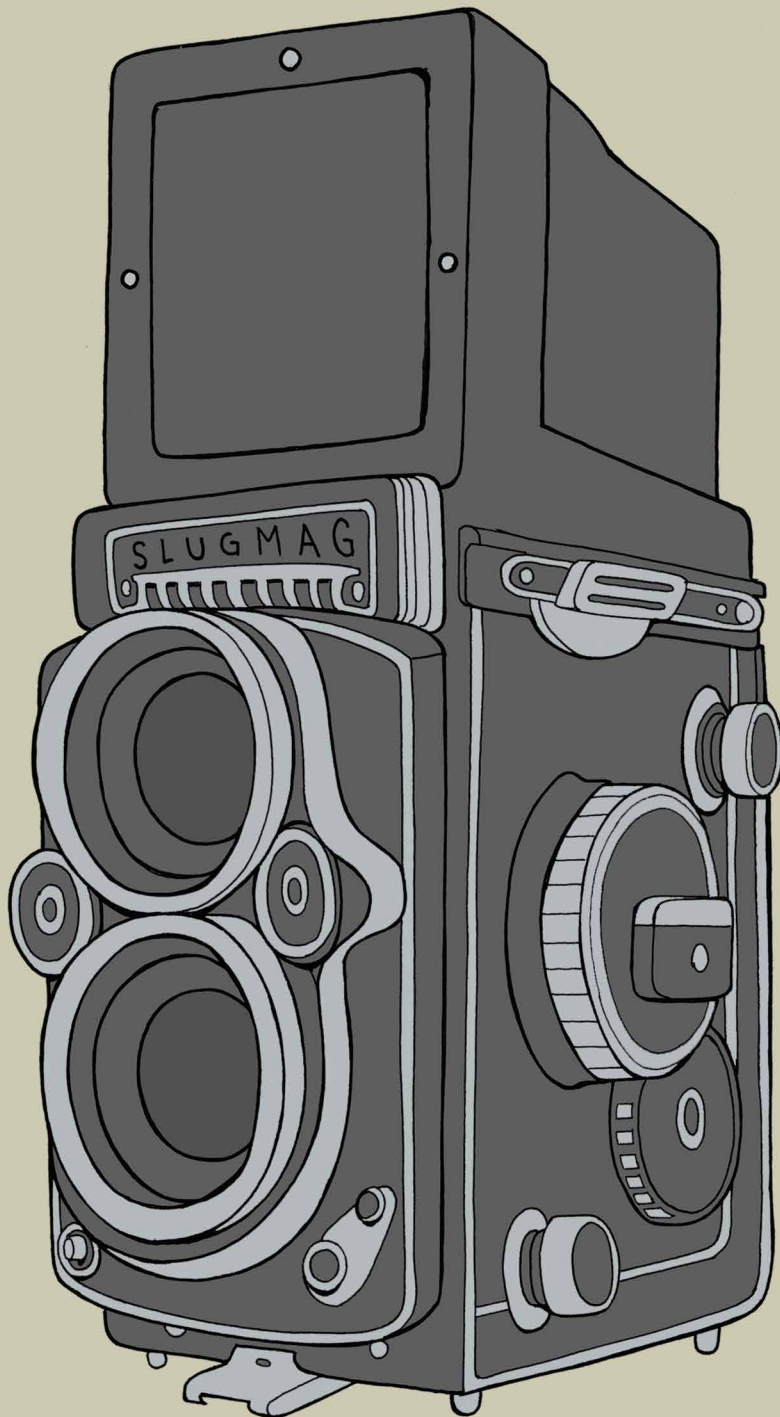


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ISSUE
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SLUG MAGAZINE



SaltLakeUnderGround • Vol. 29 • Issue #354 • June 2018 • SLUGMag.com

CONTRIBUTOR LIMELIGHT

Andy Fitzgerald – Photographer

Andy Fitzgerald joined the *SLUG* photography team in April of 2015. He moved to SLC in 2009, riding BMX for S&M Bikes and Revenge Industries. While remaining involved in the local BMX scene, he has contributed stunning images to *SLUG's* *BMX Photo Feature* in our warm-month issues. For this month, Fitzgerald has put a face to the name of **Russel Albert Daniels**—the photographer whose work is featured on pages 24–25—in his photo essay on *SLUGMag.com* about Daniels' zine-making party for a Bears Ears zine. Fitzgerald's photographic passion extends to shooting heavy metal shows and one-offs like a recent favorite of his, the portraits of **Jennifer Hines** and **Pete Schropp** of *Rockhill Creamery*. He's also an avid foodie. Fitzgerald's love for BMX, metal and food comes through in his photos, and we can't get enough! Keep an eye out for more from him via *SLUG*.



ABOUT THE COVER: **Chris Bodily** (hatrobot.com) christens our first *Local Photography Issue* with an illustration of a Rolleiflex, a medium format twin lens reflex camera. It's an antique yet modern talisman, our tribute to working photographers. In this issue, take in local photographers' work. You can read their full profiles with photo essays of/about them on *SLUGMag.com*.

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LOCALIZED ZAC IVIE

Photo by Logan Sorenson
Lmsorenson.net
Words by Keith L. McDonald

Hip-hop is back on the menu for June—and it's free! Sets from new-school leaders **Zac Ivie** and **Vinnie Cassius**, along with neophyte **Rahz**, are sure to satiate even the most finicky hip-hop enthusiast, as the trio represents an infusion of new talent and energy into local rap scene over the past few years. Held June 28 at the *Urban Lounge* (doors at 8 p.m., show at 9), *SLUG Localized* is a 21-plus concert series at the *Urban Lounge* that is fueled by the following generous sponsors: *High West Distillery*, *Uinta Brewing Co.*, *Spilt Ink SLC* and *KRCL 90.9 FM*. Please drink responsibly, tip your bartenders and have fun!

Zac Ivie is just beginning to nick the iceberg of his potential. He's working fewer hours in order to be able to concentrate on his craft more. He's released a steady flow of music in the three years that he's been active, and he's even gone on the *Perceptionists Tour* with

Zion I, Mr. Lif and Akrobatik. You can see Ivie and his girlfriend **Skye** at multiple shows/events a night, even when he isn't performing. When he opens for an act, he stays and watches his peers' routines as well. "I can turn the rapper off and turn the human on, if that makes sense," Ivie says.

Read the full profile about Zac Ivie at SLUGMag.com.



LOCALIZED VINNIE CASSIUS

Photo by Logan Sorenson
Lmsorenson.net

Words by Keith L. McDonald

When speaking of fashionable Utah emcees, Ogden-based Vinnie Cassius (aka **Pretty Misfit** or **Tsunami Slim**) must be mentioned. According to him, his style is laid-back, simple, clean and vintage. He and other Utah artists, such as **AZA** and

Swell Merchants, have formed ties with and done modeling work for a fledgling local brand named *Drux* (druxusa.com), which functions in the city at 420 W. 900 South.

"That's the homies ... the crew, the gang," Cassius says. "We got like two producers, a videographer, a photographer, a couple engineers and like five rappers. We are more like a family. It's a clothing brand but we treat it as a huge collective, really."

Garbs won't take you far as a musician if you don't make a connection with listeners through your sound, though. Cassius' aural aesthetic tends to be eclectic, complex and

contemporary. His beats tend to fall in line with trap conventions, often using a slower tempo, booming bass and rapid-fire symbols. A reference or comparison could be **wifisfuneral** meets **Kendrick Lamar**.

"I just finished my first album, like 12 songs. It's called *OMNIWOLF*," says Cassius. "Bout to drop that whenever the visuals [are] done. And I got a couple of [other] projects lined up, so I just been writing, been working, just saving stuff up and waiting for that time." He doesn't hold back, listing weighty topics like God, religion, mental illness, friendship and sexual orientation.

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Luminaria (14 E. 800 South) is another distinct and engaging installment in Salt Lake City's blossoming art community. Established earlier this year and run by partners **Christine Baczek** and **David Hyams**, the studio is a manifestation of both artists' passion and interest in alternative process photography. *Luminaria* aims to make these processes accessible and fun to the community, while maintaining an intrinsic and personalized approach (luminariaslc.com).

LUMINARIA

Words by By Ryan Sanford || ryansanford7@gmail.com

TOP LEFT: Christine Baczek, "Colorado Columbine (*Aquilegia coerulea*)" (Cyanotype on glass) from the *Sensitive* series.

TOP MIDDLE: Christine Baczek, "Colorado Columbine (*Aquilegia coerulea*)" (Cyanotype on glass) from the *Sensitive* series.

TOP RIGHT: David Hyams, "Spring Valley Green" (Gum bichromate over cyanotype over palladium print).

BOTTOM LEFT: David Hyams, "Robin" (Ambrotype).

BOTTOM RIGHT: David Hyams, "Miguel" (Ambrotype).

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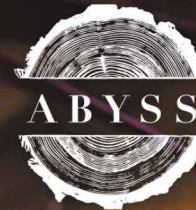
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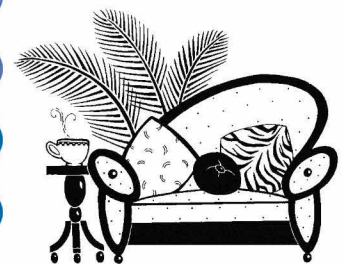


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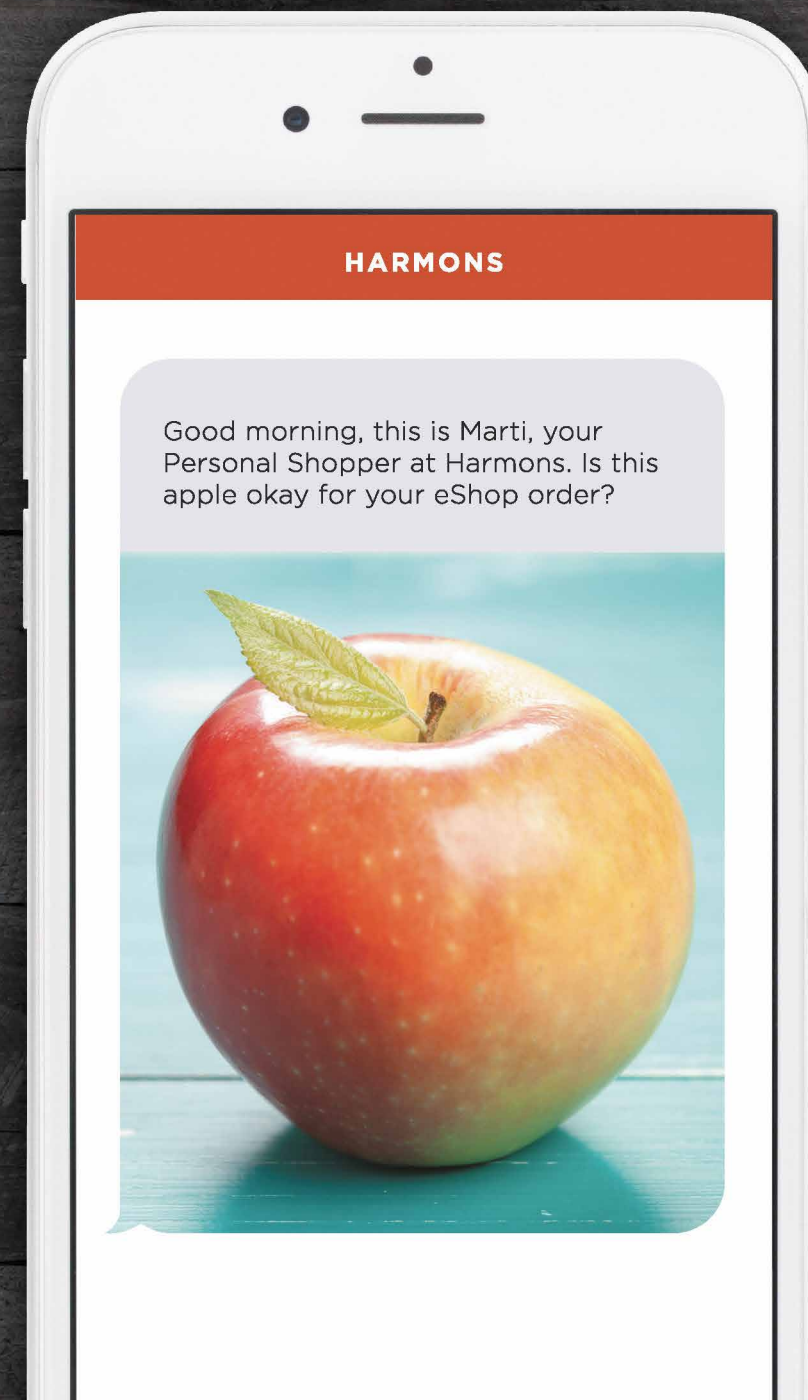
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CHAD KIRKLAND PHOTOGRAPHY

Words by Lizz Corrigan
lizzcorrigan@gmail.com

Jimi Hendrix lingers as former *SLUG* Magazine and *City Weekly* photographer **Chad Kirkland** (chadkirkland.com) captures Provo-based, *Billboard*-ranked band **The Aces** at *Velour*. Kirkland's considerable virtuosity for portraits has evolved from photographing skateboarding

to eccentric street folk to now balancing personal and commercial photography careers, with notable stylistic overlap. Kirkland weaves precise lighting with colorful and moody tones to tell the stories of emotive subjects, easily attracting outdoors companies and catalogs.

