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AUGUST 2019 • ISSUE 368

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# SLUG MAGAZINE



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## CONTRIBUTOR LIMELIGHT

### Paige Zuckerman – Senior Staff Writer

Senior Staff Writer Paige Zuckerman has told the stories of various local people. With a knack for amplifying interviewees' voices, Zuckerman crafts her features with simultaneous care and panache. You can find her cover story about this month's cover artist and 11th Annual Craft Lake City DIY Festival Presented By Harmons artisan **Ashley Love** on pg. 20. Zuckerman finds joy in *SLUG's* community stewardship, from the onset of story assignments to interviewing the subjects of her pieces. She also writes music reviews of releases and shows, some of her favorite content to make. She traces *SLUG's* local focus through the communities of artists, musicians and business owners, as well as via our own programming of our local-music showcase, *Localized*, and CLC's *DIY Festival*. It's with ardent writers like Zuckerman that we're able to foster community connection, and *SLUG* is lucky to have her!



**ABOUT THE COVER:** **Ashley Love** illustrates a craft knight for our issue about the 11th Annual Craft Lake City DIY Festival Presented By Harmons. Details include blades of creation and sigillated references to our Beehive State and its artistic industry. Our knight's trusty mantidore aids in her cause of championing local creators. You can find more of Love's work at [helloashleylove.com](http://helloashleylove.com).

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# MARINA MARQUEZA

By Naomi Clegg  
naomilemoyne@gmail.com  
Photos by LmSorenson.net

What does it look like to create art that conforms not to the expectations of the world around you but to your own vision of what art should be? Find out at our August *SLUG Localized* showcase—these three acts' influences collide onstage to create sounds that are wholly unique and authentic in the truest senses of these words. Opening for **Marqueza** and **June Pastel** is **Jazzy Olivo**, who, true to her name, offers up lively jazz fusion. For a sweaty, sexy, jazzy summer night, join us at *Urban Lounge* on Thursday, Aug. 15 at 8 p.m. for \$5. *SLUG Localized* is sponsored by *Uinta Brewing*, *High West Distillery*, and *Spilt Ink SLC*.



As a Japanese-Venezuelan solo singer and producer, Marina Marqueza strives to represent intersectionality through their music.

bending musical rules to capture the spirit of something rather than doing something that's been done before feels inherently queer and radical to me," Marqueza says. "For that reason, trying to honor my own fluidity by allowing myself to say, 'Fuck the rules,' has meant [that] what I create is always honest."

Music is the one place where Marqueza can be the most vulnerable and the most authentic. "I feel like being vulnerable and in my music gives me an undeniable strength, and I feel the most fulfilled when I am reaching other marginalized people through my art," they say. Marqueza extends that determination to reach out to other marginalized folks beyond their lyrics, setting boundaries for the kinds of performances and collaborations they are willing to participate in. Marqueza says, "Since I see the shows I play as collaborations, I no longer play on lineups if I feel they are not representational or inclusive of marginalized identities." Their most recent collaboration was on the *Pride* stage with **Existimos**, a local art collective spearheaded by sisters **Patricia** and **Graciela Campos**, centered around creating spaces for LGBTQ+ artists of color to perform and create.

Groups like *Existimos* drive Marqueza forward. "I hope to continue contributing to building a more inclusive network of resources for LGBTQIA+ artists, particularly of color in Salt Lake City," Marqueza says. "I hope that more people look more critically at their lineups and put some damn intentionality into who they are giving platforms to and who is being left out of the picture." Their message is one we can—and should—all take to heart. Marqueza says, "I hope to be a part of highlighting the diversity of talent that exists here, affirming through my art and actions that if we truly care about the most marginalized in our society, we need to put our words into action and get serious about the actual work it takes to be truly inclusive in the Salt Lake City music and arts scene, instead of just talking about it."

in-between space. Marqueza says, "I realized the more honest I was in how I present myself to the world, the less worried I became about what other people think of me, so now I look inward and create only what feels authentic to me." Exploring and subverting imposed binaries has always been essential to Marqueza's work. *Orbit Pluto* simultaneously enforces and transcends binaries—it's structured to end and begin on the same words, a kind of mirroring or halving, and is studded with the symbolism of opposing forces, the sun and the moon, while other lyrics speak to the fluidity of the masculine and the feminine.

Marqueza shot their first music video, which was released before the album, over two years ago. This summer, they are exploring and reshaping another song with a new video for "The Matrix." "I am tapping way back into my childhood, my earliest memories of watching music videos and falling in love with the thrilling amalgamation of performance, visual, acting and, of course, the drama of gender and gender expression on film," Marqueza says.

If Marqueza is breaking binaries in their videos and genre choices, they are also breaking the rules of performing and creating music. "Although I don't necessarily create jazz music, the dynamic of creating in the moment,

Marqueza's debut album, *Orbit Pluto*, had been a long time coming—Marqueza estimates they put five or six years' worth of thoughts and ideas into the album, a genre-bending, R&B-influenced love song to those who are marginalized and yearning to be whole. It's been seven months since the album came out, which Marqueza entirely self-produced. Since then, they have been on a mission to immerse themselves in the local-music landscape, and particularly the spaces that are welcoming to and inclusive of marginalized folks.

As a nonbinary, Venezuelan-Japanese artist, Marqueza has used music as a way both to explore their own vulnerability, struggles and successes as a queer artist of color and to reach out to others like them. "As a diaspora child, it never really feels like there are solid answers to anything," Marqueza says via email. Marqueza grew up moving back and forth between the United States and Japan, and their sense of not wholly belonging in one place infuses their music. "I experimented with genres growing up, playing in every kind of band you can think of, breaking every musical rule I could," Marqueza says. "My experiences were important, but the difference is now I feel confident in the gray areas I inhabit."

Fully inhabiting their queerness was an important step on the way to living confidently in that

LOCALIZED



# JUNE PASTEL

**Anthony Peña** can trace the path of musical inspiration that led him to where he is now—it started with **ABBA**. "I scratched my ABBA CD very heavily," he says. Then **The Bee Gees**, then a seminal moment with **Michael Jackson**: Peña remembers turning on a music video compilation before school—and not making it to school at all, transfixed by the spectacle that was Michael Jackson. The CDs were the by-products of an immigrant family who, as Peña puts it, "were just taking whatever was handed to them." Peña's parents had moved from Venezuela to the U.S. right before he was born, settling on the West Side of the Salt Lake Valley. Along with the pop of the '80s, the Peña home also echoed with the songs of traditional Venezuelan folk singers.

At age 10, Peña had learned to play guitar, and after a few more years, he'd enrolled in the *Peabody Institute*, a classical music conservatory at *Johns Hopkins* in Baltimore, Maryland. "It was either go to school or go on a mission," Peña says—he chose school.

In between learning to play guitar and enrolling in music school, Peña put out his first solo project at 16. The next year, he formed June Pastel and released a five-song, hard-copy-only EP through *Albatross Records*. Peña says that the impetus for moving away from recording under his name came from a desire to "create space and space away from me. That's one thing I've been really self-conscious about, is just putting too much of myself on the line." In other words, June Pastel is a dropbox, a place to store and shape ideas. "It's a space that I can go into and put my own opinions and thoughts and then step away from it," Peña says.

Peña came up in the Salt Lake music scene that was welcoming to newcomers, to kids just trying to figure out how to make and perform music. "In

Anthony Peña leads June Pastel to create a unified sound through a group of musicians that come from a range of different genres.

the time that I was growing up in Salt Lake, there were so many cool bands around and people just doing it themselves. That was such a formative time for me. I just wanted to be like the cool kids!" he says. Music school posed a particular challenge in that he was one of the few students infusing his work with a DIY ethos: "It took a while to feel that what I was doing was valid in that environment," Peña says. "I'm kind of the odd one out there, in the sense that I'm not engaging with classical spaces or halls." He's not writing classical music, and he's not creating within classical forms. "I love pop. In my academic world, everyone's pushing the edge hardcore. They're 2073. There are a lot of people who want to write pop, and they're two years behind, so I want to find that sweet spot," Peña says.

*Collages*, June Pastel's first album released last June, was built over three years of cross-country travel, time spent reworking and fine-tuning songs and building relationships with other artists. The record is an expansive collaboration that includes at least 14 contributors, a sweet melding of sax-heavy jazz and yearning indie pop. Peña describes the years leading up to the album as "a three-year period of chasing perfection," during which he was "burning through

these phases of what I thought it meant to be a musician."

Over the last year, however, the band has evolved. Peña, now 22, has whittled the core members down to five, mostly Baltimore-based musicians: **Andrés Escobar** (synths, percussion), **John Murphy** (bass), **Kayin Scanterbury** (drums) and **Sean McFarland** (guitar). He says the band's new songs lean in a less calibrated direction; practice sessions sometimes sound like a mix of **Prince** and **My Bloody Valentine**. "Life is so busy. Having to chase this idea of what it means to make a record can put you out of so much money, time, and honestly, it might not match with the level you're at, skill-wise. For these new recordings, I recorded it myself with my microphones. I'm going to mix it myself," he says. "To me, it seems that everything requires this next level of perfection, and that's unhealthy, unsustainable. So we're being really radical with it right now, just to build from the bottom up."

This new phase of music-writing Peña sums up in four words: "Being honest is easier." This means letting the music lead him. It means holding onto sincerity and authenticity despite the pressures of making music in the era of late-stage capitalism and technological disruption. It means staying true to his work, maintaining a through line that can be traced through his music. "I haven't been able to shake my passions, and maybe that's why I have been consistent, because I always just keep coming back to playing shows, setting up shows, getting bands together and building community through that means," Peña says. "This is the take that we got, and probably a lot of it is what needed to be said. I'm not going to try and force any message across, you know?" Come see for yourself at the August *SLUG Localized* at *Urban Lounge* Aug. 15 at 8 p.m.

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Photos by John Barkiple

## ARTISANS

In a land of lucid daydreams and gentle vulnerability, artist **Haylee Morice** reaches those who can relate to the delicacy of an open and tender heart. She does this through her somber but warm illustrations. Inspired by artists **James Jean**, **Sachin Teng** and **João Ruas**, and photographers **Marilyn Mugot** and **Jeff Davenport**, Morice defines herself through the melancholy, eerie, feminine characters she depicts in her own artwork. At 23 years old, Eagle Mountain, Utah, artist Morice has refined her strengths for digital, watercolor, colored-pencil, oil-paint and surrealist still-life images over the 10 years that she has been creating artwork. Morice says, "My personal favorite [medium] would have to be digital because as a perfectionist, it's nice to be able to experiment without getting too committed to whatever you've put down on paper."

