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Jessica Bundy – Photographer

SLUG photographer Jessica Bundy started with the magazine in June of 2015 and quickly proved her skill and versatility. Bundy enjoys contributing to the local scene and SLUG's range of photographic opportunities, particularly portraits of other community members and live shows. Her favorite SLUG assignments include photos for *Rock n' Roll Camp for Girls* – SLC, *Albatross Recordings & Ephemera*, *Sound & Vision Vinyl* and *Mike Brown's* foray into Mormon fashion. For her personal photographic work, Bundy eternalizes old, decaying objects and experiments with varying lighting situations to "capture the mood and mystery of the object." You can find her work at JessicaBundyPhotography.com. You can also see Bundy's portrait of *Craft Lake City DIY Festival* artisan *Katie Bjorling* on page 10. We love Jessica Bundy's photos and having her on Team SLUG!



ABOUT THE COVER: The *Craft Lake City DIY Festival* features a wide array of creators. *DIY Festival* artisan *Isaac Hastings'* colorful unicorn piece recalls the diversity of exhibitors and performers at the festival, which takes place at the *Gallivan Center* Aug. 12–14. To see more of Hastings' work, visit his booth and his site, ihsquared.com.

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LOCALIZED

By Taylor Hartman
mr.taylor.hartman@gmail.com

K H E N S U produces an ambient melting pot of hip-hop and electronic beats.

Photo: Russel Daniels

SLUG's August *Localized* happens on Aug. 18, and it will be the perfect after-party for the **Pusha-T** and **Digable Planets** *Twilight Concert Series* show. As usual, *Localized* is free and will take place at *Urban Lounge*. The show is 21+ and doors open at 9 p.m. Featuring several big names in the local hip-hop scene, the show kicks off with **Erasole James** of **Dine Krew**, followed by SLC emcee **Dumb Luck** and topped off by local producer and DJ Khensu. The event is sponsored by local music supporters *Uinta Brewing Co.*, *High West Distillery*, *KRCL 90.9FM* and *Spilt Ink SLC*. As always, *SLUG Localized* is a perfect way to support local music, keeping the vibrant culture of Salt Lake City alive and strong.

Khensu, aka **Diego Sosa**, has been producing a mix of hip-hop and electronic music for four strong years and has recently gained momentum over the past few months. Hailing from Salt Lake City, the music he creates is a melting pot of sounds and styles. His beats are down-tempo and enticing, luring the listener in with deep bass lines, unrelenting hi-hats and snare drums. Drawing influence from a wide variety of sources, Khensu has created a sound that is unlike other producers' in both the electronic music scene and the hip-hop world.

A sushi chef by day, Khensu likes to dub his music as such—sushi-wave. "I would describe my music as ambient, worldly based music," he says. "I like to take different cultures and digest them, making them my own." Khensu draws inspiration from all over the world but seems to be particularly influenced by Japanese and Middle Eastern styles, which are reflected in the soundscape of his music, his videos and his cover art. Khensu also draws inspiration from internet culture, aesthetics and art, as well as from his passion for making and plating sushi.

Like many producers, Khensu grew up on hip-hop music and was always enticed by the beats and how they were created. After getting into instru-

mental hip-hop, he decided that he would create his own music and began to work on and study beat-making. Fast-forward a little, and Khensu has begun to perfect his craft and find a specific niche for himself.

Earlier this year in March, Khensu won an "Editor's Pick" award for a beat battle hosted by the streetwear company *Mishka*. He submitted a song entitled "K O K I R I F O R E S T," and it quickly gained popularity on *SoundCloud*. *Mishka*, on top of being a respected clothing company, is known for giving rapper **Danny Brown** his big break and helping artists get recognized for their work. Since the award, Khensu has been on his grind—he released an EP entitled *O m a k a s e* shortly after winning his first beat battle. He plans to release another EP in the next couple of months and to tour with his crew **Bando**, which features local DJs and producers **X&G** and **Aztec**.

Khensu brings his unique perspective to two different genres simultaneously. "I don't like to dwell on the EDM categories," he says. "I like to listen to lo-fi hip-hop beats, really hazy stuff. I produced dubstep music for a year and a half, but when I started to make music that was my own, that's when things started to pick up for me." Khensu has collaborated with several local Salt Lake

City rappers, producing beats for **Dusk**, **Swell Merchants** and **Erasole James**. In addition to creating more solo work, he also hopes to one day produce for bigger names in hip-hop music, including **Keith Ape**, **Action Bronson** and **A\$AP Mob**.

When asked what he hopes to accomplish with his art, Khensu says, "When people listen to my music, I want to take them places. I want to inspire them. I have had people who inspired me to create, and I want to be someone who sets that example." The passion that goes into each and every Khensu track is clear. Each sound and bass drop is carefully crafted and made with love. Like the sushi he rolls, each work is a mix of ingredients that all come together in one delicious song, taking the listener on a journey through culture and positive vibes.

Due to his recent surge in success, Khensu has gotten the opportunity to open for artists like **Josh Pan**, who is currently signed to the **OWSLA** record label, and more recently, he performed at the *Utah Arts Festival*. In the near future, after releasing his next EP and touring with **X&G** and **Aztec**, Khensu hopes to further broaden his artistic scope and fanbase. Keep on the lookout for Khensu's new EP and check him out on soundcloud.com/khensu.

For artists like Dumb Luck, making music is a multifaceted expression of life and experience. There are no set rules for style, no stipulations nor boundaries that an artist has to fit into. Instead, music is a mirror, a vehicle for expressing one's own life experience, a way to tell a story. Through the bad times and the good, music will be there for you, as long as you stay open and speak from your heart.

Mark Baker, aka Dumb Luck, is no newbie to the Salt Lake City hip-hop scene. In the seven-odd years he has been making music locally, he has played countless shows and opened for multiple touring artists, including **Ice Cube**, **Sage Francis**, **Dead Prez** and many more. Dumb Luck has played a show or collaborated with many big names in Salt Lake City rap as well: **Swell Merchants**, **Burnell Washburn** and **Dusk**, to name a few. Over the years, he has perfected his craft and has become a veteran of both song construction and freestyling, having participated in several local "Mic Masters" battle events, holding his own and killing it.

Dumb Luck, like many rappers and lovers of hip-hop, was exposed to the genre at an early age and immediately discovered a passion. "The first CD I ever bought was by **Jurassic 5**," he said. "I heard the song 'Quality Control' and immediately loved it. After that, I kind of just dove in."

Fast-forward a handful of years, and Dumb Luck has stayed true to his passion. His music is modern-sounding, but there is a hint of old-school hip-hop in his lyrics and flow, which comes from years of studying the masters. When asked who one of his favorite emcees was, he immediately mentioned **Black Thought** from **The Roots** because of the artist's versatility and ability to command a wide variety of genres and themes in his lyrics.

Dumb Luck has a delivery like **Atmosphere**, but his music spans a wider variety of styles and lyrics. In many ways, he is like **Mac Miller**, who has remained versatile and unique for quite some time. Dumb Luck's chief producer on some of his earlier albums, **Linus Stubbs**, crafts a healthy mix of old-school and new-school sounds. The bass stays loud and amped, but the hi-hats and samples are more modern, sounding like the producer **Ant** mixed with **Madlib**.

"I don't try to fit a certain standard, style or form," Dumb Luck says. "When I hear a beat or get something in my head, it comes out as it comes out." This has been true about his music since Dumb Luck's first full-length release, *Lo-Fi But So Fly*, in 2013. There is a realness to the music that is not often heard in hip-hop today. Dumb Luck raps about what he knows and how he feels. Some songs are hyphy and peppy, and other songs take a darker turn, giving the listener a glimpse into what it's like to be Mark Baker. He is not afraid to explore the depths of sadness, jealousy, pain or guilt.

Unsurprisingly, Dumb Luck's modern-day influences are artists like **J. Cole** and **Kendrick Lamar**,

who are known for staying true to who they are, as opposed to trying to hide behind rap personas like many mainstream artists tend to do. "In all the years I was listening to hip-hop, all my favorite rappers said, 'Be yourself,'" says Dumb Luck. "Be true, and you'll be okay, and that's how I've tried to remain."

When asked to describe his own music, Dumb Luck says, "I try to keep a positive, mixed vibe," which is apparent in his last album, entitled *It's Not Official Yet*. With songs like "Grieving" and "Ocean of Madness," Dumb Luck obviously deals with some more emotional themes and experiences, though he is always able to put a positive light on his darkest songs. "Broken Home" is a longer song that begins with descriptions of a troubled household and an individual who ignores the bad things that are going on around them, but at the end comes into a more positive outlook. Dumb Luck raps, "Keep building the foundations for the children / And follow in the footsteps of people who are brilliant." The message of positivity and hope, no matter what, is prevalent in all of his works—it's something that Dumb Luck relies on heavily not only in his music, but also in his life.

Now a big name in the Salt Lake City hip-hop world, Dumb Luck has done very well for himself. He has obvious skills as a rapper and is able to work a crowd with skill and precision. When asked if there was any advice he could give his audience, Dumb Luck says, "Love the ones you got, be yourself, push yourself and enjoy the bad times. They can be just as deep as the good." If you want to hear positivity and lyricism and get hyped, August *Localized* will be the place to be. You can find Dumb Luck's music at dumbluck.bandcamp.com.



Dumb Luck brings a versatility, openness and realness to the local hip-hop scene.



By Taylor Hartman
mr.taylor.hartman@gmail.com



Photo: Russel Daniels

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Katie Bjorling: Florals and More

By Kia McGinnis • kiaginnny@gmail.com

"Even as a little girl, I was always trying to sneak outside," Bjorling says. In her ideal universe, everyone would devote their time and attention to the outdoors and no leaf or tree or tiny flower would go unnoticed or unloved. Like many other artists before her, Bjorling draws deeply from nature and allows it to be her guiding force in each creation she puts forth. In this way, it's as if the world is painting itself through her—all she has to do is pick up her brush.

Bjorling's work ranges from detailed, picturesque images of doors to intricate doodles to lovely snapshots of flora and fauna. Throughout it all, there is a sense of the stillness and pure, radiating peace that comes from spending time outdoors. Bjorling is able to represent this both in bursting colors and in softer, muted palates. When asked about her artistic process, she gives a simple yet thorough response: "Nature inspires me, and it always has."

In addition to painting and drawing, Bjorling also dabbles in digital photography. The gallery on her website features a collection of vibrant snaps collected from her travels and extensive time spent hiking, skiing and playing in the water. Through this medium, Bjorling expresses the burst of fresh air in one's lungs after reaching the peak of a hike and the resounding peacefulness of a Utah sunset. It's a bit more straightforward than some of her art pieces, but equally as captivating.

As a young person, Bjorling was interested in creativity, but she didn't quite have an outlet that captured her. She says, "I didn't get really serious and start to really love art until I was required to take an art class in high school and realized that it was something I was good at and loved doing." After that, Bjorling continued on in private lessons and eventually chose Art and Visual Communications as her degree, which she is currently finishing at *Utah Valley University*. On a typical school day, she spends 10-plus hours on art—whether it's brainstorming, physically creating or participating in critiques. "I'm doing art constantly," Bjorling says.

Though quite painterly, Bjorling has a handful of mediums in her repertoire and doesn't favor one over the other. Rather, she allows for all channels to be open and is then able to create freely depending on her mood. In addition to watercolor, she also enjoys pen and ink, abstract and even photography. If Bjorling were a tree, she would have a cluster of beautiful branches all reaching out for more light and inspiration. She views herself as an artist with room to grow, though she's not concerned with which direction. For her, the joy is in stepping outside and being able to trans-



Katie Bjorling, *Untitled (sego lilies)*. Watercolor and ink.



Photo: JessicaBundyPhotography.com

Katie Bjorling will purvey her paintings at the *Craft Lake City DIY Festival*, Aug. 12–14 at the *Gallivan Center*.

late the grace and magnitude of this infinite Earth into a piece that others can absorb.

Bjorling will participate in the *Craft Lake City DIY Festival* for the first time this year and is excited, if not a bit nervous, to put herself out there. As a fairly new artist in the professional realm, she is looking forward to gaining confidence and hopefully attracting interested art enthusiasts at the festival. "Being in art school, you learn to feed off of other artists and help each other grow by seeing each other's work," she says. "I think it will be a cool experience to see what other people are doing to draw inspiration from, as well as to unify together as a group of local artists." You can expect a visual representation of Bjorling's range of talents at her booth, though she's most excited about sharing her recent floral paintings, which are summery vignettes of bright colors that often include a bit of lettering as well.

Among the hundreds of other artists that will be participating at the *DIY Fest* this year, Bjorling brings a uniquely fresh perspective and is looking to gain confidence, make new friends and be a part of a thriving community. "Becoming one with nature is my big thing, but I also care about appreciating what's around you," she says. "I hope that if someone looks at my art, they feel a sense of happiness." As she continues to surround herself with trees, lakes, mountains and flowers, Bjorling radiates a sense of calmness and happy-go-luckiness that makes her art approachable and genuine. She's not sure where exactly she wants to end up in her art career, but for now, she's content to let the path create itself as she goes along.

You can admire Bjorling's art via her website, katierowley25.wix.com/utahartist, or come visit her in person at the year's *Craft Lake City DIY Festival*, Aug. 12–14 at the *Gallivan Center*.

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NEW SCHOOLERS

NILE EVIL to CAST OUT EVIL

By Bryer Wharton • bryernw@gmail.com



Nile's distinctive, nontraditional and mythos-inspired sound will crush *The Complex* when the *Summer Slaughter Tour* hits SLC on Aug. 6.

The gods of brutality and legend have given great gifts to Salt Lake City this year by way of the whispered household names of the extreme metal underground. We've had the likes of **Obituary**, **Absu**, **Napalm Death**, **Taake**, **Carcass**, **Voivod**, **Dragged Into Sunlight** and **Harm's Way** grace the stages of Salt Lake with intense live shows happening just about every month. Enter Nile, part of the *Summer Slaughter Tour*—a tour boasting maximum brutality—crushing *The Complex* in Salt Lake City on Aug. 6. The full lineup consists of headliner **Cannibal Corpse** with Nile, **After the Burial**, **Suffocation**, **Carnifex**, **Revocation**, **Krisiun**, **Slaughter to Prevail** and **Ingested**. As the sole original member of Nile, **Karl Sanders** possesses in-depth knowledge about the band and what to expect for the upcoming show.

"People are going to be talking about this tour for a while," says Sanders. "What does Nile bring that anybody else doesn't bring? I mean, we're Nile, and I think that's enough right there, because certainly you're not going to out-brutal Cannibal Corpse, Suffocation and Krisiun ... All of [the bands on the tour] have different identities."

Nile hit it big with their first full-length album, *Amongst the Catacombs of Nephren-Ka*. Nephren-Ka is actually part of the **H.P. Lovecraft** story, *The Haunter of the Dark*. One of the things that makes Nile so unique is their lyrical content, which draws from Egyptian mythos, true and fictional. Nobody else sounds like Nile. At its core, the band is death metal—technical yet brutal—steeped in atmosphere, by way of the nontraditional elements that Sanders uses, like the Baglama Saz from Turkey, a long-necked lute, and the Godin Glissentar, a fretless, 11-string guitar rooted to a seventh century instrument called the Oud. Sanders

also provides a differing vocal approach: He performs more guttural vocals while the main vocalist executes the death metal growl and scowl, often enunciating enough to be able to discern what the band vocalizes.

"I think having your own identity is a precious thing," says Sanders. "It's something to hold onto and cherish: We sound like Nile. We don't sound like somebody else. That's the essence of an identity, and identity is everything." The early stages of Nile had a more thrash approach, which Sanders describes as a natural progression to death metal. It took some time for Sanders, but his learning to play at more extreme tempos helped get the band to their current sound.

Adding to the unique sound of Nile is a distinctive guitar tone; it's crunchy and heavy, but it has a grit to it—kind of like how power-sanding concrete would sound. I asked Sanders about his setup to get his tone, and he said that it's the same setup to achieve the tones for every record. "A solid-body V-type guitar (usually Dean) with a Seymour Duncan Invader Pickup into a Motu-type Drive into a Marshal Amp," he says, also mentioning that in the early days of Nile, he used Middle Eastern-style instruments live but wore himself out. At times, he'd play the other instruments with his feet. Now, instead of moving more gear around, Sanders uses a laptop, mainly for economic reasons.

Nile's use of Middle East-style instruments, in conjunction with Egyptian mythos, sets up intense atmospheres on every album—it helps lend each album

a mysterious and often magical or mystical tone. With the band's newest record, *What Should Not Be Unearthed*, the tone is highly ominous and dark. The album is a mix of heavier death metal tracks dispersed with slower, almost dreadful songs. With regard to the album, Sanders says, "It kind of links to something if archaeologists dug up something that was so fucking terrible and mind-blowing that it just fucked people up. The times we live in now, things don't really surprise anyone anymore—UFOs, so what? Nobody cares about anything because we've all seen everything. We've got information overload."

There is a climate of turmoil in extreme metal and the world in general where political protests, involving both the far left and far right, often erupt in violence. This spring, Sanders was involved in an incident in a Russian airport (it's captured on YouTube), where a religious group of protesters tried to instigate a fight with Sanders and members of **Bel-phegor**. Restraint from both bands made the protesters fail. It brought up a memory of a time when I saw the band live and an inebriated concertgoer wanted to pick a fight with Sanders, which he ignored, shredding on. I asked if Sanders was the death metal peacemaker. "I'm certainly no angel," he says. "If there is a troublemaker and he's trying to make trouble with me, I put an end to it one way or another—sometimes it's pretty, and sometimes, it ain't so pretty."

While the *Summer Slaughter Tour* offers up a heft of brutal bands, Nile definitely stand out from the pack with their lyrical approach and distinct guitar tone. Yes, Nile have songs that will feel like you're crushed under a massive weight, but they have songs that seem mystical and magical, just like their lyrics. See Nile with the *Summer Slaughter Tour* Aug. 6 at *The Complex* in Salt Lake City.

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GALLIVAN AVENUE

SALT LAKE'S (RECENTLY REMODELED) LIVING ROOM

By Alex Springer
alexjspringer@gmail.com

Photos by LmSorenson.net

Good Grammar functions as an SLC-nightlife social hub on Gallivan Avenue, boasting craft cocktails and creatively cooked food.

The *Gallivan Center's* website proclaims the area as "Salt Lake's living room." It's an interesting connection to make between the ever-growing metropolis of Salt Lake City and the domestic environs of our own homes. In a home, living rooms are typically comfortable places that are reserved for entertaining guests or spending time with family, which is precisely the purpose of Gallivan Avenue. The Main Street plaza has always been a focal point for Downtown visitors, and, with the help of a few local businesses and organizations, it's about to get much more exciting.

The RDA and CBRE

The *Gallivan Center* is owned by the Redevelopment Agency (RDA) of Salt Lake City, which has spent the last few years courting new and innovative local businesses to enhance the area's social and commercial appeal. "With *City Creek Center* booming two blocks north and adjacent *Eccles Theater* and *Regent Street* construction in progress, the area surrounding *Gallivan* is poised to become a new hub of public activity," says **Justin Belliveau**, Interim Executive Director of the RDA.

