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SaltLakeUnderGround • Vol. 29 • Issue #356 • August 2018 • SLUGMag.com

CONTRIBUTOR LIMELIGHT

Karli Duisen – Graphic Designer

Since June of 2017, *SLUG* graphic designer Karli Duisen has imparted her craft and skill to layouts in print issues of the magazine. Duisen was first drawn to *SLUG*'s content because of our community focus—especially our monthly *Localized* double-feature of local bands. It was only fitting that her first layout for *SLUG* turned out to be for *Localized* in August of 2017 for **Madge** and **Peach Dream!** This month, Duisen has designed our monthly food review of *Bangkok Terrace*, on pg. 22. In this layout, she exercises her penchant for visually creative problem solving. Of layout design, she says, “You have to figure out how to arrange all of the elements in a way that will look appealing, sets the right tone, and is pleasant to read.” Duisen achieves all this and more each month, and we’re continually stoked to have her on Team *SLUG*.



ABOUT THE COVER: Alethia Lunares is an artisan at the 10th Annual Craft Lake City® DIY Festival® Presented By Harmons and Mark Miller Subaru (Aug. 10–12, the Gulliver Center). Her feel for vibrant, bright colors translates impeccably to a *SLUG* cover. In this piece, *fruition*, the hand's flowers recall CLC's mission to nurture local working creators. Follow her on Instagram at @alethialunares.

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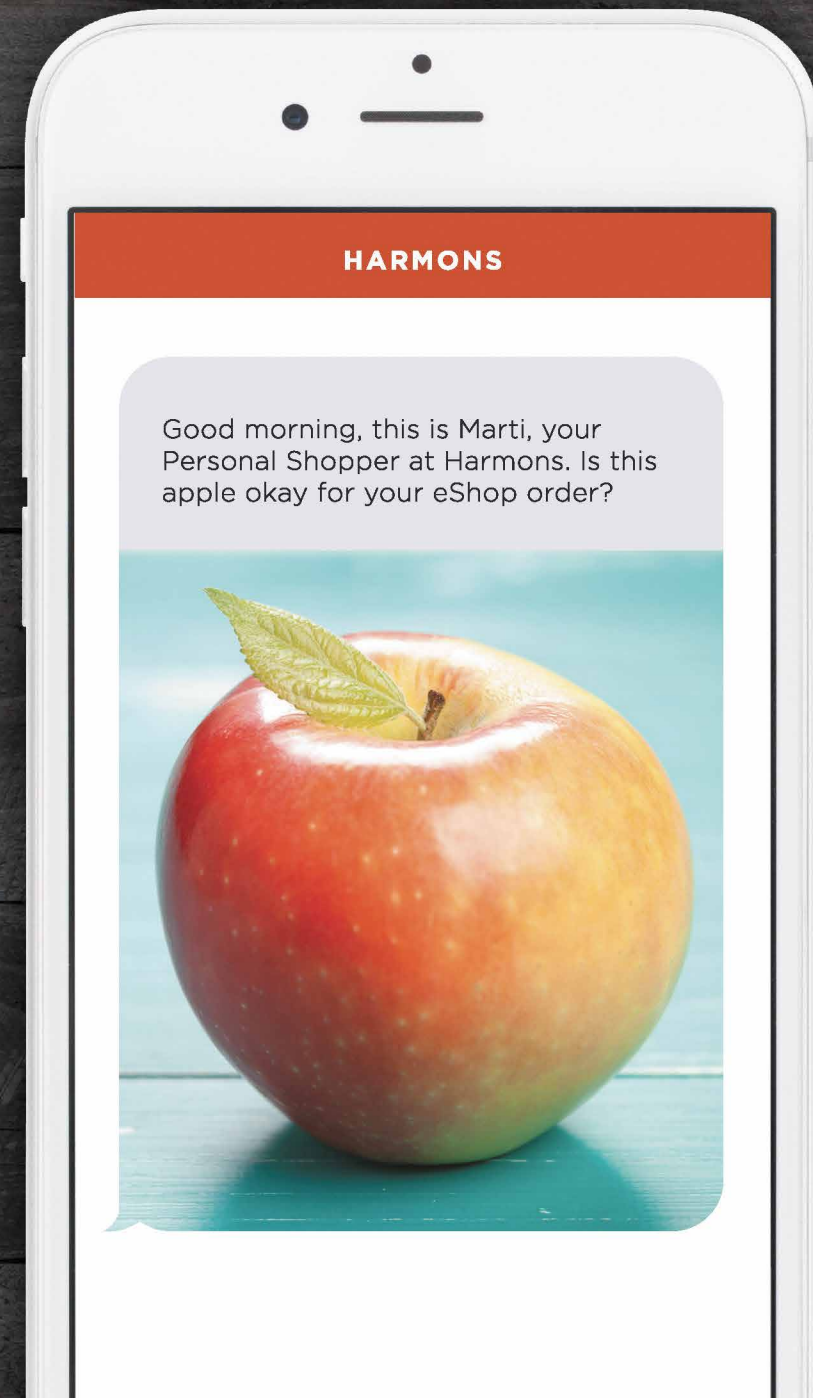
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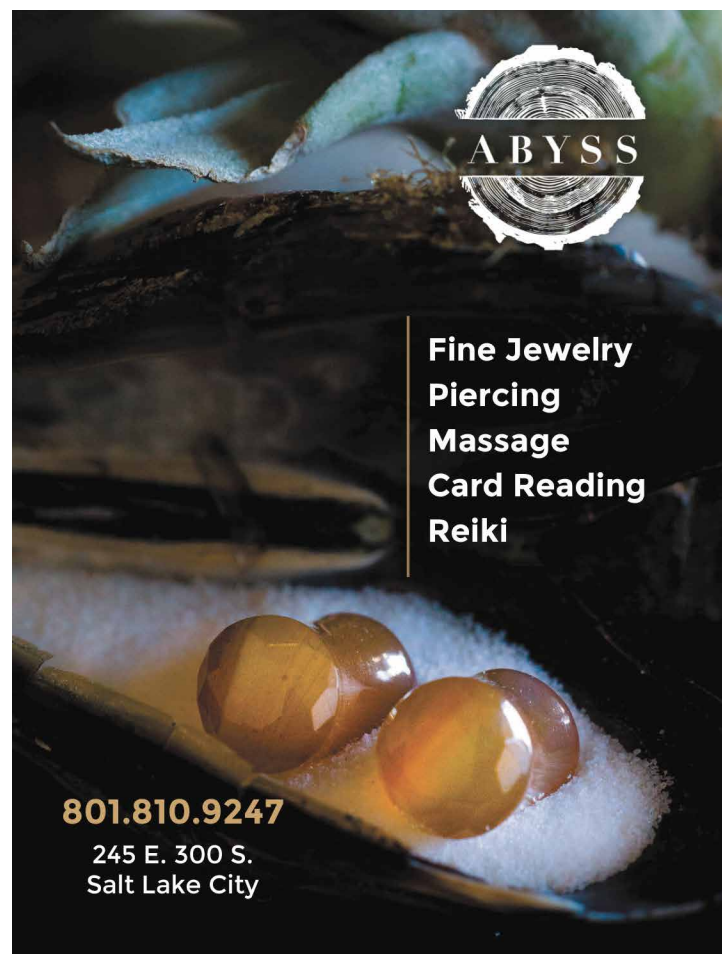
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LOCALIZED
By Alex Blackburn • alexblackburn32@gmail.com

MORTIGI TEMPO
(L-R) Nicholas Allen, Chris Fallo and Marz Samuel Leizureman carefully orchestrate a range of hardcore and psychedelic sound as Mortigi Tempo.

Photos: Randy Roberts

It's time for another *SLUG Localized*, and this round, we've got head-banging rock, psychedelic wanderings and a heap of guitar pedals all set and ready to please your earholes. Co-headliners **Mortigi Tempo**—rock renegades with a sizeable discography—and **Lord Vox**—mystic rock shamans with pulsating groove—will join opener **Sunsleeper** to crank things up over at *Urban Lounge* on Aug. 23, doors at 8 p.m., show at 9 p.m. As always, this is a free show, 21 and over, and a special thanks goes to our sponsors: *High West Distillery*, *Uinta Brewing*, *KRCL 90.9FM* and *Spilt Ink SLC*.

It's always good to see musicians who care about the quality of their sound. That's why it was so great to crouch my way down into the basement where guitarist/vocalist **Chris Fallo**, percussionist **Marc Leach** and bassist/guitarist/keyboardist/vocalist **Nicholas Allen** like to practice and record their jams. "I did max out a couple credit cards to get a decent sound out of this," says Fallo, pointing at walls piled high with audio cables, guitar pedals, instruments and speakers. "It gets pretty loud down here"—a fact that became abundantly clear when the band fired up all their gear to give me a little taste of their live sound. Fortunately, Mortigi Tempo excel at loud music, and their style definitely benefits from being able to turn all the way up to 11 for those chaotic, fuzzy riffs that they like to throw into most songs.

Head-pounding riffs, abrupt, rhythmic kicks and a shitload of sound effects are the core of what makes Mortigi Tempo so good. The other thing that makes the band is the amount of effort they put in behind the scenes: fine-tuning audio effects and sound quality. I'm constantly surprised by the synthy effects, trippy panning and antique samples that are sprinkled throughout their albums. "We like to take [our albums] and make it more of an adventure album," says Allen, "where it starts off, but then, in between every song, there's noises and other things going on." Put simply, Mortigi Tempo want to remind us all to listen to albums, not just songs.

If you head on over to the Mortigi Tempo's Bandcamp (mortigitempoband.bandcamp.com), you'll probably notice some fairly gnarly imagery scattered over a lot of it. Creepy shit—dolls hanging from Christmas lights, phallic hot dogs, a healthy dose of the uncanny valley—is all just part of the band's style, and perhaps even part of its allure. "[Our music] should either make you want to fuck or fight," says Fallo. The band explores this concept in their music video for "Feel'n' You," which features a raging house party that takes a turn for the worse—becoming a gory, ritualistic sacrifice scene as the song descends into chaos. "I'm sick of things being pretty all the time," says Fallo. "I think everyone is too afraid that if they do the wrong thing, or present the wrong imagery, that they're going to turn people away ... and those are the people who I don't really want to attract to our music."

It's rare to see a local band with as many albums under their belt as Mortigi Tempo, and rarer still to see that each album in a band's repertoire receives so much thought. Each time the band begins work on a new release, they have a clear direction with their sound. "The original idea was that we were gonna do concept EPs," says Fallo. "[*Memento Mori*] was supposed to be our psychedelic Spaghetti Western concept EP ... We always start out as writing EPs, and then it always turns into full-lengths. We can't really help it ... We gave up on trying to write, like, normal albums. It's just not fun." If you're wondering what constitutes a "normal" album, Fallo

sums it up in one word: "**Weezer**." What's their advice for all of you out there trying to put together your first album? "Find a real weirdo who lives in a shed with a bunch of nice equipment," says Fallo, "[someone] who is down to let [you] experiment with things for a long time. I think our first one took us eight or nine months."

