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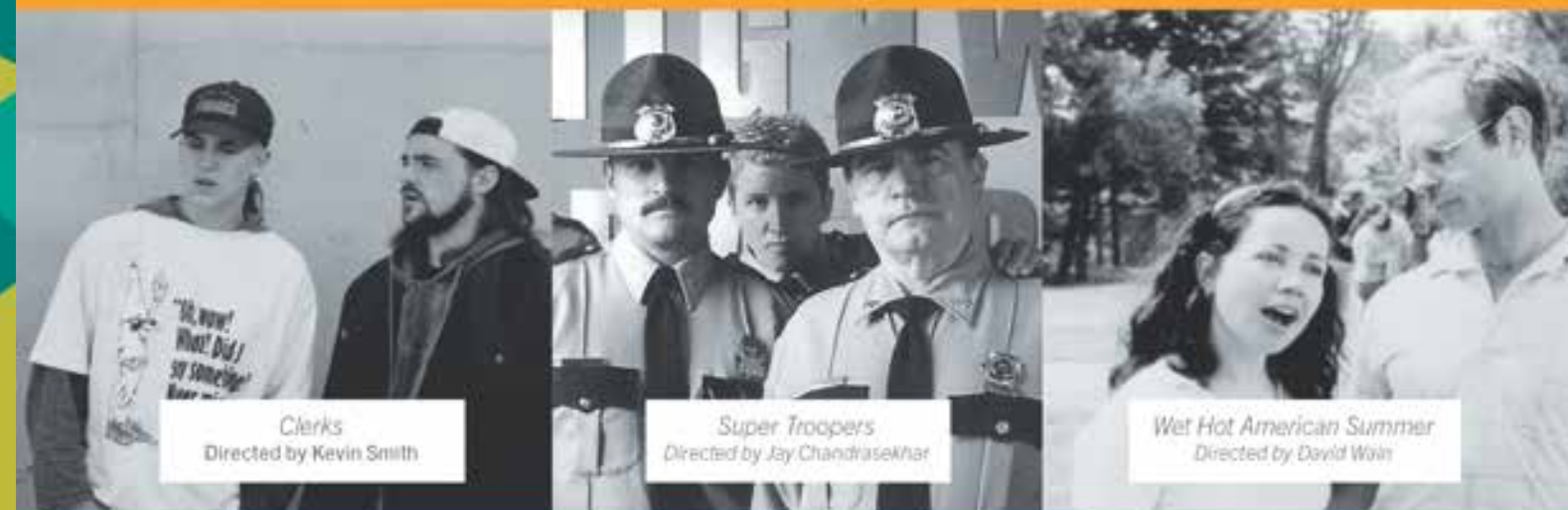
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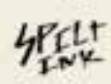
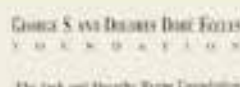
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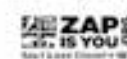
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CONTRIBUTOR LIMELIGHT:

John Barkiple is a beloved contributor for *SLUG Magazine*, having officially joined the team in 2009. He jumps at the chance to photograph anyone or anything—and he loves a challenge! His favorite shoots include the bike-lane parodies from the 2015 March Issue and May *Bike Issue*, the July 2012 **Bo Huff** car shoot and the 2014 *Bunny Hop* online gallery. Barkiple relishes documenting Utah’s subcultures capturing his subjects’ personalities while telling their stories. He’s also a high school teacher by day who relays the obstacles from and solutions for his *SLUG* shoots to his students. We give John Barkiple an A+.



John Barkiple
Photographer

ABOUT THE COVER: Craft Lake City *DIY Fest* artisan **Candace Jean** created this painting, “Dear Deseret,” for *SLUG’s Craft Lake City DIY Fest Issue*. It exhibits Jean’s Victorian-inflected style and pays homage to Utah’s heritage through its beehive and seagull. Read about Jean on page 34, and check out more of her work at candacejean.com.

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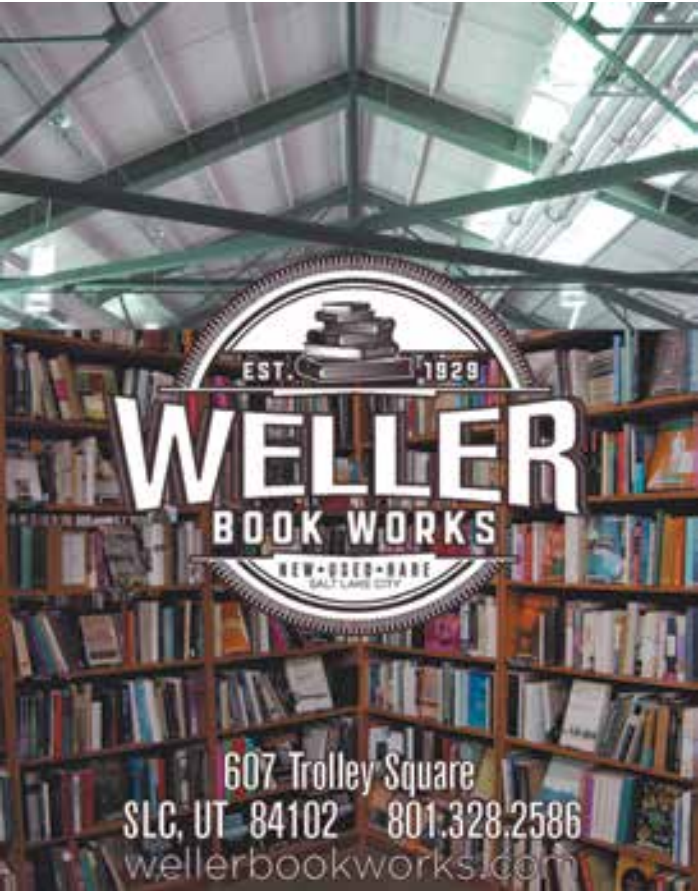




Photo: Russel Daniels

Mimi Knowles is taking the world by storm with infectious grooves and a winning attitude.

LOCALIZED

By Connor Brady
conjbrady@gmail.com

Feel-good indie rock and hip-hop are going to be filling the *Urban Lounge* as they once again host some of the Beehive State's finest musicians for *Localized*, brought to you by **Uinta Brewing Co.**, **KRCL 90.9 FM** and **Spilt Ink SLC**. The event will be held Aug. 20 at 8 p.m., and with the affordable admission price of FREE, you'd be doing yourself an injustice by missing out. **VanLadyLove** kick off the night with their toe-tapping, high-energy sound, followed by **Static Waves**, whose addictive guitar riffs and moody backbeats will keep the party moving. Finally, the show will be taken over by **Mimi Knowles**, who will bring down the house with his refreshing mixture of intelligent lyrics and spirited beats.

Mimi Knowles is smiling ear to ear from the moment he walks up to the *SLUG* office. He introduces himself to me and then continues to talk to everyone in the front room as if he has known them his entire life. Knowles' outgoing personality extends past his music, letting the entire room feel his presence.

Knowles first noticed the influence of music in his life at a young age. "My dad always had Motown playing in the house, and so I first started hearing **Jackson 5** and **Stevie Wonder**," he says. "That's when I was really young, like 5 or 6, and I was like, 'Music is pretty dope.'" At the age of 15, Knowles received his first guitar and started writing songs. His first song, "Super-heroes are Afraid Too," was written to help overcome his fear of hanging out with girls. The confidence that can be heard through his music and performance easily shows the growth that Knowles has gone through over the years.

Since then, Knowles has learned how to play guitar, piano, bass and ukulele, and has worked his way up through Provo's music scene. Making a name for himself wasn't easy, though, as hip-hop in Provo didn't really have an audience. "The Provo scene, when I first started hitting it, was just folk—like indie rock/folk," he says.

LOCALIZED

"If you weren't that, you weren't playing." Knowles even initially tried to write folk songs to gain attention in Provo. "After winning a few Battle of the Bands and songwriter showdowns, people started to take me seriously and labeled me as a soul hip-hop artist."

Despite his lighthearted and laid-back personality, Knowles' style of hip-hop is something that deserves respect. His lyrics show range, telling stories of life and growth, and he's also carefree enough to spit a few bars. Knowles' mixture of familiar beats and witty lyrics sound like a greatest hits of modern hip-hop and pop music—he can take a sample you've heard over and over and bring it new life.

When it comes to his writing process, Knowles' starting point varies depending on what he is being inspired by. "I think there [are] three primary ways to write a song—starting with melody, starting with a chord progression or with lyrics. I've done all three—it just depends on the moment." Knowles is always brainstorming when it comes to his music. "The best song comes when inspiration hits, and I have to stop what I am doing," he says. "I try to put myself in situations where I can get inspired." Mimi Knowles finds influence from artists like **Drake**, **Mark Ronson**, **John Mayer** and **Kanye West**, and describes his own style as pop/funk/soul.

Knowles is a true artist in that he uses his talents to inspire those around him and to better the people he comes in contact with. He has a message for everyone who's getting into music: "Stay true to yourself," he says. "Find a passion, be passionate about it, but don't forget about the people who got you there." When asked about the legacy he wanted to leave behind with

his music, authenticity remained a constant theme. "Make sure you're authentic as you're coming up," he says. "I want people to say, 'Mimi was the same guy on-stage as he was when he was sitting down with me.'"

Knowles isn't a one-trick pony by any means—when he isn't writing music or performing, he is working on his clothing company, *Mimik Clothing*. After a short break, the company has revamped for a summer line. Knowles' inspiration comes from being in fourth grade and wanting to push style ahead of the curve and wear something unique. As for the future, Knowles is working on a cover of **Taylor Swift's** "Bad Blood" with Nashville-based musician **Jessica Frech**. He is constantly touring around the local area, as well as occasionally stopping in the northeastern United States.

Utah's hip-hop scene is growing, and Mimi Knowles is hoping that *Localized* will help him branch out and break into Salt Lake City's scene more. He has played shows all over the city but has yet to perform with *SLUG*. An artist this upbeat and positive with his music and performances will surely bring good vibes to *Urban Lounge*. You can follow Mimi Knowles and everything he is doing at his website, mimiknowles.com.

Static Waves are an upbeat indie-rock five-piece from Provo, Utah. The group has been together for almost two years and has the progress and determination of a group who has been playing for decades. Their six-track self-titled album demonstrates that Static Waves are serious about the music they create, and makes one look forward to what the future has in store.

Static Waves began two years ago through the good fortune of frontman **Jesse Hart** when he had the idea for what he wanted in a live band. He formulated the idea and grabbed fellow Orem High School classmates **Austin Cross** (guitar), **Justin Woods** (keyboard) and **Cade Tueller** (bass), who would then bring **Cory Beighley** (drums) into the band. "Austin and [Woods] are good friends, so they started to come over," Hart says, "so I really only had to contact two people, and then they knew people." The pieces all fell into place, and the group has been writing and creating new music ever since.

Static Waves, as a group, are always changing and growing, aware that their current sound is not their final stop. Their current sound is a mixture of memorable guitar riffs paired with dreamy synths and lyrics, brought together with foot-tapping rhythms reminiscent of bands like **The Killers**, **Imagine Dragons** and **Gold Fields**. Static Waves balance the

line between soothing melodies and powerful vocals. "I'd say we are indie rock, but there are definitely some new grooves we are messing around with," Hart says, when asked about the band's genre. "I would say, as we are evolving as a band, as musicians, our sound and style is evolving with us—it's hard to define it." This sound is clearly working, seeing as they have found immediate popularity in their first two years in the Salt Lake City and Provo scenes and have taken advantage of growing demand in local music venues such as *Kilby Court*, *Liquid Joe's* and *Club at 50 West*. "There is a big demand for music—we get requests all the time.

Since we started, we haven't had to go out and search for a show," Hart says. At *Localized*, one can expect a live show that fully embodies their sound, with each musician putting themselves into their music as they play.

Hart writes most of the material for Static Waves and tries to find inspiration from all over. The song "Prisoners," off of their self-titled album, came to be while Hart was watching a movie of the same name. "I figured out a rhythm that it would follow, and I just wrote that, brought it to the band and we put that song together in a day," he says. "All the words came easy." Static Waves are constantly finding inspiration and trying to write new music. Their writing process follows the same style—their songs start as a melody or chord progression proposed by one of the members, and then is broken down and brought together as a whole piece once the other members take time to add to the song. Hart walked me through how another one of their songs, "Pull Me Closer," was pieced together: "Pull Me Closer" came to be when Austin, our guitar player, wrote the chord progression and had a melody idea," he says. "Then the bass play-

er and I got together and figured out the chorus. A lot of the time, it's a team effort."

Music has always played a part of Static Waves' lives, whether it be passion, hobby or hatred. In junior high, Beighley wanted to be in a band and tried for two years to get a drum set for Christmas. After finally receiving it, he didn't see music as a serious opportunity until joining Static Waves. "It was always just for fun," says Beighley. "It was always just a hobby up until I met Jessie—he seemed like the first person who brought music to the table as a career." Beighley's been serious about the drums for two years now, and he plays with an infectious rhythm. Cross also turned his hobby into the driven guitar-playing he performs today. Tueller switched from pursuing both guitar and bass to eventually find himself as the bassist of Static Waves. Hart always knew music was a passion of his: He used a Talkboy at the age of 8 and watched a **Buddy Holly** video on repeat to inspire him and his songwriting. Woods started when his mother made him take piano lessons, and he resented playing. Not until picking up the cello in junior high and playing in different bands throughout high school did he realize that he loved everything about music, which led him to become the electronic edge to Static Waves' sound.

Static Waves are still a band in its infancy, and although their sound is growing, its mature and high-quality. The group is looking to keep improving, all while creating music for the masses to enjoy. Static Waves can be found at their website staticwavesmusic.com and live at *Urban Lounge* for August's *Localized*.

(L-R) Justin Woods (keyboard), Cade Tueller (bass), Jesse Hart Williams (vocals), Austin Cross (guitar) and Cory Beighley (drums) have made big waves as Static Waves.



Photo: Russel Daniels

STATIC WAVES



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Craft Lake City

DIY FESTIVAL

PARTICIPANT HIGHLIGHTS

The 7th Annual Craft Lake City DIY Festival is right around the corner, Aug. 7 and 8 at the Gulliver Center. This year's festival features over 250 artisans, craft foodies, vintage vendors and nonprofit organizations, as well as a replete offering of stage performers, buskers, DIY engineers, commercial food vendors and food trucks. Over the past seven years, Craft Lake City has celebrated DIY (do-it-yourself) culture of all forms, from artists and makers who call Utah home. This mission continually aligns with *SLUG's* affinity for the vibrant local culture of Utah, and we've combed the lists of participants to highlight some amazing artisans, craft foodies, DIY engineers, performers and vintage vendors.



ARTISANS

By Kathy Zhou
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Photos: John Barkiple



Malinda Fisher's favorite piece of jewelry that she's ever made is also her very first metal work—a bold bracelet of hammered wire that wraps around her forearm. Fisher made the piece when she enrolled in a metal-smithing class in an effort to teach herself how to work with the raw material. "We had to create a simple wire project with silver," says Fisher, "but I wanted to make something crazy with brass." She learned the basics and set up shop in a cozy shed, and in 2010, Desert Rose Jewelry as we know it today—stocked with delicate and rustic pieces, all handmade from scratch with raw materials—was born.

"Ever since I was little, I've been making jewelry," says Fisher. "I even wrote a report in sixth grade—being a jeweler was one of my dream careers." Her counselor implied that the only way to make something out of jewelry was in the wedding or diamond business. Luckily, that isn't the case: Fisher's work has made appearances at the *Salty Streets Flea Market*, *Q Clothing*, *Abyss Body Piercing*, *Maeberry Vintage* and, from 2011 on, *Craft Lake City's DIY Festival*.

The shop's name embodies Fisher's aesthetic. "I love the juxtaposition: raw yet refined, delicate yet rough," says Fisher. She garners inspiration by taking the classic, bucolic spirit of the Southwest and adding a feminine twist, and she sources rocks

through her travels or from the family-run *Rockpick Legend Co.* Fisher's jewelry has made her an integral part of Salt Lake's maker movement, too. "There's nothing like it," she says, crediting the crafter community for pushing her to stay relevant.

This year at the *DIY Festival*, Fisher is bringing a new line that emphasizes rough rocks in gold and rose-gold prong settings—the pieces are subtler and quieter in their boldness. "*Craft Lake* is where I've met my favorite artists and customers face-to-face," says Fisher. "It's the best festival for makers because of how it's organized, and the recognition that it brings—for you, your display, your work." That recognition rings true—it's brought Fisher's jewelry career full circle to her sixth-grade report. A customer, whom Fisher met two years ago at the *DIY Fest*, recently asked Fisher to design her wedding necklace. The finished piece features 20 iridescent opals strung asymmetrically to drape across the chest like a constellation.

"It's such an honor to see people wearing Desert Rose around town," says Fisher. "Having that freedom to create, to be able to make something and wear it, is absolutely amazing."

Desert Rose Jewelry

desertroseshop.com

Two years ago, **Sacha Mercier** took an unprecedented leap of faith into the world of functional design and community-centric craftsmanship. He thought of a name—Impartworks—and set his driveway up with a workbench, saw and drill. Using reclaimed wood—because free, recycled materials were initially his only option—Mercier built his first piece: a charming wall-mount planter.

Since then, Mercier has relocated his studio to *Rootform*, a Downtown, multi-disciplinary makerspace, and he's expanded his concept—functional art—to large furniture pieces and wall art as well as a variety of commissioned projects, which have included anything from custom corn hole sets to a terraced landscape of treated lumber and raw steel.

Perhaps because he taught himself everything he knows—as both a designer and a builder—Mercier has a distinct approach to design with a flair for the unexpected. Typically, Mercier either designs around a piece of material that he likes, or ideas will pop into his head about new ways things can be put together. "For me, design is more about accepting imperfection than seeking perfection," says Mercier. "Most of my unique designs come

from making mistakes or flaws and then finding a way to my piece accordingly. "Mercier takes classic household staples and incorporates rich flourish and impactful reimaginings. "I like my designs to be counterintuitive, to challenge the person who's looking at it," he says. True to form, Mercier has yet to reproduce any of his pieces, remarking on his very first table design. One of his most jarring pieces, the table features two levels of glass surfaces with reclaimed wood—in different sizes and colors—staggered sideways and asymmetrically. The piece was on display at *Mod a-go-go* until recently, when a customer saw the table and knew that he needed it in his home. "That's the most rewarding part," says Mercier, "when someone can relate to a piece like that—it makes it all worth it."

The community has responded enthusiastically to Impartworks, keeping Mercier busy with custom orders, markets and festivals. Mercier sets his craft apart not only with stunning pieces and a knack for the eye-catching and unusual but also in his efforts to bridge the gap between artisan and customer. "From the start, one of my goals was to reintegrate the human factor into the exchange of everyday goods," says Mercier. "DIY culture represents that important push back to the artisans."

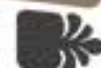
Impartworks

impartworks.com



ARTISANS

By Kathy Zhou
kathy@slugmag.com
Photos: John Barkiple



Stacie Van Arsdale has created art—and stories—since elementary school. "I would bring materials from home and make these little pompom people," she says. "I'd build a house for their sitcom lives."

Since then, the Davis County-based Van Arsdale has taken her wild imagination to run her Etsy shop, Little Teeth Marks, teach children's art classes at Bountiful's *Joy Foundation*, and participate in *Craft Lake City's DIY Festival*, where she introduced us to a three-foot-long furry, horned, four-pony-legged "land narwhal." "Making these animals is a painstaking process of poking raw wool with a barbed needle," says Van Arsdale. "It becomes a tangled mess, and somehow, you create the details—it's a chaos that you push together."

Van Arsdale takes the constant stream of stories running through her head and channels them toward what she affectionately calls her "weird creations." Her signature works are darling felted animal miniatures, which remind of *Fantastic Mr. Fox*—this is fitting, too, since Van Arsdale cites children's literary favorites **Roald Dahl** and **Shel Silverstein** as inspirations. The animals are charming, dressed dashing in dainty bow ties, scarves and headpieces—but they've got a hint of the macabre, too,

when we remember their real-life taxidermy counterparts.

"I love seeing how people react to the finished products," says Van Arsdale, playing with a small "catapus" doll whose little, pointy-eared head extends into eight striped octopus arms. She also pulls out a fawn-colored "cat snake"—a long, winding feline made of three types of fur and meant to be worn as a scarf. A wire in the cat's head (which didn't have eyes yet) gives the piece a life of its own. "When I make functional works, I aim to do it in an unexpected way that feels true to myself," says Van Arsdale.

For this year's festival, Van Arsdale will share a booth with her sister, **Kirsten Moore**, who makes planters out of plastic dinosaurs. Van Arsdale has several delightful ideas that she'll exhibit, including hair arrows, full-body animals in vintage doll clothing ("Maybe there'll be a platypus dressed like Ken!"), stickers and T-shirts touting her illustrations, and possibly some porcelain dolls. "I love getting to see these things exist," says Van Arsdale, modeling her cat scarf and patting it on the head. "Mostly, it's just me wishing I had a cat to wrap around my neck right now, and making that happen."

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Most people with a hobby like gardening or record collecting are usually content to keep their hobby as something fun and relaxing to do on the weekend. Most people probably don't let their hobby take over an entire room of their house and eventually start a business with it. **Andrea Latimer** and **Jesse Coss**, the spousal duo behind SLC's Bitters Lab, are the latter kind of hobbyist. They followed their culinary and historical interest in cocktail bitters—highly concentrated extracts of quassia bark, gentian root and other flavoring agents essential to many classic cocktails—to the end of its logical path: making their own, and making them well.

Coss, a commercial photographer by trade, started collecting bitters as an extension of his whiskey collection. Like anyone who crosses the line between casual hobbyist to obsessive, Coss read any available literature about bitters and booze. "Reading about bitters and how most of the companies went down during Prohibition—it sparked an interest in me," says Coss, "so then I started tinkering on my own, and that was it." Latimer, who, at the time, ran a small bakery operation out of her home, began incorporating them into her recipes. "I started using them in French macarons, frostings and things like that," she says.

"That got us both excited about where we could take it." Coss' downstairs whiskey room soon turned into the namesake bitters lab.

