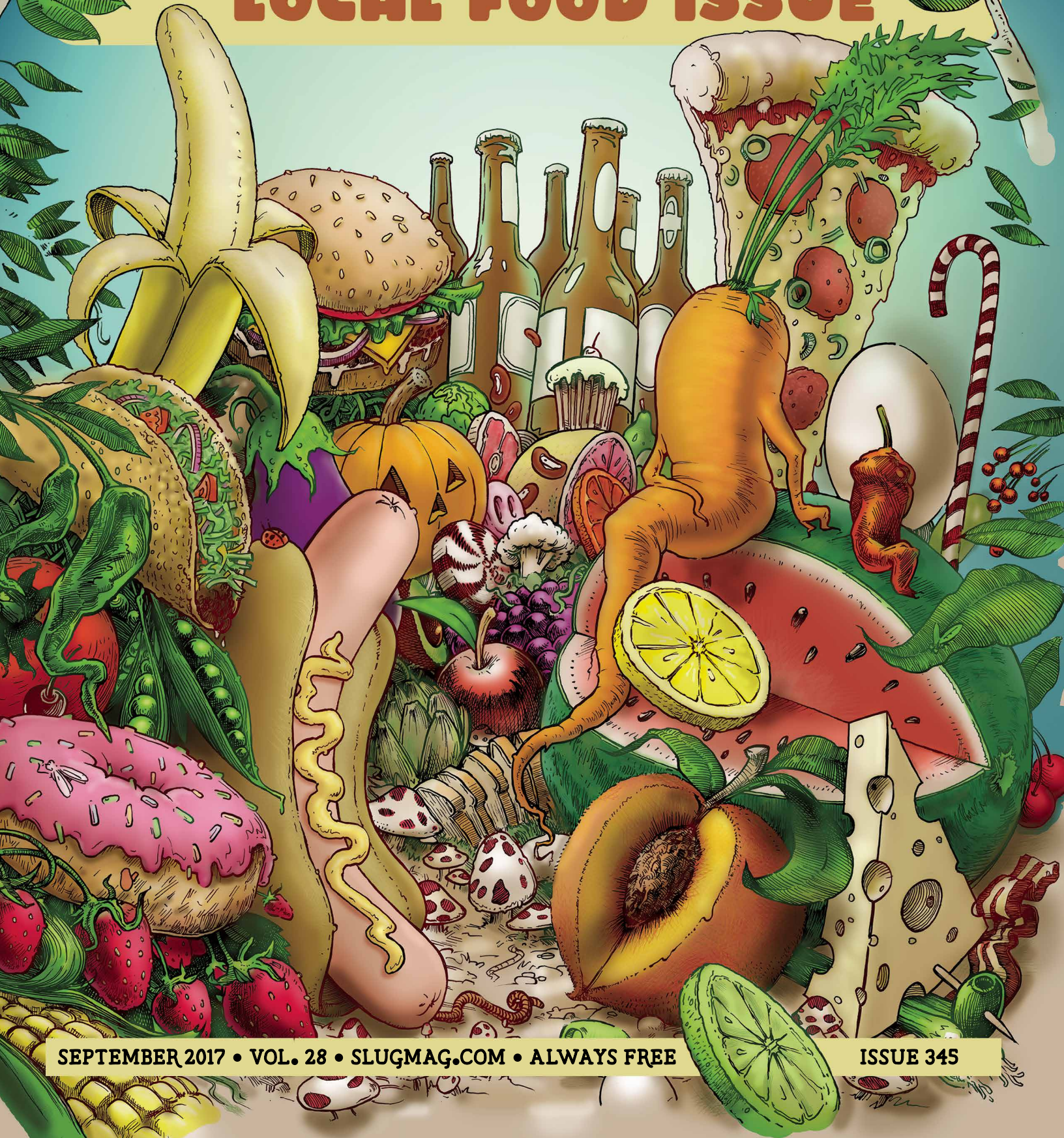


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CONTRIBUTOR LIMELIGHT

Sri Whipple – Cover Artist

Local artist Sri Whipple has jolted the local art scene for a couple decades. His colorful artwork pops and contorts with mind-bending vigor. A *SLUG* reader for over 20 years, Whipple appreciates the magazine as a “grassroots outlet for local artisans” that he trusts. He enjoys *SLUG*’s themes and topic motifs, but still starts reading each issue with “Local Music Reviews” (pg. 46)! He also appreciates how *SLUG* “has matured over the years but still hasn’t grown up, which I find so relatable.” After “five years of hibernation,” Whipple has reignited his art-making motor. He found that creating the *September Food Issue* cover would be in alignment with his artistic endeavors amid setting up his studio—in addition to being a full-time, stay-at-home dad. *SLUG* is excited to be a part of his rekindled vision. Follow him on Instagram at [@sriwhipple](https://www.instagram.com/sriwhipple).



ABOUT THE COVER: Sri Whipple’s surreal style resonated with our *September Food Issue* planning, and he has enlivened the notion of food on the page. Whipple channeled fond memories of his grandmother’s busy kitchen to create this illustration—he recalls people connected by food and meals. “Maybe we need to get together and eat some good food more often,” he says.

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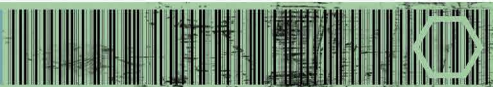
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Localized

By Connor Lockie
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LOCALIZED-SIAK-MATTHEW-MCMURRAY



It's time for *Localized* to stage the city's wire-fiddlers and underground electronic craftspeople. **Matthew Fit**'s low-key, dubbed house starts the night off, followed by the dance tracks of **Matthew McMurray** before exploding into **SIAK**'s driving, distorted techno tracks. Sponsored by *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*, the free, 21-plus show at *Urban Lounge* takes place on Sept. 21 and will be a perfect night for anyone interested in exploring the city's experimental dance scene.

SIAK

"I'm not interested in fluff," says **Chris Nielsen** about his music under the moniker **SIAK**. "I'm interested in substance." Heavy, hard and forward-moving are other words that come up frequently in our conversation. His intentions aren't lost, as **SIAK**'s music relies on heavy techno beats and syncopated synthesizer loops, creating driving, danceable music.

"That is the aim and goal: either to get people to dance, or move or do something," says Nielsen. In order to reach this point, he notes that his primary influences are from older dance music. "I definitely make techno tunes, and I definitely make '80s breakbeat electro tunes, and often combine the two," he says, continuing that "my sounds are definitely '80s-futuristic-inspired, but at the same time, I'm always trying to make new sounds with the hardware that I use." Finding a way to bring the past into the present, and then the future, is Nielsen's goal.

These processes of sound discovery and mediation of ideas can be intricate and work-intensive for Nielsen. "It's easy to make a sound on a synthesizer because you can turn it on and just switch the knobs and experiment, but it doesn't always lead to useable things," he says. "There can be days when I can create things that are neat, but they're not useable for what I'm going for." Nielsen articulates what to most would

seem like an arduous process of trial and error. He approaches this more as a necessary hurdle: "I would say most electronic musicians deal with that."

Commitment and a near-radical work ethic are a crucial part of Nielsen's character, relating back to his roots in electronic music. Since the '80s, Nielsen has been drawn to synthesizers, to the point where he wanted to commit himself to an exhaustive extent. "At one point, I thought I could hear all of the electronic sounds," he says. "I thought that there was a finite number, and I wanted to hear all of them." It was a quest that he eventually realized was futile, and in 2002, he decided to explore electronic instruments. When he started, all he had was a drum machine he found at a pawn shop. "I learned every bit of that machine," he says. "I just filled that thing up with my own beats and went from there."

Since then, Nielsen's instrumental palette has greatly expanded (his live rig alone contains multiple synthesizers, samplers and drum machines), as has his knowledge of synthesizers. This knowledge is represented best by his taking over of *Squarewave Sound* (squarewavesound.com), an electronic instrument shop. For about a year, Nielsen has single-handedly owned and managed the store, giving an intimate opportunity for Salt Lake City residents to shop for high-quality synthesizers locally.

Nielsen's live performances as **SIAK** add something to the consumption of his music. Besides watching him navigate the intricate synthesizers (which is bound to be a bit of electronic acrobatics), Nielsen's relationship to the crowd and a live atmosphere affects his performance. "I can change it up at any moment," he says. "If I feel a certain vibe that I needed to convey, I can go to those different movements." While he has a general formula (start off softer, move toward heavier music), the response is key.

One of Nielsen's main associations is with the electronic label **Hel Audio**, as founder and label head **Karl Jørgenson** and Nielsen share roots. "We started making electronic music at the same time, and we became friends through our music," says Nielsen. "My very first release was a split with Karl, way before he started Hel." Nielsen still releases music through the label (see 2015's *PHD*), and in the next few months, the two are releasing a recording of a joint live set from earlier this year.

Further, Nielsen—who's been involved in the SLC underground electronic community for over a decade—sees **Hel Audio** as a wonderful and essential label for the city. "They're at the forefront of underground electronic music, as far as a record label goes," Nielsen says. "No one was really doing what they do before them," a move, he notes, that is having a spreading effect. In the last few years, Nielsen has noticed more people creating underground electronic labels, including the new label **Lost Dad**—started by local musician **Plexos**—which recently released **SIAK**'s single "The Aviary."

Another benefit of **Hel Audio** for Nielsen is their physical releases. "It's cool to me to be able to have something with context," he says. "Even if you don't have a tape deck, you can still own something attached to the music." In the end, this desire for physicality is highly important to Nielsen. From his visceral, body-shaking music to his commitment to live production instead of pre-recorded sound, Nielsen and his **SIAK** project subvert the notion of contemporary electronic music getting lost in the ether of computers.

LOCALIZED



Photo: josavagephoto.com

Armed with his live rig, **SIAK**—aka Chris Nielsen of *Squarewave Sound*—crafts driving, danceable music.

SIAK

MATTHEW

MCMURRAY

Matthew McMurray imbues his contemporary electronic music with a love for repetition, tangibility and disparate styles.

MATTHEW MCMURRAY

Matthew McMurray doesn't give many straight answers. Not because he comes off as elusive or aloof—rather because he seems to be debating between two equally valid sides of an idea. Each question I ask him yields one answer shortly followed by a “but ...” and an analysis of what benefits another option or path might yield.

For example, when asked about having diverse influences (head to matthewmcmurray.com to check out his eclectic DJ mixes), he responds with a few ideas. “There’s the side of ‘You like what you like,’ and you gravitate toward what speaks to you. So, there’s a very natural way of coming to find the sounds that you like,” he says, making it seem almost incidental that he places “Houses in Motion” right up against ‘50s pop. He is, however, quick to retrace his steps. “Also, you’re the creative sum of your influences,” he says. “Having an eclectic mix and having something that spans a lot of seemingly disparate styles is important as a person. You should be well-rounded and you should have depth and breadth,” making these choices seem more intentional.

McMurray’s music tastes reflects these two differing theories. He comes across as someone who goes out of their way to find different and unique sounds, simply because he loves different and unique sounds. Throughout our conversation, he talks (quite extensively) about **St. Vincent**, **Ashra**, **Todd Rundgren** and **La Monte Young** and draws comparisons between **James Brown** and **Terry Riley**, all while Latin vocal pop plays on his stereo. McMurray doesn’t talk about these differing and esoteric influences with an air of pretentiousness—instead, he comes off as excited and motivated by the greatest from all sorts of genres and styles.

Within this love of disparate styles of music is McMurray’s music itself. While his *Localized* show will feature dance-oriented music in order to keep the night con-

sistent, he also has leanings toward drone and ambient music, though he’s quick to dissect the benefits and problems of this term. “‘Ambient’ feels like a passive term,” he says. “I don’t think of it as ambient. I think of it as slow motion. I want it to have the same sort of visceral grasp that dance music does.” Far away from **Erik Satie**’s furniture music or the **Eno**-inspired “as easily enjoyed as it is ignored,” McMurray wants, above all, presence.

McMurray notes a specific influence for this love of tangible music: his classical background. Having come from a family full of classical singers and piano players, McMurray was exposed to music and taught the piano from a young age. “I have a background of playing piano and organ,” he says. “I appreciate spaces and the way music sounds in spaces. So, doing something that is not rhythmic, something that has a wider presence that kind of captures you in a time and space, has a draw to it.” Using electronic sounds to replicate an organ resonating in a cathedral leads to dense layers of music that overtake a space more as time goes on.

This is where McMurray’s love of repetition comes in. Though dance and ambient music seem worlds apart, they both share the crucial element of near-endless repetition. “The physicality of the sounds is what’s taking priority in what I do over something like song structure, and the repetitive nature becomes part of it. That’s kind of what’s required to get the muscle mass for it to work,” McMurray says. “It becomes more about physicality and process than anything else.”

This notion moves away from conventional

notions of contemporary musicians, where the recorded version is the one, perfect, concise way of understanding music. “I want to be intentional about [the music],” says McMurray. “I would rather play it and not loop it, so there’s a deliberate move. This is the sound we’re going to hear, and if I stop doing it, it’s going to stop, and when I change it, it changes. Nothing’s on autopilot.” Of course, McMurray is quick to amend. “Unless that’s deliberately the decision,” he says, also noting the beauty inherent in letting a complex system run itself.

In order to keep this love of presence alive, McMurray uses primarily analog synthesizers and instruments. “For me, having all of the ridiculous knob-per-function, patchable options is what works for me. I took the most difficult and ridiculous approach to something possible,” he says, laughing. While he may casually deride himself for his arsenal of wires and boards, his natural sounds and effects couldn’t be accomplished any other way.

McMurray’s gear room comprises close to a dozen synthesizers and controllers. The setup looks overwhelming to my untrained eyes, but McMurray navigates the rig with deft and skill. He shows off a few sounds, teaches me the basics of synthesizers, and every few minutes, he’ll pull cords from a number of different boards and instruments. He’ll occasionally mutter something like, “Let’s try this,” or “This could be fun,” as if he’s always looking for new sounds or styles to try out. As with everything he does in music, his approach to the synthesizer is a perfect blend of intense control and freewheeling curiosity: willing enough to let chance create something great, but talented enough to capture and replicate that greatness.

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LOCALIZED-SIAK-MATTHEW-MCMURRAY



WHAT'S YOUR HANDLE?

By Mandy Allfrey Murry • allmandy@me.com || Photos by Talyn Sherer

The element of surprise arose as we walked into *HSL*. Adorned with living plants, high back chairs and a subtle yet conversation-worthy playlist, this Salt Lake City restaurant is both chill and sophisticated, providing the perfect anytime ambience.

With a patio designed for a 5-o'clock-somewhere afternoon glass of wine and a menu made of culinary tastebud dreams, *Handle Salt Lake*, the sibling of Park City's *Handle*, is a curated masterpiece of art.

To be honest, I had never heard of *HSL*. I travel often, which means I don't always get to explore my own backyard. Discovering this kind of deliciousness is exactly what my husband and I look forward to, as we are both foodies to our core. When you love culinary flavors, you appreciate a chef's craft and the thought process surrounding each menu item.

We had our friends join us for dinner and drinks at *HSL*, making a night of it, allowing me to try more items off of the menu. Between the four of us, we ordered approximately a dozen menu components. What I am about to say you may find hard to believe, but there was not one dish we all did not enjoy. So let's get into the details.

Rumor has it that the Cauliflower (\$10) was the beloved "go-to," and after one bite of the sriracha-drizzled vinaigrette cauliflower, I knew that this was only the beginning of the night's epicurean journey. The Snap Pea Salad (\$14) with fresh-from-the-farmers-market basil was a nice, light and stimulating crunch complete with toasted pine nuts.

The most surprising menu item was the Ash Roasted Cabbage (\$13). I can 100-percent tell you that the last thing I would ever think of ordering off a menu is cabbage. That being said, I am not shy about legitimately being able to say yes or no, and so, with a wrinkled nose, I indulged. Combining this leafy plant with a chili romesco sauce that blended hints of spice so delicately, the dish left me wanting more. Dear Chefs (**Briar Handly** and **Drew Fuller**), can you teach me your cabbage secret?

I can't stop here; I have to move on with the Flatbread (\$12). A soft, white bean purée, spread atop a perfectly crisp and OM-Wow-flavored flatbread was a nice balance before we were served the Wild Mushroom Toast (\$12). How can each subsequent dish keep you evaluating which one is actually your favorite? Avocado toast has been the rave this summer—however, *HSL*'s Mushroom Toast with garlic, spinach and ricotta sauce base just blew avocado toast out of the water.

