

SLUGMAG



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TOWER OF TERROR

FILMS THIS YEAR INCLUDE . . .

KUSO (2017)

BEETLEJUICE (1988)

ARMY OF DARKNESS (1992)

PHANTASM (1979)

THE HILLS HAVE EYES (1977)

HOUSE OF 1000 CORPSES (2003)

BUBBA HO-TEP (2002)

BASKET CASE (1982)

THE ROCKY HORROR PICTURE SHOW (1975)

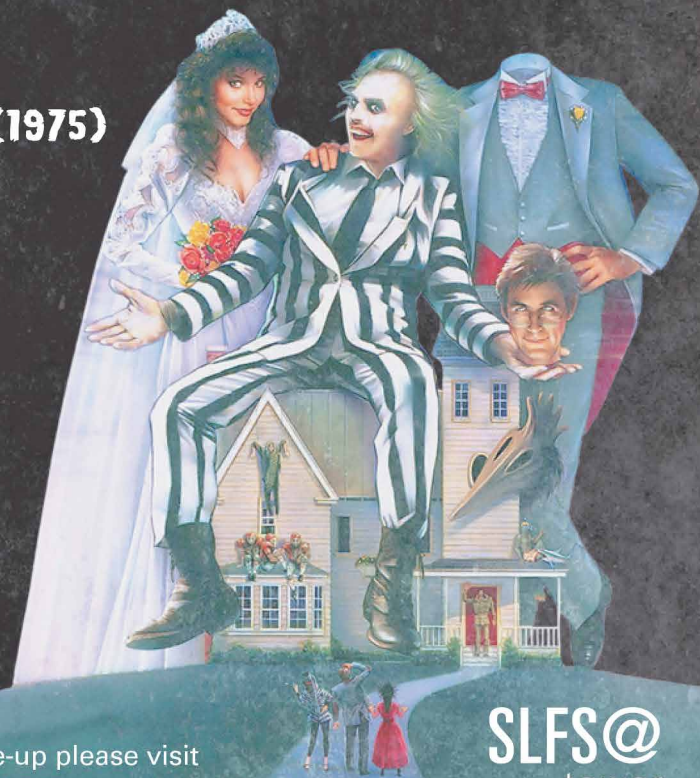
THE OLD DARK HOUSE (1932)

THE CHANGELING (1980)

DEEP RED (1975)

JENNIFER'S BODY (2009)

SLUMBER PARTY MASSACRE (1982)



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SLUG MAGAZINE



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CONTRIBUTOR LIMELIGHT

Alex Topolewski – Marketing

Marketing teamster Alex Topolewski has been a grassroots force on the SLUG marketing team since 2014. Topolewski was enthralled by her second marketing event, SLUG Games, and cites it as one of her standout favorites each year because of the event's energy and the people it pulls together—a dynamic that's kept her on the team ever since. She also enjoys being able to represent the magazine at non-SLUG events she otherwise may not have attended. Topolewski steps in to help on the team to lend a helping hand whenever there's the need to spread the word about SLUG, and she applies the necessary elbow grease for a job well done each time. She's witnessed the growth of SLUG events such as Brewstillery (Nov. 17)—a new favorite—from year to year as a leader on the team. Topolewski values SLUG's accessible mosaic of local voices, and we love all that she does as a part of it all!



ABOUT THE COVER: Our October *Local Design* Issue touts Jill De Haan's illustrative lettering. A bird and foliage are behind "Lorem Ipsum," which refers to a Latin blind-text tool that helps designers uphold the impact of their layouts without words distracting from the composition, with relatively normal grapheme distribution. Find more of De Haan's work at jilldehaan.com, and read her story on pg. 20.

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LOCALIZED LOCALIZED



(L-R) SUNDaii, Mycon and Imij of Freemind Movement work off each other to create their own spin on traditional hip-hop.

By Connor Brady | con.jbrady@gmail.com
Photos by Jessica Bundy

October's Localized acts are here to inspire you to get your hands up and your feet onto the dancefloor. The night will kick off with **Marina Marquenza's** serene performance, followed by a heavy dose of atmosphere created by **Alyxandri Jupiter's** spacey brand of electronica-fused hip-hop. **Freemind Movement** will open your third eye with the introspective and conscious bars packaged in classic hip-hop fashion. *SLUG Localized* is a free monthly showcase of local music sponsored by Uinta Brewing, High West Distillery, KRCL 90.9FM and Spilt Ink SLC.

In the grand scheme of hip-hop as a genre, it seems that a lot of individuals think that it has fallen to the wayside of lean sippin', face-tattooed kids who don't annunciate when they speak—but this blanket view on the genre couldn't be further from the truth. Salt Lake City hip-hop group Freemind Movement stay true to their name with their brand of conscious and insightful bars over a more traditional styles of production and instrumentation. Their last release, *Saint Villian*, was their way to disrupt the digital age with tracks that speak to government corruption as well as to themes of life and mortality. Freemind Movement's sound could be summed up by saying they channel what resonates strongest from classic hip-hop. Add a dash of modern touches such as elements of trap, and Freemind Movement creates original sound for the modern hip-hop listener.

Freemind Movement are able to mesh all of these styles and themes together with the benefits of having three different points of view from their members. **SUNDaii (Marcus Baker)** is a Southern California native who originally grew up not being allowed to listen to hip-hop until he was shown **Common's** *Like Water for Chocolate* by a school friend. SUNDaii thinks of his place in the group as the wildcard. "Seeing that I rap and sing, I'm always looking for ways to push the envelope all in the name of art, definitely the free spirit of the group," SUNDaii says about his place in Freemind Movement. **Mycon (Bryan Anderson)** adds a bit more stability to the group acting as the "rational one." "We call him 'the

brain,'" SUNDaii says. "He hears things most people don't, and when he raps, it's like listening to a poet." Mycon grew up in a household full of music, with punk and hip-hop resonating with him most. "My mom sang and played piano, and my siblings played instruments," he says. Mycon lives up to his reputation as "The Brain," keeping his finger on the pulse of hip-hop and looking out for new artists and styles. "I was/am always on the hunt for under-discovered artists who take risks and approach their music unconventionally," Mycon says about his taste in music and hip-hop in particular. The final member of Freemind Movement is **Imij (Jim Benedict)**, known in the group as the "Frontline Solider." "Imij's style is very smooth, and he has a knack for stringing sentences together," Mycon says. Imij grew up wanting to be a musician, was influenced by his father and rapped with his brother in high school.

Talking with Freemind Movement, I get a sense of how in sync they are with one another. That connection has been there since before Freemind Movement was a thought. "Mycon and Imij were already in a group (**Broken Silence**), and when I first moved out here from California, we linked up, made a couple of songs and decided we were on to something good," SUNDaii says. "It's been the movement ever since." After deciding that their chemistry was apparent, they made their group official and released their first single in 2016. Their process in creating new music stems from this organic bond these three have created. Mycon says of their creative process, "We try to keep the core part of our process the same every time—it's what happened in the beginning naturally, and it still gives us our most authentic approach to

new projects. It starts with a concept or a new instrumental, then someone will write something and share it with the group." From there, the group will harness the momentum that carries their energy through the track and their lyrics.

Freemind Movement are all about the local culture as well, proudly representing the local hip-hop scene and wanting success for others around them. "Representing Utah through art is important because it shows people that we have talented and diverse artists here," Mycon says. "It's a sleeper city that has a cliché reputation surrounding it, so it's satisfying to change people's perception." SUNDaii goes deeper with what being an underground act means to him: "To be an underground artist, to me, means you have an organic fanbase. People accept you for you and not a gimmick you created."

Freemind Movement is up for a busy few months, with SUNDaii releasing a solo album, Freemind Movement being in the later stages of releasing their album *Phases* (due to drop mid-November) and killing the stage at *SLUG's Localized* at *Urban Lounge* on Oct. 24. Come check out some of the best hip-hop SLC has to offer.

Keep in touch with Freemind Movement by following the group and its members: On Instagram [@freemindmvt](https://www.instagram.com/freemindmvt) is: Bryan Anderson, "Mycon" ([@mroneup](https://www.instagram.com/mroneup)); Marcus Baker, "Sundaii" ([@sundaii](https://www.instagram.com/sundaii)); and Jim Benedict, "Imij" ([@imij435](https://www.instagram.com/imij435)).



ALYXANDRI JUPITER

Alyxandri Jupiter composes each element of her songs, and channels her spirituality while doing so.

Out of all of the artists I've talked to over the years, none have been more ingrained in their particular style of music like Alyxandri Jupiter. Her space-themed blend of electronica and hip-hop sparked at the time she was born. Her father, **Chris Wright**, is a DJ in the drum and bass scene here in Salt Lake City. Alyxandri says, "He had a lot of gigs out in the desert or warehouse raves. My mom would bring me to a few of the camping raves so I could listen to 'Daddy's funky music,' as I would call it. I was a bass-lover ever since I can remember!" This early influence shines in Jupiter's latest release, *Out of Body Experience*, a four-track EP featuring an atmospheric blend of whirling beats and cool-calm vocals.

Jupiter's start in music began just a few years after she started seeing her dad play gigs in the deserts of Utah. With her interests set and describing herself as "a pretty weird kid," Alyxandri found herself with a lot of time to focus on her music. "[I] was not a big hit with the LDS kids in the private schools I was attending, or [with] their parents. So, that led to a lot of alone time to put into music." Being "a pretty weird kid" may have been the chemical-X of the creative, genre-bending act that became Alyxandri Jupiter. She plays with all kinds of styles of music in her discography, bouncing from jazz influences to house beats and '80s-pop vocal aesthetics. "The music I make really depends on my mood."

Jupiter's pursuit of a career in music would take some time to come to fruition, especially as she moved to Hawaii. While there, she had a good setup for performing and started her own dance company. Due to the size of the Big Island, she felt that there wasn't a lot of room or opportunity to grow. Jupiter's decision to come back to Utah and pursue music came is a sort of spiritual sign. Jupiter says, "I was thinking about moving back to SLC to really give this music-career thing a chance. Right then a *giant*, white pueo [Hawaiian owl] flew at my window, spread its wings and looked me straight in the eye. It happened so fast, but it's like time just stopped. We both agreed that it was a sign. That night, I looked at my amakua [spirit animal] tarot cards for the pueo meaning. Right there in front of me, it said, 'If you've been neglecting a certain skill set or ability, you need to act now, or you are in danger of losing that.' Seemingly writing in the stars, Jupiter took that sign and bought a plane ticket back to Utah, where she was able to allow her career to open up more and join the Salt Lake City scene.

With her move, Jupiter expects her sound to change hand in hand with her change in scenery. "The last EP that I released was *Out of Body Experience*. I was in a very artistic, abstract place after dabbling in the psychedelic realm and living in such a magical place as Hawaii." She continues to say that her current and upcoming work will have more of a hip-hop influence compared to here earlier, more electronica-sounding tracks. "The songs I've been writing lately are much more grounded and personal," she says. "I definitely think it's going to be a

huge shock and change to my listeners."