Morice carries a penchant for a Japanese-inspired, manga-esque motif, a strong influence behind Morice's work. This is most prevalent in Morice's five pieces dedicated to **Studio Ghibli** works: *My Neighbor*

*Totoro*, *Princess Mononoke*, *Spirited Away*, *Howl's Moving Castle* and *Kiki's Delivery Service*. "At age 17, I decided to stop making fan art and focused primarily on my own ideas, having also decided that art was the field I wanted to go into for a career," says Morice. Currently, Morice's work is defined by a range of pink and blue hues, shaping sleepy, quiet cities at night with whimsical femme characters caught up in the dream-land's gloomy trance.

Outside of her bachelor's degree from *Utah State University*, Morice values being primarily self-taught. "I don't think formal training is necessary if you have the motivation and desire to learn on your own," Morice says. Morice's work ethic and values are displayed in the time she puts into every piece. "Some take five to 10 hours, and some take 20-30 hours. I once spent 60 hours on one oil painting," Morice says. Come take a stroll in the world that Morice has created at the *DIY Festival* where she will have prints, stickers and screen-printed T's. You can also check out her work on Instagram. —Bianca Velasquez

@hayleemorice

## HAYLEE MORICE





Jessica Thesing

## MEAN MUGS POTTERY

meanmugspottery.com

Looking to take more socially conscious sips this summer? Mean Mugs pottery, established in 2016, creates industrial-style artisan stoneware pieces that are anything but disposable. Owner **Jessica Thesing** says, "We're committed to making products that change people's relationship with their 'stuff.'" Thesing and her team make heirloom, lifetime pieces by hand, stewarding a little-to-no waste operation.

Much more than just a drinking vessel, each MMP mug is handmade with recycled materials from start to finish. MMP has invested in equipment that allows them to use wet clay and clay scraps. They also partner with a local recycler to reuse their extra materials. All pieces are hand-thrown on a pottery wheel or individually pressed then completed with the initials of the artisan who made it. The personality and individuality of the craft is essential in making a "mug with meaning." Whether for work or home, an MMP mug is an item to be cherished and cared for.

In addition to strong eco-friendly values, MMP has community at the heart of their mission. You might see MMP mugs around town at some of your favorite foodie destinations, as they have partnered with local businesses such as *The Park Café* and *A. Fisher Brewery Co.* to create unique designs that represent Utah. Thesing says, "Our doors are always open to the community. We participate in local events, offer discounted pricing and donations to nonprofit organizations, and provide input and cooperation to local groups doing amazing things." As Mean Mugs grows, they hope to host classes and workshops in their studio space.

Mean Mugs are available for business, gift and retail markets. To shop their designs and learn more about their mission, check out their website or find them on Instagram @meanmugspotteryco. MMP is thrilled to be participating in *Craft Lake City DIY Festival* this year, be sure to stop by their booth to find an array of pottery and jewelry pieces.  
—Kia McGinnis Wray

## ARTISANS

Officially beginning in January of this year through an elating and well-accepted Instagram post, Studio Ramiii has been taking our earlobes by storm with her handcrafted, carefully curated, polymer-clay earrings. The trend of handmade polymer clay earrings has been going strong for a couple years now, and they have been making appearances in most local stores and boutiques. However, **Nicole Morris** of Studio Ramiii has been able to apply her teachings from her *BYU Studio Art* bachelor's degree to really take the reins and tread her own path with this medium by applying unique and inspired patterns/imagery to her wearable art from artists such as **Henri Matisse** in addition to architecture and nature.

Morris' venture began at a *Bountiful Davis Art Market* in November of 2018, as she accompanied her mother, **Lonnie Wadley**, whose art goes by **Mila Roads** and who creates handmade leather bags, as a vendor who just wanted to "dip their toes in." At the time, Morris was creating leather earrings along with her polymer-clay jewelry as she

was still experimenting with mediums. After selling out at her first market, it was clear that the next step was to dive into the warm waters. The name for Morris' art (Studio Ramiii) is actually an acronym for her husband's full name, **Richard Alexander Morris III**: "I guess I just really like him!" she says.

Using the slab, marble and flat-art techniques, Morris creates a large range of styles and is constantly pumping out new ideas day by day. Morris finds it difficult to recreate pieces because, for her, creating each piece is a different form of expression that cannot be duplicated. Nonetheless, this makes it so each piece is truly unique and priceless. Morris recently created a limited-edition collaboration series with embroiderist **Aurelia Gowen**—a collection of the same floral pattern that they worked on together—truly seamless. Come meet Morris and feast your eyes on her polymer creations at this year's *DIY Festival* where on the Saturday of that weekend, Aug. 10, she will be doing a buy-two-get-the-third-pair-free deal!  
—Bianca Velasquez



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## MOLES LA GRAN FIESTA

moleslagranfiesta.com

Six generations of secret family mole recipes from *Moles La Gran Fiesta* are a reason to visit this year's *Craft Lake City DIY Festival*. They tout 32 hand-selected, fresh ingredients that make up the delicious moles that are packaged in a powder form, versus the typical paste usually seen in stores. The powder form of their product makes it easy for customers to make mole sauce in their kitchen. Just add water or chicken broth in a pan and simmer it together, making instant mole that tastes homemade.

*Moles La Gran Fiesta* started back in 1970 with the late **Alejandro Cruz**. The family-owned business—now run by Cruz's wife, **Lorena Jimenez**, and three kids, **Cesar Cabrera**, **Orlando Cabrera** and **Fati-ma Cabrera**—offers 12 selections of mole ranging from sweet, mild and spicy flavors based on different regions of Mexico, such as Oaxaca, Mexico City and Puebla. With recipes rooted deep in family tradition, they are known for authentic culinary flavors most crave from traditional Mexican cuisine. Their

most famous mole is the "Poblano," which comes from the region known globally as a mole destination, Puebla. This specific mole has a sweet, tangy flavor to it, and it is also one of the family's favorites because it combines a tremendous original mole taste that's both spicy and flavorful in addition to its sweetness. While we don't have their recipe—you'll have to taste it for yourself—typically, Puebla mole ingredients include unsweetened chocolate, various chiles, cin-namon, spices, tomatoes and onions.

Discover *Moles La Gran Fiesta* at the *DIY Festival*, where you can meet the family behind this household staple. *Moles La Gran Fiesta* can also be purchased online at their site. Shipping is available to all states in the U.S., as it makes for great gift ideas. They also sell their mole every Sunday at the *Redwood Swap Meet* in West Valley City. They currently sell at all *Rancho Markets* and a variety of Mexican stores, including *El Potrero Mar-ket*, *La Palapa Mexican Restaurant* and more. —Mandy Murry

(L-R) Lorena Jimenez and Orlando Cabrera.

## CRAFT FOOD

As a chef, *The Hive Mind Apiary* owner **Chris-topher Nelson** has always wanted to find new ways to eliminate food waste, which damages the ecosystem—and much of it is fats. Having taken interest in bee-keeping by accident during an episode of a *HowStuff-Works* podcast, Nelson purchased a used suit, hive boxes and a smoker from a local classifieds ad and mail-ordered the wire mesh box (roughly shoebox-size) to his front door then started beekeeping. This led to the creation of yummy, infused local honeys and incredible soaps, which will be available at this year's *Craft Lake City DIY Festival*.

A favorite of Nelson's is the Sriracha-infused local raw honey, a sweet, savory, spicy offering! The sweetness of the honey meets the heat of the chile peppers, and the garlic gives it a savory background to build from. It's paired perfectly for grilling chicken or seafood—add a spoonful to cornbread or a good vanilla-bean ice cream.

If you are looking for soap, try the Pepper-mint and Coffee Soap Bar. It's great for the

kitchen, as the coffee grounds offer an ex-cel-lent scrub and are naturally deodorizing. "The coffee grounds are also un-brewed, so the caffeine tightens the skin and increases blood flow/circulation naturally—all with the fresh scent of peppermint," Nelson says.

During bee-hibernation season, Nelson collects and renders the discarded fat in the food to make soap. "In this way, even though it's an animal product, I can produce a genuinely ethical product that is not only entirely local but also beneficial to the local environment," he says. "Adding honey to the soap was just a no-brainer. Not only does the natural sugar add lather to the final product, but the honey is also packed with vitamins that are wonderful for your skin. And in this way, you don't have to cover yourself in honey to receive them."

You can find *The Hive Mind Apiary* every weekend at the *Downtown Farmers' Market* and the *Wheeler Farm Farmer's Market*, on-line at their site or on Facebook and Insta-gram @thehivemindapiary. —Mandy Murry

thehivemindapiary.com

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Christopher Nelson

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## MOMENTUM RECYCLING

[utah.momentumrecycling.com](http://utah.momentumrecycling.com)

Since 2008, *Momentum Recycling* has single-handedly served the Wasatch Front with affordable, easy, “no worry” glass-recycling services. They’ve grown considerably since their first curb-side glass haul, and Craft Lake City is honored to have *Momentum Recycling* participate as a Google Fiber STEM member in the 11th Annual DIY Festival this month.

Prior to 2008, Salt Lake County residents had to take their used glass to designated bins around the valley to get recycled. Though many Utahns are environmentally friendly and pro-Earth, having to store and haul glass hamstrung people’s recycling efforts. “*Momentum Recycling* was simply started to satisfy a need,” says **Jason Utgaard**, General Manager of the company. *Momentum’s* initial glass-haul mission has since become a state-of-the-art glass-recycling warehouse with advanced crushing-and-sorting machines, 25 drivers, managing office personnel and a handful of municipal contracts that extend throughout Utah and into parts of Nevada and Idaho.

“Our goal is zero waste,” says Utgaard. “With constant advancements in technology, we can become more efficient and more sustainable.” This is exactly why CLC decided to invite *Momentum Recycling* into Google Fiber’s STEM Building at the Festival. Surprisingly, there are a few myths surrounding glass recycling—that glass is sent to China or crushed glass is unusable, for instance. For the last 25 years, China has only accepted plastics, as glass is too heavy to ship overseas. Crushed glass sustains the recycling cycle, so *Momentum* takes crushed and broken glass from any tax-paying citizen.

“Glass is the most eco-friendly product a person can use. It’s easy to recycle, it’s safe to recycle, and a lot of industries use recycled glass byproducts, like fiberglass,” says Utgaard.

At the festival, *Momentum* facilitates “recycled glass art,” says Utgaard. For more detailed information on glass recycling in Utah, visit *Momentum Recycling* in the STEM Building at the DIY Festival. —Lauren Ashley

(L-R) President John Lair and General Manager Jason Utgaard.

## DIY ENGINEERS

For the last five years, the Utah Student Robotics Team has been completely in charge of conceptualizing and manufacturing space mining robots to compete annually against other colleges from around the country at NASA’s *Kennedy Space Center*.

