked about what he's looking forward to as a participant at *Craft Lake City's DIY Fest*, Von Waffles says, "I'm just so stoked that we get to meet other artists and get deeper in the scene. I love the fact that it brings out and gives the artists that are more experimental an opportunity to come out of hiding, if you will, and show their work."



By Ashlee Mason
Instagram: @ashbagmason

It's always so pleasant to meet someone who is funnier and more thoughtful than you. That's why, when I was tapped to write about **Dominique LaJeunesse** for SLUG's *Craft Lake City* issue, I kissed my peace lily goodnight and wrote a small poem in my diary about how lucky I am to share with our city just how fucking wonderful this bitch really is. Oh, whoops, you got me there. I'm sorry, and I really can't help it—therapy's doing NOTHING—but my blood boils with rage whenever I scroll through Dominique's Instagram account, @doorknobinique. Everything she posts makes me froth at the mouth with indignation at her pop culture know-it-all-ity. I love *King of the Hill*, *Die Hard* and *Silence of the Lambs* more than anyone, so knowing she can screen cap one of those tender moments and make randomly brilliant quips about them means that she has a deeper knowledge of those things than I ever will, and oh, God, do I hate her.

Naturally, about a year ago, when I started noticing her posting craft that she started making in celebration of all things **Prince** and *American Psycho*, my urge to get all

Voodoo on Dominique turned into me drunk-dialing her for special orders of custom-made good shit. And let's get to what that is: LaJeunesse and her mum frequent thrift stores and buy all of the picture frames, crappy jewelry, prayer candles, discarded shadow boxes and wall plaques, and she repurposes them with film, television and music photos—some of the coolest showing of memorabilia I've ever seen. I'm serious, you guys: Her work has garnered enough attention to be featured in an art show about **Nicolas Cage**, quite possibly the most bat-shit thespian that's ever walked the Earth (*Syrup Loft* in L.A., 939 Maple Ave. on July 19).

Purchasing her stuff will make you EXPLODE (in a good way). Luckily, there are places to access her treasure trove of wonders, so let's go through them now. The aforementioned Instagram is a great place for locals to browse and place orders. Then there's her page on Etsy: [etsy.com/shop/GlitterRansom](https://www.etsy.com/shop/GlitterRansom). Please, please, please don't forget that this lovely lady is participating in *Craft Lake City's DIY Festival* for the first time this year! OK, so my hate has turned into fierce love—what?

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AUGUST 2014 FREE FILM SCREENINGS

THROUGH THE LENS
TUESDAY /// AUGUST 5 @ 7PM /// FREE

THE NEWBURGH STING
Through an absorbing, insider look at the case of the "Newburgh Four," this film reveals the FBI's role in targeting Muslim communities in poor neighborhoods and luring believers into committing acts of terrorism.
Directed by David Heilbroner and Kate Davis
80 min | 2014 | USA | Not Rated
A post-film discussion with directors David Heilbroner and Kate Davis will be moderated by Doug Fabrizio, host of KUER's RadioWest.

THE NEW BLACK
The *New Black* is a documentary that examines how both sides of the African-American community are handling the campaign to legalize gay marriage. The film investigates homophobia in the black community's institutional pillar—the black church—and reveals the Christian right wing's strategy of exploiting this phenomenon in order to pursue an anti-gay political agenda.
Directed by Yoruba Richen
80 min | 2012 | USA | Not Rated
BREWVIES
677 S. 200 W.

NHMU SCIENCE MOVIE NIGHT
TUESDAY /// AUGUST 12 @ 7PM /// FREE

GODZILLA: The Japanese Original
Godzilla is celebrating its 60th anniversary with a release of a newly restored black and white version of the film.
A discussion concerning mutation and the genetic implications of radiation exposure with Dr. Nicola Barber from the U of U's Genetic Science Learning Center will immediately follow the film.
Presented in partnership with Utah Campaign to Abolish Nuclear Weapons and the Natural History Museum of Utah.

DETROIT UNLEADED
A fresh take on a boy-meets-girl comedy set in Michigan, *Detroit Unleaded* introduces audiences to Sami who runs his family's gas station with his cousin Mike, a charismatic hustler. More than just a pit stop, their station sees a steady stream of unforgettable and hilarious customers.
Directed by Rola Nashef
93 min | 2012 | USA | Not Rated

PROGRAMMER'S CHOICE
TUESDAY /// AUGUST 26 @ 7PM /// FREE

BURT'S BUZZ
Humorous, authentic and compelling, *Burt's Buzz* is a journey into the remarkable double life of Burt Shavitz—a reclusive beekeeper who reluctantly became one of the world's most recognizable brand identities. Guided by those who know—or at least think they know—Burt best, *Burt's Buzz* is a fascinating portrait of a singular personality who refuses to conform.
Directed by Jody Shapiro
88 min | 2013 | Canada | Not Rated

CREATIVITY IN FOCUS
WEDNESDAY /// AUGUST 27 @ 7PM /// FREE

AI WEIWEI: The Fake Case
After 81 days of detention, world-renowned artist Ai Weiwei is placed under house arrest. While restricted and monitored by Chinese authorities, he is served with a lawsuit from the Chinese government that he dubs, "The Fake Case." This film is an intimate encounter with one of today's most politically influential artists and the system he challenges in his fight for human rights.
Directed by Andreas Johnsen
89 min | 2013 | Denmark | Not Rated
In English and Mandarin w/English subtitles

GLITTER RANSOM
A woman's life is turned upside down when she is kidnapped and held for ransom. The film follows her journey as she tries to escape and reunite with her family.
Directed by Russel Daniels
90 min | 2014 | USA | Not Rated

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26 SaltLakeUnderGround slugmag.com 27

By Steve Richardson
everypizza.tumblr.com

If the neck on **Bret Hanson's** two-string, fretless cigar box bass looks familiar, it could be a leg from that table you left on the street for Salt Lake City's neighborhood cleanup. But, unless you fantasized about that table leg in the context of a music store or thrift shop, you probably won't recognize it.

Hanson combines cigar boxes, reclaimed wood and old bolts to create unique, bluesy-sounding instruments. He's always gotten the cigar boxes (for the guitars' bodies) from thrift and antique stores, but at first, he bought wood from hardware stores. Explaining why he now prefers reclaimed wood, Hanson says, "It's more fun because each [instrument] comes out differently. They all sound different, and it's a new riddle to solve. It's a new challenge to figure out." Remanufacturing the same piece with hardware store wood doesn't appeal to Hanson. Plus, he likes the idea of taking throw-away objects and transforming them into playable works of art. He says, "It's a balance between sculpture and instrument." The cigar boxes with metal hinges and steel outlet covers give the pieces the look Hanson describes as "sound-based sculpture."

The fabrication of custom, wooden bicycle fenders is what introduced Hanson to carpentry. Without any real training, he consulted the Internet and then tinkered until the fenders looked right. He transferred to luthiery out of necessity. Hanson says, "I just started building stuff I wanted because I write music." The first instrument was a cajón drum—a wooden box for all your percussion needs. Next, Hanson built a lap steel guitar. Over the two years since, Hanson has built around 30 instruments.

In addition to spending time as the artist-in-residence at *The Leonardo*, Hanson sold his work at *Craft Lake City's DIY Festival* last year. He's excited for the upcoming *DIY Festival* because, as Hanson says, "The key thing is to get [the instruments] into people's hands. When people hear them, they get excited." Hanson sells most of his pieces over Etsy, but people want to be able to hear and play the instruments.

If you want to see Hanson's work, check out his Facebook page ([facebook.com/HansonMusicWorksandGoods](https://www.facebook.com/HansonMusicWorksandGoods)) or Etsy shop ([hansonmusicworks.etsy.com](https://www.etsy.com/shop/hansonmusicworks)). Don't be surprised if his online selection looks sparse right now. Hanson says, "I've dialed down my Etsy because I want to make sure I have enough for [the *Craft Lake City [DIY Festival]*]."

Hanson Music Works and Goods



Photo: Russel Daniels

Maeberry Vintage

Photo: Russel Daniels



By Brinley Froelich
brinley.froelich@gmail.com

Finding the right vintage piece can be tedious, but thanks to **Rachael Rawlins Skidmore** (l) and **Stefanie Lopez** (r) of Maeberry Vintage, you can cut the hunt time and start looking fly today! Embracing retro style, the two carefully select and maintain a collection of clothing in which you can find timeless pieces that are classic works of art. What Skidmore started as a solo venture in 2010, with an online marketplace on Etsy, has evolved over the years (thanks in large part to *Craft Lake City's DIY Festival*) into a partnership with Lopez, where the duo work hand in hand in their shop located Downtown beneath *Now & Again* on 207 E. Broadway.

Of the partnership, the two gush about how fate guided them to each other like business soulmates. When Lopez visited the Maeberry booth at last year's *DIY Festival*, she spoke of a feeling she had that she'd never felt before, even toward a romantic partner. "It just felt like I should talk to her," she says, and a week later, after a dinner to discuss business ideas, Lopez says that the two "decided right then that we would open up a shop together."

The partnership has worked out in their favor, as they are able to balance motherhood with entrepreneurship. Having initially opened in the *Artspace* area, they were introduced to the world of manning a physical location, but, since March, they have enjoyed their new Downtown location, with higher foot traffic and neighboring shops to encourage shoppers who might have missed them otherwise to check them out.

While they still maintain their Etsy account ([maeberryvintage.etsy.com](https://www.etsy.com/shop/maeberryvintage)), the physical location, situated in the lower level of what was once *Retro Rose*, allows people to bring pieces in to sell or trade, creating a diverse supply of classic pieces. Some people may come in and not know what to do with the pieces, but the pair recommend at least trying it on before dismissing an article of clothing. "A lot of people get really threatened by vintage clothing for some reason, almost like they look at it like a costume. I think people would be surprised if they tried stuff on," Lopez says. As Skidmore advises, "The thing to remember is that nothing in fashion is new—it's all a repeat, so why not have the original?"

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Northside Terrariums



Photo: Russel Daniels

By Brinley Froelich
Brinley.froelich@gmail.com

I have to confess: I'm the type of person that can kill the unkillable. Despite my best efforts, my caretaking skills for houseplants still, somehow, find a way to suffocate, overwater, or under-light the plants that you barely even have to maintain. This is a curse, but **Lexi Dowdall** of Northside Terrariums may have introduced me to a cure. Returning to *Craft Lake City's DIY Festival* for her second year, Dowdall creates one-of-a-kind pieces by thrifting for ornate glass containers and throwing in a combination of moss, sticks, plants and small figurines to create tiny little ecosystems that not only please the eyes but are simple to maintain.

Graduating with a degree in biology from Washington State University, Dowdall did what most of us millennials have done and didn't apply her collegiate studies upon graduation. This left a hole in Dowdall's life until she stumbled upon the art of making terrariums, which ignited the flames of a new hobby. "It was kind of my way to getting back to my bio-nerd self," she says, and she quickly started experimenting with creating her own pieces. Af-

ter making a few for fun, she soon realized there was a market for her creations, and after a successful first year at *Craft Lake City's DIY Festival*, she's decided to return and expand on her terrariums.

This year, Dowdall will not only have an abundance of terrariums to choose from and customize with buyers' accessories, but she has also decided to try her hand at wall-mounted pieces, with hanging succulent gardens and with string art that infuses locally inspired shapes with a vibrant flair.

As far as mothering these pieces, Dowdall insists that, "[they're] really easy to care for. If [the terrariums] die, all you have to do is go on a quick hike, gather some moss and put it back in. It's an easy fix." Be sure not to make the common mistake that I always make, though: "You have to be careful about overwatering. That's probably the biggest thing," Dowdall says, and she suggests hanging succulent gardens: "For people who really suck at plants, it's hard to kill it if you just water it once a month." For more information, or to see some of her works, be sure to check out her Instagram, @kapowder, or email northside.terrariums@gmail.com.

By T.H.
timo.hatzia@gmail.com

Lance Iden runs Softwire Synthesis, a Salt Lake City-based modular synth designer and builder, whose primary realm of development involves the modular format known as the Eurorack. A quick explanation: A modular synthesizer consists of a series of separate modules that can be reconfigured and patched into one another in any number of configurations—rarely creating the same sound twice.

"It's open-ended," says Iden. "There are probably 70 to 80 manufacturers you can choose from. I'm just one of those guys that produces options for people to build their system ... I'm trying to implement my own take on something that might be classic, but make it more musical."

Iden began as a guitarist and, as is often the case, quickly developed an obsession with effects pedals. "I ended up getting into the Moog pedals, which all have CV (control voltage—which creates audio signals or controls mechanical impulses) interfaces. So, instead of controlling a knob, you can use voltage to control it for you." After waiting for, and eventually finding, a reasonably-priced modular system on Ebay, Iden had a new obsession.

"Once you start, it's like 'I don't need to buy guitars,' so you can just buy modules. It just progresses—it's what I'm interested in now."

When asked which synthesizer builders and innovators may serve as an inspiration, Iden names early synth pioneer **Don Buchla**, designer of machines such as the Music Easel—currently in use by artists such as **Alessandro Cortini**.

"I've always liked the Buchla stuff. [Aesthetically], it's just a beautifully designed instrument. I think I lean more towards that than I would, say, the Moog influence."

Regarding Softwire's future projects, Iden says, "as far as modules go, what I'm currently designing and planning on designing—the Eurorack—is super compact right now, and I [want to create] a simpler interface that's more intuitive to use." He continues, "so it changes from something that you can patch up [to something else], to something that you play as an instrument."

As a participant in *Craft Lake City's DIY Festival*, Iden says he's looking forward to "interacting with people who've never seen a real modular in person. I'd seen modulators online for years before I got one. The likelihood of [many people] having seen one is pretty slim, so I think there are a lot of people that'll be stoked by them."

Softwire Synthesis



Photo: Russel Daniels

By Steve Richardson
everypizza.tumblr.com

The thought of chainmail artistry might have you picturing a crew of foam sword-swinging LARPer casting spells on each other in the park. I know I've seen some homemade chainmail deflecting spongy blades. What **Steven May** creates with chainmail, although influenced by medieval Europe, shouldn't be called armor.

Like many habits, May was introduced to chainmail through high school friends. He stuck with it and, after teaching himself the craft in 2010, decided to make his hobby a business: Silver Wolf Chainmail.

May knows the general perception of chainmail and says, "When people think chainmail, they think of the medieval knights, but then they see it as fine jewelry, and they're just blown away." His fine jewelry includes earrings, necklaces, bracelets and even hairpins. One of his signature pieces is the chainmail necktie. It's typically made from aluminum, but May doesn't play favorites with metals. One client contacted May requesting a sterling silver tie. May says the finished product will take about 13 ounces of fine silver. Other chainmail

artists have made ties, but when May didn't like their knots, he designed his own through paper mockups and some trial and error. The shape and contours of his knot look cleaner than any silk knots I've tied. When asked about the specifics of the knot, May says, "I'm not telling how I made my knot. That's my secret."

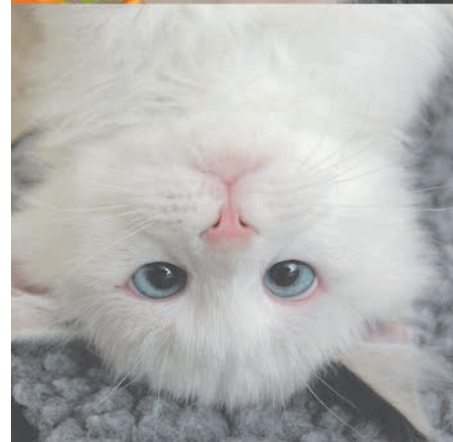
Sticking to his method of trial and error, May recently designed a new product that he's excited to have this year. It's a woman's top that's more reminiscent of Princess Leia than the Knights of the Round Table. The top has a scale design that wasn't easy to figure out. May says, "I'd think, 'That doesn't look right,' or 'That doesn't lay right,' and I'd have to take it apart and put it back together."

Silver Wolf Chainmail doesn't have an online store yet, but May shows his work at festivals and art fairs like *Urban Arts* and *Craft Lake City's DIY Festival*. His friends have suggested renaissance festivals. I think his friends might be on to something. May is returning to the *Craft Lake City DIY Festival* this year and encourages everyone to come see his work. He says, "Support your local artists, because, you know, a lot of stuff from China is just junk." If you miss him, shame on you, but you can still find his work at silverwolfchainmail.blogspot.com.

Silver Wolf Chainmail



Photo: Russel Daniels



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DIRTY PROVO

By Blake Leszczynski • reclamation.me@gmail.com



Photo: Gilbert Cisneros

Pictured with the Dirty Provo collective, Jacob Hall, third from right, curated the first Dirty Provo compilation: *dirty provo vol. 1*.

A few years back, I was taking in the **Neon Trees** set at the *Big Ass Show* and something beautiful and unexpected happened. About midway through, lead singer **Tyler Glenn** started to talk, at great lengths, about the Provo music community—saying it was like a family. Now, this was obviously an unplanned break in the show, and it went on longer than anyone expected, but I was taken aback by the whole scene. Here was, arguably, the biggest frontman in rock, giving an emotionally charged speech about the familial vibe that defines Provo's music scene. Since that show, I have come to appreciate Glenn's sentiment. In the greater art community, as a whole, there is a special bond between the people that are trying to make Provo just a little more beautiful and cultured. Like a shared mission—for lack of a better term—to show whomever is willing to pay attention how special Provo is.

Jacob Hall is not someone you would expect to be a catalyst for such a movement. He is something of a reserved, introspective type. Sporting some prerequisite facial hair and chomping down on a slice of loaded pizza from *Two Jacks*, Hall sits across from me with a look of uncertainty. "I've never done an interview before," he says underneath a nervous laugh, "so be gentle."

Hall's résumé is like a who's who of local bands. Hall has played drums for and been involved with everyone from **L'Anarchiste** to **Bat Manors** to **Lake Island**. "I'm heading over to play with **Coral Bones** after this," Hall says as he chews on the delicious-looking slice. "I think I might be playing drums for them now."

On top of everything else, Hall, and his apparent unlimited source of time, has gotten involved with a project called **Dirty Provo**, a collective that, among other things, will produce a regular zine featuring art and literary works from locals, and a label that will release new albums from bands like **Lydians** and **Officer Jenny**, as well as compilation albums that coincide with the zine.

"So, we have this group of friends and a few of them had this idea for the zine," says Hall, "and they asked if I had something I wanted to contribute, and so we decided to do the compilation album that comes out with it." The zine is the brainchild of **Lily Lovell** and **Brette Richmond**, two graphic designers and artists steeped in the Provo music scene.