One thing that Jupiter will keep as a constant is the cosmic aesthetic. "I think a lot about creation and all the answers wrapped in the stars. Also, my middle name is Jupiter, so it would be a 'diss' to the powers that be if I didn't use that moniker." She explains that Jupiter is the planet of luck and creative thinking, but she leaves it up to interpretation whether names give meaning or if they are just coincidence. Talking about the stars, naturally, I have to ask if Jupiter thinks we are alone in the universe. "I really hope there are aliens out there! The idea of aliens and other worlds is so fun." She then dives into telling me about the Law of Conservation and how that easily melds in with the ideas of extraterrestrials. "If there are other planets and aliens out there, there is hope that my soul could go on to other planets with different scenery, social establishments, bodies, etc. As long as they still create and value music, art and love, sign me up. I love that idea."

Localized has always stood as an amazing platform to showcase Utah's local music scene, and from making the move back to Utah, Jupiter seems to embody the spirit that *Localized* celebrates month after month. Alyxandri is bound to bring something exciting to the table, so expect to hear high-caliber and high-quality house/electronica/hip-hop at *SLUG's Localized* at *Urban Lounge* on Oct. 24.

In an arduous journey through space, a group of queer-femme cosmonauts fight their way to Mars to establish a new colony. With a million humans in cryostasis, the human race is at risk of extinction, and only you can save it. As a cosmonaut on this mission, you and your comrades communicate together to dodge space debris, comets and say, “Give me your worst, galaxy.” As a cluster of ships, you work together to guide yourself through the unforgiving space landscape. This is the premise of *To Space, Comrade!*, an arcade game with a mission to encourage and establish progressive queer and communist themes in an ‘80s, 16-bit format. “I wanted to make the game as gay as possible and as femme-centric as possible,” says the captain and engineer, Josie Cordova, who built the game from scratch, teaching themselves how to do it along the way.

Before taking on the challenge of building an arcade game, Cordova faced creative obstacles that later led to their personal and artistic development. Cordova felt a creative block in tandem with their personal difficulty of coming out as trans. “It wasn’t until I came out that I could say, ‘Yes, I did this and I put my heart into it,’” Cordova says. “It was then when I was able to actually start creating and building.” Cordova had the opportunity to express their identity when developing the game’s characters. “There are no dudes in this game—everyone is trans; everyone is queer; everyone is femme. If I’m going to make a game, I’m going to make it representative of the kind of shit I wish I would have seen as a kid. There was no trans representation when I was a kid,” Cordova says. “Little girls and non-boys have had to play a trillion games where they had to put themselves in the shoes of boys because everyone caters to boys by default.”

Cordova has always been drawn toward the mechanics of things—more specifically, building things such as drone synths and guitar pedals for their own music projects. From there, Cordova developed skills in coding, which eventually led to the budding of this now fully fleshed-out arcade game. In the beginning stages of developing the game, Cordova used a method called cellular automata. The way they explain this method is using ants as an example: Ants have simple rules that govern their behavior—they eat, climb on stuff and carry things back to their colony. When using cellular automata, you put a collection of “ants” together in a system, and their behavior affects each other, creating rich, emergent behavior. “One of the things that has always been important to me as an artist is creating things that can create,” Cordova says. In the game, none of the outcomes are the same. The game is designed to behave at random and create unique outcomes that will never be repeated—Cordova built the system for unpredictable output, making for a different experience every time.

From here, Cordova had an aesthetic in mind. “I wanted it to be an arcade game—it seemed more appealing to me than just building a game online,” Cordova says. “I wanted it to be a retro, ‘80s, Cold War aesthetic.” With that in mind, Cordova moved on to creating the soundtrack and sound effects for the game. The music uses



Josie Cordova created every element of *To Space, Comrade!* Teaching their self along the way, they constructed the game, music and storyline of the arcade game.

data that the game keeps track of, such as how many people are alive or how many pods crashed. They all are then translated into musical content. What happens in the game generates the music that is playing—it will never sound the same twice. Cordova says, “It sounds better than anything that I could have planned to make then execute ... I think that is so fucking cool.”

The cabinet was made by repurposing an old arcade game. With the help of Cordova’s arcade mentor (and local musician), **David Payne**, Cordova was able to add the finishing touches to the game. Payne’s role in the development of the game was crucial. “Had I not met Dave, this game would not be in a cabinet right now,” Cordova says. Cordova met Payne through playing shows with him for their project **Future Coochie** at *Twilite Lounge*, the same place Cordova would later debut the game. Payne assisted in areas like financing the cabinet, moving the

game from place to place and fabrication for the custom controls.

The night that Cordova unveiled *To Space, Comrade!*, I was sitting in the back of *Twilite Lounge*. A typical night out at the bar developed into an experience that both inspired and struck the audience. Cordova talked about their journey through the development of the game, the learning, the sacrifice, the successes and the challenges. They then shared with the audience that their grandfather had passed away that same morning, and such determination and conviction still to debut their game illustrated just how important this accomplishment is to Cordova. *To Space, Comrade!* currently is floating around from place to place and will be featured at a few upcoming events, follow *@combatgaygames* on Instagram and visit their website, *mothbuilt.squarespace.com/to-space-comrade* to learn more. You can support their patreon at *patreon.com/josiedrew*.



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Oh, Cluck ... Pretty Bird

By Mandy Murry • mandy@cloudsurfing.life
Photos By Talyn Sherer

Pretty Bird owner
Viet Pham.



Pretty Bird synergizes vibrant spices and luscious toppings
in their signature, Nashville-style hot chicken sandwich.



Bringing a little Southern hospitality and charm to Salt Lake City is fried chicken sensation *Pretty Bird*. The menu has two options: a quarter breast of fried chicken on a plate or a fried-chicken sandwich. My obvious choice was the Fried Chicken Sandwich Combo—a pretty bird protected by a buttered bun, topped with purple coleslaw, pickles and PB (special *Pretty Bird*) sauce then accompanied with old-school crinkle french fries. One bite in, I begged the question, “Where has this been my whole life?”

The eatery is simple. The small space is suited well for its walk-up counter order and row of bar stools overlooking the food-prep area, with a view of Regent Street. Gorgeous-weather days offer a nice outdoor-patio dine-in option, though it is suited well for takeout and/or catering an office lunch. With my meal served on a silver lunch tray, I can’t help feeling like I am back in junior high watching the white outfitted lunch crew at work. The setting is stark with crisp, white lines, with a



large neon sign expressing, “Pretty Bird, hot chicken,” which adds that nostalgic, hot-lunch-style feeling. It’s quaint, which means that the space is small. Although, outside there are picnic style tables and benches that allow for dining up close to the potted plants.

Let’s talk about the chicken. I don’t know *Pretty Bird*’s particular process in creating this scrumptious fried chicken, but it just as well could be a family secret straight outta Nashville. Freshly crisped chicken-breast quarters await to be picked and dusted with your level of heat—mild, medium, hot

and “hot behind.” Spice sprinkled by shakers add the robust flavors and ginger tint to the protein. Top it off with pickles, cabbage and a melt-in-your-mouth buttered bun, and you might have just defined delicious in the dictionary. The sandwich is a little messy, but not the kind of fall-apart-everywhere messy—and is 100-percent worth licking your fingers for. The ingredients complement by expressing the notes of moist, juicy chicken, with just enough sweet, salty and heated crunch. *Pretty Bird* swooned both my friend and me at first bite. This meal is definitely worth the calories. The melt-in-your-mouth chicken will have you licking your lips for one more taste of that special, heated flavor. The sandwich is extremely Instagram-able—just look for yourself on @prettybirdslc. Could this be why the establishment was named *Pretty Bird*, or is it solely a reference to the 1990s movie *Dumb and Dumber*? ... “Pretty bird. Yeah, can you say pretty bird? Pretty bird. Yes, pretty bird ...”

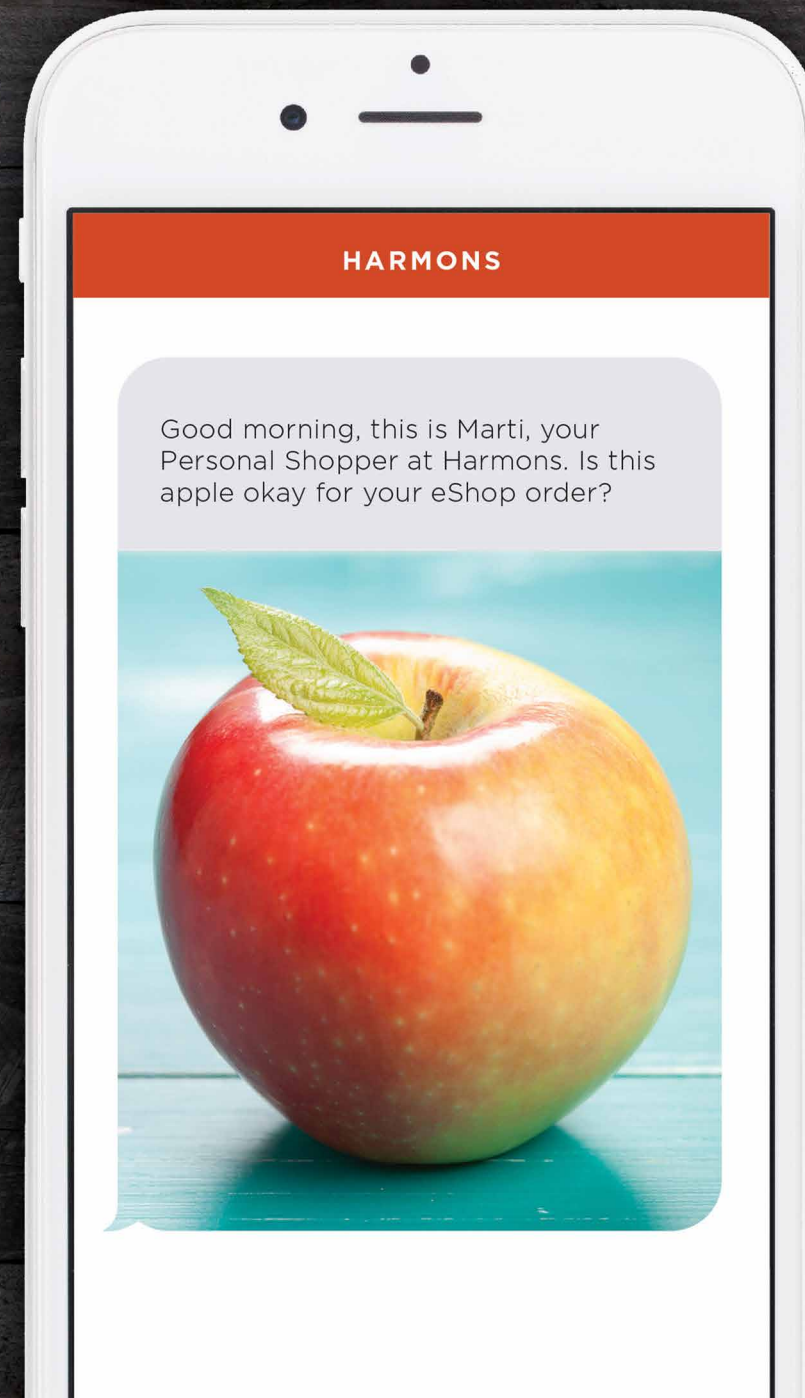
The simplicity of the menu pays homage to great, Southern fried chicken, which is a staple in the Southeastern part of the United States. The eatery has surpassed the mark of greatness. The gentle spice of the mild and medium blends can easily be quenched by PBR or wine in a can. The all-American vibe complements the branding and style. It’s fast, easy, on-the-go dining, all while enjoying simple pleasures. It’s a stroke of genius, really.

