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CONTRIBUTOR LIMELIGHT

Ali Shimkus – Senior Staff Writer, Distro Driver

Ali Shimkus joined the *SLUG* team as a contributing writer in February 2015 and has since swiftly killed every one of her assignments with enthusiasm. We can always trust Shimkus' adaptable, perceptive and illustrative writing style to cover a broad swath of topics, which range from the 2017 *Slamdance Film Festival* to any one of her pieces for *SLUG's* themed issues, including her article this month on *Ogden Bicycle Collective* Director **Danielle Fry** (pg. 8). From interviewing **Babes in Toyland's Lori Barbero** to whipping out several *SLUG Localized* features, Shimkus has employed her passion for writing to showcase the unique, creative people of Salt Lake City and beyond. A distro driver for Utah County since October 2015, Shimkus is a *SLUG* lifeline in more ways than one, and we're always thrilled to know that we've got Shimkus to rely on.



ABOUT THE COVER: Trent Call has long been a mainstay of Utah's art scene. With murals, zines, sticker machines and more, Call's art is as ubiquitous as are Utah cyclists. On *SLUG's Fifth Annual Bike Issue*, Call pays colorful tribute in his signature style to the motley characters zooming through downtown Salt Lake—with the bright city skyline and towering mountains always in sight. Find more of Call's art at trentcall.com.

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RHYME TIME

Localized

By Keith McDonald
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Photos: LmSorenson.net

SLUG's Localized concert series remains a platform for Utah's top artists with a free show on May 17 at Urban Lounge. This time around, we mash up ska and hip-hop with Rhyme Time, Show Me Island and DJ Skratheemo. Localized is brought to you by our generous sponsors at KRCL 90.9FM, High West Distillery, Uinta Brewing and Spilt Ink SLC, and is only open to patrons 21 years of age and older, so leave the kids at home.

RHYME TIME

If a picture of our nation's 44th president wasn't sitting high above the kitchen cabinets, you'd think it was the set of *That 70's Show*. The scent of barbecue chicken seeped out of a silver crock pot and filled the air as shades of brown and tan, argyle patterns and wood trim filled the rapper's family's Rose Park residence. Most people know him as Rhyme Time, formerly known as **Atheist**, or the guy with the 'fro from **House of Lewis**, but he mostly goes by Scott—**Scott Knopf**, the creative director for a printing company in Murray, Utah.

Casual rap fans tend to think about violence, expensive jewelry, exotic cars and designer clothes when they think of rappers, but that's exactly the opposite of what you get with Knopf. His style stems from nostalgia, which results in conceptual songs about (and references to) wrestling, cartoons and pop culture. His flow is reminiscent of '80s and '90s lyricism, similar to **Ludacris**, because his enunciation is easy to understand no matter the listener's birthplace. Rhyme Time manages to inhabit an area of rap that is unique, like **Lil Dicky** or **Missy Elliott**—being "cool" for being unapologetically nerdy (read: passionate) and different from his contemporaries.

Rhyme Time has been active since 2012, gaining a reputation for himself through free-style battles on *U92* after moving to Utah from San Francisco. He credits Bay Area acts like **Zion I**, **Hieroglyphics** and **Crown City Rockers** as his chief influences. "[Crown City Rockers are] my favorite group of all time," he says. "I shout them out every interview. If it wasn't for them, I probably wouldn't rap."

Knopf's first album, *Thanks for the Burgers*, was succeeded by *The Roger EP*, *Topanga* and then *Gnarly*, which is set to be re-released sometime this year. Promoting his latest solo album took a backseat to group success. Rhyme Time and House of Lewis groupmates **DJ Skratheemo**, **Donnie Bonelli**, **Apt** and **Chance Lewis** were selected by *City Weekly* as the best rap group of 2015 and, as a result, were afforded the opportunity to open for **Run the Jewels** and **Flying Lotus** at the *Twilight Concert Series*.

Then the phone started ringing. House of Lewis had been selected to represent Utah on Season 11 of *America's Got Talent* in Los Angeles.

"First I thought it was fake," Knopf says, but after a few phone calls and several months of auditions, preparations and taping, House of Lewis made it to the top 80 of 50,000 contestants.

"Because we [are] white rappers from Utah ... and [shows such as AGT] have a history of making fun of [certain acts], we were almost positive we were going to be the joke," Knopf says. "It was really stressful."

Although the studio audience seemed to like their first performance, "SHAKEFACE," the program proved to be less than organic due to editing, and the performance that aired was a song that was a little less popular with the crowd and judges, a tune called "We're All Gonna Die."

Even though he has tasted a modicum of success on a national level, Rhyme Time still has his attention focused on the valley we call home. According to Knopf, connecting artists and fans across genres is the surest way to strengthen the Utah rap scene. Rap and ska might be an odd couple to some concertgoers, but for Knopf, pairing with a band appeals to logic because incorporating new sounds, new styles and new friends is conducive to higher energy and overall participation.

"At a rap show, everyone there is trying their hardest to seem cool," says Knopf, "whether you're onstage or offstage. Everybody's really reserved, and you really have to bring something special to get the crowd to move with you. [At] a ska show ... the kids come to dance. There's no real separation between the band and the crowd ... a lot of time for rap shows, you have to damn near kill yourself to get people to stand up and move towards the stage."

While Knopf seems pleased with the scene and the direction of his rap career so far—"Having a Localized feature was on my bucket list," he says—he still has some things he wants to see improve for himself and his peers.

"I hate how compartmentalized things are here in Salt Lake," Knopf says. "Branch out ... if you're a Utah rapper, go see a folk artist at *Kilby Court*, go to *Velour* and see some rock bands—because they're never gonna come check you out without you

checking them out. Just be a part of [the Utah music community]."

If you are a hip-hop fan who grew up listening to **Bone Thugs** but don't have a thug bone in your body (and don't mind admitting it), then Rhyme Time is right up your alley. This show promises to be one of our liveliest to date. Join us at Urban Lounge after you listen to *Gnarly* at rhymetimerapper.bandcamp.com.

SHOW ME ISLAND

When I asked **Rhyme Time** with whom he'd like to share the Localized stage, his answer came quickly. Surprisingly, he chose a ska band and not a fellow emcee. "There's a certain energy when you mix genres, and I really like that," he had said.

A "Grumpy" bartender (no, really—it was on his nametag) served reasonably priced amaretto sours and beers as the seven band members of Show Me Island surrounded me in a corner booth at *The Spot* on Main Street during an unusually busy night for the establishment. A shaggy brown-and-white dog, **Dot**, roamed the bar with autonomy, minding her business and keeping her nose clean as the televised **North Carolina Tar Heels' Final Four** matchup against the **Oregon Ducks** clashed with the sounds of a boisterous birthday party and an old jukebox.

Show Me Island consists of **Lauren Hoyt** singing vocals, **Devon Wooley** and **Clark Holzworth** on the horns (trombone and trumpet, respectively), **Nick Fleming** on guitar, **Christian Lucy** on keys, **John Hoang** manning the bass and **Ken Vallejos** on drums (phew!). According to Rhyme Time, the crew of artists come together "like Voltron," in spite of lineup changes and personal conflicts, because they are genuinely good people who are talented at their crafts.

Nick Kuzmack's 2015 SLUG show review described Show Me Island as "third-wave ska while holding the bullshit." Musically, they compare themselves to the **Slackers**, using reggae rhythms, horn blasts, drum-rolls, and flagrant cymbals. Hoyt's smooth vocals move listeners: Her crooning (yet clear), high-pitched voice fuels the ensemble's "traditional ska" sound that bubbles with energy and soul. Her voice has been compared to artists such as **Amy Winehouse**, **Billie Holiday**, **Sharon Jones** and **Pauline Black of the Selecter**. "Celebrating music as a whole is something I feel very strongly about ... whether it be ska, hip-hop, rock or country," says Hoang, who is a student at the *University of Utah* majoring in jazz performance.

Show Me Island schooled me on the history of ska and gave me some insight into what

inspires them to make music and perform. The connection became clear. Ska and rap music are similar because they blend sounds from multiple genres—specifically, reggae, R&B and jazz. "We all grew up playing jazz in junior high and high school," Fleming says. Bandmates Hoang, Wooley and Vallejos went to *Taylorsville High School* together. Fleming and Hoyt joined the band shortly after high school. Holzworth and Lucy came later through friends in the music scene.

According to Fleming and Hoang, ska can be best described with a "three waves of popularity" metaphor. The first wave was the '50s invention period in Jamaica behind an R&B influence, and the second was the '80s rebirth in England with an added political angle and punk aesthetic. Then came the last wave, which hit America in the '90s and features a pop-punk infusion. While Show Me Island fit into the first wave sound-wise, they definitely have a third-wave, modern-band feel, due to their musical training, influences and affiliations.

Incorporating local hip-hop acts like Rhyme Time in the studio and at shows is something different that could be a profound boon to both genres locally. "It's just a positive environment. You go to a ska show, and no matter what mood you were in before, you are automatically happy," says Wooley. "Ska is uplifting music that just makes you feel better." Holzworth expands on that sentiment: "People who have never seen us before—they don't know what to expect," says Holzworth, "but they like what they are feeling. They like what they are hearing."

The ensemble is as easygoing as Hermes of *Futurama*, whom they used as inspiration for their band name (in Season 5, Episode 9: *The Sting*, he calls Jamaica the "Show Me Island"), but at the very least, artists have to make enough money to cover expenses and create more music. The songs in Show Me Island's three-album discography are polished, professional and consistent—the kind of material you would expect from former band geeks who have actualized their dreams.

"I don't think any of us are really thinking we're gonna make it big ... I don't ever think that way," says Hoyt. "Success for me, in this little local area, is having so many people singing in the front that I literally can't hear the notes I'm singing, which kinda sucks, but I don't give a shit because that feels really good. Thanks for taking the time to have anything to do with us, because it means a lot."

Ride the local wave on May 17 at *Urban Lounge*! And if you aren't hip to that, you can purchase Show Me Island's discography—*MV:MMXII*, *Show Me Island*, and *Ring Around & Run*—at showmeisland.com.

SHOW ME ISLAND



(Clockwise from top left) Ken Vallejos, John Hoang, Devon Wooley, Lauren Hoyt, Nick Fleming, Christian Lucy, Clark Holzworth.

Rhyme Time, aka Scott Knopf, fka Atheist.



OGDEN'S TICKET TO RIDE

DANIELLE FRY — OF — OGDEN BICYCLE COLLECTIVE

By Ali Shimkus • alishimkus@gmail.com

The Ogden Bicycle Collective (OBC) has been a tour de force of good for the community of Ogden. They provide refurbished bicycles and parts at reasonable prices and often give away bikes via community-outreach programs. The OBC also offers classes in bicycle maintenance that are open to the community and are free, with donations welcome. Freshly at the head of the operation is Director Danielle Fry, who believes in a mission of giving the people of Ogden access to bicycles when other transportation options may not be as viable. "Ogden's got some pretty low-income areas," she says. "There's a lot of people we work with who can't even afford public transportation. If you can give them a bike and teach them how to maintain it, it's a better way for them to maintain employment and whatever else they need."

For Fry, necessity was also the reason that she initially got into biking as well. "I was in college, and I wanted to be able to get around cheaply, so I would ride my bike to work and to school," she says, hinting that the exhilaration of being on a bike kept her interested in biking recreationally. "I enjoyed it—the physical activity was nice, especially when I had office jobs and I had to sit all the time." As most people in the cycling community are already mostly aware of OBC's existence, Fry makes it a point to try to reach out to the people in Ogden who do not own a bike or have not really been into biking before, specifically the people who can benefit the most from switching to a bike commute. "Our

goal is to reach out to people who aren't into biking," she says.

In the same way that Fry aims to help people become self-sufficient through providing bicycles and the knowledge to maintain them, she also aims to keep the Ogden Bicycle Collective self-sufficient through the sales that they make in the shop and the donations that they acquire. Unlike their last location in downtown Ogden, OBC owns the building they currently operate in. "We're a pretty self-sustaining nonprofit, so keeping that pattern going is something that's really important to me, because then we can make decisions on what we do with the money," she says. "We can develop programs based on Ogden's needs and what we're able to provide instead of having some federal entity tell us what we need to do." Fry is most excited about the youth apprenticeships that OBC offers and keeping programs like this free for kids who are genuinely interested in attending, as well as being able to continue to provide children's bikes for free to those who need them most.

Fry became director of the OBC in 2016 and is one of 16 women throughout the country who earned the Women's Bike Mechanic scholarship through Quality Bicycle Productions, where she attended a two-week-long workshop at the United Bicycle Institute in Ashland, Oregon, on bike mechanics and operations. "I'm certified now, so it gave me a lot more knowledge on bike

Ogden Bicycle Collective Director Danielle Fry has worked to ensure that the collective continues to empower the Ogden community with bikes for those who need them.



Photo: Chris Kiernan

mechanics. Actually, seeing how they teach helped me become a better teacher," she says, having originally gotten her start in bike mechanics through the classes offered at OBC. For her, the opportunity to get more formal training in bike mechanics gave her greater insight into the actual mechanisms and the reasons behind them, while also giving her an idea of how to approach teaching the subject to others more effectively. In addition to teaching at OBC, Fry is also passionate about teaching bike mechanics at youth detention centers in Ogden and Farmington. She hopes that some of her students there will be able to get jobs at bike shops when they are released. "I have kids that are super into it," she says. "I'm excited. I think one guy who took the class last year got a job at a bike shop when he got out."

Since the OBC is a nonprofit that runs off of bike donations, they're always looking for bikes that they can refurbish and sell—even the more worn-out bikes may have good parts to sell. For the OBC, the community's patronage is key in keeping the nonprofit self-sufficient, and any volunteer work is welcome, whether it is helping with the bikes or offering services such as event planning or photography. "If people want to get involved, they can volunteer, become members with us, and any time they buy something from us, it goes to help support our charitable programs," says Fry. The OBC's website (bicyclecollective.org), and the group's Facebook page offer detailed calendars for those interested in volunteering as well as other upcoming events, including the annual Bike Swap on May 7, where anyone can sell their bike or parts on consignment for that day with the OBC.

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PIZZA NONO

By James Bennett • bennett.james.m@gmail.com
Photos by Talyn Sherer

Salt Lake's 9th and 9th neighborhood is a place where I wish I spent more time. The homes are gorgeous, the neighborhood is welcoming and friendly, and its small-business district still holds much of its original, old-school charm. *Pizza Nono*—whose name is taken from the Italian word for “nine”—is located in a refurbished insurance office building in the heart of this thriving neighborhood. Having heard great things about *Pizza Nono* from those that frequent the area, we at *SLUG* thought we should give them a try.

Pizza Nono's goal, as one of their Brooklyn inspirations, **Paulie Gee**, described, is to “use really good ingredients on great bread.” And though the pizza is the main star, the cozy simplicity of the restaurant itself offers an inviting first impression to the customer. Diners can sit in the comfortable dining room with a full view of the prep kitchen and wood-fired oven, or they can opt to sit at one of the several outdoor patio tables. Much of the west-facing wall of the shop is made of open bay doors, which create a unique and memorable space by blurring the separation between the inside and outside. If you choose to sit inside, you can watch your pizza be prepared and marvel at how little time will pass before the food makes it to the table.

As the focus of the restaurant is to craft quality pizza made from fresh ingredients, the menu is limited to only a few well-crafted selections. They have four pizzas in regular rotation

and a fifth variety that changes from week-to-week. For our first pizza, we ordered the Margherita (\$10), a roughly 12-inch thin crust topped with the traditional trio of tomato, fresh mozzarella and basil leaves, finished with a touch of grated grana cheese and a drizzle of olive oil. Simple enough. The pizza was remarkably good. The crust was slightly sweet and amazingly tender, completely avoiding the leathery pothole that many flatbread pizzas fall into. The crust had enough personality to stand on its own without overpowering the mild flavor of the cheese and herbs. If you're feeling extra old-world, you can upgrade to buffalo mozzarella for a few dollars more.

Wanting to sample some of *Pizza Nono's* own creativity, we also ordered the Rocket Man (\$12). This one tops the same luscious thin crust with a mixture of fontina and fresh mozzarella cheeses, a generous heap of peppery arugula leaves, thin strips of prosciutto di Parma ham and more grated grana. Where the Margherita should be praised for its traditional simplicity, the Rocket Man earns praise for its melding of complicated flavors. The flavor of the rich and buttery prosciutto is mellowed somewhat by the mild and nutty taste of the fontina, and their combined flavors balance well with the boldness of fresh arugula (for the uninitiated, arugula is sometimes marketed as “rocket” because of how quickly it



grows once the plant gets established—this is where the pizza gets its name). I imagine that this one will become my go-to pizza selection. It is as close to perfect as pizza can get.

In addition to these two pizzas, the restaurant also offers the Beehive (\$11). It is made with tomato, fresh mozzarella, Calabrese-style salami, slices of pickled jalapeño and a honey drizzle. It's perfect for those wanting a bit more spice to their meal. The other pizza on permanent rotation is the Sausage Pepper (\$13). This one is topped with sausage, bell peppers, red onions, mushrooms and olives—the closest *Pizza Nono* comes to having a supreme pizza. And, as is the case with their entire menu, you can add additional toppings like artichokes or boquerones (similar to anchovies) for a nominal charge. They also have a weekly special. Customers can vote for their favorite featured varieties or even suggest their own through the restaurant's website. Possibilities include pizzas topped with goat cheese and another with Meyer lemons.

Though my emphasis has been on the solid pizza menu at *Pizza Nono*, I would be remiss if I didn't also mention their sides. To complete our meal, we ordered the Arugula Salad (\$7). We were served a generous and sharable portion of arugula leaves tossed with a lemon vinaigrette and topped with grated cheese and sliced radishes. The slight spice of the radishes married well with the crisp salad greens, and the dressing was tart and perfectly acidic. They also offer a kale-based Caesar salad and a few different seasonal vegetables (currently asparagus and beets)—perfect if you're wanting to avoid filling up on carbs.