Last year, the two combined their culinary- and bitters-making expertise into a *Downtown Farmers Market* food stand called *Bittersweet*—brûléed fruit and soft drinks, both spiked with their bitters, were their specialty. This year, they're focusing on the bitters side of things under the Bitters Lab brand, moving production to a commercial kitchen in Downtown SLC. Though Bitters Lab eschews the old-timey look of most other bitters, the ingredients are old-school. They use all organic fruits, roots, barks and herbs whenever possible, and extract every batch with an all-alcohol base—no glycerin, natural or artificial flavorings, no artificial colors. In addition to the two versions they already offer—an aromatic bitters based on their very first batch, plus a charred cedar and currant bitters—Bitters Lab has, in Coss' words, "a shitload" of other multi-layered bitters on the roster awaiting release. They'll release one of these new flavors at their *CLC DIY Fest* booth. "It'll either be citrusy or spicy," Latimer says—"or both!" Coss suggests. Plus, look for Latimer's homemade bitters gummies—bitters aren't just for cocktails, you know.

Bitters Lab

bitterslab.com



CRAFT FOOD

By Cody Kirkland
kirkland.cody@gmail.com
Photos: John Barkiple



(L-R) Gina Nielson and Aubrey Johnson

Queen Farina, purveyors of raw honey and honey-based products, began as a scheme to keep **Aubrey Johnson's** kids busy. "My sister called me up one day and said that she was trying to think of something to get her kids involved with to teach them the value of work," says **Gina Nielson**, Johnson's sister. Johnson suggested beekeeping, so the sisters and their families pitched in on a couple of hives and set up a bee field in Cache Valley, Utah, where they live. Last year, after a couple of years of successful honey production, Queen Farina became an official business, named after their mother's maiden name. They now boast 36 hives and sell a lineup of goods, including creamed honey, handmade balms and beeswax, in addition to straight-up raw honey.

Each of their 36 hives is run by its own queen bee, and every queen has a name, such as my personal favorite, **Queen Freddie Mercury**. The names are picked by the sisters and their families, or by backers in their Adopt-A-Hive program—individuals pay \$50, get to name their hive's queen, and receive a whole frame of raw, capped honeycomb at the end of the season.

Unlike the commercial, processed stuff, Queen Farina's honey is raw and certified naturally grown—it is unpasteurized and produced on land free of pesticides, herbicides, fungicides and synthetic fertilizers. They don't treat their hives with antibiotics, and the honey itself is untreated and unprocessed, aside from a light straining. "All we do is clean it enough to remove large chunks of wax or any bee parts," Nielson says. "Honey naturally has a lot of enzymes and anti-microbial properties. It's a pretty whole food. When you pasteurize it, you destroy a lot of that." Since honey is naturally shelf-stable and will keep indefinitely, such treatments are purely cosmetic—to prevent the honey from crystallizing, which naturally happens over time. Queen Farina takes advantage of this property by force-crystallizing their raw honey for their spreadable creamed honey.

At the *Craft Lake City DIY Fest*, Queen Farina will have tiny, 2-oz. jars of this creamed honey, aka Honey Chasers, plus bulk raw honey, handmade honey dippers, beard balm and mustache wax and more. If stocking up at the *CLC DIY Fest* isn't enough, visit queenfarina.com to adopt your own hive.

Queen Farina

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When it comes to music, **Dave Payne** is a jack of all trades. As the founder and owner of local label Rest 30 Records, Payne works with local musicians to create material that is cohesive to both live and recorded settings by creating his own technology and instruments.

For the 2015 *Craft Lake City DIY Festival*, Payne will be showcasing his handmade omnidirectional speaker cabinets. With regular speaker cabinets, only the drums are omnidirectional—dulling the sound of other instruments and vocals to anyone not within a direct range of their frequencies. “I thought that if I tried to make the other sounds in the group function more like the drums do, sonically, then I could just circumvent the whole situation,” says Payne, who uses these cabs when working with groups on his label and his own bands. “When the **Red Bennies** play [with omnidirectional cabs], the singing, guitar and bass point at us—all of us, drums included—and then past us to the audience,” he says. “So we know the sound they’re going to hear. We also know how to play appropriately because we can hear each other,” adding that this technology is particularly useful for those seeking a more acoustic sound in a live setting without having to compromise the guitar over the

omnipresence of the drum frequencies. “If you’re standing in line with the bass amp [in the audience], the guitar will be soft, and if you’re standing in line with the guitar amp, the bass will be soft,” he says, “and in both cases, the drums will remain loud.”

In addition to changing the way music can be heard for listeners, this new technology changes the way musicians hear themselves play in a live setting. “If you’re performing onstage, you can’t hear your bandmate at all, while the drums remain loud, and sometimes the drummer can’t hear either,” says Payne. “This problem is usually solved by using monitors for everyone, [which are] individual speakers set in front of each performer that delivers an adjusted mix of all the instruments that they couldn’t hear otherwise.” Rather than adding extra equipment and people (usually, this sound is mixed and monitored by a technician), Payne’s omnidirectional cabs will allow all members of a band to hear each other at the same frequencies.

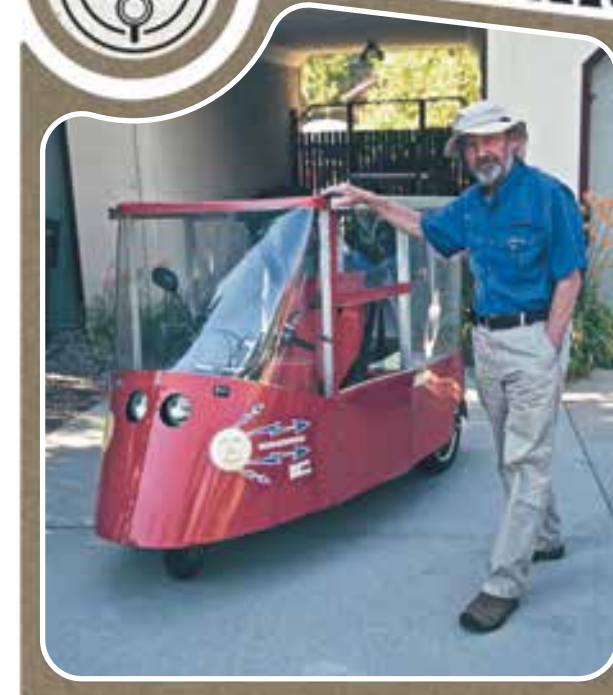
Aside from speaker cabinets, Payne creates his own instruments, too. His specialties include fine electric guitars and a keytar that is operational with your left hand. For now, the speaker cabs are not for sale, but they will be in the future.

Rest 30 Records
rest30.com



DIY ENGINEERS

By Julia Sachs
@thatsojulia
Photos: Johnny Cowan



With the ever-worsening inversion looming over our heads daily, the need for sustainable energy is increasing tenfold. About 15 years ago, Utah local **Dr. Andy Schoenberg** took the initiative to design a vehicle that had the potential to be completely sustainable. The Sunzeecar EcoTrike is a small, three-wheeled vehicle that is powered by a lithium battery, which is charged by a solar panel that doubles as the roof of the vehicle. Perfect for city driving, the latest EcoTrike can travel up to 50 mph and can operate without an outside power source if used for short, local trips. Sunzee Car will be showcasing the EcoTrike at the 2015 *Craft Lake City DIY Festival* at Gallivan Plaza on Aug. 7 and 8 to demonstrate how the vehicle operates as well as explain to anyone interested about the many benefits of the car.

“It’s unique in the sense that this is a much smaller, lighter vehicle than a normal car, and it has 8 horsepower instead of the usual 100,” says Schoenberg, who explains that a smaller horsepower is beneficial for energy conservation. “As long as there is sun shining on the panels, you have power.”

For now, the EcoTrike will stay fairly small to keep costs down—the larger the car, the larger the battery and motor, and the more expensive the materials to build the vehicle.

Right now, the cost to build an EcoTrike is around \$7,000, not including the cost of labor. However, as the technology becomes more affordable, the cost to build a car will lower as well. “I started with a much smaller vehicle that had only 60 watts of solar panels with only 1 horsepower, but it only went 25 miles an hour,” says Schoenberg. “Since then, the battery technology went up and the solar technology has decreased in price by a factor of 10,” he says.

The benefits to owning a sustainable vehicle outweigh the negatives. With the price of fuel increasing, the one-time cost of an EcoTrike will pay itself off in savings within less than 10 years, compared against the total cost of other electric vehicles on the market such as the Smart Car, which runs for about \$18,000. In addition, there are tax benefits and other incentives—like free parking Downtown—to using an electric vehicle or EcoTrike, as well as other community benefits. “When [people] build high-rise parking structures, it’s costing around \$50,000 per parking spot—the trike only takes up one-fourth of the space, and 75 percent of commutes are single passenger anyway,” Schoenberg says, explaining how the EcoTrike conserves in more ways than one.

Sunzeecar
sunzeecar.com

As longtime contributors to the local dance community in Salt Lake City, choreographers/performers **Amy Falls** and **Amy Fry** are collaborating together for the first time. Falls has an academic background in modern dance from the University of Utah and is currently serving in a managerial position for the local dance organization **loveDANCEmore**. After studying dance in San Francisco, Fry now teaches occasionally at **Millennium Dance Complex** and was contacted by Falls to assist her in choreographing a contemporary duet for their upcoming performance at the **Craft Lake City DIY Festival**.

"We came into it not really knowing the style of the other person, but that's the beauty of the collaboration," says Falls. "[Fry's] style has been co-creating the movement itself. She forces me to hone in more specifically on what I want to draw from the piece as well as to be able to articulate that to another person. ... We work really well together."

Throughout their process, the project involves blending their respective styles to form an innovative piece that draws inspiration from narrative elements of the German fairy tale *Snow White* and

Rose Red. By drawing inspiration from a few lines of text, the pair use the evocative power of fairy tale language to direct the flow of their movements. Thus, the goal is not to recreate the story, but to abstract its imagery into a physical form. "I've been interested by the structure of fairytales and the narrative tropes that come along with them," says Falls, "and so we're finding a way to extract that and reconcile them with the blended movement vocabulary."

To get there, however, Falls and Fry spend a lot of time refining their actions, and they experiment with a variety of stimuli. "It's open-ended," says Falls. "We'll dance to a lot of **Drake** to get going, but then the final music selection might end up being **Bach**. ... Layering the music is another element to creating the structure on top of the movement narrative which already exists."

In this way, the dance is a more personal project that focuses on combining some aspects of classical training within the raw experience of their movements. "Everything we've been taught before by teachers is there, but I don't have anybody in mind," says Fry. "It's more about exploring ourselves."

Make sure to catch their showing at the **DIY Fest** on Aug. 8 and learn more about their various artistic projects by visiting amyfalls.com and mdcslc.com.

Amy Falls and Amy Fry

— — — amyfalls.com • mdcslc.com — — —



(L-R) Amy Fry and Amy Falls

Picture the light ambience of street players busking on an old Parisian street: accordions and violins, small guitars and light trumpets. This is the sound of St. Bohême. As the ongoing vision of musician/songwriter **Beaux Underwood**, this French swing, gypsy folk, classical contemporary ensemble (there's no easier way to say it) is providing the **Craft Lake City DIY Festival** with their charming musical style on Aug. 8.

For those new to St. Bohême, the seven-member group plays songs from artists like **Beirut**, **Yann Tiersen**, **Hans Zimmer** and **Edith Piaf**, while also harkening back to classic swing and jazz tunes from the early 1920s. Members have come and gone since its foundation in 2007, but today, St. Bohême includes an impressive lineup of Underwood (accordion, guitar, vocals and more), **Denney Fuller** (trumpet, banjo, ukulele and more), **Allison King** (violin), **Parker Childs** (doublebass), **Benjamin Biggers** (clarinet, alto/soprano sax), **Cassandra Darley** (violin) and **Braden Thorkelson** (trumpet, trombone).

The idea started from a personal obsession that Underwood held for Yann Tiersen's soundtrack for the 2001 French film *Amélie*.

As a prolific instrumentalist, Underwood spent hours teaching himself how to play the accordion to recreate Tiersen's unique style. Eventually, he realized that the sound he was searching for was larger than what he could produce alone. So, Underwood set off to gather friends and fellow musicians who felt equally drawn to the romantic aesthetic of the Old World style.

In its current form, St. Bohême sprawls with instrumental talent from each member. Though they perform only covers, St. Bohême's originality is found in the shared themes of the pieces they select, as well as through their personal take on musical recreation, which the listener can't hear anywhere else live. Thus, there is a refreshing lack of ego that listeners can detect from their deep love of the style. "I would compare us to the symphony," says Underwood. "We are kind of more in that area than a rock band. ... We have a unique sound, and there's really nobody else playing it."

See them for yourself at their regular gig at *Silver Star Cafe* in Park City, various *Gallery Strolls* and at the *Graywhale Stage* for their special **Craft Lake City** performance. More information (such as an upcoming EP release in September) can be found on Facebook and at st-boheme.squarespace.com.

St. Bohême

— — — facebook.com/StBoheme — — —



PERFORMERS

By Nic Smith
nccsmmth@gmail.com
Photos: Johnny Cowan



(L-R) Atheist, Apt, Donnie Bonelli and Chance Lewis

Emerging from the ever-growing musical crop of Provo, Utah, artistic collective House of Lewis are establishing themselves as one of the leading figures for rap and hip-hop across the state. The group recently won *City Weekly's* "Best of Utah" music competition in February, which earned them an opening spot for **Run the Jewels** and **Flying Lotus** at this year's *Twilight Concert Series*, and they are currently gearing up to perform for the **Craft Lake City DIY Festival**.

Beginning in 2010, co-founders **Chance Lewis** and **Adam Hochhalter** (aka **Apt**) set off to establish a musically driven community for their hip-hop starved city—essentially from the ground up. "Me and Adam would go onto SoundCloud and were finding bedroom rappers to come and open for our shows because there wasn't a scene," says Lewis, "but we wanted to create one." So they did.

In the span of a few years, Provo's small but growing hip-hop community eventually brought Lewis and Hochhalter into orbit with their future crew mates **DJ Skratchmo**, **Donnie Bonelli**, **Atheist** (Scott Knopf) and **DJ ChuOnWax** through venues like *Velour* and *Muse Music Cafe*. Though they initially played shows for mostly each other, the guys behind House of Lewis grew in their performance styles by including themselves with cross-genre acts

around Provo. Thus, each rapper acquired his own unique set of musical influences, which led to the diversity of sounds and styles expressed from their shared beats. When together, House of Lewis create a collage of rock, hip-hop, funk, soul and even indie sentimentalism. "I don't know if there are any other rappers that will bounce between genres as much as we do," says Knopf. "There's just so much talent in Utah to work with that we [try and] work with all of them."

It's this shared sense of community and grassroots dedication that makes House of Lewis such an impressive group of guys. Especially within the tribe, members are constantly using the collective to support and challenge each other for both solo and shared material. When asked about any upcoming releases, the band listed at least seven different projects that are currently in progress between the six of them. "We all fit to each other's styles," says Hochhalter, "and we like each other's stuff, too, so there's hardly any creative conflict."

Make sure to catch their award-winning rhymes at the **Craft Lake City DIY Fest** and preview them online at thehouseoflewis.com or on their Facebook page at facebook.com/thehouseoflewis.

House of Lewis

— — — thehouseoflewis.com — — —

PERFORMERS

By Nic Smith
nccsmmth@gmail.com
Photos: Johnny Cowan



Nick James is a DJ, writer, hairdresser and entrepreneur from Salt Lake City. As the current owner of both *The People's Coffee* and its neighboring salon, *Nick James Hair*, James' live performances have become rarer in the past few years. However, the **Craft Lake City DIY Festival** will be getting the opportunity to hear a custom-made set from him on Aug. 8 at 9:30 p.m.

James' passion for music started at a young age. "I was the youngest DJ to have a radio show on KRCL when I was 19," he says. "I basically had the 3 a.m. to 5 a.m. slot on Friday nights and played a lot of hardcore drum and bass stuff with French electro-pop—it was fun." Not too long afterward, James began expanding his involvement by writing for *SLUG* as well as DJing at different clubs and parties around Salt Lake. In the mid-'90s, Salt Lake was experiencing a huge influx of house music, and James found himself as one of the region's leaders for the movement.

"I used to play at *The W*, which had these parties called *I Love Ibiza*," says James. "Basically, they were run by a United Airlines Pilot, and he would bring in these world-famous DJs on their way to New York or LA ... and so we were these young kids opening up for a lot of big-time names, and that's where I met **Jesse Walker**." Walker and James would go on to become musical

partners and release their hit "Just Wanna Dance." This earned them national recognition as well as inclusion in *SPIN* magazine as prominent Mountain West DJs.

James explains that he's inspired by classic African disco, French pop and its many spindling branches, citing artists like **Grant Nelson** and **Cerrone** as his main influences. "DJs are not musicians," says James, a little bit tongue-in-cheek. "We're like karaoke machines, and I just happened to curate a very fine collection of sounds." However, James' tastes in house music have now become an eclectic assortment that are hard to find in Salt Lake (if anywhere). Especially in the genre of house, many of the disco-inspired musicians have become hidden in the current rise of more organ-based and aggressive styles of dubstep and trance.

These days, James performs solo shows once or twice a year when he can. Thus, we'll be hearing a special performance at his upcoming set at the **DIY Fest**, which will feature lighter sounds, such as Latin-based dance music and vintage disco, intertwined with his house style. Our advice is to get out there early on Saturday and wear shoes that you can boogie with.

Nick James

— — — facebook.com/SirNickJames — — —

"Be still, my heart," I thought as I saw **Jacqueline** and **Logan Whitmore** bustling around their baby blue, 1950s Shasta trailer, making sure each item was nestled just right. Parchment and Pallet collect classic American retro items, mostly from the '40s to the '70s. You could find all sorts of gems in their spread, but they foster a few favorite niches of vintage. It's hard not to be smitten exploring their collection, which is curated with care—after all, their motto is, "Everyone deserves a little vintage charm in their life."

"We started about three years ago, with me making handmade cards and Logan making reclaimed furniture out of pallets, which is where our name came from," says Jacqueline. It wasn't too long before they made the transition from handmade to vintage, inspired by fond childhood memories of their grandparents and the connection that a special item can offer to the past.

Jacqueline loves all kitchen wear, but she is a self-proclaimed Pyrex Queen and describes her extensive knowledge of the pieces: "I'm kind of like a car salesman—I know years of production and much more," she says. Logan has

a fondness for oddities such as bones, skulls and creepy dolls, but his specialty is taxidermy. "I actually found my first piece in a dumpster and have been hooked ever since," he says.

This will be Parchment and Pallet's first year participating in the *Craft Lake City DIY Festival*, though they are veterans and avid supporters of other local markets. "If you go to WalMart and you buy something, it's not a real experience; you're just giving someone your money and going home, but at markets, you're hanging out, talking to people, and it just makes me happy to know that when someone buys something from me, it's going to a good home," says Logan. He adds, "I feel like being a part of Craft Lake City will get my creative juices flowing."

You can expect a thoughtful and inspired array of pieces, collected from the best eras by the Whitmores, at the upcoming *Craft Lake City DIY Festival*. Until then, browse their Etsy shop and follow them on Instagram (@parchmentandpallet) to see what their latest finds are. The couple also has a selection of their items at *Rewind Exchange* in Provo and are hoping to open a brick-and-mortar store of their own soon in the next year.

Parchment and Pallet

etsy.com/shop/ParchmentAndPallet



VINTAGE VENDORS

By **Kia McGinnis**
kiaginny@gmail.com
Photos: John Barkiple



Stepping into **Jane Stringham's** apartment—which doubles as her work space—is like stepping into an episode of *Mad Men*. She has an eye for aesthetics that are clean, effortless and simultaneously charming, rich and, dare I say, groovy. Case in point: Hanging on her wall is a 1960s floral dress in bright pink and electric blue. When asked about it, she says, "I consider dresses art." Stringham's personal style translates fluidly to her hobby and business of collecting vintage goods. "I feel like my customer is a lot like myself," she says. "I pick what speaks to me."

Salt Valley Vintage is an online shop in its third year of business that is ever growing, with customers across Utah, the U.S. and even internationally. On how her shop originated, Stringham says, "I started getting curious about unearthing treasures in thrift stores and estate sales and began amassing such a collection that I wondered if I should start selling." Though her launch into entrepreneurship is fairly new, Stringham's love for vintage began as a small girl playing in her grandmother's collection of dress-ups and continued to grow and burgeon through the years.

"The act of wearing a vintage piece that was coming from an era when women

didn't have the same rights that we do now is a nice re-appropriation of that—as well as a powerful symbolic gesture," says Stringham. "People always talk about how they love vintage because of the stories behind the pieces, but when you're wearing vintage, you have a hand in that story, and you're able to rewrite it."

Perusing Salt Valley Vintage's collection, you'll find pieces that are quirky, classic and waiting to become part of your story. "Material is really important in looking at a vintage piece," says Stringham. She searches for durability, cut and especially print—whether it be picnic baskets or zodiac signs. Without a doubt, each item on her shop is picked out with care—Stringham even includes handwritten postcards with some of her shipped pieces. Part of what makes vintage so rewarding and valuable for her is taking the time to find the best treasures.

On Aug. 7 and 8, check out Salt Valley's assortment of dresses, shoes, bags and much more in the flesh at her *Craft Lake City DIY Festival* booth. If you get the itch for a fabulous new piece before then, follow @saltvalleyvintage on Instagram.

Salt Valley Vintage

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MAMA AFRICA FOOD SPEAKS ALL LANGUAGES

By Alex Springer
alexjspringer@gmail.com

It's just past 11 a.m., and the sun's already starting to beat down on the crowd that has converged in *Tooele City Park* for the city's annual arts festival. It's a humble gathering of local artists and craftspeople, but the excitement for one of the city's favorite traditions has already started to crackle and pop among those in attendance. While I have nothing but respect for the talented locals that offer their handmade products to cheerful festival-goers, I'm here for the food—particularly that of Tooele resident **Cathy Tshilombo-Lokemba**, otherwise known as Mama Africa. Happy to be participating in a festival that is so close to her home, Mama Africa and her crew are out in full force. Her gigantic mobile grill is already sizzling with a legion of halved chickens and full racks of ribs—as soon as the aroma hits my nose, I feel myself getting weak in the knees.