Reverting from building robots to mine on Mars, “We are mining mostly for water now,” says Purcell, former student and President of Utah Student Robotics. The robotics team is technically part of the School of Mechanical Engineering. However, to be part of the team, all you need is a desire to participate.

“We actually really appreciate working with students from all majors that are not science, math or engineering-based. For instance, liberal arts majors tend to help us with social media and marketing, and finance majors help us with the accounting.”

Simply put, Utah Student Robotics team is a group of students who build mining bots to be sent to Mars and the moon. The robots are designed to dig through a mate-

rial called regolith (aka space dirt) to get to frozen water. “The lighter the rover, the more points you get when competing,” says Purcell. Because it costs about \$10,000 per pound to launch anything into space, the team had to come up with cost-effective manufacturing strategies. “It just made sense to use 3D printing, because not only is the material light and relatively cheap, [but] none of the students are master carpenters.” From the tires to the mainframe, anywhere on the robot that is red, white, green or black has been made on a 3D printer.

With this type of innovation happening right in our backyard, it’s no surprise that the Utah Students Robotics team will be a returning Google Fiber STEM participant at this year’s *DIY Festival*. “Being a STEM participant at the *DIY Festival* allows us to showcase our bots and educate people on the exciting things we’re doing in space,” says Purcell. So, if you find your way into the STEM Building at the festival, check out the student Robotics Team. If you’re lucky, they just might let you drive one of their robots! —Lauren Ashley



David Purcell

@utahstudentrobotics

**UTAH STUDENT ROBOTICS**

Photo Credit:  
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(L-R) Ashleigh Bassett, Val Brown and Russ Wood.

## BREAKFAST IN SILENCE

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

Breakfast in Silence—the trio of **Ashleigh Bassett** (guitar and vocals), **Russ Wood** (guitar) and **Val Brown** (drums and vocals)—is the latest project for this group of well-traveled DIY musicians. The members here have previously made up now-defunct groups like **Slow No** and **Cat Ghost Formerly Known as Ghost Cat**. While music has long been a big part of the band members' lives, Breakfast in Silence represent a new step for each. "After I found out cowboys don't cry, I ditched cowboy chords for panic chords," says Bassett of the group's emo-influenced sound. Wood says that "as the band progressed, the songwriting became a lot more collaborative," specifically naming the influence of fellow locals **Sonnets** and **Savage Daughters** on their new approach to writing and playing.

The majority of Breakfast in Silence's lyrics are written and sung by Bassett, and many of the themes come directly from their personal life. "I experience chemical imbalances galore," they say. "It's been a life-long battle

learning to coexist with the chemicals sloshing around up there—they're [the songs] my journal entries are set to." The music backing these stories is fittingly sparse, though not so much so that it sacrifices instrumental expression. Rather, as is apparent on the band's debut, *It's Hard to Be Open-Minded When You Wanna Die*, the stripped-back indie and emo arrangements highlight Bassett's expressive, full-bodied voice.

Breakfast in Silence are currently recording a new album and are set to embark on a large tour this fall. Head to their Facebook page ([facebook.com/breakfastinsilence](https://facebook.com/breakfastinsilence)) to stay up-to-date on all upcoming shows and releases. "I am proud of how we have been able to balance our involvement in the DIY scene while also aspiring to be more than just a local band," says Wood, highlighting the band's sense of hope for the coming years. Be sure to catch their set at the *CLC DIY Festival* on Saturday night, Aug. 10, at the 90.9FM KRCL Stage. —Connor Lockie

## PERFORMERS

"Music was my first language. Singing was my accent," says the vocal artist Jazzy Olivo in reference to her lack of memory of a life before music. After years of commercial performance in TV and theatre, Olivo took up her nickname of "Jazzy" as a stage name and began her career proper. "I wanted to create music regardless of the language. Music that reflected me, my culture, my spirit," she says. "I needed the freedom of mixing ideas and genres—music that didn't have a name, just a feeling."

Following this desire to carve out a unique musical path, Olivo's music is a mixture of reverence for tradition and an exploration of new combinations. "I'm always seeking to express new musical ideas with sounds that have always been there but are rarely thought of as being used in different ways than what is considered normal," she says, citing mixtures of bolero music and contemporary pop or the use of household objects in her performances as examples of this.

Her musically omnivorous approach is reflected in her live group, which Olivo describes as a "Latin jazz trio with keys providing the bass. Stylistically, we're a little vibey, a little emo, what you could call [a] fusion of styles and tastes." In order to pull off this feat of musical mixing, Olivo surrounds herself with versatile and talented musicians who can follow her down whichever path she chooses.

Follow Olivo on Instagram (@jazzyolivo) for all information on upcoming shows and music, including the artist's upcoming debut EP, due out this winter. Olivo says that she hopes all of Salt Lake will "support live music and the musicians who make it," so make sure to be at the 90.0FM KRCL Stage on the *CLC DIY Festival's* first day, Friday, Aug. 9, for "a set that represents the ups and downs of life, of feelings, of emotions, of relationships—from wacky, to happy, to sad, to rage, to love and life." —Connor Lockie

[facebook.com/jazzyolivomusic](https://facebook.com/jazzyolivomusic)

**JAZZY OLIVO**



(L-R) Dane and Sara Goodwin.

## GOODIES AND CO.

[@goodies.and.co](https://goodies.and.co)

Trinket, art and vintage-clothing vendors *Goodies and Co.* started out small. **Dane Goodwin** was selling paintings and prints outside the *Farmers' Market* and eventually worked his way up to selling his artwork at festivals. He and his wife, **Sara Goodwin**, bonded over their love for making fun art, and after the first pin they made together (their iconic gumball pin) caught a lot of attention, they decided that it was time to take it to the next level. They started to sell pins, stickers and screen prints at different festivals.

At first, they started out with art and pins, but the Goodwins saw an opportunity to expand on their mutual love of thrifting and introduced vintage clothes to their booths and eventual storefront. "We're sick of men's sections full of navy clothes and women's sections full of fast-fashion crop tops," Sara says. Dane's love for bright, fun fashion and Sara's keen sense of style come together to find rad, vintage clothing for those who want to dress outside of the box. Thus the

current incarnation of *Goodies and Co.* was born. "It's a hodge-podge of trinkets, art and vintage clothing that are geared toward the colorful and eccentric," Sara says.

As far as vintage clothes go, *Goodies and Co.* love to focus on fun '80s prints and textiles. "We try to find the most interesting, unique pieces we can get our hands on," Sara says. This can be a range of T's, cat sweaters, denim vests and more. "We want you to wear something that makes you feel good," Sara says. "We want the clothes from yesteryear to have another breath. We're no respecter of decades, but think that the styles from the last 40 years are more up our alley."

While *Goodies and Co.* are known for their original trinkets, they're definitely a hot-spot for your vintage-fashion fix. This is their fourth year participating in the *Craft Lake City DIY Festival*. —Zaina Abujebarah

## VINTAGE VENDORS

Longtime friends **Alex Gibson** and **Bruno Silva** have had a love for thrifting clothes all their lives. Because they were best friends that had this common interest in treasure hunting and sustainability, it would only be a matter of time before they grew into curating and selling their found items. This is where *Green Lion Eclectic*, a true passion project, was born. Now in their third summer of operation, they're taking on the *Craft Lake City DIY Festival*.

Gibson got a taste for selling at local markets and festivals when she was helping her friends with their booth at the *Urban Flea Market*. This happened at a perfect time, because Gibson was already looking for a new job and itching to try something different. "We chose [the word] 'eclectic' for our name because we have something for everyone," Gibson says. "We have clothes from the '40s-'90s and tons of art and houseware." Silva has an eye for fun T-shirts—a staple for *Green Lion Eclectic's* shop—and Gibson loves fiber art like cross-stitches and tapes-

tries. These two perspectives come together to ensure that they always have a good mix of everything available at their booths. "We love matching people with cool, special treasures," Gibson says. "There's a uniqueness in vintage-resell clothes, and we love encouraging customers to find themselves."

Sustainability is a big motivator for the duo, a love for the planet plays a part in their passion for thrifting. *Green Lion Eclectic* is Gibson and Silva's platform to give used items a new life, whether it's art, clothes or housewares.

For this year's *DIY Festival*, Gibson and Silva are working on some surprising, experimental things with vintage textiles as well as resell items.

While they don't have a brick-and-mortar shop yet, *Green Lion Eclectic* can be found at the *Sugarhood Market* and the *Urban Flea Market*, and they're always keeping their Etsy and Instagram updated with cool pieces. —Zaina Abujebarah

[@GreenLionEclectic](https://twitter.com/GreenLionEclectic)

**GREEN LION ECLECTIC**



(L-R) Bruno Silva and Alex Gibson.



# TWIST IT, PULL IT, CUPBOP IT:

*Ramen 930 partners with CupBop to bring together Korean BBQ and Japanese Ramen*

BY TIM KRONENBERG  
TKRONENBERG10@GMAIL.COM

As we make ourselves privy to a world of fast-paced eating, food trucks, self-indulgence and instant food gratification through the home delivery apps at hand, *Cupbop's* intriguing Korean flare reigns in our city. What they really could have done to spice things up was to partner with a Japanese concept in their already thriving hub on Broadway, Downtown. They did that wonderfully—it's *Ramen 930*.

**Kangho Lee** writes in the *U News Writing Article*, "Cupbop is a Huge Trend in Utah," which is about how the thriving *CupBop* food truck was started by **Junghun Song, Jongkun Kim** and **Jihyung Park** in 2013. Since *Cupbop* is easy to serve and delicious on top of it, Lee describes that *Cupbop* is the best Korean item to share in the United States—he is quite right.

To be real, anyone who goes outside in Utah has seen either a *Cupbop* restaurant or food truck in their area—*University of Utah* students in particular. So what in the actual hell is a *Cupbop*? Basically, it's Korean street food made (ideally for students) in large quantities from rice, lettuce, barbecued meat and a bunch of sauce for cheap. It's in this same reasoning that we started seeing *Cupbop* trucks showing up on college campuses in the area and spreading into ever-growing storefront locations around the valley. No matter what anyone says, the Downtown location on Broadway is by far the best, as it provides the most competitive quality and includes one of the best ramen restaurants in the state (within affordability).

Walking in, we get this fast casual sense of space, where the walls are covered in *Cupbop* slang. You order at the counter, and their soda machine provides both blue Powerade and orange Fanta! It's a rare gem, but if you are able to mix the two of them, you get what is called an "Incredible Hulk," and refills are allowed. When I go to *Cupbop*, I always stick with the Ugly Bop (\$7.50). As with most of their dishes, it comes with their specialty sweet potato noodles, somewhat sticky rice, fried chicken and the sauces! There are two types of sauces: Most are mayo-based with a heat level ranging from 1–10, with No. 7 clocking in at a whopping average of Sriracha spicy. Remember that we do live in a state where Wonder Bread and Jell-O are the equivalent of a jalapeño. Eaters beware: If you dare the employees, they will make it their sole purpose to destroy your face in hot sauce. Tread lightly with those people.

