

SLUG MAGAZINE

A vibrant, stylized illustration of a person's face. The face is brown with large, prominent ears. Instead of eyes, there are two large, round, yellow-green lenses, each containing a stylized eye with a white sclera, a red iris, and a blue pupil. A blue bicycle frame is superimposed over the face, with the handlebars and seat positioned at the top and the wheels acting as the eyes. The background is a large, multi-colored rainbow arching over the face. The overall style is bold and graphic.

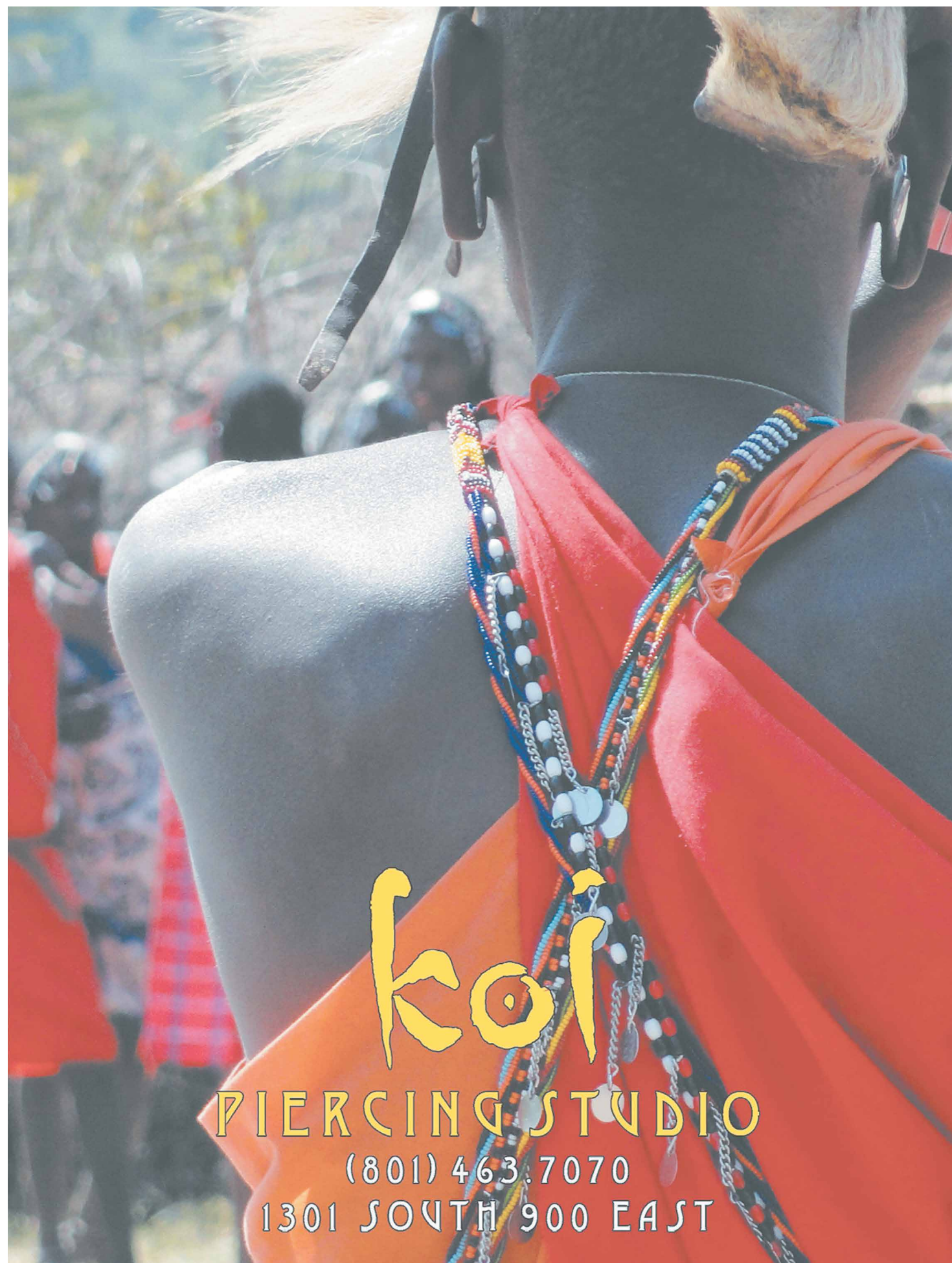
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Traci Grant – Copy Editor

Traci Grant joined the *SLUG* copy editing team in August 2013. We noted Traci's keen work with a pink pen (her trademark) as she's whipped *SLUG* copy into shape since day one. Traci likes learning about SLG, its artists, events, independent businesses and subcultures through *SLUG*. Though she enjoys editing *SLUG* content in general—like local-music and food-establishment reviews—her favorite column to copy edit is **Mike Brown's**. "Every copy editing session has something awesome/funny/memorable," she says. "I get to gather with like-minded folk who love to argue comma rules and grammar structures." She's enjoyed attending events like our first-ever beer festival last year and volunteering for our *SLUG* Cat alleycat bike race (May 26). With a slew of intensive *SLUG* Production Day copy editing sessions under her belt to boot, we are proud of Traci's stunning work at *SLUG*!



ABOUT THE COVER: May is Bike Month, and *SLUG* continues to celebrate it in our *Sixth Annual Bike Issue*. *SLUG* illustrator Andrew Colin Beck conveys our wonderment with the possibilities that bicycles and cycling offer. With color and near psychedelia, Beck's style has us pumped to feel like we're riding on clouds in the sky. You can find more of Beck's work at andrewcolinbeck.com.

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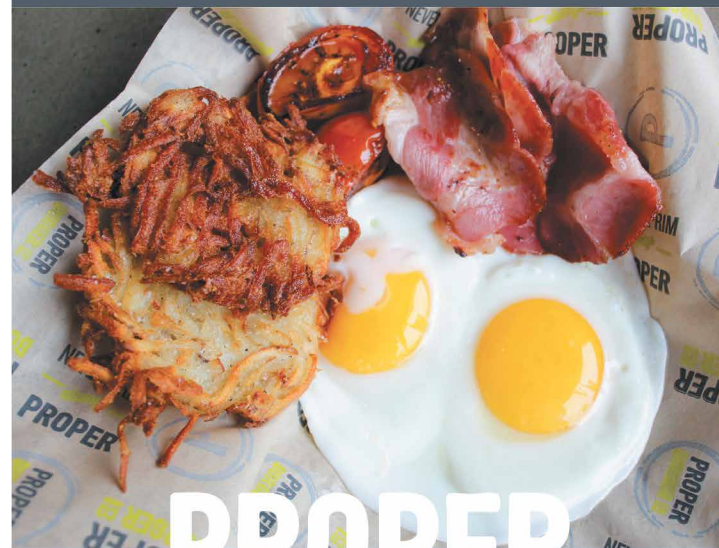
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LOCALIZED

SYMPATHY PAIN

By Connor Lockie | clockie97@gmail.com

(L-R) As Sympathy Pain, Skyler Hitchcox and Casey Hansen craft cohesive, ambient atmospheres that embrace the honest yet open-ended in their collaborative approach.

Photo: lmSorenson.net

Sometimes music is a lot of fun, and sometimes it's more than that. Sometimes music is a necessary catharsis that carries you through a rough day, month or year. No strangers to this phenomenon are this month's *Localized* performers: **Hoofless**, **Sympathy Pain** and **R. Candall Lark** all make powerful music that brings some light to the listener's life by purging all the darkness. Join us at *Urban Lounge* on Thursday, May 17 (doors at 8 p.m., show at 9), for the most emotional experimental music Salt Lake City has to offer. The free, 21-plus show is sponsored by *High West Distillery*, *Uinta Brewing Co.*, *Spilt Ink SLC* and *KRCL 90.9 FM*.

When asked what they hope for at their *Localized* show, duo **Skyler Hitchcox** and **Casey Hansen** give an atypical answer: "We're looking to bum you out," says Hitchcox. Hansen continues: "Hopefully, it's a big-ass bum-out," he says. They both grin at each other when they say this, ironically taking pleasure in the possibility of souring someone's mood.

This strange exchange is fitting, since Sympathy Pain's music (sympathypain.bandcamp.com) is far from typical or easy to pin down. Even in the crowded field of homespun ambient music, Hitchcox's compositions stand apart. Where your average release will plod along in a pleasing, sedative atmosphere, Sympathy Pain's music feels much more focused on disturbing and overtaking the listener than it is settling them. Hitchcox cites his infatuation with degradation as the impetus for some of the more harrowing sections in his music: "Taking something beautiful and just distorting the hell out of it—it's like watching a painting left out in wintertime, and you find it later and it's completely fucked," he says. The important thing, however, is that the beauty never entirely disappears. Even at its most ambiguous, there's always a semblance of melody buried beneath the noise.

Until just recently, Sympathy Pain was Hitchcox's solo project. After abandoning his *Silver Antlers* moniker (the music of which Hitchcox accredits to his "faking being happy"), he started to make more dark, emotional music as a means of home therapy. "I decided to make the most honest music that I could think," he says. "Sympathy Pain

happened to be what I felt was an honest representation of who I was and where I was in the world." This move has resulted in increasingly sad music, culled from long sessions of improvising and writing.

While the two albums that Hitchcox released as a solo artist, *Long Gone* and *Tangled Molten Skull*, are fantastically emotive ambient records, he feels that the addition of Hansen is the start of an improved version of Sympathy Pain. Part of the reason for this is that Hansen is an ideal collaborator. Coming from a long history of experimental metal or hard rock outfits (he's the drummer for **Cult Leader**), Hansen finds that being a bit out of his element helps keep things interesting for the both of them. "There's a lot of exploration going on," he says. "It's important to me, coming into an established project, to be gentle and hands-off. I just want to be careful to amplify or to reinforce the vision that already exists."

The addition of a second member also forces Hitchcox to add more formal structure to his music. Where his previous work focused mostly on repetition and improvisation built off of loops, the addition of a second member coaxes things into a more concrete structure. "When you're by yourself, it's all up to you. You communicate internally," says Hansen. "Suddenly, when there's one other person, you have to ask, 'What's the skeleton? What are we trying to do here?'" On top of adding a new, creative voice into the fold, the increasingly collaborative atmosphere adds a new layer of cohesion to the music.

The most recent Sympathy Pain release (and first for the project as a duo) arrived this February via the **Whited Sepulchre** label, run by former *SLUG* Senior Staff Writer **Ryan Hall**. Sympathy Pain joined Cincinnati-based artist **Brianna Kelly** for a split release, which—outside of simply being fantastic—was the driving force that Hitchcox and Hansen needed to get their collaborative project off the ground. "For the last few months, we had been trying to make something happen, but I didn't have any gear or a lot of time," says Hansen. Hall's deadline, however, put a necessary pressure on the group to finally make things work. Since the 48-hour-marathon writing-and-recording session that birthed Sympathy Pain's two tracks for the split, the duo have steadily been writing, rehearsing and playing shows. "Once you do it, then you build momentum. You figure it out," says Hansen, emphasizing the always fluid nature of development in Sympathy Pain.