Originally from the Democratic Republic of the Congo, Tshilombo-Lokemba has seen her fair share of the world. She's lived and worked in Dallas, NYC, Phoenix and Brussels. With a travel resumé of that magnitude, I couldn't help but wonder what kept her in Utah for the last 11 years. "I love Utah because it's a very welcoming state," Tshilombo-Lokemba says. "In 48 states, I've never seen this kind of support. People want to see you succeed." She originally came to Utah as a fashion and interior designer, but upon realizing that most of the wedding decorations and design were completed by the brides' families, she decided to draw upon her many years of culinary experience to start a catering business. Having made a name for herself with her famous Pili Pili hot sauce, she was able to open an African market with help from Salt Lake's Spice Kitchen, an incubator for local culinary talent. Tshilombo-Lokemba's cooking experience began when she was 9 years old, and her experiences traveling the world have helped her develop a cooking style that blends traditional African cuisine with that of French Creole, both of which are powerhouses when it comes to bold and exciting flavors. "I switched to catering because I found out that Americans love to eat, and since they can't all travel to Africa, I would bring Africa to them," Tshilombo-Lokemba says.



Photo: Talyn Sherer

Mama Africa will bring ribs with a side of rice and fried plantains to the CLC DIY Fest Aug. 7 and 8—along with other African and French Creole fusion.

As I am one of those Americans who loves to eat but doesn't get many travel opportunities, the chance to dive into Mama Africa's menu was indeed welcome. After spending an extended period of time with the scents of that deliciously hissing grill tickling my nose, I definitely wanted to get a piece of those ribs. Mama Africa's Ribs (\$12 at Craft Lake City's *DIY Fest*) come with a side of rice and fried plantains, and the entire plate is an exercise in uncommon familiarity. At first glance, these ribs looked a lot like the many other barbecue ribs that have crossed my plate, but that's where the similarity ends. Mama Africa's sauce was sweet and smoky, but there were notes of cinnamon and ginger along with a slew of others that Tshilombo-Lokemba wasn't too hasty to mention. While it's hard to hang out on a plate with such a fine specimen of barbecue, the rice and fried plantains were tasty enough to pull their own weight—the plantains had a surprising pop of sweetness, which I was not expecting.

One of my favorite things about Mama Africa's menu is the fact that beignets were served right alongside samosas. I've long been a proponent of fried dough in all its myriad forms, but being able to get two of my absolute favorites at the same place made me a special kind of happy. The Beignets (\$5) were dusted with powdered sugar and were a bit denser and chewier than usual. They're fried to a summery

bronze, and I liked the fact that each beignet had more chew to it—these things let you know that you're eating a piece of fried gold. On the savorier side of the fried-dough spectrum, Mama Africa's Samosas (\$3 for one; \$10 for four) just might be the finest samosas that I've ever eaten. Whenever I've tried one of these meat- and veggie-filled crispy triangles, I always find myself wanting it to be a little bit more filling. Mama Africa appears to have telepathically heard my criticism, and her samosas are absolutely stuffed. They come served with slices of lemon, which perfectly accentuate the samosa's earthy flavors.

Considering the effort that it takes to own and operate a mobile eatery like Mama Africa, Tshilombo-Lokemba prepares the kind of food that makes festival-goers appreciate their surroundings. It's something that attendees of this year's *Craft Lake City DIY Festival* will be able to enjoy, come Aug. 7 and 8. As Craft Lake City seeks to empower and showcase those who embody a true DIY spirit, Mama Africa's culinary style is a perfect fit for the festival. She's built a successful business by doing what she loves, and she's used her success to organize other events that celebrate African heritage. It's evident that Tshilombo-Lokemba has nothing but love for the music, fashion and traditions of African culture, but it's her food that helps bring all walks of life together. "Food travels," she says, "but it speaks all languages."

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BABES IN TOYLAND:



Photo: Robin Laananen

BABES ON TOUR

By Ali Shimkus • alishimkus@gmail.com

The height of the grunge era of the '90s was defined by loud, aggressive rock, distorted guitars and high-octane performances, and Minneapolis-based **Babes in Toyland** epitomized this sound from their inception in 1986 to their dissolution in 2001. Their narrative is steeped in the late '80s and early '90s, making them synonymous with bands such as **Sonic Youth** and **Nirvana**. Though Babes in Toyland have been inactive for the greater part of the last decade and a half, they've reunited and gone on tour—they will be playing *Urban Lounge* on Sept. 1. Recently, *SLUG* was able to catch up with **Lori Barbero**, drummer and founding member of Babes in Toyland, about their reunion tour and the possibility of new material.

Barbero and lead vocalist/guitarist **Kat Bjelland** started Babes in Toyland in 1986, and the two performed and toured together until the band disbanded. "Kat and I, we were in it since the beginning and we're in it until the end," Barbero says. The band is known for their punkish snarl and "kinderwhore" aesthetic, which inspired many female-fronted acts to follow, including **Bikini Kill** and **Sleater-Kinney**. They are currently touring with bassist **Maureen Herman**, who was critical in their commercially successful album *Fontanelle* (featuring their hit song "Bruise Violet") and who toured with them from 1992 through '97. After such a long time apart, not much has changed. "Getting back together and all that, it's just different because it's a different time," she says. The band has already played tour dates in Europe, as well as *Rock the Garden* alongside **Modest Mouse** to their hometown of Minneapolis, making it their official homecoming before kicking off their American tour.

As far as being back on tour after such a long time, Barbero feels back in her element. "We're older—more mature I guess," she says. "We've learned how to respect other people's situations. When you're older, things just fall into place better—we're doing great." The last time Babes in Toyland graced the stage was nearly 14 years ago—a reunion would have not even been possible without the persistence of

Chris Skarakis, a former Google executive and co-creator of **Powersniff LLC** (a neologism for the pretentious inhale that comes before bragging), which has been funding Babes in Toyland's rehearsals and covering their travel expenses. "They're our heroes," says Barbero. "They're really great. We wouldn't be doing this if they didn't believe in us." Though Powersniff is taking care of the logistics, Barbero says that it doesn't mean that Babes in Toyland is just along for the ride. "We're working really hard to pay them back," she says. "There's no way I would do the hard work if it wasn't fun."

With their extremely full schedule, there aren't a lot of festivals that the Babes are not hitting. "We're playing *Bumbershoot*, we're playing *Riot Fest*," she says. "There really aren't any festivals ... that we aren't playing that I can think of. I think we've pretty much got the festivals down." With all the work going into their live performance, Barbero laughs at the rumors that Babes in Toyland are working on new material. "I don't know where people keep saying we're working on new material, because we haven't," she says. "Maybe we'll write something when we have some time. Just for now, we're just going to play the stuff we already know." They want to give their fans a chance to see things that they may not have been able to see when Babes in Toyland were originally touring and to give newer fans a chance to experience something they would have been too young for the first time around.

As far as the shows that Babes in Toyland have

already played abroad and in the States, there has been a mixture of both diehard fans and curious newcomers. Barbero's impressions of the crowd have been diverse. "There were a lot of ages and lots of women, which was really great," she says. "Music has always been male-dominated, so when you see hundreds of women in the first five rows, it's really awesome." As far as whether the attitude in the music industry has actually changed toward women, Barbero thinks that the fact that they are still seen primarily as an "all-female" band is telling. "We're just a musical band that writes our own music, just like thousands and thousands of other bands that might not be women, and the focus [is] usually sex when it comes to women—too bad," she says.

However, seeing the younger faces in the crowd has really impressed Barbero. "I think there's a lot of people who really know a lot about old music ... They're all going back to that stuff," she says. "It's pretty unbelievable, that history, that a lot of teenagers know about music." With an iconic band like Babes in Toyland, reunion shows are once-in-a-lifetime opportunities (especially for those of us who were literally babes the first time around). Barbero hints that old and new fans alike will be more than satisfied with their reunion show. "We're just playing songs that we like and that we think are solid and that more people want to hear," she says. Make sure to catch them when they stop in Salt Lake City to play *Urban Lounge* on Sept. 1.

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SALTY BIKE
REVIVAL

By Tyson Call

tysoncall@me.com

Salty Bike Revival co-organizer Juan Coles aims to accelerate motorcycles to a place of high art with the event that happens Aug. 22.

Juan Coles of events company **Loco Lobo** is one of the brains behind Utah's first-ever custom motorcycle show, *Salty Bike Revival* (SBR). With Jason "Rev" Clark of custom shop *Salt City Builds* as a partner, Coles hopes to bring something never before seen in Utah to Salt Lake City. There have been meetups and shop barbecues before, but in Coles' opinion, there hasn't ever been something like SBR. "It's more art-gallery-like in terms of the bikes, the painted helmets and the tanks and hung art—it is more highbrow," says Coles. "A motorcycle just standing there on its kickstand is a magnet by itself. People who don't ride and never have had the desire to ride might be convinced otherwise just seeing it. ... You can't really *not* look at them." The show will feature custom motorcycles built by local shops, helmets and gas tanks painted by local artists and photographic prints and other art as well as giveaways and live music. The event will be held at *The Fallout* on Aug. 22 from 2 p.m. to 2 a.m.

Coles and other organizers feel that *Salty Bike Revival* should attract people who usually wouldn't attend a motorcycle event. "We have a silent auction planned for the art pieces," says Coles. "We are gonna have a couple of bands and a couple of giveaways for the Best in Show builds for individual builders as well as build shops. Next year, we will just get bigger." Organizers say that there will be booths set up by different vendors, including booths with lifestyle products that will appeal to people who don't have a motorcycle. Attendees will be able to get drinks at the bar and then browse the booths while looking at custom bikes, which will be displayed throughout the venue on platforms, more like art pieces than vehicles. There will also be prints by local photographers who are well known on the national scene.

Utah's motorcycle scene has been on the up lately—many of the industry's most popular photographers and brand ambassadors call Utah home. "Utah has long been known for its motorcycle history with *BUB Speed Trials* and *Miller Motorsports Park* racing," says Coles. "We have enough of a culture here that I think a motorcycle show can thrive and begin. It was time." On the heels of their last successful motorcycle event, *Motos in Moab*, organizers hope to parlay previous momentum into the show this fall. *Motos in Moab* was a gathering of riders from all corners of the country for camping, riding and general mayhem, whereas SBR is intended to be more relaxed and welcoming to riders and nonriders alike. Entry will be free thanks to sponsorship by Ural Motorcycles, a national company that produces motorcycles equipped with sidecars. Other national brands are providing product and support, including Iron & Resin and Biltwell. Many local companies have signed on as sponsors and will be displaying their wares as well as providing goodies for giveaways. "I make it a point to invite every type of bike and every type of rider from every walk of life and every background," says Coles. "I know that's kind of going against the grain, but I do that in my life anyway. It is an idea that doesn't really resonate with everyone, though I think that deep down, it does."

Coles purchased his first motorcycle more than a decade ago. It all started when he attended a bike unveiling at the Ducati dealer, now *Harrison Eurosports*. "It was the new S4RS," he says. "This was in 2006, and they had a red carpet laid out, Ducati hotties, wine, food, and I just kind of tractor-beam-zeroed-in on this bike. I knew it was the one." Six months later, it was in his garage. "She's raw, she's loud and she's fast," says Coles, who finds that riding a motorcycle is a spiritual experience. This feeling ultimately led to calling the show a "revival," in the vein of old-time evangelical meetings. "[Rev and I] went through maybe three to four drunken hours trying to figure out what the hell to call it," says Coles.

Coles hopes that this will be the inaugural year of what hopefully becomes an annual event. "My humble dream and desire is to kind of get to a point where it's a to-do thing," says Coles, "where people around town and from outside this city will mark their calendars and say, 'Hey, let's schedule some time for this.' I'd like it to be known as a place where people will come from all over to showcase their motorcycles. Utah has more to offer than just a place to look at bikes—it has a lot in terms of riding the bike. I think it's gonna be a magnet for both things—to stretch your motorcycle legs and to look at them."

Salty Bike Revival will be held on Aug. 22 at *The Fallout* (625 S. 600 W.) from 2 p.m. to 2 a.m. Admission is free. See saltybikerevival.com for more details. "Everyone's just gonna hang out, enjoy each other's company and the art that is on display, have some food and beers, and hopefully, people will take something from it," says Coles.

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StartFEST follows the success of StartSLC, and hopes to spark current and potential entrepreneurs into following their dreams.

Sometime during the past decade, the volatile goo inside of Utah's economical petri dish broke out of its sterile confines and is now terrorizing the populace with its flash memory production and cloud-based business solutions. A mad scientist's concoction of innovation, determination and local talent, Utah's startup community is on its way to becoming a Godzilla-sized beast that will eventually require military intervention to halt its progress. While that might be a chilling metaphor, the startup is a huge asset to our local economy. Startups create jobs and capital, and the more success stories that Utah chalks up, the easier it is for grassroots entrepreneurs to succeed. Not only that, but there are also several local startups that are creating inventive, new products that make us look cool. For example, Ogden's Vidpresso has developed software that allows TV newscasts to integrate social media into their broadcasts, and Salt Lake's DevPoint Labs is a coding school that offers scholarships to women interested in the STEM fields.

Clint Betts, founder, CEO and editor-in-chief of Beehive Startups, is more than content to fan the flames of Utah's burgeoning startup and tech industry, which is why he can't seem to contain his excitement for this year's StartFEST, the spiritual successor to January's Start SLC. "We had over 4,000 people come out to Start SLC, which shocked us, honestly," Betts says. "We were expecting 800 to 1,000, but to have a little over 4,000 people come out to a two-day event all about startups and tech here in Utah was super exciting for us. StartFEST is just building upon the momentum of Start SLC and the grassroots effort that went into it."

Preparations for StartFEST began last April when Betts and his team began screening submissions from startup companies across the country. "We had over 160 startups apply to enter the competition," Betts says. "We took it from there down to 100." From there, the remaining startups entered Start Madness, a March Madness-style bracket in which each company delivered their best pitches in order to move forward. StartFEST is the culmination of Start Madness, and attendees will be able to see the final two startups compete for funding. "It really is like Shark Tank live," says Betts. "There's a lot of money on the line, so it's a fun, high-energy event."

While the results of the startup competition will be a big component of StartFEST, there is a lot more in store for attendees. "StartFEST is speeches, panels, workshops, hackathons ... the list goes on," says Betts. "There will be over 100 events for StartFEST—we're bringing in speakers like Aaron Skonnard from PluralSight, Ryan Smith from Qualtrics and Governor Herbert. We'll also have some speakers like Mark Cuban and others from outside of state."

Currently, StartFEST competitors are mostly local, but that's something Betts is hoping to change as the festival gains traction. "With StartFEST, we were going for something like SXSW," says Betts. "We want a national startup-and-tech event that happens to be in Utah, and I think that's the best way to showcase Utah and its startup community. We're never going to ignore Utah, or build that up to the detriment of what's happening here. We still want Utah's startup and tech community on board because they will always be the heart and soul of StartFEST."

With all of the excitement building up around StartFEST, one has to wonder what makes Utah such a fertile environment for startups. "A lot of things are exploding

in the Utah startup scene right now, but the people who came before laid the foundation," says Betts. "For example, Qualtrics has been around for 12 years, but people are just now hearing about them on a national stage. You also have to think of Novell and the groundwork that they laid for people here in Utah." As local tech companies begin rising to the national level, it makes our state more attractive for international companies like Adobe to set up shop along the silicon slopes. "When a local businessman like Josh James sold Omniture to Adobe for \$1.8 billion, I think he inspired a lot of entrepreneurs to see that it's possible to succeed here," Betts says.

In the midst of the startup renaissance that Utah is currently experiencing, Betts claims that independent success is part of Utah's "Beehive State" culture. "What I think makes Utah unique is our sense of distrust of any sort of corporate establishment or philosophy," says Betts. "There's something ingrained in us—maybe it's our pioneer heritage, but there's this sense that we've been beaten down a lot and have always had to pick ourselves up without any help from the outside world." Even with the flood of tech-centered startups that are springing up all over the state, it's still a great time to jump in the water. "If you're passionate about the idea, the startup, and you're in a unique or advantageous position to pull it off, then you should go for it and forget about if the market is saturated or not," Betts says.

StartFEST will take place on Sept. 1-4 in downtown Provo, and you can check out StartFEST Park City in April of next year, or visit them at startfestival.com.



<p>TUMBLEWEEDS YEAR-ROUND SATURDAY // AUGUST 1 @ 11AM // FREE</p> <p>DisneyNature's AFRICAN CATS An epic true story that captures the real-life love, humor, and determination of the majestic kings of the savanna. Also screens at Sundance Library Center (1382 S 900 W, SLU) on Friday, August 28 @ 6pm. Additional screenings in Draper, Provo, and West Jordan. Visit website for details. RECOMMENDED FOR ALL AGES</p> <p>THE CITY LIBRARY 210 E. 400 S</p>	<p>THE ENVIRONMENT TUESDAY // AUGUST 4 @ 7PM // FREE</p> <p>DOWNWINDERS Work-in-progress screening Chronicles the plight of the people living in the American Southwest that were affected by nuclear bomb testing from 1953 through the 1990s. Despite evidence showing a direct connection between the testing and cancer, they have received little help from the government that treated them as guinea pigs. *Post-film director Q&A</p> <p>THE CITY LIBRARY 210 E. 400 S</p>	<p>CREATIVITY IN FOCUS WEDNESDAY // AUGUST 19 @ 7PM // FREE</p> <p>THE NEXT BIG THING Prices for contemporary art are going through the roof despite lousy economic situations. The Internet, a growing number of rich individuals, and globalization have changed the art market. This film investigates the soaring art market and the consequences for artists, dealers, museums, and art history.</p> <p>UNFA 410 CAMPUS CENTER DR</p>
<p>SCIENCE MOVIE NIGHT TUESDAY // AUGUST 11 @ 7PM // FREE</p> <p>NOW FORAGER Lucien and Regina are foragers—they gather wild mushrooms and sell them to New York restaurants. Their lifestyle is simple, their income unstable. As Regina seeks more security and Lucien wants to devote himself to full-time amateur foraging, their individual desires put the marriage to a test. *Post-the discussion</p> <p>THE CITY LIBRARY 210 E. 400 S</p>	<p>THROUGH THE LENS THURSDAY // AUGUST 13 @ 7PM // FREE</p> <p>BEING EVEL Evel Knievel was the ultimate antidote to the disenchantment of the 70s. But few knew the incredible and often complex aspects of his epic life, which, like his jumps, was sometimes glorious and sometimes disastrous. *Post-film director Q&A moderated by RadioWest's Doug Fabrizio. Presented in collaboration with Sundance Institute.</p> <p>ROSE WAGNER CENTER 130 W 300 S</p>	<p>DAMN THESE HEELS YEAR-ROUND THURSDAY // AUGUST 20 @ 7PM // FREE</p> <p>OTH Audience Award Winner: MARGARITA, WITH A STRAW Laila is a young romantic and a secret rebel in a wheelchair. Undeterred by cerebral palsy, she embarks on a journey of sexual discovery. Her exhilarating adventures cause a rift both within herself and with those she is closest to. Ultimately, it is in the intensity of these bonds that she finds the strength to truly be herself.</p> <p>GREENWILD 877 S. 300 W</p>
<p>FOOD FOR THOUGHT TUESDAY // AUGUST 18 @ 7PM // FREE</p> <p>THE SEARCH FOR GENERAL TSO This mouthwateringly entertaining film travels the globe to unravel the captivating culinary mystery of General Tso's chicken—a staple of Chinese-American cooking—by searching out General Tso's origins and how his chicken has become ubiquitous on restaurant menus across the nation.</p> <p>THE CITY LIBRARY 210 E. 400 S</p>	<p>PROGRAMMER'S CHOICE TUESDAY // AUGUST 25 @ 7PM // FREE</p> <p>INTERNET CAT VIDEO FESTIVAL 2015 Mewbury your life at a special screening of Internet Cat videos curated by Will Braden, the creator of Nyan! (a Chat Nyan). Coconceived by the Walker Art Center in 2012 as part of their outdoor screening series, this experiment attracted over 10,000 attendees the first year and is still going strong.</p> <p>THE CITY LIBRARY 210 E. 400 S</p>	

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.....HOPS..... HUNTERS



Range Brew:

Summit Land Conservancy
and Wasatch Brewery Unite

By **LeAundra Jeffs**
leaundrajeffs@gmail.com

Deep in the misty crags and sprawling agricultural meadows of Summit County lies a hidden oasis of wild hops, enough to fuel any beer lover's wet dream. Every summer for the past three years, Summit Land Conservancy has been hosting hikes on open-space land to harvest local, wild hops, and last season, they partnered up with Wasatch Brewery to create a brew called Clothing Hoptional. You can sip this hoppy ale with rapture, knowing that your tastebuds are helping support Summit Land Conservancy in their efforts to protect untamed flora up Parley's Canyon.

McKenzie Schwartz, an AmeriCorp intern with Hops Hunters for Summit Land Conservancy, helps host bimonthly hikes, allowing members of the community to participate in harvesting wild hops while simultaneously learning about land conservancy. "Hops Hunters is a club bridging the gap between Summit Land Conservancy and Wasatch Brewery," Schwartz says. "We hunt for wild, growing hops on protected lands, and Wasatch brews an 'open-space' beer as a fundraiser for us." Open-space lands are areas of undeveloped, natural terrain that Summit Land Conservancy protects using conservations easements. "We work with each land owner, and we purchase the development rights to their land," she says. "They maintain the ownership so they can still live, farm and recreate there, but we hold the rights so that land can't be developed." These easements create a legally binding contract with no end date to keep precious areas of Summit County—most recently, the Weber River watershed—safe from strip malls and other human sprawl.

The hops on open-space lands in Summit are wide-

-ranging and diverse. "The hops in Summit County were brought here by German settlers in the 1800s," Schwartz says. "Different locales in Germany will have different hops that they locally use, so the ones we harvest could be a wide variety of actual hop species." This means that each season, the hop harvest varies. This is compounded by the fact that the hop species are left wild and untended. "We don't cultivate, trellis or water them at all, so they are completely wild, and we never know how many we're going to get," she says. "Our job is mostly just monitoring them." This year's harvest should be excellent due to this year's wet monsoon spring.