I wanted to try the rosé in a can, a Ruza rosé with bubbles, but they were out. Opting instead for the PBR, my friend and me are still overwhelmingly in cluck heaven and are easily convinced that *Pretty Bird* should be a weekly staple. I’m looking forward to returning soon and sorting out which wine in a can will be available this fall. Oh, and one more thing, their website suggests that they occasionally sell out, so if you have a late-night craving, you might be out of luck—oh, cluck!

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NEUER GEIST

BREATHING NEW LIFE INTO EXISTING WALLS

By Zaina Abujebarah | @babyzai_

Since 2015, *Neuer Geist* has been creating and designing images and products that reflect their own brand's aesthetic. In addition to that, they help other businesses grow and form their own. Through screen-printing, watercolor, graphic design and newly introduced techniques from the highly coveted risograph machines, **Brighton Ballard** and **Derek Ballard** offer an array of services that can refresh any business' look and leave an impression on the community. By combining their two entities—Derek's consisting of dark, industrial aesthetics and a background in design, and Brighton's comprising watercolor, line drawing and portraiture—the two maintain their signature look as *Neuer Geist*.

Neuer Geist in itself means "breathing new life into existing walls." Literally translated as "new spirit," it encompasses the intention of the team: rebranding and reworking. However, in recent years, they've been adding more to the *Neuer Geist* portfolio. While the majority of their work revolves around their clients, over time, the Ballards have started creating their own artwork and hosting their own art shows under the *Neuer Geist* brand. They find inspiration in artistic movements and sensibilities from another time, and often feel that their art reflects a bygone era. "I'm influenced by Eastern European aesthetics and constructivism as a movement," Derek says, "the lines, angles and the awareness to alignment in space, as well as the grittiness of textures and overlays. As far as typefaces, I tend to lean towards mechanical, clean sans-serifs, but I do really like black-letter or fractured typefaces." Brighton's influences shine through in the illustrative and photo-realistic aspects of *Neuer Geist*. "When we can make a poster that has some elements that are more photo-realistic or illustrative and bring it together with the more geometric is really when both of our backgrounds come together," she says.

Recently, the duo has introduced five risograph machines to their toolbox, marking the next phase of *Neuer Geist*'s creative process. "A risograph is a type of printer. It's basically a Xerox machine in structure and interface," Brighton says, "but instead of using CMYK or inkjet, it uses a drum and soy-based ink." Printers have thermal exhaust and use chemicals, while the risograph works similarly to traditional screen-printing. "It pushes the ink through a thermal screen, creating a master, which then wraps around the drum," Derek says. "Then

the ink is pressed out of the drum, through the master stencil and then onto the paper. Then it just shoots them out. We can print thousands of copies in a few minutes." It works color by color, so the color-drum would have to be changed in between batches. "They were formulated with office use in mind, but artists were like, 'I could print two colors if I just put in a new drum!'" While they may not be as easy on the eyes as other printers, the couple sees them in a charming light. "The finished product, with the soy-based ink, smells, looks and feels like a graphic novel," Brighton says. "They do halftones really well, so it's perfect for merging photos, watercolor, traditional design and graphic design. For us, we feel like it's perfect," Brighton says.

With any medium, their design process is described as "very standard." For Derek, it involves a lot of research and immersing himself in a project. He'll sketch his idea, Brighton will watercolor over it, and then Derek will scan it into his computer to develop the piece further, digitally. "As I've become a more efficient designer, it's given me more time to research and think about it," Derek says. "If I'm doing a branding project and they have a certain name, I want to look at it at every angle to make sure I find every detail that will make it stand out. Even if I'm designing a **Wes Anderson** film poster, I'll watch the movie again and again because I don't want to miss anything."

Neuer Geist's clientele have spanned across North America, their most recent being *Tod Mountain Cafe* and their sister company, *Twisted Goat Coffee Roasters* in British Columbia, where they did a full rebrand for the cafe and complete collateral for *Twisted Goat*. This in-

cluded fresh branding, packaging, merchandise and anything a new business would need. "Mostly, what we do for every client is the unseen strategy creation," Brighton says. "So often, even if someone wants a logo, it rarely ends at us designing a logo. We think about how they can use [it] on social media or a business card. There's that unspoken element of decision-making." While clients usually find *Neuer Geist* on the premise of designing a logo, they find that they usually end up helping businesses with a lot more, like copywriting or production. "A big one is production," Brighton says. "Because we have so much experience with connections and figuring out how to make products and packaging, we can do consulting, even if that isn't what the client had originally come to us for."

This year, they've worked alongside *The Office Hero*, *Cafe Mugshot* and *Raw Iron Coffee*. "We're about to start working with the *Utah Film Center Artist Foundry* and their branch-off brand, *Avrec Art House*," Brighton says. "In that sense, we'll be doing their marketing materials but also looking at how we can best help them in refreshing their existing brand while also creating a new one." The goal for Derek and Brighton, still, is to help small businesses elevate themselves affordably, with minimal stress and without compromising quality.

To contract *Neuer Geist*'s services, their website is a great place to start: neuergeist.com. They're open for direct messages via [facebook.com/neuergeiststudio](https://www.facebook.com/neuergeiststudio) as well.



Photo: Colton Marsala

(L-R) Brighton Ballard and Derek Ballard flex their design and branding prowess with their risograph machines.

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THE OTHER | MARISA MORÁN JAHN

By Parker Scott Mortensen • @coldbloom

Marisa Morán Jahn (Studio REV-), *The Source*, 2018, photograph, 40 x 30 in., featuring Aisha

MIRROR / MASK

is an exhibition by Marisa Morán Jahn running at the *Utah Museum of Fine Arts*. It asks us to consider questions of identity, the self and the “other” through various media. Each piece depicts people wearing masks that obscure the face and, instead, reflect back the environment surrounding them—including you, the observer. “It was inspired by **Bruce Lee’s** ‘Hall of Mirrors’ scene in *Enter the Dragon*,” Jahn says. “His sensei/master says to him, ‘To vanquish the enemy, you must destroy the illusion.’ I kept wondering if this was an allegory about truth being opposed to illusion, and I thought to myself, ‘But the way that I see truth is through another person.’ So I looked high and low for reflective material to create a mask that would reflect and distort the other person.”

It’s a simple effect that conjures complex questions, art that challenges the viewer’s conception of its base parts. What makes a mask? What happens to the self when you wear a mask? What sort of masks do we put on others, often without realizing? It’s a flexible metaphor during a time when the concept of the other is invoked in daily discourse.

Though Jahn uses all kinds of media to explore the concept, her photography pieces are the most striking. “The Sentinel” depicts the profile of a person wearing one of Jahn’s masks, and the effect of their construction is apparent: This particular mask hangs off the person like a helm, cascading down layered pieces of shiny material. These masks are mirrors in the sense that they reflect, but they are not strictly utilitarian in the sense of, say, a bathroom mirror. They distort reality before ever claiming to report on reality. So the experience of looking at a subject, then, is often a process of reconciling what’s literally in the frame of the picture with what’s reflected, sometimes two wildly different images. That reconciliation is where the work of seeing one’s self in the other—and vice versa—really happens.

In “The Sentinel,” it’s difficult to focus on the face and the reflection at the same time. Both contrast harshly, despite this being one of the few masks that doesn’t completely obscure the

subject’s face. I get the sense that if the person were moving—were it not a still photograph—it might make you nauseous. The colors and world reflected are more dazzling and alluring than our usual perception allows for. Each image grabs parts of the sky and clouds, the brown and earthy land, and even an intense, otherworldly red. Combined with the slight visage of the person wearing the mask, I found myself moving between a feeling of being grounded in and estranged from my own perception.

This world-distortion is probably the most basic way in which the masks give us a sense of the other. The composition of each piece also contributes. “The Source” depicts someone wearing another mask with black, hair-like strands that are splaying out as the person pushes their fists together. The piece is set in a great, white hall, so the mask does little to warp its muted surroundings. More prevalent is the particular way that Jahn invokes the sense of Greek and Asian rituals she cites as inspiration for the exhibition. These ceremonies focus on transition between life and death, often as a metaphor for stages of adulthood. “The masks transform the individual and segue them into the next state of life,” Jahn says. That “next state” may not be a higher rung on a progressive chain, either. “The Source” probably argues this best as the mask-bearer looks to be older, yet still experiencing a moment of transformation.

In 2018, the ubiquity of screens and mirrors causes its own kind of reflection, a practice that reinforces its own fascination. “I think it’s baked into the Western

subconscious,” Jahn says, “the idea of self-reflection, conflating visage with essence. I’ve always been interested in mirrors and, in undergrad, wrote a paper about **Rembrandt** and **Velazquez’s** use of mirrors in self-portraiture. I’m interested in modes of looking and what this says about culture.” *MIRROR / MASK* is a good representation of the way that Jahn likes to create works unbounded by any specific concept or medium. “I work between both,” she says. “I love sewing. I also love filmmaking and holding the camera ... voiceovers and set design ... making silkscreens and doing digital works.” The list of interests goes on, and you can even see and wear some of the masks she made as part of the exhibition.

Jahn has an impressive resume. Based in both Cambridge, Massachusetts, and New York City, she’s a Visiting Artist at MIT’s Department of Art, Culture and Technology, as well as an Assisting Professor at *The New School*. She also co-founded *Studio REV-*, a nonprofit that helps “non-artists”—those we tend to think of as outside traditional creative spaces such as low-wage workers, techies, immigrants and teens—to produce art about their own issues. “This can be formal arrangements like partnerships with the National Domestic Workers Alliance to the guy on the plane to Kazakhstan who is in the pharmaceutical business who, while I was sewing, ended up getting involved.”

MIRROR / MASK runs at the *UMFA* from Aug. 16 to Dec. 9. You can plan a visit at umfa.utah.edu.