The idea of "figuring it out" might seem overly vague, but this nonchalant nature keeps Sympathy Pain's music from being bogged down in oppressive concepts or preconceived notions. Since one of the only requirements for Sympathy Pain's music is honesty, says Hitchcox, there's a lot of space in their planning that the duo purposely leave open. A lot of our conversation revolves around the duo's abstract hopes, plans and avoiding definitive answers. In response to whether the public's reaction dictates their path, Hansen says, "As long as we feel good about it, I don't really fucking care." If this guarded ambivalence keeps producing the same quality of music, god forbid either of them ever give a shit.

LOCALIZED

HOOFLESS

Photo: John Barkiple

(L-R) David Payne, Halee Jean and Michael Nebeker meld contemporary and classical influences to form experimental compositions steeped in improvisation and vulnerability.

Hoofless, the local trio consisting of **Halee Jean**, **Michael Nebeker** and **David Payne**, have come a long way. The group started as a one-off duo with Jean on cello and vocals and Nebeker on violin before adding Payne on drums. Though they had been long-time friends, Jean and Nebeker had never formally performed music together, since Jean had grown up playing in rock bands, while Nebeker comes from classical music. Rather than letting these elements conflict, they instantly melded into explosive yet refined music. "I think there's a part of me being all, 'Rock n' roll!' but there's also Michael telling me, 'There needs to be a system,'" says Jean. "I feel like I'm a wild wind and Michael is my tamer." From the start, this idea that music is just as much about human relationships as it is about the music has dominated Hoofless' approach.

While any number of groups are quick to boast about their "organic" music, Hoofless' personal connections make their music feel especially natural. Many of Hoofless' compositions are lengthy, highly repetitious endeavors that feature gigantic swells and huge contrasts in emotion. Nebeker compares some of their work to the adage that "If you boil a frog slowly, it'll boil to death, but if you drop it in boiling water, it'll jump out." Jean continues that "it gets whipped up pretty quickly, but by then you're already in the boiling water." Truly, a Hoofless show can complicate your sense of time and place, and the tumultuous set can often turn meditative.

At the beginning of April, Hoofless released their first official studio album, *Mouth Feel* (hoofless.bandcamp.com). According to Jean, the album—in the broadest sense—is about "an emotional, sexual catharsis built around shame." The four tracks (each roughly 10 minutes in length) feature the characteristic elements

of Hoofless' music: densely layered strings parts, splashy and intricate drums patterns, all topped by Jean's unforgettable voice and surreal, evocative poetry. Even without knowing the specific impetus behind each song, the intense feeling of exposure and release is readily apparent.

This focus on direct emotions and expression is one of the many reasons Hoofless prefer live performance to their recorded work. Even though they praise **Wes Johnson** and his studio, *Archive Recordings*, for working with the group to best translate their live performance to record, they still question its medium. "In a show," says Jean, "I'm allowed to be fully emotionally immersed, and that has a very different effect on the music." To her, the record "felt wrong, and even violating, to the authenticity of live performance." Rather than use their album as a definitive work of art, *Mouth Feel* is more of a gateway to their live shows.

On top of this emotional disconnect between live and recorded music, another benefit of live performance is the fact that no Hoofless composition is precisely the same each time it's performed. While the "skeleton," as Nebeker calls it, of Jean's looped cello lines is a constant, what happens on top of and in conjunction with this is often determined in the moment. The environment, their current mood and their own musical communication guide the pieces. At the beginning of each night, the group decides what's about to happen by asking themselves, "What are we going for here?" says Nebeker. "Are we going to play soft and delicate, or are we going to try to knock their socks off?" Sometimes Hoofless are a harmonious chamber ensemble; other times they construct crushing layers of sound that fill every corner of a room.

Overall, Hoofless' music is about creating a space for vulnerability—a word that the trio references frequently—not only in the sense of allowing individuals to express their inner struggles but with an added focus on artists working in and around Salt Lake City. While the trio sees no shortage of talented, motivated performers and creators, Payne is quick to stipulate that "Individuals are not the same as infrastructure," and the community has work to do in order to create spaces that provide stigma-free opportunities for performance. "I really think it takes a whole community," says Jean. "It takes everyone to put their two cents in." On top of **Jazz Jaguars'** biweekly showcase for local artists and musicians at *Twilite Lounge* (hosted by Payne), the group cites *Diabolical Records'* head **Adam Tye**—whom they call "the patron saint of local music"—as helping this cause. "Without him, the music scene would be nonexistent," says Jean, noting that many groups, Hoofless included, wouldn't be where they are today without his support and promotion.

In keeping with this community-focused mindset, Hoofless are far from the only thing each member is involved in. Payne and Jean are members of **Red Bennies** and Jazz Jaguars, while Nebeker still keeps up his work with classical music, performing with the **Salt Lake Symphony** as well as with his own **Spectrum String Quartet**—he's also currently opening his own violin studio (saltlakeviolinlessons.com). All things accounted for, Hoofless are just one of the manifestations of the art that Jean, Nebeker and Payne aim to create. "My biggest takeaway from playing with Hoofless is that you are enough, that there is room for you here," says Nebeker. More than just through their inspiring, forward-thinking music, Hoofless embody—as artists, as community members and people—the great possibilities for Salt Lake's music and art.



Photo: Matthew Hunter

WE BIKE YOU, Salt Lake City

By Naomi Clegg | naomilemoyne@gmail.com

(L-R) Daniel Foster Smith, James Lyons, Nkenna Onwuzuruoha, Sam Garfield and David Clark on the streets' set of *We Bike You, SL*.

"I remember getting back from a trip last year," says **David Clark**, one of the two creative forces behind the upcoming documentary series *We Bike You*. "I got back from traveling and I felt a little bit of grief or depression from being back from my vacation and wanting to be on the road again—wanting to be discovering again. That feeling of loss, combined with our creative ideas, fueled the notion that we could get back out on the road."

Clark and creative partner **Daniel Foster Smith** are currently shooting for the docuseries, which explores the urban-cycling experience city by city. To capture film of people riding bikes, the pair and their team—which includes camera operator **Sam Garfield** and multi-talented bike builder and fix-it man **James Lyons**—have rigged up a special shooting platform: a bike with an attached trailer on which a person can sit and capture Foster Smith and Clark as they ride around the city, interviewing their documentary subjects—on bicycle—about cycling in that city.

"We have a lot of creative irons in the fire at any time," says Clark. The pair is also working on a fictional, animated series, and previously completed a short documentary for *VideoWest*. Foster Smith says, "For us, it's about a creative practice. Just to be doing and be creating is the goal. That's why doing this as a series and not just a documentary appeals to us more—because it's a lifestyle of documenting and meeting new people." Both Clark and Foster Smith demonstrate a clear desire to immerse themselves in creative energy and connect with others, and those forces, Foster Smith says, are what spurred the creation of the project.

Like many kids, Clark and Foster Smith both grew up riding bikes. So did **Nkenna Onwuzuruoha**, or **Kenna**, one of the series' subjects and the 2016 and 2017 Women's First Place winner of *SLUG's SLUG Cat* alleycat race. All three de-

scribe growing into a love of biking after moving to—or back to—Salt Lake City. Foster Smith's bike renaissance came about four and a half years ago, when he moved back and tried the city's GREENbike program, which is where he discovered a love for group rides. For Clark, bicycling was "access to the world for a kid like me in my hometown," he says. That sense of freedom disappeared when he got his license, and he only rediscovered the freedom that comes from relying on a bike when he realized his car was parked in his driveway more than 90 percent of the time. "I found myself resisting the idea of driving and wondered if I could commit to just walking and cycling everywhere I was going, so I got rid of the car, and now I just get around by bicycle," Clark says.

A Georgia native, Onwuzuruoha says she bought her first bike while in college in Chicago. It was a cheap Target bike that Onwuzuruoha used indiscriminately. "I did everything the intermediate and the expert cyclists tell you not to do because I felt that was the most secure and safe thing to do," she says, noting that she was a sidewalk biker. But when she moved to Salt Lake City to volunteer for AmeriCorps VISTA, Onwuzuruoha picked up a bike from the *Salt Lake City Bicycle Collective*—"a little, dinky, old thing"—and that's when she started to really get into cycling. "Meeting people here as I was getting acclimated to the city, I was able to learn about proper bicycling—taking time to ride on the road, being vigilant, learning some bike maintenance through the *Bicycle Collective*. I started accumulating bikes."

A display of several road bikes are hung from the staircase in Onwuzuruoha's inviting apartment. She says cycling has been a transformative way to make a place in unfamiliar Salt Lake. "The majority of my friends I've met through cycling, so I've been able to gain knowledge—share knowledge—about how to cycle, where to cycle,

things about cycling culture," she says. When Onwuzuruoha's not working as an instructor at *Westminster College* and *SLCC*, she's either at the gym, the grocery store or cycling around. Most recently, you can find her cycling with **Salty Spokes**, a group of female and gender-nonconforming cyclists in Salt Lake founded by **Esther Meroño Baro**, which has gone under "different names and iterations since its founding in 2008," and "currently practices a 'leaderful' model (shifting roles and responsibilities among women, trans and femme riders)."

Clark indicates that connecting with people who share their urban-cycling experience, like Onwuzuruoha, and then sharing that connection via video, is a compelling motivation for the series. "We want to paint a picture of Salt Lake City, Provo, Ogden, Amsterdam, Portland," he says. "We want people to see the city looks different when you're on a cycle." So far, the two have filmed footage for episodes in Salt Lake City and Ogden. Up next are Berlin and Amsterdam, where Foster Smith will shoot for the project. Each video in the series will tell a short story about cycling in the city: "stories about ingenuity and creative bicycle use," Foster Smith says. Viewers can look forward to seeing Onwuzuruoha cruise the streets with Salty Spokes, watching James remodel a house and transport material completely by bike, and finding out how a mother in Amsterdam transports her three kids and household supplies with a bike and cargo trailer. They hope the series will capture and spread the joy of cycling.

You can find *We Bike You* on Facebook and on Instagram at [@webikeyou](https://www.instagram.com/webikeyou), and as *We Bike You Series* on YouTube. And if you are a woman or gender-nonconforming cyclist, connect with Onwuzuruoha by attending the next Salty Spokes meetup. You can find out more on their Instagram account, [@saltyspokes](https://www.instagram.com/saltyspokes), which Onwuzuruoha manages.

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Shahrazad's Vegetarian Sampler
satisfies with a hearty combination of baba ghanouj, hummus, tabbouleh, stuffed grape leaves and falafel with tahineh sauce.

Photo: Talyn Sherer

I first developed a love of Middle Eastern food on the streets of Paris in the 1990s. The post-war migration of people from France's former colonies in North Africa resulted in a French capital city ever increasing in diversity. Arab sandwich restaurants and halal butcher shops became commonplace in certain neighborhoods—as did a spicy pepper paste called harissa. The piquant condiment was as ubiquitous then as sriracha sauce is now. Interestingly enough, it was my search for harissa that originally led me to *Shahrazad*. I had heard that the market was a good source for goat cheese, yogurt, fruit and vegetable spreads, and exotic spices of the whole, crushed, pickled and ground varieties. As it turns out, all this was true. In addition to finding my steady local source for harissa, I also discovered that there was a meat shop and restaurant at the back of the store. I needed to come back hungry.

