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VOL. 28 — ISS. 343
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SLUG MAGAZINE



SaltLakeUnderGround • Vol. 28 • Issue #343 • July 2017 • SLUGMag.com

CONTRIBUTOR LIMELIGHT

Paul Mason – Graphic Designer



Paul Mason joined the *SLUG Magazine* Graphic Design Team in October of 2014. Ever since, he's given his layouts what we like to call "the soft touch." Mason's work has adorned each issue since he began, and he imparts sleek and open-feeling arrangements of space on the page. His design style also evolves as he continues his work. He credits the inherent structure of layout design for pushing him to confront obstacles and to think outside of the box to find solutions. Mason enjoys engaging with *SLUG's* content because of our community focus and also to discover local conversations that may be new to him. He also likes to find new local music acts through our monthly *Localized* coverage and showcases. Bear witness to Mason's skill via the features on pages 14 ("NHMU"), 18 ("Pierpont") and 30 ("Skullcandy"). *SLUG* values Mason's vision to bring stories to life!

ABOUT THE COVER: Local designer **Brent Frost** acknowledged the panoply of design disciplines in *SLUG's* inaugural *Local Design Issue*. Drawing from his base of design and photography, Frost compounds his mediums with architecture (a 1st Avenue apartment building) and signage as his subjects for this cover. His composition feels clean and simple all the while. You can find more of Frost's work and his portfolio at brentcourtney.co.

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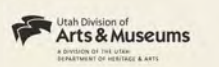
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**THE
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Zaina Abujebarah • @BabyZai_

Lettering Club

A Community for Communication

Twelve people sit at the longest table in the Downtown Even Stevens Sandwiches, each one telling a story or making a joke with a pen in their hand. The paper that's rolled across the table is stained with rings from drinks and sprinkled with crumbs from chips and sandwiches, but the colorful variety of words pop from underneath. They share pens, laughs, thoughts and ideas. As my eyes wander across the table, I notice that those attending all have a project. Whether it's getting the perfect font or writing an entry in a journal, the elaborately illustrated words jump off the paper in hues of reds, blues and yellows. The Salt Lake City Lettering Club is a resource for lettering artists and newcomers alike to enhance their craft and create a community of like-minded people within the art scene. Since the crisp, calligraphy-inspired art of hand lettering gained a lot of popularity from Instagram and Pinterest, **Becca Clason** and **Danelle Cheney** have been working since 2014 to create and maintain this encouraging workspace to expose more people to the art of beautiful penmanship.

It all started when Clason caught wind of a lettering club that started up in Vancouver in 2014. "**Riley Cran** brought a lettering club to his city, where they would meet at bars and sketch and create art together," Clason says. "I wanted this to exist in Salt Lake City. So, I formed my own version of it." It was apparent to Clason that the lettering scene in Salt Lake was spread out and anonymous when it didn't have to be that way. By creating a club with biweekly meetups and by curating interesting workshops, Clason brought together a whole new community of artists who could grow and improve their craft with each other. "I started by emailing a small group of people in the Salt Lake area who I knew did lettering professionally or as a hobby, and I explained what I was going to be starting and when the first event would take place," she says. "I did some research to figure out a location where we could hold the events and reserved a room in the *Salt Lake Public Library* in downtown SLC, which is where I held most of the events that first year. I did all of this on my own for about a year before I turned everything over to Danelle." Since Clason was having a baby and moving away from Salt Lake to live in a cabin up at Bear Lake, she knew that she would have to rely on someone else to keep the lettering club alive in the city.

"I didn't realize this until a couple years ago, but I noticed that when I was in school, I was taking really fancy notes," Cheney says. "I didn't realize that people could make a ca-

reer out of this, and it took me a long time to understand that." When Cheney found out that there was a lettering club going on in Salt Lake City upon her return from living out of state a year in 2015, she knew that she had to go. "I was always so fascinated by typography because it's the visual form of how we communicate," Cheney says. "You can write the letter A in so many different ways and still recognize it as a letter A, and that's so fascinating to me." It was obvious to Clason that Cheney was a great contender for keeping up the lettering club while she was away.

The club offers two different settings that are open to the public: casual meet-ups and structured workshops. "The casual meetups are usually at *Even Stevens* Downtown, and it's a place where you can hang out, work on a project or doodle, have some dinner and just enjoy yourself," says Cheney. "The workshops happen every other month, and those are more focused around teaching a skill. Lessons can range anywhere from chalk lettering to book binding. Though there's a core group of regulars that attend everything, the lettering club is open for everyone who is interested." Any skill level is welcome. Even if someone isn't a lettering

artist, they can come hang out and draw on the table. "We encourage anyone to get involved and ask questions. Share a pen. Share techniques," says Cheney. Every event, casual meet-up and structured workshop alike, is geared at a beginner level. Anyone can jump in at anytime without having to worry about not having the skill set to work alongside everyone else. "We have people come in and work on their iPads and computers as well as with pen and paper or watercolors," says Cheney. "It's very open and accommodating for everyone."

Ever since 2014, Clason and Cheney have been working diligently to bring the creative lettering minds of Salt Lake a space where anyone is welcome. By creating an environment to socialize, draw and create, they've opened the doors for growing artists and those who simply want to learn a new skill. Every other Thursday, they'll meet up at *Even Stevens Sandwiches* Downtown, and their door is always open for the curious.

To get involved, visit Salt Lake Lettering Club's Instagram: @saltlakeletteringclub. Any workshop events can be found by following the link to their Eventbrite page in the description.



(L-R) Even Stevens' Kyle Bell and letterers Danelle Cheney, Jordan Youngberg, Bryson Arnold, Kylie Dunkley, Bre McCallum, Tayler Mitchell and Noah Kuddus.

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LOCALIZED By Lizz Corrigan lizzcorrigan@gmail.com

Time-travel through generations of historic and contemporary Americana folk rock in one night at this month's *Localized*. **Kelli Moyle** will kick off the show with her saccharine folk serenades, and the ethereal and electric **Johnny Betts** will precede the Western-wailing, whiskey-drinking **Harold Henry**, who will finish off the night. Stop by *Urban Lounge* on July 13 for the showcase, which is generously and conveniently sponsored by *High West Distillery*, *Uinta Brewing*, *KRCL 90.9FM* and *Spilt Ink SLC*. This show is 21-plus and free—so what's your excuse not to?

HAROLD HENRY

Harold Henry comprises **Stephan Darland** (acoustic guitar, drums, vocals) and **Jeremy Hansen** (electric guitar, percussion, harmonica, vocals), who formed the band in February 2015. **Amber Pearson** (cello, vocals) joined in August 2015 after the two guys identified a need for strings. They are now a "whiskey-drenched folk" trio brought together by musical serendipity, playing evocative, dynamic, emotionally and whiskey-driven folk music.

The trio jokes about classifying themselves as whiskey folk. "We just thought 'Harold Henry' sounded like a nice whiskey," says Darland. Hansen adds, "We have more of a chamber-folk sound because instead of a bass, we use cello." The resulting sound ranges from folksy to bluesy to experimental. "When you hear the breadth and the depth of what we can offer, you'll find we can bend your expectations a bit," says Hansen, which I found to be totally true. I figured that I'd stay for one song during Harold Henry's band practice, and maybe it was the whiskey, but I was captivated and stayed the entire time. I heard a few songs from their January 2016 self-titled EP and a handful of songs from their anticipated full-length album, *Night Sun*, projected to release later this summer.

Their new album is courtesy of **Johnny Betts**, who helped Harold Henry record. After two long days of recording, "We picked the songs we liked best out of what we captured live," says Darland. The album is "a stream of consciousness," says Darland, and an honest-effort introduction of themselves to listeners via song. Hansen calls this album a "clearing of the cobwebs": a combination of new and old songs stemming from individual ideas and memories over the years, manifested together. "Now we understand each other," says Hansen, which has created a trusting, positive space in which the musicians can write and create together.

The band brings a diverse triad of influences. From **Old Crow Medicine Show** to **Nirvana** to **Wu Tang Clan** and everything in between, Hansen is uncertain where his music-listening habits translate into music-making. He generalizes both as being part of "a medium of music that is intergenerationally passed down." Darland has core influences like **Fleetwood Mac**,

Bob Seger, **Junkyard Dog** and **Nazareth**, who were "great melodic bands who just grabbed you," says Darland, an idea for which Pearson advocates: "I don't want to be background music," she says. "I want to enthrall and draw everyone in." She cites influences like **Sarah Balliet**, the cellist from **Murder By Death**, and the desire to "bring intricate classical elements to a song that wouldn't necessarily call for it."

Each band member constructs a nuanced version of Harold Henry that remains true to the overarching style. Darland and Hansen often swap spots between drums and guitar, which shifts songs from acoustic to electric, driving their versatility individually and collectively. Hansen plays the drums and wails on the harmonica simultaneously, an admirable and badass talent. "I've never seen anyone play drums the way Jeremy does," says Pearson, as she explains his tendency to rock back and forth like Donkey Kong to keep on tempo. "Seriously, everyone who watches Jeremy play says, 'Your drummer is fucking awesome.'" Pearson is a classically trained cellist with textbook musical knowledge, born to break the stigma of female cellists. "It's funny because I used to go to my lessons and hope everyone thought my cello case was a guitar case. But now, I'm like, 'This is my fucking cello!'" says Pearson. She is riveting and harvests and grounds the Americana tendencies of Harold Henry, driving their sound into the depths of an Old Western scene.

With Darland from Amarillo, Texas, Pearson from Southern California, and Hansen having lived in Los Angeles, the Bay Area and Seattle, Harold Henry see the beauty of Salt Lake's thriving music scene. Hansen describes Salt Lake City as a "gem of the West" and a "transitory nodal point in the network of music." Contrary to the bigger cities, "Salt Lake offers a very intimate, personal, communal experience with the music," says Hansen. Darland speaks to the "affinity for a local community scene" in Salt Lake City that he hasn't seen other places, but also to the "love and embrace for local artistry, ranging from our Farmers Markets to [the] *Craft Lake City [DIY Festival]* and the *Utah Arts Festival*."

Harold Henry ([facebook.com/haroldhenrymusic](https://www.facebook.com/haroldhenrymusic)) seek and contribute to local artistic collaboration. Darland hosts an online *Closet Series*, where he invites local singer-songwriters, like **Michelle Moonshine**

and **Vincent Draper**, to discuss their musical journeys over a glass of whiskey and perform a song. Together, the band hosts house shows, nestled in the Avenues, featuring diverse acts and drawing multi-generational crowds—the mission of their music. "We want to draw everyone in," says Hansen. "Everyone is welcome." So pour yourself some whiskey and stomp on down to *Localized* for some inclusive, Americana folk rock.

JOHNNY BETTS

A homegrown indie-folk singer-songwriter, Johnny Betts, aka **John Betts Cowan III**, is a multi-instrumentalist from a rich musical background. Despite being a solo local artist, Betts plays as often as possible with a band. "I normally play acoustic shows, but for *Localized* specifically, I'm going to put a lot more attention to ethereal, spacious, deeper, darker stuff," says Betts. For July's *Localized*, Betts will play primarily his hybrid acoustic-electric guitar, with **Dave White** on the drums, **Joe "Slick" Eslick** on the bass, **Callie Reed** on the violin and potentially another guitarist and pianist.

In his work, the dynamic that ultimately influences Betts is what he calls "haunting folk, indie stuff," including a mixture of **Beck**, **Pinback** and **Bill Callahan**. Betts is "a writer at heart," he says. "I love creating music, especially if someone else can enjoy it, and there isn't really an opportunity for me to stop." For Betts, writing music is all about intention. "I'm terrible at jamming—I don't enjoy that process," he says. For Betts, getting together to play music usually entails an end product, which is probably why he loves collaboration in a formal band setting. Before going solo, Betts played in a few bands from his hometown in Sacramento, California, in which he played the guitar and was the primary songwriter. He played in a melodic rock band called **Hi-Fidelity System** when he was 15 years old, and then joined **Thin December**, another melodic rock band, as well as **Starring Morgan Freeman**, which he describes as "fun and dancey," like **Muse** and **The Strokes**. Presently, Betts plays the drums for another local punk rock, **Smiths**-esque kind of band, **The Detractors**, though "it's really just an opportunity to beat on the drums," Betts says.

A multi-instrumentalist, Betts started to play music at age 5, when his parents made him learn the piano. "I'm grateful for that now," says Betts. He later picked up the guitar, bass, drums and keyboard in college. "Guitar became the easiest and most enjoyable form for me to write on," he says, which is what he plays most of now. Betts performs the entirety of the music from his first album, *There Are No "A" Sides*—with the exception of cello and drums on two songs—and filled the debut with his own arrangements on the drums, bass and piano. He admits, "I can never

actually do that live unless I have a band, so for *Localized*, I'm playing all new songs that aren't on that album." *There Are No "A" Sides* was his first solo album, a more high-energy compilation of 15 years' worth of songs.

Betts' upcoming album will take a more somber turn and is essentially a fresh start—something he'll be able to play live. "Simplicity has become my ally in a lot of ways lately," he says. "Right now, I love writing in the studio and creating with the intent to record a song." Betts approaches his work with the mindset of "How can I produce live what I do in studio or write as sonically, organically and naturally as possible?" He invites feedback on the album, a process that he honors. "I invited friends from a number of ambits, some musicians, some just lovers of music, some more distant," he says. "We sat here and listened to all the songs, and I asked them to take notes and provide honest critique."

Regardless of tempo, Betts consistently places a large focus on storytelling and writes poetic and introspective lyrics. "I'm a follower and lover of **Jesus**," says Betts. "However, I don't consider myself religious. 'Religion' isn't even a word that existed in the *Bible*," he says. Betts is more a man of faith, and he recognizes the religious struggles some Utahns have in separating, or recognizing the difference, between faith and religion. These are themes that dominate Betts' lyrics. "My songs come from the angle of 'the only thing worth being saved from is myself and my own selfishness and filth,'" he says. He explains that "more people can relate to what they've done wrong" than they can to what they've done right, "because that is usually more subjective."

The rapport of Betts' songs even affects venue selection because he likes to keep things intimate. "In the summer, I actually open up the garage and convert the patio to a beer garden, and bands play in here," he says, pointing to different areas of the quaint studio garage. He converted the backyard garage into a studio, now covered with insulation and with light wood panels, plastered with posters, cassette tapes, action figures and photographs—most of which Betts took himself. In the studio, Betts helps other local musicians like **Harold Henry** and **Kaleb Hanley** record their own albums without requiring a big budget.

Betts (johnnybetts.com) truly lives a life of artistry. Since moving to Salt Lake City, Betts has become "part of a growing, expanding community," he says. "There's such a beautiful sense of ownership in community and each other's artistry and music writing." When he's not making music, he's a photographer for *SLUG* and often spends weekends taking wildlife photographs. "I love hiking and getting lost," says Betts. While nature doesn't necessarily spill into his music, perhaps it all comes full circle to his seek-and-create mindset. For a genuine, aesthetic musical display, come check out Johnny Betts, the ethereal, acoustic-electric virtuoso at *Urban Lounge*, July 13.



Photo: LmSorenson.net

(L-R) Stephan Darland, Jeremy Hansen and Amber Pearson serve up Harold Henry's whiskey-drenched chamber folk.



Photo: @clancycoop

With intention and a seek-and-create mindset, multi-instrumentalist and singer-songwriter Johnny Betts crafts haunting, ethereal folk.

X APPEAL

Table X Is Fixing to Be the Ryan Gosling of Millcreek's Restaurant Scene

By Alex Springer
alexjspringer@gmail.com



TABLE X ♦ TABLEXRESTAURANT.COM
WEDNESDAY - SUNDAY: 5 P.M.-10 P.M.
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Table X's impeccable design matches the restaurant's sustainability-oriented approach and exquisite dishes. Pictured (L-R): Scallops and Kimchi Gazpacho.

If you happen to have an early dinner reservation at Millcreek's *Table X*, you might be fortunate enough to see members of the kitchen staff dutifully gathering produce and herbs from the restaurant's onsite box gardens. Admittedly, it was a surprise to see the cheerful staff in their freshly pressed chef coats gingerly selecting the root vegetables and edible flowers that would find their way to their seasonal dishes. While locally sourced, farm-to-table cuisine is hot right now, it's rare to see the people who will eventually be cooking your food out gathering the evening's ingredients—especially in the middle of Millcreek's metropolitan area.

This spirit of innovative cultivation permeates everything about *Table X*, from its blink-and-you'll-miss-it menu changes to the rustic-chic exposed ceiling beams and geometrically painted walls. The open kitchen design gives diners an all-access look into the preparation of the evening's meals, and the adjacent banquet room is impeccably dressed for any occasion in need of a stylish meal. All in all, *Table X* is a space that feels unmistakably, effortlessly cool while remaining warm and inviting—just like Ryan Gosling.

After being charmed by *Table X*'s outdoor box gardens and wowed by its sleek yet accessible design, it was time to see how the food played into the restaurant's overall aesthetic. The menu's tendency to shift and metamorphose based on what food happens to be in season reveals the collaborative strength shared among executive chefs and owners **David Barboza, Nick Fahs** and **Mike Blocher**. Not only are these three culinary-school buddies obsessed with using ingredients at their seasonal peak, but they're also versatile enough to shift their focus to make the most of what they have on hand.

