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CONTRIBUTOR LIMELIGHT Heidi Gress - Cover Photographer

Heidi Gress is a cornerstone of Utah fashion as a Creative Director of Experiential Marketing. After falling into fashion photography, she now teaches at the *SLCC Fashion Institute* in fashion show production, fashion marketing and fashion photography. Gress produces an annual event called *Art Meets Fashion* where she treats SLC to a mix of local and international designers in artistically geared, immersive environments. She values local networking to fortify our community through artistic practice. For this cover, Gress mixed designers **Davis Hong's** and **McKell Maddox's** clothing to illuminate the fashion scene's penchant for bringing people together. We're honored to have Gress produce and shoot our cover for our *28th Anniversary Local Fashion Issue*. To view more of her work, visit hmgproductions.com.



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Localized

By Eric U. Norris • eubass5@gmail.com

After coming off of a harsh and bleak winter season with downpours of thick snow, the worst inversion in recent memory and the ever-daunting national tension that came with this previous election, it's nice to know that events like *SLUG Localized* are still around. March's *Localized* showcase consists of wildly abrasive, folk-infused punk rock from Scary Uncle Steve and the calming, melodious, pop punk sounds of Wicked Bears, with old-school punk/ska powerhouse The Avenues supporting. As usual, *SLUG Localized* will be held for free at Urban Lounge on Mar. 16, and is sponsored by Uinta Brewing Co., High West Distillery, KRCL 90.9FM and Spilt Ink SLC.

"Our old band was doing a *SLUG Localized* interview, and our bass player Mike TheBass made a joke that started as follows: 'Skunk's next band, Scary Uncle,' and that's what he dubbed it," says guitarist/vocalist Skunk after I asked him about the origins of Scary Uncle Steve's namesake. "Then, Nate [Wilson (accordion/vocals)] and I started a new band, and I'm thinking we should call it Scary Uncle Steve because everyone has an Uncle Steve."

Scary Uncle Steve are a band that exists on its own plane, not just in sound, but in personality. What they've created is straightforward punk rock—with an accordion wound up in the mix. "We never tried to write folk songs," says Wilson. "We just wrote punk songs that happened to have an accordion. Because of that, they just happen to come out folksy, and that's what people regard it as."

Coming off the heels of hardcore punk outfits Desolate, Endless Struggle, Negative Charge and Goat-sifter, the members of Scary Uncle Steve came together through a shared desire to change the pace from hard and fast to slower and lighthearted. "This all came about because we were playing loud, fast music," says Wilson, "and we wanted to be in a band that could play in any room where half the people wouldn't leave—like we could play fun music you could sing to." After constant

coaxing from Wilson, Skunk agreed to let Wilson play in the band with his accordion. They incorporated drummer David Motiee and, after numerous invitations, Jesse Struggle on bass. "I kept asking him if he wanted to join this punk band that was gonna be with accordion, and he just kept saying, 'No,'" says Skunk. However, one whiskey-drenched night with Mischief Brew on the turntable changed the tide. "We're drinking whiskey and Mischief Brew is playing in the background, and Skunk is like, 'Don't you think this is a cool band?' And I say, 'Yes,'" says Struggle, "so he goes on about how his new band that still needs a bassist is going to sound similar to them, and they eventually talked me into it."

Scary Uncle Steve's sound is rooted in the idea of being able to play music live without having to plug in or use microphones. "I bought a little, battery-powered amp [and] wired a car battery to a bass amp, and Dave built his own drum set," says Skunk. "The idea was we could play at a street corner and still play with our amps." Their DIY setup worked well, as they shuffled through living rooms and basements of friends' homes, including the Boing! House. They made the switch to regular electric amplifiers after getting offered shows in bigger venues and because recording on the DIY setup was a fucking nightmare.

The group's four-song EP, *Stuffed in a Crawlspace*, was recorded in one go by Andy Patterson, who still hasn't forgiven them for having to record Motiee's "Frankenstein drum kit"—a makeshift cocktail kit that was basically two floor toms stapled together. "I've kept in touch

SCARY UNCLE STEVE

(L-R) Jesse Struggle, Dave Motiee, Skunk and Nate Wilson.

with Andy because we almost have enough material for a full-length, and I want to record it the same way we did our EP, which was do the music live and record vocals over it," says Skunk. "And Andy goes, 'We can do it however you want. Just don't bring that fucking drum set down here again.'" They released *Stuffed in a Crawlspace* in 2015 on 300 7" records. "We wanted to release our EP on vinyl because no one buys CDs anymore," says Skunk. "We got the records from one company, pressed the sleeves through another, printed our own inserts, then went to my house and drank beers and hand-stuffed them individually."

The effort that Scary Uncle Steve have put into writing and releasing their music translates to their performances, though they purposefully don't play a lot of shows. Also, their experience in *Punk Rock Karaoke* enabled their ability to play anything from Slayer to Joe Hill. They played a Halloween cover set of The Cars the same day Struggle was released from the University of Utah Burn Center after being treated for his injuries sustained from a motorcycle crash. They are also planning on randomly playing one of their favorite albums live, front to back. "We all bust our ass and work," says Motiee, "but this is what we want to do. This is what makes us happy."

I merely scratched the surface of all the stories these guys have to offer in this little write-up. If you really want to get to know them, come have a few beers with them on March 16 at *SLUG Localized* and keep up to date with them via [facebook.com/scaryunclesteve](https://www.facebook.com/scaryunclesteve).

A few months ago at a local punk rock show, I heard Wicked Bears for the first time and, honestly, I hated them—but not for the reasons you're probably assuming. As I watched their set, getting drawn in by their catchy hooks, melodic guitar playing and the crowd singing their lyrics verbatim, all I could think was, "God dammit! This is another band whose lyrics I need to memorize!" They were that good. That same night, Casey Keele (bass/vocals) was talking about all the good music that has been coming out recently from all these bands he loved and how overwhelming it was to listen to and to really absorb it all. Needless to say, our minds were on a similar plane.

As I walked in through the doors of the Pie Hole, greeted by the aroma of pizza dough, cheese and pepperoni, I thought to myself, "Is there any place more fitting to interview a pop punk band?" But don't let this coincidence distract you—that's about as cliché as these guys get. Wicked Bears have mustered up a sound all their own, drawing inspiration from new-school pop punk greats like Direct Hit! and The Menzingers as well as '90s classics like Green Day and Blink-182. Stemming loosely from one of Ken Vallejos' drumming DVDs, the name Wicked Bears surfaced from an autocorrected text message. "I was texting my old band about a drum DVD I have that focuses on punk and ska drumming called *Wicked Beats*, and it autocor-

rected to 'wicked bears,'" says Vallejos. "I showed it to Nick [Fleming (guitars/vocals)] and we dibbed that whoever started a band first would get that name."

The trio had known each other for quite some time in the local punk rock scene, with Fleming and Vallejos both having played in the Salt Lake ska treasure Show Me Island, but Wicked Bears came together through Keele's and Fleming's mutual love of pop punk. "I was listening to Spotify, and it tells everyone what you're listening to," says Fleming, "and Casey saw that I was listening to *Masked Intruder* and he was like, 'Dude, let's start a pop punk band!' I agreed, and I got Ken to play drums, and here we are." One week after their formation at the band's first practice session, they wrote and completed their first song, "Sometime Tomorrow." "We kind of jumped into the deep end of the pool," says Keele. "It was like, 'We're doing pop punk,' and we wrote that song, and it felt like we were going hard."

In late 2016, Wicked Bears released a six-song, self-titled EP comprising themes of existential dread, the 9–5 workweek, anxiety and Mike Piazza. In traditional pop punk fashion, the lyrics hit on some dark subjects, but the music sounds so fun and happy that most people won't notice at first how grim the songs are. "We wrote it really quickly," says Fleming. "I feel like I rushed everyone into the studio just because I wanted something to go online

and so I could stop asking people to like my band on Facebook [[facebook.com/WickedBearsSLC](https://www.facebook.com/WickedBearsSLC)] without them having any idea what we sound like." They recorded their EP in two days and released it on CDs through the Boise-based indie label Hidden Home Records.

With one EP locked in the catalog, Wicked Bears will continue on with new material well into 2017—they are writing for another EP and a split 7" with a band that is yet to be determined. "We have a few songs. We're going to try to do five or six more," says Keele. "We're going to try to release them if the stars align. If you're doing two releases in one year, the planets definitely have to be in order. It's hard to do, but we're gonna try."

While writing and recording has eaten up much of the band's time, they still managed to pull off a 10-day tour of the Pacific Northwest. The tour, while short, did spawn some incidents worth recounting. "Our van got broken into in San Francisco, and Casey's laptop along with Nick's clothes were stolen," says Vallejos. "We actually lucked out because all of our gear was in the back, and none of that was stolen." They were supposed to play in Reno from there, but a snowstorm in Donner Pass didn't sit well with their busted window, so they had to cancel. "We would've done it if we hadn't had that broken window," says Keele. "We weren't paying attention—a bunch of Utah boys in San Francisco leaving their laptops on the seat of the van—but you live and you learn." Vallejos pointed out that the more that bands go on tour, the more these things will happen to them, and that they just have to be prepared. As shitty as the situation was, the band has definitely taken it in stride, and it hasn't put a damper on their willingness to push on as a band, let alone to tour.

Wicked Bears are pretty compliant when it comes to playing local shows, so you can expect to see their name pop up on the roster for most underground punk shows. Regardless, come see them in all of their wicked glory at the *SLUG Localized* showcase on March 16 at Urban Lounge.



(L-R) Casey Keele, Nick Fleming and Ken Vallejos.

PROJECT KUYA

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By Zaina Abujebarah • @babyzai_

In the fashion industry, trends and fads are constantly changing. There's always something new hitting the racks at your favorite department store, boutiques and online shops, but what happens to all of the clothes that are given away? Hopefully, they come into the hands of **Robin Uata**, a designer based out of Provo whose mission is to upcycle used, forgotten clothes into chic masterpieces that anyone could rock—while also helping those in need.