Bimonthly hikes with Hop Hunters are free and open to the public. Hikes begin at a specified location and continue to a property that is due for an easement. Volunteers harvest and monitor hops and educate about the hops and the beer-making process, and showcasing these potentially protected lands. "We make sure to talk about the history of the land, including the families and how they treat the property," Schwartz says. "We discuss why the land is being protected and its value as protected land." As a bonus, Hops Hunters mold the hikes according to the specific interests of the volunteers involved. "The people that come on the hikes are interested in a wide variety of things," she says. "I am personally passionate about cooking and native plants, so we talk about other edibles and wild species on the hikes." There is a great overlap between beer lovers and outdoor enthusiasts, and these hands-on hikes are both educational and enchanting for individuals who appreciate both.

Dan Burik, Head Brewmaster of Wasatch Brewery, partners with Hops Hunters and Summit Land Conservancy to brew a wild, wet-hopped beer with the harvest. "In this case, [the hops] are made into beer within a day or two," Burik says. "Undried hops are

(L-R) Hops Hunters **McKenzie Schwartz** (Summit Land Conservancy) and **Justin Kingsford** (Wasatch Brewery) help preserve and harvest wild hops in Summit County.



Photo: Talyn Sherer

considered 'wet' hops—therefore it is a wet-hopped beer." This wet hopping process gives the beer a distinct flavor that differs from traditionally dry-hopped beers. "I think the flavors of wild, wet-hopped beers are unique and more subtle than regular hopped beers," he says. "The nose is mild versus resinous and pungent. The brewer must use a ton more wet hops than dried hops to get the desired flavor. The use rate is somewhere on the magnitude of six pounds of wet hops to one pound of dried hops." This type of brewing provides a fresh taste, well-supported by the large harvests brought in by Hops Hunters.

Burik speculates that the hop variety in Summit County is likely Hallertauer, but the diversity and growing areas differ with each season. "[Clothing Hoptional] was a very simple, pale ale malt charge in order to showcase the wild hops," he says. "Each year, this pale ale will change because of the blend of the hops harvested and when the harvest occurs." This provides a surprising brew each season to tantalize Wasatch and hop aficionados alike.

From the moment the hops are plucked from the stem to the instant a glacial Clothing Hoptional caresses your lips, Summit County open-space lands are being preserved and supported. As Schwartz says, "I think that in order to get people to want to protect land, they need to experience it, because that is the way they will become connected." For anyone intrigued, the final hike of the season begins on Aug. 16 at Prospect Ridge. As if savoring a sensuous pale ale wasn't enough, you can get drunk on the idea that you're now an active supporter of protecting majestic Utah wildlife.

For more information, visit wesaveland.org.

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I DON'T HAVE A DAY OFF! 25 YEARS OF FAT WRECK CHORDS

By Eric U. Norris • eubass5@gmail.com

Photo: Alan Snodgrass



Photo: Kristen Wright

(L-R) Fat Mike and Erin Kelly-Burkett have been churning out punk hits for 25 years at Fat Wreck Chords.

Many punk rockers are familiar with the Fat Wreck Chords label—it has been a staple in the independent music scene since 1990. Starting off as an idea between the then-married **Michael “Fat Mike” Burkett** and **Erin Kelly-Burkett** in their kitchen—the pair owns and continues to run the label jointly—the label continuously shoveled out some of the most influential bands of the punk genre for a quarter of a century, all while staying true to its roots. In celebration of their triumphant milestone, the label has thrown together a monumental tour, including old school Fat Wreck bands like **Lagwagon**, **Strung Out**, **\$wingin Utter\$** and, of course, **NOFX**, as well as new acts like **toyGuitar**, **Bad Cop/Bad Cop** and **Pears**, who play *Kilby Court* on Aug. 26. The tour will also feature the first-ever screening of *Backstage Passport 2*, and to cap it off, there will be a two-day blowout party in the heart of San Francisco, the city where it all started.

Upon talking to Kelly-Burkett, who was still very much in disbelief of Fat Wreck Chord’s 25-year checkpoint, she expresses how nothing has meant more to her than the connections she’s built over the years with their vast assemblage of bands. “Before I had a daughter, these bands were my children, and still are,” she says. “These people are my family, and we owe everything we have to them.” Having signed all of their bands with no contracts (unless it’s insisted on), they’ve built a reputation on trust alone. Though bands like **Anti-Flag** and **Against Me!** have joined other labels after albums with Fat Wreck, they’ve still maintained their

friendships with the bands over the years.

With a repertoire as vast as Fat Wreck’s, it was a challenge to decide which bands would be put on the festival’s roster. Kelly-Burkett said she wanted to include an even mix of their older and newer bands to give an idea on where Fat Wreck started and where they are now. It was pretty much a given that pioneering acts like NOFX and Lagwagon would be added, as well as newer acts that have broken down barriers and taken punk rock into a different realm, like Pears and toyGuitar, whom she’s labeled as her favorite new bands. There are still some surprise guests yet to be announced for the tour, and the reunion of **TILT** is quite welcoming.

Lately, Fat Mike has been stretched thin, so to speak: He has to meet the demands of his two bands, NOFX and **Me First and the Gimme Gimmes**, handle the release of his musical *Home Street Home*, write his book and take care of his daughter all on top of managing the label. “I don’t have a day off,” he says, “but it’s awesome to be busy doing stuff you love.” However, despite everything he’s juggling, the future is not bleak for NOFX—they already have three new songs written for a prosperous new album and have more touring outside of the Fat Wreck tour. While NOFX have more or less performed their songs on the fly, Fat Mike is determined to perform *The Longest Line* in its entirety for the Fat Wreck tour, and if that weren’t enough, there’s also the screening of *Backstage Passport 2* to make sure all of the attendees get a full dose of NOFX. We’ve all seen the debauchery and wild antics of the original *Backstage Passport* (doing

drugs in Singapore may come to mind), but Mike assures that it will be raunchier this time around. Hitting all the Latin American cities they weren’t able to last time, including Bogotá and Mexico City, NOFX will prove once again what it truly means to be Punk in Drublic. “You know that scene in the first season, where our manager was getting shifaced on the train?” Mike says, “Picture that as me, for the whole time.”

Fat Wreck Chords has become a paradigm punk rock label—starting as just an idea that was presumed to go nowhere, it has risen above all expectations and has given many bands the chance to release some of their greatest albums, with many more amazing bands continuing to sign with them. “As cliché as it may sound, we really are a family, and we’ve tried for the last 25 years to treat our bands as fairly and honestly as we possibly can,” Kelly-Burkett says. “I think that is reflected in bands that have come back to us and have been continuously sticking with us.” Bands like Lagwagon, **No Use for a Name**, **Propagandi** and Strung Out have stayed signed with Fat Wreck for most of their careers, and others like the **Dwarves**, **The Lawrence Arms** and **The Flatliners** (Ontario) have gone back and forth between albums without burning bridges. Fat Wreck Chords has kept these relationships alive because Fat Mike and Kelly-Burkett love and respect each one without having to put a dollar sign on them—which is also a testament as to why they’ve been around for this long, and what’s going keep propelling Fat Wreck Chords into the future.

SLUG'S PICKS OF THE MONTH

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Alexander Ortega (VINYL)

FOUR TET
MORNING / EVENING

No JOY
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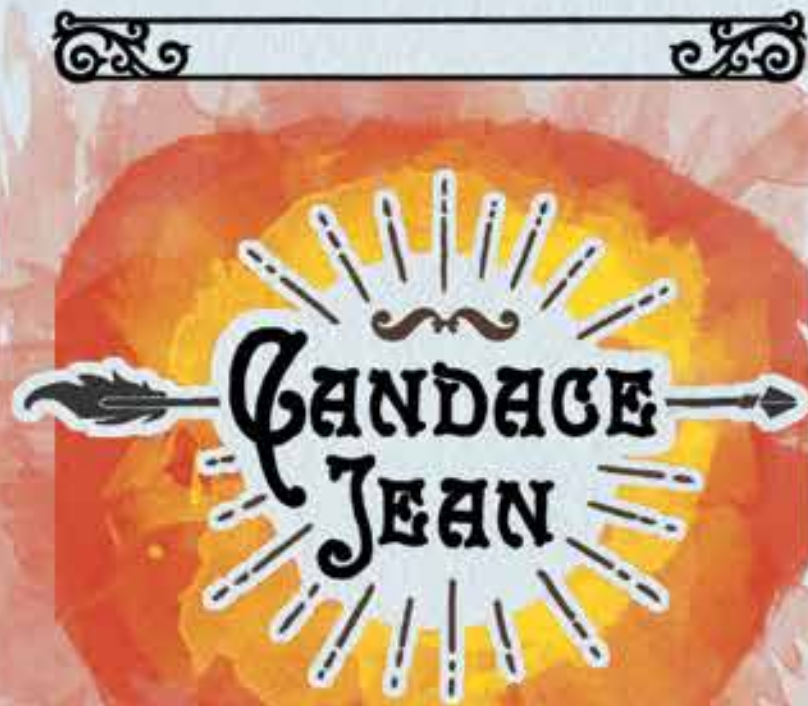


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IMAGINED TERRAINS WITH VICTORIAN GRACE

Brinley Froelich • brinleyfroelich@gmail.com

Looking at the illustrations of local artist Candace Jean is a way to transport us to a magical realm where creatures take on human characteristics, where botanical fauna morph into faces or where bugs are crowned as royalty. Her work touches on the creepy and strange, but not in a horrific way: Think gothic classicism with an eccentric quirk, painted with pastel hues—and that only scratches the surface of a style she's mastered. Take "The Royal Deerbird," an illustration that shows a centaur-like king (swap the man with a bird, horse with deer) guiding a woman clothed in a dark, Victorian-style dress through a luscious forest with deep shades of green, annotated with the accompanying text: "Often times, a secret forested stroll at dusk with The Royal Deerbird brings solace and the most comforting of advice." The oversized eyes of the girl and soft hue of the creature give the image a child-like wonder, but it's done with a twisted maturity that reaches to anyone with an affinity for imagining bizarre worlds with new possibilities. Jean is this month's *SLUG* cover artist and a *Craft Lake City DIY Festival* participant, and her handmade illustrations are like a peering into an elaborate, daydream fantasy.

Drawing from the influences of **Mark Ryden**—an artist Jean reveals her affinity for—Jean initially stimulated her craft by illustrating peculiar portraits of people in

a way that pulls from a Medieval style of stark characters sitting in a Rococo-style chair with a stoic expression, leading the eye to gather emotion from the subtle symbolism found with the objects, colors and shapes harmonizing the face. Instead of coming across as it would in a historical context, though, her take is modern, unorthodox and mysterious. As her website states, her first portrait of a girl named Charlie "was in a completely different style than anything I had done before, but I loved her. She brought out something new in me—a way for me to create stylized portraits." In this month's cover art, "Dear Deseret," the girl holds a beehive and a seagull, evoking not only the pioneer settlers that migrated to Utah in the 1800s, but also the elements of crafting from the home. The woman doesn't look cute or kitschy, but sits straight with confidence, carrying the power that a handmade piece holds.

Jean has been with Craft Lake City since the *DIY Fest*'s inception in 2009, and she notes how the festival has given her an impetus to turn her illustrating into more than just a hobby. What started for Jean, commercially, as illustrations on greeting cards a bit prior to her *DIY Fest* debut has expanded into painting on a new level that she takes seriously. Jean predominantly takes her pencil sketches from notebooks and transfers them to watercolor paper,



but she experiments with oils and acrylic paints as well. Her journal and sketching notebooks are an integral part of her process. She says, "A lot of my ideas for stories are written down in my notebook, along with things I learn about plant life or interesting animals, and, of course, ideas for paintings." Going through those books help to spark ideas that she might not have thought of previously, or "at the very least, some creative energy that can lead to productivity," she says. The entirety of her process, from sketches in her notebook down to the packaging and business cards, is carefully thought out, and her experience with graphic design gives her a thorough grasp of working with the ways one's eyes connect to images and text.

Jean has held on to the magic of the childhood wonder of exploring new environments and imagining the personalities that creatures have, and her illustrations tap into a unique nostalgia of classic children's literature from previous generations. Visiting the studio in her home is like visiting a natural history museum, with specimens ranging from framed butterflies and beetles, glass containers that display uncommon plants and moss, crystals and rocks, bones, vintage books, antique trinkets and fish tanks, all sprinkled with her own pages from sketchbooks and notes. Her fascination with the natural world bleeds into her illustrations, and coupled with an adoration of the Victorian era, her images evoke dimensions of creepy, almost haunting scenes—yet she balances them with a healthy dose of classic beauty. "A lot of people have said that my stuff is like **Beatrix Potter** meets **Edward Gorey**, and I like both of those artists, so that's a huge compliment," Jean says.

Jean has been drawing since childhood, but she hasn't had any collegiate training to put on a resume. Not that she needs it—she has a degree in graphic design and demonstrates an acute attention to detail, which gives the impression that this is her career. I was surprised to learn that she works on these projects in her spare time. Having a studio in her home

helps, as she can work in it whenever she can find a spare moment, whether it be a few minutes or a few hours. There are two sides of the coin to home studios, though—"I get interrupted because I'm a mom, so that pulls me from my space," she says. "That's the hard part: taking myself away from home, because home takes priority, too." Between juggling a full-time job and raising a kid, she treats her craft as a hobby, for now, with plans to one day focus on creating children's stories.

Although already a member with the **Society of Children's Book Writers and Illustrators (SCBWI)**, she is still seeking agents to represent her work, but has already thrown a few book ideas out there to start working on. Not only does Jean hope to illustrate stories, but she wants to write for the stories that go with her images as well. Her first vision is to launch a series of animal portraits in a series called the *Gentlemanly Rabbits*, accompanied with stories of their various roles in the fictional town they live in together, bound in hardcover cloth. When going through personality traits for some of the characters, Jean says, "I'm attached to one because he likes butterscotch candies, which I find charming. And another: I appreciate his insisting on going into the fish business simply because he loves fish, despite the entire town happening to be made up of vegetarians." The portraits will be available for sale as originals at the *Craft Lake City DIY Fest*, and Jean hopes to raise funds through a Kickstarter in the near future for book assembly and production. You can keep up to date with sketches and images of the project, Jean says, by following her Instagram account, [@candacejean](https://www.instagram.com/candacejean).

Since Jean first participated in the *DIY Fest*, local business owners and gallery curators have approached her to feature pieces at galleries, libraries and boutiques, and she's since had booths at the *Renegade Craft Fair* in both San Francisco and L.A. Jean gloats about the growth of Craft Lake City and how it not

only enhanced work within her own market but also within the community of artists we have here in Salt Lake City: "I love that we all are being exposed to more local artists, and in my chance to walk around [the festival] for a minute, I've found artists that I didn't know were here, and they're amazing," Jean says. "That's what's fun."

Jean's vision is currently expanding to use her artwork as more than a flat, two-dimensional image that you can purchase as an original or print. In previous years, she's played around with creating necklaces with her art, which she plans to do again this year, but she's still thinking out

Candace Jean will purvey her paintings at the *Craft Lake City DIY Festival* Aug. 7 and 8.



Photo: LmSorenson.net



"Jean has held on to the magic of childhood wonder of exploring new environments and imagining the personalities that creatures have."

Photo: LmSorenson.net





SKATE

By Weston Colton
WestonColton.com

Vinnie Mango — Switch Front Blunt — Provo, Utah
“Switch-stance skating is boring,” said Heath Kirchart in an interview with CCS in the late ‘90s ... Vinnie doesn’t care.



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AUGUST
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I recently moved away from the comfort and convenience of living Downtown to the Rose Park area, which is happily located north and west of Downtown. Most of my grown-up friends who aren't total alcoholics and have managed to maintain a decent credit score and somehow pay off their student loans have bought houses out here. The neighborhood is gentrifying fast and definitely has an eclectic charm to it.

I really like it out here. It's not like downtown Salt Lake is super noisy, but I used to live on a hospital route, and getting used to sleeping through ambulance sirens was par for the course. It's quiet in Rose Park—all I hear are dogs a' barking, lawns a' mowing, and a creepy ice cream truck that passes my house several times a day.

The first things I noticed about the new neighborhood were the meth houses. Utah is known for excelling at a few things, like religious discrimination, great skiing and the awesome quality and quantity of our crystal meth. Most of the houses in the new hood are nice, but about every 10 houses, you have a dead lawn with a shitty car parked on it. Plus, there are a handful of libertarian left-wing gun-nut guys patrolling the block at night, keeping me safe, like the old guy who lives across the street from me. When the cops approach him, he's like, "Don't you see the flag in front of my house? I'm an American! And I have the right to swing this rifle around and protect my property!"—which is pretty awesome.

As far as my other neighbors go, right across the fence in my backyard is a tent with people living in it instead of in the house. I call them Tent People. Apparently, this is a real issue in Rose Park, and I've been watching them on my backyard smoke breaks for a bit now, and they are clearly living there. I realized this for sure when I noticed that they were watching Netflix in their tent the other night. That's not camping at all.

The Tent People living in my neighbor's yard also have a couple of pit bulls, which is definitely the dog of choice in Rose Bark. Personally, I hate pit bulls—not because of the breed (I know they always say blame the owners, not the breed, when it comes to pit bulls being violent and stupid). I hate most people that own pit bulls, so it's no surprise to me that the Tent People have a couple. Maybe they are just practicing for *Burning Man* or something. Either way, I'm just glad that they haven't come over to my new place with a fruit basket, introducing themselves as my new neighbors ... who live in a tent ... and watch Netflix. I'll be interested to see what they do come winter.

One thing I got way too comfortable with by living right Downtown was the abundance of

Rose Park Life

By Mike Brown • mgb90210@gmail.com

dance of coffee shops. The problem is that there is seriously nowhere in the new hood to get a decent iced Americano. On the bright side, with all the money I'm saving by not hitting a drive-thru coffee shop every day, I'll have enough dough to buy a pony at the end of the summer. However, there is a little market close to the house—their coffee is shitty, but I'll take what I can get.

I call it the Quickie Mart because the place doesn't seem to really have a name. They sell your basic grocery necessities and crack pipes. It's like a 7-Eleven with a shitty head shop attached to it. Obviously, I love going there. The people-watching in the place is amazing. I once saw a twerker trying to return his used meth pipe, claiming it didn't get him high enough. You can't

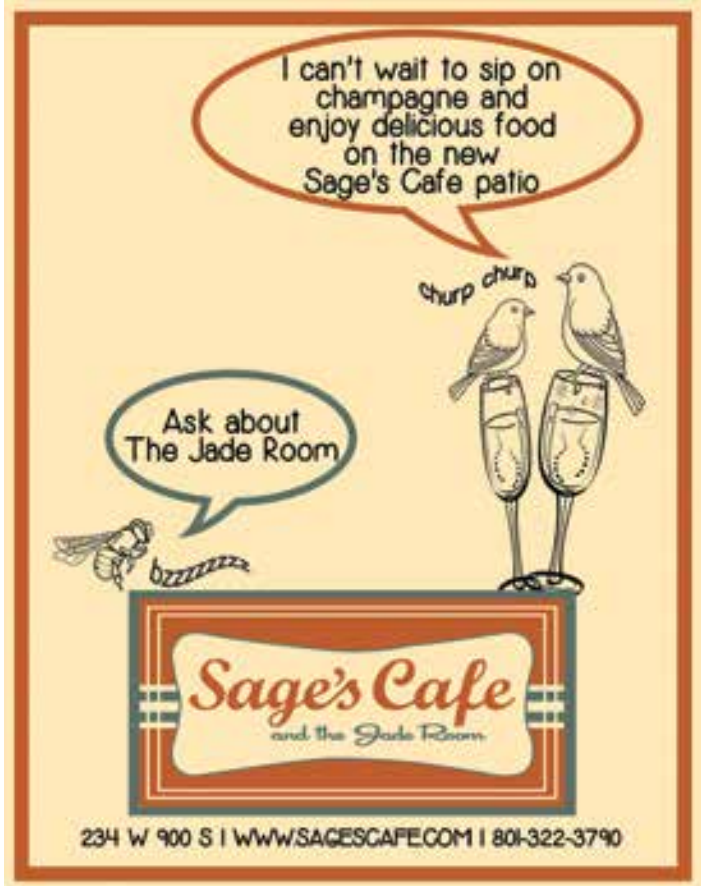
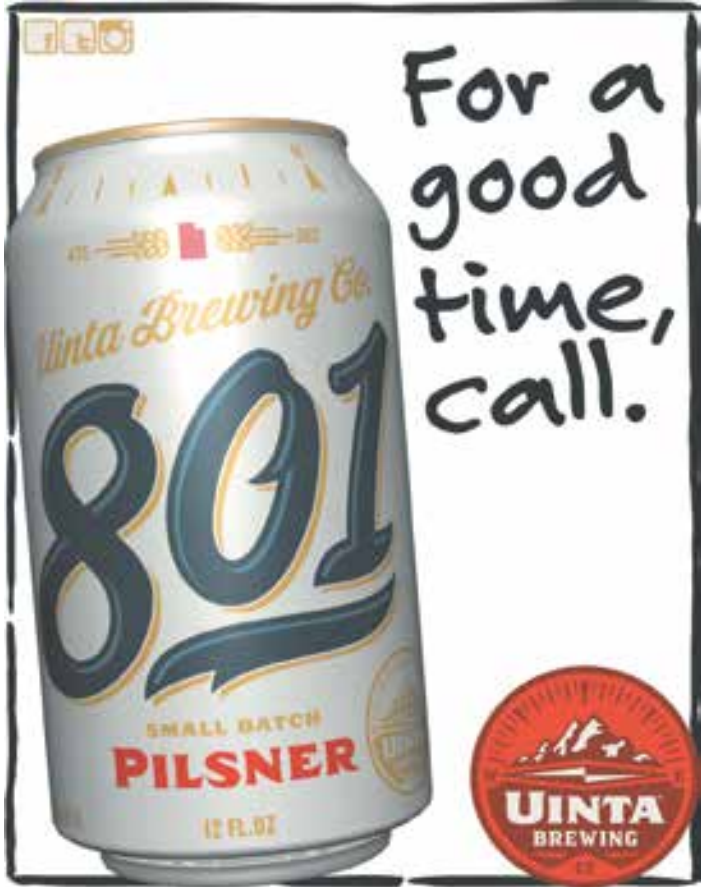
pay enough for that kind of entertainment while standing in line, buying some cheap beer and a bag of chips. My roommate hates the Quickie Mart, though, because one time the clerk tried to sell him some of those knockoff Viagra boner pills.