Consider the Kimchi Gazpacho (\$10). I had originally planned on ordering the Kimchi Egg, but the dish had shifted to gazpacho at the time of my visit. As the knowledgeable server explained the differences, I realized that I got to see a seasonal shift happen before my very eyes. The key components of the dish were replaced with a chilled broth made from tomato preserves and kimchi, puréed together and served table-side over half a pickled egg. The relationship

between gazpacho and kimchi would never have occurred to me, but upon tasting this refreshingly savory broth, it seemed like a no-brainer. The tomato flavor was front and center, a welcome rarity in a dining environment that has bastardized tomatoes into a delivery system for high-fructose corn syrup. The spicy kick of the kimchi arrives right on time, harmoniously melding with the rich tomato, and the pickled egg works as a salty, textural foil to the gazpacho, which rounded out this impressively conceived dish.

My experience with the entrée section of the menu was deceptive. With options like Intermountain Gourmet Mushrooms (\$20) and the modestly named Scallops (\$28), I was curious to see the minimalistic descriptions play themselves out on my plate. Both entrées are absolutely beautiful when they arrive—the sear-gilded diver scallops are cradled in warm barley and fava beans, and the mushrooms came arranged like the fertile bed of a deep forest floor. The Scallops are spot on, and the barley/fava bean mixture is precisely the right complement to their rich, buttery flavor. The Intermountain Gourmet Mushrooms were positively disarming—as I navigated my way through the morel, shiitake, oyster and lion's mane mushrooms so carefully arranged on my plate, I found myself wishing most steaks were this satisfying.

Dessert is a bit of a mixed bag—it's all tasty and well thought-out, but some options work a bit better than others. The Cardamom Sponge Cake (\$9) is a fluffy cloud topped with a surprisingly tart lemon-honey sorbet, which kicks the cardamom into high

gear. The Honey Poached Rhubarb (\$9) offers nicely sweetened stalks of poached rhubarb beneath an herbaceous crème anglaise, but it strays a bit too far from the dessert spectrum to warrant a place in this section of the menu.

In addition to their regular menu selections, *Table X* also offers a Chef's Tasting Menu (\$55), which offers up a culinary mixtape of what the chefs are working with in a given week. It's a five-course meal that features smaller portions of some existing menu items and can be served with an optional beverage pairing (\$20 for wine, \$15 for non-alcoholic beverages). The standouts of my particular visit were the Red Beet Curry (\$9), the Morgan Valley Lamb Tartare (\$12) and the White Sturgeon (\$28). The Red Beet Curry is a silky, curry-spiked beet purée that makes those salted, garden-fresh radishes sing. It's a small, flavor-filled jumpstart to the senses. The Lamb Tartare is all about playing with texture—it comes with a house-made cracker that makes an excellent vehicle for the smooth lamb tartare and the pungent pop of mustard seed. I'd definitely love to get a full-sized portion of that White Sturgeon, which was perfectly cooked and lightly crispy.

It's nice to see restaurants like this branch outward from the restaurant hubs of Salt Lake and Provo—Millcreek is the perfect place for a hip, sustainability-oriented place like *Table X*. And any place that can sauté locally grown mushrooms into a meal that would satiate even the most carnivorous of carnivores has to be doing something right.

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Man of the Museum Tim Lee of the NATURAL HISTORY MUSEUM of UTAH

By Ali Shimkus • alishimkus@gmail.com



Natural History Museum of Utah Exhibits Manager & Senior Exhibit Designer Tim Lee creates exhibits to help articulate anthropological stories with scientific accuracy.

The clean, simplistic exhibits in the *Natural History Museum of Utah* highlight the vast collection that the museum has to offer, with everything from dinosaur fossils to delicate butterfly samples. Behind the scenes is Exhibits Manager & Senior Exhibit Designer Tim Lee, who has been designing exhibits for the *NHMU* for 14 years, in what Lee refers to as “storytelling through space.” Even at the entryway to the museum, there is an eye-catching collection wall of over 600 objects and artifacts, hung carefully in a multi-story glass case. The cascade of colors—the brightly colored butterfly wings and small amphibian specimens, among other artifacts—greets visitors from both sides and is Lee’s own design. “I try to make the objects the stars and the stories at the center of every experience,” he says.

Having attended art school in Milan, Italy, as well as possessing a design background before coming into his role at *NHMU*, Lee is inspired by the storytelling aspect of designing for a space. “Storytelling is one of the most ancient things that humans do,” he says. “It connects us. It’s what makes us human. I’ve always loved that. To figure out that I could do it three-dimensionally ... I couldn’t imagine anything better than that.” Lee’s design process includes coming up with a concept with the help of scientists, researchers and sometimes other artists, and then looking to the museum’s collection to see which objects will help tell that story. Lee then designs how the object will be displayed, down to the lighting, keeping in line with how to best preserve the artifact in question. The flow of the *NHMU* resonates with that ever-evolving storyline, and Lee’s designs help breathe life into the thousands of artifacts in the museum’s collections. “The majority of our objects, even though we do have some from around

the world, they’re from Utah,” he says. “That for me is the soul of our institution, our collections.”

The process for coming up with an exhibit to highlight these collections can take up to three years to plan, with Lee and his team currently working on a “blockbuster” exhibit slated for debut in October 2019. During this process, Lee works with researchers for the information and then filters the research into something interactive and appealing for museum visitors. “I try to take science, divide it into stories and then align those stories with different ways to deliver them,” he says. “I try to create a lot of variation in those ways we deliver them. That’s the thing that fuels me—constantly investigating the best way to engage [the] visitor.”

Obviously, the gargantuan dinosaur exhibit or the beautiful Navajo artifacts on display are visually appealing, but some of the genius comes in the way that the museum provides stations where you can smell certain plants, hear the words of Utah’s native people or interact with diagrams featuring the ecosystems in the Salt Lake Valley. One interactive experience at the *NHMU* that Lee is particularly fond of is one he created to depict the way plants interlock pollutants to help purify groundwater. The interaction is based on a Japanese pachinko arcade that Lee’s father had once possessed and is just one example of how the museum can appeal to any burgeoning scientist. For Lee, engaging all five senses within an exhibit creates an entry point for people of any background to explore science and understand the story that Lee is relaying. “I’m more interested in inspiring people to ask certain questions and to present science as sort of this open-ended, evolving story that we can all be a part of, whether you’re a scientist, an artist, a writer or a musician,” he says. “Science is for all of us.”

For Lee, the most rewarding and challenging aspects of designing for the *NHMU* is creating a connection between the various researchers and the museum visitor without losing any of the integrity of the research involved. “Earning a scientist’s trust to hold their knowledge and present it in the way that you think will be most accessible—that’s one of the biggest obstacles,” he says. This includes updating displays to keep up with the rapidly developing research and editing displays that do not engage the visitor as intended on an almost daily basis. To Lee, the constant changes in the world of science are the most exciting thing about his job and about science in general, though he credits his “day-to-day survival mentality” in being able to keep up and keep his designs relevant and fresh for museum visitors. Some of the changes slated to take place in the *NHMU*’s near future are additions to the dinosaur bones exhibit of new species, as well as updating the “Utah Futures” exhibit, which Lee says is always a work in progress.

As a local Utahn, Lee’s philosophy of incorporating the *NHMU*’s pieces into an interlocking story of the history of Utah itself, which has always remained Utah-centric and celebrated the history and natural beauty of our state. “That’s my commitment to the community,” he says. “I love Salt Lake. I definitely feel like I’ve been nurtured within this community. I feel like it’s such an exciting time to be here.”

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LEARNING TO MIND THE SIGNS



THE RENAISSANCE OF SALT LAKE CITY'S REGENT STREET

— BY BRIAN KUBARYCZ • KNAIRB@HOTMAIL.COM || ILLUSTRATION BY MRBUYBULL@YAHOO.COM —

Salt Lake City has been called, with good reason, the "Crossroads of the West." A new Downtown project, Regent Street demonstrates how SLC continues this phenomenon into the present day. It is the result of a collaborative effort, and as local conceptual design consultant **Stephen Goldsmith** puts it, Regent Street serves as a "case study of how excellent designers respond to a challenge."

To understand the nature of this challenge and the process behind undertaking it, I spoke with **Jesse Allen** of *GSBS Architects* and **Mark Morris** of *VODA Landscape + Planning*. The two focused on the highly site-specific nature of the Regent Street project. Their concern was to create a functional public space that bore witness to Salt Lake's history as a vibrant and diversified community. Allen and Morris feel that it is important to acknowledge that the overall project was ultimately managed by **Justin Bellevue**, Chief Operating Officer of Salt Lake City. Nevertheless, they insist there was never any grand mastermind dictating the details or their final arrangement. These were worked out progressively by an 18-member committee. "This was always a multi-disciplinary collaboration," Morris says, "one which we shared with a team of experts from a variety of firms and professions, as well as input we solicited from the larger community."

Regent Street, prior to its recent redevelopment, had lain neglected for decades, a virtual dead space running parallel to Plum Alley. The opening last October of the new *George S. and Dolores Doré Eccles Theater* at 131 Main St. created a number of opportunities with respect to the adjacent area; in particular, the passage behind it, 40 East. Morris explained that the team wanted to convert an unused "mid-block street into a functioning and lively public way," he says. This space would need to accommodate pedestrian and vehicular movement. Such traffic would consist of coming-and-going theater patrons, performers and theater staff, and semi trucks and emergency vehicles needing ready access to buildings and utilities. Further, the space was conceived not simply as a conduit linking centers of arts and culture but also as a site of sustained attention. Regent Street should be an attraction unto itself.

These requirements needed to adhere to the safety and efficiency standards managed by a variety of utilities companies and civil engineers. Over the years, Regent Street languished behind a multi-story parking facility. "It was essentially an urban junk room," Morris says. "Beneath the pavement was a tangle of hidden basements and utilities. The city employee directing the excavation—he'd had his job for years—said this was the most difficult project he'd ever seen." The complexity of the situation arose from the rich history of the street, which had, from its beginnings, served as a highly marked multicultural and multi-use space.

"Regent Street's oldest feature," Allen says, "is the old *Felt Electrical Building*." For years, this had stood next to an abandoned and weed-en-

trapped fast-food restaurant, one known for changing hands over several months and notorious as a key example of Salt Lake urban blight. Currently, that lot has been emptied to make room for a new hotel. The new construction, however, had to be planned and built so that it did not detract from the character of the *Felt* building, which has been standing since 1871. A fraught chapter of its history, Regent Street had served as Salt Lake's Chinatown until the turn of the 20th century. "Chinese persons, especially at the time of the railroad construction, were required by law to live on this block," Allen says. Additionally, "The *Felt Building* originally housed a cigar factory on the ground floor and a brothel above." Regent Street had also been the bustling center of Salt Lake newspaper and printing businesses.

Goldsmith encapsulates the aim of Regent Street: to "make the unseen seen." But the large set of variables made the project uniquely challenging. So did the prospect of balancing the agendas of various agencies, such as the city's Planning Offices, Parks Division and Department of Public Safety. One small but important index of this massive coordination effort is the presence on Regent Street of "Yield To Pedestrians" signs. "These are the only signs of their kind in the city," Allen says. A crucial part of fully experiencing Regent Street is learning to recognize and read its various signs, even the most incidental, as traces of the host of conflicts and compromises that hover behind each of them. For instance, Regent Street's various street utilities—manhole covers, tree gratings, sidewalk and street gradings—are embossed with patterns and messages alluding to the different cultures and communities who have intersected there. Along these lines, the planters lining the street were painted red to recall both the district's former Chinatown and the street's history as Salt Lake's demimonde. As Allen and Morris walk me along the length of the project, they point out that these same frequently overlooked fixtures quietly testify to a combination of practical and aesthetic considerations that went into their design. Each fixture represents an instance of successful negotiation and strategic compromises on part of the developers.

Then there are the more overt new features of the project. Among these are the street-lighting fixtures, which are painted black and fashioned to resemble those used in stage design with the *Eccles Theater*. "The light they cast can even be adjusted to match the color schemes of shows taking place within the theater walls," Allen says. The overall effect is that of theatre as a permeable membrane, one allowing the building's interior to spill out into the surrounding walkways. This is matched by the constant

and visible coming and going of performers and theater staff. Whereas the design of other local theaters has tended to segregate performers and audiences, Regent Street facilitates the intersection of their paths, the points of convergence functioning as a kind of stage on which public action and civic interaction can arise.

Other features contributing to this end will be a row of restaurants, immediately across the street from the theater and onto which its exits will open. These restaurants have not yet begun to set up shop. "We can't reveal any specific names at this point," Allen says, "but leases are currently being signed, and these businesses will be predominantly local." Morris also foresees this area eventually hosting a row of small, tavern-like shops. At present, the area includes a number of wall and pavement plaques that cite literary figures such as **Wallace Stegner** and **Mark Twain** and offer commentary on the history of Salt Lake. Also lining the walk

are rows of multi-purpose wrought-iron hanging poles that can be used to mark the site with suspended lights, banners or canopies according to occasional needs.

In keeping with a Regent Street created not simply to walk or drive but also at which to read, the design team enlisted the *Struck* creative agency as a branding consultant. Agency representative **Kevin Perry** informs that *Struck's* role in the project focused on site-making, which "involves using artifacts to connect people to places in

ways which foster continual growth," he says. For Perry, relations between persons and places are not merely utilitarian but also emotional. The arrangement of retail images and copy, public art, historical markers and other signs should be integrated so as to foster a meaningful symbolic and narrative environment. "Branding should set a tone," he says, "and encourages future designers to develop this space in a way which follows the precedent set by the current project."

Finally, all these many considerations and decisions should remain open to the unforeseen ways public use contributes to the look, feel and direction of a given environment. As Goldsmith says, "I favor responsive, intimate and organically emerging plans that connect to create the whole and invite many voices in their creation." If a design team can cooperate to assemble the infrastructure necessary to facilitate such dialogue, it should be possible to nurture a public sphere that is spontaneous, diverse and democratic. Goldsmith again captures this hope in a phrase, one taken from **Jane Jacobs**, author of *The Death and Life of Great American Cities*: "Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

"REGENT STREET FACILITATES THE INTERSECTION OF PATHS, THE POINTS OF CONVERGENCE FUNCTIONING AS A KIND OF STAGE ON WHICH PUBLIC ACTION AND CIVIC INTERACTION CAN ARISE."

ART REVIVAL PIERPONT GALLERY STROLL

By Kia McGinnis • kiaginny@gmail.com ■ Photos by ColtonMarsalaPhotography.com



Fringe Gallery
345 W. Pierpont Ave.
thefringegallery.com
385.202.7511

(L-R) Eric Waddington (*Fringe Gallery*) and Stacey Foster (*Mineral and Matter*) have both proudly set up shop on Pierpont, continuing the avenue's art legacy.

Mineral and Matter
351 Pierpont Ave. Ste. 1B
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801.916.7987

"This alley is a secret gem," says **Stacey Foster**, owner of local Pierpont jewelry store *Mineral and Matter*.

Tucked behind the iconic Crane building right in the heart of downtown Salt Lake City, Pierpont Avenue is a thriving public block with a colorful and historic past. In 1980, Artspace Utah converted Pierpont Avenue into affordable housing for artist studios, office space and retail shops. Though no longer affiliated with Artspace Utah, the Pierpont community remains highly creative and art-focused. Anchored by outstanding restaurants and cafes such as *The Rose Establishment* and *Pallet*, a plethora of local businesses are letting their roots sink into the brick and mortar that make up Pierpont.

Foster and business partner **Erica Smith** (*Land of Salt Jewelry*) have certainly made a home of their collaborative jewelry space. Not only is the space an illustrious storefront that displays both of their handcrafted creations, but it provides each a workshop to produce their jewelry in as well. "It's super nice to have someone to bounce stuff off of, because our husbands are tired of hearing about it," laughs Foster about her and Smith's partnership.

Getting her start in jewelry in L.A., Foster has been a part of the Pierpont artistic community for about three years now. Her minimal aesthetic features gorgeous gemstones that are often representative of the Utah desert, with additional splashes of rich blues and greens. She and Smith have worked to

create and curate a tantalizing selection of not only jewelry but other locally crafted goods such as candles, pins and natural beauty items.

From here on out, the shop owners will have a chance to share their work with an even wider audience as the *Pierpont Gallery Stroll* kicks off for the summer. Attendees will be able to check out a slew of local businesses in a casual yet intimate setting, in addition to admiring local artists and perhaps even enjoying a tasty appetizer or beverage. The event will occur every third Friday evening of the month as an addition to the *Salt Lake Gallery Stroll*, and was put together by Foster and a few other Pierpont locals. Foster says, "As artists, sometimes we just hunker down and make stuff, so it's good to have an excuse to socialize."

Other Pierpont neighbors, such as the new *Fringe Gallery*, are enthusiastic about becoming more acquainted with art lovers in Salt Lake City, especially those with eclectic taste. Playing off the term "fringe," Gallery Director **Eric Waddington** explains that the space strives to feature perspectives that may stray from what you would typically expect from a fine arts gallery. With pieces ranging from contemporary to abstract, Fringe also loves to highlight unique mediums like wood, metal and plexiglass.