Since *SLUG's* meeting with Hall, Dirty Provo has evolved to include a tape label—which will be run by Hall, **Adam Klopp** (also of *Bat Manors*), **Alex Powelson** and, according to Hall, "a few other friends." For the unrefined, like myself, a tape label is a record label that releases music primarily on cassette tapes. "All cassettes will come with download codes and will be posted on Bandcamp for download as well," says Hall. "[A lot of the] albums are close to being finished—they all sound great, and we hope to make the releases really special."

The zine and the compilation album can be picked up at dirtyprovo.bandcamp.com now. At the time that this article was being written, the first printing of the zine was sold out and a second printing was underway. The compilation album, titled *dirty provo vol. 1*, is an eclectic mix of local artists, made up, mostly, of the Dirty Provo family, immediate or otherwise, and was

curated by Hall himself. Featuring songs from the aforementioned **Lydians** and **Lake Island**, as well **Baby Ghosts** and **Salazar**, the album is not exactly the indie-folk sound that can be often heard at *Muse* and *Velour*. "I wanted [the album] to be a little darker," says Hall, "something that makes people think."

The compilation certainly does just that. The first track—**Lydians'** dizzying take on post-grunge, "Winter's Fat"—sets an off-kilter tone that continues to barrage the listener all the way through. That's not to say that there isn't something for everyone here—despite the odd selection. With songs like the third track, "Erica" by **For All The Girls** with **Bat Manors**—a number that could be considered borderline indie pop—*dirty provo vol. 1* makes a point of showing off the accessibility of this brand of local music. Some of the other highlights include "Dodongo" from the instrumental band **Temples**, the creepy "Holitna" by **Lake Island**, and "Ghost Privilege," a raucous, lo-fi jam from **Baby Ghosts**.

Talking to Hall, it seems that not even he knows where the Dirty Provo movement might go, but being with people he's close to and doing what he loves, he seems to be happy to go along for the ride. "We're definitely like a family," Hall says, "just a bunch of people with similar interests and a similar sense of humor, hanging out and doing stuff."

The next Dirty Provo zine and compilation album are scheduled to be released some time in mid-August.

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YOUR SUMMER
ROAD TRIP:

TOTAL FEST

2014

By Brinley Froelich
brinleyfroelich@gmail.com



Josh Vanek of Wäntage Records has been organizing *Total Fest* since its inception 13 years ago.

There's nothing worse than going to a music festival to see bands that you're super stoked to see, only to have to deal with hyper-active fashionistas, phones obscuring your view of the stage, long beer lines and even longer lines just to take a piss in a Honey Bucket that houses the excrement of some kid who took too much molly. Imagine something better, though. Imagine a festival without the nasty side effects. Imagine a festival where you could see killer bands like **Shannon and the Clams** and **Wolf Eyes**, **Kitten Forever** and **White Night**, for only \$50 and only a seven-hour drive away from our beloved Salty City. Imagine a festival where you could float in a river in the pristine mountains of Montana by day and bounce around venues in a small town to hear genuine music in a welcoming environment by night.

Sounds too good to be true? Well, mark your calendar and start coordinating a carpool: On Aug. 14–16, *Total Fest* is going down in Mis-soula, Mont., for a three-day DIY fest that'll melt your face off.

Josh Vanek is the lead organizer and head of the **Wäntage USA** record label (whose name might be familiar—they've released works by Salt Lake artists such as **Le Force** and **Vile Blue Shades**, RIP). He has *Total Fest* right where he wants it to be. A low-key, intimate festival now in its 13th year, *Total Fest* showcases a surplus of

stimulating bands from all over the nation, while leaving space in the lineup for awesome Montana bands. *Total Fest* delivers what bigger festivals can't: small-town vibes and big-city sounds. What started in 2001 as a solo venture to create a one-day event that cost under \$10 has grown into a three-day festival organized by a team of several volunteers who work together to coordinate the lineup, venues and hospitality.

As the festival has evolved over the years, there are aspects that Vanek says will always be constant: It will always be all-ages; it will always have regularly priced beer; it will always have a welcoming vibe where you can camp out in someone's backyard and check out bands you might not get to hear otherwise. For this year, Vanek says, "There'll be a visual-art component to *Total Fest*, and that will be something that we'll probably look to expand in the future." The first night will be held at the *Zootown Arts Community Center* to include art pieces and installations. "Mostly, we don't want to change it too much," he adds. "In some ways, I don't really want to see it change much at all."

Finding their way to the sweet spot between being able to book awesome bands while keeping it a low-key event is due largely to the crew that helps coordinate the festival. Of the volunteers, Vanek says, "Part of being on a team of people that helps to curate the whole thing means that we

have people with really cool music taste that have sought out weird bands that nobody's heard of from around the country." The only downside of this diversity is that "We all have our individual taste and we try not to make the fest about just one style of music, but we probably have twice the awesome bands than we actually have festival space to accommodate," Vanek says.

Besides focusing on awesome music, Vanek wants to push the festival as a community-centric event, and thus the record swaps and informal river floats are a part of the package deal. **Bryan Ramirez**—a local who runs his own label, **Killertree**, and plays in **Chemical Wands** (part of the lineup at this year's event)—organizes the record swap and makes sure to have a hand-selected collection that will please the music nerds that find their way to *Total Fest*. Not only would it be wise to stash extra cash for the record swaps, but you never know which band you might fall in love with during the event, and there's no better way to support an artist than to purchase some sweet merch.

For a festival that focuses purely on artistic rather than commercial aims, there's nothing to lose. *Total Fest* is based on having a good time and kicking it, and it is open to anyone looking to explore a new horizon of fucking rad bands. For more information and to preview the bands, be sure to check out wantagetotalfest.blogspot.com.



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Photo: John Barkiple

Few local musicians are as recognizable as **Lindsay Heath**. Her bleached-bone dreadlocks have been a singular feature of this valley's xeriscape for decades. "I began drumming and playing strange chords 22 years ago," Heath says, "and I started my first band when I was 15." If a guy with a golden horn can serve as emblem of mainstream Salt Lake, then songwriter Lindsay Heath may well be our underground's anti-Moroni—an unauthorized and unapologetic embodiment of everything that will get you uninvited to your cousin's temple wedding.

I remember seeing Heath onstage with **Redd Tape** in the nought years of this millennium. I also saw her play synthesizer in one of the most harmonically interesting and criminally forgotten Salt Lake bands, **Delicatto**. "I couldn't drum in that one," Heath tells

me, "because I had broken my arm skateboarding." Additionally, Heath contributed drums to the earliest incarnations of **Vile Blue Shades**. Onstage, she was consistently a startling presence. A precocious and ferocious musician, she was a visual freak flag. All this musical Kid Madusa (one of her stage names) seemed to want for was a smelted boomerang and a pouch of human fingers. While it may be tempting to approach such strangers, one rarely does so with impunity. I was brazen enough to step into Heath's ambit a few days after seeing one of her performances. As I recall, our conversation went every which way but forward. Still, it did initiate between us an acquaintance-ship that lasted a couple of calendar years. Though I never could say exactly when, at some point I found I had won Heath's trust.

My ongoing friendship with Heath has allowed me to follow her musical fortunes and take a keen interest in the various twists and turns, and ups and downs of her artistic trail. However, my relationship to Heath took a very unexpected turn when she asked me—at the same time this article was being planned—to play guitar in her latest project, which will play a series of CD-release shows in August. To take part in such events was an opportunity for which a fan like me could only vaguely hope, because, as Heath insists, "Finding the right accompanists is one of my very biggest challenges. Everything has to feel right." Somehow, I got the call. Lindsay Heath's current lineup includes **Cache Tolman** on bass, **Skyler Arbon**, **Michael Sasich** on guitar, **Jaime Hunt** on violin, **Klaus OrNot** on cello, **Camilo Torres** on drums and yours truly on guitar.

Though most readers will know Heath first as a drummer and only next as a keyboard player and singer, her first instrument was, in fact, the guitar. "I begged for a guitar," she says, "and got one for Christmas when I was 6 years old." It is hard to imagine Heath submitting herself to a teacher of any sort, and so it comes as no surprise that she is entirely self-taught. "No one showed me even how to tune the thing, so I stumbled into drop-D minor, which turned out to be standard tuning for the '90s. It was the **Nirvana** thing."

For each new generation of musicians, there will be a band among bands that defines and embodies the era—what it is—and that issues a musical call to arms to all who have ears—*Sons of Scotland, will you fight?!* In my case, I was all but physically marked by my first encounter with **Led Zeppelin**. It was the hammer I never saw. Like so many songwriters of her generation, Heath's discovery of Nirvana was her holy WTF moment. "It was not of this world," Heath tells me. This fact might not have been noteworthy once upon a time, but in the present electronic dance hegemony, it has become genuinely possible to step into a room full of kids from Generation Whatever and find that not one of them has heard the name **Kurt Cobain**—astonishing, but true. Yet, to see Heath recall the urgent feeling of that moment brings to mind the words of the British poet **William Wordsworth**—"Bliss was it in that dawn to be alive, But to be young was very heaven!" Upon such feeling, more than one great artist has founded a career. From Nirvana, Heath found her vocation.

In particular, Heath and I discussed our fascination with **Annie Clark** (aka **St. Vincent**), who took part in the recent Nirvana reunion. In interviews, Clark has mentioned the lasting impact that the band had on her. I found it remarkable that the same band could so profoundly influence two artists with such different musical backgrounds. Clark, who possesses impeccable form, studied guitar under the tutelage of a world-class jazz musician (her uncle, **Tuck Andress**). Meanwhile, Heath developed her sound entirely without instruction. One wouldn't know this upon listening to the new CD, *Holy Medicine*. "I kept the songs stripped way down," Heath says, "so that the live performance would sound true to the original compositions."

Unencumbered by any tawdry sonic bling, each song on Heath's album is free to drift effortlessly in and out of safe and perilous shoals of melody and harmony. "They are all the result of fumbling around," Heath insists. Mere flukes or not, many of the tracks evoke legendary bands, while nudging their signature sounds—as an art instructor might—toward possibilities even the very best, at times, lacked the skills or guts to achieve. It is easy enough to hear echoes of **Pink Floyd** in the nebbled-out vastness of "Crawlspace." Rather than merely imitating a classic tune such as "Breath," Heath modulates the chord progressions and warps the melody in ways that recall the untethered and reeling piano

Heath's song "Painted Queens" also reflects her passion for visual art. Her *Painted Queens III* (L) and *IV* (R) emulate those by artist Cyclops.

and violin concertos of **Sergei Prokofiev**. Far from simply imitating the masters, Heath comes wonderfully close to mastering them back.

Heath's prodigious capacity to hear, mimic and alter melodies isn't revealed in its bizarre fullness until she grabs her guitar to show you the actual process through which her songs come about. I sat with Lindsay in her living room as she lifted a becruddled old Ovation that might once have been pawned for beer money. I sat, stunned, as she proceeded to hook her thumb over the top of the neck, not grabbing only the fattest string like a gifted slacker (for instance, **Jeff**

Beck), but rather thumbing an entire barre chord while somehow freeing a finger to engage the thinner strings from underneath. From my own woefully over-cultivated perspective, it was like watching someone eat a rice bowl with scissors. Sure, dood, it works, but *come on!* And yet, the results were undeniable. In response to my bewilderment, Lindsay announced, "Yeah, these little hands did all that." Seeing this brought to mind YouTube videos gone viral. These showed amateur musicians from undisclosed regions of the undeveloped world, drawing astounding sounds out of North American musical-instrument detritus. This they did using calloused knuckles, prehensile toes or discarded flashlight batteries. The cunning methods these nameless everyday geniuses had devised while working with cast-off gear was not unlike the way they handled songs, salvaging scrap and reworking parts into wacky, new combinations that worked as if by magic. I began to see in Heath a sort of musical *bricoleur*, thrifting and matching on the fly, though "I am not a shopper," Heath says. "I went to Decades today and was exhausted immediately."

Heath applies this same rescue-and-redirect method to shaping her own materials. "I throw away a lot," she tells me, "though I hold on to more than I trash." Her songs never emerge all at once, but slowly take shape over the course of continuous revisions. "I will work a song to death until it gets born again as something else." Knowing many of the prevalent myths about the creative process, I asked Heath if songwriting is easier or harder than it looks. "Really, it's both," she says. "I have to work at it all the time, and I hate myself when I don't do it. But it can never be forced." I asked her if creativity, in the final analysis, comes down to skill or luck. She says, "I guess I'm just skilled at being lucky."

Another important aspect of Heath's music is her knack for producing unexpectedly convincing lyrics. Heath admits that aside from the standard angry fare—**Sylvia Plath**—she does not read much poetry, but she is always searching for poetry in the songs of others. It's not always easy to find. We share a laugh at the expense of some of our favorite bands. "Their words are so stupid!" she says. I could not disagree. Heath says her songs are meant to tell stories, and it's important for her that the listener captures that. Her songs, she says, are like bandages wrapped over life, wounds you can't see, but come to know by what seeps through. "I don't think you ever heal from some things," she says. "But you can get better at bandaging."

At times life has become difficult enough that Heath felt unable to perform. As with many artists, depression has been both an inspiration and an obstacle. The CD-release shows scheduled for August will mark the end of a performing hiatus of several years. In fact, Heath chose to let a year separate recording her songs and bringing them to the stage. "When it comes to playing them, I feel these songs deserve justice." *Deserve justice*—that is a favorite phrase of Heath's. "I was not willing to rush anything for the sake of meeting a deadline." An important part of emerging from depression has been Heath's return to visual art. "I've always loved painting, but I became disheartened when all my work and supplies were stolen in 2006. When her recording was finally finished, Heath had time to buy new supplies and awaken her passion for painting again. "The whole time I was making music, I was also spinning visual concepts in my head." The clearest evidence of Heath's connection of art and music is her song "Painted Queens," which catalyzed the series of canvases now beginning to cover the walls of her house.

Odd as it may seem to find Lindsay Heath practicing the craft of home decorating, this appears to be the latest stage in her personal journey—settling down. While Heath has found assistance from many sources, a most significant champion of her work has been her partner, **D'ana Baptiste**. Though it may have been strange for this quondam feral creature to take up a permanent residence and the responsibilities that come with it—including kids," Heath says—this setup has given her a secure position within which to return to her creative life with a sense of security and full confidence. "D'ana has been one-hundred-percent supportive of my project," Lindsay says. It's in a beloved book by **Antoine de Saint-Exupéry** that a wild fox tells a wee prince, "I cannot play with you; I am not yet tamed." Then the fox asks to be domesticated. This he defines as establishing ties that make each partner to the other unique among all things. Nothing visible changes, and yet the reciprocal choice recreates the whole world for both parties. It's a world for Lindsay Heath—one I encourage *SLUG* readers to explore through her new CD, *Holy Medicine*.

Lindsay Heath Orchestra will be performing three local shows in the month of August. Catch this action Aug. 1 at *Shred Shed*, Aug. 2 at *Urban Lounge*, or headlining at the *Craft Lake City DIY Festival* on Saturday, Aug. 9 on the Gallivan Center's Main Stage.



PHOTO FEATURE

By Weston Colton • westoncolton.com



Tyson Bowerbank – Ollie to Frontside Wallride – SLC, Utah

Finding a new line at an old spot is always nice—no flip-in, flip-out stuff here. Tyson kept it clean and simple with an ollie from the bank on the left to frontside wallride on an unmarked section of wall. “First tracks,” if you will.

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Tranny's the New Faggot

By Princess Kennedy
theprincesskennedy@yahoo.com

Princess Kennedy's keeping her claim to the "tranny" identifier.

Editor's Note: **SLUG Magazine** doesn't necessarily maintain the same viewpoints or opinions that Princess Kennedy expresses in this piece.

Photo: Talyn Sherer



What’s in a name? I guess the answer lies with she who holds it. I think, as humans, we have the wherewithal to know what is acceptable to say and to whom, but the word police are at it again, and I couldn’t be more T-ed off! I’ve been getting a ton of calls from people as of late because of the controversy of the word “tranny” all over the Internet and the lack of specifics as to why it’s bad and the inconsistency of who can use it. This time, they’ve gone too far and made it personal. Let’s travel back a few months to how it all began.

An interview was released with a transgender woman, **Carmen Carrera**, who originally found her 15 minutes of fame on television’s fiercest reality competition, *RuPaul’s Drag Race*. At the time, she

enlisted as a drag queen for obvious reasons, but shortly after the show ended, she started the process of transition and received another 15 with a fan-initiated online campaign, all hoping to gain herself access to modeling in the Victoria’s Secret Fashion Show. That would be amazing, but not likely to happen anytime soon. I think that Middle America—for whom this incredibly overproduced, devastatingly tired, televised softcore “fashion show” is produced—wouldn’t be able to think of anything else except her cock. She does have expensive-looking boobies—and the hair, hips and the “fuck me” duck-lip face. She still has a dick, though, and this fact sparked stupid remarks from ignorant people such as “fucking tranny.”

We all know that if I say, “fucking hippy” over just “hippy,” no matter how accurate or true the statement, I’ve suddenly just made “hippy” a bad word. Ms. Carrera stated in an interview, not too long ago in *The Advocate*, that “tranny” made her feel bad, and now the word police have been on it, claiming “tranny” to be the new “fag.” Carmen Carrera, stop being such a fucking media whore. You’re a tranny.

I get it, though. I’ve actually spent the past couple of months interviewing friends and reading numerous articles from the iconic tran-setters, and the conclusion seems to be one of unity. Let’s see if I can simplify with some detail so that, when you find yourself at a party and calling an overly made-up cisgendered girlfriend a “fucking tranny,” you will be prepared when you get attacked, verbally, by some fey word Nazi with a bit of knowledge.


If you know that someone is actually going through sexual reassignment, it’s probably a good idea not to call them a tranny, and in this case, definitely just use the appropriate pronoun relative to what the person obviously identifies as—DUH, common sense. “Tranny” is, however, a long-used umbrella term for everything trans*: transgendered, transidentified, transvestism, drag queen, gay best friend, **Dolly Parton** (the homeless lady with the sad, nappy wig—you get it). In the gay club setting, we call each other “tranny” as a term of endearment.

The politically correct law enforcement has changed it to a full-on expletive and transphobic slur, though, and that pisses me off. Why, you ask? Because they have taken the word that I use to identify myself and made it dirty. The gay powers-that-be have gone and made a whole sect of their own kind feel ashamed of who they are. Well, fuck them—you can call me “tranny” all you want. You can even call me a “fucking tranny,” as long as you are ready for the consequences of what I might say or do, depending on the context.