Taking advantage of Gallivan Avenue's location within Salt Lake's Central Business District, the RDA has been invested in the area since 1993. "We want the *Gallivan Center* and Gallivan Avenue to be a lively center of activity that Salt Lake City residents can connect with," Belliveau says. In order to do that, the RDA has partnered with CBRE, an international real estate services company, to seek out new and innovative entrepreneurs to bring their businesses to the property. "The most rewarding part of my job is connecting a tenant with a space that really fits their concept," says **Stephanie Buranek**, a retail specialist with CBRE.

Both CBRE and the RDA of Salt Lake are looking to take advantage of Gallivan Avenue's location to



create a communal hub that will bring people from all walks of life together. "The partnership between the RDA and CBRE was formed because we shared a similar vision," Buranek says. "We both wanted to create a district with an eclectic mix of local restaurants and bars with an opportunity to include indoor and outdoor space."

Thus far, the efforts of these two organizations have created an environment that will give the everyday foot traffic in the Main Street area some fantastic new places to eat and socialize. Their emphasis on local entrepreneurs has also provided some great opportunities for Utah-based businesses—purveyors of everything from Thai food to high-

end coffee—to get their brands out there. "Higher rental rates on Gallivan Avenue aren't an issue," Belliveau says. "We have made sure to make them affordable and reasonable enough for small, local businesses to afford."

While it's exciting to see the RDA's big-picture view of Gallivan Avenue, the payoff is having the ability to take a stroll through the small restaurants, coffee shops and speakeasies that are popping up throughout the Gallivan area. There are some great things happening within this small but crucial area—here are some places to look out for.

Good Grammar

Billed as a bar and “speak e-z,” *Good Grammar* has the potential to be one of downtown Salt Lake’s premiere nightspots. Its wall-to-wall posters mix international pop culture icons with classic pics of **John Stockton** and **Jerry Sloan**, and its half-inside, half-outside design is built to accommodate a DJ on the weekends. “We wanted to have high-quality cocktails and food, but not in an environment where you feel like you have to dress up to come in,” says co-owner **Fallan Keyser**.

In order to accommodate an audience that varies based on the time of day, the folks at *Good Grammar* have become pros at improvisation and adaptation. During the day, *Good Grammar* is a hip place to grab some lunch and get some work done. They offer a solid menu of ramped-up bar food and sandwiches, which are perfect for those just wanting something quick and tasty to break up the workday.

Because of *Good Grammar*’s special limitations, chefs **Neal Henderson** and **Alex Vastardis** have found some creative ways to create awesome food—things like Chicken and Croissaffles, Bison Chili with Cactus and a wide variety of grilled sandwiches. “We don’t have a fryer, flat grill or sauté range,” Henderson says, “so we do everything through sous vide circulation, finishing it off with a countertop convection oven and a panini press.” Based on my experience with *Good Grammar*’s Cuban Sandwich, that information came as quite a shock—its slow-roasted pork goodness tasted like it had been smoked for a good eight hours.

With a team of creative chefs, mixologists and servers behind the wheel, *Good Grammar* feels like Gallivan Avenue’s social focal point. “Just come in, kick back and have some good food and drinks,” Keyser says.

Bangkok Terrace

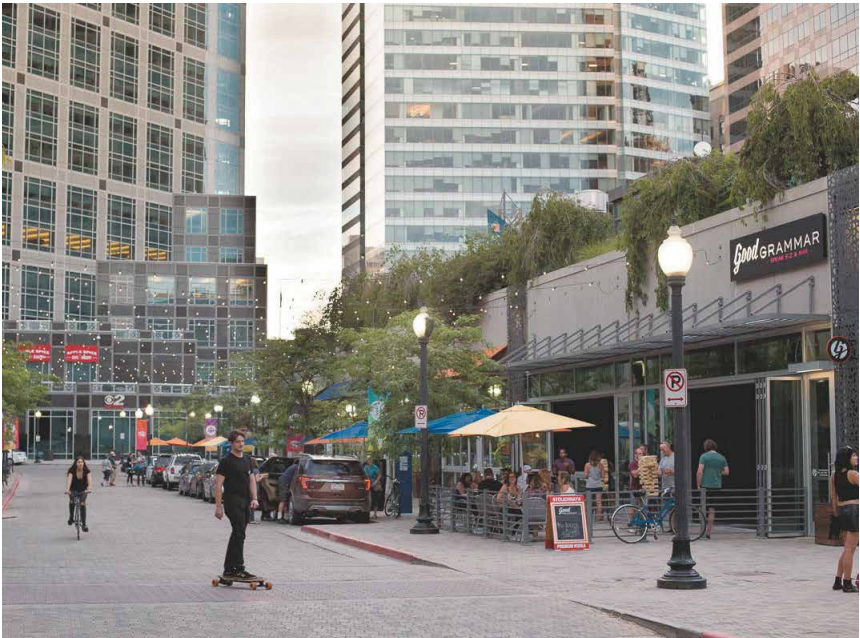
Bangkok Terrace has been a staple of Gallivan Avenue since 2013, but under the guidance of new manager **Maggie Fugate**, it’s become a lush and beautiful place for some authentic Thai cuisine. “I came in and saw a lot of potential to bring Thai food to the next level,” Fugate says. “I think this is a great location.”

Fugate has been passionate about food and cooking ever since she was little. She went to culinary school in San Francisco, where she opened a catering business. When she moved to Salt Lake, a friend of hers recommended *Bangkok Terrace*, and Fugate saw it as an opportunity to create a fine-dining experience without increasing the price tag of the restaurant’s signature dishes. “I didn’t really see any places bringing fine dining to Thai food,” Fugate says, “but I’m trying to keep the prices reasonable, since customers expect that.”

Since it’s located near so many offices, the lunch rush at *Bangkok Terrace* can get pretty hectic. Dinner hours allow customers a more serene opportunity to enjoy some excellent curry or stir-fry.

Pulp Lifestyle Kitchen

According to owner and founder **Thomas Kreit-**



Gallivan Avenue hosts local food-and-drink businesses for all walks of life.

low, *Pulp Lifestyle Kitchen* has a mission to make healthful eating easy and accessible. “Whatever dietary constraints or restrictions you follow,” he says, “we want to help people achieve their lifestyle goals.” *Pulp* started as a small location inside *City Creek*’s gym and grew to the storefront on Gallivan Avenue when the *RDA* pitched the idea to Kreitlow. Come September, *Pulp* will celebrate its first year at this location.

One of the concerns that customers have when approaching a business like *Pulp* is that they’ll be charged an arm and a leg if they want to buy something healthy for breakfast or lunch. As part of Kreitlow’s process, he has established an efficient and sustainable menu that lets him be economic with *Pulp*’s prices. “In planning the menu, I was cross-referencing items,” he says. “I try to intertwine all the ingredients of my menus so that the production has a flow to it.”

Pulp is one of the new locations that is looking to cater to the breakfast and lunch crowd, as well as to those who just want to grab a healthy snack or smoothie during the day. With items like the Hot Mess, a burger that can be made with either lean turkey or a lentil-quinoa veggie patty, and a wide variety of superfood-centric smoothies, *Pulp* is a great spot for tasty, guilt-free eats.

Three Pines Coffee

Meg Frampton and **Nick Price** appear to be in a constant state of reinvention. After pursuing a career in music in Los Angeles as part of the indie-rock outfit **Meg & Dia**, the pair fell in love with the third-wave coffee movement, which seeks to elevate the roasting and brewing of coffee to something more refined than your average Starbucks. “It’s like McDonalds versus *The Copper Onion*,” Price says.

One of the characteristics of *Three Pines*’ signature coffee is their judicious use of coffee condiments. “We don’t use anything like syrup pumps or stuff that’s artificially flavored,” Frampton says. “We make our almond milk from scratch, and we do our own vanilla with vanilla beans and organic cane sugar.”

Coffee today is ubiquitous—especially to those working Downtown. *Three Pines* has carved out its niche by offering accessible, high-end coffee at reasonable prices for those who are constantly on the prowl for that perfect cup of joe. “It’s like song-writing,” Frampton says. “You have to be familiar, but just weird enough.”

Future Development

The one seemingly unoccupied space in this rapidly unfolding equation belongs to **Alex Jamison** and **Roxy Carlson**, the current owners of *Buds*, one of Salt Lake’s finest plant-based delis. They’re planning on creating a vegan restaurant to round out Gallivan Avenue’s diverse roster. “Our new menu will expand on what we and our team have been doing at *Buds* and will continue to offer unique ingredients that recreate classic flavors that people know and love,” Jamison says. With the experience and following that Jamison and Carlson have built with *Buds*, their new project promises to be a welcome addition.

With so many pedestrian-friendly locations already open, along with more on their way, the revitalization of Gallivan Avenue is striking that rare balance between meeting consumer needs while providing opportunities for local businesses—all that DIY goodness is bound to make you hungry!

These local food-and-drink establishments are open year-round, and they’ll be open during the *Craft Lake City DIY Festival*.

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From Scratch

By James Bennett • bennett.james.m@gmail.com



I've always considered the *Gallivan Center* to be a jewel of Salt Lake City open space—a tucked-away, quiet oasis in an otherwise business-as-usual urban block. The structural improvements in the past decade have done much to transform the plaza into the multipurpose space that it is today. The increasingly busy space has led to more foot traffic, which has in turn led to a cluster of restaurants and eateries popping up along the small avenue that winds its way along the south end of the *Gallivan Center*. Of these food destinations, *From Scratch* is numbered among the best.

From Scratch's kitchen philosophy is anchored in the idea of hand-making what they can and outsourcing what they can't make in-house to quality, local vendors. The flour used in their bread, pastries and pizza crust is ground from organic hard-spring wheat berries using their own wooden, Austrian flour mill. They also make their own mozzarella cheese, jam and butter. This respect for the process is reflected in the quality of their food.

Our first visit started with an order of Wood Fired Bread (\$5), a sliced loaf of freshly baked whole wheat bread served on a narrow cutting board with jam and butter. As tender and delicious as the crusty bread was, the stars of the dish were the salty, homemade cultured butter and the seasonal apple jam. I found myself wanting to fill up on bread just to have an excuse to eat more butter. Although, honestly, this is a common problem for me. Moving down the starter menu, I also ordered the Honey Apple Salad (\$7.25), a mix of arugula and spinach greens tossed with a ricotta honey vinaigrette dressing and topped with thin apple slices and candied almonds. The salad was larger than I expected, sweet and refreshing. My only regret was wishing I'd ordered a half-size so I could have left more room for the main course. I know better for the next time.

With appetizers behind us, it was time to settle on an entrée. As *From Scratch* is celebrated for their wood-fired pizzas as well as for their burgers, I thought I should give both a try. As far as burgers go, they're famous for their Scratch Burger (\$13/15), a grilled beef patty served on a brioche bun with shoestring onions, smoked cheddar and iceberg lettuce. This signature burger won them a Best of State award in 2014. As great as that sounded, I'm a sucker for bacon, so I went a little further down the menu and ordered the Bleu Cheese Bacon Burger (\$14/16). This one was also served on a brioche bun and came topped with crispy strips of bacon and a layer of bleu cheese that was somehow both creamy and crumbly. There's something about the melding together of flavors when tender beef meets salty pork and tangy cheese that makes me forget all of my troubles. The burger was perfectly cooked, not overly messy to eat and paired with a generous portion of Scratch fries and house-made ketchup. Definitely a good choice.

A return visit allowed me to sample from their selection of award-winning pizza options (Best of State, 2015). What I found was some of the best wood-fired pizza I've ever had the pleasure of eating. According to the server, their brick oven isn't kept as hot as tradition would dictate, which allows for better melted cheese and crust that isn't overly crunchy. The Margherita pizza (\$11.25/13.25) pairs their hand-pulled mozzarella cheese with a crushed tomato sauce



Emphasizing the best, locally sourced and handmade ingredients, *From Scratch* is a staple among Gallivan Avenue's delectable offerings.

and fresh basil. The crust was perfect—not overly thin, plenty chewy and easily foldable once you decide to dispense with the silverware. If you're dining with a picky 8-year-old as I was, they'll even cut back on the basil and add extra cheese for no additional charge. As great as it was, I liked the Fennel Sausage pizza (\$13.25/15.25) even more. This one was made with a crème fraîche sauce, sliced red and green onions, mozzarella and house-made fennel sausage. The flavor and crunch of the thinly-sliced onions weren't overpowering and allowed the mild sausage to stand out. It was an exceptional pizza.

In addition to stellar burger and pizza options, *From Scratch* also offers up several fresh salads, a risotto cake starter, grilled chicken or braised brisquet sandwiches for the lunch crowd and seasonal soups—so many good possibilities for a menu that looks limited at first glance. All of this can be washed down with fresh-brewed coffee, wine, a selection of local beer, soft drinks or sparkling water.

Then there are the desserts. The best, by far, is the bread pudding (\$7). It can be a little heavy on the nutmeg, but this is forgivable when the oven-warmed pudding hits your palate. If bread pudding isn't your thing, they also sell fresh donuts, brownie sandwiches and muffins.

62 E. Gallivan Ave.
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T: 801.961.9000
fromscratchslc.com

— Lunch —
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— Dinner —
Monday–Thursday
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Friday–Saturday
5 p.m.–10:30 p.m.

If you get a hankering for the desserts after hours, you'll be pleased to know that the coffee shop next door, *Three Pines Coffee*, sells their baked goods during the hours when the restaurant is closed.

In all, *From Scratch* has been a great addition to our local food scene. As I find myself Downtown more often this summer, I'll make it a point to stop in as often as I can.

OPENING RECEPTION: AUG 26 | 7-9 PM

OBJECT[ED] SHAPING SCULPTURE IN CONTEMPORARY ART

Through a variety of practices, materials, and concepts, this exhibition explores how visual artists use three-dimensionality as a language to simultaneously celebrate and defy traditional systems of structure.

Beyond the tired dichotomy of architecture and landscape—or not-architecture and not-landscape—this exhibition looks to the outer terms of exclusion where sculpture lies. By reimagining art historical notions of form, space, and experience, the artists presented in *Object[ed]: Shaping Sculpture in Contemporary Art* cleverly and skillfully illuminate the realms between painting and sculpture, objectivity and subjectivity, as well as production and consumption.

Artist List: Olga Balema, Caitlin Cherry, Lizze Maattala, Leeza Meksin, Tove Storch, Gili Tal

ART TALK WITH LEEZA MEKSIN: AUG 26 | 6 PM

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REGATTA GARAGE

Words and photos by Tyson Call
@clancycoop



Regatta Garage's Greg Hebard crafts each motorcycle build as a one-of-a-kind piece, often with hardware he makes himself.

The fastest route between two points is a straight line, but don't bother telling that to local custom motorcycle builder **Greg Hebard** of *Regatta Garage*. After speaking to him for only a few minutes, I got the sense that Hebard isn't interested in doing anything the easiest way possible—especially creating his one-off, two-wheeled rolling sculptures. He approaches building motorcycles with the intent of creating something truly unique. “You can buy a Sportster, and you can build it and it'll be custom, but someone else can build it exactly the same,” says Hebard. “I'm trying to go away from that. I tried to make my own hardware on the bike because I wanted to do it, so from the foundation, it's completely different.”

Regatta Garage, along with local builders *Pangea Speed*, *Salt City Builds*, *Bang Moto* and others, will be displaying custom bike builds at the upcoming *Craft Lake City DIY Festival* on Sunday, Aug. 14, as a special preview in conjunction with the motorcycle and art show *Salty Bike Revival (SBR)*. Their first year of *SBR* was a huge success, which lead to this year's *DIY Fest* special preview, where some of the bikes that will be shown at *SBR* will be shown alongside all of the other great local artisans and artists who will display their wares at the *DIY Fest*. *Regatta Garage* will be showing a couple of customized Harley-Davidson motorcycles.



Hebard builds hot rods and has a degree in fine art and a background in photography. He has an interest in CAD design and loves a variety of handmade wares, including jewelry or furniture, like those made by Project Sunday. With this in mind, showing custom motorcycles at a makers festival seems obvious, though it is far from common. When asked about what he thinks about showing a bike alongside the things people traditionally associate with the *DIY Fest* such as jewelry, drawings or blown glass, Hebard says, “I think it's awesome. I like the idea of looking at a bike as art. A lot of the best bike builders I can think of are artists first and bike builders second. There are blown-glass pieces on my bike. If I could have that thing in an art gallery, I'd be pumped.”

Looking at Hebard's builds, one can see the amount of attention to detail he puts into every bike. Because he takes on only a few projects a year, he puts an immense amount of time into every build. He recently showed his work at *Born-Free Motorcycle Show*. “My girlfriend, **Ady [Meyer]**—she doesn't really like the couple months before *Born-Free*, because every night, I'm in the garage until 3 a.m.,” says Hebard.

Utah has many talented bike builders, and the number has increased each year. Hebard acknowledges this and is glad to see it. “When I'm driving around town, I constantly see awesome custom bikes now,” says He-

bard. “A couple years ago, most people were riding stock Harleys. Now, I feel like I see really cool choppers all the time, and it's cool because I don't know who they are. We live in such a small city—to not know who it is, I think that's pretty awesome.”

Hebard takes customizing seriously, not content with bolt-on parts that can be bought off the shelf or from an online catalog. For one of his latest builds' foot pegs, he designed them first in CAD, 3D-printed them and then had them cast in aluminum, resulting in a completely one-off look. In his garage are bags of beer cans that he is saving to melt down in order to create parts for a future build.

In addition to creating complete builds, he also manufactures individual parts that are sold on *lowbrow-customs.com*. “I have my own handlebar bender, so I can do these really tight bend radiuses like they did in the '60s,” says Hebard. “I've built a lot of bars for kids around town, and it's always cool because I feel like most people can tell when they're my handlebars.” Anyone interested in commissioning a build or parts can contact Hebard through his website, *regattagarage.com*. His bikes will be on display at the upcoming *DIY Festival* this August and *Salty Bike Revival*, which happens Sept. 9–10.



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BORIS

By Ricky Vigil • rickyvigil@gmail.com
Translation by Matthew Stevens

There are few bands as complex, as prolific, as weird and as amazing as Boris. The Japanese trio—**Atsuo**, **Takeshi** and **Wata**—has released over 20 albums since 1992 and have collaborated with drone titans **Sunn O))),** noise mastermind **Merzbow** and moody post-punk vocalist **Ian Astbury** of **The Cult**, among others. They are a band that is constantly moving forward, though one that is not afraid to reinterpret their past to do so. Such is the case with the newly reissued *PINK*, which was their breakthrough album in the Western world in 2006. Combining the hyperactive garage punk of **Guitar Wolf** with pensive shoegaze and exercises in drone and repetition, it was and is a revolutionary album. In July, **Sargent House** remastered and reissued the album with a bonus album, *Forbidden Songs*, which was recorded at the same time as *PINK*. The band will embark on a US tour in which they will perform the album, including a momentous show on Aug. 20 in SLC. Here, Takeshi elucidates the re-release of *PINK* as not only a documentary of the band's history, but also a look to Boris' future.

SLUG: *PINK* is still held in very high regard by fans—copies of the original vinyl version are still hard to come by (I paid \$40 for my copy almost five years ago!). What do you think it is about this album that draws fans to it?

Boris: Since 2003, we had been regularly touring overseas, which had really increased our pace of life as a band. *PINK* was released at a time when we were becoming more and more busy, and as we were seeing so many different places in the world, we were all changing at a really rapid pace. When you consider that, I think it makes it a kind of interesting documentary piece. Even for us, it still contains a lot of mysteries we haven't figured out yet. I think it contains a lot of the "magic" of rock.