"This space is tailor-made to be a gallery," says Waddington. "It's wide open with a lot of cool architecture." He encourages anyone planning to

attend *Gallery Stroll* to appreciate the history and structure of the row of spaces on Pierpont, adding, "Even if you're not necessarily into hitting galleries, the Gallery Stroll is a great opportunity to experience a huge variety of local businesses."

Though roughly half of the pieces featured at *Fringe* are from out of state, Waddington and his partners are dedicated to providing a space for local artists to exhibit their works in. Beginning in June, Gallery Strollers can expect to see fresh, local art each month featured at the event.

In addition, *Fringe* will be doing a fine art giveaway each month. Anyone who attends *Pierpont Gallery Stroll* and stops by the gallery will have an opportunity to enter and potentially win a unique piece of art.

Both Foster and Waddington (and all other participating vendors) look forward to welcoming both returning and virgin visitors to the stroll. Foster says, "Pierpont is kind of a hidden spot, but we're finding people coming back and knowing that we're here. They're really supportive of local businesses, so it's great to meet all of them."

For any non-committal lovers of art out there, don't fret—*Pierpont Gallery Stroll* is a recurring event, so each month brings an opportunity to come check out what's new and explore different points of view from some of Salt Lake's most vibrant specialty shops.

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MODERN

8

EMOTIVE BY DESIGN

By Paige Zuckerman
paigez@redwillowcounseling.com

Downtown Salt Lake City is sprinkled with design, from antiquated edifices to esoteric street sculptures. The aesthetic of the city is apparent, yet its origins often aren't. Across from the consumptive shadow of the *Salt Palace Convention Center*, a small collection of brand-scape architects are bent on pondering the deeper meanings of their community. *modern8* has been in business for 16 years, but the heart of its mission began in 1980 with the career of its founder and lead designer, **Randall Smith**. It was this same coolly fashionable fellow who met me at the entrance of the firm's office, nestled in the historic Bertolini Block, a space that feels perennially replete with stories. In combination with a litany of posted design awards, I am already experiencing *modern8*'s mission to make marketing a more attachment-informed process. This mission is achieved via a thoughtful consideration of their clients' vision and creative set of media, which connects the clients more deeply to their ideal audiences.

Randall and I are joined by **Alysha Smith**, who manages *modern8*'s projects. We set up shop in the firm's spacious conference room. *modern8*'s work spans print, web and video mediums, several of which adorn the walls. Everything they make looks like Utah—in colors, shapes and familiar imagery. On the conference table, *modern8*'s 2017 draft copy of the *University of Utah College of Fine Arts* annual publication, *Studio Magazine*, is simple, elegant and rife with moving and dramatic kinetic photographs of dancers and artists. The firm's well-reputed work with the *University of Utah College of Law* and *Pioneer Theatre Company*. "We approach their projects as an attempt to really use our ability to capture the emotions of what we're communicating," says Alysha. "We found that there's certainly emotional reactions that the different audiences will have that we try to capture. In the *College of Law*, it's a different audience than the *College of Fine Arts*—with the art department being more expressive and the college of law being more straightforward and collegiate. With *Pioneer Theatre Company*, we try to convey the emotions of theatergoers."

It is this imperative that drives *modern8*'s

modern8.com
145 W. 200 S.
T. 801.355.9541



Photo: Scott Frederick

(L-R) *modern8* Office Manager Alysha Smith and Brand Strategist Randall Smith direct branding that elicits emotionally driven responses from their clients' audiences.

"five-dimension emotional design," which includes discovering, distilling, depicting, designing and finally deploying their final product for the client. Every aspect—from illustration to typeset—is informed by the firm's desire to connect clients and products at the heart level. The team becomes invested with clients and how they manage their attachments. However, challenges can present themselves if there are changes that clients need to make. Nevertheless, their commitment persists. Randall says, "Yeah, when you create something, it becomes your baby, and you feel very attached to it. We are very concerned about shepherding through the process ... helping them understand the emotional attachment associated with it."

Randall notes the *Ritual Chocolate* campaign, which, to date, has been one of *modern8*'s most lauded successes. Alysha says that the campaign was a rare opportunity for "more expressive and creative solutions, so it was something we were really excited about." The *Ritual Chocolate* project brought a great deal of attention to the firm, garnering multiple exhibitions and publications, including a spread in the prestigious *Communication Arts*. *modern8* created images for *Ritual Chocolate* that reference its Park City home base as well as colors and iconography of Southern Utah, meant to connect consumers to a sense of place and attachment to the region. Images of the flora and geography of Utah in elegantly embossed line drawings adorn the packaging, cleverly crafted in an origami-like trifold style that prompts the hungry consumer to slow down and engage with the sensory experi-

ence. *Ritual Chocolate* feels like a meditation on nature and creation because of *modern8*'s design choices.

Modern8 also puts its money where its mouth is with regard to its commitment to Salt Lake's community. Several passion projects in the form of printed illustrations of the *Rio Grande*, *Ken Garff Building* and *Downtown Main Library* took off when library staff acquired prints of their building. "We naturally see design in other areas of life, and architecture is something we enjoy," Alysha says. "We felt like doing something that was more for us, that could help get our creative mojos on." Randall says that the posters "have been fairly well received, considering that they were mostly done for ourselves ... It was really giving back to the community. They're \$10 each. The *Public Library* is an iconic piece of architecture." Library staff became so enamored with the prints that their subsequent popularity eventually generated a contract to create more for the entire Salt Lake Library system, attesting to the notion that appealing to a people's pride in their work makes for good business, and that *modern8* is motivated by more than the bottom line.

The fundamental mission of *modern8* has been a topic of recent exploration: "to create and transform brands through design and emotion," says Alysha. As I leave *modern8*'s inviting and contemplative space, I find myself feeling just a bit attached to that mission, perhaps a testament to the vision they commit to every day.



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Topaz Museum

REMEMBRANCE AND TRIBUTE

75 YEARS ON

By Kathy Rong Zhou | kathy@slugmag.com

Between 1942 and 1945, an empty, sandstorm-ridden desert expanse came to life, but it did so within barracks, barbed wire and armed guards. This was the Topaz War Relocation Center, located just 16 miles outside of Delta, Utah: 42 blocks of makeshift abodes built post-Pearl Harbor to intern over 11,000 Japanese immigrants and Japanese Americans, largely from the Bay Area. The *Topaz Museum* enshrines the stories of those interned. Located on Delta's Main Street, the *Topaz Museum* is now home and testament to about 120 pieces of art created by internees; countless artifacts and documents; telling films and photographs; and, behind the building, an actual barrack from the Topaz site.

This July 7 and 8, 75 years after Executive Order 9066 forced 120,000 people of Japanese descent into internment camps, the *Topaz Museum* will host its official grand opening. Featured speakers include **Don Tamaki**, one of the civil rights attorneys for **Fred Korematsu's** Supreme Court case, and **Dr. Franklin Odo**, former director of the *Smithsonian Institution's* Asian Pacific American Program. The grand opening is an exciting, well-deserved celebration of *Topaz Museum's* long journey. "I've been working on this project since 1982," says *Topaz Museum* Board President **Jane Beckwith**. "It started with my journalism students at *Delta High School*. I asked them to do a project on Topaz." The classroom enthusiastically set to work, and the project grew. "After a while, it was clear that nobody was doing a museum about Topaz," says Beckwith. "I thought it was such a big part of Utah history—of national history—and it evolved from there." With other volunteer board members, Beckwith raised money to purchase the Topaz site, now a National Historic Landmark; presently, the *Topaz Museum* owns all but eight acres of the site, preventing any



Inside, the *Topaz Museum* exhibition presents a chronological historical examination of Japanese internment during World War II.



Photo: Brian Buroker

55 W. Main Street, Delta | 435.864.2514 | topazmuseum.org

The *Topaz Museum* building, designed by SLC's Sparano + Mooney Architecture.

adverse development and building on the land. In May 2014, construction finished on the *Topaz Museum* building. Designed by Salt Lake's Sparano + Mooney Architecture, the structure is modern and open, with soft lighting and material details like concrete masonry and black-charred cypress wood. In January 2015, after hiring a curator, *Topaz Museum* opened with an inaugural exhibition in its 3,700-square-foot gallery space: a collection of art created and donated by Topaz internees.

During that time, the *Topaz Museum* team worked tirelessly to continue to raise money and collaborate with the Oakland, California-based *West Office Exhibition and Design*, with whom they'd worked since 1994. "We were writing text, finishing the design and reviewing, reviewing, reviewing," says Beckwith. "We presented to *West Office* what artifacts we had, what stories we thought were significant." The result, *Topaz Museum's* second exhibition, is more historical and interpretive than the first, presenting a wide-ranging, chronological exploration of the events before, during and after the unconstitutional internment of Japanese and Japanese Americans. "There are layers within this history," says Beckwith. "There's this misconception that everything that happened to Japanese Americans was a total product of Pearl Harbor. There were so many long-standing racist laws before that against Asians—we wanted to tell that story, too."

The first exhibition space inside *Topaz Museum* is a screening room with two videos. One features clips of **Dave Tatsuno's** film—one of two home movies accepted into the *Library of Congress*—which comprises firsthand looks into life within the camp, from relentless Utah desert sandstorms to bittersweet Christmas mornings. Down the hallway is the larger exhibition space, which presents the timeline of Topaz, starting with a large group portrait of the **Mochida** family, who bore tags around their necks "like their luggage." Nearby is a text panel about **Takao**

Ozawa, who was denied eligibility for American citizenship by the Supreme Court because he wasn't considered white. There's also a **Dr. Seuss** cartoon with racist depictions of Japanese people as spies, and a photograph of a woman in Hollywood who points at a large banner: "JAPS KEEP MOVING; THIS IS A WHITE MAN'S NEIGHBORHOOD." Ahead in the gallery are glimpses into camp life: a re-creation of an oppressive Topaz living space, collections of internees' belongings, art—including **Miné Okubo's** expressive, drawn chronicles and compositions—created within confinement.

The interactive, multimedia exhibition makes for powerful remembrance. "We wanted for [visitors] to feel like they knew more about the people, the personalities, that were in *Topaz*," says Beckwith. "These are still very vibrant stories—we know that this is not a dead issue." Visitors can flip through the thick pages of a *Topaz* literary journal and high school yearbook. They can read about how the internees founded a successful co-op, but they can also listen or watch, flinchingly, to interviews with *Topaz* internees. Still, there are the glimmers of hope and resilience, like the story of artist **Chiura Obata**, who opened an art school within Topaz.

Topaz Museum ties together its rich stories and solemn subject matter with a reflective, educational approach, serving not only as an impactful tribute but also a necessary and timeless call to action. The museum's mission is about preservation and historical interpretation. It's also about the education and outreach required to "prevent a recurrence of a similar denial of American civil rights." Toward the end of the on-view exhibition, the *Topaz Museum* poses one particularly affecting, forward-looking question for viewers: "Could an injustice like Topaz happen again in our country?"

For tickets and more information about the July 7 and 8 *Topaz Museum* Grand Opening, visit topazmuseum.org and eventbrite.com.

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INTELLIGENT DESIGNERS & FABRICATION EVOLVED

Words and Photos by Tyson Call | @clancycoop

Mark Hofeling and **Matias Alvarez** of *Creative Services Bureau* have long worked in the film industry in various capacities, and they have a very particular set of skills—skills they have acquired over very long careers. They can design, implement and create things, especially for one-off, client-based projects. Recently, they have applied these skills beyond the movies to projects ranging from commercial design to museum exhibits. “Where we come from in film, designers and management are hired guns, producing a ratty desert trailer park one day and a 1960s Tiki restaurant on the beach the next,” says Hofeling. “So for us, it’s less about finding a way to stretch a singular aesthetic around the shape of every project, and more about trying to invent a new, fully custom one for each client every time.”

When *The Leonardo* was creating its exhibition on all things flight, *Creative Services Bureau* pitched a bold proposal to treat 10,000 square feet. “From the first meeting to

opening day was just over a year, with the basic outlines of the initial pitch realized in the final exhibit,” says Hofeling. The exhibit is large in scale and varied in content. They also recently completed a collaboration with *Water Witch*, an upscale cocktail bar that is part of the ongoing development at the Central 9th district. “I think our first pitch and renderings were not what they had expected, but they had the faith to believe in the vision. The bar now looks almost exactly like our first rendering,” says Hofeling.

They also fabricated the public art piece *10,000 Years of Labor in Utah*, which was co-designed by **Christian England** and can be seen at Central 9th. It is a large welded steel collage representing Utah’s labor story. “My private passion is un-whitewashing local history that a certain local, powerful institution has spent decades whitewashing,” says Hofeling. We came up with this celebration of the countless hands—some known but most not—who built this place we now call home.” From their previous work, it is clear that *Creative Services Bureau’s* next projects might be hard to predict, though surely they will be remarkable.

creativeservicesbureau.com
435.901.3188

CREATIVE SERVICES BUREAU



Photo courtesy of Creative Services Bureau

(L-R)
Mark Hofeling
and **Matias Alvarez.**

Hannah Olague.



In 2013, **Irving Olague** was given a warehouse, workspace and tools. He had been working with an experienced woodworker who unexpectedly decided to retire, leaving the space vacant. His wife, **Hannah Olague**, an interior designer, encouraged him to embrace the opportunity, and *HI Co-operative* was born. Irving fabricates furniture and structures, and Hannah does interior design. “We kind of established it as a way to have both our disciplines interact with one another. We found that we could work really well together, coming at things from different perspectives,” says Hannah. The husband-and-wife team sometimes collaborates together on projects, but they also work on their own projects separately from time to time.

The Olagues recently returned to Salt Lake City from Washington D.C. after Irving, who Hannah says is “obsessed with metal,” had the opportunity to work on refurbishing the cast iron on the dome of the nation’s capitol building. “He’s a very creative person, and to see that come out in his metalwork is really beautiful,” says Hannah. His railings are welded with care, usually made to fit areas and spaces that wouldn’t

accommodate an off-the-shelf solution. His work is on display all over town, including the outdoor patio at *Taco Taco*. He has also created many railing structures that reside in private residences.

Hannah does both commercial and residential design, usually focusing on the latter. She says she likes to get to know the person for whom she will be designing and do a full consultation. “I like to go and meet them and hear about their story,” says Hannah. “Usually, there are difficulties they’re having with the space, or they just want to refresh. But I like to listen and kind of get a vibe of who they are and what the project might look like.” She describes her design style as “modern, but with a softness—so more organic textures, clean lines.” Together, they offer a unique design approach: If they envision something for a space, they can create the perfect furniture or structures to match.

hico-op.com

HI CO-OPERATIVE

Good design shouldn’t draw attention to itself, even if the thing designed does. It should seem as though a space or object has just always existed. But there will always be someone behind the scenes obsessing over the details. Utah has many talented designers and fabricators—people who don’t merely wish something exists but make it through the power of will and specialized knowledge. The people at *Creative Services Bureau*, *HI Co-operative*, *M3LD* and *Project Sunday* are all talented in different ways. Though their mediums and tools may vary, they are unified through a love of beautiful form and perfect function.

M3LD



(L-R)
Brian Garrett,
Andrea Beecher
and **Jason Frederick.**

Although *M3LD* formed relatively recently, the foundations of the company were laid much earlier when founders **Andrea Beecher** and **Brian Garrett** were working as design consultants and fantasizing about creating their own home décor. In 2013, they partnered with **Jason Frederick**, who helped make their dreams reality. They now offer a variety of sculptural home furnishings and accessories, all with a modern slant, though their inspirations are varied. “We’re all loving coke-den chic—the brass, the chrome, sexy porn mustaches, velour, velvet, really rich, saturated colors ... just anything that’s verging on tacky but also masculine,” says Beecher.

M3LD offers a variety of products, from PVC wall tiles, which lend a brutalist architecture vibe, to sculptures, lamps and even pet dishes. In the future, they plan to branch out into even bigger, more elaborate items. “[We want to do] case goods, upholstery, larger furniture pieces, rugs,” says Garrett. “That’s kind of our end goal. We want to have the whole shebang to outfit homes.” Their entire product line is unique and highly stylized, looking like it would best be matched with cat-eye makeup, a well-stocked home bar and a strong sense of

personal aesthetic, though one doesn’t have to sport a **Bardot** bouffant to see the appeal.

M3LD also offers residential and commercial design services. Despite their strong personal preferences, they are quick to point out that they know there are times and places for different looks. “It’s less about us imposing our look on people, and it’s more about helping to give our clients their own design voice—helping to inspire them to the next level and kind of pushing them out of their comfort zone,” says Beecher. “It’s really just about getting to know them and the needs that they have.” Some of their most recent projects include *Laziz Kitchen* and *Table X*, and in addition to their ongoing residential-home projects, they are also working with a large company in Orem to design an office space. Says Beecher, “It’s about showing [clients] what’s possible and what can be available to them in their life.”