Before making clothes, Uata was focused on helping those in need in the Philippines. His humanitarian efforts consisted of creating hygiene kits, providing school supplies, buying meals and food for families, and helping the sick pay for their medicine. When he realized how much love he had for his cause and the people he helped, Uata realized that this was something he wanted to pursue long-term. After thinking of all of the ways he could fundraise money, he came to a realization that he could take the two things he loves most—helping those in need in the Philippines and making clothes—and merge them together to create Project Kuya. "When I was over in the Philippines, people only thrift," Uata says. "I felt a deep connection with that because they do exactly what I do. They repurpose things to be what they want, and I felt really inspired by them. Everything is for Project Kuya—not just the clothes. Any money I make from the clothes I create goes straight towards my humanitarian work." Uata also gets lots of questions about how people can get involved in his project. "I feel like helping others shouldn't be an exclusive thing," he says. "I'm never going to turn away someone who wants to lend a helping hand towards the cause."

"Kuya" is Filipino for "big brother" and is something that Uata carries close to his heart. It's the concept that's inspired him the most to continue his efforts in the Philippines. "Once I got there, all of these little kids ran up to me and started calling me 'Kuya,'" he says. "Not only was I like, 'These are the cutest kids I've ever seen,' but I also realized that I will always be a big brother to these kids."

Although Uata has a busy schedule, he always finds a way to make time for his creative outlet. "It's pretty crazy, but I'm really passionate about making clothes," Uata says. "I barely started [Project Kuya] in October, and even though I work a full-time job, I always want go home and make something. Although it's time-consuming, it's all worth it." Even though his brand is very new, Uata is looking forward to 2017 and plans on debuting his creations on DIY'd run-

ways throughout Utah and collaborating with other designers to build more of a presence in the Utah fashion scene.

Uata's dresses, coats and jumpsuits are all made to hang on the body in a way that not only shows off the vintage flair of the garment, but also brandishes stand-out, trendy, urban touches. From subtle modifications like floral patchwork on sleeves to funky, bold hues or statement pieces like classic military jackets that could also be worn as vests, Kuya brings each piece an unexpected, creative spin.

In addition, since each piece is originally found secondhand and then reworked, all of Uata's designs are one of a kind. "In high school, I was constantly wearing thrifted pieces," Uata says. "I've always loved secondhand clothes." Not only is this passion of Uata made clear through his designs, but it also adds a sustainability aspect to his brand—as well as a touch of originality to each piece. "The fact that all of my clothes are one of a kind creates a demand," Uata says. "If you like something, it's highly recommended that [you] buy it as soon as possible because the piece may not be available later. It creates a need for people to keep up with my brand, and that's really cool." He took the idea of upcycling and made it his own, creating unisex pieces that peo-

ple may not have considered wearing before—which is a total gamechanger when it comes to menswear and street style for people of all shapes and sizes. Uata incorporates a global influence to his pieces, too. "I'm going out there in two weeks to find unique materials in the Philippines that I can incorporate into my line," he says.

For *Utah Fashion Week*, a series of events that brings together and uplifts the local fashion community, Uata will debut 10 to 12 original pieces on the runway for the Urban/Streetwear Show, held at 6 p.m. and 8:30 p.m. on March 17, at *The Falls Event Center*. "I'm very excited to emphasize menswear and bring something new to the table," he says. "Women can always rock men's wear, but it's harder for men to incorporate women's wear into their everyday wardrobes. So I'm hoping to open some eyes and open up the door to where there's no barrier in fashion. Everyone always wants something new and trendy, but there's no reason why pieces you already own can't be made into something current."

It's easy to shop Project Kuya and learn more about Uata's cause on the brand's website, *projectkuya.com*. To learn more about *Utah Fashion Week*, visit *utahfashionweek.com*.

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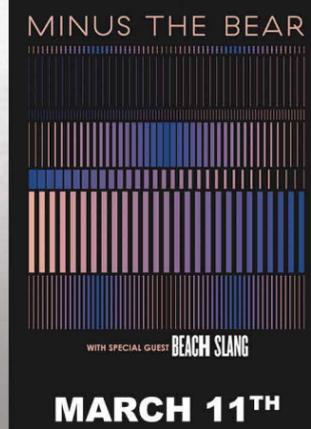


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Photo: Talyn Sherer

Feast your eyes on Sweet Lake Biscuits & Limeade's claims to fame.

Since Sweet Lake has been a staple of mine every year that I go to the farmer's market, I was excited to learn that owners **Hasen Cone** and **Teri Rousquist** have expanded their operation into a brick-and-mortar store and included biscuits on their menu. The result is something special, refreshing and crowded.

There are many things that make Sweet Lake ideal for a brunch outing, but the best thing about their menu is that it caters to all. Those who are looking for something a bit lighter would be very satisfied with the Biscuit Bar (\$6). The Biscuit Bar comes in sweet and savory variations: two biscuits either served with homemade strawberry jam and honey or slathered in Sweet Lake's mushroom or sausage gravy. It's probably the best way to get a good look at the foundation of Sweet Lake's menu. Some biscuits are fragile and flaky, but that's not how Sweet Lake rolls—these things have to provide structural integrity to some of the most epic sandwiches that I've ever seen, but we'll get to those in a moment.

The biscuits at Sweet Lake have an exterior crust that is golden brown and slightly crispy, while their interior remains soft and chewy. Even after repeat visits, the house biscuits stand on their own as sterling representatives of Sweet Lake's culinary prowess.

For those who are looking for a more diner-inspired version of brunch, look no further than Sweet Lake's arsenal of biscuit sandwiches. Not only do these beasts test the boundaries of physical science, but they also demonstrate an uncanny ability to combine textures and flavors into something new and exciting. Any first-timer to Sweet Lake should immediately dive into the

Hoss (\$10), a breakfast high-rise that manages to include pretty much everything that one wants for an early-morning meal. It consists of one biscuit stuffed with a fried chicken breast, bacon, egg and cheddar cheese. That alone would be delectable enough, but the monster comes served in a generous hot tub of sausage gravy. For an extra two bucks, they'll add a portion of their Red Quinoa Potato Hash Browns, which completes the diner feel—though they're by no means necessary.

The first thing that popped into my mind when I saw this pretty little number come to the table was that it was a sandwich worthy of a fork and knife, which is an assessment that I don't make lightly. The fried chicken was perhaps the most surprising aspect of the Hoss—it's breaded and fried in the tradition of Japanese katsu chicken instead of the Southern-inspired buttermilk and flour. The chicken skin is lightly crunchy and nutty, and the breast meat remains moist and flavorful—there's nothing dry happening here. The bacon at Sweet Lake is both firm and tender, striking a nice balance between the crispy and chewy ends of the bacon spectrum. The egg yolk and gravy are luxurious—there's really no other word for the way all of that savory ebullience brings everything together.

Another powerful contender on Sweet Lake's sandwich menu is called the Pokey Joe (\$9), a take on the pulled pork sandwich. The Pokey Joe is also served between a buttery house biscuit, and the pulled pork comes with homemade slaw and crispy onions. As a side, it comes with a basket of tortilla chips and their limeade salsa. While not as utterly magnificent as the Hoss, the Pokey Joe remains a stalwart comrade to its gravy-slathered brother. The

pulled pork is slow-roasted and tender, but it's the slaw that remains Pokey Joe's secret weapon—it's got an acidity level that works with the pork and the biscuit, and its crunchy texture adds a lot to the whole package.

While it can be a bit of a risk to stray from a specialty restaurant's claim to fame, venturing away from Sweet Lake's biscuits remains a safe bet. The Conspiracy Cakes (\$9) are the most accessible option. It's a short stack of plate-sized pancakes that are made from home-ground organic wheat. They also come with a fried egg, some of that delicious bacon, and a piece of fried chicken for \$4 more. I'm a fan of pancakes that err on the side of fluffy, but I also love it when they have a bit more body—which is exactly what Sweet Lake's home-ground wheat flour provides.

Any of these offerings go well with Sweet Lake's famous limeade. It's all fresh-squeezed onsite and comes in several different variations. My personal favorite was the Habanero Limeade (\$4), which spikes their original concoction with a spicy kick of capsaicin heat. All of their limeade comes with a generous helping of pure cane sugar in the bottom of the glass, which sweetens up the tart mixture and adds a nice crunch to every sip—it's every bit as good as I remember.

Sweet Lake's comfort-food menu and Southern aesthetic make it the kind of brunch destination that is ideal for those who have slapped brunch with a negative stereotype. It's the kind of place that is confident in its culinary vision without being arrogant, and it's that balance that makes it a repeat destination.