Alas, our starters came to an end. Taking some time to laugh and tell stories while we decided on our main dishes, I think my husband, **Scott**, said it best: "Every dish was full of tastes which leave me wanting more, and I am excited to try the next course, but first I need another bourbon cocktail." With my "Life is better with bubbles" motto, I naturally chose to enjoy a glass of Cremant, a type of bubbly from France that is not often found on a menu. Scott enjoyed the bourbon cocktail and did not shy away from a couple, so I can tell you it was good, or he would have switched. The bar made a state-

ment by adorning the garnishes with a tiny clothespin-style clip. Thank you—I am stealing this idea for my next soirée. If you enjoy wine or beer, you will not be disappointed with your options at *HSL*.

For our hearty selection, we shared the Market Fish (\$31), sea bass. In my opinion, sea bass is either great or not good at all. For me there is no in-between. The pan-seared, butter-roasted fish flaked into my fork perfectly. Paired with an indescribable farro pesto, the dish melted in my mouth. Our friends enjoyed the Bavette Steak (\$30), the only thing I did not consume, as I was saving my dignity for dessert. The words expressed to describe it, though, were "pretty F-ing good."

In my mind, I was going to order the Solstice Milk Chocolate Torte (\$12), but I ran so far away, landing on a heavenly cloud of S'More Sundae (\$12)—graham cracker ice cream with perfect, toasted marshmallow squares that provided the crunch typically found in the cracker. I took a bite of its mind game, convincing me I was next to a campfire. S'More Sundae for the win.

Typically, I can walk away from a meal and say, I did not like this or that. The only thing I can really say about *HSL* is that the Grilled Broccoli (\$11) was only a 3.9 out of 5 for me. *HSL*'s classic Americana vibe with new age food is working. I've got their handle, and I'm likin', lovin' and revisiting it. Disclaimer: No feelings were hurt in the consumption of dinner—cleaning our plates and helping each other take one for the team, because how can you let something you love just disappear?

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IN A STATE OF PLAY:

BALQIS AL RASHED

By Kathy Rong Zhou
kathy@slugmag.com

Through Jan. 6, the Utah Museum of Contemporary Art (UMOCA) is temporary home to the largest U.S. collection of Saudi Arabian contemporary art to date. In partnership with the King Abdulaziz Center for World Culture and CULTURUNNERS, UMOCA's *Cities of Conviction* brings together over 15 artists whose works delve into human, cultural and sociopolitical issues that resonate for both Utah and Saudi Arabia, from sacred sites to natural resources.

One of these artists is the multidisciplinary and conceptual Balqis Al Rashed, who will live in Salt Lake City for a year as a UMOCA artist-in-residence. Presently on view in *Cities of Conviction* is Al Rashed's 2014 video, *A State of Play*, which depicts the artist in a *niqab*, hula hooping. "When I first began hooping, I discovered something powerful in the circular and rhythmic motion," says Al Rashed. "It reminds me of the twirling dervish dance, the rotation of the earth and the planets, the spiralling DNA structure and the tawaf in Mecca. ... My choice to combine a plastic child's toy, which represents innocence and play, with the *niqab*, [which] is regarded as the most defining visual representation of womanhood in Saudi Arabia and has always been in the center of global controversy, gave this static representation a new kind of movement." Rather than challenging the garment itself, Al Rashed questions the *niqab*'s constructed, imposed and "hijacked" meanings: "How can a black piece of garment restrict and allow, empower and oppress, protect and expose, all at once?"

This type of curiosity and dialogue informs almost all of Al Rashed's practice. "I work intuitively," says Al Rashed. "I enjoy going into projects just like a child would play—with complete wonder and freedom." She cites *Once, we fell from the sky and landed in Babel*, a large, site-specific monument from her 2015 residency at the Sharjah Art Foundation. The installation centers on a spiral wall of concrete blocks, surrounded by sprawling, kaleidoscopic tile. The labor-intensive work materializes a city and the dichotomies in its beliefs, practices and systems. Al Rashed transforms and blurs those divisions—"modernity and the past," "material and immaterial" and the like—into a sensory experience. "There was something special about that artwork, since [only I was] able to fully grasp its



Photo: Nidal Morra



Photo: Nidal Morra

(Top) Balqis Al-Rashed, *A State of Play* (still), 2014.
(Below) Balqis Al Rashed during a site visit to *Once, we fell from the sky and landed in Babel*.

power and meaning through its inception to experiencing it myself," says Al Rashed—the work was "meant to be lived, felt, smelled, touched and seen."

Born in Riyadh, Saudi Arabia, and raised in Beirut, Lebanon, for 16 years, Al Rashed translates her lived experience into works that examine personal and collective identity. The artist/designer moved to Beirut right after the Lebanese Civil War, when Lebanon "was suffering from 25 years of sectarian tension," says Al Rashed. "Being raised in such a context was certainly eye-opening to concepts of belonging, identity and the differences we create to give meaning and significance to the collective group and the self." Such contrast and contradiction of national and cultural identity left Al Rashed, as a Saudi woman raised in Lebanon, feeling out of place, stuck in between or on the sidelines of varying existences. She constantly found herself chameleonic, integrating, adapting, rejecting or touring through different perspectives. "As a third-culture kid, being schooled in a Catholic American system, existing in a religiously and politically diverse society, and originating from a conservative culture taught me that I could no longer really belong anywhere or to anything that doesn't reflect my own individual experiences," says Al Rashed. "Instead, I [opted] to integrate my own experiences, growth and knowledge ... That shift in perception was a significant turning point for me as a person and as an artist."

Al Rashed will engage with Salt Lake City's landscape and community as UMOCA's first international artist-in-residence. It's a new context within which the artist can create, learn

and expand—a place with which she can share (perhaps a hooping workshop will be in order). These interactions with the world inform Al Rashed's continual self-discovery, and they also lend a sense of vulnerability to her art. "It's freeing to be able to express myself in such an intimate way," says Al Rashed. "What drew me most to [performance art] is how intimate it is as an expression, to be fully present in a reincarnated moment or an emotional state that is able to expand and transform our perception of reality."

While sharing herself in her art and on social media (@balqis_alrashed) does sometimes make Al Rashed feel exposed, it's also lent her some immense exposure. Al Rashed recently became a Nike global ambassador, twirling and hypnotizing with a chrome-colored hula hoop. "It's an honor to be given a platform to empower and inspire women from my region to realize their potential as creative and powerful beings," says Al Rashed. She notes the potential for positive change through transforming perceptions—creating a movement by creating movement. "As an Arab woman, I was conditioned from an early stage to believe less of myself, that I am not worthy of believing that I can, and that I will," she says. Nike's "Believe in more" campaign resonated profoundly for Al Rashed, and she plans to convey that meaning widely. "[Believe in more] means to give myself permission to play, experience joy, expansion, connection," she says. "It means growth ... believing in myself and all the possibilities that I can create."

Stay tuned with Balqis Al Rashed and her UMOCA residency at balqisalrashed.com and utahmoca.org.

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CULTIVATING RESILIENCE

Wasatch Community Garden's

GREEN TEAM Farm

By Paige Zuckerman
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(L-R) Lynette, Ira and Joy participate in Wasatch Community Gardens' GREEN TEAM, which guides homeless women through education on how to garden amid other life skills.



Photo: John Barkiple

"N

othing is wasted in nature," says GREEN TEAM Farm Director James Loomis with conviction as he snaps twigs between his soil-imbedded fingers. The Wasatch Community Gardens' GREEN TEAM Farm is a gorgeously wild plot west of The Gateway, made from the reconstructed beauty of discarded things and the re-empowered beauty of women building themselves up by working the soil. Having just completed their pilot year, the program is in bloom with vibrantly growing plants and people. The mission of the GREEN TEAM was threefold: to support permanent housing and work for homeless women, to provide produce to Head Start—a program that gives quality food to local schools—and to cultivate a shared community space that would thrive in an oft ignored area of the city.

The farm is adorned with repurposed and brightly painted shipping containers and a trailered, solar-powered, UFO-like art structure lovingly named Saucey, which served tenure amid the Utah burner circuit, among others. After meandering the grounds and meeting the women working to build their lives and the farm, I perched on a bench crafted from roughly cut logs and spoke with program founder Camille Winnie and Loomis. "We thought of a community garden that homeless people could access," says Winnie. "I took my idea, found the willing partners, got them onboard. The history of this piece of land is that it was a garden. [The family who] owned it used to leave produce out for people to take!" She notes that the perimeter fence, sprinkler system, fruit trees and a small corner green house were already in place, ready to be brought back to life. Winnie chuckles appropriately over the one-dollar-per-year lease agreement they've secured on the land, a testament to the people and systems supporting the program.

The four (or more) women of the GREEN TEAM work an average of 20 hours per week for the 10-month program duration, including four days on the farm planting, building infrastructure, harvesting and distributing. Fridays are classroom days wherein they receive critical job and life-

skills training. The desired outcome for participants is "to leave here with the skills they need to be housed and stay housed, [and to] have long-term employment skills to maintain, grow and progress," Winnie says. She describes the struggles that women experiencing homelessness face and the unique challenges of the GREEN TEAM participants: "We've had some who've had drug problems," she says. "Some have had multiple episodes of homelessness. Some recently became homeless, and their lives have always been on that edge. Others have escaped domestic violence. Living in crisis while trying to solve your problems is a lot to ask."

Such numerous intersections of struggle and barriers weave a tangled web for Utah's homeless population, one which is deeply misunderstood. "The old adage 'Just get a job' is so ridiculously oversimplified," she says. "Staying at the shelter while you're working is challenging. One thing we've been able to do is get reserved beds while they're in the program so they don't have to give up their bed every 30 days like the general population. All four of our women from the first year are now housed." It's a stark reality, that a woman working to better her circumstances is beset by having to abandon her most basic needs in order to comply with a heaving, struggling infrastructure. "Being with this crew is the crash advanced course in how to rebuild lives," Loomis says. "All of these women are actively building this program for the next women who come into it. I learned quickly that it's about giving these women a safe, beautiful place to get their mojo back." In all, the farm serves to empower these women.

Loomis points out the thoughtfully crafted meditation, yoga and deep-breathing space nestled beneath sturdy fruit trees with glimmering found objects hanging from their branches. "Imagine the psychic stress of sleeping [in the shelter] each night, trying to hold onto your possessions while you sleep," he says. He reports excitedly that one of the participants took to the regular group yogic practices so much, she earned her yoga teaching certificate with the help of local scholarships and lessons learned on the land. I find myself smiling widely as he describes the stories of the women pulling up produce and pulling out of hopelessness during their time on the farm. Across the plot from where we talk, the framework of a new greenhouse rests on the ground, a testament to the growth and commitment of the GREEN TEAM women and their supporters as the farm expands into new capacities and utilizes urban space conscientiously.

"We've had some real bonding, especially with the women who stay long term," Winnie says, describing how the program has affected her thus far. "For the staff, this is one of the most rewarding things I've ever done. It's very gratifying—you become attached." I can sense the authenticity that Winnie and Loomis display as they speak about the farm and the revitalizing effect it has had on participants and staff alike. The GREEN TEAM farm is a place where passionate people are stretching their creative roots to respond to the crisis of homelessness in the Salt Lake Valley. The growth of the gardens and the women working it is unmistakable.

For more information about the The GREEN TEAM, visit wasatchgardens.org/green-team-farm.

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MIKEY MARTINEZ HITTING IMPOSSIBLE

Words by Zach Lambros • @lambsphotos

Photos by CJ Anderson • @ca_visual

Recently, Mikey Martinez was cleared to skate after breaking his elbow while trying to back 50 a down rail. “I couldn’t even extend it,” he says, but “I’m gonna keep skating till my body can’t take it.” Sometimes you’ve got to risk it to get the biscuit, and though the injury left him with some screws and a rad scar, you can be sure that it isn’t going to stop him from chasing his goals and continuing to work on his craft, even if it’s just looking at objects driving by: “In my head, I picture myself grinding it,” he says, “even if it’s shit that’s impossible to hit.” He turns urban landscapes into dope street spots every chance he gets, stacking more footy and taking some heavy bails while he’s at it. “I wanted to show people my art form,” he says, “what I’m really about.”

For the full Mikey Martinez interview, go to slugmag.com.



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By James Bennett

bennett.james.m@gmail.com

Beltex Meats is a nose-to-tail butcher shop in Salt Lake City. It first appeared in the summer of 2014 at a handful of local farmers markets. The support and response from these community markets allowed for the opening of a brick-and-mortar location across from *Liberty Park* on 900 South. Owner and head butcher **Philip Grubisa** takes a whole-animal approach to butchery, and presents a unique meat shop offering to our community.

Specialty butcher shops are a rare sight in Salt Lake. Most of our meat comes from supermarkets. On how his shop differs from a grocery store meat department, Grubisa says, "We have a whole-animal approach. We start with the entire carcass—a hanging hog, hanging beef, lamb. It hasn't been cut up or adulterated yet." He then clarified that much of what a conventional grocery store does is that they buy offsite processed "boxed beef" that is then repackaged and sold on those familiar foam trays. "Our problem is that our consumption of beef in America is far greater than it can actually provide for; it's not a sustainable system, and our grocery stores aid in that instability." When pressed to explain how *Beltex's* model is more sustainable, Grubisa says, "We teach people that there is more to an animal than a pork chop, a ribeye, a filet or a New York strip. There are thousands of pounds to a

cow outside of those cuts alone." *Beltex* aims to show people an older style of butchery that deals with lesser-known cuts. These cuts are very tender, can be grilled or braised, but are not being sold in supermarket settings. The more that we are able to use, the less of the animal goes to waste. In addition, a smaller number of animals is needed to meet demand.

Using unfamiliar cuts of meat can be challenging to the consumer. Grubisa gets it. "I grew up shopping in a regular grocery store with just a few things to choose from," he says. "It took me getting into the butchery world to see a use for cuts like bottom round, goose-neck round steaks and heel roasts." These can be a challenge to sell, but *Beltex* still manages to sell them. "I was a chef," he says. "So are the other guys that run the store with me. We are able to explain to customers how to cook less marketable cuts of meat. We can send a customer home with confidence."

It is one thing to send a customer home with a lesser-known variety of roast. As for the truly odd parts of the animal, "We use the entire carcass: organ meats, skulls, bones," Grubisa says. "We make broths. We make cured-meat products like pâté. We even sell dog treats and raw dog food. We are a nose-to-tail-focused butcher shop, and we know there's a use for every bit of the animal."



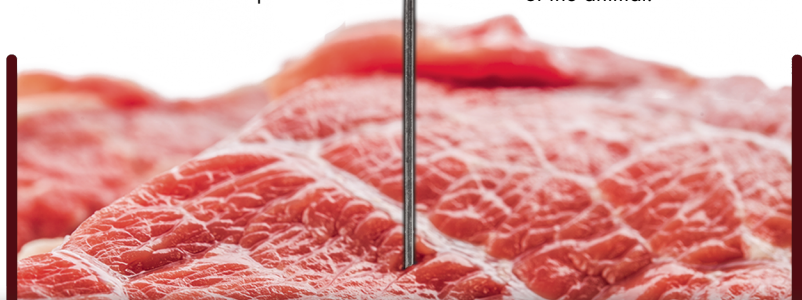
Owner and head butcher Philip Grubisa proudly uses the whole animals they butcher, from nose to tail, at Beltex Meats.

Beltex offers many raw cuts of meat: steaks, chops and roasts. They also are able to do custom cuts because, as Grubisa says, "People may have a recipe or something that they haven't seen in years that their grandmother's grandmother used to make." Their knowledge of how to extract those particular cuts is a disappearing art. They also offer many cured meats and European-style charcuterie. This includes salami, rillettes and much more—very traditional, and very hard to find locally. As far as the cured meats go, the pâté is a top seller.

As for the raw meat, the top seller is beef. "We are in a steak-and-potatoes area," he says. This is linked to Utah's agricultural background. Native Utahns make up a good percentage of the customer base, the rest being mostly displaced East Coasters. The influx of tech companies in the valley has dragged people from the outskirts of America to Utah, and many of these people are accustomed to stand-alone butcher shops. They are excited by the familiar experience.

Another focus of the shop is to use animals that are humanely raised and locally sourced. Their beef comes from Mount Pleasant and Boulder, Utah; the lamb is from Vernal; the hogs come from a producer just west of Tooele. "We choose these farms carefully," Grubisa says. "We want pasture-raised animals that are antibiotic-, steroid- and hormone-free. The people who raise them also need to make sense to us. The animal husbandry needs to be done properly. From start to finish, the animals need to be properly taken care of." And while these producers may not be certified organic by the USDA, *Beltex* looks for places that use organic practices. As a service that provides meat for consumption, *Beltex* sees a need to help its customers make better, conscious decisions on how animals are raised and used.