I definitely will not stop referring to myself or others as trannies. It’s a right that I’ve earned for myself, and I’m not waiting to reclaim it. I don’t say any of this to be trite or condescending—I say it because I have always said it, and never once did it feel wrong or mean. I’m one of the original Trannyshack Girls of San Francisco. My verbal repertoire is more fun with the option of calling redheads “Little Orphan Tranny,” and I don’t want to live in a world where I can’t replace lyrics with others, such as: “and now you’re just sometranny that I used to know ...” (echo “sometranny”).

Transgender people are the last frontier of the LGBTQ movement. We not only make the straight community uncomfortable, but we find ourselves discriminated against within our own kind. I’ve actually wondered why we got grouped in with the gays in the first place, because if you ask many trans people who have gone through reassignment, they often don’t identify as gay. They usually hate being grouped with the drag queens, too—I myself am way more offended by being called a DQ than anything else.

I think that trans superstar **Laverne Cox**, from the hit series *Orange is the New Black*, sums up the trans* dialogue best in her recent cover article on the transgender revolution in the June 9, 2014 issue of *TIME Magazine*: “People need to be willing to let go of what they think they know about what it means to be a man and what it means to be a woman. Because that doesn’t necessarily mean anything inherently.” I chose to emulate her cover shot for *TIME* because it’s our time! It’s time to for you to make a change and get over your hang-ups about what is or isn’t between my legs, and to the political bullies: You don’t get to decide the identity that I claim.



Koi

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Mike Brown's Crafting Disasters

By Mike Brown
Instagram: @fagatron

As I approach my mid-20s, it has become apparent to me that I'm no good at making anything. Luckily, we live in a society where you don't really have to be good at making anything or doing anything. For anything I would actually need done or made, there's someone or some company I can hire to do it for me, and everything I possibly need to live my mundane existence is made with the care of tiny child hands in China. The only craft or service I consistently supply for myself, I guess, would be masturbating. I could even pay for that service if I needed to—if it weren't illegal.

Crafting is functionally irrelevant these days, so I'm OK with being so shitty at it. It's not like we live like the pioneers—where, if you didn't know how to make a blanket, you'd freeze to death. If I need to build a bedframe or some shit like that, I'll just go to IKEA and get one of those kits that make me feel like I actually built a bedframe—even though all I really did was hook together some ill-fitting nuts and screws.

Crafting of all kinds is now a simple hobby. If you are a master of your craft, you may be lucky enough to turn your unique productions into some sort of commerce. If you feel like getting off of Pinterest this month and feel like looking at some crafts you can actually smell and touch, the *Craft Lake City DIY Festival* is a good thing to check out. Needless to say, I won't be having a booth there anytime soon. But if there ever was a good place Downtown to drink an \$8 beer, it would be there.

My lack of creativity and crafting abilities can be traced back to my childhood. I was really good at making sculptures out of food instead of eating it, but that was about it. I liked art time a lot in grade school because it wasn't math or science, but I never really had a burning desire or passion for art that so many little kids seem to nurture. Besides, growing up in a big Utah Mormon family, there wasn't much room left on our fridge for my shitty finger paintings.

Fast forward to junior high school, probably the worst era of life for most people (but at least you get to choose some of your own classes). If you are a girl, a nancy boy still locked in the closet or just a boy who's trying to impress chicks, you sign up for home economics. All other jocks and stoners, of course, sign up for shop. Both classes try oh so desperately to hone an adolescent's crafting skills. But since I'm talking about Utah's public school system, that rarely happens.

Instead, the home economics teacher suffers through countless burnt soufflés while shop teachers worldwide are just giving out A's to anyone who didn't spend all semester trying to make a bong and sneaking it past the teacher as a water-based pencil holder. I learned quickly that getting an A in shop class was pretty much a given, and as long as the teacher was patrolling all the stoner kids, these classes provided more of a great time to fuck off than to do any actual school work.

As I headed into high school, I signed up for every recreational class I possibly could. Auto shop proved to be a personal disaster, since I couldn't turn a wrench to save my life, let alone even know how to pop the hood of my shitty Chevy Blazer. My high school auto shop teacher once asked me if my parents were divorced. When I asked him how he knew that, he just looked at me, dead serious, and said, "You grew up with your mom, didn't you?" What a sexist fucker.

I promptly transferred out of auto shop and signed up for sewing. The sewing teacher was kind and empathetic—or she just didn't give a shit and hid her loathing for her job and her life behind her kindness. She let me sleep in class every day, using quilt materials as a pillow on my desk, and it took me a whole semester to make a pair of oven mitts that wouldn't fit a little person's hands. It's a good

thing that crafted items make the best Mother's Day and Father's Day gifts. Your parents can't possibly tell you how bad your craft sucks if you made it for them—such a great scam.

The next semester, I signed up for wood shop, which I was actually starting to like. The teacher, **Mr. Fowler**, was drunk all the time, passing off Jagermeister as black coffee in his mug that he was constantly sipping. He was great, too. His safety lesson just consisted of showing us real pictures of kids that had cut off their fingers by not using a table saw properly. I somehow managed to make a cutting board for my mom and a clock that didn't work for my dad.

I don't think I've actually made anything with my hands since high school. I've never had that burning desire to make something awesome out of nothing. It could be a reflection of my overwhelming apathy for life these days. But it's probably more along the lines of that I just really suck at making stuff.



Mike Brown's mom was likely proud of his wood shop creations, regardless of how shitty they turned out.

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BEER REVIEWS

At this year's *North American Beer Awards* held by the North American Brewers Association, one of Utah's oldest breweries had an incredible showing, grabbing an unlikely (for any brewery) five medals for their standard beers. *Moab Brewery* tends to get overlooked in Salt Lake's beer scene for the simple fact that it's located in the desert hundreds of miles away. I thought it was about time to give the Moab crew their due and profile the great medal-winning beers coming out of Utah's desert.

Rocket Bike Lager

Brewery/Brand: Moab Brewery
ABV: 4.0%

Serving Style: 16 oz. can/draft

Description: This lager pours a deep amber color, with a single finger of foamy head. The nose has a nice, fragrant, toasty cracker smell, with slight floral/pine notes. The taste starts with the same toasty maltiness and a hint of grain spices. Nice herbal grass notes bring up the end—a rich taste for a lager.

Overview: This is a Gold Medal winner in the California Common category. These typically have the body of an ale with the smoothness of a lager.



Dead Horse Amber Ale

Brewery/Brand: Moab Brewery
ABV: 4.0%

Serving Style: 16 oz. can/draft

Description: The Dead Horse Amber Ale pours a deep, somewhat hazy, copper/amber color, with an average foamy head. The nose is malty, with hints of apricot and pine. Its taste is fruity with toasted malt. Slight notes of pine and citrus round out the back end.

Overview: Silver Medal In Ordinary Bitter category. Lightly hopped with some fruity malts. Quenching, but not overpowering.

Squeaky Bike Nut Brown

Brewery/Brand: Moab Brewery
ABV: 4.0%

Serving Style: 16 oz. can/draft

Description: This beer pours dark brown with a frothy, mocha-colored head. The nose is malty, with brown sugar and nutty grains. Look for big nutty and cocoa notes mixed with nutty caramel and bread roastiness.

Overview: It won Silver in the English-Style Mild Ale category and is remarkably flavorful and refreshing for a 4-percent beer. One of the best one-two punches around.

Desert Select Export Stout

Brewery/Brand: Moab Brewery
ABV: 8.59%

Serving Style: 22 oz. bottle

Description: This beer is opaque black in appearance with a near nitro-looking tan head. The nose has mellow char notes with a hint of milky caramel notes. The taste is somewhat sweet with deep roasty notes and fairly potent hop bitterness. It's strong in flavor with a mellow finish.

Overview: Bronze Medal winner in the Foreign-Style Stout category.

Desert Select Tripel

Brewery/Brand: Moab Brewery
ABV: 8.59%

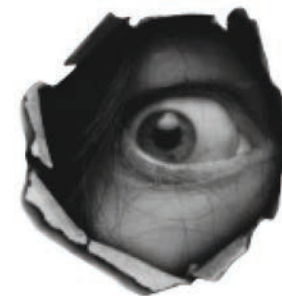
Serving Style: 22 oz. bottle

Description: The Desert Select Tripel pours an opaque, lemon-yellow color, with a creamy, white finger of head. The nose is full of apple, peach and melon fruitiness. The taste starts with juicy peach and clove. Faint hop grassiness comes next, with nice vinous notes in the end. It is sweet and slightly boozy.

Overview: This Belgian-style beer won the Bronze Medal in the Belgian Tripel category. It's mostly big and sugary and has a nice fruitiness that makes it quite palatable.

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GALLERY STROLL



Photo: Mariah Mellus

At The Phillips Gallery, over 100 artists are represented and exhibited throughout the three-story gallery, which includes a beautiful sculpture deck and courtyard garden.

One Gallery, Several Ways

By Mariah Mellus
mariah@slugmag.com

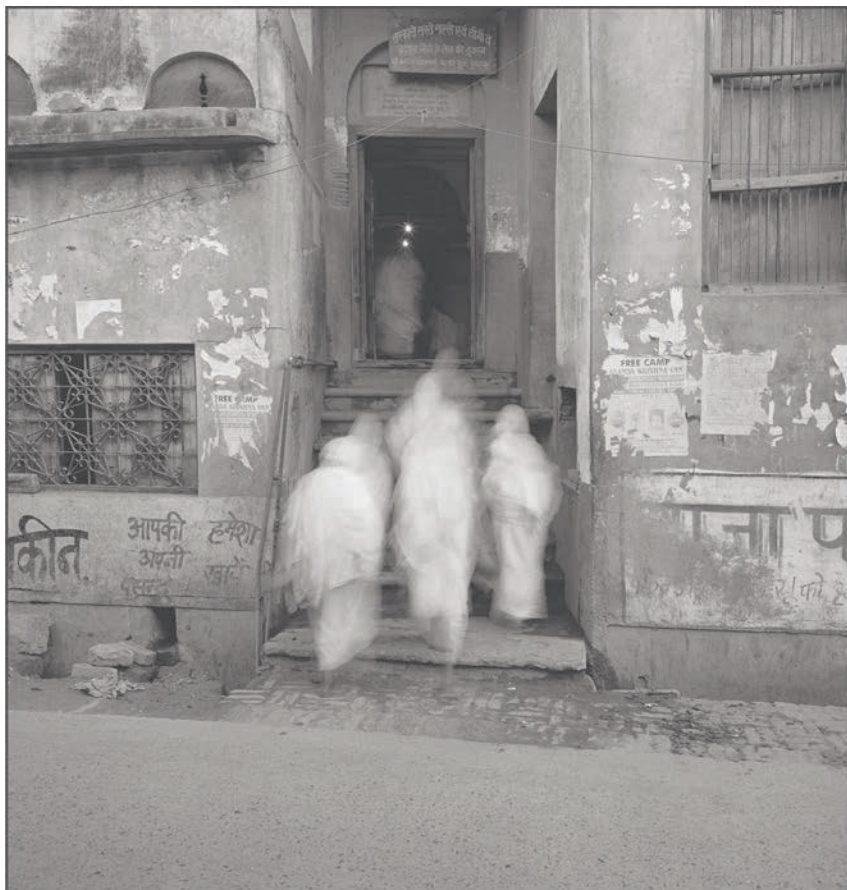
The monthly gallery stroll is meant to be a time to relax and enjoy a leisurely stroll through art galleries—taking in the most recent exhibits, catching up on the local art scene, running into old friends or meeting new people. What if you focused on just one gallery, though? Where would you go, and what would you see if you only went to one gallery for Gallery Stroll?

A Gallery makes it to the top of my list for a one-stop Gallery Stroll experience for quite a few reasons, none of which are its place in alphabetical order. A Gallery is located at 1321 S. 2100 E., in a quiet East Bench neighborhood, which gets you up and out of the city. There is ample parking and plenty of accessible and delectable dinner options. A Gallery, established in 1983, has a long tradition of showing quality work throughout their 10,000-square-foot space. This open and airy space exudes creativity and includes a tranquil and entrancing Zen art garden. The Summer Solstice Event will continue to grace the gallery walls through August, and features many of the gallery's talented and prolific artists. Stop in anytime Monday–Saturday 10 a.m.–6 p.m., or for Gallery Stroll on Aug. 15 from 6–9 p.m.

The Finch Lane Gallery is nestled in the southeast corner of Reservoir Park on 1320 E. and 100 S. This gallery is the brick-and-mortar representative of Salt Lake City's arts community, as it serves

as the official gallery of the Salt Lake Arts Council. This summer, the gallery celebrates its 30th year in existence with the show *30 Years at Finch Lane Galleries: A Retrospective*. Hundreds of brilliant artists have been shown over the last 30 years, so Curator and Visual Arts Program Manager **Kandace Steadman** had her work cut out for her. With limited space and the ultimate goal of curating a cohesive show, Steadman selected one artist from each of the 30 years. The list of participating artists reads like a who's who throughout the last 30 years. The retrospective show is only up until Aug. 8, so I recommend carving out a night before the official Gallery Stroll and bring a picnic so you don't have to rush out to find dinner. If you attend the gallery after Aug. 8, you're still in for a treat. Portrait painter **Michelle Condrat**, glass artist **Julie Tutzenegger** and lamp artists **John and Nancy Starks'** work will be on display from Aug. 15–Sept. 26.

The Phillips Gallery, located at 444 E. 200 S., was founded by **Denis and Bonnie Phillips** in 1965. It currently reigns as the oldest gallery, not only in the state of Utah, but in the Intermountain region! To survive 50 years of economic ups and downs is a feat in itself, but Phillips hasn't just survived—it has thrived! Over 100 artists are represented and exhibited throughout the three-story gallery, including a beautiful sculpture deck and courtyard garden. Open 11 a.m.–6 p.m. Tuesday through Friday, 11 a.m.–4 p.m. on Saturday and from 6–9 p.m. for Gallery Stroll. In my opinion, The Phillips Gallery offers an unparalleled Utah Gallery Stroll experience with a rich history, yet a fun and fresh experience every time.



Moksha: Photography by Fazal Sheikh

July 11–November 30

Krishna: Lord of Vrindavan

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Fazal Sheikh, *Bhajan Ashram at dawn, Vrindavan, India*, 2003, detail.
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Illustration: Steve Thueson

Hey Copper,

With all the hype over the local dog shooting controversy, I really want to know, what is the policy when it comes to dealing with animals? And was the SLC cop in the right in taking action, or was he just being a prick who didn't want to deal with a barking dog?

Love,
Edwin's Cat

Dear Nicolas,

There are a few concepts that we need to acknowledge. Although you're a cat, I'll address you as though you were a human. Cops never signed on to the job to kill dogs. It never entered their minds before taking their oath, and if they had a class on it in the police academy, some cadets would have quit. Extreme animal lovers will never accept the death of an animal over the death of or serious injury to a human. Some cops are extreme animal lovers. I have former cop friends who are no longer cops because of dog attacks (not to mention postmen). I have dogs. I love dogs.

Here is my take: One of the most volatile calls a cop goes on is where a neighbor has killed another neighbor's dog or—I'm sorry—cat. The emotions are as bad, if not worse, than domestic-violence incidents. Every cop with at least one year on the force has been on one or more of these calls. So, cops know how the death of a pet emotionally and personally affects the owner.

In general, policy at law enforcement agencies is never going to require that a cop be bitten by a dog in order to perform their duty. Cops may defend themselves against aggressive dogs by ASP, taser, flashlight, radio,

pepper spray, gunfire, fire extinguisher, bean bag, flash bang, punching, kicking, etc. A reasonable tactic that allows a cop to complete their statutorily demanded duty, and also defend from attack, is justified.

Again, there are extremists who will never accept this. Thankfully, reasonable people in this country—not social media—decide whether a cop's actions were justified. They decide over hours when the cop had seconds. Any time a cop kills an animal in order to complete their duty, there will be a review. In the larger agencies like Salt Lake City, West Valley City and a couple others, the review is performed by regular civilians, like Edwin.

Why so much controversy now? My belief is social media, which is more prevalent than ever. Reasonable people post pics of their friends and family. Extremists or agitators post opinions and agitate (trolls), the same as those who comment on Internet news sites. Animal rights lovers are professed extremists, with some going so far as to advocate violence or death to those who believe differently.

This I can guarantee: No cop enjoys killing a dog. Because of the recent controversy, human beings (cops) are going to be injured by dogs because they'll now hesitate. Animal rights extremists will accept the cop's injury and end of their career as "just part of their job." Finally, he wasn't a prick—he was looking for a lost child.