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Directed by Steve Mims

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Official Selection: 2018 El Paso Film Festival

Tuesday | October 9 | 7pm
The City Library 210 E 400 S, SLC



SOUFRA

Directed by Thomas A. Morgan

Post-film panel with Spice Kitchen Incubator organized by International Rescue Committee.

The wildly inspirational story of a group of women refugees cooking together and becoming entrepreneurs.

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Cinetopia Film Festival

Thursday | October 11 | 7pm
The City Library 210 E 400 S, SLC

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WILD NIGHTS WITH EMILY

Directed by Madeleine Olnek

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

A surreal and laugh-out-out dramedy about the secret life of Emily Dickinson (Molly Shannon) as a queer heartthrob.

Official Selection: 2018 SXSW Film Festival

Monday | October 15 | 7pm
Rose Wagner 138 W 300 S, SLC

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MAPPLETHORPE

Directed by Ondi Timoner

Post-film Q&A with director.

Matt Smith plays the photographer Robert Mapplethorpe from his rise to fame in the 1970s to his untimely death in 1989.

Official Selection: 2018 Tribeca Film Festival

Tuesday | October 16 | 7pm
Rose Wagner 138 W 300 S, SLC



BEHIND THE CURVE

Directed by Daniel J. Clark

Post-film discussion with Science on Tap.

A documentary about the small but growing (and very vocal) contingent of people who think the Earth is flat... Yes, really.

Official Selection: 2018 Hot Docs Film Festival

Tuesday | October 23 | 7pm
The City Library 210 E 400 S, SLC



WESTWOOD: Punk, Icon, Activist

Directed by Lorna Tucker

Post-film discussion with Women in Architecture SLC.

The remarkable story of one of the icons of our time, as she fights to maintain her brand’s integrity, her principles, and her legacy.

Official Selection: 2018 Sundance Film Festival

Tuesday | October 30 | 7pm
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THE ART OF THE SIDE HUSTLE

WITH TWO ADOBE DESIGNERS

By Ali Shimkus
alishimkus@gmail.com

Photos by Matthew Hunter

ADOBE SENIOR GRAPHIC DESIGNER

ALAN PECK

WOODWORKING | @MENACINGTOURIST

Salt Lake City is quickly becoming a destination for the tech and graphic design industries. With companies like Adobe setting up shop in Utah, the creativity around Salt Lake City has been elevated. Here, two notable SLC creatives, Adobe Senior Graphic Designer Alan Peck and Adobe Senior Art Designer and **AIGA SLC** President **Kassie Scribner**, discuss their lives in the design world and the intricacies of their respective hobbies: woodworking and embroidery.



"When I'm working and concepting [at Adobe], it's the same thing as when I'm doing bowls. I lose track of time," says Peck. He believes that his career as a graphic designer works harmoniously with his side hustle: hand-making wooden bowls, peppermills and rolling pins. "Time and space cease to exist, and I'm just in that moment of making something and coming up with different ideas. The tools are different, but it's almost the same thing." For Peck, "making" has always been a part of his life, whether it be painting, drawing, photography, pottery or woodworking. Design naturally fell into place for him as a student at *Utah State University*, when a professor convinced him to change his major from illustration to advertising design, opening up the possibilities for Peck.

The garage of Peck's Midvale home is fully equipped with two lathes, a larger lathe he favors for turning bowls and a smaller one suited for peppermills and rolling pins. Stacks of bowls line the shelves, meticulously marked with the dates they were created, while newer pieces wait in plastic bags. There is an intricate, dramatic element to each bowl that Peck hand-makes—lines

that look like rivers and roads on a map snaking over the impossibly smooth wooden surfaces, something that Peck says is caused by fungi surrounding and killing other fungi in the wood. "It's like warfare, really fascinating," he says. This happens only after allowing the freshly turned bowls, damp from the process, to soak in the moisture in plastic bags for about a year, before being taken out to dry.

Peck's workshop is organized to maximize efficiency. Time is a precious commodity for Peck, who is constantly trying to find a balance between his design work and the many different artistic outlets he has picked up over the years. Through the delicate process that is wood-turning, Peck admits that he has come to a point where his workspace and process maximize his productivity. However, the love of creating and iteration are what really makes a great art piece for Peck, whether it be something he creates for a client at Adobe or a bowl he turns in his workshop. "In my mind, there's no difference between designing a website or a logo system and making a painting," he says. "If you're not enjoying that process, you're doing the wrong thing."

ADOBE SENIOR ART DESIGNER AND AIGA SLC PRESIDENT

KASSIE SCRIBNER

EMBROIDERY | @LADY_SCRIB • LADYSCRIB.COM

As a child, Kassie Scribner learned embroidery from her grandmother, a hobby she eventually returned to as an adult. "I loved the time I got to spend learning from [my grandmother], and when I found that embroidery allowed me to blend lettering and illustration ... I was hooked," she says. For Scribner, her work at Adobe is a striking contrast from the simplicity of embroidery, but it's a difference she embraces. "I get to work at the company that created the software I've used since I was 13 years old, building web pages and marketing content, [working] with some of the most brilliant and hardworking people. My embroidery is so lo-fi that I get to nearly never look at a computer screen, and I am able to do something that is basically for me," she says.

Scribner has an eye for unique and engaging design. This is apparent via her website, where she combines her design portfolio with a shop where she sells her embroidery. The embroidery hoops ready for purchase are attention-grabbing, with strikingly colorful floral patterns and loopy text. Phrases such as "Rosé All Day" and "Stay Cool" have a trend-setting appeal that puts her craft on high demand at events like Craft Lake City's *DIY Festival*. "For embroidery, if I get to mix lettering and florals,

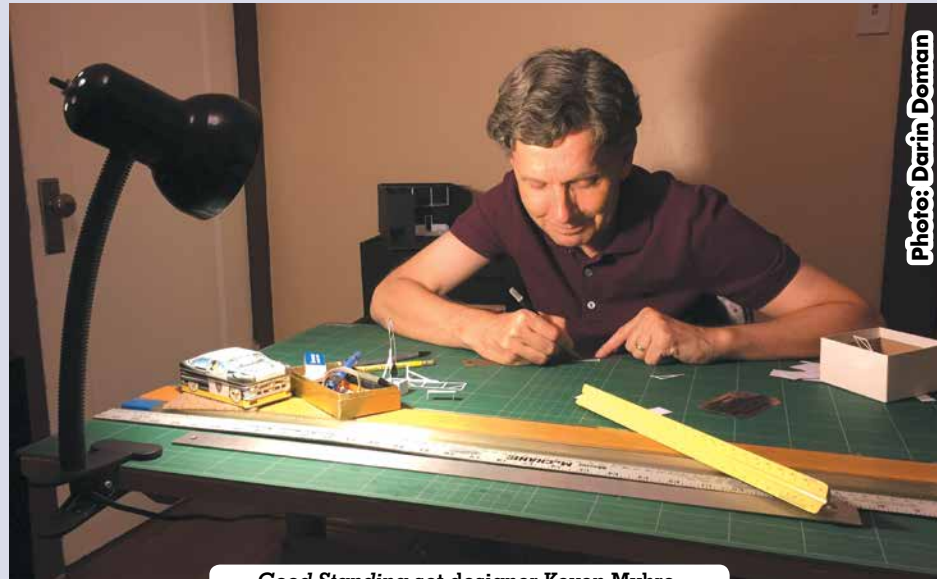
it's always a win," says Scribner. "When a hoop goes to someone's home and they send me a photo of where they placed it, it absolutely makes my day."

Scribner's embroidery evokes a clean, appealing aesthetic, something that she attributes to her love for design, which has always been the driving force behind her embroidery. "When I learned embroidery as a kid, it was a hobby," she says. "I've always had a creative spirit ... but design came first, for sure. I wanted to be able to find a niche that brought something unique to my design, which is where embroidery came into play as an adult." For Scribner, finding the balance between Adobe, embroidery and AIGA SLC (which coordinated *Design Week*, an event that runs Oct. 1–5) is a challenge, but one that ultimately fulfills Scribner's passion for design and creativity. "I love burning the midnight oil, so I do that frequently," she says. "I don't mind working late because I'm doing what I love. I love being a leader in my community. I enjoy my side gig of embroidery, and I am so happy to be able to work for such a fantastic company."

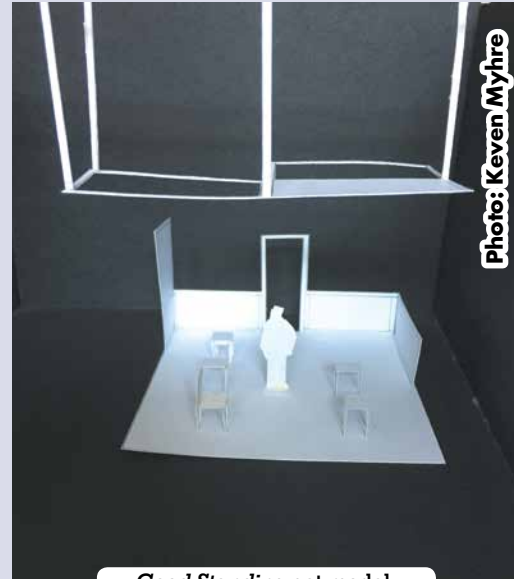


GOOD STANDING Designing a Native Story of Faith and Love

Paige Zuckerman • paigez@redwillowcounseling.com



Good Standing set designer Keven Myhre.



Good Standing set model.

This October, **Plan-B Theater** will debut a moving one-man performance of the trials and tribulations of queer identity and Mormon faith. **Matthew Greene's** *Good Standing* is a creative take on the traditional, single-performer method with an unusual set design, intensely personal character portrayal and a story with roots that run deep for its collaborators and community. Set designer **Keven Myhre**, actor **Austin Archer** and Greene herald *Good Standing* as a play with multidimensional storytelling.

The play sets a singular actor—Salt Lake City local Archer—into Myhre's adept stagecraft. Archer plays Curtis Browne, narrator and protagonist navigating a disciplinary hearing for Temple membership. Archer says, "He's being considered for ex-communication because of his marriage to another man. I play Curtis and all of the members of the disciplinary council. I love stretching my range and seeing where [my] limits are."

The play's origin came from the struggles of its storyteller, Matthew Greene. During his time at *BYU* and amid the rancor of Proposition 8, Greene penned *Adam & Steve* and *The Empty Sea*, a tale of struggle between two friends navigating Mormon and gay issues. After debuting with Plan B—and catalyzing some academic and emotional turmoil—Greene acknowledged that the tale he was telling was his own. *Good Standing* is Greene's post-revolution perspective on his internal battle through the filter of dramaturgy. "This play could really give audience members an opportunity to examine the influences that unite and divide us along lines of faith, family, tribe and orthodoxy. The central problem is universal: How do we fare in our quest for connection?" Greene says. His consideration of his characters and audience shines through in the deep well of contempla-

tion that he has imparted to the piece. "*Good Standing* is definitely the most autobiographical play I've ever written. I grew up as a gay Mormon and struggled to fit into a community that, ultimately, I came to believe didn't have a place for me. I was the proverbial square peg desperately trying to fit into a round hole and damaging myself in the process. The main character's story is a lot like mine. ... His struggles are the same ones that plague me and my now-distant relationship with the Mormon church. Curtis knows, as do I, that he is a product of this community, that he'll never be able to disconnect, but that he'll never feel fully at home among the men who now sit in judgment," Greene says.