Beltex is still fresh on the Utah food scene. When asked what the future holds for the shop, Grubisa envisions more plated, orchestrated nights of dinners. Nose-to-tail dinners would both feature their products and would introduce customers to their whole-animal philosophy. They also supply a handful of restaurants with sausage and charcuterie and are open to doing this on a grander scale. Whatever they end up doing, when the products and the people involved are this good, there is bound to be a line out the door.



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SLARA

WHAT THE SALT LAKE AREA RESTAURANT ASSOCIATION IS DOING FOR YOU

By Mandy Allfrey Murry
mandy@truenorth.global

Recently, I overheard a couple attempting to order a mimosa before their flight on Sunday morning at the Salt Lake City International Airport. The bartender nicely said, "I apologize, sir. I cannot serve you until 8 a.m." This ultimately led to a discussion about Utah liquor laws. It was Sunday, and in the airport, patrons can be served alcohol at 8 a.m. At all other locations, the starting time is 10 a.m. Obviously, this guy was well-traveled and thought it was bizarre. (Notably, in the Atlanta airport, patrons cannot be served alcohol until 12:30 p.m. on Sunday.) Conversations like these surrounding Utah liquor and restaurant laws occur daily for the Salt Lake Area Restaurant Association (SLARA).



Photo: LmSorenson.net

(L-R) Executive Director Michele Corigliano and Chair Tamara Gibo lobby via the Salt Lake Area Restaurant Association (SLARA) to educate legislators and inspire Utah-restaurant camaraderie.

In Utah, SLARA has been lobbying to help educate and create a mutual understanding of both liquor and restaurant laws to better the local community and economy while raising the level of tourism happiness. "Prior to SLARA, there was not a focus on legislation to help restaurants," says Michele Corigliano, Executive Director of SLARA. The organization is spreading the word that Utah is coming up in the restaurant scene, and they want visitors—even those passing through the airport—to feel it. Tamara Gibo, Co-owner of Takashi and Chair of SLARA's Board of Directors, believes that SLARA has played a role in bringing industry folks together. "Our members truly support each other, whether it is to help legislation or offer up ideas or assistance to another member," says Corigliano. "When a restaurant can call another restaurant for business advice, it brings our restaurant community closer, encouraging growth and sparking creativity."

Primarily focused on independent restaurants, the organization promotes the industry across the entire state of Utah. Created in 2014, SLARA can be credited with helping to educate local politicians on how the restaurant and bar industries work to thrive and help the local economy. The most recent legislation they were involved with was the removal of the Zion Curtain. By communicating with and educating legislators, SLARA was a major supportive factor in helping to take down the Zion Curtain in bars and restaurants, as well as moving "first drink" time from 11 a.m. to 10:30 a.m. on weekends and holidays (weekdays remain at 11:30 a.m.). "The NBA would not be great at writing Lacrosse rules," says Corigliano. "SLARA hopes to ed-

ucate legislators with the restaurant industry in mind."

If you're not familiar with the Zion Curtain, it was originally legislated as a partition unique to Utah restaurants that separated restaurant bartenders preparing alcoholic drinks from the customers who order them. The partitions were mandated for restaurants with "Limited-Service Restaurant Licenses" and "Full-Service Restaurant Licenses." They were mandated in hopes of combatting excessive drinking by keeping alcohol out of sight of restaurant patrons who choose not to consume alcohol and those who are too young to do so. As of the spring 2017 legislative session, the Zion Curtain laws were revoked.

In the summer of 2017, SLARA hosted their first major, annual event, Salt Lake Food & Wine Fest. With wine-education classes and the opportunity to meet with local Utah distillers, SLARA has taken the first step to helping Utah establish national appeal. "We even hosted Facebook Live conversations to get people excited," says Corigliano. There are big plans for the festival. SLARA hopes to make it an experience people from all over will travel to, like the Santa Fe Wine and Chile Fiesta. SLARA is also in conversation with the James Beard Foundation Celebrity Chef Tour to host a dinner in Salt Lake.

In addition to events and legislation, SLARA hopes to help the local economy. Restaurant-industry businesses support the organization—however, employers such as Domo are also members. Gibo says, "David Parkinson, CEO of Method Communications, believes SLARA's initiatives are a key element

that make the transition to Utah easier for people moving or returning to the state as well as keeping people here. There is a stigma that there is nothing happening in Salt Lake City and that the restaurant and nightlife scene is lacking. Domo and others are a big part of SLARA because they want to recruit top talent and see the economy grow in Utah."

Compared to other cities, Salt Lake can compete for local and tourist dollars with sensible modifications to laws, something Corigliano agrees about. She says, "I think we are in a learning curve in this city as it relates to the restaurant business and politics. Where we are today, we want to improve Salt Lake's appeal as a culinary hotspot. By working with legislation and our members, we can take a step forward to compete with other cities' restaurant events and festivals."

I have seen a major change in the restaurant scene in the past five years. There is a lot of growth Downtown, and it thrills me to see the variety of independent restaurants. Food and wine brings people together. If Salt Lake wants to bust onto the scene in a big way (you know, receive national accolades and recognition), we need laws that are conducive to making this happen. SLARA is great for that, and I have much respect for what they are trying to accomplish. They don't want to fight—they want to educate and find common ground. For the first time, Utah and Salt Lake have a collective voice to help this industry grow and expand to its full potential.

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From Red Light to Date Night

By Alex Springer

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Photos by Talyn Sherer

TWO TASTY REASONS TO BE
EXCITED ABOUT REGENT STREET

Anyone who has seen a show at the freshly minted *Eccles Theater* in downtown Salt Lake City will agree—Regent Street is seeing way more action now than it did during its time as Salt Lake's red-light district. With the help of Salt Lake's *Redevelopment Agency*, the metropolitan avenue is getting a major facelift. Bells and whistles aside,

it's the restaurants fixing to make Regent Street their home that have my attention. *Fireside on Regent* has been treating diners to casual but impeccably prepared Central Italian fare, and *Pretty Bird* focuses on Nashville-style hot chicken. If these two restaurants are representative of what's to come in the area, we're in for something very special.

CHEF

VIET PHAM OF PRETTY BIRD

Award-winning chef and *Forage* co-founder Viet Pham has now set his sights on Nashville-style hot chicken with *Pretty Bird*.



Chef Viet Pham is arguably one of Salt Lake's most influential chefs. His work with **Bowman Brown** within the confines of the dearly departed Downtown staple *Forage* earned both chefs a *Food & Wine Magazine* in 2011. He's appeared on TV several times, most notably, perhaps, as a contestant on Season 9 of *Food Network's* cooking competition, *Food Network Star*. A resume like that makes the idea of chatting with him about *Pretty Bird*, his new restaurant on Regent Street, a bit intimidating—until we begin discussing the wonders of fried chicken. "If you were going to ask me what my last meal would be, it's not going to be caviar, foie gras, lobster or steak," he says. "It's going to be a bucket of KFC original, and a bucket of KFC extra crispy." At this moment, I realize that I've found a kindred spirit. Sure, Pham has been recognized by the James Beard Foundation as a culinary pioneer, but the purity of his love for fried chicken is enough to put me at ease.

Pham's journey to his current career as a nationally recognized chef and restaurateur had humble beginnings. "I was born in a refugee camp off the eastern coast of Malaysia, on an island called Pulau Redang," he says. "My parents fled Vietnam during the war and were some of the lucky few who ended up on the island, and we came to the United States a few months after that." Pham's interest in cooking originated from a more utilitarian place than most career chefs. "I wish I could tell you a romantic story about spending countless hours in the kitchen with my grandmother and learning old-world recipes, but that's not the case," he says. Because Pham's parents worked long hours to support the family, they taught him and his brother how to do basic household tasks. "When I was 4 or so, my brother and I learned how to boil water and make instant ramen," Pham says. "After eating ramen every day, we got tired of it and ended up chopping up hot dogs or sometimes cheese and putting them in there—I think that's where the interest for cooking began."

Once he graduated from college, Pham enrolled in culinary school for the hell of it. "It was always something I had wanted to do," he says. "I ended up going to the *California Culinary Academy* in San Francisco, and I absolutely hated it." If it hadn't been for the

academy's internship requirement, it's likely that Pham would have turned his back on professional cooking altogether. His internship took him to *Fifth Floor*, where he worked in the kitchen of **Laurent Gras**. "He had just gotten *Food & Wine Magazine's* Best Chef Award, and I remember being envious of that, and I wanted to do everything that it took to be like that one day," says Pham. After a brutal three-month internship that tested Pham's limits in every way, he started to visualize his career as a chef. "I think for the first time in my professional career, I felt like this was something that I wanted to do more than anything else," he says.

Pham's culinary career in Utah is the subject of much adoration. *Forage* was a major fixture in Salt Lake, and its recognition by *Food & Wine Magazine* helped usher in a new era of amazing chefs and restaurateurs that has taken root throughout the Wasatch Front. Pham speaks of his time at *Forage* with nothing but respect, but his new project on Regent Street is something that he's really looking forward to. "*Pretty Bird* is based on the concept of Nashville hot chicken," he says. "It's gained extreme popularity all over the world, and it's one of those universal food items that everyone loves." At the time of writing this article, *Pretty Bird* is scheduled to open its doors in early September, if all goes according to plan, and Pham is looking forward to re-mixing the fried chicken genre by adding Japanese, Mexican and Indian flavor profiles to his recipes.

As our conversation concludes, Pham is quick to recall the long journey that brought him to his newest project. He's built a considerable reputation with his work in the fine dining industry, but it's clear that he's looking forward to revisiting his modest roots. "For me, there's nothing more pretentious than telling somebody why they should eat something and why it's cool," he says. "If it wasn't for me going through that process, I don't think I would be who I am now as a chef. Now, it's all about hospitality and making the customer happy—you can focus on your ego later."

I know I'm not the only one who has been following Pham's trajectory, and I also know that I'm not the only one who cannot wait for *Pretty Bird* to open its doors.

146 S. Regent Street • prettybirdchicken.com

While many people tend to devalue pizza as nothing more than a quick meal, there are a few truth seekers who understand the pure and unifying power that pizza has upon those who know how to fully explore its mysteries. Chef Michael Richey is one of these pilgrims—pizza has been a staple of his culinary career long before he and **Scott Evans** opened *Pago* in Salt Lake's 9th and 9th district. Before moving to Utah, Richey helped launch a hotshot pizza joint called *Pizzeria Picco* in San Francisco's Larkspur neighborhood. "When *Picco* opened up, we got Best Pizza in the Bay Area for four years straight," he says. "A pizzeria was always kind of a no-brainer for me to do in Salt Lake."

When Richey opened *Fireside on Regent* earlier this year, he made sure to bring the same attention to authenticity and locally sourced ingredients that he instilled in *Picco*. It was a risky move to be the first business to open as part of Regent Street's state-funded revitalization, but Richey has turned *Fireside* into a culinary beachhead of sorts. *Fireside's* Chef Richey still has to compete with Regent Street's secluded location as well as national chains like *The Cheesecake Factory*, but that shouldn't be a problem for long. "They're on an hour and a half wait, and they're only a hundred yards away," Richey says, continuing, "It's a little disappointing when people aren't concerned about what they're eating." Those more familiar with Salt Lake's metropolitan areas have their eyes firmly fixed on Regent Street, but it's a location that has yet to gain traction with more casual visitors. Its full roster of house-fired pizza and handmade pasta has imbued the eatery with the kind of reputation that has intrigued patrons of the new *Eccles Theater* and the *Utah Performing Arts Center*. "Salt Lake now has the second largest Off-Broadway theater in the United States, and I'm ready for things to pop," Richey says. It's also worth noting that *Fireside's* location on the west side of Regent Street means that it enjoys a current liquor license. "Whatever is going on opposite us is owned by the Church, so that'll be dry," Richey says.

Utah is an excellent place for restaurants to harvest their culinary ammunition, but everyone knows that already. At this point, if you're a local restaurant and you aren't

serving up locally produced food, then something would be very wrong with your business model. As *Fireside* does source most of its ingredients locally, it's not a selling point that Richey has chosen to rely on. "We don't boast the whole farm-to-table thing, but we're definitely on trend or ahead of others when it comes to sourcing our food," he says. "Using the farmers that we use and showcasing all of the beautiful things that they're doing really sets us apart. I truly think our pizza is the best, and I wouldn't say that if I didn't believe it."

The superior quality of *Fireside's* pizza is a gauntlet that Richey is happy to throw down. It's a confidence born of someone whose restaurant staff makes their own mozzarella and ricotta cheese every day. Their rotating menu of pies features toppings like hen of the woods mushrooms, sunchoke cream, littleneck clams and chorizo, which are prepared with the care necessary to preserve each ingredient's natural flavor while complementing the homemade cheese.

It would also be a shame to overlook *Fireside's* other menu options. In addition to making their pasta dough onsite, they're taking advantage of Utah's tasty ingredients by reinventing classic Central Italian dishes like ravioli, gnocchi and bucatini. The menu also veers into contemporary American with its "Urban Picnic" section, showcasing creative share plates like lamb pops and fried squash blossoms. "We'll have ceviche on the menu, or braised short ribs—we're all over the place, but I like to think about our food as new or contemporary American food with notes of Central Italy," Richey says. "We also have a soft-serve machine, and we're doing some killer stuff with that." Throughout the month of August, *Fireside* hosted Sunday night ice cream socials that featured specials on their wide range of desserts, which included chocolate and banana cream pie and a wide range of ice cream sundaes. Based on their proclivity to create and host unexpected events like this, it would be well worth it to keep an eye on their menu and schedule. Basically, if you're heading downtown for a show and you're thinking of hitting up Cheesecake Factory, do yourself a favor and go to *Fireside on Regent* instead.

126 S. Regent Street • firesideonregent.com

CHEF

MICHAEL RICHEY OF FIRESIDE

Pizza has long been a staple of Michael Richey's impressive culinary career.



THREE-PRONGED PLANT-BASED LIVING

WITH Sage Mountain

By Erin Moore
erin.moore313@gmail.com



Photo: rachelmolenda.com

(L-R) Dave Swartz and Lauren Lockey discuss a plant-based lifestyle while showing their sheep pen. Sammie, right, is a newer resident at Sage Mountain.

Sage Mountain is the result of a long time of planning by co-founders **David Swartz** and **Lauren Lockey**. What started out as an idea to start a horse sanctuary in Santa Barbara turned into a farm-animal sanctuary just outside of Park City, Utah, where they not only have space for their three sheep and two pigs to thrive (and for people to see them thrive), but where they plan out and execute a number of outreach programs and projects whose aims are to educate people about plant-based living.

According to Swartz, the idea was hatched back in 2008, but the place to do it evaded them: Santa Barbara was out of their price range. One day on the way between Park City and Peoa, however, after searching property after property along I-15, Swartz and Lockey crossed the path of a large property for sale, bank-owned. Swartz notes that the property was incredibly inexpensive, seeing as it was the recessed year of 2009 and that the property was near a rock mine and extremely hard to access in the winter. Fast-forward to 2017, and after you've driven up and around the bends of Sage Mountain's dirt road, their sturdily proportioned, modern home greets you at the top of the hill along with the pens and fences that are the animals' homes. It is from here—surrounded by, yes, sage-covered mountains and hills—where Lockey and Swartz hatch their plans. Lockey describes the birth of Sage Mountain as such: "We decided that we could have ... this small sanctuary coupled with outreach in the schools and the city," he says. "From the beginning, we've been focused on [the question], 'What's the best way we can get people off eating animals?'"

Sage Mountain approaches answering this question by covering every base they can. "It's a three-pronged approach," says Swartz. "It's not just the sanctuary. [Sage Mountain] is definitely just as focused on human health." They and **Plant Based Utah** have started working with a hospital in Park City, which has access to physicians with a social authority that organizations alone don't have. According to Swartz, these physicians agree that a plant-based diet is healthy, that it is in fact the best way to prevent heart disease, cancer and Alzheimer's. Of this clinical influence, Swartz says, "I think [it's] so important because people still don't know much about this lifestyle. There are still a lot of questions out

there, like 'Can I be healthy? Can I be active? Can I be fit? How do I do it? What am I going to cook?'"

One of the ways Sage Mountain attempts to assuage these concerns is with their event *Thirsty First Thursdays*. Different restaurants host this monthly event, and food is either donated or given at a discount. The August event included speaker **Amy Meyer** from the **Utah Animal Rights Coalition** as well as a former participant of a 10-day challenge who ended up sticking with veganism. Lockey says that these talks help the event participants to feel inspired and empowered.