18 SLUGMag.com

PHOTOS BY TALYN SHERER

It still trips me out, though, because I usually frequent *Cupbop* on Broadway for their partner business, *Ramen 930*—and this is where I rave. This writer has been to too many a ramen spot, and this is where I take my stand. While many ramen stores oblige tradition by enduringly creating broths for over 48 hours (sometimes), they tend to be extremely heavy on the stomach afterward. To me, it feels like *Ramen 930* skims the fat off the top of their brew a little more, just enough to keep a human in walking capacity instead of wanting a nap.

We keep on this lighter note with the Black Garlic Pork Ramen (\$10.45). As mentioned, there is subtly filling pork broth that tastes organically made. As they add the black garlic, it feels like it wants to throw off the taste proportions but is revived by the included raw ingredients. Tossing in some Kikurage mushrooms, bean sprouts and green onion into the already steaming pot, the combination seamlessly creates harmony. Sure, these are some of the best ramen noodles in this state, too, but we're more focused on an over-easy half of an egg that's been sitting on top of this bowl the whole time. Talk about getting your daily nutrients. Once you start at the top with this one, you're only working your way down into a meshed fabric of bliss.

Gaining some traction through selling their food at events like *Craft Lake City's DIY Festival*, *Cupbop's* evolution from food truck to a walk-in restaurant is the kind of trajectory that most small local businesses aspire to have. At this year's *DIY Festival*, you can still visit the *CupBop* truck for the original experience. The elusiveness of *Cupbop's* internet dealings does make it a bit tricky to get what the frequent goer wants. To keep it frank, or Bop, the average visiting Utahn is able to fulfill their *Cupbop* craving by navigating Facebook and Instagram, @cupbop, in order to keep track of where physical locations of restaurants/food trucks are. For something more special, go to *ramen930.com* and @ramen930usa to see menu choices and the hours, which are different from *Cupbop* on 45 E. Broadway (300 South). Go over there and get 'em.

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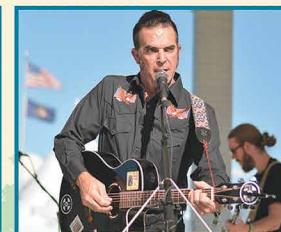
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**ALL AGES**  
**OCTOBER 12<sup>TH</sup>**

**GWAR**  
**OCTOBER 15<sup>TH</sup>**

**SCARYPOOLPARTY**  
**ALL AGES**  
**OCTOBER 16<sup>TH</sup>**

**FRANK TURNER**  
**ALL AGES**  
**OCTOBER 23<sup>RD</sup>**

**JON PARDI**  
**OCTOBER 26<sup>TH</sup>**

**JULIA MICHAELS**  
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**ALL AGES**  
**NOVEMBER 29<sup>TH</sup>**

**CONAN GRAY**  
**ALL AGES**  
**DECEMBER 4<sup>TH</sup>**







By Paige Zuckerman • [paigez@redwillowcounseling.com](mailto:paigez@redwillowcounseling.com)

Cover artist Ashley Love is a colorful child of complicated circumstances, one whose artistic career speaks to the warrior-like resilience she's employed in her young lifetime. Having come from challenging cultural origins into the world of game design at the crucible of #gamergate, to the convention circuit as a multimedia artist, Love's work is resplendent with powerful archetypes, iconographies and metaphors.

"I feel like my art is always changing ... so maybe my identity is always changing. I'm feeling more confident. I've always used my figures to explore my own insecurities," Love says at a window seat in *Les Madeleines* cafe on a cool Saturday afternoon in June. She's put away her sketchbook and impressive pile of artist's ink pens to focus on our dialogue. Across from the cafe, the bustling *Utah Arts Festival* is in full swing, lending to the vibe of our coffee chat with one of the city's most adept young visual artists. Love is a beaming embodiment of her artistic aesthetic. She seems as though she crawled out of the pages of *The Canterbury Tales*, dusted off her laced bodice and sheathed her dagger just in time for our lunch date.

"Something I get asked about is the religious symbolism. A lot of what I put in my art is Catholic symbolism. Both my parents grew up FLDS, so

polygamy is kind of a part of my family—and the sort of cultish stuff," Love says. "I've been an atheist since age 12 and pretty comfortable with it and still dealing with that through my art." Love's illustrations depict the dichotomies of pretty, blushing femme energies with dour, dark and existential imagery. "I've always liked cute and typically girly stuff, but I've also been into metal music since I was a kid," Love says. "I've always been interested in the morbid, and I've tried to bring those parts of my identity together." Love's abundant array of visible tattoos affirms her personal and professional ethos, with her right arm in full-sleeve replete with a knight's gauntlet, flowers and a charmingly true-to-life elephant beetle. It seems that everything Love lives and represents is art in itself.

Though her works often defy genre, Love identifies a sort of realm in which she plays as an illustrator and what inspired her to land within it. "A lot of the influence is artists I follow, like **Matt Graves** and **Tara McPherson**," Love says. "Honestly, [defining the genre] started with Instagram! I've had a hard time labeling my artwork and putting it into a category, so pop surrealism just felt right."

Love's background was earned through genuine commitment to

the craft of narrative and imagery via a degree in film with an emphasis on game design. "I really like storytelling at the base of it—that's why I'm doing more comics as a 'means of storytelling.' Love is also recently dabbling in erotica, including a "Red Light District" on her website. Usually, the reception is surprisingly positive, as Love attests, referring to the loudly pink-toned color scheme of her work with the sometimes gruesome, sexual and existential nature of the images themselves.

Love works in a panoply of materials in many of her visual artworks, including pen, watercolor and digital combinations. "I went to school at the *U* for video game design, which was [heavily] digital art then [I came] back into watercolor after that," Love says. She speaks about a somewhat artificial divide between "traditional" artists and digital artists, adding her opinion that "it's stupid. People feel like digital art is 'cheating' because you can fix something. It's all still art," she says with passion and just a hint of appropriate indignation.

Love's academic pursuits landed at a fulcrum of cultural upheaval for her field. Love says, "The year I got into the program was #gamergate; it was rough ... I didn't know if I felt safe to be there anymore. I graduated in 2016, and a lot of the games jobs had moved out with *Disney*, *EA* and *Avalanche* leaving, especially for California," Love says. This was a less-than-palatable notion for Love and her partner. "So, I started doing festivals and conventions, and it began to work out!" Love has been on something of a hiatus this year after a big push toward the festival and convention career path. "This year, I took a break. I was super burned out. When you're traveling and working, venues and people are just walking past your table all day, it can be demoralizing. She attests to the numerous roller-coaster-like pitches of the traveling artist's lot, rife with "lots of low lows and high highs!" she says.

Now at the midpoint of the year, Love is dabbling in comics



Gryphon Slayer

Struggle

"I like the idea of being aggressively feminine. I feel [that] being feminine is like wearing armor. It's kind of scary to be 'girly' because you'll either be pined after ... or you're not beautiful enough ... or you're gonna get assaulted. A lot of it is about overthrowing power structure because that's something that was taken family away from me; I haven't seen my real grandma since I was 7 or 8, and a lot of that was because of fear created by a powerful system. Sometimes fear is greater than love," she says in a pensive tone. "I wanna take down power structures that subjugate people."

Love's collaboration with *SLUG* has included the design for the 2017 *Pride Parade* T-shirt: a charmingly chubby unicorn in sparklingly queer glory. This year, her cover illustration for our DIY issue about the *11th Annual Craft Lake City DIY Festival Presented By Harmons* has been especially meaningful for her. She says, "Working with *SLUG* has given me back some of the opportunity for collaboration I had in game design. I'm really excited. I love the *Craft Lake City* environment, and I've made a lot of friends and community there. I'm really happy about the cover illustration. I'm kind of nervous about it too. I've never done one this widespread, so I don't yet know how it will be received." With the finished product already complete at the time of this interview—yet keeping it a secret at the time—Love is somewhat tight-lipped about the piece. "We wanted to do a female-identifying warrior in the process of creating. I've wanted to do a *SLUG* cover for a long time. It felt like one of my goals, like I had 'made it' somewhere. I've been a fan of *SLUG* since I was a teenager, so it's a huge deal for me and doesn't feel real yet," Love says. "I see the

alongside her illustration work, which has often integrated imagery of female and warrior archetypes. "I'm interested in folklore and history. I love **Carl Jung** and the idea of consciousness as an accumulation of ancestry and all the people who came before," she says. Love's empowered adoration of feminine form and cultural associations with femininity stand out across her entire portfolio.



Photo: Colton Marsala

Ashley Love creates illustrations ranging from swords and sorcery to ravens and flowers, all with a femme motif.

racks of the current edition in shops, and I'm freaking out thinking about how my stuff is gonna be there!" For her foray into this year's festival, Love will have some new offerings at her booth. Love says, "I'll have T-shirts this year. I'm really excited about them. People have been asking about that for a long time!"

As for her process moving forward, Love is playing in both familiar and novel formats. "I'm doing a lot of comics and panels right now. Everyone and their mom has done a tarot deck, and I'm trying to do decks, but I want to do something different using weird archetypes. I'm also gonna do more conventions this year—apparently, a lot of people missed me," Love says. Last year, she did a *Pinktober* project for the month of October wherein she released a massive amount of her traditionally blush-hued artworks every day for a month. "It's exciting and exhausting! It's one piece every day!" Love intimates that she may push through another such month-long artwork challenge in the fall while remaining open to the possibilities of the remainder of the year and beyond. "I love fashion and designing shirts. I'd love to do more apparel design. Eventually, I think I'd like to have a brick-and-mortar setup but haven't quite figured it out yet. Maybe a dispensary art gallery," Love says. She laughs gleefully at the notion of an empoweringly pink-washed shop dedicated to her artwork and accessibility to the ever-elusive

cannabis culture in Utah.

As for her other dreams on the horizon, Love ponders the fantasy of collaborating with more musicians. "I would love to work with some bands on album covers," she says. "I've worked with **Nick Passey**'s solo record locally." She refers to the clever imagery on **Folk Hogan** member Passey's 2017 solo release, *Just Working Through Some Shit*. "Even though my stuff is very pink and girly, I love the aesthetic of doom metal bands like **Sledge**. I love the '70s horror aesthetic, too," Love says. For more than a moment, we humorously detour to muse on the potential delightfulness of Love designing an album cover for **Perturbator**.