SLUG: Along with the reissue, Boris are also releasing *Forbidden Songs*, which was recorded at the same time. Why have these songs not been released beforehand? What kept some of these songs off the original tracklist of *PINK*?

Boris: When we edited *PINK*, we made the choice to include only the sounds that nobody but us could make. All the tracks on *Forbidden Songs* are the ones that we felt seemed to be obviously influenced by something, and therefore, we removed them. ... Actually, the conditions under which it was recorded weren't very good, and many tracks were not actually completed. Post-production technology has come a long way since that time, so that enabled a number of tracks to be released.

SLUG: Boris are a prolific band—this year has already seen a number of Boris releases. Do you find it limiting to be playing the *PINK* album during your upcoming US tour?

Boris: This *PINK* re-release tour was suggested to us by our booking agent two years ago. At the time, we immediately said, "We won't do it" and turned it down. We always want to be creating new work, and we've already finished recording a new album. But as I said at the beginning, we feel that properly showing the path that we have treaded is another important part of our work. I think keeping our history in order will help lead us to even better work in the future. I think our way of making sound has changed a lot in the last 10 years. ... We are playing some songs we didn't perform in the original tour, including material from *Forbidden Songs*, so I think audiences who are familiar with how it was at the time it was originally released will be able to enjoy it, too.

SLUG: Boris have many recorded works that have never been released outside of Japan. How does the band decide what material to release where?

Boris: Everything we create is a documentary of the band at the time. So for every release, there is the connection between us and the people we came into contact with at the time. That is an incredibly important aspect for us. It influences the album and the individual songs.

Our intent is to make music, so if we just prioritized making everything easy to obtain, then we would just be making products to sell. Think about it this way. Imagine you had brought lots of little children into the world, and these children would all have different people in their life that lead them to leave the nest in different ways. Maybe some children would see it fit to go live in the city, but some children would dwell quietly in the countryside. We, as the parents, can't completely control what they do.

SLUG: Boris constantly introduce new elements into their sound, yet the band also revisits old material often. How do you balance the band's progressive tendencies with the nostalgia of classic material?

Boris: We are always making new things—we have no time to waste being bogged down in nostalgia. I feel like we are constantly ascending a spiral staircase. ... We are always looking ahead into the future.

Boris will perform *PINK* at *Urban Lounge* on Aug. 20. **Earth** and **Shitstorm** will open the show. Read *SLUG*'s full interview with Boris on *SLUGMag.com*.

Photo courtesy of Sargent House



(L-R) Boris' original 2005 *PINK* album and its 2016 reissue.

UPCOMING EVENTS

TUESDAY HARVEST MARKET

TUESDAYS 4PM - DUSK @ GALLIVAN CENTER

TWILIGHT CONCERT SERIES

THURSDAYS FROM JULY 21 - SEPT 1 @ PIONEER PARK

CRAFT LAKE CITY DIY FEST

AUGUST 12 - 14 @ GALLIVAN CENTER

ROSE EXPOSED: FLIGHT

AUGUST 27 @ ROSE WAGNER

DOWNTOWN FARMERS MARKET

SATURDAYS 8AM - 2PM @ PIONEER PARK

CRAIG ROBINSON

AUGUST 18 - 20 @ WISEGUYS

GALLERY STROLL

THIRD FRIDAY OF EACH MONTH, 6PM - 9PM

GALLIVAN CENTER EVENTS:

A BLUEGRASS SATURDAY NIGHT

AUGUST 20 @ GALLIVAN CENTER

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SKATE

By Weston Colton | weston5050@yahoo.com

Bambi – Olie – SLC, Utah

A man named Bambi likes to jump down things on his skateboard—or, in this case, jump over things.

How many of you out there know Bambi? And how many of you actually know

his real name, or even his last name, for that matter? I didn't—not that it matters. Bambi is sufficient. Here, Bambi ran across the lawn, threaded the needle gap between the railings, threw his board down on the uphill ramp and oiled the bar at just the right angle to land back onto the sidewalk.



Craft Lake City's 8th Annual DIY FESTIVAL

PERFORMERS & EXHIBITORS

Photos by John Barkiple



PERFORMERS

Even on a hot day in late June, Joshy Soul (aka **Joshua Strauther**) sticks to his vintage aesthetic with a suit and a hat, his mustache neatly curled at the ends. It's this throwback style that sets Joshy Soul and the Cool apart in the local music scene. He says, "Almost when they see us walk onstage and they see our suits and our horns, they're like, 'Uh-oh, who are these people?'" Sound-wise, there is a richly soulful resonance in Strauther's voice and a bouncing positivity that the horn section lends, offering an ardently soul vibe with a hint of R&B.

As far as his vintage style and sound are concerned, there is a definite appeal about the era that Strauther pays homage to. "I think there's just a lot more heart that came in back then," he says. "[Soul musicians] were pioneers, and a lot of it came from what was going on in that era as well as just African Americans getting out in the music world." When comparing contemporary "neo-soul" to the soul of the '50s and '60s, Strauther notices an effort that sometimes has to be made in

Craft Lake City hosts the *8th Annual DIY Festival* in its first-ever three-day format at the *Galivan Center*: Friday, Aug. 12; Saturday, Aug. 13; and Sunday, Aug. 14. Craft Lake City continues its celebration of all-local creators—with over 50 performing acts and over 300 craft foodies, DIY engineers and vintage vendors at the festival. *SLUG Magazine* also seeks to promote the diverse talent found in the Beehive State's creative community, and these vignettes peek into the artistry of the performers and exhibitors who follow. Be sure to witness these makers and their work—and many more—at the festival! Visit craftlakecity.com for details.

Contemporary classical music is an oft neglected genre with few empowering or practicing opportunities for individuals who are not students or professionals. Local violinist Michele Medina has been challenging that notion, creating spaces for chamber musicians to learn music and perform together. Michele Medina's Chamber Musicians will perform "Quartet in C," a piece by local, *University of Utah*-based composer **Dr. Igor Iachimciuc** with **Michael Nebeker** on violin, **Katherine Deneris** on viola and **Ryan Stocks** on cello for Craft Lake City's *DIY Festival*.

For Medina and other classical musicians, the term DIY is quintessential to being a musician. Not only does Medina encourage different musicians to learn a variety of different pieces, but she also arranges different outlets for musicians to perform their art instead of being pigeonholed into the cliché wedding string quartet. Medina says, "Salt Lake, Utah, is filled with people who've studied violin, viola, cello, whatever, since they were little, and when they graduate col-

lege, they don't have anywhere to go except for playing string quartets for weddings, or maybe they'll win a spot in the symphony, so I feel like there's a lot of room for musicians to perform in one of those venues that isn't one of those two things." This gives musicians the opportunity to perform chamber music with like-minded artists and also gives audiences a chance to explore what chamber music has to offer and appreciate the music without necessarily having to go to a formal setting such as the symphony hall.

What *DIY Fest* attendees can expect of Michele Medina's Chamber Musicians, Nebeker says, is that, "They're going to get hit with a strange string quartet that was crafted in Salt Lake City by a [local] composer." Catch the chamber musicians at the *DIY Fest* on Sunday, Aug. 14 on the *KRCL Stage* from 12:30 p.m. to 1 p.m., and learn more about Michele Medina's vision for classical music at mmvolar.com.

mmvolar.com
Michele Medina's Chamber Musicians



PERFORMERS



Joshy Soul & the Cool
joshsoul.bandcamp.com

order to hearken back to a sound that came so naturally back then. "When you grew up like how I did, with records and your grandma and everything, that's kind of all you know. You listen to any of the guys in this band, their parents let them listen to **The Beatles**, **Tower of Power**, all these crazy soul bands. It just does come out of us as what we know."

For Strauther, DIY is a lifestyle that is pertinent to him as a musician. "[I hem] my own pants and suit because I don't want to pay for a tailor, even though I should," he says. "We recorded on our own. We distributed it ourselves. Branding was just who I was—everything was just ourselves. The thing about Salt Lake City is that it's such a DIY city. [*DIY Fest*] just brings the city together. I see all my friends there. I guess I just hang out with creators, which is cool." Find Joshy Soul and the Cool's album, *Vintage Dreaming*, at joshsoul.bandcamp.com and check out the live performance at the *DIY Fest* on Friday, Aug. 12 on the *SLUG Mag Main Stage* from 8:30 p.m.–9 p.m.



Will Baxter Band
willbaxtermusic.wix.com


A unique blend of jazz, blues and soul, the Will Baxter Band is a group that can be seen regularly around the Salt Lake City area, improving and grooving wherever they go. The sound is effortlessly soulful with hints of New Orleans jazz with trumpet and a little bit of funky organ and bass. The band consists of guitarist/vocalist Will Baxter, organ/bassist **Adam Fifield**, drummer **Wachira Waigwa-Stone** and **ALIENWOLF** on trumpet.

Although Baxter is originally from Fort Collins, Colorado, he finds the Salt Lake City music scene particularly communal and tight-knit, saying, "It really is Small Lake City. Nearly everyone has heard of each other at some point." As part of an ensemble that performs often around Salt Lake City, Baxter considers his part in the band to be similar to sharing in the ownership of a business; he prefers to share his time only with like-minded musicians who are willing to put forth the talent and effort to achieve the best sound. With the combination of this dedication, the crisp, jazzy

sound and the sheer amount of gigs that the band is able to perform, The Will Baxter Band has amassed a loyal following, often turning first-time audience members into fans.

What the *DIY Fest* can expect from a live Will Baxter Band performance, Waigwa-Stone says, could really be anything. "Since what we do is improv, we don't always know what to expect from our own performances," he says. "Some nights it's really laid-back, and sometimes it's high-energy." Having played most of their gigs at bars around Salt Lake City, the Will Baxter Band is looking forward to being a musical focal point at *DIY Fest* and anticipates more of the latter kind of energy for this performance. Come see the Will Baxter Band groove at *DIY Fest* on Friday, Aug. 12, on the *KRCL Stage*, 7 p.m.–7:30 p.m., and check out more of their music at willbaxtermusic.wix.com.

FLETCHER BOOTH



GOD HATES ROBOTS
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Photo Credit: Nina Tekwani



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Caffeinating the crowd with their nitrogen-infused cold-brewed coffee, City Grounds SLC is a popular mobile coffee shop. Patrolling *Liberty Park*, festivals, food truck rallies and late nights after the bars close, City Grounds pedal their brew from a custom-made tricycle fitted with a nitrogen tank and refrigerated cooler. The nitro tap imbues a deeper flavor and creamier mouthfeel to the cold-brew, comparable to a Guinness Stout.


The good flavor of City Grounds' coffee starts with the brewing process. "Our cold-brew coffee is never heated," says **Benjamin Martinez**, one half of the duo behind City Grounds with girlfriend **Alysia Erickson**. "The beans are ground really coarse, so they don't heat up too much. Then we steep huge batches of the ground beans for an undisclosed amount of time. After we steep the grounds, the finished product is extracted. Brewing it cold retains flavor of the coffee and doesn't release the acid in the beans. It's good for people who love coffee but have acid reflux or sensitive stomachs. It's also caffeinated a little more. Well, considerably more."

Last year at the *Craft Lake City DIY Festival*, City Grounds was slammed with customers before the doors opened to the public. Vendors and volunteers were clamoring to get their hands on cold-brewed coffee, the perfect way to beat the heat and caffeine up. When it comes to the *DIY Festival*, you'd be hard-pressed to find a more enthusiastic participant. "[The] *Craft Lake City [DIY Festival]* is the *Super Bowl* of Utah's DIY scene," says Martinez. "These are our people. This is our community! I love downtown Salt Lake City. I love the people here." Although he keeps the brand of the coffee beans he uses under wraps, they're local, too.

If you're craving a caffeine fix and can't track down City Grounds, look no further than *Good Times Tattoo*, where Martinez works. You can buy bottles of cold brew as well as growlers. Follow City Grounds on Instagram for giveaways and news about the traveling cold-brew coffee this summer.

facebook.com/citygroundsslc

City Grounds



By Amanda Rock wolfram@amandarock212@gmail.com

CRAFT FOOD



Aimee's Home Cookin'
aimeeshomecookin.com

Growing up in a Vermont country inn, **Aimee Toner** spent a lot of time in the kitchen. After stepping up to help when her mother got sick when she was 15, Toner developed skills and a passion for cooking. "The kitchen was a playground for me," she says. Once she was settled in Utah, her classic New England cooking caught the attention of friends and neighbors. Soon, she was selling her pre-made, home-cooked meals using her own spice blends, before realizing that she could sell her unique hand-made spice blends instead.

Soaking up the local flavor, Aimee's Home Cookin' spice blends are inspired by people she's met—the new cuisines and cultures she's experienced in Utah. There are 15 different spice blends with eye-catching, colorful and funky labels to choose from. Toner even named some after her favorite ski spots at *Alta*. Flavors run the gamut, from Snakepit Shawarma, a Middle Eastern blend featuring clove, cardamom and sumac, to Key West, a citrusy savory rub. Toner also offers a dry Bloody Mary mix and rimming salts for cocktails.

"My spice blends are an easy way to go from beginner to gourmet," she says. Priced around \$10 a bottle, Toner's spice blends are an inexpensive way to amp up your own home cooking. They're also simple to use. Each blend touts around 13 different spices and can be used to flavor meat, vegetables and whatever else strikes your fancy. There are plenty of tasty recipes on her website, and if you visit with Toner at the *Craft Lake City DIY Festival* or local farmers markets, she's happy to offer suggestions on how to use her spice blends.

Stop by Toner's booth at the *DIY Fest* to spice up your cooking and drinking. She's thrilled to meet new customers and share her excitement about her spice blends. Pick her brain for fun ways to incorporate more flavor in your life—she's full of information and ideas. You can also find Aimee's Home Cookin' at the *Sugarhouse Farmer's Market*, the *Wasatch Front Farmers Market* and the *Bountiful Farmers Market*. Check out her store on Etsy (etsy.com/shop/AimeesHomeCookin), too.



KOI Piercing Studio

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Computer programming is a ubiquitous part of modern life; childhood education on the topic is sadly less so. When **Kristy Sevy**'s eldest daughter took an interest in all things STEM, Sevy tried to find learning products that would enable her to engage her daughter in the subjects she loves. "I didn't find stuff out there that I wasn't intimidated by," she says. Sevy and her brother, **Kyle Muir**, decided that they would do something about this lack of approachable electronics education platforms for children.

The end result is a prototype dubbed FUZE: a circuit board with magnetic read switches and LEDs that young people can program to display different patterns and sequences. The prototype included glasses that alter the lights, revealing images like smiley faces and stars. "The toy doubles as an education platform," says Muir, showing how the circuit board slots into a clear, plastic Frisbee. "By the end of it, kids and teachers [are] learning real code, and they can either code or put it up in their frisbee and go play."

Sevy and Muir hope that FUZE will help parents and educators more

easily engage their children in the often daunting fields of electronics and programming. The important thing, says Sevy, is that "somebody such as myself, who has little to no knowledge in stuff like programming or electronics, can take this with her child and do it." Their booth in the STEM building at *DIY Festival* will display and demonstrate the FUZE learning platform. Attendees can also take part in a hands-on project with their children. "It's an LED light and two-coin cell batteries, and they're making a little mini-flash-light," says Sevy. "Then they can put the special glasses on and have that fun, interactive experience and then take it home with them."

After its debut at the *DIY Festival*, FUZE will be available to parents, homeschoolers and educators this fall. "It takes the community to help fix the problem of education," says Sevy. "Parents are looking for [STEM-education opportunities], and I think Craft Lake City is a great catalyst for parents to find it."

facebook.com/zubibaby

FUZE



By Jesse Hawlish
ihawlish@gmail.com

DIY ENGINEERS



SPIRITED PRACTICE

spiritedpractice.com

"Spirited Practice is about routines, rituals and practices that change your life," says health and science teacher **Jacqueline Morasco**, "including meditation, yoga, and doing, making and using things that are good for you and the planet." The doing, making and using are what bring Spirited Practice to the *STEM Building* at this year's *Craft Lake City DIY Festival*. There, Morasco will concoct products for the home out of ingredients you'll recognize. Everyday items such as vinegar, fruits, flowers, herbs, beeswax and baking soda become bathroom cleaner, goo be gone, salt scrub, lip balm and more.

For Morasco, the knowledge needed to make these DIY products has more value than the products themselves. "I want to do good things for people and the planet," she says. "I don't really sell most of my products. I teach people how to make them and charge them for the containers and ingredients." Visitors to her booth in the *STEM Building* will have the chance

to take part in that process. "Products will be made onsite ... I plan to have participants help mix, observe, knot, etcetera," says Morasco, "and make stuff they can take home."

The idea of cleaning with all natural products is an attractive one. Why use industrial cleaners with dozens of ingredients when the combination of a couple household items will get that gum off the bottom of your chair just as effectively? But as Morasco points out, "Most [commercial] natural products are too expensive for the majority to buy." The things that go into a Spirited Practice recipe, however, generally come cheap. "The products I make are affordable and easy to make," she says, "and they work."

Stop by Morasco's Spirited Practice table this year for "healthy [products] we create on our own as part of taking care of ourselves and the planet!"

"I've always used jewelry as armor," says metalsmith and jewelry maker **Annika Quinn Nelson DiMeo**. Armor indeed: Her commanding signature pieces, mostly made of copper, brass or silver, traverse minimal geometries and silhouettes while toying with dimension. From loud knuckle rings and sheath-like wrist cuffs to sleek earrings and necklaces, every one of DiMeo's pieces emanates power.

A native Salt Laker, DiMeo quickly picked up metalsmithing after soldering for an audio company and taking a couple of classes, but she more seriously began making jewelry in 2011, compelled by the potential to create wearable art. Craft Lake City's 2013 *DIY Fest*—where DiMeo shared a booth with her father, artist **Gregory L. Nelson**, who will also present at this year's festival—was the first time DiMeo put herself and her work out there, and the overwhelming, rewarding response was her first major eye-opener. Fast-forward to last year, when DiMeo completed the massive, six-month-long project of turning her garage into her own studio, installing everything from insulation to drywall and equipping the space with countless materials and tools. "Building this studio was acknowledging the fact that I need to do this,

to make things, to be tied to this," says DiMeo. "Making jewelry has changed who I am as a person."

One of DiMeo's newest lines, which she'll showcase at the 2016 *DIY Fest*, comprises a series of visually striking statement rings on a mission. DiMeo has partnered with the *Rock n' Roll Camp for Girls – SLC*, to which a portion of the collection's proceeds will be donated. The rings are arresting and beautiful, featuring large, semi-two-dimensional designs that rise from the finger: Some are pointed with cutouts, others are solid and curved, and one has serrated edges. "These rings are designed for wear, style-wise, but they could also be used to protect yourself," says DiMeo. "These draw inspiration from the idea of putting armor on to create an awareness amongst ourselves—especially as women—to watch your back, to watch your sister's back ... to feel confident and empowered."

For those looking to get dressed to kill, DiMeo's work is available online, at the *DIY Fest* and at the *Utah Museum of Contemporary Art*.