The *Shahrazad* restaurant offers a selection of many Middle Eastern dishes. As my date and I looked over the menu, the server brought us yogurt salad and hummus with some fresh pita bread. The creamy hummus was especially good: savory, mild and perfect for dipping bread. We would have to order more, but we also wanted to explore the meat-centric part of the menu. The restaurant offers several meat-skewer options that go straight from their butcher case to the grill. Wanting to maximize our possibilities, we went for the *Shahrazad Special* (\$16.99). This platter consists of three skewers: grilled steak, chicken breast and seasoned ground beef. It comes with a charred tomato, sliced onions and peppers, a bed of buttery rice and a side salad. You can also add soup or tabbouleh for an additional \$3.99. The platter was generously portioned and absolutely phenomenal. The steak was tender and succulent, and the chicken was spicy and robust. The ground beef skewer was the most meticulously seasoned of the three, and was what separated this meal from what you might find at a Greek restaurant. The platter could easily be shared by a small group of people, and it is a great option for those wanting to sample several meats in one visit. For those hoping for a smaller or less

expensive option, the three skewers are also available separately. The chicken *Sheesh Tawouk* platter will run you \$8.99, and the *Sheesh Steak* sells for \$10.99. The ground meat *Sheesh Kabab* is \$7.99 and can be made with either ground beef or chicken. Rounding out the meat options are skewers made with lamb, goat or salmon as well as a whole, grilled tilapia. For those with less adventurous dinner dates, the restaurant also has halal cheeseburgers and fries. For the daring, most dishes can be made spicier upon request.

Having thoroughly picked apart the meat choices, we felt the need to delve into the less carnivorous side of the menu. For those looking for a more vegetarian-friendly option, many of the appetizers fall into this category. Wanting once again to maximize our possibilities, we ordered the *Vegetarian Sampler* (\$10.99). This appetizer platter consisted of separate bowls of baba ghanouj, hummus and tabbouleh, a plate of stuffed grape leaves and an order of falafel with tahineh sauce. I expected to like certain items more than others, but was pleased to discover that everything was remarkable. The baba ghanouj, made from slowly roasting eggplant in the skin, was delightfully smoky and smooth. I am normally not a big fan of eggplant, but this is by far my favorite preparation. Along with the hummus, it was perfect for dipping bread and vegetables, or for simply eating by the spoonful. The stuffed grape leaves were creamy, savory and light. The falafel—the one fried item of

the bunch—was fragrantly seasoned with the right amount of crunch. The freshness of the tabbouleh cut some of the richness of the other dishes. It was light on the cracked wheat and strong on the lemon juice and parsley. It was exactly what the sampler plate needed to feel light and balanced. For those wanting to try fewer of the appetizer items, they range in individual price from \$3.49 to \$5.49. If you are not up to getting the whole sampler platter, try whatever combination you think sounds good together. There is no bad combination.

I feel like I have only scratched the surface of what *Shahrazad* has to offer. I still need to try the lamb and the goat—the word on the street is that they are among the best in the valley. Honestly, I could eat there every day and feel completely happy never straying from the chicken skewers and hummus. On the market side of things, I know I have found a quality source for locally sourced halal meat. They also sell hookahs, exotic tobacco products and grocery products from places like Turkey, Pakistan, Somalia, India and Persia. Many of these products, like the Armenian string cheese and eggplant caviar, are challenging to find anywhere in the United States. As for the restaurant, the food is flavorful, the portions are generous, and the quality will keep you coming back. It is the perfect spot to enjoy exotic Middle Eastern food without breaking your budget.

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YOUTH EDUCATION -AT- SLC BICYCLE COLLECTIVE

Build Bikes, Build Community

By Lizz Corrigan
lizzcorrigan@gmail.com

On a warm, spring, Saturday morning, I passed the spirited rusting sign, made entirely from a few-dozen chain rings welded together, which reads "Bicycle Collective." The propped-open door reveals the mechanical flux of clunks, squeaks, creaks, clicks, ticks and whirs from the inside of the Salt Lake City Bicycle Collective (SLCBC).

The shop buzzes while Education Coordinator **Kaden Coil-Pittman** and I move two wooden benches into a quieter room packed with miscellaneous tools, bikes, parts and doodles of bike anatomy that range from juvenile to complex, taped on the walls. We move past a line of colored aprons and 30 names written on a large hanging whiteboard, recording the standings of the SLCBC youth bike-education programs—with (almost) 15-year-old **Elijah Lowe** in the lead.

Coil-Pittman, a former kindergarten teacher, became the SLCBC Education Coordinator after yearning for more community involvement. "I left teaching and found the *Bike Collective*" about a year ago, he says. He now shares his time between SLCBC and *The Road Home*, and has spent a great deal of time collaborating with and observing other bike shops' youth-education programs.

The goal was to grow the programs at SLCBC and get more youth involved, especially those from low-income and refugee populations. SLCBC works with schools around the valley, the Boys & Girls Club and even juvenile offenders and troubled young people. It provides youth with structure, "a sense of building community and the chance to meet different types of people they may not otherwise meet," Coil-Pittman says.

Students now fill the shop during the dedicated two-hour-long program sessions on Mondays, Wednesdays and Saturdays, but that wasn't always the case. There was a drop-off of students "around the 12-hour mark, where kids get to take their bike home. We would never see them again," Coil-Pittman says. "So, we revamped our education programs with this martial arts approach, where you start at a green apron and work your way up to a black apron," to encourage and reward further progression.



Photo: John Barkiple

(L-R) Elijah Lowe and SLC Bicycle Collective Education Coordinator Kaden Coil-Pittman work on a mountain bike via the Collective's revamped youth-education program.

the junior bike mechanic program. "Now, whenever I can come, I come. It was interesting to learn about bike parts, their names, where they went, and how they work together."

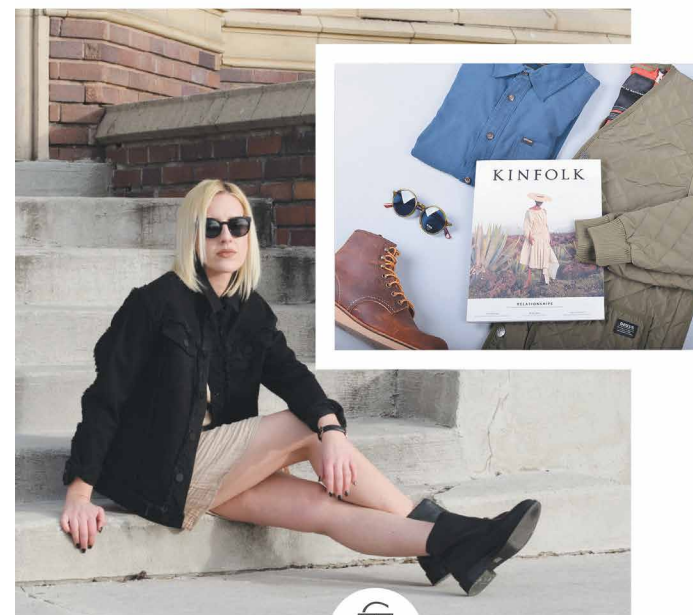
Bikes are complicated, but it's not complicated to see why Lowe enjoys mechanics. "I just like working with my hands," he says. He once fixed his chain when it came off while biking to school. "I just fixed it," he says. "It was cool to do it myself and not have to walk it back home." Fixing your bike is one thing, but building your own bike is another. "You value the bike you made more because you put your time into it," Lowe says. "You didn't just get it from a store, where you didn't have to do anything to it and it came ready to ride." Instead, people like Lowe give it some TLC in the shop.

Lowe cares not only for his bike but for other kids, too. He'll help with anything, but "I don't do [a fix] for them," says Lowe. "I tell them how to do it and see if they can get it right. If they don't, then I'll actually show them." Despite never thinking bike mechanics would be his first job, Lowe is excitedly waiting until next year when he turns 16 to get a job as a bike mechanic—hopefully at SLCBC.

Lowe and Coil-Pittman drift back into the shop for kill-bike day, where they "kill" nonfunctioning bikes and salvage working parts. Bikes and parts are imperative for SLCBC's bike-recycling business model to ensure affordable access to bikes and bike education to all. From volunteering your time to donating old or unused bikes, "it's amazing how little you have to do to help these kids," Coil-Pittman says. To determine how to get involved and support SLCBC, visit their website at bicyclecollective.org today.

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THE LATINA BIKE INITIATIVE

By Ali Shimkus | alishimkus@gmail.com

Photos courtesy of
Safe Kids Salt Lake County

Gearing up for spring means dusting off the bike, whether for transportation or leisure. However, affording a bike, much less having the confidence to ride one safely, is something that not everyone has easy access to. The Latina Bike Initiative, a collaboration between the *Salt Lake City Bicycle Collective (SLCBC)* and Safe Kids Salt Lake County coalition, was piloted in 2016. Now in its second year, it continues to provide classes on these subjects and more for Latino families in Salt Lake County. Safe Kids SL County Coordinator **May Romo** founded the program and discusses its benefits and how to get involved.

SLUG: The Latina Bike Initiative was something you were inspired to create after hearing a speaker at a bike summit discuss creating biking initiatives for minority communities. What about that speaker made you want to create this type of program? Why in Midvale?

May Romo: I was inspired by the speaker because I had worked with biking programs and school kids. I realized that I needed to broaden this program and bring it to mothers of those same kids who lacked bikes or lacked educational information about bike safety. Then it could be a family biking experience. Midvale [was chosen] because it has a high Latino population and because they have a very active Latino volunteer structure, where it would make it easier for me to get a community volunteer to recruit the women.

SLUG: Why is creating a program like this important for the Latino community?

Romo: I feel it important to empower all diverse populations. Sometimes racial and ethnic populations get left out of some of our initiatives or programs. This was an opportunity for inclusiveness. I felt it was important to empower this group of Latino women by helping them gain access to independent transportation, biking with their children and using it as a form of exercise to stay healthy.

SLUG: What are some challenges concerning bicycling in the Latina community that you hope to overcome or address with these classes?

Romo: The majority of the women do not have bikes, nor can they afford them for themselves. That is why it is important to create partnerships. Our partnership with the *SLCBC* created a venue for acquiring bikes. Our partnership with *Columbia Elementary's* ESL class helped us to recruit and register participants who were already utilizing their ESL services.

SLUG: What materials will attendees need prior to taking the classes? Will classes be bilingual?

Romo: The classes provide all equipment, such as bikes, bike helmets, bike locks. All the women

come with varying degrees of riding experiences, but, in the end, all women participate in bike rodeos, bike maintenance and repair. The class sessions are in Spanish and ... light snacks are provided for those attending.

SLUG: What can attendees expect to learn through this program?

