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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 29 • Issue #355 • July 2018 • [SLUGMag.com](http://SLUGMag.com)

## CONTRIBUTOR LIMELIGHT

**Taylor Hartman – Senior Staff Writer**

Taylor Hartman has written for *SLUG* since February of 2016, keeping *SLUG*'s music reviews sections replete with content about local, experimental electronic music and new-school rap. Hartman lives and breathes writing, which he does both for leisure and professionally (he's an assignment editor at *Fox 13 News*—independently affiliated, not *Fox News*). He considers the online-exclusive interview feature with **LSDistrict** and his print classifieds-style listicle "Beats for Sale!" from our February 2016 *Instrument Builders & Teachers* issue his favorite *SLUG* pieces. Always ready, Hartman scribed "Tattooing Now and Then: Apprenticeships, Digital Media and Craftsmanship in a Fast-Moving World" for our *Local Tattooing* issue on pgs. 22–23. We are continually excited to have Hartman on board with his passion and talent. Keep an eye out for more of his comprehensive work!



**ABOUT THE COVER:** For our *Local Tattooing* issue, SLC tattoo artist **Gailon Justus** has put a flash eagle front and center, heralding the bold line work of American traditional tattooing. Looking deeper into the background, he's adorned this cover with flash in his signature style. For his tattoos, murals and other art, follow him on Instagram at [@sweetneedles](https://www.instagram.com/sweetneedles).

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# LOCALIZED



By Ali Shimkus | [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

**MAGDA-VEGA**

(L-R) Robin Brown, Mike Walton, Bill Frost and Angela Mize serve up heavy, hyperaggressive rock n' roll as Magda-Vega. Shot at Coachmans Dinner & Pancake House.

Photo: LmSorenson.net

With the red-hot days of summer upon us, come to *Localized*, a free show to satisfy your thirst for rock n' roll. **Shecock and The Rock Princess, Magda-Vega** and **Galagher** will turn up the gain, cranking out guitar solos and melting faces at *Urban Lounge* on July 19 (doors at 8 p.m., show at 9 p.m.). Get some reprieve from the summer heat with a cold one (show is 21-plus) with our sponsors: *Uinta Brewing Co., High West Distillery, Spilt Ink SLC* and *KRCL 90.9FM*.

Heavy, hyperaggressive rock n' roll is the essence of Salt Lake-based Magda-Vega's sound. Since 2013, ex-**Wild Ones** members guitarist **Bill Frost** and vocalist **Robin Brown**, with the help of guitarist-turned-bassist **Angela Mize** and drummer **Mike Walton**, have pulled from their different backgrounds to create a conglomeration of rock that borrows from many different genres to create a sound that is both infectious and substantial. Most Magda-Vega songs seem to be structured around Frost's guitar riffs, setting the scene for Walton and Mize to support. "There are elements of garage rock, stoner metal, punk, doom and even straight-up '70s cock-rock in what we do," says Frost, who describes Magda-Vega's sound as "loud, sexy and overrun with gratuitous guitar solos." What results are songs ranging from the triumphs of Vikings in "Black Eagle" to being an unapologetic bitch in "Goodbye Kitty," backed up by meaty guitar and sleazy, sexy rhythms.

While the instrumentalists of Magda-Vega offer a healthy mix of genres and talents, vocalist Brown definitely brings in an edge and personality that set Magda-Vega apart in Salt Lake City's live-band circuit. Described in the band's own bio as a "fiery hellcat," Brown prefers to release her fury onstage and in recordings, choosing to opt for mysterious silence throughout the interview, giving her the air of an intimidating enigma. For Frost, having Brown as the frontwoman of Magda-Vega is one of their defining aspects: "She has her own style, she doesn't hold back, and you damn well pay attention to her onstage." With a raspy voice and a defiant attitude, this seems to hold true for Brown, whose

cheeky, punk-inspired lyrics are as in-your-face as her intriguing and almost menacing persona.

With the medley of Brown's prominent presence and the vigor of the instrumentals, it almost comes as no surprise that the recording sessions for *Destroyer* were basically live performances within themselves. "Each song was recorded live in a couple of takes, vocals and all," says Frost. "The four of us played in the same room with no headphones, **Iggy and the Stooges** style, at **Mike Sasich's** *Man vs. Music* studio." Frost points out that many of their fans tend to find similarities between their live performances and recordings, which he takes as a compliment. For Magda-Vega, the songwriting and recording process is a shared effort, which helps the band proliferate in churning out the hits. "Usually, [Frost] comes up with a riff and we all build on that," says Walton. "[Frost] would be the band leader, but he hardly ever tells us what to do or not to do. It's a relaxed, collaborative atmosphere." Since releasing *Destroyer* in 2017, Magda-Vega has started to work on new music, which will be performed at this month's *Localized*.

Listening to their sophomore release, *Destroyer*, Frost's guitar riffs create the tone for each song, while Mize sets up solid, supporting lines to connect Frost's quick riffs to Walton's drum fills, all while framing Brown's brash and bold vocals. "I love all of our songs, to be honest," Mize says. "Magda-Vega doesn't have one type of sound. We dabble in different styles and tunings. I love

playing in low tunings—low A is particularly cool." Mize is referring to the tuning of the album's title track, which Frost claims was written only days before the recording and had never been performed live at that point. With a definite **Black Sabbath**-esque feel to the slow-building, head-banging piece, "Destroyer" certainly makes sense as the title track, though "Smash and Grab" is credited as being the punchy piece with the most airtime on KRCL, where Walton also DJs for the Thursday-night *Psych Out* segment. For Walton, having such a fundamentally rock n' roll sound fosters a sense of uniqueness for the band. "To me, the traditional sound of SLC bands is just weird, which I love," he says. "But we're kind of bucking that decades-long trend by just playing rock. My brother often says, 'You guys are so not weird. Be weirder!'"

For those who haven't experienced Magda-Vega live, whether at their favorite neighborhood spot, *Big Willie's*, or at their album release at the *Heavy Metal Shop* (at which, Frost says, "We'd finally found a room we could pack—thanks **Kevin [Kirk]!**"), Frost promises "volume, bombast and [Mize] with great hair and a cute outfit—both of which she's [currently] working on." While Frost has been known to blow out an amp or two at *Urban Lounge*, his response to whether history will repeat itself for *Localized* is simply, "We'll see."

Magda-Vega's *Destroyer* can be found on Spotify (the band's goal is to surpass **Kanye West** in plays), and their full discography can be found at [magdavegaslc.bandcamp.com](http://magdavegaslc.bandcamp.com). Be sure to catch Magda-Vega at this month's *Localized* on July 19 at *Urban Lounge*.

# LOCALIZED



Photo: John Barkiple

**SHECOCK**  
*The Rock Princess*

(L-R) Low End Lucy, The Rock Princess and Mat Benatar, styled by Kelsee Tia and Christie Sorenson with Black Trident Design. Shot at Lake Effect.

With full faces of makeup, pink corsets and attitudes to match, Shecock & The Rock Princess, comprising guitarist/vocalist **Sofia Scott** (The Rock Princess), bassist **Garrett Gridley** (Low End Lucy) and drummer/vocalist **Matthew Bennett** (Mat Benatar), have a heavy sound and profound message. "We dress in 'drag' so people don't really expect a loud, heavy and pretty aggressive sound. I kind of like to fool people that way," says Scott, the main songwriter, who cites **Guns N' Roses** as one of her earliest influences. "We're kind of like a drag band I guess. It's easy for people to comprehend that," she says. "But I'm transgender, transsexual, transitioning, all the trans. So that's what we stand for, first and foremost." Blending the best of rock n' roll and queer culture, Shecock combine loud, punk-inspired rock and danceable pop music.

Scott initially got her start with drag when she first moved to Salt Lake City, though she was chiefly a musician. "When I was doing drag, I got really super-duper bored, because I knew that I could sing these songs that I was lip syncing," she says. Scott wrote her own song for the *City Weekly* pageant in 2013, and from there, she started performing more as a live musician. Under the moniker The Rock Princess, Scott started opening up shows before being convinced to include the rest of the band. "I was kind of apprehensive about it because I really hold my music close to my chest," she says. Originally, the band had a different drummer, but when that drummer didn't work out, she called on Bennett, whom she met and defeated at an air-guitar contest. "[Bennett and Gridley] jumped on board when they were like, 'Hey, we can dress in drag? And play onstage? Dope.' And that's how it all started," says Scott.

Shecock don eye-catching costumes and are quintessential rockers who borrow from genres like

sion and coming out in public, those are things that everyone can relate to, whether they're transgender or not." For the band, this has led to collaborations with groups outside of their genre, such as **Scenic Byway**, who performed alongside Shecock at the *Genderbending Crossdressing Transgender Awareness Party*, which Scott organized as a kickoff to *Pride* this year. "They were performing and showing that they were allies," says Bennett. "That's something that's so crucial to the movement." The theme of the night was blurring the lines of gender, which Bennett and Scott say was well-received. "What made it fun is that you could be whatever you wanted," says Bennett. "Our friends who are non-binary felt like it was a safe space because no one was judging on what you wore before you got there. It was beautiful, that everyone felt so free and so safe."

This event, as well as performing at the *Pride Festival*, was a way for the band to reach a wider audience with Scott's lyrics and message. "Being an advocate for trans visibility is important for me," says Scott. "It's based on my experiences. I think it's important for everyone to hear regardless of whether you're trans or not. It's the up-and-coming wave of queerness." A particularly cathartic song for Scott is "Dance Evolution," about a now-retired dance night at *Metro Music Hall*, one of the first places she could comfortably be herself as a trans woman. "Dance Evolution" has the crass of punk rock, with a dance-inspired drumbeat connecting the verse and chorus. Scott's voice breaks through the buzz-distorted guitar with raspiness and purpose as she sings, "Let's make Wednesday the weekend."

For *Localized*, expect "heavy as fuck" rock n' roll with dance beats and flashy aesthetics. Find Shecock & the Rock Princess at [shecock.bandcamp.com](http://shecock.bandcamp.com), [soundcloud.com/shecock](http://soundcloud.com/shecock) and at their July 19 *Localized* performance.



# /E'KLEKTIK/ Bricolage of the Beehive

By Tim Kronenberg | [tkronenberg@msn.com](mailto:tkronenberg@msn.com)

Summer took its sweet time getting into gear this time around. But now that we're finally swinging full into the feels of patio hangouts, late-night bike rides and bonfires, it's important to remember the food filling you up before these potentially booze-soaked kickbacks. Restaurateurs **Aliza Levy** and **Sion Croudo** have lived through the summers of Mexico City and San Diego, and it feels only right to highlight their recent Salt Lake City endeavor, the artful Latino-fusion flavors that comprise *The Eklektik*.