Yours,
Cop

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BOOK REVIEWS

Next Testament Vol. 1
Clive Barker, Mark Miller
Illustrated by: Haemi Jang
Boom! Studios
Street: 05.13

Clive Barker has been telling supernatural horror stories on the silver screen for years, but just recently transitioned to comics, bringing his unique and deranged worldview with him. *Next Testament*, a story co-written by Barker and Mark Miller (no, not that one), is about what happens when a vengeful God comes back to tell the world what they got wrong with the Bible. The first volume acts as an introduction, and Miller and Barker do a pretty good job of setting everything up just to tear it down in grand, horrific fashion. Some of the dialogue is a bit stilted, and it feels a little like the whole book is an elaborate pitch to convince some studio to fund the movie adaptation, but it's still entertaining. Haemi Jang is a great artist, and the visuals more than make up for some of the lackluster relationship/father-issue subplots. It's not game-changing, but it's a pretty great start for a couple of writers with very little comic experience under their belts. —Trevor Hale

Michael Jackson's Dangerous (33 1/3)
Susan Fast
Bloomsbury Academic
Street: 09.25

With releases starting in 2003, 33 1/3 books are basically extended liner notes for some of the greatest albums in pop and rock history. More often than not, the work covered in these books is an artist or band's most critically acclaimed efforts (*Kid A*, *Achtung Baby*, *Illmatic*). That's why Michael Jackson's 1991 release, *Dangerous*, seemed, to me, to be such an odd choice. But author Susan Fast claims, fairly convincingly, that the critics got it wrong on *Dangerous* and that it was Jackson's best work. Fast argues that Jackson's fourth full-length solo effort (and first to be completely produced by him) was a picture of a child star finally coming to grips with his sexual self, his race and adulthood, bluntly taking on a number of incredibly taboo subjects, especially for a "pop star." Though a few of Fast's points come off as more conspiracy theory than sound reasoning, for the fair majority of the book, her writing is concise, informative and at least seemingly accurate. Her passion for

Jackson and this album bleeds off the page, and it makes the whole book that much more engaging.
—Blake Leszczynski

A Children's Illustrated History of Presidential Assassination
Bryan L. Young
Illustrated by: Erin Kubinek and Scout Young
Silence in the Library
Street: 03.27



History usually has a bad rap of being a boring subject. It's seen as a string of facts and dates that you need to memorize in order to pass a test. Some of it can be interesting—let's be honest: The juicy bits are where people die. This book is all about one of the more intriguing parts of our history—presidential assassinations. It covers all of them, including the occasional, hilarious misfires. The book is a wealth of information about the major assassination attempts and the four completed assassinations. Since it's meant to be a children's book, it's a really quick read, and it doesn't drag on like most other history books, even though it's a slew of facts just like history books. The illustrations add some humor to the pages, and the ones by the author's son are adorable—they try to balance out the dry facts, but it's not quite enough. For kids, it's a great alternative to the textbooks on the subject if they want to know more about presidential assassinations. It's a good way to brush up on the subject if you're an adult—there's plenty of new stuff to learn. —Ashley Lippert

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GAME REVIEWS



Drakengard 3 **Square Enix / Access Games** **Reviewed on: PS3 (exclusive)** **Street: 05.20**

While I've always enjoyed the ineffable weirdness of Cavia's *Drakengard* series, this third entry carries over a lot of the issues that have always marred its predecessors. *Drakengard 3* follows the exploits of Zero, a goddess-like entity known as an "Intoner" who is out to kill her five sisters, who are also Intoners. In case you may misunderstand this plot point, she repeats her intention to murder her sisters virtually nonstop during the first half of the game, making her seem like the anime-girl answer to *Conan the Barbarian*. Maybe I was expecting a bit too much after playing *Nier*, which managed to combine fast-paced combat with a compelling story about interesting characters, but Zero's homicidal rage seems more flat than genuinely interesting. Similarly, this game is full of awkward sight gags and odd characters who are just creepy enough to be annoying but not enough to actually distinguish themselves from each other. Despite all that, this game's visuals are pretty well-designed, and the combat is fast-paced and genuinely enjoyable. I find it awesome that Zero gets covered in more and more blood as she butchers everything in her path. Sadly, this game's framerate is all over the place—even the loading screen has stuttering lag. It's impossible not to feel a little disappointed that, even after the relatively smooth-running *Nier*, the framerate couldn't be ironed out on the PS3. The story is still weirdly apocalyptic and full of mind-bending insanity, but the sublime madness that characterizes this series feels a little phoned in. Even with all its flaws, the *Drakengard* series dares to be weird in a world of gaming monotony, and Access Games did their best to give this series one last, wacky ride. Just be careful not to take it too seriously. —Henry Glasheen

Mario Kart 8 **Nintendo/Nintendo of America** **Reviewed on: Wii U (exclusive)** **Street: 05.30**

Mario Kart 8 is awesome—it's one of Nintendo's biggest properties, so they go all out. The single- and two-player races in *Mario Kart 8* are in beautiful 60 frames per second—tech speak for, "Damn, that looks good!" The stunning graphics are the first thing that you'll notice, but it's not the only upgrade. They added anti-gravity to some of the tracks, new items and new characters. The anti-gravity

isn't just for show: The way you bounce off other drivers is a little different from the regular track. You can get boosts from slamming into other drivers instead of simply being pushed around. The new items—sound horn, piranha plant, boomerang, crazy eight—are fantastic additions to the roster, especially the sound horn. First Place finally has a defense against the pesky blue shell. It repels opponent's items and environmental obstacles. The Koopalings are among the new characters you can choose, along with metallic versions of Peach and Mario. The coolest thing about this new installment is that you can edit your races and upload them to YouTube. You can slow down the footage, speed it up, focus on certain players and edit the length. It's the system seller the Wii U desperately needs. —Ashley Lippert

Watch Dogs **Ubisoft Montreal/Ubisoft** **Reviewed on: Xbox One** **Also on: Microsoft Windows, PS3, PS4, Xbox 360, Wii U (Q4 2014)** **Street: 05.27**



Former Mormon? Aren't we all?

It was E3 2012, and Ubisoft was deep into their conference showing some of the usual titles—*Assassin's Creed III* (which turned out to be just okay), *Rayman Legends* (very good), *Far Cry 3* (fucking amazing) and so on. And then, out of nowhere, *Watch Dogs* flashed across our screens with a powerhouse 10-minute gameplay trailer that looked to be the dawn of a new age in gaming. So what happened? Well, gamers, to a certain extent, we were let down. Look, *Watch Dogs* is a very good game by any standard, and it is incredibly ambitious. I just think the ambition gets the better part of it. The futuristic story of a vengeful hacker has a ton of huge ideas that don't quite execute, maybe because of the vast amount of things to do. The online gameplay is good, the mobile app game add-on is fantastic and the graphics and gameplay are crisp. With all of that said, I couldn't help but feel underwhelmed by the game. A good game, with a lot of unfulfilled hype. —Blake Leszczynski





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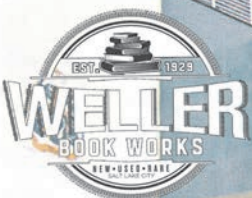

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PRODUCT REVIEWS

Art Kieres Furniture Truss Steel Shelving Brackets, with 38" shelf artkfurniture.com

Available as a pair of brackets alone—if you'd like to bring your own shelf to the table—or as a complete set with shelf included, the Truss Steel Shelving Brackets will add simplistic beauty and extra room to any space. Art Kieres Furniture offers harvested cherry or walnut shelves (though custom wood options are also available, if you ask nicely) in 22-, 38- or 54-inch lengths. The brackets themselves come in a variety of powder-coated color finishes, though I went with the raw steel option—it's sexier and goes with just about damn anything. These brackets are built for strength, too—I piled books on the shelf clear to the ceiling, and it didn't so much as sigh (though I recommend making sure you've screwed the brackets into a wall beam before trying that, as drywall can only take so much). Now based in Salt Lake City, Art Kieres Furniture started in Boston back in 2006, producing custom furniture with a minimal environmental impact—Kieres uses wind-generated electricity at his shop, and woods that are sustainably grown and native to the area he works. He also donates money to plant two hardwood trees for every piece sold. If you're looking for something unique to spice up your spaces, you should definitely check out his inventory—or talk to Kieres at *Craft Lake City's DIY Festival* Aug. 8 and 9 about a custom piece just for you. —John Ford

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beehivegrooming.com

Even just sniffing the different concoctions available in this shaving and grooming kit was enough to get me stoked on Beehive Grooming & Co. Orem, Utah's **Jordan Howa** purveys quintessentially classic-feeling Pre-Shave Oil, Sandalwood Shaving Cream, Aged Bay-Rum Aftershave, Beard Oil and a BG&C shaving-cream-applying brush that left my face feeling well-groomed but burly. Wanting to keep my beard, I decided to treat myself to a neck shave. The Pre-Shave Oil, smelling of leather, veritably helps

cushion the blade's abrasion on the skin alongside the Shaving Cream. Upon lathering up the Sandalwood Shaving Cream with a tiny bit of water, I felt the heavenly sensation of applying it onto my neck with the Silver-Tip Badger Hair Brush, whose bristles were soft but sturdy enough for the job. The shave was like butter. After I'd washed my neck with water, my neck was incomparably smooth, especially after having had 3/4-inch hairs jutting out—all by using a standard blue dispensable razor. In fact, the one thing that I wish BG&C would do is make a straight razor to add to their already-impeccable product line (the dinky, blue thing didn't quite do it). The Aftershave is everything it should be—musky—and the Beard Oil made my beard feel smooth and soft. The scent that stuck out the most was the leather of the Pre-Shave Oil, oddly enough, but it was pleasant. Ultimately, each facet culminated in a final product that was girlfriend-approved as I made her gnocchi after embarrassing **Hugh Jackman** in an arm wrestle and teaching **Ryan Gosling**'s unborn baby how to play catch. Look for the Beehive Grooming & Co. booth at the *6th Annual Craft Lake City DIY Festival*. —Alexander Ortega

CRUDE Personal Care Everything Oil, Detox Mask, Pull Microfiber Cloth livecrude.com

CRUDE Personal Care's Everything Oil really is everything. CRUDE Owner **Denise Cartwright**, a Master Esthetician of seven years, cleared up her problematic skin using oil cleansing, and it worked so well that she started CRUDE, a personal care line that is incredible. The Everything Oil, used as both a cleanser and moisturizer, not only smells amazing, but made my face feel amazing. Before bed, I massaged the oil on my face for about a minute, per the directions tied to the bottle, and wiped it off with a damp, warm, super-soft microfiber cloth. Then, for moisture, I put a few drops on my face. My skin felt protected, and I felt considerably more relaxed than usual—Cartwright makes the stuff with sunflower oil, safflower oil, grapefruit essential oil, ylang-ylang essential oil and bergamot essential oil. In addition to the oil, CRUDE's Detox Mask is something I'll definitely be using twice a week from now on. Made with French green clay and matcha green tea pow-

der, the mask smells delicious and feels great. After I rinsed my face, my skin felt rejuvenated. CRUDE's mission is to promote skincare based on nourishing your skin, instead of, as Cartwright puts it, "fighting" it. I will fight no more. I'll be stopping by the CRUDE booth at *Craft Lake City's DIY Festival*, and you should, too! —Genevieve Smith

Feel Hood by Sandrine Yang Hooded Scarf etsy.com/shop/FeelHoodStayHood

When you're bundling up to brace the cold of winter (because, in case you forgot, winter is coming), it's important to have all of the proper accessories for keeping yourself warm. Socks, leggings, undershirts, scarves, gloves and hats are crucial to surviving the season, but can be cumbersome to deal with when you always have to peel these items on and off. With this *Feel Hood Stay Hood* scarf, though, Yang has created a two-in-one accessory that keeps your ears and neck warm, without sacrificing an opportunity to add a unique pattern to your otherwise drab winter-wear. Each hood-scarf includes hand-painted Indian Batik fabric on knit cotton, giving you the breathability you need if things get toasty. The beauty of scarves lies in their versatility: hood up or hood down, tied in a knot or hung loose around the shoulders, this is one accessory that you'll want to snuggle up with all winter. Make sure to check out Sandrine's booth at the *Craft Lake City DIY Festival*! —Brinley Froelich

Imperiale Forge Hand-Forged Bottle Opener imperialeforge@gmail.com

Hear ye, hear ye! Surrender thy ales, both hither and thither, for no bottles, thine nor mine, shall survive master blacksmith **Michael Miller-Imperiale**'s implements of merriment. Seriously, though, this bottle opener works really well, and I feel like a medieval dungeon master using it. Though it's not as portable as my Epic Brewing Co. keychain bottle opener, it removes bottle caps with minimal effort and no slippage to speak of. Plus, it doesn't bend the bottle cap itself, in case you are a beer collector nerd and care about that sort of thing. It even works better than the commercial bar-style ones, and it's made of iron, so it's obviously durable.

The diamond cross-hatching and curly tail make it feel like something Gandalf or Quasimodo would use to open their beer or mead, if they had crown cap bottles back then. Although this bottle opener is very effective and badass, I'd prefer something less adorned as a daily driver—this will find a home hung from a chain in my biergarten (glorified carport), though. In addition to many styles of bottle openers priced from \$12 to \$60, Miller-Imperiale makes a wide variety of hand-forged things, from jewelry to barbecue spatulas, right here in his Salt Lake City backyard. Look up Imperiale Forge on Facebook for more info, and visit him at the *Craft Lake City DIY Festival*. —Cody Kirkland

Mamachari Kombucha Kombucha (vegan, gluten-free fermented tea beverage) facebook.com/MamachariKombucha

Kombucha is a zesty little bevvy that boasts more than just refreshing hydration. Sweetened black tea is fermented using a kombucha culture (a microbial culture of specific bacteria and yeast called SCOBY) to create a live, raw and vegan health drink that claims the potential to, among other things, help you poop better. Who doesn't want that? Now, admittedly, these health claims are FDA-not-approved, but I've never been one to take their word for it, so I tried it for myself. I can't say I've had much kombucha before, but I do drink some apple cider vinegar mixed with water here and there, which it's been suggested may have the same kind of probiotic health benefits. It also tastes similar, since it contains some of the same acids and minerals. Mamachari has infused their kombucha with various essences as well, including my favorite, Lemon Ginger, which went really well with the naturally prevalent acidic flavor of kombucha. Concord Grape is yummy, too, for the same reason, and Lavender Oolong, Jasmine Rose and Herbal Rooibos were all subtle undertones that soften the acidity a bit instead. Mamachari Kombucha is available all around town at stores, restaurants and farmers markets, and best of all, they will be slingin' the goods at this year's *Craft Lake City's DIY Festival* as well. Drink up and poop better! —Ischa B.



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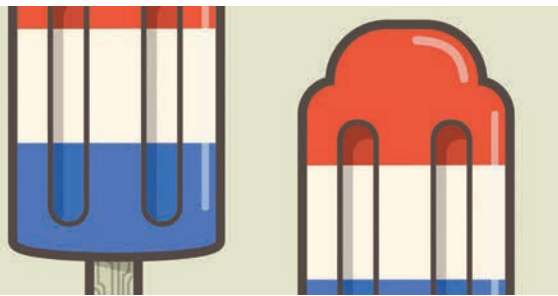
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20th Century Fox
In Theaters: 07.11

Director Matt Reeves takes the helm of the franchise to continue the journey of the intelligent primate Caesar (**Andy Serkis**) as the world's population is eradicated due to a manmade virus. With more than a decade past since the last chapter, the apes live peacefully in the forest, educate their children and ponder about the fate of ape existence, but their curiosity is met suddenly with a band of humans looking to repair a dam to restore electricity to San Francisco. Caesar must decide whether to put apes before humans or learn to reestablish his trust with the species that attempted to kill his entire race. **Jason Clarke** and **Keri Russell** offer strong performances as the bridge to peace between the two societies, but this is Serkis' time to shine, once again, as the god of motion-capture filmmaking. Reeves even does the actor justice by giving him top billing in the credits even though we never actually see him. It's time for the world of cinema to acknowledge the gifts and talents Serkis delivers. Sure, he looks goofy in his skintight suit with plastic balls patched all over, but his performance definitely deserves accreditation from the masses. For the viewers hoping for a beginning-to-end shoot-em-up summer blockbuster, this is not in the cards. However, this is not a bad thing. Yes, there are mesmerizing action sequences, but it's preceded by 30 minutes of silence with apes communicating via sign language, and it's fantastic. —*Jimmy Martin*

I Origins

Director: Mike Cahill
Fox Searchlight Pictures
In Theaters: 07.18

It's extremely rare when a science-fiction film comes along and makes you ponder as you walk out of the exit, "What if that really happened?" Such is the case with director Mike Cahill's chilling exploration into the existence of the human species. When Dr. Ian Gray (**Michael Pitt**) becomes infatuated with the mysterious Sofi (**Astrid Bergès-Frisbey**) after a one-night stand, the two randomly find each other and become a couple. While Ian is a molecular biologist exploring the

origins of the eye to settle the dispute between Creationism and Evolution once and for all with his lab partner, Karen (**Brit Marling**), Sofi is a believer in the spirit world and the possibility of chance. After a surprising turn of events, Ian moves on with Karen as the two continue to pursue their scientific breakthrough, but, after the birth of their son and some irregularities to their cause, Ian races across the globe to unearth a seemingly impossible fact that could change the way we look at life forever. Cahill poses the question of spirituality versus science in a fascinating viewpoint with polar-opposite characters to lead us through the rabbit hole. The further you spiral down Cahill's abyss of intrigue and deception, both sides of the spectrum of believers and non-believers can easily ask the question, "What if?" *I Origins* is an imaginative and superb addition to Cahill's deck of mystery cards. With last year's *After Earth*, the up-and-coming director has a solid two pair in his hand. Here's hoping the three of a kind comes quickly. —*Jimmy Martin*

Land Ho!

Directors: Aaron Katz, Martha Stevens
Sony Pictures Classics
In Theaters: 07.11



Land Ho! is a simple, charming road-trip comedy that follows two aged ex-brothers-in-law as they travel through Iceland in a rented Hummer in an attempt to reclaim a sense of youth. Mitch (**Earl Lynn Nelson**), a crass, lovable

retired surgeon from New Orleans surprises his former brother-in-law Colin (**Paul Eenhoorn**) with an all-expenses-paid trip to Iceland to help him get over his recent divorce. From the dance club to the Icelandic wilderness, the two argue and bond over the reality of getting old but still living life to the fullest. Mitch's frequent "doobification" and non-stop sexual references in his booming Southern drawl contrasts with Colin's serious, uptight Aussie voice of reason—the two varied personalities make a wildly entertaining, comedic dynamic on screen. With its subdued plot, improvised-sounding dialogue, character focus and documentary feel, *Land Ho!* is much like **Michael Winterbottom's** *The Trip*, but with main characters who are a generation older. Set in the stark, chillingly beautiful landscape of Iceland, it's a well-made, gently paced meditation on getting old and enjoying life in all its phases. It's fun and heartwarming, but not in a lame, mushy way. Outstanding and hilarious performances by Nelson and Eenhoorn make senior citizenship seem like a hell of a good time—bring it on! —*Cody Kirkland*

Tammy

Director: Ben Falcone
Warner Bros.
In Theaters: 07.02

If you saw the trailer for *Tammy* and immediately thought to yourself, "What the hell is that movie about?" you are not alone. **Melissa McCarthy** wearing a paper bag on her head robbing a fast food joint does not get me excited in the slightest, and, sad to say, neither did the remaining 93 minutes of this meandering bore fest. McCarthy stars as Tammy, a foul-mouthed dimwit who's fired from her job (by her real-life husband and the film's director, Ben Falcone), and finds out that her husband is cheating on her all in one day. So, she decides to take a road trip with her alcoholic grandmother, Pearl (**Susan Sarandon**), to *Niagara Falls*. An enormous pet peeve of mine is actors attempting to pull off improvisational comedy and completely missing the mark. It's worse than **Nickelback**. The only saving grace of the film is a brief appearance by **Kathy Bates**, who strolled in from a more interesting film, gave us some laughs and walked off into the sunset all while my mind was screaming, "Take me with you!" McCarthy, whom I adored in *Brides-*

maids and *The Heat*, is becoming a one-note performer, and the routine is well on its way to becoming stale. With all of that, the film's primary issue is the lack of foundation on being a dark comedy or a melodrama. Either way, I'm just happy Falcone doesn't have a **Michael Bay** complex and only made me sit in the theater for an additional 90 minutes. —*Jimmy Martin*

Under the Electric Sky
Director: Dan Cutforth, Jane Lipsitz
Focus Features
Street: 05.29