Romo: Women can expect to learn the history of bikes, different types of bikes, bike repair and maintenance, parts of the bike, bike locks and how to use them properly to avoid theft. Women will learn how to navigate existing bike infrastructure and feel confident when they are riding their bikes in the community and neighborhoods.

SLUG: What will the "neighborhood ride" and "bike rodeo" events entail?

Romo: Women will be assigned their bikes during the second session. The *SLCBC* will assess height and weight and assign bikes accordingly. Women will practice riding at the local school during bike rodeo, which teaches basic bike-safety principles in a setting similar to a road course that teaches how to handle riding a bike in real life. A neighborhood ride will give the women real-life experience when navigating streets, signs and traffic.

SLUG: What is your goal for attendees to get out of these classes?

Romo: The goal for the women

participating in Latina Bike is to build confidence, to try something they may not have felt they could accomplish, to recognize that bike-riding is for everyone. It is important to plant seeds among the moms so that their families support and spread the word to get more Latino families on bikes, especially the young women who may one day be inspired to become world cyclists.

SLUG: How do you see the Latina Bike Initiative making an impact community-wide?

Romo: My hope is that we have sessions in different areas of the county where Latina women express interest in the program. My ultimate hope is that we see more Latino families riding bikes together, that we work together as a community to create cooperative/volunteer bike repair shops so that families can go to these community bike shops and repair their bikes, get a helmet on a loan basis, and make our communities more bike-friendly.

Spring classes for the Latina Bike Initiative run April 12–May 9, with a possible session for fall, which will be announced through the *SLCBC* and Safe Kids SL County. For more information, visit the Safe Kids SL County coalition at slco.org/health/injury-prevention or call 385.468.5280 or 385.468.3864.

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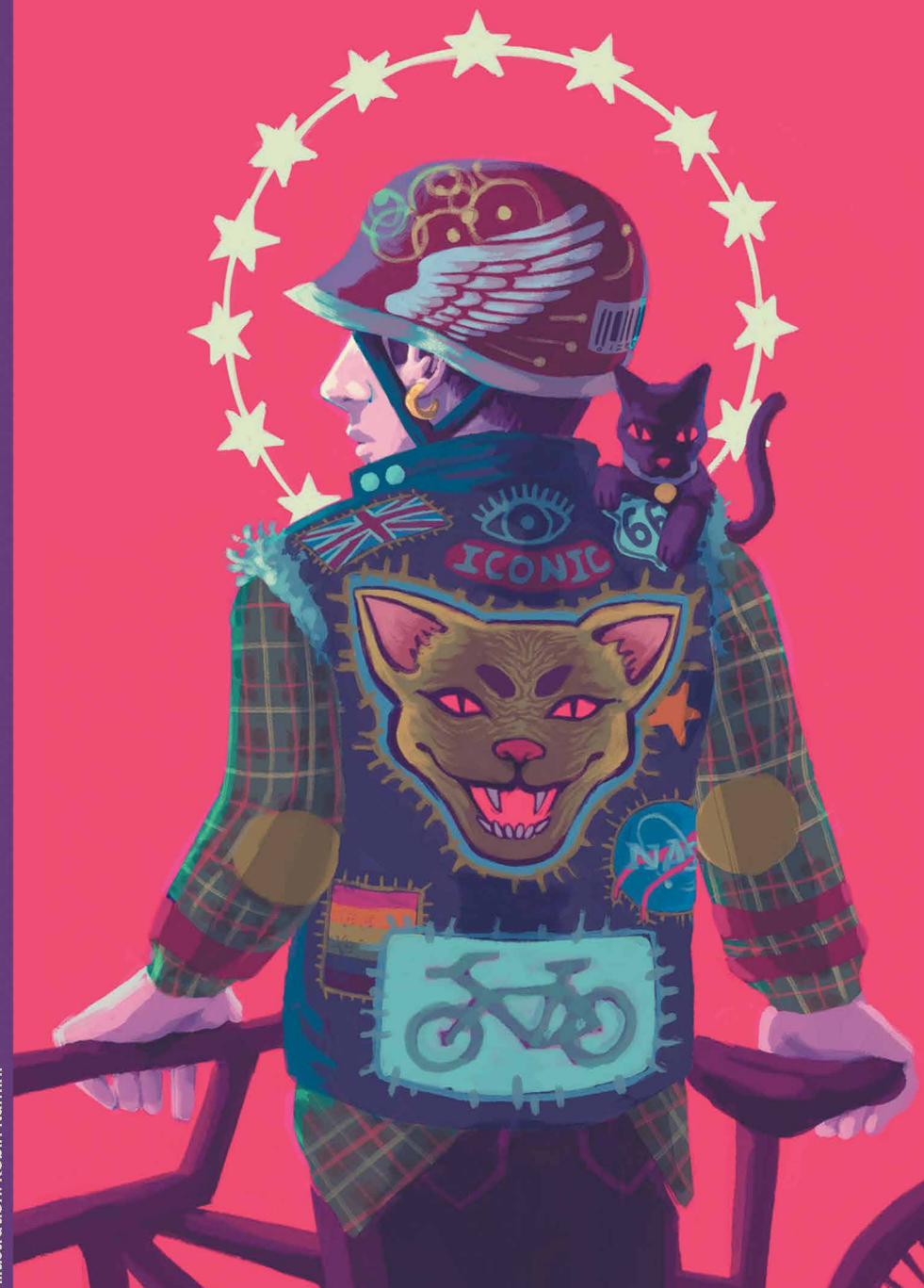
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SPEAKING VOLUMES

TRANSFORMING HATE

By Parker Scott Mortensen
@_coldbloom

The sign in front of the *Speaking Volumes: Transforming Hate* exhibition leads with words by **Dr. Martin Luther King Jr.**: "Returning violence for violence multiplies violence, adding deeper darkness to a night already devoid of stars..." This quote is from *Strength to Love*, an evergreen collection from 1963 about religious values, specifically of love and the power of earnest human compassion. These texts weren't meant to be topical, but King wrote several while jailed for holding a prayer vigil. King's words of nonviolence, compassion and humanism set the tone for the way the pieces at the *Springville Museum of Art* process hatred, creating new political and social implications. The exhibition has been accumulating pieces since the last decade, and so their brand of engaging white nationalism has an uneasy translation into 2018, when white supremacy is mainstream. Some pieces seemed to age poorly while others felt fresh, but with each piece, I was invariably having a conversation with myself about race and white nationalism that I clearly needed to have.

I went to *Speaking Volumes* with my partner, who consistently had different initial reactions to pieces. The premise of the show is built off a racist text from the '70s: In 2004, a defecting leader of the "Creativity Movement" provided the Montana Human Rights Network 4,000 copies of its primary text, which was the religious group's "bible"—white supremacist dreck. Though not every single piece uses the text as its base, most do as either a jumping-off point or an opportunity to literally reform the pages. **Clarissa Sligh** uses the text in "Red Crowned Crane" (2007), in which dozens of hanging cranes, constructed from the defector's text, surround her. Sligh says, "As an African American artist, I could not turn down the invitation to create an artwork that would respond to these books." Sligh processes the existence of this drivel and gives it a new physical form. "I learned to turn the pages of the books into origami cranes," she writes. "My fingers were stiff and clumsy. My folds were irregular, imprecise. But I continued folding."



(Top) Sara Steele, *A Thousand Cranes*
by Students & Faculty, 2007

(Bottom) Clarissa Sligh, *Red Crowned Crane*, 2007

More challenging was **Jane Waggoner Deschner's** "The Way Things Go, and Don't" (2007), which felt aged. Below Sligh and her cranes is a table of several copies of the white supremacist bible propped up vertically, each wearing a custom-knit hat. "Reading the words of the white supremacists, I could never make sense of their hatred," writes Deschner. "But I can show compassion for them as fellow human beings and transform their words into something that speaks differently." This sat poorly with me and felt odd even for a decade ago—humanizing white nationalists feels like straight bad praxis. (The hats seemed well-made.) My partner pointed out that oppressive views wouldn't stamp themselves out. Oppression would never die that way. We talked about our position as white people and agreed that it was our job to engage white nationalists who argue on a good-faith basis—if they would reciprocate. I realized from Deschner that you knit when it's productive. You bring together the people you can, because that's earnest human compassion, and you don't begrudge any oppressed person of explaining why they'd rather not.

Throughout, we were having this discussion and engaging with each other's political reactions to certain pieces as well

as our emotional responses. I was grateful for the space to do this, especially because I was so back and forth on what I was thinking. I hated the late **Jim Riswold's** "Himmler's Homework" (2005) and "The Hitlermobile" (2006). Both are toy reincarnations of Hitler and his head SS officer. At first, I enjoyed how reductive it was to infantilize Hitler, but I paused at the description. "Every evil dictator worth his salt has a sweet ride. Adolf Hitler was no exception." Suddenly, it felt kitschy and weirdly sentimental, something I don't harbor for anti-semitism or its imagery.

Faith Ringgold's "Hate is a Sin Fem Fable" (2007) is a creation fable for the first time she was called the N-word. In it, a white man's son begins to bear resemblance to "Negroids," and as he casts his own son out, the boy tells his father, "I love you ... but now my blood is on your hands." Ringgold's piece is opportunity for healing. "Illegal Alien's Guide to Critical Theory" (2007) works through the ways U.S. immigration policy is inherently dehumanizing. **Enrique Chagoya's** lithograph shows a person lying down as red and white squares tumble from his head—below him stereotypes of immigrants repeat shallow rhetoric on the effect of immigration. Across from these sits **Robbie McClaran's** 1990s photograph of Timothy McVeigh, the Oklahoma City bomber. McVeigh's face, though imprisoned in orange and white, is so smug. He looks pleased with the attention, and my partner and I wondered if a face as pathetic as his deserved space in the exhibition against powerfully uplifting pieces like Ringgold's. The difference may be in whether we are watching the artist process hate or whether we are being asked to do so—or both.

There are so many more works by so many more artists from marginalized communities here. This is political, personal and requires you to confront yourself. It's hard, and it's a space we should all try to live in more earnestly. *Speaking Volumes: Transforming Hate* runs until June 2 at the *Springville Museum of Art*. Find more information at smofa.org.

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FIXIN' UP THE UTAH CRITERIUM

BY TIM KRONENBERG ■ TKRONENBERG@MSN.COM PHOTOS BY CHRIS KIBERNAN

We're getting back into that time of year. Utahns have started to swap out their automobiles for two wheels and open air—it's bike season! While there are those of us who do this as a hobby or to shed some pounds, some of us have already been mapping out their LOTOJAs, alleycats and criterium (crit) races for months in the making. Looking closer at Utah cycle competitions, the race with the most buzz is easily the fixed-gear crit.

Going back 25 years or so, crit races are nothing new for Utah. Throwing a fixed-gear into the mix, however, is still in its early years. To boil down a traditional crit to its basics, think GT racing on a road bike. Competitors are given a course of varying difficulty with swerving corners, hairpin turns and hills. Starting off as a pack, racers fight for the best time for a number of laps, which takes home gold at the end of the day. This sounds relatively nonthreatening in concept. Now take away the rider's brakes, and you get a fixie crit.