Besides their social outreach, Sage Mountain is asking Park City government to come up with some kind of resolution regarding the consumption and use of animal products. "We're pushing them to pass a resolution to recognize that this is a major cause of climate change and water usage," says Swartz. "This is a city that prides itself on [climate awareness], has made a pledge to go 100-percent [renewable energy] and prides itself on saving resources—they push watering your lawn less to using less water in the house, even though that's less than 5 percent of water use in Utah. We want to show them how changing one's diet will have so much more impact than, say, taking a shorter shower."

The local government is the only place Sage Mountain is "pushy," though. Lockey preaches kindness and com-

passion when approaching people about plant-based lifestyles because of how touchy things can get when people hear the word "vegan." Their challenges are really more like tours of vegan living, guided by their colleague **Kent Mower**, who takes participants to the grocery store and shows them how to shop vegan, or to restaurants so they can learn how to order vegan. Simple things that can be intimidating for the veg-curious are just as much Sage Mountain's concern as are the big issues of climate change and water waste. After all, you can't get people to make a big impact if they don't know where to start.

Sage Mountain has been up and running for about a year, and it's seeing many changes now and in the future. Not only will Lockey and Swartz start opening up volunteer days where people can come visit the animals while helping to feed and clean them, but they have just finished building a platform out next to the sanctuary for, of all things, yoga classes. Yes, you can do yoga with a 400-pound pig staring at you while you're in downward dog. Swartz says that for some, the casual experience of simply existing next to an animal can get one thinking about veganism. So if you want to do some yoga poses with pigs, take the plunge and do a 10-day vegan challenge, or simply have questions about veganism, you should make the trek up the dirt road to Sage Mountain, or connect online at sagemtn.org and facebook.com/sagemountainutah.

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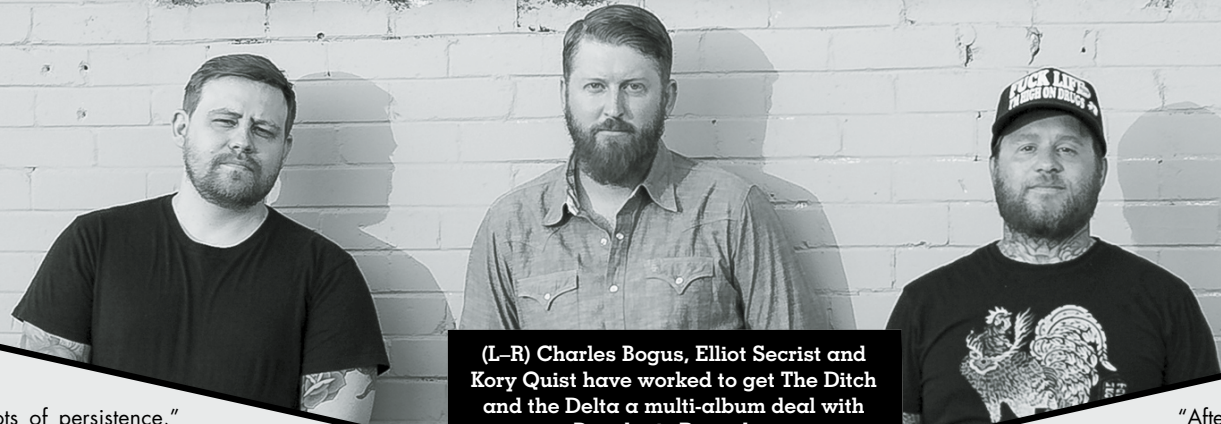
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UNTIL THE BODY QUILTS

The Ditch and the Delta Sign to Prosthetic Records

By Eric U. Norris • eubass5@gmail.com

Photo: jessicabundyphotography.com



(L-R) Charles Bogus, Elliot Secrist and Kory Quist have worked to get The Ditch and the Delta a multi-album deal with Prosthetic Records.

"Lots of persistence," says Ditch and the Delta drummer **Charles Bogus** after I asked what it took to get signed to Prosthetic Records. Guitarist and vocalist **Elliot Secrist** and bassist and vocalist **Kory Quist** detail the legwork it took to get their music to any metal blogger that would give them a review: "All our P.R.-[related attention] we'd ever gotten was because Kory and I emailed the shit out of any person that did any metal blogs," Secrist says. With their *We Rust* EP in 2013 and first full-length *Hives in Decline* under their belt, the three-piece has torn into the world of heavy music and, as of 2017, officially joined the heavily stacked catalog of the Prosthetic roster.

In the winter of 2013, Secrist (**Parallax**, **God's Revolver**), Quist (**Nine Worlds**, **Making Fuck**) and Bogus (**Maraloka**, **Parallax**) came together through consensual rage and frustration that projected conjoining elements of sludge and doom metal, late-'90s hardcore and Secrist's academic knowledge of jazz composition—they are very much their own sonic entity. "I could figure out a chord or something I liked on a record, but I didn't spend a lot of time figuring out other people's music," says Secrist. "Through us, a lot of people's music sounds similar, but I've never directly figured out people's techniques."

Aside from learning their instruments by listening to the rosters of **Relapse** and **Hydra Head Records** as well as local greats such as **Iceman** and **Eagle Twin**, Secrist employs his degree in jazz composition to create unique scale structures, key changes and dissonant guitar leads that sound "half in and half out." However, with the onslaught of technical capabilities, the band still maintains the songs' emotional output. Ditch and the Delta are abrasive and coarse like hardcore but have softer melodic undertones adjunct to the slow, pounding sludge metal-like riffs that accentuate the



sheer ferocity of their music. "I feel like we fit in the middle—we're not a slow doom band," says Secrist. "My brain goes too quick to sit on a riff for that long."

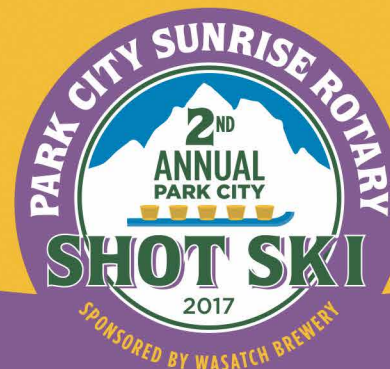
The polychromatic intricacies of their sound echo the love/hate relationship of living in Utah. "Living here, you're always surrounded by the culture and immersed in it, so even if it's not intentional, it will always come through," says Bogus. The imagery in songs like "We Rust" and "Open Veins" depict the pressure and gravity of Utah's natural basins and valleys, which uncannily exemplifies the emotions that often surface from living here. "Music is art and an imitation of life, so we're regurgitating everything we've taken in our whole lives," says Quist.

Lyricaly, Secrist's endless frustration brought out scorches like "Mud" and "Fuck on Asphalt." The latter is a commentary on the childish mindsets often presented by men who feel threatened by women who speak their minds. "When I came up with the title, I was just trying to paint a picture [with words]," says Secrist, "and the more I read it, I noticed that this message about these man-children was finding its way through." "Mud" details a more personal story of Secrist's disdain for the Mormon faith and the effect it had on his mother. "After her Patriarchal Blessing, she was told to pay attention to her dreams and acted upon them no matter how weird they were," says Secrist.

"After a failed suicide attempt fried her frontal lobe, she started seeing everything as a prophecy. I fully blame religious guilt and the pressure of going to Hell that it puts on people."

With their plethora of unique songwriting both lyrically and musically, Ditch and the Delta, as mentioned, had to perform a lot of legwork both digitally and physically in getting their music out to people who'd review it. Big-name metal blogs such as *MetalSucks*, *Decibel* and *Metal Injection* as well as reposts from bloggers as far as Greece, Czech Republic and the U.K. have expressed their enjoyment of *Hives in Decline*. "I emailed the AR guy [at Prosthetic] the demo of the LP," says Quist. "He liked it, but the owner didn't. Then I sent it to him again after it was released, and I was like, 'What about now? Every review we've had are saying we're awesome.' And they're like, 'Yeah, we'll count this as your first record and we'll sign you for two more.'" While Prosthetic is a well-known label with big acts on its roster, the band still has to work to keep the ball rolling. "While on tour, we make enough for gas night to night," says Secrist. "We're definitely putting more in than we are taking out, which is fine because it's fun, but we're hoping, eventually, we can make it to do a tour and come home with money in the pocket to pay rent and not go back to work."

While it's still too early to conceive what is in store for Ditch and the Delta, they remain optimistic about their future with Prosthetic Records. "The U.K. headquarters for Prosthetic is really stoked on our new album," says Secrist, "so maybe going to Europe is in the near future." With all the positive feedback they've gotten so far, things seem to be moving in the right direction for Ditch and the Delta. "We just want to push it as far as we can and use this deal as a vehicle for that," says Bogus. "After this record, we will have two more with Prosthetic, and we hope to just keep the ball rolling."



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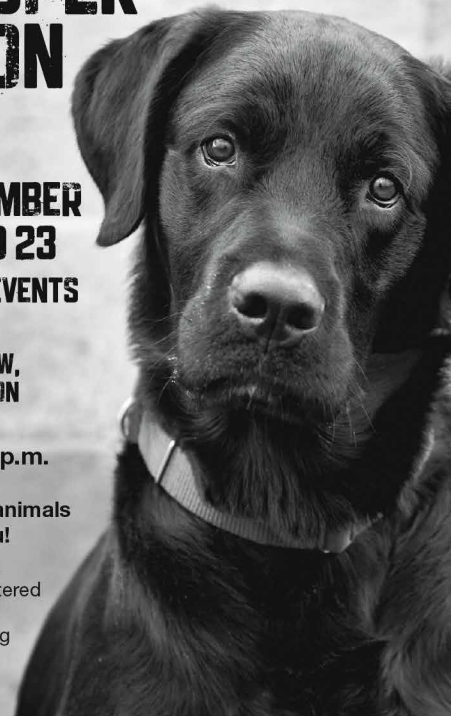


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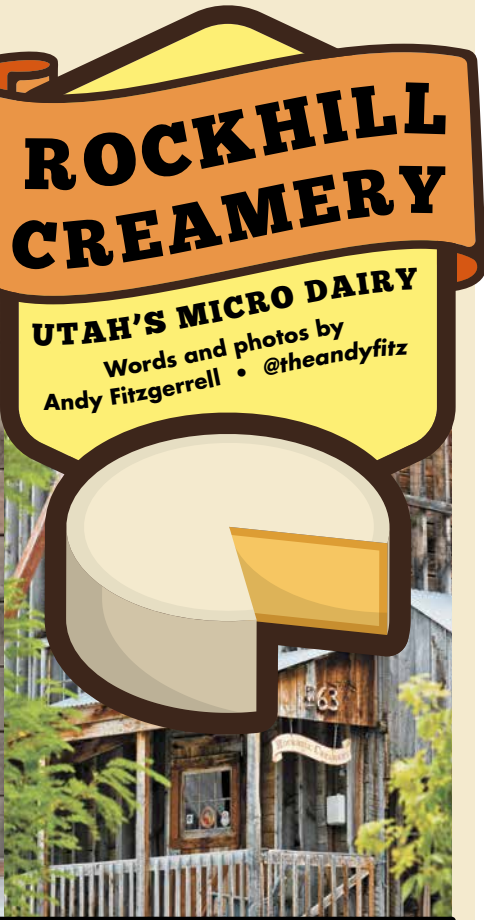
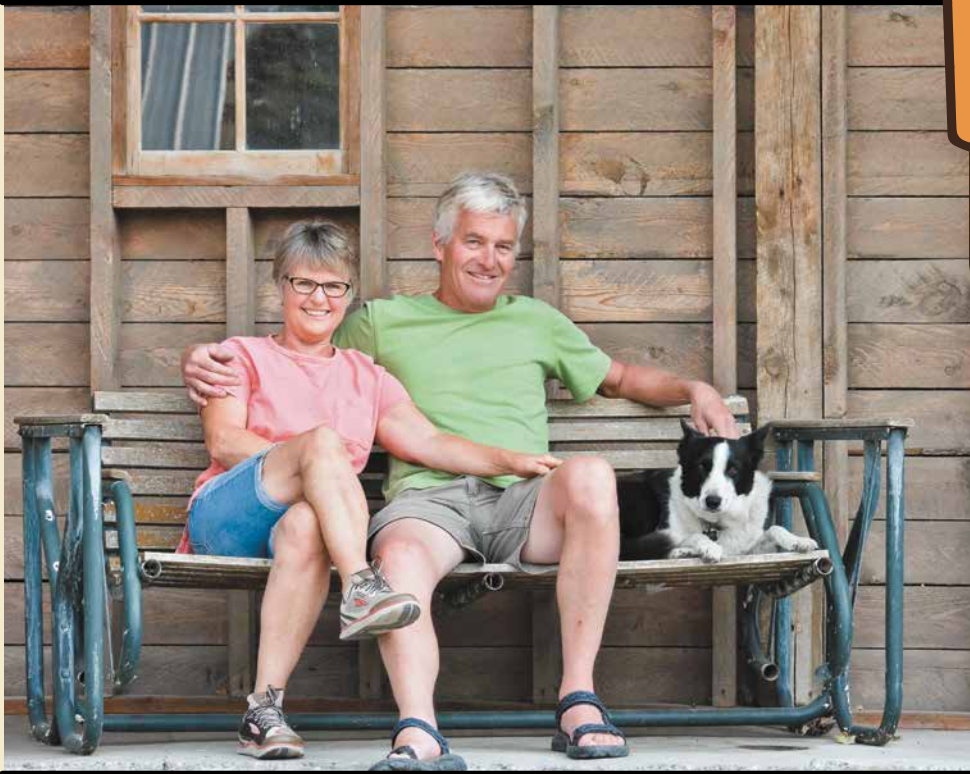
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Living Off the Land with



(L-R) Jennifer Hines and Pete Schropp are the proud owners of Utah micro dairy Rockhill Creamery.

“Absolutely not.”

That was **Jennifer Hines’** quick reply when asked if she had ever intended to own a farm, making artisanal, farmstead cheese. Hines and her husband **Pete Schropp** are the owners of *Rockhill Creamery* (rockhillcheese.com), located just south of the Idaho border in the town of Richmond, Utah. Neither of them had a farming background when they purchased the farm 31 years ago. Schropp was a man from St. Louis whose travels while working in the journalism field had instilled a fondness for the idea of owning a farm. Hines “married into the farm” two years later. They both pursued their full-time careers while Schropp slowly restored the historic farm, building by building.

As the farm was revitalized, they took on the work of raising calves for some of the local dairies, including the old Winder farm, but as that channel dried up (due to the buying out of small farms by larger ones), they started to think about alternative ways to utilize the farm. In 2000, the thought of making cheese took seed, and they spent the next five years working toward that goal. In January of 2005, they received their license to produce and sell cheese, and also picked up their first retail customer: *Liberty Heights Fresh* of Salt Lake City.

“We had a business plan built around six cows, which is ridiculous,” Hines says—the idea of having a business model of such small scale being sustainable was somewhat unrealistic. “We call

it a micro dairy due to its size, and at the time that we started making cheese, microbreweries were popular.” Her husband can often be found in the garage at the end of the day, working on one of his motorcycles (or watching YouTube videos about motorcycles) while drinking a local craft beer. Despite the seemingly unfeasible small scale, 12 years later, they are still going strong. In 2009, they were approached by **Abigail Pfunder**, who wanted to learn more about making cheese. They had a small room above the creamery that was transformed into a living quarters, and with that, Pfunder had unintentionally created their internship program (now an “apprenticeship”). Since 2009, they’ve had at least a dozen different apprentices, whose backgrounds range from cheese-industry workers to pre-vet students. One participant in this program, designer **Steven Ralph Jerman**, has gone on to use his knowledge to create the inaugural *Utah Cheese Awards Expo Fest*, which will take place on Oct. 28. The apprenticeship is not some easy life of wistfully spending a few hours a day making cheese and then relaxing with a glass of wine (and said cheese) in the evening—it also includes helping milk the cows twice a day, maintaining the farm and spending hours of labor-intensive work turning milk into cheese.

“Artisanal cheesemaking” means making the cheese by hand, and “farmstead” means the whole operation is in one location: The animals, milking parlor and creamery are all on the same property. While some cheeses take less work to create, the ones made at *Rockhill Creamery* are all raw, and it can take hours just to turn 100 gal-

lons of milk into 100 pounds of cheese. One of their cheeses, the Wasatch Gruyere, takes hours of careful curd heating and stirring by hand. Their Farmhouse Gouda requires a warm-water “washing” of the curd to remove residual lactose, which would develop into lactic acid during the aging process, in order to promote the sweeter flavor found in that style of cheese. In addition to learning how to make nine to 10 different cheese styles, the apprenticeship also teaches participants how to handle raw milk. Using raw milk is a heavily monitored process, which is why most cheesemakers choose to use pasteurized milk. Careful screening of each day’s milking is followed by multiple tests to ensure its safety for consumption. Per the USDA, no raw milk cheese younger than 60 days is allowed to be sold, so *Rockhill’s* cheeses are all at least three months old. The raw milk lends broader flavor development in the cheese. Keep your eyes out for any of their reserve cheeses, which can sometimes be as old as two years—they are exceptional, and their superior milk quality truly shines.