Just to make things a little spicier, Mortigi Tempo will be releasing their third full-length album on the same night as *Localized*! *Spread the Disease* will showcase the grungier side of the band, thick with bass fuzz and crunchy rhythms. "This is like our greatest-hits compilation," says Fallo, and the whole band laughs. "This is what we actually sound like." After losing their de facto bassist during the recording of *Memento Mori*, Mortigi Tempo have settled on new sounds and styles that work with their three-piece setup. "We're stoked to be releasing something that we're going to want to play at every show," says Allen.

From hardcore head bangers to stringy psychedelic licks and sound effects, Mortigi Tempo explore sonic territories hitherto uncharted. The band has a knack for getting loud, changing things up with tight rhythmic kicks and, most of all, just having a good time. I recommend bringing some earplugs to *Localized* on Aug. 23, because it's going to get heavy when these guys kick on the overdrive and attempt to blow the roof off with their riff-heavy rock.

LOCALIZED

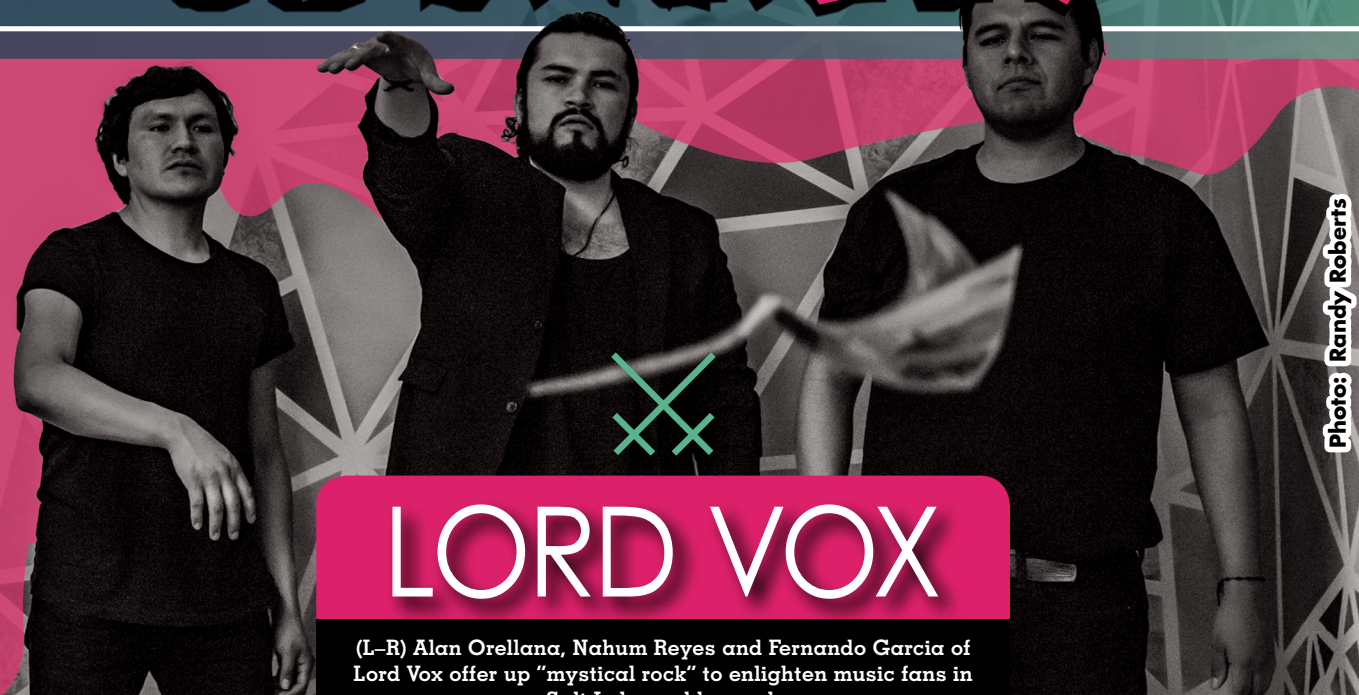


Photo: Randy Roberts

LORD VOX

(L-R) Alan Orellana, Nahum Reyes and Fernando Garcia of Lord Vox offer up “mystical rock” to enlighten music fans in Salt Lake and beyond.

By Alex Blackburn • alexblackburn32@gmail.com

I wasn’t sure what to expect out of self-described “mystical rock” kings **Lord Vox** as I entered their practice space. This turned out to be a good thing because any expectations I might have had would have been blown away, as guitarist/vocalist **Nahum Reyes**, bassist **Allan Orellana** and drummer **Fernando Garcia** kicked on the amps and blasted me away with their savory rock n’ roll. With an incense stick burning conspicuously in the background and the room full with a stringy, lustful, ephemeral jam, I began to understand just exactly what made Lord Vox a mystical force to be reckoned with. “It’s very spiritual,” says Reyes. “[Our songs] are very profound, at least to me ... a lot of the themes of the songs are mystical in a way: light and dark, and how one cannot exist without the other.” Whatever it is, it’s killin’—thick bass lines, washy guitar riffs and straight-to-the-point drum grooves create a euphoric atmosphere that I’m eager to dive into again and again.

Once I had witnessed the might of Lord Vox, I couldn’t believe that they didn’t have an album out yet. The band has released one single, “Beautiful Mountain,” which pays homage to the beautiful mountains around Salt Lake with an intoxicating pulse and whimsical guitar strumming. Unfortunately, Lord Vox have had a hard time recording. “It’s difficult to find a [studio] that understands your music and your sound,” says Orellana, who—when he’s not slaying bass lines or shredding guitar chords—is an ironically soft-spoken dude. “Because we gig so much,” says Reyes, “we just practice to sound really good live ... We

want to find our sound, and we want to refine it, but also, I feel like the experience of rock is that you’ve got to see it live.” That said, I was happy to hear that Lord Vox are planning to be in the recording studio this month with an EP or an album out not too far down the road.

If you’re like me, then one of the first things you’ll notice about Lord Vox is how cool their logo is. Reyes is a visual designer by trade, and he put his skills to good use designing the band’s signature graphic. “[There’s] a threefold meaning to that logo,” he says. “It looks like swords fighting because I feel like we’re warriors of light ... It [also] looks like crosses upside down, not because we’re anti-Christianity at all ... It’s more like what the cross represents—to me—is like colonialism and authority ... And then, the third meaning, if you see there, there are three X’s because lust, man, sex. I think sex drives mankind.”

The cornerstone of Lord Vox’s sound is the connection and the cooperation between each of the band members. Each song they play is like a jam session that just goes exactly right at every turn. Two years ago, a chance encounter brought the three together in a session that was fated to begin Lord Vox. “The first day that we jammed out, we got two or three songs like, down,” says Reyes. “It was just instant.” Garcia elaborates by saying, “It was pretty smooth—all of the songs feel right!” The entire band agrees that they share a tight bond. Reyes describes it best by saying, “We’ve had plenty of those [nights] getting drunk enough to start crying and hug-

ging each other. So, I guess that’s pretty tight. We cry, we laugh and we jam out.”

Honestly, I have nothing but praise for Lord Vox. They immediately made me feel like part of the gang when we sat down for the interview—and their live music is definitely on par with many and much larger bands that I’ve had the pleasure of hearing. Reyes describes his feelings by saying, “Nobody is a prophet in their own land. When it’s so available, its like, ‘Oh, there’s this local band,’ and it’s like, ‘Eh, maybe, maybe not ...’ but if we were to play the same shit anywhere else in the country, or the world, people would be like, ‘Holy shit!’” It’s a sentiment that I couldn’t agree more with, and Garcia sums it up best, shouting, “Support local music!”

Lord Vox have an incredible sound that I can only describe as a heavier version of something between **My Morning Jacket** and **The Growlers**. It’s a rich, warm, stringy, washy rollercoaster that takes turn after turn and spits me out at the end of each song, dazed as I recover from the ride. “I almost like it when we’re done with a song and ... there are no claps because everyone is just taken aback. They’re like, ‘Oh shit!’ You know?” says Reyes. After finishing a couple of Lord Vox songs (lordvox.com), I certainly felt like I did know as I scratched at the goosebumps forming on the back of my neck. The band has a phenomenal presence when they play, and I have no doubt they’ll be jamming **Urban Lounge** with their sultry sound on Aug. 23 for **SLUG Localized!**

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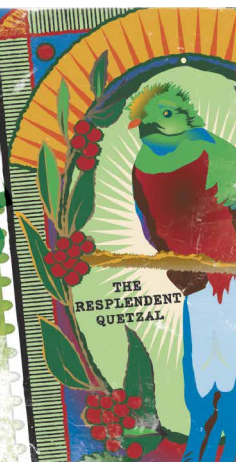
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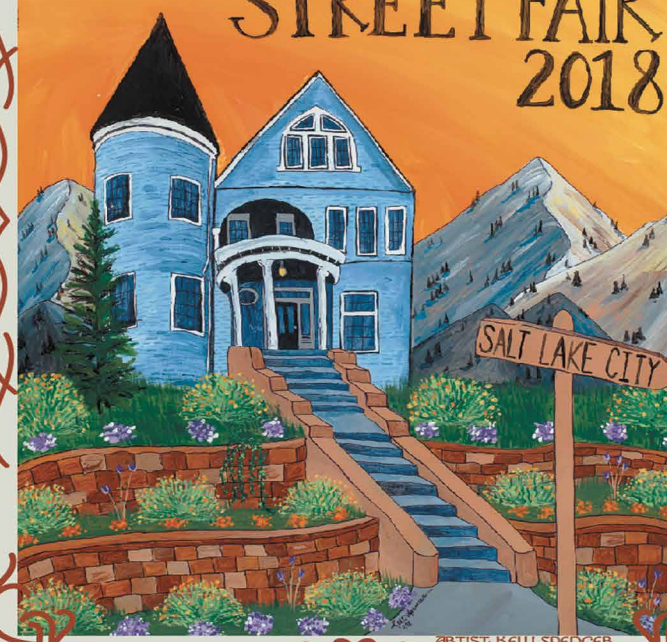
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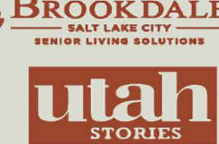




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Local performers, artisans, DIY engineers, chefs and crafty innovators come together for the 10th Annual Craft Lake City® DIY Festival® Presented By Harmons and Mark Miller Subaru at the Gallivan Center. This three-day weekend, Aug. 10–12, will encapsulate the craftsmanship that Utah cultivates while celebrating Utah's movers and shakers. Spread across the breadth of these pages are peeks into some of what this year's DIY Festival will feature. Bring your family and friends to enjoy what this year's festival has to offer! Visit craftlakecity.com to learn more about this community-enriching event!

Photos by John Barkiple

ARTISANS

Adrian and Rachel Prazen's relationship and craftsmanship were forged from dark and intricate places. After coming in and out of the tempering fire, they channeled their struggles and strengths into a thriving jewelry business. "House of Tenebris means 'House of Darkness,'" they say. "There is no light without dark. At this point, we'd say we've become very comfortable in the light, and I really believe you can see that in our work. What is life other than the experience of nature and, ultimately, death? Our work is our experience of life."

House of Tenebris offers complex, fascinating designs ranging from ear weights to cuffs and breastplates. Their striking pieces include brass etchings and organic imagery. "Referring to the bobcat eyeball ring, Adrian had an eyeball ring as a child and he wanted to recreate it. The Ajna cuff is a representation of what I see when I meditate on my third eye," Rachel says,

noting some of the cultural references they source. "We love sacred geometry and patterns in general, sometimes pulling from those that exist but also designing our own."