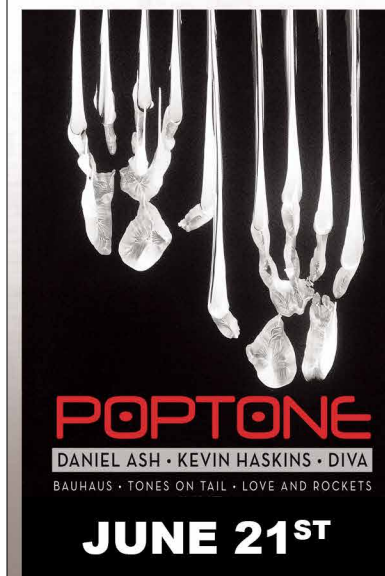
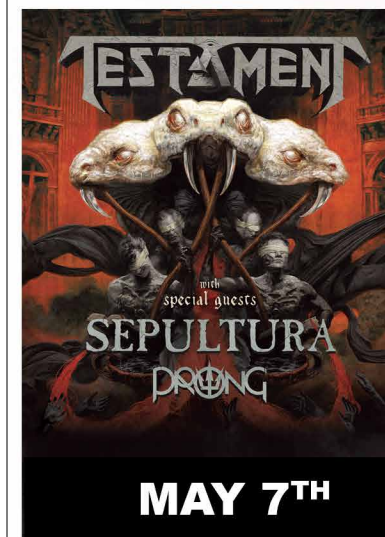
In all, I have really enjoyed the meals I've taken at *Pizza Nono*. The staff is passionate and friendly. The location is familiar and inviting. The food is fresh, phenomenal and creative. And where pizza can often be relegated to the column of junk food in today's reality of chain delivery stores, it's refreshing to know that this one shop on 9th and 9th is focused on getting it right—focused on creating pizza that is so good and fresh that you could feel good about eating it every day. ▲

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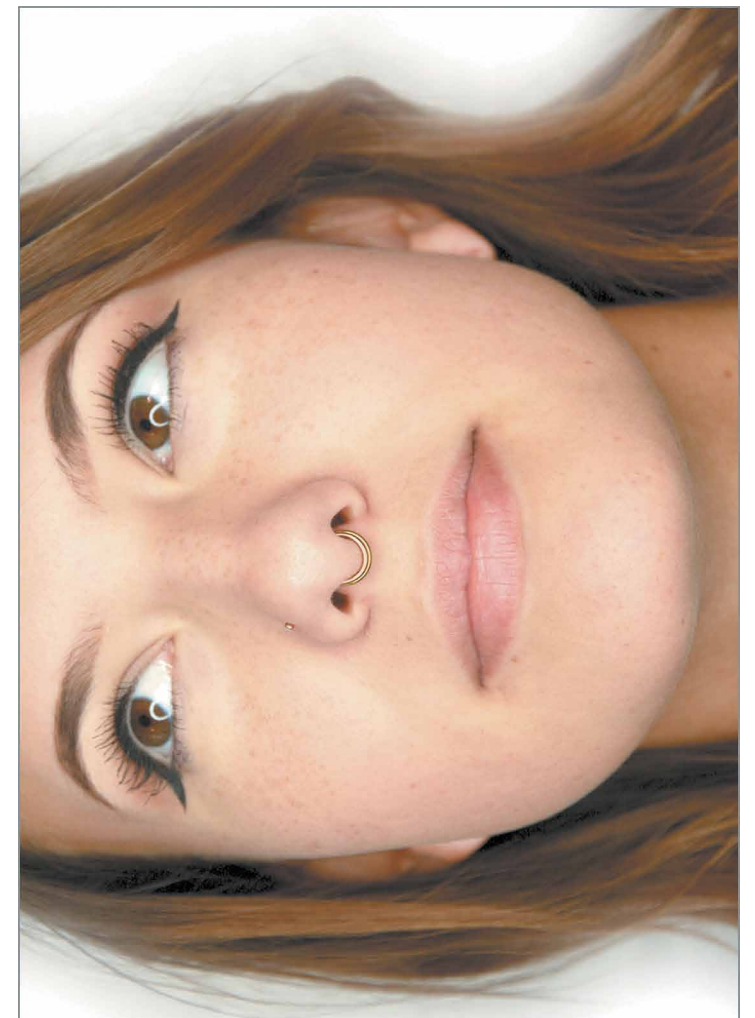
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MYCELIAL JOURNEY

Transcontinental Bike Touring
with Rikki Longino

By Davey Davis | davey.davis@gmail.com

Rikki Longino has fungus on the brain. “When I bike, I keep one eye to the road to make sure no cars are getting too close,” she says. “The other eye is looking to the forest for little, wild edibles. Lion’s mane, puffballs and oyster mushrooms just come out of the woodwork.”

Sometimes you just want to hop on a bike and hit the road. If you’re Rikki, you ride for over six months, connecting mushrooms, bikes, environmental activism and Mardi Gras in a glittering cycle of life and death, growth and decay. It makes for quite a different bike tour.

Rikki set out from Salt Lake in September, aiming to visit food co-ops around the country before returning home to start one. I called her while she was relaxing in New Orleans, gardening at a squat in the 9th Ward. She’s a young woman with bright round eyes and an infectious smile, solidly built, tan from farming and biking, with an ever-changing, spiky head of hair. She acknowledges that she’s not your average long-distance cyclist and maintains that biking is queer, femme and relevant as hell.

“Being on a bicycle in a world that’s made for cars, you’re given a space that’s off on the shoulder,” she says. “You’re smaller, vulnerable and have to deal with more dangers. But at the same time, you get to experience things in a really vibrant way. You get to claim your space.” Not unlike being a woman in a male-dominated society—it can be uncomfortable, especially when biking alone through rural towns. “People are looking at you like you’re completely crazy, asking who your husband is,” Rikki says. “It drains you after a while.” But between the catcalls and misunderstandings is where the real change happens. When you are out of your element, people see you in a different light, and you can connect with them and represent your ideas. Strangers routinely let Rikki into their lives, feed her, help her. She calls these moments “bike-tour magic.” In the span of three months, she made it from SLC to Detroit, to NYC, and over to Pittsburgh, camping and stay-

12 *SLUGMag.com*



Rikki Longino has created synergy in her transcontinental bicycle tour with sustainability and social activism, mycology and food education.

ing with impromptu hosts. She stopped along the way at *Bike!Bike!*, an international summit for DIY bicycle spaces like the *Salt Lake Bicycle Collective*, where Rikki was shop manager for the past two years, and *Bike Kill* in Brooklyn, a chaotic freak-bike destruction derby that happens on Halloween. It’s a brutal event filled with drunken revelry and twisted metal as people crash welded contraptions into one another. On a trip about food sources, breaking bikes wasn’t a diversion—it was part of the cycle.

“It’s all a process of destruction in order to emerge on the other side,” Rikki says. “There’s always this dynamic of growth and decay—this darkness to things, out of which sprouts life and new growth.” Rikki talks in ecosystem metaphors a lot, which fits right in at the *Radical Mycology Convergence* in upstate New York, where, halfway through her trip, she joined 300 other mushroom nerds in the forest. “I feel like that’s really the ethos of mycology,” she says. “Take things that are decomposing or dying and then convert them into things that are productive and light and non-toxic.”

Rikki dishes out a bit of mushroom theory: The majority of a mushroom is mycelium, the mushroom’s roots. The 10 percent that we can see and eat is called a fruiting body. When you pull apart an old stump, the mycelium are the hair-like, white crystals running amok, decomposing the wood. “That’s what connects the entire forest and the entire underground of the world,” she says. “When there’s a spot that’s conducive to reproduce, then they put up little fruiting bodies, and that’s what you see when you see mushrooms.”

The quiet, daily work of riding a bike across the country is Rikki’s mycelial journey—solo touring,

spending days on end in her own head. “You see all that, and not just outer landscapes,” she says. “You get to see what’s on the inside of your own head and your own struggle, and you kind of get to figure out what’s going on.”

Rikki biked against the frustrating backdrop of American politics. The rural landscape was dotted with Trump/Pence signs. After months of hearing about it, she followed her heart and jumped aboard a caravan to the pipeline protests around Standing Rock, North Dakota, riding with **Sophia Wilansky**, a friend from the *Mycology Convergence*. Rikki worked in the kitchen tents and returned to her bike tour after drawing a dark Tarot card regarding the protest. Two weeks later, Sophia’s arm was blown apart in confrontation with police, garnering national attention. She is one of many inspiring women Rikki met on the road.

Rikki continued to ride to New Orleans, visiting 18 food co-ops along the way. She witnessed socioeconomic decay and its relation to food. “My mantra on this trip is that food is medicine,” she says. “I see it everywhere.” The answer, for her, lies in finding ways to get good food to the people who need it most. Collective ownership can provide that solution. By cutting out the middlemen of employees by using owner-volunteers and incentivizing the re-use of wasted food, healthy food becomes more accessible.

Rikki’s cyclical adventure is ongoing, next taking form as the *Mobile Moon* co-op, a rolling caravan promoting women’s health via science, bicycle maintenance, gardens, politics, poetry and more.

Follow Rikki’s trip at nutrientcyclist.com.

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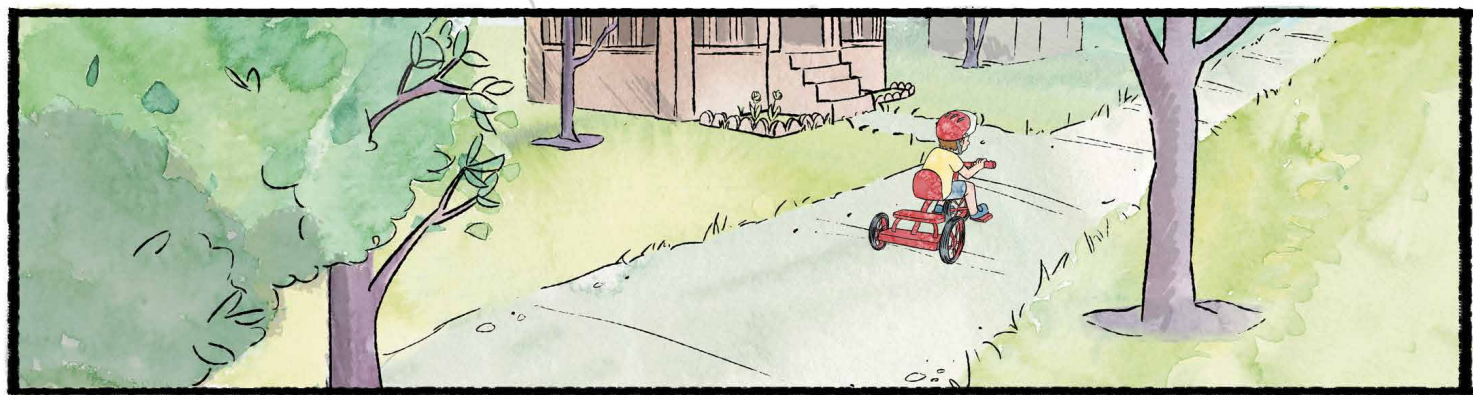
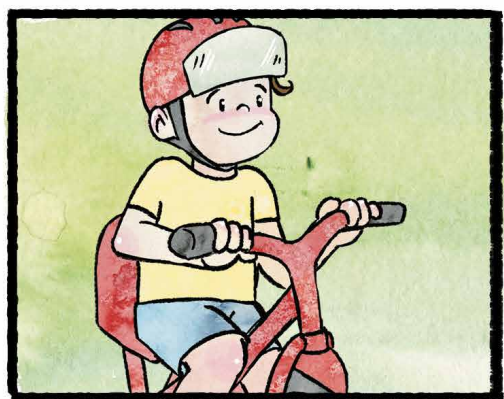
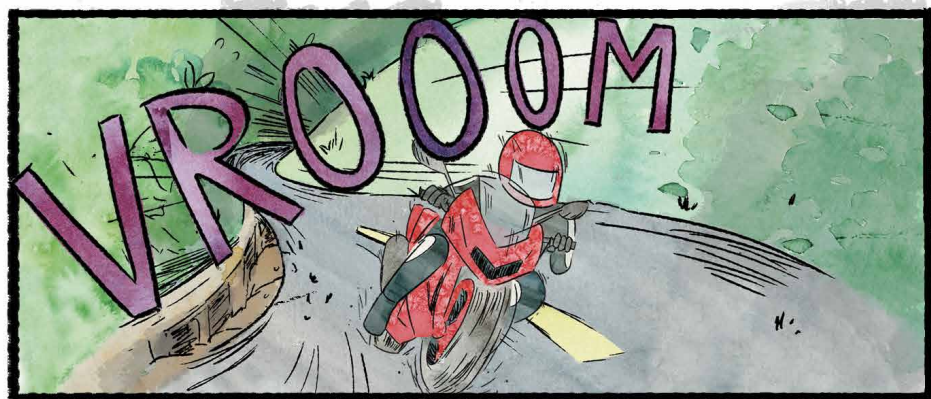
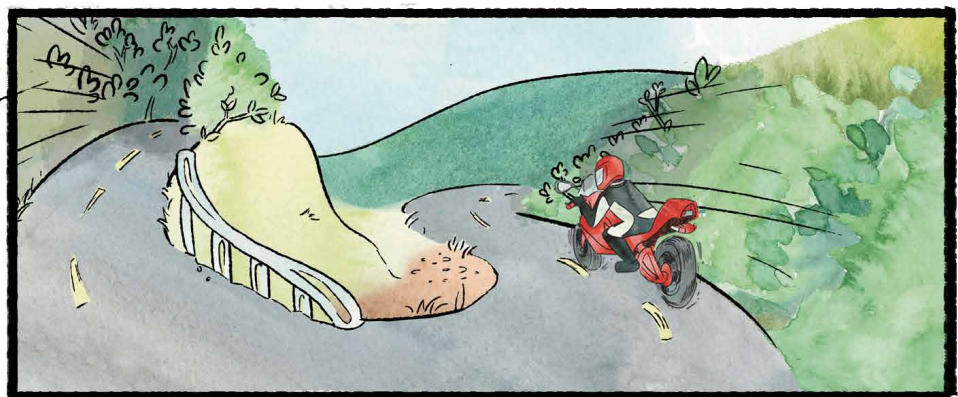
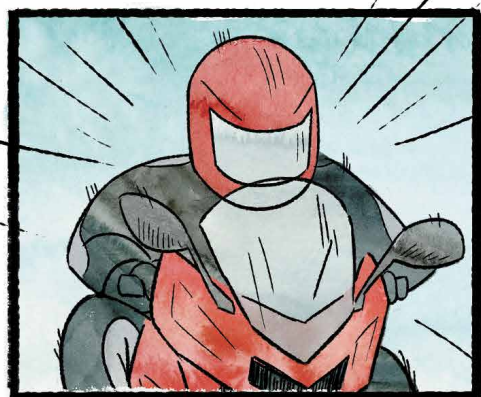
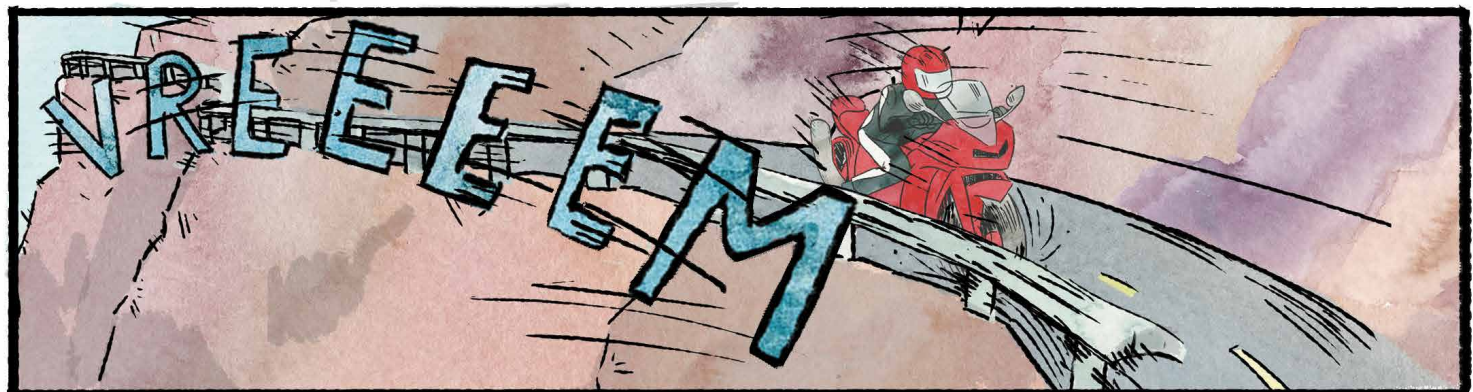
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Jace Burbidge & Bike Utah

Bring Bike Safety to Local Schools

By Alex Springer • alexjspringer@gmail.com

As cool as getting your first driver's license is, it's also a little sad to bid farewell to that childhood bicycle. Sure, you can always take up cycling as a hobby, but once a person broadens their transportation horizons with their first car, the allure of that childhood bicycle can never really be replaced. Before taking the irreversible step into adulthood that comes with our first car, bicycles were so much more than two wheels and a frame. Not only did they represent endless travel opportunities, but they were friends when you were bored and quick getaways when you accidentally throw a baseball through a neighbor's window.

Even though juvenile biking is suffering a decline, organizations like Bike Utah are ramping up to help local kids reconnect with the bicycles that might be buried in their garages. By adopting a more practical approach to biking and bike safety, Bike Utah has made all kinds of legislative headway into making our roads more bike-friendly. In addition to working on getting Utah to be a more cycle-centric state, Bike Utah has pioneered the Youth Bicycle Education and Safety Training (BEST) Program. The BEST Program is designed to teach the basics of bicycle safety to Utah's young people, but it's also geared around teaching them to be more conscious and aware of the different transportation options available. It's not an easy job, but it's one that **Jace Burbidge**, Bike Utah's Youth Education Coordinator, has accepted with enthusiasm.

Burbidge wasn't always such a passionate emissary of the cyclist community. "For the last 10 years of my life, I've been very bike-centric," he says. "As a kid, I hated bikes. I couldn't ride them and they just stressed me out." When Burbidge was a teenager, he became a little stir-crazy when his family moved to Woods Cross. "That wasn't the place for me to continue high school—I felt a deep need to be in the city, so I got a bike and kept commuting in," Burbidge says. "My bike experience was sparked out of necessity instead of desire." After he graduated from high school, Burbidge pursued a degree in elementary school teaching and worked with the *Salt Lake Bicycle Collective* for seven years. Five years ago, he helped create the guidelines for his current position with Bike Utah. "It was kind of a pipe dream, and it was shelved



Bike Utah Youth Education Coordinator Jace Burbidge teaches the ins and outs of bicycle safety to Edison Elementary students.

until they got it all figured out," Burbidge says. In the interim, he's been all over the place. "About two years ago, I moved to Oregon, where I was teaching behavioral specialties in kindergarten, but I got the email saying that the youth coordinator job got funded while I was working on a fishing boat—I did the interview on a satellite phone in the middle of the Bering Sea."

Under Burbidge's leadership, the BEST Program has been flourishing for the past six months. Operating out of a 30-foot U-Haul adorned with a bike-riding dinosaur fleeing a meteor shower, Burbidge and Bike Utah handle all the arrangements. This is extremely beneficial to our already cash-strapped local schools, who only need to provide an open space where students can practice. "Schools are so busy already, and we want to make the process as seamless as possible," Burbidge says.