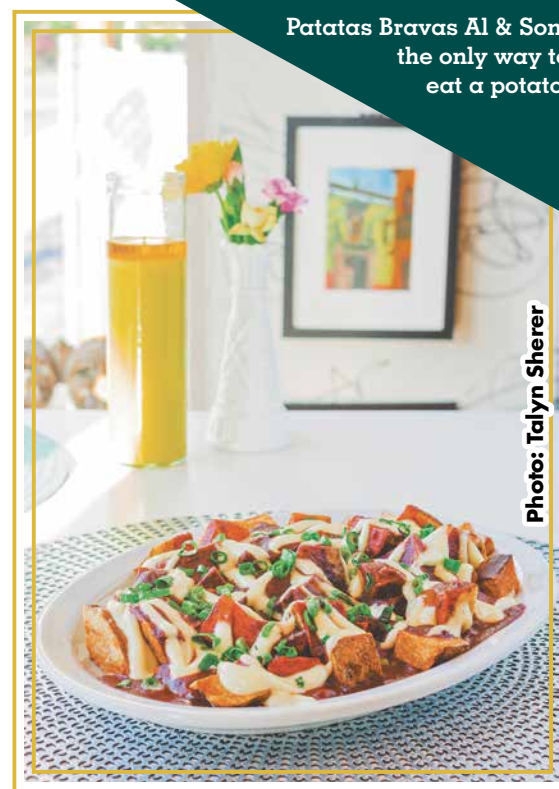
The eclecticism concept takes hold by picking and pulling from all ends of the world. It's no surprise that the now year-old restaurant's atmosphere would be tastefully doused with an artsy sensory ambiance, upon one of the holiest grounds in Utah dive-bar history—what used to be *The Woodshed*. Entering the dining space, the youth in this writer yearns for questionable motifs, punk shows and *Big Buck Hunter*. Filling that void is a homey yet simultaneously whitewash-clean vibrance that beckons one to tour the art before sitting down to read the menu. This pull is experienced through a giant window transfusing reality from the screen of an iPhone camera, a wall of world travels, a mural of **Frida Kahlo** bleeding rainbows of paint through her eyes and completed by bits of severed mannequins throughout the room. It's in this structure of chaotic beauty that we are now ready to take a seat at our equally unique table, surrounded by multifaceted varieties and colors of chairs. It's time to eat.

First Things First is the title of the appetizer menu, and we kick off the meal with tamarind-infused tea (\$3), Nonna's Tomato & Basil Cream soup topped with goat cheese (\$9) and a side of hibiscus flautas to keep it light (Veggie Trio \$15 in Our Veggie Side, Never Been Here Bonanza in Shareables \$21). For those who have never enjoyed the delights of drinkable tamarind, done right, it brings out everything refreshing that one could want from a hot summer day with just

enough sweetness to balance out the palate. Adding depth to the cool liquid at hand is the soup. Roasted bell peppers, a plethora of chopped herbs and a melted slice of goat cheese turn this soup into a richly complex play of texture and soulfulness that could easily be enjoyed at any time of year. A general gustatory problem with eating full vegetarian is that the fatty aspects of all their dishes need special attention, as it must be added for the average human to be content. The goat cheese from the soup keeps your attention, but lightly fried flautas in olive oil seal the deal. Eating hibiscus sounds weird to me, as I'd imagine it may to most people, and, being a carnivore, I'm still perplexed as to how *The Eklektik* has managed to make a flower taste like a giant pulled-pork taquito. Vegans, take note, because everything you thought you knew is a lie.

Now, entrées. Moving any further, it's important to note that this restaurant is best experienced with friends. Everything up to this point has been prepared and served unpretentiously with an authentic appreciation for the potential of every ingredient. Be prepared to get communal with those at your table, because nothing should be left untasted. This is a good time to order the Patatas Bravas Al & Son (\$13, in Shareables). Again, veggie people, this patata should be the only way people eat a potato—fried up and covered in a rehydrated red-chile paste of garlic, tomatoes and peppers turned saucy. With just the right amount of heat to forget that you're in Utah, the layers of chile at play here are from a chef who knows the roots of classic Latin American cooking and how they made their way into a New Mexico *chile colorado* and, apparently, the Beehive State. It's incredibly inexplicable that the righteousness of such a bittersweet sauce is able to fuse this simple dish into a mending of the heart.

At this point, the tea is close to cubes, and there's a need to finish the night off with more sugar. Now is the time for Zita's Citrus Tiramisu (\$9) and prob-



Patatas Bravas Al & Son:  
the only way to  
eat a potato.

Photo: Talyn Sherer

ably a cup of coffee. Not to say that baking talent in Utah is being misused, but what Utah may sometimes lack in baking technique, *Eklektik* picks up the slack with dangerously accurate stabs of lime zest in their cakes. There's just something to revel in how delicately these cake layers are stacked between an airy mousse, speckled in neon-green citrus.

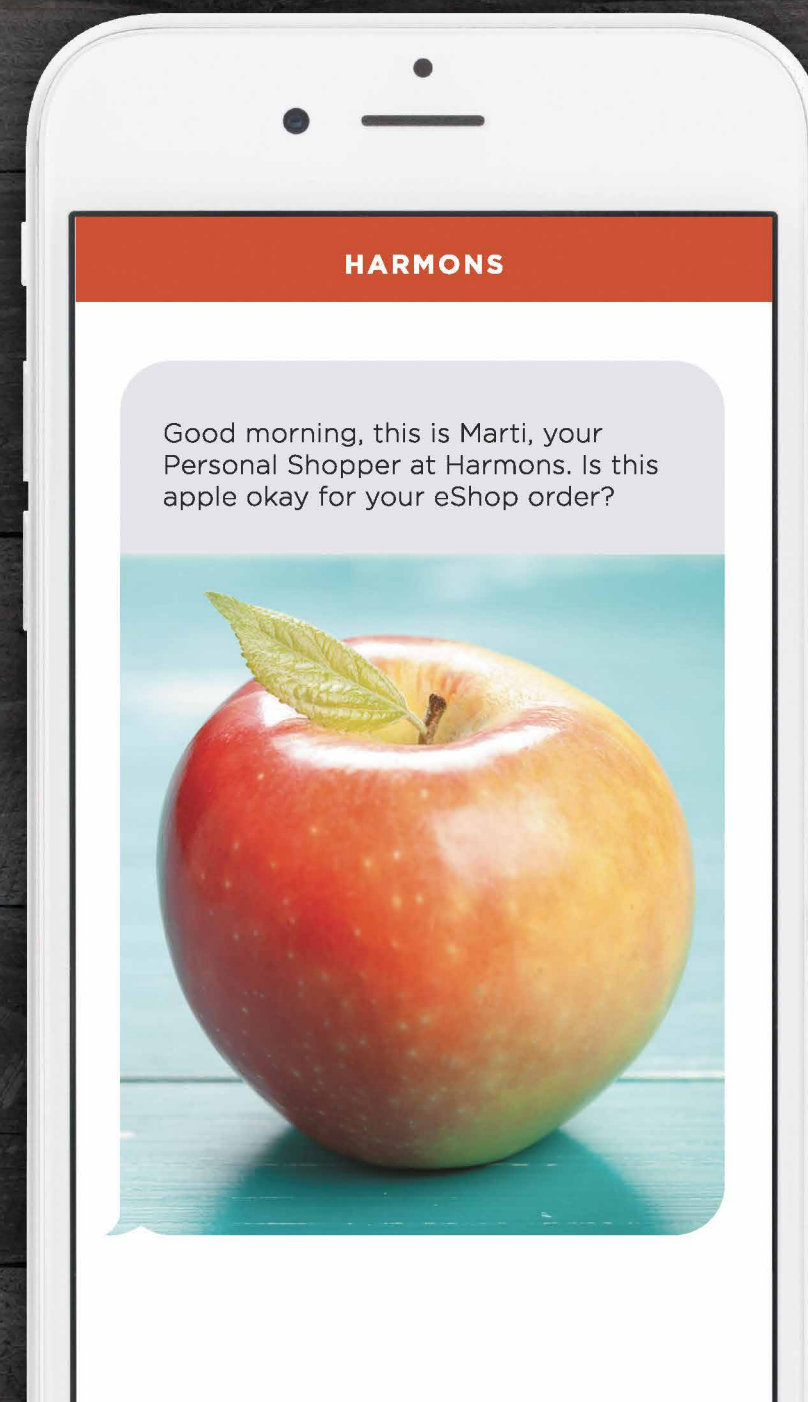
However you look at it, this state is well-versed in attracting an endless variety of cultures who leave their marks in our culture through heritage and creative expression. Over time, this ecosystem has cultivated and reshaped its identity into the melting pot of ideas, which transform and continue to make us reevaluate the next step. If there's a word for that, it's *Eklektik*.

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# AN AMERICAN MODERN

## Chiura Obata

By Parker Scott Mortensen • @\_coldbloom

There are a handful of adjectives I find myself and others using when we describe Chiura Obata's works—simple words like vibrant and lively, delicate and beautiful, always in the language of life. If you haven't seen Obata, it's hard to describe. I love Obata's ability to evoke liveliness, even in the most mundane subjects. It's enough to feel masterful, completely overdue for this retrospective. But on the whole, his work signifies him as a modern artist who brought Japanese traditions to European-American modernism, creating a blend that captures the nuance of the emigrant identity and assimilation into a perception of Western culture and the people who create it: who gets to envision the world and whose perception is placed to the side.

The exhibition (*Chiura Obata: An American Modern*, showing at the *Utah Museum of Fine Arts* through Sept. 2) is a fraction of what Obata produced, but is still fairly representative: There are works from each decade of his life and examples from his different styles and mediums, such as sumi-e or his woodblock prints. His history and his ability should feel intertwined—for all his accomplishment and recognition, he was alive during World War II and subject to the internment of Japanese Americans. First incarcerated at Tanforan Assembly Center in California and then here in Utah at the Topaz War Relocation Center, Obata retained a notable vitality throughout his artwork as an internee and artist post-WWII that has become something of a signature.

Born in Okayama, Japan, Obata emigrated to the United States in 1903 at 17 and worked as a domestic servant in San Francisco. Eventually, he earned a living as an illustrator, notably working for San Francisco's two Japanese newspapers. Obata eventually became a leading figure in northern California's art scene and as an art professor at *Berkeley* for 22 years, and by then, he had created so much: On display, we see early *nihonga* (Japanese-style paintings) studies from his youth in Japan where he studied in Tokyo. We see his Japanese ink paintings, *sumi-e*, of pandas, pots, devastations and earthquakes. We also see his drawings from internment at Topaz. Rather than fixate on the well-accepted fact that the 1942 Japanese Internment was a human rights violation, the show instead deftly operates on a different argument: "We want him to be part of the canon," says **ShiPu Wang**, curator of the exhibition. "We want him to be part of the conversation of American art as opposed to always having to qualify him as a 'Japanese Artist.'" By collapsing the artistic identity of Obata from Japanese American artist to simply American artist, you expand the canon of 20th century modernism in a way that necessarily accepts internment as an American experience perpetrated against itself rather than against its others. To categorize Obata's work outside the American experience literally sequesters Japanese American work to only its own history—and though it has a rich and varied one, it must also be recognized as an equal component of American art. Obata does not lose his place in the Japanese American canon simply because he has a place in the American.

And of course, internment casts its shadow today. Unchecked executive arms like ICE continue to lose track of immigrant children, and the U.S. has been deporting people in massive num-



Chiura Obata (American, b. Japan, 1885–1975), *Untitled (UC Berkeley Students)*, ca. 1930s, ink on paper.



Chiura Obata at His Exhibition of Paintings by Rokuichi and Chiura Obata at The California Palace of Legion of Honor, 1931.

Photo courtesy of the Obata Family

bers since it was originally colonized, no matter the controlling party. We live in a country whose state agitates the politics of our art, and so Obata's drawings of students bustling at *U.C. Berkeley* must stand with his drawings of internees huddled on wire beds.

Ultimately, Obata's work lives above the realities it captured, and it's this sense of freedom Obata mastered that other art writers and I have tried to express. Wang, the curator, asserts that the most provocative thing about Obata is how he manages this freedom while challenging our own sense of how Eastern, Western and cosmopolitan influences are interacting throughout Obata's works, as well his life. Serene paintings like "Evening Glow at Yosemite Waterfall" share a calmness with the people in "A Sad Plight," huddled together in small blankets. "Southern Shore of Salt Lake" is so evocative in such simple brushes. Obata often works in broad strokes to great effect, such as in "Dust Storm, Topaz" which practically feels like it's moving as the dust swirls over and across camp build-

ings. The result is a way of looking at the world that always has an ineffable quality to it, one I loved. There was not one of Obata's works I didn't care for. I wanted to look at each and every one and see what he saw.