The response to House of Tenebris' work has been as wild and wonderful as their products. "We have been asked if we're witches," they say, "and are our rings magical! The most impactful [response] is that our work is unique—that no one else does what we do and that our etchings are so clean. These are things we strive for. We don't want to make what everyone else is making!"

The "House of Darkness" will be offering expanded products on the horizon. "The last few months, we've started delving into body jewelry, and we love it," they say. "You will be seeing a lot more of that over the next year as well as new etched pieces and bigger, more statement pieces."
—Paige Zuckerman



(L-R) Adrian and Rachel Prazen

houseoftenebris.bigcartel.com

HOUSE OF TENEBRIS

Expect bedraggled teeth, walking eye-balls, dancing skulls and other fun and fantastical oddities from the depths of Mike Murdock's brain. "I'm pretty sure that if I didn't have some form of a creative outlet in my life, my brain would explode and leave a pile of colorful goo on the carpet, so in that sense art is a bit therapeutic," says Murdock. "I also just have this strong and weird desire to make stuff. Even if no one ever wanted to buy anything I had made ever again, I'd still just have to do it for some kind of personal gratification." Luckily, Murdock's quirky, colorful art—paintings, books, doodles, murals, T-shirts and anything else Murdock feels like working on in the moment—attracts customers who are attracted to his high-voltage, self-deprecating style.

Murdock's a dad now, so his creative process also functions as an act of escape. "[I'm] usually sneaking out to my

garage with candy and beer after I've put my girls to bed to listen to music and make a mess," he says. "I usually try to wear socks, though—there's spiders out there, you know." But his kids provide inspiration, too. "I love watching my girls draw or paint stuff and hear them talk about it. It's super inspiring to see how their little gears turn. A lot of ideas I get come from interacting and adventuring with my crew." Other sources of inspiration include skateboarding, nature, life, death, corndogs, magic, outer space ... "you know, the good stuff." (Murdock notes, "I don't really eat hot dogs, though. I just think they're weird and funny.")

Into the weird and funny? Check out Murdock's booth at the *DIY Fest* for laugh and a smile, and maybe take something home to hang up—where Murdock hopes you "can walk past it on a daily basis and derive some stoke from it." —Naomi Clegg

MIKE MURDOCK

ultrasnazzy.bigcartel.com



ARTISANS



Travis Sudweeks

roselinepottery.com

ROSE LINE POTTERY

Travis Sudweeks

started creating pottery in a ceramics class as a high-school freshman. He hasn't stopped since. "The moment I touched clay, it was transformative, and I was hooked," he says. But it wasn't until about two years ago that he finally decided to transition pottery from a part-time hobby into a full-time gig. Enter Rose Line Pottery.

Sudweeks creates simplistic, minimalist-style dishware, vases and other home goods with clean lines and cool colors. He also does commissions, like the urn he recently created when a customer's dog passed away. He aims to keep himself in business without pricing out potential customers. "I love knowing my pottery is being used by many people and not just a select few that can afford it," he says. "That's why I price my work affordably."

Honing his pottery skills and design ethos has been an evolutionary process for Sudweeks. "I didn't understand design for the longest time," he says. "It wasn't until I became a little older, and started traveling, and even looking at real architecture and design

that I got a real sense of what style I liked," he says. Sudweeks' style has been shaped by hours spent throwing pieces in the studio. He gleans inspiration from nature and his travels—and also his dreams. "Sometimes I dream of pieces, or pieces will appear in my mind from out of nowhere, and I have to make them."

Sudweeks relishes the opportunity to practice a craft he loves full-time. "For me, creating art is very freeing and, like any art, acts like a big middle finger to the corporate world," he says. Running the studio is a balancing act for both Sudweeks and his wife, who manages the marketing, shipping and sales. "I am in the studio eight to 10 hours every day," he says, "making pottery, taking photos, making videos, updating the website, Instagram and the Etsy shop." At *DIY Fest*, Sudweeks will share the products of his long hours spent in the studio. He's looking forward to meeting new customers and growing his business—stop by to chat! —Naomi Clegg

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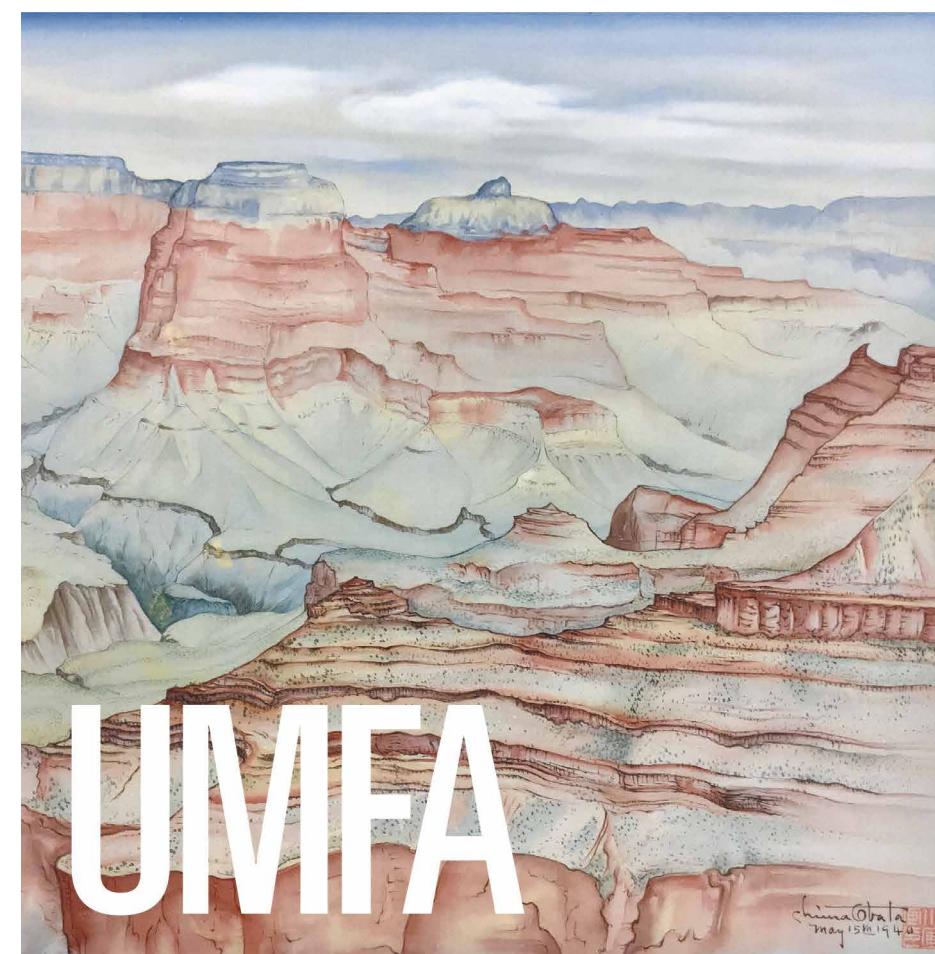
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Chiura Obata (American, b. Japan, 1885–1975), *Grand Canyon*, May 15, 1940, detail, watercolor on silk, 17 1/2 x 21 3/4 in., Amber and Richard Sakai Collection

Chiura Obata An American Modern

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An underlying theme for all creative types is the ability to fill the voids in our lives by manifesting solutions. When considering the story of **Amy Dewey** and Dewdrop Herbal Tea Co., we see just that. "When I was in my late teens, I struggled with sleep and started drinking herbal teas to help with that and anxiety," she says. "I wasn't happy about using packets of tea filled with additives and artificial colors and flavorings—but those were my options. As I got older and got my education, I became more aware of what I was putting in my body and I started creating my own. In 2014—after brainstorming with the people in my life—Dewdrop was formed."

The thing about necessity is that it doesn't need to be complicated—that's how Dewdrop operates. Simplicity says it all. The key here is sourcing organic, all-natural, high-quality herbs, spices and fruits (locally when possible). Throughout this process, Dewdrop works to create new

blends while maintaining the quality standards of their existing favorites, boasting 11 different herbal teas and beginning to introduce green, black and chai tea blends as well. This is all done with careful avoidance of artificial colorings and sugar. "I love taking a bunch of time and making different blends. Some turn out great; others take time. I'm not satisfied until they all taste perfect," says Dewey. This attention to detail is ultimately aimed toward optimizing the lesser-known benefits of herbal teas—anywhere from regulating inflammation to memory function, cholesterol, anxiety and more.

As Dewdrop prepares to market the brand nationwide, their tea blends can currently be found online, faithfully at the *Downtown* and *Wheeler Farm* farmers markets, all Harmons locations statewide and, naturally, the *Craft Lake City DIY Festival*. "I feel that this event gives me and Dewdrop more motivation to progress and do it myself," says Dewey. —Tim Kronenberg

DEWDROP HERBAL TEA CO.

dewdropherbalteaco.com • Amy Dewey



CRAFT FOOD



sharliestreats.com • Sharlie Weber

SHARLIE'S TREATS

For the emerging apprentice chef, the time right out of culinary school becomes one in which to immerse yourself into the world of restaurants, finding your passions and absorbing all of the knowledge that the chefs working above you in the kitchen will bestow. Like many before her, this happens to also be the similar story to **Sharlie Weber** of Sharlie's Treats, who has paid her dues through the many posts making up the professional kitchen. Weber has managed to merge her found passion for pastry into a savory twist, while maintaining classic cooking methods. "Although I had interest in pastry, at that time, I felt that cooking would help me to have a broader mind and understanding of food," says Weber.

Taking what she'd learned from culinary school and fine-dining work in New York City, Weber would eventually make her way back to Salt Lake City, apprenticing and eventually working at *Forage* under chefs **Viet Pham** (*Pretty Bird*), **Bowman Brown** (*Elda* in Biddeford, Maine), as well as a former pastry sous chef at

Thomas Keller's Bouchon Bakery. This is where she was able to hone her now-primary craft—the art of savory macarons and other desserts, using ingredients found in nature. It's time to develop the palate for salmon-skin-flaked Miso Macarons and treats made with spicy Gochujang chili paste. Other preferences from Sharlie's Treats orbit within the borders of shortbread-s'mores cakes and custom jobs. "I use as organic and natural as possible," Weber says. "I believe in eating REAL food—I use as few ingredients as possible."

Returning for another year showcasing Sharlie's Treats at Craft Lake City's *DIY Festival*, Weber is charged and ready to go. "I feel that the people that attend are people who truly appreciate the art of food," she says. "It feels good to be appreciated and understood. I hope to excite many with an adventure for their taste buds this year again." —Tim Kronenberg



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One of the great things about the *DIY Festival* is the variety of creativity that can be found within the booths and among the many artisans—and the unique combinations of creatives that can come together. Binary is a 3D-printing company that is currently exploring robotic-fabrication techniques in the field of additive manufacturing. What they have to offer applies to the architectural and design markets, which Binary is in itself. Binary is looking to bring its skillset and technology to creative minds who may be just a smidge away from their ideas and dreams coming to fruition.