In addition to making cheese year-round, Schropp and Hines host a local farmers market on their farm and have seasonal dinner events that are catered by local chefs and restaurants. Presently, their cheeses can be found at *Liberty Heights Fresh* and some Harmons grocery locations.

Sitting in the shade in the late afternoon, Hines smiles. “Pete has a saying,” she says. “We don’t make a good living, but we have a good lifestyle.” There are many ways to live a rewarding life.

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A photograph of a woman with long dark hair, wearing a black and white striped dress, standing next to a teal bicycle with a wicker basket on the handlebars. The background is a shop filled with various bicycles and cycling gear.

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BAMBOO REVOLUTION

DANIEL WAGNER AND NATUREPONICS

By Ali Shimkus • alishimkus@gmail.com



Photos courtesy of NaturePonics

NaturePonics founder and creator Daniel Wagner aims for NaturePonics to help people become self-reliant by growing their own food sustainably.

In the shadow of Mt. Timpanogos, Orem-based NaturePonics creator/founder Daniel Wagner reveals his plan to change the world: "We would like to have a similar effect on the food industry that Tesla Motors has had on the car industry," he says, comparing his natural approach to vertical gardening to the electric alternative to using oil. His aim is to make self-reliance a reality for everyone, creating an easy approach to vertical gardening that both beginners and experienced green thumbs can use. They range from smaller bamboo "towers" that can be hung from windows for herbs for the less experienced, to larger, residential and commercial builds that can grow everything from tomatoes to kale and zucchini. These "Boo Gardens" reduce the amount of water, soil and space needed to grow most plants, and have the potential to feed a family or even a community.

For Wagner, the need for self-reliance through vertical gardening became a personal issue during the stock market crash of 2008. As someone who had been in real estate up until that point, Wagner decided to shift his focus to incorporating more sustainable practices in his own life. During the 2008 crash, "I thought, 'I've got to reinvent myself, and the last thing I want to do is go back into the world of unsustainable,'" he says. Wagner's inspiration for vertical growing came from the *Tower Gardens* at *Epcot Center* in *Disney World*, where a diverse mixture of plants grow indoors in a version of vertical farming that involves aeroponics, which uses little soil and recycles much of the water to simulate misting or raining, reducing the amount of water used in growing specific plants. "I love all vertical gardening," says Wagner. "I didn't invent any of this stuff."

However, one of the major problems of the vertical farms in existence, for Wagner, was that most were created out of plastic, which is not sustainable. "Vertical towers were beautiful to me, but the white, PVC plastic ... just didn't cut it," he says. Wagner's solution was to use bamboo, which he calls "nature's PVC." Wagner sources his bamboo from places such as the Philippines and Indonesia, where it can take only about three years to regrow, making it highly renewable. The bamboo products at NaturePonics are also sealed with shellac, a naturally occurring substance made from the secretions of the lac bug, which he sources from India and Thailand. "We've done the research and development over the last six years," he says. "We didn't want to take a bunch of natural wood and seal it with polyurethane on it or something. Seeking out shellac ... was about figuring out how to take the natural product and

[make] it durable." Wagner's own towers have weathered the last six years remarkably, despite the harsh conditions in Utah. The result is a product that uses natural resources in a way that is beautiful and sustainable while providing quality food.

This model of sustainability is something that Wagner has been working on in his own life, testing out his Boo Gardens for his own use before filing for patents and going public with his idea. NaturePonics boasts their own fully functional vertical farm, where they not only grow plants such as tomatoes, peppers and a variety of greens year-round but also raise fish, such as trout, and combine these two elements to form a symbiotic relationship with hydroponics and aquaponics. As Wagner shows pictures of 9-foot-high walls of tomatoes that intertwine and produce a bountiful harvest, he explains that NaturePonics also supplies food locally for places such as *Sundance Resort* and *Communal Restaurant* in Provo. It's also the main source of what Wagner eats himself. "Farm to table is still doable; it's just a matter of thinking outside the box," he says. "You don't need 100 acres and a billion gallons of water anymore—we've changed that. We just want to turn organic back into normal."

Wagner's goal for NaturePonics is not to make a bunch of money but to revolutionize the way we grow and source our food. For him, this means eradicating practices that destroy the environment by companies like Monsanto, who are also known for genetically modified food, and empowering people to cut down on what they need from the grocery store by growing it themselves. NaturePonics is already working with clients around the world, specifically in agriculture-rich countries such as India, to help people start their own commercial farms that can provide a cheaper and more sustainable alternative to shopping the organic section at the grocery store. Wagner is also planning on moving his farm to Sebastapol, California, to be able to work with more chefs, reach a wider market and possibly work with the wine and cannabis industries in addition to growing food. "We're doing this to provide jobs for the world and food for the world," he says. "Their success is the world's success. Our success is the world's success." While Wagner often claims that the unhealthy and unsustainable practices used to produce food in the U.S. are the equivalent of "driving off of a cliff," he has hope that providing a solution, a natural and practical way to garden vertically, will get society to turn back to nature for their food once again. To learn more about NaturePonics' mission or to pre-order a Boo Garden, visit natureponics.net.

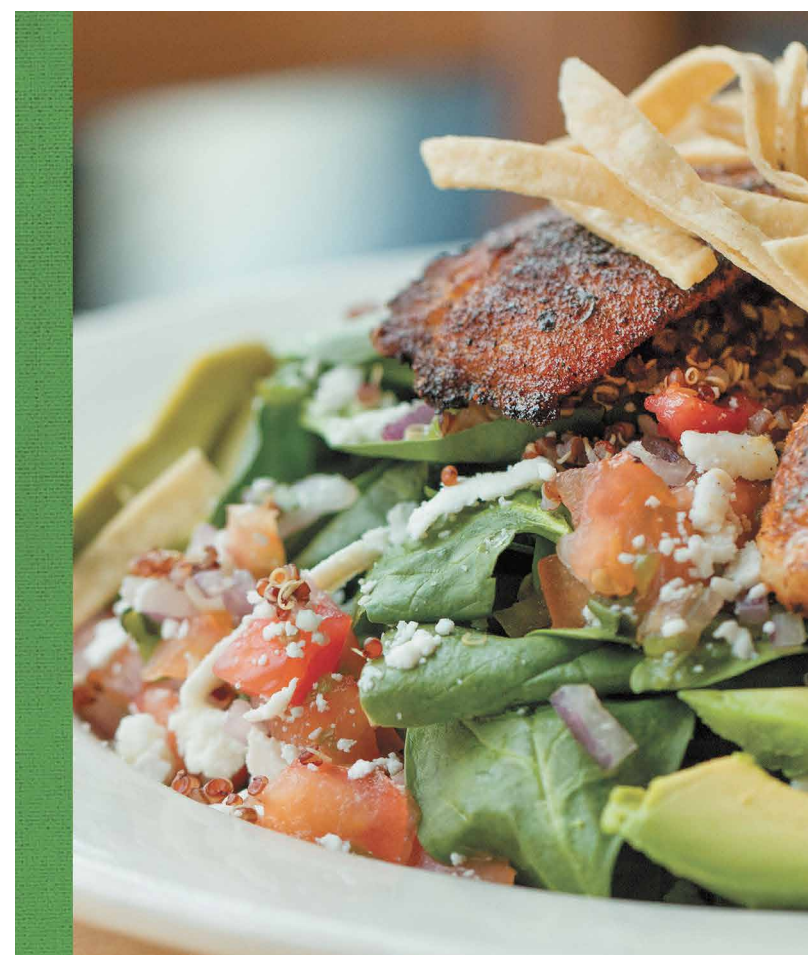
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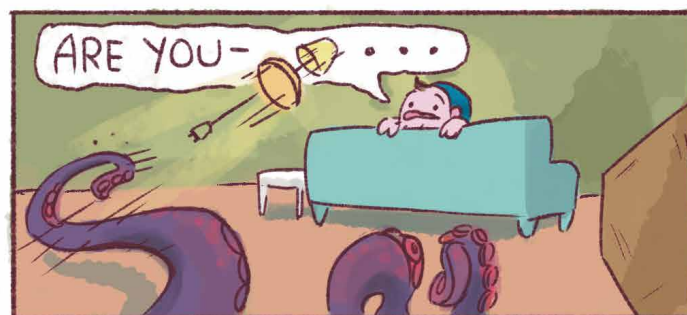
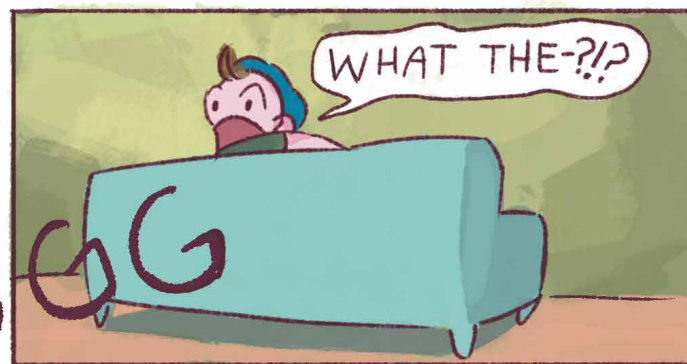
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SKATE



By Sam Milianta • reviews@slugmag.com

Much like fashion and music, skateboarding is cyclical. Tricks and spots come and go, some disappear completely (especially spots), and some return with a vengeance years later. There is a lot of evidence of this in skateboarding currently, with tricks and clothing from the 1990s being even more popular than they were in the decade they came from. It seems that cargo pants, baggier clothes, smith grinds (did they ever go away?) and wallies/wallrides are everywhere these days. I've even witnessed small wheels on a few boards recently.

This spot, which I've always known as **Ricky Cheney**, named after the person who found it, was popular 10 years ago. The spot consisted of an uphill metal ledge and a red polejam. **Rick McCrank** and **Adam Dyet** both had tricks on the polejam and a lot

of people in local videos skated the ledge. Currently, the ledge has large knobs installed to prevent any kind of grind or slide, and the polejam was removed several years ago.

While it's not possible to skate the ledge and polejam that made this spot popular, it's started to come back on the radar. **Woody** had a trick in **Hathenbruck's** *Netnet* edit here last year, and this dumpster showed up as a possible spot recently. All it takes is a little time and seeing things a different way to revitalize (skateboard-gentrify?) an old spot. Thanks to **Cameron Starke** for seeing the possibilities rather than difficulties and Ricky Cheney himself for discovering this place many years ago.



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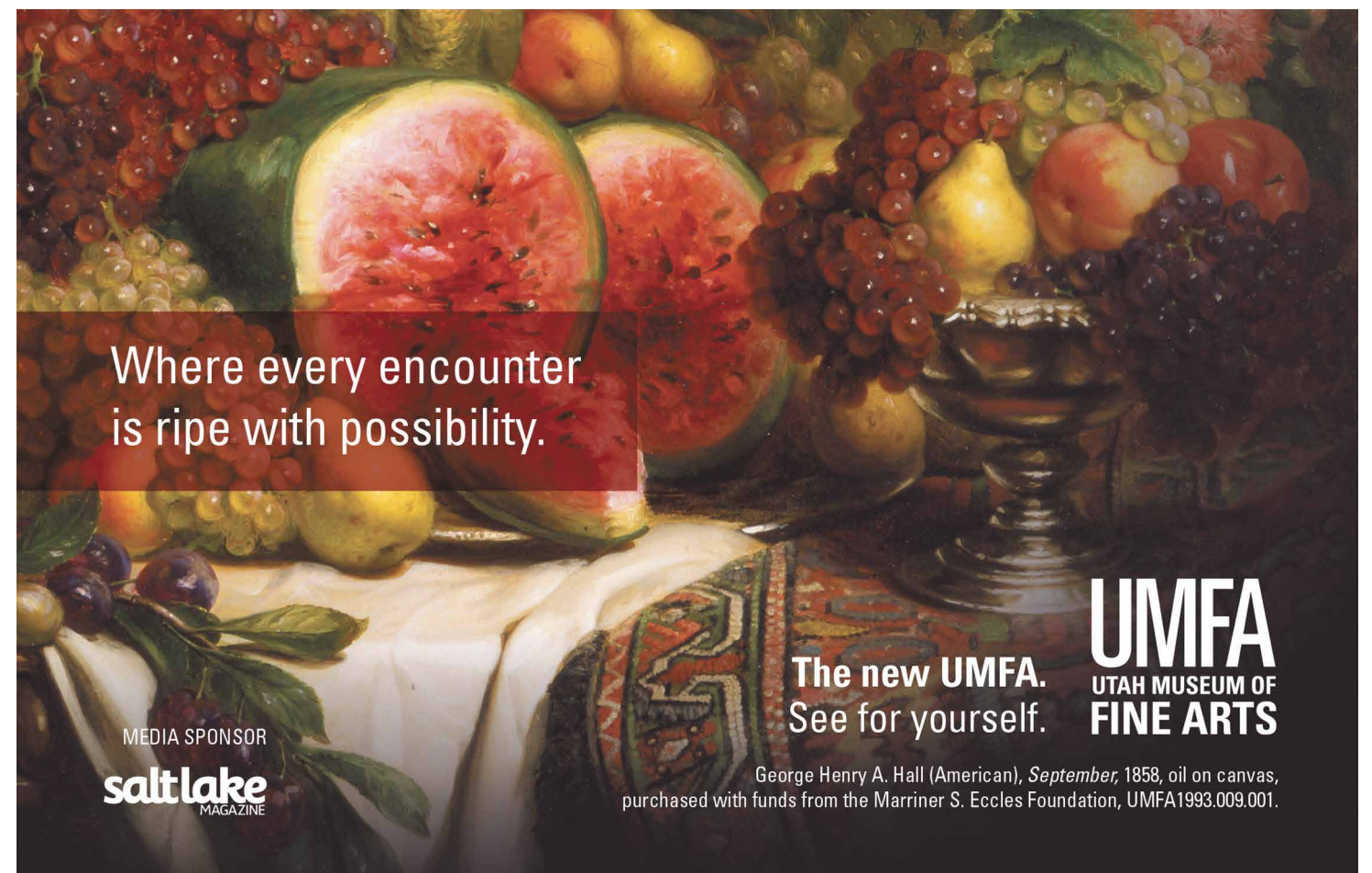


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By Mike Brown • mgb90210@gmail.com

Boy Scouts!

I grew up in a conservative Mormon Neighborhood in Salt Lake City, which was basically all of Salt Lake City. One of the obligations of a Mormon upbringing in this neighborhood, or ward, as the Mormons (and prison wardens) call it, was participating in the Boy Scouts of America program in my early teens. The Church and the Scouts were intertwined back then with hopes of grooming fine young men such as me with extracurricular activities to prepare us for Mormon missions or whatever other shitty fat lies were ahead of us.

For whatever reason, the Mormon Church, starting this year, is disassociating themselves from the Boy Scouts of America. I'm sure that it has absolutely nothing to do with the Boy Scouts announcing a few years ago that they would accept gay scouts into the pack or that they would allow trans kids to participate in canoeing and boondoggling with them this year. Right? That couldn't be it.

All joking aside, I actually had a really positive experience with the Boy Scouts in my early teens. For whatever reason, really great men, Mormon and non-Mormon, would graciously sacrifice their time to take a bunch of hormone-infused shithheads camping once a month and not molest us. It was an era in my life where, without realizing it, I genuinely needed a positive male role model. And aside from earning merit badges, these men were there to teach me some basic life lessons, like don't pee into the wind and proper knot-tying, which can come in handy in one's adult sex life.

Anytime I come across a sad news headline about a boy scout who died while camping, I must admit that before I feel sadness, I feel surprised. I'm not surprised that the scout died in a hiking accident or whatnot, but surprised that no one from my troop, Troop 750 from the Holladay North 24th Ward, ever died on any of our expeditions into the wild. Like, I'm seriously baffled by it. We were so purposefully reckless when it came to wilderness survival. Our troop leaders weren't just battling the perils of nature; they were battling good, old-fashioned juvenile stupidity.