*An American Modern* has a lot of firsts. It's the first touring exhibition of Obata's work that includes work from all decades of his working life. It's also the first time his works have been presented as a collective retrospective in Japan, since they've only shown in fragments before and not always translated. But perhaps most importantly, one of the next stops for this exhibition will be the *Smithsonian*, which marks Obata as an American Modernist in the larger artistic canon, a place he has every right to be, recognition long overdue.

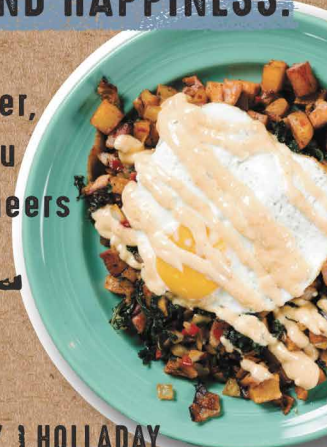
You can see *Chiura Obata: An American Modern* through Sept. 2 at the *UMFA*, open Tuesday to Sunday, 10 a.m. to 5 p.m., and to 9 p.m. every Wednesday at 410 Campus Center Dr. Visit [umfa.utah.edu](http://umfa.utah.edu) for more information.

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**SALT LAKE CITY** has fostered a steadfast tattooing scene for a couple decades now. It seems like no matter where you go within the city limits or beyond, there is an established shop to be found with committed, knowledgeable, skilled and wise people on the tattoo machine. *SLUG* has compiled images of tattooers' work and their thoughts on their craft. Since it's impossible to include everyone involved in local tattooing in one issue of *SLUG*, we're mixing it up with a range of tattooers from different shops with a range of professional backgrounds and experience to depict a segment of the current local-tattooing mosaic of Utah. Visit [SLUGMag.com](http://SLUGMag.com) for their full responses to each question.

**YEARS TATTOOING:** 9

**WHERE YOU APPRENTICED AND FOR HOW LONG:** I apprenticed under a studio by the name of *Samoa Ink* in 2009.

**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:**

I am originally a "graf writer," so any wild style or loose texture catches my eye.

**FAVORITE SUBJECT MATTER:** Hip-hop.

**FAVORITE FLASH:** Traditional.

**FAVORITE CUSTOM PIECE YOU'VE DONE:**

A favorite custom tattoo I have done is any large-scale, custom tattoo. Freedom and customizing makes a favorite tattoo.

**TATTOOER YOU ADMIRE:**  
Tofi Torfinkski.

**OTHER VISUAL ART YOU MAKE:**

Other visual art I make are murals/paintings, preferably aerosol and acrylic.

**TATTOOING GUILTY PLEASURE:**

Cartoon characters.

**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** Reggae, because it's neutral and can be relaxing.

**SHOUTOUTS:** Huge shoutout to my wife for investing in me. She's the brains of the businesses, while I just do tattoos. Another shoutout goes to my homie **Kier Defstar**. I wouldn't be the artist I am today without him.



Instagram: @lekidelk || Shop: Artsy By Nature Tattoo • 4901 S. State St. #B  
801.261.3109 • @artsybynaturetattoos





**INSTAGRAM:** @craigorysecrist || **SHOP:** Heart of Gold Tattoo • 853 E. 400 South • 801.359.4546 • @heartofgoldtattoo



**YEARS TATTOOING:** 8

**WHERE YOU APPRENTICED AND FOR HOW LONG:** I apprenticed with **Ryan "Catfish" Sager** and his late brother **Eric Sager** (rest in peace, boss) at *Ironclad Electric Tattooing* when it was still owned by them. That took about two years, and I've been tattooing full-time since 2012, back when the world was supposed to end.

**WHAT STYLES OF TATTOOING YOU FAVOR/SPECIALIZE IN:**

Naturalistic or botanical illustration, blackwork and Japanese-inspired styles always appeal.

**FAVORITE SUBJECT MATTER:** Birds, flowers, bugs, dragons, cats, ladies, ornament, whatever ... it's your world; I just try to make it look cool, whatever it is.

**FAVORITE CUSTOM PIECE YOU'VE DONE:** A wizard lighting a bong with his finger while riding a lightning-breathing dragon—for a friend from long ago who

doesn't even smoke weed. I think I peaked there and have been steadily coasting since. (\*sarcasm)

**TATTOOER YOU ADMIRE:** I admire the ones I know personally the most, to be honest, as I know them the best. On a broader scale, for paving the road that led to here, I think it's difficult to overstate the impact of **Horiyoshi III** and **Ed Hardy** on the tattoo world.

**YEARS TATTOOING:** 19

**WHERE YOU APPRENTICED AND FOR HOW LONG:** I got my foot in the door at *ASI Tattoo* but got my start tattooing at *Lost Art* from **Nate Drew**, three years.

**STYLES OF TATTOOING YOU FAVOR/SPECIALIZE IN:** I was always drawn to the traditional and Japanese styles of tattooing. By looking at the tattoos I do, maybe people wouldn't think those are my main influences.

**FAVORITE SUBJECT MATTER:** Animals.

**FAVORITE FLASH:** Ed Hardy.

**FAVORITE CUSTOM PIECE YOU'VE DONE:** Can't say I have one.

**TATTOOER YOU ADMIRE:** That's too specific, so I'll give you five: **Mike Wilson**, **Flip Leu**, **Horiyoshi III**, **Ed Hardy** and **Les Skuse**.

**OTHER VISUAL ART YOU MAKE:** Aerosol, water color, digital art, murals.

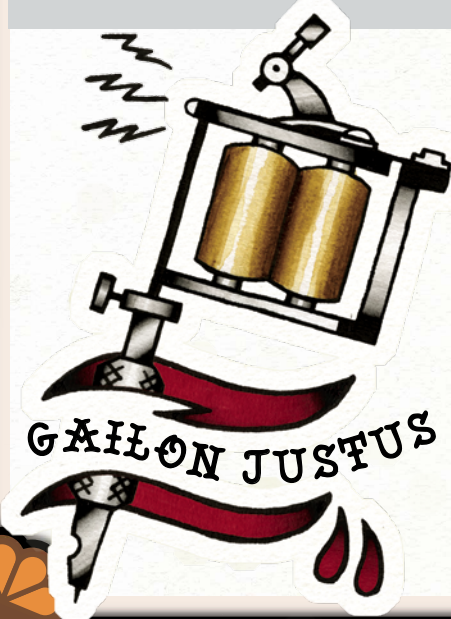
**TATTOOING GUILTY PLEASURE:** Lower-back tattoos.

**NERDIEST THING YOU KNOW ABOUT TATTOOING:** 700 pokes a second.

**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** **Barry White**.

**SHOUTOUTS:** *Lost Art*, *Yellow Rose Tattoo*, *Mercy*, *Lonely Hearts Club Tattoo*.

**INSTAGRAM:** @sweetneedles || **STUDIO:** Sweet Needles (private studio) • 333 W. Pierpont Ave. 801.824.8621 • sweetneedles@hotmail.com



**Instagram:** @jakemillertattooing || **Shop:** Mercy Tattoo • 180 S. 200 East 801.355.9191 • @mercyslc



**YEARS TATTOOING:** 15

**WHERE YOU APPRENTICED AND FOR HOW LONG:** I was lucky enough to learn from **Nate Drew** at *Lost Art Tattoo* in Salt Lake City. My apprenticeship lasted right around three years.

**WHAT STYLES OF TATTOOING YOU FAVOR/SPECIALIZE IN:** My aim is to produce the most thoughtful and authentic versions of Eastern (Asian/Buddhist) and Western (American/Christian) design.

**FAVORITE SUBJECT MATTER:** I think the subject matter comes second to the intention of the design. A single dot can mean more than an entire arm full of dead design. I also enjoy snakes.

**FAVORITE FLASH:** I have an original signed **Brooklyn Blackie** flash sheet. It's on display at *Mercy*.

**TATTOOING GUILTY PLEASURE:** Single-pass lettering. I think it comprises the most filtered-down version of this industry. It's quick

and honest, and you can't hide any mistakes.

**NERDIEST THING YOU KNOW ABOUT TATTOOING:** I continually strive for a better understanding of most imagery, from the origins of the design to the lore behind it all. It is basically the best thing about tattooing, IMO. So, I guess everything that I know about tattooing is kind of nerdy.

**YEARS TATTOOING:** 5

**WHERE YOU APPRENTICED:** Under **Luis Flores** at *Yellow Rose*.

**WHAT STYLES OF TATTOOING YOU FAVOR/SPECIALIZE IN:** I like to do bold and bright tattoos heavily influenced by classic Americana imagery. I also bring influences from all other cultures and alternative art wherever I can find it.

**FAVORITE SUBJECT MATTER:** Fantasy art is my favorite because you can make it up.

**TATTOOER YOU ADMIRE:** Tattooers who influence my work include **Luis Flores**, **Ed Hardy**, **Greg Irons**, **Bob Roberts**, **Jack Rudy** and most of the tattooing through the '70's-'80s.

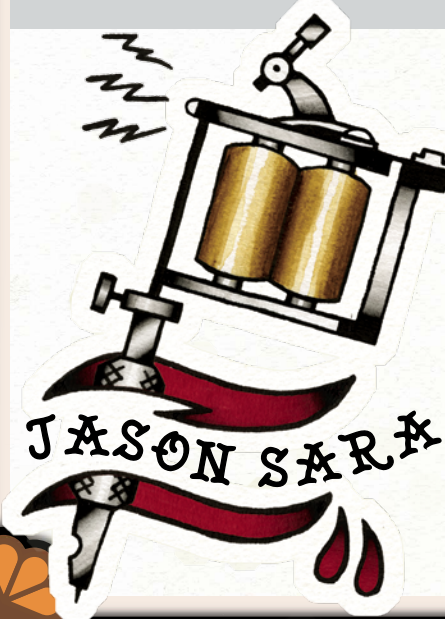
**NERDIEST THING YOU KNOW ABOUT TATTOOING:** Lost faith in tattooers and their ability to draw you a custom tattoo and give

you the best version of what you want, even though it's not what someone expected. We think about tattooing all day, every day. We've got lots of ideas and know what does and doesn't work best. Trust your tattooer.

**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** Tattooing and heavy metal just go together. **Black Sabbath** worship.

**SHOUTOUTS:** I owe thanks to everyone who's worked at *Yellow Rose* and *Cathedral Tattoo*.

**Instagram:** @jasonyrt || **Shop:** Yellow Rose Tattoo • 2006 S. 900 East 801.415.9596 • @yellowrosetattoos







Instagram: @tattoosbymissamanda || Shop: 27 • 535 S. 700 East • 801.906.8116 • @27tattoo

**YEARS TATTOOING:** 13  
**WHERE YOU APPRENTICED AND FOR HOW LONG:** Maryland, two years.  
**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:** Art Nouveau, large-scale Japanese and floral.  
**FAVORITE SUBJECT MATTER:** Cute fluffy animals, probably.  
**FAVORITE FLASH:** Don't really use flash anymore ... but if I can pull something out

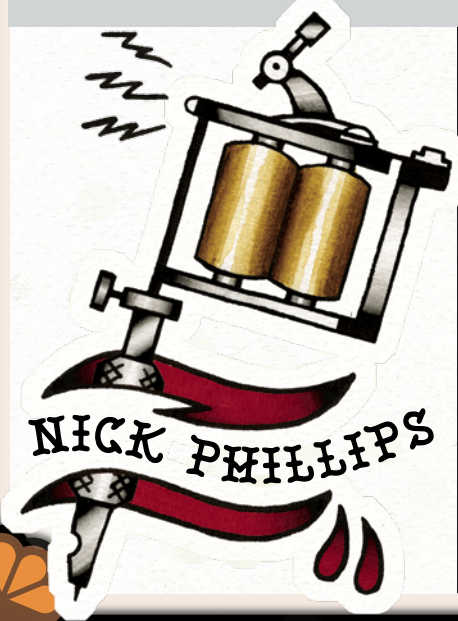
from way back, it would probably have been some sweet **David Bolt** flash. ;)  
**FAVORITE CUSTOM PIECE YOU'VE DONE:** All my work is custom, and it's hard to coin a "favorite," but I suppose my latest, best feeling of accomplishment would be the geisha back piece I just finished.  
**TATTOOER YOU ADMIRE:** That would have to be **Jeff Gogue**, and also the reason I keep flying out to Oregon and giving him large sums of money to make

pretty pictures on me. ;P  
**TATTOOING GUILTY PLEASURE:** I guess I have a soft spot for fantasy ... I seem to do a lot of *Harry Potter*-related things. Oh, and kitties.  
**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** We keep it pretty mellow at the shop. I like to throw on some **Puscifer**, or **How to Destroy Angels** or maybe **Crosses**.