Once the program is up and running, it consists of five one-hour classes that cover everything from road safety to bike maintenance. Using a cornered-off section of a school parking lot as his classroom, Burbidge arranges all kinds of different activities to educate his students. "In setting up an intersection drill, for example, I'll use some miniature stop signs to create a mock intersection," he says. "Students would then have several opportunities to try out the lessons they have learned in a controlled, car-free environment."

The classes are geared toward students from fourth to seventh grade,

and many of the schools that Burbidge has worked with have already asked him to return for more sessions. While the basic curriculum focuses on bikes and bike safety, Burbidge's expertise as an educator has allowed him to use his course content as a springboard for other issues and topics. "A lot of the program allows me to talk about environmental impact, socioeconomic problems and race," Burbidge says. "We also try to legitimize other forms of transportation like biking and public transportation. Safety of the kids is first and foremost, but these things come up a lot."

Currently, Burbidge is the only instructor with the BEST Program, which means that he can be visiting as many as three schools a day with his giant, dinosaur-bedecked U-Haul. Throughout his experience, he's worked with several different schools across Utah. "The ultimate goal is to get schools engaged enough where they want us and are overbooked," Burbidge says. "We get a lot of parental response in favor of the program, and schools are already asking for rebooking already."

While the BEST Program has gotten off to a good start, it's still a monumental effort, and any help that the community can offer would be much appreciated. "We are accepting volunteers," Burbidge says. "The community promotion goes a long way. If a group of parents approach a school with this idea, it really helps—they're also welcome to volunteer."

Find more information at bikeutah.org.

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BROAD FORK BAGS

By Andrea Silva
a.silva@remnantpreservations.com
Photos by John Barkiple



(L-R) Equipped with sewing skills and a love for bikepacking, Josh and Jacquelyn Van Jura create custom, versatile accessories as Broad Fork Bags.



The growth of Salt Lake's cycling community has been anything but subtle. While bike shops have been ever present and thriving, a certain niche has also presented itself as a growing opportunity for local developers who want to not only welcome and encourage non-cyclists but also inspire regular riders to support local business. In the case of **Josh** and **Jacquelyn Van Jura**, these two concepts have been the driving force behind their company, Broad Fork Bags, which has brought functionality and community to the bikepacking scene in Salt Lake City and Utah.

Four years ago, Josh decided to attempt a bike race—with zero training or preparation—which stretched from Canada to Mexico. While his journey was cut short 1,000 miles in due to a pulled Achilles tendon, that first race is what pulled him to the bikepacking community. After his return home, he started looking into everything a bike-

packer would need. He soon saw that the lead times for bags was unnecessarily long for his needs, and he already had the necessary skillset, which he learned from his mother at a young age: sewing. "I grew up sewing, something that my mom had taught me, so I figured out what materials were needed and just made one at home," Josh says. From there, the familiar six-pack-trade-for-work began as he started to share his end product with friends. After leaving work, Josh would go home and work on bags. Once curfews had to be set, like the "No Sewing Past 11 p.m. Rule," Josh says, "I realized I was no longer able to keep sewing bags for six-packs once friends of friends of friends were wanting bags." It was then that Josh and Jacquelyn turned to selling their wares professionally.

Cyclists all over Utah now proudly use Broad Fork Bags' products. Jacquelyn notes how she loves being on a trail or just out biking and seeing the company gear on fellow cyclists' bikes. The company has also provided the opportunity for the couple to become even more engaged in the community, meeting people to go bikepacking with and encouraging others to do the same. That's what Josh believes is the main purpose of it all: "It's about riding bikes, at the end of the day," he says. "It was never

meant to be a business—just something to help." This cornerstone mentality has helped to extend the sense of community beyond even the borders of Utah, from visiting fellow bag-makers out of state to collaborating on orders and sharing design tips among the makers. The lack of competitiveness throughout the scene is something that Josh believes helps drive the idea of supporting local. Other bag makers with longer turnaround times will often refer customers to Broad Fork Bags, which helps create a sense of local support that's missing from online, out-of-state companies.

Beyond bikepacking, Broad Fork's gear is also accessible to any kind of cyclist. For the commuter, the gear could hold a change of clothes; for the responsible drinker, a bar-pack will perfectly fit a few beers. The material for all of the bags is tear-resistant and waterproof, made from the same fabric used for boat sails. The simple-to-follow instructions for bag templates ensures that every inch of your back fits perfectly to you and your bike. During the three-week lead time, Josh and Jacquelyn clean up the template, cut the materials and get to work sewing and tacking everything together for a handmade, quality and reliable piece of gear.

As far as plans for Broad Fork Bags' future goes, Jacquelyn shares that they want to let it continue to grow organically. "While we take one step at a time, and as long as it's growing, we want to make sure it's manageable," she says. A "good" problem that comes with running a popular business for bike gear is that getting busy can sometimes mean less time spent biking. For Josh and Jacquelyn, the balance between doing what they love—biking—and providing quality service is important to the success of their company. Supporting the community and being accessible and approachable creates the environment that every consumer should crave when choosing local businesses, and Josh and Jacquelyn have mastered it all.

From taking a day's worth of supplies and camping for the night to going long distances and restocking in a new town, Broad Fork Bags' gear helps to bolster the cycling hobby or lifestyle, allowing the freedom and ease to take a little adventure along for the ride.

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PILLARS OF SALT

WELCOME TO CARNIVAL OUTRÉ

By Zaina Abujebarah II @babyzai_

Sara Faulkner and **Ali Montgomery** walk the streets of Provo with a purpose. Through their very own zine, *Pillars of Salt*, they offer a listening ear and a supportive platform to those who are looking to express themselves and youth who are struggling with who they are. However, the team has recently decided to try a new platform. On May 20, the *Pillars of Salt* squad are hosting a carnival-themed benefit called *Carnival Outré*, and its mission is to not only educate and provide resources but also to bring together the collectives and spaces made by and for LGBTQ+ folks, women, people of color, non-binary folks, people with disabilities and so many others.

"We initially recognized three issues in Utah," Faulkner says, "the first being a serious lack of community involvement, the second being bullying and lack of empathy, and the third being suicide itself." These three issues motivated Faulkner to found *Pillars of Salt* last year to create solutions and normalize conversations about these issues. "We're creating a community through bringing empowerment to these individuals and allowing them to express their vulnerabilities and experiences. ... By giving everyone a place to express themselves, we're allowing the opportunity for people to make connections, and that's how we're building a community and taking care of each other."

Faulkner and Montgomery definitely had these original issues and solutions in mind

when organizing *Carnival Outré*. By including diverse vendors, organizations and individuals, the carnival is meant to be not only a celebration but also an educational experience. "It's all about knowing what options you have," Faulkner says. "I know that when I first moved here [from Seattle], I didn't know that I had so much available to me. So, I really want this carnival to be just as beneficial as it is fun." Representation is one of the most important elements when it comes to this event. Whether it's through the vendors, performers or even the hosts themselves, *Pillars of Salt* intends to take action and create a unified, fun environment for everyone to enjoy. The carnival will be held in Provo at *The Boxcar Studios* and will be organized in an approachable way through not only the playful carnival theme but also the tabling organizations. By collaborating with local organizations like **Provo Pride**, **Racially Just Utah**, the *Peculiar Journal*, *Studio Studio Dada* and more, the carnival offers exposure to just how many resources are available for those who are seeking support or community. Plus, each table will feature a classic carnival game such as fortune telling, balloon pop, ring tosses and face paint. "All of these really cute, fun, little things are really going to bring people together," Montgomery says. "That's the best part about the carnival theme!"

Even though this is one of their first events, *Pillars of Salt* is excited to bring *Carnival Outré* to life, and they are interested in creating an annual event for the community

in Provo. "The demographic is changing a lot, and we've been trying to grow to include it," Montgomery says. "If it does become an annual thing, I would like to keep it in Provo. It's not the marginalized's job to educate people, and we're more than happy to help do it." *Pillars of Salt* aim to create a space where everyone is celebrated and included. To get into the event, it's suggested that you donate \$5, but no one will be turned away because of the money. "We want to include anyone. No one should be afraid to show up because they can't afford it," Faulkner says. "The point of the event is to create a community, and it's more important to include everyone."

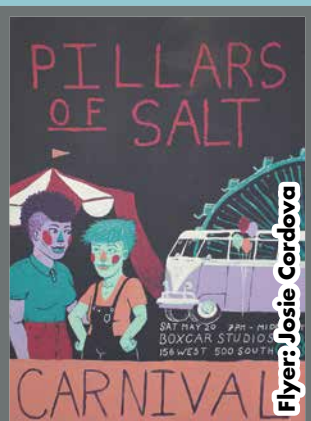
Pillars of Salt is working hard with other helping hands to create a safe, open-minded community within Provo. By creating their zine and by working on *Carnival Outré*, they're reaching out to people to offer them support and a creative outlet. "We really wanted to give the voiceless a voice," Montgomery says. "You don't have to feel like you're alone and different." Through this event, they hope to spread that message to the people of Provo and give Provo diverse representation.

Carnival Outré is taking place at *The Boxcar Studios* in Provo on May 20. The fun starts at 7 p.m. and goes until midnight, when there will be dancing and playful fun! Stay updated on *Carnival Outré* through the Facebook event.

(L-R) *Pillars of Salt* Contributor Ali Montgomery and Creator/Editor Sara Faulkner.



Photo: Gilbert Cisneros



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(L-R) Provo Bicycle Collective Assistant Director Kai Cox and Director Austin Taylor have comfortably fit the operation in the Collective's new digs.

The *Provo Bicycle Collective* has progressed as a social-melting-pot bike shop. By 2016, that social melting had already flooded out of the old space—*Provo Bicycle Collective's* donation stream had been heavy and caused them to expand into a great new space more than twice the capacity for the good of two-wheeled change. *BYU* grad **Austin Taylor** is the *PBC* Director at the helm, with Assistant Director **Kai Cox** at his side. Taylor and his team are excited about the growth and services that *PBC* have been able to furnish for their community.

SLUG: Are you fully moved in, and are you pleased with the setup of the shop?

Taylor: Yes, we've been moved in for nine months, and it has taken nine months for us to set up this way. We've got a double-decker rack, which fits as many as 20 bicycles for sale or giveaway, and we are always receiving fixture donations from other shops.

SLUG: How did you come across this new location? Why did you choose this space to operate *PBC* in?

Taylor: We didn't initially know that we could inhabit this space; however, the neighborhood board approached us and explained the options for the building and that they wanted the Collective to move in. First we had to get it rezoned for a business, and to do that, we spoke in favor of such at the town council meeting. We actually moved in that same night with help from about 20 volunteers.

SLUG: When did you recognize the need to expand? What pushed you to do so?

Taylor: Well, at two points, really: one being that on Saturdays during open shop, we would have people work-

ing on their bikes in the parking lot due to insufficient space inside, and the second was when we got a huge donation of bikes from *BYU*—we had them stacked literally floor to ceiling, taking up a solid third of our shop space. We now have seven work stations inside the shop, whereas before, we only had two.

SLUG: What is the most rewarding experience associated with the new space so far?

Taylor: I'm really big on output. I like seeing results. Last year, we refurbished and moved 500 bicycles into the local community, 200 of which were given away to people who really needed them to get around, and our vision for every bike that leaves here is that it's one less car being driven around. The people who get our bikes really need them—they aren't buying them to take out on weekends. That bike maybe means a job for that person and a healthier lifestyle. If they just got out of jail—or they are homeless and they are looking for some stability in their lives—a bicycle can be a good first step for that.

SLUG: What challenges have you encountered with the new space/move?

Taylor: Last season, we actually couldn't

keep up with sales demand. So, we have hired a full-time mechanic [**Jamie Gonzalez**] for this season. Hopefully, they can churn out enough bikes. If not, we will hire another.

SLUG: What new programs have you started in the last year?

Taylor: One new thing we're doing is bike-touring classes, and we're doing an overnight up Provo Canyon this weekend. A lot more people know about us now because of the new space, and they want to get involved.

SLUG: Do you have any programs that include the youth?

Taylor: Yes, it's called *Earn-a-Bike*, and we've made it so that from the first day of class, they choose a bicycle, and over the course of the 10 weeks, they will clean it, re-grease it and re-assemble it, and then they take it home. We offer that program to anyone.

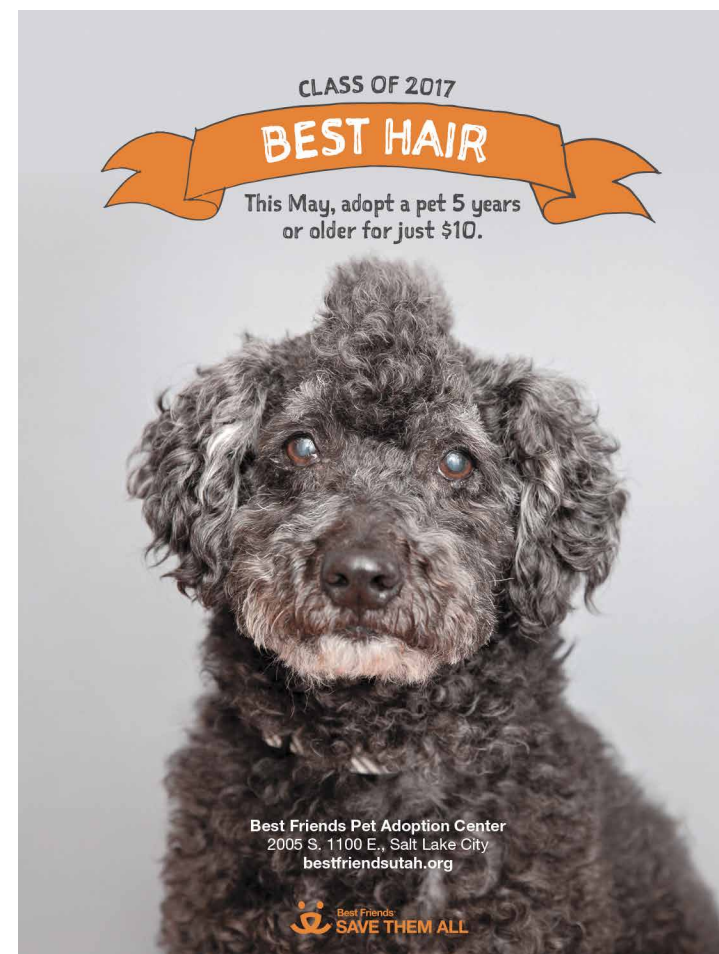
SLUG: Do you have any pressing needs of which you would like to inform *SLUG* readers?

Taylor: Yes! We need more people to ride bicycles to eliminate air pollution—especially during the winter. And we can always use more volunteers, of course.

SLUG: Do you think a lot of people recognize the mental health benefits of riding a bike as opposed to commuting by car?

Taylor: I think it's hard to describe until you actually do it. It's something that I haven't heard people talk about that much, but I've definitely experienced, and I think we should talk about it more. And the other thing I love about bicycles is that you don't have to worry about traffic—it's irrelevant to your bicycle commute.

In case it hasn't shown through yet, Taylor is the real-deal bicycle crusader. After conversing with him, it's clear that he believes that bicycles are potent tools to be used for the benefit of all humans. Stop in and check out the *PBC* during open-shop hours at 397 E. 200 N. in Provo, and online at bikeprovo.org/provo-bicycle-collective.



GREENBIKE - FOR - CLEAN AIR

SLC'S BIKE-SHARE PROGRAM

By Tyson Call | @clancycoop



Photos: John Barkiple

Salt Lake City is booming. Galleries are showing and gastropubs are brewing. The smell of roasting coffee graces the air. There are bountiful bookshops, barbers and bars. With this comes the problems of congestion, the annual wintertime-smog blanket, lack of parking and ride-share-app surge pricing. Enter **Ben Bolte**, Founder and Director of GREENbike, SLC's bike-sharing program, which is entering its fifth year. It provides bicycles parked at stations located around the city that can be rented, ridden to another station and dropped off. "We are trying to create the most convenient system we possibly can," says Bolte. "To us, convenience is density ... For example, we have about 16 stations per square mile in downtown Salt Lake City."

Many other U.S. cities have bike-sharing programs. GREENbike is SLC's own nonprofit program, and Bolte says that they aren't operating to make money but to benefit SLC residents by reducing cars on the road and emissions by offering a convenient mode of transportation that is also fun and healthy. They offer a variety of rates and memberships, including a 24-hour pass, a four-day pass and an annual membership, which allows for unlimited hour-long rides. Besides saving frequent users some money, the annual pass includes an RFID card, which users can simply tap at a station to borrow a bicycle, making the process easier and, therefore, promoting more usage. "To date, we have burned 34 million calories," says Bolte. "We've prevented 2 million pounds of CO2 from entering our air. We've removed 2.2 million vehicle miles from our local roads, which is about 401,000 car trips." This is just the sort of impact that GREENbike hopes to achieve, and those figures will grow as more and more people try out the program.

Bolte says that GREENbike isn't for people who already consider themselves cyclists, or people who own bikes and ride them regularly, but more to offer bicycles to people who don't want to store or maintain a bike

of their own. Annual pass holder and SLC resident **Fred Makobongo** uses GREENbike for grocery shopping and commuting to work. "I don't know if it's the millennial factor, but I like the flexibility that GREENbike offers, wherein I can pick out a bike and return it, and that is the end of my responsibility to it," he says. He also mentions that he uses it to connect with and explore the city, as well as run little errands. He didn't own a bicycle before moving to SLC. "Once I moved to Utah, I just started biking more and more. The biking that I've done the past six months is the most biking I've done in the past 10 years."

GREENbike

SLC'S NON-PROFIT BIKE SHARE

Another SLC resident, **Valerie Kitchen**, first started using GREENbike when her boyfriend moved Downtown a couple years ago. "It's super fun," she says. "I ride down to get my nails done at *Mid City Salon*. I park my bike, I go in, get my pedicure, [and] go back out. It's so convenient." She has found herself encouraging other people to use the program as well, incorporating it into her real estate business. "I thought, 'What a great gift—when you find somebody a condo Downtown, you give them a gift card for their annual membership and you hand them a helmet,'" she says. "How fabulous!"

Kitchen says that she sometimes uses the bicycles as a catalyst for fun by renting out a bike and seeing where it takes her. On Pioneer Day, she borrowed a bike and rode past the floats preparing for the parade. Though she appreci-

(L-R) GREENbike annual pass holder Fred Makobongo, GREENbike Founder and Director Ben Bolte and annual pass holder Valerie Kitchen find convenience in GREENbike's Downtown SLC presence.

ates the environmental impact of her riding instead of driving, she says that it isn't necessarily the reason that she uses GREENbike. "I don't take the GREENbike because I think I'm being green," she says. "It's just that it's a more convenient mode of transportation if you're going around the city than getting your car out and then circling, looking for a place to park it. There's no reason to."

