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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 28 • Issue #344 • August 2017 • SLUGMag.com

## CONTRIBUTOR LIMELIGHT

**Erin Moore – Senior Staff Writer, Copy Editor**

Since Erin Moore joined the *SLUG* writing team in February 2015 and the copy editing team a year later, she has brought her strong sense of style, expertise and impeccable taste—in writing, fashion, music and otherwise—to cover our local scene. Having written countless music pieces for *SLUG*, Moore weaves her words together in an expressive, descriptive and stirring voice, capturing the pathos and essences of her musical beats, which range from shoegaze and goth to dreampop and punk. The month, Moore writes on *SLUG Localized's Madge* (p. 7) and *Peach Dream* (p. 8). Moore recalls picking up an issue of *SLUG* shortly after she moved to Salt Lake in 2013, citing the magazine and its emphasis on local music as introductions to the community. Now, we're proud to have Moore as a *SLUG* contributor—her work continues to introduce and invite individuals and communities into our SLC scene.



**ABOUT THE COVER:** From unapologetic femmes to ornery animals, artist **Heather Mahler's** (p. 32) delightful drawings are a mainstay of the *Craft Lake City DIY Festival*. On this cover, Mahler equips her signature style—influenced by '90s anime, feminist punk art and more—to highlight Utah's creative spirit, reflecting the dreamers whom Craft Lake City celebrates and uplifts. View more work at [heathermahlerart.weebly.com](http://heathermahlerart.weebly.com).

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## LOCALIZED

By Erin Moore  
erin.moore313@gmail.com

Hot, late August nights are the perfect time for shows that buzz with energy, and that's exactly what will be delivered when **Madge's** electric noise-pop joins the surfy, summery garage rock of **Peach Dream** and opens **Dream Slut**. Needless to say, this will be one dreamy *Localized*, so come bask in the haze at *Urban Lounge* on Aug. 16. The show is 21-plus and free, thanks to our sponsors: *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*.

### MADGE

In the opening of her single "Red James," Madge, aka **Cat Leavy**, sings in a multi-plicitous, weevily voice, "I'm Madge, with the broomstick," before blasting off into a track that is driven by conflicting, layered beats and fuzzily bouncing synths, which convey the attitude of a pop song while dodging just around it with something more warped than pure pop. Anyone familiar with the work of Provo's **New Shack** knows that Leavy can weave a dreampop soundscape, and "Red James" indicates that her new project, Madge, will only prove this to be more true. It is not only this experience that has helped Madge come into existence, but that broomstick, too.

While Leavy describes her work in *New Shack* as pure, she says that Madge stems from and exposes a place of rawness. Leavy says, "In Celtic mythology, there's the goddess Maeve, the goddess of madness and creativity, and in modern folktales, she has become this witchy hag, this mischief-maker named Madge. I read about that years ago and kind of clung to it. [Madge] is the part of me that is angry and not necessarily well-spoken or refined." These descriptors come across pretty easily in "Red James," not just because of Leavy's wild vocals and lyrics, but because of its spur-of-the-moment creation and personal style. The song started off as an experiment in *Bone Shack Studio* (which Leavy runs with her partner, **Christopher Bennion**), where Leavy layered tracks until she got the final product. Of this production and its resulting sound, Leavy says, "I'm drawn to very hard-hitting beats, and in my studio, I work mostly with analog synths. I love the way they sound and the vintage idiosyncrasies that you get, the grittiness and sloppiness that come from vintage

and analog gear. I like poly-rhythm, combining time signatures, and if you listen to 'Red James,' you hear tons of beats coming in at different places. I think that when I make music, it references what I'm feeling in the moment."

It's always impressive to think about how for some people, like Leavy, expressing oneself in the moment means sitting down in a studio and not only laying down tracks but producing it all, too. Leavy mixed and recorded the whole thing herself, engineering everything. This skill stems from the combination of being exposed to the producing techniques of Bennion and *New Shack's* other half, **Eric Robertson**, as well as being self-taught. Starting off by messing around on Garageband years ago, Leavy has, for the past year, learned about audio engineering from **Women's Audio Mission's Sound Channel**, a program that provides interactive textbook information on the subject. Given this commitment and the fact that Leavy has a master's degree in Performance Studies, her life seems to revolve around music and learning more about it.

Having this expertise and hunger to learn is what helped Leavy start Madge. "I think this project has been in my brain for a long time," she says, "and recently, I've had the tools and the skills to realize it." Leavy's production skills and the birth of Madge seem to go hand in hand, especially since Madge is also representative of how far Leavy has come with those skills. Leavy says of the project, "I think I do kind of get the gratification of having complete ownership of

something, and also doing something that is letting people know a different side of me. I love the *New Shack* persona and the imagery there—I think it's very cool, but I think Madge is a little grittier, and I'm a lot more self-conscious about it. It feels good to have this part of me exposed."

Leavy's studio work exposes something else, too, and pushes back against it: the lack of women-identifying and nonbinary people in the world of music production. While Leavy loves her male-identifying studio friends, she still notes, "I just realized early on how insecure it made me feel to be around these people. I'm a pretty strong, forward, confident person, and this weird side of me comes out when I'm working with men where I become very deferential and second-guess myself ... but truthfully, I'm very smart, I'm very capable. I've learned all this very quickly." It's hard not to think of **Grimes**, who, after finishing her fourth album, *Art Angels*, posted a picture of her album's details, where she was listed as engineer. In a way, "Red James" feels like that sort of receipt: proof of Leavy's work, experience and strong creativity.

On July 29, Leavy will release *Fight or Flight Club*. The EP will vary in melodic and dreamy territories as well as more noise-driven ones. Wherever it goes, though, what will doubtlessly come across is Leavy's skill, the experience it conveys and why it matters.

Madge, aka Cat Leavy, crafts a pure and raw electronic pop that ventures between dream and noise.

# Madge

Photo: Gilbert Cisneros



## PEACH DREAM

**Sarita Ford**, flashing a hang-loose sign, says “I think, then and now, we’re still all about *having fun*.” The “then” is Peach Dream’s roots in *MedusaFest*, a show put on by *Studio Studio Dada* where individuals were scrambled randomly into bands before performing quickly constructed songs. Peach Dream were, according to them, one of the only groups to exist beyond that performance at *Studio Studio Dada*, and since that time a year and a half ago, they’re still the same band with a few minor changes to their beachy, catchy garage rock.

These changes come by way of experience. **Shelly Rose** explains that in the beginning, they were all too scared to play drums, and **Emma Lynn** adds that if you missed practice, your punishment was that you had to play drums. But after a year of writing and playing songs, Lynn says they’re all more confident, especially in the drum depart-

ment. Switching around instruments has become standard for the Peaches. It’s something that’s helped them all learn their instruments better and has become a part of their approach to making music. **Paula Bravo** says, “There doesn’t have to be this hierarchal structure to your band. Everybody can play whatever the fuck they want.” While they rotate out on obvious things like vocals, they’re also working with non-standard gear—that is, tiny stuff. Bravo beams about their tiny amps, and Rose expresses how much she loves showing up to venues with their tiny gear in tow. Ford adds that tiny gear is a little easier on the ears, too, describing the typical volume at venues perfectly: “Turn it down! I can feel the hairs in my ear canals flattening ... Like, stop.”

Smaller gear protects delicate ears and probably prevents tinnitus, but Lynn describes why using this kind of gear has been important for not only them but for others, too. “I think it’s also really important [that we] started out not really knowing what we were doing, and [that] kind of makes it more accessible for people,” she says. “You can have kind of crap gear and not know how to play

drums and still figure it out and make fun music.” Peach Dream’s music is fun and accessible, but as Rose points out, it can also be vicious. In reference to the song “Heck Off” (a stand-in title that Lynn kept for lack of a better one), Rose says, “You play that song for someone you want to make cry.” She adds that, though Lynn is the quietest member of the band, her songs are always the most deep-cutting. Peach Dream’s sound is bright and sunny, but listening to the lyrics reveals the tough and angry feelings beneath those garage-pop inclinations. Really, there’s nothing like a breakup to make a catchy song. Rose says, in at least half-seriousness, “I want people to drag their exes more often.” True to form, she says this while wearing her ex’s **Asking Alexandria** T-shirt—which, she dishes, is the one sung about in their song “Casionova.”

A mix of fun, ex-dragging and a lot of determination to learn and grow, Peach Dream are taking steps to not only drag more exes but also to put out more music and affect the scene around them. They’ve been working with **Bone Shack Studio**, specifically Cat Leavy, who recorded and mixed their self-titled EP, which resulted in a **Pixies**-like lo-fi sound that the Peaches loved. They’re also involved in the **Provo Punk Collective**, something they say has been rewarding for them and also for the male-dominated collective. Rose says, “I think it’s been helpful for both them and us that they’ve included us, because whenever they ask us to play a show, we ask them to try and find another band that’s not all guys. I think it’s helped them become more aware of how they organize shows and how they represent the punk scene.” Lynn shares a reason why this sort of awareness is important, saying, “I remember our first show at *The Underground* ... it was just a lot of really loud guy bands, and I remember [thinking], ‘Where do we fit in the lineup?’” Bravo, too, says that too much masculine energy can be uncomfortable for a bunch of non-male musicians because there’s a sense of having to prove themselves. They also point out that Peach Dream have three PoC members, bringing positive representation to the diversity-lacking punk scene.

At their heart, Peach Dream are punk. They are so open to and insistent on challenging norms. They are open to learning new instruments, encouraging vulnerability and playing musical chairs with those instruments so that each member has a shot at doing their own thing. But they are also open to new territory, citing the band they recently toured with, Reno’s **City Wolves**, as inspiration to learn more about technical pedals and amps. DIY, but not glued to its fuzz, Peach Dream will undoubtedly continue to bring their ultra-catchy songwriting skills wherever the fuck they want to.



Photo: Gilbert Cisneros

(L-R) It’s all glitter punk with Peach Dream’s Paula Bravo, Emma Lynn, Sarita Ford and Shelly Rose.

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UTAH MUSEUM OF FINE ARTS:

# REOPEN + REENVISION

By Kathy Rong Zhou  
kathy@slugmag.com

Since the building first opened over a decade and a half ago, the *Utah Museum of Fine Arts (UMFA)* is undergoing its most comprehensive permanent exhibition reinstallations. The museum has replaced the edifice's vapor barrier and has switched out the *UMFA*'s signature guava-orange walls for a deeper palette of vibrant greens and blues. The South Asian collection has changed rooms, now situated near a dedicated Chinese art gallery. New on-view objects are showcased all throughout the expanded floor space of the permanent exhibitions, alongside **Las Hermanas Iglesias'** interactive *ACME Lab* exhibition and **Spencer Finch's** site-specific *Great Hall Installation*, in which Finch circumnavigates the Great Salt Lake—using color. This Aug. 26 and 27, the *UMFA* will open its doors for a free two-day celebration of the museum's reopening—and reenvisioning.

Since closing in January 2016, the museum renovations offered a chance for the *UMFA* curators to delve into and expand their permanent exhibitions, pulling out never-before-exhibited treasures and finding opportunities for the collection to grow. For Curator of Modern and Contemporary Art **Whitney Tassie**, that meant confronting and unpacking one particular phenomenon in art history, museums and beyond: representation. Shocked to discover the statistics compiled by **Maura Reilly** in a 2015 *ArtNews* article (i.e., only 7 percent of works on view in the *Museum of Modern Art's* permanent collection were by women—in 2015), Tassie decided to take on Reilly's challenge to "reconsider the hegemonic narrative of art history," she says. She ventured into the *UMFA*'s permanent collection, anchored by two masterworks: **Yayoi Kusama's** *Infinity Nets* (1959) and **Helen Frankenthaler's** *Wizard* (1963). For the *UMFA*'s new modern/contemporary installation, says Tassie, "I decided to show only work by women."

Located at the top of the museum stairs, each work in the new modern/contemporary installation is a masterpiece of the *UMFA*'s permanent collection. "It's a pleasure to call attention to these artists," says Tassie, pointing to the significance of pushing for increased representation in not only a museum's traveling or temporary exhibitions, but also its permanent acquisitions. She notes the power behind **Judith Whitney Godwin's** gestural brushwork and **Signe Stuart's** experimentation with material and idea through sewn canvas and paint. Made from tire, **Chakaia Booker's** striking *Discarded*



Photo: @clancycoop

(Center, front to back) Angela Ellsworth, *Seer Bonnet* series (2010); Chakaia Booker, *Discarded Memories* (2008); Anna Campbell Bliss, *Celebration* (1985).

*Memories* sculpture dynamically twists and jags, referencing both human skin and throwaway culture. **Julianne Swartz's** intricate *Lace Skin Tear* lends an aural dimension to the installation: A layered, four-channel soundtrack eerily weaves through the gallery with tender words and sounds, spoken in several languages—foreign to some, familiar to others.

Plenty of local favorites are on show, too, including **Nancy Holt's** *Sun Tunnels*, the beloved colors and lines of **Anna Campbell Bliss**, and **Angela Ellsworth's** *Seer Bonnets* series, which references Mormon theology with bonnets made of pins—gorgeous and pearl-tipped on the outside, sharp and deadly within. **Jann Haworth's** *The White Charm Bracelet* equips raw canvas—typically reserved for the "high art" of painting—for a soft, "laughingly large" charm bracelet, "a female form of storytelling," says Tassie. "[Haworth] fits into the Pop Art movement, but expands it with a feminist narrative—something that was new to us, new to history."

Refreshingly, the *UMFA*'s installation includes women-identifying artists from all around the world, representing a multitude of media, styles, cultures, time periods, art movements and experiences. On the easternmost wall of the modern/contemporary gallery are depictions of women by three artists of color. British-Ghanaian artist **Lynette Yiadom-Boakye's** hazy oil painting, *Periphery*, is a contemplative glimpse of a person in a light-blue dress, facing away from the viewer. New Zealander **Yuki Kihara's** silent video, *Siva in Motion*, beautifully layers shots of

the artist performing a *Tavaluga*, a traditional Samoan dance. And in one of the *UMFA*'s newest acquisitions, *Soul Sister* (part of the artist's *Black Light Series*), **Faith Ringgold** subverts her art school education, which only taught her to render skin tones with white pigment. Instead, Ringgold adds black pigment.

Noting the somewhat revisionist nature of the exhibition, Tassie welcomes the complexities that accompany discussions of gender, identity, race and representation. "I have to unpack that women weren't allowed to study art, that women didn't have access to studios and materials, let alone an audience," she says. "I'm hoping this exhibition will help us to have these conversations, to unpack those ideas." Part of unpacking those ideas is making the museum as accessible as possible, empowering visitors to have their own interpretations and interactions with the art. In the exhibition labels and didactic texts, Tassie asks the viewer plenty of questions, which range from the more pointed "Why do art museums own more art made by men than by women?" to the broader "Who can be a woman?" In addition to incorporating Spanish-language labels alongside English ones in select galleries, the *UMFA* has furnished three spaces throughout the museum for visitors to recharge, process and learn more. One of the spaces is a reading nook located on the balcony near the modern/contemporary gallery, and will offer videos, interviews and further reading, from **Guerrilla Girls** texts to **Linda Nochlin's** seminal 1971 essay, "Why Have There Been No Great Women Artists?"

"We still have so much work to do," says Tassie. "The priority, for me, is to have a collection that reflects the diversity of artmaking that is happening now."

For more information, visit [umfa.utah.edu](http://umfa.utah.edu).

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When I worked in downtown Salt Lake City years ago, my best friend was an Indian restaurant. *Star of India* was always there for me on bad days. Their lunch buffet was perfectly suited for stress eating, stocked full of vegan comfort food. I'd return to the office much happier and ready to tackle the rest of the day.

*Star of India* has been around since 1990. Fans of the Indian restaurant have fond memories of their old location Downtown. Bollywood movies played in one area of the restaurant, and colorful murals covered the walls. The staff was genuinely friendly and the food superb.

Driving to work a few months ago, I noticed a sign for *Star of India* inside the Ramada Inn on North Temple. Did I manifest a new location for my old restaurant BFF? If that's the case, you're welcome.

Serving Northern Indian fare, you'll find plentiful vegan and vegetarian options on the menu. (Don't worry; I'll get to those in a minute.) For omnivores, there's everything from Chicken Tikka (\$15.95), marinated in yogurt with mild spices and cooked in the tandoori oven, to my husband's favorite, Lamb Vindaloo (\$14.95): cubes of lamb served in a spicy garlic sauce with cubed potato.

The lunch buffet is well worth the \$11.95 you'll spend. It's available Monday through Saturday, 11 a.m. to 2 p.m. There are usually at least eight entrées, half of which are vegetarian. Options change daily, and I've never been disappointed. As for carbs, there's plenty. Naan, a thin bread cooked in the tandoori oven, is handy for sopping up curry. Jasmine rice, brown rice and a tasty vegetable noodle dish with tofu are always on the buffet. Fried goodies like pakora (small vegetable fritters), stuffed jalapeños or samosas make an appearance, depending on when you visit. Finish your plate with hot sauce, chutney and mint sauce. Orange slices serve as a palate cleanser, which is helpful if you're determined to try everything. Dessert is usually kheer, a sweet rice pudding.

As much as I dig the lunch buffet, ordering off the menu is even better. Start with Vegetable

(\$11.95) is vegan. The coconut cream adds to the luxurious, silky texture. The unique flavor comes from onion, tomato and Indian spices like cumin, coriander and turmeric. Served with Jasmine rice or naan, eating this curry is pure bliss.

Saag Paneer (\$11.95) is a classic vegetarian Indian dish. It's decadent, rich and velvety, with cubes of homemade paneer cheese in a thick spinach sauce. Mellow flavors of garlic and garam masala allow the fresh cubes of cheese to take center stage.

Chana Masala (\$10.95) is hearty, loaded with tender chickpeas and tomatoes with a tangy sauce that will grab you by the tastebuds. I've eaten plenty of Chana Masala in my time, and I enjoy *Star of India*'s the most. I can identify garlic, chili, tomato, garam masala and ginger, but there's something unique about the deep flavor of the sauce. I opt for naan to accompany this dish—it's fun to scoop up the garbanzo beans with bread.

For dessert, try the Gulab Jaman (\$3.50). The delicate orbs of deep-fried pastry are made with housemade cheese and dressed in a sweetened syrup. They will melt in your mouth. I enjoy this dessert because it's neither heavy nor cloyingly sweet. If you're lucky, you'll find this dessert on the lunch buffet.

*Star of India* serves beer and wine, but I'd suggest a cool, frosty Mango Lassi (\$4) to pair with your meal. Tart and sweet, this fruit drink is made from yogurt and fresh fruit and is a perfect counterpoint to the heavy flavors.

One of my favorite things about the new *Star of India* location is the ease of ordering take out. Just go on their website to place your order and pay, and then run into the restaurant to pick it up. Parking is easy, and the food is neatly packaged in plastic containers.

I miss the Bollywood movies and the murals of their old location downtown, but it's the food and the family behind *Star of India* that make this restaurant shine. I'm happy to say that those two qualities have not changed a bit. I'm looking forward to spending many lunch hours here and bringing home takeout for years to come.



You can't go wrong with any of *Star of India*'s Northern Indian fare, paired with a sweet, frosty Mango Lassi. Pictured: Vegetable Samosas and Chana Masala.

Photos: Talyn Sherer

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# THE 9<sup>TH</sup> ANNUAL CRAFT LAKE CITY

# DIY Festival

Local Makers, Builders & Dreamers

The 9th Annual Craft Lake City DIY Festival®, in its second three-day incarnation, takes place Aug. 11-13, starting at noon each day at the *Gallivan Center*. The festival continues its celebration of local makers, builders and dreamers, and Craft Lake City's mission to elevate Utah's creative culture through science, technology

and art resonates with *SLUG Magazine*. You can view the full list of participants and other festival details on [craftlakecity.com](http://craftlakecity.com). Meanwhile, we continue our conversation with performers, craft foodies, DIY engineers, artisans and vintage vendors in the vignettes that follow.

Photos by John Barkiple

## PERFORMERS

If you haven't been bitten by any inspiration lately, the *Craft Lake City DIY Festival* is definitely a good place to sniff some out. Local rapper Jef Doogie will be performing at the festival for his fourth year, bringing a special sort of contagious DIY sentiment to the stage: truthful and heartfelt.