"I'd love to work with **Castle**. They're a more traditional heavy metal sound that's female-fronted and very medieval," Love says. As we meander into the wilderness of her artistic-career aspirations, it's clear that Love loves what she does, that love is entirely the heart and soul of her creativity. Everything from her training to her portfolio indicates that Ashley Love is a name you'll want to remember.

Visit [helloashleylove.com](http://helloashleylove.com) for all of Love's work, including her Red Light District project and merch store. Follow her Instagram @[helloashleylove](https://www.instagram.com/helloashleylove). For inquiries and commissions, email [ashley@helloashleylove.com](mailto:ashley@helloashleylove.com).



# TWO FOR ALL

By Parker Scott Mortensen • @\_coldbloom  
Photos courtesy of UMFA

## POWER COUPLES

THE PENDANT FORMAT IN ART



Leslie Anderson spent four years curating and collecting the featured artwork for the *Power Couples* exhibit.



Konishi Hirosada,  
"Osanago no Katakiuchi," 1849.

On the far wall of UMFA's newest exhibit, *Power Couples: The Pendant Format in Art*, hangs the infamous **Harry Nilsson** lyric: "One is the loneliest number." Of course, there is no invocation of this lyric without thinking of its **Three Dog Night** instrumentation and the way it pairs with Nilsson's songwriting—the two groups creating from their individual sense of rock and pop. I used to harbor resentment for the term "power couple," the implication that two is better than one. But seeing this lyric here disarmed me. *Power Couples* focuses on pendants, a form of art and presentation that focuses pairs. How is art made more powerful when conceived as a pair? When is two better than one?

Artistically, we use the term diptych interchangeably with pendant these days. Historically, diptychs connote a portable dimension and hinged form, and they were popular for use in private devotionals in medieval Europe. Pendant is a term more capacious, meaning two pieces similar in subject matter and composition that both rely on each other to make full meaning of one another, though they need not be physically connected to be considered a pendant. Space, hence, immediately becomes an important consideration.

The exhibition provides a familiar baseline for this in *Portrait of a Gentleman* and *Portrait of a Lady*, two 16th-century oil paintings by **Barthel Bruyn** that pose two portraits of an aristocratic man and woman, each painting and facing each other. Pendants reinforced the perception of a couple as a unit, and though it's a type of portraiture you're probably familiar with, the seemingly innocuous composition is built on a certain understanding of gender, revealing a sense of the social order when looked back on as a convention. Men might hold books to suggest they were well-read money men. Women posed in feminine, domestic clothing to insinuate their role in home life. Typically, the superior subject occupies the right side (the observer's left side), and the inferior the left. As you may guess, men almost always lived on the right side. Quickly evident is the power dynamic of space, how this format's power derives from its placement in the real world.

From Bruyn on, the exhibit showcases pieces that wrinkle the pendant convention as it's first presented to us. A 17th-century painting, *Portrait of a Woman* by **Pieter Dubordieu** depicts a woman resting in a three-fourths-profile view reminiscent of Bruyn's couple just nextdoor, but her match is missing. Instead, the exhibition provides a mirror installed with a like frame, allowing the viewer to insert themselves into the pendant. This is powerful. The mirror interpolates you into a convention that originally had made room for a specific person, so depending on your identity, the meaning of the pendant can change radically. This makes a swift argument for the power of pendants: When meaning is dependent on a second piece, there's enormous room to play. This shows what two pieces can accomplish together that one, alone, cannot.

*Power Couples* builds this idea up by showing the historical roots of pendants, then deconstructs the question through contemporary and historically uncharacteristic examples of the form. A painting of Italian silent-film actor **Rudolph Valentino** shows him in leather chaps, spurs and a bolero jacket, posing him as a dapper gentleman from the Spanish region of Andalusia. Valentino requested a companion portrait from the painter **Federico Beltrán Masses**, which Valentino described as "a Persian ruler of the time of the crusaders." Similar to Dubordieu's piece, this companion piece has been separated from its pair, but because these outfits and depictions don't correlate to any specific role Valentino performed, they function to suggest Valentino's range as an entertainer rather than a portraiture of his nature. You see this trend toward celebrity reflected in other examples, too, such as **Konishi Hirosada's** color woodcuts from the 19th century, which depict performances from two Kabuki theatre actors in *The Infants' Vendetta*. These popular images show a movement toward idolatry in the form.

Some of the most fascinating pieces of this exhibit challenge the gut responses that exposure to the form builds up in you. **Robert Rauschenberg's** 1974 piece *Treaty* is abstract and difficult to parse in a way familiar to Rauschenberg

but complicated to pendants. Two prints feature a neck scarf, crumpled grocery bags, a child's shirt and cheesecloth. Rauschenberg found these items near the *Universal Limited Art Editions* workshop on Long Island where the prints were made. Easy to look at and hard to unpack, *Treaty* is an interesting inclusion in this exhibition for its relative illegibility.

By far, my favorite work is **Kerry James Marshall's** *Diptych Color Blind Test*, which you'll see hanging in the back half of the exhibit on entering. Inspired by **Marcus Garvey's** African flag, the tricolor panels mimic the Ishihara test, most likely known to you and me as the colorblind test. In the middle of these are portraits of a black man and woman in each (the male form occupies the right spot), sporting Afro hairstyle with black turtle neck, fists raised in the Black Power salute. They look as though from the **Black Panther** party, and their black skin interrupts the classic grade-school test of color perception. This is a piece firing on all cylinders: The initial play into portraiture disrupted by overtly political imagery, the gender and social reinforcement of the male and female placement, the way the red, green and gray colors mirror each other across the pendant—the piece is a brilliant sightline for *Power Couples* to hand its viewers on entry because of its textured, overtly political play.

There's so much more to unpack in *Power Couples*. A good exhibit is like catching a bug, a reeling cold that forces a new lens—for days after you will see pairs and the absence of pairs. It is one of the most generous exhibitions I have seen in a long time, not just in exposure to the museum's collection but in the careful curation of delineating the levels on which these pendants work—across gender and status, space and time, and conceptually across ideas. If you can make it, I suggest attending **Leslie Anderson's** Curator Talk on Wednesday, Aug. 21, at 7 p.m. to hear the thinking behind *Power Couples'* meticulous, four-year construction.

*Power Couples* will run through Sunday, Dec. 8. Information for planning a visit is available at [umfa.utah.edu](http://umfa.utah.edu).





The vibrant colors, smells and sounds of the 11th Annual Craft Lake City DIY Festival Presented By Harmons have always been synonymous with the Gallivan Center in downtown Salt Lake City. Since the DIY Festival's inception in 2009, the Gallivan Center has been a home for Utah's best artisans, performers and exhibitors. But for the 11th Annual Festival, Craft Lake City Executive Director **Angela Brown** recently announced a venue change from the Gallivan Center to the Utah State Fairpark. "Gallivan has been a great home for us—it has been a great place for us to conceptualize the Festival and grow it into what it is today," says Brown. "We have just programmed every single inch of that space, and it was time for us [to] look at moving the event."

For Brown, the Utah State Fairpark presented itself as an option early on. Only seven blocks west of Downtown, the Fairpark is a larger space that has allowed Craft Lake City to add on 30 more artisans for this year's Festival, with room to grow into the future. "The Fairpark is [a venue] I have been considering on and off the past couple of years because I am actually a resident of that neighborhood," says Brown. "I live by the fairgrounds and drive by them every day. I'm passionate about that neighborhood." For Brown, the Fairpark and surrounding neighborhood offer a new opportunity for growth for Craft Lake City.

Another factor for the move was the 2018 DIY Festival, which was marked by three days of sweltering, triple-digit heat. At the Fairpark, the majority of artisans will be able to set up shop indoors with air conditioning. However, there will still be activities outside, including the Kids' Area: Make Your Mark Park Sponsored By Mark Miller Subaru, food trucks and performances. "We heard from not only our vendors but attendees that it was just too hot [last year]," says Brown. "We really feel like this is going to make [the Festival] a much more pleasant experience." The VIP Lounge Presented By Harmons will also be an indoor/outdoor event, which Brown hopes will enhance the experience while also giving attendees an incentive to hang out longer at the festival.

One important feature that Craft Lake City wanted to highlight was the Google Fiber STEM Building, which features interactive technological



By Ali Shimku  
alishimkus@gmail.com

exhibits, a program Brown says many attendees of past DIY Festivals didn't know was available. "In our exit surveys, we identified that there were about 25 percent of attendees that had no idea that was even happening," Brown says. "There is so much happening in the Festival environment that it was hard to look up." At the Fairpark, the Google Fiber STEM Building will be in a much more centralized location, which will foster for more interaction and exposure to the rest of the Festival. "With the STEM Building now being on ground level, we anticipate that nearly all festival attendees will know about the festival programming that we provide there," she says.

While there has been some hesitation from artisans and attendees about moving away from Downtown, Brown hopes that ultimately the move will be a more comfortable fit for everyone who participates in the DIY Festival every summer. "It's important for us to be open to change, and we needed to change," she says. "I think that whenever there's change, there's anxiety. But sometimes we don't even realize how much better it can be."

For Brown, the change of venue is the end of one era for the DIY Festival, but the heart of the event, which is highlighting the artistic community of Utah, will never change. One such artist, **Peach Treats** owner **Tiffany Blue**—who specializes in "bold, wearable art for the not so faint of heart"—is returning as a DIY Festival artisan for 2019. For Blue, the DIY Festival has been invaluable to reaching a new audience with her business. "When

I was smaller and new to the SLC art scene, I was able to meet a lot of people who helped my business grow," she says. "The workshops, and the mentor programs have enriched my life and my business more than I could possibly express," she says. For Blue, her advice to any artisans or performers considering the DIY Festival in the future is to get inspired and to go for it. "Get excited!" she says. "It is a wonderful show that brings people of all types together. Get ready to work the hardest you have in your life, but also know that you will never love something more than doing what you were meant to do."

Ultimately, the goal of moving to the Utah State Fairpark is to keep the celebration of local artists while also opening up more space for new artists in the future. "Wherever the artists go, the people will follow," says Brown. "Honestly, we have no idea [what the impact of the move will be]. The exciting thing is that this will be a new change for all of us."

The 11th Annual Craft Lake City DIY Festival will take place Aug. 9–11 at the Utah State Fairpark. Tickets are \$5 if purchased online, and \$7 the day of the event, with an option to buy a three-day pass for \$10. Tickets for the VIP Lounge Presented By Harmons are \$35. For more information about the upcoming festival, including sign-ups for volunteering, visit [craftlakecity.com/diy-festival](http://craftlakecity.com/diy-festival).