**YEARS TATTOOING:** 18  
**WHERE YOU APPRENTICED AND FOR HOW LONG:** *Boulevard Tattoos* in Ogden for a short while followed by the school of hard knocks (mostly self-taught) for the next 17.5 years.  
**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:** Traditional, mostly, but I do a bit of it all.

**FAVORITE SUBJECT MATTER:** I'd tattoo knights, robots, wizards and dragons all day if I could.  
**FAVORITE FLASH:** The **Percy Waters** "Blueprint" sheets. I get mesmerized every time I see them.  
**FAVORITE CUSTOM PIECE YOU'VE DONE:** Probably a recent back piece of a knight-Fudo Myo-o mashup. I love watching it come to life as you chip away at it.

**TATTOOER YOU ADMIRE:** **Kenny Brown** and **James Cumberland** have been two tattooers that keep me trying to hone my art skills.  
**TATTOOING GUILTY PLEASURE:** Cute little flowers. What can I say? They are ... well, cute.  
**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** It changes a lot, but currently, **Om**. It's weird, it's mellow, and it's a conversation-starter.



Instagram: @nickphillipstattoos || Shop: *Loyalty Tattoos* • 66 W. 2100 South 801.773.1634 • @loyaltytattoos



Instagram: @OscarTheGarcia || Shop: *Oni Tattoo* • 325 E. 900 South 801.355.1885 • @onitattoogallery

**YEARS TATTOOING:** 12  
**WHERE YOU APPRENTICED AND FOR HOW LONG:** California, **Greg Spellman**, **Tony Salgado**, a solid year and a half.  
**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:** Japanese-inspired imagery.  
**FAVORITE SUBJECT MATTER:** Dragons and snakes with a touch of vegetation.

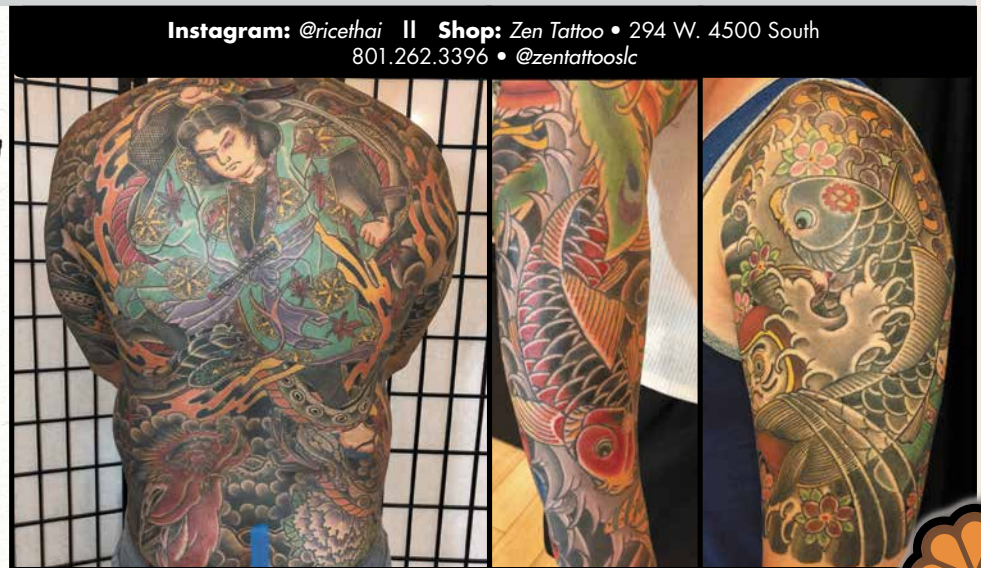
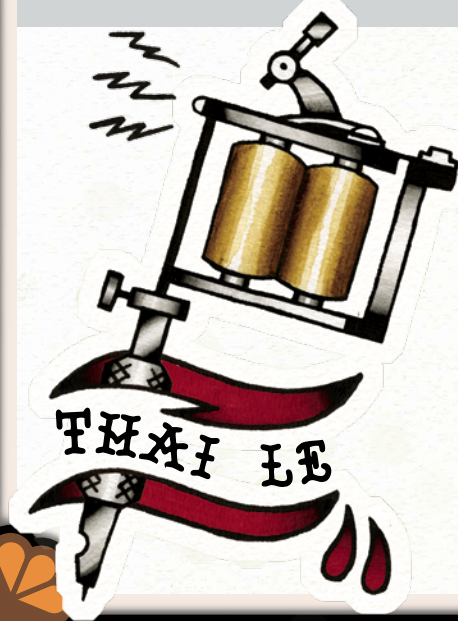
**FAVORITE FLASH:** **Ed Smith** and **Earl Brown**.  
**FAVORITE CUSTOM PIECE YOU'VE DONE:** Half sleeve on my friend **Adam** of an infant portraying himself and crawling into a mouth of a hippopotamus—an idea derived from a particular dream he experienced in which a realization took place and detoured him from his familiar road and onto an even greater life journey.

**TATTOOER YOU ADMIRE:** **Henning Jorgensen**.  
**NERDIEST THING YOU KNOW ABOUT TATTOOING:** Like the wolf, one must be a nerd of their surrounding field or get eaten alive.  
**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** **Benjamin Todd**, **Craft**, **Childish Gambino**, **Sade**, **Chet Baker**.

**YEARS TATTOOING:** 18  
**WHERE YOU APPRENTICED AND FOR HOW LONG:** *Susie M's Tattoo* in Salt Lake City, seven years.  
**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:** Most forms of Asian art, my favorite being Japanese.  
**FAVORITE SUBJECT MATTER:** Koi, peonies, dragons and Japanese water.

**FAVORITE CUSTOM PIECE YOU'VE DONE:** Don't have a favorite—I enjoy every large piece I do, especially when it is completed after many years of hard work.  
**TATTOOER YOU ADMIRE:** **Horiyoshi III**, **Filip Leu**.  
**TATTOOING GUILTY PLEASURE:** **Kanji**. I love these because they are so easy to do.  
**NERDIEST THING YOU KNOW ABOUT TATTOOING:** I know how to make tattoo needles.

**BEST TATTOOING TUNES TO PLAY IN THE SHOP:** **Iron Maiden**, "Powerslave."  
**SHOUTOUTS:** To my mom and dad. They hated on me for doing art and getting tattooed for years. This made me work even harder to prove them wrong. I now own my shop, have a successful tattoo career and have tattoos all over my body. They are finally proud of their son!



Instagram: @ricethai || Shop: *Zen Tattoo* • 294 W. 4500 South 801.262.3396 • @zentattooslc





Instagram: @loke.one || Shop: Black Thumb MST • 131 W. 2100 South  
801.419.0724 • @blackthumb\_mst



#### YEARS TATTOOING: 8

##### WHERE YOU APPRENTICED AND FOR HOW LONG:

I apprenticed under the late **Jesse Bruner** in Salt Lake for a tiny sliver of time—only about 11 months. Not very impressive compared to the traditional two years.

**WHAT STYLES OF TATTOOING DO YOU FAVOR/SPECIALIZE IN:** My work has catered to my clients so much over the years

that I can manage any style, and would describe that as big, bright and bold. I am hoping to push my tattoos into larger versions of that “3Bs” philosophy. With the race to be the most tattooed person in any friend group, tattoos become bigger, bold will hold, and the eye is attracted to what’s bright, am I right?!

##### FAVORITE SUBJECT MATTER:

I love tattooing anything organic: animals, trees, food, plants, clouds, elements, stones,

life cycles, various stories of spirituality or mythology. Get deep with it, or get a fucking doughnut, whatever your truth is.

##### FAVORITE CUSTOM PIECE YOU’VE DONE:

I have had so many life-changing experiences tattooing that I could not pick my favorite moment, client or piece. That is a humbling thing to say, TBH.

**TATTOOER YOU ADMIRE:** My biggest tattoo/artistic inspiration, hands down, is **Jeff Gogue**.

#### YEARS TATTOOING: 20

##### WHERE YOU APPRENTICED AND FOR HOW LONG:

I started my apprenticeship in 1998/99. I apprenticed in Salt Lake City at *Last Art Tattoo* under **Nate Drew**.

##### WHAT STYLES OF TATTOOING YOU FAVOR/SPECIALIZE IN:

Although I can do other styles, I 100-percent prefer to do single-point traditional tattoos! Black outlines, heavy black shading and solid color. The only tattoos I will turn away for me

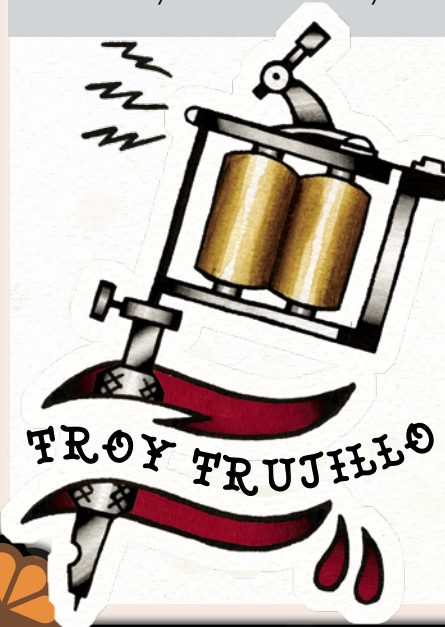
personally are realistic portraits. There are people in town that would do a far better job and I feel comfortable enough in my work to recognize them and appreciate that! I do tattoos because I love tattooing, not just to make money.

**FAVORITE SUBJECT MATTER:** Girl heads/pinups, panthers and reapers. Oh, and hands! I love doing hands holding random objects. Real tattoos that look like tattoos!

**FAVORITE CUSTOM PIECE YOU’VE DONE:** I don’t know if I have a specific

favorite because I try to take something away from every tattoo that I do, and apply what I’ve learned to the next one. The people and their experiences are what make some tattoos more memorable than others. I’ve recently been doing more coverups of old white power/racist tattoos, and since I abhor racism, I really enjoy covering tattoos that people got when they were in a dark place and have since emerged for the better and have taken the steps to erase that part of their history!

Instagram: @copperagecorpse || Shop: Lonely Hearts Club Tattoo • 11 E. 400 South  
801.906.0192 • @lonelyheartsclubtattoo



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# TATTOOING NOW AND THEN

## Apprenticeships, Digital Media and Craftsmanship in a Fast-Moving World

By Taylor Hartman • [mr.taylor.hartman@gmail.com](mailto:mr.taylor.hartman@gmail.com) || Photos: John Barkiple

The art of tattooing has seen a shift in the past two decades. With reality shows and a cultural change, getting inked no longer principally attracts bikers or members of countercultures, but a large swath of diverse consumers. This shift has flooded tattoo shops worldwide with people wanting to decorate their bodies and tell a story of who they are. This has spawned more tattooers who supply the demand. Along with these new waves of artists, there's a vast pool of immediately available tattoo imagery and media via the internet. Three local tattoo artists and shop owners living and working in Salt Lake—with longstanding positions in local tattooing and hardy skills in their trade—respond to these Information Age changes in their own ways while they steward new generations of tattooing apprentices.