Bringing the fixed-gear crit to Utah was the brainchild of **Javier Campos** and of **Jeff Hepworth** of *Loyal Cycle Co.* in Farmington. Campos, having already competed in traditional criterium races throughout the years, was inspired by fixed-gear crits like the *Brooklyn Red Hook* and San Francisco's *Mission Crit*. Having hosted their first race last summer at the *Farmington Festival Days*, Campos and Hepworth are gearing

up to bring two more events this summer. Farmington's *Festival Days* race, making its second annual appearance on July 12 at the *Legacy Event Center*, has them excited. "It's really nice having the city involved because they take care of a lot," says Hepworth. City involvement for any event is always a benefit, seeing as how it covers almost everything from course construction, insurance costs, food vendors and more. The second event of 2018, happening in late August or in October, is still very much in the planning phase. This is no surprise, especially when these homegrown events take more time, money and energy than a city-run festival. The big issue right now is finding a location that works for staging such a technical event. Campos notes that this will either be in the streets of Salt Lake City or, once again, at the *Legacy Event Center* in Farmington.

Having the course already mapped out for *Festival Days* at the *Legacy* parking lot "is also nice," Hepworth says. Fixed-gear races are tricky to create and design because they have the potential to be more dangerous. "First-year racing is always the hardest to ride—hosting lots of riders without the developed skill set. For bike messengers, dodging cars is one thing, but hitting hairpins correctly—especially when you're in a pack—definitely takes some skill," says Campos. For this reason alone, many fixed-gear crits are held on weekends in empty business parks and large parking lots like *Legacy's*. The course is able to be designed a little wider while also minimizing the risk to spectators or property. For *Festival Days* being a larger community event,

safety is key. With that in mind, the course will be flat and relatively easy to get the hang of. Riders are also welcome to show up early and take some test laps. "We get a lot of first-year crit racers, and this is an all-ages event," says Hepworth. There is also talk of adding a women's division after seeing lots of interest in fixie crit racing at events like *Salt Lake City Bike Collective's Women, Trans, Femme (WTF) Night* (hosted every Wednesday from 5:30 to 8 p.m.).

With so much community interest in fixie crits, the next question is how to train for a new kind of race style. For Campos, the key is muscle memory. With a traditional course being about one kilometer long and a race potentially lasting for 20 laps (around 45 minutes), high-interval training is important. This means being able to slow down enough to go around sharp corners and sprint out of them quickly. For those trying to win, the results often come down to which of the final riders can sprint to the finish line the fastest.

While this sort of competition sounds intimidating, Campos and Hepworth make it clear that these events are all in good spirit and that everyone is welcome. The first fixed-gear crit race of the year will once again be at *Farmington Festival Days* on July 12 between 5:30 and 7 p.m. Registration is \$15, and everyone is encouraged to come early, ride the course beforehand, try some food trucks and see friends. To keep up with the second event this fall, updates and anything to do with bikes, check out @loyalcycleco on Instagram to stay in the loop.

Javier Campos is planning a fixed-gear crit race that will take place around fall.



Jeff Hepworth has organized the criterium races for Farmington Festival Days on July 12 at Legacy Events Center.



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WOMEN, TRANS & FEMME PROGRAM



(L-R) SLCBC Volunteer WTF Coordinator Lisa Cook, Rachel Tarver and Head Mechanic Mollie Bourdos.

By Paige Zuckerman

paigez@redwillowcounseling.com



Photos: John Barkiple

(L-R) SLCBC Volunteer and Program Coordinator Amy Wiscombe and Head Mechanic Mollie Bourdos.

"Go into any bike shop around town, and you're going to find that almost everyone in there is male," says *Salt Lake City Bicycle Collective* (SLCBC) Head Mechanic **Mollie Bourdos**, propped atop a weathered workbench surrounded by cycles in varying stages of deconstruction. "We're starting to see more, but all of the advertisement is targeted towards men, even product names." Bourdos half-winks in acknowledgment of the array of covert and explicit fashions in which cis-masculinity remains the dominant norm in her industry. The shift from this culture toward an increasingly gender-diverse presence is a somewhat recent phenomenon, to which Program Coordinator **Amy Wiscombe** can attest: "Even since I've been at the *Collective* the last 11 months, talking to a lot of people coming to *WTF Night*, I've realized, in that short amount of time, it's been shifting."

WTF is the SLCBC's weekly women-, trans- and femme-affirmative offering. Every Wednesday, the shop closes to regular business and opens to anyone who identifies on the *WTF* spectrum, with a loving yet firm reminder to cis-male-identified patrons to please make space for these oft underrepresented customers. The program welcomes all skill levels, supporting bike-loving clients as well as newcomers. Individuals can come and work on their bikes, receive mentorship in the process and purchase needed supplies. The program also supports members joining local races and bike-related community events.

WTF is a national initiative, with SLCBC's program modeled off those from Portland's *Community Cycling Center* and San Francisco's *Bike Kitchen*. The program started through a single grant, meant to cover merely one year. Yet, the SLCBC has invested itself to keeping the program alive long after the money ran out. "As there's need to fill, we work really hard to fill it," Bourdos says, having seen *WTF* continue

for her two-plus years on hand. "We always need funding for any of our programs, but this one gets overlooked. Any kind of funding, outreach, even helping set up rides for this group ... and obviously, volunteers. We'll teach you; we'll take you in." With warmer months ahead, *WTF*'s offerings are expanding. "We are starting a bi-monthly *WTF* group ride to break down any fears or concerns *WTF* riders may have when riding in SLC," says Wiscombe. "We would like to incorporate pit stops at bars and restaurants because, for some *WTF* riders, those kinds of spaces can feel overwhelming. However, if you have a group of *WTF* supporters with you, it makes things fun and less intimidating!"

Volunteers are the lifeblood of *WTF*, whether they enter as cycling dynamos and mechanical magicians or curious greenhorns. As full-time staff, Wiscombe attests to labor-balance issues as a woman working at the collective: "Because it is such a male-dominated space, those of us that are female-identified are expected to stay late and work *WTF Night*," she says. "If volunteers would like to host a night, that would be great!" Bourdos chimes in, nodding in agreement: "Since we don't have a lot of female representation, it's always nice to have more help." Bourdos' role as head mechanic is demanding, involving leadership, customer service and mechanical workload. As we dialogue about her role at the shop, a knock on the door and a voice calling her name briefly manifests her struggle. "We still have a need for a lot of volunteers and people-helping," she says. Wiscombe answers the door and asks for patience from the visitor, returning to her seat to echo her colleague's sentiment. "Sometimes we don't make any money because we just don't have a lot of folks show up," she says. "Tonight, there's a lot of people out there; that's really great. It's just a challenge, the consistency."

More new faces have flooded in as of late, including those who are wholly new to the bike

culture. "There's a lot of empowerment people see when they come into the shop and they feel more comfortable and confident," Wiscombe says. Bourdos proudly adds, "Everyone who stays for even an hour leaves feeling better about themselves. We're always working on building people up."

The future of *WTF Night* may be a bit tenuous at times, but the vision is brave, and the women who staff it are bold and creative. Recent collaborations with the Latina Bike Initiative have led Wiscombe down the path of greater outreach. "I feel like there's a need for more women of color, and I know it can be an intimidating space for those who identify," she says. "I also want to see more female-identified youth. We have a robust youth program, but 90 percent are male-identified. I want to support a greater trans and female junior bicycle initiative." Bourdos brings a thoughtful challenge: "I don't think there should be such a wide gap such that other [non-cis-male] individuals don't feel welcome," she says. "I want to level the playing field. That would be my goal for this program ... to the point that it's no longer needed—when you can go into a bike shop any time and see every kind of person feeling comfortable asking for what they need!"

SLCBC's *WTF Night* occurs Wednesday evenings from 5:30–8:30 p.m. at the shop on 2312 S. West Temple. Women, trans and femme-identified individuals, including interested volunteers, are welcome. Allies are asked to respect the space and visit the shop during standard business hours. Bi-monthly rides are announced via social media (Facebook: @BicycleCollective).

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As more and more people are discovering, there are bike jumps underneath the I-15 overpass at 700 West on 900 South, also known as the *9-Line Bike Park*. Arriving on a weekday late afternoon, one can expect a wide variety of people—from young children pushing Strider bikes on the beginner pump track while their parents watch and chat together, to seasoned veterans riding the advanced line that has jumps that can loft the rider 8-plus feet in the air. In 2014, the Poplar Grove Community Council started a reassignment of this land, according to **Tyler Murdock**, Project Manager of the City's Parks and Public Lands Program. With its completion in 2017, the 2018 phase of the *9-Line Bike Park* will incorporate community artwork, signage and regular community volunteer days to help with maintenance and ensuring the longevity of this wonderful public park.

9-LINE BIKE PARK

A PLACE FOR RIDERS
(NO BIKE LANES NEEDED)

Words and Photos By
Andy Fitzgerrell
@theandfitz



-TYLER MURDOCK-

SLUG: What made the *9-Line Park* project happen? What was the intent of building this park?

Tyler Murdock: The *9-Line Bike Park* was originally envisioned as part of the 2014 West Side Master Planning process. During this process, the City worked with community members to construct a small pump track at the corner of 900 South and 700 West as a urban intervention to help activate this blighted public space. After the original pump track was constructed in 2014, there was considerable community interest in expanding the bike park east underneath the I-15 corridor.

SLUG: Who was involved with making it initially happen, and who is continuing with keeping it running?

Murdock: The Salt Lake City Public Lands program was able to secure the necessary funding for the *9-Line Bike Park* and was tasked with leading the expansion efforts, but the primary motivating force came from representatives within the Poplar Grove Community Council. This group saw a vacant City property that had historically been plagued with crime, littering and illegal dumping as an opportunity to improve their community and activate the *9-Line Trail Corridor*. Staff worked with representatives from the Community Council to develop ideas, conceptual designs and identify possible funding mechanisms to implement the project.

The Salt Lake City Trails and Natural Lands program will be the primary entity responsible for the *9-Line Bike Park* moving forward. To help with these efforts, the City has partnered with the Salt Lake Valley Trails Society to help lead regular volunteer events at the *9-Line Bike Park* and is working on the creation of a stewardship program that will help maintain and improve the park moving forward. For more information on volunteer opportunities and upcoming SLVTS events, please see: saltlakevalleytrailsociety.org.

SLUG: What plans do you have to update the *Park* in the near future? What are the timelines for those?