After several trips to the Quickie Mart, I realized I probably should figure out what the neutral gang colors are in my new neighborhood. I would hate to get accidentally capped for claiming the wrong set unintentionally. I put out a Facebook post asking if any of my Rose Park friends knew what I should be wearing. The best comment was rose pink. Other suggestions were to wear red and blue at the same time, a soft salmon color—or a Lakers jersey, which would never happen. I've opted for all Utah Jazz gear to keep me safe, which is pretty much what I wear all the time anyway.

Despite the lack of coffee or bars within walking distance, I like it here. The neighbors are nice, there's a bike trail that leads straight to a liquor store by my house, and the tacos are phenomenal. All I have to do is keep an eye on the Tent People, and it's all good in the hood.




Little did Mike Brown know that his new neighborhood, Rose Park, is rife with Lakers fans.



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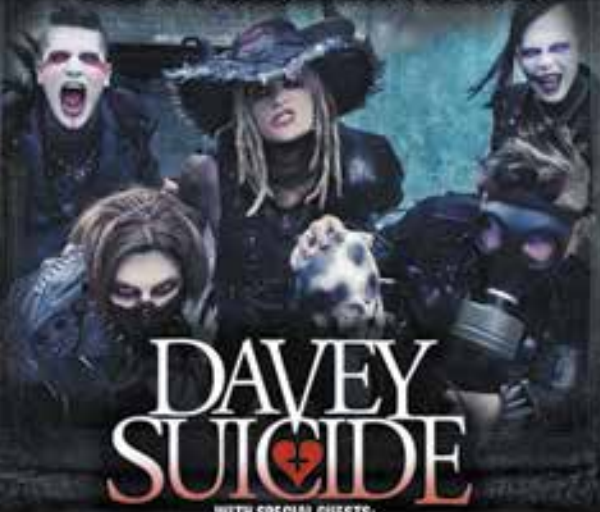
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By Mike Riedel
alegeek@gmail.com

Have you been to the grocery store or liquor store lately? You may have noticed that there is a sh'load of beers cluttering up the fridges and the shelves in damn near every shop that you visit. This is a great thing! After what seems like a lifetime, we beer-loving Utahns are finally getting the suds selection that many have been screaming for since the late '80s. If you're a frequent reader of the *SLUG* "Beer Reviews" (Hi, Mom!), you may have observed that (for the most part) every month, we get to sink our teeth into new beers. The Salt Lake market is being inundated with outside brands like never before. This month is no different. Not only do we continue to offer new brews to discuss, we can also add new beers from new local breweries. Our beers this month are mostly homegrown and specifically made for these hot August days.

Accelerator IPA
Brewery/Brand:
2 Row Brewing Co.
ABV: 7.0%

Serving Style: 12-oz. bottle
Description: Accelerator IPA pours a light amber with a large collar of foam. The nose is sweet with big, round tropical/citrus fruits, and there's a bit of toasty caramel as well. The taste is much of the same. It starts with some mild spicy hops, which builds into more tropical fruitiness. A nice bed of malts comes next, providing a nice balance to the hop bitterness. Dry, piney hops round out the back end, bringing it all together. The finish is semi-dry and super clean. The body is thin to medium, with pleasant carbonation, giving it a light creaminess.

Overview: Generally, small breweries such as 2 Row don't often debut beer with such strong ingredients. Most of the good hops are already contracted out. Owner/Brewer **Brian Coleman** worked some serious magic to get you the hops you want in an IPA you'll crave.

Contrail White
Brewery/Brand:
Uinta Brewing Co.
ABV: 4.0%

Serving Style: 12-oz. can, draft



Description: This beer pours a somewhat cloudy straw color with a bright-white pillow of foam. The nose is mildly doughy with hints of coriander and citrus peel. The taste is similar, with doughy bread and dry crackers up front. Some coriander spiciness and bitter orange peel comes next, with a moderate amount of floral hops and spicy Euro grasses rounding out the end. The finish is faintly dry, light and refreshing.

Overview: This is one of those "best of both worlds" beers. It's lightly spiced for those who aren't big on ester-y Belgian-style beers, but have that added zap that makes it more than a lawnmower beer.

Even Keel
Brewery/Brand:
Ballast Point Brewing Co.
ABV: 3.8%

Serving Style: 12-oz. bottle, 12-oz. can, draft
Description: Even Keel pours a golden amber color with a sudsy two fingers of head that has staying power halfway through the glass. The nose has a nice, bright, citrusy and floral blast with little in the way of malt sweetness. The taste starts with tangerine rind and grapefruit. Thin malts come next with a resin-y punch of bitterness in the end. It finishes light and dry.

Overview: While this is a nice beer, its price point and low ABV (even for Utah) may make the casual beer shopper look for another option. It's a nice session IPA, but I was hoping for a little more from a Ballast Point offering.

For daily updates on what's happening in Utah's beer scene, please visit me at The Utah Beer Blog: utahbeer.blogspot.com.

Read more reviews at
slugmag.com



BMX

Eric Stewart – Tree Ride – Salt Lake City, Utah



By Matthew Windsor • matthewxwindsor@gmail.com
Eric is a bit of a nomad, traveling around the country for work and always bringing his bike along with him. Coming in from Atlanta, Ga., Eric has been incredibly stoked on both Utah's natural beauty and the fact that we have no shortage of dope spots to ride. Summer in SLC usually means a ton of new people rolling through, and I'm always happy to meet someone with such a positive attitude about their surroundings.



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AUGUST 19TH



AUGUST 27TH

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AUG 5TH

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AUG 6TH

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AUG 13TH

JASON ISBELL
AUG 14TH

DAWES w/ JAMES VINCENT McMORROW
AUG 18TH

SOCIAL DISTORTION
SEPT 3RD

ALLEN STONE
SEPT 15TH

BLACKBERRY SMOKE
SEPT 17TH

BETH HART
SEPT 19TH

GET THE LED OUT
SEPT 25TH

AER
(ALL AGES)
SEPT 30TH

FORTUNATE YOUTH
(ALL AGES)
OCT 1ST

ZZ WARD
(ALL AGES)
OCT 3RD

UB40
OCT 5TH

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GALLERY STROLL



Photo: Art Access Gallery

Art Access Gallery will feature works from their Teen Workshops and Partners mentoring programs from Aug. 21 through Sept. 11.

Art Rising: Gallery Stroll Builds Artists Up

By Mariah Mann Mellus
mmellus@utahfilmcenter.com

In a letter to his son in 1746, statesman Philip Stanhope, the Fourth Earl of Chesterfield, wrote, "Whatever is worth doing at all is worth doing well." It's fatherly advice that holds true 269 years later. Luckily, in the artist community, we have a tradition of mentoring—this tradition of passing down techniques and earned knowledge continues today in the forms of workshops, artist lectures, higher education and peer mentoring.

Gallery Stroll pays homage to this power of building up the community from within. Held on the third Friday of every month, this event gives the community an opportunity to see art on many levels, from the budding artist to the master craftsman. Artist receptions are held from 6 to 9 p.m. and provide an opportunity to speak with artists and offer support, criticism and praise. The Aug. 21 Gallery Stroll has much to offer, but I present to you two opportunities to see emerging artists alongside established artists, working on being the best that they can be.

Terence K. Stephens has traveled the world for his art. After receiving his Bachelor of Fine Art from the University of Utah, he went on to study in Avignon, France, and Washington, D.C. He recently returned to Salt Lake City after stints in San Francisco and Seattle, where he was commissioned to do several murals. While in Seattle, he served on the board of the *Center of Contemporary Art*. Stephens has now returned to Utah to impart his knowledge of the arts to those just entering the art scene. His newest venture, *Art 270 Gallery*—located on 270 S. Main Street—strives to bring in artists from different regions, and

also from diverse social and economical classes. The August show, *Uptown*, features Nate Lusan and Michael Lopez's airbrush work on canvas, clothing and cars, and Ryan Akerley's futuristic landscapes paired against Stephens' traditional landscapes. For more information on this and upcoming shows, visit art270slc.com.

Art Access Gallery has a long tradition of providing artist workshops, residency programs and mentorships, along with curating captivating and enlightening exhibits. August's gallery exhibit, on display from Aug. 21 through Sept. 11., will feature the work of the *Teen Workshops* and the *Partners* mentoring program. Teens explored *Altered Thrift Store Art* with Megan Hallett; *Upcycled Mosaics* with Louise Fischman; *A Bit of Kitsch: Image transfer Furniture* with Stephanie Swift; and *Animal Expressions: Drawing and Painting* with Ron Russon. In the *Partners* program, mentoring artists work with emerging artists with various disabilities in one-on-one, custom sessions. Apprentice artists hone a range of skills, including their own styles and techniques, business plans and marketing. On display in the main gallery will be the work of both the apprentice and the mentor: Melissa Rasmussen and Kirstin Scott in creative writing, Alissa Meservy Bott and Sue Martin in watercolor painting, Paul Williams and Royden Card in abstract realism landscape painting, and Zack Barnett and Elizabeth Schulte in digital media and animation. Also on display will be the work of previous partnership success stories: Jaren Nielsen and Stefanie Dykes in printmaking and Keaton Buck and Sarinda Jones in fused glass.

Whether you're an artist looking to be inspired or you're an art patron broadening your horizons, *Gallery Stroll* is an excellent night to rise to the occasion.

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BOOK REVIEWS

**Crate Digger: An
Obsession With Punk
Records**
Bob Suren
Microcosm Publishing
Street: 06.09



Crate Digger is an excellent, fun and engaging read. It is the story of **Burrito Records'** Bob Suren's life of collecting punk records, playing music, running a record store/label, and succeeding and failing. This book narrates his life, highlighting notable titles like **The Dictators'** *Go Girl Crazy!*, **Gay Cowboys in Bondage's** *Owen Marshmallow Strikes Again*, **Raw Power's** *Screams from the Gutter* and **The Stalin's** *Go Go Stalin*, and then using them as a way to relate the records' significance to parts of his life. While this certainly is an amusing way of relating a memoir, it is no less honest or sincere. Rather, Suren's life is a wonderful reflection of someone who collects records, since each artifact he lists has its own special place and

meaning. As a record collector myself, I can empathize with much of Suren's accounts through experiencing similar adventures and exploring the unique connection to the worldwide community that exists for those who appreciate music in this particular fashion. With all of that said, I would highly recommend this book to any punk enthusiasts or record nerds due to the obvious themes that *Crate Digger* explores. I guarantee that you'll dig it. —Nick Kuzmack

**Sugar House Review
#10**
Various Authors
Self-Released
Street: December 2014

The cliché "never judge a book by its cover" is poignantly manifested in this amazing poetry book, which appears like an annoying collection of dessert recipes. Do not be fooled by the clown-pants print, dear readers—*Sugar House Review* has continued to do impressive work compiling writers for their magazine. Featuring over 50 friends with pens, both local and abroad, the texts within cover topics such as zine making, public school intruder drills, addiction, open letters by Helen of Troy, the violence of mundanity, and a hefty handful of other topics which one might encounter from trying out the whole "humanity" thing. In short, the writing is enriching and unexpected throughout. This issue of *Sugar House Review* is definitely worth the \$12 it takes to support a local publication that is doing its very damndest to pair the talent of Salt Lake's writing community with the rest of the literary world. If you're looking to get shit-faced on words this weekend, pick this up and mingle your linguistic oddities with some complete strangers for a while. It will help you prepare for the next issue. —Nic Smith



PRODUCT REVIEWS

House of Good JuJu
**Sacred Space Smudge Mist &
Aura Cleansing Soy Candle**
Houseofgoodjuju.com

Utah's House of Good JuJu is a company fixed on the purpose of creating products that heal. They offer products ranging from soaps and candles to mist sprays and JuJu bags. Their Sacred Space Smudge Spray (\$20)—made with dried sage, juniper and lavender and infused with Smoky Topaz and Black Tourmaline—is a powerful scent that first smells like a rubber floor mat from a new car, but after spraying it in the air, it retains a soft, copper smell. Their Aura Cleansing Soy Candle (\$20), which mixes Lemongrass with Clear Quartz, Fluorite and Amethyst, emits a sweet, cotton candy-flavored Dum Dum smell, which, while lit, leads to a calming feel. The products are said to improve the spirit of the spaces they are used in—from the testing and different house placements, they both soothe and allow for purposeful and soft breathing. Find your JuJu at this year's *Craft Lake City DIY Festival*. —Barnabas

kekemomo
8-oz. Candle and
2-oz. Salve
etsy.com/shop/kekemomo



Sisters **Kellie Heap** (keke) and **Morgan Heap Zavala** (momo) are the purveyors of the scentsational products of kekemomo. Sourced from natural, local-when-possible ingredients, kekemomo's products—from candles and wax melts to salves, soaps and lotions—are handmade with the sisters' intent of nourishing bodies and elevating spaces. Kekemomo's fragrant aromatherapy candles are everything candles should be: bold enough to

fill a room with a pleasing scent, yet subtle enough to not overpower one's palate. Offered in varieties like Fig/Bergamot, Ginger/White Tea and Tangerine/Vanilla (\$14.50 for one 8-oz. candle, \$39 for three), these candles are a great addition to any home. Not satisfied with just nourishing your nostrils, kekemomo also make all-natural skincare products. Combining energizing lemon and warm sugar oils with soothing beeswax, aloe vera and olive, coconut and almond oils, the Lemon Sugar Salve was a perfect remedy for my dry, desert-chapped skin. Whereas most commercial lotions tend to be greasy and offer short-lasting effects, kekemomo's salve applied as smooth as cake icing, moisturized my skin, and lasted for hours without being too oily. Presented in 1-oz. tins—\$6 or three for \$15—these salves are perfect for little gifts or for popping in your bag for sublime, on-the-go skincare. Visit the kekemomo booth at *Craft Lake City DIY Festival* to stock up, or visit their Etsy for a full range of products and varieties. —Christian Schultz

Palate Polish
Nail Polish
palatepolish.com



Portland-based Palate Polish has the whole package: Their nail polishes are all handcrafted in small batches, vegan and 5-free—meaning that they don't contain toxic chemicals like formaldehyde or toluene. Nail polishes that promise to be harm-free or all-natural sometimes tend toward weak or watery applications, but Palate Polish is as luscious as its food-inspired colors are, which range anywhere from Sriracha to Açai Bowl to Brut Champagne (\$10 for a 5-oz. bottle

or \$30 for five). The polishes are true to color, with exquisite pigments, full opacity and glossy finishes. The polish is fairly thick without being goopy, drying in average time for an almost velvety texture. The most impressive aspect of the Palate Polish, however, was in the flawless application, which was light, smooth and controlled, with minimal streaking. Opacity-wise, the colors hold remarkably well with just one coat—a second coat brings darker and richer tones. Glitter polishes have a tendency to be uneven and sticky, but the Gold Gumdrops applied just as effortlessly as any of the other polishes, with surprising and shimmering coverage. The polishes are long-lasting and chip-resistant, and they're sure to add a bright splash—or subtle accent—to any fashion palette. Be sure to visit this booth and whet your palate during the *7th Annual Craft Lake City DIY Festival*. —Kathy Zhou

SaltyHoney
Premium Beard Elixir &
Beard Balm
saltyhoneywax.com

SaltyHoney is a small, Utah-based company that produces high-quality facial-hair-care products. I've tried my fair share of products in other lines, and while I appreciate the many differences between them, I often find myself looking for something that can get my hairy tangle in order without it feeling greasy or dry afterward. SaltyHoney, thankfully, seems to understand my plight. Their Beard Elixir (\$22) provides a nice, smooth foundation for my beard that keeps it moisturized at the roots, which keeps errant hairs from curling off in random directions. Meanwhile, the Beard Balm (\$16) has a nice, thin consistency, avoiding the gritty viscosity I have unfortunately become used to with other products. It doesn't have the sheer holding power that you can get elsewhere, but I'm actually quite satisfied with SaltyHoney's ability to tame my curly beard. In the furtherance of achieving my ultimate wizard beard, I have searched far and wide for products that can help to enhance the health and shape of my facial hair, and SaltyHoney has more than earned its place in my medicine cabinet. Check out their booth at the *Craft Lake City DIY Festival* Aug. 7–8. —Henry Glasheen

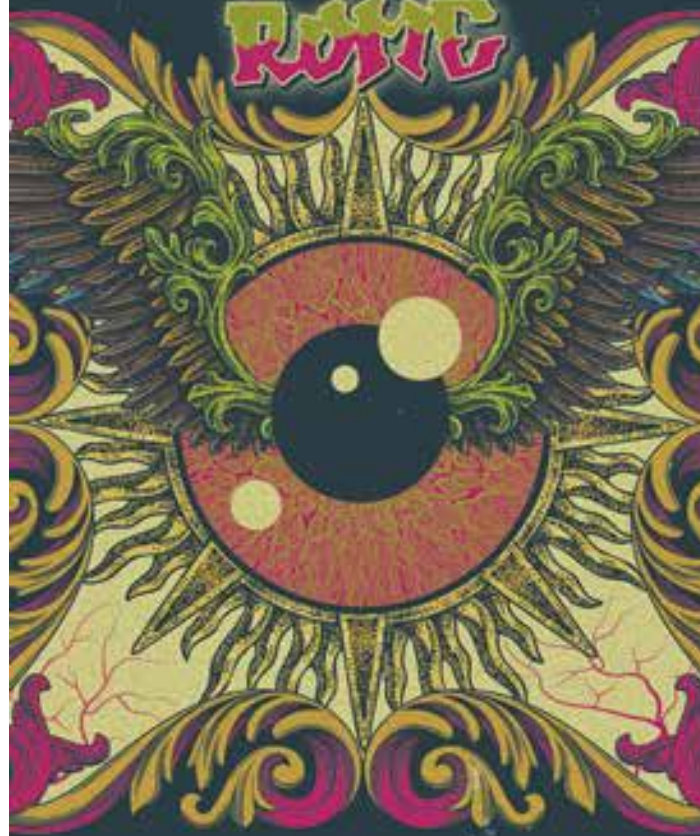
**The Smelly Goat Soap
Company**
Soap and Lip Balm
etsy.com/shop/SmellyGoatSoap



Goats are magical creatures—they're superb weed-whackers, effective pack animals, YouTube sensations and great companions, all in addition to providing the dairy milk of choice for over half the world's population. With a name like Smelly Goat, my mind first drifted to piquant goat's-milk cheeses, but bar soaps and bath products are what The Smelly Goat Soap Company trade in. Made with saponified fats, coconut, olive and essential oils and, of course, goat's milk (sourced from California), Smelly Goat's soaps are like bars of gold for your bathroom. Aromatic combinations such as Bergamot and Cedarwood; Sandalwood and Vetiver; and Jasmine, Chamomile and Sandalwood—among others—energized my morning shower routines and left my skin smooth and moisturized. Though bar soaps often leave a chalky residue on my bathtub's veneer, Smelly Goat's soaps rinse right down the drain with water. At just \$5 a bar, keeping your home perpetually stocked with local hygiene products is easy. Also, as someone who can never leave the house without swabbing my lips with Burt's Bees products, Smelly Goat's Hemp Shea Butter Lip Balm (\$3 individually, two for \$5 or six for \$11.50) has kept my lips satisfyingly hydrated in the high desert climate of Northern Utah. Stock up at this year's *Craft Lake City DIY Festival*! —Christian Schultz

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Hey Mr. Cop,

What is the most impressive cop thing that you've ever done? What is it in your career as a cop that you're most proud of?

-Curious about courage

Dear Curious,

I try to write about cop life, not about me, and I'm pretty boring anyways. Also, too much detail could infringe on someone's right to privacy, so I apologize in advance for my generalized response. So, here's my view on courage. It comes from being in the "service" sector for the government in one aspect or another most of my adult life.

I view courage as bravery and an action by someone that is completely selfless. It's an intentional act so completely contrary to one's personal benefit where actual harm—physical or otherwise—is the likely outcome. The key, I believe, is that the "courageous act" is for another rather than oneself.

If someone acts in their own interest, then it's a selfish deed not done for another, and I don't view that as courageous. There's a big difference between the gangster who snitches to get a better sentence and the gang member who snitches because the crime was morally wrong. They're both telling the truth, but their motivations are polar opposites. I've known several "criminals" I'll never forget who did the right thing trying to find a moral

compass, and did so to their own incarceration/detriment.

Firefighters are courageous. Initially, they join because they want to serve, just like cops. I guarantee you, anytime you run into a burning house to make sure there is no one trapped or hurt, it's not in your interest. And, that doesn't just go for firefighters. Cops are almost always the first responders at a house fire. I guarantee that when they hear someone screaming inside a burning house, they're going in. I've seen that numerous times, too.

You don't hear about it much anymore, but this area used to be rife with meth labs—red P reduction labs. I'm guessing most readers have no idea how toxic a meth lab environment is, but when you mix red phosphorous, iodine prill, caustic and pseudo, additionally, you manufacture hydriodic acid and produce phosphine gas. That byproduct will kill you. I know many cops who have knowingly entered these environments at the risk to their health for life, just trying to clean up a neighborhood. A lot of them are dead from uncommon cancers. I view that as pretty courageous. I don't know one cop who got a raise or was promoted for being a lab NARC.

I know cops who've responded on multiple fatalities, including children, at crash scenes. When they're done, they get the awesome duty of making the death notification. They get off shift, go home, sleep and get up, and the very next day, go on another one. And that's just the first two days of their work week. They do this day in and out, week after week. This kind of ethic is what makes me proud. It would be easy to tell dispatch you're not available and let someone else handle it.

Have I known cops who won't go in the burning house, won't work the labs, always writing a ticket when the nasty collision comes out? Yes. Thankfully, they're few in number. Personally, I'm thankful the meth labs are mostly gone—but I'd go back in if they returned.