**Sergio Reynoso**, owner of *Tattootlan* on 1860 S. Main St., sits in his small shop, which is covered in skulls, Santa Maria icons, crucifixes and other relics of his Mexican heritage—a core style of tattooing in which *Tattootlan* specializes, though

they can ink any kind of style. Reynoso began tattooing at the age of 12 in 1976 while in Mexico, using tools he built and taught himself how to use. “Back in the days, there were no suppliers,” Reynoso says, “so you had to improvise your tools.” Reynoso came to Salt Lake City in the mid-1990s to enter the tattoo scene. He got his start working at *ASI Tattoo & Artistic Skin Illustrations*, one of the oldest shops in Salt Lake City, and eventually left to open *Tattootlan* in 2000.

Since then, Reynoso has seen a shift in tattooing as being more culturally accepted. “Back in the day, people used to think only lowlifes were getting tattoos,” Reynoso says. “Right now, I tattoo nurses, teachers, cops ... a lot more types of people.” With this shift, Reynoso fears that certain aspects of the art are dying and hurting tattooing as a whole. When he was learning to become a tattoo artist, Reynoso says that he was guided with a hands-on approach and had to learn every aspect of tattooing, from building machines and needles to drawing designs. With the high level of saturation of people wanting to learn and apprentice, Reynoso believes that tattoo artists may not be given the time and

the guidance from their contemporaries that they need and are rushed before they have time to hone their craft.

Before, Reynoso made his tattoo machines by building electrical wiring, creating sets of needles and welding specific pieces of machinery together. Now, with the click of a mouse, aspiring tattoo artists can buy a brand-new machine, with little to no knowledge of how it works or the proper form and etiquette that comes with being a practiced tattoo artist. “What used to be a really nice kind of trade between people who are friends has gotten watered down,” Reynoso says. “I think some things have been lost.” He keeps what he learned from tattooing close to his heart, but also has realized that, to stay relevant, he needs to update his knowledge and continually strive to learn new techniques and embrace the technological world and what it means for tattooing. Reynoso has joined the internet tattooing community, posting many DIY tattoo tutorials on everything from machine-building to pedal-wiring. Reynoso hopes that in passing on his “old-school” knowledge on YouTube (called *TATTOOTLAN*), he can also continue to learn about tattooing from new generations of tattoo artists. “You never stop learning. I am still an apprentice,” Reynoso says. “I am still learning every day, and I know I will keep doing that in the future when things change more.”

*GoodTimes Tattoo* on 1249 S. 900 East has an open, welcoming vibe with artwork of many different styles covering the walls. The central area of the shop resembles a bullpen, sporting an open layout with waist-high walls separating each tattoo area. **Colby Burleson** opened *GoodTimes* in June of 1999. Burleson, a Utah native, did

his apprenticeship in Salt Lake City at *Susie M's*, then went on to open *GoodTimes* three years after. Like Reynoso, Burleson saw a significant shift in tattooing and tattoo culture shortly after he opened his shop. “Large-scale [and visible] tattoo work was not nearly as common as it is today,” Burleson says. He attributes part of the change to the increase in information that became available after the advent of the internet. Though Burleson recognized the high saturation of tattooing in today's culture, he says that all of the shifts are not bad. “I used to have to go to a dingy magazine shop to get a tattooing magazine once a month,” Burleson says. “And even then, some of the tattoos in the magazine weren't great. Now I can open my phone and see a thousand sick tattoos right this second.” Burleson says that the availability of information has changed the amount of time it takes for someone who is learning to tattoo to begin to create quality work. “When I was taught, it took more time,” Burleson says. “It was like, ‘Watch me tattoo, here is a tattoo gun, now go do it yourself.’ Start an apprenticeship now, and these guys are light-years ahead of where we started.” In many ways, Burleson has embraced the changing climate of tattooing—his shop is equipped with contemporary approaches for tattoo design and drafting. Artists bustle in and out of the backroom of his shop, using printers and iPads to quickly create new work and ideas. From wall to wall in the back room of *GoodTimes*, artists have posted beautiful pieces of intricate art, which Burleson says were almost unheard of nearly 20 years ago.

**Rich D**, from *Big Deluxe Tattoo* on 662 S. State St. and 730 S. State St., has an old-school view of apprenticeships and what it takes to become a tattoo artist. *Big Deluxe* is a well-established shop that has been open since 1998. Rich D, who is originally from New Orleans, apprenticed with **Don Brouse** and wife **Sharon Brouse**, founders of *ASI*. Like Burleson and Reynoso, Rich D has watched the shift in tattoo culture happen since his shop has been open. “The pro to that is people aren't so gun-shy about the negative connotations that used to come with tattooing,” Rich D says. “The negatives to that are also that now there are a lot more tattooers that don't necessarily go about it in a more traditional manner. These new apprentices, they're missing a lot. They're missing the trade of it. You go through a lot of abuse back then—you go through a little bit of abuse now—but it makes you a stronger craftsman and artist.”

Rich D, staying close to his friend and mentor Don and following suit, takes apprenticeships seriously. His apprentices take an extended period to complete their work, from eight to 18 months, and often don't touch a tattoo gun until months after they start their work. This can be frustrating for some apprentices, especially when they can go to a different tattoo shop and complete their work much earlier, but Rich D says that his style ensures that the people he's teaching are passionate and learn everything they need to before they start tattooing on their own. “When [new apprentices] take their time and really learn by watching, that sets them up for success when they finally grab a machine,” Rich D says. “When they wait and prove they really want this and can do this, it shows they have a true drive.”

Tattooing is continually growing and changing. With the guidance and legacy of old-school tattooers in Salt Lake City, the ability to find passionate tattoo artists who curate shops with high-quality work is not going away anytime soon. While the art of tattooing may grow and change, Reynoso, Burleson and Rich D are sure to remain as pillars of Salt Lake City tattooing, passing their ideas—traditional and new—to future generations of tattooers.



(L-R) Sergio Reynoso Sr. of *Sergio's Tattootlan*, Colby Burleson of *GoodTimes Tattoo* and Rich D. of *Big Deluxe Tattoo*.

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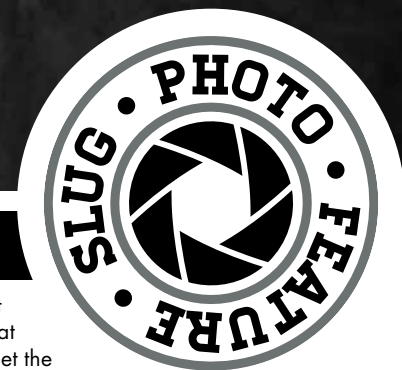


# SKATE

By Randy Roberts  
randyfoto@gmail.com

Colton Woods is a prime example of someone who lets their skateboard do the talking. He doesn't say much, but when he drops in, you are in for a treat. Whenever I get the chance to watch Colt skate, I am always astonished at his ability to go higher and faster than anyone else at the park—always one to shut down a session. If you ever get the chance to watch this guy skate, consider it a privilege.

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## Tattoo Horror Stories and Customer Etiquette

By Mike Brown • [mgb90210@gmail.com](mailto:mgb90210@gmail.com)

The following is a simple guide to some shit that should already be a given but somehow always isn't. It's a couple quick do's and don'ts from some tattoo artists' perspectives about how a customer should behave when going in to get drilled—whether it's your first tattoo or that 50th one that's gonna get you kicked out of the will—based on real-life tattoo horror stories. I interviewed a couple tattoo artists anonymously, similar to the support groups they meet up with after work, to get some feedback from their end. The names of the shops have been protected, too, so they could talk a little trash.

First story: A guy walks into a shop to get his first tattoo ever. The artist asks him the standard "what he wants," and he wants a ring tattoo on his finger with his significant other's

name going across the finger. As the artist starts the tattoo, he casually asks his client how long they have been married. The client tells him, "Well this might sound crazy, but I'm not married." The artist is thinking, "Whatever, a lot of people are together these days and don't get married." But then the client says, "So, have you ever heard of Tinder?" Turns out the guy had met some girl on Tinder, the classic app that defines the swipe-right generation, two fucking weeks ago. The client then went into detail about their first and possibly one-and-only Tinder date. He matched with a girl from Rexburg, Idaho, arguably the most Mormon-y city outside of Utah County. The girl somehow came down from Rexburg for the awkward phone date.

Now, the details of the date are unknown, given the fact

that the artist is a bit creeped out at this point, so he didn't ask if they banged out or not. But he did ask the client, out of obligation, if his Tinder date knew he was doing this. The client starts to stutter as the artist looks him dead in the eye and says, "It's a surprise, but a good surprise, right?" The client explained how he had never felt this way about someone before and blah, blah, blah, but needless to say the rest of the session was pretty creepy. So to future tattoo customers, maybe explain a little more why you want what you want to your artist. It might not always be a good idea, and if anyone could talk you out of a bad tattoo, it's your artist.

Read Mike Brown's next horror story at [SLUGMag.com](http://SLUGMag.com).



Illustration: @ashleyfairbourneillustration

Beware: Follow Mike Brown's tattooing etiquette to avoid becoming a tattoo horror story.

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When I first moved to Salt Lake in 2009, the scene at Sandy Skatepark was pretty big. On any given night, you could expect 20-plus riders there. As everyone's lives have progressed, those nights where everyone rode until the lights turned off are mostly in the past. **Jayson Johnson**, one of the original destroyers at that park, turned 30 in mid-August of last year, and he called on all of the old heads to come out and ride until the lights turned off—it was just like old times, including an epic sunset.

By **Andy Fitzgerald** • @theandyfiz



Garrett Bowers - Euro - Sandy, Utah

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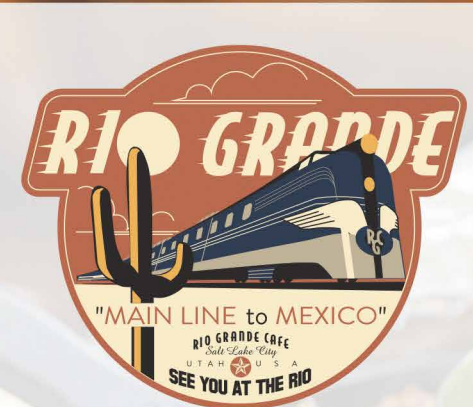


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## BEER OF THE MONTH

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



**Beer Name:** Pilsner  
**Brewery:** Moab Brewery  
**ABV:** 4%  
**Serving Style:** 16-oz. can

Right about now, the wishy-washy spring weather should be in the past, so we can get flip-flop- and sandal-deep into summertime. With temperatures rising, we feel it fitting to showcase a classic beer style built for the season, the pilsner. (To be honest, a pilsner is a great beer all year long, so please don't get us wrong when we associate it with the hotter months.)

In our time, some of the most respected craft figures have often told us not only how historically important the pilsner is but, also, how it is still a commonly favorite style. Originating in the 1800s, a pilsner is a pale lager brewed with cold-fermenting yeast. This technique is used to slow down the fermentation, which stewards the beer's clear transparency along with its lifespan on the shelf. The light brew is often associated with macro breweries and thus took some bruising during the craft beer boom within the last eight-10 years or so. Brewers are pushing experimental beers to the extreme. We do have to say, it is essential to explore new worlds while maintaining a solid historical foundation, and a pilsner is a nice fall-back when the ropes begin to twist. Something about going back to the basics offers a nice rebalance. For every hoppy IPA, we enjoy two or more clean, refreshing lagers. Usually brewed at a sessionable ABV, a pilsner is crushable on a hot day.