Murdock: We are planning several upgrades and improvements for 2018, which include:

1. Signage: Installation of new signage throughout the *Park*, which will help to both formalize the park and provide users with information to improve user experience and reduce conflict at the *Park*. (Spring 2018)
2. General Maintenance: The contractor who originally built the *Park* will be back onsite this spring to repair and modify areas of the park that experienced challenges during the first few months' operation. We will be bringing in a higher-quality dirt to help patch and repair degraded areas. (Spring 2018)
3. Irrigation: All dirt-bike parks require irrigation or moisture to help maintain the jumps. Since the *9-Line Bike Park* is underneath the I-15 corridor, it does not receive any moisture in the form of rain or snow. There is currently irrigation lines in the *Park*, but they require users to hand-water the riding surfaces, which has been problematic for regular maintenance. The City will be exploring several automated irrigation options that can help provide the necessary moisture to improve riding surfaces. (Summer 2018)
4. Regular volunteer events with Salt Lake Valley Trails Society (see SLVTS website and calendar for detail on events).
5. Community Artwork: Public Lands staff is working with the Salt Lake City Arts Council to hire an artist to complete artwork on both the shipping container and several other surfaces at the *Park* to improve the aesthetics and visibility of the *Park*. (Summer 2018)
6. We are currently in the process of hiring several part-time *Bike Park*-maintenance specialists who will be able to significantly help with the general maintenance and upkeep of the site. Ongoing maintenance has been one of our concerns from the outset of the project, so we are excited to have this additional capacity.

Read the rest of this Q&A
at SLUGMAG.com.

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Vicious Cyclers

SLC's Bike Couriers

Words and photo by Tyson Call • @clancycoop

These days, electronic words travel at the speed of light. News from Europe or China zips to our smartphones often before reporters have even fully figured out what happened. But sometimes, a physical object needs to get from point A to point B—fast. It might surprise most people, but in a dense urban environment, the quickest and most efficient method is a bicycle courier. They can be seen with a messenger bag slung on their hip filled with precious documents or goods. They zip past cars and dodge physical injury (or worse) on a daily basis. Often used by government agencies, lawyers and ... well, more lawyers, bike couriers slip through cities like fish through water.

Salt Lake City has two courier agencies that deliver by bicycle, *Legal Messenger Inc.* (LMI) and *Salt City Couriers* (SCC). "You ride on the same streets, so you always see each other, and you usually head-nod," says **Graham Abrams** with LMI. "Or, if you're too busy, you just look at each other and you just know, 'Oh, damn, they're on a rush'—you know, shit like that." There is a kinship within the profession, perhaps partly forged by the extreme physical exertion, dealing with rain, snow and traffic hazards. "Weather conditions used to really impact whether or not I'd want to commute or travel by a bike, but you get really used to biking in the rain and the snow, and it doesn't seem that bad," says **Jessica Collette** with SCC. "You just learn to layer up properly. It's less of an obstacle now."

Both courier agencies also offer truck- and car-based services, but oftentimes—especially within the city—a bicycle is the most efficient. The messengers arrive at their destination, chain up their bike and navigate the security checkpoints that often bar the entrance to the type of clients they

serve. "When I first started working, it was intimidating," says **Jake Matsukawa** with LMI. "You see all these [security] dudes, and you have to get clearance to go to certain places, and then within a couple weeks, they're just like, 'Oh, hey!' You know each other. And that's where you've got to be smart and befriend those people because they'll help you out a ton." Going into high-security buildings daily means that they have to be wary of carrying knives or anything else that might be considered illicit or dangerous.

Bike couriers were central to the story of the 2012 **Joseph Gordon-Levitt** film, *Premium Rush*. It depicts a frenetic lifestyle of dodging cars, racing other couriers and danger at every turn. And while those things may be somewhat true to life, Matsukawa says, "That's some fake Hollywood shit." Bike messengers were also the subject of a sketch on television show *Portlandia*, with **Fred Armisen** lovingly poking fun at the subculture, donning fake-gauged ears and riding around yelling at drivers.

For a look at the real thing, Matsukawa suggests watching *Mash SF*, which is a video produced by a San Francisco crew of the same name. The video focuses on riding fixed-gear bicycles, which are single speed and have a drivetrain with no freewheel mechanism, which means if the bike is in motion, then the pedals are spinning. This style of bike is favored by many bike messengers because of their simplicity. Many riders don't have brakes on their bike, which requires them to brake by applying force with their legs. "I basically saw that movie, and I was like, 'Oh damn, you can ride a fixed-gear and get paid to do it, messenger style,'" says Matsukawa. "That's what's up."

(L-R) SLC bike couriers **Jessica Collette**, **Jake Matsukawa**, **Graham Abrams** and **Adam White** deliver necessarily physical documents and packages with speed Downtown.

All of the Salt Lake City-based couriers took different paths that led them to the job. **Adam White** with SCC says, "I saw a Craigslist ad for *Salt City Couriers* to be a bike courier, and I was looking for a job making money from biking. So I went in and went on a ride with one of the couriers. It was like a bicycle-riding interview." Collette moved to Salt Lake City after living in Alaska and needed a job. She hadn't necessarily been into bicycle culture but wanted a job that was physically active and outdoors. "They made sure that I knew how to ride a bike and could handle the physical nature of everything, and kind of the fast pace," says Collette. "It is a hard job."

Sadly, the number of bike messengers needed is slowly decreasing. "Electronic filing happened about five years ago, and that was really what did it," says Abrams. "It made [it] so, instead of hand-filing, you electronically file like 75 percent of the stuff, and now a lot of what we do is less filings, more copies, courtesy copies to judges and commissioners. There's always going to be a need for signed contracts and title companies and stuff. Getting escrow, getting the process going with signed documents and stuff like that. Because if you're paying top dollar for these law firms to do this work for you, they want to do it fast, and they're hiring messengers to do it that same day." Despite the decrease, bike messengers will likely always play a role in the machinery of cities. Like all bicyclists, it is important for drivers to keep an eye out for them to keep them safe. And if they seem like they are in a hurry, remember: That's their job.

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ART WORKS

SaltLakeUnderGround 25



Getting Rad With Tate Roskelley

By Mike Brown • mgb90210@gmail.com

I met Tate Roskelley via Instagram. At the time, I had no idea he was a pro BMXer/ amateur paperboy. Tate was running a pretty epic, fake **Karl Malone** IG account with crude Photoshop skills, which was basically cyberbullying the world's second-greatest power forward, and was funny as fuck. I had no idea it was him. The account was epically entertaining, and a ton of people thought it was me throwing shade at the Mailman.

As fate would have it, Tate ran into me at a bar one night and introduced himself as the kid running the Karl account. He promptly told me that so many people told him they thought I was the mastermind. We had a good chuckle and became buddies as I applauded his cyberbully efforts. Internet bullying is never OK, unless you leave a franchise after 19 seasons to play for the **Lakers**. Then it's perfectly fine. The Malone family disagreed with this and, alas, the account was shut down.

I decided to follow Tate's real IG account. I noticed he had over 30,000 followers, which made me wonder, "How did he get this many followers?" As I scrolled down, the feed was mostly filled with Tate getting rad on a BMX bike. Then it made sense. This kid is pretty nifty on two wheels.

This led me to hit Tate and his crew up for the current *Bike Issue* that you are now perusing. As fate would have it, Tate's

filmer, **Mike Mastroni**, was in town, and they were banging out missions on the daily. I hopped in the van for one such epic mission to get the lowdown on the BMX scene and have some good old-fashioned fun while trespassing, and maybe a little bit of vandalism.

The crew of Tate, Mike and photographer **Jon Tinsley** planned on swooping me up at noon and showed up at my house at 1, which is actually considered quite punctual when it comes to action-sports filming sessions. Tate had a couple different ideas of where we could get footage, and the crew settled on scouting out an abandoned office complex in the heart of Holladay. I don't know if Tate had previously scouted out this spot or if we were just exploring virgin territory akin to **Ferdinand Magellan** aimlessly sailing around the world.

Either way, the spot we descended upon was absolutely putrid. Upheaved concrete littered the parking lot along with other chunks of trash. The office-complex doors were unlocked and filled with even more rubbish, and a few dead birds decorated the floor. The atrium in the middle of the complex had old clothes that even the most apathetic junkie would be reluctant to adorn. I started to ponder when the last time I had a tetanus shot was and what being exposed to asbestos would actually feel like. All three buildings looked like they were under construction

or maybe getting renovated years ago, and the contractor just said, "Fuck it."

In other words, it was perfect.

If there ever was a place where no one would care if a kid rode his BMX bike off a roof through an empty skylight and onto a pile of shaky trash, this was it. This sentiment was reinforced when we met the nicest security guard ever, who probably saw a few dudes on the roof from the road, one with a bike and others with cameras. The security guard kindly let us know he was just doing his job by letting us know we were trespassing, mentioned that he used to make skate videos and drove off not giving a fuck.

Currently, Tate is filming a video part for a video called *Headlights*. The crew has been working on the project for the last two years, and the projected release date is around Christmas this year. *Ride BMX Magazine* is backing the project, and it's going straight to iTunes. If you couldn't guess from the description above, it will be full of raw street-BMX footage.

As fate would have it, everything came together pretty seamlessly for us that day. Fortune favors the bold. Tate got his banger for the video on the third try. Jon took some awesome photos. The lighting was great, the spot wasn't a bust, and I got to use a super 8 camera for the first time in my life while standing on an abandoned roof—and I totally didn't drop it.

If you've ever been on any sort of skateboard/snowboard/Razor-scooter filming sesh, then you know that this isn't always the case, whether it's getting kicked out of the spot by a dickhead rent-a-cop, whether it's just not your day to land the trick you want or whether it's weather. But the most important thing is that we all had a fun and positive day. Haha, no—actually, the most important thing is that Tate got the trick he wanted, but a banger like this won't pop up on his Instagram, *@tateroskelley*. You'll have to wait and download *Headlights* on iTunes to see how awesome we were that day.



Tate Roskelley, ceiling drop.



Mike Brown has abandoned the world of skateboarding in favor of riding around on Tate Roskelley's pegs.

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5/10 - PORTLAND CELLO PROJECT

5/11 - THE LAST REVEL AND MICHELLE MOONSHINE

5/12 - SIX FEET IN THE PINE
 (PRESENTED BY OUTLAW DISTILLERY)