His sound and persona tell anyone paying attention that he is the type of artist who has been through it, keenly observed his surroundings, taken astute notes and kept his head up. He's ground it out on his terms while putting out some of the most honest and hopeful lyrics local hip-hop has to offer, which isn't a terribly common trait among those in the genre.

"Life is beautiful, and I'm a cup-half-full type of guy," Doogie says, "so I choose to focus on the positive."

As with many likeminded vendors, performers and artists at the *DIY Fest*, Doogie is excited to be sharing the passion he has for his chosen trade and equally excited to witness that same passion exude from everyone

else who will be participating. "Not only do I get the chance to share my craft, [but] it also gives me the opportunity to connect with and observe other folks doing what they love," he says.

In addition to his encouraging lyrics, one can expect to witness a lively show filled with tales of genuine experiences and a truly authentic human being's response to them. Doogie writes about what he knows and what he thinks, and he knows small-community values. At a festival celebrating a self-starting culture where creatively unconventional creators take center stage, Doogie is right at home. "It fits with who I am because of what it represents," he says, "local talent, creativity and entrepreneurship."

While at the festival, be sure to catch Doogie's set on Sunday, Aug. 13, at 3:30 p.m. on the *90.9FM KRCL Stage*. You'll probably catch some encouragement in the process.

—Billy Swartzfager

IG: @jefdoogie



Jef Doogie

## Hoofless

(L-R) David Payne, Halee Jean and Michael Nebeker.



Hoofless are a local trio consisting of **Halee Jean** (cello, vocals), **Michael Nebeker** (violin) and **David Payne** (drums). The trio makes long, drone-based compositions that sound as much like **Arvo Pärt** or **Ben Johnston** as they do **Godspeed You! Black Emperor** or **Om**. Atop these slow builds and dissonant clusters sits Jean's distinctive and passionate voice, often screaming her lyrics in a raspy tone.

Though they seem progressive, Hoofless' pieces are never written out. "We adhere to a general structure with very specific parts, but each part is subject to change at any time, either by choice or accident," says Jean. "It's the process of music-making rather than the product that concerns us, and the only way to fully appreciate the process of Hoofless is to be present at a live show."

As such, Hoofless' live performances are an electrifying experience. At a recent performance at *Diabolical Records*, the band donned plastic animal masks and played one continuous set. Jean's cello loops built on top of each other in both harmonious and grating ways, accompanied by Nebeker's sliding

violin and Payne's sometimes-subtle and sometimes-booming drumming.

For Hoofless, the DIY community—and by extension, the *DIY Festival*—offers an important space for these live excursions. "Authentic and caring communities void of judgment or monetary gain at the expense of creativity," says Jean, are something that Hoofless thrive on. Especially in the current popmistic, capital-searching industry, esoteric bands like Hoofless depend on underground and driven communities for support.

Further, Hoofless hope to provide for these spaces just as much as they benefit from them. "We more or less wear our hearts on our sleeves in front of people, not only in order to get it off our chests but to allow a space for emotional vulnerability," Jean says. The intimacy of acoustic instruments, Jean's arresting vocals and the almost sacred quality of Hoofless' music allow audiences to become enveloped in the sound and performance rather than merely to observe casually. Catch Hoofless' live performance at the festival at the *SLUG Mag Stage* on Saturday, Aug. 12, at 1 p.m. —Connor Lockie

[hoofless.bandcamp.com](http://hoofless.bandcamp.com)

## PERFORMERS

## PERFORMERS

Intra-Venus & the Cosmonauts are **Scott M. Stringham** (vocalist and guitarist), **Barret Ogden** (bass), **Peter Jones** (keyboard), **Felix Desposorio** (drums) and **Kevin Maynard** (guitar), who replaced the original guitarist, **Josh Ogzewalla**, in 2015. Most of the members had been friends and involved in numerous musical projects together since junior high school. They all share a similar taste in music, and it's apparent in their material. Influences such as **Joy Division**, **Bauhaus** or **Bowie** mix in with the styles of **Kraftwerk** or **The Velvet Underground**. Intra-Venus & the Cosmonauts also show off little twists with nods to **Black Sabbath** or **The Cure** with some **Black Flag**-styled hardcore—quite the unique concoction.

In 2014, Intra-Venus & the Cosmonauts released *Forgotten Stars*, which was produced by **David J** of Bauhaus and **Love and Rockets**. They say, "An opportunity presented itself to us wherein we could engage David to play at a house party. We hired him, and he showed up and played a show

with us in Scott's living room. We were officially freaking out." The next day, they asked J if he'd be willing to produce *Forgotten Stars*. Without any hesitation, J agreed. After sending J some demos and getting feedback, Intra-Venus & the Cosmonauts convened at *Red Light Studios* in SLC. The recording process lasted three weeks, resulting in an album and a lasting friendship with J.

After *Forgotten Stars* came out on Dec. 9, 2014, Intra-Venus & the Cosmonauts released the single "Sea of Dreams." This single was a tribute to Ogzewalla who, sadly, passed away from cancer in April 2015. Since then, Maynard joined the group, and they have been working on new material for a follow-up LP. While waiting for that album to drop, be sure to check them out at the *Craft Lake City DIY Festival* at 5 p.m. on the *SLUG Mag Stage*. With regard to their performance, they say, "We are going to cram all the energy and experience of our 90-minute headline show into a shorter festival set."

—Nick Kuzmack

[intravenusandthecosmonauts.bandcamp.com](http://intravenusandthecosmonauts.bandcamp.com)

(L-R) Barret Ogden, Kevin Maynard, Brigham Bastien, Peter Jones, Felix Desposorio and Scott Stringham.



Intra-Venus & the Cosmonauts



## Argentina's Best Empanadas

Ana Valdemoros



For Ana Valdemoros, food has always been a gateway to adventure. A native of Argentina, Valdemoros developed a fond attachment to the empanada, a savory hand pie that can be stuffed with all manner of tasty fillings. "Empanadas were something that I loved to make for myself and friends," Valdemoros says. "As an international college student, my friends encouraged me to start selling empanadas." Based on that bit of encouragement, Valdemoros founded *Argentina's Best Empanadas*, a cozy little spot just off 200 East in downtown Salt Lake—which just so happens to be celebrating its first anniversary this year.

In addition to running her own business, Valdemoros co-founded the restaurant incubator *Square Kitchen* with **Tham Soekotjo** of *Comfort Bowl*. "Because Tham and I both have small food businesses, we know what it's like to work after hours in over-crowded kitchens," Valdemoros says. "Square Kitchen provides the services that businesses like ours need. We want to be a resource for all those that are thinking about starting a food business but don't know where to start."

Valdemoros is no stranger to Craft Lake City, having previously worked with the organization to host empanada-making workshops. "Teaching workshops was such a great opportunity for me, and I am very grateful to Craft Lake City for encouraging me to do this," she says. "I enjoy the workshops so much—we get to know each other, I get to share my background, and also learn from many attendees that have been to Argentina."

During the *Craft Lake City DIY Festival* this year, those in attendance can expect to get a taste of Valdemoros' most popular empanada flavors, such as the citrus-kissed Lemon Beef Empanada and the vegetarian-friendly Spinach Feta Empanada. Valdemoros has also teased at the possibility of bringing an as-of-yet unveiled empanada flavor to this year's festival. Because of their clean and compact appearance, empanadas are an ideal food for festival-goers at the *DIY Festival*. Outside of the festival, empanada fans can visit Valdemoros at the *Downtown Farmers Market* each Saturday or visit the *Argentina's Best Empanadas* storefront at 357 S. 200 E. —Alex Springer

[argentinabestslc.com](http://argentinabestslc.com)

CRAFT

FOOD

At this point in Salt Lake's culinary evolution, we have a solid representation of Middle Eastern cuisine. I can think of at least five restaurants along the Wasatch Front that do a fine job of exploring the nuances and flavor profiles of countries like Iran, Iraq and Sudan. What most Western diners don't know is that the desserts from these countries are just as flavorful and enticing as their lunch and dinner offerings, but Middle Eastern bakeries are a bit harder to track down. However, thanks to some help from Spice Kitchen Incubator, Chef **Saadiyah Hassan** of *Ashikat Kitchen* has been popping up at farmers markets and other community events, creating more awareness of these Middle Eastern desserts. Hassan spent her childhood in Jordan and Iraq, where she recalls cooking and baking with her parents when she was 8 years old. "My grandparents passed their passions and talents through my parents and then to me," Hassan says. "My parents gave me a lot of experiences, and I thank them for this."

Middle Eastern pastries and desserts are of a different breed than the beloved

sugar bombs that Western diners have come to enjoy—texture often takes precedent over sweetness. Hassan's menu is based on bringing both worlds together to create something original. "I take a lot of care creating a dish and making things look beautiful on the plate," Hassan says. "I can make familiar dishes feel and taste unique by including different ingredients and putting a new spin on them." Attendees of Craft Lake City's *DIY Fest* can expect to see Hassan's trademark Bird's Nests, which consist of thin noodles rolled into a crispy, golden brown bed to nest some pistachios. She then drizzles the pastoral creation with a homemade lemon syrup and honey. Hassan is also known for her Magic Cupcakes and Turkish Doughnuts, which blend the easily recognizable desserts with Middle Eastern flavors like cardamom and rose water.

*Ashikat Kitchen* is currently accepting catering orders via Spice Kitchen. In addition to her appearance at Craft Lake City's *DIY Festival*, you can catch Chef Hassan at *Wheeler Farm* every Sunday until October. —Alex Springer

[facebook.com/ashikat.kitchen](https://facebook.com/ashikat.kitchen)



Saadiyah Hassan

Ashikat Kitchen

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Ingrid Calame, #233 *Drawing (Tracings up to the L.A. River Placed in the Clark Telescope Dome, Flagstaff, AZ)*, detail, 2006, colored pencil on Mylar, purchased with funds from The Paul L. and Phyllis C. Wattis Fund, UMFA2006.44.1.



## Rest 30 Records Video Game Division

David Payne



Music is rarely the foundation for a video game. Usually, games license or commission their music, but *JPO in SLC* does the opposite. David Payne of Rest 30 Records is finishing his first original game built around the music of his brother's band, the **Joshua Payne Orchestra**. As one of its members, David wanted to recreate the dreamy experience of playing with the band through Salt Lake's forgotten places. "From 2009 to 2013, Joshua Payne Fearlessly Led the Group," the intro reads. "The Joshua Payne Orchestra. This is their story ..."

You play as David's brother, Joshua—represented by a polar bear. The nine-piece orchestra bellows as you, the polar bear, move through a glittery Salt Lake, shooting down drones and flying metal beasts. "The game is an exaggerated documentary," says David. He remembers, "We would play weekly at midnight ... in places where we felt the cops wouldn't shut us down—alleys, pavilions, garages and under bridges that we felt were neglected enough." Each night, the band attracted loyal crowds ranging

from 10 to 60—unpredictably. In the game, lasers appear unpredictably, instead of crowds. The gameplay complexity sits in for the artistic challenge and courage of onstage performance. "The gameplay is tailored in many different ways to reflect the experience of playing with the group," says David.

But while it may exaggerate in its gameplay, *JPO in SLC* is still a journal of the band's emotional journey. "I was trying to convey, utilizing the shmup genre, how in-the-moment, how fearful, how vulnerable and how emotionally and physically difficult it is to perform music," he says.

Made using a third-party software, this is potentially just the start for Payne, who plans to continue game development if *JPO* wraps up well. *JPO in SLC* will be available to play in cabinet at the *DIY Fest STEM Building* for free. Think of it this way: Rest 30 Records' first game is unlikely to be its last—be there for its first. —Parker Scott Mortensen

rest30.com

DIY

ENGINEERS

Softwire Synthesis, the company founded by **Lance Iden**, specializes in constructing analog synthesizers. Iden will be showing off his work (as well as a new, visually engaging artistic gadget) in the Craft Lake City *DIY Fest* STEM building.

Craft Lake City is important for Iden in terms of exposure, but he also values the opportunity to educate. Given the complicated appearance and high cost of modular synthesizers, many people who are interested in synths have to fantasize or sit in confusion in front of the knobs, wires and switches. Iden's *DIY Fest* booth aims to subvert these barriers, offering demonstrations and trials of some of his synthesizers, giving curious minds some informed guidance. "I find that having someone who is able to show and explain the functions of a modular synth greatly speeds up that person's ability to make the types of sounds that they're after," he says, hoping to provide a steppingstone for musicians.

Iden is heavily interested in the mixture of the arts and the STEM world. Outside of the simple merging inherent

in building an instrument, Iden notes even more specificity in each part of the process. "To me, combining the integrated circuits, resistors, capacitors and potentiometers into a cohesive circuit is the STEM side, and the merging of those parts on a PCB (printed circuit board) is where the art is." A printed circuit board is the neat, concise way of connecting and organizing patches, a miniature electronic puzzle. "It's just like painting a picture," says Iden. "You start with a blank canvas that mirrors the design of the user interface and then let the paint (the electrical current) flow."

Making things precise is a must for Iden, not only in design but also in function. "The circuits are designed to have the largest amount of flexibility, range and control. This can often lead to a wide range of sound possibilities that a musician must learn to tame." Taming the sound accurately describes how easy it is to let these instruments run amok, but Iden's user-friendly booth allows untrained minds to step into the world of synthesizers. —Connor Lockie

softwiresynthesis.com



Lance Iden

Softwire Synthesis

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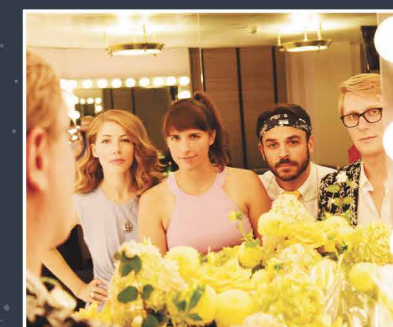
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Ella Mendoza makes resistance art, born from immense power and healing. A self-taught illustrator, Mendoza brings their work to life with bold strokes and bright color. "The themes of my work are liberation and representation," they say. "I want to make the art that I wish I had growing up." A first-time *DIY Fest* artisan, Mendoza is one of five vendors selected for Craft Lake City's inaugural Community Inclusion Program, which endeavors to support creators from traditionally marginalized communities. In addition to selling their paintings, stickers, buttons and more, Mendoza will premiere their newest zine, *POC in SLC*, which compiles local business owners and crafters of color.

Mendoza has been drawing all their life but began exploring the digital art realm two years ago. "[My people] create fast and loud and somehow manage to make colors express not just our happiness," they say, "but our sadness and our anger." Mendoza first sold their art in 2015 at a fundraiser to reunite Mendoza with their mother. "To create art is to create media, culture, a physical testament

to your dreams," says Mendoza, "and as an undocumented, brown, queer femme, I forgot to dream for some time." Reuniting with their mother reminded Mendoza of their roots: "[My mother] reminded me that yellow was a color, that sunshine was real. ... I started drawing people flying—flying over borders, over chains, and breaking free." In Mendoza's favorite piece, *Kullisara*, they depict with curved strokes a person with blue braids, levitating, as vibrant purple corn is born from their body. "[*Kullisara* is] based on my grandmother," says Mendoza, "and on all indigenous women who feed their families, who summon food from nothing, who continue to create and give birth."

In addition to their art, Mendoza is focusing their efforts on **Roots of Autonomous Resistance**, a PoC collective for direct action, art builds and more. "It is a labor of magic to be alive as a Queer and Trans Person of Color in this state," says Mendoza. "I don't know where I would be without my community. ... We're problem solvers, we're innovators, we're healers, we're makers." —Kathy Rong Zhou

ellita.net

ARTISANS

ARTISANS

Whimsical, fun and comforting, Laura Frisk brings her own brand of quirk to Salt Lake City's art scene. After obtaining her BFA in painting from *Utah State University*, she found her niche in woodblock printmaking and illustrating. "I find a lot of inspiration from things like children's books, cartoons and anime," says Frisk. "I feel like that's why I enjoy drawing in a whimsical hand and woodblocking simple shapes. There are usually small parts of a film or a piece of music or a page in a book that light me up and speak to me in a way that I feel understood or like something is made clear to me. I like being able to communicate and connect with people, and hopefully create the same feeling for them."

Frisk's art isn't only fun to look at—a lot of it is meant to be completely functional, too. By making her own pillows and wall hangings, she brings something special into the realm of home decor. "I like the idea of functional art," she says. "There is something special and personal about

having something in your home that you know was made in a small batch by hand, by one person, rather than buying something from a big store where you know millions of other people have that same item and you don't know where it came from. I love seeing people interact with my textile work." By depicting sweet creatures, whether it's a fox, dragon or even a smiling ginger root, there's certainly something anyone can connect with in her shop. "Animals have a way of comforting us and loving us that is free of judgment, which can be what we need most sometimes," Frisk says.

Although this is Frisk's seventh year participating in the *Craft Lake City DIY Festival*, she's excited to see other artisans and what they have to offer. "I love meeting other artisans and always come home with a huge haul of amazing things," Frisk says. "It is awesome seeing people interact with things I make. My cheeks always hurt at the end of the day from smiling so much." —Zaina Abujebarah

etsy.com/shop/LauraFrisk

Ellita

Ella Mendoza



Lillie Jayne

Mya Bateman

& Emery Lloyd



"We have known each other since second grade, and have always wanted to be entrepreneurs!" says Emery Lloyd of her Lillie Jayne embroidery business partner, Mya Bateman. The 14-year-old duo will be first-time participants in Craft Lake City's *Kid Row*, a new section of the *DIY Festival* dedicated to giving young artisans an opportunity to sell and share their art among the seasoned pros as well as other emerging creatives.

Lillie Jayne began on March 14, 2017, and features colorful, quirky embroidered designs such as cactuses, hang loose signs and even a balloon animal dog. Lloyd says, "What inspires our embroidery designs are our personal styles, current seasons, the latest fashions and our artwork," adding, "Lillie Jayne began because we love design and wanted to share it with friends and family."

The pair works with an embroidery machine to create their designs, though they see their process through from beginning to end by drawing up designs, sewing, packaging and

delivering their products to customers. The creation time can vary based on the intricacy of the design, but each garment is in the hands of the artists for at least an hour.

"My mom always told me that I might like embroidery," says Lloyd, "so one day, we bought all the supplies needed to hand embroider. I loved it so much that for Christmas, my parents bought me an embroidery machine. I loved that even more and enjoyed putting my own designs into my machine as well! I have now been an embroidery artist for about a year, and it is one of my favorite hobbies."

As of yet, they've not taken any custom orders, but Lillie Jayne is open to doing so—be sure to stop by at the *DIY Fest* if you'd like to put in a request and see their current stock of goods. Lillie Jayne are looking forward to meeting new vendors, growing their business and representing their personal styles during the course of the festival. *Kid Row* will be held Saturday, Aug. 12, from noon to 4 p.m. —Kia McGinnis

IG: @lilliejayne

ARTISANS

ARTISANS

Structured and playful all at once, Neuer Geist's mission is to innovate and create without losing the "glory of the past." Brighton and Derek Ballard both bring their artistic abilities to the table and join creative forces to create pieces like prints and patches, as well as menus and other graphic design gems, tailored for local businesses. All are showcased on their website.

"We're lucky to have found each other," Brighton says. "Derek would painstakingly reproduce the logos of favorite bands and save bits of packaging or product tags that he thought were interesting, and I drew and painted constantly." Their creative roots led to the inception of their brand. "Derek's aesthetic is very clean, precise and calculated, while mine is more loose and suggestive," says Brighton. "We help each other through the process of creating. We're constantly talking about the business, giving each other feedback, helping each other with a sketch or an idea."

Their inspiration not only comes from time and industry but also by reinterpretations of things that are already established. "Our name, Neuer Geist, comes

from a German saying, '*Neuer Geist im Alten Mauer*,' which means 'new spirit in old walls,'" Brighton says, "It basically means breathing life into something existing without losing the glory of the past. I think that's what inspires us most, the history of what came before and how we interpret it."

Some of Neuer Geist's pieces are also inspired by pop culture. Specifically, they've gotten the chance to participate in a few group gallery shows focused on the work of **Wes Anderson**, the **Coen Brothers** and **David Lynch**, which are showcased in their online shop. Their portfolio, also available online, is full of different projects, including work done with a handful of local businesses like *Painted Temple Tattoo*, *Black Thumb Tattoo* and *Blue Poblano*.