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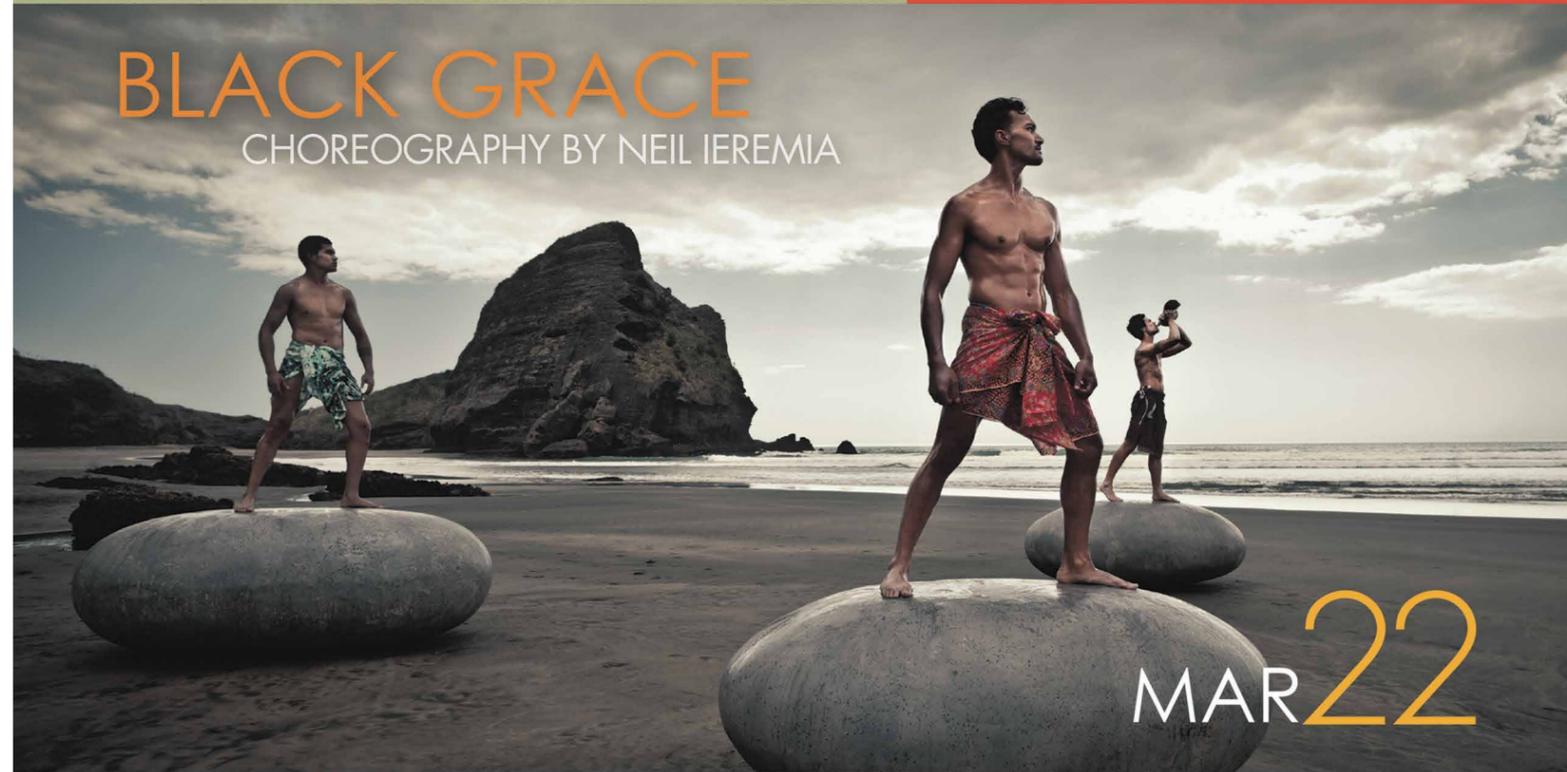
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AYANA IFÈ

Photos and Words by Tyson Call | @clancycoop

"I'm a fashion designer, and my dream is to create a clothing label that specifically caters to the modest market. Eventually, I'd like to expand into swimwear and activewear, and maybe even special occasion."

"My designs are worn by everyone, not just by people who cover for religious purposes or for modest preferences," says Ifè. "I love street fashion and pretty much anything, even if it doesn't necessarily go together—but anything that is worn to express a person's creativity or their personal style [inspires me]."



"When I was 13, I did a summer sewing course, and that helped a lot, sewing on industrial sewing machines," says Ifè. "Then it just really grew. In between, my family wanted me to pursue nursing—you know, job stability. I was going to do that, but my heart was here in design."

"Even though I design primarily with modest intentions—I say by Muslim standards, just because there's no skin showing, and you won't find cutouts in the back of shirts or anything like that—I appreciate all fashion. I just feel like [modest fashion is] an under-served market."



Ayana Ifè is a fashion designer who designs clothing that is edgy, modern and modest. Catch some of her designs during *Utah Fashion Week's* Urban/Streetwear Show, held at 6 p.m. or 8:30 p.m. on March 17 at *The Falls Event Center*. Keep up to date with Ifè on Instagram (@ayanaife) and at etsy.com/shop/Ayanalfe.

baurn, whose exhibition *Cake* will be on show in CUAC's back gallery through March 10.

Every month, *SLUG Style* features distinct and unique members of the community and asks them why they do what they do. Exploring more than just clothing, *SLUG Style* is an attempt to feature the people who give Salt Lake City flavor through personality and panache. Find all of our previous photo features on SLUGMag.com.

Special thanks to CUAC, who hosted this month's *SLUG Style* within their beautiful gallery space, and to artist **Scott Mal-**

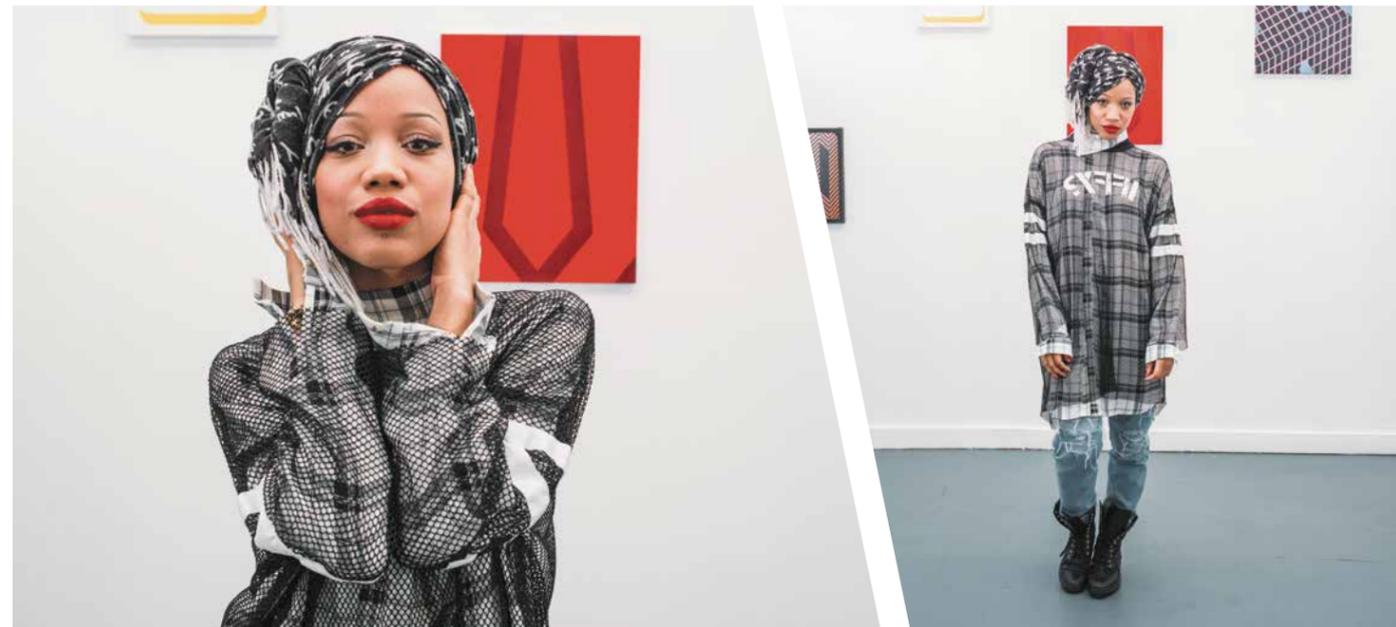
"I was born in Brooklyn, New York," says Ifè. "I spent a little time in Tennessee. That's where I got my Bachelors in apparel design. I moved out to Utah for a new scenery—fresh start. I've been here for a year now."

"I started designing when I was 6. I used to make doll clothes and things like that," says Ifè. "I have a lot of siblings. I'm number eight of 11 children, so growing up, we weren't the wealthiest. Everything that I got, in terms of clothing, was always a hand-me-down. I used to ... just change things around so that I could have my own personal touch on things."



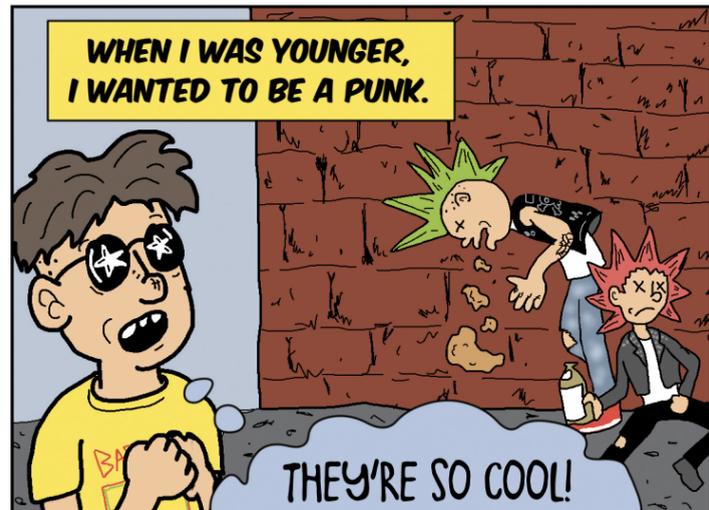
"People would ask me for styling advice even when I was 10 or 11. I started freelancing after that, so I used to sew for people," says Ifè. "I actually sold my first piece when I was 10 to a classmate in fifth grade. It was a pair of pants for \$5, and I was super stoked."

"I would like to be an acclaimed international modest designer," says Ifè. "I would like to be the number-one brand for modest fashion in the U.S., or at least up there with the number-one brand."



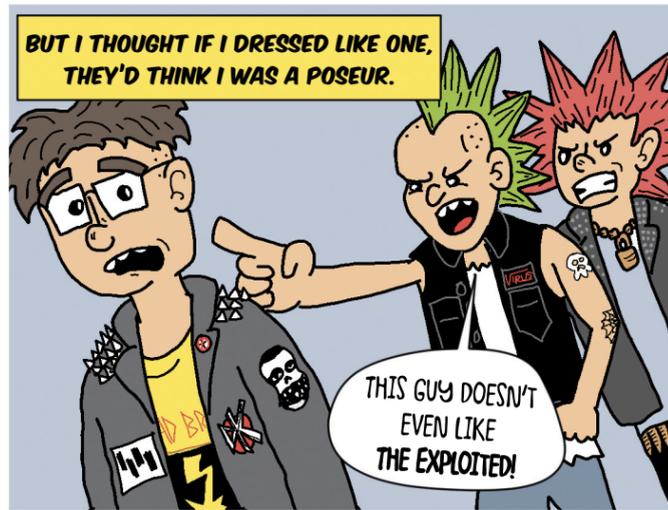
SLUG FASHION COMIX

BY RICKY VIGIL · RICKY.VIGIL@GMAIL.COM



WHEN I WAS YOUNGER, I WANTED TO BE A PUNK.