Illustration: Courtney Blair

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Coda Bonell – Heelflip – West Jordan, Utah



# SKATE

Photo by CJ Anderson • @ca\_visual

Coda's name is essentially synonymous with his go-to trick: the heelflip. For someone who's got them as good as he does, it's no surprise when he's rolling away from his ol' faithful. At this spot, out and over the rail to a crusty landing, the heelflip was earned, not taken. I'd say we're sick of seeing it, but would you ask **Reynolds** to stop doing frontside flips? –Mac Berg

## COUNTRY COVERS CONCERT

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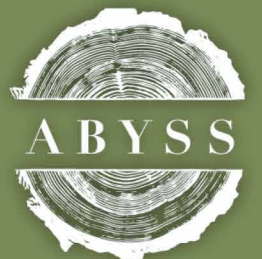


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## BEER OF THE MONTH

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

**Beer Name:** Elephino  
**Brewery:** Red Rock Brewing  
**ABV:** 8%  
**Serving Style:** 16.9-oz bottle

For this month's showcase, we sought guidance from the Utah craft beer community. We asked how the homegrown beer scene stacks up when it comes to naming its babies—or, in other words, beer. In the Facebook comments, we saw definite pockets of breweries attempting to be creative. But as a whole, our local craft group needs to step up the name game. With beer on the brain, we waded through classics like Big Bad Baptist, Polygamy Porter and the Outer Darknesses of the world. Then we landed on Red Rock Brewing Co.'s Elephino Double IPA. RR must have been asked once or more how to voice "Elephino" because, according to the bottle, it is pronounced "el-uh-fine-oh." A Utah Craft Beer Community member commented, "Hell if I know," and that gets you pretty close, too.

We get it. Naming people, pets, cars or even plants can be quite daunting at times. We named three children, taking the biggest risk with our youngest, **Brixton**. We'll bet that the waitstaff at Red Rock's restaurants get questioned about Elephino. "How do you pronounce it?" "What does it mean?" We get questions like, "Where did it come from?" "Is he named after the clothing line?" "Is he named after a Clash song?" As for us, we are just rock n' roll fans. And although being named after a Clash song seems cool, his name comes from a concert venue in the United Kingdom, **O2 Brixton Academy**. To each their own, huh?

**Description:**  
 We took no time in uncapping the oversized bottle and pouring it into a proper IPA glass. Elephino showcases a clear-orange color that looks like roasted toffee or reduced caramel. A frisky layer of rocky, inconsistently sized frothy bubbles tops the glass. The foam



quickly dissipates into a white halo sticking to the rim. Hints of aromas like sweet, bready malts and fruits resonate as the glass is raised. The mouthfeel on this double IPA is sturdy with bite. Bittering hops add a sharp, crispness to the backbone, aiding the transition from the grapefruit notes and citrus zest, which is balanced with the malty sweetness. Elephino seems to be a good bridge between the new citrusy beers and the big West Coast IPAs of the past. It carries a slight piney aftertaste following each sip. It's good—we knew it would be.

### Overview:

Red Rock Brewing Co. recently went through a transitional period. Now, everyone is looking forward. Red Rock's Elephino is near and dear to our hearts because it was a big Utah beer we fell for during our craft conception. We are not saying Elephino is the "best name" in Utah beer, but we almost think of it as one of our "beer kids." Ultimately, it's a about having a beer, sparking conversation and enjoying each other's company, and that's cool. Now, if we can get together and sip on an Elephino while cranking **Mastodon, Motörhead, Frank Carter and the Rattlesnakes** or Faith No More live at **O2 Brixton Academy**, then we have a party!

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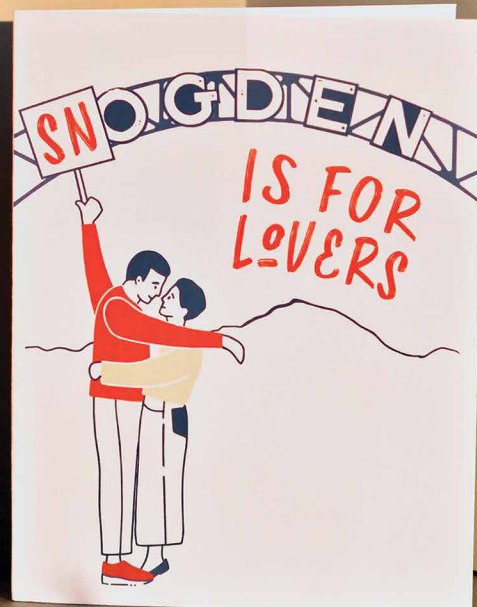
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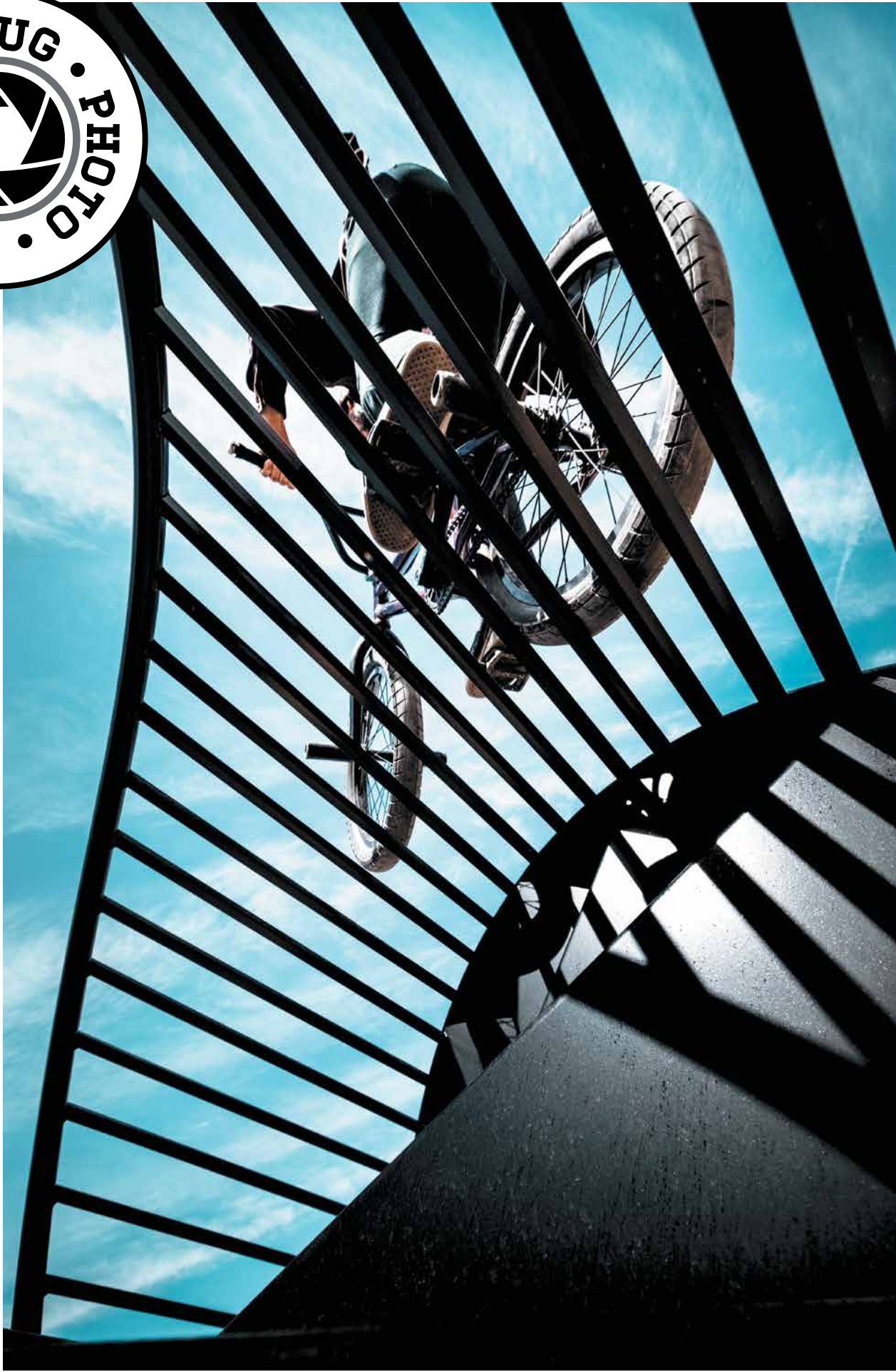




# BMX

As it usually goes for **Mike Mastroni** (@mikemastroni), he prefers to explore the abstract limits of bike riding. Today's limit? A field of scroll-like heaps of metal in SLC. While I was struck with confusion, Mike immediately went to work. Using the tried-and-true soda spray-down technique, a layer of adhesive had been laid for anti-slip safety. Carefully avoiding the concoction of sun-baked sugar and field dust, I settle in. My feet are cautiously arranged, head propped against stocks of spiralized steel. I wonder if the vibration of the rungs will knock some sense of understanding into my skull. Minutes later, the bags are packed and only traces of tacky tread marks remain.