There was the time a fellow scout wanted to see what would happen if he threw a can of aerosol hairspray into the fire. First off, I don't know why this scout had hairspray with him on a camping trip, but in case you were wondering, a full can of hairspray in a campfire explodes—really loudly—and gets flaming ashes all over your scout leader's tent. This gets the attention of the park rangers and ruins all the tinfoil dinners. But it does scare away bears, so it's actually not completely stupid.

Later on in my scouting career, I attended the *National Jamboree* in Virginia. The *National Jamboree* was a separate event from my regular troop, the same event that our president recently campaigned at for 40,000 unregistered voters (all of them being under the age of 18). The President didn't speak at my *Jamboree*, though. At the time, we had the cool president who was too busy getting blowjobs and exercising mandatory minimum prison sentences to come speak to the scouts.

My parents paid for me to go on this trip, and the troop comprised kids from other troops around Salt Lake, and we had different troop leaders. These troop leaders were Catholic, but surprisingly, still no molestation. The trip didn't just include the *Jamboree* in Virginia. We flew out to the East Coast a week before the *Jamboree* and took a tour from New York City down the East Coast,



Illustration: Spencer Holt

Mike Brown is surprised that he and his troop never experienced a single death during his time as a scout. So are we.

seeing a bunch of historical sights.

We actually did some culturally significant things that 14-year-old me couldn't really appreciate at the time—shit like seeing the *Statue of Liberty* and eating lunch on top of the *World Trade Center* in the Big Apple. We saw the *Liberty Bell* in Philadelphia and all of the monuments and historical boring shit Washington D.C. has to offer, including the *Constitution* that no one seems to care about anymore.

But none of these historical sites would leave as much of an impression on our troop as would the monumental historical site we beheld in Baltimore. We were somehow able to convince our scoutmasters to take us to Hooters for dinner. Keep in mind that we had to wear our scout

uniforms the entire time while on this trip. Seeing how most of our troop involved wholesome Mormon boys and Hooters didn't exist in Salt Lake at the time, this was a truly groundbreaking event for a bunch of horny scouts who recently just got pubes.

The fireworks show at the *Jamboree*, the reverence of the *Vietnam Memorial*, the wonder of the *Statue of Liberty*—none of those things compared to the cleavage of the Hooters waitress in the simple mind of a 14-year-old boy scout. Hiding the boners in our tiny scout shorts was nearly impossible. And when we returned home, much to the chagrin of our scoutmasters, all any of the scouts could talk about with their parents was how amazing Hooters was.

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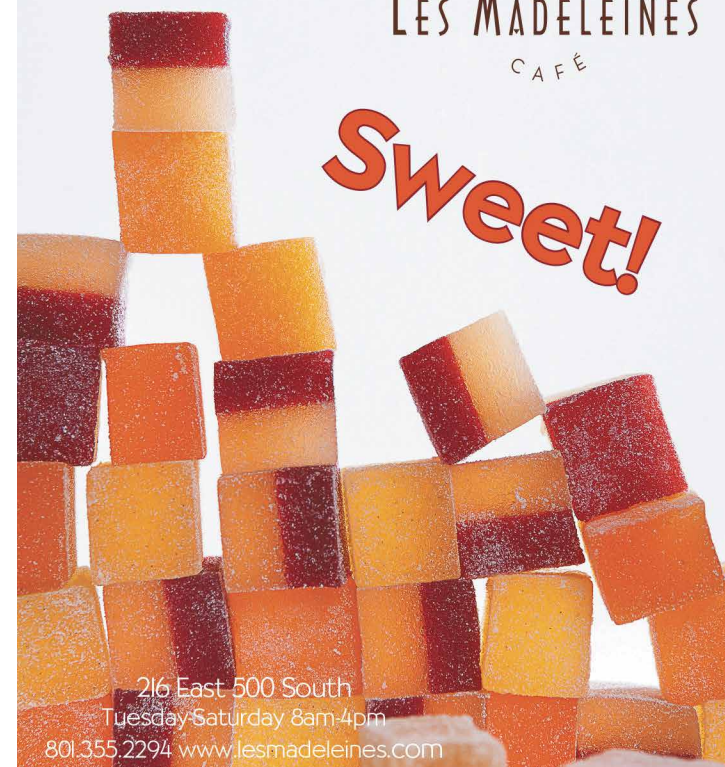


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AARON LEE TASJAN



BMX
By Matthew Windsor
matthewxwindsor@gmail.com

I've known Brady for a few years now, and he's always been one of my favorite people to have in front of my camera. I met him randomly at a skatepark on a summer day in 2013, and we've been riding and shooting together pretty consistently since then. In that time, I've watched him blow up from being an underground shredder from Idaho into a fairly well-known name in BMX. He's picked up a few sponsors along the way (Volume Bikes, Merritt, 5050bmx). Still, he stays as humble and low-key as he was the day I met him, despite consistently blowing minds every time he touches his bike, like on this spot created by some clever street trigonometry.



Brady Tweedy - Gap to Smith - SLC, Utah

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BY CHISA HUTCHINSON

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FILM REVIEWS

**The Hitman's
Bodyguard**
Director:
Patrick Hughes
Summit Entertainment
In theaters: 08.18

When you have an all-star cast like the one you have here, obviously, the anticipation for a solid action/comedy is at a critical level. Personally, I try to avoid as many trailers as possible before screening a film, especially comedies, since many tend to ruin the best punch lines. However, sometimes the desire is unavoidable. In this endeavor, Michael Bryce (**Ryan Reynolds**) runs a high-profile protection agency for the elite who have a target on their back. After a failed mission, his career is flushed down the toilet, and any gig will do. Enter Darius Kincaid (**Samuel L. Jackson**), a professional hitman in Europol custody who is willing to testify against an evil dictator (**Gary Oldman**) in exchange for the release of his imprisoned wife (**Salma Hayek**). Bryce has essentially one day to get Kincaid to the trail before the deadline expires, and with a slew of other professional killers on their tail, it may be more difficult than it looks. On a positive note, director **Patrick Hughes** has developed some clever action scenes with nifty camera angles and creative and impactful scenarios. With that said, there's not much more to talk about in the encouraging realm. For two solid actors to have absolute no chemistry together is shocking. Rather than having hilarious insults tossed back and forth, their dialogue comes across more like bickering, which ultimately drains the film with only a handful of chuckles remaining. The inclusion of vulgarity and obscene language does not faze me in the slightest. If it's done correctly (like in *Deadpool*), it can be one of the best films of the year. However, when a script just wants to be dirty to be dirty, there's nothing imaginative about it. This is easily one of the biggest disappointments of 2017.

—Jimmy Martin

Wind River
Director:
Taylor Sheridan
The Weinstein Company
In theaters: 08.18

If you're from the Beehive State, you may notice that while director Taylor Sheridan's mystery thriller is set in Wyoming, it was actually filmed in the gorgeous community of Park City, Utah. This chilling tale follows Cory Lambert (**Jeremy Renner**), a wildlife hunter/trapper, who discovers the body of an 18-year-old girl in the middle of nowhere on a Native American reservation. Due to the crime scene's circumstances, FBI agent Jane Banner (**Elizabeth Olsen**) is called to investigate, but since she's new to the force, she asks Lambert to help locate the murderer. As the two spiral down the dangerous rabbit hole and follow the breadcrumbs to the truth, every step forward is stunning filmmaking. As I could continue with the plot, this is one of those films where it'd just be rude to reveal any of the revelations, so we'll stop here. This story is as daring as it is emotional. Some scenes will have you wiping away the tears from your face and, five minutes later, you'll be clenching your fists with anticipation.

Most people recognize the two leads from the Marvel Cinematic Universe, which gives them some element of multi-level characters to play, but witnessing them use Sheridan's vision and depth is a whole other level of talent. Also—and there's definitely a conflict of interest here—**Ben Richardson**'s cinematography is sheer brilliance. He captures the notion of being in the middle of nowhere in an endless snow-filled abyss, conveying utter terror. The film does suffer from multiple-ending syndrome, but that's really the only negative aspect of this fantastic piece of cinema. This critic would like to tip his hat to Sheridan for allowing the state of Utah be a part of one of the best films of the year.

—Jimmy Martin

UPCOMING EVENTS



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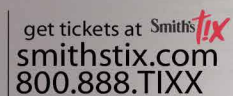


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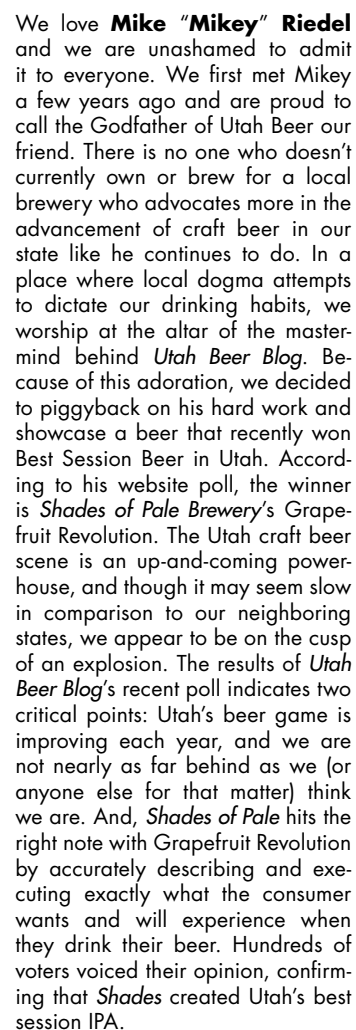
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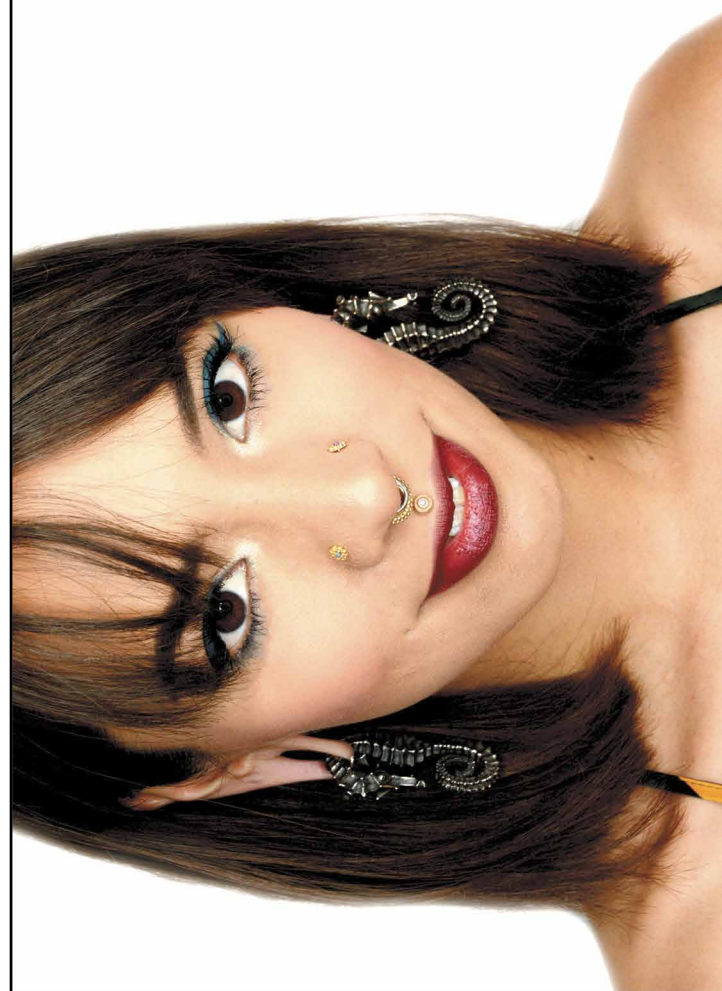
A brief history of Grapefruit Revolution shows that the beer is an evolution of sorts. Starting as a traditional Belgian-style white IPA, Head Brewer **Trent Fargher** tinkered with the yeast strain, ultimately leading to the version that's now available. When this beer is poured, the murky clouds remind of the wonderful white IPA lineage of its past existence. Pouring an inversion-sunshine color, it's true to our homefront. With a generous, white bubbly head settling smoothly, it leaves an ombre-like visual in the wide-mouth tulip glass. The smell exuding from this wheat IPA is exactly what should be expected. The first sip, surrounded by a fresh flavor cloud of pure grapefruit (as the name suggests), is amazing because it contains no added fruit. That's right, folks, zero fake flavors here—proving that the powerful combination of hops and yeast is perfectly blended. Citrus and heavy grapefruit never diminish throughout the entire consumption. This hazy brew has a thicker-than-average mouthfeel, which seems to set it apart from many of its primary competitors in the same category. Simply put, Grapefruit Revolution is like a small guy fighting in a bigger weight class and kicking some ass.

Shades of Pale Brewing is one of the breweries that is willing to take risks, with many of them paying off. As a result, we are lucky to get to try new, innovative styles of beer. Grapefruit Revolution is one of these calculated risks, starting out as one thing and becoming something even more special. Utah is known for lower alcohol content beer, but if you can put a product on the shelf that can stick within the strict state guidelines and pose as a big boy, we are never going to complain. The truth is, in the end, we respect the opinion of Mikey and his followers. Since they have decreed this to be the best session beer in Utah, after careful consideration, they just may be completely right.

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LOCAL MUSIC REVIEWS

BYSTS

Offer Your Throat

Self-Released

Street: 05.09

BYSTS = Mourn + Chelsea Wolfe + Preoccupations (formerly Viet Cong)



BYSTS, pronounced “beasts,” are a duo based in Salt Lake City—although, upon listening to the debut album, *Offer Your Throat*, it seems nearly impossible that a mere two humans (maybe robots) could possibly conceive BYSTS’ massive, explosive sound.

Bryan Holbrook and **Stefanie Marlow** are the masterminds behind this gothic, intoxicating psych album. The beast that is BYSTS is of an unquantifiable mass. The mass itself is an unstable, combustible force that expands and expels energies as frequently as it draws them in. Holbrook’s vocals fuzzily come through in each song as if he was singing through a transistor radio. Marlow’s angelic harmonies add an air of divine intervention.

Offer Your Throat is for those who are obsessed with guitar-heavy, extreme, electronic pop that can’t really be classified as one specific genre. Each song presents a new challenge. “Need” opens the album with a high-pitched clanging from the keyboard, which continues its presence throughout, even as the song rages on with colossal, reverb-soaked guitar parts. “Speed” was released as a single in late 2015. The track quiets the tempo on the album without eliminating any of the fever. It undergoes a metamorphosis that swells and shakes as the song transforms into its new skin. “Wasting Time” is undeniably synth-heavy, finding its footing in texturized drumbeats. Finally, “Killer on the Road” closes out the album in cult-horror-film fashion—the end is not really the end of terror for the melodic group. Instead, it is just the beginning.

The debut LP from BYSTS is a screeching success. The duo have created something unique and diabolical. It is every bit as expansive as it is experimental. They’ve already cultivated an im-

pressive list of bands that they have played live with, but this is no doubt just the beginning for the newcomers. Keep an eye out for their future performances and get a copy of some of their vinyl releases through **The Rolling People**. —Alexander Graber

Marijean

Shades of Green

Chthonic Records

Street: 05.25

Marijean= Sun Kil Moon x (Nick Drake – vocals) + Daniel Johnston

Instrumental music comes in many strokes, some illustrious and symphonic and others more rough and experimental. Marijean has created a collection of songs that fall into place on their own accord, soft-spoken with a slow burning feeling of intensity. In fact, the cover of *Shades of Green* is a painting of a man in a dapper suit looking bemused and perhaps unaware of the billowing, colorful fire consuming his surroundings. The sarcastic “Everything is fine” message depicts a sense of dark humor that gives the album an endearing edge. Using an impressive range of instruments and sounds, the tracks are textile, moody and meditative. Husky, willowy and everything in between, the narrative wanders at its own pace—telling a story that is as unconcerned with time and space as the man ignoring the spitting flames.

Shades of Green opens with “Waking,” a hushed, optimistic track and one of just a handful on the album that features vocals and lyricism. Though it’s hard to make out exactly what is being said, the sentiment has a bittersweet twinge and leaves me wanting for resolution. The album moves seamlessly into “Wordless Song,” a variation on the same thought. With similar musical elements as the first track, it seems to answer the question that “Waking” posed. In “Walking Backwards,” Marijean laments, “I find this world absurd / I never understood it / But I thought I could.” In a cynical yet refreshing tone, we hear a struggle to get over romantic interests and feeling disoriented in life’s cycles.