THEY'RE SO COOL!



BUT I THOUGHT IF I DRESSED LIKE ONE, THEY'D THINK I WAS A POSEUR.

THIS GUY DOESN'T EVEN LIKE THE EXPLOITED!



BUT AS I GOT OLDER, I BECAME MORE COMFORTABLE WITH MYSELF.

BUSHY EYEBROWS
CHUBBINESS
INABILITY TO GROW FACIAL HAIR



SO ONE DAY, AFTER RECEIVING A BAD HAIRCUT, I GAVE MYSELF A MOHAWK.



AND AT THE RIPE AGE OF 27, I MADE MY FIRST PUNK VEST.



EVEN THOUGH I GOT SOME QUESTIONS AND WEIRD LOOKS ...

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Art on Violence:

By Kathy Zhou • kathy@slugmag.com

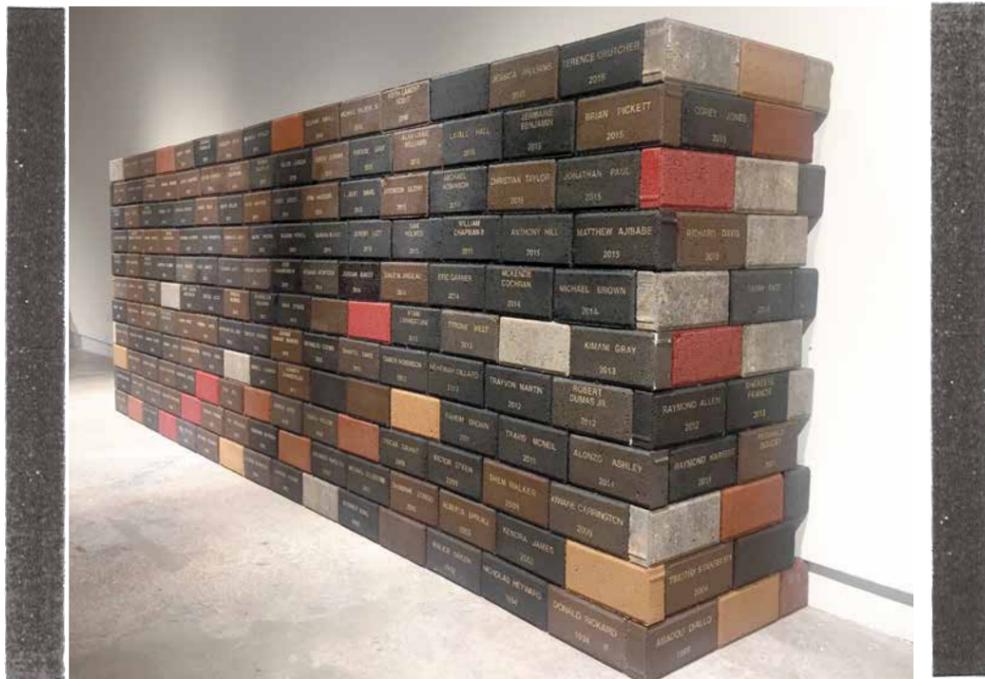
The Future Isn't What It Used to Be

Violence surrounds us. In *The Future Isn't What It Used to Be*, a group exhibition curated by South Florida-based **Susan Caraballo**, 10 artists confront us with "manmade atrocities," not through explicit spectacle or slaughter, but through rumination and social practice. Without pretense, each work demands that we pay attention to the violence that oversaturates our contemporary world—and the ways in which we are complicit. On show in the *Utah Museum of Contemporary Art's (UMOCA) Street and Codec Galleries, The Future Isn't What It Used to Be* runs through May 13.

Toward the entrance of the Street Gallery is **Stephanie Syjuco's** *Dark Matter (Grey Cloud)*. The Oakland-based artist explores art as commodity within a late-capitalist society, a theme that rings clear in *Dark Matter*, which comprises several racks of identical, dark-gray sweatshirts. Syjuco adds another layer to the piece, however, by calling attention to the fraught implications of **Trayvon Martin's** black hoodie. Made for the 2013 Miami art fairs, Syjuco's work came in response to the art community's unrealized talk of boycotting the art fairs in order to divest from Florida's economy, in protest of **George Zimmerman's** acquittal. Syjuco prompts viewers to question the effectiveness of political action/intention among (art) communities so ingrained within economic institutions and a world that demands black-and-white extremes—not gray.

Nearby is **Rosa Naday Garmendia's** ongoing *Rituals of Commemoration*, in which the Miami-based artist honors Black individuals killed by U.S. law enforcement, beginning with the 1979 fatal beating of **Arthur Lee McDuffie**. A cultural producer, Garmendia brought *Rituals'* social practice to UMOCA for a youth workshop, inviting participants to stencil and spray-paint earth-toned bricks with each individual's name and year of death. The result is a stacked pavestone wall with far too many emblazoned names, among them **Eula Love, Rodney King** and **Eric Garner**. For UMOCA, Garmendia added **Siale M. Angilau**, a Pacific Islander killed in court in Salt Lake City. Built through a site-specific ritual of collective object making, the installation is a solemn, meditative tribute that helps us grasp the consequences of police racism and militarization.

Syjuco and Garmendia's installations reference past and present, but **Octavio Abúndez** looks mainly to the future. An edition from his larger project, *The Future*



Rosa Naday Garmendia, *Rituals of Commemoration*, as shown at the Utah Museum of Contemporary Art for *The Future Isn't What It Used To Be* (2017). Courtesy of UMOCA.

Isn't What It Used to Be, Abúndez's *Whistle Loudly* comes in the form of a series of fake, colorful books arranged on a wall-mounted bookshelf. Here, Abúndez's library recounts an alternate future for the year 2401, with suggestive and declarative titles like "ALL UTOPIAS HAVE FAILED," "¿Y?," "I HAVE SEEN IT ALL" and "WE WERE NEVER HERE." They're tongue-in-cheek titles, some referential, some plagiarized, that obliquely hypothesize the future before us.

Rounding out the rest of the exhibition are several compelling works of video art, which is fitting, given digital media's role in desensitizing us to violence. **Donna Conlon** and **Jonathan Harker's** 2015 video, *Under the Rug*, lends a strange sense of levity to its darker sociopolitical and environmental implications. In the video, two individuals lift up the corners of a piece of grassy turf, under which they matter-of-factly sweep debris. As the mess grows from specks of dirt to piles of trash and broken toys, *Under the Rug's* initial sense of playfulness becomes nefarious.

Both capture universal feelings and actions, but while *Under the Rug* was specifically staged, **Antonia Wright's** *Are You OK?* candidly documents her ongoing performance piece and passersby's real-life responses. In the two videos, Wright wears a simple black dress and stands on busy New York and Paris street corners, visibly crying. Many strangers pass her. Some notice her and are clearly unsure whether or not to approach; one stops to hug her tight. It's a take on violence that especially resonates in 2017, when so many of our interactions make their way to

that uncomfortable "Are you OK?" By bringing these emotions into the public realm, Wright asks us—and those around us—to gaze unblinkingly into that pain, reminding a bit of poet **Lora Mathis** in equipping radical softness as a weapon.

The final two works in *The Future Isn't What It Used to Be* present a more tense and overt depiction of violence. **Leandro Lima** and **Gisela Mota's** looping *I.E.D. (Improvised Explosive Device)* shows a loudly pulsing, precarious human heart crafted from the things we consume—soda cans, Marlboro cigarettes—all taped and wired together, on the brink of destructively collapsing or bursting. **Ananké Asseff's** two-part *Rueda de reconocimiento (LineUp)* resides in the Codec Gallery. A small television in the hallway displays live black-and-white footage, and a sign asks visitors to check the monitor to make sure that the interior gallery space is empty before entering. Inside is the motion-activated second part of *Rueda*: a large screen with five individuals, backs turned, faceless yet threatening, commanding viewers into the role of victim.

From Syjuco's gray hoodies to Asseff's startling video affront, *The Future Isn't What It Used to Be* detaches violence from the sensational and brutal, attaching it instead to the intimate and the suggestive. The works ask us to examine contemporary, human-made violence from visceral perspectives that are both timely and timeless. Rather than dishearten, Caraballo and the 10 artists challenge us "to create the future in which we want to live."

For more information, visit utahmoca.org.

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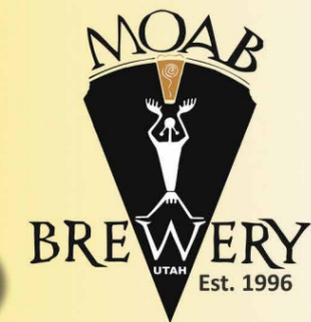
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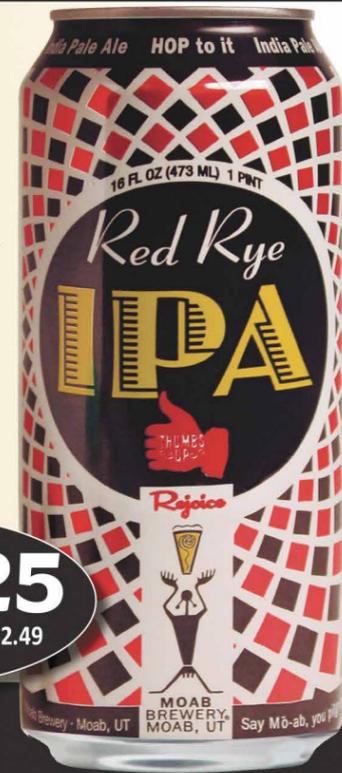
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Talking PINS & NEEDLES

----- WITH -----

THE TAILOR COOPERATIVE

By Nick Kuzmack
nicholaskuzmack@gmail.com

Tailor Cooperative is a fairly new addition to the growing creative community on Pierpont Avenue. They set up shop in May 2016 and seized the opportunity to tailor quality-made suits in the local market. Only three people run *The Tailor Cooperative*, Co-founders **Adam Malmborg** and **Chase Murdock** and Personal Tailor **Eduardo Xavier**. Both owners have travelled abroad extensively, coming across robust tailoring businesses. Murdock, who spent time in Southeast Asia, became familiar with their tailoring practices. Though he admits that the quality was a bit underwhelming, the experience was one he wanted to bring home to the U.S. "Tailoring is a lost art here in the U.S.," says Murdock. "There aren't a lot of corner-shop tailors. There's certainly not a place where you can go and get a suit made, and they know you on a first-name basis; [where] they keep your pattern on file and they know your style preferences." To address this, *The Tailor Cooperative* seeks to provide just that with a more upscale experience.