Whether or not you're familiar with the dance music festival that's become an international phenomenon since its inception back in 1997, the latest film from this concert documentary filmmaker duo will leave any audience member with a deeper understanding of the almost cult-like world of raving. This film follows six groups of festivalgoers from different walks of life and social backgrounds on their journey to, and overall experience of, 2013's *Electric Daisy Carnival*, held in Las Vegas. The characters introduce themselves prior to their departure for the festival and explain what attending *EDC* means to them. From frat bros to veteran ravers, the film does an excellent job of fusing personalities that would otherwise never be classified in the same social group. Over the course of the film, the audience forms an emotional attachment to the characters, and the directors' use of pathos helps any audience member understand that the world of raving is more than just going to a concert. It's a world where people who would normally feel outcast from regular society can escape to for a sense of freedom to be who they want to be. The film also includes interviews with the CEO and creator of Insomniac Events, **Pasquale Rotella**, and a few artists from the list of 200 headliners that played at the festival. Above all, the film wasn't so much an 85-minute commercial trying to enhance ticket sales as it was an explanation of why people attend such a wild event. As someone who loves these kinds of events and often gets questionable stares from others for attending them, I would recommend this film to more than just my fellow ravers. —*Julia Sachs*

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LOCAL MUSIC REVIEWS

Bat Manors
Literally Weird
Self-Released
Street: 06.27
Bat Manors = Fleet Foxes + Grizzly Bear + Band of Annuals



Bat Manors are the latest in the growing tradition of indie whisper-core bands from Provo with punny names who manage to transcend their silly titles with some really great songs. This album is definitely of the acoustic-led singer/songwriter variety, but most of these tracks have a warbly quality that reminds me of **Sigur Rós**, if they were a little less ambitious. Each of the songs is based around singer and guitarist **Adam Klopp**, with various instruments and vocal harmonies coming in and out to help build his fragile compositions into something grand and beautiful. It's a rare thing for a debut album to be this consistently great—with any luck, Bat Manors are going to be a prominent force in local music for a long time. They're the band Utah deserves, but not the one it needs right now ... or something. —*Alex Gilvarry*

Ben Q Best
Apricot Exorcist
Self-Released
Street: 05.24
Ben Q Best = A Perfect Circle + Gregor Samsa + Explosions in the Sky

Though his songs are tinged with a kind of delicate earnestness, Ben Q Best excels most in his ability to craft unique melodic passages that carry the darker themes of this album. His voice warbles and wanes through layers of shoegazey post-rock and quiet piano

passages. Instead of relying on the long, building crescendos typical of post-rock, Best uses dissonant phrases, minimal instrumentation and a variety of other techniques that enhance the negative space of this album. *Apricot Exorcist* sounds like a small, guttering campfire with the warmth and closeness of its production, but the quiet still lurks in the darkness beyond the ring of firelight. "Milk Coma" and "Dead End Horse" take this aesthetic in a more intense and distorted direction, and feature some of the most catchy vocal lines I've heard in a while. —*Henry Glasheen*

Bird Watcher
The Luna Sessions
Self-Released
Street: 05.23
Bird Watcher = Imbroco + The Lionelle + Kevin Devine

In the ghetto, a "Bird Watcher" means something totally different than this sonically adventurous, emotionally distraught collection of songs from these shape-shifting Ogden musicians. I would know because Cincinnati has ghettos. This collection of acoustic songs covers quite a bit of sonic and emotional ground. Bird Watcher often build their songs from a high noise floor of sustained tones and muted drones. From there, **Aaron Peat**'s distressed, strained falsetto soars over intricately latticed acoustic guitars and a steady rhythm section to create songs that are resonant with feelings both hopeful and hopeless, earnestly seeking and agnostic about trying. It's a perfect collection of songs that transport you back to a time when you could feel everything, a time before age blunted empathy and honest emotional outlets became histrionics. Long live Bird Watcher. Long live youth. —*Ryan Hall*

Christopher Alvarado
Creation by Inertia
We Are All Ghosts
Street: 05.27
Christopher Alvarado = Silentwatcher + Wired to Follow

A well-crafted soundscape album, *Creation by Inertia* showcases a serene expedition through space and time. It's droney, ambient and true to the experimental genre. There is a decent amount of movement incorporated, especially in "Genesis"—it's a fluid piece, lus-

cious and rich in emotion. I have a lot of respect for the way in which Alvarado draws out human emotion using technological machinery—it would make a great tool for meditation or trip guiding. Although I don't typically go out of my way to track down an album to use strictly for atmospheric noise, I enjoyed zoning out and immersing myself in this album. —*Kamryn Feigel*

Christopher Alvarado
Infinita
earthMantra
Street: 06.14
Christopher Alvarado = Pete Namlook + One Horse Town

This is a release you want to listen to when you just need a moment to relax. This ambient mood music has everything you need to calm down or practice your naked yoga. Personally, I now have a new meditation CD. The soft wind chime sound on the track "Para Siempre" had me almost feeling the wind on my face. Then, with the dark sound of "Luna," I envisioned trains blowing their horns in the distance during a thunderstorm—some may see cars driving in the rain. These soft soundscapes have the capability to allow your mind to envision anything. You can either dial in on it or just leave it playing for those moments of silence you have periodically through your day. I hope you are stocked up on bubble bath and Nag Champa. —*Mistress Nancy*

Dwellers
Pagan Fruit
Small Stone Recordings
Street: 05.06
Dwellers = Datura + Kyuss + Greenleaf



Producing more of their psych-tinged "gut rock," Dwellers have doubled down on the space rock sound that they experimented with on *Good Morning Harakiri*. The resulting album is unbelievably laid back, sounding a lot like mid-'90s stoner rock but without the angst-driven intensity. *Pagan Fruit* captures the sweat-dripping, lazy attitude of a Salt Lake City summer, with each song crawling from one dusty crack in the pavement to the next. **Joey Toscano**'s voice melds well with the dry distortion of his sparse guitar riffs. Even on the slowest parts of the album, **Dave Jones** carries the rollicking groove with his solid bass and backs up "Call of the Hallowed Horn" with a fiery rock organ. With **Zach Hatisis**' skillful drumming and eclectic musical motifs, Dwellers seem to have crystallized their sound without losing their penchant for experimentation. —*Henry Glasheen*

Masked Epsilon
Crystal Catacombs (Original Soundtrack)
Self-Released
Street: 06.06
Masked Epsilon = Anamanaguchi + Conquer Monster + The Legend of Zelda

As someone who has maybe played two hours of video games in her entire life, I'm not exactly the person to ask for opinions on a new one. However, this well-produced album is the soundtrack to a locally made online game that's almost as nostalgic as blowing the dust out of your old Nintendo cartridges. The pixelated graphics fit perfectly with the chiptune soundtrack, and the game has an interesting story to go with it—a sailor spends days on end searching for the legendary "Crystal Catacombs." Fans of both chiptune music and nostalgic video games will enjoy this release. The album can be found on maskedepsilon.bandcamp.com and a demo of the game can be found on levelsorlives.com/demo.htm —*Julia Sachs*

Mkaio
The Devil Lived EP
Purpl Records
Street: 06.06
Mkaio = Heartwreck +

Cashmere Cat

With production technology that is more accessible and as user-friendly as iOS7, comes an influx of artistic variety that can't simply be described as "a subgenre of electronic music." The passion for creativity captured in this EP shows that Mkaio isn't just there to make music—he's there to make art. The four-track EP features haunting, ambient sounds in "The Way Down," that nearly relax the listener into a blissful sleep, while songs like "With Me" feature heavily synthesized R&B-style vocals paired with a slow, ambient soundtrack. Some may recognize Mkaio from the May Localized show at *The Urban Lounge*, and the EP can be found at mkaio.bandcamp.com. —*Julia Sachs*

Strong Words
Come Clean
Self-Released
Street: 04.12
Strong Words = Smashing Pumpkins + The Animals

If you've been paying attention to rad local bands in Salt Lake, you've probably heard **Cathy Foy** shredding drums in **Future of the Ghost** or **The Circulars**. Mixed and recorded by **Andrew Goldring**, *Come Clean* is Foy's latest project—a work of thoughtful, honest musicianship with Foy on guitar and vocals. Clean electric gui-

tar riffs are cradled by prominent bass and subtle yet gripping, grungy vocals. While Strong Words might be labeled as indie rock, their pensive, dreamy lyricism dictates more complexity than average indie rock. "Youthful Dream" is musically upbeat, but casts a shadow with "Darkness is bound to come/Under the love of everyone," while "Great Desolation" leaves on a more cathartic note with "The end of courage/Is the well of my knowledge." Keep an eye out for a music video from Strong Words, directed by **Kathryn Nelson**. —*Kia McGinnis*

Tiger Fang
Endangered
Sound VS Silence Records
Street: 03.07
Tiger Fang = Mötley Crüe + balls + Velvet Revolver + barbed wire

This album is what it sounds like to pound a 12-pack of Pabst by yourself, jump around on your bed shredding on air guitar until you get sick and puke into a pile of week-old laundry, and knock over your foot-tall bong because you were too busy headbanging to pay attention to anything but the music. I love the sound of the vocals—they're less like screaming and more like the dude is straining to pull his voice from the depths of the cheese grater that has replaced his throat. They're crazy, neo-dirtbag rock, adding much-needed edge and emotion to a familiar

but typically uninspired genre, making me actually give a shit about the party to which I've been invited. I can get four songs into this album before I even realize that time has passed, riding the dirty, groove-laden riffs and thumping drums like a GTO with no brakes down a dark highway. Call in to work tomorrow, get way too stoned, and fucking rock with *Endangered*. —*Megan Kennedy*

Various Artists
Sounds of Sodium
Pariah Music Club
Street: 05.31
Sounds of Sodium = Combat boots + Converse + lots of denim jackets

I have to admit, my local punk rock experiences have been tainted. Unfortunately, my friends and I went to many bad, local pop punk shows in the '90s and missed out on the good stuff. Thankfully, *Sounds of Sodium*, a local punk/rock/hardcore compilation, made it my way. I got a swift kick in the behind from current bands like **Sapporo**, **Atomic 45**, **All Systems Fail** and **Discoïd A**—a nice blend of anger, booze, anarchy and "fuck you"—ridden tunes to let me know what's going on in Salt Lake now. I often get stuck in my metal boundaries, but I have always listened to punk rock and still do. I'm truly glad this set of 22 songs (oh, and a hidden track) made it

my way. You can find the CD at all of the cool places, so if you have to ask, you might have a problem, poseur. —*Bryer Wharton*

Sparx
Ignition LP
Self-Released
Street: 05.25
Sparx = Flux Pavilion + Datsik

Despite being personally convinced that most people try to make electronic music just to be able to say they do—if I hear "Hi, I'm a DJ" one more time I may scream—there are exceptions when someone can legitimately produce something worth listening to a few times, which is the case here. Though the album didn't tell me much about how he uses music as his creative outlet other than that he's inspired by South London dubstep, Sparx can make music. With vocals supplied by a local rapper, the album contains both the instrumental and complete versions of each song. I personally preferred the instrumentals, as the vocal additions seemed to take away from the production and left me wishing the producer chose a different vocalist. —*Julia Sachs*

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MUSIC REVIEWS

Anathema
Distant Satellites
Kscope Music
Street: 06.09
Anathema = Antimatter + Alternative 4 + Katatonia

Some may scoff at calling Anathema—the UK doom metal band gone alt rock/prog—“legend.” But the band changed the face of doom early on, and now their brand of music breaks the mold they’ve been placed in. *Distant Satellites* is a showcase of what the band does best: emotional music with solid instrumentation and layered songs. A wealth of strings, piano and electronic elements back the guitar/drum/bass structure. Further taking from previous progressions, the album offers the morphing song “The Lost Song,” split into three parts with reoccurring lyrical themes that tie in with the last album. Even stronger parts come in the form of newer musical territory for the band. “You’re Not Alone” brings some of the most uneasy and distorted guitar work the band has used in a while. The title track sees the band venture into an almost completely electronic realm, and it impacts hard. —Bryer Wharton

The Antlers
Familiars
ANTI-
Street: 06.17
The Antlers = Beach House + Panda Bear

Arrested Development and The Antlers have a lot in common for me. I hold both dear, have loved everything they’ve put out in the past, and both have broken my heart in recent years. If *Hospice* and *Burst Apart* are the first three seasons of *Arrested Development*, then *Familiars* is Season 4. Both hold to the basic core things that helped define previous efforts, while also somehow losing everything that made them interesting in the first place. Much like their previous albums, *Familiars* is a pleasant and inoffensive listen. Unlike their previous albums, *Familiars* is boring as hell. Most of these songs lack a basic sense of direction, instead being content to drift along in a wash of synths and overbearing trumpet playing. The only redeeming quality here, for me, is

singer Peter Silberman’s excellent vocal delivery. It’s really the only thing on point through the entire album. —Alex Gilvarry

Ark Life
The Dream of You & Me Greater Than Collective
Street: 08.19
Ark Life = Alabama Shakes + The Allman Brothers + a John Prine ballad

These Denver natives will be a fixture of my 2014 summer. Their album sounds like having only 20 bucks in your pocket and driving in a POS car in the dry heat. Soulful and flirting with garage rock, this album has a really great arc in its overall structure. Harkening to the days of **The Band**, **America** and **Canned Heat** (I don’t make this comparison lightly), it made me yearn for the open road, shitty gas stations and endless fields of switch grass. I fell deeply in love with their brand of folkly alt-country, which includes twangy guitars, crooning Wurlitzers and sonorous harmonies. With acts like **Old Crow Medicine Show** and **The Avett Brothers** making a national name for themselves, it’s easy to imagine Ark Life joining their ranks and touring across the U.S. Fill up your gas tank, buy this album and lose yourself in the open West. —Alex Cragun

Big Freedia
Just Be Free
Queen Diva Music
Street: 06.17
Big Freedia = Diplo + Lil Wayne



Move over, **Miley**—the Queen is back. The Queen of Bounce, that is. Big Freedia’s music is hailed as the crossover to mainstream success of New Orleans bounce, and though I’m no source of knowledge on bounce or twerking, I’ll only say that *Just Be Free* delivers on such expectations. With tracks like “Lift Dat Leg Up,” “Y’Tootsay” and “Mo Azz,” that’s what we’ve got here—enough wiggle anthems to keep your booty bouncin’ all summer long. If you’re planning to twerk-out this season, remember this simple checklist: stretch your glutes, hydrate, check your privilege and, most importantly, just be free! —Christian Schultz

Black Bananas
Electric Brick Wall
Drag City
Street: 06.24
Black Bananas = TOBACCO + The Kills

Jennifer Herrema has created another scum-rock masterpiece. This time, she’s stripped down her version of electronic metal, exposing all the wires. There’s some serious guitar shredding and some truly psychedelic tones that melt all over you all at once. Herrema is a groovy diva and the queen of trash, and it shows with her tunes. Although it blurs genre distinctions, there is strength pushing the music along. The opening track, “Powder8 Eeeeeeeight,” starts hard with some slippery power chords and hypnotic synth work. All the way through, Herrema delivers stellar vocals that are distorted to perfection. If you’re looking for a cotton candy, bubble gum sound, you’d be better off looking elsewhere. But *Electric Brick Wall* is the kind of sweet that hurts your teeth, like acid sugar cubes—delicious and perfect for sharing. —Kamryn Feigel

Cancers
Fatten the Leeches
Kandy Kane Records / Dead Broke Rekerds
Street: 09.16
Cancers = Potty Mouth + Veruca Salt

Cancers are Athens, Ga.-based duo **Ella Kaspar** and **Lenny Miller**,

and they are putting out some of the fuzziest, ‘90s-est slacker punk since the summer of ‘92. *Fatten the Leeches*, their debut album, fronts a grunge aesthetic culled from cross-country tours and previous lo-fi demos, filtered by “Godfather of Grunge” **Jack Endino** (early producer for **Babes in Toyland**, **Hole**, **Mudhoney** and **Nirvana**’s *Bleach*) and recorded at *Soundhouse Studios* in the grunge capitol of the world, Seattle. The album impressively captures the alt angst and pop sheen that was so fertile back then, and makes their own refreshing mark with vulnerable lyrics and punk attitude. —Christian Schultz

Cerebral Ballzy
Jaded and Faded
Street: 06.17

Cult Records
Cerebral Ballzy = The Ramones + Circle Jerks + The Only Ones

Cerebral Ballzy exist in this strange limbo between the genre-restrictive punk world and Internet hype. What makes a band bleed into the indie hype world, while others stay put? Perhaps it’s pedigree, as this album appears on **Julian Casablancas**’s label and was recorded by **Dave Sitek** of **TV on the Radio**. The production quality of the album is the most notable, owing much to ‘70s- and ‘80s-style experimentation. In much the same way that *Rock for Light* was produced by **Ric Ocasek**, the combo of two seemingly disparate entities makes for a better listen. The songs are still short and punchy, but many contain elements of ‘70s pop. **Honor Titus**’ lackadaisical delivery borders on phoned in, but stays just to this side of uninterested. As a departure from their debut, *Jaded and Faded* may not fulfill all of the hype, but it doesn’t succumb to it either. *Jaded and Faded* recalls an era when punk rock didn’t fit neatly into prepackaged individual servings. —Peter Fryer

Chaos Moon
Resurrection Extract
I, Voidhanger
Street: 08.04
Chaos Moon = Esoterica



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Enter the master of atmosphere, the layer of layers, **Alex Poole**. The man lays down a massive statement of how black metal is far from a dead genre. Poole is also active in Esoterica and **Lithotome** and a continuing contributor to **Krieg**. The third album from Chaos Moon is the sole creation of Poole, and the already established atmospheric black metal artistry jumps up in game in many ways but stays distinctive to the sound he created eight years ago. Reaching an overachievement on *Resurrection Extract*, there is much to find for any listener willing to engage or let the album lie as a background piece. Poole succeeds at creating the layered intense sounds with an almost light or airy effect. But in that lightness comes density. The transition from the light atmosphere to chaotic yet precise black metal mastery is seamless and makes for an album that doesn't tire in any setting. —Bryer Wharton

Cloud Boat

Model of You
Apollo

Street: 07.07
Cloud Boat = Oasis + The xx

Cloud Boat have accomplished the impressive feat of sounding exactly like every modern indie rock band, while making it impossible to directly compare them to anyone in particular. Their brand of not-quite-angular, washy, indie electronica rock seems like the logical endpoint of everything that has been popular in indie rock for the past five years or so, and it is completely inoffensive and mostly unremarkable. Whether this is a good thing or not probably depends on how casually you listen to music. For the indie-rock enthusiast, this album is going to prove kind of bland and uninterested, but for the casual music listener, this seems like it has the potential to be a real hit. *Model of You* doesn't excite me much at all, but I wouldn't be surprised to see them blow up in the next year. —Alex Gilvary