### Description:

Moab Brewery's Pilsner is a fine example of the notable style. Pilsner comes in a bumblebee-jacketed, yellow-and-black, 16-ounce tall-boy can. We poured a cold one into a larger, nonic pint because we needed additional space to accommodate the extra four ounces that Moab graciously provides. The time-consuming lagering process allows the beer to pour a liquid with such clarity that it contrasts the process with its simplicity. This brew looks similar to the reflection of bright sunshine on gold. A bubbling, white head tops the glass, retreating quickly and leaving foam grasping to stay afloat. As with most minimally hoppy beers, the aroma is a balanced, musky-sweet. It isn't the floral scent that you're used to from an IPA. Get this beer nice and chilled, and you will be rewarded with a sharp, crisp mouthfeel, showcasing the kilned malt and teasing hops. It's a nod to the beers of yesteryear with flavors of warmed biscuit and citrus with a hint of bitter spice.

### Overview:

The number of pilsners continues to grow as demand for the style urges the production. It seems that the more the old-school style is integrated, the further it gains footing in the community. We are firm believers that all breweries should have a fine pilsner on draft. A pils is the perfect complement to any lineup of beers. Now and then, it's nice to sit down, enjoy a beer or two and not overthink it. Moab's Pilsner is easy to drink. It can easily be used as a gateway beer for someone just getting started in to the world of craft beer, perfect for a BBQ, sunning on the patio, mowing the lawn or hiking to Delicate Arch (the one on many Utah license plates). If you're not near the beautiful red rock destination, this pilsner should be easily found in local convenience and grocery stores. Pick some up. We are sure to see this style make a push for comeback kid of the year.

Cheers!

## FILM REVIEWS

**Jurassic World: Fallen Kingdom**  
 Director: J.A. Bayona  
 Universal  
 In theaters: 06.22

You would think, after four misadventures with genetically engineered dinosaurs running amok abroad and on our own soil, that humans would figure out that the whole scenario is a terrible idea. Well, such is not the case in this journey, as Claire Dearing (**Bryce Dallas Howard**) hopes to rescue the remaining creatures left on the island, which now has an active volcano threatening their existence. She believes that the surviving dinosaurs have the same rights as other endangered species across the planet. Once given the opportunity to liberate the beasts by a wealthy stakeholder, Claire persuades Owen Grady (**Chris Pratt**) to join the expedition. As the mission proceeds, it is soon revealed that all is not what it seems, and these animals may not be heading to the promised, secluded sanctuary.

As with all of the *Jurassic* films beyond the original, you need an enormous popcorn bucket so that once your brain is turned off, you can drool right into it. A T-Rex could jump through the plot holes that are left scattered throughout this endeavor. Secrets are revealed that go absolutely nowhere, and the unveiling of the villain is as surprising as it will be when they announce another chapter to the franchise. Everything in this outing has already been done before, and sometimes more than once. The shock-and-awe beats can be seen coming from a mile away. At some points, major characters disappear without any warning or explanation of where they have been during the danger. With all of that said, the franchise still delivers an entertaining theater experience. Audience members will scream and jump out of their seats on multiple occasions. A possible reason for the lackluster storytelling is because the filmmakers know they don't have to try too hard to be a success at the box office. People love their dinosaurs, which is why this will definitely not be the last phase to the franchise. —*Jimmy Martin*

**Upgrade**  
 Director: Leigh Whannell  
 OTL Releasing  
 In theaters: 06.01

Every year, there are always one or two independent films that make their rounds on the festival circuit, generating buzz that continues to grow until it finally reaches the masses with a wide theatrical release. Such is the case with director Leigh Whannell's ultra-violent mystery thriller that follows small-time mechanic Grey Trace (**Logan Marshall-Green**) as he seeks revenge for the untimely death of his wife. After being mugged in the streets in the not-too-distant future by a gang of unknown assailants, his wife is murdered and Grey is left for dead, becoming a quadriplegic. Feeling hopeless and wishing to end his life sooner than later, Grey is approached by technological-genius-eccentric billionaire Eron Keen (**Harrison Gilbertson**) and given the opportunity to implant his latest creation, Stem, into his body and restore his body to its previous state ... and then some. With a plethora of advanced know-how now at his fingertips, Grey has become the ultimate weapon and the key to solving the secret of his wife's murder.

Everything from the lighting and the cinematography to the comedic beats and over-the-top violence makes this project stand out among the 2018 releases so far. It has been a long time since a film has made me scream out in horror multiple times from the display of sheer viciousness on the screen. Director Whannell places the viewers in Grey's shoes and makes them question their own morals with a "What would you do in this situation?" style of filmmaking. Would you take the lawful path and direct all inquiries to local law enforcement, or would you take the matter into your own hands and cover them in blood? After witnessing this whodunit unravel once, my wife and I were ready to immediately ride this roller coaster again. It's refreshing to watch something that won't be immediately slapped onto a lunchbox or backpack. If you're nervous or excited about the upcoming *Venom* film, check out this wild futuristic production. The lead looks identical to **Tom Hardy**, and there's a sinister, internal but foreign monologue controlling the host's every movement. It's stylistic, humorous and absolutely out of control! —*Jimmy Martin*

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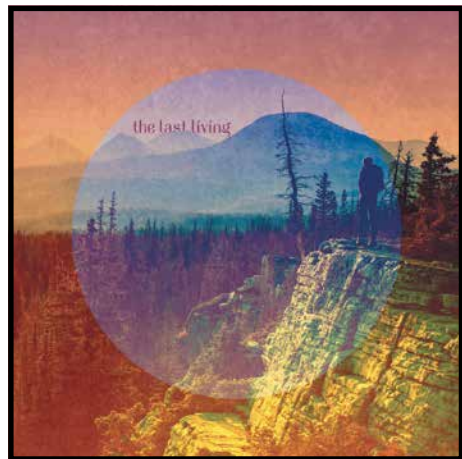
## The Last Living

Self-titled

Self-Released

Street: 05.04

The Last Living = The Middle East +  
Lavender Diamond



The Last Living's self-titled album has a handful of really great, emotional tracks that are stirring, heavy-hearted and uplifting all at the same time. The vocals, both upfront and in the background, are haunting at times, but stellar throughout.

The style and tempo of the album is one that could fit perfectly around a campfire, with a tight-knit group of people keeping time by tapping their legs and humming the simple yet powerful melodies. The music's attributes might also be a perfect fit as a soundtrack to someone's life while they contemplate all of the events that have led them to their present and use that information to determine what path to take next.

Much of *The Last Living* is sparse, with only the vocals and a guitar. Songs like "Older (Where We Lost Our Dreams)" and the deep, **Bon Iver**-like "Brother" are prime examples of the album's stripped-down power.

While the more scant songs are good, the best—and those that will linger—are the more complex and sonically dramatic. With breathtaking harmonies, steady percussion and a little bit of contrast, tracks like "I'm Still There" and "Pins & Needles" are easy candidates for the repeat button. In fact, the first track on the album, "Respect The Beauty," which eatures multiple layers of sound, had me stuck for some time before I finally allowed myself to move on to what came after.

I enjoyed *The Last Living*. Some of the tracks were a little too melancholic, even for me. They couldn't be something I listen to for any extended period of time. But those songs are only a brief point in what is largely a satisfying listen.

—Billy Swartzfager

## The Lovely Noughts

Self-titled

Self-Released

Street: 02.24

The Lovely Noughts = The Doors +  
The Brian Jonestown Massacre

If you're looking for a summer soundtrack to which you can move and groove, look no further than The Lovely Noughts. The Lovely Noughts are a local rock n' roll trio who recently released a self-titled, full-length album. The intoxicating release blends genres over 11 tracks, often diving into instrumental jams, with some tracks lasting over 10 minutes long.

Drawing inspiration from legendary '60s and '70s rock bands, The Lovely Noughts dive into the funky rock that can roll through the ages. The album opens with "Ride of Change" and a cool-moving instrumental intro, lasting about a minute before any vocals come in. The music begins with a calculated one-two rhythmic riff on the electric guitar and bass, building the drums while a subtle, quick-picking electric wail prefaces the growing, quicker-paced beat. The trio harmonizes, sometimes suddenly slowing in a low-note hum, in a drawn-out, **Jim Morrison** kind of way.

"If I Were The World" is the album's shortest track, yet it stands out against the rest. While the song starts out with foot-tapping percussions and a controlled electric frenzy, it doesn't take long for it to slow to a moderately paced head-nodder rather than a head-banger. As the vocals interject, they sing, "If I were the world / From the desert to the sea," then speeds up again to, "There is a devil behind the face of mystery," only slowing again to croon, "Is it called love? / Oh love." The unexpected rhythmic shifts leave a winding turn at every note, adding an aesthetic charm to the accompanied and enthusiastic oohs.

Many songs like "Prison Song" and "Walk With Me" are downtempo and lure in listeners before delving into the rocker's lyrical and poetic lament of life, love and death. "Walk With Me" is a happier-sounding song compared to "Prison Song," conjuring a dream state with distorted high-note guitar riffs. The song swings from dreamy to active rock n' roll about halfway through the track. A bass riff somewhat divides one style from the other, leading toward the rockier contour, only to fade out, fusing the styles.

Some tracks like "Bad Dream" are quick and dynamic while others like "A Mans Worth" are craftily moody. In each song, however quickly paced, instrumental arrangements support unique vocals and staple, manic instrumental crazes. While The Lovely Noughts draw notable influence from their predecessors, their modern spin is worthy of full-volume blasts.

—Lizz Corrigan

## Scary Uncle Steve

Memento Mori

Recidivist Records

Street: 05.15

Scary Uncle Steve = Mischief Brew +  
Stark Raving Mad + The Dreadnoughts

Remember, you're going to die, so you might as well have fun while you can! Honestly, how can anyone not like Scary Uncle Steve? They are a group of diverse, talented musicians creating energetic, hilarious and fun music. They've compressed all of their talent into a four-song EP, *Stuffed in a Crawlspace*, and the *Yer Just Gutless* single, both released some years back, but we've yet to receive a full-length effort from them ... until now!

Scary Uncle Steve present themselves as a punk rock band that happens to have an accordion player, which would, at first glance, default them as a folk punk band. However, having known these dudes for some time and understanding their musical backgrounds puts into perspective why they can't fit into one niche. "Let's Do Brunch," for example, blasts with street punk energy, courtesy of drummer **David Motiee** and bassist **Jesse Struggle** holding down a tight rhythm. It then shifts into "Rats," which plays more like a sea-chanty with the accordion, and **Skunk's** guitar feeds off of the others' melodies amid gang vocals that shout, "Tell me how to act, tell me what to think, turn me inside out, tell me what you see—I don't think so!"

As far as lyrical content goes, my favorite inductions have to be with "The Sandwich Song" and "Hockey Pucks." Why? Because you can't read titles like that without expecting them to have some sort of hidden meaning! "Sandwich Song" is about how people will preach big game but fold at the first sign of pressure—hiding their prejudices under layers of insecurity. "Hockey Pucks," with its haunting intro featuring dialogue from **Johnny Cash** giving his two cents on the world's future, is about comparing the chaos and brutality of warfare to that of a hockey game, and who should be the hockey pucks? "Don't tell me that pride is the answer / It's the enemy, pride is the enemy, we are just animals!"

All in all, *Memento Mori* is a solid release from these guys. There are a few repeats with songs from earlier releases, but it's nice to hear the "updated" versions of what are now considered SUS classics. Give your Uncle Steve some love if you haven't already. He deserves it.