The duo will be attending the *Craft Lake City DIY Festival* with the intentions of meeting new people and supporting their community. "Art can be such a personal and insular expression, and banding together is revolutionary," Brighton says. "We hope to see lots of new faces at our table this year." —Zaina Abujebarah

neuergeist.com



Brighton Ballard

& Derek Ballard

Neuer Geist

Laura Frisk

Laura Frisk Art



If you're a vintage lover in Salt Lake, chances are you've come across the irresistible retro goods from *Copperhive Vintage*. Originally operating out of their 1962 Shasta trailer and under a different moniker (*Parchment & Pallet*), Jacqueline and Logan Whitmore have moved into a much larger, permanent, brick-and-mortar store in Sugar House (2219 S. 700 E.), filled with enough clothing, dishes, housewares and odds and ends to make a nostalgic heart flutter. There's even a bonus shop in the back of their store, *Bad Taste Vintage*, that features VHS tapes and plus-size vintage among other gems.

Jacqueline describes their aesthetic as "a kind of romance between mid-century, kitsch and oddities." *Copperhive* got its start organically: When the Whitmores found that their personal collection was growing too large to contain, they decided to try their hand as vendors. Their vibrant personalities and taste in items have allowed them to become shop owners and active participants in the Salt Lake vintage community. Their daughter, **Story**, can often be seen helping

her parents at the shop, along with their bull terrier, **Bowie**. In addition to being an entrepreneur, Jacqueline is also an advocate for plus-size, body-positive fashion and has a radiating, welcoming energy that all visitors to the shop will remember.

Thinking about the future, Jacqueline adds, "I think the next step for us is to continue to strengthen our roots in Sugar House. We'd love to get into more styling, including lookbooks and blogs—ways to incorporate vintage relics into modern lifestyles."

A veteran of the local vintage scene and its markets, Jacqueline especially loves Craft Lake City's *DIY Fest*. "It's not often that you can meet the people that are making and curating their goods all in one place," she says. "It makes for such a magical setting—a local-vore dream weekend!" Whether you stop by their shop or scout them out at the *DIY Fest*, you can expect no less than handpicked, one-of-a-kind goods popping with plenty of color. (Look for the trailer!)  
—Kia McGinnis

[etsy.com/shop/CopperhiveVintage](https://etsy.com/shop/CopperhiveVintage)

## VINTAGE

## VENDORS

### Copperhive Vintage

Jacqueline &

Logan Whitmore



Abraham

von Waffles

trashpaca

A self-proclaimed trashy romantic, Abraham von Waffles describes his vintage finds this way: "My aesthetic is somewhere between *Coraline*, **Miyazaki** and **Wes Anderson**, with a heavy helping of **Jared Hess** (*Napoleon Dynamite*). Basically, my aesthetic is indie witch caught in a mellow pastel world of denim." Heavily influenced by film, Waffles feels that his outfits are a language that speak to those around him. He's spent most of his life refining his taste in clothing by curating his own personal thrift collection and even working at a consignment shop for several years.

Referencing his family and many childhood memories of thrifting and upcycling, von Waffles says, "As much as I would love to attribute my inspiration to all of that, to be completely honest, I started thrifting because I was poor, broke and homeless." Happily, his online vintage shop, *trashpaca*, is now a year old and over 220 sales deep.

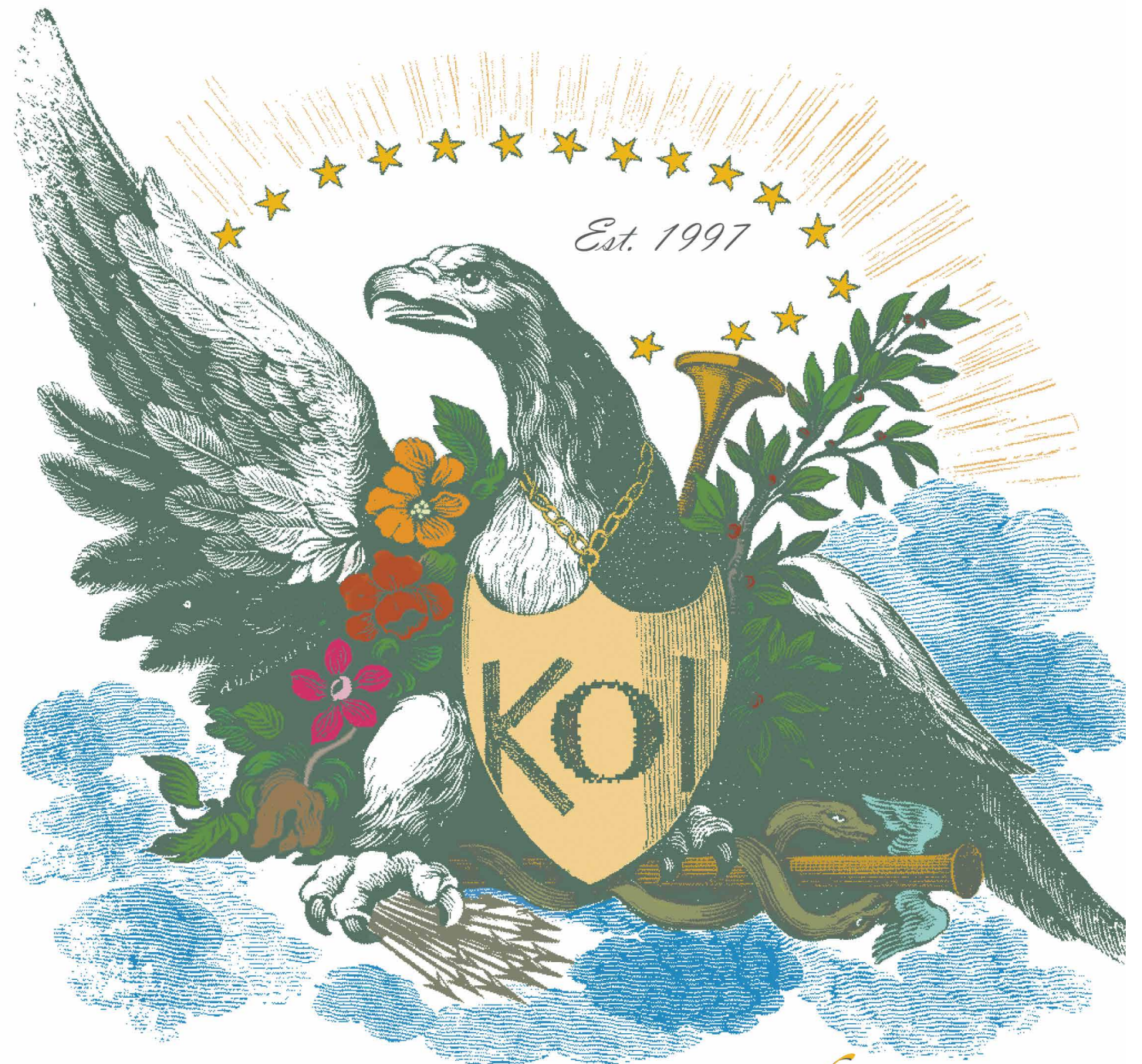
Von Waffles explains that the name *trashpaca* is a melding of two of

his favorite things: trash and alpacas. Though it seems offbeat, there's a valid explanation for the juxtaposition. Trash is often considered to be of no value, and even repulsive, to many people. Alpacas, on the other hand, are warm, inviting and have an air of magic about them. Von Waffles hopes to present "trash" in a new light and make it just as alluring (and stylish) as an alpaca's fur. In addition, he enjoys the imagery of being someone who quite literally packs around trash for a living.

Track down *trashpaca* at the *DIY Fest*, and you'll find handpicked denim and pastel goodies (think Barb from *Stranger Things*), as well as art, stickers, enamel pins, hats and tote bags, all designed by von Waffles. He adds, "I want *trashpaca* to be more than just another vintage shop—I want it to be a sort of world that people can immerse themselves into. I want people to buy shit from me that is classic and that they can literally pass on to other little freaks that want to be rad until they're old A.F."

—Kia McGinnis

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# THE MEN BEHIND THE LENS

## @FLATSPOTTER

Deng Tear, bigspin. || Photo: Niels Jensen

**Words by**  
**Steve Goemaat**  
***stgoemaat@gmail.com***

**Photos by**

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---------------------------------------------------------	----------------------------------------------------------

In the social media age, content is literally always at our fingertips. Platforms like Instagram, Twitter and Facebook make it simple to see what your best friends, idols and favorite stalk subjects are doing at all times. When it comes to skateboarding, Instagram's skateboard content is mind-boggling. If you are a Utah local skater, chances are that you are part of the 33,100-plus people following *@Flatspotter*. An organically grown and natural evolution that came from the love of skating and videography has become one of the biggest and (in my personal opinion) best platforms to see your favorite local skaters at their favorite local parks, absolutely killing it. Mastermind of the lens **Dustin Hill** and longtime friend and business partner **Bryce Parkinson** are the enveloped whole that is *@Flatspotter*. While Hill takes the cake on the filming, Parkinson is the man behind the scenes pushing fresh wood, wheels, soft goods and whatever other items the duo can dream up. What started as a platform to upload videos and get the community hyped is now a killer team of rippers (pictured here), a line of skate products (available at your favorite local shops) and an engaging and active community with which to share skateboarding. *@Flatspotter* was born out of love and thrives on that love—the duo agrees that it's something skateboarding needs more of.

**For the full interview of @Flatspotter and more photos, go to *SLUGMag.com*.**



(L-R) Bryce Parkinson and Dustin Hill.  
Photo: Niels Jensen



Dustin Hill, footage check. || Photo: Sam Milianta  
SaltLakeUnderGround 25



Shylio Sweat, crooked grind. || Photo: Niels Jensen



Bryce Parkinson, madonna. || Photo: Niels Jensen



Matt Fisher, smith grind kickflip. || Photo: Niels Jensen

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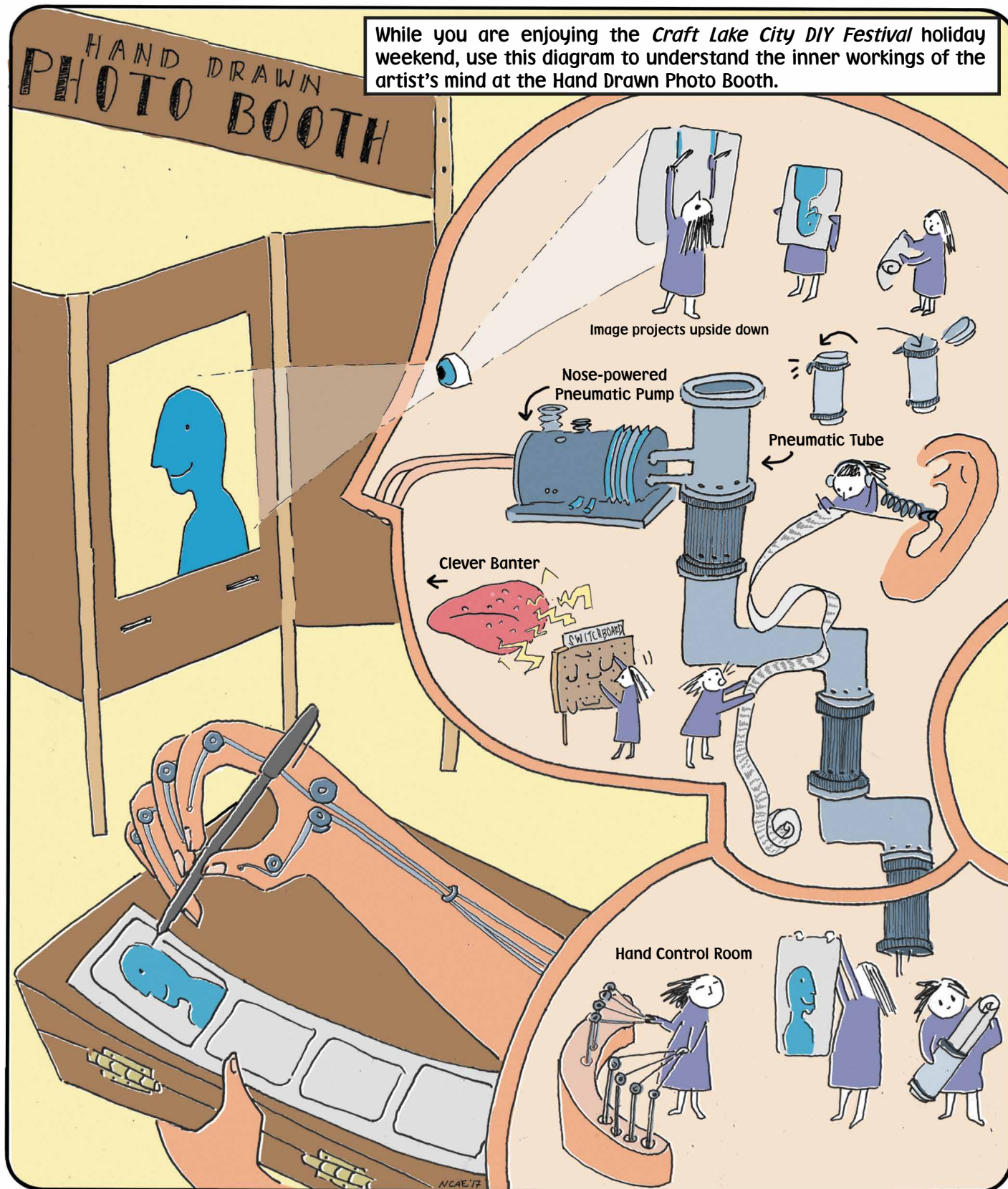


# SLUG

Craft Lake City DIY Festival

## holiday comix

by Natalie  
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# CRUCIAL FOR UTAH

## CRUCIALfest 7

By Ali Shimkus  
alishimkus@gmail.com

Homegrown and Utah-centric, Salt Lake's *Crucialfest 7* takes place in downtown Salt Lake from Aug. 31 through Sept. 3. Headliners include **The Growlers**, **STRFKR**, **Aesop Rock**, **Minus the Bear**, **Built to Spill** and **Baroness** (to name a few). With an array of affordable ticket options, *Crucialfest 7* promises an exciting lineup at *The Gateway*, with an impressive array of local bands, nightly performances, and DJ sets at *Metro Bar* and *Urban Lounge*.

**Jarom Bischoff**—who has led the efforts behind *Crucialfest* since its inception with help from his wife, **Tiffany Bischoff**—has teamed up with **S&S Events**, headed by **Will Sartain** and **Lance Saunders**, with **Nic Smith** overseeing Marketing and Administration, to make *Crucialfest 7* the biggest *Crucialfest* yet. As a result, the lineup for *Crucialfest 7* is packed with artists from a wide variety of genres while still giving a voice to local bands. "I think that with the collaboration [between Jarom and S&S], we ended up with a pretty balanced lineup that speaks to different people at the same time," says Jarom. For Jarom and S&S, maintaining *Crucialfest's* reputation for showcasing a balanced mix of local bands and national acts was just as high of a priority this year as it has been in years past. "The lineup being half locals makes it Utahn," says Jarom. "There's really not another festival anywhere that I know of that has such a heavily locally represented portion. The bands that we book are bands that we'd like to think people in Utah will really like." The addition of Sartain and Saunders has

added a new musical perspective to *Crucialfest 7*, giving the festival a more diverse lineup than in years past, with both the national and local acts coming from varied genres such as electronic, indie and hip-hop as well as the usual harder-rock fare. Smith says, "The locals that we have this year, each of us are a fan of at least one of them, and most of them are currently playing a lot of shows here in Salt Lake."

Giving local bands a platform to share the stage with national acts such as The Growlers and STRFKR is something that Jarom has always aimed to achieve through *Crucialfest*, while S&S has always ensured that touring acts have a place to play whenever they come through Salt Lake, making Salt Lake a nationally renowned music destination. "Without getting a foothold in Salt Lake, it can be pretty hard for bands to come through and also local bands to get out," says Jarom. "Sartain and Saunders have been making sure that cool bands have a place to play here, and *Crucialfest* has been trying to do that for local bands and touring bands as well." For Jarom and S&S, keeping an equal ratio between local bands and national acts gives local bands the opportunity to network with bigger bands and offers national bands a glimpse of the thriving music scene in Salt Lake for future touring opportunities.

Jarom's collaboration with S&S has significantly increased the scope of *Crucialfest* from years past, reflected in the main-venue change to *The Gateway*. While exploring options such as possibly shutting down a street in the Granary District or reaching out to *Gallivan Center* for *Crucialfest 7*, the idea to hold an event at *The Gateway* presented itself somewhat fortuitously. "The biggest thing about [*The Gateway*] is that it is



Photo: Jake Vivori

(L-R) S&S' Nic Smith, Will Sartain and Lance Saunders and *Crucialfest's* Tiffany Bischoff and Jarom Bischoff have programmed *The Gateway* as the primary venue for *Crucialfest 7*.

way more unique than any other event space I can think of," Jarom says. "It has all the indoor areas. It has a big outdoor space. I think there will be a really good vibe there. The general attitude of everyone at *The Gateway* that we're working with is awesome. They're a lot more motivated to do something exciting and creative with their space." *The Gateway* merges the idea of an outdoor space with the added sanctuaries of indoor spaces, and *Crucialfest* plans on using the north end of *The Gateway* for a main stage while also having shows inside the former Apple store, as well as VIP areas, a merch room and an art showcase. "I think it's cool [to use] this sort of abandoned place where they're super motivated to rejuvenate that area and those spaces, and it's just a really cool opportunity," says Sartain. "We thought it had so many stores that we can use for different things. I'm just really excited about it."

Ultimately, *Crucialfest 7* is a festival made by Utahns for Utahns, and it is a must-see for local music aficionados and fans of the headlining bands alike. "It's really cool to go to a place like this for two days and be subjected to different music, different bands, different genres, and you might find out that your next favorite band, you've never even heard of them until you go to *Crucialfest*," says Saunders. "We had a great time putting this together, and we hope that everyone has a great time coming out." For a full lineup and ticket options, visit [crucialfest.com](http://crucialfest.com).

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## Adding Sass to Your Art Collection

# MEET ARTIST Heather Mahler

By Alex Vermillion | [alex.vermillion03@gmail.com](mailto:alex.vermillion03@gmail.com)

I'd be surprised if you haven't previously seen this month's cover artist, Heather Mahler. Her Instagram alone has an impressive count of 76,000-plus followers and growing, complete with a gallery of her drawings. Her work is a combination of her screenprinting BFA from *Utah State University*, her passionate fandom love of '90s anime art and her personal experiences. Whether it's custom portraits, fan art, grumpy-yet-cute animals or feminist punk art, Mahler's work is guaranteed to put a smile on your face and warm your heart.

Mahler started drawing at a young age, having grown up in a family of artists. "My mom's an artist and graphic designer," she says. "My older sister is an acrobat, and my other sister paints. There's a lot of creative buzz in the family, so I have a lot of support, and we're all honest with one another about our work." As an avid anime fan, Mahler's initial drawings were inspired by her favorite characters. However, her family believed that Mahler could dive deeper and go beyond fan fiction art. "My mom said something to me when I was 17 that has stuck with me to this day," says Mahler. "She said, 'As an artist, your goal should be that if someone looks at your piece, your name should come before a style.'" Taking this advice to heart, Mahler began inventing her own characters and continued her art education.

"I went to college to try and figure out what to do," says Mahler, "but no one knew what to do with me." Countless professors attempted to sway Mahler to one of two sides of thinking: traditional work or radical feminist art. Yet, neither of these options settled right with Mahler. "It's good to get out of your comfort zone," she says, "and I did make weird stuff. But that didn't scream 'me.' I just wanted to draw girls and lines and animals." After meeting with and talking to Professor **Kathy Puzey**, Mahler



Photo: [lmSorenson.net](http://lmSorenson.net)

decided to finish her degree in printmaking. However, it wasn't until after graduation that Mahler felt like she had the freedom to truly explore who she was as an artist and begin creating her own unique pieces.

Mahler's style centers around things she loves: animals, plants and '90s anime. "My favorite shows growing up were *Powerpuff Girls* and *Sailor Moon*," she says. "All those badass chicks. And my favorite things to draw are things that look really awkward and really grumpy." Mahler's drawings quickly drew fame online, specifically through the app Vine (RIP). Mahler joined artistic forces with a small community of people who would post their artwork together. "We had a group for a couple of years called **We Draw**," she says. "We would make hashtags on the app and would draw together on the Internet—silly things, like birds in suits." Vine's life was short-lived, however, and Mahler began to distribute her work more widely across the web. "If you post online and feel

comfortable sharing your work, it's important as an artist to distribute it," says Mahler. Rather than overthinking her drawings, Mahler now creates what resonates soundly with her. "I learned a long time ago that if I think something is funny and draw it, that's all that really matters," she says. "If I draw a fat cat sleeping on someone's head, it's because I thought that was hilarious."