Dirty Lungs

Self-Titled
Communicating Vessels
Street: 07.15

Dirty Lungs =
John Frusciante x
Deep Purple + Black Lips

Dirty Lungs blast their speakers straight for the guts with the gritty riffs of "I Suck in Bed," which warms us up for the inviting *Easy Rider* vibe of "All My Cats," a **Norman Greenbaum**-esque number about, well, cats, which starts off simple enough before sprinting into a high-energy spacey freak-out at the end—which is pretty stellar. "Dead in a Graveyard" is a boring, **Pink Floyd**-like odyssey of moaned

vocals. The slack-fingered picking on "Crazy (Don't You Die)" would be great if the melody wasn't so bad. "Don't Fucking Remind Me," has a jangly guitar and a distorted lack of polish that's quite charming. The band is best at their loudest, though they explore a variety of tempos here. I'm not sure Dirty Lungs have quite found the sweet spot, but they're not afraid to look for it. As far as garage/psychedelic rock goes, I've heard better, but I've heard much worse. —CJ Morgan

Disparition

Granicha
Self-Released
Street: 05.23
Disparition = Forest Swords
+ Active Child

I'm the sort of human who loves research. Pique my curiosity, and I will dig as deep as I can until I've gained total understanding. This album captivated me in such a way that music doesn't always manage to do. *Granicha* is monstrously complex with layers of instrumentation, percussion and vocals all weaving together, forming an intricate blanket of imagery. **Jon Bernstein** has contributed his ambient soundscapes to the *Welcome To Night Vale* podcast, and **Cecil Baldwin** even lent his chanting vocals to "The People Who Carry Their Forest Around With Them." But this project is eerily different. There truly is something magical in this album. If you let it, it has the power to consume your ego and leave you feeling naked and new. It will take a lot more time and studying to fully understand this piece of art, but it's worth the effort. —Kamryn Feigel

Erlen Meyer

Self-Titled
shelsmusic
Street: 05.20
Erlen Meyer = Celeste +
Cult of Luna + Lycus

Erlen Meyer's self-titled album makes me feel awful. One's proclivity for how awful they're willing to feel after listening to an album will predicate whether this album will resonate with that listener. These French heavy sludge purveyors create an ominous atmosphere that trudges through its tracks like it wants nothing more than to sap any optimism you have. The lyrics are all in French, but Google Translate offered some help for the lyrics printed on Erlen Meyer's website. This provided insight for subject matter that is literary but also as bleak as the music that accompanies it. If one grievance can be lobbed at Erlen Meyer it's that the pace never changes, causing each track to bleed into the next. Music need not have hooks, particularly in this genre, but *Erlen Meyer* grows fatiguing—not from its oppressive atmosphere, but from its uniformity. —Peter Fryer

Flesh Wounds

"Bitter Boy" b/w "Kennel Cough" and "Let Me Be Clear"

Merge Records
Street: 05.13
Flesh Wounds =
Johnny Thunders +
Condo Fucks

If you like "What Ever Happened to My Rock 'n' Roll (Punk Song)" by **Black Rebel Motorcycle Club**, you'll probably like Carrboro, N.C.'s *Flesh Wounds*. They play late-'70s-style garage rock, or proto-punk or whatever you want to call it, albeit much wilder and punkier than bands like BRMC. It's similar to what bands like **Thee Oh Sees** are doing with garage psych, but *Flesh Wounds* take a rhythm and blues fork in the rock n' roll road, rather than a psychedelic one. Steady, powerful drumming, loud dual guitars with classic, wailing riffs and snotty, unstable vocals make this three-song (and only six-minute) EP a short and satisfying dose of rock n' roll—the kind you shoot instead of sip. —Cody Kirkland

The Front Bottoms

Rose EP
Street: 06.17
Bar/None
The Front Bottoms = (Cake –
Against Me!) +
Violent Femmes

The Front Bottoms are what you'd get if **Andrew Jackson Jihad** mellowed out a little. Vocals from **Brian Sella** have a snotty, slurry lilt, similar to that of **Sean Bonnette**, and although the lyrical content is not as neurotic and fucked up as AJJ, it's close. The acoustic strums are balanced and on time, which is one of the reasons why The Front Bottoms sound unique—as opposed to an AJJ knockoff. *Rose EP* is 18 minutes of nonstop goodness that's stripped down, but it sounds big. There are plenty of memorable melodies, some acoustic strums, plinky piano lines and even flute. Top tracks are "Lipstick Covered Magnet," which has a catchy melody with snarky, relatable lyrics, and "Jim Bogart," which has trumpets that would make **Jeff Mangum** smile. I'm not sure if I should call it acoustic punk or emo or what, but I love it. —CJ Morgan

Godflesh

Decline & Fall
Avalanche Recordings
Street: 06.26
Godflesh = Head of David +
Pitchshifter + (old) Ministry

Greased, oiled and tuned up, the soul-crushing machine that is Godflesh has returned in a more than triumphant way. *Decline & Fall*, the first new Godflesh material in 12 years, retains all



those rushed and uncomfortable beats, crunching guitars and ludicrous bass tones but with a newly added crush factor. The guitar tones are tweaked, as are the bass tones—tweaked to even heavier sounds. It's the heaviest the band has been since *Pure*. This 'Flesh drain soul energy in even more harsh ways than before. "Dogbite" and "Playing with Fire" are the best representations of the new influence from all those years of working on other things, but that old Godflesh spirit is still at the core of everything. With the amazing outcome of this EP, the impending doom and horror of what the upcoming full-length may offer makes my imagination dreadfully happy. —Bryer Wharton

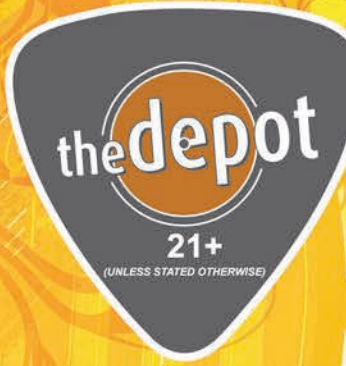
Jalilah's Raks Sharki

Stage Cuts
Piranha Music
Street: 07.01
Jalilah's Raks Sharki =
Darjeeling Limited
Soundtrack +
Shankar Jaikishan

For any novice listener to the world of Indian dance (see: belly dancing), *Stage Cuts* is a perfect introduction to this music with a storied past. Taking songs from a variety of collections that typically run 10–15 minutes, Jalilah's Raks Sharki edit these compositions into consumable tracks that range from the three to five minutes. The result is a completely listenable journey into a world of Oriental music replete with sitars, strings, polyrhythmic percussion and a whole bevy of stringed instruments I don't know the name of. This comes courtesy of **Mokhtar Al-Said's "El Ferqa Al Mesaya" Orchestra**, and this compilation will be a perfect companion for, A.) taking up belly dancing as aerobic exercise, or, B.) showing your friends how worldly and traveled you are. Just don't tell them you read about it in *SLUG*. —Ryan Hall

Lust For Youth


International
Sacred Bones
Street: 06.10
Lust For Youth = (The Cure /
New Order) + (Real Lies x



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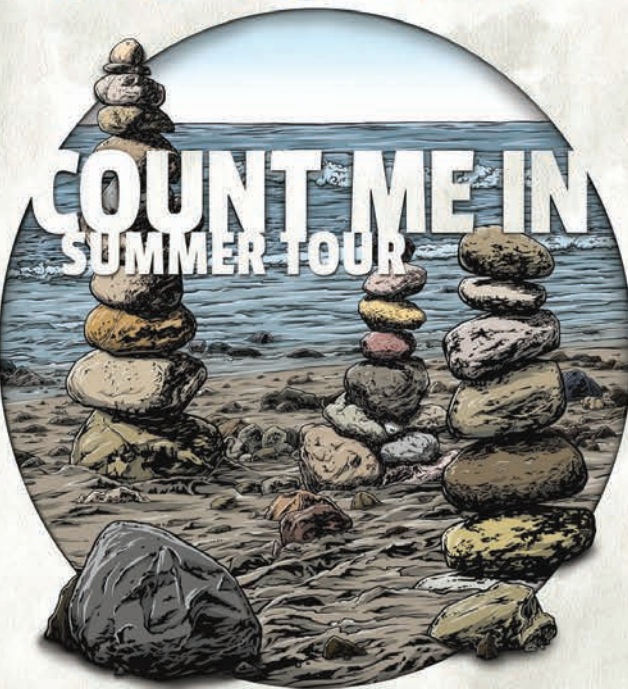
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**The Heart Of The
Nightlife—era Kisses)**

Imagine a place where you can dance, cry and see the ocean all at once—welcome to *International*. It’s an album that’s never overtly sad or cheery, but its tropical bounce on “Illume,” can move you to dance, only to feel heart-break a few moments later on “After Touch,” which is the most nostalgic piece of synth bummer pop I’ve heard all year. Frontman **Hannes Nor-rvide** sings with the sort of deadpan vocals that triggered the post-punk and goth movements of the ‘80s, which only adds to the juxtaposition of melancholia and joyfulness on the record. It’s strange to hear monotone vocals over a disco beat, but it also feels fresh. For all of its contradictions, *International* may be one of the most intriguing albums of the year. —Justin Gallegos

**Masked Intruder
MI
Fat Wreck Chords
Street: 05.27
Masked Intruder =
The Queens + NOFX +
Morning Glory**

Well, the four masked felons **Blue, Red, Yellow** and **Green** have struck again with their second full-length album—more songs about heartbreak and breaking and entering. There is very little information on these four criminals, only that they are wanted for 13 counts of stalking, mugging and hopeless romanticism, as well as 13 more that were issued this year. These counts are detailed in such titles as “I Fought the Law” and “Crime Spree,” which solidify the band’s criminal notoriety. However, based on counts like “Don’t Run Away” and “Locked Up and Lonely,” we can conclude that these convicts direct their frustration from failed romantic endeavors to their unlawful acts. As touching as their backstories may be, these men are armed (with songs) and unloved. If you see them in your city, alert your local authorities, and parents, keep your daughters locked up, because Masked Intruder are at large. —Eric U. Norris

**Midnight
No Mercy for Mayhem
Hells Headbangers
Street: 08.19
Midnight = Venom +
Hellhamer + Motörhead**

This Midnight just got much darker, and that’s always a good thing. While their debut album, *Satanic Royalty*, was all **Athenar**, *No Mercy for Mayhem* is in full-band mode. The differences are subtle, though, so I’m unquestionably sure that Athenar was the end-all-be-all of what actually made the record. The



dynamics of this latest offering of Satan, heavy metal, punk and more Satan with touches of blasphemy are that much tighter than the debut album. The tone is grittier than before, with Athenar taking a more vile vocal approach, as well as the guitar tone bringing in more vile grime and overall nastiness. “Try Suicide” beats up any new, so-called punk rock anthem of today with the old-school tunes punching them in the face. The new album seals the deal that Midnight are out to destroy metal, punk and all the hipsters and poseurs who follow. —Bryer Wharton

**Naomi Punk
Television Man
Captured Tracks
Street: 08.05
Naomi Punk = Slow Animal
+ Nü Sensae + Weed**

If you can find a way to play *Television Man* with the same relative speed increase you get when you change from 33 to 45 rpm, but without the pitch distortion, you might hear a pretty kick-ass punk album. Naomi Punk know how to write songs, and they’ve found the right voice for their sound. They even know how to incorporate ancient electronic tom beats, as their instrumental “Plastic World No. 6”—which would fit in a high-energy *Twin Peaks* scene—proves. The whole album just feels a little sluggish to me, though. Maybe I just need to lay off the caffeine. —Steve Richardson

**Rudi Protrudi
Unfuzzed (Live)
Hound Gawd! Records
Street: 06.26
Rudi Protrudi =
Howlin’ Wolf + Bo Diddley**

Former **Fuzztones** frontman Rudi Protrudi, who has sparred with the likes of **Lydia Lunch** and **Screamin’ Jay Hawkins**, seems to have carved out a following in Berlin, playing a sort of restrained, diluted form of the delta blues, in front of piss-drunk crowds, no doubt. Looking like a cross between **Tommy Wiseau** and **Gene Simmons**, he plays guitar and croons, mostly retreading old blues standards

with a lazy sort of drawl that seems half Memphis, half Tallahassee. It’s a live album, but it doesn’t have the energy or confidence or even the improvisation of a typical live album. It’s a shame, too, as songs like the **Tom Waits**-ish “Evil” and the wonderful “Dirty Motherfucker” show a grittiness that would have made Screamin’ Jay proud. Overall, it’s a letdown of an album. It’s safe and tranquil and unsure of itself—the opposite of Rudi Protrudi. Mark this one “for completists only. —Taylor Hale

**Period
2
Public Eyesore
Street: 05.20
Period = Boredoms +
Dead C + Harry Pussy**

Made up of members of the legendary NYC noise group **Zs**, this basically un-Googleable album is a behemoth of a noise-rock record that dips into warped speed metal, improvised everything that spews blastbeats, Spartan breakdowns (I mean breakdowns in every sense of the word), free jazz horn-rock band explorations, tortured groans, grunts and honks from someone suffering from terrible hemorrhoids. This is everything a noise rock album should be. It is maddening, unlistenable at times, but mostly overpowering, cathartic and jaw-droopingly good when everyone’s improvised parts come together for a brief moment of cosmic bliss. Otherwise, its parts are just as strong as its whole. —Ryan Hall

**Pujol
Kludge
Saddle Creek
Street: 05.20
Pujol = The Ramones + Beck
– Green Day**

Depending on which of the various definitions of the title of **Daniel Pujol**’s sophomore album you choose, the varied and eclectically claustrophobic sounds found therein somehow all merge to make a great album. It only takes one listen to lead single (and *Record Store Day 2014* exclusive green-colored vinyl release) “Circles” to hear that Pujol employs a melodic sensibility in his schizo-ish songcraft. Arguably this is punk at best (“Manufactured Crisis Control,” “Pitch Black,” and “Sacred Harp BFK” respectively) or at times rock n’ roll (“Judas Booth,” “Post Grad,” and the especially brilliant “Circles”) but along the way small flashes of singer-songwriter balladry (“No Words,” “Spooky Scary” or the fantastic “Dark Haired Suitor”) do pop into the mix. Kudos to Pujol and his producer **Doni Shroader** for maintaining the right balance between

music and words, where the lyrics can not only be heard but comprehended as well. —Dean O Hillis

**Sacrificio
Sacrificio MLP
Iron Bonehead/Nuclear War
Now!
Street: 07.25
Sacrificio = Bathory +
Hellhammer + Sarcophago**

This album echoes the old and spawns new occult and black metal savagery—a good assessment of what Sacrificio are about. While it’s a raw release, the songs are more than engaging, thanks in part to the fact that one member was in **Teitanblood**. The echoes to the old is that Sacrificio stick closely to the first wave of black metal, like some lost early Bathory release that for some reason was sung in Spanish. The new spawn music that doesn’t sound like a rehash of existing material. The tracks find themselves more mid-tempo, in an “arms raised to the sky scowling in your evil voice” kind of feeling—I know I’m not the only person that does that. I really hope this band turns into something with more releases to offer—and soon, because I can’t stop playing the roughly 23 minutes of what really is “true” black metal mastery. —Bryer Wharton

**Shabazz Palaces
Lese Majesty
Sub Pop
Street: 07.29
Shabazz Palaces = Outkast
+ JJ Doom**

Some rappers are out to rule their city, but **Ishmael “Butterfly” Butler** of Shabazz Palaces wants to rule the galaxy. “Constellation roll call, it’s a style sport,” Butler spits on “Forerunner Foray.” Despite Butler’s confidence, there are few memorable one-liners on here, but SP’s style is more of an overall sonic experience than a lyrical one. That sonic experience is as abstract as space itself, but space is an easy place to get lost in, and *Lese Majesty* contains enough interludes to impede its full potential. The spoken word wanderings of “The Ballad of Lt. Maj. Winnings” lasts just under two minutes and sounds like a disoriented clash of **Prince** attitude with a **Funkadelic** interlude. Despite these underdeveloped spacy wanderings, *Lese Majesty* has enough completed songs like, “They Come in Gold,” a galactic anthem packed with reverb, bass and SP’s untouchable style, to make this album well worth delving into. —Justin Gallegos

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9.11 OLD DOMINION @ THE OUTLAW SALOON 21+
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10.26 CAPTURE THE CROWN + FOR ALL THOSE SLEEPING @ IN THE VENUE
10.28 THE CONTORTIONIST, INTERVALS + POLYPHIA @ IN THE VENUE
10.29 THE BLACK DAHLIA MURDER + SUICIDE SILENCE +
CHELSEA GRIN @ IN THE VENUE
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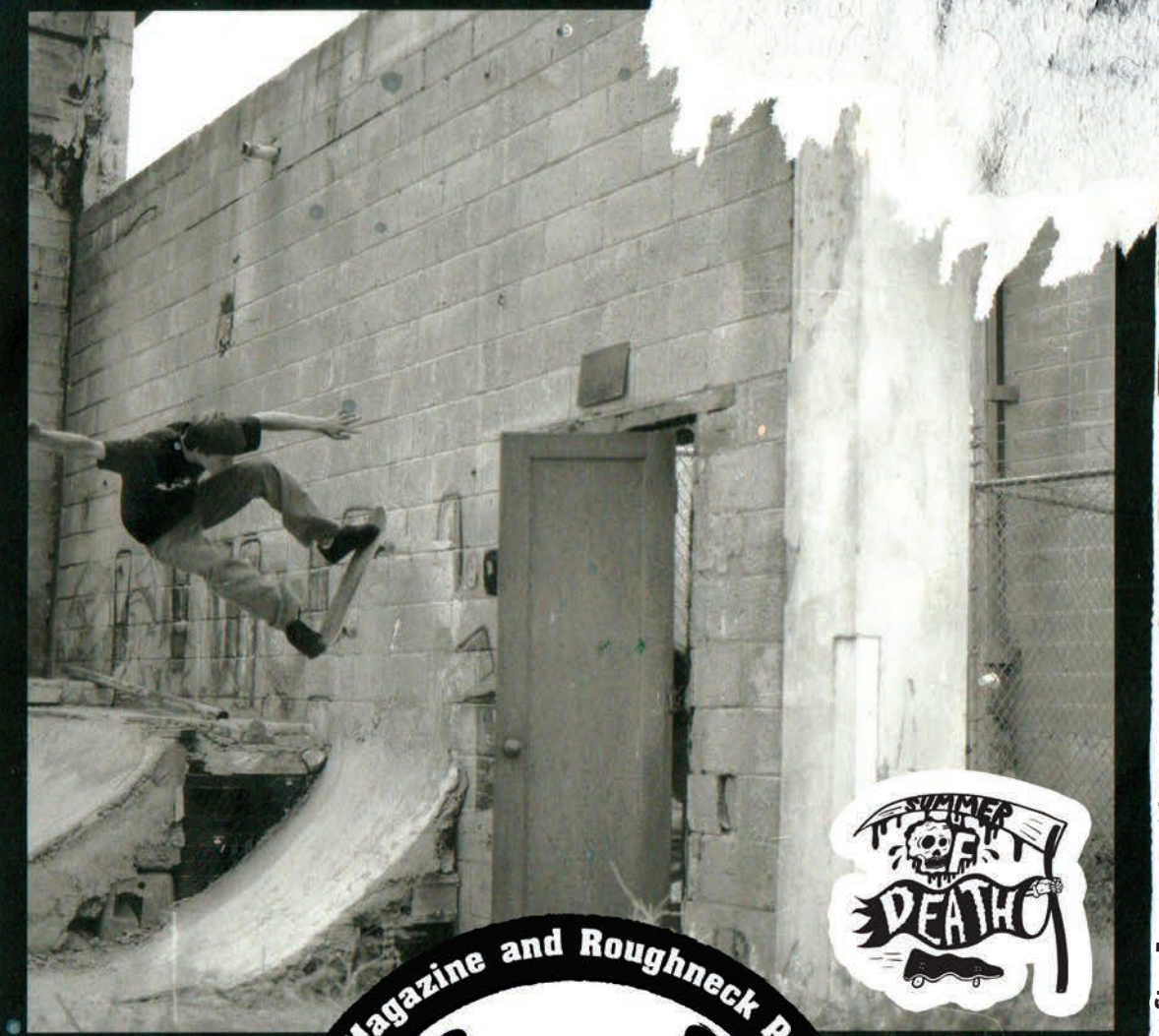