Bolte says that despite the benefits of decreasing auto emissions and promoting an active lifestyle, the number-one reason they hear from people for using GREENbike is convenience. The stations are parked at key locations around the city, with the idea that there will be a bike where you are and a station near where you want to go. There is a mobile app that informs users where the nearest station can be found, making it easy to see if GREENbike is right for the trip. "The only other system in the country that has more [stations per square mile than SLC] is New York, because often with programs like this, there are lots of politics involved in where the locations go," says Bolte. "We pretty much took a hard line and, luckily, worked with a lot of forgiving and kind people that allowed us to do what was best for the system, not just what was politically expedient." With all of this taken into account, GREENbike seems to be an asset to the community and a shining example of Salt Lake City punching above its weight when it comes to thinking about environmental impact and quality of life in SLC.

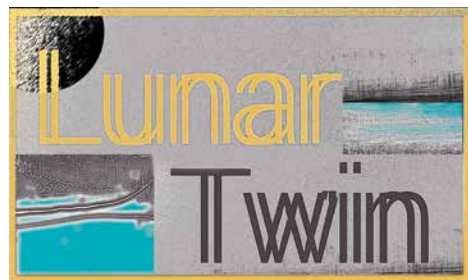
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Riding the Night Tide

By Zaina Abujebarah
zaina.abujebarah@gmail.com

Half-local group Lunar Twin have cooked up their dreamy debut album, *Night Tides*. While this gem is available for download on their Bandcamp, Lunar Twin released copies of *Night Tides* on cassette on March 17 and will also release a clear, lathe-cut-vinyl version sometime this month. Since one member, **Bryce Boudreau**, lives in Hawaii, their recording process is intriguing, as well as how the hard work of **Christopher Murphy** and Boudreau came together overseas and state lines to create such a magical album.

SLUG: To your ears, what does this album sound like, compared to your previous release, the self-titled EP? What are some things you're looking forward to people hearing with your debut album?
Bryce Boudreau: I think it's a lush-sounding record ... When we wrote the first record in 2013 and early 2014, we had just begun working together. That first EP took about eight months from start to finish. *Night Tides* took about 14 months and involved much more work in the writing stage.

SLUG: What was it like working long distance on this release with each other for this album?
Christopher Murphy: We each have been able to create music on our own time, and it's added a lot to the writing process. It's nice being able to send demos and bounce ideas off of Bryce and see what works. It's a more unusual way of writing, and I think most people wouldn't be interested in writing like this, but it seems to work for us.

SLUG: Chris, you have a reputation for having a gorgeous synth setup and an awesome studio. What is your setup in both regards? How do you feel that these elements help to shape Lunar Twin's sound and, more specifically, the role that the instrumentation/studio played for *Night Tides*?

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(L-R) Bryce Boudreau and Chris Murphy of Lunar Twin will release debut album *Night Tides* on clear lathe-cut vinyl in addition to the tape version they released on March 17.

Murphy: My Prophet synthesizer is probably my most prized piece of gear. It can make extra lush pads to biting basslines. It's probably where I spend most of my time in the recording process. I'm lucky to have built up my studio just the way I like it. I love spending time in there, and it [facilitates] a pretty good workflow for me. I have a piano, guitars and basses, drums and some decent interfaces and preamps. For recording, I usually use my Oceanway, or sm57 mics plugged into a Summit Audio Preamp and then into my Forte interface. The Summit sounds great and has adjustable tube warmth for recording a more colored kind of sound, but also can be extra clean-sounding, too.

SLUG: What made you decide that you wanted to release this album on tape?
Boudreau: We are into diverse ideas and formats. When the opportunity was presented, it seemed like a great way to try something new and a great chance to collaborate with **Jacque Urioste** of **Moon Sounds Records** in Dallas, whom I've always liked.
Murphy: Tape has a more raw sound to it and is also a lot cheaper to produce. I think people are more interested in buying physical copies of music, something that they can hold onto and experience.

SLUG: What made you decide on using lathe-cut vinyl? What about the ephemeral quality of lathe-cut/acetate vinyl attracted you for *Night Tides*?

Murphy: Lathe-cut vinyl is the perfect alternative for musicians who can't afford to spend thou-

sands of dollars on pressing vinyl, but still want to release something. ... We are only starting out with 50 copies, 49 of which we've already sold in pre-sale, so we will need to order more. I think people like the idea of owning something when there's not a million copies in the world. I think having something from a limited run makes it more desirable for collectors.

SLUG: Can you tell us more about the remixed EP tracks that were released on April 18?
Boudreau: The remixes were curated by **Emerald & Doreen**, a German, boutique synthwave label in Berlin. We worked with them on the last remix record, and it was a cool experience. Three songs are remixed, and there are new edits of a few songs off *Night Tides* with guests like Salt Lake musician **Terrance Warburton** on guitar, a vocal duet with **Lindsey Heath**, and ... New York City saxophone player **Darin Oar**.

Night Tides is an exciting release for the duo, and it will be available on vinyl this month, following the cassette and remixed EP tracks releases. Lunar Twin are also eager to start putting on live performances, not only around Salt Lake City, but along the West Coast and hopefully Europe.

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Upcoming Free Film Screenings

<p>TOXIC PUZZLE A scientist explores toxins created by pollution that may be responsible for the rise in ALS and Alzheimer's. <i>Official Selection: 2017 Newport Film Festival</i> Tuesday May 2 7pm The City Library 210 E. 400 S., SLC Q&A with Director</p>	<p>THE DESTRUCTION OF MEMORY The impact of the destruction of culture during wars, in an attempt to erase collective history and identity. Utah Premiere Wednesday May 17 7pm UMFA 410 Campus Center Dr., SLC Skype Q&A with director</p>
<p>BENDING THE ARC The doctors and activists whose work in a Haitian village grew into a global battle for the right to health for all. <i>Official Selection: 2017 Sundance Film Festival</i> Wednesday May 3 7pm Rose Wagner 138 W. 300 S., SLC Skype Q&A with director</p>	<p>WOMEN WHO KILL Satire on contemporary romance, telling the story of the love affair between two female crime podcasters. <i>Winner: Best Screenplay in a U.S. Narrative Feature Film-2016 Tribeca Film Festival</i> Thursday May 18 7pm The City Library 210 E. 400 S., SLC</p>
<p>SHAUN THE SHEEP When Shaun decides to take the day off and have some fun, he gets a little more action than he bargained for. <i>Official Selection: 2015 Sundance Film Festival</i> Saturday May 6 11am The City Library 210 E. 400 S., SLC</p>	<p>LAST MEN IN ALEPPO An unforgettable portrait of "White Helmets"—first responders who rush toward bomb sites while others run away. <i>Winner: Grand Jury Prize World Cinema Documentary-2017 Sundance Film Festival</i> Tuesday May 23 7pm The City Library 210 E. 400 S., SLC</p>
<p>MINUSCULE: Valley of the Lost Ants Enter the world of insects in this wonderfully exciting and inventive award-winning animated film. <i>Winner: Best Animated Film-2015 César Awards</i> Tuesday May 9 7pm The City Library 210 E. 400 S., SLC Post-film discussion</p>	<p>WINTER ON FIRE: Ukraine's Fight for Freedom Over 93 days in Ukraine, what started as peaceful student demonstrations became a violent revolution and civil rights movement. Tuesday May 30 7pm The City Library 210 E. 400 S., SLC Q&A with Director</p>
<p>EVER THE LAND An exploration of the sublime bond between people and their land through a landmark architectural undertaking. <i>Official Selection: 2016 Big Sky Documentary Film Festival</i> Tuesday May 16 7pm The City Library 210 E. 400 S., SLC</p>	<p>CRIES FROM SYRIA A harrowing exploration of the humanitarian crisis & devastating civil war in Syria that has transpired since 2011. <i>Official Selection: 2017 Sundance Film Festival</i> Wednesday May 31 7pm The City Library 210 E. 400 S., SLC Q&A with Director</p>

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BUILDING MOMENTUM

A LOOK AT FOUR LOCAL BICYCLE CRAFTSMEN

By Sean Zimmerman-Wall | seanzdub@gmail.com • Photos: ColtonMarsalaPhotography.com

The creative talents of the greater cycling community convened in Salt Lake City this spring for the *North American Handmade Bicycle Show (NAHBS)* to showcase works of rideable art. Motivations and designs differ greatly across builders, but their passion for the sport is as hearty as the materials they choose for their stately steeds. Riding through the streets of SLC, it is often difficult to spot a handmade bicycle from afar, so take a closer look with four locals who are constructing these two-wheeled dream machines. Find the full interviews with each builder on *SLUGMag.com*.

•SIXTH LAW CYCLES•

John Koutrouba
sixthlawcycles.com



SLUG: Briefly describe the backstory behind your brand.

Sixth Law Cycles: While I've been a "bike guy" for a long time, I was a rider and tinkerer, not a builder. ... In 2014, [my wife and I] packed up our house in Pittsburgh and headed west. ... When I started looking for a new job, everyone asked, 'So what would you do if you could do anything?' One day, I decided that I would build bicycles. ... [I] made arrangements to attend bike-building school (and later welding school). In almost no time, I went from being a guy who likes and rides bikes to being a guy who makes them.

SLUG: How do you stand out from other custom builders?

Sixth Law: I tend to build bikes that are a bit quirky. I use materials that are a little unusual in the industry. For example, I used a piece of rectangular tubing for the chainstay yoke that I built for the cruiser. I like to solve problems in unusual ways. ... The reason to buy a bike from

me is the experience of buying the bike. My customers and I need to have some sort of connection, something to bond over. These projects are deeply personal to me; they're not just transactions. ... My biggest triumphs are, without a doubt, the smiles on the faces of the people who ride my bikes. ... Seeing the delight in the eyes of customers makes the whole thing worth it.

SLUG: What kind of processes do you use to build your frames?

Sixth Law: I use hand methods to build my bikes. Whether it's files, saws, oxy-acetylene or TIG, the tools in my shop are wielded by my own hands. I choose the tool that gets the job done the best. ... I don't have the volume to support a large workshop or fancy tools at this point. ... Building by hand keeps me intimate with my work, though. ... My bikes wouldn't be the same without the little touches that set them apart from the offerings at your local bike shop.

SLUG: We highlighted *SaltAir Cycles* in last May's *Bike Issue*. We are still curious about your switch from practicing architecture for two decades to frame building.

SaltAir Cycles: The process of designing and building bicycles had become much more engaging and offered the opportunity for me to forge my own path and grow my brand to its full potential. There are parallels between bicycle framebuilding and practicing architecture—the final product seeks to be both highly functional and aesthetically provocative. As the builder, I get to experience the making of the product by my own hands and ensure that the final outcome is in accordance with my vision.

SLUG: As a builder, what challenges you most?

SaltAir: I approach each new frame with the goal to ... make each one just a little bit better, building upon the experience of the last. The process of building a bike, starting from a pile of steel tubes, lugs and some machined parts, to a fully functioning bicycle ... is quite a transformation. It's a process of measuring, cutting, filing, brazing and shaping to make

the best frame I can make.

SLUG: NAHBS 2017 marked a historic moment for *SaltAir Cycles*.

SaltAir: I couldn't believe it—nervous excitement, elation, but most of all ... validation. That's probably the emotion I feel strongest, based on the fact that the community of industry experts deemed me "Best New Builder."

SLUG: What do you think you did that secured your victory?

SaltAir: As a "New Builder" exhibitor, we were judged on the one bicycle and frame set we were permitted to display at our tables. I had the [Di2 Purple] Road Racer, painted in a pearlescent lilac by Spectrum Powderworks and all decked out in ENVE glory from Fairwheel Bikes. ... The frame set I displayed was a fillet-brazed bike-packing rig with S&S Couplers for breaking down and packing in a suitcase. ... I opted to leave the frame set unpainted and in the raw, showing what the fillet joints looked like naked and exposed. In hindsight, that probably helped set me apart as a new builder.



•SALT AIR CYCLES•

Matthew Nelson
saltaircycles.com



•REYNOLDS CYCLING•

John Reese and Mike Riley
reynoldscycling.com



Ryan Hansen, Service Tech

SLUG: How do you engage with the local SLC cycling community?

Reynolds: Reynolds loves to support the local athlete as well as the everyday cycling aficionado. We participate in Utah trail preservation groups and local cycling tradeshows as well as sponsor a number of local athletes. We are cyclists living in Utah, riding in Utah, and tout the many beauties and benefits of this state.

SLUG: What is the most difficult part of building a bicycle or components by hand?

Reynolds: Laying (building) carbon fiber, particularly cycling wheels, cannot be automated. It is a very time- and labor-intensive process that our employees have crafted from many years of experience. Each wheel actually takes many hours to mold, bake, cool, drill, assemble, true and test.

SLUG: How do you set yourself apart in the industry?

Reynolds: We have led the industry on engineering, durability and wheel-design since the '90s. Our wheels are included on some of the best bikes on the market and often replicated. ... Our

legacy of building the best wheels on the market has been our differentiation. We have refined and tested our wheels so many times over the years that it would be hard for other wheel builders to replicate. Engineering, engineering, engineering—we have amazing NASA aerospace engineers that design AND ride our wheels. [It] makes for some amazing, technologically advanced equipment.

SLUG: At this stage, what innovations in the cycling world most appeal to you? How do you foster creativity as a company?

Reynolds: Carbon-fiber technologies are always evolving, which has forced everyone in our industry to keep pushing further and harder. ... We're always looking for new ways to refine, build and test our wheels to accommodate the ever-changing cycling industry. ... Staying on top of industry movements is both exciting and critical to producing a product that people will want. Most of the time, we are thinking about products with our bike partners two to three years down the road. It really is great to work in an industry that you love!

SLUG: Briefly describe the backstory behind your brand.

Métier Vélo: After 11 years and thousands of applications looking for a job in my field (molecular and cellular neurogenetics), I decided to make my own job. After much consideration, I decided framebuilding fit my meticulous personality and passion for cycling. I founded *Métier Vélo* in 2013, and ... I began full-time production in 2015. ... "*Métier*" means profession, in the sense of craft or calling. ... The name of the company refers to me finding my calling, pays tribute to the racing heritage of my frames, and recognizes the total commitment required to be a professional bicycle designer and framebuilder.

SLUG: How do you set yourself apart from other custom builders?

Métier: Construction: No other full-custom builder uses 3D printed titanium lugs and carbon tubes with the toughened, bonding technology I employ. Aesthetic: My lugs have flowing curves and custom artwork printed right into the lugs. My lug designs have shapes that can only be fabricated by 3D printing. [Ukraine framebuilder] **Tim Crossman's** tubes

have a unique, woven look. Together, the 3D-printed parts and custom tubes create a look that pays tribute to classic lugged frames. Design: I don't just cut tubes to measure; I design every aspect of the bicycle from the ground up in 3D-modeling software. Versatility: I make all styles of bicycle, limited only by what a client and I can envision. Durability: My frames have a lifetime, no-questions-asked guarantee. Well, I'll probably ask some questions. And the lifetime is my lifetime, not yours.

SLUG: What motivates you to continue building frames?

Métier: Enthusiasm. ... It is really motivating to implement new ideas for cool bicycles to build and ride. Back when I first started riding, there was one type of frame—road—and two kinds of components, Shimano or Campagnolo. Now there are so many different options for a bicycle, only a few of which you can buy from a shop. ... You can have a bike made just for you in so many ways—not just the frame, but in style and function.



•MÉTIER VÉLO•

Jamie White
metier-velo.com

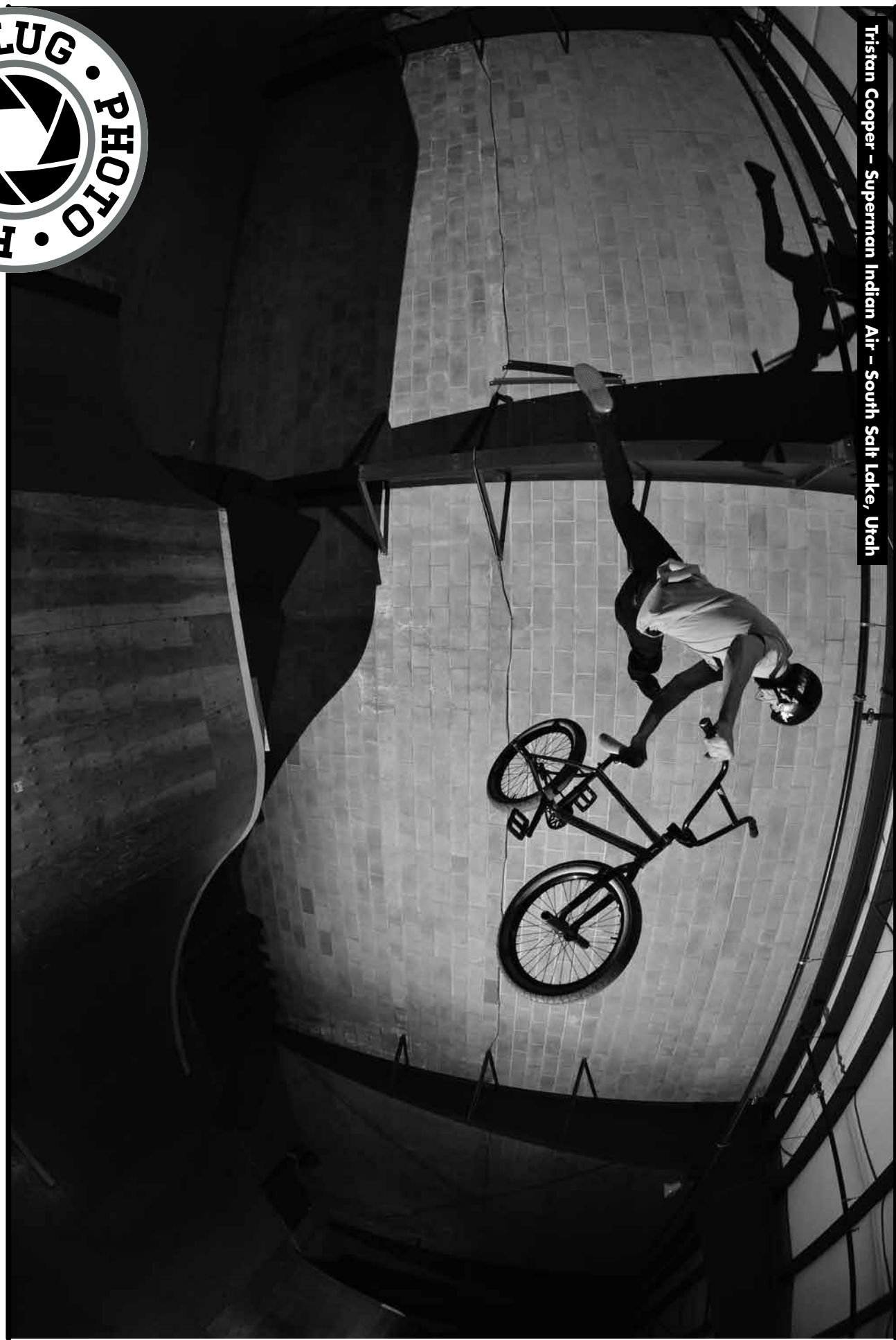




By Andy Fitzgerald • @theandytz

BMX

I've known Tristan Cooper for a few years now, and he's always a treat to ride with. Attitude is everything. No matter how good someone might be, if their attitude sucks, it detracts from their riding. Tristan is always in a good mood, always motivated to ride to the best of his ability, always sending out positive vibes to everyone else. We've been long overdue to get together and shoot some photos, and this is a shoot I've wanted to do with him for quite some time—precisely perched atop a tall ladder at Wasatch Park.