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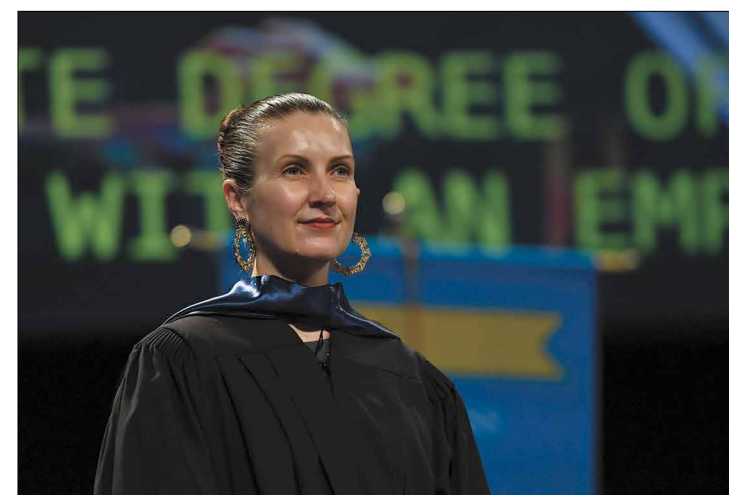


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SELECTIVE NATURE: Nancy Rivera

Words by Parker Scott Mortensen
@_coldbloom

Nancy Rivera's (@_nancy_rivera) four-piece photo series depicting still-life arrangements will occupy the *Utah Museum of Contemporary Art's* A-I-R Space Aug. 3–Sept. 1. The synthetic arrangements are a purposeful appropriation of the work of 18th

century Dutch painter **Jan van Huysum**, well regarded for his still-life paintings of seasonally impossible composites of flowers that had never actually occupied the vase at the same time. Pictured is "After Jan van Huysum: 2."



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- 16 **Julie Fowles**
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- 3 **Taylor Mac**
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- 8-10 **The Bridge**
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- 16 **Kealoha**
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- 27 **Bassem Youssef**
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DECEMBER

- 38 **The Lower Lights Christmas**
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- JANUARY
- 12 **Doktor Kaboom**
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- 19 **Healthcare: Stories of
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Kingsbury Hall

FEBRUARY

- 2 **wild Up: "We the People"**
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- 5 **Anna Akana**
Post Theatre
- 15 **Bollywood Boulevard**
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- 19-21 **Banff Film Festival**
Kingsbury Hall
- 22-23 **The Other Mozart**
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MARCH

- 4 **Banff Film Festival**
Kingsbury Hall
- 29 **Gina Chavez**
Kingsbury Hall

APRIL

- 5 **Complexions
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- 6-7 **Scott Silven: "Wonders at Dusk"**
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- 12-13 **Scott Silven: "At the Illusionist's Table"**
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- 12-13 **Alice**
Kingsbury Hall
- 19-20 **Dialogues des Carmélites**
Kingsbury Hall






JOSH WINEGAR

Words by Connor Lockie
clockie97@gmail.com

At first glance, Josh Winegar’s photography seems simple, almost mundane. Many of the works prominently feature landscape shots with slight disturbances or effects. The closer and longer you look, however, these disrupting aspects

increase in power, such as with the untitled image above. There’s something discomforting about this aspect of Winegar’s art. It constantly evades easy recognition while still not seeming totally alien. Visit joshwinegar.com.



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Chiura Obata (American, b. Japan, 1885–1975), *Grand Canyon*, May 15, 1940, detail, watercolor on silk, 17 1/2 x 21 3/4 in., Amber and Richard Sakai Collection

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"I consider myself more of a journalist; photography is my medium. I always look for stories," says Kim Raff (kimraff.com), a photographer who is behind many iconic photos, from Utah's first gay marriages to the state's growing militia movement. There is an unmistakable intimacy in each photo when glimpsing into the lives that Raff captures. Each por-

THE VISUAL JOURNALIST: Photographer Kim Raff

Words by Ali Shimkus || alishimkus@gmail.com

trait, highlighting the subject's unique personality, is vastly different from the next. "I'm legitimately curious about people and how they live, so it's not really hard for me to talk to people and explain why I want to spend time with them," she says. "It's genuine."

TOP LEFT: Andy Johnson tends to his baby daughter, Brookley Johnson, in Fort Bridger, Wyoming.

TOP RIGHT: Paul Makarushka shades himself with an umbrella before attempting a land speed record on the Salt Flats.

BOTTOM: United Sentinel Militia member Lindsay Wood holds her daughter, Rory, during a field training exercise in rural Utah.

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"[Photography] has become a medium for me to communicate with my surroundings, a way to craft stories that need to be told," Fazilat Soukhakian says. "The political landscape and the social balances throughout the world keep evolving, which keeps me driven to tackle new issues."

FAZILAT SOUKHAKIAN soukhakian.com

TOP LEFT: From *We Share the Same Feeling* (2014).

TOP RIGHT: From *Forbidden Hair* (2015).

BOTTOM: From *An Anonymous Battle* (2015).

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Russel Albert Daniels (russeldaniels.com) is a quiet, pensive artist who contains an expansive river within him, much like the spaces and stories his work reflects. His photographs have captured the complexity of the modern Native experience intersecting with nature and contemporary political struggle. Daniels’ images were recently highlighted in a *New York Times* article in May, as well as the *Natives Photograph* project. Daniels’ Native photographer cohorts gathered with protesters at Standing Rock, seeking to portray a more authentic Native experience not only in the context of activism but also everyday life. Daniels describes his haunting photograph (right) of teepees against a strange night-cape on a boreal winter evening on Dec. 4, 2016: “This is a scene of the Oceti Sakowin camp at Standing Rock. A huge blizzard rolled through that week in early December. In the background are the Dakota Access Pipeline security lights; there’s an eerie glow from them. I see this as the strength, resilience and power behind the indigenous movement. They’ve had everything against them and they’re still alive.”



RIGHT: “Blizzard Night Camp”

TOP LEFT: “Two Spirit Ceremony” – Two Spirit-identifying Native Americans at a ceremony at the Montana Two Spirit Society meeting at Seeley Lake, Montana. Two Spirit is the contemporary, intertribal gender recognition name that identifies both the feminine and masculine spirit living in the same body.

BOTTOM LEFT: “Native Standing Rock Horseman” – A young horseman and water protector rides bareback through the snow near the Oceti Sakowin Camp at the Standing Rock Sioux Nation.

A PLACE OF POWER: Russel Albert Daniels and the Authentic Native Image
Words by Paige Zuckerman || paigez@redwillowcounseling.com





TOP LEFT: *The Agony of Misconception II* (L-R): “The Shemagh,” “Thawb Felesteeni” and “The Keffiyeh”

Young Muslim residents of Utah wearing traditional headdresses and garb.

MARTHA DÍAZ ADAM and Visual Ethnography

marthadiazadam.com

TOP RIGHT: “Traditional Oaxacan Dress” (4x5 Color Slide Film) from *Foreigners in North America*

BOTTOM: “Mujer de Ollantaytambo”

from *Here, but [not] from here*

In Perú, Ollantaytambo is one of the best-preserved places from the Inca period.



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MORONI FOR PRESIDENT

Directed by Salla Huusko & Jasper Rischen

Follows the campaign of Moroni Benally, a young, gay, Mormon as he campaigns for the presidency of the Navajo Nation.

Official Selection: 2018 Big Sky Film Festival

Saturday | June 2 | 4pm
The City Library 210 E 400 S, SLC

Damn These Heels Film Festival Year-Round



BEHIND THE CURTAIN: Todrick Hall

Directed by Katherine Fairfax Wright

YouTube sensation Todrick Hall launches a full-scale musical on being black, gay, and relentlessly creative: Straight Outta Oz.

Official Selection: 2017 SXSW Film Festival, 2017 Damn These Heels Film Festival

Sunday | June 3 | 4pm
The City Library 210 E 400 S, SLC

Damn These Heels Film Festival Year-Round



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Tuesday | June 5 | 7pm
TBA



DIGGING THROUGH THE DARKNESS: The 5 Browns Story

Directed by Ben Niles

Post-film Q&A with director and The 5 Browns, moderated by RadioWest host Doug Fabrizio.

A remarkable story, from triumphant musical career to the revelation that all three sisters were sexually abused by their father.

Wednesday | June 6 | 7pm
Rose Wagner 138 W 300 S, SLC



A BRIEF HISTORY OF TIME

Directed by Errol Morris

Post-film discussion TBA.

Errol Morris profiles one of the most fascinating men in the world: the pioneering astrophysicist Stephen Hawking.

Winner: Documentary Grand Jury Prize–1991 Sundance Film Festival

Tuesday | June 12 | 7pm
The City Library 210 E 400 S, SLC



THANK YOU FOR THE RAIN

Directed by Julia Dahr & Kisilu Musyia

Post-film discussion TBA.

A violent storm throws together a Kenyan farmer and a Norwegian filmmaker to fight for global climate awareness.

Winner: Best Cinematography and Ethos Jury Prize, SIMA Social Impact Media Awards

Tuesday | June 19 | 7pm
The City Library 210 E 400 S, SLC



OUT OF MY HEAD

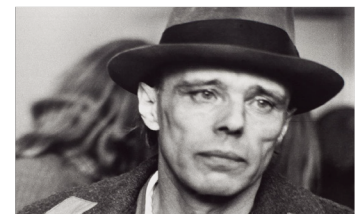
Directed by Susanna Styron

Post-film discussion TBA.

A filmmaker, seeking treatment for her daughter's migraine attacks, discovers a mysterious and misunderstood neurological disease.

Official Selection: 2018 MoMA Doc Fortnight

Tuesday | June 26 | 7pm
The City Library 210 E 400 S, SLC



BEUYS

Directed by Andres Veiel

An exhilarating chronicle of Joseph Beuys, his art and ideas, who thirty years after his death still feels like a visionary.

Official Selection: 2017 Berlin International Film Festival, 2017 CPH:DOX

Wednesday | June 27 | 7pm
UMFA 410 Campus Center Dr, SLC

Ogden

Peery's Egyptian Theater
2415 Washington Blvd, Ogden

TELL THEM WE ARE RISING: The Story of Black Colleges & Universities

Directed by Stanley Nelson

Post-film discussion

The previously untold story of Black Colleges and Universities.

Wednesday | June 20 | 7pm



Orem

UVU Fulton Library Auditorium
800 W University Pkwy, Orem

BEHIND THE CURTAIN: Todrick Hall

Directed by Katherine Fairfax Wright

YouTube sensation Todrick Hall launches a full-scale musical on being black, gay, and relentlessly creative: Straight Outta Oz.

Tuesday | June 26 | 7pm



Moab

Star Hall
159 E Center St, Moab

RUMBLE: The Indians Who Rocked the World

Directed by Catherine Bainbridge & Alfonso Maiorana

The profound and off-missing role of Native Americans in popular music history, featuring some of the greatest music legends.

Thursday | June 21 | 7pm



West Jordan

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

BEHIND THE CURTAIN: Todrick Hall

Directed by Katherine Fairfax Wright

YouTube sensation Todrick Hall launches a full-scale musical on being black, gay, and relentlessly creative: Straight Outta Oz.