877.337.M3LD
m3ld.com

Don’t ask **Kevin Jateff** about the past. The owner/founder of *Project Sunday*—a local custom furniture and interior design firm—looks back with fondness on the company’s early days reclaiming wood and creating beautiful furniture pieces, but he says that they are looking forward to bigger and better things. They have taken on large-scale residential and commercial projects, designing entirely custom-built spaces from the ground up. “We like to constantly be pushing our limits as well as trying to find different styles out there. The reclaimed thing was a big part of our beginnings, and it’s still something that we do a lot, but it’s not something we do as much,” says Jateff.

Building upon their not-so-humble beginning of creating gorgeous tables, consoles and other home furnishings built for life, *Project Sunday* has graduated into working with clients to realize their specific dream alongside the immaculate taste, advice and direction of the *Project Sunday* team.

For instance, they worked with recent client *Brass Smoothies* to choose moods and themes. “They were able to pick and choose what they liked and then we kind of took that, turned it into a computer rendering, a 3D model, so that they could actually see the space, see how the proportions worked, how the materials worked together—and then the construction happens,” says Jateff.

Stepping into *Project Sunday’s* spartan office and workshop, one sees the kind of disciplined neatness born out of needing to find the right tool at the right time. Smooth pieces of wood lay freshly cut on large woodworking tables surrounded by freshly fallen sawdust. Their reception area is small, though intentionally so. They prefer to be onsite or in the workshop. One gets the impression that they prefer walk to talk and making things to planning things—though it is clear that plenty of pre-planning goes into their designs.

Project Sunday has shipped furniture all over the country and has worked with clients in Salt Lake City, Summit County, Provo, Heber and Farmington. They are available for custom design projects and can be contacted at projectsunday.net.

314.956.8656

(L-R) **Matthew Davis,** **Matthew Smith,** **Kevin Jateff,** **Riley Ridd.**



PROJECT SUNDAY

Just over two years ago, graphic designers **Davis Ngarupe** and **JP Haynie** presented their design-gear exhibition, *Actual Source*, at the *Utah Museum of Contemporary Art*. The art show came after six months of researching into the many details that go into the making of a museum exhibition, which the duo compiled into a 1,000-page, pink-paper book. Instead of offering the book for museumgoers to flip through, however, Ngarupe and Haynie turned their publication into a multimedia installation, ranging from stylized photographs and printed textiles to shredded paper, found objects and a single book nailed to the wall. "Everything about that show really referenced what we were into as graphic designers," says Ngarupe. "[*Actual Source*] showed that all the tools that we use as graphic designers on a daily basis don't only have to exist in a studio space—they can also exist in an exhibition space."

That inaugural exhibition pointed Haynie and Ngarupe in the direction they're headed now as founders and partners of their own Provo-based studio and multi-format publisher. It also captures who they are as designers, from the extensive research that informs their multifaceted portfolio to their curatorial flair, versatility and—especially—their love for typography. "It's about thinking of design as a tool, or as our medium, for executing ideas," says Haynie. "Our lens is graphic design. The majority of our references and the ideas that we're trying to portray usually have something to do with typography."

Ngarupe and Haynie first met in 2004 and stayed friends through school, when Haynie attended the *University of Utah* and Ngarupe the *Otis College of Art and Design* in L.A. "We would still communicate and talk about design from different states," says Ngarupe. "We were into typography, we were into book design—everything that we were into in graphic design was similar, and different from most of our classmates." When Ngarupe moved to Utah after school, he and Haynie began to focus on making their own books and working with artists. In 2013, they launched *Number 04*.

Since their 2015 *UMOCA* exhibition, the pair has switched to operating entirely as *Actual Source*, and their online store (actualsource.org) spans impressive collaborations with contemporary artists and designers from around the world, comprising over 100 titles in addition to *Actual Source's*. The duo's own projects range from font to furniture, drawing influence from "a rich history of graphic design," "outsider perspectives" and "new formats," says Haynie. Recent collaborations include a skateboard deck with **Hassan Rahim**, a woven blanket with **Raf Rennie**, a porous black candle with **Light** and screen prints with **Allan Ludwig** and **Girllarf**.

Despite the expanse of their oeuvre, the crux of *Actual Source* is the exquisite, limited-edition publication, of which the studio puts out about five titles per year. Regarding some of their favorite projects, Haynie references his and

ACTUAL SOURCE



actualsource.org
50 E. 500 N., Provo

(L-R) **Davis Ngarupe** and **JP Haynie**, graphic designers and founders of the Provo-based studio and publisher *Actual Source*.

**JUST OUR
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*Actual Source's Contemporary
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By **Kathy Rong Zhou**
kathy@slugmag.com

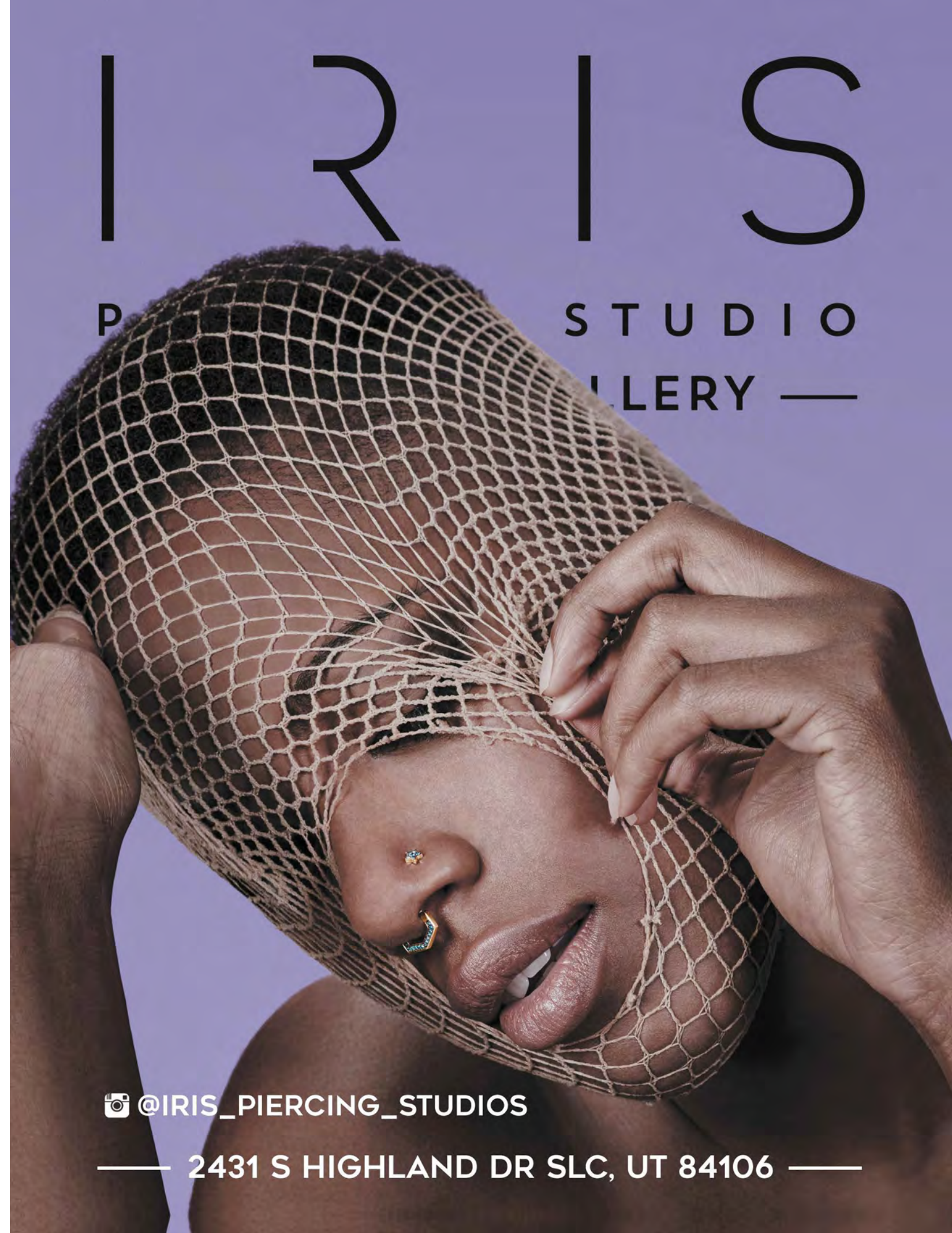
Ngarupe's first work together, an elegant book for photographer **Natalie Neal**, and Ngarupe points to *World Series Vol. 1*, a series of visual, rule-based experiments by **Sam** and **Kaeli Wood** in collaboration with **Bomie Lee**. For each, *Actual Source* collaborated with the artists to conceptualize, develop and design a distinct, aesthetic identity apropos of each soon-to-be published material.

Actual Source also has its own publication line: *Shoplifters*. "We work with clients on a daily basis, and that's the bulk of what we do," says Ngarupe. "That's why we like doing our own publications through *Actual Source*: because we come up with the rules and boundaries we use within the systems we build for these publications."

That type of freedom is really a relief in our daily process." *Shoplifters* highlights the work of contemporary artists who work in a diverse range of media. The publication releases biannually, in tandem with the Los Angeles and New York book fairs. Each issue presents a new theme, and thus an entirely new design, set of featured contributors and series of accompanying product releases. "The type changes every time, the palette changes every time, the paper stock changes every time, the theme changes every time," says Ngarupe, motioning to *Shoplifters Issue 3*—which showcases work intended to be viewed in black and white—and their design issue, *Shoplifters Issue 5*, which sports a foil cover and a custom-created typeface by Swiss type design practice **Dinamo**.

"[*Shoplifters* is] a chance for us to be experimental, to create our own restraints to work within," says Haynie. "We look at it as an exercise in curation: how the book can come together with the right group of people. It's also an exercise in creating relationships—we reach out to people that we feel would be a good fit." *Shoplifters Issue 6*, the publication issue, releases this September and features an international collective of magazines, publication-focused studios and artists who use publication as their medium.

In addition to ongoing client work and *Shoplifters Issue 6* and *Issue 7*, Haynie and Ngarupe have several major projects underway. The duo will unveil a larger clothing line in the fall; start a summer artist residency at *Otis*; and continue work on *Aerosol*, another *Actual Source* publication that centers on time-based media—think exercises like one-minute drawings (or, in the case of *Actual Source*, 24-hour books). Perhaps most exciting, the duo has been confirmed to do another exhibition this August at the *Arizona State University Art Museum*. The show will be titled, intriguingly, *Call Now*. Says Ngarupe, "We're definitely going to approach that show the same way we approached the *Actual Source* show: as designers."



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BELLY OF THE WHALE

GETTING TO KNOW

Underbelly



The Underbelly staff in their newly renovated, downtown Salt Lake City offices.

By Alex Vermillion • @alex.vermillion

Walking into *Underbelly*, it's nearly impossible not to feel the relaxed atmosphere that fills the space. With a foosball table in the back, local cold brew in the kitchen and occasionally a beer on tap made by members of the *Underbelly* team, one could say that working for *Underbelly* sounds like a dream. But despite the chill vibes surrounding their space, *Underbelly* get shit done in the design world, and they're definitely a company to keep in mind for your future design needs. **Autumn Mariano** (Senior Designer), **Matt "Scrib" Scribner** (Brand Designer and Illustrator) and **Ben Meszaros** (Executive Director) dig into the details of this awesome company.

Underbelly started with owner **Anthony Lagoon**, who worked alone until, after having so many project requests, he decided to bring on Scrib. After staying in a small house for a couple years, *Underbelly* realized that they were going to need a much larger space to conduct business. About three years ago, *Underbelly* took over the corner of 400 West and Broadway, where they currently reside. They have worked with clients from all across the globe, and they even won the 2017 AIGA SLC 100 Show Copper Ingot for their *Epicurrence* design. "Eventually, [Lagoon] said, 'I want to do my own thing,'" says Meszaros. "I want to have more control over what we do: the quality, who we work with, the problems we solve. I want to make a better long-term impact on the things that I care about—which is sort of how we all ended up here."

Underbelly's duties include designing apps (including *Tracy Aviary's* app), product branding, illustration and web development—anything you put your mind to that requires design skills, this is your go-to team. The largest pullers of their business, however, are videography and photography. "Most of the work we do is considered product design," says Meszaros.

"We have very talented illustrators, brand thinkers and videographers." For instance, *Underbelly* uses the Red Dragon—the same type of camera that *The Lord of the Rings* was filmed on. Their videography typically comprises videos that explain new products that are coming out. Having designed everything from websites for regional companies like *Epicurrence* to video product designs for *Honeycomb Bakery* to assisting Facebook Canvas, *Underbelly's* capabilities are endless. Their most recent endeavor: incorporating virtual reality into their list of design capabilities.

One thing that separates *Underbelly* from other design teams is their dedication to client relationships. Rather than leaving the grid and coming back with a finished product, *Underbelly* works with their clients from start to finish. "We really like to be a part of the team that we're working with and involve them in the process from the beginning," says Mariano. "We make decisions together." One example is their relationship with Facebook, which requires *Underbelly* to stay in contact with their clients and be ready to continually update their apps and optimize their user-friendly interface. Because of this mentality, *Underbelly* receive most of their work from word of mouth. "We depend on getting good work by doing good work and having people tell others that we did well and took care of them," Meszaros says. To ensure their work is solid, *Underbelly* believes in researching and testing their products, making sure their designs resonate well with their clients and are both user-friendly and aesthetically pleasing.

Underbelly has been substantially growing, reaching an increase of 40 percent over the last two years in terms of company size, revenue and work space. "I think we

harbor a good attitude of learning here," says Mariano. "You can take someone who, as long as they have a desire to get better, can learn quickly and do just that." Their team structure is grounded in personal responsibility, transparency and trust. "We work in an open environment," says Mariano, "but everyone is responsible for their own shit. We've assembled such a good team that it's easy to work hard for the people that work here." Scrib is proud of the family culture of *Underbelly*. "We spend time with each other a lot outside of work," he says. "We're good friends, and that's what actually helps us get our work done. We know each other's strengths and weaknesses, so we can have that humility with one another." In other words, *Underbelly* is the wildly supportive and talented family that we've always wanted. Meszaros says, "I've always been under the ideal that if you hire the right people and trust them, they'll surprise you every time."

Scrib and Mariano's largest successes at the company span from a creatively designed deck of cards to developing quickly as an intern to working with Facebook. For Meszaros, the biggest success is *Underbelly* itself. "Lately, I've been thinking a lot about what we want to be known for," he says, "and how I can help build a company where people can come and work on things that they're passionate about to reach their full potential as a designer and developer." The basis of what *Underbelly* is and stands for could easily be summed up in these three words by Scrib: "Approachable, laid-back and optimistic."

Visit underbelly.is to find *Underbelly's* work, or head to their Instagram (@underbelly) for updates on their latest news, hiring opportunities and more.

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ALWAYS SKATE

By Niels Jensen

njensen1@gmail.com



Theynan recently went pro for Enjoi Skateboards. He was surprised by the news at this very spot by friends and teammates with his pro board. I've admitted his raw talent and unorthodox approach to skating for several years now, especially when I saw his Oververt part. I knew that in going to such an iconic city and spot, I would likely run into a few pros, but it was great to come across someone who was as friendly and fun to watch as he is. Both of these tricks were part of longer, far more tech lines, but there are few things better than classic tricks done at a classic spot, with style.

Theynan Costa - Backside Lipslide, episiipal episksyab - MACBA, Barcelona, Spain



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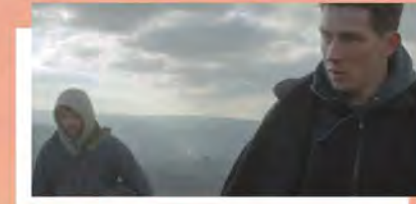
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Directed by Vincent Gagliostro

FULL LINEUP

FRIDAY

TAMARA
July 14 | 10 PM



LIKE FOAM
July 14 | 11:30 PM



THE QUEEN OF IRELAND
July 15 | 12:15 PM



POLITICAL ANIMALS
July 15 | 2 PM



RAISING ZOIE
July 15 | 2:30 PM



HEARTSTONE
July 15 | 4:15 PM



PLAY THE DEVIL
July 15 | 4:45 PM



SATURDAY

I DREAM IN ANOTHER LANGUAGE
July 15 | 9:30 AM



CHAVELA
July 15 | 10 AM



HANDSOME DEVIL
July 15 | 11:45 AM



SIGNATURE MOVE
July 15 | 7 PM



FEMME BRUTAL
July 15 | 9:30 PM



THE UNTAMED
July 15 | 10:30 PM



SUNDAY

FREE CECE
July 16 | 10 AM



PUSHING DEAD
July 16 | 12 PM



SMALL TALK
July 16 | 12:15 PM



APRICOT GROVES
July 16 | 2:30 PM



A VERY SORDID WEDDING
July 16 | 2:45 PM



DON'T CALL ME SON
July 16 | 4:45 PM



THE UNTOLD STORY OF ARMISTEAD MAUPIN
July 16 | 5:15 PM



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ZIP & ZAP AND THE MARBLE GANG
Punished by being sent to a summer school, Zip & Zap uncover a mysterious secret hidden deep within the school.
Official Selection: 2014 Sundance Film Festival

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NOVA: VIKINGS UNEARTHED
The Vikings are infamous for their conquests. Now uncover new clues about their expeditions and settlements.
Presented in partnership with Natural History Museum of Utah and The City Library

Tuesday | July 11 | 7pm
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NUTS!
The story of an eccentric genius who built an empire with a goat testicle impotence cure and a million watt radio station.
Winner: U.S. Documentary Jury Special Jury Award for Editing - 2016 Sundance Film Festival

Wednesday | July 12 | 7pm
The City Library | 210 E 400 S, SLC



THELMA AND LOUISE
A special screening and conversation with Becky Aikman, author of the newly-released book *Off The Cliff: How the Making of Thelma and Louise Drove Hollywood to the Edge*.