Tristan Cooper - Superman Indian Air - South Salt Lake, Utah

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MIKE BROWN Diet and Nutrition

By Mike Brown • mgb90210@gmail.com

Diet and nutrition are something I admittedly know little about. That's mostly intentional. I seriously don't want my body to know what my brain has decided to put inside of it (food or non-food related). For the most part, I've maintained a steady size-34 waist throughout my adult life with a mildly boyish figure. But after years of feeding my body terrible shit, my metabolism, which was an ally of my youth, has finally decided to tell me to go fuck myself.

I have now fallen victim to the dreaded dad bod. And I'm not sure why it's called a dad bod because I'm not a dad. My figure now includes small breasts. I don't necessarily want to turn into a gym rat and get yoked, but I am trying to get back in shape through diet and nutrition. I don't want a dad bod—I want a rad bod, or to at least go down a cup size.

Back to my knowledge of diet and nutrition: Food goes in and poop comes out. And sometimes you barf. Seeing how that's pretty much all I know, I decided I'd better do some research on what the best diet for me would be. I asked my Fakebook friends for suggestions on different diets and then did a tad bit of research. I also reached out to the online Juggalo community to see if they eat anything other than Faygo and Little Caesars. They don't.

Some of the diets recommended to me just seemed gimmicky or gross-tasting and left me wondering who the fuck made them up, and how—things like the Paleo Diet, or the Whole 30 and the Keto? The Keto diet doesn't even involve Ketamine—what a bummer. Speaking of, drug diets were suggested to me because you don't see too many overweight junkies. My friend **Smash** suggested Exlax and blow as a popular diarrhetic these days, but it sounds expensive.

Another expensive diet I can't pull off is veganism. I respect people who can successfully take on this diet, though. When I was a kid, my straightedge friends taught me that veganism was mostly about drinking Mountain Dew and eating french fries, going hard in the pit, and then occasionally blowing up said McDonald's.

The truth is, veganism takes a lot of discipline. I have plenty of discipline: I once went three days without masturbating, so that's a non-issue, but I'd never want to be vegan. Even if I was vegan, I wouldn't

tell people I was vegan. I think us humans all should have the right to put whatever the fuck we want into our bodies without judgment, but with veganism, that's just not the case. Not only do vegans have to read the label of every brand of food they buy, they also have to put up with terrible vegan jokes. (OK, well, some vegan jokes are funny.)

But since we do get judged by what our diets consist of, I'm being very cautious before I tell people what diet I'm on. Like, remember the Subway diet, the one that turned that guy Jared into a child molester? Yeah, no thanks. I don't think there are too many people reporting that eating 6-inch Veggie Delights for a bunch of months trimmed their waistline.

There are other specific diets I won't go on, not because I know they are super unhealthy but because of what they might turn me into. The clear-liquors-and-Xanax diet could turn me into an old white woman. The Red Bull—and-beef jerky diet not only sounds deadly, but I also have no need for a dirt bike at the moment. And I don't know what diet would turn me into a hipster.

Another option that sounds absolutely terrible is the hunger-strike diet. Sure, you'll lose a lot of pounds. Usually, though, the circumstances also include PTSD, force-feeding or just death. Yeah, I'll stay away from that one at all costs ...

In a similar regard but not as intense, the broken-jaw diet is probably super effective, too. How could you not lose a couple pounds when your face is wired shut and all your food is slurped through a straw? Maybe I won't diet at all and will just go on The Master Cleanse, which is where you drink lemon juice mixed with cayenne pepper and grade B maple syrup for, like, a week or so. It sounds fucking terrible, but I know a couple people who have actually done this. I don't know how you do this without passing out a couple times a day, and I can only imagine the bowel movements. It basically sounds like something a person would do to mask an eating disorder, but that's for **Dr. Phil** to decide, not me.

Overall, I hope to find an adequate diet soon. Living off of Pasta-roni and 3.2 beer is finally catching up to me. Also, I just realized I just wrote this whole article about losing weight without mentioning exercise once. So maybe I deserve a dad bod and should just accept my fate.

BEFORE

AFTER



Photos: Honk Carnie

Mike Brown has secretly assessed which diet will be the one for him.

SLUG MAGAZINE



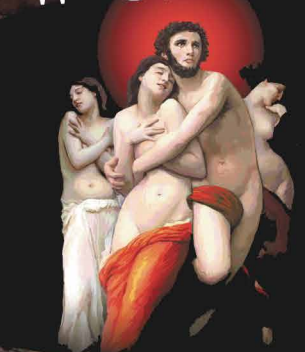
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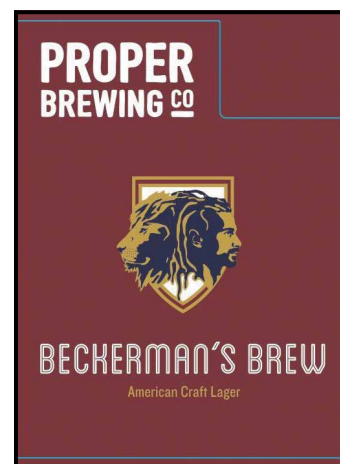





Beer of the Month

By Mike Riedel
utahbeer@gmail.com

Beckerman's Brew
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22-oz. bottle



ated by Real Salt Lake star **Kyle Beckerman**. This new beer reflects the attributes one would expect from an athletic soccer all-star: It's light, crisp and perfect for watching or post-match hydration.

Description: This sampling of Beckerman's Brew comes from the draft handles at *Proper Brewing Company's* Brewhouse Pub. It pours a mostly crystal-clear, pale-straw color with a single finger of dense, white head. The head retention is strong, but eventually reduces down to a nice lingering cap of foam, with a moderate amount of streaming carbonation retaining the cap. As the beer recedes from the sides of the glass, ribbons of spotty, soapy lacing clings across the glass, creating web-like lattices. The nose starts with a bit of lemon, dry crackers and biscuit. Light pepper and herbal/grassy hops round out the aroma—pleasant but somewhat subtle for what should be quite aromatic foam. The taste starts similarly to the aroma. Lemonpeel, wheat cracker and biscuit come right out, signaling that this is a toasty pilsner. Next, a bit of honey-like sweetness comes in with some light, peppery hops stabbing at the tongue. Herbal notes along with earthy grasses come after, rounding out the flavor chain. The finish is lightly dry, fueled on by the herbal/spicy bitterness from the hops and the lack of cloying malts. The mouthfeel is on the light side for the style. It's clean with minimal yeast notes, medium prickly carbonation and zero warming alcohol.

Overview: This beer is tailor-made for the cusp of summer. Overall, this is a very good American pale lager. It touts an all-around tasty combination of robust cereals and toast, combined with the twangy/earthy hop flavors that create a nice balance that is smooth, crisp, clean and refreshing. This is great for sporting, mowing the lawn or working on your TV tan while gaming. Look for Beckerman's Brew at *Proper Brewing Co.*, better beer bars with a *Proper* tap handle and Harmons Grocery Stores.

Prost!

It's no surprise that beer and sports go hand in hand. If you're watching a sporting event—whether it's live or on television—the odds are good that you have a beer nearby. The big breweries are keenly aware of this enduring phenomenon and poured well over a billion dollars into sports-driven advertising in 2015. Big beer often locks up arena and stadium contracts as well, making sure that when you need a beer, you have one of "their" beers first and foremost. This can make it hard for the little mom-and-pop-shop breweries to break into this lucrative area of beer and sports (outside of their normal operations) because of this. But it can be done with a little savvy and a bit of help from a devoted fanbase. Basically, you need to keep the team and the leagues off of the imagery and packaging. Well, what else is left, you may ask? The athletes. Unless he or she is already locked up in a contract, they're good to go. Epic Brewing did it a few years ago with Rimando's Wit, featuring **Real Salt Lake's Nick Rimando**. Uinta Brewing inked a deal with RSL at the beginning of the Major League Soccer season to become the "Official Craft Beer of RSL." Now *Proper Brewing* has entered the fray with a beer co-cre-



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-- By Weston Colton • weston5050@yahoo.com --

SKATE

I don't really know Jordan at all. My impression: He doesn't say a lot, but rather, he lets his skating do the talking. I watched him cruise around the 9th and 9th park hitting every obstacle there. Ledges, rails, gaps, transition, all with the same effortless style. He looks like he's having fun. No stressing out, just loving every minute. The same was true for the 16 times he jumped down this set of stairs. Always smiling, never stressing. He landed the 360 flip, rode off the curb, did a frontside flip and switch bombed the hill. Too perfect.



Jordan Vigil – 360 Flip – SLC, UT

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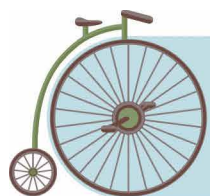
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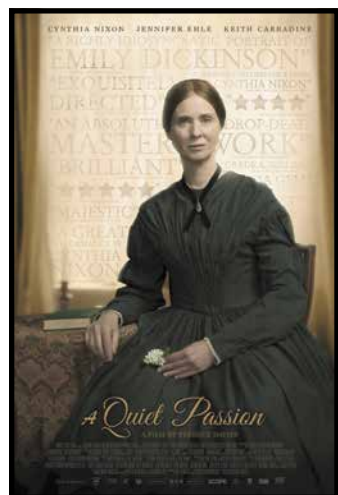
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Movie Reviews



A Quiet Passion
Director:
Terence Davies
Music Box Films
In theaters: 05.05



Learning the story behind an enigmatic literary icon like **Emily Dickinson** is a dangerous endeavor. Part of me wants to know what everyday life was like for a writer like Dickinson, whose ability to enunciate the natural and spiritual world with such singular language was nothing short of genius, but then part of me likes to think of her as an incomprehensible enigma. For those whose appreciation of an artist is strengthened by learning about their humanity, go see *A Quiet Passion* this instant. For those who prefer to maintain the mystery, proceed with caution.

From *A Quiet Passion*'s very first scene, both the successes and flaws

of Davies' film are starkly present. After a particularly fiery speech from the headmistress of *Amherst Academy* forces the young women present into two camps—those who have found God and those who pledge to find Him—a young Dickinson (**Emma Bell**) stands defiantly in the middle. The production design, costumes and dialogue present Davies' penchant for creating textbook-level period dramas. However, the decision to kick off a film with such an obvious illustration of Dickinson's rebellious attitude was a bit heavy-handed, which felt out of place with the poet's knack for subtlety. While *A Quiet Passion* is lovely to look at, it does struggle a bit with striking the right tone for the subject of its study.

Cynthia Nixon, who assumes the role of Dickinson in her later years, is the heart and soul of the film. She finds the tumultuous conflict between Dickinson and the hyper-patriarchal society in which she lives and communicates that conflict with just the right amount of restraint. While Nixon's performance is amazing, the film gets a lot of mileage out of genre mainstay **Jennifer Ehle**, who gives every scene she's in some much-appreciated brightness—Dickinson's story isn't the most upbeat of tales, and Ehle's presence helps add a bit of levity to the film.

Outside of the well-crafted performances and striking visuals, *A Quiet Passion* struggles a bit with its overall narrative. Since Dickinson herself wouldn't give two shits about what today's audiences would think of her, the film doesn't spend much

effort on creating a commonality between her and the audience. While this is a badass move on the part of Davies, it's also a move that hampers our ability to identify with the main character. —*Alex Springer*

Free Fire
Director: Ben Wheatley
A24
In theaters: 04.21

It's interesting when I observe a film project and immediately think that it could perform well as a stage play on Broadway. I don't mean this in the sense of *The Phantom of the Opera* or *The Lion King*—because sure, anything can be converted these days with sheer imagination. However, a project with an engaging story, memorable characters and a setting that rarely moves (if ever) throughout the journey is a rarity. Such is the case with director Ben Wheatley's 90-minute dark comedy about a gun deal gone horribly wrong in an abandoned warehouse in the 1960s. On one side of the barrel, you have **Cillian Murphy**, **Michael Smiley** and **Brie Larson** ready for a purchase. On the other end, **Sharlto Copley** and **Babou Ceesay** are ready to sell. In the middle, **Armie Hammer** is more than ready to broker the deal. However, the latter 60 minutes unravel into an all-out gun fight with multiple gunshot wounds in need of medical attention. **Amy Jump** and Wheatley's devilishly sarcastic script makes light of the situation at hand, but it's the sound design that sets viewers directly in harm's way. The time-period aspect is represented perfectly, even though the ultimate conclusion is fairly easy to guess well before the credits. It's edgy, gruesome and an utter delight. While the cast is well crafted, the actions at hand outshine their performances. That's not to say they are unable to perform their craft, but it's hard to concentrate on an ensemble that is constantly dodging bullets every 15 seconds. With all of that on the table, if I'm ever in New York City, I can tell you right now that I wouldn't be shocked to see tickets available in the heart of Times Square for a bloody good time. —*Jimmy Martin*

Guardians of the Galaxy: Vol. 2
Director: James Gunn
Marvel Studios / Walt Disney Pictures
In theaters: 05.05

It's hard to believe that the mastermind behind *Tromeo and Juliet* is unleashing another well-received space opera-comic book franchise that makes an unbelievable amount of cash at the box office. Three years ago, director James Gunn made the world fall in love with a talking raccoon (aka Rocket, voiced by **Bradley Cooper**), a tree with a limited vocabulary (aka Groot, voiced by **Vin Diesel**) and a thief reminiscent of Han Solo (aka Star-Lord, played by **Chris Pratt**). Alone with this trio and a handful of other characters, Gunn revealed a storyline that only a small percentage of geeks were aware existed, and made it a household name. His initial soundtrack was incredible with its obscure titles, and the latest edition does not disappoint. In this newest adventure, Star-Lord learns the truth of his biological father, Ego (**Kurt Russell**), and attempts to rekindle their broken dynamic all while trying to survive an onslaught of alien attacks from multiple angles. Gun offers more jaw-dropping space-battle sequences, a multitude of obscure pop culture references, new character dynamics and a script that is even more outrageously hilarious than that of his first trek. After achieving greatness with this release and the success of 2015's *Ant-Man*, it's becoming more and more clear that *Marvel* can pull off just about any franchise with a bright outlook ahead. Thank you to Gunn for bringing this critic's childhood back on the big screen with a 1980s version of Russell, a handsomely rugged Michael Knight and a brief appearance by Pac-Man. One can only sit and wait anxiously as the blockbuster studio continues to defy defeat and bring more varied characters to the surface from their never-ending library of geekdom. —*Jimmy Martin*

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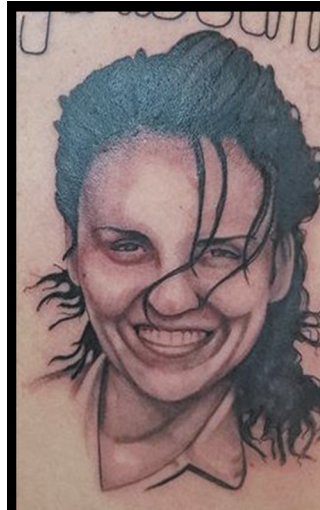
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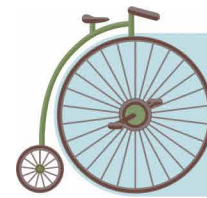
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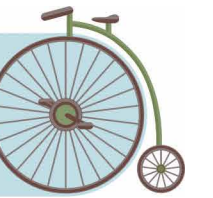
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Local Music Reviews



Charlatan

Remarkable

Revival Recordings

Street: 04.07

Charlatan = The Used x (The Number 12 Looks Like You - Cave In)



Remarkable, yes, but God damn! It is delivered in such a weird way! I mean that in the best way possible—Charlatan are quite unique with this insane concoction, whose sound seems to switch with every song. With that, *Remarkable* plays on my expectations and keeps me on my toes as the first track, “Sevier County Killer,” blazes like an upbeat, highly distorted, hillbilly-induced country twang reminiscent of **Hank III**. It’s tossed aside for “Bag of Tricks” and its melodic guitar work and vocals, which sound an awful lot like **Gerard Way**. What the fuck happened? The funny thing is that the rest of the album sounds closer to the second song than it does the first, which feels like a hidden bonus track that worked its way into the end of an album but is, here, placed front and center. Maybe that’s why they’ve aptly named their sound “scrap metal.”

That initial middle finger to any expectations stays solid and consistent throughout. The sound reminds me a lot of mid-2000s post-hardcore music allotted from influences of **The Used** and **Silverstein**, with liberal uses of dance-y melodies and unconventional vocals ranging between talk-screaming/singing and traditional pop hooks. The first two songs have already pulled my chains pretty hard, but it couldn’t prepare me for “Instant Cult Classic,” which sounds like a dance song straight from the 1980s. “Ray Gun” is more up-tempo and has this underlying discordant guitar riff that carries throughout, creating a rather discomforting feeling. Then “Slavio” brings back a more blues-style twang by way of guitar and piano with some hilarious lyrics poking fun at the dogma of abstaining from sex until marriage.

In all, *Remarkable* truly holds up to the title, as I had no idea where it was going most of the

time. At some points, the change in sound was too drastic and sudden, but overall, it was consistently progressive. Think of it as *Wonderland*: Go in with an open mind (or ears) and just expect madness—even as I listen to this album for maybe the fifth time, it keeps getting “curiouser and curiouser.” —Eric U. Norris

Hawker Roam

Beneath The Surface

Self-Released

Street: 04.14

Hawker Roam = Pink Floyd + Fuzz

Contemporary psychedelic rock best describes Hawker Roam and *Beneath The Surface*. This is a lengthy, 12-track, blues-based psychedelic rock album, which smoothly strikes an easy-listening balance between “psychedelic” and “rock.” The local band consists of **Shawn Homer** (vocals, guitar, bass, keys, percussion), **Bruce Kirby** (drums), **Arik Parker** (bass), **Greg Wurm** (keys), **Bj Homer** (piano), **Rachel Ruff** (background vocals) and **Jordan Bianucci** (backing vocals).