Mahler's work, though empowering and very cute, also discusses deeper topics, such as anxiety. Having dealt with bullying as a child, Mahler quickly turned to drawing as her outlet. As a way to fight the feelings of anxiety, Mahler has created pieces that depict what anxiety feels like. Mahler discussed one piece in particular, titled *Anxious*. It's a drawing of a girl stuck in a jar without holes, surrounded by wilting plants. "It's about anxiety attacks," she says, "because during an attack, I'll get a suffocating kind of feeling ... I've had people message me when they bought it because they said it's

helped them, which has been really rewarding." This year, Mahler even designed her first art installation at *Vague Space* regarding anxiety. Each room was covered from floor to ceiling with balloons. "This actually helped me deal with my anxiety because the fear of balloons—loud noises—freaks me out," says Mahler. "We filled the space, and then I taped together a giant drawing of my head with arms that surrounded it. It was a cool experience." The second room was dark, save one black light, which illuminated a singular white chair that viewers could sit in. Behind the chair were bright, glowing eyes. "It's that feeling of insecurity," says Mahler, "of people looking at you." As an advocate for mental health awareness and gender equality, Mahler has also been part of local events and publications, including a Planned Parenthood benefit show in May, *SLC Pink* (2016) and the *Speak Easy Zine* (2011).

Beyond advocacy work, Heather Mahler is a major nerd—in the coolest of ways. She knows all there is to know about *Sailor Moon*, *Harry Potter*, *Doctor Who* and *Star Trek*, and it reflects in her work. Heather has been an artist vendor at numerous comic and anime conventions, including our very own *Salt Lake Comic Con* and *Fan Xperience*. "My

very first con was in Cincinnati," she says. "If anyone wants to do a con for the first time, I highly recommend sharing an artist booth. The best way to start is by diving into it, and if you have a friend there, it's cheaper and you have the support." You can find Mahler's signature fan art for *Rick and Morty*, *Stranger Things* and—my favorite—*Star Wars* on her Instagram, along with a plethora of other incredible fan pieces. Best of all? If there's a fandom that you have and you're dying to have a Mahler spin on some wall art, she also takes custom orders on her Etsy account!

For this month's *SLUG* cover, Mahler wanted to add a bit of Utah to her design. "When I sketch, I try to get the concept first," she says. "When I sketch, it's pretty messy, but it's light. I felt like I needed a girl, a cat and some plants. Behind her are mountains, and her tattoos are also Utah-inspired." Also keep your eyes peeled for Mahler's artist booth at this year's *Craft Lake City DIY Festival*®, the second year in which Mahler will display and sell her art. "Last year was good," she says. "All the volunteers were so nice and helpful. They put me in a great spot. Having anxiety, I think [the festival] wants to help people who struggle with that." For future artists who want to be a part of the

festival, or for those looking for a way to start their art career, Mahler has solid advice: "Drawing is like working out," she says. "It's hard, it's competitive and it doesn't feel like you're getting anywhere until you really look back and compare. For people who ask me, 'How did you get to where you are today?' I say, like working out, you have to do it every day."

In the future, Mahler would like to get into comics—a long-term goal she's had and plans to accomplish. By breaking out of her comfort zone, she hopes to expand her creativity. But beyond this, Mahler's biggest goal is to create art that makes people feel empowered and included. "As a white person in Utah, I'm always trying to educate myself and listen more to include more diversity in my work," she says. "I hope that I'm doing that." To this day, Mahler says that the greatest accomplishment in her life goes to her fans for loving her work. "As I said, I was not popular when I grew up," she says. "I was absolutely bullied—a total nerd. The fact that so many people give a crap is really cool."

Genuine, down-to-earth and talented, Mahler is an amazing individual inside and out. Check out her work on Instagram at [@heathermahler88](https://www.instagram.com/heathermahler88) or on her website, [heathermahlerart.weebly.com](http://heathermahlerart.weebly.com). Grab prints or commissioned pieces on her Etsy shop at [etsy.com/shop/HeatherMahlerArt](https://www.etsy.com/shop/HeatherMahlerArt). And come say hi to her in person at this year's *Craft Lake City DIY Festival*, Aug. 11–13 at the *Gallivan Center*.





# Man or Machine

## PERTURBATOR

BY BRYER WHARTON

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Photo: David Fitt

Perturbator brings a metal-informed barrage of dark electronic music to Metro on Sept. 6.

Finely crafted via machines but conceived by a human mind is an underlying and common theme for French electronic music artist Perturbator. Perturbator is **James Kent**, who began his musical journey as a black metal guitarist. He's set to perform in Salt Lake City on Sept. 6 with **Visigoth** and **Darklord** at the *Metro Music Hall*. It's no wonder that fans of metal are also fans of Perturbator's sound—Kent has his metal background, so in essence, it is metal-oriented electronic music. "I want to make something that would remind someone of a metal album, but it's still made by all machines," says Kent.

My introduction to Perturbator's music came from an indie video game that exploded, *Hotline Miami 1* and its sequel. Set in the '80s, the game is simple but tough. Its graphics compare to the 16-bit style, like an SNES top-down game. I remember late nights constantly dying, all while the beats of "Miami Disco" and "Technoir" pounded my skull. "It's a very aggressive game," Kent says, "a very violent game, but also simple. It being simple—that's the charm of it. It's fast, too ... so I guess it was a good fit for my music." Kent says that he is grateful for the exposure the game brought to his music and cited it as a big launching pad for his career.

The success of Perturbator lies in his ability to transcend genre, gaining fans outside the electronic music scene. Many are quick to call it retro because of its '80s thematic elements, but Kent says that he doesn't want it to be just a nostalgic sound but for it to come across as new, his own, unique creation.

As a guitarist, Kent struggled to find his way as he was in strictly local black metal bands

in France. One almost succeeded, but it didn't work out, and he found himself without a band. That's when he came unhinged and decided that if he was going to make music, it would be completely on his own. "I still had this need to make music," says Kent. "I don't do it because I expect something from it. [If] I don't do it, I'm going to go mad, really." Kent had had no prior experience in electronic music, but he wanted that creative control over every aspect. He had felt limited being in a band, though this feeling arose from his sincere sense of artistry as opposed to anything egotistical. Despite the fact that there are plenty of black metal solo artists and metal artists who derive inspiration from retro acts, Kent wanted something new, and it did not come without a heavy amount of work.

Kent learned from nothing—the only thing he knew, from his guitarist background, was how to compose a track. "The rest of it, fiddling with machines ... was really unknown to me, so I had to learn on the fly, and of course, I never thought that Perturbator would get any recognition at all," he says. "I really started from a blank page, kind of where I was not even aware of electronic music as a whole as a genre, [and] I didn't listen to electronic music ... The only thing I had in mind, the only thing I could catch on to as a sort of inspiration was **John Carpenter, Tangerine Dream**—all those '80s soundtracks I was very familiar with because it's the type of movies that I watch, mostly. It's like John Carpenter if he was super angry and trying to do metal, but still with machines." It's impossible to learn without trial and error, which is what Kent did. He got better and better with time. The process was not

just crafting Perturbator tracks but also learning the mixing and mastering process. The end result is Perturbator today, who's released four studio albums and a slew of EPs and singles. "I'm fully confident with electronic music composition," he says, "perhaps even more than writing metal."

It all goes back to that underlying idea of that man who creates machines. It fuels Perturbator's existence and engenders the themes of his albums, the latest being *The Uncanny Valley*, released last year. It's easily Perturbator's most aggressive album, with the blazing opener, "Neo Tokyo," and "The Cult of 2112"—heavy, hard-hitting and faster, with a dark edge. Its theme is a cautionary story, one of machines or robots becoming sentient and more advanced than their human creators. He mentioned inspirations tying in with religion and a complicated theory called Roko's Basilisk: "It's like the theory that eventually, some day, we'd be able develop artificial intelligence so advanced that it will be almost god-like," Kent says. "It will know everything. It will be able to solve every problem and so it will be like a god, but it's still a human creation, so how does that work?"

Perturbator is not a DJ set: Kent plays multiple synthesizers and controls effects and transitions while there is a backing track coming from a machine. Hence, man and machine will integrate together when Perturbator performs in Salt Lake City at *Metro* on Sept. 6. Perturbator, while derived from machines, is also invoked by one man—a performance that balances artifice with artisanship.

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**BMX**  
By Matthew Windsor  
matthewxwindsor@gmail.com

This photo was taken on the first day I ever actually rode with Skyler. I'd seen his videos and photos on Instagram and knew that he killed it, but I wasn't prepared for this. He met up with everyone, and we pedaled around for maybe five minutes before pulling up to this weird, double-level kinked rail. We'd all talked about something getting done on it, and Skyler decided that a pegs-180 was the move. After taking a couple rough slams, he laced this up for the cameras, and we moved on with our day. I think he got like three more fire clips within the next couple hours. Watch out for him.

Skyler Pingree - Multi-Level Kinker Pegs to 180 - SLC, Utah



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# Profiling Your Facebook Profile

By Mike Brown • mgb90210@gmail.com

I, like so many millions upon millions, am basically addicted to checking in and wasting valuable and large amounts of time scrolling Facebook. Good or bad, the dopamine dump our silly little brains get from the amount of likes we receive is real. I've realized that there are a lot of different personalities on FB that I don't think existed even 10 years ago. I thought it would be fun to break some of them down and profile FB profiles. Chances are, you know at least a few of these types of profiles. Chances are, you are one of them. Also keep in mind that a lot of these profiles cross over. But let's begin.

## The Shit Poster

If you are unfamiliar with the term "shit posting," hopefully, I can help. According to *urbandictionary.com*, there are 11 definitions, but the top one is, "The constant posting of mildly amusing but usually unfunny memes, videos or other pictures that are completely random or unrelated to any discussions." This probably describes me the most on FB. I've personally chosen to never take FB seriously. It's not quite trolling or cyberbullying, and the idea of interrupting "serious" FB battles with a shitty meme is kind of funny to me. I can see shit posting being more popular with the younger generation.

## The Troll

We all know what a cyber bully is, so I'll skip that definition, but the Troll is kind of a special breed of one. The Troll's main objective is to get a negative reaction out of people by posting disagreeable shit. They might not even believe half of the shit they post. The Troll, these days, mostly lives under the bridge of the political spectrum, but they can be liberal or conservative. Usually, they don't pick a political alliance so they can back-pedal on their comments when needed.

## The Ultra-Blocker

They're kind of like a troll but a little different. They post an opinion or pic, and anyone who casually disagrees or engages in intelligent debate gets blocked. Trolls like to see the reactions, so they don't block as much. The Ultra-Blocker defines the echo chamber that FB provides for so many. They're never willing to hear another side of things, and thus never actually progress in any real change. I actually like Trolls more than I like Ultra-Blockers.

make a lot of people baby-hungry and spike the population.

## The Insta-famous

These people post all of their social media content on their FB feed, usually take a lot of selfies or food photos and think that a Snapchat filter constitutes as a legit, real image. They usually get a ton of likes from creepy dudes and sometimes thrive off the amount of likes. Some of them are models that actually get paid. I'm not hating—if I could get paid to post pics of me in my new swimsuit, I totally would. They kind of found a gap in the system, and I respect that.

## Workout Guy

This is the bro equivalent of the Insta-famous but will never get the same amount of likes or creepy DMs. He sometimes poses with a Photoshopped six pack and is probably the guy sending out the creepy DMs to an Insta-famous girl.

## Outdoor Guy

A majority of these posts are of this dude camping, hiking or doing anything fun outside. He probably owns at least three GoPro cameras, a dog and seems to be genuinely happy. This enables most of his FB friends not to enjoy the outside world but to live vicariously through his feed. He's killing it at life and making the rest of us just want to kill ourselves for being trapped in a cubicle.

## Shared-Profile Couple

Facebook is now one of the leading catalysts for divorce in our country. Let that sink in before you judge Shared-Profile Couple. But, yeah, someone in this relationship obviously has massive trust issues.

## Inspirational Meme Person

I can't sugarcoat this one: I'm pretty sure that the more inspirational memes a person posts, the more unbalanced they are.

## The Super-Liker

The Super-Liker likes everything, is usually a dude cyber-creeping a girl and somehow can't help but like everything she posts. It's the casual way to internet-stalk someone these days. Go through their entire timeline after the friendship request is confirmed and just like everything, bro. That oughtta seal the deal.

## The Relationship Poster

This person posts constantly about their relationships, or usually the lack thereof, focusing on the intense loneliness of sometimes being a human—plenty of "Men can't be trusted and here's why" or "All women are evil, blah, blah, blah." Look, I understand heartbreak—most people do—but the irony here is that no one would ever want to date you out of fear of being put on blast. So please just shut up and get a drinking habit. That seemed to help me.

I'm sure there's plenty more FB profiles we could profile. The weirdest thing to me about the internet friends I have is that I can count all of my real-life friends on my fingers and toes. That's life these days.

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Illustration: Brighton C. Ballard

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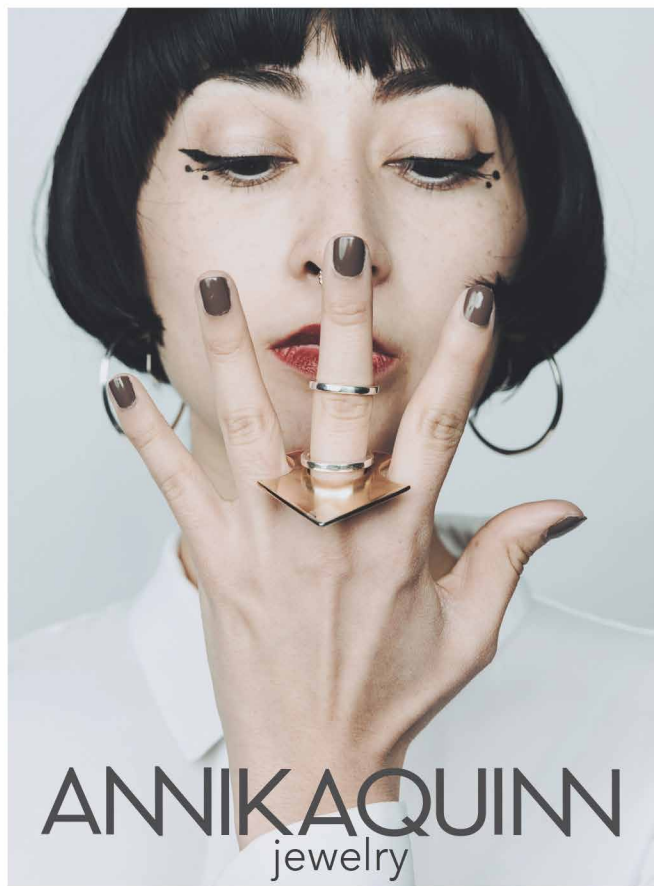
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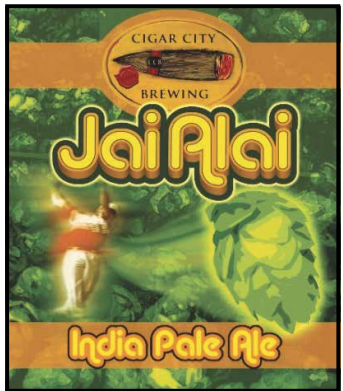


**SAVE THEM ALL**

# BEER OF THE MONTH

By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com)  
[sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)

**Jai Alai**  
 Brewery: Cigar City Brewing  
 ABV: 7.5%  
 Serving Style: 12-oz. can



Slather on the sunscreen! It's time to prepare for arguably one of the two best seasons for beer drinking. If you are like most craft beer drinkers, you crave a cold one in the coldest of times and a cold one in the hottest of times. We are lucky to have four clearly defined seasons here in Utah, with highlights of hot summer months and Old Man Winter bringing "the Greatest Snow on Earth."

Traveling outward and onward, we've sought out some of the hottest places the good old U.S. has to offer. We have braved the burn everywhere from Arizona, Southern California, Las Vegas and even right here in our own desert backyard of Moab. But by far the hottest place we have ever tortured ourselves with has to be Florida in the month of July. We are talking the kind of heat that adheres itself to your skin the exact moment you walk out the door—the intolerable, wet flame that forces you to buy the souvenir spray-bottle fan, ensuring that everyone believes the dripping moisture from your face is, in fact, from the device. It's in this type of environment where greatness is born. Hot newbie in Utah and Colorado distribution Cigar City Brewing, straight outta Florida, is proof of this greatness. While visiting one of the Sunshine State's most prized breweries, it was obvious that Cigar City understands the importance of a heat-dousing cold beverage. The first time we tried

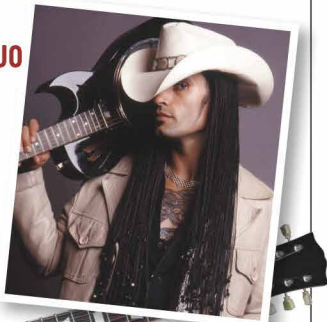
Jai Alai IPA was in the middle of a Utah winter, and we have to admit that it might not have lived up to the initial hype. The first time we tried that same beer bounded by a blanket of humidity was unlike anything either of us have been exposed to. We took a completely different look on this highly sought-after beer.

**Description:**  
 It's exciting that Jai Alai IPA is now available in Utah and Colorado. We enjoyed this surprisingly fresh can right from our own DABC, which is something the majority of the U.S. simply cannot do. Assuming the chilled IPA would best fit into a Spiegelau IPA glass, we recommend a wide-mouth tulip to rally the release of the aromatic gifts. No matter what you do, get it out of the can. True to where it comes from, it pours an orange-caramel color with a hazy sunshine glow. The delicately thin head is a sticky, white mess clinging to the glass, reminding us of Satan's wet blanket in the southern tip of the country. The first smell is nearly all fruity hops with a suggestion of pine dankness as we pulled our noses away from the glass. Though the carbonation is sharp, the medley of aromas become more prevalent with the glorious touch to the tongue. We get loads of tropical citrus fruit on the first sip with a nice bite of bitterness in the finish. These attributes seem lost in many of today's trendy IPAs. The creamy mouthfeel of Jai Alai aids this brew's ease of drinking during the hottest days, so Utah, it's time to get refreshed.

**Overview:**  
 We have now tried Jai Alai in three very different circumstances and settings, each of these with significantly different results. Cigar City has created a beer meant for the warmest of weather. It complements the region it was created in so superbly, we know why this CC flagship brew is so identifiable for the brewery. With four thumbs up, we are thrilled that this famous Florida beer arrived just in time for our hot season, helping to make this another great Utah summer.