Archer's connection to the story, much like its playwright, is direct and personal. "I was raised LDS," he says. "I'm no longer practicing, and I haven't been for years, but I absolutely relate to Curtis. I also relate to many of the characters on the council. I was raised by these men ... They were my role models. I feel intimately familiar with them." That familiarity is something Archer hopes to translate clearly to *Good Standing's* audience. "I hope they feel compassion—not just for Curtis but for everyone involved in this strange, difficult ritual." Archer is duly grateful for the opportunity to bring *Good Standing's* nuanced human realities to life, as he has been for his numerous roles thus far. "I've been fortunate enough to try on a lot of different people's shoes in my young life. I've been forced to empathize with people whose ethics or morals vary wildly from my own. These things definitely stick, but not in a haunting way. In a good way. They serve to make me a more empathetic person."

In addition to his work with Plan B, set designer Myhre holds a full-time position as the Operations Director for **Utah Presents** through the *University of Utah*. "Over the years, I have worn

just about every proverbial theatrical hat. There were even three times I appeared onstage as an actor ... I'd rather operate the spotlight than be in it!" Creating that "spotlight" is a signature of Myhre, who brings his own flare to the process. "I like to keep things simple, providing just enough to suggest a setting or situation to the audience and then let their imaginations fill in the rest. I use chairs to represent the imbalance or injustice inherent to any conflict between an individual and organized religion." More concretely, the chairs function as reference points to the characters portrayed in the plot. It's an "incomplete setting that becomes whole as the story is completed," Myhre says. The simplicity of the staging of *Good Standing* poses some creative challenges as well, including, as Myhre says, "making sure my designs don't steal focus from the story or the lone actor on stage telling it." As for other venues where Myhre's creative gifts will grace the stage over the coming season, Myhre notes his ongoing role with Utah Presents. "We have a really great 2018-19 season including **Taylor Mac: A 24-decade History of Popular Music** (Abridged), **Bassem Youssef: The Joke is Mightier than the Sword** and *The Story of Everything* by **Kealoha**. I'm also looking forward to Plan B's production of **Elaine Jarvik's** play, *An Evening with Two Awful Men*!"

Good Standing comes at a culturally charged time for many Utahns navigating faith and LGBTQ+ issues. Myhre says, "In our current societal climate, I'm quite certain audiences will be able to relate to the themes of religion influencing familial relationships." *Good Standing* will run from Oct. 18-28 with the Plan-B Theater Company. Visit planbtheatre.org/goodstanding for tickets and information.

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By Lizz Corrigan • lizzcorrigan@gmail.com

At first, she mostly designed vector-based illustrations using programs like Adobe Illustrator and Photoshop. "I slowly started playing around with textures, trying new things like drawing by hand, scanning them in, then having fun with it," says De Haan. "Now

Let Nature Be Your Teacher by Jill De Hann



Her Copper Ingot winner was a poster she designed for *Artists for Education*, an organization that hires illustrators and letterers to design educational artwork for schools and classrooms. The poster says, "Let Nature Be Your Teacher" (a **William Wordsworth** quote), and the words are made out

While she dives deeper into projects like illustrating “symbiosis” and “pollinators,” featuring uncommon pollinators like geckos and monkeys, she continues to echo the memories of her childhood with her son. She is now surrounded by a flourishing garden of her own and a home filled with her own art and Grandma Dora’s antiques. De Haan doodles her way into a new chapter in life, continually re-exploring the world with an old soul and set of wondrous eyes. You can follow her journey on Instagram @jill_dehaan or on her website at jilldehaan.com.



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Five bottles of Proper Brewing Co. beer are displayed against a dark background. Each bottle has a unique label color and design:

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- Lake Effect:** Blue label with a white swan icon and the text "LAKE EFFECT".
- Grand Slainte:** Black label with a white snowflake icon and the text "GRAND SLAINTE".

Below each bottle, the name and ABV are listed:

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Lei Effect	4.6% ABV
Revenge	8.5% ABV
Lake Effect	4.0% ABV
Grand Slainte	8.0% ABV

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A cartoon illustration of a green-skinned gnome. He has a tall, conical hat with green and yellow swirling patterns. He has a long, flowing white beard and mustache. He is wearing a green tunic with a yellow collar and brown boots. He is holding a wooden staff in his right hand. The background is a light beige color with a small green star-like symbol in the upper right corner.



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A self-described “boutique agency,” local design firm *Hint Creative* thrives in small, personal environments. The number of full-time employees hovers around a dozen, and their office space is one room with a row of computers and a few private meeting rooms. When I go to speak with them, I speak to *Hint*’s two Art Directors, **Analisa Estrada** and **Cinthy Lopez**, as well as the founder and Creative Director, **Christian Hansen**. The professional and creative relationship that the team has cultivated is readily apparent. They share mentors and education programs, and there seems to be little tension between Hansen’s descriptions of the big-picture workings and Estrada’s and Lopez’s takes on the specifics of projects and campaigns.

Even though *Hint*’s appearance is small, the scope of work is massive. They’ve designed for big-name companies like Nike, Fender and DC Shoes, as well as the Utah-based retailers such as Skullcandy, Backcountry and Cotopaxi. While these high-profile brands give *Hint* the credibility of a national design firm, they still exist within the world of Utah-based design. On top of helping with branding for local charitable organizations More2Life and 5 for the Fight (*Hint* helped design the sponsor logo on the **Utah Jazz** uniform), Hansen’s former position as President of the Salt Lake City section of **AIGA** keeps *Hint* tied to the local design community and the annual *Design Week*.

As far as *Hint*’s approach to their practice, Hansen describes working in design as a more tangible form of art. Instead of abstraction or personal abstraction, each project aims to accomplish a specific task. Here, art takes on a practical form, and the team views their work as extending beyond personal fulfillment. “We’re not attached to our work to the point that we would be offended by the client critiquing our work,” says Estrada. Hansen further explains that “We all genuinely want to do great things that are beautiful, but we also want them to be effective and to create results for brands.”

All this is not to diminish the role that creativity plays in *Hint*’s work. Looking at some of the firm’s past work, particularly their recent brand campaign with San Diego-based distillery *You and Yours*, *Hint*’s work displays an elegant vibrancy. “We do have a common aesthetic,” says Hansen. “That’s why we’re in alignment as a studio. But, it’s based on foundational things like simplicity and problem-solving.” There’s never a sense in *Hint*’s work that the individual artist’s taste are dominating the project. Rather, the core tenets of the team’s shared understandings are easily mutated

TANGIBLE ART HINT CREATIVE

By Connor Lockie • clockie97@gmail.com
Photos by John Barkiple



(Back-Front, L-R) Cinthy Lopez, Garry Palmer, Analisa Estrada, Ian Sullivan, Christian Hansen and Alexis Monnie of *Hint Creative* design alongside clients for branding excellence.



and molded to fit the clients’ needs.

Unlike other design firms—especially larger ones—*Hint* is dedicated to client collaboration and a highly visible creative process. The clients participate in workshoping, frequent check-ins and the making of mood boards to help ensure that there’s total communication on both ends of the project. “We have a philosophy here of connecting regularly with the client,” says Hansen. “We show them more behind-the-scenes work, and we really try to integrate them in the creative process.” While Hansen jokes that this means the client is equally guilty if they’re unsatisfied, Estrada is quick to clarify: “On the positive end, [the client feels] ownership over the final product,” she says. One key aspect of this is what *Hint* calls a brand’s “north star,” a term that each member returns to frequently. It refers to the essence of a brand’s focus, audience and appearance. Everything that *Hint* does revolves around this north star, and it informs each step of their creative process.

The boutique nature of *Hint* certainly keeps everyone in the office busy. Hansen comes to our conversation after a long meeting, and Lopez leaves early to finish up some work before the end of the day. Around me, the rest of the staff remains busy with phone calls, inter-office meetings and logistical work. Even though it’s after 5 on a Friday, the *Hint* team is ever-active.

Because of the discrepancy between how much work needs to be done and how much the small *Hint* team can humanly accomplish, the team is adept at taking a much-needed step: accepting when you need some extra hands. “It’s a way to be a little more nimble,” says Hansen. “We like the idea of being boutique, putting the emphasis on art direction and flexing with our Partner Services when our client needs it.” Depending on the scope of the project, *Hint* will bring in strategy consultants, copywriters and outside photographers to help finalize a project. At this aspect’s most extreme, some campaigns result in upward of 40 people receiving a paycheck.

While the three team members I speak with note that a lot of their work with the bigger, more recognizable brands is moving further into the past—save a recent revamp of the websites for *The Grand America* and *The Little America*—there’s plenty on the horizon for *Hint*. For trust and market-unveiling purposes, the firm has asked that specifics remain under wraps, but the following year for *Hint* will be as fruitful as ever. To find some of their past work and to inquire about enlisting *Hint*’s services, head to their website (which is, of course, sleek and stunning): hintcreative.com.



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FEELING CREATIVE?

*Go Out
For a
Cocktail*

By Billy Swartzfager | williamswartzfager@yahoo.com

Design is all around us. Some of it is loud—a lot of it is subtle, whether it be the way a building is framed within the skyline to the brightly colored and often contrasting signs promoting incumbents and their challengers each fall. It is also by design that a group of originators belonging to the Salt Lake Chapter of **AIGA** decided to bring as many people with a knack for or an interest in design together regularly. *Cocktails with Creatives* is a free, monthly networking event for anyone wanting to come out and meet other people who are involved in some type of design. The event takes place every third Thursday of the month. The group, led by AIGA Vice President of Programming **Jim Killian**, meet at The Bayou for *Cocktails with Creatives*, and Killian hopes that anyone wanting to meet like-minded creatives attends. The upcoming *Cocktails with Creatives* dates are Oct. 5 and Nov. 15 with a pending date for December.

"It's not just for designers but other creatives, too, people who like creative stuff," Killian says. "So if people are interested at all, if they want to hang out with creative people, they should just show up." Five years ago, members of AIGA's board realized that there were a lot of different types of creativity in the Salt Lake Valley and decided that a support system for people so inclined was a good idea. After some planning and discussion, the notion of gathering monthly to find common ground took shape, and the event was launched. "You know, people are constantly moving here for jobs, and the only thing they know is AIGA because there was an AIGA where they're coming from," Killian says.