5/15 - TRUE STORIES BY KUER 90.1

5/17 - TYRONE WELLS

5/23 - BRENT COBB & THEM

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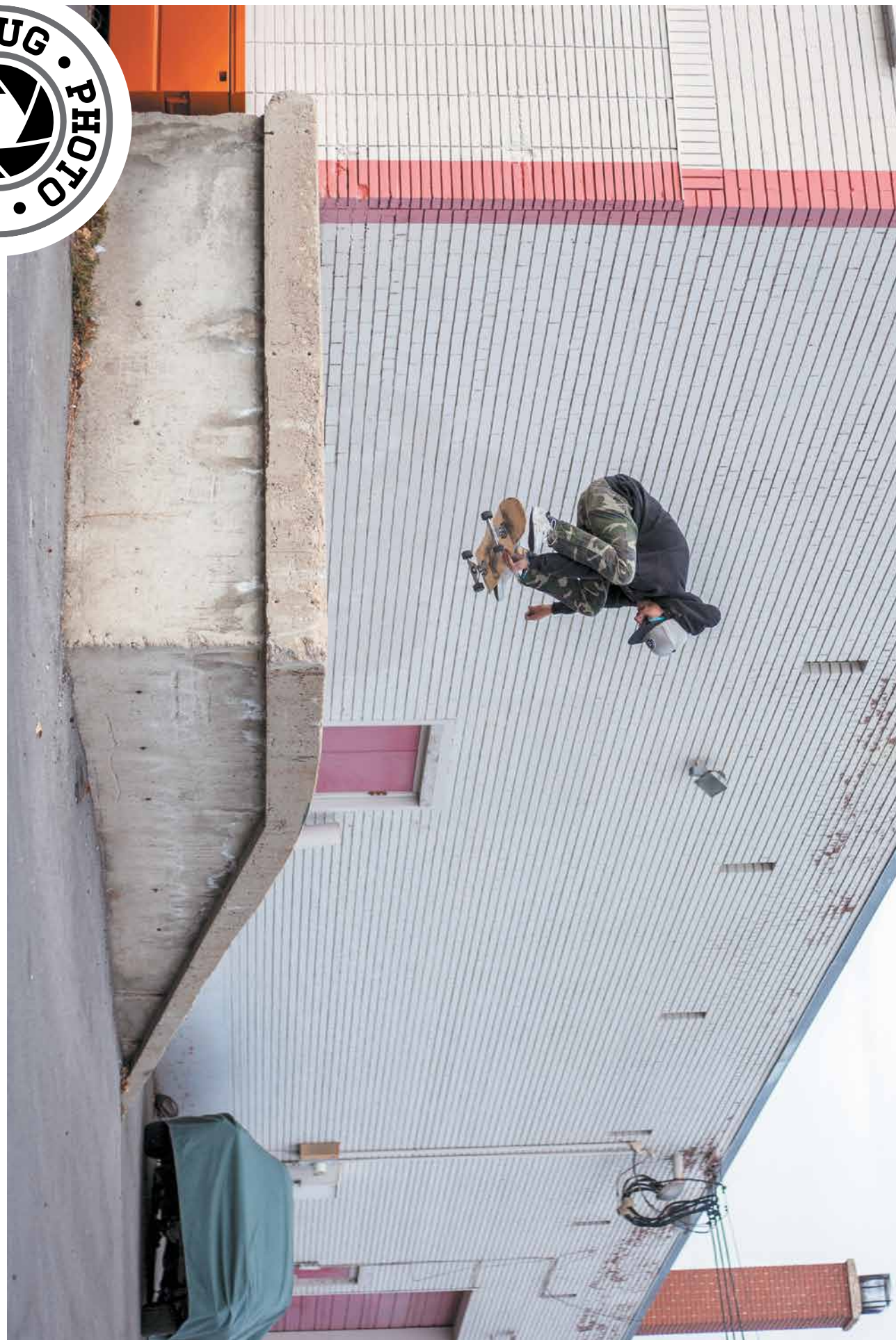
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SKATE

By CJ Anderson • cavisualphoto@gmail.com

I don't know how he does it, but **Coda Bonell** is always proving that he can heel flip everything and anything. This spot was a battle for a lot of shredders this day, and he was able to pull this heel flip indy grab off relatively quickly—and made it look like it takes him no effort whatsoever.



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HALF THE PICTURE

Directed by Amy Adrion

Post-film panel with director, Amy Adrion, and featuring local filmmakers Diana Whitten and Anka Malatynska. Moderated by Elisabeth Nebeker, Executive Director, Utah Film Center. At a pivotal moment for gender equality in Hollywood, successful women directors tell the stories of their art, lives, and careers.

Tuesday | May 1 | 7pm
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Private Members Screenings

Post-film Q&A with director.

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Thursday | May 3 | 7pm
TBA



NISE: The Heart Of Madness

Directed by Roberto Berliner

Post-film discussion TBA.

The story of Dr. Nise da Silveira, a psychiatrist who treated patients with art instead of electroshock therapy.

OC Presented with Open Captions.

Official Selection: 2015 Rio de Janeiro International Film Festival
Tuesday | May 8 | 7pm
The City Library 210 E 400 S, SLC



MINDING THE GAP

Directed by Bing Liu

Post-film Q&A with director moderated by RadioWest host Doug Fabrizio.

Coming-of-age saga of three skateboarding friends in a Rust Belt town hit hard by decades of recession.

Winner: Special Jury Award for Breakthrough Filmmaking-2018 Sundance Film Festival
Wednesday | May 9 | 7pm
Rose Wagner 138 W 300 S, SLC



MUNE: Guardian of the Moon

Directed by Alexandre Heboyan & Benoit Philippon

Mune, a tiny forest faun and newly-appointed moon guardian, must save the moon from the ruler of the underworld.

Winner: Best Film-2015 Tokyo Anime Awards, Young People's Jury Award-2015 TIFF Kids

Saturday | May 12 | 11am
The City Library 210 E 400 S, SLC

Tumbleweeds Film Festival Year-Round



ALL THE QUEEN'S HORSES

Directed by Kelly Richmond Pope

A riveting investigation into the largest case of municipal fraud in American history where the comptroller of a small town stole \$53 million of public funds over the course of 20 years.

Winner: Best Documentary-2017 Martha's Vineyard African American Film Festival

Tuesday | May 15 | 7pm
The City Library 210 E 400 S, SLC



THE WOUND

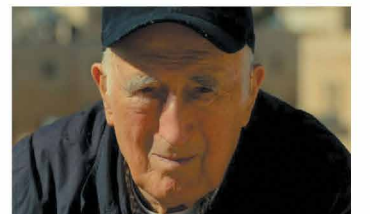
Directed by John Trengove

Brimming with sex and violence, *The Wound* is an exploration of tradition and sexuality set amid South Africa's Xhosa culture.

Winner: Outstanding First Feature-2017 Frameline San Francisco LGBT Film Festival

Thursday | May 17 | 7pm
The City Library 210 E 400 S, SLC

Damn These Heels Film Festival Year-Round



SUMMER IN THE FOREST

Directed by Randall Wright

A captivating look at four people with intellectual disabilities who created L'Arche, a commune at the edge of a beautiful forest near Paris.

Tuesday | May 22 | 7pm
The City Library 210 E 400 S, SLC



MAURIZIO CATTELAN: Be Right Back

Directed by Maura Axeldrod

Meet the art world's enfant terrible, one of the most successful and controversial artists of our time.

Official Selection: 2016 Tribeca Film Festival, 2016 Art Basel

Wednesday | May 23 | 7pm
UMFA 410 Campus Center Dr, SLC



THE BLOOD IS AT THE DOORSTEP

Directed by Erik Ljung

Post-film discussion TBA.

An explosive look at Dontre Hamilton's killing by police, as his family embarks on a quest for justice and reform.

Winner: Audience Award-2017 Milwaukee Film Festival

Tuesday | May 29 | 7pm
The City Library 210 E 400 S, SLC

West Jordan

Viridian Library & Event Center
8030 S 1825 W, West Jordan

THE PEOPLE VS. GEORGE LUCAS

Directed by Alexandre O Phillippe

This film delves into Lucas's cultural legacy to ask: who truly owns that galaxy far, far away—Lucas or those who worship it?

Thursday | May 3 | 7pm

Orem

UVU Fulton Library Auditorium
800 W University Pkwy, Orem

LLAMA NATION

Directed by Tanner Shinnick

Post-film Q&A with Producers.

Follow passionate llama owners, as they compete in hopes to become the US National Llama Grand Champion.

Tuesday | May 22 | 7pm



Ogden

Peery's Egyptian Theater
2415 Washington Blvd, Ogden

LLAMA NATION

Directed by Tanner Shinnick

Post-film Q&A with Producers.

Follow passionate llama owners as they compete in hopes to become the US National Llama Grand Champion.

Wednesday | May 16 | 7pm

Moab

Star Hall
159 E Center St, Moab

HAPPENING: A Clean Energy Revolution

Directed by James Redford

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BEER OF THE MONTH

By Chris and Sylvia Hollands

chris.hollands@porchdrinking.com

sylvia.hollands@porchdrinking.com



Beer Name:
Adventures in IPA
India Pale Ale

Brewery:
Talisman Brewing Company
ABV: 6%
Serving Style: 22-oz. bomber

Exciting things are happening up north in the good old city of Ogden. For adventurers, the sky's the limit, and for beer lovers, the local offerings are definitely noteworthy. Several established craft brewers have obliged the town, and a recent surge of up-and-coming brewhouses is underway. Utah's most northern production brewery, *Talisman Brewing Company*, is one of the rooted makers steadily producing quality craft beer. Surrounded by myriad outdoor-adventure destinations, *Talisman* heeds the natural call to provide crisp, refreshing beverages, perfectly paired to aid in your adventure. Recently, they released a new series of brews called Adventures in IPA. The lineup includes selections showcasing different hops while varying the style with each version. This type of variation release is not a new concept to the Utah craft scene, but the name of their label is fitting in a clever way. These brewers plan to enter the IPA arena with excitement in their eyes. For this rotating label, the first out-of-the-gate brew is Adventures in IPA India Pale Ale, and it aptly screams adventure.

Description:

Batch No. 1 showcases three popular hop varieties: Amarillo, Mosaic and Citra. Cracking the top, a slight hiss signals that we are in for something special. Drinking the inaugural

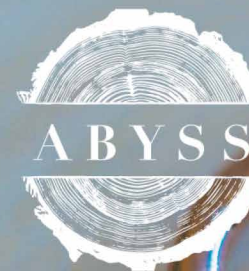
offering of Adventures in IPA from an IPA glass just seemed to make sense. The beer's bright features pop during the cascading transfer into the curvy, thin glass. This vibrant beverage is burnt orange, like a sunset in a wildfire sky. A fluffy, white meringue head forms atop, swaying like a hula dancer throughout consumption. The foam is sticky, causing substantial lacing to cling to the glass. The aroma corroborates the clear impact these hops have on the beer character. Scents of tropical fruits and tangerine cut through the air. The nasal suggestion is merely the opening band at this hop fest. The first sip is overloaded with tastes of fresh citrus zest and sweet malts. It finishes clean with a targeted, slight bitterness—a seemingly lost characteristic of the IPA (in the world of hazy). This flavor elicits reminiscing about adventures with IPAs we've had in the past.

Overview:

The IPA is still the reigning champion in the craft beer world. Its popularity has far passed the latest trend phase, cementing itself in the craft beer community. **Dusty Williams**, Head Brewmaster and Owner of *Talisman Brewing Company*, is excited about the future possibilities of the rotating IPA label, Adventures in IPA. The series will highlight varieties of the India Pale Ale such as black, Belgian-style and red. "It gives us the ability to have some fun with it and keep it ever-changing," says Williams. As far as batch No. 1 goes, Williams will use consumer feedback to determine if he should revisit the recipe in the future. If the rest of the series is executed as well as batch No. 1, we cannot wait to start the next adventure.

Talisman is a local favorite that is quickly becoming a do-not-miss for out-of-towners. When we visited, they were just placing the finishing touches on their tavern, which opened on April 13—a beautiful place to grab a pint with some friends. For now, ante up by posting your Adventures in IPA voyages on social media to the hashtag *#AdventuresinIPA*, and you may win some cool *Talisman Brewing Company* swag.

Cheers!



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LOCAL MUSIC REVIEWS

Cardboard Club

On Three!