Photo: Stan Evans • Michael Hays pulling an ollie to fakie



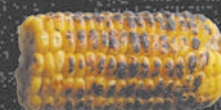
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FRI AUG 1ST - LINDSEY HEATH ALBUM RELEASE
SAT AUG 2ND - EARLY GRAVES, THEORIES, THE DRIP, BURN YOUR WORLD
TUES AUG 5TH - JOEY MOLINARO, JINGOES
WED AUG 6TH - SKA REVIVAL TOUR!
THUR AUG 7TH - NOTHING, DUSTBLOOM, SIGHTS
FRI AUG 8TH - SLEEP SPINDLES, BUSHWALLA
SAT AUG 9TH - ZOOKEEPER FEST 3 w/ REPROACHER
SAT AUG 9TH - @BAR DELUXE: ISHI, NATURAL ROOTS
TUES AUG 12TH - MIMICKING BIRDS, JAMES JUNIUS, MILDRED
THUR AUG 14TH - STOIC, HE WHOSE OX IS CORED
FRI AUG 15TH - COSMONAUTS, SUPER 78, BREAKERS, BEAT HOTEL
SAT AUG 16TH - LITTLE DAYLIGHT
TUES AUG 19TH - THE WAFFLE STOMPERS, THE ANCHORAGE
WED AUG 20TH - FULL OF HELL, CULT LEADER, NOISEM
SAT AUG 23RD - LISTENER, CONFLUENCE
SUN AUG 24TH - TEMPLE, NORA DATES
TUES AUG 26TH - RUN-ON SUNSHINE, GENRE ZERO, RED BENNIES
WED AUG 27TH - CAROUSEL KINGS, FOR THE WIN
FRI AUG 29TH - ART SHOW
SAT AUG 30TH - A PROVINCE OF THAY, STAR GRAZER,
LO THERE DO I SEE MY BROTHER, NO SUN
TUES SEPT 2ND - 908, TBA
FRI SEPT 5TH - NO CIGAR, LAST GATSBY, BEAR EATS FISH

THE DAILY CALENDAR

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Friday, August 1
Pick up the new issue of SLUG anyplace cool!
Jared James Nichols, Candy's River House, Green River Blues - *Bar Deluxe*
Jazz Brulee - *Bayou*
Midnight River Choir - *Brewskis*
Transient - *Burt's*
Disney In Concert: Tale As Old As Time - *Deer Valley Resort*
Albino Father, Chalk, Beat Hotel - *Diabolical Records*
Miss DJ Lux - *Downstairs*
Dave Goldstein, Maria Shehata - *Egyptian Theatre*
Kimball Arts Festival - *Historic Main Street*
Son Of Ian - *Hog Wallow*
Rooftop After Party - \$1 Dance Party - *Muse Music*
Insuburban Ave, The Departure, MusicGarage Kids - *MusicGarage*
Scientist in the Spotlight: Genes with Michael Zaccheo - *Natural History Museum*
Scotty Hayes - *Outlaw Saloon*
Rooftop Concert Series: Can't Stop Won't Stop, House Of Lewis, Mimi Knowles - *Provo Town Square Parking Terrace*
Lindsay Heath [CD release], Zodiac Empire, Big Wild Wings - *Shred Shed*
Saturday's Voyeur - *SLAC*
The Stooges Brass Band - *State Room*
Sugar House Farmer's Market - Sugararmont Plaza
Kis.B, DJ Handsome Hands, Decoy, Ya Boy Pell, Bobby B, B-Side - *The Royal Genetix*, Grimblee, illoom, Turtleboy - *Urban*
Molley Crue - *USANA*
Movie Under the Stars: The Lego Movie - *Utah State Capitol*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
The Cliterinas, MiNX, Magda Vega - *Woodshed*

Saturday, August 2
Mz.BrownSuga, DeQuan, Cher're, T.Vocalz, DramaSydE - *5 Monkeys*
Yo Mama's Big Fat Booty Band, The Family Gal-lows, Tupelo Moan, Trod Upon - *Bar Deluxe*
Latin Jazz Factory - *Bayou*
The Curious Incident of the Dog in the Night-Time - *Broadway Theater*
The Gashers - *Burt's*
Honey Island Swamp Band - *Canyons Resort*
The Neil Diamond Tribute - *Deer Valley Resort*
VRD: Bonneville Bone Crushers vs. CenTex - *Derby Depot*
DJ Scooter - *Downstairs*
In I Out Sider - *Grey Forest Studio*
Kimball Arts Festival - *Historic Main Street*
HVDD: Molly Morbids vs. **Brown Bag: Merchant Royal - Exchange Place Plaza**
Spellcaster, Visigoth, Legion - *Kilby*
Mikey Wax - *Loading Dock*
Scarlett Avenue, The Romptompers, Racecar Racecar, Version Two, Someone - *Majos*
Chris Isack - *Red Butte*
Joe Molinaro, The Jingoos - *Shred Shed*
Silver Pen Essay Writing Workshop - *SLCC Community Writing Center*
Jolie Holland, Magic Mouth, Shy Hunters - *Urban*
Boston, The Doobie Brothers - *USANA*
The Joe McQueen Quartet - *Why Sound*

Wednesday, August 6
Gravecode Nebula, Yaktooth, Portal To The Goddamn Blood Dimension - *Bar Deluxe*
Nouveau Expo, The Unlikely Hero, The Vericent Project, Paper Guns - *Burt's*
Chris Schlarb, Mesa Jane, Silver Antlers, Grizzly Prospector - *Diabolical Records*
Brown Bag: Doug Wintch & Anke Summerhill Trio - Exchange Place Plaza
The Rhythm Combo - *Garage*
Cheers Elephant, Anthony Pena, Creature Double Feature, 90's Television - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Austin Mahone, The Vamps - *Maverik Center*
Siltersyde, Jordan Copas, Trials And Triumphs, Seven Second Memory, Berlin Breaks - *Metro*
Frankie Ballard - *Outlaw Saloon*
John Butler Trio, The Stray Sisters - *Red Butte*
The Last Slice, Survey Says, Kill Lincoln, Be Like Max, The A-OKs - *Shred Shed*

Salt Lake's Swamp Ravens play Kilby on Aug. 16, opening for Ex-Cult.

Scotty Hayes - *Outlaw Saloon*
Downtown Farmer's Market - Pioneer Park
Early Graves, Theories, The Drip, Burn Your World - *Shred Shed*
Blackies Live: The Black(ed) Out Show Pt.II" - *SR Studios Performing Arts Academy*
Beehive Distilling Launch Party ft. Charles Ellsworth & the Blue Bourbon Orchestra - *State Room*
Lindsay Heath (CD release), Big Wild Wings, Zodiac Empire, The Femme Medea - *Urban*
Vans Warped Tour - *Utah State Fair Park*
VanLadyLove, Red Yeti, The Connection, Bravo - *Velour*
Cotton Ponies, Braindead Constance - *Why Sound*

Sunday, August 3
9th West Farmers Market - *1000 South 900 West*
Muscle Shoals, Lisa Fischer - *Deer Valley Resort*
HVDD: Molly Morbids vs. P.P.D.D. All Stars - *Derby Depot*
Kimball Arts Festival - *Historic Main Street*
Places To Hide, The Hung Ups, Cockpits, And I The Lion - *Kilby*
John Hiatt & The Combo, Taj Mahal Trio - *Red Butte*
Sara Bareilles, Emily King, Hannah Georgas - *Saltair*
Banda El Recodo, Los Recoditos - *UCCU Center*
Broke City, Holy Water Buffalo, Wildcat Strike - *Urban*

Monday, August 4
Hey Rocco - *Bar Deluxe*
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Us The Duo, Caroline Glaser - *Depot*
Brown Bag: Shanty - Exchange Place Plaza
Lady Gaga - *EnergySolutions*
Iji, Marvelous Good Fortune, Nick Neihart, Drew Danbury - *Kilby*
Wearing Thin, The Drip, Rocky Mountains District, Emerald Tablets - *Muse Music*
Capoeira - *Red Butte*
YAMN, Lady Legs, Big Blue Ox - *Urban*

Tuesday, August 5
Dead Rider, Stage Hare Band, Baby Gurl - *Bar Deluxe*
Casket Life, Mañanero, Riva Rebels - *Burt's*
Kevin Gates, Chevy Woods - *Complex*
Sealion, War Party - *Diabolical Records*
Brown Bag: Merchant Royal - Exchange Place Plaza
Spellcaster, Visigoth, Legion - *Kilby*
Mikey Wax - *Loading Dock*
Scarlett Avenue, The Romptompers, Racecar Racecar, Version Two, Someone - *Majos*
Chris Isack - *Red Butte*
Joe Molinaro, The Jingoos - *Shred Shed*
Silver Pen Essay Writing Workshop - *SLCC Community Writing Center*
Jolie Holland, Magic Mouth, Shy Hunters - *Urban*
Boston, The Doobie Brothers - *USANA*
The Joe McQueen Quartet - *Why Sound*

Wednesday, August 6
Gravecode Nebula, Yaktooth, Portal To The Goddamn Blood Dimension - *Bar Deluxe*
Nouveau Expo, The Unlikely Hero, The Vericent Project, Paper Guns - *Burt's*
Chris Schlarb, Mesa Jane, Silver Antlers, Grizzly Prospector - *Diabolical Records*
Brown Bag: Doug Wintch & Anke Summerhill Trio - Exchange Place Plaza
The Rhythm Combo - *Garage*
Cheers Elephant, Anthony Pena, Creature Double Feature, 90's Television - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
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Siltersyde, Jordan Copas, Trials And Triumphs, Seven Second Memory, Berlin Breaks - *Metro*
Frankie Ballard - *Outlaw Saloon*
John Butler Trio, The Stray Sisters - *Red Butte*
The Last Slice, Survey Says, Kill Lincoln, Be Like Max, The A-OKs - *Shred Shed*

Ark Life, The Bully, Season Of The Witch - *Urban*
Richie Kissingner, Sun House, Claire Elise - *Velour*

Thursday, August 7
Scorpion Vs. Tarantula, Swamp Ravens - *Burt's*
Brown Bag: The Harlem Shuffle - Exchange Place Plaza
Paul McCartney - *EnergySolutions*
Joe McQueen Quartet - *Garage*
Mobile Deathcamp, Tombstone Jesus, Drunk As Shit, Repeat Offender - *Gino's*
Marmalade Chill - *Hog Wallow*
Xiu Xiu, Circuit des Yeux, Jawwzzz! - *Kilby*
Twilight Concert Series: Local Natives, Unknown Mortal Orchestra - Pioneer Park
Nothing, Dustbloom, Sights - *Shred Shed*
MarchFourth Marching Band - *State Room*
Valerie June, Jenn Grant - *Urban*

Friday, August 8
Grendel, Ludovico Technique, DJ Electronic Commando - *Area 51*
HiFi Murder, Tainted Halos, Danny Wildcard, Brad Rizer - *Bar Deluxe*
Double Helix - *Bayou*
The Mighty Mighty Bosstones, Show Me Island, Interruptors - *Depot*
Tavaputs, Coyote Vision Group, Artificial Flower Co. - *Diabolical Records*
DJ Branville - *Downstairs*
Brown Bag: Better Off With The Blues - Exchange Place Plaza
The 6th Annual Craft Lake City DIY Festival presented by Harmons - Gallivan Center
Elite Fight Night 20 - *Golden Spike Arena*
The Velvatoness - *Hog Wallow*
AirZonA, Dine Krew, Jay Citrus, Saner.One, Aduub, Cohen, Concept - *Kilby*
Winter Burial, Breaux, Visions Of Decay, Hyper-nova Holocaust - *Metro*
Tri-Polar Bear - *Muse Music*
2014 Cliff Bar Psicobloc Masters Final - *Olympic Park*
Hearts Of Steel - *Outlaw Saloon*
Ray LaMontagne - *Red Butte*
Sleep Spindles, Bushwalla - *Shred Shed*
OK Go - *State Room*
Sugar House Farmer's Market - Sugararmont Plaza
Krishna: Lord of Vrindavan - *UMFA*
Ben Kwellner, Will Sertain - *Urban*
Sugar House Art Walk - *Various Galleries*
Alarm Call, My Fair Fiend - *Velour*
Craft Lake City's VIP Patio - Wells Fargo Building, 2nd Floor
Chris Cagle - *Westerner*

Saturday, August 9
Happy Birthday, Blake Leszczynski! Happy Birthday, Chad Pinckney! - Pioneer Park
Natural Roots - *Bar Deluxe*
Mr. Lucky Blues - *Bayou*
Monty Python Live - *Broadway Theater*
The White Buffalo, Triggers & Slips - *Canyons Resort*
Ben Folds - *Deer Valley Resort*
WRD: Black Diamond Divas vs. Salt Flat Fallout - Derby Depot
WRD: Black Diamond Divas vs. Salt Flat Fallouts - *Derby Depot*
Miss DJ Lux - *Downstairs*
The 6th Annual Craft Lake City DIY Festival presented by Harmons - Gallivan Center
Spindrift, Dark Seas - *Garage*
Kris Lager - *Hog Wallow*
MusicGarage Kids, Silvervein, The Departure - *Keetley Music Festival*
Run River North, Hectic Hobo - *Kilby*
Bill Maher - *Kingsbury*
Hundredth, Counterparts, Handguns, Being As An Ocean, Forever Came Calling, Capsize, My Iron Lung - *Murray Theater*
Foreseen Exile, Entomb The Wicked - *Muse Music*
Keiran Strange, The Departure, MusicGarage Kids - *MusicGarage*
Bug Brigade - *Natural History Museum*
Hearts Of Steel - *Outlaw Saloon*
Downtown Farmer's Market - Pioneer Park
Catapaloza - *Salt Lake County Animal Services*

Zookeeper Fest 3 - *Shred Shed*
DJ DelMaggio, DJ Matty Mo, Joe Vegas, DJ #Grindmode - *Tolem's*
Tetris Fingers, Devareaux - *Urban*
Blue Aces, Static Waves, Wasatch - *Velour*
Craft Lake City's VIP Patio - Wells Fargo Building, 2nd Floor
Sunday, August 10
Urban Flea Market - 600 So. Main St.
Desert Center - *Bar Deluxe*
Jesse Brewster - *Burt's*
The Tragic Thrills, Air Traffic Controller, The Swinging Lights, Little Barefoot - *Loading Dock*
Trombone Shorty & Orleans Avenue, Galactic - *Red Butte*

Monday, August 11
JB Beverley, Rory Kelly - *Braxton's Barber Shop*
Haster - *Burt's*
Brown Bag: The Chris Petty Vibes Quartet - City Creek Park
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Shwayze - *In The Venue*
Paper Guns, Matt Bacnis, Whelp, Shrink The Giant - *Muse Music*
Salt Lake Scots - *Red Butte*

Tuesday, August 12
Happy Birthday, Justin Gallegos! Happy Birthday, Eric Norris! - City Creek Park
Carmel Carmela - *Bar Deluxe*
Nathan Leigh - *Burt's*
Brown Bag: Chris Dokos Band - City Creek Park
Science Movie Night: Godzilla - *City Library*
Jenny Lewis - *Depot*
OBNOX, Big Trub, Ooze, Big Zit, Crud - *Diabolical Records*
Geeks Who Drink for the Rape Recovery Center - *Gracie's*
Foxy Shazam - *In The Venue*
Bad Suns, Kiev - *Kilby*
Yellowman - *Liquid Joe's*
Michael McDonald, TOTO - *Red Butte*
Mimicking Birds, James Junius, Mildred - *Shred Shed*
Silver Pen Essay Writing Workshop - *SLCC Community Writing Center*
He Is Legend, Maylene & The Sons Of Disaster, Wilson - *Urban*

Wednesday, August 13
The Fontaine Classic - *Burt's*
Brown Bag: Red Desert Ramblers - City Creek Center
The Rhythm Combo - *Garage*
Operators - *Kilby*
Search Lights, Vessels - *Loading Dock*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Bluegrass & BBQ Night - *Natural History Museum*
Deer Tick, T. Hardy Morris & The Hardknocks - *Urban*
Steff & The Articles - *Velour*

Thursday, August 14
Ese, The Singles, Jail City Rockers - *Burt's*
Brown Bag: Aylupura - City Creek Park
The Singles - *Garage*
Soulfly - *In The Venue*
Skating Polly, Lydians, Chalk - *Kilby*
Smoke Signals, Smashel Tooth, Tyeze - *Lo-Fi Cafe*
The Freeway Revival - *Muse Music*
The Chickadee Society: Dinosaurs - *Natural History Museum*
Twilight Concert Series: Beck, Future Islands - Pioneer Park
Sheryl Crow - *Red Butte*
Stoic, He Whose Ox Is Gored - *Shred Shed*
Turnpike Troubadours - *State Room*
Chimaira, The Pilot In You, Upon This Dawning, Allegaeon, The Charm The Fury - *Urban*