Killian, who has been a member of AIGA for 12 years and has served in various capacities on the board, has been handling *Cocktails with Creatives* for about a year and loves that the event always brings fresh faces into the design folds of Salt Lake City. Each month, 20–40 people attend the event. Many of whom have never been to it, whether they are new to the design game entirely or are someone with years of experience just getting involved. "You think Salt Lake's a pretty small town for designers, but every time we go, there are a lot of new people," Killian says.

Design is not limited to the things most people associate it with, either. According to Killian, one can find landscape designers, architects, fashion designers or illustrators among the monthly crowd. There are people there representing large corporations as well as small-business owners, and people at every level of experience imag-



AIGA board members convene once a month for *Cocktails with Creatives* at bars all around town.

inable. Many of the introductory handshakes at *Cocktails with Creatives* lead to partnerships or future collaborations.

"For me, personally, I run my own business and I meet people all the time, and we end up working together on a project," Killian says. "It's invaluable."

AIGA is also heavily involved with *Salt Lake Design Week*, which has taken place Oct. 1–5 this year. *Design Week* is in its eighth year and has consistently shown growth since the beginning. It was started by AIGA's board, and many of the charter's members volunteer and facilitate activities each year. The week consists of workshops, nightly meetups, phenomenal guest speakers and a fashion show. There is truly something for everyone—so many interests and mediums are represented that anyone can get something of value by taking part in some of the events planned.

"There is a fashion show where all of the dresses are created from architectural materials. There's dresses made of wood—it's crazy," Killian says. "Most of these events are pretty interesting to most people."

Design Week is like a large-scale version of *Cock-*

tails with Creatives in that it serves to enlighten and inspire anybody who attends. It's a time of year when people can receive feedback on what they are working on, or catch the spark needed to ignite the beginning of something new.

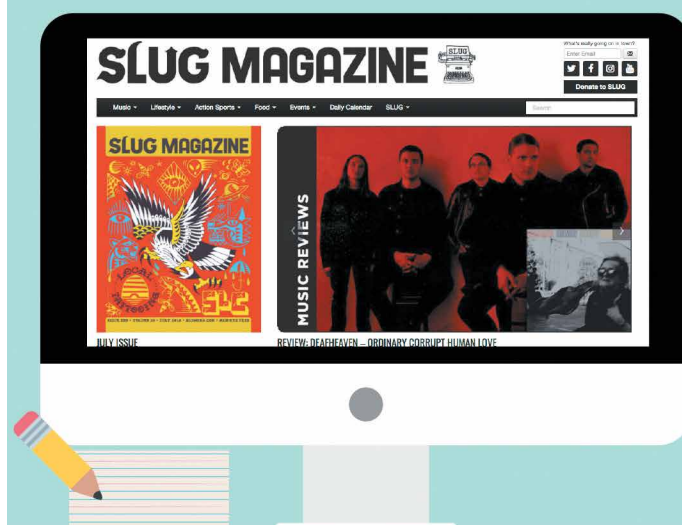
"It's hard working in a creative field—it's really easy to get burned out," Killian says. "*Design Week* is a good way to get inspiration, to see what other people are doing, or get fired up about what you're doing."

Design Week is here and a great way to get stoked up is *Cocktails for Creatives*. According to Killian, the best way people can get involved in a particular area is to get out and meet other people who are doing things that appeal to them. AIGA's monthly gathering is a great place for such meetings, as well as any of the events going on during *Design Week*. If you are interested in design, check this stuff out—you may get a lot more out of it than expected without doing much more than participating in a conversation.

"Design is everywhere, but when it's good, you don't really notice it," Killian says. "Come to *Design Week* just to see what it is all about." You can learn more about AIGA through their website saltlakecity.aiga.org.

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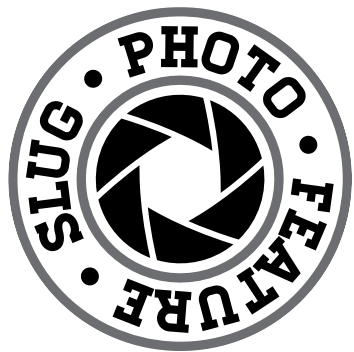
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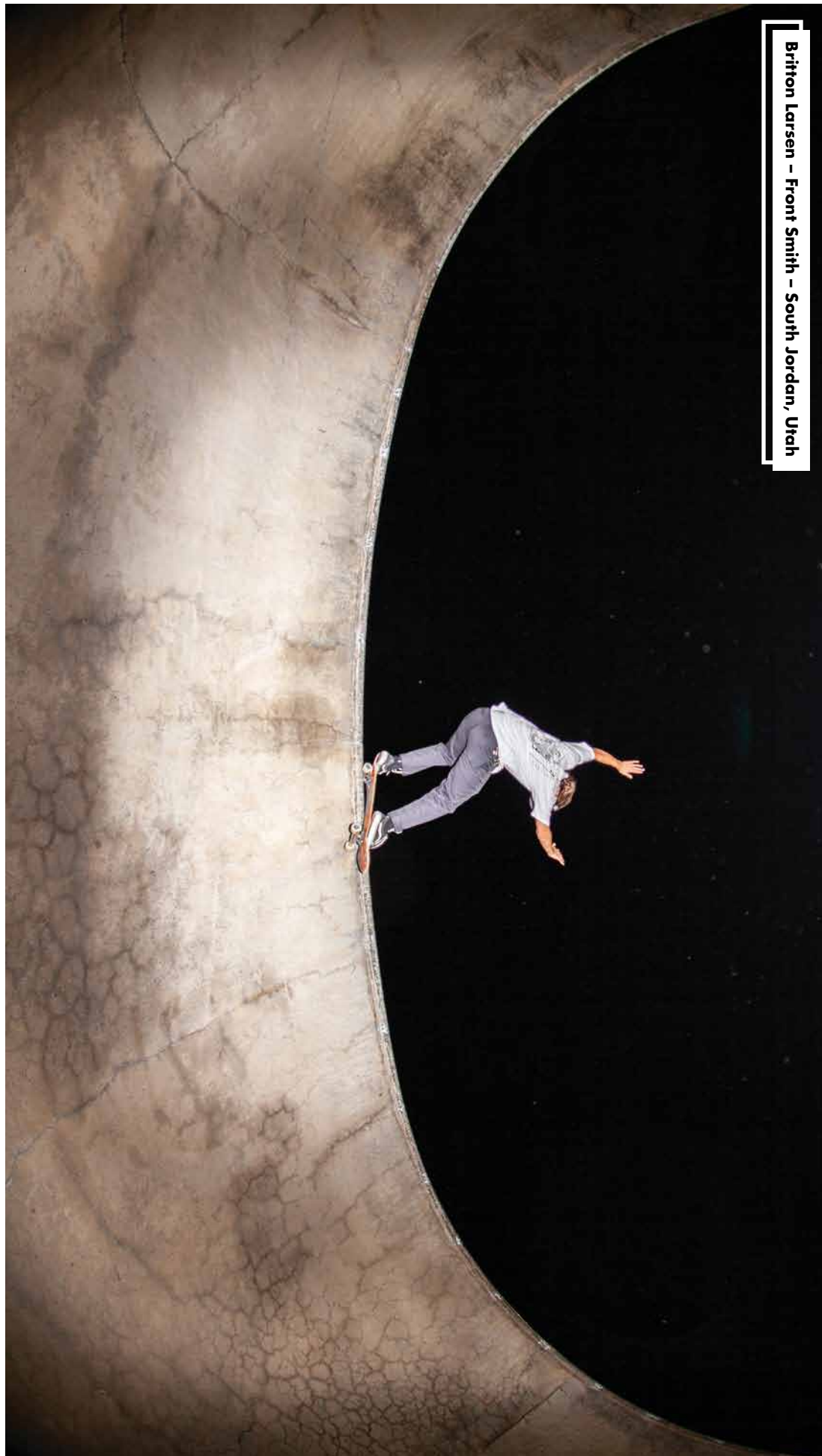
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SLUG

By CJ Anderson
cavisualphoto@gmail.com
Britton Larsen—aka
@brittonkindasucks, aka The
Wizard of Death (well, ac-
cording to his Instagram)—is
a young shredder. Anytime you
see him at Solo, you will catch
him flying around in the bowl.



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BEER OF THE MONTH

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



Photo: Chris Hollands

Beer Name: Dirty Chai Stout
Brewery: SaltFire Brewing Co.
ABV: 6.7%
Serving Style: 500-mL bottle

Perfectly located in a future hotspot for local beer is *SaltFire Brewing*. Since their launch earlier this year, it's proven to be a special addition to the Utah brewery family. Opening day, *SaltFire's* Head Brewmaster, **Patrick Bourque**, pieced together a strategic lineup. *SaltFire* show-cased beers with traditional grounding and the risk-taking needed to excel in today's competitive craft beer world. Along with their hopped-up monster Fûry Kölsch, they took a gamble by releasing the robust Dirty Chai Stout in warmer months. "I'm sort of surprised at the response to this beer," says Bourque. "We originally had put it on the back burner as the hot summer months were approaching, and I was cautious about how well a dark, spiced beer would do in the heat. When it comes down to it, you have to listen to your customers. People wanted it despite the season, and more importantly, people wanted it as our first batch sold out." The *SFB* crew listened to the masses and went along with the release.

Description:
SaltFire Brewing delivers their beer in classically styled 500-mL bottles. This showcases the clever label designs, helping to identify the brewery quickly among the crowds. Cracking the top, this newly bottled bad boy gives a quick hiss then retreats into a welcoming silence.

Anxiously, we pour the beer into a properly labeled beer glass. As the liquid layers itself along the edges of the glass, it settles into a dark, creamy, bubble-farm of foam that seems to clear quickly. Strong aromatics of cinnamon race to the nasal passages. A few sips in, hints of dark chocolate and full-bodied coffee balance the spice. With a crisp and surprisingly light mouthfeel, cloves complement the cinnamon and java. The taste is much like you would anticipate if you are a chai tea or coffee fan. Everything is in perfect harmony, as all of the ingredients play a key part in making this a delightful beer experience.

Overview:

Dirty Chai Stout is made with a local coffee roaster and brewery favorite, *Blue Copper Coffee*. The combo of *Blue Copper* and Indian Chai spice might have you thinking that this is just another hipster drink. However, we would urge you to open up your mind and taste buds and give it a try. The Dirty Chai is a popular blend of traditional chai tea and an espresso. If these are up your alley or if you have been wondering what all the fuss is about, this beer is for you. Due to its popularity, it has earned its place into regular rotation, but plans for this recipe are on the horizon. Bourque says, "We have started our barrel project and expect to release an imperial version of the Dirty Chai Stout as the months get cooler."