Tuesday | July 18 | 7pm
The City Library | 210 E 400 S, SLC



REVOLUTION: A New Art For a New World
A bold and exciting film that encapsulates a momentous period in the history of Russia and the Russian Avant-Garde.
Official Selection: 2016 Cambridge Film Festival

Wednesday | July 19 | 7pm
UMFA | 410 Campus Center Dr, SLC



SACRED
Shot by more than 40 filmmaking teams around the world, this film immerses the viewer in faith and spiritual practice.
Official Selection: 2016 Doc NYC

Tuesday | July 25 | 7pm
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SKULLCANDY'S PROCESS

By Connor Brady • con.jbrady@gmail.com



skullcandy.com
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(R) *Skullcandy*
Sr. Manager of
Product Experience
Sam Noertker stands
in the headphone
company's anechoic
chamber.
(L) Crusher
Headphones.



Photo: lmSorenson.net

Skullcandy continues to tout a unique and ever-changing style paired with impressive sound and unique headphone tech. Kelley offers *Skullcandy's* mission statement: "to be the most relevant to our core consumer by complementing their personal style with great-looking products, keep them up to date with modern features [and] wrap it up with some attitude ..." he says.

There is a controlled bit of chaos to the process of creating new designs and products, as Kelley, Noertker and their respective teams have to create the best product possible through the triangle of comfort, style and durability. Bringing together engineering and industrial processes includes rapid prototyping while trying to solve opposing needs. "We need good acoustics but must keep up with the aesthetic," Noertker says. "In acoustic headphones, you need a port for bass, and our engineers have found a way to hide that port to fit with our aesthetic. Everyone here is on the same team to create the best product available. We all want to see each other succeed." With the aesthetic side of the process, *Skullcandy* generally has license to apply any color, graphic or material, and the Industrial Design department views surfaces as canvasses. "We conceptualize through sketching, prototyping and living with our designs," says Kelley.

Skullcandy has the uncanny ability to create products that can flow seamlessly between lifestyles. Whether someone is a professional snowboarder, basketball player or musician—or works a desk job—*Skullcandy's* products never seem to feel out of place. Kelley says, "We start every project by defining who will use it, where it will go and how it will be used. Answering those questions is key in creating a great product experience. An example might be a pair of buds for a snowboarder to be worn under a helmet in extremely cold weather. Your controls have to be glove-friendly. The cable better drape well in freezing temperatures, and it must be low profile in your ears." Where a lot of companies stop when they nail their desired sound, *Skullcandy* brings it to another level in order to bring the world-class sound into a package that can be worn in everyday situations.

What I see from *Skullcandy* is an ability to work their asses off while still remaining authentic and true to the product and lifestyle they represent. Having been to *Skullcandy*, I understand and respect their persistence of vision while still having one hell of a time. Through their iconic style, *Skullcandy* remains a leader in the audio world by not only capturing the youth and action sports market but by also creating a sound that performs better than most, in a package that anyone would want to wear.

Thinking of design, often what comes to mind are package designs, web design, graphic design or design that is meant to capture attention through visual aesthetic, but rarely do I look at the work around me and think about the design that goes into the way things function. When it comes to creating headphones that not only look great but also perform on a world-class level, Park City's *Skullcandy* is leading the way. At the helm are two people with visions that bring *Skullcandy* to life: Director of Industrial Design **Pete Kelley**, who works on the aesthetic side of the design process, and Sr. Manager of Product Experience **Sam Noertker**, who works on the engineering side.

Kelley and Noertker operate in *Skullcandy's* new and beautiful headquarters, located just five minutes from *Park City Resort*. It stands as a statement toward the company's drive and creativity. It also houses one of only three anechoic chambers (rooms used to absorb reflections of sound) in Utah. Much like their products, the building is sleek, with a modern feel that draws the eye.

The core ideals of *Skullcandy* speak to their heavy consumer focus and passion to create a connection between their users and the music they listen to. "I think the core ideal is fun and authentic in regard to the love of music and the joy of music," Noertker says. "We want to bring in the emotion of audio.

What are you feeling when you experience it at a concert? We've brought that in through an accurate interpretation of the sound. We invented the Crusher to bring the feeling of music into headphones. We believe in it because if we do it right, it's going to connect with people emotionally." The vibration technology in the Crusher Headphone allows for its user to recreate that live-music feeling of bass hitting listeners' ears by detecting when the headphones are playing music and activating the bass's vibration. This tech is all wrapped up in a sleek and simple headphone, able to cup an ear without looking bulky. With a smooth, black finish, it all feels clean.

From the beginning, *Skullcandy* has been a graphics- and aesthetic-driven company. Kelley explained how **Rick Alden**, *Skullcandy's* founder, began by applying color/graphic/lifestyle to audio products, which initially forged the company's aesthetic. With regard to *Skullcandy* finding its look, Kelley says, "That path gets you started in creating your own identity, but you're still carrying over elements that you don't necessarily love." Fast forward to now, where *Skullcandy* has industrial designers crafting their own design language that will define the company in collaboration with the Product Experience team. The growth is apparent today, as

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Beer, Barons and Bike Culture

By Mike Brown • mgb90210@gmail.com

I don't know shit about motorcycles. A friend of mine just got one and posted the obligatory social media posts of him with his sweet, new hog. A few days later, he tells me that he had been getting messages from girls he didn't really know, sliding into his DMs saying stuff like "Cool! You ride?" and "Sweet bike! I'd love to ride sometime!" Shit like that. It lead me to believe that maybe guys I know are getting motorcycles just for attention from girls.

But like I said, I don't know shit about motorcycles—I don't know how much gas my motorcycle—soft boy theory holds. So I decided that I'd better find out. Whom better to ask than guys who have been riding their whole lives? I was lucky enough to sit down with some dudes from the **Barons Motorcycle Club** and get the what's what on the current state of motorcycle culture in SLC and beyond. **Chad**, who is the Road Captain of the club; **Dirt Bag**, who is the President; and **Teach**, a fellow nomad who literally wrote the book on the club, all sat down with me at the Barons' annual *Show and Shine* fundraiser for local veterans.

As far as the current state of motorcycles goes, Chad, who is a second-generation Baron, said that there is definitely such a thing as the Instagram Biker. On one hand, Instagram shows off a lot of really amazing bikes and craftsmanship, but you also get a lot of people concerned about their image. Another cultural influence is definitely that soap opera called *Sons of Anarchy*—or as Teach calls it, *Sons of Malarkey*. When prepping questions for this interview, I honestly wasn't going to bring this up, so I'm glad they did. Dirt Bag, who owns a towing company to pay the bills, said that every year in the local gang manual, body shops and towing companies are at the top of the list for being accused of running women and drug fronts, and that in the 40 years he's been part of the club, the silly TV show has greatly affected the perception of motorcycle clubs—not just with the general public but with the cops as well.

Needless to say, profiling on all levels is a huge problem in our country right now. Unfortunately, bikers are no exception. Teach said that they have been fighting against profiling on a national level for a while. Dirt Bag recently has been working with local legislatures to fight profiling laws. Chad told me about getting pulled over in his car, not rocking any Barons gear, and having the cop ID him as a Baron after he ran his license.

But fighting for rights is nothing new to the Barons. As many people know, they fought hard against helmet laws in the '70s. I asked them if they would have fought for it as hard if they'd known how many man-buns they'd be seeing on motorcycles these days ...

This led Chad to tell me about getting kicked out of a local motorcycle show for being a member of a club. He politely obliged but was sure to remind these kids that if it weren't for his club, they'd all be forced to



(L-R) Mike Brown poses alongside Baron Motorcycle Club President Dirt Bag, a Baron who's helped keep the spirit of traditional motorcycling culture alive.

wear helmets. Also, he said that everyone would be welcomed at a Barons show—even me, and I still ride a fixed-gear.

Other than fighting the man, Dirt Bag told me that he thought that the current state of motorcycle culture in Salt Lake is in a good place. There will always be antagonists, as there are with everything, but within the last 10 to 15 years, a handful of national clubs have settled here, and everyone is getting along, for the most part. This was obvious at their fundraiser. I counted at least six different cuts and no biker brawls—just a lot of beer, shiny bikes and good times.

I also asked Dirt Bag what advice he would give to anyone who is just getting into motorcycles. Regardless of whether you are a young gun who hates your dad or a dad hitting his midlife crisis, he said that you should take a rider-education course, for sure. It would help you figure out what kind of bike you want, and with so many shitty drivers in Utah, knowing how to handle your shit is not only important but can save your life. Dirt Bag also says no to lane-splitting—Utah drivers are just too stupid.

Overall, Teach, Chad and Dirt Bag all said that they are stoked on motorcycle culture in Salt Lake. It doesn't matter who you are or what you do—just get out there and ride. For them, that's what it's all about: the journey, not the destination.

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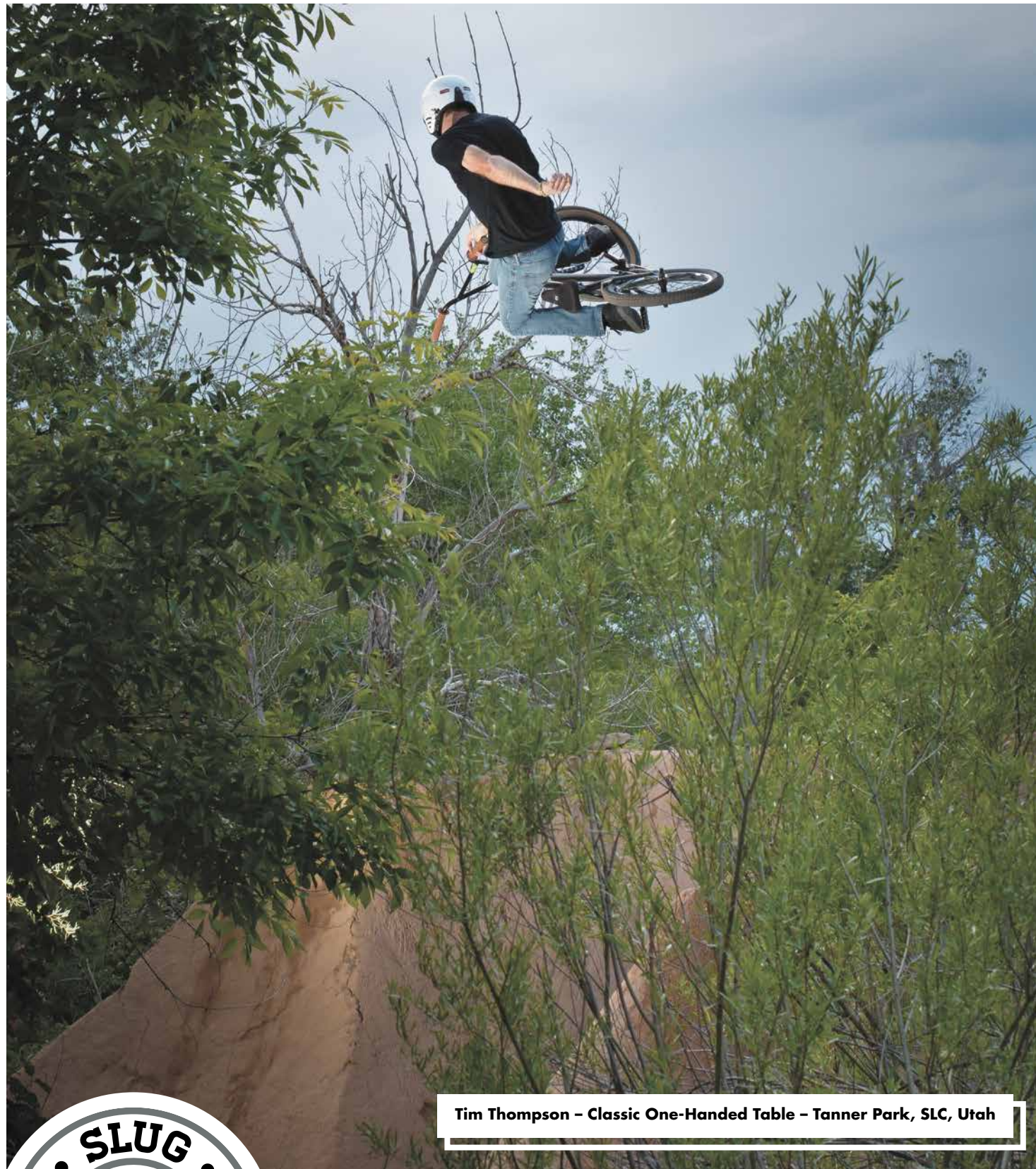
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BMX

By Andy Fitzgerald
andyfitzgerrell@me.com

Tim was the first rider to befriend me when I moved here eight-and-a-half years ago. I met him at the Fairmont Skatepark, and he was quick to come over and introduce himself. He has a slightly wacky sense of humor where he'll say something, and it will make you pause and have to process what he says before you realize the joke. He's also part of the over-35 club of riders and is an amazing father to one of the cutest kids ever, so riding isn't near the top of the priority list—but when Tim does make an appearance, it is *always* a treat to watch. I told a couple friends about Tim being the rider I was going to shoot for this issue, and their responses were, "Oh, man, I can't wait to see the photo!"—he's your favorite Utah BMX rider's favorite rider.



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MOVIE REVIEW

Maudie

Director: Aisling Walsh
Sony Pictures Classics
In theaters: 07.21



At the risk of sounding like an uncultured oaf, I'm starting to have a problem with films like Aisling Walsh's *Maudie*. There's nothing wrong with it cinematically—in fact, the 1930s-era production design is spot on, **Guy Godfree's** rich cinematography expertly captures the sweeping Newfoundland landscape, and both **Sally Hawkins** and **Ethan Hawke** deliver nuanced performances that translate into a beautifully subdued chemistry. So why did I walk away from *Maudie* feeling like I just sat through a film that I've seen a hundred times before?

As I was puzzling over this apparent mental contradiction, something quietly dawned on me. Period pieces and biopics based on cultural icons are the comic book movies for the generation of filmgoer that hates comic book movies. Their superheroes are not clad in spandex and capes, they do not liberate metropolises from grandstanding super villains, and they most certainly avoid the use of CGI. Instead, these superheroes wear the clothing of bygone eras—meticulously reproduced by talented costume designers—as opposed to computer animators—and liberate their own tortured souls from archaic social restrictions and the like. By that comparison, *Maudie* is yet another well-directed, well-cast and well-filmed entry in a genre that somehow continues to draw audiences and make money despite the fact that it's revisiting narrative territory that hasn't been fresh for decades.

I realize that it's not necessarily fair to judge *Maudie* harshly because it happens to be the film that catalyzed this cynical rant—it does have some really good things going for it. For one, it shines a well-deserved spotlight on **Maud Lewis**, one of Canada's most revered folk artists—one of her paintings was recently auctioned off for \$45,000, to give you a sense of her cultural capital. Lewis was known for painting colorful depictions of her quaint Nova Scotia hamlet while coping with a debilitating case of rheumatoid arthritis. Hawkins (*Blue Jasmine*) plays the titular role with a pent-up mischief that reflects an artist's mind trapped within a cage of flesh and bone. Hawke turns a surprising performance as **Everett Lewis**, the man whom Maud would eventually marry after answering his ad for a live-in housekeeper.

The film takes the viewer through Lewis's biographical milestones in a predictable fashion, but such is the way of period-piece biopics. Hawkins and Hawke make these scenes blister and heal respectively, and their onscreen presence is what makes this film memorable. Their characters are both social oddballs when they first meet—Maud's domineering aunt treats her like a helpless invalid, and Everett's years of solitude have made it difficult for him to accurately express himself. When they meet via the ad that Everett places in the local grocery store, their relationship grows from the rocky soil of a borderline abusive employer/employee relationship into an unexpectedly fortified marriage.

Maudie also treats the audience to some well-crafted moments that illustrate Maud's inherent need to paint—her first reverent moments with a stray paint can that she finds in Everett's tiny house show us her deep connection with color and expression. Soon, Maud's and Everett's isolated shack becomes an artist's canvas that blossoms with flowers, birds and other pastoral images—an accessible metaphor for the couple's evolving relationship.