Thursday | June 28 | 7pm



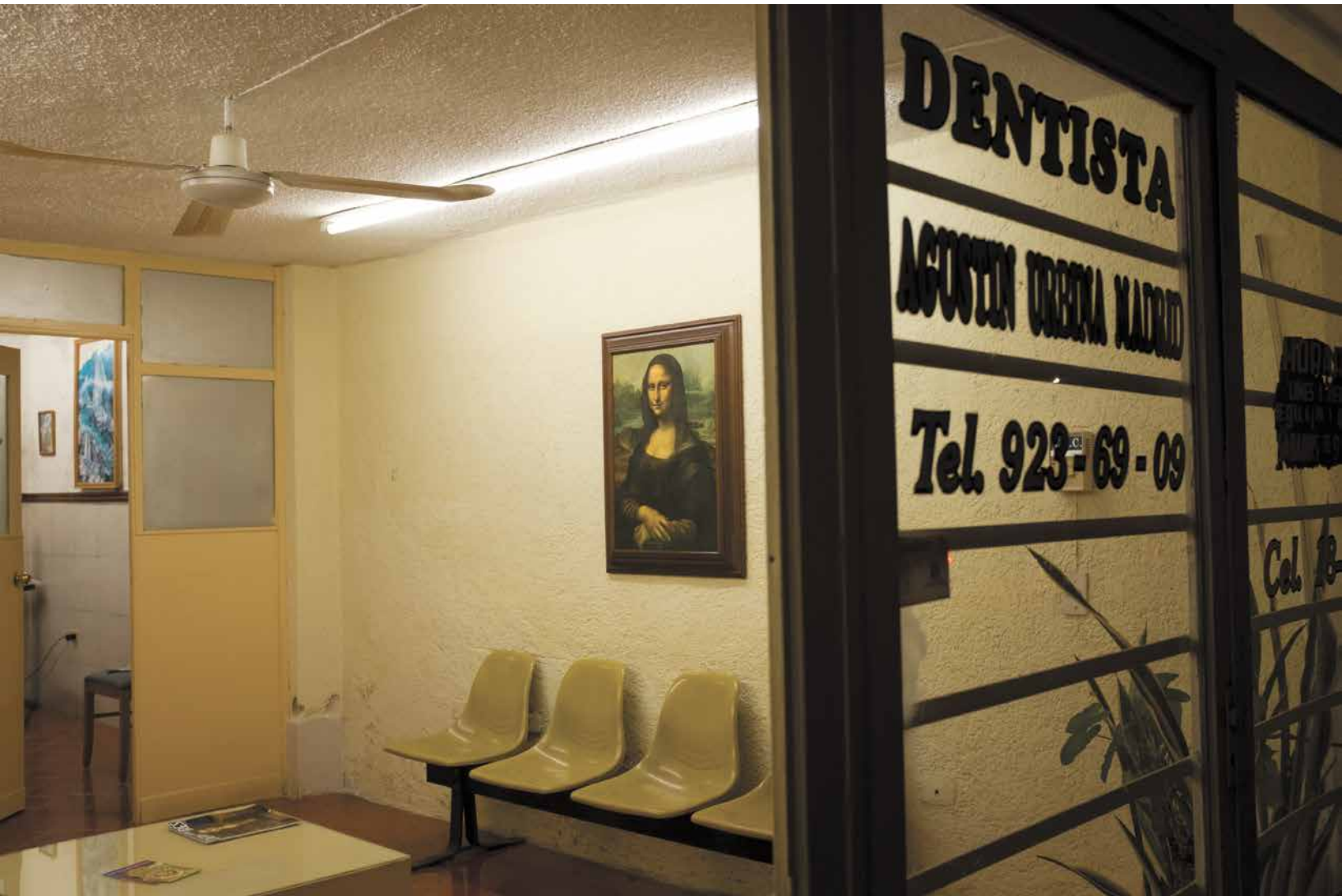
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Niki Chan Wylie is a Salt Lake City-based photographer whose history with photography goes back to a childhood spent snapping photos on a point-and-shoot. Today, Wylie's images are loaded with meaning and emotion. She pushes to find the story of people

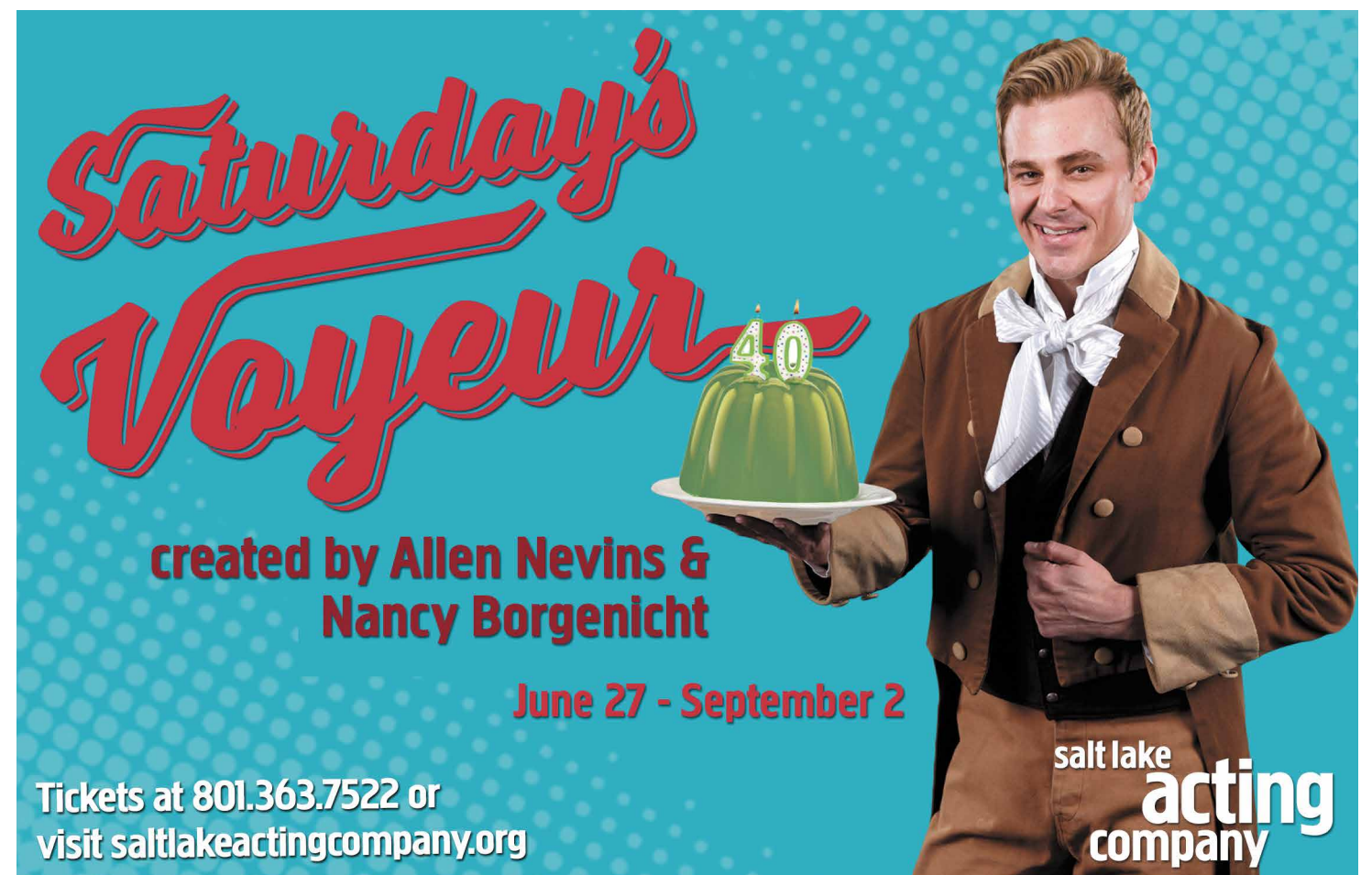
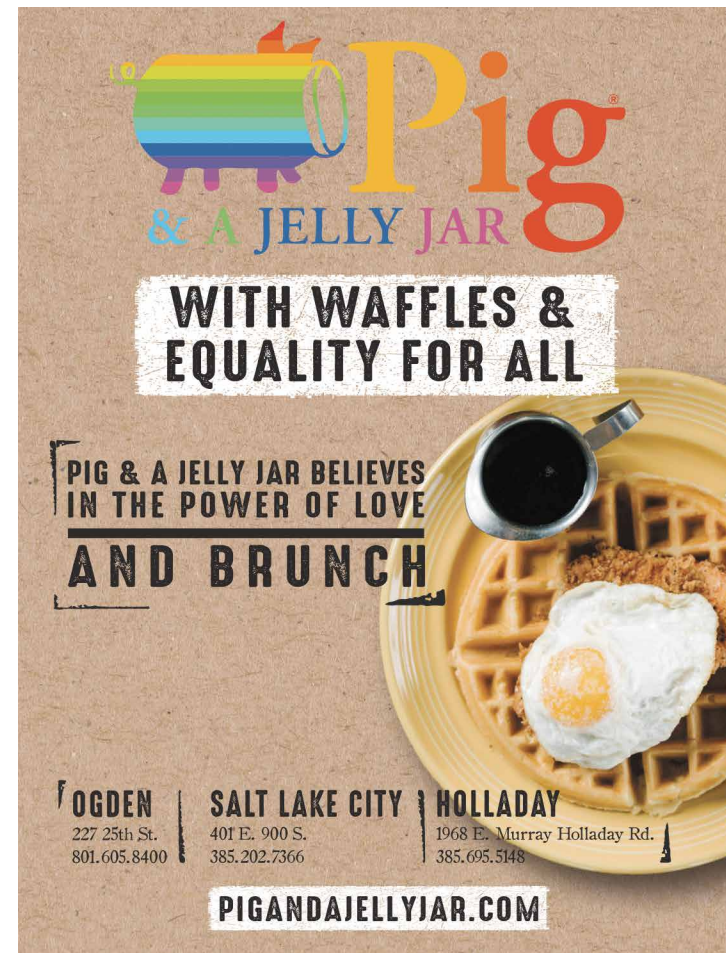
CULTIVATING LIFE: Niki Chan Wylie's Photographic Storytelling
Words By Erin Moore || erin.moore313@gmail.com

from all backgrounds, to find stories even in just the backdrops of everyday life, to invite the viewer to see all they can imagine in her photography. View her work at nikichanphoto.com.

TOP LEFT: West High School Football

TOP RIGHT: Motel Shower

BOTTOM: Mérida





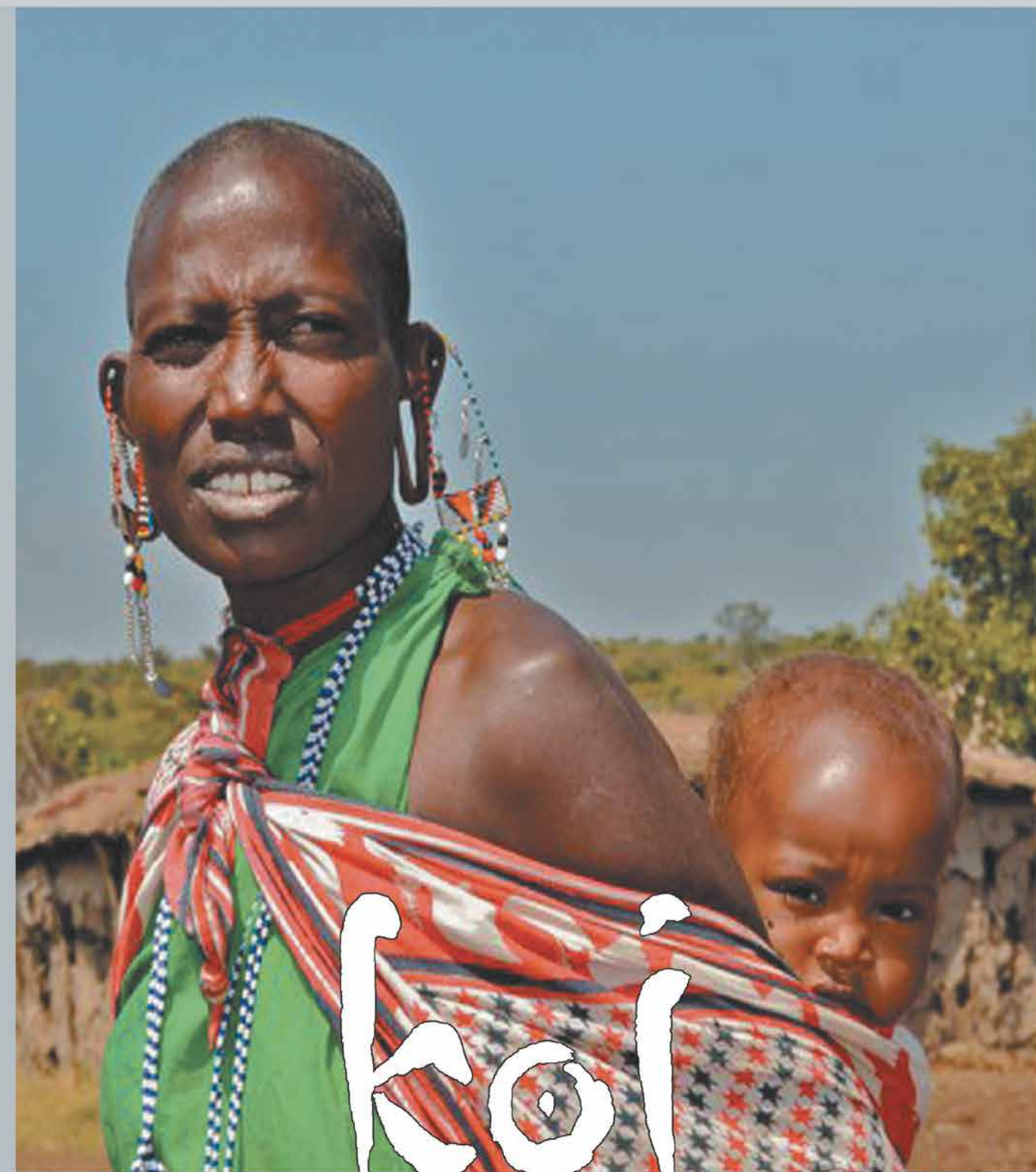
Behold: For this *SLUG Mag Local Photography Issue*, I bestow upon you Princess Ramona, Lordess of Rose Park, heir to the throne of Salt Lake County and ruler of all things pink. Because that's her favorite color. She's very particular—as are most cats. For some reason, all her favorite toys are pink.