Tailor Cooperative is ready to fit customers with a new, high-quality suit. Upon entering, clients will find themselves presented with various styles and colors of suits, jackets, ties and shirts that display their craftsmanship. Keeping it old school, the gentlemen at *Tailor Cooperative* are dressed to impress when sitting down with prospective clients—jazz playing in the background—to talk style. This is part of a four-step process to provide the customer with a suit that will last a lifetime. "What we do is set aside about an hour and a half with each customer and really take them through all the details," Malmborg says. This includes going over what the ensemble is for, with the purpose of letting the customer design their own suit. The process entails that the customer thumbs through books of fabrics and linings. There is a wide variety to choose from, such as the tan *Worsted Will*, the deep-blue *Solid Navy* or the subtly sharp *Grey Pin Stripe*. The client then chooses, on a one-through-five fit scale, where the suit can be very slim (1) or



Photo: Scott Frederick

(L-R) *Tailor Cooperative* Co-founders Chase Murdock and Adam Malmborg and Personal Tailor Eduardo Xavier offer from-scratch suit tailoring to achieve the perfect fit.

very loose (5). After 25 body measurements are taken, the suit is then set to be laser cut. "We build using those measurements, so it's a perfect fit," Malmborg says.

The suit is sent off to a factory in Shanghai to be put together. After four to six weeks, the customer returns to *Tailor Cooperative* for a second fitting. During this fitting, the assigned tailor works with the client to get a better feel for what the customer expects from their custom suit. A few weeks after, the client goes through a third fitting. Murdock says, "Hopefully, that's the final fitting, but we have a perfect-fit guarantee, which means [that] if we have to go through seven fittings to get it right, we'll do it." Such precision is not commonly found with suits purchased at other stores. While alterations can be made to pre-made suits, they will never have the perfect fit.

According to Murdock, this is the reason that a custom suit is popular. Such care and craftsmanship can impact the appearance of an expensive suit, when in reality, it may actually be inexpensive and just fit very well. "I think what we emphasize is a European approach to suits—so craftsmanship and fit," says Murdock. These suits are not meant to be used for just one season, like something bought at a trendy, fast-fashion chain store. *Tailor Cooperative* provides suits that can one day be handed down to the next generation. Some materials they use include canvas suits, imported shoulder pads and bullhorn buttons. "We joke with our clients, 'You'll be handing this down to your kid one day if you take care of it right,'" Murdock says.

According to Murdock, the style of suits doesn't really change that much over time. "When we talk about the most extravagant suit we've ever

made and compare it to the most conservative suit we've ever made, we're talking very subtle differences," he says. Due to a suit's longevity, Murdock further suggests that most clients are reluctant to go with something that is too vogue. Taking this into account, *Tailor Cooperative* remains largely open toward what the customer desires, and will work with them to find their perfect fit. Murdock and Malmborg will, however, educate their clients on the kind of suit they are seeking. For example, if a client enters the shop wanting a black suit thinking it's a conservative look and good for interviews, they will point out that the black suit's use is for a more formal setting—like a funeral or wedding—and then direct them toward a style such as a charcoal suit, which would be more appropriate.

The gentlemen at *Tailor Cooperative* are passionate and knowledgeable about their craft. Between the three of them, they boast some impressive relationships with fabric mills worldwide. Murdock says, "Our entire business model is direct to consumer, direct to factory," says Murdock. Other businesses see fabric change hands at least several times before the product is made. The result is an end product that tends to be more expensive. By having a direct relationship with fabric mills, *Tailor Cooperative* removes the middleman and provides a service that is personable and affordable. To set up an appointment with the *Tailor Cooperative* to get a suit, visit tailorcooperative.com and schedule a fitting.



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GRIDZINE FEST

By Nic Smith • nccsmth@gmail.com



(L-R) Juli Huddleston, Natalie Allsup-Edwards, Timothy Burton Guthrie and Bonnie Cooper of Grid Zine Fest.

Over the last few decades, Salt Lake City has had no shortage of zine makers. Young illustrators, poets, comics, photographers, skaters and other creatives have favored this low-cost, uniquely personal medium as a means of distributing their ideas within their communities—*SLUG Magazine* even began in this way. However, just when it seemed like online platforms such as Tumblr and Instagram were working to render the form obsolete, the people behind *Grid Zine Fest*, taking place April 8 at *The Clubhouse*, have been working hard to support local zine makers and those keeping the print medium alive in the public sphere.

"I've always wanted an intentional-feeling zine fest for those around the state and around the region who are all doing a like-minded thing," says **Juli Huddleston**, co-founder of *Grid Zine Fest*. "So when I first emailed [*SLUG* illustrator] **Natalie [Allsup-Edwards]**, Natalie's response was literally 'I love organizing!', which I thought was the right spirit." Both Huddleston and Allsup-Edwards have been making zines since their teenage years. Huddleston, an archivist at *The Marriott Library* and personal zine collector at the *University of Utah*, reached out to Allsup-Edwards after attending readings together and seeing her work in projects like *Hand Drawn Photo Booth*, the *Local Artist Sticker Machine* and her collection of personal print designs (etsy.com/shop/natalieallsupedwards).

Together with their dream of creating an intimate festival for zine makers, the pair spent the fall of 2016 hosting events like zine readings, bake sales and bingo nights in an effort to raise the necessary funds to host a free-admission zine fest. During this time, **Bonnie Cooper** and **Timothy Burton Guthrie** were inspired to join the squad through their shared appreciation of the form. *The Grid Zine Fest* crew now take turns occupying different roles for one another as they discover what it actually takes to pull off this kind of event. Sense of humor intact, the four refer to themselves on the

official website as "a ragtag group of people who are totally winging it."

Still, *Grid Zine Fest* seems to be well on the way toward being a success. The four have already solidified a venue, the *Salt Lake Arts Academy* (844 S. 200 E.), as well as a few financial backers to cover costs of space rental, tabling and promotion. While the group is not planning on walking away with any money, *Grid* is operating under the fiscal sponsorship of the Utah Arts Alliance and is thus able to accept charitable donations in order to grow the festival's possibilities. One such major contribution recently came from *Utah Humanities*, who helped them bring Arizona-based artist **Amber McCrary**—author of zine series like *Native American Feminist Musings*—to lead a free workshop at 11 a.m. on April 7 at the *Marriot Library*. While more workshop leaders are yet to be announced, *Grid* will be a new chance for people in Salt Lake to learn from current zine creators. Their free classes will be available to anyone interested and will cover a variety of zine making strategies, such as basic printing outlets, finding inspiration and adopting zine making as a lifetime hobby. "For those not familiar with zines," writes McCrary, "zine fests [like *Grid*] are a great introduction because they can explore all the different tables and meet the actual zine creator and ask them questions behind their creation/zine."

If you're already making zines in SLC and want to participate, tabling at *Grid Zine* is only \$15 for a half table and \$30 for a full table. *Grid* only requires that 75 percent of your materials be zines if you have other accessories to sell/trade, and that you abide by their safer spaces policy (no racism, sexism, homophobia, transphobia, xenophobia, etc.). *Grid* will also designate certain tables as "kid-friendly" to accommodate all spectators. They've already received table submissions from many styles of zine producers, and while a large portion of the fest is dedicated to teaching newcomers, *Grid* values keeping the trade-and-swap tradition alive within the existing local zine culture.

"I think it's important to know people in your city and have the chance to trade," says Cooper, citing one of her local favorites, *Dithering Doodles* by **Steve Anderson**. "He just gives [his zines] out to people ... He just wants to share, and you would never find them online."

The folks behind *Grid Zine Fest* are looking forward to discovering new talent within our city. "You meet little pockets of people who are doing interesting things, and they don't realize there's a bunch of other people also making zines," says Allsup-Edwards. "We're excited to try and unite the zine community."

Grid Zine Fest is free and open to the public and takes place 11 a.m. to 5 p.m. on Saturday, April 8, at the *Salt Lake Arts Academy* (wheelchair accessible). There will be an after-party celebration at *Diabolical Records*. The deadline to reserve a table is March 10, so make moves if you haven't already. If you'd like to get involved or have questions, email gridzinefest@gmail.com or visit gridzinefest.org. And finally, if you just can't make it this time around, the *Grid* crew hosts a monthly zine club for people to meet up and with other zinesters in the community. As always, everyone's welcome.



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Threading Through / Four Local Fashion Designers

Utah is home to a community of talented fashion designers who run the gamut of the form, from minimalist contemporary pieces to avant-garde costume. On March 25, *SLUG Magazine* celebrates our 28th anniversary at *The Depot* with a fashion show. Each designer will show a look that coincides with a year from *SLUG's* history, between 1989 and 2017. You can find more information about this birthday fashion show at *SLUGMag.com*. Here we see four different local designers and their work, a taste of what's to come at the show and what's woven into the fabric of Utah's fashion community.