ANNIKA QUINN JEWELRY



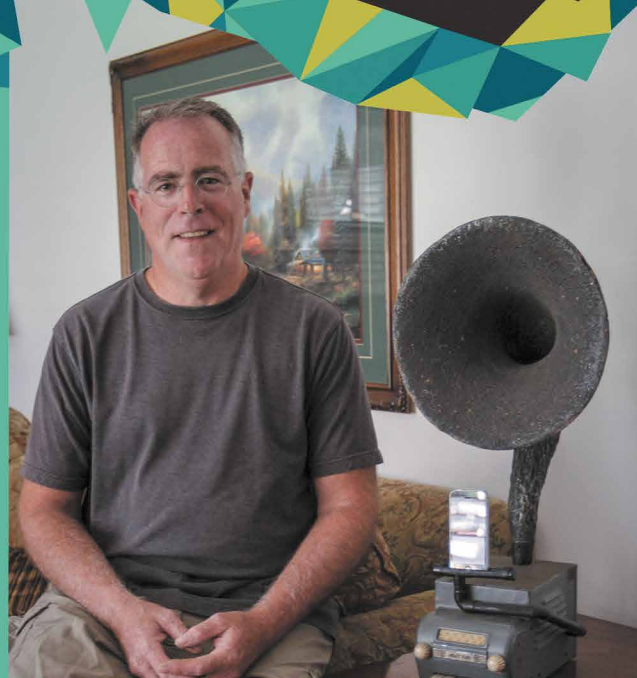
Frank Falk is a litigation consultant, married to his high school sweetheart, a father of seven and a grandfather of four. He's also an avid historian and storyteller, an antique-collecting artisan and a handy audio specialist—all trades that manifest through his iHorns. Now in their fourth year, these iHorns have come a long way from Falk's first piece—a birthday gift for his youngest son—and have made appearances at festivals, markets and fairs in Utah and Arizona, recently winning Best in Show at *Summerfest 2016* in Logan, Utah.

These charming and nostalgic creations act as powerful speakers for your phone—iHome-like phone dock and all—only, these are one-of-a-kind, curated, passive amplifiers that are more gramophone than bluetooth speaker. Mixing metals, wood, plastics and more, Falk brings new life to the innovations of old, which he mostly garners through online auctions: a 1920 papier-mâché horn paired with a 1930s car radio, a rubber horn with an Atwater Kent coffin-style radio, a WWII Navy flashlight with an oil and gas funnel, a sleek and simple cowhorn. "When you're making something that's one-of-a-kind, each is a puzzle that you have to figure out,

and the result is different every time—each appeals to somebody different," Falk says. "With each piece, I learn something new about development and technology, about those things that colored our past and influence our future."

Developing your creative outlet into a full-fledged business is no easy task, but with the advice of two mentors, Falk has navigated the learning curve and brought joy to many. Folks purchase or commission massive pieces to sit as statement pieces in their living rooms, and others purchase smaller iHorns to use as an office speakerphone. "You'll get 4-year-old kids who want to put the phone into every single iHorn and see what each sounds like," says Falk, as every horn carries a unique, amplified timbre. "Then you'll get 95-year-old people—we include each piece's history—who want to tell me the stories of their youth."

With each project, Falk takes on a new, creative and exploratory challenge. Visitors to his *Craft Lake City DIY Fest* booth, young and old alike, will have a chance to discover each iHorns' revitalized, transportive histories and sounds.



LOCs

iHorns4U@gmail.com

Made from natural ingredients sourced from her local community garden, sustainable wildcrafting and Mountain Rose Herbs, **Amy Menzel's** lovingly crafted Root + Rise Botanicals creations will revitalize your body, mind and spirit.

Born and raised in Salt Lake City, Menzel spent several years traveling, propelled on a journey of exploring natural wellness. When she made her way to Thailand, she was struck by the community's closeness to nature. "Here, we think of it as 'going into nature, where it's separate from us,'" says Menzel. "In other cultures, they share a space with nature." Inspired, Menzel endeavored to invite more nature into her everyday life. A licensed master esthetician, certified yoga instructor and herbalist, Menzel transformed her passion into a business after she was accepted into the *Utah Microenterprise Loan Fund's* Banking on Women program and first launched her line at Craft Lake City's 2015 *DIY Festival*.

"It's so joyful and rewarding to pour my heart into something that has been a form of healing in my own journey," says Menzel, "and to share what

I've experienced for others to take that step to a greater connection to earth." Working with the illuminating energy of the sun and moon, Menzel infuses medicinal and therapeutic botanicals into each of her natural products, such as her must-have, eight-herb all-heal balm, which can be applied to anything from cuts to burns to post-surgery pain. Currently, Menzel is focused on creating nourishing balms and nurturing bath teas, and will launch a new line of luscious body oils at this year's *DIY Fest*—think grapefruit and juniper, lavender and sage.

In addition to showcasing her new products, Menzel looks forward to connecting with similarly minded businesses, meeting people and continuing her journey toward a ritual of healing and closeness to nature. "I invite everyone to indulge in the beauty that nature has to offer," she says, "to feel that grounding and connection and wrap yourself in a botanical blanket." Find Root + Rise at *Vive Juicery, We Are Yoga* and *Land of Salt*, or place an order for pickup or delivery online.

ROOT + RISE BOTANICALS



ARTISANS

The 19th century tintype photograph has evolved into a modern art form, one that ceaselessly captivates Silver Still Image's **Sylvia Weston**. After studying at *Utah State University*, Weston moved to New York City and worked as a photographer's assistant and at the Penumbra Foundation. When she took a tintype workshop from photographer **Joni Sternbach** in 2012, she was hooked, and since last August, she's dedicated herself to her craft. "It's rewarding to know that you can make a photo from scratch with time, practice and an understanding of the camera and chemistry," says Weston, "to slow down and make something with your hands."

Weston moved back to Utah to cut costs and be close to home—she grew up on a Laketown cattle ranch—and to continue documenting her family's lifestyle, a theme that resonates throughout her work. This summer, Weston has focused most of her efforts on her traveling photo booth, which is based out of the back of her red-orange truck, and has taken her craft to *Sasquatch! Music Festival* and *Levitation 2016*. The latter was canceled due to inclement weather, but Weston was able to set up her booth at an Austin bar—her

first customer was none other than **Anton Newcombe** of **The Brian Jonestown Massacre**.

Through her photo booth, Weston's subjects encounter a completely new experience in having their portrait taken. "It's an important exchange because it's a slower process, and it's a unique experience in that I don't know how the end photograph will look," says Weston, who takes time to explain the procedure to her subjects. With tintypes, the photographer is producing a handmade piece of film, part of a labor-intensive, one-shot wet plate collodion photographic process. "When we see the image," says Weston, "we're both seeing it for the first time."

Weston's tintypes are at once transfixing, intimate and evocative. This year will be Weston's first at the *Craft Lake City DIY Fest*—she's looking forward to bringing her craft throughout Utah and putting down more roots here. Watch for her prints or have your own tintype portrait experience at the festival through her traveling photo booth.



SILVER STILL IMAGE

silverstillimage.com

In my room, there are shelves upon shelves of books. My girlfriend says I'll need a whole house just to fit them all. It's not a problem or anything. I just have a lot—or at least I thought I did, until I met **Stephanie and Nathan Briscoe**, the wife-and-husband vintage-book-collecting and -selling duo, The Book Runners.

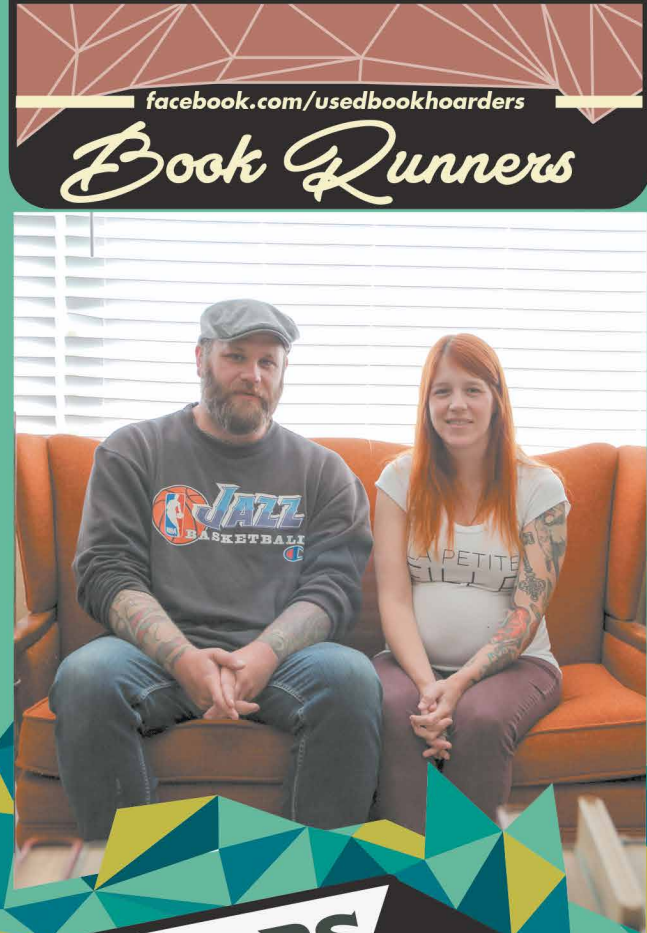
In their cozy home are clutter-free tables with rows of books stacked 10 deep by 10 high, bookshelves in every room and a basement with thousands of books simply waiting to be read or sold. Praise **Oscar Wilde**—if there is a book Heaven, this must be it.

The Book Runners began in 2014, thanks in part to a seed sown in Stephanie's childhood: "Since I was a kid, I've always loved books," she says. "My mom was a huge reader, and [she] would always read to me." This passion, when paired with Nathan's penchant for collecting, created a unique hobby for the couple. Initially aiming to build up their own library, they quickly moved on to buying, selling and donating books—with about half of their books going to the Boys & Girls Club.

When the Briscoes are away from their day jobs—Stephanie is a speech therapist and Nathan is a *USU* student and Boise National Forest employee—they are running to every yard sale, estate sale and thrift store that they can find for their next exhilarating score, hence their business's title. "It is really about getting the books to people so they can realize that [these books] have value," Nathan says. "A lot of books sit, hiding in people's basements, and we bring them back to life."

Preferring festivals over owning a storefront, The Book Runners have worked *Salt Lake Comic Con*, the *Urban Flea Market* and other events in the past, but this is their first year tabling Craft Lake City's *DIY Fest*. Both express excitement about facing a large crowd and working alongside other local artisans. Armed with their signature "Book Snob" totes and books for collector and casual reader alike, they are well equipped for the *DIY Fest* adventure.

Find The Book Runners' classic and rare titles at facebook.com/usedbookhoarders, on Instagram @thebookrunners and at the *DIY Fest*.



I've seen those beautiful pictures of rooms and houses and shelves on Tumblr and Pinterest, speaking to a California bohemian lifestyle, where every day is an endless adventure of sunrises and sunsets and mimosas on roofs. And every single time, I want to run away from Utah and meet my better, more carefree California self. After discovering Loom + Kiln, I packed my bags and began hitchhiking—or at least became much more serious about the idea.

Started in 2015, Loom + Kiln is the brainchild of the whimsical, bohemian and aesthetically minded **Hannah Leonard**. Attending *BYU* for her undergrad, Leonard worked mainly in painting, until, while later attending *Portland Community College*, she discovered a hidden talent and love for curating. "[My time at *PCC*] provided enough training to make me realize that interior design is where my heart is," says Leonard. "It is about figuring out your strengths and what you really enjoy."

Leonard happens to really enjoy vintage, exotic rugs, pillows and textiles. "[Loom + Kiln] has eclectic items from around the world—Turkey, Morocco, Peru, Mali, Thailand and Iran," says Leonard. From the aforementioned

items to vintage Moroccan wedding blankets and poofs (think ottomans) to highly flourished Indian mirrors to American- and Canadian-made paintings and ceramic fixtures, put together in a clean, distinct and contemporary manner, "It is about incorporating new designs with vintage character," she says.

This is Leonard's first year at Craft Lake City's *DIY Festival*, and she is brimming with excitement, not only to introduce Loom + Kiln to the Salt Lake public but also to see the many other featured artisans. "I think there is a lot of talent, and Craft Lake City's *DIY Fest* is a great place to showcase that talent," says Leonard. She says that the *DIY Fest* reminds her of similar festivals back home in Portland, which emphasize the importance of supporting local businesses and creatives. "[These festivals] are about allowing the people around you, in your community, in your neighborhood, to live their dreams."

Loom + Kiln, a dream-turned-reality for Leonard and sweet nectar for my California dreamin', can be found at this year's *DIY Fest*, at loomandkiln.com and on Instagram @loomandkiln.



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By Mike Brown
mgb90210@gmail.com

Deep in the heart of Murray, Utah, tucked away neatly and discreetly against the world-famous I-15 freeway, lies a special studio. Sure, there's a retail store where they're selling mostly glass-blown products intended for tobacco use only, and of course there is a claw machine there, which I am particularly fond of. But behind all the display cases made of glass—housing shitloads of glass—is a door to a back room mostly overlooked by all the customers.

And behind this door is the studio—the glass-blowing studio. This article is a small glimpse into the world that is *Borosyndicate Productions*, an artistic empire created by **Kenny Holliday** that Willy Wonka would be proud of. The shop does well these days with a national reputation for high-end glass products at reasonable prices. *Borosyndicate*, the retail store, needs little promotion—not because it doesn't deserve it, but because, seriously, the store does so good that it doesn't need it.

So, I didn't want to know anymore about *Borosyndicate* the retail store—I wanted to know more about *Borosyndicate Productions*. I wanted to jump down the rabbit hole that is the glass-blowing world and get a glimpse into what makes a glass blower tick. In all honesty, that rabbit hole is deeper than I initially thought. I looked around and realized that glass is everywhere.

I sat down with Kenny and **Evan Ballance**, two of the premier glass blowers at *Borosyndicate*. I asked them how they got into glass blowing, and both of them seemingly stumbled into the hobby-turned-passion-turned-career the same way: by accident. Both had a mild curiosity with the trade, but little direction. Kenny got ahold of most of his glass-blowing equipment by himself and for the most part is self-taught.

The easiest comparison I could draw to Kenny and *Borosyndicate* and glass-blowing would be to the tattoo world. You could be interested in drilling skin and go ahead and order a tattoo gun and ink off of Amazon no sweat, but without landing a decent apprenticeship with a reputable tattoo artist, the chances of you honing your craft get pretty slim. There's a chance you could teach yourself and be pretty good—hell, **Prince** taught himself how to play instruments—but not too likely.

The thing for Kenny and Evan was that there was no such thing as a glass-blowing apprenticeship when they got started. But like a shark and one



Evan Ballance creates a water pipe at Borosyndicate Productions.

of those fish that eats stuff off of them, Kenny and Evan would feed off of each other. In a way, the lack of apprenticeship helped make them more creative. Sometimes eliminating rules does that.

Still they both had people they could look up to and watch. Evan mentioned that he also learned a lot from watching retired glass blower **Dave Caldwell**. Kenny told me that the biggest sign that someone could be successful with glass blowing is that they just like to watch the fucking process. After enough watching, it could be time to learn.

Nowadays, with the power of the interweb and YouTube and such, it's much easier to figure out how to blow some glass. It's also a little easier to access kilns, materials and even classes than it used to be. There's actually a kiln at the *University of Utah* that's basically the same shit that Kenny and Evan use at *Borosyndicate*.

As far as what you would want to do with that shit, the possibilities are pretty endless. Kenny and Evan told me that most glass blowers tend to gravitate toward one specific trait or object and stick with that, so a lot of glass blowers end up just blowing one certain thing. Kenny knows a blower who just blows elephants (giggles). Evan knows a girl who only blows vaginas, and she's really really good at it.

That being said, it's not uncommon for glass blowers to collaborate with each other on projects. This makes sense if you primarily focus on creating one specific thing most of the time. For example, the guy that Kenny knows that only does glass elephants might need a glass vagina for one of his pieces. He could then call the girl who blows the vaginas and they could make one awesome elephant vagina.

Although Evan is skilled at a variety of glass creations, he told me his personal favorite things to create are pendants, goblets and marbles. There are literally a million different things you can create with glass, though. That shit is everywhere, if you think about it. But it's still an expensive hobby or art or medium—whatever you'd care to call it—so it's not a bad idea to create something you can sell.

That is basically the approach that Kenny has taken to the craft: creating functional pieces of art that people can purchase and then using those resources to hone the artistic side of the process. Either way, you should check out *Borosyndicate* if you haven't already. Just don't break anything when you are in the store.



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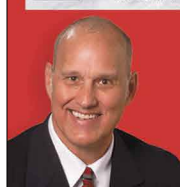


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FREE FILM SCREENINGS

TUE

AUG 2

7PM

***Post-film Q&A with director.**

FILMS WITHOUT BORDERS
ALMOST HOLY
Directed by **Steve Weaver**
100 min | 2015 | Ukraine/USA | Rated R

Pastor Gennadiy Mokhenko takes homeless, drug-addicted children off the streets of Mariupol, Ukraine.

The City Library
210 E 400 S
Salt Lake City

THUR

AUG 18

7PM

Damn These Heels Year-Round
BEST OF FEST: JONATHAN
Directed by **John J. Lowenthal**
19 min | 2015 | Germany | Not Rated

A young farmer takes care of his seriously ill father, whose suppressed family secret comes to the surface when an old friend suddenly shows up.

Marmalade Library
280 W 500 N
Salt Lake City

Winner: Audience Award—2016 Damn These Heels Film Festival

SAT

AUG 6

11AM

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Tumbleweeds Year-Round
2016 NYCFF - KID FLIX MIX 1
Directed by Various Filmmakers
58 min | 2016 | Ukraine | Not Rated

A program of short films from around the world for ages 4 and up from the 2016 New York International Children's Film Festival.

The City Library
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TUE

AUG 23

7PM

Through The Lens
HOOLIGAN SPARROW
Directed by **Nanfu Wang**
94 min | 2015 | USA | Not Rated

Filmmaker Nanfu Wang follows activist Ye Haiyan as she protests the abuse of girls and women by Chinese authorities.

The City Library
210 E 400 S
Salt Lake City

Official Selection: 2016 Sundance Film Festival

TUE

AUG 9

7PM

***Post-film discussion.**

Science Movie Night
GATTACA
Directed by **Andrew Niccol**
106 min | 1997 | USA | Rated PG-13

A genetically inferior man assumes the identity of a superior one in order to pursue his lifelong dream of space travel.

The City Library
210 E 400 S
Salt Lake City

TUE

AUG 30

7PM

FILMS WITHOUT BORDERS
SONITA
Directed by **Rakhsareh Ghahremani**
90 min | 2015 | Iran/Germany/Switzerland | Not Rated

An Afghan refugee dreams of becoming a hip-hop artist in a culture that doesn't allow women to sing.

The City Library
210 E 400 S
Salt Lake City

Winner: Audience Award and Grand Jury Prize—2016 Sundance Film Festival

THUR

AUG 11

7PM

Utah Film Circuit
THE LADY IN THE VAN
Directed by **Nicholas Wether**
104 min | 2015 | UK | PG-13

Based on the true story of Miss Shepherd, a woman who "temporarily" parked her van in a London driveway and proceeded to live there for 15 years.