Self-Released

Street: 03.30

Cardboard Club = ELO + Hot Hot Heat

SLC's Cardboard Club recently dropped *On Three!*, a short EP comprising only 11 minutes of material. Though brief, the album's three tracks are filled to the brim—maybe just above it—with heart, good production and possibly the most fun that could be jammed into an EP.

Band members **Taylor Terrill** and vocalist **Cristian Banner** shared the workload to come up with these songs, with Terrill composing most of the music and Banner writing lyrics. **Ricky Casanova**, bass, and his brother **Jared**, guitar and keys, round out the quartet of pop rockers. Though *On Three!* is their first release, it feels as though they have been at it for years.

Each song is a catchy, hummable delight. The opening number is "Katy," a solid piece from beginning to end. It has appealing synth work, and the transitions are seamless. The rapid "You Make Me Wanna" has a bass-heavy backbone and dance-paced hooks that are all accented by the sharpest of vocals. The cap on the end of the EP is called "Liberate." It's another gem, the culminating finale—though I wasn't aware or prepared for time to be up and truly didn't want it to be.

If this EP is any indication of what Cardboard Club can do in the future, they could really be heading places. They have everything needed to make it. The musicianship is great, the songwriting is top-notch, and the production value and understanding of all the moving parts is locked down. Young people will love this music—I'm not young, and I don't generally listen to anything with this much of a pop vibe, but I loved it. It sounds like everyone in the band loves it, too. Next time, please give us more than 11 minutes. —Billy Swartzfager

OSITO

Sal

Self-Released

Street: 04.25

OSITO = The Weeknd + 4FRNT

Electronic artist OSITO has been a master collaborator for some time, having seen significant streaming success in his work with the likes of **Double V**, **Roman Meeser** and **DJ Xquizit**. Osito's collabs have landed him badges of honor, charting on dance playlists internationally and being featured on Spotify highlights. Singles "Unison" and "Monster" have displayed OSITO's dark yet strangely playful EDM, which handles the bitterness of love and life. OSITO is no slouch, having trained classically on the keys and studied at the *Salt Lake School for the Performing Arts* in music production and audio engineering. OSITO has lent to numerous other artists, and *Sal* is the debut solo project proving his auditory acumen.

Sal, Spanish for salt, opens with "Jealousy," a world music-influenced track with subtly autotuned vocals and a nearly pop vibe. Rhythmically, "Jealousy" is engaging and unusual, with dour lyrics but an upbeat feel. That same sensibility veers into "Twenty Four," a reflection in disappointment and disenchantment as one ages into young adulthood. "Senseless" takes a slightly differing tonality, playing in warped R&B territory with clever and spontaneous sampling. The vocoder becomes heavy-handed in this track, a common trouble with the genre in which OSITO is supposedly dabbling with in *Sal*. Closing track "Monster" redeems *Sal* with a watery, roiling electronic energy matched by an appropriately grueling dubstep drop. Though the sounds of "Monster" can be grating, they convey the message of the song effectively, making it a standout track and a strong yet unsettling conclusion.

OSITO has indicated that a second EP will come on the heels of *Sal*, one which serves brighter, more summery vibes in time for the warmth of festival season. Until then, *Sal* offers listeners a lightly lamenting, rave-ready set of tracks certain to add a brooding edginess to your Saturday-night dance binge. —Paige Zuckerman

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DAILY CALENDAR

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Friday, May 04

HIDE (Dais Records),
Choir Boy, Hoofless,
Fossil Arms – *Diabolical*

Solstice, Warsenal,
Davidian – *Kamikazes*
Carol Bold Art Exhibit
(Ongoing)
– *Red Butte*

Alice Glass, Zola Jesus
– *State Room*

Saturday, May 5

Thunderfist, Magda-Vega
– *Big Willie's*

Less Than Jake,
Face to Face – *Depot*

The Pour – *Hog Wallow*

Red Bike – *Rose Wagner*

Pacificana EP Release
– *Velour*

Sunday, May 6

Spring Fare at Central
Ninth: A 90.9 KRCL Radio
Benefit – *Central Ninth*

Martian Cult, David Moon,
Ani Christ, DJ Nix Beat
– *Urban*

Monday, May 7

Hovvdy, Half Waif,
Giants in the Oak Tree
– *Kilby*

Tuesday, May 8

Spo, Alyxandri Jupiter,
Sarah Little Drum,
Waterloo Rats – *Urban*

Wednesday, May 9

Tylor & the Train Robbers
– *Garage*

**Craft Lake City Craft
Cocktail Workshop
– Gateway**

John Davis – *Hog Wallow*

Sól, The Ditch & The Delta
– *Metro*

Thursday, May 10

Saba, Joseph Williams,
Jean Deaux – *Kilby*

Joshy Soul – *Rye*

Portland Cello Project
– *State Room*

Froggy Fresh – *Velour*

Friday, May 11

OGS Pendulum Artist
Retreat at Alta Lodge (All
Weekend)

– *Alta Peruvian Lodge*

1.21 Gigawatts – *Brewskis*

Crook and The Bluff
– *Hog Wallow*

Nile SOULFLY,
Dezecration, DiseNged,
Encrypted – *Metro*

Red Bennies, Stormy,
Monarchs – *Urban*

Saturday, May 12

**SLUG Mag's
Brewstillery
– Gallivan**

Jeremiah and the Red Eyes
– *Hog Wallow*

George Fitzgerald – *Kilby*

Six Feet in the Pine Album
Release – *State Room*

Urban Bird Festival
– *Tracy Aviary*

Social Disco Club:
Ghosts of Venice, 88 Palms
– *Advant Groove*

Sunday, May 13

SLAY – *Metro*

Urban Bird Festival
– *Tracy Aviary*

Kool Keith, Zac Ivie
– *Urban*

Monday, May 14

Open Blues & More Jam
– *Hog Wallow*

Froggy Fresh,
House of Lewis – *Kilby*

Tuesday, May 15

Making Movies,
Alex Cuba – *Kilby*

Peter Hook & The Light
– *Metro*

True Stories – *State Room*

Wednesday, May 16

Alicia Stockman
– *Hog Wallow*

Flat Moon Theory,
Reverberation – *Kilby*

Nikki Lane, Carl Anderson
– *Urban*

Thursday, May 17

**Craft Lake City Cake
Donut Workshop
– Harmons City Creek**

Michelle Moonshine
– *Hog Wallow*

Vocal Reasoning, Sayloo,
I-Ternal Roots – *Metro*

**SLUG Localized:
Sympathy Pain,
Hoofless,
r. Candall Lark
– Urban**

Friday, May 18

Living Traditions (05.18–
05.20) – *Library Square*

Darklord – *Brewskis*

Pixie & the Partygrass Boys
– *Hog Wallow*

Ruby Force, Whitney Lusk,
Early Successional,
Mia Hicken – *Kilby*

Brian Jonestown
Massacre, Alpine Decline
– *Metro*

Lorin Walker Madsen
– *Rye*

Rhyme Time Television
– *Urban*

Saturday, May 19

Tycho – *Complex*

Dreggs Mobbb, Poet,
Tytuaal, Sin,
Boris Lukowski,
Berto Blunts – *Funk 'N Dive*

Will Baxter Band
– *Hog Wallow*

Obituary, Pallbearer,
Skeletonwitch, Dust Bolt
– *Metro*

Fictionist – *Velour*

Sunday, May 20

Jerry Joseph & The Jack
Mormons,
Patrick Kenny Duo,

Steve Haines – *Garage*

Monday, May 21

Open Blues & More Jam
– *Hog Wallow*

D.O.A., MDC,
Racist Kramer – *Metro*

Crypt Trip, Cloud Catcher
– *Urban*

Tuesday, May 22

03Greedo – *Kilby*

Las Rosas, Lovely Noughts
– *Metro*

Pedro The Lion,
David Dondero – *Urban*

Wednesday, May 23

**Craft Lake City Craft
Cocktail Workshop
– Gateway**

Art Mulcahy – *Funk 'N Dive*

The Devil Makes Three,
The Wood Brothers,
Murder By Death
– *Kilby*

Red Wanting Blue – *Rye*

Wolf Parade, Japandroids,
Adrian Teacher and The
Subs – *Urban*

Thursday, May 24

Pain Nite – *Funk 'N Dive*

Morgan Snow
– *Hog Wallow*

Y La Bamba – *Kilby*

Brian Culbertson
– *O.P Rockwell*

Horse Feathers
– *State Room*

Friday, May 25

Tim Daniels Band
– *Brewskis*

Combichrist – *Complex*

Folk Hogan – *Funk 'N Dive*

Amy Shark, TOMI – *Urban*

Grey Glass – *Velour*

Saturday, May 26

**6th Annual SLUG Cat
– Saturday Cycles**

Stonefed – *Hog Wallow*

Repo! The Genetic Opera
with Terrance Zdunich and
shadowcast
– *Tower Theatre*

Barbara Gray Comedy
Album Recording *Seated
Event* – *Urban*

Sunday, May 27

Pears, HIGH,
Problem Daughter,
Zombiecock – *Kilby*

Transgender Awareness
All Dress Party:
Scenic Byway, Shecock &
The Rock Princess,
Stop Karen – *Urban*

Monday, May 28

Open Blues & More Jam
– *Hog Wallow*

Outside of Society,
Riding Gravity,
Murphy & the Giant
– *Urban*

Tuesday, May 29

Jenny Don't And The
Spurs, The Hollering Pines,
Michelle Moonshine
– *Urban*

Wednesday, May 30

Kevyn Dern – *Hog Wallow*

Stolen Stars, Esley Parrish
– *Kilby*

King Tuff, Cut Worms
– *Urban*

Thursday, May 31

Smoke Dza – *In The Venue*

Lago, Necrowolf,
Acid Hologram
– *Loading Dock*

The Nods, Starbrats,
Malicia Dominguez
– *Urban*

Friday, June 1

In Shades – *Brewskis*

Sick Of It All,
Murphy's Law, Villain
– *Urban*

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SAT 5/19

SUN 5/20

FRI 5/25

SAT 5/26

SUN 5/27

JOE MCQUEEN QUARTET

KING STRANG @ 9PM

PATIO PICNIC PARTY 11AM-3PM W/ CHALULA

SISTER WIVES @ 8PM

PATIO PICNIC PARTY BRUNCH 10:30AM-3PM

W/ DJ JOSHUA EDWARDS / BUFFALO VS TRAIN @ 6PM

TYLOR AND THE TRAIN ROBBERS @ 8PM

ALAN MICHAEL – JAZZ JOINT

PATIO PICNIC PARTY 11AM-3PM

SHAKEY TRADE @ 9PM

PATIO PICNIC PARTY BRUNCH 10:30AM-3PM

JERRY JOSEPH & THE JACK MORMONS

JERRY JOSEPH & THE JACK MORMONS

PATIO PICNIC PARTY BRUNCH 10:30AM-3PM

JERRY JOSPEH & GUESTS @ 7PM

NIGHT MARCHER @ 9PM

PATIO PICNIC PARTY 11AM-3PM

JUNCTION CITY BLUES BAND @ 9PM

PATIO PICNIC PARTY BRUNCH 10:30AM-3PM

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