Overall, fans of period-based biopics or fans of Maud Lewis herself will find plenty of reasons to enjoy *Maudie*. Sometimes it's a special kind of refreshing to visit a new film that unfolds precisely the way you want it to. —Alex Springer



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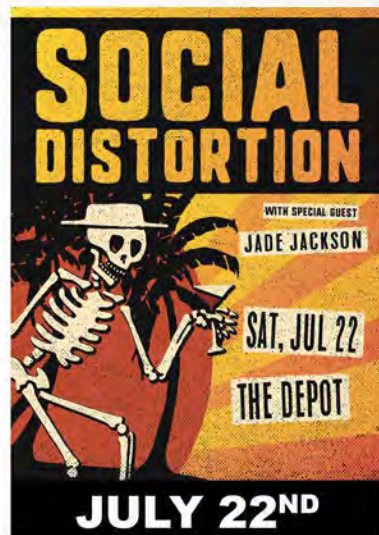
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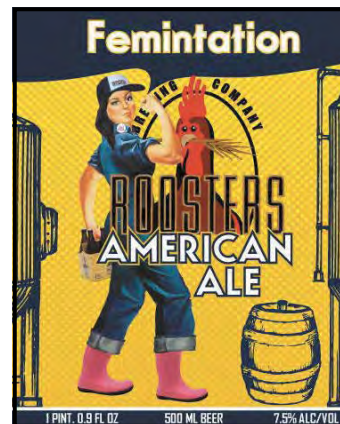
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BEER OF THE MONTH

By Mike Riedel
utahbeer@gmail.com

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Back in May of 2010, I was approached by the keen minds at *SLUG Magazine* to be a contributing writer in their visionary *Beer Issue*. At that time, no other publication in our market had the foresight to dedicate an entire issue to Utah's burgeoning craft beer scene. Now, most print and online publications have followed suit. In January 2013, I was given the honor of writing the monthly beer profiles, which in my opinion, is the best gig at *SLUG*. Sadly, this will be my last beer profile for *SLUG*. It has been my honor to work alongside such a talented group of forward-thinking, young journalists and artists. They have definitely made me better at what I do, and I can't wait to see what they create in the future. Cheers to you all! Now, let's talk beer.

Last March, on International Women's Day, *Roosters Brewing Company* committed to brewing a special beer to celebrate women in the craft beer industry. Roosters' own **Jacque King Wright** was the obvious choice to create this beer. Wright runs *Roosters' Ogden* brewhouse and is one of only three women brewing beer in the state of Utah. Wright chose an American Strong Ale as her in-

spiration, fortifying it with all of the traits that make our "sisters in suds" such an important part of Utah's beer culture.

Description: From one of Roosters' unique-looking 500-milliliter bottles, this beer pours a somewhat viscous, pitch-black color with a solid two fingers of dense, brassy foam that manages to retain its position on top of its liquid-obsidian base, which is due to the good amount of streaming carbonation retaining the head. After a minute or so, the head reduces down to a thin cap that rests until the bottom of the glass. Soapy trails of foam lacing clings down the shaker glass. The nose has cocoa and dark chocolate with notes of coffee and roasted malt. At the back end of the aroma, light pine and floral grasses tickle the nostrils. It's a complex smell reminiscent of chicory coffee. The taste begins with an appropriate dose of dark pumpernickel bread, cocoa and coffee. Hints of molasses and coffee-soaked biscotti come next with a trace of light vanilla and earthy, roasted barley. The end has an aggressive amount of pine and spicy, herbal hops that complement the malt sweetness from the beginning of the sip. The finish ends up being fairly dry and lingering as the hops and roasty character duke it out for supremacy.

Overview: The balance here is quite nice. The robust flavors and complexity of dark/roasted malt flavors work well together. The carbonation gives the body a pleasantly smooth and somewhat slick, creamy feel. The alcohol is well hidden with minimal warming effects on the back of the throat. Overall, this is a very good American Style Stout. It does lack most of the malt-forward attributes that an American Strong Ale normally possesses, so if you're looking for a malty beer, this may disappoint. But if hoppy and robust are a must in your wheelhouse, this complex dark beer will fit in well in your cellar.

Cheers!

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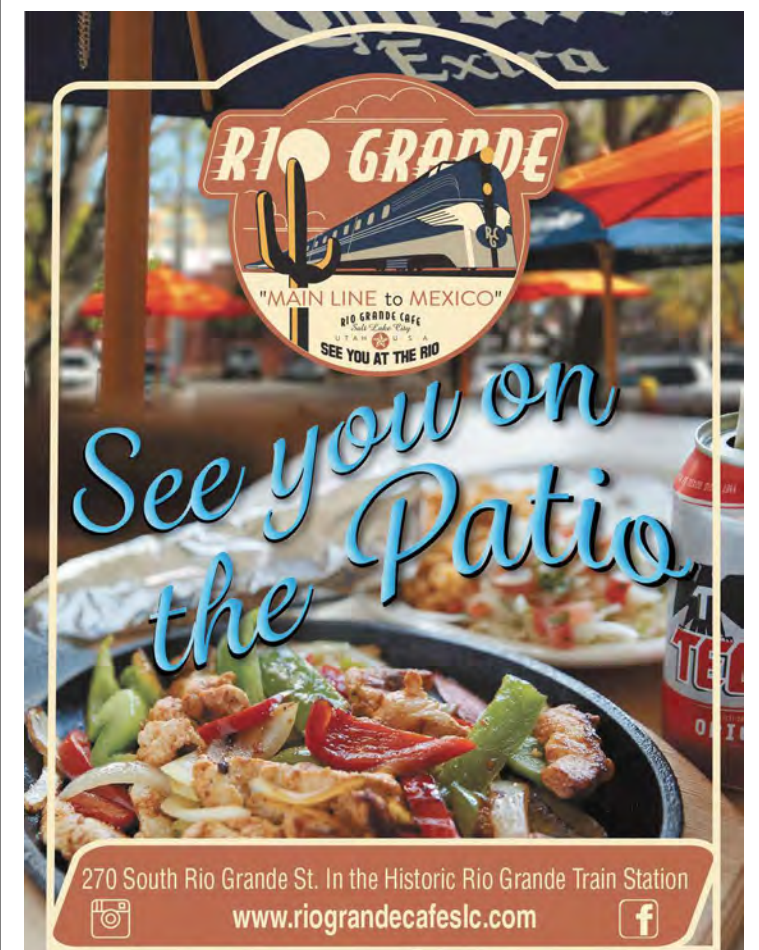
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LOCAL MUSIC REVIEWS

ASTÉRISME

TERROIR

Self-Released

Street: 05.07

ASTÉRISME = HOME + Pictureplane +
Crystal Castles



ASTÉRISME's debut EP, *TERROIR*, defies neat categorization. While at times it feels like standard SoundCloud fare, the duo **Bill Miller** and **Michah Johnston** have drawn from the internet's vast repository of influences to create something more than just a SoundCloud beat tape. "SLEET" is reminiscent of HOME's ambient euphoria, "TUNDRA" carries bits of Crystal Castles in its ethereal sound, and "CAPSIZED" has a mean drone beat you can hear rattling all over the internet—but the EP doesn't feel defined by any single sound or influence.

TERROIR begins with "SLEET," its warmest and most thrumming song. It's built up by what feels like the beat of a heart, an expanding and contracting "ump, whump" repetition with a single synth snare punctuating the buildup. The heart bursts, splashing into a happy bath. It's easily the most listenable track, and I figured that it was setting the tone for the rest of the EP, but no. What immediately follows in "CAPSIZED" plays off the mellow burn of "SLEET" into something even more droning and cacophonous, more frenetic and hollow, as though the warm bath is long gone behind you. Perhaps "SUBMERGED" is meant to reinforce this feeling, leading with a disparate vocal sample, pleading, "Down, down, down / Pulling me down," before drowning in its own beat. "TUNDRA" sounds like a straight up blizzard. The end track, "TULIPS," riffs **The Bilinda Butchers'** song of the same name but gives the song's chillwave melody a harsh snare backbone and yanks the dreamy vocals, solidifying the bizarre range of ASTÉRISME.

Only five songs, 15 minutes long and varied in its soundscape, *TERROIR* flows more than it lingers. It is a product of the weird and delightfully strange

corners of the internet, which foster all sorts of scenes that are simultaneously derivative and innovative. *TERROIR* is one of those EPs that reconciles this fact for the better. Its album art suggests a vaporwave influence (a low-texture 3D model of a snowy mountain—something out of an N64 game, perhaps) with its title printed as though from a VHS camcorder, displaying a primitive, digital square where the *accent aigu* on its first "e" should be. This is just what *TERROIR* is—a seemingly categorizable mishmash of styles founded on chill, droning beats that don't quite amount to just a mix-tape but a proper EP worth listening to, so long as you appreciate the experimental world of SoundCloud artists. —Parker Scott Mortensen

Contaminated Intelligence

TRACKS

Two Gods

Street: 04.30

Contaminated Intelligence =

Psyclon Nine + FiFTY VinC /

Front Line Assembly

From the moment I started to listen to this album, I was overwhelmed with an exploding chaotic sound that is frustratingly angry while sustaining optimism for the future.

Contaminated Intelligence's *TRACKS* is very complex both in style and content. From the harsh, distorted vocals to the thrashing drums and industrial-inspired synth riffs, I found myself really needing to listen to this album over and over to get the full effect.

The first track, "Luggage," is a beautifully constructed instrumental soundscape that ties in nicely with the second track, "Crossing Paths." "Crossing Paths," however, takes a dramatically hard industrial turn of distorted echoing vocals and chaos-inducing synth. "Cutting Ties" is a track that has every element you would want or could expect from a hit industrial song.

I thoroughly enjoyed this album, but I did have a few constructive criticisms. Some of the lyrical content is rather heavy-handed. "Beyond the Next Bend" is a great track with a great message, but the lyrics come off as an angrily written blog post. Some more time could have been put into the lyrics on this song—ambiguity can often enhance a strong political message. My only other criticism is that I would utilize a different variety of vocal effects. I love the vocal effect, but used in every song, it can lose its allure.

The production on this album is fantastic, though some tracks seem to have been too heavily compressed or too finely produced. Industrial music's strengths lie within its imperfections and ability to layer element after element. They even sampled one of my favorite movies, *Return to Oz*; and "Haunted Dreams" used a clever sample that really gave the track a new dimension.

I enjoyed this album and its content. Like most good industrial, I hear new things each time I listen to this album. If you are a fan of classical industrial with a modern-day twist, give this album a few listens. —Seeth McGavien

OKOKKO

XP +1

Self-Released

Street: 05.04

OKOKKO = tompabeats + Nujabes +
J Dilla



Local producer OKOKKO has a new instrumental tape, *XP +1*, out for your listening enjoyment. OKOKKO is a musician of many talents. He has produced fast, hard-hitting, club-like songs, and he's also remixed a variety of artists from **Gorillaz** to **Alison Wonderland**, all with different styles. OKOKKO is a hard worker, publishing several tracks a month on SoundCloud for quite some time, all with a tasteful and different flair. From upbeat to downtempo, *XP +1* is the perfect beat tape for a sunny summer day.

Songs like "peruvian bump" and "blakesko7" are the most heavy-hitting on the album. OKOKKO explores a fidgety, almost trap style, with samples buzzing in and out accompanied by a full-sounding bass. "peruvian bump," in particular, is experimental and out of the box. OKOKKO is not afraid to try new themes and styles in his production, and with the first three tracks on the album, the producer seems to be looking for a style that fits.

In the last and larger portion of the album, OKOKKO seems to narrow his vision and focus on one specific style. Songs like "game over 4" and "haha clouds" are reminiscent of classic lo-fi hip-hop beats. He samples beautiful piano riffs, accompanied by a low-key kick and snare. The songs seem to glide into each other well, and there is a carefree feeling to much of the latter half of *XP +1*. "snes blues" is one of the strongest songs on the album and feels nostalgic on account of its ret-

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ro-Nintendo flair. OKOKKO seems to be inspired by some of the greats of hip-hop production, such as **MF Doom**. Still, there is a quite modern feel to a lot of *XP +1*, and the album is relevant to today's resurgence of solo instrumental tracks.

OKOKKO has a lot of promise and talent as a producer. Keep an eye out for more releases in the future and for collaborations with other local emcees and producers. Follow OKOKKO at soundcloud.com/okokko, and check out some more of his work! —Taylor Hartman

Super Bubble
Self-Titled
Self-Released
Street: 05.20
Super Bubble = Lettuce x
Tower of Power

A thin layer of mist covers the floor of the club as **Brandon 'Simply B' Barker** speaks his sultry magic into the microphone. A trumpet flairs into life as **Dave Terran** puts his whole soul into a solo, and the lights dim behind the eight-piece band. "Holy Shit!" I exclaim, as **Tim Ouburg**'s organ chords descend from outer space and the guitar rips up a jazzy scale. Super Bubble are one of the biggest surprises I have encountered this year, with one of the most solid debuts I've heard out of the Salt Lake scene. This album is a fleshed funk fest of jam, jive and jazz, with a couple of the strongest instrumental tracks I've heard for years. If you're unfamiliar with any of the names I mentioned above, or if you just want a short, sweet sample of superb musicianship, I strongly suggest that you avail yourself of *Super Bubble*.

Super Bubble gets right down to business with an opener that combines math, jazz and funk in just the right ratio. "Hype Squad" is the best song I've heard this year, and it's going to take some serious groove for any other song to upset that position. Piano lines that waterfall over themselves, guitar rhythms that take off into space, and a slew of soulful licks from each instrument remind me of a tossed salad joining **Squash** and "Squib Cakes." Super Bubble has a style that takes me back a few years to the days when funky rhythms and screaming trumpets ruled the music scene. Guitar licks that soar in "Sound of March" and the lyrically driven "Coming Home Today" showcase Super Bubble's sound in style.

If you're as unlucky as I am, you probably missed the release show for this bad boy, but don't let that discourage you. You can get a taste of the band's style and watch for any upcoming shows on the band's Facebook (facebook.com/superbubbleband) to get yourself hyped. Funky vocals and guitar, flashy piano fills and rhythms that force my feet to dance make *Super Bubble* a superb example of why Salt Lake is such a great place in which to live and listen. Local talent sure doesn't disappoint on this album! (*Hog Wallow*, 07.01) —Alex Blackburn

Sympathy Pain
Tangled Molten Skull
Hellscape Recordings
Street: 07.24
Sympathy Pain = Sister Grotto +
Benoit Pioulard

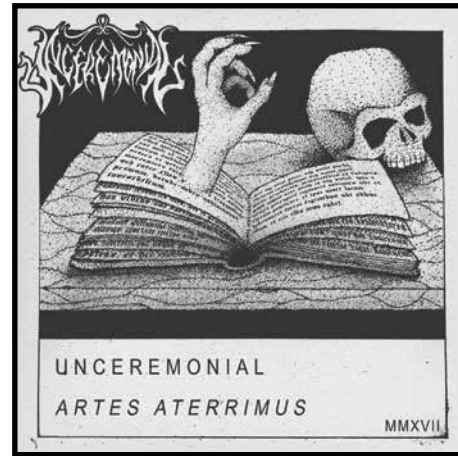


Sympathy Pain is the dreamy, ambient noise project of **Skyler Hitchcox**, an SLC local whose past includes time playing with **Muzzle Tong** and **Witch Portal**, the latter including **Braeyden Jae**, a former local who also deals in the noise genre. Unlike Jae, though, Hitchcox works with lighter, airier atmospheres that settle overhead like mist at midnight. The five-track album consists of songs ranging from three to 12 minutes, all wound with the sounds of black holes eating each other softly while metallic guitar chords pang and then echo through the soft space-hum. The album hovers somewhere in between the work of Sister Grotto and **Grouper** in that it reminds me most sonically of Sister Grotto's slow-burn buildups and fades, but without the vague, steely edge of aggression that lightly permeates and often arches up out of her songs. It errs more on the side of Grouper's softness and gentle exhaustion, conveying that feeling of lingering somewhere dark by yourself, be it your couch at 1 a.m. or outside the show you are considering ducking out on.

While the title of the album, *Tangled Molten Skull*, makes it seem as though the album will be harsh, the only harsh thing about it is the sense of fuzzy anxiety that is always buzzing, a scratchy drone that pervades the album. The opener, "Nagging Static (Ache)" is the noisiest track, where distant bumps, bangs and unintelligible voices combine with the scratch of building drones and melancholy guitar to convey the quiet yet strong anxiety. Aptly named, the song sounds like how a crowded evening out can feel: weighted, disoriented.

The rest of the album seems like an attempt to get away from that ache, and by the last song, "Ventricles," things are calmer, if not peaceful. The constant droning becomes more honeyed, and the guitar, while of the same melancholy tone, has a flush of vigor, a revival that is on Hitchcox's own terms. Sympathy Pain, and this album in particular, fits neatly and uniquely into the ambient noise genre. Delicate production offers up an emotional narrative that can't be conveyed with words. Unlike other noise works, it is engaging in its emotion, making it a compelling listen for fans of the genre and newcomers alike. Lie in your bed, pull down the shades and listen to this album. —Erin Moore

Unceremonial
Artes Aterrimus
Self-Released
Street: 05.20
Unceremonial = Necrophobic +
Marduk + Dissection



This black/death metal release from Salt Lake City is short yet sweet. With members from **Oidium Totus**, **Winterlore** and **Delusions of Godhood**, the band may be young, but they don't lack any experience. There really isn't a way to examine this as a cohesive release, as it feels like a collection of songs that don't quite fit exactly in a flowing sort of five-song form. There is a roughly minute-long piano-interlude track, "The Death of Romantic Thought," which doesn't seem to fit the release at all. That stated, the highly riff-driven, Swedish-inspired black/death of *Artes Aterrimus* starts out in full speed: "Funeral March of the Dark Ruler" goes by quickly with a core riff that will easily stick to your skull long after the song is done. The underlying melodies throughout the songs are subtle but done mostly in the lead guitar sections—at least that's the vibe I get. Along with the serious black/death riffing comes a quite audible vocal approach—there are growls, but even for those uninitiated in deciphering **Connor G. Carlson**'s growled/snarled vocals, it's easy to make out what he says. The lyrics are all pretty bleak, but they erupt from Carlson with strength. The vocals feel as if they are empowering the darkness within the songs to come across even stronger, a feat that many black or death metal artists—in so, so many instances—fail to achieve with their vocal approach.