Nominated: 2016 Golden Globes—Best Actress Comedy or Musical

Viridian Center
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West Jordan

TUE

AUG 16

7PM

Exposé USA
UNDER THE GUN
Directed by **Stephanie Sonshing**
87 min | 2015 | USA | Rated R

The team behind Sundance Film Festival hit *Fed Up* examines the national debate on gun control.

The City Library
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Official Selection: 2016 Sundance Film Festival

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BEER

OF THE MONTH

By Mike Riedel
utahbeer@gmail.com

Noble Hefeweizen
Brewery/Brand: Bohemian Brewing Company
ABV: 4.0%
Serving Style: Draft

Ah, Germany. The country's very name is almost synonymous with beer. Some of the best beers in the world were born here, and every region tends to specialize in a particular style. Germany's Bavarian region is best known for their Weissbiers. There, they've spent centuries perfecting this style of beer, making it as common as bread in their daily diets.

Midvale's *Bohemian Brewery* takes old-world beer styles like these seriously. They've made it their mission to focus on these century-old European styles that may get lost in all of the new hybrid beers flooding the market. Bohemian's Noble Hefeweizen is one such beer. It's a bit of a rarity at Bohemian's lager house, as it is an ale (it's warm fermented versus cold fermented), which provides assertive flavors with a light body.

Description: The Noble Hefeweizen looks pretty much like a textbook hefeweizen: cloudy and almost murky. Using the flashlight on my phone, I can barely get the light to glow through at the narrowest point of my tall weissbier glass. The light that shines through is a quite light orange/apricot color, with a thick dollop of meringue-like foam perched on the top. The foam eventually begins to shrink after a

few minutes, leaving a single finger of thin coating on top as I drink my way down to the bottom of the glass. At the bottom, I see a bit of yeasty sediment.

Once I get my nose on top of the foam, yeast punches back at me, full of doughy, bread-like qualities. The yeast drives more than just bread-like qualities, though—on further exploration, I start to pick up some banana-like esters that are round and sweet. Finally, buried in the back of the aroma is a pleasant, lemony twang that wraps it all up in a nicely balanced bow.

The taste takes its cues from the nose but with a cleaner and less fruity quality. Subtle, unripened banana pops out onto the tongue—it's far less sweet than some banana-bread-driven German wheat beers. The next flavor to envelop the tongue is a bit of white cake that has had sex with unsalted Ritz Crackers. At times, the intermingling flavors border on spiciness. Hops are practically undetectable—they're there but are masterfully hidden to provide balance over flavor. As in the nose, the end has a nicely subtle, lemony tartness. As this beer matures in the keg, I've found that these lemony notes become more pronounced, which, in my opinion, only adds to the balance and enjoyment of this ale.

The way this beer feels in the mouth is slightly unusual. It's slick with a ghostly, dairy creaminess. This gives it an extremely smooth and easy-to-drink quality. You can thank the yeast once again for that, I suspect.

Overview: This is one of those great beers that will fit into any climate at any time. Its low alcohol and medium body combined with its banana/lemon fruitiness makes it a triple threat among its German-inspired beer brethren. This beer is available year-round but is only on draft at *Bohemian's Brewhouse* and select bars and restaurants around the Wasatch Front and Back. If you can, experiment with fresher and older kegs to identify which level of tartness works best for your palate.

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By Matthew Windsor • matthewxwindsor@gmail.com


BMX

Ty Andersen is low-key, but he's able to put in work on anything in front of him. Primarily holding it down in the streets with his friend and SLUG BMX Photo Feature alumnus **Dave Pendleton**, Ty is also able to cruise through trails and skateparks with the best. The day we shot this photo, there was an event going on at a nearby waterpark with the sounds of music and screaming kids filling the


air as Ty sent this rail multiple times. The sounds of **LMFAO's** "Party Rock" blasted through the waterpark P.A. in the distance as Ty locked into a solid crank arm grind and dropped into the cobblestone bank on the other side. Not quite content with how the first few felt, he ran through this perfectly a few more times. We got the photo and then headed out to find some more spots to smash up.



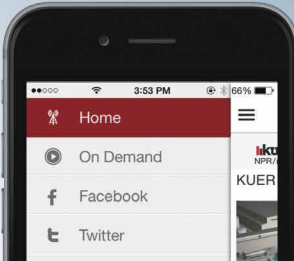
Ty Andersen – Crank Arm Grind – Sandy, Utah



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GALLERY STROLL



Fran O'Neill's "Wash Me Down" will be on show at CUAC through Sept. 9.

Birds of a Feather

By Mariah Mann Mellus
mmellus@utahfilmcenter.com

In the small town of Wangaratta, Australia, a little girl dreamed of becoming an artist. With limited access to the visual arts, she looked to the town's single art gallery. The gallery curator paid no mind that this gallery was in a rural community: He curated to challenge and enlighten the gallery attendees. That little girl grew up to be acclaimed contemporary abstract painter **Fran O'Neill**.

Weber State professor and Visual Art and Design Department Chair **Matt Choberka** has seen many an art student come through his program, wide-eyed, full of inspiration and drive. He was once one of those budding artists, back when he attended the *New York Studio School of Drawing, Painting and Sculpture*. It was during this time at the *Studio School* in the late '90s that Choberka met O'Neill.

While pursuing their careers, O'Neill and Choberka have remained friends. Both participated in *Pure Paint for Now People*, a group show at *Weber State University* in Spring 2015. It was during this show that CUAC Executive Director **Adam Bateman** conceived a show that would team up the old friends. "Pairing Utah's Matthew Choberka with New York's Fran O'Neill is a great example of what we try to do at CUAC," says Bateman. Akin to that small gallery in Wangaratta, CUAC's early years brought the art world to the small community of Ephraim, Utah. Today, it sits in the heart of Salt Lake City at 200 South and 200 East

and continues its mission of exposing talented Utah arts to the global art community and to expose Utah residents to talented global artists. "This pairing is magical," says Bateman. "It contextualizes our local community in a broader context and provides a measuring stick for comparisons that tend to be positive."

While both artists will be exhibiting abstract paintings, the shows were produced completely independently of each other. When asked about the fluidity of the two shows, O'Neill says, "While there has been no collaboration and each show could be considered a stand-alone exhibit, our shared education instilled a strong belief in structure and composition." Choberka adds, "We share artistic DNA," but he also notes the differences in their technique: "O'Neill's work is large, physical, swooping, and performative," he says. Meanwhile, Choberka has recently scaled back, focusing on smaller movements and paying more attention to his hands and wrists to make smaller marks: "Like handwriting, I want my marks to be very thoughtful and efficient," he says. "This layering or accrual of marks keeps me honest about why I'm making the painting. It gives me time to figure out what I think." Recently, politics and current events have given Choberka plenty to contemplate—his response to contemporary events feeds this new body of work.

A deeply personal, extremely relevant and epic pairing of talented artists, this show is not to be missed. The exhibition runs July 15 through Sept. 9 with a reception held Aug. 19 in conjunction with the *Salt Lake Gallery Stroll*.



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MOVIE REVIEWS

Carnage Park
Director: Mickey Keating
Diablo Entertainment
Amazon: 07.01



Carnage Park demonstrates writer/director Mickey Keating's knack for imagining uniquely terrifying scenarios and then inflicting them upon his characters. The film opens with two high-octane scenes—one involving a badly beaten man wandering through the desert only to be shot from afar by a high-caliber rifle, the second depicting two crooks on the run from a botched bank robbery. There's an obvious nod to **Quentin Tarantino's** *Reservoir Dogs* when Scorpion Joe (**James Landry Hébert**) clutches the hand of his partner Lenny (**Michael Villar**) as he bleeds out in their getaway vehicle. It's a clever way to open a film that frequently references Tarantino's grind-house style.

As intense as these opening scenes are, *Carnage Park* doesn't officially begin until it's revealed that Joe and Lenny have taken a spitfire named Vivian (**Ashley Bell**) hostage. When Joe schemes to take Vivian with him to Mexico, a gunshot blows out one of the vehicle's tires, and we soon realize that Joe and Vivian are being hunted by an ex-military sniper named Wyatt Moss (**Pat Healy**). I'm used to my horror villains stalking their prey with knives or hatchets, seeking to get personal with their victims. Moss doesn't have this type of fixation—he sees the trespassers as pests that need to be exterminated and nothing more.

I initially expected a story that found Joe and Vivian working together, but the film is steadily focused on Vivian's individual fight for survival and attempts to safely navigate Moss' booby-trapped, desolate land. Bell is a one-woman powerhouse, effectively dominating every scene that she's in and solidifying the entire story.

Carnage Park delivers solid scares and stays faithful to its 1970s setting, but despite its 90-minute runtime, it still feels a little long, and the subplot involving the Sheriff's (**Alan Ruck**) understanding of Moss' predilection for hunting trespassers seemed a poor attempt to humanize the antagonist. Keating's abilities to create a hellish environment and let a talented actor do her job are spot on, but the film could have benefitted from a more fleshed-out script. Regardless of the film's flaws, *Carnage Park* is an excellent entry in the environmental horror subgenre. Keating definitely knows how to make a hostile environment come to life and will be sure to have viewers cautiously peering out of their windshields the next time they drive through some long-forgotten desert highway. —Alex Springer

Ghostbusters
Director: Paul Feig
Sony
In Theaters: 07.15

It was disgusting to witness certain people's reaction when Sony announced a *Ghostbusters* reboot with four women taking the leads. Why would anyone care? You've got director **Paul Feig** and a gathering of the funniest individuals working in Hollywood today. In this edition, which is a completely separate universe from the first two installments, Erin Gilbert (**Kristen Wiig**) and Abby Yates (**Melissa McCarthy**) are former colleagues who believed in paranormal activity. While Erin gave up her passion and went more straight-laced, Abby continued her research with Jillian Holtzmann (**Kate McKinnon**). Years later, reports of ghosts begin to emerge, and the gang reunites to investigate the phenomenal sightings and resolve the issue with new technology. Along for the ride is witness/client Patty Tolan (**Leslie Jones**). The team soon discovers that someone is mechanically elevating the spiritual world's presence and yearns to open a vortex to the other side, and they must do everything in their power to stop it from happening, with or without the city's support. Without question, I absolutely LOVED this rendition! I don't know how any sane person can walk out of that whining about it. Screw the haters! Bravo to Feig, Wiig, McCarthy, McKinnon and Jones! The balance of comedy distributed among the leads is per-

fect. Unlike the grouches' claim, your childhood won't be ruined. In fact, mine was enhanced. The visuals are absolutely stunning with ingenious ghouls and ghosts hovering above the gorgeous skyline of New York City. For admirers of the original, there is a plethora of winks and nods to those films, but not enough to overpower this new undertaking and command the screen. Feig proves that it's fine to tinker with beloved franchises, and if you're one of those naysayers who don't like it, you still have those mesmerizing originals waiting at home for you. —Jimmy Martin

Lights Out
Director: David F. Sandberg
Warner Bros.
In Theaters: 07.22

Of all the genres in cinema, it seems that horror films have suffered the most in terms of execution as time progresses. The cheapness of the found-footage subcategory definitely delivered the heaviest blow, but there's something about the PG-13 productions that instantly mark the project with a negative light. In this poor excuse of a scary story, Rebecca (**Teresa Palmer**) finds out that her half-brother, Martin (**Gabriel Bateman**), is dealing with the same traumatic issues with their mother, Sophie (**Maria Bello**), and her demonic friend, Diana, who is an evil being only present in the shadows. Sure, the special effect of Diana appearing in the dark and vanishing once the lights come on is interesting, but the trickery wears thin after 10 minutes, and then you have another 70 minutes to go. Also, while that appears to be a short running time, the pacing lags like a child being dragged into his first day of school. Palmer does not have the acting capabilities to lead a movie on her own, but she was doomed from the start with this screenplay that makes absolutely no sense. Rather than coming across as a horror/thriller, the audience members in my screening were laughing hysterically at moments clearly not meant to be comical. I am fully aware that the horror genre has a built-in audience that will see the majority of films that release, but these individuals should demand more for their fandom and seek better creations. Many times, I've been told, "It must be fun to watch movies for a living," but it's films like this where I want to respond, "You'd think so." As short as this mistake of a movie was, I left irritated and annoyed. There is no solid foundation for the antagonist's abilities, and the story just tosses out bits of useless information, hoping the viewers will swallow it. Trust me—spit it out and walk away. —Jimmy Martin

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LOCAL MUSIC

REVIEWS

Boone

Genesis

Self-Released

Street: 05.27

Boone = J Dilla + Lil Dicky + Drake



With the release of his full-length album, *Genesis*, Salt Lake City rapper Boone does a good job of expressing himself and what he is going through. *Genesis* sports a solid 14 tracks, and each has a different theme and style. Songs like “if it moves me” and the title track are particularly strong. In “if it moves me,” Boone combines R&B sounds with rap, and his flow and meter almost make him sound like Drake. However, unlike Drake, Boone stays close to his roots. What he raps about seems genuine and un-embellished, which is both surprising and refreshing. In “squad goals,” Boone combines a well-crafted, relaxed flow with metaphors and examples of what he needs to do in life, saying, “Maybe I should just go and get out the house more / Maybe I should do what I can to never get bored.”

The production throughout *Genesis* has obvious influence from old-school elements. Tracks like “10 days” sounds like J Dilla mixed with modern-day trap music. As a whole, the beats on the album stay consistent and strong, although there are times when the post-production and mixing seem to be a little off, and Boone’s lyrics become hard to hear as a result. Each track seems to be mixed slightly differently, which causes the album to seem less cohesive, although it does not necessarily detract from Boone’s lyrics.

Genesis, in many ways, seems to be an experimentation of beats, styles and meters. Boone’s lyrics center around sticking with the rap game and working hard. He raps about being driven to create, free from drama and fakes. It is good to hear a young artist finding his unique voice and not being afraid to experiment to see what

works and what doesn’t. It will be interesting to see where Boone takes his sound as he continues to grow and develop his lyricism and subject matter. *Genesis* is a strong start, and though there is room for growth, Boone seems driven to stick around and continue creating. —Taylor Hartman

Communionist

Dead Ends

Self-Released

Street: 05.02

Communionist = Earth Crisis + Discharge + Chokehold

Going into listening to this EP and out of it, I can still say that I’m not as well-versed in the different styles and eras of hardcore—I’m still educating myself. That doesn’t mean I can’t enjoy the tunes. On *Dead Ends*, there is a swelling of influences, and it’s not all fast breakdowns and aggressive stuff. In fact, one of my favorite tracks is “Suffer in Silence,” which is a more lyrically obscure track, though to me, it feels a bit like it’s about mental illness, which is maybe why I empathize with the song, since I personally live with it. Each song has a strong point and message. The band comprises members of **Burn Your World** and **Winter Burial**—a hardcore band and a metal band, respectively. Communionist avoid adding to the styles of said genres and create something vastly different with *Dead Ends*. Listeners of any sort of heavy or extreme music can enjoy the songs presented here.

There is a large resurgence of all forms of hardcore lately—this is a good thing. I mean, **Discharge** just released a great album, even after eight years of no full-length records. In a way, Communionist feel like a bit of a throwback, at least lyrically, to SLC hardcore bands from the late ‘90s and early 2000s, when the straight edge scene was classified as gang-related and caused some severe disruption in Utah with a lot of violence, including murder. It was a crazy time—my brother was actually assaulted at one point. I almost got a beat down over a minor miscommunication during some local band’s set when I went to see **The Locust**. Thankfully, those days have passed, and while Communionist talk about some violence in their tunes, there’s no inciting rage or violence from frontman **Rich Evans**, especially after I saw the band live. However, it’s not safe music. It’s meant to make us feel uneasy and question our own ideologies and ways of life. “Guilt,” which is about animal rights, does a good job at stirring up guilty feelings for those of us that still eat the flesh of animals. There are some anti-religious songs and songs about police brutality. The poignant “Inner Chains” critiques the guilt that the parts of society that condemn homosexuality place upon the gay community.

The musical highlights of Communionist come in the mix of aggression meets down-tuned and grit meets melodic sadness and anger. The recordings have a clear yet raw edge to them. It’s representative of the band’s live show, where things get really raw. Whenever I review any piece of music, the biggest attribute I look for is how the music makes me feel. I’m one of those guys—music is about evoking a feeling in the listener. *Dead Ends*, to me, feels like what the title suggests: the shitty society/world we live in and the feeling that not much can be changed, but fuck it if we don’t try or only get pissed off about it. —Bryer Wharton

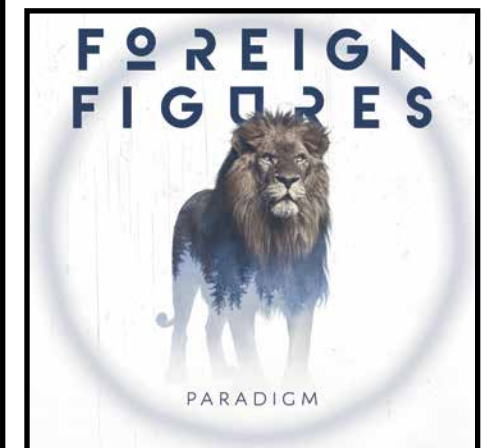
Foreign Figures

Paradigm

Foreign Figures, LLC

Street: 04.01

Foreign Figures = X Ambassadors + OneRepublic + Keith Urban



Taking a step forward from their electronic-heavy *Come Alive* EP, Foreign Figures have eased their first full-length album, *Paradigm*, into Utah ears, just under two years from when the Orem-founded band popped into the local scene.

Eric Michels’ vocals sound crisp and sultry and had three gentlemen outside my car dancing when I played it. The song that I was playing was “Stay,” when one of the gentlemen told me “Cheers” with his illegal outdoor beer. **Jonny Tanner’s** guitar work is catchy pop brilliance, so I can’t fault my friends’ enthusiasm for the undeniably magnetic tunes. In “Seasons,” **Steve Michels’** perfectly timed drumming lends itself to the collaborative effort that sets Foreign Figures apart from much of the local scene. With so many bands trying to be different, it’s encouraging to hear this group united in the orgasmic pop they create together.

“Force of Nature” sends me into a dreamy romantic orbit with slow, progressive guitar scales

and choruses fueled by Eric’s ambient vocal stylings. Listening to it in my car feels like a journey into the heart of sound. Each song on this album has the tendency to build, and this track is the culmination of all those efforts. As soon as I’m singing along, I notice I’m in stupid, stupid traffic, and the toddler in the car across from me is showing concern for my vocal whereabouts. (I secretly believe the reason that Utah has such good lead singers is our adapting to hours spent enduring traffic.)

I switch the song to “Fearless” because I need **Seth Dunshee** on bass to transform this idle happenstance with the anthem-like glory of this song. “Alarmed” is my album favorite, and it plays like **U2** and **Cold War Kids** had an adorable baby—so engaging, I almost miss my exit.