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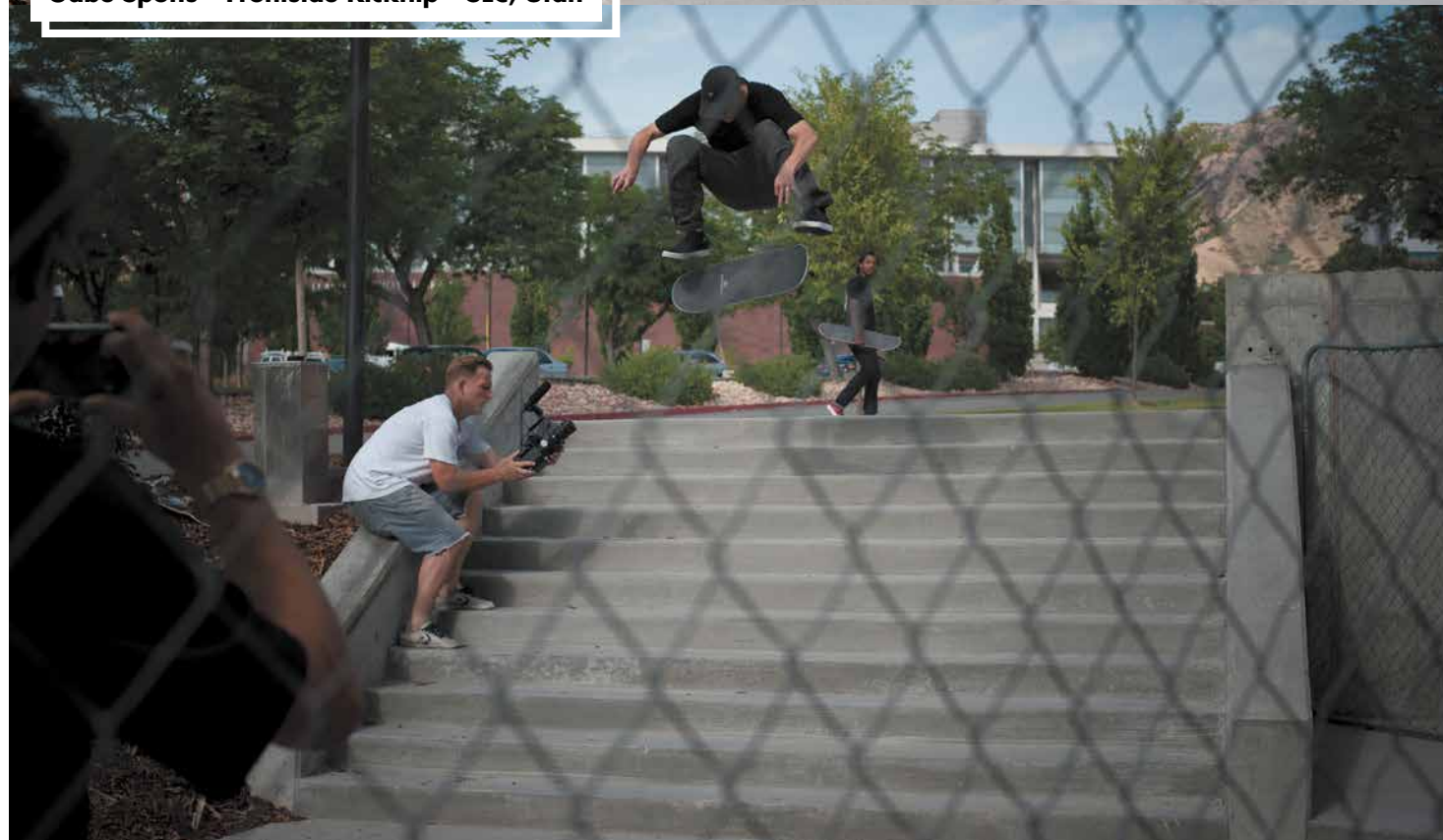
# SKATE

If you ride a skateboard in 2017, you've no doubt noticed the amount of media presence on any given skate session. Every trick anyone does is constantly being filmed and photographed for social media. This day was no different, as a myriad of people had their phones out to film **Gabe Spotts'** frontside flip down this new set of stairs (coincidentally in the exact same spot as another old skateboard spot). It was no surprise that Niels Jensen and I both shot the trick with our cameras (the non-smartphone variety) from two different angles. —Sam Milianta


Photos by Niels Jensen • [njensen1@gmail.com](mailto:njensen1@gmail.com) // Sam Milianta • [reviews@slugmag.com](mailto:reviews@slugmag.com)



Gabe Spotts – Frontside Kickflip – SLC, Utah



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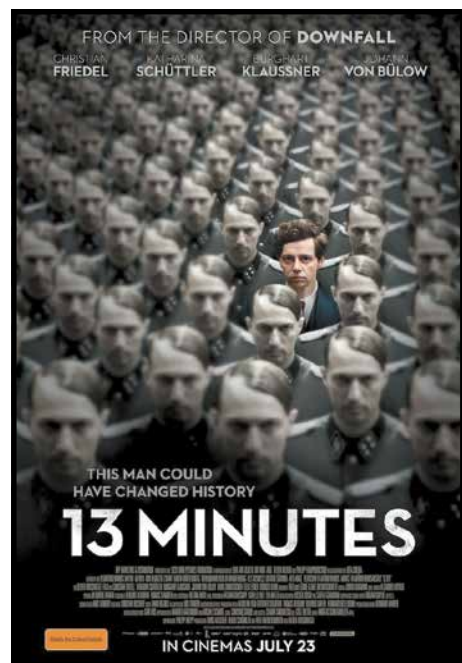
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# FILM REVIEWS

## 13 Minutes (Elser)

**Director: Oliver Hirschbiegel**  
**Sony Pictures Classics**  
**In theaters: 08.11**



As I'm sure is the case with many filmgoers, I had never heard the name **Georg Elser** before seeing Oliver Hirschbiegel's *13 Minutes*, which is really a shame. He's a man who designed, built and installed the time bomb that was meant to kill **Adolf Hitler** before the escalation of World War II. And it would have worked, too—if Hitler hadn't departed the compromised Munich beer hall 13 minutes ahead of schedule. According to historical transcripts, Elser worked completely alone in this ambitious assassination attempt and was eventually executed in the Dachau concentration camp. But *13 Minutes* isn't so much about the tragedy of Elser's death as much as it is about the conviction with which he led his life.

*13 Minutes* begins with Elser's (**Christian Friedel**) immediate capture following his placement of the bomb as he was attempting to cross the border into Switzerland. As Nazi officers brutally interrogate Elser, the narrative of Elser's pre-assassin life floods the screen—every blow seems to knock a new memory loose. We learn that Elser was a musician, liked to flirt with married women and had zero patience for the bullies in his life. His taste for wedded women and his distaste for bullies culminates in his relationship with Elsa (**Katharina Schüttler**), who happens to be married to an abusive alcoholic dumb enough to let Elser rent a spare room at his house. While sustained flogging and hot

needles inserted beneath his fingernails aren't enough to get Elser to discuss his assassination attempt with his captors, the Gestapo's intimidation that Elsa is in danger does the trick.

Given the fact that a World War II biopic could have become a very safe exercise in period piece construction, Hirschbiegel's **Tarantino**-esque fractured narrative makes the film feel fresh. The screenplay, written by father/daughter team **Fred and Leonie-Clare Breinersdorfer**, offers ample opportunity for the viewer to form their own opinions about the main character's true motivations. Regardless of whether we think he was a lone gunman standing up against the Third Reich or that we think he was simply trying to prove that he *could* assassinate its leader, the team behind *13 Minutes* tells Georg Elser's story with tight, innovative filmmaking. —Alex Springer

## A Ghost Story

**Director: David Lowery**  
**A24**  
**In theaters: 07.28**

One draping sheet, two holes for eyes: It's a simple rendering of a ghost that avoids the conceivability of the paranormal, a charming cartoon departure from phantoms and their more loaded connotations—death, grief, fear. That's what director David Lowery channels in his spellbinding *A Ghost Story* with the archetypal C (**Casey Affleck**), who after his early death, comes back to his small home as a ghost—the sheet-with-holes-as-eyes kind—and watches as his widow, M (**Rooney Mara**), grieves and grapples alone. Lowery and cinematographer **Andrew Droz Palermolt** set a hushed stage for the film with muted colors, symmetry, an almost square aspect ratio and beguilingly slow, if not entirely still, shots—sometimes paired with bursts of deep sound or song for gripping operatic and thematic effect (like a couple of callbacks to **Beethoven's** *Symphony No. 9*). All add to Lowery's delicate and patient touch, well suiting the ruminative yet visceral mood piece. Nearly all of the film's feeling corporealizes from what is left unsaid, unshown and uncertain—speculative.

Time unfolds from C's perspective, at sometimes jolting, sometimes comatose paces. M moves out, and C watches her go. Left behind, C exchanges (bleak) subtitled pleasantries with the ghost next door; he becomes angry or sad and smashes objects or heats up light bulbs so that they break; he observes the house's new tenants, which include a young family and later, some guy at a party who goes off on a long, uninterrupted rant about the futility of life, creativity and legacy. From there, the ingenious film takes even more of a supernatural/science fiction turn, as C more or less time travels, see-

ing his home get bulldozed, taking in a futuristic city skyline and observing the pioneer family that generations ago first stumbled upon the property land. All throughout these time skips and loops, *A Ghost Story* persists in depicting or engaging with us a deeply literary sense of longing and loss.

Lowery masterfully immerses us into the tugging, heartbreaking, somehow pure interchange between the approachability of his concept/gimmick—the sheeted specter—and the enormity, the unknowability, of the themes he explores: life, existence. Haunting, piercing and dripping with sensation, *A Ghost Story* is an arresting, cosmic feat. —Kathy Rong Zhou

## War for the Planet of the Apes

**20th Century Fox**  
**Director: Matt Reeves**  
**In Theaters: 07.14**

It's hard to believe that this trilogy, which started with director **Rupert Wyatt** and concluded with Matt Reeves' second and third installments, began six years ago. We started the saga with Will Rodman (**James Franco**) and his infant ape, Caesar (**Andy Serkis**), developing a concoction proposed to assist with brain repair, and we continued to the second chapter with the ousted apes fending for themselves as their intelligence expands further than any human ever anticipated. In this final chapter, all bets are off as the human race makes a final stance to ruin Caesar's army and accomplishments by wiping them off the planet forever. While the leader wants nothing to do with their war and only desires to live with his own kind peacefully in seclusion, everything changes after **Woody Harrelson** (only known as "The Colonel") murders Caesar's wife and baby son. In the aftermath, Caesar and his closest commandants journey to discover where the rest of his tribe have been taken and learn much on the way after discovering an orphaned, mute human child. Reeves offers an extremely directionally stylized account, almost too styled at various points, with exceptionally long cuts and cross-dissolves to inflict an array of emotions for audiences. As for Serkis, it's finally time for the Academy Awards to consider motion-capture actors for nominations. I know it's only August, but the respect is rightfully deserved. For Harrelson, who has been working for decades, this is by far one of his best and most sinister performances. He is absolutely merciless. The film is a great yet not perfect end to the journey. It needs to be 30 minutes shorter, so get ready for a long theater visit. On a side note (only because I have been asked by several individuals), if witnessing animals (even CGI ones) being shot horrifies you, you may want to watch *Spider-Man* instead. You have been warned. —Jimmy Martin

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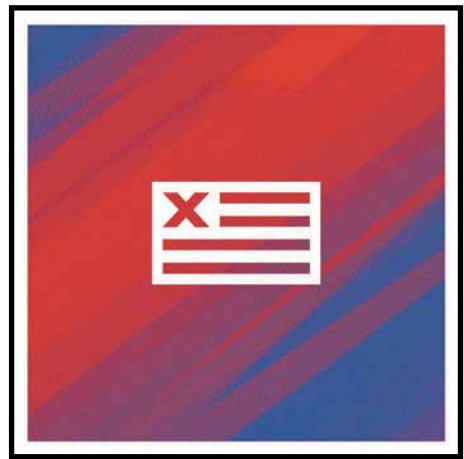
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# LOCAL MUSIC REVIEWS

**The Americans**  
*Self-titled*  
**Self-Released**  
**Street: 07.23**  
**The Americans = Breathe Carolina + Cherub + Hoodie Allen**



Bending genres and offering a uniquely diverse selection of flow and backbeats, The Americans come out swinging with their self-titled release. The album contains a vibrant and lively feel with its hip-hop beats, which carry influences from trap, dance, pop and any other genre you can tap your toes to, paired with powerfully delivered vocals. When combined, the elements create a fun, dance-driven album. The album opens mellowly enough with “Always,” an ‘80s-inspired synth line that carries into a bass-heavy synth instrumental with a hook that is soothing and catchy. The album continues with its ‘80s inspiration, loosely covering **Madonna’s** “Holiday” (also the name of the track) in its chorus in a way that works in its favor.

As the self-titled release moves into its third track, it enters a more spacey and dreamy feeling with its beat wall, incorporating trap elements and ramping up the tempo with its lyrics and the speed of flow. The track’s energy keeps the album going without feeling dull or repetitive. The Americans wear their influences on their sleeve, from tracks like “Go Getter” with its college rap sound to the **A\$AP**-styled song “Legends,” with its slower-paced, eerie beat and creeping flow. The album really sold me on the song “Shooters” with its late-’90s, early-’00s hip-hop beat, leading the album toward its more mellow conclusion.

The Americans come together as a solid hip-hop duo with their distinct voices and varying changes in flow. Their style is able to adapt to almost any beat, and the production of the album blends seamlessly while still sounding fresh. I am stoked on this release by these guys, as their diversity gets me excited for what they will produce in the future. Keep your eye out for The Americans—

they are bringing something new to the Salt Lake hip-hop scene. —Connor Brady

**Aurune**  
 柳の妻 *Willow Wife (A Japanese Folktale of Love)*  
**Self Released**  
**Street: 06.05**  
**Aurune = Gold Panda + GREAF + Baths**

Salt Lake City producer and musician Aurune is back with another introspective, downtempo electronic work. 柳の妻 *Willow Wife (A Japanese Folktale of Love)* is paired with a Japanese love story, which accompanies the album on Aurune’s Bandcamp page. In the story, a young man named Hiroshi falls in love with a willow tree outside his house. The story tells of how he doted on the tree, saying, “Each morning when Hiroshi woke, he looked out his window and sighed with pleasure at the sight of the tree waving in the wind, proud and sturdy in the rain, exquisite in the sunshine.” Hiroshi falls in love with the tree, who appears to him in human form, only to lose her one day as the tree gets chopped down.

Like most of Aurune’s other work, *Willow Wife* is relaxing. Nothing gets too crazy in each track, but there is a general sense of forward momentum nonetheless. Aurune uses alluring instruments and simple beats that vary throughout the song just enough to remain interesting. He incorporates beautiful synth strings and simple melodies to carry the listener through the journey of falling in love, accepting fate and looking back. With the knowledge of what this album is about, the listener can sit back and take a musical journey.

柳の妻 *Willow Wife (A Japanese Folktale of Love)*, like the story, follows both the beauty and pain of heartbreak. Aurune’s introspection and ability to follow a theme makes each and every album sound different. The act of seeking answers through art and finding the ability to express oneself with music is something that he does incredibly well. Not only do we get to look at our own humanity through the telling of a story, but we also get a glimpse into the artist and the questions they are asking. Find the album on *aurune.bandcamp.com*. —Taylor Hartman

**Condition One**  
*You Are Born Evil*  
**Self-Released**  
**Street: 04.14**  
**Condition One = Gatecreeper + Black Sabbath**

Immediately into the first track of this demo, it’s apparent to me that this metalcore release will not only be reminiscent of early-2000s releases but also highlight elements of modern, metal-tinged hardcore. Condition One’s *You Are Born Evil* is a release that’s gritty and shamelessly displays its rough edges.

There’s so much distortion and feedback throughout this demo, which is enjoyable. It fills out every track nicely, especially “Lead Breakfast,” where within all of the sludginess, the extra feedback breaks up the slow, taunting buildup. Its chuggy, bass-heavy riffs give the track a sound similar to bands like **Disembodied**, and so do the heavy, melancholic spoken-word verses. Allowing the bass to be such a heavy backbone does a lot for this track in particular—the bass plays a starring role within the entire demo, too.

“Rubble” and “Animus” are more metal-tinged, reminiscent of early 2000s metalcore while incorporating more of their band’s signature sludgy, groovy moments. “Animus,” the more modern song of the two, shares some of the same flavors that **Martyr A.D.** brought to the table, which brings that vibe from the early-2000s back into Condition One’s modern take on metalcore and powerviolence. “Rubble,” on the other hand, is the focal point when it comes to tone on *You Are Born Evil*. Its roomy drums, combined with the low-mid, granular guitars, round out the overall powerviolence aspect Condition One bring to this release.

*You Are Born Evil* touts a recurring switch between powerviolence and sludgy grooves, and it runs with that genre oscillation throughout the entire demo. The grit is obvious within each track, and the sound is DIY, pieced together and at times raw, and I think that’s what I like the most about it. —Zaina Abujebarah

**Hoops**  
*Honeysuckles*  
**Chtohonic Records**  
**Street: 06.15**  
**Hoops = Nick Drake + Pierre Schaeffer**

Local avant-garde act Hoops brings something new and fresh to our local community with his *musique concrète* affinity. There’s not much of this music being produced anymore, let alone in our immediate surroundings, but Hoops keeps trekking on, and that alone should be commended. His latest release, *Honeysuckles*, continues this thread by presenting timbral anomalies with each track, but never steps too far outside of the realm of the experimental palette that he enjoys.

The opening track sets the tone for the rest of the album by presenting the theme that runs throughout the record. On this piece, Hoops narrates a story about children eating an old man’s honeysuckles. However, the running theme is how the story is assisted and magnified by his use of field recordings and electronic manipulation, while the more traditional instrument (acoustic guitar) simply serves to set the scene for the story that is unfolding. This “tone painting” technique is exhausted on “No Shelter for a Kitty Cat.” On this song, the use of manipulated field recordings and electronics is more brazen than in any other



track on the album. The lo-fi rain and sirens samples are reminiscent of **Edgard Varèse** and **Iannis Xenakis**, but the vocal technique and the acoustic guitar ambiance are what set Hoops apart from these electronic music pioneers.

The final track on the album, “On the Sleepy Side of Things,” is the most obviously avant-garde work on this collection. The song begins with a lullaby-ish vocal melody, accompanied by an electric guitar, bass and electronic drumbeat. The song then ends with a minute of yawning and two minutes of snoring while the drumbeat continues on. This leads me to believe that a live Hoops show should be something that one make an effort to attend in order to get a different musical experience that will surely verge on performance art. You can download *Honeysuckles* free of charge over at [hoops23.bandcamp.com](http://hoops23.bandcamp.com) and continue to support our local avant-garde/experimental scene, which, due to lack of representation, could use some support from all of us. —Arcadio Rodriguez

**Indigo Plateau**  
*The Heights*  
**Self-Released**  
**Street: 06.23**  
**Indigo Plateau = Explosions in the Sky + Interpol + Shout Out Louds**



On June 28, local art rock outfit Indigo Plateau treated many eager fans to a full live set of their new EP, *The Heights*. The band premiered their latest work in its entirety to a sold-out crowd at *Kilby Court* and delivered an electrifying performance that left all in attendance in awe. This was in great part due to the incredible musicianship exhibited by each member of the band that night as well as the high caliber of compositional maturity on display for all to take in.

The EP opens with the slow-pace “Intro” which introduces running thematic elements that are present throughout the rest of *The Heights*: suicidal and existential angst subject matter along with the bit crusher delay used on guitars and a drum sample pad. The next two tracks, “Avion” and “Girl Portraits,” are the most instantly likeable songs on the EP. With upbeat drums, catchy guitar riffs and memorable vocal melodies, the band makes it easy to dance along and not pay any mind to the gravity of the lyrics—which could very well be the point, to make the music

such that it distracts from the darkness of the perspective presented in the text in order to give the author a platform to express him/herself while maintaining a safe distance from the listener’s full comprehension. Fourth on this collection is “The Doctor’s Grip,” which is easily the most disturbing song in *The Heights*. The song seems to speak from the perspective of someone who has been admitted to a medical facility due to his or her suicidal tendencies. The song closes out with guitarist/vocalist **Michael Paulsen** begging, “lay me down” in a guttural and upsetting showcase of his vocal range. At the end of this voyage, we find “Harbor,” a six-minute epic that seems to suggest our main character’s arrival at a place where he/she feels safe, yet still not completely at ease. They tread new timbral territory by using an elbow on a severely effected guitar signal that anchors Indigo Plateau’s musical ship “in the harbor.”

Indigo Plateau have put forward a true work of art, one that is cohesive, thought provoking and high in production value. You can download *The Heights* at [indigoplateauslc.bandcamp.com](http://indigoplateauslc.bandcamp.com) or find it in stock at *Graywhale* and/or *Diabolical Records*. —Arcadio Rodriguez

**Machines of Man**  
*Dreamstates*  
**Self-Released**  
**Street: 06.27**  
**Machines of Man = Muse x Lamb of God + Loincloth**

Cascading guitar lines might be the highlight of *Dreamstates*, but Machines of Man show a lot of prowess on their first full-length release. I’m a sucker for odd time signatures, and this album delivers on syncopation, mathcore goodness and mad rhythms. I can’t get over how crazy the guitar skills are on this bad boy—so if you’ve got a hankering for screamin’ strings (and vocals), intricate riffs and fast drum fills, you should put your ears to use on this one.