"For us, the *DIY Festival* lets us speak directly to the slice of the community that we feel most connected to: the makers, creators, artisans and designers," founder **Matt Sutton** says. Binary is currently focused on large-scale additive fabrication, such as application to architecture. They have the material capabilities to work in both ceramics and plastics, with plans to venture into concrete a little further down the road. The company can

also provide design services for clientele who may not have the resources or time to develop their ideas enough to actually construct them. One of Binary's recent projects—with results they are truly proud of—was a living wall project for a local restaurant that used over 70 custom-designed containers printed out from porcelain. "My gut tells me there is the critical mass of creative talent to really utilize and benefit from this kind of technology," Sutton says.

Binary will be bringing their largest robotic arm to the *DIY Festival*—one with an eight-foot reach. They'll use it to continuously make interesting items throughout the festival. "It will be a logistical nightmare to get it there, but we think the impact will be worth the effort," Sutton says.

Binary surely hopes the display of their potential leads to future collaborations and success, and they hope to encourage and inspire anyone interested in robotics or STEM fields to get busy and actively get their hands dirty while learning as much as they can.

—William Swartzfager

BINARY

binaryslc.com • Matt Sutton



DIY ENGINEERS



(L-R) Chase McMicken and Jake Rubart

@bushwhack_outdoor_co

**BUSHWHACK
OUTDOOR COMPANY**

Every ounce counts on a long backpacking trip. Toting along something to sit on is a luxury that most avid backpackers aren't willing to afford themselves. Although, sitting on the pokey, dusty ground for a weekend in the woods or desert isn't ideal, either. Hence, the TIO Tent is a brilliant three-in-one tent that provides outdoors folk with a place to park their can after a long hike, without adding poundage.

"After multiple camping trips, a fully loaded pack and not much room for gear, I started to think of ways I could create a piece of gear that would be beneficial," says **Chase McMicken**, the founder of Bushwhack Outdoor Company and creator of the TIO. "That's when I came up with the idea of a three-in-one solution."

The minds at Bushwhack, which include those of McMicken, **Branson McKell**, **Jake Rubart** and **Jordan Manor**, are hard at work getting the product some deserved buzz, and hopefully, some interested buyers down the road. The concept is simple: The TIO Tent has three combinations suitable for multiple

camping scenarios. This makes things flexible for different situations and individual needs. "You can set up three different combinations of gear: a two-person backpacking tent and a chair, a flat-lay hammock tent in the trees or a traditional hammock and chair," McMicken says.

Bushwhack has received funds from the *Lassonde Entrepreneur Institute* to create a functional prototype (pictured). The company plans to take into the wild for field testing. Once their idea is sanded and polished to perfection, they hope to begin manufacturing. "We are hoping to launch a Kickstarter campaign by next summer."

Find Bushwhack's booth to see scale models and the actual prototype to learn about the potential and ease of use the TIO Tent has to offer. They're looking forward to being a part of the creative community in SLC, and receiving invaluable feedback from fellow nature lovers looking to shed some weight while still adding some comfort to their trips. —William Swartzfager

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Andrea Burggraf is Utah's nomadic child, having lived the folkloric life traveling the world and discovering her troubadour soul. "Six years ago, I was in Costa Rica ... I had met a group of street performers from Mexico who took me in and asked me, 'So what can you do well?' The next day, my friend spotted me 10 bucks for a bus ride to San Jose, where I spent the last of my money on the cheapest violin I could find. Since then, I have spent seasons playing my songs and being inspired by amazing multicultural musicians in Mexico, Switzerland, Costa Rica, Croatia, Morocco ... and then I get to bring that all back home to Utah!"

Burggraf is inspired by the complex tension of storytelling and strife intersecting with cultural variation. "I find exploring world folk music to be incredibly interesting ... an old folk song by **Fred Keller**, 'Blue Mountain,' tells of an outlaw judge finding refuge in Monticello, Utah. Cultures narrate their stories through song. This often musicalizing of experiences allows us to

immortalize people, places and stories." Burggraf's expansive experiences translate beautifully into her contemplative, conscious and eclectic songwriting, which remains as organic as her adventuring. Her songwriting style is gutsy and courageous, paired with a rich vocal style that sets her apart from traditional folk vocals. Referencing her inspirations such as **Nina Simone**, **Amy Winehouse** and **Cesaria Evora**, "What I love about these ladies is that they sing from the heart!" she says.

Burggraf may be a Utah native, but she's a wanderer. Her musical and geographical meandering will pause for a moment so she can grace the stage at this year's festival. "I'm always so impressed to see the way Salt Lake is growing as a hub for art and culture. Craft Lake City is a great platform for local artists to showcase what they love to do and for the city to come out to enjoy and support that. We have such a diverse community of talented artists, and I'm really excited to be able to be part of that this year." —Paige Zuckerman

ANDREA BURGGRAF

soundcloud.com/andreaburggrafmusic



Photo: Max Q. Santander

GOLD RIDGE DESIGN

goldridgedesign.com

Will Simmons



Through innovation and hard work, **Will Simmons** of *Gold Ridge Design* can upholster any item—from modernized couches to transformed, '60s-diner RV interiors. Simmons' interest in enhancing products through upholstery began in his teen years when he decided to create the ideal paintball wear. With his grandmother's sewing training, he completed the paintball armor and also honed the skills he uses in each upholstery job today.

Simmons is inspired by working "out of the norm." "It's exciting when someone brings in something unusual to work on," he says. "I have a personal soft spot for mid-century modern furniture, and I love building custom motorcycle seats." Simmons' knowledge shows when it comes to addressing unexpected upholstery callings, such as "vintage furniture, boats, motorcycles and airplanes." Full airplane interiors are the most challenging, says Simmons, "since there are so many components ... It's cool to see how modern and fresh the airplane looks after a full upholstery job."

Simmons holds his company to a standard that is leading him to success. "At *Gold Ridge Design*, we try to be as easy to work with as possible," says Simmons. "I bid my projects as transparently as I can so that customers don't feel like they are being taken advantage of."

Atop the admirable artisanship and patience required for upholstery work, Simmons finds the romance in this classic artform, referencing one of his latest projects. "It's a vintage settee," he says. "This chair has so much character. It is so old that it has vintage, square nails and was stuffed with moldy straw ... The arms on one side had been broken, the chair was left in an attic and was water-damaged, so we had to strip the old finish, sand and reapply new stain. It was amazing how great it turned out after some TLC." No one can look at a kitchen settee like Simmons does, and it would be a lost opportunity to not witness the artform for yourself. —Bianca Velasquez

PERFORMERS



soundcloud.com/DeelanZ

DEELANZ

In November 2013, **Dylan Lewman** found himself in an enveloping darkness, being medically induced into a month-long coma. "I had been waterfall diving in Hawaii while on tour and had ingested some water on the last jump—turns out it had leptospirosis," he says. "I ended up losing my ability to walk and went to the ER with a resting heart rate of 210." Recounting the moments just before the blackness, "They had me sing my favorite song, 'Beast of Burden' by **The Rolling Stones**, before they induced me. I told myself, 'I'm way too young to die like this, I got too much to say.' After resurfacing, Lewman realized the depth of his trauma, and from it burst forth a new awareness. "The coma woke me up, connected me with my higher self and opened my consciousness to a whole new level. I can confidently say it's the best thing to ever happen to me."

The resulting awakesness transformed into the "self-help" stylings of DeelanZ. The sound of Lewman's current work is postmodern **Iggy Pop** with just enough of a pretty polish.

His music speaks clearly to the insights he achieved from his time in the abyss and has translated into engagement on the local level, including with the queer community. "I got involved by walking in to the *Pride Center* in December 2016 after learning about the high youth [LGBTQ+] suicide rates in Utah, and wanted to give back. I was given a meeting with the program director, and he set me up with a class to help teach queer youth how to DJ, eventually DJ'ing *Queer Prom*. After my DJ class ended, I've remained in contact with some of the kids. I am currently working on a support group for the Provo Pride community that I will be launching this fall with a dope group of local queer artists."

Lewman and his DeelanZ project will bring a touch of consciousness-raising to this year's lineup: "I'm super excited to be a part of the *DIY Festival*—it's the 10th anniversary! Craft Lake City is another prime example of what is really working for SLC's culture." —Paige Zuckerman

VINTAGE VENDORS

The Thrill of a Thrift bridged the generation gap between mother and daughter. **Shivani Lindmeir** and her mother, **Miss Nancy**, found common ground on the speckled floors of thrift stores. Shivani's need to express her individuality developed early. "It wasn't until I was 13, wearing uniforms to school each day, that I remember actively seeking out unique clothing to wear in my free time," she says. With Nancy's support, Shivani transformed her desire for individuality into a tangible business. "A couple years later, my mom and I realized that we were pretty good at finding the beauty in the unappreciated," she says. Using Ebay as a launchpad, Shivani and Nancy began their journey into the spiraled time machine that is the world of vintage trade.

Shivani and Nancy's collection contains a variety of shoes, handbags, trousers, dresses—you name it. And the selection is not the average echo of the '60s, '70s or '80s memorabilia one is used to seeing in a typical vintage store. It's easy to grasp the

inspiration and curation behind Shivani's and Nancy's inventory. Shivani is inspired by the fashion blog *Man Repeller* for its tenacity in "hailing individuality, sustainable brands and humor," as Shivani puts it. For The Thrill of a Thrift, she and Nancy's distinct personalities synchronize to create a multifaceted collection of items. "My mom is always looking for tea towels to add to her personal collection, and I, wooden parrot earrings," says Shivani. "Even when we are thrifting apart, we keep an eye out for each other."

Part of Lindmeir's thrill for thrifting includes the thorough research behind each particular item's backstory. "Recently, I found a beautiful embroidered jacket covered in mothballs and decided to take a chance on it!" she says. "I found out that it was quite a rare and valuable Chinese *bai hua* jacket. Finds like this fuel my thrifting fire." Shivani and Nancy's sheer exuberance drives them through the process of vintage sales, and they uphold a sense of class and respect for the trade—more motivation to support such a sincere pursuit of passion and professionalism. —Bianca Velasquez



(L-R) Miss Nancy and Shivani Lindmeir

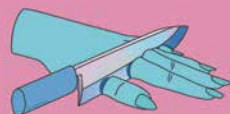
etsy.com/shop/TheThrillofaThrift

THE THRILL OF A THRIFT

ALETHIA LUNARES

REINA DE LOS FEELS

By Kamryn Feigel • cfeigel1@gmail.com



Left – Drowning || Right – Chopped

Alethia Rodriguez has used art to help process her emotions for years. She produces art under the moniker Alethia Lunares and has been honing her stunning and provocative digital work for several years. With the help of familial influences and self-taught talents, Lunares has captivated followers around the world after she was first discovered on Tumblr several years ago. Since then, she has grown quite a lengthy resume, working with companies like Vans, SXSW, Hulu and Apple Music, producing creative content for their social media platforms and special events. Her cheeky illustrations of '90s memorabilia, pop culture icons and animations of cute, sad girls with dainty hands reflect Lunares' own emotional musings. These images have resonated with fans because they simultaneously capture an image through beauty and horror. She and her art will be at the *10th Annual Craft Lake City® DIY Festival® Presented By Harmons and Mark Miller Subaru*.