BEHOLD: Princess Ramona Photos by Jake Vivori || @snakesphoto
Words by Mike Brown || mgb90210@gmail.com



This little princess has 13 front toes. I had never seen a cat with extra toes before, so I quickly Wikipedia-ed how the fuck that's even possible.

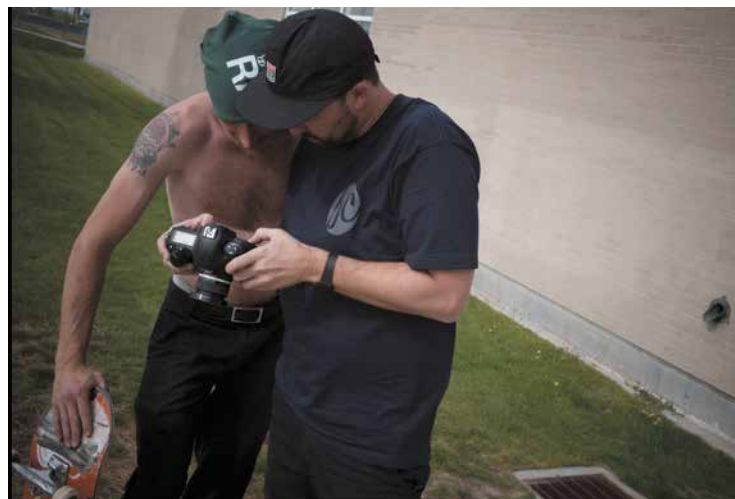
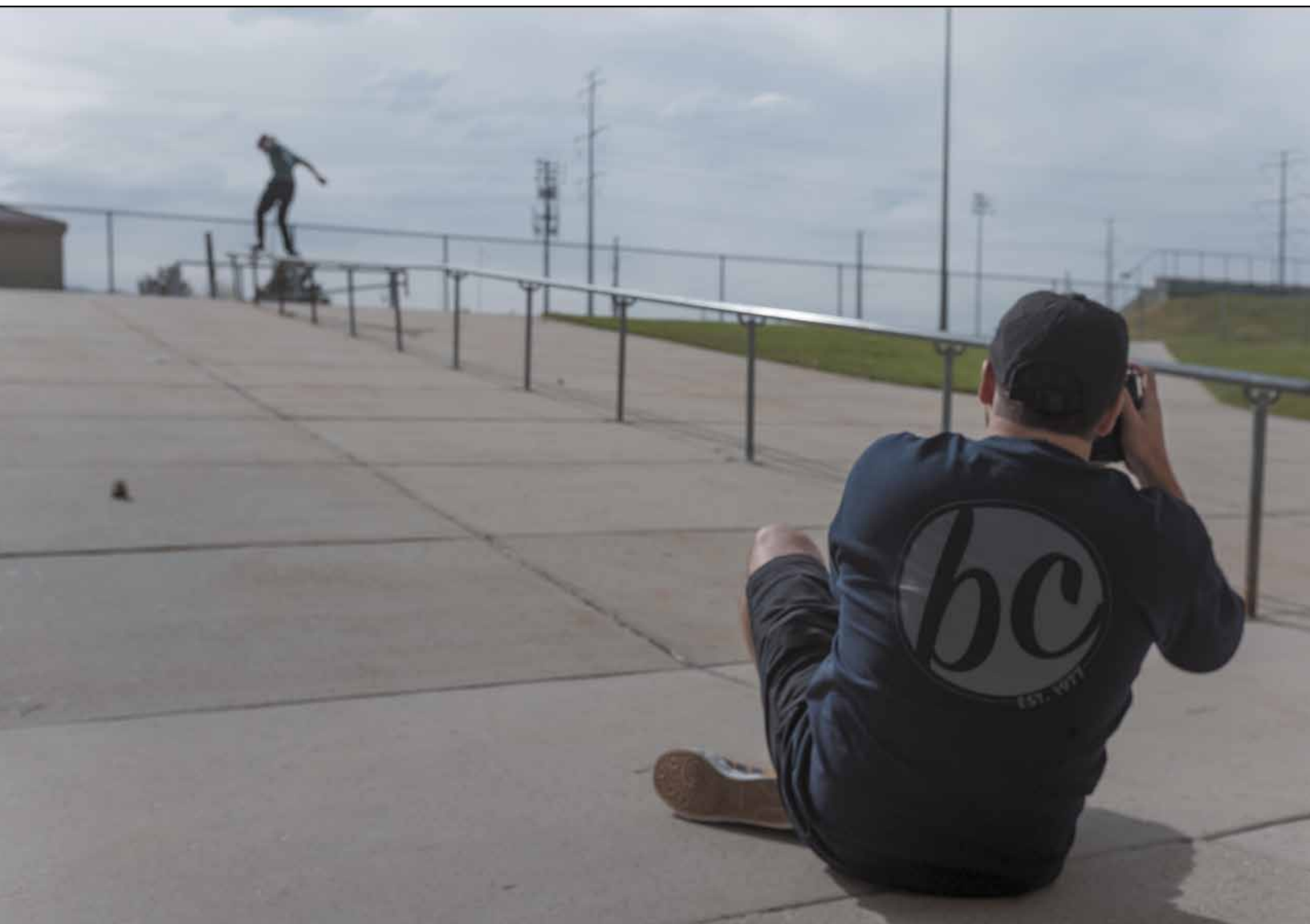
It turns out that extra toes in kittens is very possible, though not super-duper common. They are called polydactyls.



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TOP: Niels Jensen (R) on a skate photoshoot with Levi Faust (L).
Photo: Samuel Milianta

BOTTOM LEFT: Levi Faust – Frontside Boardslide – West Valley City, Utah.
Photo: Niels Jensen

SKATE PHOTO FEATURE

BOTTOM RIGHT: (L-R) Levi Faust and Niels Jensen going over the day's shots.
Photo: Samuel Milianta



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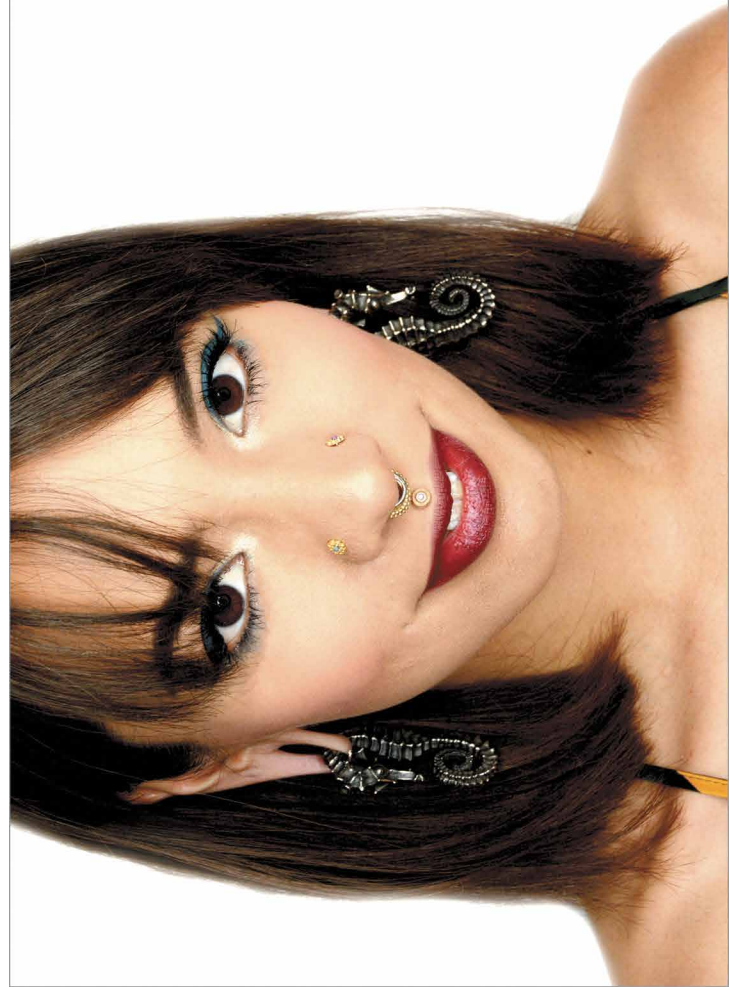
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BEER OF THE MONTH

By Chris and Sylvia Hollands
chris.hollands@porchdrinking.com
sylvia.hollands@porchdrinking.com

Photo by Jo Savage
[@jo_savagephotography](https://www.instagram.com/jo_savagephotography)

Beer Name:
RiNo APA
Brewery:
Epic Brewing Company
ABV: 5.8%
Serving Style: 12-oz. can

Description:
A zap of citrus aroma strikes the air almost immediately after opening the properly chilled beer. This brew pours like a bright apricot pulp that maximizes the haze factor, which makes it absolutely lovely to lay your eyes on. A completely white froth seems to pop on top then quickly retreats.

Using late-addition Mosaic and Centennial hops to ramp up the juiciness, the scent offers hints of a tropical summer vacation and sweet citrusy sunshine. Grapefruit and illusions of banana bread present a pleasing medium body. This reimagined American Pale Ale has a smooth and silky mouthfeel. It glides over the tongue with ease like a flowing river that has cascaded over smooth stones eroded over decades. As we set out to enjoy this delicious beverage, we are completely satisfied with the refreshing flavors that finish clean with minimal bitterness.

Read the full "Beer of the Month" review at SLUGMag.com.

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FILM REVIEWS

1945

Director: Ferenc Török
Menemsha Films
In theaters: 05.25



1945 is, in many ways, a perfect little film—one of the rare great stories in which nothing really happens, yet tension constantly builds. Based on a short story written by **Gabor T. Szanto**, it's an intimate drama with the entirety of the film taking place over the course of a few hours in the late summer of 1945 in a small Hungarian village. It has the look of a Western, the atmosphere of a murder mystery and the tension of a thriller. Two strangers come to town, setting off a wave of unease throughout the town and exposing the secret crimes of its inhabitants. One of this film's strongest elements is its subtlety. It doesn't hit you over the head with its point; instead, it invites you to observe a series of events that, to anyone with any knowledge of Europe at the time, become increasingly obvious.