The songs are cosmic and emotionally fueled, with heavy, centered electric guitar and percussion. Slow drumming is combined with long, drawn-out electric guitar riffs and subtle, fast-action picks. “The Wanderer” is the epitome of a psychedelic rock song: undeniably mellow and trippy, filled with dramatic pauses. The acoustic guitar is at the forefront, with high-note picks on the electric guitar to alter the experience. “Yet I wander, I wander still / To find the illusion of things that I know to be real / The waters don’t flow like they used to, that’s for sure / It happened so slowly like sunlight through a crack in the door.”

The title track is a slow-going song, which starts focused on the dramatic, slow pounding of low notes on the keys with intermittently fast and slow, high-note piano progressions, which elevates the state of the song. The base of the six-minute song is the deep, slow rhythm on the piano, but long and drawn-out notes on the electric guitar and rolling percussion penetrate the silence and force the song to move more quickly and dramatically.

Beneath The Surface is a slow-paced album, which allows the listener to transfix onto each part of the instrumental variation and Homer’s distant vocals. Hawker Roam hold onto the blues base: While there is a large emphasis on the electric guitar, it doesn’t overpower the vocals or keys, and supports the songs in their psychedelic exploration—with the exception of some tracks, like “For War and Rage.”

“For War and Rage” is more suitably described by the term “acid rock,” as it is driven by quicker rhythms and heavier electric instrumentation.

The song is louder and more intense. Homer’s vocals are often dark and subdued, comparable to those of **Roger Waters** from Pink Floyd. When his vocals subside, the electric guitar takes a lengthy solo before he comes back singing. Just when you think the music ends, the drums and guitar kick back in for a minute-and-a-half, instrumental jam.

According to Hawker Roam’s Bandcamp history, *Beneath The Surface* is their first album release, but it sounds like they’ve been playing together for years. The album is generally slow-paced, but each track offers instrumental variety and a unique and transfixing listening experience. If *Beneath The Surface* is the rookie album, there’s good stuff ahead, and I’ll follow their music wherever it goes. —Lizz Corrigan

Melvin Junko

10,000 Hours

Self-Released

Street: 05.02

Melvin Junko = DJ Premier + Alchemist + Jake One

10,000 hours—according to author **Malcolm Gladwell** in his book, *Outliers*, every great classical composer must practice for a minimum of 10,000 hours or 10 years before truly becoming a master of their craft. This year marks Melvin Junko’s 13th year in the music industry, and this is his 10th release. It sounds like he’s making his case for the label of maestro.

On this project, Junko employs the vocal services of emcees from Utah and abroad, from local legends **D Strong** and **EneOne** to **Rock of Hell-tah Skeltah**, **Hell Razah** from **Sunz of Man**, **Rasco (Cali Agents)**, **Copywrite (MHz Legacy)**, **The Artifacts** and **Bronze Nazareth**, among others. There’s also the turntablism of **DJ Trickalome** on a couple of tracks. Other than that, it’s 10 bangers from the MPC 2000XL, record collection, turntable, mixer and mind of the Salt Lake City artist. The standout track, “Salt Garden,” features **El Da Sensei** and **Tame One**’s rapid-fire back-and-forth over a familiar format that reminds you of DJ Premier. Melvin doesn’t stray far from rap conventions: He builds upon them with respect to his predecessors. The result is an album that is devoid of trap beats, chants and “aye” adlibs. *10,000 Hours* is rugged boom-bap music for the backpackers, DJs, writers, B-boys and emcees.

After Gladwell’s 2008 novel, several people have come forward in an attempt to debunk his theory, but regardless, one thing is certain. To truly know what type of artist you were meant to be, it takes “actual practice and hard work”—lots of it. Junko’s project reflects years of studying his peers, developing his own skills and making connections with artists from different crews through

hard work and diligence. If you consider yourself a Utah hip-hop head or even a nostalgic '90s-rap enthusiast, this album should go in your music library without hesitation. —Keith McDonald

Mini Golf
The Cake On Top Of It All
Self-Released
Street: 03.08
Mini Golf = Liam The Younger +
Conor Oberst



Mini Golf primarily comprises local musician and guitarist **Chazz Pitts**, who writes, produces and performs each track, but often collaborates with other guitarists. Mini Golf's latest, *The Cake On Top Of It All*, is a short, three-track, indie-acoustic EP.

The album opens with a track titled "How Did Bob Ross Die?" The song is played only with acoustic guitar and vocals, lending an element of live rawness as Pitts sings along with quick acoustic strumming: "Homesick for a place I can't go back to / Back to when my bedroom was some place that I was used to." The music slows to short guitar picks as Pitts admits, "When I was 17, I probably would have called it poetry." However, in the final minute and a half, the music stops, and an audio recording plays: "My grandson has been stuck in the comet buster for three hours." I'm not sure what this has to do with **Bob Ross**, but maybe he died on the Comet Buster.

The second track, titled "What I Should Have Said," opens in a somewhat foreshadowing way, with quiet, low-noted acoustic plucks before transitioning into a more lighthearted strum as Pitts sings, "Now when I'm layin' in my bed / Wonder if I'm in your head / When you said we could be friends / Well that's how this all would end / When you left me at my house that day / There's one thing I forgot to say / 'Fuck you' / Fuck you-oo-oo-oo." The track is a mostly guitar heartbreak song, but it incorporates the harmonica in the end, offering more instrumental depth.

The last track, "Bleachers," is similarly rooted in relationships, but the tone is happier and more upbeat with dramatic pauses. As the song progresses, some percussion and heavy strumming accompany the solo acoustic guitar. Mini Golf is a clever lyricist who can make you laugh and smile about the inevitable bad-timing and daunting idea of relationships while simultaneously

demonstrating that live-recorded acoustics can strengthen the lyrical idea of a song. If this three-track EP transitions into a full-length album, I'll join Mini Golf in the lighthearted, acoustic pursuit of "adult angst." —Lizz Corrigan

Primitive Programme
Modern World
Self-Released
Street: 03.18
Primitive Programme = Joy Division +
Dramarama + Ultravox +
Modern English



Primitive Programme released this EP just as they are becoming one of SLC's most exciting new wave groups. The release kicks off with a nasty guitar riff in "Modern World" that would find itself comfortable in any punk outfit, calling to the stuff that **Johnny Fuckin Marr** was cooking up in the '80s with **The Smiths** and to the more tenacious side of Dramarama. "Triangulate" follows with the same hype but brings on a more eclectic set of maneuvers. It starts like any of your old, favorite Modern English tracks but then dips in to some unexpected, almost psychedelic, stuff that I don't think bands from '84 would have had much courage to take on. Primitive Programme have tones coming in from all directions, buckling listeners' knees and having them on the floor, giving into *Modern World's* futuristic stylings.

"Celebrate" offers another glimpse of the new wave and '80s influence, but unfortunately, it doesn't stand out more than that. I find that it emulates the music of 30 years ago without enough original luster. "Calculate" wraps up the release, droning on a synth that begs for further attention. What makes it interesting is not only the synth but the intense and aggravated atmosphere created by the instruments surrounding it. It's a song that would have come off of Ultravox's *Vienna* if members of the group weren't given the optimistic and carefree outlook as children that would go on to help define a large part of music of the '80s.

By the end of this new release, though, I'm pretty excited. I haven't heard a new wave band come out with this much success in a long time—not since like 10 years ago, when I was geeking out about **The Bravery** and **The Killers**. I hope these guys stick with it. I really think they can

make a dent, not only here in the Great Deseret but also in a broader scope of the future to come. —Austin Doty

Quiet Oaks
Pretty Alright
Self-Released
Street: 03.17
Quiet Oaks = Wavves + Bad Suns +
The Weeks

Utah locals Quiet Oaks have released their first-ever full-length album after a lengthy, highly anticipated wait. Their EP, *Put Your Dreams Where They Belong*, debuted back in September of 2015. After refining each individual, creative detail, Quiet Oaks decided it was the opportune time to release a full-length a year and half later. The local band has become a staple at SLC's venues, gaining quite a ritualistic following. It's no wonder, since the bandmates perform an explosive, enigmatic live show. Many of those same fans and friends had been waiting for *Pretty Alright* to hit the airwaves.

The vibrato in **Dane Sandberg's** voice echoes throughout *Pretty Alright*. Sandberg's vocals are often the main attraction on the tracks, highlighted by bluesy guitar parts and flickering keys. "The Go Getter" gets the record started with an upbeat nature that sets the tone for a number of the tracks. **Spencer Sayer's** hi-hat chimes playfully in the background, never missing a beat. "Keep It Together" rises like an anthem out of the ashes as Sandberg screams, "It's all for you honey / I'll keep waiting for you to break my heart again." Keyboard parts add vibrancy to the muted "Let Me Ignore You." The lyrics are especially haunting. Sandberg sings, "Just let me destroy you—let me decide what I want / I could adore you, but I'd rather see you rot." How often does love destroy us instead of building our senses of self up? It seems cliché, but the lyrics speak volumes to the doomed reality of love that many won't admit.

Quiet Oaks refuse to end the album quietly. In contrast, they wrap up *Pretty Alright* with "Guns," the most dynamic track on the record. The piano, combined with an intoxicating bassline, plays like a spitfire stoking Sandberg's flame. And just like that, Quiet Oaks explode with their debut LP.

Pretty Alright is both polished and exuberant. There are moments when the instrumental parts could come further to the front of the sound, yet the vocals deserve much of the spotlight, which they certainly have. Time was good to Quiet Oaks—the wait has proven to be worth it. They have created an LP that focuses on their strengths, curating something that many bands don't get right on their first full-length go-around.

Pretty Alright can be purchased at quietoaksmusic.com or at any of their upcoming shows. Tour dates can be found on their website. Go check it out, since *Pretty Alright* has achieved a status much more coveted than its title might suggest. —Alexandra Graber

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Scatterbrain
Ambience & Overindulgence
Self-Released
Street: 03.11
Scatterbrain = Blvck Sand + Greaf + Clams Casino



Ambience & Overindulgence is the latest beat tape/album by Salt Lake City hip-hop producer Scatterbrain. The album is 10 tracks long and a fine showcase of relaxing, downtempo beats. Unlike Scatterbrain's past works, *Ambience & Overindulgence* is not strictly a beat tape. About half of the songs are instrumentals, while the other half features a wide variety of emcees. This gives *Ambience & Overindulgence* a two-pronged feel, and is the perfect way to showcase what an up-and-coming producer is capable of.

Most of the instrumentals on the album are a perfect fit for its track title. Songs like "Roses/Forever" and "Context" are incredibly ambient and have a dreamlike feel. Scatterbrain uses simple riffs as samples and relies on heavy reverb to achieve a relaxed sound. The beats plug along at a slow tempo, and there is no real hurry throughout most of the album. The instrumentals on *Ambience & Overindulgence* are similar to Scatterbrain's past albums and instrumentals, and this is where his talents as a producer shine through. Still, it's with the rap features on the album that Scatterbrain's vision fits together.

None of the songs that feature on *Ambience & Overindulgence* sound like each other at all, showing Scatterbrain's versatility as a producer. "Love Me" featuring **BIGBABYGUCCI** is sad trap at its finest. Scatterbrain comes through with classic 808 kit sounds, and BIGBABYGUC-CI raps with a simple meter, saying things like, "Fuck all the culture / It is a loss, yeah, I'm a big boss." "Momma" featuring **Blackyouth**, on the other hand, is not trappy at all, and is more of an R&B anthem. Still, Scatterbrain is able to navigate both songs tastefully. The beat in "Momma," is not overwhelming. Instead, it complements Blackyouth's voice, as a well-produced track should.

Ambience & Overindulgence is a great showcase of the many things Scatterbrain is capable of. Since his last beat tape, it is obvious that he has remained driven, focused and determined to get his work out there. Collaborating with so many

artists is a great way to prove that you know what you're doing, which Scatterbrain most definitely does. Check out more of his work on soundcloud.com/scatterbrainck, and stay tuned for more releases from this Salt Lake City local. —Taylor Hartman

Strange Familia
Self-titled
Self-Released
Street: 04.21
Strange Familia = Panic! At the Disco's Too Weird to Live, Too Rare to Die! + Echosmith + Imagine Dragons

If you haven't discovered their greatness already, you MUST check out local band Strange Familia this spring. Their self-titled album combines synthesizers, funky bass thrums and electronic beats to create a sound that is rare in the local scene but jams well with top-40s music.

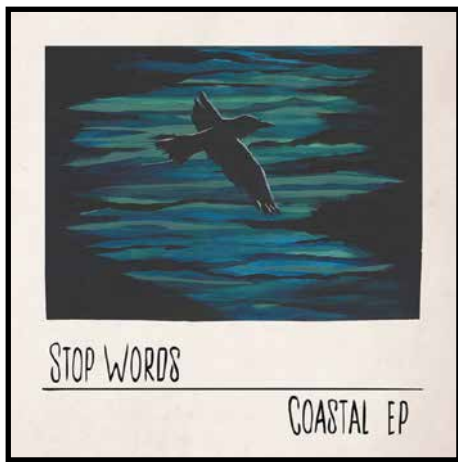
This energetic album is so upbeat, it practically makes me forget the stormy weather we've experienced in Utah, and it allows me to enjoy the sounds of summer through my stereo. Many of these tracks sound like they'd be perfect for the latest indie film, especially if there's a slow-motion party scene involved. "Lines" has a thrilling dance beat, adding a variety of percussion that makes the album begin to pop with colorful tunes. "Motel" is similar, but it lays down thick bass tones that give weight to an otherwise synth-heavy track. Similar sounding is "Red Lipstick," which brings out the latest Panic! At the Disco synth sounds.

"Breathe" starts off with a sci-fi space aesthetic, completed by a booming bass that echoes in your ears. "Another day in the sunshine comes my way," repeat the lyrics, nicely circling back to the album's sunny theme. The album makes a 360 with "The Wreck," which begins with acoustic guitar, echoey vocals and a somber-sweet story. This song made me swoon, plucking my vulnerable heart strings. "Love is a Terrace" is another of my favorites, a song that begs its listener to get up despite the times you're feeling lonely and down. It starts off with a sweet piano run that picks up as it introduces other instruments, including the keyboard, drums and bass.

"Sleep" is a bit more experimental—it is a noise track of harmonic synth tones and recorded sound clips that nearly lull me into a calm space before introducing a 30-second drum-and-vocal interlude. *Strange Familia* ends with "Odes," combining all of the album's elements to create one of its strongest tracks.

I'm sure a concert from Strange Familia would be a blast. I'd expect nothing less than a glitter cannon, some fire tricks and neon lights. *Strange Familia* has to be one of the most fun albums I've listened to all year, and I can definitely say that I'll be headed to one of their shows as soon as possible. We've got a local gem here, so you'd better grab their music before a national label grabs hold of them! —Alex Vermillion

Stop Words
Coastal
Self-Released
Street: 03.06
Stop Words = Built to Spill + Clap Your Hands Say Yeah



Let's say you're an intern for a low-budget indie film being shot here in Salt Lake, and director **Lynn Shelton** is having a rough time finding the appropriate soundtrack for her *Clerks* remake, starring **Michael Cera** and **Emile Hirsch**. It's your first day on the job, and you messed up the coffee order this morning. How do you redeem yourself? You go ahead and hand executive producer **Mark Duplass** the new Stop Words, *Coastal*. While listening to this album, I began remembering scenes from different movies, and the more I listened, the more that the soundtrack vibe of the EP cemented in my mind.

Vocalist/guitarist **Jamie Johnson** is the wizard behind the curtain on this EP, and has managed to create a sound that is simple yet full and catchy enough to not be overlooked. The entire work comprises guitars, bass, drums and vocals. It is a no-frills, straight-up, indie-rock collection of songs that offers an endearing, lo-fi quality. The opening track, "Prescribed Life," holds onto a sparse and low-intensity texture for the majority of its duration. It proceeds to build a little intensity with some upward (harmonic) mobility in search for a climax point to the song. However, the intensity level of this climax—once reached—is unprecedented and catches us off-guard in the best way. This formula stays constant throughout the rest of the EP, but it is most effective and striking when it happens on "Prescribed Life."

Coastal could easily fit the bill as the background music on your weekly games and wine night with your friends, but the songs hold the potential to be truly powerful and spectacular in a live setting. That, combined with how full Stop Words have managed to make the EP sound—with a three-piece band set-up—is the reason why they deserve your attention. You can download the full EP at stopwords.bandcamp.com. —Arcadio Rodriguez

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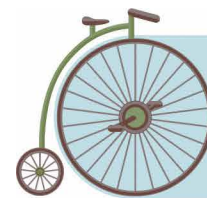


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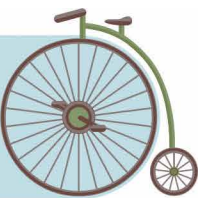
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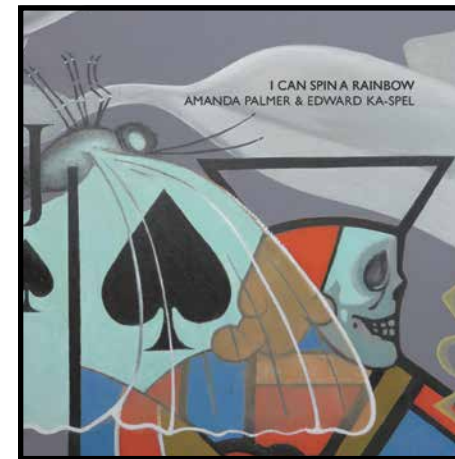
Amanda Palmer & Edward Ka-Spel

I Can Spin a Rainbow

Cooking Vinyl

Street: 05.05

Amanda Palmer & Edward Ka-Spel = Kate Bush + Lewis Carroll



With their new collaborative record, Amanda Palmer & Edward Ka-Spel claim that they can not only spin a yarn, but a full-fledged rainbow. Thankfully, this isn't an empty boast. The songs here feature long, complex storylines full of fantastic characters and alternate worlds. There's an underlying darkness to each one, reflecting tensions that the two artists see in their reality now.

I Can Spin a Rainbow isn't musically remarkable. That's not to imply that the compositions aren't well-executed—they are. Rather, the music here is so subservient to the stories Palmer and Ka-Spel sing that, often, the instrumental aspect of the songs can take a quiet, subtle form. The light piano and string arrangements on each track often feel like operatic recitatives, where the music takes a minimal approach in order to help the vocalist advance the plotline.