As an album, *Paradigm* plays like the best summer you’ve ever had, which is why it’s so important: because adults tend to forget about that. It’s thundering pop one minute and an emotional catapult the next. A ride from point A to point B can be ordinary or completely freakin’ magical; I choose magical. You should choose magical, too, with sprinkles ... easily downloadable Foreign Figures sprinkles. Enjoy. —Benjamin Tilton

Hot Vodka
Prisoner of Paradise
Self-Released
Street: 06.10
Hot Vodka = Husker Dü + Dinosaur Jr. + Sonic Youth + Fuzz

After a series of casual and after-party jam sessions between friends, Hot Vodka emerged from the basement and broke into the local music scene. The band comprises **Andrew Aldridge** (drums), **Logan Griffin** (guitar, vocals) and **Durrell Williams** (guitar, vocals), each bringing their unique musical quirks and influences to the stage. Former bassist **Sean Whitaker** slaps the bass on *Prisoner of Paradise*, but left shortly after the release to join the Navy (thanks, Sean).

Prisoner of Paradise dropped in June following their showcase five-track EP, *Everyday is the Same*, which was released in February. *Everyday is the Same* is traditional rock n’ roll, leaning toward acid rock and incorporating lyrical simplicity, intense drumming and amplified electric guitar progressions with elements of rawness and psychedelia.

In three short tracks, *Prisoner of Paradise* proves that Hot Vodka are a group of innovators, not imitators. Holding onto the rock/acid-rock elements, the seemingly distant skate-punk-like vocals center on heavy metal melodies. The EP opens with “This Time,” a comparatively mellow and trippy song with drawn-out electric distortions and slow jams. With each track, the rhythm picks up—“What’s Going On” is a catchy electric set, beginning with simple chords supported by distinct bass riffs, and then transitions into fast-action picks and drumming, peaking with a heavy electric solo about midway through the track. “Prisoner of Paradise” seems outwardly

void of the bass and noticeably more metal and dominated by electric guitar. Dramatic advances between energized strums and picks leaves me feeling trapped in a realm of technical electric frenzy.

Hot Vodka play shows at local hot spots like *Urban Lounge* and *Kilby Court*, opening for groups like **Max Pain and the Groovies**. Rooted in the skate and snowboard world, they were invited to headline at *Art/Visuals*, a May art show and live concert at the *Photo Collective Studios* that was featured on *snowboarder.com*. Hot Vodka are on a roll, developing a more unique sound with *Prisoner of Paradise*, and it appears they have no plans of coolin’ down. Get trapped in paradise. Mark your calendars for their next show, cruise over to *hotvodka.bandcamp.com*, and fire up Hot Vodka’s newest EP. —Lizz Corrigan

Mooninite
Mooninite (EP2)
Self-Released
Street: 06.27
Mooninite = Junichi Masuda + Applegreen

Andrew Aguilera, who creates darkly ambient sounds under the name of Mooninite, has fashioned a summer-worthy driving soundtrack in *Mooninite (EP2)*. Currently available for digital download on Mooninite’s Bandcamp, I recommend—before even giving a full-fledged review—that you download the EP and go cruise State. It’ll be a night to remember.

If the EP’s cover can be considered any indication of a suggested interpretation, then drive is exactly what Mooninite—or photographer **Karl Jørgensen**—would like us to do. A sunset (or sunrise) is depicted in the background. A mountain range, shrouded in a low-lying cloud, sits below a pale yellow to light blue sky, suggesting a sublime peace lingering in the distance. In the middle ground, a city grid is shown, lighted and blurry, like fireflies from a distance. The foreground has a car with headlights on, suggesting a motion, or at least the intention of motion. The picture relies on the contrast between light and dark (and one encroaching in on the other), motion and stagnation, and journey and destination.

The EP opens with “Better Things (Intro),” which features a rolling piano and programming blips traveling back and forth between the speakers, creating a dimensionally significant stereo effect. It sets the pace in a gentle but representative way. “Main Street” is a mellow number that works through a variety of glitches, piano vamps and some space-like ambient sounds—it gives the impression of a backing track for an anime dream sequence. In a darker way, “Effort” uses a similar formula of piano, glitches and ambience all laid over a trap beat to create a pleasantly surreal concoction. As mystic and muddled as an absinthe bender, “Bad Drink” features perception-blending dissonance and octave warping. *Mooninite (EP2)* closes with “Like Home (Mooninite Edit)” —an edit of whose song, your guess is as good as mine—which takes a more

ecstatic approach with rising and falling horns, guitars and rapid blips. As quickly as it began, it ends—a fading light in the night.

Mooninite (EP2) is the type of EP that is best listened to on repeat—trailing and traveling along with the adventurous listener. My only wish is that the EP had been an LP, but ultimately, this makes me look forward to Mooninite’s future releases. —Z. Smith

VCR5
Rainbow Selection
Self-Released
Street: 06.20
VCR5 = Souleye + Sun Araw

VCR5’s (aka **Joe Greathouse**) latest release is part album, part music video and part instruction manual for getting the most out of your Korg ER-1 Rhythm Synthesizer. *Rainbow Selection* represents not only a two-disc compilation of different songs culled from Greathouse’s comprehensive collection of VHS films, but also a tutorial to show those familiar with the ER-1 how to do what he has done. The DVD is packaged with an instruction manual that explains how users can hook their ER-1 up to their DVD player to sample any one of VCR5’s 28 songs. While it’s definitely useful to those dabbling in any one of techno’s musical subgenres, the actual artistic merit of *Rainbow Selection* is fascinating in and of itself.

Once the DVD is up and running, an acid-washed grid of barely recognizable pixelated portraits dominates the screen. With the look and feel of the character selection screen from Capcom’s *Street Fighter II*, the menu urges you to pick one of the many faces staring back at you. Each portrait represents Greathouse’s musical take on a character from pop culture history—**Tone Loc**, **Judy Garland**, Luke Skywalker and many others make an appearance.

My first selection was “Burglekutt,” a name that ~~huge nerds~~ fans of fantasy films like *Willow* will definitely recognize. After a small video intro, the song launches into a hyperactive splice-up between music from the film and VCR5’s chip-tune madness. Each different character delivers a similar musical profile, with some more successful than others. VCR5’s meditative style gets the best of him on tracks like “Anakin Skywalker,” which broods on a small handful of musical tones without much variance. Regardless, VCR5 is somehow able to merge several different aspects of geek culture—video games, movies—into something that is new and exciting. Whether you want to expand your own techno skills or are simply in need of a psychedelic, nerdcore backdrop to your next get-together, VCR5’s *Rainbow Selection* is something versatile and unique. Hear VCR5 on *SLUG Soundwaves*, *SLUG*’s podcast, at *slugmag.com/soundwaves*. —Alex Springer

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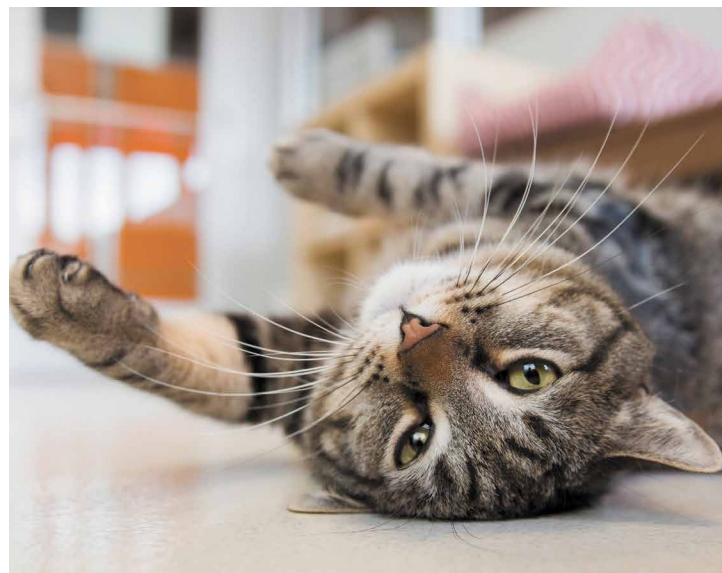
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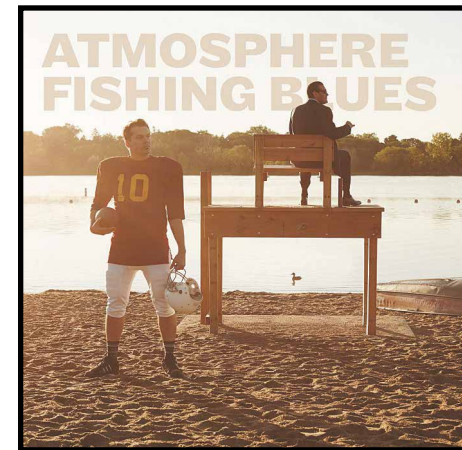
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MUSIC

REVIEWS

Atmosphere
Fishing Blues
Rhymesayers
Street: 08.16
Atmosphere = Brother Ali + Aesop Rock



Now coming out with their seventh studio album, Minnesota heroes **Atmosphere** are back and show no signs of stopping with *Fishing Blues*. This album came as no surprise, as early 2016 was rattled with single releases and then, eventually, a track list. In true Atmosphere fashion, their sound continues to grow and tweak—each album never offers the same experience. *Fishing Blues* has an inspired feeling to it, with elements of blues, gospel and funk all taking part in creating the overall sound. Boasting an 18-song track list with nothing under two minutes long, Atmosphere have offered enough music to satisfy after the two-year break following their previous album.

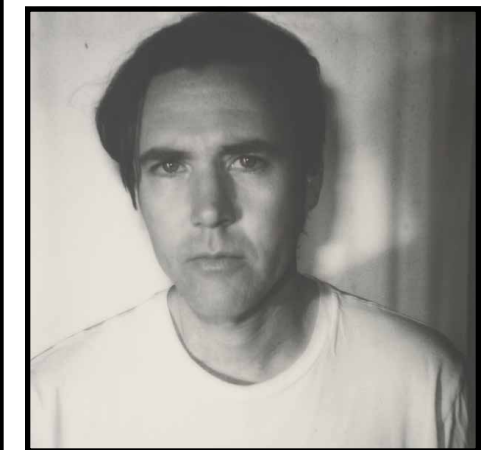
Motivated to make each album a musically unique experience, **Ant** continues to make magic by combining a healthy mix of upbeat and fun beats hanging side by side with the moody and personal ones that they are often associated with. Atmosphere are in good company with the likes of **I.B.E.**, **deM atlaS**, **DOOM**, **Kool Keith**, **Aesop Rock**, **The Grouch** and **Kim Manning**, all featured in *Fishing Blues*, making it an album of underground and independent all-stars.

The song that really opens up the album—and also is the first single and video of *Fishing Blues*—is the second track, “Ringo,” which features an upbeat track that sounds like something taken straight out of the **Gorillaz’** *Plastic Beach*. A video featuring a man who acts as a king and a jester accompanies the track, where the people who were once his fans ridicule him. The king role works perfectly for his worshiped celebrity status of days past, and the jester represents that current status: a clown that entertains the people who’ll still watch. “Ringo” explores how celeb-

rities are often seen in this current age, where “celebrity” seems to be a fleeting title. As said in “Ringo,” “Everybody wanna see a falling star.” However, Atmosphere soar with this new release. Other key tracks include “Chasing New York,” featuring Aesop Rock. “Chasing New York” carries a more urban-style rhythm with a cool and calm beat paired with a flowing bass line. The track sounds reminiscent of the *God Loves Ugly* era, and Aesop Rock adds an unexpected flair.

If this new release gives you the urge to get down to these songs live, you’re also in luck: Following the release of *Fishing Blues*, the *Freshwater Fly Fishermen Tour* will be stopping by our Salty City in September. All and all, *Fishing Blues* is everything Atmosphere fans are looking for—consistent yet ever-changing style in beats and flow that explores both serious and lighthearted themes. If you aren’t already a fan of the Minneapolis duo after over 20 years of making consistently thought-provoking music, *Fishing Blues* provides an excellent array of songs to get a feel of what Atmosphere are and always will be about. After hearing this album, Atmosphere show no signs of slowing down or stopping. (*The Complex*, 09.30) —Connor Brady

Cass McCombs
Mangy Love
Street: 08.26
Anti Records
Cass McCombs = Bill Callahan + Kurt Vile



McCombs is one of those artists who seem to blend into the tapestry of musical consciousness, lost in generic “coffee shop” playlists—and unfairly so. He diligently, quietly puts out a record every year or two, and what sets him apart from other false prolifics is that his records are good. Throw on his early albums, and his eager yet brooding charm will give **Conor Oberst** a run for his money (seriously, try “So Damn Pure”). By the time 2009’s *Catacombs* came along, Mc-

Combs had grown into his own sound and delivered an absolutely solid album top to bottom. There have been a handful of consistent albums since then. His latest release, *Mangy Love*, a shade darker and a note heavier than ever before, and spoiler alert: It’s good.

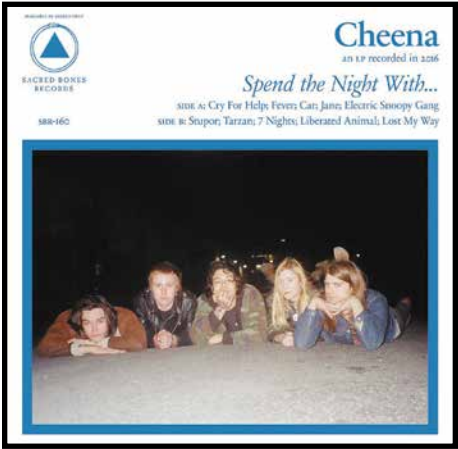
In the past, McCombs’ slightly dusty-sounding folk rock was a little drowsy but in a thoughtful way, as if he were choosing each word and note carefully so as not to misspeak. In *Mangy Love*, it seems McCombs is emboldened, making intrepid musical choices and owning his lyrics. It’s an album that moves from earthy world music to capacious compositions that reveal McCombs’ internal grappling with substantial ideas about life and beyond. There are moments strewn throughout *Mangy Love* that suggest a sense of stepping into the light (such as the religious, choral intro to “It”), as if McCombs has been baptized and is re-introducing himself to the world.

Mangy Love opens with “Bum Bum Bum,” which is an onomatopoeia of a title, as McCombs ticks off many “bum bums” as he sings. The tone of the track is a bit cynical, with the words “We’re all at war” standing out subtly over the steady drums and electric guitar riffs. The mood lightens as the album moves to “Laughter Is The Best Medicine,” which has a distinct, ‘70s-pan flute-throwback feeling and features a list of herbs in the lyrics that brings to mind the lyrics “Parsley, sage, rosemary and thyme,” from the beloved **Simon and Garfunkel’s** “Scarborough Fair.” At first, it seems an odd fit, but something in the horns and sunset-dinner-cruise-esque melodies works and helps to make the album cohesive. That is to say, it adds to the idea of McCombs’ born-again self-confidence.

In “Opposite House,” McCombs describes ceilings, floors, pet snakes and doors in a sort of claustrophobic spell. He says, “Nothing’s changed / Inside this cage” and proceeds to continue asking “Why?” over and over throughout the track. It’s not an eager plea to God but rather a shrug, reducing larger cosmic questions to the weather for lack of a reasonable answer. If you listen closely, you can hear **Angel Olsen** come in at the chorus with faint, lovely backup vocals that add a layer of brightness to the swirly guitar and satiated sentiments.

Reaching in another direction, McCombs begins “Run Sister Run” with fiery guitar and drums and quickly spoken lyrics that are almost incantations. It’s a blunt call for recognition of women, with lines such as, “My sister’s a queen / She ain’t no concubine,” and several references to justice. Closely followed by the track “It,” which proclaims, “It is not wealth / To have more than others,” it becomes clear, as *Mangy Love* reaches its end, that McCombs is speaking out for unselfish reasons. —Kia McGinnis

Cheena
Spend the Night With...
Sacred Bones Records
Street: 08.05
Cheena = Harlem + FIDLAR



The genre that seems to be gaining a lot of mass in the past few years is a sort of party punk that wants to be in your face and really wants to be drunk while doing it—and Cheena just showed up with a couple 30s in hand. Their upbeat but downtown vibe is solid enough on their debut that they manage to dip into a lot of different styles without losing precision. Their most classically punk song, “Stupor,” sounds like it came straight off an opening act for **Iggy Pop** at CBGB with fluttering lyrics and simple but catchy hooks. Directly after, the song “Tarzan” leads straight up to the front door of modern punk. It’s a little bit faster, a little more melodic, but still holds true to the ethos of conspicuously glamorizing drugs and the wild, black dog you feed them to.

What differentiates Cheena from the other bands popping up with this attitude is that a lot of them tend to emphasize how hard they are when they get drunk with their friends. Cheena seem totally cool with simply having a good time—nothing to prove, nothing to do. I mean, they use the vibraslap for Christ’s sake, and they still sound punk rock! Their songs are fuzzy and filled with an upbeat punk ethos that kind of makes you want to skate right through the window of a police station and laugh while you get away with the keys.

But, like I said, Cheena aren’t staying sedentary. “Electric Snoopy Gang” is a twangy folk song about their dog dying after it killed the lawn with its obviously unhealthy shit. The cool thing is that they manage to intone their own flavor and style into a fairly distant genre. This low-key Southern psychedelia is contrasted with “Car,” where the band halfheartedly laments that they can never handle a night alone. Instead, they take their gin to places they’ve never been with people they’ve never met—sounds like New York City to me.

And that’s not a joke. New York City is infamous for its long, sleepless nights packed with all the people who live in its watery confines. More than

most bands coming out with new music, Cheena are a pretty solid representative of street-oriented youth living in one of the capitals of the world—the place where punk was born and continues to adapt effortlessly to our generation. It’s NYC, and everyone wants a piece of the Big Apple, but I think Cheena are already holding it in their hands, waiting for the right moment to bite down.

It doesn’t even bother me that their bonus track, “M.E.,” sounds suspiciously like that ‘90s song, “Where’s Your Head At?” by **Basement Jaxx** (although it does a little, and I hope they have a lawyer). What bothers me is that they live on the other side of the country, and if they don’t stop here in Salt Lake City while on tour, I’m going to have to drive out there to see them play what I can only imagine to be one of the most badass shows being played in the NYUG. Anyone down for a road trip? —Brian Udall

J Hacha De Zola
Picaro Obscuro
Self-Released
Street: 08.12
J Hacha De Zola = Primus + Tom Waits

Picaro Obscuro immediately paints a bluesy landscape with the succulent, soulful opening notes of **Ralph Carney**’s saxophone before jumping into a gritty mix of guitar, harmonica and Latin-style percussion in the opening track, “A Curious Thing.” The mood is one that is at once both bleak and exciting—a snapshot of J Hacha De Zola’s hometown of Jersey City, also the subject of his earlier 2016 release, *Escape from Fat Kat City*. As far as the difference between the two albums go, *Picaro Obscuro* is certainly more of an abstraction; song structure seems irrelevant, and each play-through of the album offers a new perspective on the sounds that are thrown into the mix, tied together by De Zola’s crooning, guttural voice lingering over suspended notes. With the exception of “A Curious Thing” and “Falling Out of Chairs,” the lyrics are mostly unintelligible, but the agony that is conveyed through the depth and timbre of De Zola’s voice is enough to understand the dark undertone of his story.

Standout single “Bubble Gum” starts with an interesting take on a blues standard, implementing a stark rhythm with a steely-sounding guitar and riding drums before De Zola’s voice slowly creeps in the background. The chorus is a series of groans in an almost white-noise fashion before a jarring transition back into the main rhythmic hook. Even despite the minimalistic lyricism, the music itself—in its stream-of-consciousness style—is somewhat introspective. The hints of saxophone and even flute in “Black Water” through a chaotically unstructured piece are distinctly personal in style. Sometimes, the introspection ventures into the realm of being cynically comical, as De Zola groans, “I wish you loved me,” over and over to the sweet, uplifting licks from Carney’s saxophone in “Dead End Street,” or creates an entire song around the words “Falling out of chairs for you.” And while songs like “Bubble Gum” are rhythmically appealing, other songs, such as “Tears of Summer,” take a little

more patience to get through due to their lack of structure.