Another of *1945*'s strong suits is the solid use of symbolism and the way it seems to look away from itself, mirroring the way the world seems to look away from history. The main plot, the wedding of the town clerk Istvan's (**Péter Rudolf**) son Árpád (**Bence Tasnádi**), fades into the background as the subplot—the arrival of two Jewish men (**Iván Angelusz** and **Marcell Nagy**) and the town's reaction to their appearance—unfolds. It perfectly captures the sense of paranoia and guilt in the town. The villagers, after betraying their neighbors to the occupying German forces, know how easily everything can be taken away, and now, with the

approaching occupation of Soviet forces and the apparent return of the Jewish people, they fear retribution for their crimes.

With the recent rise of neo-Nazis and attempts to rewrite history and erase the blame of many countries complicit in the murders of their own citizens, *1945* is a timely and important reminder of the past and a rejection of the new narratives being told. —Lois Brady

Deadpool 2

Director: David Leitch
20th Century Fox
In theaters: 05.18



To think that we have reached this heightened level of movie-going experience because somebody “accidentally” leaked test footage of a concept for a *Deadpool* movie ... it's crazy how the world works. This time around, tragedy strikes close to the Merch with a Mouth's (**Ryan Reynolds**) life, and, in an attempt to console him and meet his needs, he is brought to the X-Men's headquarters in order to finally join the team. It doesn't go as planned with a young mutant named Russell (**Julian Dennison**), who is angry and confused, determined to ignite the community. A series of unfortunate (or fortunate, depending on the viewer) events lands both in a mutant detention facility. On the other side of town, a visitor from the future, Cable (**Josh Brolin**), hunts for the adolescent pyro in order to end his prepubescent existence. If you enjoyed the carnage, obscenities and all-out deplorability of the first incarnation of this franchise, you cannot even imagine the offensiveness that lies around the corner from your current location. This is insanity on a whole new level. The amount of jabs and uppercuts connected to Marvel's arch-rival, DC,

is absolutely out of control. An enormous chunk of the film's dialogue is lifted from other classic films. There are so many that this film geek could barely keep up with the pacing. At moments, it feels as though you are in the middle of a *Family Guy* episode with the number of pop culture references. Every element is heightened in this chapter. The fight scenes are crazier, the jokes are funnier and filthier, and there is actually a lot of unexpected heart to the tale. Sometimes the writers go back to jokes from the first film, which is unnecessary, but it certainly doesn't ruin anything. The formation of the X-Force is one of the greatest sights to be seen, and I will never look at another parachuting sequence in the same light for the rest of my life. Sorry, *Point Break*, *Deadpool 2* has you beat dead to rights. —Jimmy Martin

Solo: A Star Wars Story

Director: Ron Howard
Disney
In theaters: 05.25

I am going to be upfront about my feelings toward prequels. I am usually not a fan. Not just the *Star Wars* prequels—that's a whole different ballgame. However, the idea of a story told before an already established one with the same characters doesn't excite me. Sure, if it's a tale of unknown characters (e.g. 2016's *Rogue One*), at least there's some thrill still available to extract from the screen. With the case of *Solo*, we already know how our main protagonist, Han Solo (this time portrayed by **Alden Ehrenreich**), perishes (see 2015's *The Force Awakens*), so no matter how many conundrums he encounters or blasters he evades, the outcome will always be the same. With that out in the open, there is still fun to be had as the world observes the younger version of one of the greatest characters of all time. Our self-proclaimed antihero grew up on the streets with a desire to fly among the stars. With his love, Qi'ra (**Emilia Clarke**), at his side, nothing can stand in their way except the sinister Empire. After an unexpected separation, Han is forced to join his adversary yet eventually finds himself as a member of a ragtag pirate posse led by Beckett (**Woody Harrelson**). As the bandits attempt to thwart death from Dryden Vos (**Paul Bettany**) by repaying their debts, a near impossible heist is devised in the form of a Kessel Run. The journey includes a young and charming Lando Calrissian (**Donald Glover**), but it's the galaxy's favorite Wookie, Chewbacca (**Joonas Suotamo**), who steals the show from his human and droid counterparts. Coming from veteran director **Ron Howard**, the film comes across as safe without any significant directorial uniqueness. Essentially, anyone could have made this sci-fi adventure. The flight sequences are mesmerizing, and the nods to the branded material are humorous as well as excessive. Howard plates an appeasing appetizer for fans, but, soon after, they will be ravenous for a main course. **J.J. Abrams** better be whipping up something delicious. —Jimmy Martin

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LOCAL MUSIC REVIEWS

Dallas Wayde

So Young and So Damaged

DMW Music LLC

Street: 02.18

Dallas Wayde = The Chainsmokers +
The Dean's List



Filled to the brim with upbeat melodies and emotional lyrics, Dallas Wayde sounds like he was created in a lab with the sole intent to design an artist for the top 40 mainstream pop charts. With the release of *So Young and So Damaged*, he continues to bring a pop-heavy sound with hip-hop-style vocals, EDM beats and beautiful vocal backing on a few tracks from **Ashley DeWitt** and **Briana Marin**.

So Young and So Damaged opens with "Where You Want Me," a track whose beat opens like a downtempo version of "Fake Love" by **Drake**. The song continues with a mellow, groovy beat and airy vocals. The album fades into its second track, "Run Me Over," with an infectious, funky beat with a great bass line and plucky guitar that lingers in the background of the track.

The album continues to fade in and out of itself, bringing made-for-radio-sounding tracks, but *So Young and So Damaged* does hiccup from time to time with sounding a little too manufactured and trying to replicate what has been hot on the charts. The main culprit of this is the track "Cross-fire," which, I will admit, starts with a great, distant saxophone that then is immediately substituted for a violin-string beat and light, floaty drops, leaving the song sounding way too similar to The Chainsmokers' "Closer."

Dallas Wayde excels in his tracks that don't sound influenced by radio mega hits, and his lyrics are able to share compelling stories while also providing choruses that are catchy and memorable. *So Young and So Damaged* shows that Dallas Wayde has great promise as a pop/hip-hop artist, and I wouldn't be surprised if you started hearing his name more in the future. —Connor Brady

The Frenetic Process

Early Onset > Late Bloomer

Self-Released

Street: 04.20

The Frenetic Process = Klein +
Hype Williams

Early Onset > Late Bloomer is the latest from The Frenetic Process, a local electronic duo consisting of **Matt Saari** and **Caleb Johnson**. Together, they build gigantic walls of sound that morph into experimental dance tracks. *Early Onset*—on many fronts—is a behemoth of a record. Every sound is drenched in cavernous reverb then mixed to the front, and there never seems to be any fewer than a dozen things happening at once.

This trait is compounded by the fact that each track is a densely structured, multi-dimensional endeavor. Ambient intros and outros, subtle variations, and continual development mark many of the compositions. While this could make it tough to follow the music along its winding path, Saari and Johnson always provide a roadmap. "Twilight Satellite Valley" is a particularly wandering track, though the repeating samples of glitched-out singing laced throughout are one of many facets stringing the anomalous parts together.

These vocal samples, while not the star of the album, are one of its most important qualities. Though most of the sounds here are intensely digital (drum machines, MIDI, synthesizers), the inclusion of human elements adds an eerie mirror to the electronic landscape. Instead of warping these sounds into the fold, The Frenetic Process leave enough of their original nature to retain the human identity. "Harsh Noise Monthly" threatens to be one of the most confounding tracks on the record, with its rhythmically conflicting synthesizers, tittering drum machines and abundance of space. However, at the track's midpoint, a naked singing sample appears. The sleek, unemotional chrome backdrop is sullied by the simple, sorrowful sounds of humanity.

All of these effects would be a bust if *Early Onset* wasn't so delicately produced. Every sound is perfectly crisp, each rhythm precisely aligned. For an album that sounds so distraught on the surface, its creation was the labor of careful love. This is ultimately what separates The Frenetic Process from other hyper-digital groups. Instead of hiding behind layers of irony and sarcasm, as many experimental artists do, Saari and Johnson seem like they truly care and enjoy the music they make. Yes, there are bad computer puns in the track titles. Yes, the closing track is an overly saccharine ode to digital romance. But through all this, *Early Onset* never stops being intensely colorful, danceable and enjoyable. —Connor Lockie

Regan Ashton

...And the People You Always Have With You

La Escalera Records

Street: 03.18

Regan Ashton = (Frank Turner +
early Against Me!) x
(Johnny Cash/Johnny Paycheck)



Ever since I came into this scene, **Problem Daughter** have always been the band that sonically stood out to me the most in the Salt Lake punk rock salad bowl, due in part to Regan Ashton's unmistakable, raspy and melodic drawl. As I've come to get to know Ashton over the years, I've learned that he is someone who has been in some dark places emotionally and mentally. He's managed to create amazing songs out of it, whether it's with Problem Daughter, his acoustic solo material or his veering into the realm of country.

Worlds definitely collide as Ashton's love of punk, folk and country all shine equally on this record. Tracks like "Scumbag" and "Junkyard Parakeet" are folk songs that have a banjo, piano and harmonica with added country twang. Both are covers from local folk artist **Erin Tooke**, aka **TK Vanderbilt**. If you don't know who he is, do yourself a favor and look him up. For the last decade, he's penned some of the best folk/punk hybrid songs in SLC. "Anywhere But Here" gives off a hoedown vibe, with its upbeat and dance-inducing rhythms reminiscent of **Jerry Reed**. "Failed Author" takes more of a downturn in tempo, with the harmonica and bottleneck guitar driving home the traditional country-ballad approach.

Ashton informed me that the tracks he sent in were not the master recordings, but I assured him that if they sound the least bit rugged, it will just enhance the integrity mirrored in old-school country as well as punk rock. It's amazing how many similarities there are in these two genres: The songs deal with personal stories driven by emotion, they can have a political edge in most cases, most purists agree that

a lot of the veracity was lost when the genre garnered mainstream accolades, and most will agree that the best advocates for both genres are those who are considered “outlaws.” As his debut solo album, Ashton has done an impressive job making a record that accentuates his abilities as a standalone musician while not forgetting his roots. —Eric U. Norris

Sentou
Towelette
Self-Released
Street: 05.07
Sentou = Washed Out +
Mister Brightside



Salt Lake City’s Sentou have delivered their first full-length album, *Towelette*. Sentou’s previous EP, *Welcome To The Basement*, came out in October of last year. With *Towelette*, Sentou deliver more sleepy, positive optimism like late-afternoon lemonade or an early-evening cocktail. *Towelette* is lo-fi shoegaze sugar that plays out like a soft pillow or ice cream—blissful arrangements that stay to tone. When you commit to these easy grooves, you have to commit 100 percent. Sentou do just that. The album is bookended by two soft instrumentals, “Getting Clean” and “In The Kitchen,” which make it clear what centerpoint vibe the top spins on.

The record is a fine, easy listen. On the song “Repeat,” Sentou give us common-sense philosophy under a delicious synth line with clean, simple percussion. “It’s another day / I’m the same way / It ought to be a sin / To do it all again.” This simple line sets up the refrain that gets repeated over and over: “Listen to the alarm / Wake up / Repeat.” Life is a chore, but in the end, “It can’t be that bad,” a female voice delivers pointedly out of the blue at the end of the track. The song “All Night” brings the seduction in the form of simple, sweet foreplay: “We can take a walk / Go around the block / Take it slow and talk,” all leading to lying in bed watching a movie. Sentou are equivalent to that glass-of-wine buzz as the sun fades—the record is the liquid sunset that tastes good at dusk.

Sentou fall between two national acts: the slow, sultry lust of **Cigarettes After Sex** and the recently positive bright-side vibe of Washed Out. Chillwave may never be fall/winter albums—however, come spring/summer, the sounds hang in the air like welcome pollen. *Towelette* is such a record.