When these stories contain some semblance of the real, Palmer and Ka-Spel find the greatest success. "Pulp Fiction" is the welcome party, romanticizing the promise of a new life and the draw of the unknown, forming a powerful escapist anthem. The bleakest track on the record is "The Shock of Kontakt," the only story that abandons fantasy altogether. The three verses show two characters' relationship in different stages: impoverished but heartfelt love, deceit and financial instability and eventual disconnection when the narrator's partner takes the blame for her lover's crime, leading to a prison sentence. Through all of these trials, "the shock of contact" (both sexual and not) keeps the couple's love alive. It's a gloomy but heartfelt story, and Palmer's expressive delivery gives these emotions tangibility.

"The Clock at the Back of the Cage" is another standout, using a lush glockenspiel-based arrangement as its background. The story itself is rooted in a dark scenario, portraying an exploitative circus master and his subjects, one of whom Ka-Spel claims to have known and lost. "How they crowned you, weighted and drowned you / How they made you numb," sings Palmer, expressing how power can both glorify and diminish at the same time. The track finishes with Ka-Spel showing defeat, given that the captive has done so: "There's a nice patch of straw, and a comfortable cage," noting how the trick of contentment can cause people to accept their oppression. Even though the story is fictional, the message feels eerily prescient.

Sometimes Palmer and Ka-Spel delve too far into an absurd fantasy and lose focus. Tracks like "Beyond the Beach" and "The Changing Room" feature bizarre characters going to various places, but they never really seem to do much or expose anything. Against the powerful commentary and detailed stories on other tracks, some of the weaker ones feel more like random excursions into goofy and mindless playtime.

The vinyl edition of the record comes with two instrumental bonus tracks. "Subway" is an eerie sound collage and "The Sun Still Shines" is an acoustic-ambient cut similar to **Animal Collective's** *Campfire Songs* with its meditative strums. It's a shame Palmer and Ka-Spel save their musical best for these non-album tracks, since it makes the other instrumentals feel even more lackluster in comparison. The two have certainly stretched their lyrical muscles here, creating what might be some of the most haunting and potent stories released this year. As the hour-plus record wears on, however, it starts to feel like reading *I Can Spin a Rainbow* in print edition might be more enjoyable than listening to the recorded version. —Connor Lockie

God Dethroned

World Ablaze

Metal Blade

Street: 05.05

God Dethroned = Hail of Bullets + Unleashed + Necrophobic

I remember coming across this Dutch death/blackened death metal band as a teen listening to the old Metal Blade Records compilation CDs. The featured God Dethroned songs stirred up my interest enough to pick up whatever GD album I could grab. I continued to listen to albums that came my way over time. *World Ablaze* is the band's first new suite of music in eight years. With my unquenchable thirst to discover different and exciting bands, I often forget about the stalwarts. God Dethroned have a solid discography, and *World Ablaze* does not disappoint as the new addition to the Dutch death metal crushers' long history.



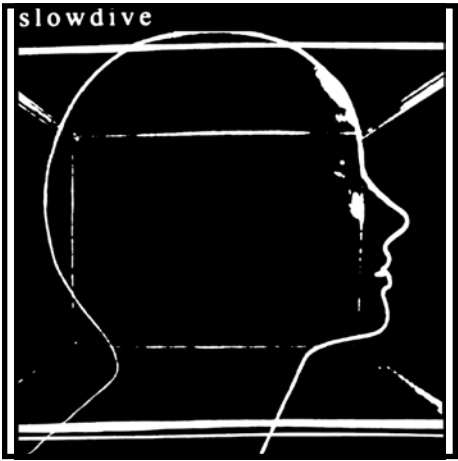
World Ablaze is the third album in a trilogy of World War I-themed records, following *Passiondale* (*Passchendaele*) and *Under the Sign of the Iron Cross*. The Dutch extreme music scene is in need of a new band to carry its banner—with **Bolt Thrower** gone, the throne is vacant. With *Passchendaele*, it seemed like a new, brutal speed and raw, intensity-driven style reminiscent of the first couple albums from God Dethroned, come anew. It should be intense if the subject matter is World War I. Those records rip and rip some more. *World Ablaze* offers that same intensity but with some different dynamics. The listener definitely gets the feeling that the trilogy is coming to a close. Imagery from the title track, the instrumental "Königsberg" and album closer "The 11th Hour" allow us to survey the destruction of the war. The songs are slower, more dissonant, grimy and have a disturbed edge. Dynamics are their focus over ultimately crushing riffs and speed. God Dethroned present and wrote those songs with the same caliber of excellence, but in different ways. The fantastic "On the Wrong Side of the Wire" bridges that gap of dissonant and blasting riffs. "Close to Victory" offers some terrifying, crunching riffs.

The raw intensity from the past two albums in the trilogy remains, but some familiar territory mixed with new comes with *World Ablaze*. It's a bit of renewal of some of the band's mid-period records that featured a good chunk of melodic guitar work. The band's main force, guitarist and vocalist **Henri Sattler**—who has kept God Dethroned going despite breakups over 26 years—demands attention with his gravelly, growling death vocals and guitar chops. That said, the melodic work doesn't feel like God Dethroned are revisiting their more melodic era. The style and way it works together with the intensity of the heavy portions of the songs—such as with the absolutely devastating "Close to Victory"—punches along, and out of nowhere, a melodic break hits and doesn't feel at all out of place. The songwriting is something to applaud loudly on *World Ablaze*. It's easy to write a

SaltLakeUnderGround 47

batch of heavy, riff-oriented songs, but applying those other touches and elements makes them stand out and leaves listeners coming back to divulge in each and every track. I say this despite much of my personal taste these days, a love for ridiculously and incessantly heavy music that is fully dominated by riffs and not a lot of dynamics. The records that I find myself returning to are the ones that offer more than that overbearing and sometimes ridiculous “brutal-ness.” My biggest complaint is that the production doesn’t seem to match the other two albums; its volume seems slightly subdued, and more importantly, the raw edge that those other records have feels muddled more than often on *World Ablaze*. It’s a small complaint and easily forgotten when you just listen to the album standing alone and leave the trilogy comparisons out. —Bryer Wharton

Slowdive
Self-titled
Dead Oceans
Street: 05.05
Slowdive = Slowdive



The span of Slowdive’s absence in the music world has literally lasted my entire life. Their last album, *Pygmalion*, was released the year I was born, 1995. Now, 22 years later, after starting to play shows again in 2016, they’re back again with a self-titled album. I know I’m not the only one who feels like Slowdive coming back is one of those little things that makes the shitty world we’re living in feel a little more normal and like home. In a press release, frontman **Neil Halstead** says, “When you’re in a band and you do three records, there’s a continuous flow and a development. For us, that flow restarted with us playing live again, and that has continued into the record.”

Initially, what got me listening was the melancholic cast of these first shoegazers, but it took me some time to really appreciate the unique construction and care that make their songs so good and important. I would say that listening to this album, I went through the exact same process, minus the instant attraction to gloom. This album isn’t as gray-washed as their prior works. In songs like “Star Roving” and “Don’t Know Why,” you encounter a faster tempo than you’d expect, and thick, energetic webs of effects wash over your ears in a manner more similar to contemporary shoegaze acts like **Pinkshinyul-trablast** or **A Place to Bury Strangers**. At

first, I didn’t like this and didn’t know if they were pulling it off, but “Star Roving” especially shows that they’re really just using new techniques and approaches to tune their sound in a more energetic direction while maintaining the same basic undertones that make them so distinct.

It’s kind of remarkable that Slowdive sound so much like themselves. I feel like sometimes when bands come back to record a record after a long time, something that was there in the past isn’t there anymore. Even the cover art looks weirdly familiar. “Sugar For The Pill,” one of the singles, is glimmering and transfixing, juggling complex arrangements of swirling guitar effects with cool-headed, glossy melodies that compare to *Souvlaki* standouts “Machine Gun” and “Alison.” In fact, the whole album resembles most closely *Souvlaki*, their first album, in its energy and catching sound.

My favorite song on the album is “Go Get It,” where **Rachel Goswell** and Halstead echo each other as they both shout up from the void, “I wanna see it / I wanna feel it.” The song has that heavy, dreamy quality unique to Slowdive, of going from soft to light with guitar effects that lightly ring like a beautiful tinnitus or whispery metallic rainfall. Slowdive, and certainly this album, remind me of the audio that NASA collects via radio from deep space: mysterious and wavering, distant but somehow close. *Pygmalion* always sounded like the stillness and coldness of eerie Mars, and *Slowdive* sounds like the volatile, blue Neptune.

It feels just to me that shoegaze has been having a new moment because of how the popularity of grunge made quieter bands like Slowdive fade into the niche. I’m glad they decided to start making music again and that they’re recognized for the influential, creative force that they are. They helped form a genre that informed many other great artists and bands, but in the end, nobody really does shoegaze exactly like Slowdive. —Erin Moore

Twin Peaks
Urbs in Horto
Grand Jury
Street: 03.17
Twin Peaks = Merchandise + Alvways + Eagulls

When you take a murder mystery set in Washington and combine it with Chicago noise rock, you get Twin Peaks; when you get a double-LP live release and combine it with a larger U.S. tour schedule, you get one hell of an announcement. This is exactly what we got from Twin Peaks as they announced their fourth album release, *Urbs in Horto*, the live double-LP covering tracks from all across their discography, an album so big that it had to be put together using audio from two separate live shows performed at *Metro* and at *Thalia Hall* in their native Chicago.

Urbs in Horto is a reference to the Latin phrase for “city in a garden,” which was adopted by the Chicago government in the 1830s. There is something raw and exciting about listening to a band perform in front of their hometown. There’s a natural sense of joy that emanates from the

delivery of each song and in the band’s interactions with the crowd. *Urbs in Horto* contains 18 songs from Twin Peaks’ catalog and also includes a cover of **The Rolling Stones’** “Dead Flowers,” which the band dedicated to **Keith Richards** while performing on his birthday.

This album seems to be an excellent callback to Twin Peaks’ garage rock days. Tracks like “Butterfly” sound better with live vocals, adding a bit of a deeper sound and a quicker pace to the track, reminiscent of **Ty Segall**. Twin Peaks kick off this live set with “Butterfly,” which, as stated before, has a more garage/punk feel to it. The album follows suit, ending on my favorite song of the set, “Strawberry Smoothie.” This final track has amazing energy, much like how a final song does during a live performance, capturing the joy of the band as the audience cheers.

The contrast of Twin Peaks’ live sound is really what makes this album for me. The songs have an added excitement and aggression, as well as vocals that are more appealing to a garage rock sound. This contrast keeps the album fresh and not just a rehash of past songs. To me, *Urbs in Horto* is a fun project where we get to hear Twin Peaks in their element, performing in their hometown and doing what they do best. I hope, with this release, that Twin Peaks plan more new music, and with their extended tour, I hope that they continue with their live garage rock sound. For anyone who loves Twin Peaks or noise rock with beach rock elements, this album is a great one to keep on your radar. Look out for this album anywhere music is sold, and watch for the vinyl release, planned for May 5. —Connor Brady

Wavves
You’re Welcome
Ghost Ramp
Street: 05.19
Wavves = Jagwar Ma + Together Pangea



I think a lot of us are still getting over the hangover *King of the Beach* left us back in 2010. Nothing from the group has been quite as fun, even with the bittersweet “Dog” off 2013’s *Afraid of Heights* and the solid effort of *V* in 2015. There just hasn’t been anything to top “Post-Acid” or “Green Eyes,” or most of the tracks, really. So with every ensuing release, I think it had only been natural to compare each



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album to these standout tracks. But it's been a minute since, and I think it's fair that we start judging Wavves' **Nathan Williams** as a man of 2017. *You're Welcome* is his defining work. It's industrious in his attempt to appeal to the new year, summoning new tones and turns while adhering to all the years and releases that have come to define Wavves.

"Hollowed Out" is the perfect schism of the past and future. Recycling the **Beach Boys**-inspired "ooohhhhs" that Williams has worn so well over the years and incorporating new challenging structures, the track establishes where the band is in its current evolution. They don't forget what makes their sound great, but they know the necessary risks to make their sound great. The title track leans more into these risks, as it relies less on the band's common and beloved harmonies and more on nasally riffs and a thick bass melody. "Million Enemies" might be the most newfangled track, as it embraces thick distortion pedals and a transition of verse that sounds almost like they are switching the key of the song entirely. It is definitely at first the most challenging track on the record, but

after a handful of listens, I start finding it to be one of my favorites. It's something completely new, and its obscurity is easily overcome once you realize the almost abrupt change in verse sounds great. The much less obscure "Animal" is probably the poppiest track out of Wavves since "Dog." The lyrics ("The whole world covered in gasoline / And burning alive / I feel taken advantage of / And empty inside") bring the "man against the world" stature we've come to expect from Williams, but it's the chorus that follows in which his guard goes down. He not only welcomes these new tones but also a new hope within the world: "... A million stars light up my face / When you look at it." It's definitely one of the more optimistic words we've heard from the singer. With tenacious guitarwork, the track manifests itself as one of the best pieces from the group in a long time. "Animal" brings me the good vibes I found in *King of the Beach* years ago while still unleashing a new cadence that seems fitting for the new year.

You're Welcome is one of the better albums I've heard so far this year, too. With a lot of psychedelic bands coming out from the ether

lately, it's nice to know that punk still works and can still sound new. Wavves fans might not be in love with every track on the record because of the challenge, but if you're open to the new sound and give it a few rotations, I'm sure that you can find a few of your own gems and appreciate what Williams is doing. And if not, "Animal" should hopefully keep listeners satiated until they can complain about how the next Wavves album doesn't sound like Wavves. —Austin Doty

WOODS
Love is Love
Woodsist
Street: 04.21
WOODS = The Delfonics +
Thievery Corporation +
The Decemberists



Brooklyn-based psych-folk rockers WOODS have begun to prove the theory that many began to hold once a Trump presidency shifted from farfetched satire to glum verisimilitude. They proved that such a presidency would give rise to not only great art but also great politically charged art. WOODS wrote and recorded *Love is Love* in the immediate aftermath of the 2017 presidential election. The album—along with its political and sociocultural connotations—does not feel forced, nor does it seem like WOODS want to cash in on the instability of our current political climate by putting out a clearly political record. Their intentions, as well as their emphasis on love, come across as genuine, and the record is all the more effective because of it.

The album begins with the title track, which showcases a sonic interpretation of the United States. The song is filled with so many different styles and techniques, and they all mix well together. The drum pattern evinces some Afro-Cuban rhythmic influences, the guitar tone is traditional '60s soul, the basslines are classic rock-ish, and the trumpet part has some mariachi as well as spaghetti western

connotations. The harmonic content is one that feels intentionally ambiguous—the same progression could fit any of the previously mentioned styles, depending on what rhythm you decide to fixate on. Floating above this are **Jeremy Earl's** vocals, spouting, "Say that love is love." The track represents what many of us would consider an almost utopic musical depiction of the society we would like to live in. The second song, "Bleeding Blue," continues to build off of the communal emphasis of "Love is Love" but begins to transition into a more clearly political commentary. Said commentary can be found on the third track, "Lost In A Crowd." The lyrical content seems to reference the bleak realization of the outcome of our last presidential election. However, the musical background suggests a cheerful and blissful mood. WOODS employ delayed electric pianos, flutes and higher female vocal harmonies over a major key to uphold the nightmare that we awake from as the darkness descends upon us. If one were to interpret the lyrics and instrumental setting as the cynicism that many feel toward the current state of our government, then the song makes complete sense.

"Spring Is In The Air" is the fourth track on the album and makes an interesting transition from the previous piece. It begins with an organ drone with heavy tremolo and a pulsating panning that at first sounds hopeful. Once the bassline comes in, the songs turn toward the dark. The song continues for nearly 10 minutes, showcasing various solos interrupted by a refrain from the wind section. The fifth song is called "I Hit That Drum" and is the only song on the album where the band does not play a drum. Hopefully you find that to be as cool as I do. The album closes out full circle with "Love Is Love (Sun On Time)." The song is a variation on the first one but with a faster tempo and has done away with the brass parts. The line "Say that love is love" is repeated even more often and with more intensity in their last effort to communicate to the listener the importance of this sentiment. It also conveys the notion that we will be OK because "The sun's on time—the sun will rise," but only if we stand up and "say that love is love." —Arcadio Rodriguez

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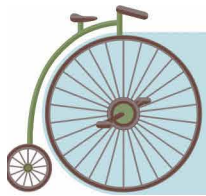
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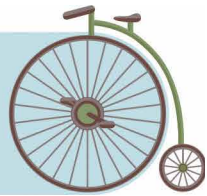
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Rhapsody in Blue – *Abravanel*
Fundraiser for Cinamon Hadley – *Area 51*
Dawn of Ashes, Projekt F – *Club X*
Real Friends, Have Mercy, Tiny Moving Parts, Broadside, Nothing.Nowhere. – *Complex*
Red Dog Revival – *Hog Wallow*
Capture, My Enemies and I, Dayseeker – *In The Venue*
Kawehi, Magic Mint – *Kafeneio*
Pile, Detour, Gnarwhal – *Loading Dock*
The Alkoholiks – *Metro*
Silent Sky – *Rose Wagner*
Hand to God – SLAC
Moon Boots – *Urban*

Saturday, May 6

Rhapsody in Blue – *Abravanel*
Pawz One, DJ John Henry, POET, Ortega Omega, Dj Intimin8, Burnel Washburn – *City Limits*
Negura Bunget, Odium Totus – *Club X*
Brother Ali, Sa-Roc, Last Word, Sol Messiah – *Complex*
VIVA LA RAZA
Pro Wrestling – *Cyprus High School*
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The Sorority Noise, The Obsessives, Sunsleeper – *Kafeneio*
SCOTT Enduro Cup – *Klondike Bluffs*
Icon For Hire, Assuming We Survive, October Sky, ImAlive – *Liquid Joe's*
Sand and Sky: Poems from Utah – *Marmalade Library*
The World's First Drag Supermonster: Vander Von Odd – *Metro*

The Freak Out: DJ Nix Beat – *Republican*
“Doin’ It” At the Park 2017 – *Rose Park Skatepark*
Silent Sky – *Rose Wagner*
Transmit 2017: Dada Life – *Saltair*
Hand to God – SLAC
Summer Book Club – *SLCC*
Community Writing Center
Aimee Mann – *State Room*
Matthew Sketch Art Exhibit – *Studio Elevn*
Urban Bird Festival – *Tracy Aviary*