—Eric U. Norris

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# MUSIC REVIEWS

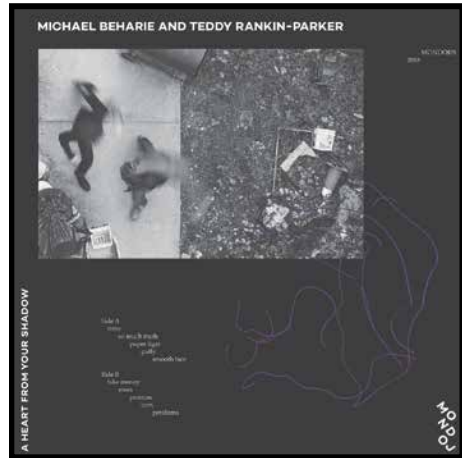
## Michael Beharie and Teddy Rankin-Parker

*A Heart From Your Shadow*

MondoJ

Street: 07.06

Michael Beharie and Teddy Rankin-Parker = Arca + Bana Haffar



If you only listened to the opening minute or so of *A Heart From Your Shadow*, you'd be content to label it as a sanguine, even heavenly contemporary classical record. The angelic vocals and whispered, high-register cello are unbelievably gorgeous, while the restless harmonic progression would make any music-theory nerd grin. A bit past the midpoint, however, the tone shifts completely. Rankin-Parker's cello lines fly to the opposite end of his register, aggressively sawing against his low strings. This grit is compounded by wailing electronics and police sirens, laying waste to any hope that this record is meant to pacify you.

The following half-hour of music hits nearly every mark in between these two poles. Beharie and Rankin-Parker do a masterful job of respecting each style they take on while still asserting their individual styles. On "So Much Trash," the focus is clearly on the steady hand-percussion rhythms, but the ghostly chimes and airy synthesizers that adorn the track add an ethereal hum to the otherwise rigid drum patterns.

The record was mixed by **Jim O'Rourke**, and his always exemplary work in this field is matched here. Electro-acoustic music often comes across as a battle between these two contrasting domains, to the point where they ultimately evade connection. Both as a result of the compositions themselves and O'Rourke's delicate touch, *A Heart From Your Shadow* feels like a perfect union. These sounds aren't electronic manipulations of acoustic sources—they're fully immersive collaborations between the two.

Outside of knowing that the cello lines are almost definitely Rankin-Parker's, there's no telling who's really doing what. Even that distinction is complicated in certain moments where the mix homogenizes past the point of definition. On "Roses," sounds are affected to their breaking point. The resulting track is a menagerie of synthesizers, treated cello lines and MIDI voices, every part somehow merging together to form this towering centerpiece.

The way that "Roses" naturally comes together out of disparate parts represents the restful, effortless nature that floats over *A Heart From Your Shadow*. While the music is often alien and abrasive, it never feels like the duo is pushing listeners away. Throughout, there's a trace of communicative empathy. Even the late album cut "Icon," a full-throttle noise composition full of screeching cello lines and crushing static, feels more like an invitation for catharsis than it does a bludgeoning assault on the senses.

Regardless of how talented, practiced or educated either musician may be, it never feels like they're trying to prove anything. There are no extreme shows of technique, no masturbatory sequences of constantly shifting time signatures and no sense that only the most informed elite will get this music. In this sense, Beharie and Rankin-Parker are two of many in a new breed of experimental musicians. Much of 20th century art music existed as music for music's sake, but now there's a greater sense of needing to address the global realities many were content to ignore. If only vaguely, then, *A Heart From Your Shadow* presents political implications through its empowering music. After the album ends, the sentiment isn't one of solitary contemplation or study. Beharie and Rankin-Parker's urgent music insists that listeners move beyond the hermetic associations of experimental music. This is an egalitarian collaboration by two musicians who spend more time enhancing other's music than they do making their own. Death to the artist as auteur: This is music for building and fostering intimate community connections. —Connor Lockie

## Them Are Us Too

*Amends*

Dais

Street: 06.29

Them Are Us Too = Kate Bush + Alvveys

Them Are Us Too began with the Bay Area's **Kennedy Ashlyn** and **Cash Askew** in 2012. After a demo and several small-potatoes gigs across the coast, the two curried a cult following. In December 2016, Askew passed away in the shocking *Ghost Ship* warehouse fire in Oakland, leaving a slew of incomplete demos and broken hearts alongside the deaths of 36 concertgoers

that night. Ashlyn eventually revisited the recordings of their project, adding new compositions. The result is the heartrending and lovely *Amends*, which Ashlyn describes as "a collection of songs that would have been the second Them Are Us Too record. This release is an amendment to our catalog cut short—a final gift to our family, friends and fans." Lovers of the sparkling sounds of the former duo's first release will find *Amends* all the more lovely and enlightened.

Eighties-inspired pop shoegaze is the brand of *Amends*, with a touch of the ethereal and tragic. A sparse six tracks makes up the EP, driving home the tense energy of acceptance and wildly altered expectations in the face of loss. "Angeline" opens like a refulgent ray of lonely light, setting the stage for a certain divinity in the sonic persona of *Amends*. Although the overarching narrative of the collection is appropriately melancholic, the combination of soundscape and lyrics is resoundingly hopeful and spiritual. "Grey Water" delves into the depths of longing grief, with sad and soaring vocals that resonate tuneless wails at their crescendo. A lonesome guitar loop strings through the track, locking the listener into the cyclical sadness of the song, eliciting a wealth of empathy. "Floor" is frenetic and frustrated, like clutching an aching head in clawing hands and grasping to make sense of the senseless. The pitch of *Amends* detours with this track, followed by "No One," with a pulsing desperation that acknowledges the inherent desolation of the end of things. The nearly 10-minute track "Could Deepen" returns the listener to the beginning, inviting us into a slow, gentle sleepiness, leading toward a quiet acceptance and stepping closer to solace. The title track closes the narrative with an ambient lullaby, making peace from crisis and completing a sonic simulation of the chaos and beauty of the life cycle.

It's difficult to absorb *Amends* without facing one's own lived experiences with loss and struggling hope. This is an EP that feels particularly salient amid broadening conversations on death, suicide, addiction and numbness. When considered with its creators' stories and the larger tragedy of their separation, *Amends* is full of heart and hardship—with an overwhelming seed of hope. The EP's introspection keeps it from feeling superficial and soulless, remaining accessible on numerous levels. *Amends* is a loving and complicated epitaph to its lost collaborator, and a sobering reminder of the losses the musical community suffers when one of its own is taken. —Paige Zuckerman

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SLUG MAG



# DAILY CALENDAR

Visit **SLUGMag.com** to submit your local event listing for free and view our full Daily Calendar.

## Friday, July 6

Social Distortion – *Depot*  
Virginia Catherall Exhibition,  
Wren Ross Exhibition – *Finch Lane Gallery*  
New Hollywood,  
The Howls, The Emily's,  
Yak and the Sherpa – *Kilby*  
Nature Connects® Art with LEGO®Bricks Art Exhibition – *Red Butte*

## Saturday, July 7

Middle Class Rut,  
Black Map – *Club X*  
Blunts & Blondes – *Complex*  
Scenic Byway – *Hog Wallow*  
Sparta – *Urban*

## Sunday, July 8

Chin Up Kid,  
Untamed Engine, Detour – *Loading Dock*  
Beachmen,  
Slick Velveteens, MASQ,  
The Poppees – *Urban*

## Monday, July 9

Aversions Crown,  
No Company,  
The Conscience and Cries of the Captive – *Loading Dock*

## Tuesday, July 10

Sarah Longfield – *Kilby*  
Inanimate Existence,  
The Last Of Lucy,  
Ophidian, Bhujanga,  
Dawnlit – *Loading Dock*  
Cash'd Out – *Urban*

## Wednesday, July 11

Mortuary Drape, Volahn,  
Yaotl Mictlan,  
Goat Disciple – *Club X*  
Michelle Moonshine – *Hog Wallow*  
Anthony Green,  
Good Old War – *Kilby*

Quintron & Miss Pussycat,  
Muzzle Tung, Lube – *Urban*

## Thursday, July 12

Punk With a Camera – *Beehive Social Club*  
Morgan Snow – *Hog Wallow*  
David Ramirez – *Rye*  
Todd Snider,  
Matt McCormack – *State Room*  
NOW-ID: A Tonal Carress – *UMFA*

**Craft Lake City Workshop:  
Hand Lettering – West Elm**

## Friday, July 13

Somebody/Anybody,  
Playing Ghosts – *A Bar Named Sue*  
Shoring – *Brewskis*  
Celebrate Cider with  
Radio From Hell – *Mountain West Hard Cider*  
Tony Holiday and the  
Velvetones,  
Junction City Blues Band – *O.P Rockwell*

## Saturday, July 14

Front Row Film Roast of  
Independence Day – *Brewvies*  
The Mystic, Dead Be Joint,  
Allyson Katana – *Kilby*  
The #801 Music Festival – *Loading Dock*  
Sarah Shook And The  
Disarmers – *O.P Rockwell*

## Sunday, July 15

Right On Kid, Hey Thanks! – *Loading Dock*  
Amy Winehouse Tribute  
Featuring Remember Jones – *Urban*

## Monday, July 16

The English Beat – *Complex*

## Tuesday, July 17

BAZZI – *Complex*  
Taylor Phelan,  
Ryne Norman – *Loading Dock*  
The Lovely Noughts – *Urban*

## Wednesday, July 18

Meander Cat – *Hog Wallow*  
Belmont, Rarity,  
Rejoin the Team, Detour,  
One-Car Garage – *Loading Dock*  
The Community Writing  
Center's Guide to Sci-Fi – *SLCC Community Writing Center*

## Thursday, July 19

Disengaged,  
Mouth Of Sheol,  
Mutiny Ai-137,  
Chaos Beneath,  
False Witness – *City Limits*

**SLUG Localized:  
Shecock &  
The Rock Princess,  
Magda-Vega,  
Galagher – Urban**

Eminent Sol,  
The Vistanauts,  
Rare Fature – *Velour*

## Friday, July 20

Grassy Dread,  
Flight Of Ryan, Stonemary,  
Terence & Xavier – *City Limits*  
Red Shot Pony – *Funk 'N Dive*  
Sandi Olson Art Exhibit – *Red Butte*  
Bollywood Club Invasion – *Urban*

## Saturday, July 21

Mountain Country – *Garage*  
Citizen, Oso Oso,  
Teenage Wrist,  
Queen of Jeans – *Kilby*  
James McMurtry – *Commonwealth Room*

Indubious,  
Burnell Washburn,  
Zac Ivie, The Dirt Nap,  
Brodyizm – *Urban*

## Sunday, July 22

Haystak, Dreggs Mobb – *City Limits*  
Makari, Wolf & Bear – *Kilby*

## Monday, July 23

Us The Duo – *Depot*

## Tuesday, July 24

Kylland, Officer Jenny – *Boxcar Studios*  
Flasher – *Kilby*

## Wednesday, July 25

Dylan Roe – *Hog Wallow*  
Covet, Wander,  
Eyes on Kites – *Kilby*  
Vacationer, Sego – *Urban*

## Thursday, July 26

**Craft Lake City Workshop: Kombucha – Hip & Humble**

June Pastel,  
Andrew Goldring,  
Pick Pocket,  
Marina Marqueza – *Kilby*  
STIG, Big Blue Ox – *O.P Rockwell*

Ben and Katia (of Pixie &  
The Partygrass Boys) – *Rye*

## Friday, July 27

Hemwick – *Funk 'N Dive*  
You Topple Over – *Hog Wallow*  
Cobi – *Loading Dock*

## Saturday, July 28

Tin Foil Top Hat – *Brewskis*  
Beats Antique – *Depot*  
DJ Juggy, Linus Stubbs – *Funk 'N Dive*  
Ashlee Tha Answer, \$lixX,  
Lil Poof – *Kilby*