-Cop

Have a question for the cop?
Email him at
askacop@slugmag.com.

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MOVIE REVIEWS

Ant-Man Director: Peyton Reed Walt Disney Studios In Theaters: 07.17

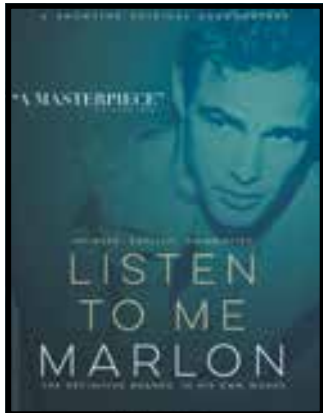
The fact that I'm sitting here writing a review for a big-budget Ant-Man movie makes my inner geek giddy with joy! What a great time we are getting to experience. In the latest addition to the Marvel Cinematic Universe, Dr. Hank Pym (**Michael Douglas**) wants to recruit down-on-his-luck cat burglar Scott Lang (**Paul Rudd**) to become the new Ant-Man and halt Darren Cross' (**Corey Stoll**) project to create an army of miniature foot soldiers. Along for the superhero training is Hope van Dyne (**Evangeline Lilly**), who continuously questions why she wasn't selected for the mission. Many know that writer **Edgar Wright** has been pushing for this project since before the first *Iron Man* film, but left due to creative differences, which is why Peyton Reed took the helm. It's a departure I question, and I wonder how different the final cut would have been. It's easily the funniest Marvel movie to date, and Rudd is the perfect choice as an unusual superhero, but the film does contain some minor issues. It suffers from origin-itis and takes too much time to get the wheels spinning by over-explaining the superpowers, character introductions and montages. With that said, Marvel actually pulled off an entertaining Ant-Man movie! Read that previous sentence again and try to tell me it's not a great time to be a geek. P.S. I love you, **Garrett Morris!** —Jimmy Martin

Batkid Begins: The Wish Heard Around the World Director: Dana Nachman New Line Cinema In Theaters: 06.26

Opening with a poignant cover of **David Bowie's** "Heroes" by **Scala & Kolacny Brothers** while scanning (also poignant) footage from the day-of Batkid event, you should just be prepared to cry your way through

this entire film. Back on November 15, 2013, the hashtag *#SFBatKid* took over the Internet in the viral-est of viral movements—San Francisco's Make-A-Wish Foundation put together 5-year-old **Miles Scott's** wish to be Batman for a day, an event that went from 200 anticipated attendees to a massive, city-wide crowd of over 25,000 people. But, as amazing as that day was, and even with how much this doc focuses around that day, *Batkid Begins* is not about the Batkid story. *Batkid Begins* uses Miles Scott's incredible adventure as Batkid and the viralness of the situation to tell a much bigger story: the story of what is possible when people work together, care about each other and create true community with one another. *Batkid Begins* won't make you cry because Scott is pro-level cute (but he is totes cute)—it'll make you cry because so many people on so many different levels came together to create something truly good and hopeful. Batkid isn't here to save us from villains or tyrants or monsters—he's here to save us from ourselves, from our cynicism and our constant lack of optimism. Batkid is a reminder that we should all be a little more childlike, be a little more trusting, be a little more caring and start giving more of a damn about each other in this world. We need you, Batkid. Save us. —John Ford

Listen To Me Marlon Director: Stevan Riley Passion Pictures In Theaters: 07.29



While **Marlon Brando** may be considered one of the greatest actors of all time, he was also known for being an egotistic maniac and almost unbearable to work with on set. However, this seems to be the case with many of Hollywood's elite. Mr. Brando passed away 11 years ago, but, with the use of never-before-heard audio recording, rare film footage and vintage photographs, director Stevan Riley has compiled an all-encompassing jigsaw puzzle of Brando's life that explores the actor's thoughts on acting, family, sex, love and the ravenous business of film-making. While numerous A-list celebrities may come across as callous beasts, they are only human in the end. Riley makes that fact abundantly clear with this surreal portrait of an icon who finally let the audience witness a glimpse of his softer side a decade after his death. Audiences will be captivated as Brando speaks earnestly about the civil rights movement and his anger for those who stand in the way of progress, as well as his mother's alcoholism. It's a side I can honestly say I never thought I'd see of Brando, but I am certainly glad Riley presented the opportunity. —Jimmy Martin

Magic Mike XXL Director: Gregory Jacobs Warner Bros. In Theaters: 07.01

Well, because my wife and every other squealing theater attendee loved the Kings of Tampa so much three years ago, Hollywood has decided to get the troop back together for one more round of grinding crotches. Years have passed, and Mike (**Channing Tatum**) is out of the stripper business and making custom furniture pieces, but when his former colleagues show up unannounced, it's time to get back in the game at the annual stripper convention in Myrtle Beach, South Carolina (Yes, it's a real thing). Road trip! First off, let's all put our honesty cards on the table. Anyone going to this film isn't going for the plot, which is good because there isn't one. You're go-

ing to watch beefcakes shake their banana hammocks, and that's totally fine and totally dandy. Just don't tell me you and your friends are "going to the cinemas." Lies! Also, I'm from the South. A drive from Tampa to Myrtle Beach takes eight hours, not three days. Harumph! For a two-hour movie, there's only about 20 minutes of dancing—granted, the dances are hysterical, but you're better off going to see the real deal at a club. Just don't eat the popcorn there. Yuck! —Jimmy Martin

Terminator: Genisys Director: Alan Taylor Paramount Pictures In Theaters: 07.01

To be honest, we haven't had a great *Terminator* film in 14 years. *Salvation* was decent but still lacking, and don't even get me started on the train wreck that was *Rise of the Machines*. Now, Alan Taylor offers a complete alteration to the franchise's timeline, so when Kyle Reese (**Jai Courtney**) travels back in time to **James Cameron's** 1984 version, he doesn't find a feeble and terrified waitress like in the original. Instead, the new Sarah Connor (**Emilia Clarke**) has been raised by a protector terminator (**Arnold Schwarzenegger**) since she was a child, and is a warrior ready to fight a new threat called Genisys. Taylor transports us back to the fun of the original as he offers shot-by-shot recreations of Cameron's classic and turns them on their head. Watching an Arnold in his late 60s beat the crap out of CGI-30s Arnold is quite entertaining, and they even recreated those awesome high-top Nikes that Reese steals from the department store! Now, with all of that craziness, the time travel element and everything in between is a total mess with massive plot holes, but Taylor still makes it fun and enjoyable. Just like *Jurassic World*, you must turn your brain off to enjoy. It's the definition of a goofy, over-the-top summer blockbuster. I've said it many times in the past: Drool into your popcorn. —Jimmy Martin

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LOCAL MUSIC REVIEWS

Advent Horizon

Stagehound

Self-Released

Street: 05.19

**Advent Horizon = King's X +
Storm Corrosion +
The Get Up Kids**

In progressive rock and hard rock, there are two primary ways that bands separate themselves from the pack. The first is by incorporating very strange/dissonant passages and melodic changes that are extremely difficult but have little to do with the original theme of the song. The second is what Advent Horizon employ on their album *Stagehound*—integrating a multitude of styles played with high proficiency while never deviating from the primary key or emotion of the song. By combining modern-sounding rock with a bit of the upbeat tunefulness—found with some '80s prog rock as well as touching acoustic passages—as the base of their music, elements of '70s funk and R&B with a touch of swing, you'd think it would leave you with a musical mess—but no. Instead you get musical brilliance that's extremely enjoyable. —R.G.B. Robb

The Anchorage

Regrow

Self-Released

Street: 04.07

**The Anchorage =
(Rx Bandits +
The Expendables) /
Mad Caddies**

According to their Facebook page, The Anchorage was formed "from the dormant remains of various SLC-based ska bands." The Anchorage have a surprisingly intricate sound for a ska band, making them almost an alt-rock band with a horn section. Vocalist/guitarist **Derek Harman** has a voice you wouldn't automatically associate with a band with so many ska/reggae influences—he is capable of getting very soft and melodic while still giving a snarl in the song "Stereotype." There is an excessive amount of nameless, transitory tracks that could have been made into full songs, but the album is rare and unique. Anyone who is a fan of the local ska/punk/indie scene should definitely pick up a copy. —Ali Shimkus

Audio Polaroids

Learn to Fall EP

Self-Released

Street: 06.04

**Audio Polaroids =
Nickelback + Foo Fighters**

Audio Polaroids sound like they would fit right in at *The Royal*, or maybe that one bar in Ogden. Their almost alt-country take on modern hard-rock pop is cleanly executed, if not terribly creative, and I think there are a lot of people outside of their native town of Payson who could get into it. Though this record isn't really up my alley so much, I think it'd be unfairly selling these guys short to say this is bad, because it's not. The main problem I have here is that this isn't anything new. This ground has been tread over and over again for the past 15 years in hard rock. There is a lot to be said for not sucking, and on that front, these guys succeed more than most local bands, but when a band is this talented, it'd be nice to see them do something more interesting. —Alex Gilvarry

Baby Gurl/Gaytheist

Split EP

Self-Released

Street: 05.05

**Baby Gurl/Gaytheist =
Queens of the Stone Age +
Fucked Up + Hot Snakes**



This split is an example of two great bands doing great things. Our hometown heroes, Baby Gurl, show a lot of change with their contribution. In comparison to *A Name and A Blessing*, the songs are more focused and don't wander as much. That being said, the songs are rife with tongue-in-cheek bro-jokes and bass slaps—it just makes me excited for their upcoming LP.

Portland's elite, Gaytheist, offer a quality portion—similar to what they cooked up in *Hold Me ... But Not So Tight*, but new. No ground is broken, but anything Gaytheist do is gold. I loved their albums, but seeing them perform live is way better. Pick this up for two bucks and strap in. —Alex Cragun

Burnell Washburn

Gratitude

Self-Released

Street: 05.18.14

**Burnell Washburn =
Action Bronson + Grieves +
Kooley High**

Burnell Washburn is a gifted rapper. Every track on *Gratitude* is like a chapter in an autobiography—there are some gut-wrenchingly honest moments, such as dealing with his mother's terminal illness or enduring the loneliness that comes with being on tour. However, there is also a subtle positivity that permeates throughout the album. "Eyelashes" is straight-up powerful, as Washburn raps, "Had a dream where I had to spread my mom's ashes / When I threw her off a mountain in the sky / She looked me in the eyes and said she felt alive." With his impressive rhymes, it's no surprise that he's landed a spot on tour with **Sage Francis**, and I'm excited to see what he comes out with next. —Ali Shimkus

Clawson

Old Soul

Self-Released

Street: 04.10

**Clawson = Sage Francis +
Eyedea and Abilities**

Old Soul is an impressively cohesive album/hip-hop autobiography. Clawson's rhymes are complex, and the theme of being an old soul in an angry, fucked-up world is constant throughout, whether he is talking about his personal struggle or society at large. "Different," featuring **YZE**, exhibits Clawson's rhythmic and storytelling prowess as he raps, "Osh Kosh oh my Gosh / I'm that kid again high on Ritalin," conveying hopelessness in the past but also a sense of pride for his individuality and how far he has come. **Rage Against the Machine** is an obvious influence in tracks like "Guerilla Warfare" and "Through Struggle." Some of the tracks feature

beats that seem lackluster or overdone, but Clawson has plenty of talent and guts to make up for this—fans of the local rap scene should definitely take notice. —Ali Shimkus

Daniel Pimentel

Selfish Songs

Self-Released

Street: 06.15

**Daniel Pimentel =
Modest Mouse x
Blitzen Trapper +
Ben Gibbard**

Opening with various voicemails about overdue library books and deeply personal fights with friends, *Selfish Songs* offers a detailed look inside Daniel Pimentel's life right from the get-go. The album continues to follow this pattern with each song exploring different sounds and themes—see folk-rock tendencies on "Wanderlust" versus the soul-searching contemplativeness of "Alleluia" to the piano-pop ditty in "Light Blues." Normally, I shy away from artists that attempt such a vast variety of sound, but here it actually works. Each song is a natural progression of the one before it, creating a moderate balance across alternating genres. Definitely worth picking up. —Allison Shephard

DJ Buttweed

Got My Money and

Mercedes

Self-Released

Street: 01.01

**DJ Buttweed = Jon Lajoie +
Three Loco**

Please understand that this is a comedy album, not a rap album, despite what DJ Buttweed might tell you in "I'm a Rapper." Repping Utah in kitschy, YouTube-esque comedy raps, DJ Buttweed explores masculinity, sexuality and what it means to be a rapper to preset keyboard beats. Even the album art has a Mercedes logo haphazardly photoshopped over the grille of his Toyota. Though some of the jokes seem over the top, there are plenty of funny (and possibly profound?) moments. In "Masculine American," he raps, "You wanna look good / don't got time to get laid / if you don't look good / how you supposed to get laid?" That's deep. —Ali Shimkus

Ethan Blackburn
Impressions of Her
L.A Blue Records
Street: 04.30
Ethan Blackburn =
Herbie Hancock +
Jaco Pastorius

I think someone is playing a joke on me with this album. Ethan Blackburn's *Impressions of Her* consists of two lengthy, non-sequitur tracks and is the strangest cacophony of soft-toned keyboard sounds that has ever intruded my ears. It's like a bunch of self-proclaimed jazz musicians went into Guitar Center at the same time and tested out different instruments. I don't ... hate it? But I certainly don't like it, and I listen to weird shit—I've been an avid **Mike Patton** supporter for years. I suppose if someone put this album on at a philosophy professor's house party in the Avenues, someone might pretend they enjoy it, then they'd steal all of the silverware. The only cool thing about this album was that when you download it you also get the sheet music. Is that cool? I don't know. —*D. Mimmis*

Heartless Breakers
The Great Give Back
Animal Style Records
Street: 03.10
Heartless Breakers =
Sum 41 + Paramore +
The All American Rejects

After one listen to the Heartless Breakers' *The Great Give Back*, I packed my bags, plopped down at the local pool and turned the tunes back on. The album was emitting everything I remember about being young and full of life, including the realization that deep pools also have their shallow ends. The pool was perfect. Heartless Breakers carry all the excitement of a rocked-out alternative summer album, but they also carry the weight of summer's fleeting themes. They present emotion with a perfect pitch of energy behind it. "Carbon Copy" is easily everyone's favorite, but "Subdued" scored some points, and "Apartment 1E" was the song that stayed in my head the rest of day. The album carries a bit of hardcore nostalgia between its beats and heavy, rocked-out thumps. It feels like staring at a reflection of summers past, and by the time the album's title-track finishes, you'll be extremely satisfied and ready to start it all over again. —*Benjamin Tilton*

Hoops
A Whiff of Spirits
Chthonic Records
Street: 04.06
Hoops = The Tape Beatles +
Brion Gysin

One of the reasons I enjoy cut-up, experimental-collage sound recordings is the total disregard of the legalities of using samples. Hoops are no exception with this digital and cassette

release. One of my favorite illegal samples is in the track "We Say These Things in the Name of Jesus Christ," which has a hee-haw, ho-down moment with **Alabama**'s "Mountain Music." This recoding also comprises lots of other noises and field-recording-type sounds. I prefer the cut-up experimentation stuff to the long sound-loop tracks, but I think that they would be better pressed as lock grooves on a 7", allowing the listener to manipulate and interact. You can download *A Whiff of Spirits* for free, or if you contact the project, they will give you a cassette—just pay postage. Do yourself a favor and check it out. —*Mort Kilgore*

I Capture Castle
Daydreamer
Self-Released
Street: 06.06
I Capture Castle =
Cavalera Conspiracy +
Blood On The Dance Floor +
Danny Elfman +
Leaves' Eyes

When bands fuse different musical genres together, it's always a mixed bag. Sometimes it can be utterly amazing (like some of the jazz/rock fusion songs penned by **Frank Zappa**), or sometimes it's dubious at best (like rap/metal à la **Limp Bizkit**). *Daydreamer* has moments of both grand declaration, and others that should have been left off. Musically, the best elements on the record happen when they are able to fuse brutal, groove/thrash-influenced metal with pieces that are very cinematic and sound like they could appear on any number of **Tim Burton** films, along with certain melodic structures that fit with many bands of the male/female vocal juxtaposition variety. Really, the only songs on the album that don't fit are the ones with heavy electronic elements, especially the song "Paradox Personified." This is an album for the metalhead looking for something definitely not "run-of-the-mill." —*R.G.B. Robb*

Icy Blu
Portraits of Imagination
Self-Released
Street: 04.15
Icy Blu = Tech N9ne +
Hopsin

Upon first listen of his *Portrait of Imagination*, it is blatantly clear how embedded gangsta rap is into Icy Blu's being. Icy Blu has been writing rhymes since he was 8 years old, and with his most recent installment, that is well represented. *Portraits of Imagination* is a force of nature with fast and aggressive lyrics in "Blu & Hemis," "It's what we Do Feat. Hemis & Grizzlee Beats & Russell Rock" and the heavy beats of "We Killin' It Feat. Sequence" and "No Turning Back." The standout track overall has to be "Who's That Feat. Atheist & Clawson"—with an attack of lyrics and a metal-inspired beat, this song is nothing to ignore. *Portraits*

of *Imagination* is not an album to take lightly. —*Connor Brady*

Illwinded P
Spirited Away Vol. 2
Self-Released
Street: 10.31.14
Illwinded P =
Del The Funky Homosapien
+ MF Doom + Nujabes

After a long, two-year wait, Illwinded P's *Spirited Away Vol. 2* graced our ears and was easily the best thing given out on Halloween 2014. *Spirited Away Vol. 2* is truly a masterpiece in its sound, lyricism and all-around execution. The album plays out following the story of an accidental killing and it being covered up. The story fits perfectly, bringing in a bit of comedy into a dreamy and jazz-inspired album. With its use of experimental and calming beats, *Spirited Away Vol. 2* is a mixture of the '90s independent scene and bumps from **Adult Swim**. This specific sound is no coincidence either, as "**Flying Lotus**," "**El-P**" and "**Dave Brubeck**" are "producers" featured on the album. I recommend that anyone who is a fan of technical and soothing hip-hop to do yourself a favor and head to *illwindedp.bandcamp.com* and download a copy of *Spirited Away Vol. 2*. —*Connor Brady*

Lost, The Artist
Lost Boy vs. The World
Hibernation Records
Street: 05.12
Lost, The Artist = Dine Krew
+ YZE

Lost, The Artist is a local rapper with plenty of piss and vinegar and an all-or-nothing attitude. Each track has plenty of bite and venom, especially "Laced," written about the drug culture in SLC. Love song "Ca. Girl" laments a lost love and articulates an experience that many Utahns can relate to as he raps, "When I'm done with California / I'll come die in Salt Lake City." Though Lost, The Artist exudes confidence, there is something humble about his declaration that he is a "hip-hop immigrant," and he moves effortlessly from cheeky, mocking lyrics to more serious material. His articulation of life in SLC is reason enough to listen, but his tight rhymes are equally impressive. —*Ali Shimkus*

The Moths
Necromancy: Rock-N-Roll
8ctopus Records
Street: 04.24
The Moths = Joy Division +
Dead Boys + Killing Joke

There is no better description for The Moths than their own self-description as rock noir. The Moths have an infectious energy that is dark, hauntingly lively and delightfully provocative. *Necromancy: Rock-N-Roll* is a brilliant mix of gothic-punk passion with

sounds from psychedelic garage that meet a primal post-punk nature, and has the ability to totally consume the unsuspecting mind of the unwary listener. I found this especially true after listening to the tracks "The Yelling Sack" and "Eye." The release of *Necromancy Rock-N-Roll* includes the EP, a booklet, a yelling sack and a bonus disc of over an hour's worth of inaudible noise titled "INata Drol Liah LIA!" So, buyers, beware: This is something unique to our city and should be spun without hesitation. —*Nick Kuzmack*

My Education/
Theta Naught
Sound Mass II: Spiritual Docking
Cleopatra Records
Street: 04.05
My Education/Theta Naught =
GSY!BE + Dirty Three +
Oiseux-Tempête

As touring partners and close musical collaborators, SLC-based Theta Naught and Austin, Texas-based My Education create dense, emotive post-rock that seemed predestined to fall into each other's loving embrace. *Sound Mass II* exists as a vehicle to explore joyful and informed improvisation between the two acts. Theta Naught's heady, post-classical strings simultaneously buoy and add depth and breadth to My Education's kraut-informed rock-ist explorations into long-form compositions and dynamic build-ups to roofless crescendos. These two groups don't waste a terrible amount of time feeling each other out. Rather, they launch headlong into scorching, eight-to-10 minute burners rife with enough tension and unexpected twists and turns from forlorn and "filled with ennui" to epic, rhythmic heaviness that leave the listener breathless at the end of each track. There have been a few records outside of the jazz and noise canon that capture improvisation at its most astute and conscious—this is one of them. —*Ryan Hall*

Opey Tailor
Shoplifting Ephedrine
Self-Released
Street: 03.03
Opey Tailor = Eminem +
Insane Clown Posse

Opey Tailor is the rapper your parents warned you about. With his most recent release, *Shoplifting Ephedrine*, that reputation holds on strong. His lyrics and execution scream, "Fuck you," to playing nice, and he's unapologetic in his delivery. If you were going to listen to one track from *Shoplifting Ephedrine*, I would recommend "In A-Maze." The song highlights Opey Tailor's rapping ability, and the collaboration with **Yomi Love** and **J-Rome** comes together nicely. Opey Tailor is keeping the Ogden rap scene raw, and his no-holds-barred style is something to appreciate. —*Connor Brady*

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Quiet House

Self-Titled

Studio Studio Dada

Street: 04.10

Quiet House = Passenger + Typhoon

Quiet House are a local six-piece, or-chestral-folk-sounding band. Intimately played and live-sounding, this album reflects the work of one guitarist/vocalist, one drummer and a string quartet. *Quiet House* often shifts between fast and slow, complex and simple rhythms. There are equal parts intricate string sets and simple folk, and acoustic guitar solos occur on tracks like “Death Leather.” Vocalist **Stuart Wheeler** sings songs about negotiating parts of life, like religion, in order to become himself. His cool and soothing voice laments over the guitar, rolling drums and bows. The strings play a core, strengthening role rather than serving as subtle background noise. Each instrument and lyric flows perfectly together, making this album an overall comfortable, refreshingly easy listen. –Lizz Corrigan