Originally from the vibrant and beautiful Mexico City, Lunares first came to the Salt Lake area at the age of 5 and has lived here ever since. Lunares has always been drawn to the arts and was exposed to painters such as **Henri Matisse** and **Claude Monet** by her mother, who had attended a French high school and backpacked in Europe when she was younger. "She was a badass lady and would speak to me in French and show me French things when I was younger," Lunares says. "So Monet was a really big thing to me ... and French art was kind of the influence back then." As she



Photo: @jenniferthayn



Craft Lake City DIY Festival artisan Alethia Lunares' art career is exploding and poised for even more opportunity.



Left – Adoption || Right – Water Girl

grew older, Lunares began dabbling in various artistic mediums, and finally landed herself a spot at the *University of Utah* for an undergraduate degree in film and digital media. Lunares chuckles when she reflects back on that time in her life, saying, "I didn't learn shit in school." After realizing that university life was not fitting with her own needs, she dropped out and began working with local **V2 Events**, which encouraged her to begin experimenting in digital art, "and it kind of just took off and made its own way" she says. She began posting her art on social media and gaining followers.

At only 25, Lunares' art has opened doors to work with some of the biggest social media moguls. After being scouted on Tumblr, she was offered a job working with Vans on their 50th Anniversary campaign in 2016. For the event, she created multiple, playful gifs and promotional images featuring some of her signature bold colors, 2D drawings and their classic sneaker styles. Following that exposure, she was quickly snatched up by the music festival SXSW to create portraits of their *Apple Showcase* artists, and was also recruited by the music streaming empire Apple Music to create artwork for **Drake's #MoreLife** campaign mixtape.

Currently, Lunares focuses mostly on digital art using Illustrator and Photo-

shop. She hopes to venture into different realms, such as film animation. Regarding her approach to creating, she says, "I feel like most of the things I make are selfish. They're to help me understand what I'm feeling at the moment. I don't even interpret a piece until after I'm finished. I'll look at [a piece] and try to psychoanalyze it, as a form of self-therapy. There are points where I've tried catering to my audience, but I think people can tell that it isn't as authentic." She hopes to continue presenting her artwork at pop-up shops, where she says she's able to connect with her audience intimately. She admits that when her mental state is more positive, it's not as easy to create her art, which has left her delving deeper into her own self for inspiration. "I've been trying to focus on not using colors as much," she says. "Mostly, it's either one or two colors at the most [in an image], and [minimal] shading, and it's just flat. I've been focusing on trying to be more naked about what I'm feeling and trying to push myself." The approach has created some truly beautiful pieces, like *Under The Weather*, which features a girl, her face in her hands, a single tear on her cheek and over her head, a cute little raincloud. The caption on Instagram seems to say, "although, the artist is fine," and with nearly 10,000 likes, the world relates to the image.

But Lunares admits that her biggest



and strongest following is still located in her hometown of Mexico City. "It's crazy because I haven't been back since I was born, and for some reason, [my art] connected with Mexico City especially," she says. "All these younger kids from Mexico City, I hope I can continue to connect with them. I feel like it helps, and I've had some young people reach out to me and thank me for expressing what they are feeling in a visual form." Snapchat picked up one particular piece entitled *Take Care*, which features nine images that represent different ways to take care of yourself and your health. Afterward, Lunares received an enormous amount of messages from young people expressing their gratitude for sharing her own advice with the world. It's this sort of connection with her audience she hopes her art will continue to develop.

In the future, Lunares also hopes to expand her line of digital artwork to the 3D realm. "I haven't been posting as often as I did in the past—not because I'm sick of making digital art but because I want to try different things like clothing and jewelry, more physical things." Lunares hopes to continue creating her art not for fame nor fortune but with hopes to break out of her own "artist's shell," as she puts it. With the upcoming *DIY Festival*, Aug. 10–12, Lunares is looking forward to creating an entire visual experience for shoppers this year. She hopes to have her website launched in late July or early August of 2018, so be sure to follow her to stay in the know.

You can find Alethia Lunares at [godgolden.tumblr.com](https://www.tumblr.com/godgolden) and her animated work at [giphy.com/explore/alethia-lunares](https://www.giphy.com/explore/alethia-lunares). For more of her art, check out her Instagram, [@alethialunares](https://www.instagram.com/alethialunares). Of course, be sure to make time to stop by her booth during the *DIY Festival* and meet the Queen herself in person.

Holy Thai Basil!

BANGKOK TERRACE

By Mandy Murry • mandy@cloudsurfing.life

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In Thailand, food is a reason for celebration, and *Bangkok Terrace* of Salt Lake City has created a menu and space to complement old-world tradition from the Southeast Asian country. Located near the *Gallivan Center*, *Bangkok Terrace* offers convenience for lunch-hour outings or dining with friends, family or coworkers. Original recipes from the homeland provide the experience of a cultural escape to what it may be like breaking bread or sharing rice in a Thai home.

Four main flavorings typically accompany any Thai dish. Salty, sweet, sour and spicy are all fused to provide the palate with a dance of exploration. Putting this theory to the test, we started with the Curry Puff (\$9) on the appetizer menu. With a perfected flaky crust, there is no question that this pastry puff is made on-site. Resembling a warm apple pie, the spot-on blend of spice and sweet will leave you begging for more. We also tried a spin on a Shrimp Spring Roll from the Chef's evening special menu, which perfectly complemented the complex spice of the puff with its delicate shell and addition of fresh veggies in a bit of sweet and salty sauce—a nice and fresh summer appetizer.

Open-air windows provide a welcoming dining experience. There is patio seating—however, if you would like to enjoy an adult beverage (alcohol),

you will need to sit inside. The space itself is inviting with its purple walls and comfortable, casual setting for conversation and enjoying a Thai craft cocktail. Lychee is the basis for *Bangkok Terrace*'s Lychee Martini, which explodes in sweetness and offers a beautiful taste blended with the accompanying gin. I recommend ordering a Bangkok-brewed Singha beer (\$5) off the menu. There is something special about blending a regional beer with traditional recipes of that region.

Now let's talk about what my favorite menu item (so far) is: Thom Kha Shrimp Soup (\$7 or \$14). It was so delicious, even Goldilocks would agree that this soup is beyond perfection. The coconut base with hints of lemongrass pairs excellently with the shrimp, Thai ginger (galangal) and additional ingredients. It is an anytime dish that could never disappoint, unless you are against coconut or shrimp in some fashion.

Now onto the mains. Hoi Pad Prik Pao (\$16) is a lovely bowl of clams. The dish is salty and is served with rice to compensate. Stir-fried baby clams mixed with garlic, onion and Thai basil in a sweet chili sauce is nice; however, I am eager to try more items from the menu on my next visit. I turned up the spice in the Pla Goong Shrimp Salad (\$15) by ordering it with medium heat. Now, while I enjoy some spiciness, I could not finish the dish due to the in-



Photo: Talyn Sherer

The Thom Kha Shrimp Soup at Gallivan Avenue's *Bangkok Terrace* is "beyond perfection."

tensity, and had to order a beer to help quench the heat. The salad consistency is not traditional in the sense of greens and light dressing, and instead offers more protein and thinly sliced lemongrass, mint and shallots. I would recommend it—only next time, I will be ordering it mild.

I enjoyed tasting the recipes of Thailand, described at *Bangkok Terrace* as the sort of dishes they would serve guests or family visiting Thailand homes. Food from this culture is a gift meant not only to be shared and consumed, but also to be presented in a way that creates beauty. Each of the dishes was carefully thought out in terms of presentation and keeping with tradition. Thai food in general offers flavorful Indian spices, yet creates its distinction with the use of local spices and ingredients such as lemongrass, Thai ginger and Thai holy basil.

Our service was good for a Friday evening. We were presented with a mango sticky rice for dessert. Photos could never do the flavor justice. Fresh mangos surrounding a wonderful sticky rice is a matchless end to a savory meal.

Side Note: If you are located Downtown and would like takeout, *Bangkok Terrace* delivers from 5 p.m. to close for a delivery fee of \$5.



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Directed by Norman Anderson

The untold story of young women who volunteered with the Red Cross to cheer up troops on the Vietnam War front lines.

Tuesday | August 7 | 7pm
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LIFE IN THE DOGHOUSE

Directed by Ron Davis

Danny & Ron started a dog shelter in their home. 10,000 dogs later, their unique life together still inspires.

Official Selection: 2018 Frameline Film Festival

Tuesday | August 14 | 7pm
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THE BLEEDING EDGE

Directed by Kirby Dick & Amy Ziering

Academy Award-nominated filmmakers focus their lens on the \$400 billion medical device industry in this searing exposé.

Official Selection: 2018 Tribeca Film Festival

Tuesday | August 21 | 7pm
The City Library 210 E 400 S



MELE MURALS

Directed by Tadashi Nakamura

An exploration of the influence of modern graffiti art and ancient Hawaiian culture has on a new generation of Native Hawaiians.

Winner: Best Documentary-2017 Festival International du Film Documentaire Océanien

Wednesday | August 22 | 7pm
Utah Museum of Fine Arts 410 Campus Center Dr



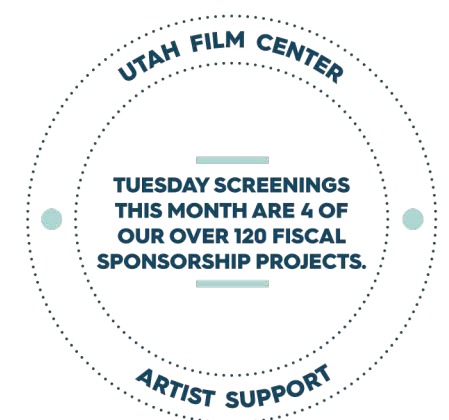
AFGHAN CYCLES

Directed by Sarah Menzies

Afghan women are pedaling their own revolution, challenging gender and cultural barriers using the bicycle.

Winner: Best Documentary-2018 Seattle International Film Festival

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WONDERSTRUCK

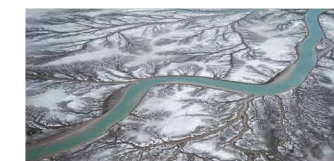
Based on Brian Selznick's acclaimed novel, two children from two different eras who set out on quests that unfold with mesmerizing symmetry.

Winner: Palme d'Or-2017 Cannes Film Festival

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WONDERSTRUCK

Based on Brian Selznick's acclaimed novel, two children from two different eras who set out on quests that unfold with mesmerizing symmetry.

Winner: Palme d'Or-2017 Cannes Film Festival

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WONDERSTRUCK

Based on Brian Selznick's acclaimed novel, two children from two different eras who set out on quests that unfold with mesmerizing symmetry.

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featuring

NINA KATCHADOURIAN'S CURIOUSER

By Kia McGinnis Wray • kiaginny@gmail.com

Nina Katchadourian, still from "Under Pressure" from the series *Seat Assignment*, 2014.



Visiting the Brigham Young University Museum of Art might not be on your summer to-do list—but it's worth the drive. *Curiouser* by **Nina Katchadourian** is the magnum opus of the BYU Museum of Art's summer spread, and the supporting acts in the building are well-rounded and paint a surprisingly political picture for Utah County. The biblical idea of exodus is entertained through photographs, documentary film, charcoal drawings and ancient paintings, with a finer point showcasing the ever-important topic of refugees. **Dana Gluckstein's** *Dignity: Tribes in Transition* takes a head-on approach with striking, black-and-white photographed portraits from peoples across the world. At first glance, a viewer might associate the images with times long gone or distant—however, much of the work was printed in the last 30 years.