Like any good story, *Shades of Green* has a beginning, middle and end. Toward the center of the album, a subtle and brief shift moves from muted to intrepid, faster electric guitar strumming and a more full-bodied composition, as in “Bar Fly.” The title track is an intergalactic indie collision with tender lyrics and a pulsing electronic melody. Throughout the course of *Shades of Green*, there are moments reminiscent of *Stranger Things*, with haunting, repetitive electronic keyboard and a creeping feeling somewhere in between anticipation and dread (“Spooktastic”).

As the 22-track album winds down, Marijean ties things up with “Something in the Air,” a gentle rumination with a telling final line: “The world is turning green / Is it worth saving?” —Kia McGinnis

Mooninite

EP3

Self-Released

Street: 07.10

Mooninite = Xordox + Mouse on Mars

Mooninite is (the pseudonym of **Andrew Aguilera**), and this is his third release. While his past work has dealt with calm yet driving electronic music, *EP3* is a darker project. Aguilera’s already noteworthy skill at sound design and production has tightened, giving him more control of timbre and mood. He uses this to access the meaning of subtle sound changes rather than large, attention-grabbing signposts.

“Lollzen” opens the EP with a personal voicemail addressed to Aguilera, with the speaker expressing their concern but also acknowledging their respect for his personal space. It’s an intimate moment that’s justly followed by one of the more emotive pieces Aguilera’s has released so far. Based around a single-note synthesizer riff, the track moves to large peaks and dies away quietly. Instead of using volume or instrumentation to build the track, Aguilera uses sound to signal growth. He opens up his synthesizers from muted and short to resonant and thumping, becoming more encompassing and menacing as the track progresses.

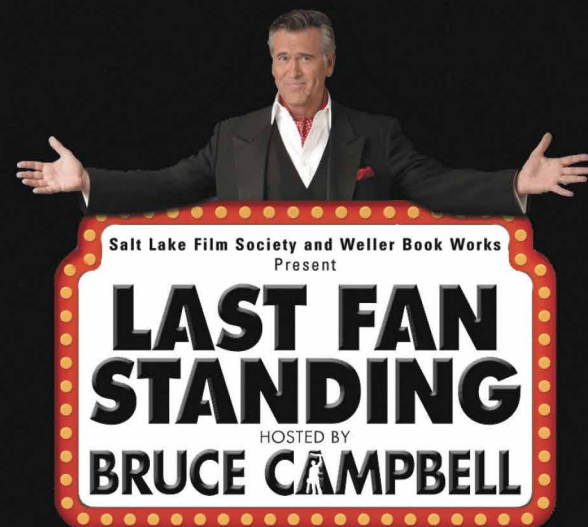
Even though the other four tracks return to familiar territory, they retain the emotional and reserved quality of “Lollzen.” The static underneath the mix of “Watch” creates a gritty background for the driving drumbeats and delicate arpeggios, while sounds enter and exit sporadically. The simple repetition in each track allows the layers to show themselves one by one. Each second, a sound will seemingly appear out of nowhere, even though it’s been tightly laced in all along.

“Support (feat. Kyle Luntz)” is a bouncier cut, featuring vibraphones and drums that recall the back half of **Tortoise**’s *TNT*. This comparison signals a larger move in Aguilera’s music: Downtempo is no longer an adequate descriptor—now, pure ambience and delicate experimentation reign.

In the end, the technicalities and mixing of *EP3* are its selling points. Aguilera’s attention to detail is impeccable, to the point that each note sounds *exactly* how it should. The tight, tinny drums on “Watch” gives the track a delicate feeling, while the ringing percussion on “End Loop” allows this closing track to feel expansive and grand. While a first listen of *EP3* might seem less varied and creative than his self-titled EP or *Soda*, the opposite is true. By stripping things down to the barest ideas and structures, Aguilera proves his talents and moves his subtle dance music toward deep listening. —Connor Lockie

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MUSIC REVIEWS

The National *Sleep Well Beast* 4AD

Street: 09.08

The National = The Afghan Whigs +
Morphine + Leonard Cohen

Sleep Well Beast, the newest offering from Cincinnati natives The National, sees them return to some of the themes and sounds explored on their last release, *Trouble Will Find Me*. While still draped in the same demeanor and mood they have established over the past half-decade, they return to some moments that remind us of albums *Alligator* and *Boxer*.

Produced by guitar players and brothers **Aaron Dessner** and **Bryce Dessner** at Aaron's studio, Long Pond, in New York, *Sleep Well Beast* is a bit less granular as a finished product than past albums but still follows suit as an entry into their catalog of rain-soaked ballads. Dealing with topics of yearning, separation and uncertainty, singer **Matt Berninger** co-wrote this collection of songs with wife **Carin Besser**.

The album opens as you would expect it to: dark, cryptic and somber without being maudlin. There's little sunshine here, and it seems that moving to Los Angeles from New York City has changed little of vocalist Berninger's tune, as he quietly laments, "Can you remind me the building you live in? / I'm on my way / It's cold again, but New York's gorgeous / It's a subway day." This juxtaposition of cold yet quietly gorgeous is synonymous with the band.

But Berninger's move hasn't changed much for the still-Brooklyn-based band, even as The National's rhythm section (brothers **Bryan Devendorf** and **Scott Devendorf**) have been playing in the band **LNZNDRF**. We hear the brothers providing a steady yet winding rhythm in the opening moments of the album's second track, "Day I Die," with Aaron's (dare I say) **The Edge**-esque, delay-tinged and overdriven guitar tone laying a stormy lead over Bryce's rhythm.

"The System Only Dreams in Total Darkness," the album's fourth track, features what is perhaps the first guitar solo in the band's 18-year history. It seems immediately out of place on the album before giving way to a humdrum chorus of, "I can't explain it any other way."

Track 5, "Born to Beg," calls forth more New York ghosts, with Berninger singing, "New York is older / Changing its skin again / It dies every 10 years / Then it begins again," while Track 6, "Turtleneck," is a furrow into a livelier and, at this point in time, an almost out-of-character tune, with a **Jamie Hince**-meets-**Marc Ribot** lead guitar squealing in the background, while Berninger's tenor-baritone echoes **Nick Cave**. The track is about as upbeat as we've heard

since *Alligator*'s "Lit Up" and "Mr. November."

The album's tempo slows and brings us back to what we've come to know from The National. The track "Empire Line" features a synthesized piano reminiscent of **The Antlers'** *Hospice*, with Berninger yearning, "Can't you find the way? You are in this, too," almost accompanying the album's 10th track, "Carin at the Liquor Store," which may be the first time Berninger has directly referred to his wife outside of the track "Karen." It shows us that though the two may be happily married, they're not immune to the struggles that accompany a relationship.

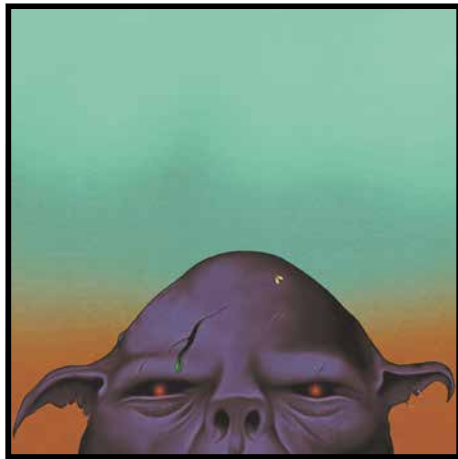
It's hard to say if *Sleep Well Beast* is among their best work to date, and it's difficult to gauge the band's growth. From the beginning, the songwriting has been mature and full of introspection. *Sleep Well Beast* leaves me wondering if The National will ever, finally, record the album we look back on and without question herald as their masterpiece. This may not be that album, but it fits perfectly into their catalog and shows that while things have changed, they still have cohesion and the tired brilliance that has sustained them for so long. —Ryan Sanford

Oh Sees

Orc
Castle Face Records

Street: 08.25

Oh Sees = Ty Segall +
King Gizzard and the Lizard Wizard



The continual identity crisis of **Thee Oh Sees**, now monikered as Oh Sees, is almost entirely in name alone this time. That means that, like everything before it in the band's massive discography, *Orc* is thrashing, entrancing, damn good fun. While you may not queue up the whole album at the next curbside block party, it segues into some toned-down introspective moments, and plenty of songs that could fill more than a few dull hearts with rich, colorful vibrancy.

"The Static God," the intro to the project, is anything but static. While its beat might not be very danceable, the melodic chaos is almost ethereal at times and successfully grabs my attention without revealing what exactly is going on. To be sure, it never loses the thread that guides the song to its end, but it shoots off in chaotic confusion before returning to a unified chorus again and again. It's so entropic that it's almost hard to maintain contact with the sound, but it never feels like getting left behind. Instead, it feels almost quite like the opposite. They reach out and carry me into a vortex in the middle of samsara and then let me ride the wave out smoothly on the other side.

The album really feels this way. The first half of the album is the vortex itself, peaking in "Animated Violence" where a heavy hook swings side to side like giant arms descending from heaven, twirling the maelstrom around itself. **John Dwyer** sings in this cyclical, drooling, primal style that degenerates into insane, wordless whooping by the end of the song. It's an incredibly image-heavy sound that draws from the sweat-fueled energy that makes psychedelic rock n' roll so great across the map.

The droning, eight-minute-long track "Keys to the Castle" comes right after and sets the tone for the rest of the album's relatively more laid-back tracks. It doesn't lose the tone or energy from the first half, but directs it toward new territory within the same mental realm. The guitars still drench the melodies in reverb and dynamite, and the drums still desecrate the mind, but the music sounds more controlled. The heady insanity has been tamed, and a lighthearted nonsense has come to play. In "Cooling Tower," the band even turns a little poppy. Staccato vocals lightly puncture the synthesizer's happy buzz—something akin to what elevators would play in a building owned by nymphs.

The final moments of the album slow down to a drone with what sound like small hiccups of leftover psychic energy breaking through infrequently. The arc of the album as a whole feels tightly connected, emotionally speaking. There's no overarching narrative in the lyrics to hold onto, but the sound quickly grabs hold and carries on through a mental voyage that is impossible to escape from, like a strange psychotic epiphany that climaxes quickly before it slowly curves and fades away. The band maintains a connectedness that allows each member an apparent freedom to stretch into whichever direction they want and not lose sight of their unity. They're professionals. And if you're trying to open the doors of perception but don't have enough money to buy acid, Oh Sees have you so covered. —Brian Udall

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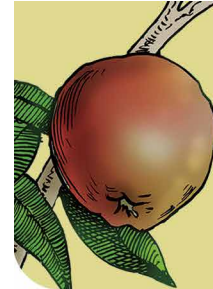
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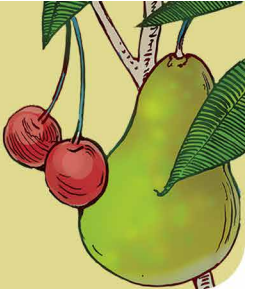
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DAILY CALENDAR



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Friday, Sept. 1

Crook & the Bluff – ABG's Creativity with Desarae Lee – *Downtown Artist Collective*
Being Somewhere – *Downtown Artist Collective*
Folk Hogan, Murphy & the Giant – *Ice Haus*
Crucialfest Kick-Off Night 2: STRFKR DJ Set, Conquer Monster, Civil Lust, Audiotreats, Martian Cult – Metro
Saturday's Voyeur – SLAC
Crucialfest After Dark: Loom, Fall Silent, Exes, Droopy Tights, Sympathy Pain – Urban
The Australian Pink Floyd Show – *USANA*

Saturday, Sept. 2

Crook & the Bluff – ABG's Intra Venus and The Cosmonauts – *City Limits*
Lil Yachty – *Complex*
Crucialfest – Gateway
Housewarming Party – *Kilby*
Crucialfest After Dark: Laserfang Giraffula, Quiet Oaks – Metro
Downtown Farmers Market – Pioneer Park
Saturday's Voyeur – SLAC
Crucialfest After Dark: Wovenhand, Subrosa, 2-Headed Whale, Jaye Jayle, Hemwick – Urban

Sunday, Sept. 3

Intra Venus and The Cosmonauts – *City Limits*
Garage Artist Showcase – *Garage*
Crucialfest – Gateway
Courage My Love, Cardinal Bloom, Glaciers In Pangaea, Afterhand – *Loading Dock*
Crucialfest After Dark: Doug Martsch DJ Set, The Hound Mystic, Andrew Goldring – Metro

Saturday's Voyeur

– SLAC
Crucialfest After Dark: Weedeater, INVDRS, Telekinetic Yeti, Filth Lords, The Wake of an Arsonist – Urban

Monday, Sept. 4

Astro Tan, Kitfox, The Solarists, Su Grand – *Kilby*
Saturday's Voyeur – SLAC

Tuesday, Sept. 5

Rumi Poetry Club – *Anderson-Foothill Library*
Journey Back – *Art at the Main*
Foster the People – *Complex*
Plini, David Maxim Micic, Nick Johnston – *Loading Dock*
ALICE IMAGE DOWN, Starbass, Rare Factice, DJ Morbid Kitty – *Metro*
Saturday's Voyeur – SLAC
The Nods, Miami Face Eaters, Los YaYaz – *Urban*

Wednesday, Sept. 6

Spoon – *Depot*
Marblework, Small Million, DoublePlusGood, Passive Tourist – *Kilby*
Perturbator, Visigoth, Darklord – *Metro*
John Butler Trio, Nattali Rize – Red Butte
Saturday's Voyeur – SLAC
Improv 101 Classes and Student Show – *Sugar*
Space Arts Warehouse William Clark Green, Jeff Dillon – *Urban*
OneRepublic – *USANA*
Crook & the Bluff – *Twist*

Thursday, Sept. 7

Indiana Jones: Raiders of the Lost Ark in Concert – *Abravental Hall*
Open Mic With Diego Campos – *City Limits*
Seu Jorge Presents: The Life Aquatic,

A Tribute to David Bowie – *Eccles Theater*
Joe McQueen Quartet – *Garage*
Conner Youngblood – *Kilby*
Practicing Law in Saudi Arabia – *Little America*
Hotel, Ballroom C Beachmen, Umbels, Martian Cult, The Spiral Jetties – *Metro*
Therapy Thursdays: Boombox Cartel – *Sky SLC*
Saturday's Voyeur – SLAC
Fehrplay – *Urban*
Concrete Air Planter Workshop – *West Elm*

Friday, Sept. 8

Indiana Jones: Raiders of the Lost Ark in Concert – *Abravental Hall*
X – *Complex*
Ghosttown – *Garage*
Grieves, Dem Atlas, Burnell Washburn – *In The Venue*
Exodus, Villain – *Metro*
French Macarons Class – *Park City Culinary Institute*
Pizza and Bruschetta Class – *Park City Culinary Institute*
Jessica Jacob Art Exhibit – *Red Butte*
Holiday Open House & Art Fair Call For Entries – *Red Butte*
Jason Isbell & the 400 Unit, Frank Turner & the Sleeping Souls – Red Butte
Saturday's Voyeur – SLAC
Therapy Thursdays: Boombox Cartel – *Sky SLC*
DJUNYA – *Urban*

Saturday, Sept. 9

Scratch the Surface – *Boxcar Studios*
Epica, Lacuna Coil – *Complex*
Bonobo – *Depot*
SassyBlack, Madge, Marina Marqueza – *Diabolical*
Building and Improving Your Art Business – *Downtown Artist Collective*
Jake Miller – *In The Venue*

Armors / Smoke Season, Patternist – *Kilby*
Big Dipper: Beats by DJ Shutter, Hosted By Cartel Chameleon, London Skies, Willard – *Metro*
Senior Takeover Day – *National Ability Center*
Downtown Farmers Market – Pioneer Park
Saturday's Voyeur – SLAC
Talia Keys – *State Room*
UMOCA Family Art Saturday: 3D Calligraphy – *UMOCA*
Risk! – *Urban*
The Living End, Darts – *Urban*

Sunday, Sept. 10

Saturday's Voyeur – SLAC
La Luz, Pansies, Peach Dream, DJ Nix Beat – *Urban*

Monday, Sept. 11

Iska Dhaaf, Westward, Say Hey, Martian Cult – *Kilby*
Wolf King, Necrowolf, Demented Asylum – *Loading Dock*
Coast Modern – *Urban*

Tuesday, Sept. 12

Uvluv, Black Lab, Second Hat, Mia Grace – *Kilby*
HAIM – Red Butte
Geographer, Strange Familia – *Urban*

Wednesday, Sept. 13

An Evening with Renée Fleming – *Abravental Hall*
American Coast, COLD BEAT, Opaline, Gallow Humor – *Kilby*
Willow Bay, Justin Sane, Hoppy, Harpers, Scott Carter – *Loading Dock*
Sheryl Crow – Red Butte
Benjamin Booker – *State Room*
Stroller Tour: Cities of Conviction – *UMOCA*