Sunday, May 7

As it Is, Roam, Grayscale, Sleep On It – *Complex*
Urban Flea Market – *Downtown Salt Lake City*
Leif Vollebekk – *Kafeneio*
A-Plus, Knobody, J Lately, J Morgan, DJ Nocturnal – *Metro*
Silent Sky – *Rose Wagner*
Hand to God – SLAC
Acid Mothers Temple, Babylon – *Urban*

Monday, May 8

Burundi Cultural Night – *Granite School District*
Alchemy: Spring Concert by the Utah Chamber Artists – *Libby Gardner*
Val Kilmer – *Wiseguys*

Tuesday, May 9

VadaWave, Kathleen Frewin, Branson Anderson, Caitlin Thompson, Aubrey Auclair – *Kafeneio*
Inkjar, Osiria, Sese, Sulane, DJ/DC – *Metro*
Hand to God – SLAC
Vieux Farka Toure – *State Room*
Kiefer Sutherland – *Urban*

Wednesday, May 10

Boondox, Blaze, Lex the Hex Master, Shadow D – *Complex*
Michelle Moonshine – *Hog Wallow*
The Wednesday People, Airpark Twins, Phat Jester, Vagrant Mystics – *Kafeneio*

Simple Treasures Mother’s Day Boutique – *Legacy Events Center*
The Dip, Kitfox, Su Grand, Branson Anderson – *Metro*
Ragman IPA Beer Release – *Proper Brewing Co*
Hand to God – SLAC
Son Volt – *State Room*
Matchbox Art: Public Workshop led by Céline Downen – *UMOCA*
Okilly Dokilly, Beatallica – *Urban*

Thursday, May 11

James Lynne & Ian Carter – *Cannon Greens*
Community Garden
Lost Colony – *City Limits*
Hairspray – *Grand Theatre*
Morgan Snow – *Hog Wallow*
Sweet Spirit, Mad Max & the Wild Ones, Queenadilla – *Kafeneio*
The Orbiting Human Circus, The Music Tapes – *Metro*
Annual Vest Pocket Business Coalition Awards – *Pierpont Place*
Silent Sky – *Rose Wagner*
Yellowstone to Uintas: Conserving Wildlife Migration Corridors – *Salt Lake City Main Library, Room B*
Hand to God – SLAC
Therapy Thursdays: Benny Benassi – *SKY SLC*

Friday, May 12

Giants in the Oak Tree, Cait Thompson – *Acoustic Space*
Nocturnicon Dipped In Whiskey, Mouth Of Sheol – *City Limits*
Lost Colony – *City Limits*
Flogging Molly, The White Buffalo, Dylan Walshe – *Complex*
Hairspray – *Grand Theatre*
Cory Mon – *Hog Wallow*
Pink Rhythm, Sydney Blu, Kristina Sky – *In The Venue*
Barns Courtney, Foxtrax – *Kafeneio*
Dead Horse Trauma – *Liquid Joe's*

Divisions, Separation of Self, Native/Tongue, I am Haunted, Dethrone the Sovereign – *Metro*
Annual Spring Plant Sale: Garden Member Day – *Red Butte Garden*
Silent Sky – *Rose Wagner*
Hand to God – SLAC

Saturday, May 13

Mozart’s Don Giovanni (Red Carpet Night) – *Capitol Theater*
2017 Range 2 River Relay – *City Creek Canyon Trailhead*
Samm Bones, The Delphic Quorum, Grand Vision, Magic Child & The Glass Regime – *City Limits*
XOXO Hats For Strength Spring Ride 2017: For Amy – *Cous Cous Mediterranean Grill*

Nasty Women Utah – God Hates Robots
Hairspray – *Grand Theatre*
The Pour – *Hog Wallow*
Never Shout Never – *In The Venue*
The Howls, Go Suburban, Star Crossed Loners, Hard Times – *Kafeneio*
Race for the Cure – *Library Square*
Green Jelly, Chronic Trigger, MuckRaker, Maloik – *Metro*
Properpalooza – Proper Brewing Co
Annual Spring Plant Sale: General Public Day – *Red Butte Garden*
Silent Sky – *Rose Wagner*
Hand to God – SLAC
The Wild Reeds, Blank Range – *State Room*
Family Art Saturday: Silhouette of a Better World – *UMOCA*
Ivy Local, Tarot Death Card, DJ Serge du Preea – *Urban*

Giants in the Oak Tree, Cait Thompson – *Acoustic Space*
Nocturnicon Dipped In Whiskey, Mouth Of Sheol – *City Limits*
Lost Colony – *City Limits*
Flogging Molly, The White Buffalo, Dylan Walshe – *Complex*
Hairspray – *Grand Theatre*
Cory Mon – *Hog Wallow*
Pink Rhythm, Sydney Blu, Kristina Sky – *In The Venue*
Barns Courtney, Foxtrax – *Kafeneio*
Dead Horse Trauma – *Liquid Joe's*

Sunday, May 14

The Windermere, Glaciers in Pangaea, Let’s Get Famous – *Loading Dock*

Decrepit Birth, The Zenith Passage, The Kennedy Veil – *Metro*
Hand to God – SLAC

Monday, May 15

Spring Art Show – *Art at the Main*
Mozart’s Don Giovanni – *Capitol Theater*
The Happy Fits, Motion Coaster, Pacificana – *Kafeneio*
Creative Writing Basics – *Riverton Library*
LP – *State Room*

Tuesday, May 16

Vagora, Zombiecock – *Club X*
Golden Plates, A Cold One, Victus and the Dirt Nappers – *Metro*
Le Voir, RS2090, Band of Shadows – *Urban*

Wednesday, May 17

Mozart’s Don Giovanni – *Capitol Theater*
Blues & Irish Music with Max Hay – *Gracie’s*
Kevyn Dern – *Hog Wallow*
Oh Malo, Panthermilk, Middle Mountain, MMEND – *Kafeneio*
Affiance, Convictions, Far From, InDimensions, False Witness – *Loading Dock*
The Story of the Fox & the Owl: An Art Show by Shley – *SLCC*
Frontier Ruckus – *State Room*
SLUG Localized: Rhyme Time, Show Me Island, DJ Skratchmo – Urban

Thursday, May 18

Hairspray – *Grand Theatre*
Porter Ray – *Kilby*
Aethere, Bhujanga – *Loading Dock*
Flynt Flossy & Turquoise Jeep, Ivy Local, Erasole James – *Metro*
Therapy Thursdays: What So Not – *SKY SLC*
Sam Outlaw – *State Room*
MONO, Subrosa – *Urban*

Friday, May 19

Mary Tebbs – *Acoustic Space*
Mozart’s Don Giovanni – *Capitol Theater*
Paul Van Dyk, Simon Paterson, Alex M.O.R.P.H., Heartbeat – *Complex*
Hairspray – *Grand Theatre*
Stoned – *Hog Wallow*
Strange Familia, Mojave Nomads, Goldmyth – *Kilby*
Daisyhead, Fossil Youth, Sundressed, Sunsleeper, Slow No – *Loading Dock*
Dance Evolution & Party Hard – *Metro*

BellyDancing by Thia Belly Dance
Super Hero Show – *Rose Wagner*
Mokie – *State Room*
The Schematics, Gorgeous Gourds – *The Ice Haus*
Artist Reception: Star Wars/Heroes & Villians – *Urban Arts Gallery*
Dirt First Takeover, Hecka, Mr. Vandal, Gravy.Tron, OTTR – *Urban*

Living Traditions Festival – Washington Square

Saturday, May 20

All Hope Contained, Elizabeth Hazera, Aaron English – *Acoustic Space*
Salt Lake Regional Preparedness Expo – *American Academy of Innovations*
Devil’s Blessing, Mouth Of Sheol – *City Limits*

5th Annual SLUG Cat Alleycat Race – Gateway

Hairspray – *Grand Theatre*
Crook and the Bluff – *Hog Wallow*
Xandria, Kobra and the Lotus, Once Human – *Metro*
The Freak Out: DJ Nix Beat – *Republican*
Water Conservation Garden Grand Opening – *Red Butte Garden*
Marty Stuart & His Superlatives – *State Room*
Girls on the Run 5K Celebration – *Sugar House Park*
Night on Commonwealth – *UAA Art Factory*
The Honeypot Festival Benefit Show: The Chicharones – *Urban*

Living Traditions Festival – Washington Square

Sunday, May 21

Mozart’s Don Giovanni – *Capitol Theater*
Tonight We Rise, The Coast is Ours, Berlin Breaks, Dream Collage, Citizen Soldier – *Loading Dock*
Armed For Apocalypse, ToxicDose, Freedom Before Dying, Pine – *Metro*

Living Traditions Festival – Washington Square

Monday, May 22

Pallbearer, Gatecreeper – *Urban*

Tuesday, May 23

Dvorak’s Violin Concerto – *Abravanel*
Austin John Winkler – *Club X*
Andy T. Nixon Band – *Hog Wallow*
The Family Crest, Trevor Sensor – *Kilby*
Officer Jenny, Batty Blue, SELFMYTH, Peach Dream – *Urban*

Wednesday, May 24

Into The Storm – *Club X*
Lil Uzi Vert, Bibi Bourelly – *Complex*
Dylan Roe – *Hog Wallow*
A Lot Like Birds, Household, Hearts Like Lions, OWEL, Gloe – *Loading Dock*
The Wake of an Arsonist, Orma – *Metro*
Business & Technical Writing Basics – *SLCC Community Writing Center*
Jessica Hernandez and The Deltas – *State Room*
Jay Citrus, Big C, IK*JA, CeeLos, V.O. Sensei & the Clan – *Urban*

Thursday, May 25

Lost Colony – *City Limits*
Hairspray – *Grand Theatre*
Therapy Thursdays: House of Borgeous – *SKY SLC*
Jalan Crossland, Screen Door Porch, Low Water String Band – *State Room*
Nicola Cruz, Typefunk, Audioflo – *Urban*

Friday, May 26

The Rite of Spring – *Abravanel*
Brook Makintosh & the Great Scotts, The Proper Way – *Acoustic Space*
The Birthday Massacre, Army of the Universe, Ludovico Technique – *Complex*
Hairspray – *Grand Theatre*
The Bad Weathers – *Hog Wallow*
Black Marble, Draa – *Kilby*
The Slakers – *Metro*
Matthew Logan Vasquez, Quiet Oaks, The Hound Mystic – *Urban*

Saturday, May 27

The Rite of Spring – *Abravanel*
Hamilton, Cantonwine & Clark – *Acoustic Space*
Twista, EMRSN, De Vera, IVIE, Yunggin – *Cannon Greens*
Community Garden
Louder Than Hell – *City Limits*
ALO KEY, Natural Roots, David Rhythm, Myster Su’a – *Complex*

Brain Bagz – *Diabolical*
Hairspray – *Grand Theatre*
Pixie & the Partygrass Boys – *Hog Wallow*
American Standards, Sleeping Tigers, Tiger Fang, Doctor To Doctor – *Loading Dock*
Holi Festival of Colors – *West Stadium Park*

Sunday, May 28

Tony Holiday & the Velvetones, Michelle Moonshine, Oscar & Julia – *Acoustic Space*
Justin Townes Earle, The Sadies – *State Room*
Teebs, Free the Robots, LeFiO – *Urban*

Monday, May 29

Native American Flute Circle – *Pioneer Craft House*

Tuesday, May 30

Baked – *Kilby*
The Moth, Live on Stage – *Kingsbury*
’68, Listener and The Homeless Gospel Choir – *Loading Dock*
Them Evils, Eminence Front, Sleeping Tigers – *Metro*
Whores, Wrong, Bummer – *Urban*

Wednesday, May 31

May Cellar Beer Dinner

– *Avenues Proper*
Graves At Sea, The Ditch and the Delta, Sorrowset – *Club X*
Travis Scott – *Complex*
Blues & Irish Music with Max Hay – *Gracie’s*
Cash’d Out – *Urban*

Thursday, June 1

Lost Colony – *City Limits*
Twiztid, 6-Mo Skee, Young Wicket, Gorilla Voltage, Body Bag Syndicate, Andrew Boss – *Complex*
Oriented – *First Unitarian Church of Salt Lake City*
Hairspray – *Grand Theatre*
Unwed Sailor – *Kilby*
The Adarna, SeasOnSapphire, Westward, Slick Velveteens – *Loading Dock*
Face to Face, Counterpunch – *Urban*

Friday, June 2

Pick up the new issue of SLUG – Anyplace Cool
Hairspray – *Grand Theatre*
TWRP – *Kilby*
Ready to Hatch – *Tracy Aviary*
Regular Ass Dude, Benjamin Major, AZA, IVIE, Earthworm, Shanghaii, Lady Infinity – *Urban*





241 S 500 E SLC
DOORS @ 8 PM UNLESS NOTED
21+

COMING SOON

5/1: **FREE SHOW! DSA Fundraiser:** Suzz, Tessi Smith, TBA
5/2: **Cashmere Cat**, Nina Las Vegas
5/3: **Moombah / Cumbia Night: Dave Nada (of Nadaström)**, El Chingon, Street Jesus, J Styles, Flash & Flare
5/4: **FREE SHOW! Andrew Goldring**, Swans of Never, Mountains of Mirrors, Westing
5/5: **Moonboots**, CHOICE (9pm doors)
5/6: **The Dream Of The 90's: The Hound Mystic**, The Future Of The Ghost, 90s Television, Color Animal
5/7: **Acid Mothers Temple**, Babylon
5/9: **Kiefer Sutherland**
5/10: **Okilly Dokilly**, Beatallica
5/11: **FREE SHOW! Scenic Byway**, TBA
5/12: **Croosh Night: Eagle Twin**, INVDRS
5/13: **Ivy Local Album Release Party**, Tarot Death Card, DJ Serge du Preea (9pm DOORS)
5/16: **FREE SHOW! Le Voir**, RS2090, Band of Shadows, TBA
5/17: **SLUG Localized Rhyme Time**, Show Me Island, DJ SkratchMo
5/18: **MONO**, Subrosa
5/19: **Dirt First Takeover Tsuruda**, Hecka, Mr. Vandal, Gravy.tron, Ottr (9pm DOORS)
5/20: **The Chicharones**, Special Guests
5/22: **Pallbearer**, Gatecreeper
5/23: **FREE SHOW! Officer Jenny**, Batty Blue, Wren Kennedy, TBA
5/24: **FREE SHOW! Ceelos**, LK*JA, Jay Citrus, Big C
5/25: **Nicola Cruz**, Typefunk, Audioflo
5/26: **Matthew Logan Vasquez**, Quiet Oaks, The Hound Mystic
5/27: **FREE SHOW! Free Kittens Comedy** (6pm DOORS) / Flash & Flare after!
5/28: **Teebs**, Free The Robots, LeFtO, Faded Duchovny
5/29: **FREE SHOW JT Bevy**, Color Animal, Van Moon
5/30: **Whores**, Wrong, Bummer
5/31: **Cash'd Out**



BRUNCH: M-F 9 AM - 2 PM
SAT + SUN 9 AM - 3 PM
LUNCH: M-F 11 AM - 2 PM
DINNER: FRI + SAT 6 PM - 11 PM

6/1: Face to Face
6/2: Regular Ass Dude
6/5: Mount Kimbie
6/10: Quiet Oaks
6/11: Electric Six
6/14: Nick Waterhouse
6/17: Zimmer
6/19: Hurray For the Riff Raff
6/24: Day Wave
6/25: Reeve Carney
6/29: Civil Lust/Primitive Programme
6/30: Metalachi
7/3: Guitar Wolf
7/10: Antichrist
7/11: Las Pinas
7/14: Nite Jewel
7/22: Rooney
7/26: The Cave Singers
7/28: The Sword

Kilbycourt

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

5/2: **Avec Sans**, IVOURIES, Objects In Mirror
5/3: **Run River North**, Cob
5/4: **Static Nostalgia**, Say Hey, City of Vermin, Doctor to Doctor
5/5: **KAWEH!**, Magic Mint
5/6: **Sorority Noise**, The Obsessives, Sunsleepers
5/7: **Leif Vollebekk**, TBA
5/9: **Quinn and Meg**, Kathleen Frewin, Branson Anderson, Caitlin Thompson
5/10: **The Wednesday People**, Fairpark Twins, Phat Jester, Vagrant Mystics
5/11: **Sweet Spirit**, Mad Max & The Wild Ones, Queenadilla
5/12: **Barns Courtney**, FOXTRAX
5/13: **The Howls**, Go Suburban, Star Crossed Loners, Hard Times
5/15: **The Happy Fits**, Motion Coaster, Hecka Tight
5/16: **Oh Malo**, Panthernmilk, MMEND, Middle Mountain
5/17: **Spyhop 801 Sessions** - Paper Planes, Saved As One, Not So Friendlies
5/18: **Porter Ray**, KOLOB, TBA
5/19: **Strange Familia**, Mojave Nomads, Goldmyth
5/21: **Mood Beach**, Butter, The Corner Girls, TBA
5/23: **The Family Crest**, Trevor Sensor
5/24: **Stop Karen**, Fists In The Wind, TBA
5/25: **The Delta**, Blind Design, TBA
5/26: **Black Marble**, Draa, TBA
5/27: **Ian Sweet**, Sales & Co, TBA
5/28: **Insight**, Suspension of Disbelief, Stella Brass
5/30: **Baked**, TBA
5/31: **Great Good Fine OK**

OTHER S&S SHOWS

5/5: The 1975 @ Saltair (SOLD OUT)
5/6: Brother Ali @ The Complex
5/7: A-Plus (Hieroglyphics) @ Metro
5/10: E-40 @ The Depot
5/18: Flynt Flossy & Turquoise Jeep @ Metro
5/24: Lil Uzi Vert @ The Complex
5/26: The Birthday Massacre @ The Complex
6/8: Lewis Del Mar @ The Complex
6/10: Morbid Angel @ The Complex
6/12: Tigers Jaw @ The Complex
6/23: COIN @ The Complex
7/21: The Descendents @ The Complex
7/25: Glass Animals @ The Complex
8/12: Sylvan Esso @ The Depot
10/25: The Black Angels @ The Depot

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FRIDAY JUNE 23

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SLOW MAGIC • THE KNOCKS • EDEN • ROBERT DELONG
HONORS • R.LUM.R • THE MOTH & THE FLAME

SATURDAY JUNE 24

MS. LAURYN HILL • NAS

THE AIRBORNE TOXIC EVENT • MUTEMATH • CHERUB
BIG WILD • WAKA FLOCKA FLAME • TOKIMONSTA
FRENSHIP • HARRISON BROME • KIEV
KYLE BENT • SECRETS • CALE & THE GRAVITY WELL

SUNDAY JUNE 25

ODESZA

KONGOS • DUKE DUMONT • BOB MOSES
JAI WOLF • METHOD MAN & REDMAN • LANY
KAIYDO • MICHL • CHET PORTER • AVALON LANDING • OCELOT

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