There are great highlights in the five songs here. The aforementioned piano track, while I don't feel it fits the songs, is great in itself. The melodic end to "Night, Sweet Night" is fully mesmerizing. The opening riffs of "Onward to Oblivion," are crushing and recorded with a nice raw yet crystalline fervor. The song also exhibits a great deal of the bulk of any tremolo riffing of any of the tracks. The longest cut, "The Blackest Craft," is probably the densest of the release, offering a lot of varying instrumental craft and songwriting. I hope to hear a lot more of Unceremonial. —Bryer Wharton

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MUSIC REVIEWS

Japanese Breakfast

Soft Sounds from Another Planet

Dead Oceans

Street: 07.14

**Japanese Breakfast = The Breeders +
Weyes Blood + Neon Indian**

Japanese Breakfast is the solo project of **Michelle Zauner**, and *Soft Sounds from Another Planet* is her second full-length. Zauner harvests the sounds of older music, from lush space rock ("Diving Woman") to synth-pop ("Machinist") to '60s chamber pop ("Boyish") to tried-and-true indie rock ("12 Steps"). She isn't the only artist playing with past styles, but what keeps her from falling in with her contemporaries and sounding redundant is her creative songwriting abilities and her blunt yet poetic lyrics. *Soft Sounds* is a breezy tour through Zauner's thoughts on relationships, politics and death, paradoxically soundtracked by some of 2017's sunniest, most gratifying music.

While most of the tracks here follow conventional structures, Zauner's ability to play with formulas and expectations leads to exciting, progressive tracks. For example, just as the thumping synth groove of "Machinist" starts to wear thin, a fired-up saxophone solo enters in, adding a new texture to the mix. "This House," a plaintive acoustic ballad, follows one long crescendo toward the end, where Zauner is nearly shouting her final lyrics of the album.

When she goes simpler, the rewards are still present, but they're more immediate. "12 Steps" is one of the catchiest cuts, featuring fuzzy guitar lines and explosive choruses. Compared to the meditative jams of "Diving Woman" or the long climax of "Till Death," this track offers simpler, ecstatic music. "I don't blame you / We let love run its course and it's a little bit lonely," Zauner sings over a wall of guitars. She's reaching out to a past lover, not so much for closure or gratification, but simply to let these thoughts off her chest in a heated delivery.

The lyrics are what end up selling Zauner's uniqueness. Over the course of each track, Zauner delivers many ideas, often moving between disparate subjects, but always relating them. "Road Head" begins with descriptions of what its title suggests, but by the midpoint, Zauner's solemnly remembering this partner, reflecting on how "'Dream on, baby' were his last words to me." These moments of sorrow make up most of *Soft Sounds*, contrasting with the always pleasing music.

Further, on "Till Death," Zauner opens by summing up American life in the last few years:

"All our celebrities keep dying, and all the cruel men continue to win." The delivery is bare and remorseful, but lyrics elsewhere show signs of hope, or at least temporary sanction. "I guess I owe it to the timing of companions that I survived the year at all," she sings on "This House." As corny or flower-child-esque the sentiment that love and friendship can save people may be, in light of all the death and loss Zauner addresses on *Soft Sounds*, it's a heartwarming and welcome message.

The only things that keep this album from being near flawless are a couple of recurring ticks. A lot of the tracks have underwhelming endings, where the music will cut off just as it was getting going (most apparent in "Machinist" and "This House"), and over the course of the album, Zauner's whining, slurred falsetto turns grating and annoying, especially on "The Body is a Blade," where elsewhere it comes off as impassioned and desperate. However, these small missteps don't take away from how successful *Soft Sounds* is as a whole. While nothing here is revolutionary or even wholly original, Zauner uses convention and reliable sounds to deliver powerful emotions and remind everyone of the pleasures of well-composed, well-produced rock music. —*Connor Lockie*

Melvins

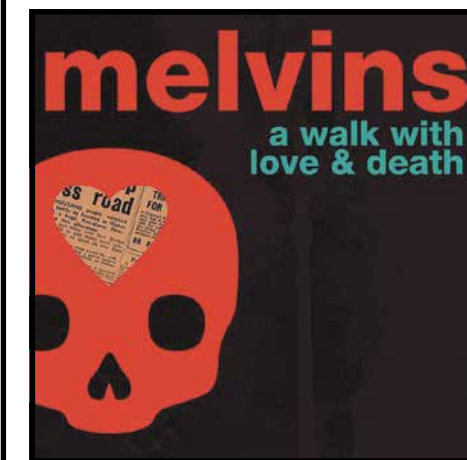
A Walk With Love and Death

Ipecac Recordings

Street: 07.07

Melvins = Acid Bath +

Mike Patton: Adult Themes for Voice



Melvins fans will be dusting off their intergalactic muumuis in preparation for what is surprisingly the first-ever double album from the band, *A Walk With Love and Death*, and the subsequent huge summer tour.

Following their 2016 release of *Basses Loaded*, this pivotal undertaking marks not only the first double album for the legendary experi-METAL band, but also explores the versatility of the trio through music and film. The album is split between two very distinct motifs de Melvins, both true to the menagerie of sound one can expect from the avant-metal group. On the one hand, Tracks 1 through 9 make up the album's first half, *Death*—a fucking good Melvins album. On the other, the remaining 14 tracks compose *Love*—a **Fantômas**-esque cacophony of terror-inducing sounds. It's ASMR for the devil, if you will, and it's the soundtrack to a short film of the same name self-produced by the Melvins and directed by the Melvins' experimental remix (*Chicken Switch*), producer, **Jesse Nieminen**, with a release date yet to be determined.

The album's more straightforward half, *Death*, has all the makings of a great Melvins album, featuring long-standing members **Buzz Osborne** and **Dale Crover** with bassist **Steven McDonald (Redd Kross/OFF!)**. "Black Heath," the album opener, begins with a gentle instrumental tickle that fades out into another mellow, aptly named stoner jam, "Sober-Delic (Acid Only)." Just when you thought you were going to get bored, you find yourself wading through the thick sludge of "Euthanasia," which is promptly parted by Osborne's sharp guitar and billowing vocals. Only then do you emerge sparkly and clean a few tracks later with "Christ Hammer," a nod to the *Houdini*-era Melvins' grungier side with just a little bit of a cleaner production than we're used to hearing from the Melvins.

I don't think that, even if I had written the short film, I could parse any context or implied theme from the ambient noises and sounds that make up the *Love* soundtrack portion of the double album. "Aim High," from what I can gather, is ambient talking from, let's say, *Cheesecake Factory*, with a disjointed piano tune and synth noises that remind me of an out-of-tune version of the song from *Close Encounters of the Third Kind*.

The whale sounds on "Street Level St. Paul" pissed off my cat big time and activated a primal rage within me via disembodied guitar riffs and theremin shrieks. "Eat Yourself Out" is five minutes of nerve-racking, repetitive noises—kind of like a Saturday morning in a cul-de-sac where one of your neighbors is having a domestic dispute that involves robots and the other's kids are fighting while their drunk uncle plays a bent trumpet.

After watching the trailer for the film, it all made so much sense! Just kidding, I still have no idea what is happening.

The Melvins have been producing albums—scratch that, AMAZING albums—for 30 years, and though this reviewer didn't buy into the "Melvins take on the silver screen" aspect of this double album, the Melvins have still produced another reliably doom-filled jelly donut of a release here with *A Walk With Love and Death*. You will find me at another awesome Melvins show this August, probably in glitter frock, à la **King Buzzo**. (*Urban Lounge*, 08.17) —*Darcy Mimms*

Shabazz Palaces

Quazarz: Born on a Gangster Star/Quazarz vs. The Jealous Machines

Sub Pop
Street: 07.14
Shabazz Palaces = Kraftwerk + Ka + Rabbit

On their two new albums (released on the same day), Shabazz Palaces frontman **Ishmael Butler**, aka the Palaceer Lazaro, takes on a new persona, that of Quazarz. Quazarz (not coincidentally the same name given to massive black holes) is an alien come to Earth, and Butler uses this character to analyze contemporary America from a third-party standpoint. Quazarz's verdict? We're all fucked. Along with Butler's instrumental partner **Tendai Maraire** and producer **Erik Blood**, Shabazz Palaces take their sound further into eccentricity, coupling it with potent social commentary and a unique concept.

The first of the two albums, *Quazarz: Born on a Gangster Star*, is confounding and diverse. Instead of the group's normal, subterranean hip-hop, most of the focus here is on the instrumentals, which often cross genre lines. "Déesse Du Sang" is a sluggish, vocoder-driven track that uses just one drum loop to help glue disparaging parts together, while "That's How City Life Goes" moves from queasy space lullaby to shuffling drums and warped vocals. "Moon Whip Quāz" forgoes all subtlety and instead offers up a dance-tinged celebration of Quazarz's arrival on Earth. Built off a looping funk riff, the track doesn't progress so much as it swarms around and explores the limits of one groove.

There are a handful of stellar lyrical moments on *Gangster Star*, "Shine a Light," and "Fine Ass Hairdresser" among them, but sound is the primary concern. The seamless production offers some gorgeous and twisted ideas, but the problem is cohesion. The shifts within tracks aren't always graceful, and sometimes the unconventional structures feel underdeveloped. *Gangster Star* isn't a flop, but it feels too random and cluttered to further the Quazarz concept or create a holistic statement.

However, this record is both aided and bettered by the follow-up, *Quazarz vs. The Jealous Machines*. The group returns to form here, with mind-bending beats laying a foundation for Butler's hyper-abstract rapping. The range of thoughts and ideas is impressive, with Butler going after the failing rap industry ("30 Clip

50 *SLUGMag.com*

Extension"), violence ("Welcome to Quazarz"), our overdependence on technology ("The SS Quintessence") and sensual seduction—"Effeminence" and "Julian's Dream (ode to a bad)"—to name a few.

Thankfully, his jabs at petty rappers with ghostwriters aren't empty threats. Over 25 years after **Digable Planets'** debut, Butler still sounds youthful and slick, but he's grown more thoughtful and clever. "Feeling for my phone I was, my growing phantom limb / Orchids in my room, I'm staring at the sun," he raps on "Gorgeous Sleeper Cell," deftly navigating the human/nature/technology relationship in two short lines. His confession that "My attention bears the fruits of lust / Into chance I pour my trust / Delicious phases, gorgeous touch / So what, no one dream is enough" feels both sexy and dismal, making his search for companionship feel haunted.

Keeping with past Shabazz Palaces efforts, these albums *sound* fantastic. The group hones in on heavy lows and drum loops but floods the space in between. The recurring synthesizer leads have an analog crispness to them that futurists (both Afro and non) before Shabazz Palaces have used to transplant their music through time and space. There's constant reference to both the kraut-laden ambience of druggy space-ships and to the free-funk grooves that see space as a means of escape. Heady concept aside, these two records make for a lush and interesting listen. Shabazz Palaces haven't outdone themselves as much as they reassert their place as one of the weirdest, most ambitious hip-hop groups around. —*Connor Lockie*

Waxahatchee

Out in the Storm

Merge
Street: 07.14
Waxahatchee = Cat Power + Frankie Cosmos + Lucy Dacus



In 2013, Waxahatchee played a house show in Salt Lake City, where a room full of shy punk kids—squished together on mismatched couches—fell silent as she delivered a brief and reverent acoustic set, against the backdrop of an old mattress. Her smoldering voice and no-

fuss arrangements are tough to resist, to say the least. She's the type of artist you find yourself buying a CD from even though you haven't touched your CD player since 2006, letting her songs loop over and over. At the time of the show, Waxahatchee was likely hoping to fill up a tip jar with enough \$1 bills to afford a tank of gas to the next DIY venue—the age-old (and totally disheartening) quest of touring musicians.

Everyone loves an endearing underdog, and in many ways, **Katie Crutchfield** could be the indie-rock poster child. Her music has embodied the swirly heartsickness of being young, creative and uncertain since the beginning of her career. In her early hit track "Catfish," she captured this in an ultra-nostalgic, vivid way by singing, "I contrive you with whiskey and **Sam Cooke** songs / And we lay on our backs / Soaking wet below a static TV set."

Out in the Storm is an evolution from the tween-ager cataclysms of Waxahatchee's earlier work, moving into millennial, quarter-century-crisis territory. Instead of beers, breakups and sitting around the creek, we hear Alabama native Crutchfield lyricize about Europe, art galleries and standing up for herself. There's no pretense here, rather, an honest narrative about navigating adulthood and all the awkward social situations it brings. Though musically more polished than her earlier releases, the sentiment remains true despite a change in scenery: Growing up is hard; love is harder.

Crutchfield speaks out loud what most 20-somethings know to be true: No one really knows what they're doing. In "Silver," she reminds us that it's going to be OK as she works through her own embarrassments, fears and insecurities. The fast-paced drums and electric guitar have an optimistic shine to them as Crutchfield sings, "The whole world keeps turning / I went out in the storm / And I'm never returning."

The following track, "Recite Remorse," launches off with "For a moment, I was not lost / I was waiting for permission to take off." Crutchfield's burgeoning tenacity begins to take shape before reaching full form in "Sparks Fly," a swelling, electrified track that exudes the humbling act of self-awareness. Owning up to her own stubborn and selfish tendencies is Crutchfield's modus operandi moving forward, and it's one of the incredibly compelling aspects to her songwriting and musicianship.

In the early days of Waxahatchee, many of the tracks were performed as duets with her sister (**Allison Crutchfield**), but *Out in the Storm* is decidedly more Katie, and that ownership is integral to the transformed nature of the album. Seasoned lovers of Waxahatchee may miss the gritty, imperfect qualities of her more DIY works but will be able to recognize her triumph in growing into a person that is both recognizable and revolutionized. As *Out in the Storm* suggests, Crutchfield is willing to embrace the rain if it means that she is able to stand unrepentant as herself. —*Kia McGinnis*

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DAILY CALENDAR

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Friday, June 30

Red Desert Ramblers – *Bountiful City Park*
Night Ranger Live – *Cache County Fairgrounds*
Grimboyz Swiss Drobie – *Complex*
Imaginary Tricks – *Diabolical*
PIG EON – *Garage*
!!! (ChkChkChk), Panthermilk, Telepanther – *Kilby*
Booking a Brouhaha – *Marriott Library*
9th Annual Beat Society: Producer's Showcase – *Metro*
Fondant Cake Decorating Class – *Park City Culinary Institute*
Saturday's Voyeur 2017 – Salt Lake Acting Company
Naughty by Nature, Blackstreet, Mark McGrath, All-4-One, Coolio, Color Me Badd, Snap! – *USANA*
Metalachi, Jordan Matthew Young, Kapix – *Urban*

Saturday, July 01

Local First Utah's Independents Week – *Various Locations*
Andrew Goldring, June Pastel – *Acoustic Space*
Hanover Fiist, Az Iz – *City Limits*
SLUG Mag On Tap: A Local Beer Festival with Proceeds Benefiting the Utah Brewers' Guild – Gateway
White Collar Caddy, IVOURIES, Magic Child & The Glass Regime, The Sardines – *Kilby*
Kimora Blac, DJ Shutter, Hosted By: The Harlot, Aphro Deity, Lady Lilith – *Metro*
The Hive Theatre's The Whale – Sorenson Unity Center
The Velvet Underground, Lou Reed Tribute Night – *Urban*

Sunday, July 02

HØÜSES – *Kilby*

Monday, July 03

Xambassadors – *Deer Valley Outdoor Amphitheater*
Luxe, Ash & Ember, Mojave Nomads – *Kilby*
Guitar Wolf, Isaac Rother, The Phantoms – *Urban*

Tuesday, July 04

Black Metal & Drag Show Tombs, Hexenkreis, Chelsea Siren, Opal Ascension – *Metro*

Wednesday, July 05

Shakewell, Ramirez, Germ – *Complex*
Rocket to God, Reflektor, Star Crossed Loners, Famous Friends – *Kilby*
Jacuzzi Boys, Beachmen, The Nods – *Urban*

Thursday, July 06

Braiden Sunshine, Meaghan Madlina, Eliza Danzig – *Acoustic Space*
Rumi Poetry Club – *Anderson-Foothill Library*
Joe McQueen Quartet – *Garage*
This Wild Life, Dryjacket, A Will Away – *Kilby*
Silence of the Mortuary, Necrowolf, Yeti – *Loading Dock*
Kenny Wayne Shepherd Band – Red Butte
Anoraak Typefunk, Devareaux – *Metro*
TJR – *Sky SLC*
Eat Drink SLC – Tracy Aviary
Crook & The Bluff, Tarot Death Card, SELFMYTH – *Urban*
Metal Jewelry Workshop – *West Elm*