The lack of structure was an intentional feature of *Picaro Obscuro*, as De Zola claims that there weren’t any songs written prior to entering the studio. The collaboration between all the talented artists (Carney and multi-instrumentalist **David Coulter**, to name a few) adds a layered dimension to each song that gives each piece a distinct feel and personality, yet there’s still a cohesiveness as an album. To say that De Zola’s creative process and musical style are unique is an understatement: For me, the only real comparison I could think of for *Picaro Obscuro* was to compare it to *Greasy Lake* by **T.C. Boyle** in terms of its allusion to underworld people and melancholic emotions, and it’s a throwback to an earlier era of rock n’ roll. However, the name *Picaro Obscuro* suggests a sort-of portrait, possibly a self-portrait that is dark and obscure in nature. It perfectly captures the nature of De Zola’s introspective, nightmareish fantasy. —Ali Shimkus

Myrkur
Mausoleum
Relapse Records
Street: 08.19
Myrkur = Sleepthief + Burzum + Amethystium



Trying to find the perfect Gothic music to listen to that also incorporates Celtic-sounding elements is nearly impossible. Luckily, **Amalie Bruun**’s one-woman musical project, Myrkur, is a brilliant example of how to correctly mix the occult and the medieval. Bruun’s ghostlike music sways back-and-forth between ancient Icelandic folk and bone-chilling gothic. Myrkur, literally meaning “darkness,” will sweep its audience off their feet and guide them to another time altogether as it plays with the contrasts of light and dark, soft and heavy.

Myrkur’s album, *Mausoleum*, is a live, reimagined collection of Bruun’s music from her previous album, *M*, as well as one new song and a **Bathory** cover, which was recorded at the historic *Emanuel Vigeland Mausoleum* in Oslo, Norway, and is accompanied by the **Norwegian Girls Choir**. You can also check out Myrkur’s heavy

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metal music on their website, (myrkur.bandcamp.com). The fact that Bruun can so flawlessly sing such difficult and melodic ballads is incredible. *Mausoleum*'s instruments include piano, guitar and Bruun's eerie and angelic vocals. The composition of *Mausoleum* is as gentle as it is fierce. From the very first track, "Vølvens Spådom," my inner witch was crying and dancing with joy as Bruun's melodic voice echoed and flowed with the harmonic background chorus. *Mausoleum* is reminiscent of traditional Gaelic music while maintaining a **Tim Burton**-esque quality. Even the band's signature symbol resembles a Pagan sigil or rune, adding to the witching quality of the music.

"Skøgen Skulle Dø" incorporates more of the choir with an introduction that sounds oddly like a church choir with its echoing vocals, but soon leads into clashing half-notes on the piano that bring the album back to its darker self. "Den Lille Piges Død" led me straight into my childhood fantasy novels and movies, such as *Lord of the Rings*. Beginning with a simplistic yet beautiful introduction of Bruun's vocals, the song moves into harmonizing instrumentation and clashing notes between the piano and the guitar, which at times sounds similar to the lute. "Onde Børn," another lovely piece with a gentler quality, was changed into a heavy metal piece later on—and listening to the two side by side is a fascinating experience, because I heard Bruun's talent and ability successfully move between genres while maintaining the essence of her style.

Myrkur is relaxing but also compels you to dance or write or sing along. I found myself listening intensely to tireless mixtures of sound and harmony. The ghostly quality of Myrkur's music adds an ancient, magical element to our rather somber and mundane world. The trajectory of the album continues in wave-like qualities, moving from vocals into instrumental, solo to choir and ancient to modern goth. Bruun's voice echoes throughout *Mausoleum*, creating a calming effect that nicely juxtaposes the haunted, supernatural overtone of the album.

If you don't find yourself spellbound by the time you've finished listening to Myrkur, you will at least be in awe of her exemplary live talent. Between Bruun, her talented all-women choir and unmarred instruments, it's nearly impossible not to become captivated by the beauty and quality of Myrkur's music. Whether you're looking for a calming album to relax to, prepping for a Renaissance festival or preparing to celebrate a full Moon, *Mausoleum* is the album you need to let your mind escape and experience a little magic. —Alex Vermillion

Nomad Stones
Self-titled
Brutal Panda Records
Street: 08.05
Nomad Stones = Dinosaur Jr. + Black Flag

Some great music has come out of Boston over the years: the vanilla-smooth flow of **James Taylor**, **The Rolling Stones** hybrid **Aerosmith**, the criminally under-appreciated **Cars**

and the game-changing sounds of **The Pixies**. We also cannot forget a bunch of dudes from the '70s with killer perms and beards that named their band after the city. The people of Boston are a passionate bunch—they support and protect their own. If you've earned your place in Boston, you've earned your place nationwide. The latest sons spit out from the commonwealth of Massachusetts are the brass-knuckle-punch of a band, the Nomad Stones.

The late-'90s record label **Hydra Head Records**, a label that specialized in extreme metal music, helped spawn the Nomad Stones. The band consists of **Adam McGrath** and **John Robert Conners (Cave In, Zozobra, Doomrider and Goatsnake)** as well as bassist **Erik Szyska**. The best kind of record labels create a close-knit tree of musicians that continuously reach out to each other and share talents and ideas. In the end, it is a healthy system that allows its musicians to put their guards down, swap genres and stick their toes into other people's swimming pools—different sounds, same party.

Nomad Stones are a perfect combination of hardcore punk and heavy metal stoner death sludge. The drums are upfront and in your face on most of these songs, dragging the intense buzzsaw guitar along. These songs stay true to punk form, coming at you fast and quick like rusted nails shot through a nail gun. The album kicks off with the hardcore-inspired shout of a song called "Dead Batteries." The battery in the song doesn't seem to be about chemical energy converting into electricity to be used as a source of power; rather, it's about the realization of being stuck in a soulless, bored, turned-off zombie apocalypse: "Surrounded by dead batteries." The track "Dirty Boots & a Friend Named Goo" is an obvious wink and a nod to New York noise icons **Sonic Youth**. The lyrics specifically shout out to famous Sonic Youth albums like *Washing Machine* and *Daydream Nation*. "The Frugal Yankee" is the song that stands out from all the rest. It's the muscle of the album. All the chickens come home to roost on this song, and the musical influences of all three band members show up to the party. The song sounds like live Black Flag at their prime with a little bit of the dirty grunge of a Dinosaur Jr. garage practice. It's pure rock n' roll bliss. The last song on the album gets my vote for best song title of the year: "The Sandwich Police."

Boston has been doing punk rock for a long time. The city knows how to be badass and throw a punch—so does the Nomad Stones. Look for this album to be in the top 20 "best of" lists at the end of the year. Nomad Stones have arrived—Boston strong! —Russ Holsten

of Montreal
Innocence Reaches
Polyvinyl Records
Street: 08.12
of Montreal = Talking Heads + The Beatles

of Montreal's enigmatic frontman and multi-instrumentalist, **Kevin Barnes**, has been a musical anachronism since the band's inception in 1996.



The band's 20-year discography has spanned topics including French literature, avant-garde cinema, Greek mythology and glam rock; yet, despite continual lineup changes, it has unfailingly produced overwhelmingly solid albums. Their most recent release, *Innocence Reaches*, is no different.

Barnes has been a longtime fan of '60s pop music—a quality as definitive to the band's sound as are their musical psych trajectories. *Innocence Reaches* forges a bridge between the band's love of the aforementioned genre and a more modern, heightened electronic approach. The opening track on *Innocence Reaches*, "Let's Relate," features the nostalgic, personalized lyrics that made Barnes a central figure of the indie-rock scene in the '90s yet incorporates an array of synths, drum machines and thinly layered vocals that build into a musical epiphany by the time the track hits its midpoint.

Despite Barnes' dedication to a previous musical time period, his influences for *Innocence Reaches* are decidedly more modern—including electro-pop acts such as **Jack Ü**, **Chairlift** and **Arca**. The second track on the album, "It's Different for Girls," doesn't shy away from these influences: On the contrary, it embraces it fully. Barnes' staccato vocals bounce delicately through the feminist-charged track, singing, "It's different for girls / From when they are children / They're depersonalized / Aggressively objectified" and "They're not expected to fight / They're expected to sit and take some lesser man's shit." It's an electronic anthem with sliding harmonies, scattered keyboard loops and a full-on dance anthem—and easily one of the most powerful tracks on the album.

The fourth track on the album, "My Fair Lady," is perhaps the most brilliantly constructed song on the album. Barnes sighs nonchalantly, "My lady is back at home / Cutting herself and sending me photographs" over a bed of lounge bass harmonies that hearken back to the band's 2007 release, *Hissing Fauna, Are You the Destroyer?* The song explores fuller-sounding territory as it hits the halfway point and Barnes' vocals drift off into a '70s-inspired psych daydream featuring saxophone electronics that swoon irreligiously beneath his fuck-it vocals. It's just another day for Barnes—wrist-cutting and photographs—as the

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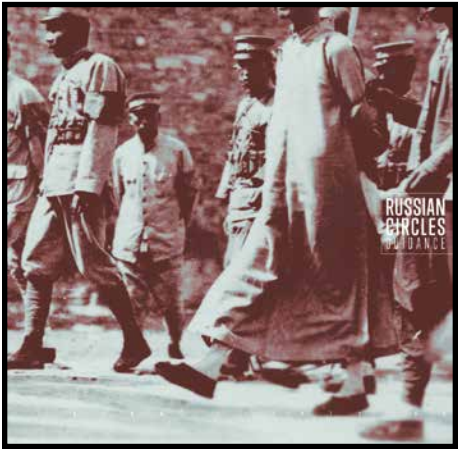
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song clearly dictates.

The most spectacular song on the entire album, “Chaos Arpeggiating,” weighs in as the ninth track of the album, opening with brief, old-country guitar melodies that quickly devolve into the darker side of pop-psych. Distorted guitar tones, lowered vocal timbres and a grungy, druggy drumming style produce an aesthetically challenging sound that could have been a B-sides release to **The Beatles’ Rubber Soul**. Barnes’ lackadaisical vocals spew over the chaotic, swirling guitar harmonies: “I was truly touched that you still cared enough to throw psychotic fits.” Barnes’ sarcasm hasn’t been lost over the years, and neither has his satirical tone of voice.

Innocence Reaches rests effortlessly within of Montreal’s impressive discography—a feat few bands can lay claim to. As the band’s 14th full-length release, *Innocence Reaches* manages to strategically incorporate an entire discography of the band’s sounds—psych, rock, progressive, electronic and glam rock—while straddling newer, electro-pop territory. It’s an accomplishment that only of Montreal could pull off—and they do it impeccably. (*Urban Lounge*, 10.18) —Kristin Porter

Russian Circles
Guidance
Sargent House
Street: 08.05
Russian Circles = Pelican +
This Will Destroy You + Mogwai



Russian Circles have always been a step above the others in the post-rock/post-metal/post-what-ever pantheon. More interested in dynamics than in the slow build and burn of their brethren, Russian Circles’ particular brand of instrumental rock has always been more immediate and more driving than those of most bands of their ilk. Their sixth album, *Guidance*, showcases the band as veterans and masters of their crafts—guitarist **Mike Sullivan** is still a riff monster, bassist **Brian Cook** is the steady anchor and drummer **Dave Turncrantz** is the maniac steering the ship. Now that Russian Circles are veterans, however, it allows them to dip into those oft abused post-rock tropes and reinvent them within their own context, resulting in an album that showcas-

es a new side to the band while still delivering the intensity and quality that fans will expect.

The album begins in an atypically somber manner with “Asa,” featuring delicate guitarwork from Sullivan and not much else—some sort of background buzzing and the most minimal amount of drumming on a Russian Circles song (probably ever) make it feel more in line with the likes of **Explosions in the Sky**. After four minutes, the song slowly morphs into “Vorel” on top of Turncratz’s drums, with Sullivan and Cook exploding forward with the driving, crushing energy that Russian Circles are known for. The opening pair of tracks reintroduces the concept of the post-rock crescendo in an interesting manner, starting softly yet building quickly and maintaining the same sense of energy rather than plummeting from a peak of intensity.

“Mota” is another example of Russian Circles expanding their sound within their own framework, opening again with a bit of a softer and more sparse sound (it almost sounds like one of the quieter parts of **Isis’ Oceanic**), yet Turncratz’s drums firmly propel the song forward. Nearly three minutes in, Cook jumps in with a sinister bass tone reminiscent of “Mládek” from the band’s 2011 album, *Empros*, signalling the arrival of the song’s heavier side.

Russian Circles further explore the loud/quiet, soft/hard dynamic throughout the album, and though it has been done to death in instrumental rock over the past 15 years, Russian Circles manage to invigorate it with their own brand of driving darkness. In what is becoming a big year for instrumental rock, Russian Circles have released an album that should definitely turn some heads. For all of the staleness and sameness that often plagues the genre, it’s interesting for a brand like Russian Circles to revisit many of the pillars of the genre and reinvent them in their own way. —Ricky Vigil

Tobacco
Sweatbox Dynasty
Ghostly International
Street: 08.16
Tobacco = Deadmau5 + Dan Deacon +
Com Truise



When it comes to the music of Tobacco, you are always guaranteed a unique journey filled with hypnotic beats, eerily soothing robotic vocals and a mastery of analog synths in its purist form, leaving you oddly satisfied yet anxiously calm. The mysterious man from Allegheny County, Pennsylvania, and the frontman of **Black Moth Super Rainbow** creates his music with a sound unlike anything else out there. Tobacco is an experimentalist: His music takes the poppy, almost hip-hop sounds of BMSR and adds a darker, grittier twist of his own creation on his latest release, *Sweatbox Dynasty*.

The newest addition to Tobacco’s arsenal brings an excellent new touch to his usual, controlled-chaos style of music, incorporating a more spacey and dreamlike quality that almost adds a slowed-down effect to the album. Through the deceiving calm, there is a sense of urgency throughout the record, as many rhythms and beats start, stop and constantly change like a kid with ADD changing the channels on the TV. You never know when it will stop, and you can’t anticipate what Tobacco will throw at you next. With no collaborators on the album, you feel intimately connected to Tobacco as he brings you through this trance-inducing album.

The album starts off with creeping, thumping analog synths in “Human Om,” accompanied by a drum machine that carries the beat. The near-whisper from a robotic voice leaves listeners in an eerie calm. The album creeps in and calms you as you end up lost in the maze of beats and infectious synth. The closing track, “Let’s Get Worn Away,” sounds like a mashup of every idea Tobacco wanted to fit into the album, stopping and changing the style completely as though he was pressing “Next” on shuffle and listening to only the opening notes of each song. There is beauty in this chaos though, as Tobacco presents so many unique ideas regarding music. The last track may act as a vision into what the artist has in store for us in the future.

The standout track, “*Gods in Heat*,” encapsulates everything I love about Tobacco’s sound. It starts with a buildup of synths, and when the vocals kick in, it impresses a sense of “I have no idea what I’m listening to, and I love it.” To me, Tobacco’s music isn’t something that should be overanalyzed or put under a microscope. It’s something raw that works, and that’s honestly how it should be seen—as something that falls into place within itself. *Sweatbox Dynasty* is a beautiful disaster of unrivaled synth manipulation and beats bundled in mysterious rural/urban grit that can only come from southwestern Pennsylvania. If you still can’t wrap your head around the controlled chaos that is *Sweatbox Dynasty*, I urge you to listen to the two singles, “Human Om” and “Gods in Heat,” on Spotify today. —Connor Brady

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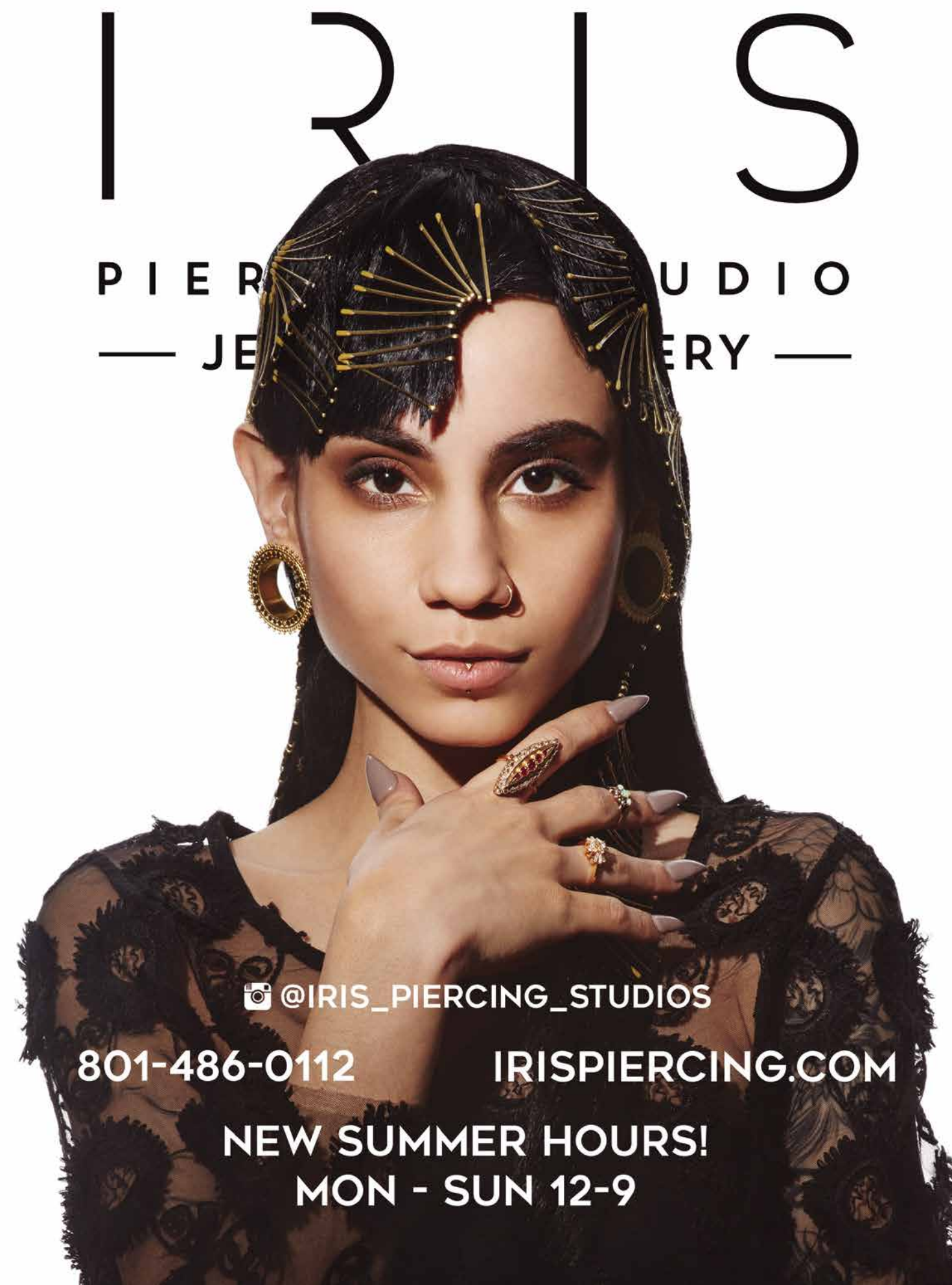
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THE DAILY CALENDAR