By Jon Tinsley • @joninsley



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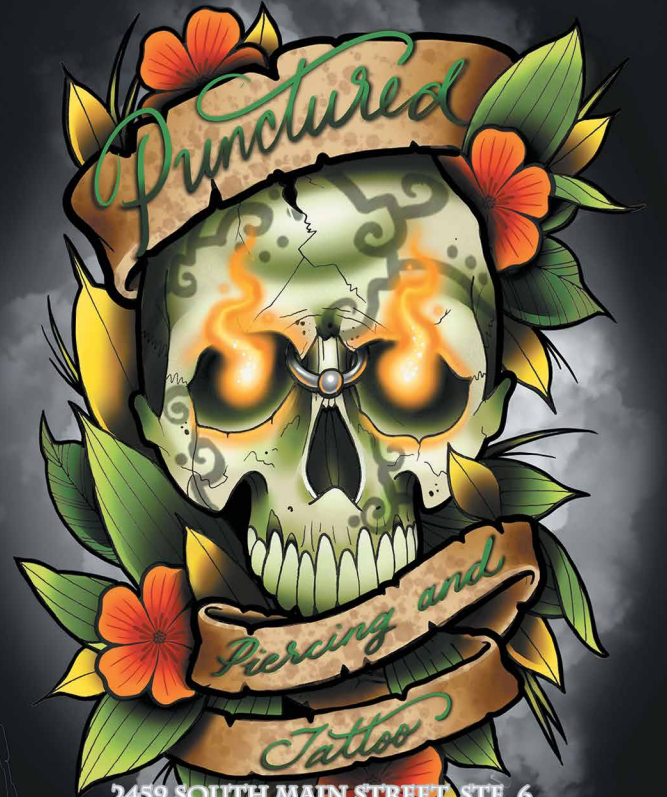
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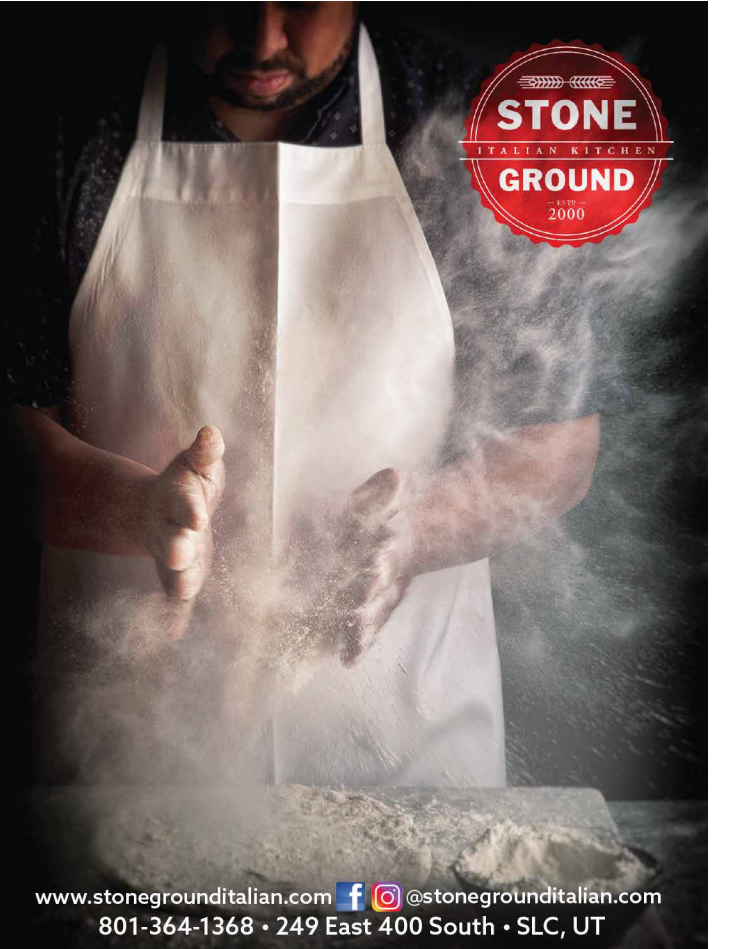
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## FILM REVIEWS

**The Farewell**  
 Director: Lulu Wang  
 A24  
 In theaters: 07.26



When Lulu Wang's family found out that her beloved Nai Nai had terminal lung cancer, they didn't tell Nai Nai. Instead, they decided to shield her from—and collectively shoulder themselves—the pain, grief, fear and anxiety of only having a few months left to live. Needing an excuse to gather everyone together to celebrate (and secretly bid farewell to) Nai Nai, the family made hasty plans for an exuberant wedding.

This "actual lie" became the basis of Wang's 2016 *This American Life* segment and is now the close premise of her second feature film, *The Farewell*. Played by **Awkwafina**, Billi is in her 30s, was recently denied a Guggenheim Fellowship, and can't make rent on her Bushwick apartment. While doing laundry at her parents' (**Tzi Ma** and **Diana Lin**) home, she finds out about Nai Nai's (**Shuzhen Zhao**) diagnosis, along with the plan to throw a wedding for Billi's cousin Hao Hao (**Han Chen**) and his girlfriend, Aiko (**Aoi Mizuhara**), who live in Japan and have been dating for all of three months. Despite being discouraged from joining them in China (her parents worry she can't keep up the ruse), a sorrowful and bewildered Billi buys a ticket to Changchun, returning to the place she and her parents left when she was 6.

Reeling, Billi finds herself back in the arms of Nai Nai, who herself is spirited as ever, delighted and bustling over wedding preparations. The rest of the family toils on the interior, hiding their heartache. Backdropped by

the muted pastel palettes of its uniform apartment buildings, Billi takes in a hometown that even her Nai Nai doesn't recognize anymore. She traipses from one family banquet to the next, and in her fluent but stilted, limited-vocabulary Mandarin, Billi fields the mostly harmless but weighty, sometimes longing questions about life in America compared to China: "*Shi bù tóng*," she says. "They're different."

*The Farewell* is embedded in a melancholic push-pull of mourning, nostalgia and outsidership, but of course, it's readily and incisively funny, too (it's about family, after all). Wang tells her story with compassion and fidelity, and her knack for capturing the truths of real life and real people also extends to their fictions, romances and fantasies. Wang and cinematographer **Anna Solano**'s people-filled visual arrangements, along with the cast's superb performances, result in some hilarious, some absurd and some true-to-life scenes: a visit to Billi's grandfather's grave; the bride and groom's bumbling, fairytale photoshoot, not to mention the wedding itself; the city's giant rainbow arch, mantled amid Changchun's far-reaching construction sites.

When Billi isn't alone, she's surrounded by family. She joins Nai Nai for her spirited morning exercises. Through tears, she and her mother talk about the ripped-out-from-under-you feeling of moving to America. She hangs out with the forthright aunties, the family dog, **Ellen**, and Nai Nai's caring younger sister, **Hong Lu** (the latter two are Wang's real-life family, playing themselves). Every ensemble shot asserts what Billi's uncle (the excellent **Yongbo Jiang**) chides when she questions the family lie: "You think one's life belongs to oneself," he says. "But that's the difference between the East and the West. In the East, a person's life is part of a whole."

Billi remains torn, conflicted in her family's homeland and by their deception, grappling with the possible loss of her Nai Nai. In Wang's loving, triumphant *Farewell*, Billi might never truly belong to any one place, but she does discover—or relearn, or expand upon—the joy and embrace of belonging to one another, however that might be.

—Kathy Rong Zhou



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# MUSIC REVIEWS

## Florist

*Emily Alone*

**Double Double Whammy**

**Street: 07.26**

**Florist = Sybille Baier + Diane Cluck**



“Running around, looking for treasure in the ground / You always told me you loved me, just memories now,” laments Florist’s singer, **Emily Sprague** on the opening track of their new album (featuring solely Sprague), the aptly-titled *Emily Alone*.

Written and recorded in the two years since Florist’s last LP, *If Blue Could Be Happiness*, the songs seem a documentation of Sprague’s life in this period. Sprague moved from New York to California, a place they had sung about wanting to visit on *If Blue’s* “Glowing Brightly.”

*Emily Alone* is not an exact departure from Florist’s previous form. The lo-fi tendencies still exist, as do the same intrinsic and vulnerable songwriting elements we’ve come to expect from them. There’s a bit of dimension lost, though, without the backing of the group’s other two main members, **Jonnie Baker** and **Rick Spataro**. Though the rhythm section, though the backbone, is missing, the album never lacks any presence or fullness. The lost dimension here is somehow adding something new. Sprague’s delicate voice is often double-tracked, using much of the same studio tracking to create a similar emotional space that you would find on Simon and Garfunkel records.

The first strings plucked on the album are dark, and much of it would come across that way were it not for Sprague’s quiet, unassuming voice. It fades out in the same way it begins, the last chord disappearing abruptly before the second track, “Moon Begins,” comes in—fingerpicked and at a faster pace than the opening track.

“Celebration,” the third track, is reminiscent of Florist’s first LP, *The Birds Outside Sang*. Sprague speaks over the chirps of birds, a gentle string section and their plucked acoustic guitar. “My hair

is dirty blonde now,” they say over the squeak of changing chords before breaking into song.

Documentation is, perhaps, the best word for Florist’s work. Their debut LP recounted a healing period, while the sophomore release showed deep recollection, coming-to-terms and repose. *Emily Alone* continues Sprague’s point-of-view storytelling and journal-esque entries, detailing a period of growth and awe. One quality of Florist that has always struck me deeply is how nostalgic their music is. It’s nostalgic in the sense that when I hear it for the first time, I’m instantly reminded of quaint childhood memories, road trips, the color of the sky after sunset and nights of laughter with friends. This transcendence keeps *Emily Alone* immune from categorization and true comparison.

“M,” the album’s seventh offering, features piano and is reminiscent of **Chan Marshall** when she’s at her most quiet and reflective moments. Sprague’s voice here is airy yet deliberate. As quiet as Florist’s offerings are, the space that this quietude provides creates deep emotional fields—not exactly chasms, but more like flurries of seedlings from blown-asunder dandelions.

“Shadow Boom” is the album’s first single and second-to-last track. Upon many repeated listens, it’s easily one of Sprague’s best songwriting moments. It leads us to surmise that *Emily Alone* really is an acceptance of the present as Sprague sings: “Light comes from a time already gone / If I could see the future, I would lay down, eat a tangerine and make a cup of tea / Watch it all happen the same way, watch it all happen slow.”

Cryptic yet highly personal, *Emily Alone* is an endearing and curious album. It’s almost a cross between the *Holdly* EP and *If Blue*, as it encompasses all of the emotions, moments and feelings that have forged Florist a permanent space in my heart. Sprague has crafted a perfect two-song project here—they’re the type of songs that blossom and never wilt. —Ryan Sanford

## Russian Circles

*Blood Year*

**Sargent House**

**Street: 08.02**

**Russian Circles = Chevelle x Om**

I was sitting in a dark room, brooding on deep topics as a thunderous bass line reverberated between the shadowy corners of my consciousness. I finally began to understand exactly what the intoxicating energy that powers every verse on Russian Circles’ newest release, *Blood Year*. It’s the kind of feeling that accompanies the music of **Rage Against the Machine**, **Tool** and **Rise Against**. It’s a feeling of ire, a feeling of purpose, and a feeling of raw, unfiltered, animalistic power. *Blood Year* is not the kind of album that will hold your hand and guide you through a pleasant soundscape. It’s the kind of



album that tears forth anger and power from the deep, dark abysses of our nature—in short, it’s badass as hell.

Thick distortion, fuzzy bass and pounding drum grooves are the basis of Russian Circles’ style. Their sound is invariably deep and menacing. “Arluck” showcases a flurry of drum fills and relentless guitar riffage before exploding into screaming licks and chaos. “Sinaia” slowly builds its pulsating groove, as though preparing a ritual that climaxes in a dark eruption of thick bass, ferocious guitar and relentless drums. Each song on *Blood Year* turns into a head-pounding riff-fest, that gets in your face and stays there from beginning to end. While every song on the album is distinct, they all share a powerful, dark atmosphere ripe with explosive fills and licks that keep me coming back for more.

From the explosive blast beats in “Milano” to the thunderous hammering of bass lines in “Kohokia,” *Blood Year* has been polished smooth. The band has a visceral sense for how to build their songs up, eventually releasing hell-storms of riffs and double bass fills from amid chaotic soundscapes. Each instrument has a clear place in the mix, with the drums throwing down a thumping pulse, guitar screeching a reverberant melody and soupy bass gluing it all together.