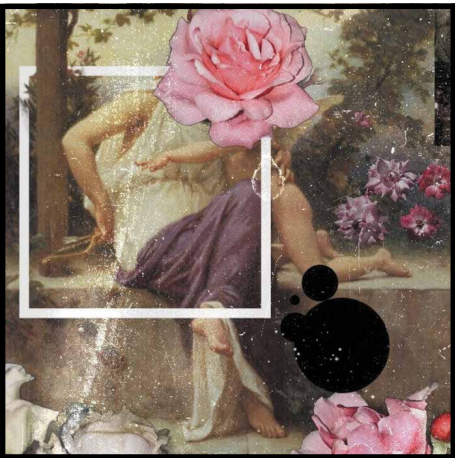
Next time around, perhaps Sentou will stay up later to let some darkness in, and explore what happens when that one glass of wine turns into four. For now, this is a great record from local artists to ease you comfortably into summer. —Russ Holsten

Sister Adolescent
I Am Not So Far
Self-Released
Street: 03.17
Sister Adolescent = Beach House +
Unknown Mortal Orchestra



Savannah and **Trevor Free, Seth Ringger, Matthew Benfell** and **Ethan Westover** make up the Provo dream-pop collective Sister Adolescent. *I Am Not So Far* is an open letter to relationships in all their complexity and need, in a refreshingly shorter-format album of a concise eight tracks. Lifting, glimmering vocals infuse the album via Savannah, whose voice is wholly on-trend for the current women-lead demand in the sophistipop sphere. Opening track “Sacred Deer” offers effervescent synthesizers and ethereal vocal melody. Nouveau hippie, experimental, new wave and occasional hip-hop vibes fill the multiple tracks, with “Water + Weeds” and “Juniper” on the forefront of strangely beautiful, eclectic artworks on this album. Track titles can be deceiving, with some connoting dark, gruesome themes while being sonically soft and blunt. “Blood/Horror” is a lovely, ambient tune, yet it’s embedded with oddly prickly imagery. “Dilettante,” conversely, takes on a dark, ominous electronic tone with sorrowful guitar and proved to be one of the most complex and ear-catching tracks on the album. Wandering sonic landscapes and layered vocals embody “Better Love,” leading the listener down an ecstatic, glittering rabbit hole to some sort of serene wonderland. Brilliantly placed title and closing track “I Am Not So Far” rings with dramatic sounds like synthetic church bells in the distance. Concluding with a twinkling sense of cessation, it leaves the listener feeling curious yet peaceful and contemplative. The whole of this album is intelligent, evocative and consistent without being tedious or indistinguishable from song to song. *I Am Not So Far* is indie poetic-pop shoegaze at its cleanest and most translucent. This is without a doubt one of my favorite local collections to come from the ambient-pop pseudo-genre this season, a set of mesmerizing and skillful songcraft. —Paige Zuckerman

zonekidd
resurrection of a dead flower
Self-Released
Street: 03.11
zonekidd = Greaf + Jinsang +
Oregontrail



resurrection of a dead flower, the latest release by Salt Lake City’s zonekidd, is a beautiful and reflective piece of work. The album is a mostly instrumental, sample-heavy journey through the life of the artist. It deals with depression, suicidal thoughts, addiction and mental illness, cutting to the core of problems that many young people are facing.

The album as a whole is slow-moving and dream-like. zonekidd combines guitar samples, piano riffs and lowkey beats to weave an introspective dreamscape, giving the listener time to think. “you’re my antidepressant” is a perfect example. It moves along at a slow pace, featuring heavily filtered instruments quietly making their sounds with a simple beat playing in the background.

In “better off dead,” a voice asks, “How many people have said, ‘I’m better off dead’ / How many times have you said that to yourself?” Zonekidd uses voices in many songs throughout the album. Like “better off dead,” the soundbites sampled are typically existential, dealing with the darker sides of life. In “do not ever leave me mijo,” a voice is crying at the beginning of the track, urging someone to help others and to follow their path on this earth.

The dark voices zonekidd uses in the album pair well with the instrumentals on *resurrection of a dead flower*, for the most part. Some songs, such as “butterfly kisses” and “impath,” have more of a summertime, lofi vibe to them, with brighter samples. Though zonekidd is well versed in making quality tracks with a lighter theme, they don’t seem to fit the theme of the rest of *resurrection of a dead flower*. Still, zonekidd has a great sense of the direction in which music is going, and is obviously able to express feelings and emotions through art.

You can listen to more work by zonekidd and follow the artist at zonekidd.bandcamp.com. —Taylor Hartman

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MUSIC REVIEWS

Evil Genius

Experiments on Human Subjects

Orenda

Street: 05.25

Evil Genius = Similar Fashion + John Zorn



Evil Genius are simultaneously indefinable in relation to most other music and reliably contained in their self-made boundaries. Though *Experiments on Human Subjects* is only their second release, they already have a unique identity. Outside of the atypical instrumentation of electric guitar, drums and tuba (played by **Max Kutner**, **Mike Lockwood** and **Stefan Kac**, respectively), the trio has established their own musical language and style. It's easy to parse out some influences and predecessors, but the group smashes them together into a chaotic amalgamation. Few musicians attempt to connect the abandon of free improv with the steady pulses of rock music, the intricate calculations of new music with the wooly textures of fusion. Not only do Evil Genius make these disparate ends meet, but they also pack them all together into concise, five-minute compositions.

On their debut, *Bitter Human*, this area of intersection resulted in an abrasive and unrelenting album. At its best, it was thrilling and boisterous music played by technically stunning musicians. At its least compromising, it was the kind of cerebral art music that only resonates with people who've written dissertations about **Milton Babbitt**. *Experiments on Human Subjects* offers an attempt at bridging that gap. Amid plenty of moments that sound like a sweat-inducing musical workout, there are times where the trio are letting their guard down. The avant-rock needle leans a little more toward the right here, and the looser moments add a degree of approachableness to the sound without taking away the studied chaos that defines Evil Genius' music.

That being said, the opening track suggests anything but. "Skateboarders Versus Security Guards" is the group at their most concise, calculated and aggressive. The brittle guitar lines, nearly unmappable rhythms and blaring volume make up the most daunting two minutes of the album. If this driving madness turns you off, don't quit just yet. The rest of *Experiments on Human Subjects* spreads in a litany of directions, and the remaining moments of disorder are leveled by some of the trio's best music to date.

A direct cause of this is that each member's compositional style is more distinct here than before. Kac's compositions tend to be the most verbose and obtuse, as with the winding melodies and unstable rhythms on "An Iron Post in a Velvet Footing" or the virtuosic improvisations laced into the multi-faceted "Arctic Circle." At the other end of this spectrum is Lockwood's contribution. Though he only authored one track, it stands firmly apart from the other 10. The sporadic, cluttered arrangements that open "Asterisk" ring familiar, but the bulk of the track elegantly riffs on a straightforward rock idea that sounds like **Dinosaur Jr.** or **Sonic Youth** at their dreamiest.

Kutner's compositions stand out as some of the most unique by cutting down on the withholding eclecticism. Extended techniques and predetermined concepts seem more at work in his three tracks. "Whole Wheat Heroes" is a twisted take on American marches, complete with second line-style drumming and a goofy, unstable bass riff. The opening of "Life Made of Stairs" is one of the most arresting and memorable moments on the whole album, with Kac and Kutner's disjunct lines forming eerie harmonies that avoid stagnation. Much of *Experiments on Human Subjects* sounds like the trio trying to pack as much musical information into the shortest timespan possible, so hearing something that sounds nearly relaxed is a welcome moment of respite. Evil Genius are still one of the strangest, most eclectic groups out there. More than before, there's a reward to the dizzying maze of music. —*Connor Lockie*

Field Division

Dark Matter Dreams

Bella Union

Street: 06.22

Field Division = Fleetwood Mac + Adrianne Lenker + a dash of psychedelia

Des Moines, Iowa, duo Field Division has followed up their splendid 2014 EP, *Reverie State*, with an equally moving full-length album, *Dark Matter Dreams*. The latter contains a lot of the dreamy, not-quite-folk, somewhat psychedelic beauty from the EP, but also moves forward to widen the band's already expansive landscape and deep-reaching influences.

From the onset and at various points throughout, with tracks like "River In Reverse" and "Innisfree (Let's Be The Peace Now)," there is a sense of the 1970s at the roots, driven by superb guitar play from **Nicholas Frampton** and the sultry ruminations of **Evelyn Taylor**. It's all very **Buckingham/Nicks**-esque, though the poppiness on some Fleetwood Mac songs can be a bit campier than anything Field Division bring.

Taylor and Frampton exchange vocal responsibilities, too, both taking turns singing alone, exhibiting different perspectives and emotional positions, as well as teaming up for stunning harmonies on light tracks with almost nothing else verbally. One of my favorite songs on the album, "Big Sur, Golden Hour," is one where they both chime in together. It's somewhat of a siren song, instead of either one belting it out. It works so well and allows the listener to be fully encompassed by all of the new layers Field Division have discovered, like the strings and precisely plucked, singular guitar chords.

Dark Matter Dreams was written on the road, during which Taylor and Frampton peered into their lives and the ever-changing environments they were facing, both internal and external. The result is an honest look at who they are, who we are and where we all could go together and as individuals while we work through the turmoil. The album is full of life, acknowledging and addressing the past and the present while still remaining focused on what is just around the bend, probably a lot like writing an album on the road would be.

I feel the truest song to that motif, and the most gripping on the album, to be "Farthest Moon." It is truly something to behold. Again, there are mesmerizing harmonies, backed by rich tiers of sound that—at the end, when they all come together—permeate the space with something that feels hopeful, powerful; a simple solution for a complicated problem.

And then there is "Siddhartha," an instrumental that brings almost as much of the total package as "Farthest Moon" does. It is catching and stirringly beautiful—a complex piece of music, though it may be the sparsest on the entire project.

There are so many things to pore over here: the lyrics, the diverse percussion, tambourines, synths, effect pedals, strings and a lot of other eclectic accents. The finished product is strong from start to finish, but I'll be surely rewarded over repeat listens, as this album most certainly makes my regular rotation. I truly enjoyed it top to bottom. There is a subdued but quite obvious give-and-take between Taylor and Frampton. It is seamless and touching. They seem to be on the same page while thoroughly bringing a ton of stuff from the pages of very different books to enhance what they clearly do so well

to begin with. Check out *Dark Matter Dreams*; check out the EP. Field Division are great and should get a lot of love for a long time.

—*Billy Swartzfager*

Snail Mail

Lush

Matador Records

Street: 06.08

Snail Mail = Frankie Cosmos + The Raincoats + Flying Nun Records



In the summer of 2016, singer/songwriter **Lindsey Jordan**, then just 17, released the EP *Habit*, a handful of sparse, sometimes jangly, oft-times forlorn tracks under the moniker Snail Mail. Between 2016 and 2017, *Habit* was in constant rotation in my tape player, its six tracks growing on me with each listen. I kept praying, "Please, don't break up; please let there be a follow-up." The space between 2016 and 2017 was dreary and awful for a lot of us, and *Habit* quickly became one of the only things I could turn to when I needed to draw my mind away from everything. At the time, it just felt so perfect. Fast-forward one calendar year, and my feelings are the same, but I've wanted more.

This month, Snail Mail return with their first full-length album, *Lush*, having signed with the legendary Matador Records. Jordan is joined by bassist **Alex Bass** and drummer **Ray Brown**. From what we heard on *Habit*, Jordan's songwriting showed a natural propensity for both blissful, poppy tunes and scant, introspective numbers, and just as *Habit* lent favor toward the latter, *Lush* does the same in Jordan's now-familiar, pragmatic, casual and languid manner.

After a brief, ingénue intro track, the album's first single, "Pristine," comes into focus, Jordan's steady voice accompanying the rhythm section as she moves deftly between chords. Tranquil, She laments, "And if you do find someone better / I'll still see you in everything tomorrow / And all the time." This mood and subject matter is one comforting certainty that Snail

Mail offer us. "Don't you like me for me? Is there any better feeling than coming clean?" she continues. The album's lyrical content stays humble and vulnerable, never waxing poetic or overwrought.

"Heat Wave," *Lush*'s fourth track, begins in somber fashion with Jordan sorrowfully singing, "Woke up in my clothes / Having dreamt of you," before an almost **Nels Cline**-sounding, fuzzy lead breaks through the fog and the track finds its tempo. "And I hope that the love that you find / Swallows you wholly / Like you said it might," she sings defiantly, but with an air of acceptance, before ending with the words "I'm feeling low / I'm not into sometimes." Such sparse and real lyrics checker the album, making *Lush* instantly relatable and accessible, with Jordan seemingly keeping no cards hidden but delivering experiences in a subtle and spare manner.

Lush's fifth track, "Stick," is the only song carried over from the album's two preceding EPs, and is revisioned simply and beautifully. *Lush* treads the same ground as Snail Mail's *Habit* and *Sticki* EPs, but was produced and recorded perfectly. Where most artists would naively opt for overproduction and enhanced theatrics after signing with such a large and prolific label, Snail Mail instead retain their unique voice and character. Jordan's voice is brought foremost into the mix while her guitar, sometimes swirling and other times pensive, sits just below with the rhythm section, tastefully threaded as the backdrop for the album's 10 tracks.