Adrian Paci, an Albanian refugee who fled to Italy with his family, created a short film in which his daughter tells rapt fire-and-brimstone stories about imaginary animals. It's easy and completely devastating to see how the young child's violent life experiences have informed her play. In **Rick Schaefer's** *The Refugee Trilogy*, monochromatic, charcoal depictions of epic land, water and border crossings are both theological and American Gothic. Among the angels and cherubs are simple agricultural landscapes being left behind or swept away by flood, famine or fire. *To Magnify the Lord: Six Centuries of Art and Devotion* features godly paintings in the classic style from the 1500s and on, deepening the moral question of displaced peoples.

Where does Katchadourian, a contemporary, playful artist, come into this depiction of rootlessness? *Curiouser* is a multicultural narrative with a tin-can-on-a-string effect, traveling from Katchadourian's native Finland to her current home in Brooklyn—a

particularly poignant emphasis being placed on the in-betweens. She humorously interprets the distances through maps, language, nature and other creative systems, while not neglecting to point out the complexities of being neither here nor there.

In *World Map*, Katchadourian reimagines a map by cutting and pasting countries according to perceived cultural importance and significance. There are allusions to colonialism and ethnocentrism, with Western Europe looming ominously over Africa. In the nearby *Finland's Unnamed Islands*, she places tiny pieces of Finnish islands from a map and places them in a film slide container, as one would a nature specimen.

Mended Spiderwebs is a photographic series that documents an illuminating experience in which Katchadourian attempted to repair broken spider webs in Portugal with her own red, woven thread. The spiders repeatedly rejected her painstaking improvements and discarded the thread in piles below the webs. Though visually poetic, the intellectual idea of human's imposition on nature, or perhaps even on other groups of people, is even more striking. Katchadourian refers to these types of encounters as "uninvited collaborations with nature."

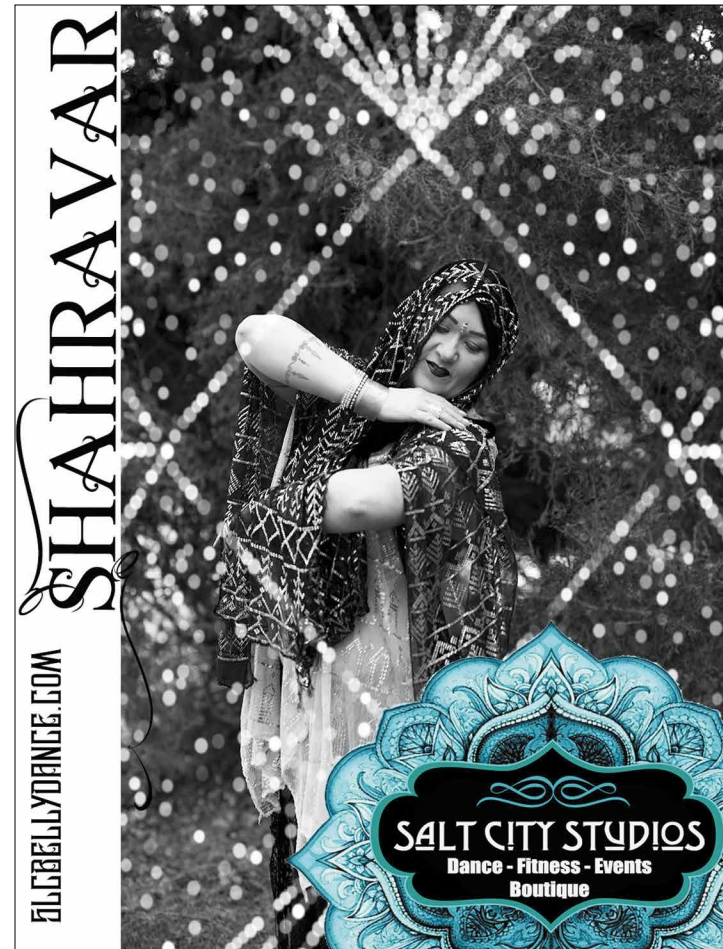
In the memorable *Talking Popcorn*, a "sound sculpture" is displayed, which is able to translate the popping noise of corn into Morse Code. A daily journal of the translations were kept, and the first word spoken by the machine ("We") is eternally bronzed and in a case. Vernacular is a traceable theme for Katchadourian, who also worked with a linguist in *Accent Elimination* to neutralize the speech of her parents (her mother is Swedish-speaking Finnish and her father is Armenian), and then learn the dialect herself. A row of televi-

sions project portions of this frustrating and largely fruitless experiment, which highlights the effect that America can have on so-called mother tongues.

Working with mediums presented to her, Katchadourian can transform a forgettable scenery into a telling reflection. In *Sorted Books*, she creates haphazard poems via the titles of stacked or aligned book spines. *The Genealogy of the Supermarket* is a visual "family tree" featuring familiar faces of American capitalism. Perhaps her most ingenious twist on the ordinary is showcased in her airplane series, *Flight Log* and *Seat Assignment*. Using primarily *SkyMall* magazine pages and airline snacks, Katchadourian created over seven years (200 flights' worth) of in-flight collages. These pieces are modern and breathtaking from afar, but one has to chuckle when a closer look reveals a piece of Cheetos or a pretzel stick.

Lavatory Self Portraits in the Flemish Style is the show stealer, profound despite its laugh-out-loud hilarity. In this photo and video series, Katchadourian fashions herself 15th-century-style headgear out of paper napkins or whatever else she can find in-flight, and documents them via camera phone. There is a cheeky nod to fine art portraiture here, as well as an assumption of identity that leads back to the overall migration theme of the exhibition.

For an art experience that is both worldly and close-to-home, make the time to visit *Curiouser* and the other exhibitions at the BYU Museum of Art (Campus Drive, Provo). Katchadourian's work will be on show through Aug. 11. For hours, parking and admission information, visit moa.byu.edu.



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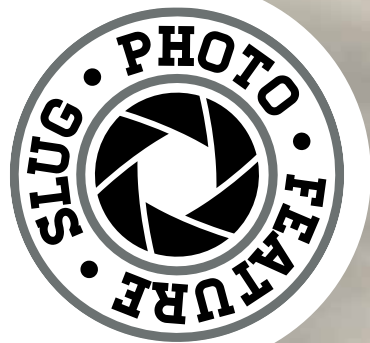


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SKATE

By Niels Jensen • njensen1@gmail.com

It's rare that someone's go-to trick is one that would be a stretch for most skaters—even on a basic obstacle, let alone one they would bring to a high, round bar. Sam has a way of making near-impossible tricks seem mundane—almost too easy. There were no warmup tricks, no hesitation to test the waters. All I could do was laugh at how effortless it looked.



Sam Hubble - Backside 180 Nosegrind - SLC, Utah

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Video Games!

By Mike Brown • mgb90210@gmail.com

It's summertime, it's nice outside, and we are in Utah. Numerous mountain trails, lakes, streams and parks are all within quick reach for us humans to enjoy. And I'm like, why the fuck would I go outside and do stuff when I can just enjoy it vicariously through someone else's Instagram and build up a bunch of champion points for my online guild? I don't know if video games count as a vice or not, meaning that I don't know if they have 12-step meetings for people who play them as much as I do. Regardless, I'm definitely a digital crack fiend. Oh well.

Sometimes I think about what my real life would be like if I put as much effort into it as I do my video game life. Like, I'll spend hours decorating my guild hall home when I'm playing ESO (which means *Elder Scrolls Online*, for all you newbs) while sitting in my real home in a pile of filth. You can actually cook food in that game. I can't even boil water in real life. I'd probably be making six figures if I never started playing video games. I'd also probably have a boat and I'd also probably hate my life—as my longstanding theory goes that most people who own boats totally fucking hate themselves.

Besides drugs and alcohol, I don't think there's a better way to ignore your kids than by playing video games. I don't have kids, so I get the luxury of ignoring the rest of reality instead of some unwanted little spawn. But unlike drugs or alcohol, ignoring your kids with video games is exceptionally evil because it can make them super jealous. Kids love playing video games. They really aren't ever going to be jealous of your hangover or domestic abuse that the booze can bring.

And just like church and cults, video games can be ritualistic. For serious gamers, it's not like they just fire up the Xbox and start smashing buttons. There are essential non-electronic accessories that complement a fulfilling online dungeon raid: a two-liter of Mountain Dew, a bag of sunflower seeds, copious amounts of beef jerky and a clear expectation that you won't be getting laid anytime soon.



Photos: CJ Anderson

Mike Brown has ignored all the visual-health warnings about staring at a TV playing video games for hours on end his whole life—and he's fine!

Mike Brown knows how to go on a video game binge.



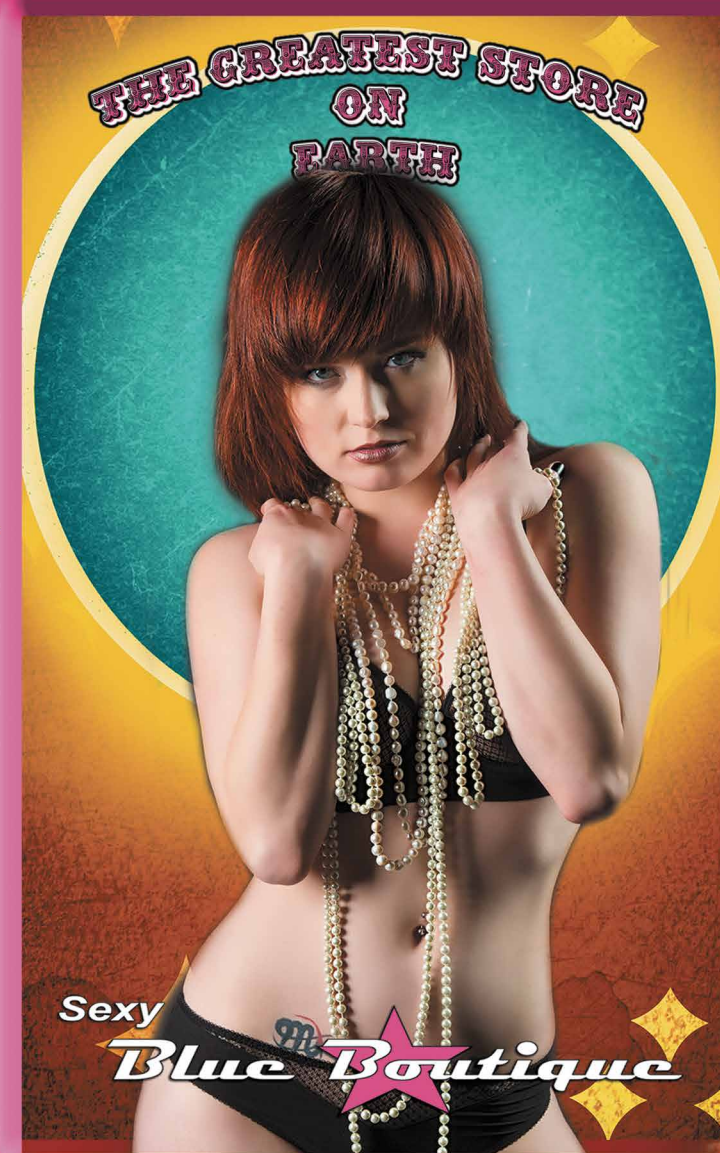
A couple of bong rips before joining up with your *Call of Duty* brothers won't hurt either. Smoking some weed can help with the PTSD that realistic war games can render these days. However, drinking and gaming is akin to drinking and driving. I don't do either. Though gaming while impaired isn't nearly as dangerous as drunk driving, it can be just as hard. And though I don't advocate irresponsible drug use, if you really want a good time, steal some of your little brother's Adderall and play the new *Super Mario Odyssey*. You'll be awake for the next 16 hours, but it will only feel like three.