## Sunday, July 29

The Get Up Kids,

The Casket Lottery – *Metro*

## Monday, July 30

Car Seat Headrest,  
Naked Giants – *Urban*

## Tuesday, July 31

The Psychedelic Furs, X,  
The Fixx – *Complex*  
Planning for Burial,  
2 Headed Whale,  
Sympathy Pain, Pttdgbd – *Diabolical*  
WAV 01: Divorce Court,  
Canopy Canvas,  
Ethereal Bay, Bon Mambu – *Urban*

## Wednesday, August 1

Free Movie on the Plaza – *Gateway*

Jenny Oaks Baker with  
the Utah Symphony – *Red Butte*

Stephen Malkmus & The  
Jicks, Soccer Mommy – *Urban*

## Thursday, August 2

The California Honeydrops – *O.P Rockwell*  
The Decemberists – *State Room*  
Sadat X, El Da Sensei – *Urban*

## Friday, August 3

**Pick up the new issue of SLUG – Anyplace Cool**

The Ardana – *Brewskis*  
Le Voir,  
Eixo & the 1-2 Many's – *Funk 'N Dive*  
Underground Cash – *Garage*  
Now, Now; Wens – *Kilby*  
Late Night in the Garden – *Red Butte*  
Con Brio – *State Room*

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## 2018 SUMMER FILM SERIES



### UPCOMING SCREENINGS

JULY 6 / City Park, Park City  
**MAN ON WIRE** (PG-13)

JULY 11 / Red Butte Garden  
**STEP** (PG)

JULY 18 / Red Butte Garden  
**BELIEVER** (Not Rated)

JULY 23 / Ogden Amphitheater  
**BUTCH CASSIDY AND THE SUNDANCE KID** (PG)



All screenings are **FREE** and open to the public. [sundance.org/utah](http://sundance.org/utah)

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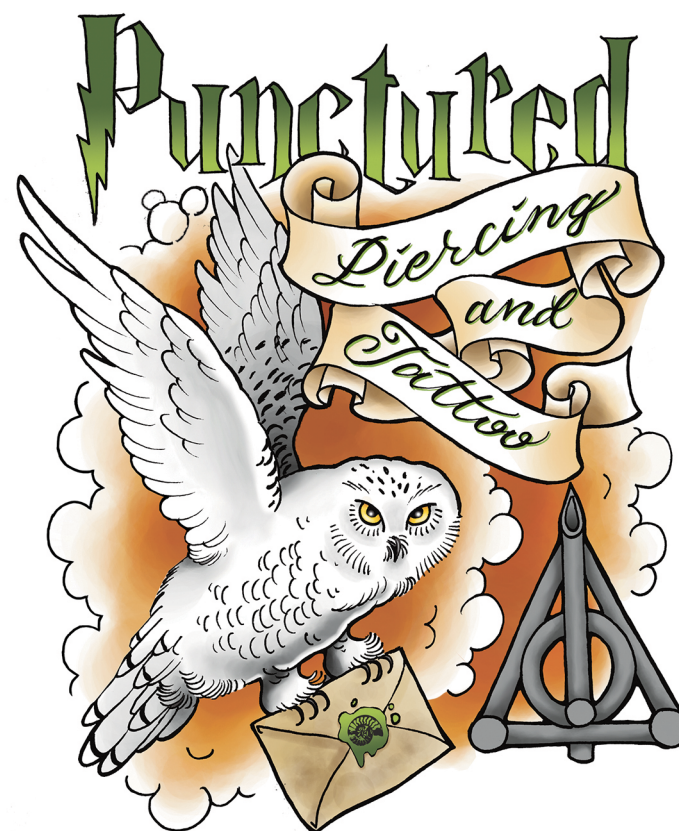
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# JULY

## SARTAINANDSAUNDERS.COM

ONWARD, ETC.

07.01.18 // RYE DINER & DRINKS

THIEVERY CORPORATION

07.06.18 // OGDEN AMPHITHEATER

ASAP FERG

07.11.18 // THE COMPLEX

DAVID RAMIREZ SOLD OUT

07.12.18 // RYE DINER & DRINKS

SYLVAN ESSO

07.17.18 // OGDEN AMPHITHEATER

KINA GRANNIS

07.21.18 // IN THE VENUE

BIG WILD + JAI WOLF

07.26.18 // OGDEN AMPHITHEATER

BEN & KATIA

07.26.18 // RYE DINER & DRINKS

LIGHT THE TORCH

07.26.18 // IN THE VENUE

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

YELAWOLF

08.14.18 // THE COMPLEX

THE SEA THE SEA

08.15.18 // RYE DINER & DRINKS

LYDIA

08.22.18 // IN THE VENUE

SALES

08.29.18 // IN THE VENUE

THE FRIGHTS

09.11.18 // 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

THE GLITCH MOB

10.01.18 // THE COMPLEX

JESSIE J

10.08.18 // THE DEPOT

THE SCORE

10.10.18 // THE COMPLEX

BØRNS

10.15.18 // THE DEPOT

COLONY HOUSE

10.22.18 // THE COMPLEX

STUFF YOU SHOULD KNOW

10.23.18 // GRAND THEATRE

FIDLAR

10.27.18 // THE DEPOT

PALE WAVES

11.28.18 // IN THE VENUE

## METROMUSICHALL.COM 21+

WEEDEATER

07.01.18 // ZEKE SIERRA

LARK'S BDAY

07.03.18 // THRILLOGY

THE VIOLET TEMPER

07.05.18 // GASTONMUSTDIE

OTEP

07.06.18 // DROPOUT KINGS

BLAIR ST. CLAIR

07.07.18 // AND GUESTS

JULIEN-K

07.08.18 // RX64

FLESHGOD APOCALYPSE

07.09.18 // FOUNDERS OF RUIN

WYE OAK

07.11.18 // MADELINE KENNEY

THE BEE

07.12.18 // OUT ON A LIMB

BERLIN DANCE PARY

07.14.18 // BLOOD STAR

SLOQUEEN ROAST

07.19.18 // WITH JACKIE BEAT

MACHINE GUNS N ROSES

07.20.18 // DIRT CHEAP

PLANET ASIA

07.26.18 // UTAH BEAT SOCIETY

HALLOWEEN IN JULY

07.28.18 //

G LIGE ALBUM RELEASE

08.02.18 // BLOOD STAR

MAYHEM MILLER

08.03.18 // AND GUESTS

EXES

08.04.18 // HEMWICK

DYLAN CARLSON

08.05.18 // OF EARTH

DEAFHEAVEN

08.07.18 // DRAB MAJESTY

HICKOIDS

08.12.18 //

NIGHT DEMON

08.13.18 // BLOOD STAR

TOKE

08.14.18 //

WINO/XASTHUR

08.15.18 // MALADY

DRAG QUEENS ON ICE

08.16.18 // AND GUESTS

YYNOT

08.23.18 // ADVENT HORIZON

OHGR

08.24.18 // LEAD INTO GOLD

CYANOTIC

08.31.18 // KANGA

CHAD MICHAELS

09.01.18 // CARTEL CHAMELEON

KAMERON MICHAELS

09.02.18 // GIA BIANCA

THE EXPLOITED

09.07.18 // TOTAL CHAOS

NERDLESQUE

09.08.18 //

THE DEVILS GARDEN PARTY

09.15.18 // CROOK & THE BLUFF

TOBACCO

09.16.18 //

## THEURBANLOUNGESLC.COM 21+

ELECTRIC SIX

07.01.18 // MARK MALLMAN

DUBWISE

07.06.18 //

SPARTA

07.07.18 // MARTIAN CULT

MASO

07.08.18 // SLICK VELVETEENS

ANGEL VIVALDI

07.09.18 // HYVIMINE

CASH'D OUT

07.10.18 //

QUINTRON & MISS PUSSYCAT

07.11.18 // MUZZLE TUNG

YOB

07.13.18 // BELL WITCH

SILENT DISCO

07.14.18 //

BACK TO BLACK

07.15.18 // AMY WINEHOUSE TRIP

LOVELY NOUGHTS

07.17.18 // HARD TIMES

SLUG LOCALIZED

07.19.18 // SHECOCK, MAGDA, GALAGHER

BOLLYWOOD

07.20.18 // CLUB INVASION

INDUBIOUS

07.21.18 // BURNELL WASHBURN

ELDREN

07.22.18 // LE VOIR

THE WEIRDOS

07.23.18 // EGRETS ON ERGOT

VACATIONER

07.25.18 // SEGO

ADAM EZRA GROUP

07.26.18 // LANTERN BY SEA

KING NIKO

07.27.18 // ANDREW GOLDRING

BEACH PARTY

07.28.18 // FLASH & FLARE, SHIVAS

THE DELTA BOMBERS

07.29.18 // HURRICANE KINGS

CAR SEAT HEADREST

07.30.18 // NAKED GIANTS

CANOPY CANVAS

07.31.18 // BON MAMBU

STEPHEN MALKMUS

08.01.18 // SOCCER MOM

SADAT X+EL DA SENSEI

08.02.18 // EDO, G & DJ KAOS

OLD 40

08.06.18 // THE ARVOS

JASON EADY

08.07.18 //

THE CHAMANAS

08.08.18 // SUPER GOOD TOUR

MIPSO

08.09.18 //

RED SUN RISING

08.10.18 // SUNSLEEPER

CORB LUND

08.11.18 //

GRATEFUL SHRED

08.12.18 // MAPACHE

MELVINS

08.13.18 //

## KILBYCOURT.COM ALL AGES

TWRP

07.01.18 // CONQUER MONSTER

MICHAEL RAULT

07.02.18 // ATOMIC ARCADE

SUNBATHE/PRISM TATS

07.04.18 // SALDURO, ELDREN

BENT KNEE

07.05.18 // GATHERERS

NEW HOLLYWOOD

07.06.18 // THE HOWLS

JEREMY ENIGK

07.07.18 // CHRIS STAPLES

ANTHONY GREEN

07.11.18 // GOOD OLD WAR

HUNNY

07.12.18 // GLEEMER

FORTH WANDERERS

07.13.18 // ILLUMINATI HOTTIES

THE MYSTIC

07.14.18 // DEAD, BEJOINT

HE IS WE

07.17.18 // WHITNEY LUSK

THE REBEL SET

07.18.18 // SECRET ABILITIES

CASTLECOMER

07.19.18 // BROTHER

FOREVER IN YOUR MIND

07.20.18 // DANA VAUGHNS

CITIZEN

07.21.18 // OSO OSO TENNAGE WRIST

MAKARI/WOLF&BEAR

07.22.18 //

THE OPHELIAS

07.23.18 //

FLASHER

07.24.18 //

COVET

07.25.18 // WANDER

JUNE PASTEL

07.26.18 // ANDREW GOLDRING

ASHLEE THA ANSWER

07.28.18 // SLIXX, LIL POOF

CICADA RHYTHM

07.29.18 //

THE PELICANTS

07.30.18 // UVLUV

AJJ+KIMYA DAWSON

08.02.18 // SHELLSHAG

NOW, NOW

08.03.18 //

BANE'S WORLD

08.04.18 // HARD TIMES

THE BAND ICECREAM

08.05.18 // DENTIST

DENTIST

08.06.18 //

SUMMER SALT

08.08.18 // HOT FLASH HEAT WAVE

SANTOROS

08.09.18 // SPO

GIVERS

08.10.18 //

WITCH MOUNTAIN

08.11.18 // THE DITCH & THE DELTA

VALLEY QUENN

08.12.18 // CHERRY THOMAS

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NOON - 10 PM

**SUNDAY**  
AUG. 12<sup>TH</sup>  
NOON - 7 PM

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