Machines of Man are a double-edged sword of head-banging madness and cool, collected epics. “Dreamstates,” the serene intro, did little to prepare me for the screaming onslaught that follows in “Symbiosis,” and the shreddin’ guitar solo in “Days Later.” Soft guitar lines in “Bones of the Sky” separate the waterfall of guitar and bass patterns in “Cryogenesis” from the rhythmic upheaval that is “I am the Colossus,” folding the album up into a rollercoaster of energy, emotion and chaos.

Machines of Man polished the shit out of this album, so even if you aren’t entirely sold on its heavy metal roots, you’ll probably still find a track or two that you enjoy. They’ve brought in all sorts of instruments and sounds to flesh out their product, from the rapturous chorus of voices in “Days Later” to the mystic percussion in “Symbiosis.” On top of that, the mixing is dialed in, making every instrument sound crisp and avoiding any of that mud that tends to plague heavier styles.

If Machines of Man can play like this live, then they’re set up to go places. The only way to find out, of course, is to get a front-row spot at their next show. You can get a taste of their style and stream the entire al-

bum from [machinesofmanmusic.com](http://machinesofmanmusic.com) or [machinesofman.bandcamp.com](http://machinesofman.bandcamp.com). *Dreamstates* is an impressive product for a debut album, and I can’t wait to hear what Machines of Man come up with next. (Metro Music Hall, 08.04) —Alex Blackburn

**My Friend Zero**  
*Demo or Die*  
**Self-Released**  
**Street: 08.01**  
**My Friend Zero= (The Matches + Motion City Soundtrack) x The Flaming Lips**

Based on their recent *Demo or Die*, it is clear that My Friend Zero are difficult to categorize. The demo seems like an in-depth sampler of a productive jam session. There are a lot of experimental sounds and lyrics going on throughout each song. The overarching theme seems to be uptempo beats, poppy keyboard and a fair amount of unpredictability. Shrouded in mystery, the band does not go too in depth in their bio, describing themselves as “three dudes and a horse,” accompanied by a photo of three dudes, with one wearing a horse mask (you can’t fool me!). However, listening to the demo, there is something actually quite serious about the way My Friend Zero play with syncopation, keyboard solos and sound innovation in each song.

For me, My Friend Zero’s uniqueness, especially within Salt Lake, is singer **Ian Sherar**’s ability to really jump into the rhythms of each song and take off with them—specifically in “Siren Song,” where he mimics the syncopation of the rest of the band with his voice and even babbles off in Spanish halfway through with the bubblegum pop keyboard style of keyboard/bassist **Jesse Ward** backing him up. For me, “Siren Song” is the catchiest song of *Demo or Die*, with the keyboard solo bringing me back to the days of Motion City Soundtrack. “Call of Cetus” has a less poppy, more serious sound than “Siren Song,” but it is equally as strong in the demo, with the feeling of a continual build throughout the piece.

Though *Demo or Die* definitely has the lo-fi feel of a demo, it also captures the essence of what My Friend Zero is about, and personally, I had a lot of fun listening to it, due to the spontaneity in each song. There’s something very memorable about My Friend Zero’s melodies and rhythms that kept it stuck in my head after I was done listening. (Marmalade Library, 08.10) —Ali Shimkus

**The Signal Sound**  
*Broken Homes*  
**Self-Released**  
**Street: 07.14**  
**The Signal Sound = Green Day + The All-American Rejects + Yellowcard**

From the first track, The Signal Sound’s *Broken Homes* is like a warm dose of early-2000s high school nostalgia. Anthemic and jaded yet pretty alt, pop punk and classic aughts-rock are the stylings of this album from start to end. It’s perhaps an apt offering in light of the cyclical return of ‘90s popular culture and Gen X fashion sense. Listening to the album, there are heaps of visual imagery of skate parks, summer music festivals and wide-leg denim. The lyrics are evoc

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ative; the smart syncopation indicates that the band’s percussionist is an apparent pro; the vocals are clean; and the execution of their genre feels expert. As the album’s title would suggest, *Broken Homes* is a defensive ode to intimate relationship strife, and tracks like “Broken Homes and Stolen Hearts” and “Get Close” reflect a resignation and retaliation by their spurned storyteller. A common challenge of this genre is a tendency toward redundant and formulaic songs, furthered by the sheer volume of tracks on offer. However, “Running In Circles,” “Be Still” and “Seen A Ghost” offer pleasant and acoustically rich respites from the driving tone of surrounding tunes. “Long Goodbyes” smacks of a possible alternative radio hit via a solid and dynamic melody. *Broken Homes* is well-produced, likable, energetic, displaced heartbreak rock. Grab your skate shoes and your first-gen iPod and you’ll most surely enjoy this album. —Paige Zuckerman

**The Vandigue**  
*Self-titled*  
**Self-Released**  
**Street: 07.01**  
**The Vandigue = Muse + Ian Anderson – The Flute**

The Vandigue’s self-titled record seems to pull from an eclectic mix of potential influences, resulting in a densely stacked listening experience. The band consists of two guys, **Devon Smith** and **Patrick Farrington**, who have played together since they were children and are both formally trained musicians. Together, they hope to unify the world through music, beginning with the inspiration of the people around them. That goal may be a bit lofty, but their beginnings most definitely have potential. I thoroughly enjoyed listening to the product of their ambition.

After my first walkthrough, I thought, at times, that I could have been listening to some pop alternative from a decade ago, but the songs suddenly stir themselves into a cocktail with **Ganja White Night** and **The Darkness** along with some strings, classical elements and prog.

The first two songs alone had me thinking about all kinds of different music, but all of that was just an introduction to the variety that The Vandigue offer.

The opening instrumental track on the album is complex and reminds me of some of **Explosions in the Sky**’s shorter pieces. It begins a bit slowly but culminates in something you’d hear accompanying imagery in a commercial with an inspiring message. It’s a good beginning, but set me up to expect something I wasn’t going to get (which turned out just fine).

My favorite bit of music on the record, by far, is “Pigeon Parade.” I loved listening to this song. It feels so much larger than anything else on the album. It’s longer, too, but that isn’t what I mean. It dives deep, bringing everything together from the lyrics to the plethora of instruments and electronic components. The vocals are lights out and take me places similar in scope to **Glen Hansard**’s on the *Once* soundtrack.

There are seven songs on the album, and all of them diverge from one another. I heard stuff that

was **Flight of the Conchords**–ish, sans the silliness. I am also pretty sure that these two are familiar with local music—I got some shades of **Starmy** throughout “Viper of Love.”

*The Vandigue* left an impression on me. I really enjoyed the release from the first go-around. Now, all they need is for everyone in the world to hear it, and their work will be done. —Billy Swartzfager

**Winter Grain**  
*Self-titled*  
**Self-Released**  
**Street: 06.07**  
**Winter Grain = Sara Watkins + Eilen Jewell**

Out of the **Canyons** breakup came Winter Grain—a new folksy bluegrass band consisting of **Melissa Collins** (cello), **Tara Shupe** (fiddle, mandolin) and former Canyons members **Kate Anderson** (lead vocals, guitar), **Secily Anderson** (vocals, guitar) and **Tim Neu** (guitar). *Winter Grain* has repurposed three former Canyons songs on their debut five-track EP with help from **Ryan Hadlock** at *Bear Creek Studios*, who has worked with bands such as **Brandi Carlile**, **Vance Joy** and **The Lumineers**.

Both the band and the tracks have undergone adaptation. Kate’s notable “Solitary Trees” remains on *Winter Grain*, which lyrically and metaphorically stands for perseverance. This track is perfectly filled with instrumental variation, balanced by Kate’s delicate yet resonant vocals. From subtle notes on the keys to the soft bowing on the strings coupled with acoustic strums, the song feels mature and affecting.

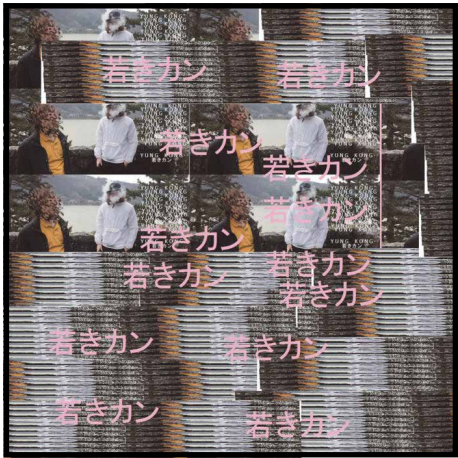
The EP opens with a brand-new track, “Breaking Glass,” a country folk track that stuffs the powder in the gun and starts the fire beneath the trees. The first few lines of the track are sung a capella before the band breaks into a well-structured strumming and plucking on the slide guitar among a bowing frenzy, with a brief moment of softened instrumental to showcase a gusto-filled harmony between Kate, Secily and Neu.

“Don’t Force It” is a softer country folk track with Shupe’s mandolin at the forefront and more noticeable drumming. The song is short and sweet, with Kate crooning over the joyous rhythm and between the dramatic pauses, “We’ve got nothin’ but time.”

Winter Grain honor past and present music by refining old tracks and creating new art. With this new album and their album release that took place in *Clark Planetarium*’s dome theater, Winter Grain demonstrate their *sui generis* undertaking of all that is new and changing. As Winter Grain continue to evolve, there is no doubt that their notable craft will flourish and grow as strong as winter grains. —Lizz Corrigan

**yungkong**  
*Phases*  
**Self-Released**  
**Street: 06.02**  
**yungkong = APO ザ・犬 + Dean Blunt and Inga Copeland**

Where *Phases* stands out is its reliance on its source material as a foundation. It’s a three-



track movement through wailing synths, watery ambience and, of all things, samples from various *Donkey Kong* games. In fact, the first two tracks are almost completely composed using the sounds and music from the SNES *Donkey Kong Country* series. Honestly, as someone who grew up on that material, *Phases* feels like an inventive release, embracing the strength of SNES-era music for more than just its nostalgia. On the first track, “森F O R E S T林,” a robotic voice flatly says as much, calling itself a vaporwave/seapunk revival. To me, vaporwave and its sub-genres often come off as gaudy and overly nostalgic, too ironic for their own good. But *Phases* finds the elegance within the genre. The melodies are pitched down and have a slushing quality to them, like treading slowly through knee-high water or trying to run in a dream. The second track, “ステツカ B U S T E D が壊れた,” makes a whole song from this technique, using *Donkey Kong Country 2*’s “Stickerbush Symphony” as a melodic backbone. It’s markedly different from “森F O R E S T林,” which builds off of another *Donkey Kong 2* favorite, “Forest Interlude.”

Maybe I’m in the weeds pointing out the specific songs yungkong is playing with, but I really can’t divorce my childhood enjoyment of them from the way yungkong plumbs the soundscape. “ステツカ B U S T E D が壊れた” accentuates the original synth leads of “Stickerbush” with a slow beat, alternating through the left and right channels while the pitched-down background synths provide the classic backbone melody.


But the third track, “何も J O J I 何も,” brings a completely original sound, no samples—a slow burn and a somber mood. “I don’t want to waste my time if I can’t be by your side,” it drones. Easily the best and most original track, it marinates and plods for a long time. At seven minutes, it can have a **Lynch**-like quality through its stuttered, robotic vocals and insistent deliberation. *Phases* has a wild but surprising variety that way—each song is tonally similar but distinct, still as mesmerizing as the material from which it’s built. —Parker Scott Mortensen

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## MUSIC REVIEWS

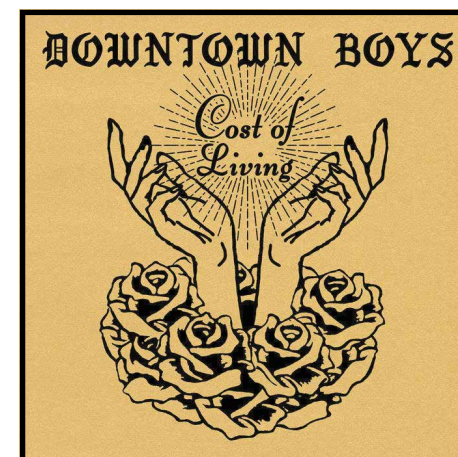
### Downtown Boys

*Cost Of Living*

Sub Pop

Street: 08.11

Downtown Boys = BRONCHO +  
The Julie Ruin



I've never been someone who would turn away from an aggressive, alternative rock/punk-inspired band. If anything, they produce some of my favorite releases and are my biggest motivators. By default, I'm 100-percent on board with what *Cost of Living* is—a politically charged, pissed-off release. Almost immediately, this album makes a serious statement. The initial kick drum makes my head bob, and I'm intrigued by the quick, pronounced bassline, which introduces powerful, angry vocals. Not even a full minute into the first track, I already can tell that this release is something worth my while.

The Downtown Boys' sound is almost assaulting. Their delivery is raw and comes off rough around the edges, reminding me a lot of **Bikini Kill's** *Revolution Girl Style Now!* while still sounding clean-cut and put together like a modern indie-rock release. By mixing the catchy melodies of the trendier indie-rock scene with the classic, high-tempo, in-your-face, "fuck you" attitude of punk rock, Downtown Boys create a new sound for me. It says, "Yeah! I want to be angry, but I still want to dance to it," and I love that. The messages within each song are so rich, and their delivery is strategic. The instrumentals draw the listener in, and the message is thrown right in their face. It's impossible not to catch it.

*Cost of Living* also features some other appealing elements, such as songs sung completely in Spanish (a pleasant change of pace) as well as songs that embrace the slower, sludgier, more distorted side of punk rock. Track 3, "Somos Chulas (No Somos Pendejas)," is the first track on the album that features Spanish lyrics. The

vintage dryness of the drums are nostalgic of classic punk, and they set the exciting tone for this jam. It's a song filled to the brim with activism and power. Whether you can speak the language or not, the call for liberation within this song is evident. "Because You" uses more supersonic sounds and utilizes a slow, dragging-ass-sounding bassline to add some variety to the track, which is something I appreciate. While I love a punk beat and yelling, it's nice to throw some curveballs into the mix.

I'm genuinely refreshed by this album. This sound is something that I've been craving for a long time, and Downtown Boys have nailed it with *Cost of Living*. I love the assertiveness, the strong call of action to annihilate racism, fascism and queerphobia. *Cost of Living* is a motivating album that brings a voice to everyone and spotlights activism. The seamless blend of classic, gritty punk rock and trendy indie rock is a sound that will appeal to new audiences, and it comes at a crucial time. *Cost of Living* is a nostalgically appealing album that warms the heart of my inner riot grrrr!—a feeling I thought could only be sparked by **Kathleen Hanna** herself. —Zaina Abujebarah

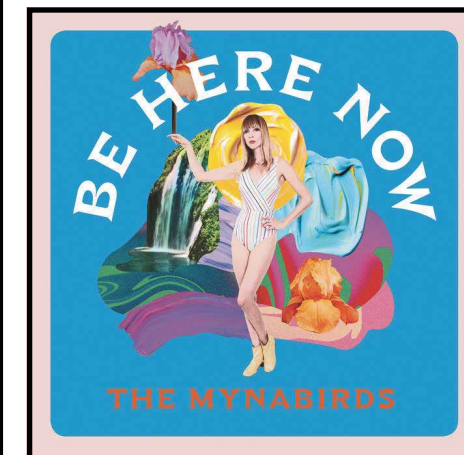
### The Mynabirds

*Be Here Now*

Saddle Creek

Street: 08.25

The Mynabirds = Tori Amos +  
Chrissie Hynde



The greatest sleight-of-hand musical sorceress, **Laura Burhenn**, conjures on *Be Here Now*—besides writing and recording the fourth album proper under her Mynabirds' moniker in a mere two weeks, post-2017's Inauguration and *Women's March*—is how immediately accessible and inclusive she's made it. After releasing a pair of incredibly powerful solo tracks on her "Apples & Oranges" single late last October, the direc-

tion seemed to lean toward balladry (and hers always resound with a deep emotional parlance all their own)—but, as with all of her work from **Georgie James** on—infused with a slight political edge. That trait is, after all, in her blood, and after last year's election, the 2017 trend of powerful entries from well-established artists (**Erasure**, **Alison Moyet** and **Aimee Mann**) show just how artistry and songcraft have been affected by it. In other words, from the ashes of despair, sometimes great art is born. Produced and recorded with longtime collaborator and friend **Patrick Dampier** (of the great **Field Days**) before the tragic eviction from his Nashville studio, there is a surprising smoothness and eclectic mixture of instrumentation and voices (horns, a Burundian refugee choir) that enhance and buoy it.

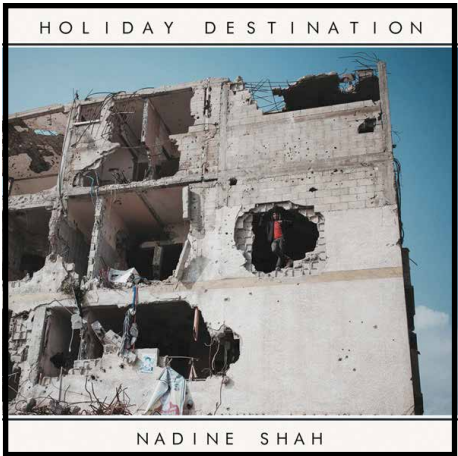
Dreamy lead track "Cocoon," with its slightly tropical vibe, has a potent intoxicative pull to it, which complements Burhenn's zephyr-like vocals nicely. The album opener/title track establishes the great drumming and vocals that run throughout and serves as the album's proclamation of being more united together with our differences than being separated by politics. The tinkling keys are particularly impactful, especially when paired against the choir's vocals. The first highlight comes with the vibrant "New Moon," in which Burhenn's delightfully raspy vocals meet, of all unexpected things, saxophones. The wistful homage ballad (referencing both **Leonard Cohen** and **David Bowie**) that is "Golden Age" holds back no punches ("You're sawing us all in half with your fake fear")—never to the point of cheap political jabs but rather a reflection of the shock and outrage we are collectively feeling in these tumultuous times. If the loss of these musical icons is specific in "Golden Age," **Prince's** legacy seems to enhance *Be Here Now's* more upbeat gems, including "Shouting at the Dark" and the funky groove of the rollickingly good "Ashes in the Rain," the latter of which contains a **Fleetwood Mac/Buckingham**—like sheen to its production. In fact, one suspects that the vibe that connects everything is enhanced by Dampier's wide-encompassing range of musical influences.

Rocking ditty "Witch Wolf" contains another element of the album's success: Burhenn's vocals are free and uninhibited. She truly sounds at ease and like she's having a lot of fun. Given the seriousness of the subject matter, this is as much a testament to her artistry as one of our greatest young female singer/songwriters as anything else. Fortunately, there is another ballad-like beauty to be found in the reverential "Hold On," which features **Elton John**—like keys. The chiming closer, "Wild Hearts," sounds akin to



straining horses waiting to be untethered and set free—“Every little thing’s so heavy now” she ruminates, “but everything will work out perfect somehow”—before the chorus does just that and leaves an optimistic hopefulness in its wake. In addition to Burhenn’s talent, Damphier’s smooth production is also key to the album’s overall triumph. A surprising and lovely addition to her ever-growing body of work, *Be Here Now* is vital and compelling listening. —Dean O Hillis

**Nadine Shah**  
*Holiday Destination*  
**1965 Records**  
**Street: 08.25**  
**Nadine Shah = Bad Seeds – Nick Cave + The Creatures**



Unusual rhythms and a myriad of genre influences make singer/songwriter Nadine Shah a difficult artist to pin down. There are obvious jazz elements, but they are underscored by exotic keyboards, funk guitars, pulsing electronics, gothic atmospheres, traditional rock and a pervasive sense of drama—a version of **Bauhaus** if they took their cues from **David Bowie’s Blackstar**. It’s apocalyptic post-jazz doused in a psychedelic tonic.

The chaotic nature of the influences could make for a rather disjointed experience, but *Holiday Destination* is held together by Shah’s distinctive voice and delivery. Her vocals have the sort of souring quality that could fill the *Royal Albert Hall* while still being well suited for a smoke-laden jazz club. It’s a fuller take on **PJ Harvey** with **Siouxsie Sioux’s** theatricality.

Lyricaly, *Holiday Destination* is a vicious little protest album with a landscape decorated by refugees, heroines, dead musicians and a “fascist in the White House.” Shah is British, but her concerns are universal.