"Golden Dream," the seventh track, begins with the promise of another bedroom-pop masterpiece much akin to "Pristine," but is broken up sporadically with a whirling chorus before ending abruptly at the track's climax. The following tracks follow familiar patterns: a mix of upbeat pop numbers delicately mixed with slower, cathartic songs.

Juxtaposing the halcyon of summer and easier times against uncertainty, resignation and the ennui of a lackluster life in the doldrums of an American expanse, *Lush* is a striking overture and a completely honest collection of songs, the sort of songs that continue to grow over time, like the leaves on trees that eventually offer shade from the overhead sun, a welcome repose to the glaringly bright episodes we have in life.

—*Ryan Sanford*

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DAILY CALENDAR

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Friday, June 1

Jena Schmidt Solo Exhibition: A Part of Everything – *A Gallery / Allen + Alan Fine Art*
In Shades – *Brewskis*
HUM Launch Party – *Diabolical*
Lenka Konopasek and Sarah Bown Roberts – *Finch Lane Gallery*
Jalopy Bop! – Jerry Cochran & SFT, Rhythm Combo, Sex Wax Surfers – *Funk ‘N Dive*
Monty Python’s Spamalot – *Grand Theatre*
Grey Glass with: Hard Times, Our Lives in Indigo – *Kilby*
AJA, DJ Justin Hollister, DJ Eddy V, Cartel Chameleon, Feral Ann Wilde, Chelsea Siren, Mercury Adams, Lilia Maughn, Georgia Coldwater, Terra Flesh, Aphrodeity, Eva Chanel Stephens – *Metro*
Ron Headings Enduring Forest Exhibit – *Red Butte*
George Winston – *State Room*
Genderbending Crossdressing Transgender Awareness Pride Kick-Off Party – *Urban*
Sick Of It All, Murphy’s Law, Villain – *Urban*

Saturday, June 2

First Saturday: Music at the Gallery – *Art Access*
Freedom Before Dying, False Witness, Chaos Beneath, Mutiny Ai-137 – *City Limits*
Once Upon a DIVA! PRIDE! – *Club X*
“Obligatory Consent”:

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Art Exhibit by Matthew Sketch – *Dimebox Gallery*
PJ Masks Live: Time to be a Hero – *Eccles*
Sirsy, Ginger & The Gents – *Funk ‘N Dive*
Hockey Dad, Cold Fronts, Mt. Eddy – *Kilby*
Willam, DJ Shutter, DJ Justin Hollister, Gia Bianca Stephens, Indi Skies, London Skies, Molly Mormon, Kay Bye, Eden Flesh, Xaina, Lisa Dank, Austin Bakaric – *Metro*
HUM Launch party – *Urban*

Sunday, June 3

Full of Hell, Gatecreeper, Sympathy Pain, Hoofless, SLEE – *Diabolical*
Blue Water Highway, Parker Rudd – *Kilby*
Aborted, Psycroptic, Ingested, Disentomb, Arkaik, Venom Prison, Vale of Pnath – *Metro*
Nightmares On Wax, Catching Flies, DJ Juggy, CHOICE, b2b Serge – *Urban*

Monday, June 4

Arrowfest: Styx, Joan Jett & The Blackhearts, Tesla – *USANA*
Xavier Rudd – *Depot*
Tenkaras, Vivid Youth, The Devil’s Instrument – *Kilby*
Free Salamander Exhibit, Cheer-Accident, Faun Fables, Baby Gurl – *Metro*
Custom Lipstick with Natalie Parkin of Skinworks – Skinworks
Cold Cave, Black Marble, Choir Boy – *Urban*

Tuesday, June 5

Shoreline Mafia – *Complex*
FireBurn – *Kilby*
Amanda Brown, Sugarhouse, Michele & Ono – *Metro*
The Band Be Easy – *O.P Rockwell*
Catsmelvin, Slick Velveteens, The Poppees – *Urban*

Wednesday, June 6

Nonpoint, Butcher Babies – *Depot*
Steve Aoki – *Gallivan*
OFFICIAL: Steve Aoki After Party – *Gallivan*
Karma Knows, Gortesh Polenzi, Notion – *Kilby*
Primitive Man, Exes, 2-Headed Whale – *Urban*
Open Mic Night – *Velour*

Thursday, June 7

Grupo Revelação – *Complex*
A Hawk and a Hacksaw, Grizzly Prospector – *Kilby*
She Wants Revenge, Skull Diver – *Metro*
The Flaming Lips – *Ogden Amphitheater*
Terrarium Workshop with Karen Evans of Sporophyte – West Elm City Creek
Cumbia Night: DJ Style, OG Skilz, Street Jesus – *Urban*

Friday, June 8

BDAC Fundraiser Concert – *Bountiful Davis Art Center*
Velvet Jones – *Brewskis*
Dreggs Mobbb, Hustlenometry, Reaper the Storyteller, Rytuaal, Berto B – *City Limits*
Opal Hill Drive, The Elders – *Funk ‘N Dive*
4onthefloor – *Kilby*

Karaoke Palace – *Metro*
AFSP Benefit: Cherem, Crow Killer, The Wake of an Arsonist, PXR, Witchtrial, Deep Romance, Zodiac Killer, Hyde Park – *The Beehive*
Junior Brown – *Commonwealth Room*
The Brothers Comatose – *Urban*

Saturday, June 9

Front Row Film Roast of *The Notebook* – *Brewvies*
This Dying Need, Intra-Venus & The Cosmonauts, No One – *City Limits*
New Found Glory – *Complex*
Panthermilk, 4th Ryte, My New Mistress – *Funk ‘N Dive*
Bike Prom 2018: SLC Bicycle Collective – *Gallivan*
Psychonaut Inc. **Mad Men Only** – *Gold Blood Collective*
BERLIN, DJ Flash & Flare, Concise Kilgore, Serge, Bo York – *Metro*
The New Orleans Suspects – *O.P Rockwell*
25th Anniversary Party – *Uinta Brewing Co.*
Caroline Rose, Cardioid – *Urban*
UMOCA Spectacle Gala: Seven Deadly Sins – *UMOCA*

Sunday, June 10

Rest, Repose; Drewsif, The Home Team – *Kilby*
Blacktop Mojo, Joyous Wolf, Locust Grove, End of Man – *Metro*
The Summer of Living Dangerously: Steely Dan, The Doobie Brothers – *USANA*

Monday, June 11

Dr. Dog – *Depot*
Navy Gangs, Honduh Daze, Breakfast In Silence, RadioBlonde – *Diabolical*
Twisted Insane, Kamikazi, Lyrical Assailant, Fatt G, Technition, Uncle Opey, Soulyricist – *Metro*
Calexico – *State Room*
Void Omnia, Isenordal, Addaura, Substained – *Urban*

Tuesday, June 12

Upon A Burning Body, Volumes, The White Noise, Convictions, A Traitor’s Last Breath, The Conscience – *Complex*
Kurt Travis, Makari, Taylor Garner – *Kilby*
Ryan Adams – *Red Butte*
Thunder and Rain – *Rye*
Howlin Rain, David Nance – *Urban*

Wednesday, June 13

Sannhet, I Hear Sirens, Sympathy Pain – *Diabolical*
Craft Beer Cocktails: Kiitos with Natalie Hamilton – Gateway
Mobley – *Kilby*

Ada Vox, Sonnei, Lilia Maughn, Jamaziam – *Metro*
Collagraph Prints with Anna Hansen of The Hex Press – NHMU
Violent Femmes – *Red Butte*
Lube; it foot, it ears; The Salt, The Sea, and The Sun God – *Urban*

Open Mic Night – *Velour*

Thursday, June 14

Creed Bratton – *Complex*
Tastemakers 2018:

A Two-Day Food Event – Gateway

SUNMONKS, Palmegranate – *Kilby*
Little Dragon – *Ogden Amphitheater*
Disenchanter, CVPITVLS, Darklord – *Urban*

Friday, June 15

Summer Solstice Event – *A Gallery / Allen + Alan Fine Art*
FUNHouse Art Show – *Barn Deluxxx*
Junction City Blues Band – *Brewskis*
Trixie Mattel – *Depot*
Nasty Nasty, Scrunchies, Shit Dogma – *Diabolical*
DJ Linus Stubbs – *Funk ‘N Dive*

Jon Batiste, Philip Kuehn and His Orchestra – *Gallivan*

Tastemakers 2018: A Two-Day Food Event – Gateway

Candy & Dorothy by David Johnston – *Good Company Theatre*
Juttin Lee, Sleek Illanoiz, Slo-Down, Stockon, Pezo – *Kilby*

Burlypicks – *Metro*

Kapix, Thunderfist – *Urban*

Saturday, June 16

Jefferson Montoya – *Funk ‘N Dive*
Iceage, Mary Lattimore – *Kilby*

The Adventures of Keshia & Macklemore – *USANA*
Tribal Theory – *Urban*
Willie’s 12-Year Anniversary Party – *Willie’s*

Sunday, June 17

Trashcan Sinatras *SEATED EVENT* – *Metro*
Sulane, Emma Park, Rebel Rebel, Silent Miles – *Urban*

Monday, June 18

Chad Valley – *Kilby*
Last Summer On Earth: Barenaked Ladies, George Ezra, KT Tunstall – *Red Butte*
Black Milk, Nat Turner – *Urban*

Tuesday, June 19

CHON – *Complex*
Frank Turner & The Sleeping Souls, Lucero, The Mezingers – *Complex*
CHRGH, The Ditch & The Delta – *Metro*
Dispatch, Nahko & Medicine For The People, Raye Zaragoza – *Red Butte*

Chicago, REO Speedwagon, Michael Tolcher – *USANA*

Gin Wigmore: United States Of America Tour 2018 – *Urban*

Wednesday, June 20

Alesso – *Gallivan*
OFFICIAL: Alesso After-Party – *Gallivan*
Brick + Mortar, The Unlikely Candidates, Indigo Waves – *Kilby*

Belle and Sebastian – *Sundance Theater*

Open Mic Night – *Velour*

Thursday, June 21

Planned Parenthood Action Council Presents: Liberty, Laughs & Libations with Tig Notaro + special musical performances – Eccles

Bonobo, Slow Magic, Mooninite – *Ogden Amphitheater*

Ryan Boyce – *Rye*
Utah Arts Festival – City & County Building & Library Square

The Doppelgangaz, Jericho Jackson UmAnG, Shah Team, Cannibal J, DJ Intimin8 – *Urban*

Ron Pope – Utah Arts Festival Gomez – Utah Arts Festival Amphitheater Stage

Friday, June 22

Bountiful’s Friday Night Concerts – *Bountiful City Park*
Famous Dex – *Complex*
United Way of Salt Lake’s Day of Action

– *Cottonwood High School*
Tedeschi Trucks Band, David Luning – *Eccles*
Shy Boys – *Kilby*
Larusso, Lael, Penrose, Justin Sane – *Metro*
The Beatles Tribute Night: Static Replica, Cool Banana, Umbels, The Vistanauts – *Urban*

A-Trak – Utah Arts Festival Amphitheater Stage Bonanza Campout Music Festival – River’s Edge at Deer Creek

Saturday, June 23

Phaedrus, End Of Man, Mutiny Ai-137, Shepard – *City Limits*

Krallice, Wayfarer, 2-Headed Whale, Hemwick – *Diabolical*

Ron White – *Eccles*
Sex Room with 40 oz.’s – *Funk ‘N Dive*

4th Annual Phallic Food Party: Gaytheist, Maximum Mad, Baby Gurl – *Metro*

People Under the Stairs – Utah Arts Festival Amphitheater Stage

Sunday, June 24

Transviolet, Magic Bronson – *Kilby*

Merkules, Dumb Luck, Dennis James, Mostafa – *Urban*

St. Paul and the Broken Bones – Utah Arts Festival Amphitheater Stage

Monday, June 25

S.M. Wolf, My Friend Zero, Bliss Witch, Genre Zero – *Kilby*

Perfume & Body Butter Workshop with Tiffany Hardman of Inklings Scents – Skinworks

Dirty Projectors, Still Woozy – *Urban*

Tuesday, June 26

Post Animal, Slow Pulp – *Kilby*
The Milk Carton Kids

– *Commonwealth Room*

Wednesday, June 27

Bone Thugs-N-Harmony – *Gallivan*
OFFICIAL: Bone Thugs After Party – *Gallivan*
Night Riots, Courtship, Silent Rival – *Kilby*
Homesafe, Hot Mulligan, Jetty Bones, Heart Attack Man – *Loading Dock*
Protoje – *Metro*
The Rad Trads – *O.P. Rockwell*