Photo: Jessica Bundy @jessicabundyphoto



DAVIS HONG

By Zaina Abujebarah
zaina.abujebarah@gmail.com

Minimalism is a lifestyle that's taken the world by storm these last few years. Whether it's in fashion, home décor or even simple advertisement designs, it's an everlasting, sleek style that Davis Hong has made his craft. Based in Salt Lake City, Hong exclusively designs minimalist garments that not only look incredible but will also live in your wardrobe as pieces that remain tried and true throughout the evolution of style.

Growing up with an interest in fine art, Hong slowly realized that his eye for style, design and art could be incorporated into fashion. He brings something classic and sophisticated not only to the Salt Lake City fashion scene but also to the fashion world in general. His unisex, (currently) made-to-order jackets are available for anyone to purchase, and each is completely one of a kind.

East Asian fashion inspires Hong, not only when it comes to his designs but also in his personal style. "There's a more traditional vibe to my clothes, but I like incorporating the flair I found in my recent travels to Japan," he says. "There's more structure [in Japan]. In America, the style is more relaxed, but even at the supermarkets in Japan, everyone is put together." Hong also pulls a lot of inspiration from the people whom he envisions wearing his pieces. "The type of person I design for is pretty confident," he says. "I definitely keep in mind a strong, dominant person who can hold their own when I'm designing." There's a love for dressing to be seen, and Hong exhibits that desire in every one of his designs.

Two years into his brand, Hong has found a way to make his mark in the fashion scene. With so much going on in the fashion industry, it was easy for Hong to find a niche market in jackets. "A jacket can change an entire look and the entire feel of an outfit," he says. "My goal is to create jackets that will last beyond two seasons, and that's where the minimalist style comes into play." His creations have been featured in local showcases and collaborations with *Art Meets Fashion*, a local showcase where he debuted a 20-piece line of these timeless pieces. "Because they're so minimal and made for anyone, it expands my demographic, and they become pieces anyone could wear." Hong has big plans for 2017, one of which is a major brand launch that will feature an array of sizes and ready-to-wear styles. You can find Hong's work at *davis-hong.com* and on Instagram at *@artdavish*.



Photo: Heidi Gress @hmgproductions
Model: Ashtyn Bradley @ashtyn_tate
Hair and Makeup: Amber Pearson @hairbya_pear
Location: Clubhouse SLC @clubhouseslc

MCKELL MADDOX FASHION DESIGN

By Erin Moore
erin.moore313@gmail.com

When one thinks of consistency, one doesn't always also envision diversity, color and excitement. But when asked about her designs, local designer McKell Maddox says that ever since a stint on *Project Runway* several years ago, her style has remained consistent, but that "sameness" contains multitudinous influences. "I always love to dress up the body," says Maddox about her designs. "I love accentuating women's curves with that '50s element. I like the more sexy stuff—deep cuts, things like that. It's definitely loud. I use really bright colors and big, bold prints or floral prints, and I've always had those elements." But she's also held onto other elements in addition to these, ones that one wouldn't always pair with a trim, '50s-inspired waistline. "I have a kind of bohemian element, where I love embroidery and painting. I'm really inspired by folk art ... I love that handmade touch to things like stitching and buttons on a garment."

Ever since Maddox's mother told her that people made clothes, she says, she wanted to design clothes. She spent her childhood painting her clothing, eventually learning to sew while in school at the *Academy of Art* in San Francisco and then interning with **Jeremy Scott** for a few seasons. Now, Maddox says that she's primarily designing individual pieces for people (such as the gowns that abound on her Instagram), a practice that she says works for her "method of madness." However, she says that she prefers to make clothes that women can wear all the time, that will hang in their closets.

Maddox's "method of madness" is fueled by unconventional inspirations and design processes. She says that her inspirations don't just come from people she sees on the streets but also from songs or things that she reads. "I know a lot of designers build a mood board, and then they'll start sketching," she says, "but I'll be inspired by something, start making it, then I'll sketch at the end. I feel like so much more happens when you're actually draping it. I think you get a much more cohesive look. Sometimes, I just throw something down so that I don't forget." And this process—these inspirations—yield wild pieces: a red dress based on a song by **Puscifer**; an all-white leather fringe dress made for a rodeo queen; a motorcycle jacket painted with flowers.

Maddox isn't currently at any local shops around town, but you can find her work on Instagram (@mckellmaddox) or at mckellmaddox.com, and if you like what you see, you can contact her at mckellmaddox@gmail.com to start talking about what her method of madness can bring to your wardrobe.



Photo: Jessica Bundy
@jessicabundyphoto

Photo: Heidi Gress @hmgproductions
Model: Donat Mouélé @thedonat
Location: Clubhouse SLC @clubhouseslc
Hair and Makeup:
Amber Pearson @hairby_pear



NAPPI CLOTHING

By Alex Vermillion
alexandra.vermillion3@gmail.com

If you're looking for that sweet spot between quality clothing and a chic aesthetic, Nappi Clothing is the place to satiate that style. **Danny Nappi** started the company with his dynamic, custom jeans, which were featured in *LA Fashion Week* in 2010. Nappi has since expanded his fashion line to sheer tops, fashionable leather wallets and various accessories alongside his high-end denim.

Nappi's fashion has one rule: It has to function first. "I don't do things just for looks," he says. "You go to some of those runway shows and you can't even wear what they're wearing. What's the practical application? So, my stuff is user-friendly." Along with the functional aspects of the clothing line, Nappi's brand is aesthetically pleasing. Nappi Clothing is one of the most stylish brands you can find in Salt Lake City. "I like things to be real sleek and modern," he says, "but nothing over the top. I don't go towards the lacy, girly stuff or the traditionally masculine." The combination of an androgynous look mixed with Nappi's signature colors—black, white and every grey in between—create a sexy yet professional style. Nappi compares his clothing to that of James Bond: "No one exactly remembers what Bond was wearing," he says, "but they do remember that he was likable and that he looked incredible."

Nappi drives to L.A. in search of the finest Italian and Japanese denim for his custom jeans. After years of experimenting with high-end materials, he has perfected long-lasting, comfortable and runway-worthy denim. Although Nappi Clothing does not do custom jeans with complete measurements, Nappi understands that each body is unique and is happy to tailor denim to the customer. "We can make those small adjustments as we make a new pair," he says. "If someone needs thicker calves or for it to be tighter in the thighs, we can make those adjustments."

Currently, Nappi Clothing is only online, but Nappi is scoping out local places to open a storefront. "The concept I want to do is a small retail front," he says, "and then the sewing machines in the back. So you come in to buy something, peek around the corner, and there's the production of things being made." Nappi says that he is also currently looking for experienced sewers to help him produce a larger quantity of clothing.

The best aspect of Nappi Clothing is Nappi's understanding of outsiders. "I never felt like I used to fit in," he says. "My clothing is for all the people out there who don't have a clique, don't have a label, but they still want to look sharp and feel good." Check out Nappi's espionage-worthy designs at nappiclothing.com.



Photos: Jessica Bundy
@jessicabundyphoto
Model/Hair and Makeup:
Kristina Olsen @krissykiss
Location: Studio MG
facebook.com/thestudiomg



PRETTY MACABRE

By Alex Vermillion
alexandra.vermillion3@gmail.com

Andrea Hansen might easily be the most talented horror-couture designer in Salt Lake City. Not only is she a partner for the annual *An October Evening*, but she has also worked with various renowned photographers—including **Yellow Bubbles**—and has been published in numerous fashion magazines. *Pretty Macabre* is exactly what it sounds like—grotesque, horrific and high-fashion couture. “Since I was a kid, I’ve always been really fascinated with bloody, gory things,” says Hansen. “I went with the name *Pretty Macabre* because I love Victorian corsets, glitter, sparkle and the fanciest stuff—but I just want to drench it in blood.”

Hansen started her career creating beautiful yet morbid dance costumes in high school. While attending fashion school in California, she discovered that her passions lie with costuming. “I thought I wanted to be a fashion designer and do ready-wear,” she says, “but when I was designing in school, everything I drew was way costume-y. My teachers would tell me, ‘That’s too costume-y; no one is going to wear that.’ But I just wanted to make costumes and big, fancy gowns.” That’s exactly what she began doing.

When Hansen moved back to Salt Lake, she started bellydancing, aerial acrobatics, fire dancing and stilt performances—all of which required elaborate costumes. “I picked up random projects through friends who wanted costuming for performances or knew I could sew,” she says, “so they’d ask for bridesmaids dresses or something like that. I started getting busier and busier.” Hansen’s work is a mixture of performance costuming and walking works of art. One of her favorites is a rendition of the gut dress from the *Alice: Madness Returns* video game—she hand-sculpted realistic-looking intestines for a cosplayer, which was later showcased at *An October Evening*. Hansen is your go-to if you want a cosplay outfit for *Salt Lake Comic Con*, a high-fashion wedding dress, an elaborate steampunk outfit or an elegant dance costume. “As a designer, I want to be someone that people can contact to make unique costuming that we can create together,” she says, “something new, inspiring and interesting that plays off of the fantasy and horror realm—something that takes us out of reality.”

Pricing for a custom design starts at \$100 and increases based on the fabrics used, but Hansen is happy to work out a payment plan for those who may not be able to immediately afford one of her killer outfits. *Pretty Macabre* also has a large costume shop with rentable items from iconic horror characters to dazzling ballgowns and more. Visit prettymacabre.com for details.

Photos: Jessica Bundy
[@jessicabundyphoto](https://www.instagram.com/jessicabundyphoto)
Model: Nikie Gerber
Hair and Makeup:
Chaunsey L. Hildebrandt
[@chaunseyhildebrandt](https://www.instagram.com/chaunseyhildebrandt)
Location: Studio MG
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SLUG GAMES 2017



By Will Marks | wmarks2011@gmail.com

The 17th annual *SLUG Games: Year of the Yeti* Presented By G-Form, Mark Miller Subaru and Monster Energy rail-jam contest went down at Brighton Resort in sunny Utah on Feb. 11. The Year of the Yeti was all about good times and getting wild with friends. A big thanks to all who participated! Additional thanks to *SLUG Games* Presenting Sponsors G-Form, Mark Miller Subaru and Monster Energy, and sponsors Chaos / CTR Headwear, Freeheel Life Industries, Graywhale Entertainment, Izm Apparel, Lucky Slice Pizza, Pig and a Jelly Jar, Pit Viper Sunglasses, Porcupine Pub, Saga Outerwear, Ski Utah, Tite Belts, Vive Juicery and Zeal Optics. Visit SLUGMag.com for a full write-up, video recap and exclusive photo gallery.