The album begins with “Place Like This,” a funky groove with guitar that nods toward Bowie’s “Fashion” and **The Cure’s** “Hot Hot Hot!!!” Shah’s vocals here feel a little disembodied, trance-like. The title track, “Holiday Destination,” feels like a visit to a B-movie horror excursion to the *Twilight Zone*, a parable of greed in

a decimated city. With “2016,” Shah addresses the consequences of turning 30, the changing relationship she has with the world and its evolving political nightmare. The arrangement is fairly stark, underlined by a gurgling bit of electronics and punctuated by the sharp strum of guitars.

“Out the Way” features military drums, the drone of horns and a punchy vocal that overemphasizes each word. It feels a bit too repetitive for its own good—a shame, because it ends rather well. If only the entire journey were as adventurous. The album takes a distinctive shift with “Yes Men,” which features a guitar riff that recalls early-’90s ethereal shoegaze, a nod to **His Name is Alive**, **Faith and the Muse** or **The Moon Seven Times**. It’s the most conventional song on the album, and while I can see it being the standout track for some, it feels too contained and restrained.

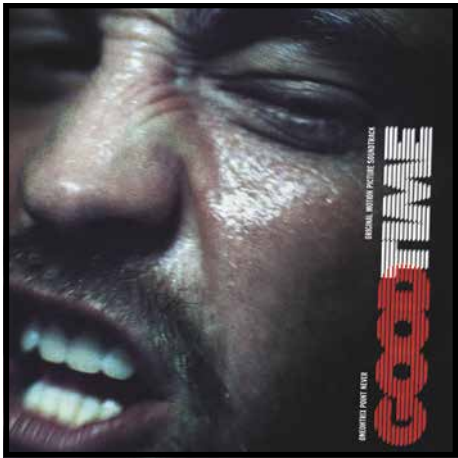
“Evil” is another stark track where Shah addresses those who pass judgment. It has a wonderful experimental arrangement that uses aspects of **Mogwai’s** soft-loud-soft formula. The only problem is that the song should have been stripped back to a three-minute blast rather than a five-minute drone. The repetition of the chorus distracts from what could have been. “Ordinary” is a nice recovery, a straightforward dash with piano runs, buzzing electronics and backing vocals pushed through a vocoder. It’s a little too polished, not nearly as reckless as I would have liked, an instance when the musician’s precision is a little too exact.

“Relief” is filled with sci-fi sounds, horns and a general vibe that **David Lynch** could dream up. “Mother Fighter” is a more traditional track with a great hook, but again, it feels a little too grounded. I’d be interested to hear what this particular track sounds like live. The album ends with “Jolly Sailor,” a somber electronic ballad that builds to the musical equivalent of a sunrise.

*Holiday Destination* is a good album, but it fails to live up to its full potential. Shah and her band are extremely talented, and their ability to pull from numerous influences is exciting, but often, some of the thrill is lost in the exactness of the performance. Sometimes, in music, one plus one needs to equal seven. —ryanmichaelpainter

**Oneohtrix Point Never**  
*Good Time*  
(Original Motion Picture Soundtrack)  
**Warp**  
**Street: 08.11**  
**Oneohtrix Point Never = Fight Club + Ghostbusters + The Matrix**

It’s about time that **Daniel Lopatin** made a film soundtrack. His music as **Oneohtrix Point Never** has always leaned heavily on mental visualizations, especially the three-hour *Riffs*, which featured evocatively titled tracks like “Behind the Bank” and “Format & Journey North,” giving hints to the movies in Lopatin’s mind. With *Good Time*, these visuals turn into a reality, and Lopatin finds himself at home working with film. The



soundtrack boasts some of Lopatin’s heaviest work to date, perfectly mirroring the neon-colored, high-speed heist plot of the film.

As such, Lopatin turns the drama up to full blast. While much of his past music has been ambient-leaning and sleek, *Good Time* is about dissonance and distortion. Many tracks employ sweeping guitar solos and crashing drums, calling on a bit of a 90’s action-soundtrack shtick. As always, Lopatin’s ability to take clichés and morph them into something gruesome keeps him from falling prey to simple nostalgia. The opener and quasi-overture, “Good Time,” is a multi-faceted track that shows all of these strengths: seamless, hi-fi production that melts into itself, ingenious transitions and an unmatched understanding of timbre.

What ends up burning Lopatin the most, however, is the problems with the medium itself. Soundtracks inevitably come riddled with problems, the main one being that they are intended primarily as mood-setting background music. Even the best of them can wind up falling into mundanity during narrative-driven moments. It’s easy to rely on dissonant strings to convey fear or a booming drum to create energy rather than allow music and visual imagery to mesh jointly.

In this respect, Lopatin (and also the **Safdie Brothers**, directors of *Good Time*) does better than most. There are some moments where film music is looked at self-consciously, blending the line between sound effects and music. “Ray Wakes Up” stands among these, sidestepping the normal synth arpeggios and guitar leads for a more collage-based approach. News broadcasts and conversations bump up against low drones and other non-harmonic sounds throughout, creating an atmosphere that demands attention rather than complementing an already existing visual one.

This track, however, is an outlier. It’s commendable that Lopatin stuck to a distinct style for the soundtrack with the tense, driving music, but sometimes this results in blandness. Synth arpeggios and soaring, wandering leads pop up on nearly every track, to the point that it seems like he’s using these as a signpost for an emotion or a motif for the film, which, absent from any sort

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of visual, loses most of its context. This happens especially on the shorter tracks, where it feels like Lopatin was just filling time rather than extending an idea.

The only track that really breaks the mold is the closer and collaboration with **Iggy Pop**, “The Pure and the Damned.” A simple piano ballad, the track offers a surreal meditation on the difference (or lack thereof) between good and evil. While it sounds nothing like the rest of the record, it feels like a proper summation of what Lopatin was trying to accomplish.

With Lopatin’s commitments on the upcoming **FKA Twigs** record and other side projects, it’s doubtful he’ll put out a studio album this year. Lopatin is fully exploring the musical options outside of his normal, isolationist studio work. Pitfalls and all, *Good Time* reasserts his position as one of this decade’s top movers, due mostly to his flexibility and playful spirit. *Good Time* is set to play at *Broadway Cinema* this fall. —Connor Lockie

**The War On Drugs**  
*A Deeper Understanding*  
**Atlantic Records**  
**Street: 08.25**  
**The War On Drugs =**  
**Bruce Springsteen +**  
**Slowdive**

When *Lost In The Dream* was released three years ago, it felt as if The War On Drugs had finished pacing around their niche the way dogs pace around their bed. The band had found the perfect angle in which to explore their unique style of nostalgic, ambient rock n’ roll, and with *A Deeper Understanding*, they’ve honed in on what made their voice so great the last time. The pacing of the whole album is incredible, as the songs

are never in a rush to leave you behind. They sprawl across the soundscape for six or seven minutes at a time, and each aspect of the music feels ready to fully own a “greater than the sum of its parts” dynamic by allowing each of the six members of the band to roam around **Adam Granduciel**’s voice in a sort of planetary orbit. The effect of this type of movement of sound creates an entire sonic body that lacks empty space without ever becoming just a solid wall of noise.

The album could definitely be interpreted as a detailed exploration and perfection of a singular style instead of a voyage into new territory, but that isn’t to say that there’s nothing new here. The intros are more diverse, the guitar solos are energetic, and there’s a dichotomy of subtlety and surprise that runs through much of the album. The first few songs seem to be a satisfying nod to their previous work, highly accessible and somewhat familiar, but once the standout song, “Strangest Thing,” comes into play, there is a sense that the band is playing with new levels of aggression and impact. The sound rises and crests like a wave, and the lyrics put this in to motion: “Am I just living in the space / Between the beauty and the pain?” In the valleys of the wave, the music is thoughtful and driving. At the peak, the music carries you away into this reverie that brings to mind sweeping vistas and moments of honest ecstasy.

“Thinking of a Place” is a song that makes a distinct imprint on the album’s message. Spread across 11 minutes of texture and terrain, it feels as if the band is spinning thick thread to explore the album’s overall motif but in a

way that diverges from the other songs. Much of the album’s motif feels like a rumination on how it feels to be separated from someone close to you—an end to a relationship or a futile search for someone. “Thinking of a Place” explores the feeling of what being with a lover does to separate you from the enveloping darkness that sometimes accompanies feeling alone. It’s a separation, but the separation is not from someone you love. It’s an unwanted separation from loneliness, that stands in distinct opposition to the rest of the album, which depicts loneliness as being the mindset that the album is trying to get away from but can’t. This creates a complexity in the release’s message, which provides a rare depth. When alone, you want to be with someone close to you. When you’re with someone close to you, you miss being alone. That emotional cycle is difficult to understand or even convey. *A Deeper Understanding* doesn’t offer any solutions, but it manages to portray the confusion of these emotions with the level of detail they deserve in order to be understood. The whole project feels very human. —@myster\_patchouly

**Widowspeak**  
*Expect the Best*  
**Captured Track**  
**Street: 08.25**  
**Widowspeak = Daughter +**  
**Fleetwood Mac + Chris Isaak**

In the pensive video (directed by **Otium**) for Widowspeak’s latest single, “Dog,” vocalist and songwriter **Molly Hamilton** moves restlessly from dimly lit room to dimly lit room in an apartment, the glow from her cell phone acting as a spotlight as she sings, “She always knows when she’s good / I think she understood.” As Hamilton explores belonging and a burning sense of aimlessness in the age of curated online presences, images of her real-life collie dog, **Ruby**, flicker occasionally in a VHS-style nostalgic dream across the screen.

Hamilton told *NPR* recently that “Dog” addresses how she looks at social media. She says, “I think it will help me feel connected to people I used to see more, but I end up feeling lonelier, like I’m missing out on a sense of contentedness that comes with staying put or at

least committing to a particular direction. So it’s not literally about my dog so much as the way a dog might think about its home—not overthinking the next move, geographic or mental.”

As a Brooklyn transplant native to the Tacoma area, Hamilton’s grungy, shadowy Northwest sensibilities marry happily with sensuous shoe-gaze undercurrents, giving *Expect the Best* a bi-coastal sound. Perhaps this is less of a logical outcome of moving from one end of the country to the other and more of a coping mechanism—as Hamilton internally struggles with settling, her music is reflective of where she’s been and where she’s yet to go. As she muses in, “Dog,” “Set my sights on the right time and place / I want to stay.”

Hamilton has mentioned that the track is about the itch to drift from things and places, even people, when you’re not necessarily ready to. “Sometimes, I get caught up in the ‘grass is always greener’ mentalities, or cling to an idea that ‘I’d be happy if ...’ and then make a drastic change. Then, inevitably, I feel restless a few months later and it starts again,” she said to *NPR*. With ethereal tracks that feature just a touch of a cinematic, “Ramblin’ Man”—style twang, *Expect the Best* is a musical journal of existential loneliness.

Widowspeak’s discography, from their 2011 self-titled to the 2015 *All Yours*, can read as a collection of seasons. In the beginning, the band’s sound brought to mind swirling leaves and **Neil Young**’s *Harvest Moon*, moving next into deep pines and the emotional depths of winter and then onto crisp and optimistic spring. Though *Expect the Best* is by no means a traditional summer album, it does bring to light some of the complex feelings that can arise during the warm months as many people travel either to or from whatever place it is that they call home. As Hamilton notes, the collection is about reconciling the desire to roam with a more urgent need to view the world with a strident sense of idealism. She adds, “Even as the best seems unlikely.” —Kia McGinnis

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**TASTE SUMMER.**

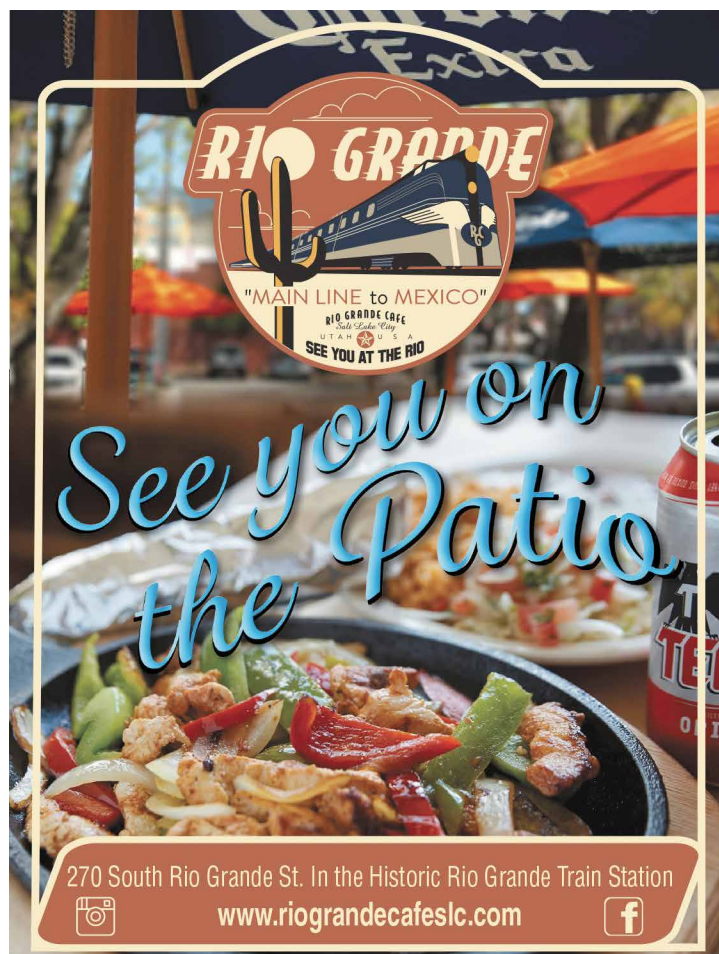


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The City Library 210 E. 400 S., SLC

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**STREET FIGHTING MEN**  
Shot in Detroit, this is a story of hard work, faith, and manhood in a community left to fend for itself.  
Official Selection: 2017 Independent Film Festival Boston  
Monday | August 21 | 7pm  
Rose Wagner 138 W 300 S., SLC

**Q&A with director**



**THE RED TURTLE**  
A man marooned on an island tries desperately to escape until he encounters a strange turtle that changes his life.  
Winner: Special Jury Prize-2016 Cannes Film Festival  
Saturday | August 5 | 11am  
The City Library 210 E. 400 S., SLC

**Tumbleweeds Film Festival Year-Round**



**BORN INTO BROTHELS**  
Photography releases sparks of artistic genius in the children who live in Calcutta's red light district.  
Winner: Best Feature Documentary-2005 Academy Awards  
Tuesday | August 22 | 7pm  
The City Library 210 E. 400 S., SLC

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**THE TIMES OF HARVEY MILK**  
Harvey Milk was a true 20th-century trailblazer. This film was as groundbreaking as its subject.  
Winner - Academy Award, Best Documentary Feature  
Tuesday | August 8 | 7pm  
The City Library 210 E. 400 S., SLC

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**THE LEGACY OF FRIDA KAHLO**  
Photographer Miyako Ishiuchi explores a lost trove of Frida Kahlo's belongings, mixing life and death in art.  
Saturday | August 26 | 7pm  
UMFA 410 Campus Center Dr., SLC



**MEET THE PATELS**  
Thirty, single, and freaked out, Ravi Patel embarks on a worldwide search for his bride in this witty comedy.  
Tuesday | August 15 | 7pm  
The City Library 210 E. 400 S., SLC

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**BOY AND THE WORLD**  
A young boy's cozy rural life is shattered when his father leaves for the city, prompting him to embark on a quest to reunite his family.  
Nominee: Best Animated Feature-2016 Academy Awards  
Sunday | August 27 | 3pm  
UMFA 410 Campus Center Dr., SLC



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Pro snowboarder Kevin Pearce battles to recover after a training accident in Park City that left him in a coma.  
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# DAILY CALENDAR

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## Friday, August 4

The Mutineers,  
Slings and Arrows – ABG's  
Roy Rivers  
– Bountiful City Park  
Malaa – Complex  
Great Salt Lake  
Fringe Festival 2017  
– Fringe Factory  
SLC Local Music Festival  
– Gallivan  
Ryan Caraveo,  
Gortesh Polenzi – Kilby  
Dethrone The Sovereign  
– Metro  
Sundance Institute 2017  
Summer Film Series:  
Walking Out  
– Park City: City Park  
**Drive-By Truckers,  
Asleep at the Wheel**  
– Red Butte  
RIITUAL Shambhala  
Pre-Party: Truth, DMVU,  
Durandal, Quintana  
– Sky SLC  
St. Patrick's Annual  
Carnival Fundraiser  
– St. Patrick's Parish  
**Summer Late Nights:  
Clue – Tower**  
Art Lovers Private  
Collection Tour:  
Ferguson Home – UMFA  
Burlesque & Blues – Urban  
Tolchok Trio,  
Palace of Buddies,  
90s Television – Urban  
2017 Utah Ukulele Festival  
– Willow Park

UCW-Zero Summer Assault  
– UCW-Zero Arena  
Freestyle Shows  
– Utah Olympic Park  
2017 Utah Ukulele Festival  
– Willow Park  
Ogden Pride Festival  
– Ogden Amphitheater  
Kidnap Kid, Nate Holland,  
Thoroughbred – Urban  
Meat Wave, Rad Payoff,  
Martian Cult – Kilby

## Sunday, August 6

Honeypot Glass Comp  
& Festival  
– Art Garden  
San Francisco  
Gay Men's Chorus  
– Deer Valley  
Great Salt Lake  
Fringe Festival 2017  
– Fringe Factory  
Jordan Young – Garage  
Triggers and Slips  
– Hog Wallow Pub  
Marika Hackman,  
The Big Moon – Kilby  
PIG-EON  
– Solitude Mountain Resort  
John Moreland  
– State Room  
**Summer Late Nights:  
Clue – Tower**  
Freestyle Shows  
– Utah Olympic Park  
Fruit Bats – Urban  
UMFA in the Wild:  
Make a Nature Rubbing  
Book – Washington Lake  
Campground

## Saturday, August 5

Honeypot Glass Comp  
& Festival  
– Art Garden  
Great Salt Lake  
Fringe Festival 2017  
– Fringe Factory  
Triggers and Slips  
– Hog Wallow Pub  
SLC Tacofest 2017  
In Support of  
Meals On Wheels  
– Mexican Civic Center  
**Downtown Farmers  
Market in SLC**  
– Pioneer Park  
St. Patrick's Annual  
Carnival Fundraiser  
– St. Patrick's Parish  
Steve Earle & The Dukes  
– State Room  
**Summer Late Nights:  
Clue – Tower**

My Dad The Astronaut  
– Kilby  
He Is Legend,  
To Speak Of Wolves,  
BreauX, Charlatan – Metro  
The Whistles and the Bells,  
The Rocketboys, Vincent  
Draper & The Culls,  
Queenadilla – Urban

## Wednesday, August 9

Illustration Series with  
Emily Bagley (For adults)  
– Downtown Artist  
Collective  
**Brown Bag Concert  
Series 2017**  
– Exchange Place  
Julien Baker, Luray – Kilby  
Turnpike Troubadors,  
Charley Crockett – Metro  
**Sundance Institute  
2017 Summer Film  
Series: Hunt for the  
Wilderpeople**  
– Red Butte  
Rooftop Concert Series  
– Salt Lake City  
Public Library  
August Meeting – Salt Lake  
County Government Center  
James McMurtry  
– State Room  
Scenic Byway,  
Martian Cult,  
Electronic Azathoth and the  
Wallbangers – Urban  
Incubus, Jimmy Eat World  
– USANA

## Thursday, August 10

Open Mic With Diego  
Campos – City Limits  
**Brown Bag Concert  
Series 2017**  
– Exchange Place  
Empire Kings,  
My Friend Zero  
– Marmalade Library  
Glasses Malone,  
Wicked Babydoll,  
Ortega the Omega,  
Mandy Candy  
– Metro  
**SLC Twilight: Solange,  
Kaytranada, CHOICE**  
– Pioneer Park  
**Gregory Alan Isakov,  
Blind Pilot – Red Butte**  
Camp Questionmark  
– Sky SLC

D-Strong, Dusk, Poet,

Calhoon Popadopolis,  
IVIE, Dj SamEyeAm,  
Dj Intimin8 – Urban  
Pinegrove,  
Stephen Steinbrink – Kilby