If I had one complaint about *Blood Year*, it would be that the album never lets up. Every song, with the exception perhaps of the intro, is intense, loud, high-energy, fast and dark. While each song is certainly impressive in its own right, put all back to back, the experience feels continuously dense. This is the kind of album I sample from, revisiting one or two songs at a time as opposed to listening end to end.

I’m always impressed by the sheer amount of sound that trios are able to produce—and in this respect, Russian Circles do not disappoint. Their mix is thick with fuzz and pulses with a steady, entrancing rhythm. Compared to their previous albums—of which there are seven—*Blood Year*

is both darker yet less somber. While *Guidance* certainly had its fill of head-pounding, and *Station* had some furious riffage, *Blood Year* goes all out in every song. As intense as it may be, it’s an album I won’t soon forget!

If you’re looking for something intense, a bit dark and angry, and a hell of a lot in-your-face, I would definitely recommend *Blood Year*. While it’s not the kind of album I’ll listen to all the way through each time I spin it, every song has a thick power to it that intoxicates me into a powerful, riotous spirit. I’ll certainly be revisiting these pounding tracks throughout the year when I need to get hyped! You can preview the album over at Russian Circles’ Bandcamp, [russiancircles.bandcamp.com](http://russiancircles.bandcamp.com), and pick up your vinyl copy of this post-rock mayhem while you’re at it! —Alex Blackburn

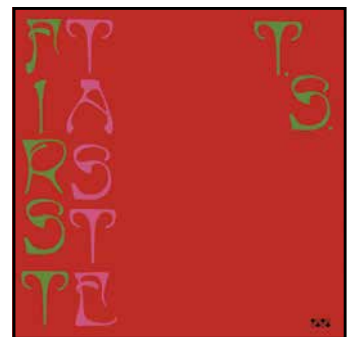
## Ty Segall

*First Taste*

**Drag City**

**Street: 08.02**

**Ty Segall = Thee Oh Sees +**



## King Gizzard & The Lizard Wizard

Ty Segall’s most recent album is a high-energy piece that seems to thrive at the threshold of playful and chaotic. It’s one of his most introspective albums in the sense that it leaves the outside world behind. For the tarot-heads out there, if Segall had picked a card when he set out on this project, he would have drawn The Fool. It fleshes out a story through the unpredictability and discord of the unconscious realms. There is fear and confusion weaving their way inside the rhythms. It’s like a nightmare journey and, true to form, Segall comprehends it through play. The embrace of those two motifs is intoxicating.

In the same vein as some of the best music out there, *First Taste* rewards familiarity. There is a high level of polish on some sections of the music like the bass, guitar and drums

(with Segall’s part on the left speaker and the bar-none top-shelf drummer **Charles Moothart** from side project **Fuzz** on the right). These have a certain grounding quality in the face of the dozen-or-so other wind and percussion instruments that blare rawly around them. Initially, it pushes me away, basically guaranteeing its position outside of the mainstream, but the shock of dissonance fades after I’ve stayed with him in this space for a while—and that’s when the rest really starts to shine.

There aren’t any songs that are easily overlooked, which gives the album its potency. That being said, there still are some standout tracks. Embodying the idea of The Fool, “The Arms” is a folky number that sits at the exact center of the track list and loosely ties the two sides together conceptually. “When I met My Parents Pt. 3” is a grungy slosh percolated with synths. He repeats the phrase, “Close your eyes, everything is just dreaming” in an acid-washed mantra. “Ice Plant” is an almost gospel-worthy hymn that plays out a capella as Segall waxes poetic about love in its divine form.

“I Sing Them” is one of the best freak-anthems I’ve ever heard, and in a pretty direct way, it embodies why Segall has achieved his cult status. It also explains how he’s managed to avoid the bandwagon crowds that might push away his real fans. You wanna know his secret? It’s because he’s so fucking WEIRD. I love it! There’s this catchy guitar riff that dances around the periphery of my attention, but it doesn’t stand at the center, and it’s not supposed to. The thing that grabs my focus, apart from the iconic vocals, is a recorder that just hops back and forth between the same two notes almost the entire song like an impossibly simpler version of “Hot Cross Buns.”

There’s no way to explain how this works without having listened to it, but your freak pride is going to take over, and it’s going to want to dance. It’s going to want to get rowdy, regardless of where you are. You might yell ecstatically at the people walking by in the park. Whatever this album does to you, it’s a testament to Ty Segall’s talent and his unending ability to dredge the swamps our minds float in, rising again and again bearing gritty, grinning gold. —Brian Udall

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# DAILY CALENDAR

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## Friday, August 2

Colours of Monochrome – ABG's  
Vincent Draper – *Garage*  
Bell Witch, The Keening – *Metro*

## Saturday, August 3

Sidney Gish, Great Grandpa,  
Adult Prom – *Kilby*  
Beach Party – *Urban*

## Sunday, August 4

Like A Storm – *Complex*  
Sister Sparrow, The Dirty Birds  
– *State Room*

## Monday, August 5

Stef Chura, French Vanilla – *Kilby*  
Charlie Hunter, Lucy Woodward  
– *Urban*

## Tuesday, August 6

In This Moment – *Complex*  
Spotlights, Vampire  
– *Loading Dock*  
The Accidentals, Talia Keys  
– *Urban*

## Wednesday, August 7

Summer Salt, Dante Elephante,  
Motel Radio – *In The Venue*  
Skold, Echo Black, Komrads  
– *Urban*

## Thursday, August 8

**Twilight Concert Series:**  
**Vince Staples, Leikeli47,**  
**Concise Kilgore**  
– *Gallivan*

The Alarm – *Complex*  
Michigan Rattlers,  
Branson Anderson – *Kilby*  
Lauren Morrow – *Urban*

## Friday, August 9

**The 11th Annual Craft Lake**  
**City DIY Festival Presented**  
**By Harmons – Fairpark**

Phutureprimitive, Dekai,  
NGHT WLKR – *Metro*  
Big Fat Nasty Round III,  
Big Blue Ox, SuperBubble,  
Dumb Luck – *State Room*  
This Will Destroy You, Brin – *Urban*

## Saturday, August 10

**The 11th Annual Craft Lake**  
**City DIY Festival Presented**  
**By Harmons – Fairpark**

Sunsleeper, Ugly Boys,  
Winter Forever, Shine Arrowmaker  
– *Kilby*  
Roger Clyne, The Peacemakers  
– *State Room*

## Sunday, August 11

**The 11th Annual Craft Lake**  
**City DIY Festival Presented**  
**By Harmons – Fairpark**

Freddy & Francine,  
Branson Anderson – *Kilby*  
Night Riots, Moontower,  
The Holy Dark – *In The Venue*

## Monday, August 12

KINDO, Sirintip, Adrian Bellue  
– *Metro*  
Pure Bathing Culture – *Urban*

## Tuesday, August 13

Beach Goons – *Kilby*  
Mumford & Sons,  
Portugal. The Man – *USANA*

## Wednesday, August 14

Halfstep, Tastebuds, Yes Man,  
Kin Lodge – *Kilby*  
The Brothers Comatose, Upstate  
– *State Room*  
Homeshake, KeithCharles  
– *In The Venue*

## Thursday, August 15

**SLUG Localized:**  
**Marina Marqueza,**  
**June Pastel, Jazzy Olivo**  
– *Urban*

**Twilight Concert Series:**  
**Courtney Barnett, Snail Mail,**  
**Choir Boy – Gallivan**

Terry Scopes Art Exhibit  
– *Red Butte*  
The Cured, Arena – *Metro*

## Friday, August 16

Stompit, Honey Hounds – ABG's  
Mozzy – *Complex*  
Silent Disco – *Depot*

Andrew Goldring, Bronco,  
Static Replica – *State Room*  
Wayne "The Train" Hancock,  
Lean Canteen – *Urban*

## Saturday, August 17

John Butler Trio, I St. Paul,  
The Broken Bones – *Snow Park*  
Vega Star, Molly Mormon,  
Janice Janice Janice, Nadia Nice,  
Electra Jones, DJ Shutter,  
DJ Justin Hollister – *Metro*

## Sunday, August 18

BlueFace – *Complex*  
Hot Flash Heat Wave – *Kilby*

## Monday, August 19

Mal Blum – *Kilby*  
Elway, Ramona, Sam Russo  
– *Loading Dock*

## Tuesday, August 20

Hemlock – *Kamikazes*  
Slashers, Sabbra, Barlow,  
Sunchaser – *Metro*  
Prince Daddy & The Hyena,  
Kississippi, Retirement Party – *Kilby*

## Wednesday, August 21

Nick Jordan – *Kilby*  
Dressy Bessy, Potty Mouth – *Urban*

## Thursday, August 22

Old 40, Medicine Company,  
Ol Fashion Depot – *Urban*

## Friday, August 23

Drab Majesty, Xeno & Oaklander,  
Body Of Light – *Urban*  
Bay Faction, Fashion Jackson,  
Kipper Snack – *Kilby*

## Saturday, August 24

Allies Always Lie, Low Life, Hlyian,  
No Company, The Conscience,  
Saving Sydney – *Kilby*

## Sunday, August 25

The Yawpers – *Metro*  
The Vibrators, DJ Nix Beat – *Urban*  
311, Dirty Heads, Bikini Trill,  
Dreamers – *USANA*

## Monday, August 26

Orenda, Good Call  
– *Loading Dock*  
Vic Mensa, Jesse – *Complex*

## Tuesday, August 27

Alec Shaw – *Kilby*  
Jenny Don't, The Spurs – *Urban*

## Wednesday, August 28

The Mountain Goats,  
Lydia Loveless – *Metro*  
Subwave Sound, Moodlite,  
Simba Sax, Sklürp – *Urban*

## Thursday, August 29

The Palms – *Kilby*  
Black Flag, The Linecutters – *Metro*

## Friday, August 30

**Twilight Concert Series:**  
**Santigold, TBA – Gallivan**  
Molly Burch, Jackie Cohen – *Kilby*  
Heart, Joan Jett & the Blackhearts,  
Elle King – *USANA*

## Saturday, August 31

Folk Hogan, Mantis Jackson  
– *Urban*  
Upon A Burning Body, Of Virtue,  
Speaking With Ghosts,  
Liar's Tongue, Crow Killer – *Kilby*

## Sunday, September 1

Grace Vanderwaal – *The Depot*

## Monday, September 2

Blink 182, Lil Wayne – *Usana*

## Tuesday, September 3

Tiki Tuesday – *Tinwell*

## Wednesday, September 4

Scarlxrd – *Complex*

## Thursday, September 5

Karaoke Night – *Funk 'N Dive*

## Friday, September 6

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