Rich Girlz

He’s A Lover

Self-Released

Street: 06.26

Rich Girlz = Thee Oh Sees + The Parrots + Weezer

Here are Rich Girlz, Salt Lake’s distorted, cheesy wrappings of a **Burger Records**-styled rock n’ roll sound. They’ve got the snotty angst, feelings of societal misunderstanding and the provoking attitude that represents the next generation of garage bands looking for a cool place to have a whiskey-Coke and fries. Whether it’s the ageless desire for something meaningful—as told in the number “Catcher in the Rye”—or their reflection of **Ty Segall**’s iconic, rebellious stature in “Crosby’s Possession,” it is clear that rock n’ roll’s torch has been passed and that it’s here to stay. So, dig this, and beware: *He’s A Lover* represents the relevance of the hearts and minds of up-and-coming snotty teenagers with something obvious to declare through the the electric guitar, bass and drums. –Nick Kuzmack

Scenic Byway

Hydroplaning

Self-Released

Street: 04.20

Scenic Byway = Flobots + Sweatshop Union

I can honestly say that Scenic Byway’s *Hydroplaning* is like nothing I have ever heard before. The Salt Lake City group of six have put hip-hop together with a live band for an unmatched sound, working in acoustic guitar, trombone, drums and samples from shows like *Looney Tunes* and *Futurama*. *Hydroplaning*’s sound is summed up tremendously in “Frank Grimes,” the opening

track that features dreamy keyboard work, a hypnotic acoustic guitar riff, thought-provoking rhymes and the soothing vocals of **Alexa Diane**. This album is important in establishing the identity of the Salt Lake City hip-hop scene and contributes to its diversity. Scenic Byway have a fantastic sound and add a great element of live music to hip-hop, and *Hydroplaning* shows this off in a big way. –Connor Brady

Sen Wisher

Glow

Self-Released

Street: 05.09

Sen Wisher = James Blake + Youth Lagoon

This is an aptly titled album, as it exudes a soft, phosphorescent quality. In the first breath, it establishes a slightly hypnotic texture that reminds me of **Radiohead**’s “Lotus Flower.” Though there are only four tracks on *Glow*, it leaves a resounding feeling as it ventures through and then releases the listener from musical tension. Wisher uses ghostly vocals and a variety of synth instruments, such as a drum machine and Casio, to elicit this build. *Glow* heavily comprises electronic sounds, but isn’t overwhelmingly techno-sounding—rather, it translates as a symphonic pop album. As noted on Sen Wisher’s Bandcamp (*senwisher.bandcamp.com*), *Glow* is the first of two albums, both of which are worth keeping on your radar. –Kia McGinnis

September Say

Goodbye

Some Beginnings End

Self-Released

Street: 01.13

September Say Goodbye = Jakalope + Feeder / Paramore

I listened to this album while walking down the street as cotton from the trees fell to the ground in a picturesque fashion. This album was a perfect soundtrack to that experience. From Logan, Utah, September Say Goodbye have woven an album of melodic pop punk that, like the floating cotton, starts off whimsically and then slowly builds to an unexpected and sudden finish. A good example of this is the first track, “Melancholy,” which is a slow, soft song of uneasy emotion and depression. Once the song “Nameless” arrives, however the mood changes, and we have a desperate, angst-ridden, furious pop punk ballad. The only criticism that I could possibly give this album is that the drums sometimes overpower the vocals and the other instruments. Regardless, this is a good album that I recommend for summer walks when thinking about the days before or the days ahead. –Seeth McGavien

Spirit Tribe

Samsara EP

Self-Released

Street: 04.19

Spirit Tribe = Pearl Jam + mid-career Pink Floyd

Spirit Tribe are a young psych-rock outfit who have been playing a few shows in Salt Lake recently with the likes of **Magic Flip**, **Baker Street Blues Band** and **Red Telephone**. With this release, the band seems to strive for a sound that reaches much further than the garage with their recognizable classic rock influences. The opening track, “Infinite Neighbor,” has a spacey solo element akin to **David Gilmore** and other big-name string benders. However, Spirit Tribe are still clearly in the early stages of crafting their sound. The vocals in “Melted Sun,” for example, have a ‘90s grunge-rock flare, which pairs interestingly with the **Jimi Hendrix**-style wah pedal. For me, the most compelling track on this EP is “Night Light” and its cerebral drone noodling. If these guys keep on track, they could really make some emotionally gripping psych rock. It’s not quite mastered yet, but it’s there. –Nic Smith

Suburban Birds

Self-Titled

Self-Released

Street: 05.20

Suburban Birds = Radiohead + Tame Impala + Smash Mouth

To say that Salt Lake City’s Suburban Birds and their amazing self-released, self-titled EP is just a heavily shoegaze-influenced indie-rock album would be fairly accurate. However, that basic description leaves out so much more. You could also include the entire *Time Life’s Sounds Of The Sixties* collection as an influence on their music—portions of their songs have a distinct **Hawkwind** feel (“Awakening”), with some tracks adding a bit of **The Beatles** flavor (“Losing Your Senses”), while others include elements of ‘60s R&B (“Goodbye Goodbye”). Yet, at the root of all of their songs are spacey, dream-like effects funneled through modern alt-rock. Look, I could make comparisons all day, but if you like music that’s a modern take on dreamy ‘60s rock, then just go out and buy it ... today. I’ll wait. –R.G.B. Robb

Tavaputs

Unresting Event

Self-Released

Street: 04.27

Tavaputs = The Smiths + Chelsea Wolfe

On *Unresting Event*, Tavaputs show flashes of real potential. There are cool ideas hidden in these minor-key, slightly atonal, guitar rock songs. Unfortunately, I don’t think they have quite figured out how to execute them yet. Every cool moment comes packaged with 10 fairly monotonous, repetitive and dull moments. There is a droning quality to these tracks that leaves most

of them over five minutes, and I don’t think they really earn it. Instead of taking their cool ideas and distilling them down into something interesting, Tavaputs tend to drag them out until they’ve lost their engaging elements. I think there is room for this kind of downtempo, semi-grunge rock in the Salt Lake music scene—these guys just haven’t figured out how to nail it yet. Hopefully, on future releases, they can cool it with the extended-repetitive-jam-to-end-every-song thing. –Alex Gilvarry

Umbels

Self-Titled

Self-Released

Street: 05.01

Umbels = Incubus’

“Aqueous Transmission” + Modest Mouse’s “Lounge”

This isn’t quite surf rock, folk rock or garage rock—it falls somewhere among all three. Using vaguely tropical sounds (including what sounds like a kazoo) and pleasant guitar strumming, Umbels’ debut album is relaxed and slightly muted. The vocals are fairly quiet and seem to intentionally juxtapose bursts of louder, more vibrant guitar and bass riffs, though, overall, the pace of the tracks is low-key and takes its time. “All In It Now” has a beach-y bass line that is paired well with subtle rock vocals, making it the most striking track of the album. “Howdy Do-Birdz” goes in a more country direction with a swinging upbeat, and is another success. –Kia McGinnis

Various Artists

Fall Songs

Self-Released

Street: 05.04

Fall Songs =

Silversun Pickups +

Isaac Brock + Tigers Jaw

Fall Songs single-handedly blew me away with its all-star compilation of acoustic tracks by **Dance On My Grave**, **Generous Drugs**, **Bird Watcher** and **Westing**. Raw emotion pours out of every song on this split EP, and each artist’s style complements the others’ flawlessly. Dance On My Grave’s vocals are highlighted in “Snakes,” and Generous Drugs’ “Northwest” could hold up to the likes of Isaac Brock. Westing’s execution and use of more than just a guitar adds unexpected new life to the end of the album, and Bird Watcher drives the heart and soul of this album with tracks like “Ms. Matches.” *Fall Songs* is a true all-star cast of Utah musicians. Each song complements the next and pushes the amazing collection of music to its full potential. *Fall Songs* can be found at *birdwatchermusic.bandcamp.com* and deserves that open spot in your music library. –Connor Brady

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MUSIC REVIEWS

Ad Hominem

Antitheist

Osmose Productions

Street: 06.26

**Ad Hominem = Discharge +
The Ascendant x Sektemtum**

One must use caution when reviewing—let alone enjoying the shit out of—an album whose first proper full song is titled “Go Ebola!” If this album came out 13 years ago and my mom found it in my room, I’d still be grounded to this day. Now that that’s out of the way: Fuck me, this rocks. The songs weave punk and black metal riffs with militant samples, chant-along choruses and breakneck speed into a blasphemous tapestry that would make the most seasoned of metalheads cry tears of joy as if they had just listened to **Slayer** for the first time in their lives. Each song stands out memorably, but “Before You Turn Blue” is an unexpected treat of slow, rock-influenced, doom-laden darkness. With *Antitheist*, Ad Hominem have “reached the essence of [their] existence” with this perfect abomination. Just make sure your mom/employer doesn’t find this laying around. —*Nuko Kapao*

Benjamin Finger

Amorosa Sensitiva

**Blue Tapes and X-Ray
Records**

Street: 06.09

**Benjamin Finger = Jimi
Hendrix practicing guitar +
the score to *Shutter Island***

I’m not entirely sure what I just listened to here. Each track on this album is instrumental, each with different instruments spanning genres from free jazz to classical to, well, what sounds like a Theremin solo (aliens). I put the album on, and my roommate asked, “What are you supposed to find in this?” Good question, **Nick**. This is the kind of stuff you listen to as a catalyst for deep thinking. This music will have listeners spacing off, staring blankly at iPhone screens as if entranced and then asking, “What the fuck?” when it suddenly shifts into an unstructured, rhythm-less mess of sounds coming from each instrument. It’s quite exciting, actually. My personal favorites were the string and piano duet, “Waltz in Clay,” and the strange mess of noise

that was “Headspincrawl.” Get this album as background noise for Tumblr-scrolling or journal-writing—you’ll be inspired. —*Julia Sachs*

Deradoorian

The Expanding Flower

Planet

Anticon

Street: 08.21

**Deradoorian = tUnE-yArDs +
St. Vincent**

This debut album from **Angel Deradoorian**, former bassist of **Dirty Projectors**, is otherworldly without being too far out there to grasp. Her use of world-music-influenced beats juxtaposed with electronic keys and vocals makes for a bold, innovative sound. Deradoorian writes songs that are musically dissonant and uses echoing effects on her vocals to create a sense of aloof prowess, such as in “Violet Minded.” There are moments that feel like an electro-symphony in a bizarre yet intriguing way (“Komodo”) as well as moments that incorporate jungle sounds reminiscent of **M.I.A.** (“Beautiful Woman”). Despite being eclectic, to say the least, *The Expanding Flower Planet* is an enjoyable patchwork of an album, held together by Deradoorian’s commanding and lovely voice. —*Kia McGinnis*

Drinks

Hermits On Holiday

Heavenly Recordings

Street: 07.06

**Drinks = Interacción +
Anika + Serge Gainsbourg**

Every year, one album comes along that’s so eclectic and unique that it genuinely excites me about the possibilities of music. **Cate Le Bon** and **Tim Presley** (of **White Fence**) have combined their talents for folk and psychedelic rock to create something in between and entirely new. There’s some noise experimentation reminiscent of **The Velvet Underground**, a little bit of punk and a lot of offbeat styling that reminds me of French folk music. *Hermits On Holiday* may be an eccentric listen, but several parts of the album come with catchy beats that one can head-bob or dance to—“Focus On The Street” and “Time Between” are perfect for either action. It’s easy

to picture *Hermits* as the soundtrack for a neo-noir *Bonnie and Clyde* movie directed by **Jim Jarmusch**. Le Bon and Presley are just that cool together. —*Justin Gallegos*

The Expanders

Hustling Culture

Easy Star Records

Street: 06.16

**The Expanders =
The Aggrolites x
Toots & the Maytals**

Hustling Culture is the work of genius reggae purists. The Expanders have an effortless sound, recalling the bands they hail as their inspirations, such as **The Ethiopians**. “Top Shelf” is easily the most infectious track on the album, with the words “top shelf Cali weed” sung in three-part harmony over a breezy backbeat. The Expanders exemplify the roots movement, keeping their style simple and upbeat with a bubbling reggae organ and rolling bass lines. The Expanders aren’t bringing their positive vibes to Salt Lake on their tour, and I think that’s a damn shame, but *Hustling Culture* is the album to get addicted to this summer. —*Ali Shimkus*

Golden Eels

Periscopes in the Air

Self-Released

Street: 08.14

**Golden Eels =
(The Flaming Lips –
Butthole Surfers) +
Strictly Commercial-era
Frank Zappa**

Started as a side project for **The Glands’** keyboardist, **Neil Golden**, *Periscopes in the Air* is a bubbly, pop-rock album full of lo-fi, ‘80s-style keys. Golden has a whimsical, carefree writing style, speaking about everything from a cat named Jezebel to having tentacles. There is an interesting mix of Southern rock-inspired guitar solos over the fanciful keyboard sounds, especially in “Hi” and “Transmitter.” The combination, though odd, strangely works, and Golden Eel’s lyrics are weirdly charming. In my opinion, there is nothing out there that sounds quite like Golden Eels, and by that trait alone, they are worth listening to. —*Ali Shimkus*

Insect Ark

Portal/Well

Autumnsongs Records

Street: 06.08

**Insect Ark = King Woman +
Locrian**

Experimental sludge and smoldering, ambient drones smash back and forth unexpectedly in this record. Always instrumental and constantly bleak, *Portal/Well* seeps into the tarred marrow of your bones and grips, forcing emotional opisthotonos. “Collector” is especially bass-heavy, and Insect Ark exhibit this motif across the album, especially in light of the fact that frontwoman **Dana Schechter** is, by trade, a bassist. The title track features pinpricks of hallucinatory and nightmarish industrial grind. I’ve had to listen to this album in chunks because it forces me to marinate my psyche in my irrevocable fear of yawning, inky abysses that are both metaphorical and tangible. Pain is often translated into pleasure—*Portal/Well* is terrifying, and my indulgence thereof is intense and unabated. —*LeAundra Jeffs*

Loop

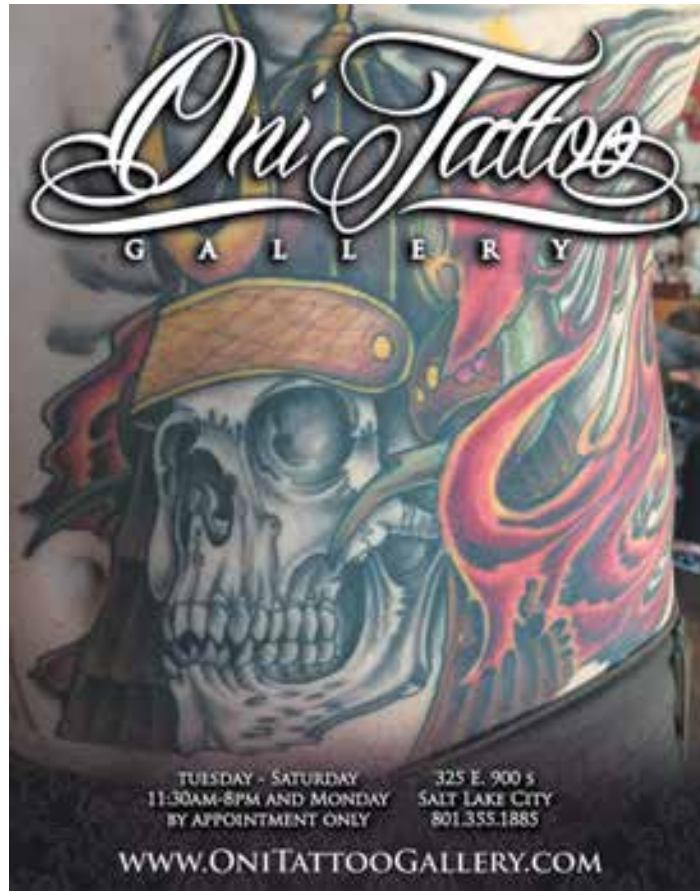
Array 1

ATP Records

Street: 07.24

**Loop = My Bloody Valentine
+ Hookworms +
The Black Angels**

There are few bands who can do what Loop do, but many who have taken up the challenge. Loop’s first bit of new music in 25 years picks up right after the ellipsis of their 1990 hiatus and makes a case for their un-fucking-touchable status. It’s shoegaze fuzz filtered through the deep hypnotic throb of kraut, blissed and bleeding ambient, and the mind-expanding headiness of Britain’s psychedelia, all packed into a four-song EP that warps and wraps each disparate influence into a powerful musical statement of total investment and way-too-cool aloofness. “Radial,” *Array 1*’s final song, is a 15-plus-minute barn-burner—a *Psychocandy*-era **The Jesus & Mary Chain** busted fuzz pedal—with **Colin Newman**’s post-**Wire** explorations into muscular krautrock supported with a bevy of



electronics and good-ol’ arena-rock swagger. —Ryan Hall

Meg Baird
Don’t Weigh Down the Light
Drag City
Street: 06.23
Meg Baird = Dolores O’Riordan + Mariee Sioux

Combining crisp Celtic vocals with precise, finger-picked guitars, Meg Baird takes us on a highly controlled yet surprisingly fluid journey through feelings of displacement and wandering. Moving from Philadelphia to San Francisco, it is clear that—although meditatively so—Baird has experienced a distinct sense of loss (see “Even the Walls Don’t Want You to Go” and “Past Houses”). Even though the subject matter isn’t particularly uplifting, the album never drags or feels too repetitive—each song is perfectly crafted with a soft lightness that keeps it all from getting too humdrum. What’s interesting is that melodies and vocals are often recycled throughout the songs, but as each portion is reused, new elements can be detected. This is perfect for Sunday afternoons and late-night decompressing. —Allison Shephard

Peacers
Self-Titled
Drag City Records
Street: 07.17
Peacers = Syd Barrett + Marc Bolan

I’ll be honest: I could not get into this album. Peacers’ self-titled album was a bit too on-and-off for me. With the exception of a few tracks, I just never heard that catchy beat. Sure, there are some decent tunes on the album, but too often, it lacked rhythm. “Kick on the Plane” rocks and brings a nice upbeat rhythm. However, the somewhat aimless tracks outweigh the good ones for me. If you’re into that **Animal Collective**, all-over-the-place type of sound, you may dig this album—nonetheless, these dudes are talented. —Dylan Evans

Pega Monstro
Alfarroba
Upset the Rhythm
Street: 07.06
Pega Monstro = Moonhearts x Slowdive

Pega Monstro—Portuguese for “catch the monster”—are sisters **Júlia** and **Maria Reis**, who take the strive n’ drive of punk and weave it into a subtly dreamy texture. The duo’s latest release, *Alfarroba*, kicks off raucously with “Braço de Ferro” (“Arm Wrestling”), a wildfire track. Both of the sisters sing, and throughout, the album carries a push-and-pull, an ascent and downpour. It never sits still, but it never exhausts, either: Amid the snare rolls,

ringing cymbals and carousing guitar, the duo choruses steadily and earnestly with surprising, below-the-surface lightness. Each track is grounded and propelled by solid and relentless instrumentals, which, when combined with the vocals, carry *Alfarroba* into that mesmerizing and rapturous genre of dream punk—rapturous because, while there’s an infectious—almost dizzying—restlessness throughout, the vocals float, somehow, with shimmering ease. —Kathy Zhou

Richard Thompson
Still
Fantasy
Street: 06.23
Richard Thompson = Eric Clapton – ripping off American Bluesmen + Van Morrison

I’ll never understand how Richard Thompson isn’t a household name. From redefining folk rock as a young man with **Fairport Convention** to releasing scores of records as a solo artist or alongside his then-wife, **Linda Thompson**, Thompson’s storied guitar ballads are never anything short of masterpieces. This latest album was recorded in Chicago by **Wilco’s Jeff Tweedy**. Tweedy appears in several spots on the record, fleshing out the otherwise sparse compositions. The end result is a smooth mixture of Thompson’s normal Celtic-driven story songs with minimal orchestral overdubs. In classic form, the fresh guitar work in the opening track, titled “She Never Could Resist a Winding Road,” provides the bedrock to a story about falling for a woman who refuses to be tied down. Another track, “Broken Doll,” deals with mental illness. Tweedy’s addition of haunting organ music adds to the general unease of the track. In all, *Still* shows us that, even as he advances in years, Thompson is nowhere near finished. —James Bennett

Shape of Despair
Monotony Fields
Season of Mist
Street: 06.16
Shape of Despair = Ahab + Anathema (old) + Skepticism

For a heavy-handed and always slow-paced doom metal group, Finland-based Shape of Despair’s newest album leads me to a more peaceful state of mind than anything dreadful. The band has always kind of been that way: dense but not suffocating. It has been nine years since the band put out a full-length, and in those nine years, the advancement of production techniques comes to the forefront here, mainly in the key/synth style of the band. The keys are richer and much more developed, and they set

up a wondrous and magnificent atmosphere with warm tones and growled, downtrodden vocals. It’s almost like getting wrapped up in a blanket with the warm and thick atmosphere even when the songs run into the realms of despair and negativity in life, or hopelessness. In the end, navigating the rich and thought-provoking moments of the album is a journey worth taking. —Bryer Wharton

Surfer Blood
1000 Palms
Joyful Noise Recordings
Street: 05.12
Surfer Blood = Weezer + The Pains of Being Pure at Heart + Tigers Jaw

If the sounds coming out of the anti-establishment turned super-establishment skate shops give a boost to your day, Surfer Blood will not disappoint. They’ve got catchy riffs, a nasally but yearning vocalist, and an almost religious dedication to love songs. While much has changed with the advent of Surfer Blood’s new album, there are some obvious pitfalls that the band continues to fall into. Their sound has definitely changed—the garage-rock instruments, which gave John Pitts’ endlessly rhyming falsetto the slightest status of musicianship, have been completely fuzzed out. This could be cool if you could still tell when one track ended and the other began. At least their other albums had the decency of putting that one good track at the beginning. It’s the duller school poem you never had to sit through. What they don’t provide in depth is made up for in the fact that each song will drag you back to the somewhat unwelcome nostalgia of the mid-90s or your teenage years. —Brian Udall

Tess Parks & Anton Newcombe
I Declare Nothing
A Recordings Ltd.
Street: 06.29
Tess Parks & Anton Newcombe = Patti Smith + The Brian Jonestown Massacre + Lydia Lunch

The brilliance that this album offers is not subtle—it is obvious. *I Declare Nothing* blends an overwhelming psychedelic droning effect with Tess Parks’ Patti Smith–like, bourbon-soaked vocals in 10 solid tracks that must not only be digested but also totally absorbed. Once this record starts spinning and the speakers flood all that is space and time with the first track, “Wehmut,” the mundane nature of a day’s work is all but replaced by a sound that is splendidly heavy and has a profound effect of something borderline spiritual. Waste little time in picking this one up, and discover the sensations that arise while listening to it by simply letting go during an evening of non-sobriety

for the full enjoyment of this album. —Nick Kuzmack

Titus Andronicus
The Most Lamentable Tragedy
Merge
Street: 07.28
Titus Andronicus = Desaparecidos + Fucked Up + Andrew Jackson Jihad

No strangers to lofty, semi-nonsensical concept albums, Titus Andronicus have struck gold again with this 29-song, 93-minute epic about losing one’s shit. Opener “No Future IV: No Future Triumphant” sets the pace for the album, recalling the timelessness of **The Clash** or **The Who** alongside the fury of modern punk rock. “Come On, Siobhan” is among the catchiest songs the band has ever written, and “Dimed Out” is pretty much constantly stuck in my head, even if I can’t quite understand **Patrick Stickles’** barking vocals. As there is bound to be on an album of this length, there is some weird shit on here, including a nearly unrecognizable cover of **The Pogues’** “A Pair of Brown Eyes,” but it’s really quite shocking how enjoyable this album is throughout its entirety. I haven’t had this much fun listening to any album for a long time—maybe going insane really isn’t so bad. —Ricky Vigil

Willis Earl Beal
Noctunes
Tender Loving Empire
Street: 08.28
Willis Earl Beal = Lewis + Curtis Harding / Moses Sumney

The term outsider, in music, refers to a musician who separates himself from the commercial music industry and from the conventional rules of music making. This is exactly the kind of artist Willis Earl Beal is. *Noctunes* is his second album since walking away from **XL Records’** subsidiary, **Hot Charity**, and it’s perfect for nighttime listening in solitude with its mix of synths, light percussion and Beal’s voice. Beal has the most soulful vocals I’ve ever heard from my generation, and the music he creates is similar to the passion and sadness that exist in original gospel and blues. In a statement quoted on *Pitchfork*, Beal has referred to this album as perfect and intentionally minimal as a collection of lullabies that he often self-medicates with by listening to. I find the record fascinating and reminiscent of the soft yet brooding atmospheres created by **David Lynch** in *Twin Peaks*. —Justin Gallegos

Read more reviews at slugmag.com.