## Friday, August 11

Troubled Youth Blues Band  
– Cameron Wellness Center  
Blackberry Smoke  
– Complex  
**Brown Bag Concert  
Series 2017**  
– Exchange Place  
**Craft Lake City 9th  
Annual DIY Festival**  
– Gallivan  
The Buttertones,  
Mad Max & the  
Wild Ones,  
Beachmen – Kilby  
SALT, Drenicorn,  
Giabianca Stephens,  
Lisa Dank, Mae Daye,  
Nadia Nice, Trinity Starr,  
Feralann Wild,  
DJ Snowflake – Metro  
Women's Redrock Music  
Festival – Robbers' Roost  
Camp Questionmark  
– Sky SLC  
Tony Holiday,  
James Harman  
– State Room  
**Summer Late Nights:  
Amélie – Tower**  
Old 97's, The Vandoilers  
– Urban  
Avenged Sevenfold,  
A Day To Remember  
– USANA

## Saturday, August 12

Parsonsfield, Laney Jones  
and the Spirits,  
Jeffrey Foucault  
– Deer Valley  
Sylvan Esso,  
Flock of Dimes – Depot  
Flamenco Fiesta!  
– First Unitarian Church of  
Salt Lake City  
**Craft Lake City 9th  
Annual DIY Festival**  
– Gallivan  
Cory Mon – Garage  
Kitty City Birthday Party  
– Humane Society of Utah  
Alex Napping,  
Marny Lion Proudfit – Kilby  
David J. of Bauhaus/  
Love & Rockets (DJ Set),  
Telepanther,  
Human Leather – Metro

**Downtown Farmers  
Market in SLC**  
– Pioneer Park  
Women's Redrock Music  
Festival – Robbers' Roost  
**Summer Late Nights:  
Amélie – Tower**  
311 – USANA  
UMOCA Family Art  
Saturday: Cloud-Seeding  
Airplanes – UMOCA  
Fehrplay – Urban  
Freestyle Shows  
– Utah Olympic Park

## Sunday, August 13

Urban Flea Market  
– Downtown SLC  
Hops Hunters Hike  
– Empire Canyon  
**Craft Lake City 9th  
Annual DIY Festival**  
– Gallivan  
**The Head and  
the Heart,  
Matt Hopper,  
The Roman Candles**  
– Red Butte  
Crook & The Bluff  
– Solitude Mountain Resort  
Daphne Willis,  
Cade Walker – Kilby  
**Summer Late Nights:  
Amélie – Tower**  
Singing with the Birds  
– Tracy Aviary  
Willie Nelson + Family,  
Kacey Musgraves  
– USANA  
Freestyle Shows  
– Utah Olympic Park

## Monday, August 14

Journey Back  
– Art at the Main  
Rodrigo y Gabriela  
– Depot  
Priests, Lithics – Kilby  
Yappy Hour – Liberty Park

## Tuesday, August 15

Journey Back  
– Art at the Main  
American Acoustic  
– Deer Valley  
**The Decemberists,  
Olivia Chaney**  
– Red Butte  
Ruby Fray,  
Cupidcome,  
Secret Abilities,  
Valerie Rose Sterrett  
– Urban



Miniature Planets,  
Mother Lights,  
Widow Case – *Kilby*

**Wednesday,  
August 16**

Journey Back  
– *Art at the Main*  
Troubled Youth Blues Band  
– *Deer Valley*  
The Band Ice Cream,  
Lovely Noughts,  
Hard Times – *Kilby*  
Ruby the Hatchet,  
ToxicDose – *Metro*  
**Chick Corea  
Elektric Band,  
Béla Fleck & the  
Flecktones – Red Butte**  
*Mew – State Room*  
**SLUG Localized:  
Madge, Peach Dream,  
Dream Slut – Urban**

**Thursday, August 17**

Bastard Sons of  
Johnny Cash  
– *A Bar Named Sue (State)*  
The Dark Arts Festival  
of Utah – *Area 51*  
Journey Back  
– *Art at the Main*  
Open Mic With Diego  
Campos – *City Limits*  
Swingin’ Utters,  
Western Settings,  
Riva Rebels, HiFi Murder  
– *Metro*  
Taste and Tone – *Mountain*  
*West Hard Cider*  
**Trombone Shorty &  
Orleans Avenue,  
St. Paul & the Broken  
Bones – Red Butte**  
*Mt. Eden & Kandy*  
– *Sky SLC*  
*Joe Pug – State Room*  
*Melvins, Spotlights – Urban*

**Friday, August 18**

The Dark Arts Festival of  
Utah – *Area 51*  
Journey Back  
– *Art at the Main*  
Countdown  
– *Bountiful City Park*  
Smashmouth,  
Cracker & The Romantics  
– *Deer Valley*  
Hectic Hobo – *Garage*  
Burnell Washburn – *Metro*  
Das Energi Festival 2017  
– *Saltair*  
*Mt. Eden & Kandy*  
– *Sky SLC*  
*Josh Ritter – State Room*  
**Summer Late Nights:  
Welcome to the  
Dollhouse – Tower**  
*KPCW & Cole Sport Back*  
*Alley Bash – Town Lift Plaza*  
RFD-TV Presents Jeff &  
Larry’s Backyard BBQ  
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Comedy & Music Festival  
– *USANA*  
SLC Gallery Stoll  
– *Various Locations*

**Saturday, August 19**

The Dark Arts Festival of  
Utah – *Area 51*  
Journey Back  
– *Art at the Main*  
Hard Times,  
Oceans Within, Lantern By  
The Sea, Abz – *Kilby*  
Magna Main Street Arts  
Festival with the Art Truck  
– *Magna Historic*  
*Main Street*  
**Downtown Farmers  
Market in SLC**  
– *Pioneer Park*  
Das Energi Festival 2017  
– *Saltair*  
**Summer Late Nights:  
Welcome to the  
Dollhouse – Tower**  
*UMFA Third for Families:  
Chinese Fans*  
– *UMFA*  
Freestyle Shows +  
Slip ‘n Soar  
– *Utah Olympic Park*  
5th Annual Summer  
Dance Festival  
– *Viridian Event Center*  
Off The Wall:  
The Graffiti Disco – *Urban*  
8th Annual  
Utah Beer Festival  
– *Utah State Fairpark*  
LuckySinners 4th Annual  
80s Party – *Metro*

**Sunday, August 20**

The Dark Arts Festival of  
Utah – *Area 51*  
Journey Back  
– *Art at the Main*  
The Delta Bombers,  
Spooky DeVille,  
Grave Robbing Bastards  
– *Metro*  
Tony Holiday and the  
Velvetones  
– *Solitude Mountain Resort*  
Pelican, Inter Arma, Glee  
– *Urban*  
Freestyle Shows  
– *Utah Olympic Park*  
8th Annual  
Utah Beer Festival  
– *Utah State Fairpark*

**Monday, August 21**

Journey Back  
– *Art at the Main*  
Washed Out – *Depot*  
KPCW Summer Pledge  
Drive & Online Auction  
– *KPCW*  
The Alarm – *State Room*  
Year of the Cobra,  
Magda-Vega,

Moon of Delirium – *Urban*

**Tuesday, August 22**

Journey Back  
– *Art at the Main*  
2 Chainz – *Depot*  
KPCW Summer Pledge  
Drive & Online Auction  
– *KPCW*  
Pompeya, Strange Familia,  
Phat Jester – *Urban*

**Wednesday,  
August 23**

Journey Back  
– *Art at the Main*  
Khalid – *Complex*  
Always... Patsy Cline  
– *Grand Theatre*  
Benefit For Refugee  
Students: Magic Mint,  
Midway Iceland – *Kilby*  
KPCW Summer Pledge  
Drive & Online Auction  
– *KPCW*  
**Sundance Institute  
2017 Summer Film  
Series: Meru**  
– *Red Butte*  
Rooftop Concert Series  
– *Salt Lake City*  
*Public Library*  
The Long Run  
(Eagles Tribute Band)  
– *Urban*  
Depeche Mode, Warpaint  
– *USANA*

**Thursday, August 24**

Journey Back  
– *Art at the Main*  
Melody & The Breakups  
– *Box Elder County Fair*  
Bestial Carnage,  
The Delphic Quorum,  
Ergaster, Diego Campos  
– *City Limits*  
Always... Patsy Cline  
– *Grand Theatre*  
KPCW Summer Pledge  
Drive & Online Auction  
– *KPCW*  
Kevin Morby – *State Room*  
Pickwick, Cataldo,  
Crook and The Bluff  
– *Urban*

**Friday, August 25**

Journey Back  
– *Art at the Main*  
Endless Summer  
– *Bountiful City Park*  
Pixie & The Party Grass  
Boys – *Garage*  
Always... Patsy Cline  
– *Grand Theatre*  
Melody & The Breakups,  
Morgan Whitney and  
The Gold – *Ice Haus*  
KPCW Summer Pledge  
Drive & Online Auction  
– *KPCW*

**Summer Late Nights:  
Big Lebowski – Tower**  
*Museum-Wide*  
Opening Reception  
– *UMOCA*  
Laetitia Sadier Source  
Ensemble, Heather Trost,  
Grizzly Prospector – *Urban*  
Larusso, Ghost of a Giant,  
The Signal Sound,  
Brickson – *Metro*

**Saturday, August 26**

Journey Back  
– *Art at the Main*  
Devil’s Blessing,  
Rhythm Junction,  
Bliss Witch,  
Strawberry Bitch  
– *City Limits*  
Twiztid, Triple Threat,  
Juggalo Classics  
– *Complex*  
Five For Fighting  
– *Deer Valley*  
SCOTT Enduro Cup  
– *Deer Valley Resort*  
Three Bad Jacks – *Garage*  
Always... Patsy Cline  
– *Grand Theatre*  
Bleached, Dream Slut  
– *Kilby*  
Noise Pollution  
(AC/DC Tribute) – *Metro*  
Summit Challenge  
– *National Ability Center*  
**Downtown Farmers  
Market in SLC**  
– *Pioneer Park*  
**Summer Late Nights:  
Big Lebowski – Tower**  
*UMFA Reopening Party*  
– *UMFA*  
Trash Bash, Flash & Flare  
– *Urban*  
Foreigner, Cheap Trick  
– *USANA*  
Freestyle Shows  
– *Utah Olympic Park*

**Sunday, August 27**

Steve Martin and  
Martin Short  
– *Eccles Theater*  
Triggers & Slips  
– *Solitude Mountain Resort*  
**Summer Late Nights:  
Big Lebowski – Tower**  
*UMFA Reopening Party*  
– *UMFA*  
Freestyle Shows  
– *Utah Olympic Park*

**Monday, August 28**

Journey Back  
– *Art at the Main*  
The Identity Project  
– *Downtown Artist*  
*Collective*  
Springtime Carnivore,  
Goldmyth, Aubrey Auclair  
– *Kilby*

**Tuesday, August 29**

Journey Back  
– *Art at the Main*

Industry Night – *Mountain*  
*West Hard Cider*

**Wednesday,  
August 30**

Journey Back  
– *Art at the Main*  
Decapitated,  
Thy Art is Murder, Fallujah,  
Ghost Bath – *Complex*  
The Vandigue, Ezra,  
Tj Tyrxl – *Kilby*  
TWILLO, Wicked Notions  
– *Metro*  
Floral Arrangement  
Workshop – *NHMU*  
**Sundance Institute  
2017 Summer Film  
Series: Community  
Choice Film**  
– *Red Butte*  
Lady Antebellum, Kelsea  
Ballerini, Brett Young  
– *USANA*

**Thursday, August 31**

Mark Chaney and the  
Garage All Stars  
– *Garage*  
**Crucialfest 7**  
– *Gateway*  
The Kickback, Jeff Dillon,  
Milo, Randal Bravery,  
Sb the Moor, Kenny Segal  
– *Kilby*  
**Crucialfest After Dark:  
One More Time  
(Daft Punk Tribute),  
Strange Familia,  
RS2090,  
Tarot Death Card,  
Madge – Metro**  
**ZZ Top – Red Butte**  
*Grum – Sky SLC*  
**Crucialfest After Dark:  
Earthless,  
Primitive Man,  
Korihor, Die Off,  
I Buried The Box With  
Your Name – Urban**

**Friday, September 1**

Pick up the new issue  
of **SLUG**  
– *Anyplace Cool*  
**Crucialfest Kick-Off  
Night 2:  
STRFKR DJ Set,  
Conquer Monster,  
Civil Lust, Audiotreats,  
Marian Cult – Metro**  
**Crucialfest After Dark:  
Loom, Fall Silent, Exes,  
Droopy Tights,  
Sympathy Pain**  
– *Urban*  
The Australian Pink Floyd  
Show – *USANA*

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**Best of Season: ARIANTO**

Caffe Ibis' Coffee Director travels the planet in search of the very best unique coffees. This micro-lot discovery is our newest offering.

This coffee is grown and collected by Mr. Asman Arianto who is working on perfecting washed process coffee, a rarity in Sumatra. This is the first time Asman has ever exported coffee and we couldn't be happier with the result. He is working toward organic certification and Caffe Ibis hopes to aid in that goal by buying quality coffee from him for many years to come.

**COFFEE REGION**  
Takengon, Sumatra, Indonesia  
**FARM ELEVATION**  
1500 meters above sea level  
**COFFEE VARIETY**  
Catimor, Typica  
**PROCESSING**  
Washed

**ROAST STYLE**

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
LIGHT	MEDIUM LIGHT	MEDIUM	DARK	DARK PLUS	FRENCH	DOUBLE FRENCH

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# SHOWS

## THE URBAN LOUNGE: 8PM DOORS UNLESS NOTED

AUG 02: FREE SHOW | SHOW ME ISLAND  
THE AVENUES, MAGIC CHILD & THE GLASS  
AUG 03: FREE SHOW | SELF MYTH, INDIGO PLATEAU,  
THE SPIRAL JETTIES, BOBO  
AUG 04: BURLIQUE & BLUES, 6PM DOORS  
AUG 04: TOLCHOCK TRIO, PALACE OF BUDDIES,  
90'S TELEVISION, 9PM DOORS  
AUG 05: KIDNAP KID, NATE HOLLAND, THOROUGHbred  
AUG 06: FRUIT BATS,  
AUG 08: THE WHISTLES AND THE BELLS, THE ROCKET BOYS,  
VINCENT DRAPER & THE CULLS, QUEENADILLA  
AUG 09: FREE SHOW | SCENIC BYWAY, MARTIAN CULT,  
ELECTRONIC AZATHOTH & THE WALLBANGERS  
AUG 10: FREE SHOW | TWILIGHT AFTER PARTY, D-STRONG,  
DUSK, POET, CALHOON POPADOPOLIS, DJ SAMEYEAM,  
DJ INIMIN8  
AUG 11: OLD 97'S, THE VANDOLIERS  
AUG 12: FEHRPLAY  
AUG 15: FREE SHOW | CUPIDCOME, RUBY FRAY, SECRET ABILITIES,  
VALERIE ROSE STERRETT  
AUG 16: SLUG LOCALIZED | FREE SHOW, MADGE,  
PEACH DREAM, DREAM SLUT  
AUG 17: MELVINS, SPOTLIGHTS DOORS 7PM  
AUG 18: 80'S DANCE PARTY, MARTIAN CULT, CIVIL LUST,  
DJ FLASH & FLARE  
AUG 19: ISI GROUP SLC  
AUG 20: PELICAN, INTER ARMA, GLOE  
AUG 21: YEAR OF THE COBRA, MAGDA-VEGA,  
MOON OF DELIRIUM  
AUG 22: POMPEYA, STRANGE FAMILIA, PHAT JESTER  
AUG 23: THE LONG RUN - THE EAGLES TRIBUTE BAND  
AUG 24: PICKWICK, CATALDO, CROOK & THE BLUFF  
AUG 25: LAETITIA SADIER SOURCE ENSEMBLE,  
HEATHER TROST, GRIZZLY PROSPECTOR  
AUG 26: FREE KITTENS A FREE COMEDY SHOW, 6PM DOORS  
AUG 26: FREE SHOW | TRASH BASH W/DJ FLASH & FLARE,  
9PM DOORS  
AUG 30: HANNI EL KHATIB  
AUG 31: CRUCIALFEST 7 KICK-OFF NIGHT 1, LOOM,  
FALL SILENT, EXES, DROOPY TIGHTS, SYMPATHY PAIN

## S&S

AUG 12: SYLVAN ESSO, FLOCK OF DIMES  
@ THE DEPOT (SOLD OUT)  
AUG 21: WASHED OUT, @ THE DEPOT  
AUG 30: DECAPITATED, THY ART IS MURDER, FALLUJAH,  
GHOST BATH @ THE COMPLEX

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## KILBY COURT: 7PM DOORS UNLESS NOTED

AUG 01: AMERICAN COAST, OPALINE, GALLOW HUMOR  
AUG 02: PACIFICANA, PIPES, VANN MOON, JILL JOHNSON  
AUG 03: POST ANIMAL, QUIET OAKS, BESANDO  
AUG 04: RYAN CARAVEO, GORTESH POLENZI  
AUG 05: MEAT WAVE, RAD PAYOFF, MARTIAN CULT  
AUG 06: MARIKA HACKMAN, THE BIG MOON  
AUG 07: EMILY BELL, KAMBREE  
AUG 08: SLOW CAVES, MY DAD THE ASTRONAUT  
AUG 09: JULIEN BAKER (SOLD OUT), LURAY  
AUG 10: PINEGROVE, STEPHEN STEINBRINK  
AUG 11: BUTTERTONES, MAD MAX & THE WILD ONES,  
BEACHMEN  
AUG 12: ALEX NAPPING  
AUG 13: DAPHNE WILLIS, CADE WALKER  
AUG 14: PRIESTS, LITHICS  
AUG 15: MINIATURE PLANETS ALBUM RELEASE,  
MOTHER LIGHTS, HARD TIMES  
AUG 16: THE BAND ICE CREAM, LOVELY NOUGHTS,  
HARD TIMES  
AUG 19: HARD TIMES, OCEANS WITHIN,  
LANTERN BY THE SEA, ABZ  
AUG 23: BENEFIT FOR REFUGEE STUDENTS, MAGIC MINT,  
MIDWAY ICELAND  
AUG 26: BLEACHED, DREAM SLUT  
AUG 28: SPRINGTIME CARNIVORE, GOLDMYTH,  
AUBREY AUCLAIR  
AUG 30: THE VANDIGUE, EZRA, TJ TYRXLL  
AUG 31: THE KICKBACK, JEFF DILLON, 6PM

## METRO MUSIC HALL: 8PM DOORS

AUG 02: ADELITAS WAY, POON HAMMER  
AUG 03: BAGLADY, LIGHTSPEED BUS, GOODBYE CLOCKS,  
JEFFREY STECK  
AUG 04: DETHRONE THE SOVEREIGN "HARBINGERS OF  
PESTILENCE" ALBUM RELEASE, MACHINES OF MAN, BREAUX  
TIGER FANG  
AUG 08: HE IS LEGEND, TO SPEAK OF WOLVES, BREAUX,  
CHARLATAN : DOORS 7PM  
AUG 09: TURNPIKE TROUBADORS, CHARLEY CROCKETT: 7PM  
AUG 10: GLASSES MALONE & WICKED BABYDOLL,  
ORTEGA OMEGA, MANDY CANDY  
AUG 11: SALTY, DREWNICORN, GIABIANCA STEPHENS,  
LISA DANK, MAE DAVE, NADIA NICE, TRINITY STARR,  
FERALANN WILD, DJ SNOWFLAKE : 9PM  
AUG 12: DAVID J. OF BAUHAUS/LOVE & ROCKETS (DJ SET),  
TELEPANTHER, HUMAN LEATHER  
AUG 16: RUBY THE HATCHET, TOXICDOSE  
AUG 17: SWINGIN' UTTERS, WESTERN SETTINGS, RIVA REBELS,  
HIFI MURDER  
AUG 18: HIP-HOP ROOTS W/BURNELL WASHBURN/FREE  
AUG 19: LUCKYSINNERS 4TH ANNUAL 80'S PARTY  
AUG 20: THE DELTA BOMBERS, SPOOKY DEVILLE,  
GRAVE ROBBING BASTARDS  
AUG 25: LARUSSO, GHOST OF A GIANT, THE SIGNAL SOUND,  
BRICKSON  
AUG 26: NOISE POLLUTIONS (AC/DC TRIBUTE)  
AUG 30: TWILLO, WICKED NOTIONS  
AUG 31: CRUCIALFEST KICK-OFF NIGHT 1: ONE MORE TIME  
(DAFT PUNK TRIBUTE), STRANGE FAMILIA, RS2090,  
TAROT DEATH CARD, MADGE

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