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Friday, August 5
Khemmis, Oxcross,
Towards Chaos – *Metro*
“Weird Al” Yankovic
– *Red Butte*
The Iguanas – *State Room*
6 Blocc, illoom, Strck-9,
Morzfeen & MC Wreck
– *Urban*

Saturday, August 6
The Buckle Busters
– *Acoustic Space*
The Circulars, Andrew Gol-
dring, Rabbit – *Borough*
The Delphic Quorum,
The Howl, The Arvos, One
Night Band – *City Limits*
Ugly Valley Boys, Dan
Fletcher – *Garage*
TEETH, Wulf Blitzter,
INVDRS – *Kilby*
Downtown Farmers
Market – Pioneer Park
Los Lobos – *State Room*
Rumble Gums,
90s Television, Westward,
Totem & Taboo – *Urban*

Sunday, August 7
Sevendust, Crobot
– *Complex*
Faun Fables, Vincent Drap-
er, Officer Jenny – *Kilby*
Tedeschi Trucks Band,
Los Lobos, North
Mississippi Allstars
– *Red Butte*

Monday, August 8
Walter Etc., Blowout – *Kilby*
Culture Club, Groves
– *Red Butte*
Ziggy Marley – *State Room*

Tuesday, August 9
Steel Pulse – *The Depot*
Sianvar, My Iron Lung,
Save Us From The Archon,
Visitors – *Kilby*
Michael Franti,
Spearhead – Red Butte

Wednesday, August 10
Red Bennies – *City Library*
King Lil G, Honey,
Sam Maxfield – *Complex*
Mariana’s Trench,
Skylar Stecker – *Complex*
EMANON – *Deer Valley*
Famous October,
Quiet House, Emily Brown,
Brother – *Kilby*
Fórn, Yellow Eyes,
Tempestarii – *Metro*

The B-Side Players
– *State Room*
Zombiecock, Breaux,
Dark Lord, Exes – *Urban*

Thursday, August 11
Triggers & Slips, Jeffrey
Martin, Anna Tivel
– *Acoustic Space*
Haunted Summer,
Angel Magic, Misspelt,
Beachmen – *Kilby*
Jenny Lewis, Shannon
and the Clams
– *Pioneer Park*
Pablo Villegas with the
Utah Symphony
– *Red Butte*

Friday, August 12
The Lab Dogs
– *Acoustic Space*
35 x 35
– *Finch Lane Gallery*
Craft Lake City
DIY Festival – Gallivan
The Wasatch Fault,
Wicked Bears, Sunsleepers
– *Kilby*
Jeff Austin Band
– *State Room*
Rumble Gums,
Mood Beach, Soft Limbs,
Nix Beat – *Urban*

Saturday, August 13
Broods, Jarryd James
– *Complex*
Craft Lake City
DIY Festival – Gallivan
Eli Young Band – *Depot*
Mood Beach, Panthermilk
– *Kilby*
Truce In Blood, Vicious
Souls, Fried Arm, Demented
Asylum – *Loading Dock*
Creator’s Grid – *Metro*
Downtown Farmers
Market – Pioneer Park
Jamestown Revival
– *State Room*
God’s Revolver, Temples,
Red Bennis, Mañanero
– *Urban*

Sunday, August 14
RIFF RAFF – *Complex*
Urban Flea Market
– *600 S. Main St.*
Craft Lake City
DIY Festival – Gallivan
Lake Street Dive
– *Red Butte*
Reggae Rise Up
– *Utah State Fairpark*

Monday, August 15
Trampled by Turtles,
Lord Huron – *Complex*
Wreck and Reference,
Some Ember – *Diabolical*
Ancient Elk, Beachmen,
Little Barefoot, Gabi – *Kilby*
Ryan Adams
– *Red Butte*

Tuesday, August 16
Flume, Classixx, HWLS
– *Complex*
Hunny, The Frights,
Gymshorts – *Kilby*
Kurt Vile and the Violators,
Your Friend – *Urban*

Wednesday, August 17
Sculpture Club – *City Library*
DigiTour – *Complex*
The Fall of Troy, ‘68,
Illustrations – *Kilby*
Pat Benatar, Neil
Giraldo, Melissa
Etheridge – Red Butte
Ras Kass, Planet Asia,
Dine Krew, FWMC, Cal-
houn Popadopolis – *Urban*

Thursday, August 18
Batty Blue, My Fair Fiend,
Candace – *Kilby*
Pusha-T,
Digable Planets
– *Pioneer Park*
Grace Potter
– *Red Butte*
Mickey & the Motorcars,
Jeff Crosby – *State Room*
SLUG Localized:
Khensu, Dumb Luck,
Erasole James – Urban

Friday, August 19
Badfeather – *Acoustic Space*
Rebelution, The Greene +
J Boog, Stick Figure,
Through The Roots,
DJ Macke – *Complex*
Periphery – *Complex*
The Atomics, DOE, GABI
– *Kilby*
Archspire, Dissension,
Legion – *Loading Dock*
Tess Cook
– *Mountain West Cider*
Daisy & The Moonshines,
Beachmen, Flash & Flare
– *Urban*
Throwing Shade – *Urban*

Saturday, August 20
Pouya, Germ, Ramirez,
Shakewell – *Complex*

Hockey Dad, Muuy Bienen,
Housewarming Party – *Kilby*
The Ataris – *Metro*
Downtown Farmers
Market – Pioneer Park
Deadphish Orchestra
– *State Room*
Boris, Earth – *Urban*

Sunday, August 21
The Bunny The Bear,
Roots Like Mountains,
Colonist, Scarlet View,
Wired For Havoc, Allies
Always Lie – *Loading Dock*

Monday, August 22
Civil Youth, All Hope
Contained – *City Limits*
Matthew and the Hope,
Andrew Wiscombe,
Oh, Jeremiah – *Kilby*
Old Crow Medicine
Show, Dan Flemons
– *Red Butte*

Tuesday, August 23
The Atomics, Beachmen,
BANCHO – *Kilby Court*
Lord Dying, Child Bite,
Joel Grind, Deathblow,
Darklord – *Metro*
Fruition – *State Room*
I Hear Sirens, Temples
– *Urban Lounge*

Wednesday, August 24
Music at Main – *City Library*
Quiet Oaks, Steel Cranes,
Andrew Goldring – *Kilby*
Jackson Browne
– *Red Butte*
Hasan Minhaj,
Homecoming King
– *State Room*
Samantha Crain,
Matthew Milia, Sarah Anne
Degraw – *Urban*

Thursday, August 25
Psychic Temple – *Diabolical*
Creative Adult, Sculpture
Club, Hot Vodka – *Kilby*
Grimes, Jagwar Ma,
Elytra – Pioneer Park
Trace Adkins – *Snow Park*
Janiva Magness
– *State Room*
Noer The Boy, Zolti,
100 Day Delay – *Urban*

Friday, August 26
Melody Pulsipher
– *Acoustic Space*
The Delphic Quorum,

Rytuaal & Sin, Barbaloot
Suitz, Beam me up SKA-T’s,
– *Funk N’ Dive*
Elvis Depressedly, Teen
Suicide, Nicole
Dollanganger – *Kilby*
Neid, Genocide Method,
All Hail The Yeti, Final
Drive, Hypernova Holocaust
– *Metro*

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Max Pain & The Groov-
ies, The Hound Mystic,
Hot Vodka, Beachmen
– *Urban*
Object[ed] Art Talk and
Opening Reception
– *UMOCA*

Saturday, August 27
Lake Island, Angel Magic
– *Kilby*
Downtown Farmers
Market – Pioneer Park
DJ Matty Mo
– *Urban Lounge*

Sunday, August 28
Traitors Declared Aversion,
Infection of the Broken,
Synesthesia – *Loading Dock*
Morgan Heritage
– *State Room*

Tuesday, August 30
Tribulation, Youth Code,
Horrendous – *Kilby*
Wilco, Joan Shelley
– *Red Butte*

Wednesday, August 31
Music at Main – *City Library*
Bayside, The Menzingers,
Sorority Noise – *Complex*
Rose’s Pawn Shop – *Kilby*
Car Seat Headrest,
Stef Chura – *Urban*

Thursday, September 1
Ages and Ages,
Chris Pureka – *Kilby*
Fitz and the Tantrums,
Trombone Shorty and
Orleans Avenue
– *Pioneer Park*

Friday, September 2
Pick up the new issue
of SLUG
– *Anyplace Cool*
The Krew – *Acoustic Space*
Fortunate Youth – *Depot*
Violent Soho, Meat Wave,
Problem Daughter – *Kilby*

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Aug 11: **SPECIAL SURPRISE GUEST** TBA, Breakers, Baby Ghosts \$5 9 PM DOORS
Aug 12: **Rumble Gums Album Release**, Mood Beach, Soft Limbs, DJ Nix Beat
Aug 13: **God's Revolver**, Temples, Red Bennies, Mananero PRESENTED BY DISTILLERY 36
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Aug 19: **Throwing Shade** 630 PM DOORS SHOW EARLY SHOW
Aug 19: **Daisy & The Moonshines Album Relase**, Beachmen, Flash & Flare 9:30 PM DOORS \$3
Aug 20: **Boris**, Earth
Aug 23: **FREE SHOW I Hear Sirens**, Temples
Aug 24: **Samantha Crain**, Mathew Milia, Sarah Anne Degraw
Aug 25: **The Bee** 6 PM DOORS EARLY SHOW
Aug 25: **FREE SHOW Noer The Boy**, Zotti, 100 Day Delay 9:30 PM DOORS LATE SHOW
Aug 26: **FREE SHOW URBAN LOUNGE 15 YEAR ANNIVERSARY** Max Pain & The Groovies,
The Hound Mystic, Hot Vodka, Beachmen
Aug 27: **Trash Bash with Matty Mo** FREE BEFORE 10:30 & \$4 After 9 PM DOORS
Aug 31: **Car Seat Headrest**, Stef Chura

Sept 2: Dubwise
Sept 3: The Kinks Tribute Night
Sept 4: Juliette Lewis
Sept 6: Allah-Las
Sept 7: Family
Sept 9: Swans
Sept 10: Quiet Oaks
Sept 12: Xenia Rubinos
Sept 14: Band Of Skulls
Sept 16: Federale (members of Brian Jonestown Massacre) Early Show
Sept 17: Uncle Acid & The Deadbeats
Sept 18: Caveman
Sept 19: Joseph Arthur
Sept 21: Junior Boys
Sept 22: Crook & The Bluff
Sept 23: Yo (featuring members of Laserfang, Giraffula, Tolchock Trio)
Sept 24: Cass McCombs Early Show
Sept 24: Flash & Flare Late Show
Sept 27: Crystal Castles
Sept 29: Wave Racer
Sept 30: Marian Hill
Oct 3: FREE SHOW White Reaper
Oct 4: Matt Hires Early Show
Oct 4: A Tribe Called Red Late Show
Oct 5: Mr Gnome
Oct 8: Reverend Peyton's Big Damn Band + Supersuckers
Oct 9: Andrew WK
Oct 10: Okkervil River
Oct 13: FREE SHOW Ex-Cult
Oct 14: Eldren
Oct 15: Rachel Yamagata Early Show
Oct 15: Super 78 Album Release Late Show
Oct 16: Kishi Bashi
Oct 17: Deerhunter
Oct 18: of Montreal
Oct 19: The Felice Brothers
Oct 20: The Circulars Album Release
Oct 22: The Ramones Tribute Night
Oct 28: Max Pain & The Groovies Album Release
Nov 7: Peter Hook & The Light
Nov 11: Jai Wolf
Nov 12: King Tiger Album Release
Nov 17: The Jezabels
Nov 18: Andy McKee Early Show
Nov 18: Toro Y Moi Late Show



VISIT US NEXT DOOR, AT RYE!
BREAKFAST / BRUNCH / LUNCH

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Kilbycourt AUGUST

8/1: **Tacocat**, Big Baby, Peach Dream
8/2: **Adia Victoria**, Breezeway
8/3: **Lincoln Durham**, Daniel Pimentel
8/6: **TEETH**, WULF BLITZER, INVDRS
8/7: **Faun Fables**, Vincent Draper, Officer Jenny
8/8: **Walter Etc**, TBA
8/9: **Sianvar**, My Iron Lung, Save Us From The Archon, Visitors
8/10: **Famous October**, Quiet House, Brother
8/11: **Haunted Summer**, Angel Magic, Misspelt, Beachmen
8/12: **Wasatch Fault Album Release**, Wicked Bears, Sunsleepers
8/13: **Rumble Gums Album Release**, Mood Beach, Panthermilk
8/15: **Ancient Elk**, Beachmen, Little Barefoot, Gabi
8/16: **Hunny**, The Frights, Gymshorts
8/17: **The Fall Of Troy**, '68, Illustrations
8/18: **Batty Blue Album Release** Show, My Fair Fiend, Candace
8/19: **The Atomics**, DOE, GABI
8/20: **Hockey Dad**, Muuy Bilen, Housewarming Party
8/22: **Matthew and the Hope**, Andrew Wiscombe, Oh, Jeremiah
8/23: **The Atomics**, Beachmen, TBA
8/24: **Quiet Oaks**, Steel Cranes, Andrew Goldring
8/25: **Creative Adult**, Sculpture Club, Hot Vodka
8/26: **Elvis Depressedly**, Teen Suicide, Nicole Dollanganger
8/27: **Beware Of Darkness**, TBA
8/30: **Tribulation**, Youth Code, Horrendous
8/31: **Rose's Pawn Shop**, TBA

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

OTHER S&S SHOWS

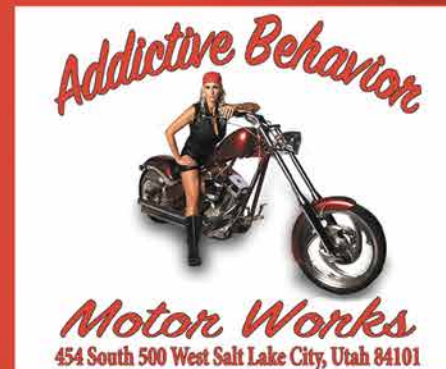
8/10: KING LIL G @ The Complex
8/10: MARIANA'S TRENCH @ The Complex
8/13: BROODS @ The Complex
8/15: TRAMPLED BY TURTLES/LORD HURON @ The Complex
8/16: FLUME (SOLD OUT) @ The Complex
8/20: POUYA @ The Complex
9/3: TYLER, THE CREATOR @ The Complex
9/6: BLACK JOE LEWIS @ The State Room
9/17: RISK! @ Post Theater (U of U)
9/22: LOCAL NATIVES @ The Depot
9/23: OH WONDER @ The Depot
9/27: ST. PAUL & THE BROKEN BONES @ The Depot
9/30: ATMOSPHERE @ The Complex
10/1: LANY @ The Depot
10/4: FUTURISTIC: The Complex
10/7: CYMBALS EAT GUITARS @ Metro Bar
10/8: GHOST @ The Complex
10/9: MATOMA @ The Complex
10/11: PHANTOGRAM @ In The Venue
10/13: ST. LUCIA @ The Depot
10/23: MOTHXR @ The Post Theater
10/28: YELLOWCARD @ The Complex

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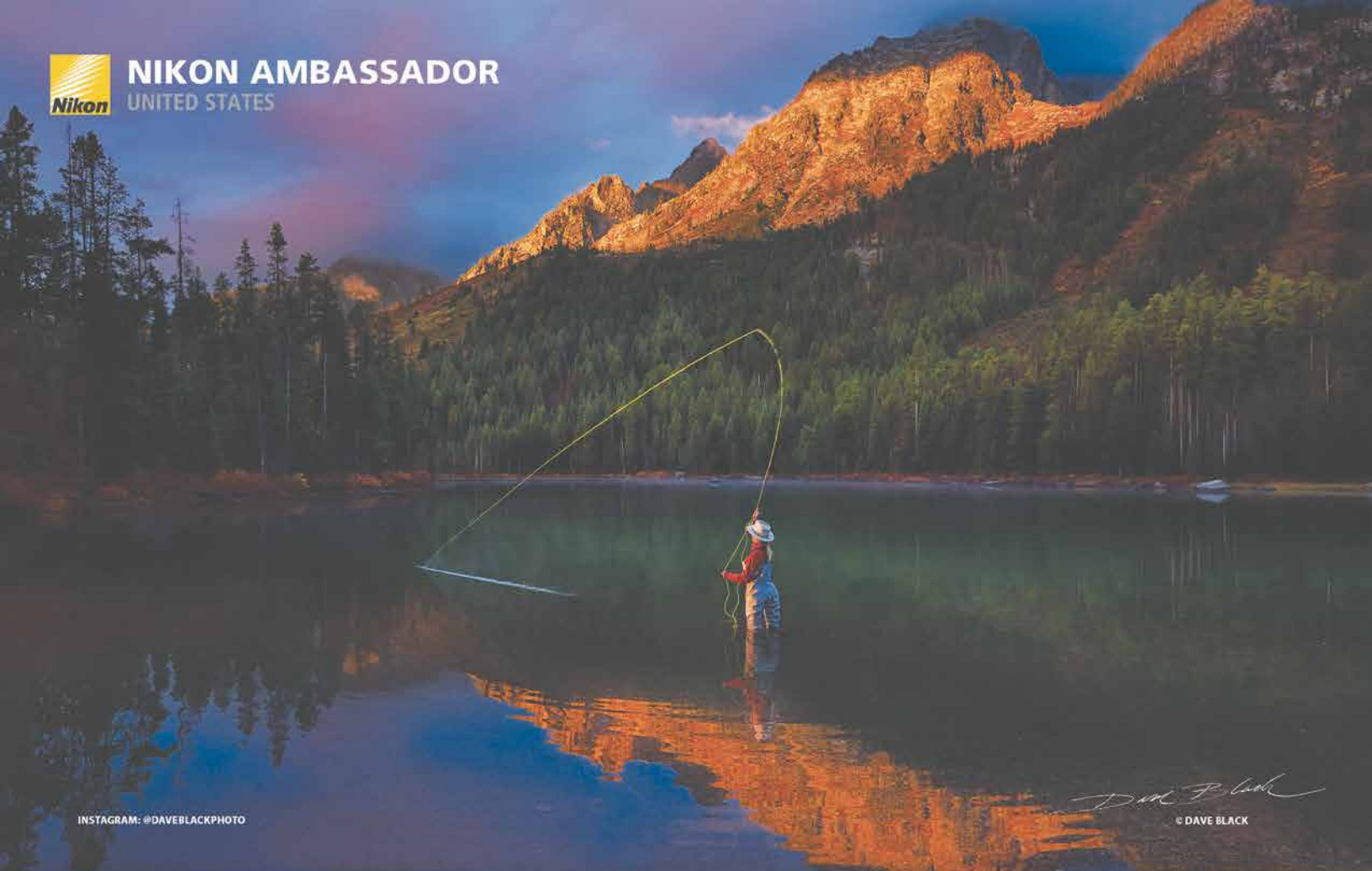
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