The Shadowboxers, Harts – *Urban*

Thursday, Sept. 14

Banks – *Depot*
The Sunmills, Lovely Noughts, The Face Cards – *Kilby*
Burlesque & Blues – *Metro*
Gov't Mule – Red Butte
Carbon Leaf – *State Room*
Tight Fright, Baby Gurl, Turtleneck Wedding Dress – *Urban*
Jason Aldean – *USANA*

Friday, Sept. 15

Augustin Hadelich performs Beethoven's Violin Concerto – *Abravental Hall*
Cody Jinks – *Depot*
Kosha Dillz, Freemind Movement, benjamin, Siaki – *Kilby*
Kublai Khan, No Zodiac, Left Behind, I Am, Zodiac Killer, Threar – *Loading Dock*
Stiff Little Fingers, Death By Unga Bunga – *Metro*
Deadbeats – *Saltair*
Åsgaier – *State Room*
TOPS – *Urban*

Saturday, Sept. 16

Silent Film Music Festival – *Bountiful Davis*
Art Center
RKDN, City Animals, The Sardines – *Kilby*
Zion I, The Perceptionists Jabee, The Outsiders – *Metro*
Downtown Farmers Market – Pioneer Park
Beer & Ballet – *Rose Wagner*
Deadbeats SLC Tour – *Saltair*
Shook Twins – *State Room*
Haken Sithu Aye, Mammoth – *Urban*

Sunday, Sept. 17

Sartain Night: Gene Sartain, Mike Sartain, Will Sartain – *Urban*

Monday, Sept. 18

Shaggy – *Depot*
KnowMads, All Star Opera, Binson – *Kilby*
A Lot Like Birds, I’mAlive, Let’s Get Famous, Rejoin the Team – *Loading Dock*

Tuesday, Sept. 19

Troyboi – *Depot*
Leroy Sanchez – *Kilby*
Eidola, Save Us From The Archon, Advent Horizon, Tot – *Loading Dock*
The Vibrators, Jail City Rockers, Sex Room – *Metro*
Sextile, Fossil Arms, Martian Cult – *Urban*

Wednesday, Sept. 20

GGOOLDD – *Kilby*
Lost Carnival, The Ultra Chill, Motel Stories – *Loading Dock*
Death Valley Girls, Lord Vox – *Metro*
Terrarium Workshop – *NHMu*
Widowspeak – *Urban*
Muse, *Thirty Seconds to Mars* – *USANA*

Thursday, Sept. 21

Manchester Orchestra – *Complex*
Tove Lo – *Depot*
Froggy Fresh, Big O, House Of Lewis – *Kilby*
Ride – *Metro*
Peter Bradley Adams – *State Room*
SLUG Localized:
SIAK, Matthew McMurray, Matthew Fit – Urban

Friday, Sept. 22

Fischer conducts Saint-Saëns & Dvorák – *Abravenal Hall*
City of Union – *Acoustic Space*
“Reprise” Cary Griffith – *Art at the Main*
Crook & the Bluff – *The Cabin*
In This Moment, Of Mice & Men, Avatar – *Complex*
Zakk Sabbath, Them Evils – *Complex*
Damian Marley – *Depot*
Tylor & the Train Robbers – *Garage*

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Vagabon, Nnamdi Ogbonnaya – *Kilby*
Andrew W.K. – *Metro*
San Fermin – *State Room*
Fleetmac Wood – *Urban*

Saturday, Sept. 23

Fischer conducts Saint-Saëns & Dvorák – *Abravenal Hall*
“Reprise” Cary Griffith – *Art at the Main*
JJ Grey & Mofro, The Magpie Salute – *Eccles Theater*
Hispanic Heritage Parade & Street Festival – *Gateway*
Four Year Strong, Seaway, Like Pacific, Grayscale, Life Lessons – *Kilby*
Moonwalker, Echo Muse, Glaciers In Pangaea, Dream Collage – *Loading Dock*
GBH, The Casualties, Press Gang Union, Endless Struggle – *Metro*
Downtown Farmers Market – Pioneer Park
Black Uhuru – *State Room*
Mondo Cozmo, Flagship – *Urban*
The Marmalade Jam Fest – *Warm Springs Park*
Hoppy Hour – *Wasatch Brewery*

Sunday, Sept. 24

Sleeping Lessons, Panthermilk, Garret Williams – *Kilby*
Slaves, Secrets, Picturesque, Out Came the Wolves – *Loading Dock*
Get The Led Out – *Metro*
Crook & the Bluff – *Hog Wallow*
Quinn XCII VIP Meet & Greet, shallou – *Urban*

Monday, Sept. 25

Overkill, Crowbar, Havok, Black Fast, Invidia – *Complex*
Chin Up Kid, morning in may, Wired For Havoc – *Loading Dock*
Red Bennies, Durian Durian – *Urban*

Tuesday, Sept. 26

Salute to Youth – *Abravenal Hall*

The Doobie Brothers – *Eccles Theater*
Hundred Waters, Lafawnduh, VHS Vic – *Kilby*
Goldie, J Law B2B Chris Wright, Loki B2B Steez, Tink Fu B2B Juliette – *Metro*
Tank and the Bangas, Sweet Crude – *Urban*
Scorpions, Megadeth – *USANA*

Wednesday, Sept. 27

Post Malone – *Complex*
Patrick Sweanny – *Garage*
Tristen, Jenny O. – *Kilby*
The Dover Quartet – *Libby Gardner*
Blu and Exile – *Metro*
Turkuaz with Sinkane – *State Room*
Heavy Dose, Scenic Byway, Season of the Witch, Green River Blues – *Urban*

Thursday, Sept. 28

Curren\$, Kent Jones – *Complex*
Whethan, Bearson, Opia – *Complex*
Mark Chaney & Garage All-Stars – *Garage*
Gabrielle Aplin – *Kilby*
Atlas, Genius Flor – *Metro*
Therapy Thursdays: GTA – *Sky SLC*
Junius, Black Mare, MGR – *Urban*

Friday, Sept. 29

Lil Wayne – *Complex*
Film Screening:
The Wanted 18 – *First Unitarian Church of Salt Lake City*
29th Annual YWCA Leader Luncheon – *Grand America*
Japanese Breakfast, Mannequin Pussy, The Spirit of the Beehive – *Kilby*
90s Dance Party, Flash & Flare – *Urban*
Florida Georgia Line – *USANA*

Saturday, Sept. 30

Wild Kratts Live! – *Eccles Theater*
Jerry Joseph – *Garage*
Crook & the Bluff – *Ice Haus*
VadaWave – *Kilby*
Wolves In The Throne Room, Pillorian – *Metro*
Downtown Farmers Market – Pioneer Park
The Community Writing Center’s Guide to Sci-Fi – *SLCC Community Writing Center*
Aaron Lee Tasjan – *State Room*
Quiet Oaks, Panthermilk, Sunsleeper – *Urban*
Sublime, Rome, The Offspring – *USANA*

Sunday, Oct. 01

GoldLink, Masego – *Complex*
Conor Oberst – *Eccles Theater*
Crook & the Bluff – *Ice Haus*

God Awful Movies – *State Room*
Seun Kuti & Egypt 80 – *Urban*

Monday, Oct. 02

Frankie Rose, Suburban Living, Soft Limbs – *Kilby*
Ice Nine Kills, Lorna Shore, Allies Always Lie – *Loading Dock*
Sugar Candy Mountain, Umbels, The Spiral Jetties – *Metro*
JD McPherson – *State Room*
Dead Rider, Baby Gurl, Mañanero – *Urban*

Tuesday, Oct. 03

Tennyson – *Kilby*
The Toadies, Local H – *Metro*
George Winston – *State Room*
Allan Rayman – *Urban*

Wednesday, Oct. 04

Between the Buried and Me, The Contortionist, Polyphia, Toothgrinder – *Complex*
Lords of Acid, Combichrist, Christian Death, En Esch, Night Club – *Metro*
Ben Ottewell of Gomez – *State Room*
Crook & the Bluff – *Twist*

Thursday, Oct. 05

Gorgon City – *Complex*
The Minimalists – *Depot*
Strange Familia, DRÆMINGS – *Kilby*
Arkaik, Alterbeast, Inanimate Existence, Hollow Crown, Chronic Trigger – *Loading Dock*
The Rocketz, The Silver Shine, Grave Robbing Bastards – *Metro*
Therapy Thursday: Aly & Fila – *Sky SLC*
Skerryvore – *State Room*
Drab Majesty, Choir Boy, 20XX – *Urban*

Friday, Oct. 06

Pick up the new issue of SLUG – Anyplace Cool
“Reprise” Cary Griffith – *Art at the Main*
Crook & the Bluff – *Garage on Beck*
Palehound, Blood Handsome – *Kilby*
King Gizzard And The Lizard Wizard, Tropical Fuck Storm, Ice Balloons – *Metro*
World Golden Memories – *Peery’s Egyptian Theater*
Holiday Open House & Art Fair Call For Entries – *Red Butte*
Tom Horton Photography Exhibit – *Red Butte*
Therapy Thursday: Aly & Fila – *Sky SLC*
Noah Gundersen – *State Room*

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SEP 01: CRUCIALFEST AFTER DARK: LOOM,
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SEP 02: CRUCIALFEST AFTER DARK: WOVENHAND,
SUBROSA, 2-HEADED WHALE, JAYE JAYLE, HEMWICK 8PM
SEP 03: CRUCIALFEST AFTER DARK: WEEDEATER,
INVDRS, TELEKINETIC YETI, FILTH LORDS,
THE WAKE OF AN ARSONIST 8PM
SEP 05: FREE SHOW • THE NODS, MIAMI FACE EATERS, LOS YAYAZ
SEP 06: WILLIAM CLARK GREEN, JEFF DILLON
SEP 07: FEHRPLAY 9PM
SEP 08: DUBWISE WITH DJUNYA 9PM
SEP 09: RISK! 6PM
SEP 09: THE LIVING END, DARTS 9:30PM
SEP 10: LA LUZ, PANSIES, PEACH DREAM, DJ NIX BEAT
SEP 11: COAST MODERN 9PM
SEP 12: GEOGRAPHER, STRANGE FAMILIA
SEP 13: THE SHADOWBOXERS, HARTS
SEP 14: TIGHT FRIGHT, BABY GURL, TURTLENECK
WEDDING DRESS
SEP 15: TOPS, SHE DEVILS
SEP 16: HAKEN, SITHU AYE, MAMMOTH
SEP 17: SARTAIN NIGHT, GENE SARTAIN, MIKE SARTAIN,
WILL SARTAIN FREE SHOW 7PM
SEP 19: SEXTILE, FOSSIL ARMS, MARTIAN CULT
SEP 20: WIDOWSPEAK
SEP 21: FREE SHOW • SIAK MATTHEW MCMURRAY,
MATTHEW FIT
SEP 22: FLEETMAC WOOD, 9PM
SEP 23: MONDO COZMO, FLAGSHIP
SEP 24: QUINN XCII, SHALLOU
SEP 25: FREE SHOW • RED BENNIES, DURIAN DURIAN.
SEP 26: TANK AND THE BANGAS, SWEET CRUDE
SEP 27: FREE SHOW • HEAVY DOSE TOUR SENDOFF,
SCENIC BYWAY, SEASON OF THE WITCH, GREEN RIVER BLUES
SEP 28: JUNIUS, BLACK MARE, MGR
SEP 29: FREE SHOW • 90S DANCE PARTY, FLASH&FLARE 9PM
SEP 30: FREE SHOW QUIET OAKS FAREWELL TO NASHVILLE,
PANTHERMILK, SUNSLEEPER

S&S

SEP 02: CRUCIALFEST: STRFKR, BARONESS, RED FANG,
WHY?, SALES, RADIO MOSCOW, EMMA RUTH RUNDLE,
THE FRIGHTS, KING DUDE @ THE GATEWAY
SEP 03: CRUCIALFEST: THE GROWLERS, BUILT TO SPILL,
MINUS THE BEAR, PINBACK, P.O.S. BRONCHO,
ABLE BAKER FOX, THE FLATLINERS. @ THE GATEWAY
SEP 08: GRIEVES: RUNNING WILD TOUR, DEM ATLAS,
BURNELL WASHBURN 7PM @ IN THE VENUE
SEP 09: EPICA LUCUNA COIL 6PM @THE COMPLEX
SEP 09: BONOBO 8PM @ THE DEPOT. 21+
SEP 19: TROYBOI 7PM @ THE DEPOT.
SEP 21: TOVE LO DAYE JACK. 7PM @ THE DEPOT
SEP 29: RUTH B. 6:30PM @ IN THE VENUE

KILBY COURT: 7PM DOORS UNLESS NOTED

SEP 02: HOUSE WARMING PARTY EP RELEASE,
FAMOUS FRIENDS, RADIATION VACATION
SEP 04: ASTRO TAN, KITFOX, THE SOLARISTS, SU GRAND
SEP 05: ANDREW JACKSON JIHAD
SEP 06: MARBLEWORK, SMALL MILLION, DOUBLEPLUSGOOD,
PASSIVE TOURIST
SEP 07: CONNER YOUNGBLOOD
SEP 09: ARMORS / SMOKE SEASON, PATTERNIST
SEP 11: ISKA DHAAF, WESTWARD, SEY HEY, MARTIAN CULT
SEP 12: UVLUV, BLACK LAB, SECOND HAT, MIA GRACE
SEP 13: AMERICAN COAST, COLD BEAT, OPALINE,
GALLOW HUMOR
SEP 15: KOSHA DILLZ, FREEMIND MOVEMENT,
BENJAMIN, SIAKI
SEP 16: RKDN, CITY ANIMALS
SEP 18: KNOWMADS, ALL STAR OPERA, BINSON
SEP 19: LEROY SANCHEZ 6PM
SEP 20: GGOOLDD
SEP 21: FROGGY FRESH, BIG O, HOUSE OF LEWIS
SEP 22: VAGABON, NNAMDI OGBONNAYA
SEP 23: FOUR YEAR STRONG, SEAWAY, LIKE PACIFIC,
GRAYSCALE, LIFE LESSONS 7:30PM
SEP 24: SLEEPING LESSONS, PANTHERMILK, GARRET WILLIAMS
SEP 26: HUNDRED WATERS, LAFAWNDUH, VHS VIC
SEP 27: TRISTEN, JENNY O
SEP 28: GABRIELLE APLIN
SEP 29: JAPANESE BREAKFAST, MANNEQUIN PUSSY,
THE SPIRIT OF THE BEEHIVE
SEP 30: VADAWAVE

METRO MUSIC HALL: 8PM DOORS

SEP 01: CRUCIALFEST AFTER DARK: STRFKR DJ SET,
CONQUER MONSTER, CIVIL LUST, AUDIOTREATS,
MARTIAN CULT 7PM
SEP 02: CRUCIALFEST AFTER DARK: LASERFANG,
GIRAFFULA, QUIET OAKS 8PM
SEP 03: CRUCIALFEST AFTER DARK: DOUG MARTSCH DJ SET,
THE HOUND MYSTIC, ANDREW GOLDRING 8PM
SEP 05: ALICE, IMAGE DOWN, STARBASS, RARE FACTURE,
DJ MORBID KITTY 7PM
SEP 06: PERTURBATOR, VISIGOTH, DARKLORD.
SEP 08: EXODUS, VILLIAN
SEP 09: BIG DIPPER, DJ SHUTTER, CARTEL CHAMELEON,
LONDON SKIES, WILLARD 9PM
SEP 15: STIFF LITTLE FINGERS, DEATH BY UNGA BUNGA
SEP 16: ZION I THE PERCEPTIONISTS, JABEE, THE OUTSIDERS
SEP 19: THE VIBRATORS, JAIL CITY ROCKERS, SEX ROOM
SEP 20: DEATH VALLEY GIRLS, LORD VOX
SEP 21: RIDE
SEP 22: ANDREW W.K.
SEP 23: GBH, THE CASUALTIES, PRESS GANG, UNION,
ENDLESS STRUGGLE 7PM
SEP 24: GET THE LEAD OUT 7PM
SEP 26: GOLDIE, J LAW B2B CHRIS WRIGHT, LOKI B2B STEEZ,
TINK FU B2B JULIETTE 9PM
SEP 28: ATLAS GENIUS, FLOR 6:30PM
SEP 30: WOLVES IN THE THRONE ROOM, PILLORIAN

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SEP26
ROOMFUL OF TEETH



SEP29
ONE-MAN STAR WARS TRILOGY

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