Friday, August 15
Shadow Play - *Bar Deluxe*
A.M. Bump - *Bayou*
Hot Doggin' Friday - *Bonnevillains*
Controversy - *Brewskis*
The Everymen, The Jingoos, Red Bennies - *Burt's*
Brown Bag: Jack Schunk Trio - City

Creek Park
New City Skyline, Westward The Tide, DJ Ross K. - *Complex*
Monorchist - *Diabolical Records*
Quick & Easy Boys - *Garage*
Larusso, The Last Gatsby, Smile For The Captain, Attack The Sunset - *Infinity*
Suburban Legends, Bombshell Academy, The Anchorage, Save The World Get The Girl - *Loading Dock*
Utah's Unburied Treasures with Paris Morgan - *Natural History Museum*
Colt 46 - *Outlaw Saloon*
Cosmonauts, Super 78, Breakers, Beat Hotel - *Shred Shed*
Open House - *Spy Hop*
Hectic Hobo, Folk Hogan - *State Room*
Sugar House Farmer's Market - Sugararmont Plaza
American Hitmen, A Wasted Effort, Perish Lane, Deny Your Faith - *The Royal*
SLUG Localized: Koala Temple, Pentagram Crackers, Dog Sweat - Urban
311, Dirty Heads, Pepper, Aer - *USANA*
Movie Under the Stars: Despicable Me 2 - *Utah State Capitol*
T.I., Big Sean, Warren G, DEV, Big Omeezzy, Acafool, Big A ITA - *Utah State Fair Park*
Salt Lake Gallery Stroll - *Various Galleries*
Deadtooth, Ocean Commotion - *Velour*
Thunder Country 2014 - *Western Park*
The Insomni-Antics - *Why Sound*
Zombie Cock - *Woodshed*

Saturday, August 16
Jasper, Bird Watcher, Grass - *Bar Deluxe*
George T. Gregory All Stars - *Bayou*
Samuel Smith Band - *Bar Deluxe*
Earphunk - *Canyons Resort*
Five For Fighting, Austin Wolfe - *Deer Valley Resort*
Melody Pulsipher, Holy Revolver, W. James Woods, Brandon - *Fat's Grill*
3 Bad Jacks, Tuxedo Tramps - *Garage*
Marmalade Chill - *Hog Wallow*
Ex-Cult, Zig Zaggs, Swamp Ravens, The Nods - *Kilby*
In Her Own Words, Wired For Havoc, The Feros Project, The Mailbox Order - *Loading Dock*
Sea Swallowed Us Whole, Hearts & Hands, Visitors, Constellations - *Murray Theater*
Drawing Dinosaurs with Cal Grondahl, Utah's Animals - *Natural History Museum*
Colt 46 - *Outlaw Saloon*
Bloom - *Your Salt Clan Gallery - Pickle Factory*
Downtown Farmer's Market - Pioneer Park
Das Energi 2014: Bassnectar, Bingo Players, Madeon, Datsik - *Saltair*
Little Daylight - *Shred Shed*
HVDD: Sirens Of Steel vs. Daughters Of Anarchy - *The Hive*
Third Saturday for Families: Jewelry from India - *UMFA*
Diamond Crates, VNDMG+Balance - *Urban*
The Echo Era, Rise In Style, Stacy Stringham - *Velour*

Sunday, August 17
Happy Birthday, Cassie Loveless! 9th West Farmers Market - 1000 South 900 West
The Nerve Beats - *Burt's*
Park Silly Sunday Market - *Historic Main Street*
God's Revolver, Cornered By Zombies, Red Telephone - *Urban*

Monday, August 18
Record store grand reopening - *Albatross*
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Pray For Locust, Blood and Thunder, Turned To Stone - *Dawg Pound*
Lenguas Largas, Treasure Fleet, White Night - *Shred Shed*
The Coathangers, White Fang, Breakers, Green River Blues - *Urban*
Brown Bag: Aspen Winds - Washington Square

Tuesday, August 19
Happy Birthday, Mitchell Schultz! All Hail The Yeti - Burt's
Trampled by Turtles, Elephant Revival, Amy Helm - *Deer Valley Resort*
Phil Friendly - *Garage*
JCIRD: Junction City Trainwrecks vs. The Durango Derailers, Junction City Locomotives vs. Portenut Valley Bruisers - *Golden Spike Arena*
Kottonmouth Kings, Pilot Touhill, Imperial Sound-clash, Special Blend, C4 & Nicky Gritts, Chucky Chuck, Broken Silence, The Beginning At Last, \$OOLOO - *Lo-Fi Cafe*
Portugal, The Man, Grouplove - *Red Butte*
The Waffle Stompers, The Anchorage - *Shred Shed*
Brown Bag: Hot Club Of Zion - Washington Square

Wednesday, August 20

Ferocious Oaks, Vincent Draper, Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Tuesday, August 26
Brown Bag: Juana Ghani - City Library
The Offspring, Bad Religion, Pennywise, Stiff Little Fingers - *Complex*
Queensryche, The Voodoos - *Depot*
The Photo Atlas, Signal Sound, Wasatch - *Loading Dock*
Run-On Sunshine, Genre Zero, Red Bennies - *Shred Shed*
MC Frontalot, Corn Mo - *State Room*

Thursday, August 21
Bloodgeon, Bloodpurge, Enabler - *Burt's*
Juana Ghani - *Gallivan Center*
Corrosion Of Conformity, Bl'ast, Brant Bjork, Lord Dying - *In The Venue*
Verities, Day By Day, Hands Of Desecration, The Glass House, Approach The Throne, Of Ivy And Ashes - *Loading Dock*
Dungeons & Comedy - *Muse Music*
Twilight Concert Series: De La Soul, Rap-sody & 9th Wonder - Pioneer Park
David Gray - *Red Butte*
Grimblee, Mr. Vandal, Gravytron, Tetris Fingers - *Urban*
Brown Bag: John Flanders Group - Washington Square
Discard Pile - *Why Sound*
Afro Omega, Coral Reef, The Green Leafs, Makisi, Tribe Of I, Roots Rawka - *Woodshed*

Friday, August 22
Riksha, LHAW, Backwoods Burning - *5 Monkeys*
Samuel Smith Band - *Bar Deluxe*
Chalula - *Bayou*
Drag The River, Johnny Slaughter - *Burt's*
Acidic - *Dawg Pound*
The Presidents of the United States of America, July Talk - *Depot*
Smoke In The Tavern, Matthew & The Hope - *Garage*
Insidious Flow, Notes, No Sleep Mob, S.K.R. - *Gino's*
Lady Legs - *Hog Wallow*
Blue Moon Festival - *Holladay City Hall*
Hi-Fi Murder, Tainted Halos, Danny Wildcard, Brad Rizer - *Metro*
Red Shot Pony - *Outlaw Saloon*
Rebellion, Iration, The Green, Stick Figure - *Saltair*
Due West - *Sandy Amphitheater*
Dave & Phil Alvin & The Guilty Ones - *State Room*
Sugar House Farmer's Market - Sugararmont Plaza
DJ Butch Wolflhorn, DJ Italia, The Reaper - *The Royal*
Black Kids - *Urban*
Home & Studio Crawl - *Various Venues*
Peter Harper, Cary Mon - *Velour*
Brown Bag: Giraffula - Washington Square

Saturday, August 23
Happy Birthday, Slugger! Final Show at Bar Deluxe! Benefit for Art Kids with The Hardy Boys, The Empire - Bar Deluxe
Marty Lyman Group - *Bayou*
Lady Legs - *Brewskis*
Utah County Swillers, Lorin Madsen - *Burt's*
Dumpstaphunk - *Canyons Resort*
The Clash MMA 11 - *Eccles Ice Arena*
JCIRD: Loco-Motives vs. Portneuf Valley Bruisers - *Golden Spike Arena*
Celph Titled, Apathy, Reef The Lost Cauze, SMG's, Melvin Junko, Pure Presure, DJ Street Jesus - *Lo-Fi Cafe*
PSO, DTA Don't Trust Anybody, Drunk As Shit, Gorilla Tactics - *Loading Dock*
Summit Bike Challenge - *National Ability Center*
Bug Brigade - *Natural History Museum*
Red Shot Pony - *Outlaw Saloon*
Downtown Farmer's Market - Pioneer Park
The Rose Exposed: Home - Rose Wagner
The Summer Flea - *Salt Lake Equestrian Park*
Listener, Confluence - *Shred Shed*
Max Pain & The Groovies, The North Valley, Beachmen - *Urban*
MusicGarage Kids - *Whole Foods, Sugar House*

Sunday, August 24
Happy Birthday, Ashlee Mason! Funeral Horse - Burt's
Park Silly Sunday Market - *Historic Main Street*
Strand Of Oaks, Christopher Denny - *Kilby*
Brandi Carlile - *Red Butte*
Temple, Nora Dates - *Shred Shed*
Wade Bowen Band, Sean McConnell - *State Room*
The English Beat, DJ Dubmatix - *Urban*

Monday, August 25
Muscle & Marrow, Moon Of Delirium, MakingFuck, Die Off - *Burt's*
Brown Bag: Zodiac Empire

- City Library
Vincent Draper, Charles Ellsworth, Shadow Puppet - *Copper Common*
Tuesday, August 26
Brown Bag: Juana Ghani - City Library
The Offspring, Bad Religion, Pennywise, Stiff Little Fingers - *Complex*
Queensryche, The Voodoos - *Depot*
The Photo Atlas, Signal Sound, Wasatch - *Loading Dock*
Run-On Sunshine, Genre Zero, Red Bennies - *Shred Shed*
MC Frontalot, Corn Mo - *State Room*

Wednesday, August 27
Open Fields - *Burt's*
Brown Bag: Tablado Dance Co. - City Library
Jack & Jack; Phora - *Complex*
The Rhythm Combo - *Garage*
Melissa Etheridge - *Kingsbury*
Silence, 2x4, Narrow Hearts - *Loading Dock*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Bluegrass & BBQ Night - *Natural History Museum*
Rumba Libre - *Rose Wagner*
Carousel Kings, For The Win - *Shred Shed*
Advocacy to Action: Expanding Health Care to Utahans - *SLCC Redwood Campus*
Fall Film Series: Creativity in Focus - *UMFA*
Jessica Hernandez & The Deltas, Holy Water Buffalo, Lady Murasaki - *Urban*

Thursday, August 28
Brown Bag: Coyote Vision Group - City Library
Reverend Horton Heat, Piñata Protest - *Depot*
I Declare War, Oceano, The Last Ten Seconds Of Life, Barrier, Invent Animate, Amorous - *Loading Dock*
The Chickadee Society: Eggs - *Natural History Museum*
Twilight Concert Series: The Head & The Heart, San Fermin - Pioneer Park
The Brocks - *Velour*

Friday, August 29
Brown Bag: Folk Hogan - City Library
Hawthorne Heights, The Red Jumpsuit Apparatus, New Empire, Famous Last Words, Laguna Sunrise - *Complex*
Ottmar Liebert, Luna Negra - *Egyptian Theatre*
Stonedead - *Hog Wallow*
Drew Deezy, Irely Smooov, Fiji, Essel, Bonafide - *Infinity*
Sylvan Esso, Dana Buoy - *Kilby*
Disforia, Shadowseer, Melo - *Metro*
Cosmic Gate - *Park City Live*
Earth, Wind & Fire - *Red Butte*
Sugar House Farmer's Market - Sugararmont Plaza
Hedwig & The Angry Inch - *Tower Theatre*
How To Dress Well - *Urban*
Lynyrd Skynyrd, Tesla - *USANA*
Movie Under the Stars: Frozen - *Utah State Capitol*
Park City's Last Friday Gallery Stroll - *Various Galleries*
Ferocious Oaks - *Velour*

Saturday, August 30
Happy Birthday, Lauren Slaughter! Fetish Ball - Area 51
The Number Ones - *Bayou*
Symptoms, Sturgeon General, Victims Willing - *Burt's*
The Slide Brothers - *Canyons Resort*
Starstruck 5, Paul Anthony, Dirt Monkey, Exodus - *Complex*
WRD: Home Team Championships
Starstruck 5, Paul Anthony, Dirt Monkey, Exodus - *Complex*
WRD: Home Team Championships
Ottmar Liebert, Luna Negra - *Egyptian Theatre*
Patrick Sweany - *Garage*
The Mondegreens - *Hog Wallow*

AUGUST 23, 8PM / \$25 / 801-355-ARTS / ARTTIX.ORG 100% OF TICKET SALES BENEFIT THE ROAD HOME.

GINA BACHAUER, PLAN-B, PYG, RDT, RIRIE- WOODBURY & SDBANCE CREATE SHORT PIECES INSPIRED BY "HOME" DURING THE DAY.

{HOME}

JOIN US THAT NIGHT TO SEE THE RESULTS.

ROSE WAGNER PERFORMING ARTS CENTER 130 W 300 SOUTH - SALT LAKE CITY

ROSE EXPOSED

THE URBAN LOUNGE
AUGUST

- 1: Dubwise
- 2: Lindsay Heath Album Release, Big Wild Wings, Zodiac Empire, La Femme Medea
- 3: Broke City Reunion Show, Holy Water Buffalo, Wild Cat Strike
- 4: YAMN, Lady Legs, Big Blue Ox
- 5: KRCL Presents Jolie Holland, Magic Mouth
- 6: Ark Life, The Bully, Season Of The Witch
- 7: KRCL & Postfontaine presents Valerie June, Jenn Grant
- 8: Ben Kweller, Will Sartain
- 9: Nightfreq: Tetris Fingers, Devareaux, User 9 PM DOORS
- 12: He Is Legend, Maylene & The Sons Of Disaster, Wilson
- 13: Deer Tick, T. Hardy Morris & The Hardknocks
- 14: Chimaira, The Pilot In You, Upon This Dawning, Allegaeon, The Charm The Fury TWO LOADERS
- 15: SLUG Magazine presents LOCALIZED with Koala Temple, The Pentagram Crackers, Dog Sweat
- 16: Diamond Crates aka VNDMG + Balance
- 17: Gravytrain (A Skateboard Film) Premier presented by Blue Plate Diner: Gods Revolver, Cornered By Zombies, Red Telephone
- 18: FREE SHOW The Coathangers, White Fang, Breakers, Green River Blues
- 20: Pentagram Crackers, Strong Words, Foster Body
- 21: Dirt First Takeover: Grimblee, Mr. Vandal, Gravytron, Tetris Fingers 9 PM Doors
- 22: Black Kids
- 23: Max Pain & The Groovies, The North Valley, Beachmen
- 24: The English Beat, DJ Dubmatix
- 27: Jessica Hernandez and the Deltas, Holy Water Buffalo, Lady Murasaki
- 28: The Head & The Heart After Party: 90's Dance Party 9 PM Doors
- 29: How To Dress Well
- 30: FREE SHOW Merchant Royal Album Release, Brook & The Bluff, Big Wild Wings

COMING SOON:

Sept 1: Swans	Oct 1: The Dandy Warhols
Sept 2: KRCL Presents The Entrance Band	Oct 2: The Drums
Sept 4: Cornered By Zombies	Oct 4: Uncle Acid & The Deadbeats
Sept 5: Dubwise	Oct 6: Mutual Benefit
Sept 6: Kurtis Blow	Oct 9: of Montreal
Sept 7: KRCL Presents The Breeders	Oct 10: Heartless Breakers
Sept 10: Pleasure Thieves	Oct 11: Slow Magic
Sept 11: Tobacco (of Black Moth Super Rainbow)	Oct 14: Angus & Julia Stone
Sept 12: Sonic Prophecy	Oct 15: Shonen Knife (Early Show)
Sept 13: Mury	Oct 15: Big Freedia (Late Show)
Sept 14: Clair Browne & The Bangin' Rackettes	Oct 16: Literary Death Match
Sept 15: Cloud Cult	Oct 17: Tennis, Pure Bathing Culture
Sept 16: Planet Asia	Oct 18: Bonobo DJ Set
Sept 19: Desert Noises	Oct 19: ODESZA
Sept 20: Brother Ali	Oct 20: Delta Spirit
Sept 22: Gardens & Villa	Oct 21: KRCL Presents Foxygen
Sept 23: SLUG PRESENTS il sogno del marinaio (Mike Watt)	Oct 22: Yelle
Sept 24: KRCL PRESENTS Reverend Peyton's Big Damn Band	Oct 24: Polica
Sept 25: Trust	Oct 27: Dale Earnhardt Jr. Jr.
Sept 26: Perfume Genius	Oct 28: The Afghan Whigs
Sept 27: KRCL PRESENTS Ty Segall	Oct 29: We Were Promised Jetpacks
Sept 28: Twin Shadow	Oct 30: Nightfreq
	Nov 11: SOHN
	Dec 3: My Brightest Diamond

241 S 500 E SLC | 21+

DOORS AT 8PM UNLESS NOTED

KILBY COURT
AUGUST

2: Tweens, Prince Polo, Secret Abilities
3: Places To Hide, The Hung Ups, Cockpit
5: Spellcaster, Visigoth
6: Cheers Elephant, Anthony Pena, Creature Double Feature
7: Xiu Xiu, Circuit des Yeux, Jawwzz
8: AirZonA Mixtape Release Show, Dine Krew, Jay CITRUS, Saner.One, Adub, Cohen. Concept
9: Run River North, Hectic Hobo
12: Bad Suns, KIEV (HAPPY B-DAY JONATHAN OLIVARES!)
13: Operators
14: Skating Polly, Lydians, Chalk
16: Ex-Cult, Zig Zags, Swamp Ravens, The Nods
24: Strand of Oaks, Christopher Denny
29: Sylvan Esso, Dana Buoy (of Akron/Family)
30: Golden Sun, The North Valley, Maer

741 S KILBY CT SLC | ALL AGES

DOORS AT 7PM UNLESS NOTED

THE SALT LAKE CITY ARTS COUNCIL PRESENTS

 2014+ TWILIGHT CONCERT SERIES

THURSDAY EVENINGS IN AUGUST /// PIONEER PARK /// GATES@5PM MUSIC@7PM

///AUGUST 7  & UNKNOWN MORTAL ORCHESTRA	///AUGUST 14  & FUTURE ISLANDS
///AUGUST 21  & RAPSODY + 9TH WONDER	///AUGUST 28  & SAN FERMIN

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WE ARE JUST GETTING STARTED...
OVER 200 GUESTS TO BE ANNOUNCED!

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