Photos: Chris Kiernan = ❄️ CJ Anderson = ☀️ Jo Savage = ⚠️



Kevin Scott, aka the Yeti, made a fabulous car model next to the rad Subaru. Thanks to Mark Miller Subaru for sponsoring *SLUG Games*.



Sierra Jewett, 1st Place Women's Open Snow, 50-50.



Makalu Arnold, 1st Place Men's Open Snow, 50-50 270 to frontboard.



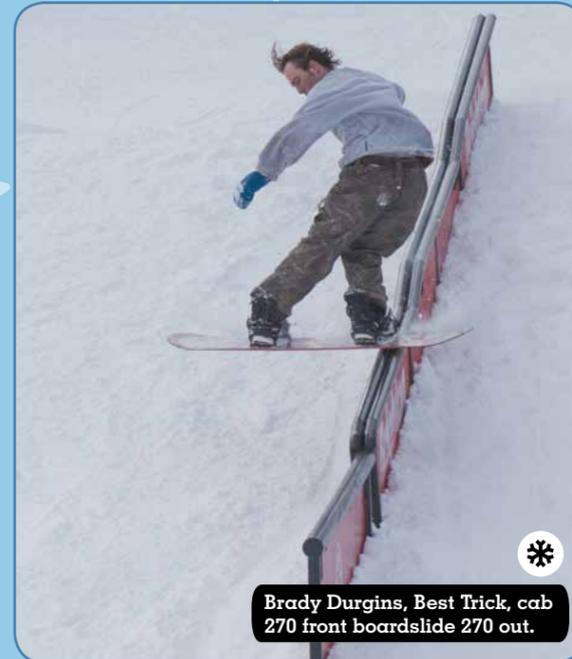
Luke Mallen, 1st Place Men's 17 & Under Ski, flying with his skis crossed.



Jeff Hopkins, 2nd Place Men's Open Snow, back lip.



Spectators enjoying the show in front of the Monster Energy and G-Form booths.



Brady Durgins, Best Trick, cab 270 front boardslide 270 out.



Andy Chammarow, 3rd Place Men's Open Snow, 50-50.



Samantha Hobush, 2nd Place Women's Open Snow, 50-50.



Ben Rotordo, 2nd Place Men's Open Ski, box to down rail.



Bad Hair, Don't Care

By Mike Brown • mgb90210@gmail.com

Judgment. We all do it. Even if you claim to be non-judgmental, you are just being judgmental against judgmental people. I don't think judging people makes you a dick—being a dick makes you a dick. And besides, if we didn't have judgment, we wouldn't have fashion, even though all judges wear the same boring, black robe. And one facet of fashion that is fun to judge people on is their hair. So for this article, I will be addressing some different hair fashion trends and then judging them and the people who rock them accordingly.

Before we judge what's going to be hot this year, we gotta talk about what's not this year. And the haircuts that need to be cut are the "man bun" for men and the **Skrillex**—the "man bun" for women. These styles are SO 2015. So stop doing that. Also, both of these hair don'ts are total "fuck yous" to male-pattern baldness, and since guys losing their hair don't have a horse in this race, let's just let them be and talk about what's still in play and what's to come.

Maybe the women's "man bun" isn't the Skrillex, but actually the style I call the Storm. The Storm is named after the hottest X-Men of all time, and it's simply where a girl changes her hair color into that unnatural white color. Under the dim lights of a nightclub, it looks gray, so I can see this look being popular with girls using fake IDs. Although, I do believe the trend is dying because, from what I'm told, this dyeing process to make your hair the same color as a grandma kills your hair and can make it fall out.

Another current haircut fashion trend that we need to address is the men's undercut. So many dudes are rocking this right now, and, on a serious note, it really needs to go away. If you don't know what cut I'm talking about, it's the one that **Gordon Hayward** is currently rocking along with numerous Goldman Sachs employees, so I like to call it the G-Time as well. But many numerous assholes are cutting their hair this way. Probably the biggest asshole of all time had the same cut. And his name was Hitler. Let's fight fascism with fashion. And seriously, guys, if you rocked a Hitler mustache, people would call you out on it, so if you are going to rock his haircut, it's my duty to say something.

Other haircuts that are fun to judge are old men with shitty ponytails. Old men with ponytails just scream thriftiness to an unhealthy level but also have an element of "rad dad" to them. Like, after they are done shopping at the D.I., they would have no problem buying beer at 7-11 for some high school kids and smoke a joint with them, all the while not complaining about the terrible quality of the weed that juveniles are forced to smoke.

I asked some of my friends in the industry of hair what some upcoming fashion trends will be with regard to our mop tops. Neon hair is one that I'm personally excited for. I like the weird shit, and I like the idea of seeing a girl with a head like a bowl of Froot Loops. Another trend I was tipped off to is girls saying fuck it and not dyeing their roots. I am also into this look. I like it much better than when girls were bleaching the

front half of their hair and leaving the other half dark. Their heads looked like Oreos, and I wasn't into that for some reason, even though I really like Oreos.

Other future hair trends I could predict? Well, the world is super wacky right now, and so will be our hairstyles. I foresee massive neards, which is basically just an insane neck beard. Like, shave everything on top of your head but let your neck hairs run wild. My buddy **Chopper**, who works for the *Utah Brewers Cooperative*, probably has the best neard in the country. I know that it doesn't really count as a haircut, but it's close enough to the scalp that I'm going to count it.

If you have made it this far in this article and you aren't totally brain dead, then you can

clearly tell that I have no fashion sense whatsoever. I've had the same haircut for the last 12 years. It's a low-maintenance, "I don't give a shit—I'm wearing a Utah Jazz hat, anyway" sort of look. I get a haircut like two or three times a year. And whenever someone does comment on my haircut, I always make the joke that I had to go to court, which is always taken seriously and not as a joke.

That being said, as far as trends that don't exist that I wish did, I feel that we need more wigs for men and women. Wearing a wig is seriously so much fun. In my old band, **The Fucktards**, it was a requirement for our live shows. I'm not trying to put any of my haircutting friends out of business, but there's something fun about rocking a hair hat.

Mike Brown is excited for the upcoming neon-hair trend.



Illustration: @davidadler

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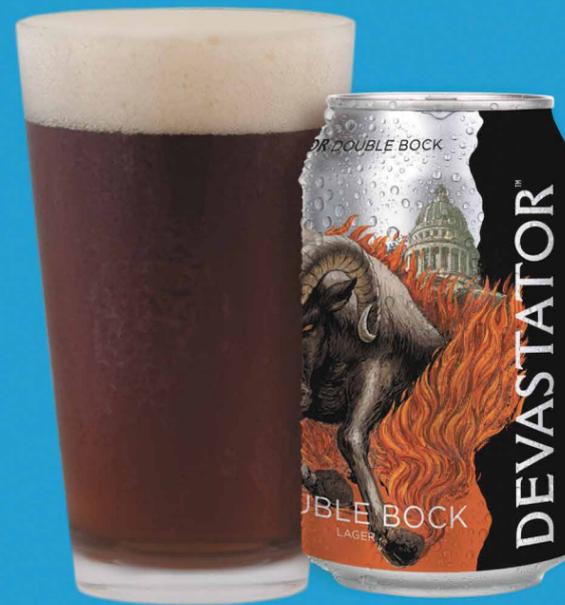


SNOW

By Bob Plumb • bobbyplumb@yahoo.com

— Cale Zima – Front 5050 to Backside 5050 Transfer to Rail Break – SLC, Utah —

Most photographers hate when filmers are in their photos. In this case, Cale Zima is boarding and Brock "Butters" Nielsen is filming. These two have been a couple of my closest friends for many moons—so I'm down. These guys are amazing humans.



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BEER OF THE MONTH

By Mike Riedel
utahbeer@gmail.com

Fröhlich Pils

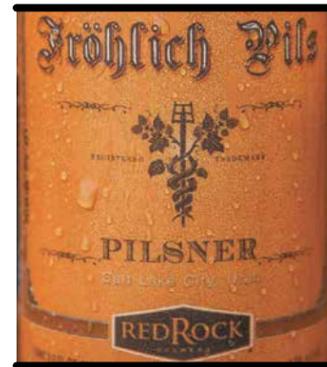
Brewery/Brand: Red Rock Brewing Co.

ABV: 5.5%

Serving Style: 500-mL bottle

Description: The glassware One of the great things about having a gig like this is that I get to meet a lot of beer enthusiasts from every walk of life. Whether it's social, political, religious or a lack thereof, there's always one unifying factor: the origin story. As these yarns are shared over a pint (or four), our beer biographies are inevitably exchanged, and we reflect on how our lives become entangled around a simple beverage that can be as diverse as the cultures from which they hail. The theme on how we began and how we arrived are almost comically the same. It all starts out in our youth, with beers that are widely available, light, inexpensive and far away from the black-diamond territory on the flavor scale. There's nothing wrong with beers like these. They are the most popular beers in the world. Because they are so common and similar, it's easy for the adventurous tongue to look elsewhere and find the beers that can challenge us and broaden our minds. Once those light lagers are left behind, they're rarely revisited, like **Sting** is to **The Police**. That's most likely because of experience—the big industrial lagers are generally filled with flavorless starches and adjuncts that make them more cost-effective to produce while retaining some of their traditional flavors. These natural substitutes are fine to a certain point—until you have a true lager made the way they were meant to be made (hundreds of years ago). I found my path back to the pilsner many moons ago. I had experimented with all of the basic beer styles and was left with one nagging gap in my beer wheel. I discovered—upon revisiting what I thought was an old-world, fizzy, yellow beer—a flavor powerhouse that made it obvious why this had become the most popular beer style in the world. If you are looking to be reinvigorated by the pilsner, I have a locally made option that will make it all clear to you.