Get your event listed for free in our calendar! For a complete listing of this month's events, visit slugmag.com/calendar.

Friday, July 31

Pop Evil, Red Sun Rising, Spite Of War - *Complex*
Better Taste Bureau, Mouse Powell, Apt, Chuck Noland, DJ Skratchmo - *Kilby*
Talia Keys - *State Room*
Max Pain & The Groovies, Breakers, Heavy Dose, Daisy & The Moonshines - *Urban*
Jack Wilkinson, Jack Wilde - *Woodshed*

Saturday, August 1

Phora, Eskupe, Anthro, Billionaire Buck - *Complex*
Winchester, Panthermilk, Echo Mind - *Kilby*
The Annual Summer White Party - *Park City Live*
A.A. Bondy, Will Sartain - *Urban*
Vans Warped Tour - *Utah State Fairpark*

Sunday, August 2

Slightly Stoopid, Dirty Heads, Stick Figure - *Gallivan Center*

Monday, August 3

Amanda X, The Spirit of the Beehive, Secret Abilities - *Kilby*
Chicano Batman, Tony Holiday - *Urban*

Tuesday, August 4

Sulane, First Daze, The Wednesday People, Cade Walker, Ties for Tolliver - *Kilby*
Alabama Shakes, Chicano Batman - *Red Butte*
Your Meteor, Koala Temple, Red Telephone - *Urban*
Billy Mickelson - *Woodshed*

Wednesday, August 5

Rob Bell - *Complex*
Chet Faker - *Depot*
Bobby B, Coorunnin, Aleo, Shah Team, AirZonA - *Kilby*
Grand Banks, Beachmen, James Allen Spirit, Suburban Birds - *Urban*

Thursday, August 6

Yonder Mountain String Band - *Depot*

Twilight Concert Series: The Kills, METZ, Fictionist - Pioneer Park

Michael Franti & Spearhead - *Red Butte*
Lee Gallagher,

Season of the Witch, Dark Seas, Wyatt Trash - *Urban*

Friday, August 7 7th Annual Craft Lake City DIY Festival

- *Gallivan Center*
High On Fire, Pallbearer, Lucifer, Venomous Maximus - *Complex*
John Fogerty - *Red Butte*
Dubwise, Metaphase, illoom, Heartwreck - *Urban*
MiNX - *Woodshed*

Saturday, August 8 7th Annual Craft Lake City DIY Festival

- *Gallivan Center*
Walk The Moon, COIN - *Complex*
The Beginning At Last, Poon-hammer, Planetrawk, Seven Second Memory - *Complex*
Dan Andriano In The Emergency Room, Jeff Rosenstock, Spraynard, Pet Symmetry - *Kilby*
Jackie Greene Band, The Saint Johns - *State Room*
Dusky, TypeFunk, Blessed 1 - *Urban*

Sunday, August 9

Jackie Greene Band, The Saint Johns - *State Room*

Monday, August 10

Dilly Dally, The Circulars - *Kilby*
Lake Street Dive, Courtney Hartman - *State Room*
Resinated - *Woodshed*

Tuesday, August 11

Date Night, Zach Vandermyde, Cinders - *Kilby*
Lake Street Dive, Sister Sparrow, The Dirty Birds - *State Room*
Chet Faker - *Depot*
Electric Cathedral, Crook & The Bluff - *Urban*

Wednesday, August 12

Iron & Wine - *Park City Live*
Trampled By Turtles, The Devil Makes Three - *Red Butte*
The Bee: True Stories from the Hive "Lost & Found" - *Urban*

Thursday, August 13

Berner, Demerick, J_Hor-nay, Anonymous That Dude - *Complex*
Michael McDonald - *Depot*

Twilight Concert Series: The Word, Lee Fields & The Expressions

- *Pioneer Park*
Richard Thompson - *State Room*
Tinariwen, JJUUJJUU - *Urban*

Friday, August 14

Skunkdub, The Tribe of I - *Complex*
Jason Isbell, Damien Jurado - *Depot*
James Allen Spirit, Turbo Fruits - *Kilby*
DJ Flash & Flare - *Urban*
Georgelife - *Woodshed*

Saturday, August 15

Akwid, Lil Moco - *Complex*
Erasole James, Dine Krew, Stretch, Dusk, Jef Doogie, Skellum - *Urban*

Sunday, August 16

Funerary, Ooze, INVDRS, Sunchaser - *Kilby*
Brandi Carlile, Anderson East - *Red Butte*
Shane Koyczan & The Short Story Long - *State Room*

Monday, August 17

Creepoid, GLOE, No Sun - *Kilby*
Rodrigo y Gabriela - *Red Butte*
Locrian, Insect Ark - *Urban*

Tuesday, August 18

Butcher Babies - *Complex*
Dawes, James Vincent McMorrow - *Depot*
Be Calm Honcho, The Middle Mountain, Cinders - *Kilby*
Wilco, Vetiver - *Red Butte*
KMFDM, Chant, Inertia - *Urban*

Wednesday, August 19

Miguel, Dorothy - *Depot*
Creature Double Feature, The Artificial Flower Company, Women & Children - *Kilby*
Kaleb Hanley - *Urban*

Thursday, August 20

Coal Chamber, Fear Factory, Devil You Know, Saint Ridley, Madlife - *Complex*
Twilight Concert Series: Flying Lotus,

Run The Jewels, House Of Lewis - *Pioneer Park*
SLUG Localized: Mimi Knowles, Static Waves, VanLadyLove - Urban

Friday, August 21

Epic Rap Battles Of History - *Kilby*
Sail the Seven, Roots Like Mountains, Anchors Overboard, The Glass House, Aether - *Loading Dock*
Shiba San, Devareaux, Typefunk, Bella - *Urban*
Slipknot, Lamb Of God, Bullet For My Valentine, Motionless In White - *USANA*

Saturday, August 22

Great Peacock, Lost In Bourbon, Kaleb Hanly - *Kilby*
Michale Graves, Dirtbomb Devils, Die Monster Die, Tainted Halos - *Loading Dock*
Burnell Washburn, Dumb Luck, Lost, The Artist, Simply B, DJ Battleship, Turtleboy & Malev Da Shinobi - *Urban*

Sunday, August 23

Sublime, Rome, Rebelution, Pepper, Mickey Avalon - *USANA*

Monday, August 24

Orquesta Buena Vista Social Club - *Red Butte*
Weird Al Yankovic - *Sandy Amphitheater*
Summer Cannibals - *Urban*

Tuesday, August 25

Dylan Gardner, RKDN - *Kilby*
King Conquer, Here Comes The Kraken, Adaliah, Dealey Plaza, Enterprise Earth, Alumni - *Loading Dock*
The Tallest Man On Earth - *Park City Live*
Garrison Keillor's A Prairie Home Companion - *Red Butte*

Wednesday, August 26

Pears, Problem Daughter, Speak Uneasy, American Mouth - *Kilby*
Community Choice - *Red Butte*
AJ Davila - *Urban*

Thursday, August 27

Motörhead, Saxon, Crobot - *Complex*
Three Days Grace, Like A Storm, Otherwise - *Depot*
Twilight Concert Series: St. Vincent - *Pioneer Park*
DJ Matty Mo - *Urban*
Brewfish - *Woodshed*

Friday, August 28

The Anchorage, Show Me Island - *Kilby*
Chelsea Wolfe, Upsilon Acrux - *Urban*
Dark Seas, Chicago Killers, White Mystery - *Woodshed*

Saturday, August 29

Barsie, The Echo Era, Alarm Call - *Kilby*
Beneath Red Skies, I Capture Castle, Aether, Graves of the Monument, Wired For Havoc - *Loading Dock*
The Get Up Kids, The Hotelier, Josh Berwanger - *Urban*
Snoop Dogg, Atmosphere - *USANA*
Helion Prime, Hisingen, Principium - *Woodshed*

Sunday, August 30

Melvins - *Urban*

Monday, August 31

Yes, Toto - *Red Butte*
Millencolin - *Urban*

Tuesday, September 1

The Dockets, Turbophonix - *Kilby*
Words Like Daggers, The Things They Carried, I'm Alive, The Infernal, Wired For Havoc - *Loading Dock*
The White Buffalo - *State Room*
Babes In Toyland, FEA - *Urban*

Wednesday, September 2

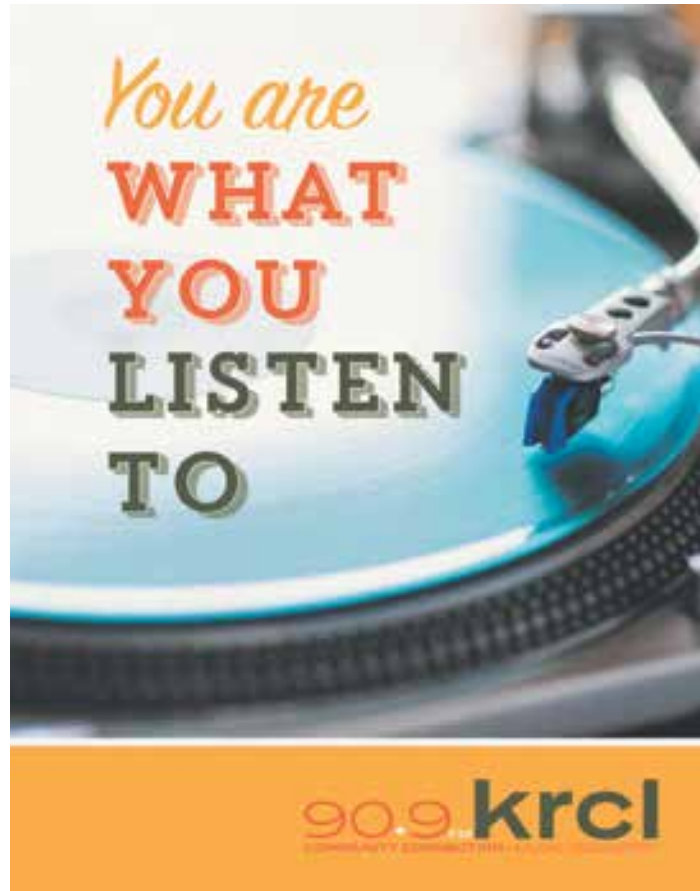
Dusk Raps, Osseous Dusk, Steve Jedi - *Kilby*
The Home Team, Tonight We Fight, My New Mistress - *Loading Dock*
Crooks On Tape - *Urban*

Thursday, September 3

Social Distortion, Nikki Lane, Drag The River - *Depot*
Nathaniel Rateliff & The Night Sweats, The Blue Rider - *State Room*
Shuggie Otis - *Urban*

Friday, September 4

Pick up the new issue of **SLUG - Anyplace Cool!**
Blue Jay Boogie, White Collar Caddy, Fired Pilots, Shape of Color - *Kilby*
Cazzette - *Park City Live*



NEW LOUNGE MENU!

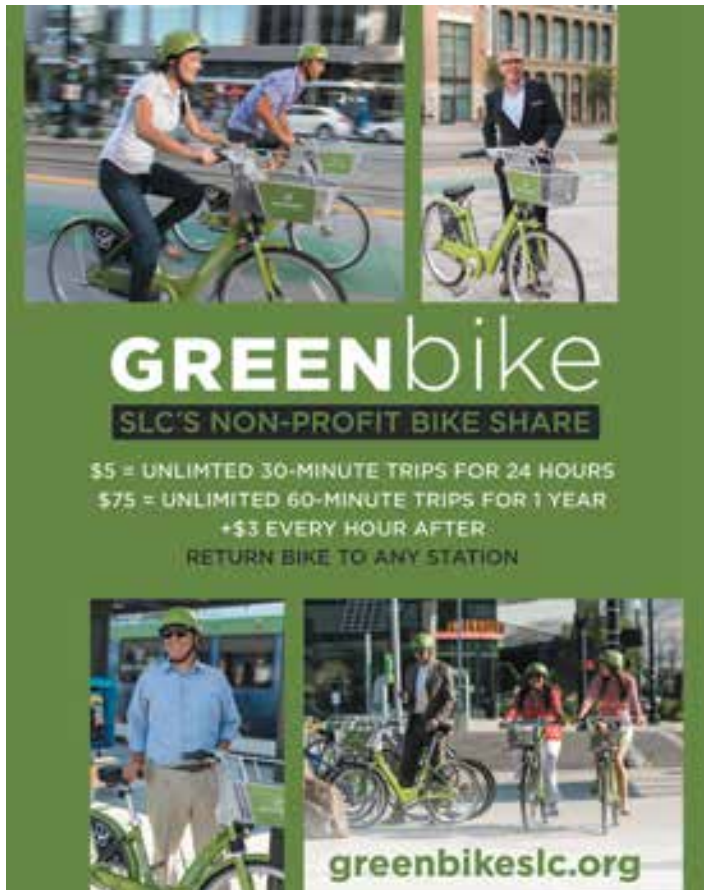
\$2 Pintxos (bites), \$3 Beer,
\$4 Gin & House Made Tonic,
\$5 Sangria, \$5 Cocktails



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AUGUST

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21+

COMING SOON

Aug 1: **AA Bondy**, Will Sartain (Seated Event)
 Aug 3: **Chicano Batman**, Tony Holiday
 Aug 4: **Your Meteor Tour Send Off**, Red Telephone, Koala Temple
 Aug 5: **FREE SHOW Grand Banks**, Beachmen, James Allen Spirit, Suburban Birds
 Aug 6: **Lee Gallagher**, Season Of the Witch, Dark Seas, Wyatt Trash
 Aug 7: **DUBWISE Metaphase**, illoom, Heartwreck 9 PM DOORS
 Aug 8: **Dusky**, TypeFunk, Blessed 1 9 PM DOORS
 Aug 11: **Electric Cathedral**, Crook & The Bluff, June Brothers
 Aug 12: **The Bee**: Lost & Found 7 PM DOORS
 Aug 13: **Tinariwen**, JUUUUU
 Aug 14: **FREE SHOW Flash & Flare**, Bello 9 PM DOORS
 Aug 15: **Erasole James** Album Release, Dine Krew, Stretch, Dusk, Jef Doogie, Skellum 9 PM DOORS
 Aug 17: **Locrian**, Insect Ark
 Aug 18: **KMFDM**, Chant, Inertia
 Aug 20: **FREE SHOW Slug Localized**: Mimi Knowles, Static Waves, VanLadyLove
 Aug 21: **Shiba San**, Devareaux, Typefunk, Bello 9 PM DOORS
 Aug 22: **Burnell Birthday Show**, Dumb Luck, Lost, The Artist, Simply B, DJ Battleship, Turtleboy & Malev Da Shinobi
 Aug 24: **FREE SHOW Summer Cannibals**
 Aug 26: **AJ Davila**, Heavy Dose
 Aug 27: **FREE SHOW Matty Mo** 9 PM DOORS
 Aug 28: **Chelsea Wolfe**, Upsilon Acrux
 Aug 29: **The Get Up Kids**, The Hotelier, Josh Berwanger
 Aug 30: **Melvins**
 Aug 31: **Millencolin**

VISIT US NEXT DOOR, AT RYE, FOR A DRINK OR
A BITE TO EAT BEFORE AND AFTER THE SHOW

Sept 1: Babes In Toyland
 Sept 2: FREE SHOW Crooks On Tape
 Sept 3: Shuggie Otis
 Sept 4: Dubwise
 Sept 5: U2
 Sept 6: FREE SHOW Selma
 Sept 10: La Lux
 Sept 11: Old 97's
 Sept 12: Bowling For Soup
 Sept 13: Dam Funk
 Sept 14: Dirty Fences
 Sept 16: Eligh
 Sept 19: Quiet Oaks Album Release
 Sept 20: The Vibrators
 Sept 21: Shipa Ray
 Sept 22: Ken Mode
 Sept 23: Uncle Acid & The Deadbeats
 Sept 24: A Place To Bury Strangers
 Sept 28: The Frieze
 Sept 29: Cannibal Ox
 Oct 1: Young Blood Brass Band
 Oct 2: Red Fang
 Oct 6: RE-UP Presents DJ KRUSH
 Oct 7: Gardens & Villa
 Oct 8: Wartime Blues
 Oct 9: The Circulars Tour Sendoff
 Oct 10: The Fresh Prince Of Bel-Air Party
 Oct 12: Frank Turner
 Oct 13: Angel Olsen
 Oct 14: Destroyer
 Oct 15: Youth Lagoon
 Oct 16: IAMX
 Oct 17: DfW
 Oct 19: MURD
 Oct 20: AlunaGeorge
 Oct 21: A Silent Film
 Oct 23: Death Avenue
 Oct 29: Albert Hammond Jr
 Nov 2: Heartless Bastards
 Nov 9: The Good Life
 Nov 10: Peaches
 Nov 20: Mother Falcon, Ben Solee

Kilbycourt

AUGUST

741 S KILBY CT SLC
DOORS @ 7 PM UNLESS NOTED
ALL AGES

COMING SOON

Aug 1: **Winchester**, Echo Mind, Panthemilk
 Aug 3: **Amanda X and The Spirit of the Beehive**, Secret Abilities
 Aug 4: **ACOUSTIC SHOWCASE**: Sulane., Cade Walker, First Daze, The Wednesday People, Ties for Tolliver
 Aug 5: **Sonni Daze w/ SiC MuSiC** featuring: AirZonA X Coorunnin & Aleo, CHIKIS X Apaullo
 with special guest Shah Team, Swell Merchants, Ghost Crew, Q One & Bobby B.
 Aug 7: **X96 PRESENTS X Ambassadors**, LANY, Phases
 Aug 8: **Dan Andriano In The Emergency Room**, Jeff Rosenstock, Spraynard, Pet Symmetry
 Aug 10: **Dilly Dally**, The Circulars, TBA
 Aug 11: **DateNight**, Young Apollo, Zack Vandermyde, Cinders
 Aug 14: **James Allen Spirit**, Turbo Fruits, TBA
 Aug 16: **Funerary**, Ooze, INVDRS, Sunchaser
 Aug 17: **Creepoid**, Gloe, No Sun
 Aug 18: **Be Calm Honcho**, The Middle Mountain, Cinders
 Aug 19: **The Women & Children**, Creature Double Feature, The Artificial Flower Company
 Aug 21: **Epic Rap Battles of History**
 Aug 22: **Great Peacock**, Lost in Bourbon, Kaleb Hanly
 Aug 25: **Dylan Gardner**, RKDN, TBA
 Aug 26: **Pears**, Problem Daughter, Speak Uneasy, American Mouth
 Aug 28: **The Anchorage**, Show me Island, TBA
 Aug 29: **Barsie**, Big Wild Wings, The Echo Era, Alarm Call

9/1: The Dockets
 9/2: Dusk Raps
 9/4: Blue Jay Boogie
 9/5: Fictionist
 9/8: On An On/DOSH
 9/12: Johanna Johanna
 9/14: The Mynabirds
 9/16: Spy Hop 801 Sessions
 9/19: Tyler Ward
 9/28: The Donkeys
 9/30: Nick Diamonds (of The Unicorns)
 10/1: SIANVAR
 10/3: ASIWFYA
 10/6: Titus Andronicus
 10/12: Vacationer
 10/13: Maudlin Strangers

DAZED OUT

THE ANNUAL HIP HOP SHOWCASE



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MORE ARTISTS TO BE ANNOUNCED!

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