When I was a kid, I was so fucking good at *The Legend of Zelda*. I remember being 8 and it seemed like my whole neighborhood got Nintendos on the same Christmas. I was so good that, one day, the neighborhood bully befriended me to play *Zelda* with me. This struck me as odd—like, why is this asshole being nice to me? You see, I was way ahead of every kid on my street in the unofficial race of who could beat *Zelda* first. The bully knew that, and what he did to me was more sinister than any wedgie or gut punch. He brought over his copy of *Zelda*, and while I wasn't looking, he swapped his copy for mine, knowing that he hadn't done shit on the game.

I naïvely failed to grasp how all my progress on what I thought was my game was lost. In fact, I didn't know this had happened until he confessed to me in high school that he did this. He still thought it was funny. I didn't. If you are reading this, I still hate you to this day, **Danny Kasteler**. I hope you never, ever rescue Princess Zelda, and if you have children, I hope that Donkey Kong eats them in front of you.

Needless to say, video games have come a long way from the days of 8-bit Nintendo, which still fondly resonates a magical nostalgia with people in their late 30s. From gigantic, open-world adventures to shooting bad guys while getting shit-talked on by some 14-year-old kid halfway around the planet, there's a special brand of poison waiting for you no matter what. And once virtual reality systems drop in price, we seriously are all fucked. No one will ever leave the house or put on pants again.

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BEER OF THE MONTH

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



Photo: Sylvia Hollands

Beer Name: Salt Flats Hefeweizen
Brewery: Salt Flats Brewing
ABV: 4.0%
Serving Style: 16-oz. draft

It was time. We gallivanted up the southeast hill in Draper to *Garage Grill*, showroom of *Salt Flats Brewing*, where we planned to do something neither of us had done in quite a while—purposefully order a Hefeweizen with our meal. We remember the Hefeweizen gaining a ton of traction back in the early to mid-'90s.

This traditional German-style wheat beer is likely the first “cloudy” brew we can remember that wasn’t a filtration mistake. Like IPAs, as the style grew in popularity, brewmasters sought to build on a good thing by adding fruit to the mix. Apricot, blueberry and raspberry seemed to be popular. Unfortunately, somewhere along the way, these beers seemed to suffer a fate similar to the pilsner with craft beer-seekers, falling out of favor as big, bold hoppy beers took over. In recent times, our consumption of them is usually because they are in a mixed-style pack or part of a brewery’s standard sampler flight. Nonetheless, we went to *Salt Flats Brewing* and ordered up a tall pint of this often discounted craft brew for old times’ sake.

Description:

The beer was served in a 16-ounce shaker glass, appropriately adorned with the label of the brewery. Our beer was also decorated with a wedge of lemon placed tightly on top of the glass. This may be one of the drawbacks in the modern craft beer world for this traditional style; among purists, it might be seen as a

gimmick or unnecessary. We do not affiliate as purists, but we quickly tossed the citrus nugget to the side. The beer pours a lovely haze of lemon sunshine with a billowing, white head that lasted just long enough to grab a couple pictures. With the raise of the glass, a fresh whiff of lemon zest and fruity granola greets the nose. Now we don’t know for sure, but this is probably where the lemon wedge laid. Lightning flavors of banana and cloves upfront—with a sweet, bready finish from the wheat—polish the palate. The mouthfeel is clean, full-bodied and perfect for summer.

Overview:

Overall, the experience is a pleasant one and has us questioning why we seemed to dismiss this classic style. *Salt Flats Hefeweizen* is a reminder that it shouldn’t be overlooked if you’re in need for an easy-drinking fill-up. *Salt Flats Brewing* hit the asphalt revving by bringing tasty, refreshing beers to its customers. They base their purpose around celebrating the hardworking people (and cars) in the racing industry. Their name makes sense. “Salt Flats ... Bonneville Salt Flats notable for racing ...” You get the idea. So, though many of *Salt Flats’* staple beers fall in line with what are generally considered safe beers, they are accomplishing exactly what they set out to do: allowing the “everyman” to last the entire race with their versions of session beers. *SFB* is keen by successfully avoiding a position as a field-filler and came to the starting line ready to be inducted into the **200 MPH Club**.

Along with their Hefeweizen, *SFB* has anywhere from 15–20 beers on tap at *Garage Grill*, the only pub located in Draper, Utah. A few of their beers, including this one, are also located in some convenience stores around the valley. However, visiting the racecar-filled, motor lover’s dream pub guarantees immersion into their vision.

Thanks for taking a trip with us back down the craft beer-memory fast lane! Cheers!

Photo Credit: Nina Tekwani

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FILM REVIEWS

Eighth Grade
Director: Bo Burnham
A24
In theaters: 08.03

Like eighth grade, Bo Burnham's feature-film debut will have you wincing in secondhand (and firsthand) embarrassment and laughing through heart-pangs. The camera is trained on Kayla (the spectacular **Elsie Fisher**), a 13-year-old girl who lives in suburbia with her single dad (played so, so sweetly by **Josh Hamilton**). With earbuds in, Kayla spends all her time entrenched in her phone and laptop screens, tapping through Snapchat selfies, following along to makeup tutorials and scrolling through her crush's Instagram feed. Each day, she uploads a video to her YouTube channel ("Hey, guys! It's Kayla"), in which she offers advice about various topics, like how to be yourself. (She signs off every video with a "Gucci!")

Kayla attempts to take her own advice, gawkily and misguidedly bumbling through her erratic cracks at flirting or friendship—at bravery. But it's still eighth grade: These are anxious times, and the year has been more or less a disaster. She doesn't have any friends, and she was voted Most Quiet in her class. So, Kayla keeps her shoulders hunched, eyes to the floor, waiting for someone to discover the "real" her.

As much as *Eighth Grade* soaks us in the all-encompassing awkwardness and weirdness of being

13, Burnham's confident direction and writing are keen and ever empathetic. Kayla quells her intense nerves while attending the surly cool-girl Kennedy's pool party and grimaces, near tears, when Kennedy scoffs at Kayla's gift. She gets bored by her school drill's blasé yet somewhat graphic enactment of a school shooting (one of Burnham's many poignant reminders of 21st-century realities), and seeks advice via questionable Google searches. She spends time with new people (and *Eighth Grade* has assembled an excellent supporting cast): Kennedy's perhaps strange yet earnest cousin Gabe (**Jake Ryan**), the incredibly welcoming high schooler Olivia (**Emily Robinson**) and Olivia's friend Riley (**Daniel Zolghadri**), an older boy with whom Kayla's encounter starts out as cringeworthy and ends as deeply unnerving.

Throughout, Burnham, along with the revelatory Fisher and Hamilton, offers us things that might have felt out of reach, or even irrelevant, in eighth grade: patience and compassion, a reminder of kindness as goodness, the sense that what we felt and feel are OK and that we're not alone in it. Hilarious and heart-felt, joyful and generous, *Eighth Grade* is an unbelievably tender and true snapshot of what it means to grow up. —Kathy Rong Zhou

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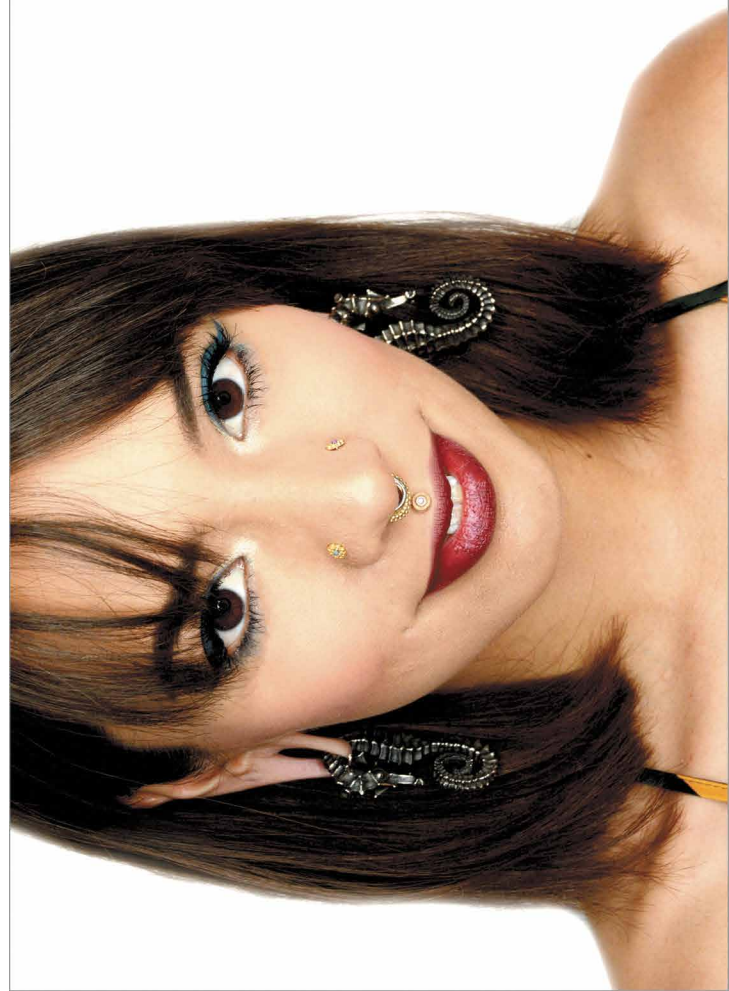


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bc.einstein

The Month After May

Self-Released

Street: 06.11

bc.einstein = tomppabeats + J Dilla + jinsang

Utah local bc.einstein came out with a strong, short release of beats called *The Month After May*. The album acts as a perfect lo-fi demo tape, hosting four soothing songs that are fit for relaxed, sunny-summer-day listening. Despite the fact that the piece is so short, *The Month After May* is a quality work, showcasing bc.einstein's talent as a musician.

Each song fits the same musical theme and style. Most tracks could easily be found on any "24-hour lo-fi beat study session" YouTube video. As rap music becomes even more wild, high-energy and intense, many have turned to more "chill" playlists, perhaps in an effort to cleanse and listen to something hip-hop related that is relaxing. bc.einstein not only follows this trend in *The Month After May*, but is able to make lo-fi beats with the same quality as some of the big names out there, such as jinsang and tomppabeats.

On "Simple (feat. **Norbzz**)," samples blend together in a lovely way, paired with a simple kick-and-snare rhythm. An upright bass line guides the listener through the song, which occasionally builds and releases, but maintains the same overall mood throughout. The same idea seems to be incorporated with each track on this release. Like most lo-fi artists, bc.einstein understands that simplicity is key to creating a quality track.