It's exciting to hear about all of the new beer planned in the coming months from *SaltFire Brewing*. This includes additional barrel-aged brews, sours and, of course, more New England Style IPAs. As *SaltFire's* distribution and fanbase continue to grow, we should hopefully start to see their labels appear throughout the state. As of now, find the freshest selection at their brewery, located 2199 S. West Temple in South Salt Lake City.

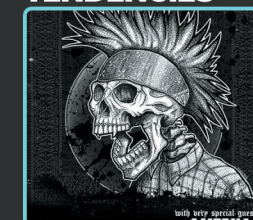
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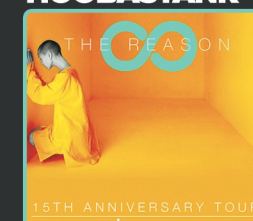
SAT 10.6

KYLE MARC E BASSY



TUE 10.6

HOOBASTANK



SAT 10.27

THE WONDER YEARS



SUN 11.18

FAT NICK



WED 10.10

SHORELINE MAFIA



TUE 10.16

SILENT PLANET STRAY FROM THE PATH



THU 11.1

EVE 6



WED 11.28

GWAR HATEBREED



THU 10.11

STICK TO YOUR GUNS EMMURE



SAT 10.20

YUNG PINCH



TUE 11.16

KOO KOO KANGA ROO



SUN 12.2

PARADISE LOST



SAT 10.13

SOB X RBE



TUE 10.23

GHOSTEMANE



WED 11.7

MINUS THE BEAR



WED 12.5

TECH N9NE



SUN 10.14

DANZIG



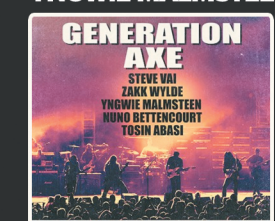
SAT 10.27

AS I LAY DYING



SAT 11.10

STEVE VAI, ZAKK WYLDE YNGWIE MALMSTEEN



SUN 12.6

NOT PICTURED
10.9 - OWL CITY
10.9 - REEL BIG FISH
10.10 - THE SCORE
10.11 - ALKALINE TRIO
10.12 - SEVEN LIONS
10.15 - ALINA BARAZ
10.15 - BØRNS
10.17 - PHORA

10.18 - MAX
10.20 - INTOCABLE
10.22 - COLONY HOUSE
10.23 - MAYDAY PARADE
10.24 - KAMASI WASHINGTON
10.26 - KIP MOORE
11.2 - AFTER THE BURIAL
THE ACACIA STRAIN
11.3 - RITZ & KING LIL G

11.5 - THE SOTRY SO FAR
11.6 - THIRCE
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Utah Jazz Season Predictions!

By Mike Brown • mgb90210@gmail.com

With the Jazz season approaching this month, it's time for me to make my annual season predictions. After last season's heroics, there's a genuine excitement about this team locally, while the national media continues to write us off—which is actually a good thing. I don't want anybody to see us coming when we kick some ass in a dominant Western Conference. But I will take some time to fill everyone in on some Utah Jazz shit that I think will go down. I've made some of these predictions before, and while I'm no **Nostradamus**, a few of my prophecies have come true.

My first prediction is that **Donovan Mitchell** will have some proverbial skeletons in his closet. Think about it: The beloved rookie/sophomore-to-be is too good to be true. And when something is too good to be true, it is. That being said, I bet that we find out something terrible about the kid this season—like that he's a **Lakers** fan.

Another prediction I have is that the **Jazz Bear**, one of the best mascots in sports, will lead the charge for legalization of marijuana in Utah. I feel like there's no way that bear isn't not high as shit all the time. This will come with the help of **Thabo Sefolosha**, our backup power forward who got popped last year for puffin' tough, filling the arena full of purple haze in an effort to improve Salt Lake's shitty air quality.

Speaking of the Jazz Bear, I predict that proud NRA member, avid hunter and ex-Jazz player **Karl Malone** will accidentally shoot the Bear à la Dick Cheney. And I'm predicting this will happen on the night of the return of the NBA's most popular white nationalist, **Gordon Hayward**.

This is why I think this will happen: First off, I'm not mad at Hayward for leaving the Jazz. I never liked him much anyway, and I wasn't surprised, either. But yeah, he's still rocking the Hitler Youth haircut and will probably be endorsed by New Balance this season (he donated to 45's campaign). I have little question about where this Benedict Arnold falls on the political spectrum.

I predict that on the night of Gordon's return—amid the sea of boos in the arena raining down on him—there will be plenty of cheers for him outside of the arena by stupid white boys carrying tiki torches. This is where I believe Karl Malone shoots



the Jazz Bear either by accident or as a pro-NRA statement that bears are dangerous and we need to protect ourselves.

Speaking of white nationalists and basketball, our new rookie, **Grayson Allen**, looks so much like Ted Cruz and plays so dirty, **BYU** fans everywhere are going to love him. If you Google this kid, all that comes up is him spending four years at **Duke** tripping other players. My prediction for Grayson is how many dudes he is actually going to trip this year. I predict 12 (this is a serious prediction). How many technical fouls will our little Grayson get this year? I predict 16. How many times will other Jazz players come to his defense and say he was just playing tough in post-game interviews? I say that happens about 30 times. God bless our new little **Bill Laimbeer**.

Who knows? Grayson can actually hoop and might actually be awesome, but I'm convinced that we drafted him because of how much **Ricky Rubio** was beat up by other players last year. If you don't know, Rubio was cheap-shotted like three games in a row last season, so my theory is that Grayson's face is so much more punchable to opposing players than Rubio's beautiful, god-like visage. And I seriously predict that Rubio is gonna have a great season. So, it was smart of Jazz management to draft someone to get punched instead of Rubio.

Speaking of Rubio, I predict that he and his hipster man bun will get suspended at least one game by

the team for pounding Fernet Branca and Spanish malbec before practice—much to Coach **Quinn**'s chagrin—thus rendering him a little useless running the offense.

Some other quick predictions:

Dante Exum breaks in half and spontaneously combusts the first game of the season. The injury bug just loves the taste of this kid.

Joe Ingles stops talking shit to opponents on the court and takes a literal shit on the court. But cut him some slack—he's Australian.

Rudy Gobert remains tall. Because he's tall. [Editor's note: Mike Brown just wants at least one of his predictions to be right.]

Coach Quinn gets caught shoplifting, and **Jerry Sloan** beats him up. I don't know why I think this one could really happen, but a man can dream.

The **Millers** apologize for stealing **DJ Juggs**'s set list that's being played during all the games.

And my last prediction? **Alec Burks** gets traded.

Needless to say, I'm way excited for this next Jazz season, though this article probably won't help my chances of ever getting a media pass again.

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LOCAL MUSIC REVIEWS

Glume
Redefined Displeasures
Self-released
Street: 08.17
Glume = Joy Division + a whisper of Angelo Badalamenti

Tyler Tovey gives us a little gloom to help shove us into the colder seasons. Tovey's shoegaze-y, vocal style of turning voice into a whisper, hiss and a hush allows crisp synth lines to set the tone and drive the momentum of the record. The EP clocks in at 10:38, with its post-punk and new wave influences fully on display. The tricky part of wearing your influences on your sleeve is avoiding making your art feel like an echo of something old and instead reinterpreting it into something interesting and new. Tovey does just that—hell, he titled the album *Redefined Displeasures*.

Glume offers four tracks that stand alone like chapters in a book, unleashing bass/drumbeats that break perfectly over synth lines and provide a touch of mystery riding underneath all of these songs. The track "Someone" starts with a new wave kick that tilts early into a haunting breakup. "The days when it was us and nobody else / Our lives in a frame and hung up on a shelf," Tovey sings, "To forever last throughout the days / as you and I forever fade away." At the beginning of "Bored of Me," we hear **Kate Winslett** speak from the film *Eternal Sunshine Of the Spotless Mind*: "I'll get bored with you and feel trapped / Because that's what happens to me." Lost love is the storm that rains over all these songs and soaks the entire record.

Tovey makes the sadness work. The final track, "Circles," perhaps hints at the future of Glume. It begins with a menacing *Nitzer Ebb*-type synth line over a hint of Angelo Badalamenti. The song sounds like you could drop it in the background of any episode of Season 3 of **David Lynch's** nightmarish, twisted version of *Twin Peaks*. It's that unsettling calm and uncertainty that comes before someone lets the devil in. *Redefined Displeasures* is a small treasure of a record that deserves repeated listenings. In the future, I hope that Tovey does in fact let the devil in and shake up the mysterious lovesick themes that he does so well.

I believe the devil may be Tovey himself—these songs beg and cry out to hear more of his voice. —*Russ Holsten*

PINE
Nibiru
Self-released
Street: 09.07
PINE = Tool – Dream Theater

PINE's first full-length release, *Nibiru*, combines dark overtones, lengthy track times, progressive guitar riffs and thick bass fuzz to create a moody—occasionally chaotic—hard-rock experience. There's a dark energy that permeates the record, creating a head-banging badass-ness that I really dig. Best of all, PINE keep things instrumental, so if you want to dive into guitar riffs, double bass rhythms and a combination of ambient wandering mixed with head-banging hype, I recommend you look no further than *Nibiru*.

While six songs don't sound like a lot, an average song length of over eight minutes gives PINE plenty of time to explore each sound they create. *Nibiru* is an album that starts off being ephemeral and ambient, thick with sounds clips and delay-heavy guitar-plucking. As things progress, however, the sound of PINE grows more and more concrete. Pulsating loops, full orchestration and tight drum fills provide a fat sound that slowly evolves throughout each song. The 11-minute epic, "Disintegrate," bridges the gap between effect-heavy, distant ponderings and brutal, in-your-face riffing. Then the hardcore vibe of the album really takes off in my personal favorite song, "Shapeshifter," with intricate fills, licks and riffs stacked together in a satisfying chaos.

Not often am I able to find a band that satisfies my craving for both slower-paced thrumming as well as chaotic thundering. PINE focus on melody as much as on riffing, and the combination pays off with excellent dynamic range and a roller coaster of energy packed into each song. There's so much I enjoy on *Nibiru*, and I'm eager to hear what comes out of PINE next. Their Bandcamp (pine2.bandcamp.com) is a great place to get a teaser of the band's style, featuring their first and only EP, and make sure to watch their Facebook page (facebook.com/pine4443) so you're up to date on PINE's next show! —*Alex Blackburn*

MUSIC REVIEW

Behemoth
I Loved You At Your Darkest
Metal Blade Records
Street: 10.05
Behemoth = Dark Funeral + Graveland + Nokturnal Mortum



Four years ago, I wrote the best review that I've written for Behemoth's *The Satanist* (in addition to interviewing the band, reviewing their autobiography, etc.). So, for this review, I'm going to have to smash the gas and tell you the story of how only the album title of *I Loved You At Your Darkest* isn't the most intimidating thing in terms of Behemoth's back catalogue of demos, EPs and album titles. The rest of the album is sheer ass-stomping—the kind **Spice 1** would have to lay down if a lame, emo-Christian band like **Underoath** stepped up to him and started calling him names.