Friday, July 07

Utah Voices, 23rd Army Band

– *Bountiful City Park*
Phora – *Complex*
NSPS, Jazz Jaguars – *Urban*
Fat Stallion – *Wee Blu Inn*

Saturday, July 08

Hamilton Cantonwine – *Acoustic Space*
The Delphic Quorum, Fat Stallion, Agatha Frisky – *City Limits*
Tiger Army – *Complex*
Millcreek Arts Festival – *Historic Baldwin Radio Factory*
The Mystic, Second Hat, Fired Pilots – *Kilby*
Pig Julien-K, Ghostfeeder, Beverly Manor – *Metro*
Scars & Stripes Pro Wrestling – *UCW-Zero Arena*
Beach Party – *Urban*
Family Art Saturday – *UMOCA*
Freestyle Shows – *Utah Olympic Park*

Sunday, July 09

Tony Holiday, Stone Draper, Early Successional, Chandra & Jesse – *Acoustic Space*
Urban Flea Market – *Downtown Salt Lake City*
Caitlin Lucia, Josaleigh Pollett, Vincent Draper and The Culls – *Kilby*
Singing with the Birds – *Tracy Aviary*
Charlie Parr, Doctor Barber, Branson Anderson – *Urban*
Freestyle Shows – *Utah Olympic Park*
Hops Hunters Hike – *Virginia Mining Claims*

Monday, July 10

SOB x RBE – *Complex*
The Districts, The Spirit of the Beehive, Friends & Fellows – *Kilby*
The Marcus King Band – *State Room*
Antichrist, Visigoth, Goat Disciple, Envenom – *Urban*

Tuesday, July 11

Las Piñas, Officer Jenny, Peach Dream, Opaline – *Urban*

Wednesday, July 12

DJ Shadow – *Complex*
Illustration Series with Emily Bagley (For Adults) – *Downtown Artist Collective*
Cymbals Eat Guitars, Palo Duro, No Sun – *Kilby*
UMOCA Art Truck – *Salt Lake City & County Building & Library Square*
Rooftop Series – *Salt Lake City Public Library*
July Meeting – *Salt Lake County Government Center*
So Many Wizards, Tarot Death Card, Little Barefoot, Su Grand – *Urban*

Thursday, July 13

All Time Low – *Complex*
Alan Michael – *Garage*
Amos Lee – Red Butte
Suzanne Vega – *State Room*
SLUG Localized: Harold Henry, Johnny Betts, Kelli Moyle – Urban

Friday, July 14

Mary Tebbs – *Acoustic Space*
Cinestage – *Bountiful City Park*
Loren Walker Madsen – *Garage*
The Pelicans, Gorgeous Gorges, Uvluv – *Kilby*
CVPIVLS, Despite Despair, Tiger Fang, Wulf Blitzler – *Metro*

North Mississippi Allstars & Anders Osborne – Red Butte

Wasatch Mountain Music Festival – *Soldier Hollow Nordic Center*
Tom Bennett, Oskar and Julia – *Urban*
Nite Jewel, Geneva Jacuzzi, Harriet Brown – *Urban*

Saturday, July 15

All Hope Contained, Wildflower Studies – *Acoustic Space*
Louder Than Hell – *City Limits*
Will Baxter Trio – *Garage*
Beach Fossils, She-Devils, Ablebody – *Kilby*
Mutoid Man, Helms Alee, Korihor, Storms – *Metro*
Wasatch Mountain Music Festival – *Soldier Hollow Nordic Center*
Michelle Branch – *Urban*
Freestyle Shows – *Utah Olympic Park*

Sunday, July 16

Booking Workshop – *Acoustic Space*
Kellie Picker – *Deer Valley Outdoor Amphitheater*
Anarbor, Sundressed, Memories Lost – *Kilby*
Wasatch Mountain Music Festival – *Soldier Hollow Nordic Center*

Monday, July 17

Daisy & The Moonshines, Thom Simon, Martian Cult, Lightspeed Bus – *Metro*
Monday Family Night – *Red Butte Garden*
Jared & The Mill, KOLARS – *Urban*

Tuesday, July 18

Zealyn, Amy Guess – *Kilby*
Slick Velveteens – *Urban*

Wednesday, July 19

Lucy Dacus, Strong Words – *Kilby*
Unmerciful Dissension, Envenom – *Metro*

Thursday, July 20

Open Mic With Diego Campos – *City Limits*

SLC Twilight: Little Dragon, Xenia Rubinos, Angel Magic – Pioneer Park
Mary Chapin Carpenter, Sarah Jarosz – Red Butte

Friday, July 21

Orphans Cabaret, Folk Hogan – *ABGs*
The Mindless, Momewrath, The Permeans – *City Limits*
Descendents – *Complex*
Brown Bag Concert Series – Downtown SLC
The Wild War, Creature Double Feature, The White Clouds – *Kilby*
Lyle Lovett and his Large Band – Red Butte
Back to the Formal – *Urban*
"Ink" Artist Reception – *Urban Arts Gallery*

Saturday, July 22

Orphans Cabaret, Folk Hogan – *ABGs*
Brazilian Arts Night – *Acoustic Space*
UB40 Legends Ali, Astro & Mickey – *Complex*
Six60 – *Kilby*
Beth Ditto – *Metro*
Rooney, Run River North – *Urban*

Sunday, July 23

Fishmonkey, The Delphic Quorum, Donner Party House, Nasty Nate – *City Limits*
Aloe Blacc – *Deer Valley Outdoor Amphitheater*
Elf Power – *Kilby*
Howard Jones, The English Beat, Men Without Hats – Red Butte

Monday, July 24

Pie and Beer Celebration – *Beer Bar*
2017 NCIP Powwow & Festival – *Liberty Park*

Tuesday, July 25

Hooten Hallers – *Garage*
3TEETH – *Metro*
Portugal. The Man – Red Butte
In The Valley Below – *Urban*

Wednesday, July 26

Roses Pawn Shop – *Garage*
Z-Man, DJ True Justice, Vocab Slick, 33 Deep, Frank Dot, Robert Devins – *Metro*
Rooftop Series – *Salt Lake City Public Library*
The Cave Singers, Quiet Oaks – *Urban*

Thursday, July 27

Melissa Etheridge – *Deer Valley Outdoor Amphitheater*
Mark Chaney & The Garage All-Stars – *Garage*

SLC Twilight:

Kurt Vile & the Violators, Whitney – Pioneer Park
Lost Kings – *Sky SLC*
Free Salamander Exhibit, 2-Headed Whale, Red Bennies, The Moths – *Urban*
Psicobloc Master Series – *Utah Olympic Park*
USSA Ski Jumping, Nordic Combined Large Hills Nationals, Springer Tournee – *Utah Olympic Park*

Friday, July 28

SisterBrother Band – *Acoustic Space*
Malibu Revue – *Bountiful City Park*
Float – *Fringe Factory*
John Louviere – *Garage*
Aldous Harding, Officer Jenny, Opaline – *Kilby*
The Crystal Method – *Metro*
French Macarons Cooking Class – *Park City Culinary Institute*
The Sword, Big Jesus – *Urban*
Psicobloc Master Series – *Utah Olympic Park*
USSA Ski Jumping, Nordic Combined Large Hills Nationals, Springer Tournee – *Utah Olympic Park*

Saturday, July 29

Dipped In Whiskey, Mouth Of Sheel, Burn Your World, Strawberry Bitch – *City Limits*
Camila – *Complex*
Float – *Fringe Factory*
Eldren – *Kilby*
5th Annual Utah Pacific Island Heritage Month Kick Off – *Sorenson Recreation Center*
Breakfast with the Birds – *Tracy Aviary*
Nick Nash, Daniel Young – *Urban*
USSA Ski Jumping, Nordic Combined Large Hills Nationals, Springer Tournee – *Utah Olympic Park*

Sunday, July 30

Slothrust – *Kilby*
Ex-Cult, Brain Bagz, DJ Nix Beat – *Metro*
Sleepy Sun, Crook & The Bluff, Sarah Anne DeGraw – *Urban*
USSA Ski Jumping, Nordic Combined Large Hills Nationals, Springer Tournee – *Utah Olympic Park*

Monday, July 31

The Fixx – *Complex*
Jeff Rosenstock, Laura Stevenson – *Kilby*

Tuesday, August 01

Tedeschi Trucks Band, The Wood Brothers, Hot Tuna – Red Butte

Wednesday, August 02

Pacificana, Pipes, Vann Moon, Jill Johnson – *Kilby*
John Williams' Film Music with the Utah Symphony & Conductor Randall Craig Fleischer – Red Butte

Thursday, August 03

Post Animal, Quiet Oaks, Besando – *Kilby*
Brohug – *Sky SLC*
Reckless Kelly – *State Room*
SELFMYTH – *Urban*
Macramé Workshop – *West Elm*

Friday, August 04

Pick up the new issue of SLUG – Anyplace Cool
Roy Rivers – *Bountiful City Park*
Ryan Caraveo – *Kilby*
Dethrone The Sovereign – *Metro*
Drive-By Truckers, Asleep at the Wheel – Red Butte
St. Patrick's Annual Carnival Fundraiser – *St. Patrick's Parish*
Burlesque & Blues – *Urban*
Tolchok Trio – *Urban*
2017 Utah Ukulele Festival – *Willow Park*



Save the Date
3RD ANNUAL RANDY WIRTH HALF-CENTURY RIDE
AUGUST 12TH SATURDAY
7:00 A.M. REGISTRATION
6:00 A.M. 52
FEDERAL AVENUE LOGAN UTAH
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SHOWS

THE URBAN LOUNGE: 8PM DOORS UNLESS NOTED

JULY 01: THE VELVET UNDERGROUND TRIBUTE NIGHT, FUTURE OF THE GHOST, SARAH ANNE DEGRAW, JOSEPH MICHAEL PEDERSEN, THE ARTIFICIAL FLOWER CO
JULY 03: GUITAR WOLF, ISSAC ROTHER AND THE PHANTOMS
JULY 05: JACUZZI BOYS, BEACHMEN, THE NODS
JULY 06: CROOK & THE BLUFF TOUR SEND OFF, TAROT DEATH CARD, SELFMYTH
JULY 07: EARLY SHOW NSPS ALBUM RELEASE, JAZZ JAGS 6PM DOORS.
JULY 07: DUBWISE, 9 PM DOORS
JULY 08: BEACH PARTY W/DJ FLASH&FLARE, 9 PM DOORS
JULY 09: CHARLIE PARR, BRANSON ANDERSON 7 PM DOORS
JULY 10: ANTICHRIST, VISIGOTH, GOAT DISCIPLE, ENVENOM
JULY 11: FREE SHOW LAS PINAS, OFFICER JENNY, PEACH DREAM OPALINE
JULY 12: FREE SHOW, SO MANY WIZARDS, TAROT DEATH CARD, LITTLE BAREFOOT, SU GRAND
JULY 13: SLUG LOCALIZED FREE SHOW, HAROLD HENRY, JOHNNY BETTS, KELLI MOYLE
JULY 14: TOM BENNETT EARLY SHOW, OSKAR & JULIA, 6PM DOORS
JULY 14: LATE SHOW NITE JEWEL, GENEVA JACUZZI, HARRLET BROWN 9PM DOORS
JULY 15: MICHELLE BRANCH, HAERTS
JULY 17: JARED & THE MILL, KOLARS 7PM DOORS
JULY 18: FREE SHOW SLICK VELVETEENS ALBUM RELEASE
JULY 19: MARK MAGELBY BENEFIT
JULY 20: NIGHTFREQ TAKEOVER, 9 PM DOORS
JULY 21: BACK TO THE FUTURE PROM, 9 PM DOORS
JULY 22: ROONEY EARLY SHOW , RUN RIVER NORTH 6 PM DOORS
JULY 23: LATE SHOW VISITORS EP RELEASE, SUNSLEEPER, BIRD WATCHER, 9PM DOORS
JULY 24: PIE AND BEER DAY LOCAL BBQ SHOW, 7PM DOORS
JULY 25: IN THE VALLEY BELOW, FLAGSHIP
JULY 26: THE CAVE SINGERS, QUIET OAKS
JULY 27: FREE SHOW FREE SALAMANDER EXHIBIT, 2-HEADED WHALE, RED BENNIES, MOTHS
JULY 28: THE SWORD, BIG JESUS
JULY 29: NICK NASH EARLY SHOW, DANIEL YOUNG 6PM DOORS
JULY 29: LATE SHOW TBA
JULY 30: SLEEPY SUN, CROOK & THE BLUFF, SARAH ANNE DEGRAW

S&S

JULY 21: X96 PRESENTS DESCENDENTS, THE BRONX @ THE COMPLEX
JULY 25: GLASS ANIMALS @ THE COMPLEX

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KILBY COURT: 7PM DOORS UNLESS NOTED

JULY 01: WHITE COLLAR CADDY, IVOURIES, MAGIC CHILD & THE GLASS REGIME, THE SARDINES
JULY 02: ROMEO & JULIET, 8PM DOORS
JULY 03: LUXXE, ASH & EMER, MOJAVE NOMADS,
JULY 05: ROCKET TO GOD, STAR CROSSED LONERS, REFLEKTOR, FAMOUS FRIENDS
JULY 06: THIS WILD LIFE, DRYJACKETT, A WILL AWAY
JULY 07: KILBY 18TH ANNIVERSARY NIGHT #2, DJ SET BY MADGE, JUNE PASTEL, DEELANZ
JULY 08: THE MYSTIC, SECOND HAT, FIRED PILOTS
JULY 09: CAITLIN LUCIA, JOSALEIGH POLLETT, VINCENT DRAPER
JULY 10: THE DISTRICTS, THE SPIRIT OF THE BEEHIVE, FELLOWS AND FRIENDS
JULY 12: CYMBALS EAT GUITARS, PALO DURO, NO SUN
JULY 13: CEPHAS, SOCIAL CONDUCT, WINDOW CASE
JULY 14: THE PELICANTS, GORGEOUS GORGES, UVLUV
JULY 15: BEACH FOSSILS, SHE-DEVILS, ABLEBODY
JULY 16: ANARBOR, SUNDRESSED, MEMORIES LOST
JULY 18: ZEALYN, ARMY GUESS
JULY 19: LUCY DACUS STRONG WORDS
JULY 21: THE WILD WAR: CREATURE DOUBLE FEATURE, THE WHITE CLOUDS,
JULY 22: SIX60
JULY 23: ELFPPOWER
JULY 25: EMILY BROWN, PEACH DREAM, LAVENDER HONEYS
JULY 26: SIR SLY, SHAED
JULY 27: THE ANCHORAGE, FAIRHAVEN, THE MAKEWAYS
JULY 28: ALDOUS HARDING, OFFICER JENNY, OPALINE
JULY 29: ELDREN
JULY 30: SLOTHRUST, THE ARVOS
JULY 31: JEFF ROSENSTOCK, LAURA STEVENSON

METRO MUSIC HALL: 8PM DOORS

JULY 1: RUPAUL'S DRAG RACE SEASON 9, KIMORA BLAC 9PM DOORS
JULY 4: BLACK METAL DRAG SHOW, TOMBS, HEXENKREIS, CHELSEA SIREN, OPAL ASCENSION, 7PM DOORS,
JULY 6: ANORAAK, TYPEFUNK, DEVAREAUX
JULY 8: PIG JULIEN K, GHOSTFEEDER, BEVERLY MANOR
JULY 9: ROYAL COURT OF THE GOLDEN SPIKE EMPIRE
JULY 14: CVPITALS ALBUM RELEASE, DESPITE DESPAIR, TIGER FANG, WULF BLITZER
JULY 15: MUTOID MAN, HELMS ALEE, KORIHOR, STORMS
JULY 16: DAISY & THE MOONSHINES, THOM SIMON, MARTIAN CULT, LIGHTSPEED BUS
JULY 19: UNMERCIFUL, DISSENSION, ENVENOM
JULY 21: CHELSEA SIREN, OPAL ASCENSION, THE HARLOT, JUDE WANDERS, M*SC, EDEN FLESH, KENNETH LEON
JULY 22: BETH DITTO
JULY 25: 3TEETH, 7PM DOORS
JULY 26: SLAP FROST TOUR Z-MAN, DJ TRUE JUSTICE, VOCAB SLICK, 33 DEEP, FRANK DOT, ROBERT DEVINS
JULY 28: CRYSTAL METHOD
JULY 29: HALLOWEEN IN JULY
JULY 30: FREE SHOW EX-CULT, BRAIN BAGZ, DJ NIX BEAT

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THE MOVEMENT • JUNGLE MAN SAM
MAKISI • NEWBORN SLAVES • THE GREEN LEEFS • SUN DIVIDE

SUNDAY - 8.20

CITIZEN COPE

STICK FIGURE • COLLIE BUDDZ
THE HOLDUP • CONKARAH • IYA TERRA
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