Micahel Franti & Spearhead, Dustin Thomas, Victoria Canal – *Red Butte*

Open Mic Night – *Velour*

Thursday, June 28

Nicholas Merz, Josaleigh Pollett – *Diabolical*
Social Repose, Secret Tree Fort – *Loading Dock*

Metronomy with Cold War Kids and Will Sartain – *Ogden Amphitheater*

Kenny Chesney: Trip Around the Sun Tour – *USANA*

SLUG Localized: Zac Ivie, Vinnie Cassius, RAHZ – Urban

Friday, June 29

Toast To Bread – *Bountiful City Park*
Blue October – *Complex*
Supperbubble – *Funk ‘N Dive*
Immersion, Canopy Canvas – *Kilby*
The Get Up Kids, The Casket Lottery – *Metro*
Orgone – *O.P Rockwell*

SLUG Retrospective: 30 Years Under the Influence – UMOCA

Brownout, Money Chicha – *Urban*

Saturday, June 30

Tuxedo Tramps, The Delphic Quorum, Noise Ordinance, Tycoon Machete – *City Limits*
Janelle Monae – *Complex*

Hip-Hop / Rock Show – *Fraternal Order Of Eagles*

Ginger & The Gents, Berlin Breaks – *Funk ‘N Dive*

Petal / Camp Cope – *Kilby*

Kiefy Ku\$, Maker of the Great, a1magdi, Felicianna, Teeg, binson, KC Hendricks – *Loading Dock*

Vans Warped Tour Presented by Journeys – *USANA*

Fantastic Negrito – *Urban*

Sunday, July 01

TWRP – *Kilby*
Weedeater, Zeke, Sierra – *Metro*
Onward, etc., Michelle Moonshine – *Rye*

Monday, July 02

Michael Rault – *Kilby*

Tuesday, July 03

The Avett Brothers, Jill Andrews– *Red Butte*

Wednesday, July 04

Sunbathe, Salduro – *Kilby*
Open Mic Night – *Velour*

Thursday, July 05

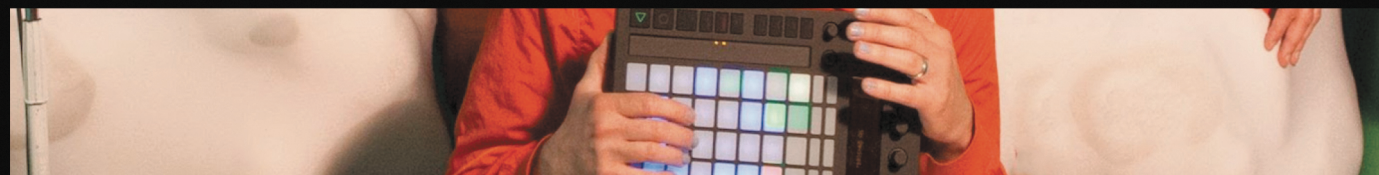
Miniature Planets, Compass and Cavern – *Funk ‘N Dive*
Bent Knee, Gatherers, Westing – *Kilby*
The Sloths, Press Gang Union, Los YaYaz, DJ Nix Beat – *Urban*

Friday, July 06

Pick up the new issue of SLUG – Anyplace Cool

Patriotic Concert – *Bountiful City Park*
Batcave SLC presents: Indradevi, Jak Syn, Twin Tribes – *Club X*
Social Distortion – *Depot*
Brothers Brimm – *Funk ‘N Dive*
Otep, Dropout Kings, One Day Waiting – *Metro*
Thievery Corporation, Kishi Bashi, Audiotreats – *Ogden Amphitheater*

JUNE



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TIMMY THE TEETH
06.14.18 // RYE DINER & DRINKS
CHON
06.19.18 // THE COMPLEX
BELLE AND SEBASTIAN
06.20.18 // SUNDANCE THEATER
BONOBO
06.21.18 // OGDEN AMPHITHEATER
RYAN BOYCE
06.21.18 // RYE DINER & DRINKS
FAMOUS DEX
06.22.18 // THE COMPLEX

HOME SAFE
06.27.18 // THE LOADING DOCK
METRONOMY
06.28.18 // OGDEN AMPHITHEATER
ONWARD, ETC.
07.01.18 // RYE DINER & DRINKS
THEIVERY CORPORATION
07.06.18 // OGDEN AMPHITHEATER
ASAP FERG
07.11.18 // THE COMPLEX
DAVID RAMIREZ
07.12.18 // RYE DINER & DRINKS
SYLVAN ESSO
07.17.18 // OGDEN AMPHITHEATER
BIG WILD+JAI WOLF
07.26.18 // OGDEN AMPHITHEATER
BROKEN SOCIAL SCENE
08.02.18 // OGDEN AMPHITHEATER
MOURN
08.03.18 // DIABOLICAL RECORDS
CHROME+STRFR
08.07.18 // OGDEN AMPHITHEATER

CVRCHES
08.09.18 // OGDEN AMPHITHEATER
BEACH HOUSE
08.14.18 // THE DEPOT
LYDIA
08.22.18 // IN THE VENUE
SALES
08.29.18 // IN THE VENUE
NOTHING BUT THIEVES
09.18.18 // THE COMPLEX
LORIN WALKER MADSEN
09.20.18 // RYE DINER & DRINKS
GARY NUMAN
09.29.18 // THE DEPOT
BØRNS
10.15.18 // THE DEPOT
COLONY HOUSE
10.22.18 // THE COMPLEX

METROMUSICALL.COM 21+

AJA
06.01.18 // AND GUESTS
WILLAM
06.02.18 // AND GUESTS
ABORTED
06.03.18 // PSYOPTIC
FREE SALAMANDER EXHIBIT
06.04.18 // CHEER-ACCIDENT
AMANDA BROWN
06.05.18 // SUGARHOUSE
SHE WANTS REVENGE
06.07.18 // SKULL DIVER
KARAOKE PALACE
06.08.18 // KARAOKE NIGHT
BERLIN w/FLASH & FLARE
06.09.18 // CONCISE, SERGE, BOYORK
BLACKTOP MOJO
06.10.18 // JOYOUS WOLF
TWISTED INSANE
06.11.18 // KAMIKAZI
ADA VOX
06.13.18 // SONNEI

BURLYPICKS
06.15.18 //
TRASHCAN SINATRAS
06.17.18 // SEATED EVENT
CHRRH
06.19.18 // THE DITCH & THE DELTA
LARUSSO
06.22.18 // LAEL, PENROSE
PHALLIC FOOD PARTY
06.23.18 // GAYTHEIST
PROTOJE
06.27.18 //
THE GET UP KIDS
06.29.18 // THE CASKET LOTTERY
WEEDEATER
07.01.18 // ZEKE, SIERRA
OTEP
07.06.18 // DROP OUT KINGS
FLESH GOD APOCALYPSE
07.09.18 // FOUNDERS OF RUIN
WYE OAK
07.11.18 // MADELINE KENNEY

SLOQUEEN ROAST
07.19.18 // JACKIE BEAT & GUESTS
MACHINE GUNS N ROSES
07.20.18 // DIRT CHEAP
DYLAN CARLSON
08.05.18 // OF EARTH
DEAFHEAVEN
08.07.18 // DRAB MAJESTY
NIGHT DEMON
08.13.18 // BLOOD STAR
DRAG QUEENS ON ICE
08.16.18 // AND GUESTS
NERDLESQUE
09.07.18 //
THE EXPLOITED
09.08.18 // TOTAL CHAOS
THE DEVILS GARDEN PARTY
09.15.18 // CROOK & THE BLUFF
CLOVEN HOOF
10.01.18 // VICIOUS RUMORS
AGENT ORANGE
10.18.18 // UK SUBS

THEURBANLOUNGESLC.COM 21+

SICK OF IT ALL
06.01.18 // MURPHY'S LAW
HUM LAUNCH EVENT
06.02.18 // SALT LAKE LIBRARY
NIGHTMARES ON WAX
06.03.18 // CATCHING FLIES
COLD CAVE
06.04.18 // BLACK MARBLE, CHOIRBOY
CATSMELVIN
06.05.18 // SLICK VELVETEENS
PRIMITIVE MAN
06.06.18 // EXES, 2-HEADED WHALE
CUMBIA NIGHT
06.07.18 //
THE BROTHERS COMATOSE
06.08.18 //
CAROLINE ROSE
06.09.18 // CARDIOD
VOID OMNIA
06.11.18 // ISENORDAL
HOWLIN RAIN
06.12.18 // DAVID NANCE

LUBE EP RELEASE
06.13.18 // IT FOOT, IT EARS
DISENCHANTER
06.14.18 // CVPITVLS, DARKLORD
KAPIX
06.15.18 // THUNDERFIST
TRIBAL THEORY
06.16.18 // MAKISI
SULANE ALBUM RELEASE
06.17.18 // EMMA PARK
BLACK MILK
06.18.18 // NAT TURNER
GIN WIGMORE
06.19.18 //
THE NODS
06.20.18 // THE HEARTLIGHTS
THE DOPPELGANGAZ
06.21.18 // JERICHO JACKSON
FREE KITTENS
06.22.18 // STAND UP COMEDY
BEATLES TRIBUTE
06.22.18 //

STREET DOGS
06.23.18 // THE LAST GANG
MERKULES
06.24.18 // DUMB LUCK
DIRTY PROJECTORS
06.25.18 // STILL WOOZY
EKS
06.27.18 // BREAKFAST IN SILENCE
SLUG LOCALIZED
06.28.18 // ZAC IVE, VINNIE CASSIUS, RAHZ
BROWNOUT
06.29.18 // MONEY CHICHA
FANTASTIC NEGRITO
06.30.18 //
ELECTRIC SIX
07.01.18 // MARK MALLMAN
THE SLOTHS
07.05.18 // PRESS GANG UNION
SPARTA
07.07.18 //
MASQ
07.08.18 // SLICK VELVETEENS

KILBYCOURT.COM ALL AGES

GREY GLASS
06.01.18 // HARD TIMES
HOCKEY DAD
06.02.18 // COLD FRONTS
BLUE WATER HIGHWAY
06.03.18 // PARKER RUDD
TENKARAS
06.04.18 // VIVID YOUTH
FIRE BURN
06.05.18 //
KARMA KNOWS
06.07.18 // GROTESH
A HAWK & A HACKSAW
06.07.18 // GRIZZLY PROSPECTOR
40NTH FLOOR
06.08.18 // SALEM WITCH DR
REST, REPOSE
06.10.18 // DREWSIF, HOME TEAM
KURT TRAVIS
06.12.18 // MAKARI
MOBLEY
06.13.18 //

SUNMONKS
06.14.18 // PALMEGRANATE
JUSTIN LEE
06.15.18 // SLEEK ILLANOIZ
ICE AGE
06.16.18 // MARY LATTIMORE
CHAD VALLEY
06.18.18 // DIVORCE COURT
BRICK+MORTAR
06.20.18 // THE UNLIKELY CANDIDATES
SHY BOYS
06.22.18 // OKEY DOKEY
TRANSVIOLET
06.24.18 // MAGIC BRONSON
S.M. WOLF
06.25.18 // MY FRIEND ZERO
POST ANIMAL
06.26.18 // SLOW PULP
NIGHT RIOTS
06.27.18 // COURTSHIP
DECA
06.28.18 // ZAC IVE

IMMERSION
06.29.18 // CANOPY CANVAS
PETAL/CAMP COPE
06.30.18 // OCEANATOR
TWRP
07.01.18 //
MICHAEL RAULT
07.02.18 // ATOMIC ARCADE
SUNBATHE/PRISM TATS
07.04.18 // SALT DURO
BENT KNEE
07.05.18 // GATHERERS
JEREMY ENIGK
07.07.18 // CHRIS STAPLES
ANTHONY GREEN
07.11.18 // GOOD OLD WAR
HUNNY
07.12.18 //
FORTH WANDERERS
07.13.18 // ILLUMINATI HOTTIES
HE IS WE
07.17.18 // MARNY LION PROUDFIT

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FREE CONCERT JUNE 15TH 7:30 P.M.

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YEARS AT THE
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OF THE
LATE SHOW WITH
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\$2.50 Bottles (All)

\$5 Pitchers (All)

Karaoke at 9 PM

No Cover • Must be 21+