The children chanting along on the first song, "Solve," get a bit annoying initially, and maybe aren't as effective in satisfying my Satanic side as the choir in the chilling last two minutes of **Merrimack's** "At the Vanguard of Deception." I eventually warmed up to them when the awesome, clean-picked guitar riff picks up with a distorted backdrop of the Behemoth we know and love. "Wolves ov Siberia" conceptually binds "Solve" together to the rest of the music with its blackened mayhem of blastbeats, chorales penned by a religious denomination found in the fifth through seventh layers of Hell (namely: anger, heresy and violence) and anthem-esque bridges. Maybe I just don't like kids, because listening back again after the whole album is like watching *The Matrix*, or maybe even *Death: Live in LA*, for the second time.

"God = Dog" has a groovy, bluesy intro. Then blue slowly fades to black, and it becomes a sharp assault of death-assed metal, akin to their material on *Satanica* or *Zos Kia Kultus (Here and Beyond)*. Other parts are led by guitar solos strewn with authoritarian industrial bits akin to something from *Thelema.6*. "Ecclesia Diabolica Catholica" comes the fuck at you with similar continuations of earlier songs, musically, just with a bit more of a primal impact—and with the nice incorporation of the acoustic, second-to-last act in the song (then it comes back the fuck at you again). "Bartzabel" is soft at parts, with some supporting clean singing, all contrasted by the harsh-pounding drums, tremolo guitars and **Nergal's** *The Apostasy*-era solos—the combination of which will pretty much Pompeii you into ash sediment.

Did I mention "Angelvs XIII" or "We Are the Next 1000 Years"? Pure blasphemous gems. Put those on, and there's a higher chance of having your libido enhanced than ordering those pills from awkward late-night infomercials or seedy end-stalls of gas stations. The latter song is probably my favorite highlight of the album—it leads into the outro, "Coagvla," seamlessly, and leaves me wanting more. Four years or so isn't that long to wait for a new Behemoth album, or I could just put this on again.

All in all: Holy god, this is good shit—like, *the* good shit. The experimental side of Behemoth that we heard on *The Satanist* has only been refined, honed and methodically hexed. I'll wrap this up with another apt *Exorcist* analogy. If Behemoth's previous album was Regan in *The Exorcist*, completely possessed by Pazuzu, *I Loved You at Your Darkest* is the awoken Gemini Killer in the second *Exorcist* book, *Legion* (or the *Exorcist III* film for those of you who don't like to read). It doesn't need to urinate in front of any dinner guests to prove its point, but there may be some decapitations with a few craniums swapped out for cast cement Catholic-sculpture heads. —*Alex Coulombe*

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DAILY CALENDAR

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Friday, Oct. 5

Cold Hart – *Beehive*
Cut Worms, Michael Rault – *Diabolical*
Jeremy Zucker – *Kilby*
Trevor Powers – *Metro*

Saturday, Oct. 6

Utah ParanormalExpo – Fort Douglas Ballroom

Buffalo vs. Train – *Hog Wallow*
Tony Holiday, the Velvetones, Ol’ Fashion Depot – *State Room*
Monster Magnet, Electric Citizen, Dark Sky Choir – *Urban*

Sunday, Oct. 7

Jay Rock, Trouble, Reason – *Kilby*
Jay Rock, Reason – *Kilby*
Carach Angren, Mors Principium Est, Wolfheart, Winter Light – *Metro*

Monday, Oct. 8

CLC Special Effects Halloween Makeup Workshop – Skinworks

Jessie J, Ro James – *Depot*
Basement, Elder Brother, Pllush, Sunsleeper – *Kilby*
The Church – *State Room*

Tuesday, Oct. 9

The Dead South, Whiskey Shivers, Del Suelo – *Depot*
Mystic Braves, The Creation Factory, Season of the Witch – *Urban*

Wednesday, Oct. 10

CLC Paper Trilobite Sculpture Workshp – NHMU

Ten Pole Drunk – *Beehive*
Michelle Moonshne – *Hog Wallow*

Fat Nick – *In The Venue*
Palisades, Dayseeker, Savage Hands – *Kilby*
Ritual Talk, Your Meteor, Uvluv, Fairpark Twins – *Metro*

Michael Nau & The Mighty Thread, Erin Rae, Static Replica – *Urban*

Thursday, Oct. 11

Morgan Snow – *Hog Wallow*
Soccer Mommy, SASAMI – *Kilby*
The Bee, Aging – *Metro*

Friday, Oct. 12

Seven Lions – *Complex*
The Tankerays – *Ice Haus*
Future Generations, Zuli, New Hollywood – *Kilby*
ADULT., Black Plague, Ani Christ – *Urban*

Saturday, Oct. 13

Alt Press Fest 2018 – Main Library

Paradise Lost – *Complex*
Avi Buffalo, Haunted Summer – *Kilby*
Anna von Hausswolff, John Haughm – *Urban*

Sunday, Oct. 14

The Happy Fits, The Solarists – *Kilby*
Abolishment of Flesh, Begat the Nephilim, Mutilated By Zombies – *Metro*

Monday, Oct. 15

Alina Baraz, BØRNS – *Complex*
Max Frost, Mikey Mike – *Kilby*
A Place to Bury Strangers, Kraus, No Sun – *Urban*

Tuesday, Oct. 16

Alice in Chains – *Depot*
Dreamers, Weathers, Rad Horror – *Kilby*
Fickle Friends, bulow, Belle Jewel – *Kilby*
Tennis, Matt Costa – *Metro*

Henry Rollins – *State Room*

Cool Banana, Spooky Mansion, Martian Cult, Umbels – *Urban*

Wednesday, Oct. 17

PHORA – *Complex*
Robotaki, Birocratic – *Kilby*
Yoke Lore, Bay Ledges – *Loading Dock*

Thursday, Oct. 18

CLC Mini Pie Workshop – Harmons City Creek

Colleen Green, Cassie Ramone – *Diabolical*
Cane Hill, Sharptooth, Afterlife, Echo Muse – *Kilby*

Agent Orange, UK Subs, Guttermouth – *Metro*

Friday, Oct. 19

MAX – *Complex*
Zhu, TOKiMONSTA – *Depot*
Folk Hogan – *Funk ‘N Dive*
Stonefed – *Hog Wallow*
Mothers, Mega Bog – *Kilby*
The Sheepdogs, Calvin Love – *Urban*

Saturday, Oct. 20

Utah Cheese Awards Medal Ceremony – Shades of Pale

Real Friends, Boston Manor, Grayscale – *In The Venue*
Mom Jeans, Just Friends, Awakebutstillinbed – *Kilby*
Joshua Hedley – *State Room*
Pond – *Urban*

Sunday, Oct. 21

Demun Jones, Charlie Farley – *Metro*
Four Fists, Shiftee, Angel Davanport – *Urban*

Monday, Oct. 22

Colony House – *Complex*
Hobo Johnson, the Lovemakers – *Depot*
Parker Millsap – *State Room*

Tuesday, Oct. 23

Mayday Parade, SOB x RBE – *Complex*
Peach Pit, Sun Seeker – *Kilby*

Noah Kahan, Dean Lewis – *State Room*

Strung Out, The Bombpops, Counterpunch, Gallagher – *Urban*

Wednesday, Oct. 24

SLUG Localized: Freemind Movement, Alyxandri Jupiter, Marina Marqueza – Urban

Azizi Gibson – *In The Venue*

Hocico, Contaminated Intelligence, Glume – *Metro*

Thursday, Oct. 25

Amanda Miguel, Diego Verdaguer – *Depot*
Darwin Deez, Soren Bryce – *Kilby*

The Nods, Corner Case, Turbo Hippie – *Urban*

Friday, Oct. 26

Kip Moore – *Complex*
The Damned, Radkey, The Darts – *Depot*
You Topple Over – *Hog Wallow*
Reverend Red, The Utah County Swillers – *Ice Haus*

Ian Sweet, Young Jesus – *Kilby*

The Ocean Blue, Choir Boy – *Metro*

Kip Moore – *Complex*

Saturday, Oct. 27

SLC Slay - Mythical Creatures – Metro

Joyce Manor, Vundabar, Peach Keli Pop – *In The Venue*

Tall Heights, Old Sea Brigade, Frances Cone – *Kilby*

Buzzards and Bees Fest – *Velour*

Sunday, Oct. 28

Family and Friends, Animal Years – *Kilby*

Monday, Oct. 29

Carl Broemel, Steelism – *State Room*

Tuesday, Oct. 30

Scarlxrd – *Kilby*
Ingested, Enterprise Earth, Bodysnatcher, Aethere, Alumni – *Loading Dock*

Wednesday, Oct. 31

SayWeCanFly, A Summer High, The Stolen, The Second After – *Kilby*
Suffocation, Cattle Decapitation, Krisiun, Soreption – *Metro*

Thursday, Nov. 1

Silent Planet, Stray From The Path – *Complex*

Friday, Nov. 2

Pick Up the new issue of SLUG – Anyplace Cool

OverTime – *Beehive Social Club*
After the Burial – *Complex*



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10.13.18 // IN THE VENUE

BØRNS

10.15.18 // THE COMPLEX

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10.20.18 // IN THE VENUE

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10.22.18 // THE COMPLEX

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10.23.18 // SKY SLC

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10.24.18 // IN THE VENUE

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11.09.18 // RYE DINER & DRINKS

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11.12.18 // THE COMPLEX

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11.13.18 // IN THE VENUE

CAMMP

11.13.18 // THE STATE ROOM

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11.17.18 // IN THE VENUE

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THE GARDEN

11.20.18 // IN THE VENUE

WATERPARKS

11.23.18 // THE COMPLEX

WHITECHAPEL

11.27.18 // THE DEPOT

PALE WAVES

11.28.18 // IN THE VENUE

NOVO AMOR

11.28.18 // THE STATE ROOM

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10.05.18 // KMPH

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10.06.18 // KAY BYE

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10.10.18 // YOUR METEOR

THE BEE // AGING

10.11.18 //

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10.12.18 //

WICKED AFFAIR

10.13.18 // INTO THE WOODS

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BEGAT THE NEPHILIM

MUTILATED BY ZOMBIES

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10.21.18 // CHARLIE FARLEY

HOCICO

10.24.18 // CONTAMINATED

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10.26.18 // CHOIR BOY

SLC SLAY

10.27.18 // MYTHICAL CREATURES

SUFFOCATION

10.31.18 // CATTLE DECAPITATION

OF MONTREAL

11.02.18 // REPTALIENS

BLACK LIPS

SURFBORT

11.03.18 //

MEWWITHOUTYOU

11.04.18 // SMIDLEY

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11.06.18 // INTERVALS

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10.16.18 // WEATHERS

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