The only song that has lyrics in it, "Spliff to This (feat. **Lord Apex**)," proves that bc.einstein can successfully produce a beat that can be rapped over. Lord Apex calmly and soothingly flows his way through the track and almost sounds more like an instrument than an emcee—the two musicians pair together so well. Apex's combination of short and repetitive rhymes with bc.einstein's loops makes the track come together cohesively.

Keep an eye out for more, and potentially longer, releases by bc.einstein in the future. For now, hopefully *The Month After May*, played on repeat, can quench your thirst for easy listening. —Taylor Hartman

LOCAL MUSIC REVIEWS

zonekidd

if i die, just know i actually liked you

Self-Released

Street: 06.05

zonekidd = Sushileaf + Lorn + Nosnija

Atmospheric in nature and packed with a sound that marries the best parts of dark ambience, lo-fi and hip-hop, the newest release from Salt Lake's very own zonekidd is an incredible mix that brings those rainy-day sounds to the often-sunny Utah desert. zonekidd's *if i die, just know i actually liked you* may be as gloomy as it sounds, but the five-song release is more than just some sadboi bedroom mixtape. zonekidd is able to weave in and out, allowing his tracks to stand alone in one song and then feature someone to lay down vocals on another.

The album opens with "mariposa (featuring **octbrfrst & nekohan-na**)," a laid-back yet slightly ominous track that seems to play away from the listener, creating an amazing echo that adds an openness to the track—paired with (at times) creepy, bodiless voices. The album indicates its atmospheric and emotional growth with the track "i made yogurt," which starts with a vocal sample talking about the desperation of a young adult who addresses a relationship set over a dreamy whistling loop that builds with its use of hi-hats and a somewhat distorted beat. zonekidd includes two bonus tracks on this release, and one makes use of a fantastic keyboard riff behind a distorted bass-heavy beat.

if i die, just know i actually liked you is a short but fun release that is able to create a momentary dark atmosphere heavy in distortion and echoes that seem to define zonekidd's sound. I would have loved to have heard more artists pulled in to supply vocals, as most tracks featuring vocals only did so for about a third of the song. Overall, I was stoked on this release and will be keeping my eyes and ears out for more to come from zonekidd.

—Connor Brady

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DAILY CALENDAR

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Friday, August 3

Racist Kramer,
Problem Daughter,
Tiger Fang, Gallagher
– *Depot*

MOURN, Chastity
– *Diabolical*

Crook and the Bluff
– *Hog Wallow*

Saturday, August 4

Operation Mockingbird,
DeepDrain – *Club X*

Sleeping With Sirens
– *Complex*

Bane's World, Inner Wave,
Michael Seyer – *Kilby*

Sunday, August 5

The Band Ice Cream,
Hard Times,
Lovely Noughts – *Kilby*

Dylan Carlson,
Mary Lattimore – *Metro*

Monday, August 6

Open Blues & More Jam
– *Hog Wallow*

Dentist – *Kilby*

Ben Nichols – *State Room*

Old 40, The Arvos,
OI Fashion Depot – *Urban*

Tuesday, August 7

Jason Eady,
Michelle Moonshine
– *Urban*

Deafheaven, Drab Majesty
– *Metro*

Wednesday, August 8

Luke Benson – *Hog Wallow*
Summer Salt,
Hot Flash Heat Wave,
The Symposium – *Kilby*

Super Good,
The Chamanas,
Alexander Ortega,
Thalia Condo – *Urban*

Thursday, August 9

Alice Merton – *Complex*
Mythic Valley

– *Hog Wallow*
Santoros, Spo – *Kilby*
Mipso, The Hollering Pines
– *Urban*

Friday, August 10

Adelitas Way, Larusso,
Citizen Soldier – *Club X*
Escher Case, Berlin Breaks,
I Hear Sirens
– *Funk 'N Dive*

**The 10th Annual Craft
Lake City DIY Festival
– Gallivan Center**

GIVERS, Naughty Palace
– *Kilby*

Red Sun Rising,
Slow Caves, Sunsleepers
– *Urban*

Saturday, August 11

**The 10th Annual Craft
Lake City DIY Festival
– Gallivan Center**

Witch Mountain,
Turtleneck Wedding Dress,
Eagle Twin – *Kilby*

Aquacodiene, OvaDose
– *Loading Dock*

Front Row Film Roast of
Nicolas Cage's *National
Treasure* – *Brewvies*

Sunday, August 12

**The 10th Annual Craft
Lake City DIY Festival
– Gallivan Center**

Hickoids,
The Swinging Lights
– *Metro*

Grateful Shred, Mapache
– *Urban*

Monday, August 13

Night Demon, Blood Star
– *Metro*

Robert Earl Keen, Punch
Brothers – *Commonwealth*

Tuesday, August 14

Candace, Atomic Arcade,
The Dream Tapes – *Kilby*

Toke, Machines of Man,
Kapix – *Metro*

Katie Herzig,
William Wild – *Urban*

Wednesday, August 15

Lorin Walker Madsen
– *Hog Wallow*

Spirit Adrift, Liar's Tongue
– *Urban*

Thursday, August 16

Morgan Snow
– *Hog Wallow*

River Whyless,
Adam Torres – *Kilby*

His Dream of Lions
– *Loading Dock*

Drag Queens on Ice
– *Metro*

Hop Along with Thin Lips
– *Urban*

Friday, August 17

Lil Night – *Depot*

The Pour – *Hog Wallow*

Sammy Brue,
Pearl Charles – *Kilby*

Zac Clark – *Loading Dock*

The Ataris – *Metro*

Anderson East
– *Commonwealth Room*

Saturday, August 18

Juice WRLD – *Complex*
Groovement – *Hog Wallow*

De Lux, TRAPS PS – *Kilby*

**Sixth Annual
Utah Summer
Dance Festival
– Columbus Center**

Sunday, August 19

Winter, Vinyl Williams
– *Kilby*

Today Is The Day;
Red Bennies;

it foot, it ears; Chirpy Boiz
– *Metro*

Davina & The Vagabonds,
Hot House West – *Urban*

Monday, August 20

UADA, Wormwitch,
Dreadnought, Substained

– *Metro*

Tuesday, August 21

Farr Gone, Ritt Momney,
Guilty Scapegoat – *Kilby*

Wednesday, August 22

Meander Cat
– *Hog Wallow*

Lydia, Jared, The Mill,
Cherry Pools
– *In The Venue*

Thursday, August 23

Slings and Arrows
– *Hog Wallow*

Bad Bad Hats, Cumulus
– *Kilby*

**SLUG Localized:
Mortigi Tempo, Lord
Vox, Sunsleepers
– Urban**

Friday, August 24

Inside Job,
Stop Karen, XLR8
– *Beehive Social Club*

The Cadillac Three – *Depot*

Rooney, Mating Ritual,
Ugly Boys – *Urban*

Saturday, August 25

Stonefede – *Hog Wallow*
Foreign Figures, HBD

– *Kilby*

Stickup Kid – *Loading Dock*

Sunday, August 26

Sunday Open Studio
Session – *The Paint Mixer*

Monday, August 27

Yuno – *Kilby*

King Buffalo
– *Loading Dock*

Tuesday, August 28

Jelly Bread – *Hog Wallow*
Ceramic Animal,
The Evening Attraction
– *Kilby*

Wednesday, August 29

SALES, No Vacation
– *In The Venue*

Thursday, August 30

Chicago Mike
– *Hog Wallow*

MarchFourth! – *State Room*

Big Business, Baby Gurl
– *Urban*

Friday, August 31

Tony Holiday Farewell Bash
– *Hog Wallow*

Saturday, September 1

Emby Alexander,
Panthermilk – *Funk 'N Dive*

Sunday, September 2

Unwed Sailor,
Early Day Miners – *Kilby*
Kameron Michaels – *Metro*

Monday, September 3

Rolling Blackouts Coastal
Fever, The Love Bunch
– *Kilby*

Tuesday, September 4

Jason Isbell – *Eccles*
Abandoned By Bears
– *Kilby*

Wednesday, September 5

Dylan Reese, Abstract,
Ryan Oakes – *Kilby*

Midge Ure & Paul Young
– *Commonwealth Room*
Marbin – *Urban*

Thursday, September 6

Olivia Gatwood,
Joaquina Mertz – *Kilby*

Friday, September 7

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

Tylor & the Train Robbers
– *Garage*

Green Druid,
Sleeping Tigers – *Kilby*

LIVING TRADITIONS

PRESENTS

MONDAYS IN THE PARK

**Location: Chase Home Museum inside Liberty Park
7 – 9 P.M. • Free Admission • Family-Friendly**

Monday August 6

Jambo Africa Burundi
Drummers

Sonali Loomba

Mariachi Alma
Ranchero de Utah

Monday August 20

Sonali Loomba

Pasifika Enriching
Arts of Utah

Monday August 13

Turkish Whirling Dervishes
James Romero y Los Amigos

Monday August 27

Iranian American Society

Flamenco de Lago
Brazilian Roots

**Mondays in the Park is a program of the Utah Division
of Arts & Museums and the Salt Lake City Arts Council**



2018 SUMMER FILM SERIES



UPCOMING SCREENINGS

AUGUST 4 / City Park, Park City
RED DOG: TRUE BLUE (Not Rated)

AUGUST 9 / DeJoria Center, Kamas
*ME AND EARL AND THE
DYING GIRL* (PG-13)

AUGUST 22 / Red Butte Garden
SEEING ALLRED (Not Rated)

AUGUST 29 / Red Butte Garden
COMMUNITY CHOICE FILM
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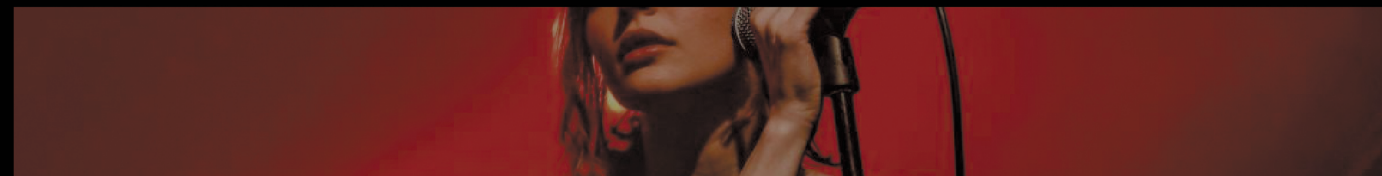
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08.09.18 // OGDEN AMPHITHEATER
BEACH HOUSE
08.14.18 // THE DEPOT
YELAWOLF
08.14.18 // THE COMPLEX
THE SEA THE SEA
08.15.18 // RYE DINER & DRINKS
LYDIA
08.22.18 // IN THE VENUE
SALES
08.29.18 // IN THE VENUE
MIMICKING BIRDS
09.07.18 // RYE DINER & DRINKS

THE FRIGHTS
09.11.18 // IN THE VENUE
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09.16.18 // RYE DINER & DRINKS
NOTHING BUT THIEVES
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09.20.18 // RYE DINER & DRINKS
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09.25.18 // THE LOADING DOCK
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09.26.18 // THE LOADING DOCK
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