Description: The glassware is important. It should be horn-shaped—



narrow at the base, wide at the rim. Fröhlich pours a near-crystal-clear, bright-pale-golden color with a single, dense finger of sudsy white foam that is at near meringue in consistency. The stamina of the head is strong, and it retains its dominance on top with ease as angelic bubbles ascend from the etchings at the bottom of my glass feeding the foam. Nice, soapy lacing clings down the glass as I swirl away. The nose has perfumes of herbal lemon, dry cracker, biscuit and earthy white pepper. It's well-balanced, as the competing malts and the spicy hops dance around my sniffer. The taste starts out similarly to the nose with a hint of lemon peel, toasted crackers, dry biscuit and some good, complementary sweet malt. At this point, the old-world European hops begin to assert themselves, providing herbal bitterness, vague grasses, light pepper, earthy florals and a tiny smack of yeast sulphur. The finish is moderately dry with herbal/spicy bitterness pushing back a lingering malt sweetness and pretzel notes.

Overview: I think that if you've been away from the pilsner for a while, you will find that there's an ease of drinkability here that you've missed from your previous forays with macro-lagers. It's enhanced by minimal yeast notes, zero warming alcohol and a pleasant malt profile that screams fresh New York bagel. The medium body is also boosted by medium-to-high carbonation, which makes the hops more crisp-tasting. This is a damn-nice-all-around German-style pilsner. The great balance and drinkability makes it perfect for anytime of year, especially now with spring on our doorstep. Enjoy chilled at 38–42 degrees Fahrenheit. Prost!

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Ivy Buckley
Piercing at the
West Valley Studio



Daith done using a circular barbell with a lavender opal captive ring.

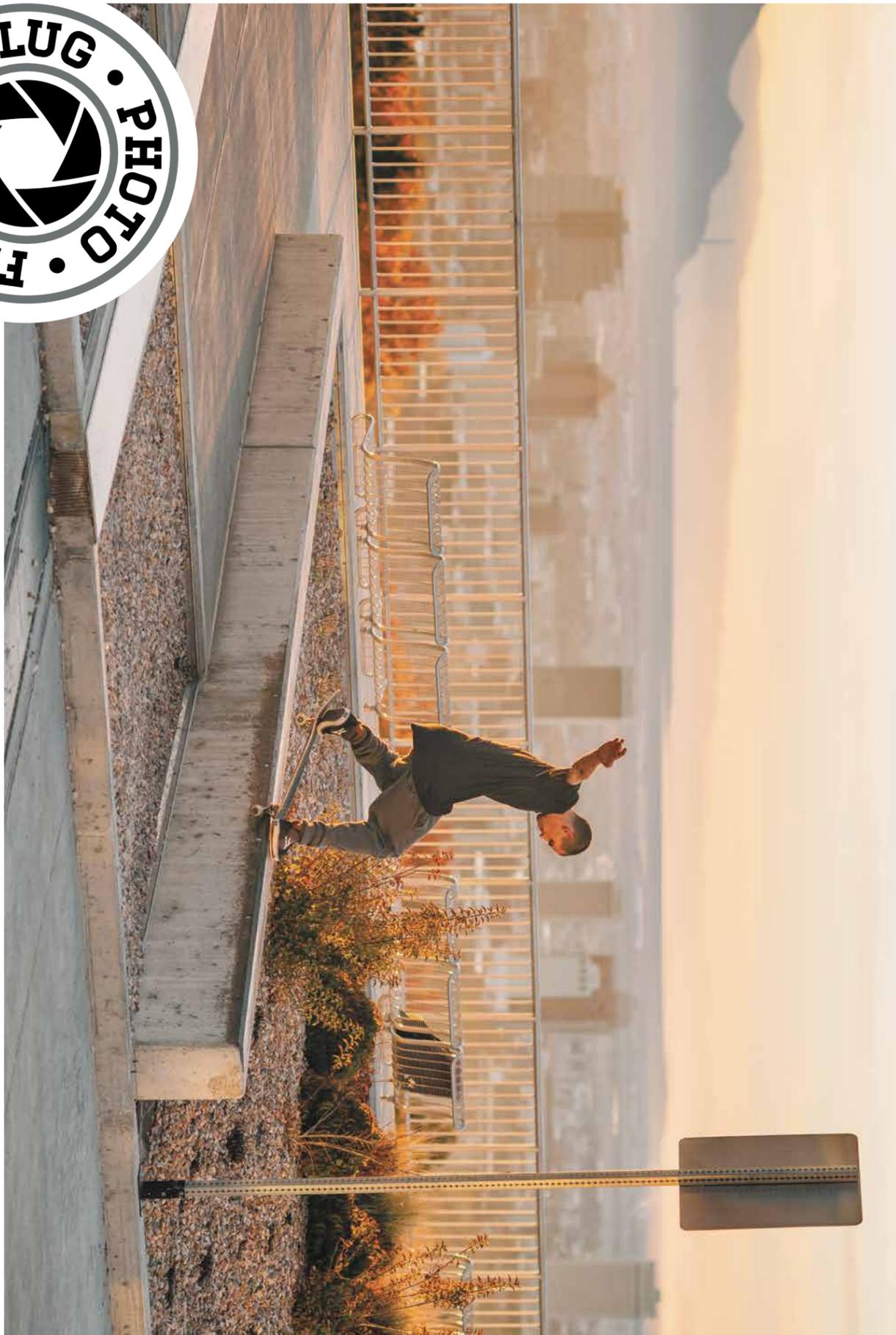


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SKATE

By Niels Jensen • njensen1@gmail.com
 ----- Rocky Hudson Jr. - Nolite Frontside Crooked Grind to Fakie - SLG, Utah -----
 Some people just own certain tricks. **Roy Barbee** (no complies), **Tom Penny** (switch frontside flips), **Brandon Beibel** (nosegrinds). Rocky owns this trick. I don't think I've seen anyone do it any better in person. He can no doubt do it on much taller and longer ledges, but regardless of the obstacle, he makes it look better than anyone in the city below.



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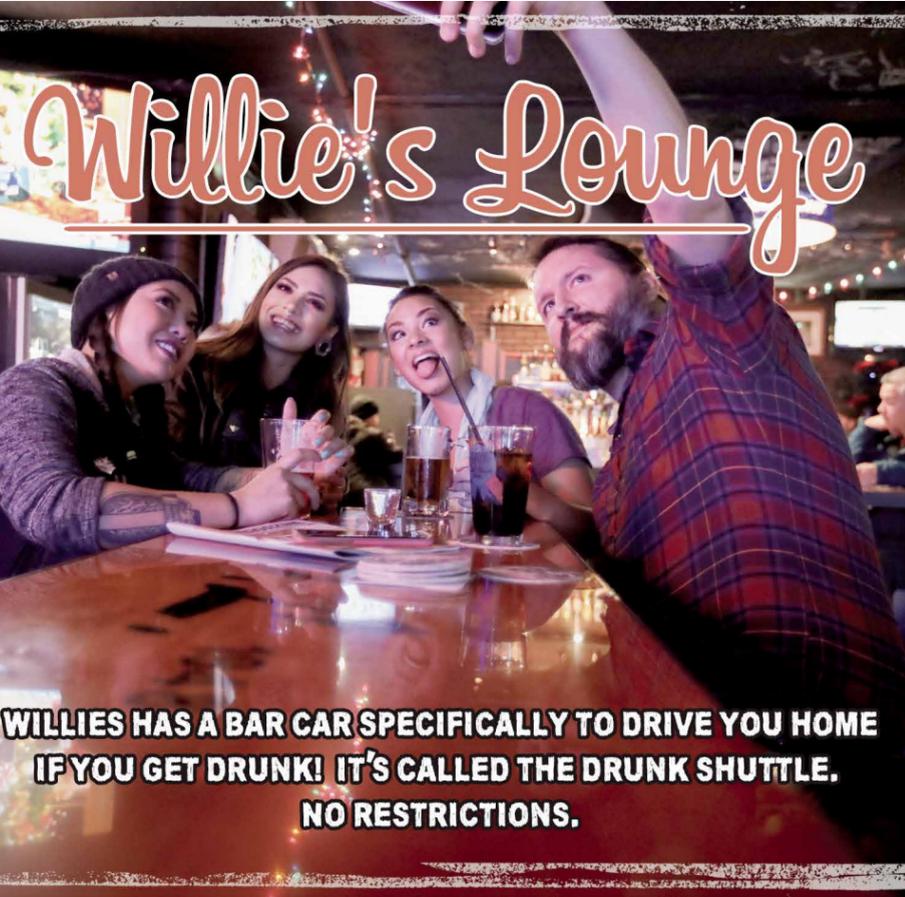
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LOCAL MUSIC REVIEWS

Cuddy Corekt

Arctic Zone
Self-Released
Street: 01.13

Cuddy Corekt = Pouya + Xavier Wulf

Cuddy Corekt showcases strong and varied abilities in *Arctic Zone*, the latest release from this locally based rapper. The album is eight tracks long and is a great showcase of Corekt's skills and abilities. Corekt gives us a glimpse into his life and what it is like to be a young rapper living in the Salt Lake area.

Literally every track on the album has a different sound and style to it. "Arctic Zone" is modern and aggressive, sounding like Soundcloud rap. Tracks like "Electros (Pro 4)" and "Descent" are still hard, but have more of an **A\$AP Mob** feel to them. Cuddy Corekt is not afraid to flex his musical muscles. However, there are times when the album is not as cohesive as it could be and sounds like a series of pieces rather than a whole work. Still, it is obvious that Corekt possesses a strong knowledge of modern-day rap aesthetics and how to create music that is both cutting-edge and catchy.

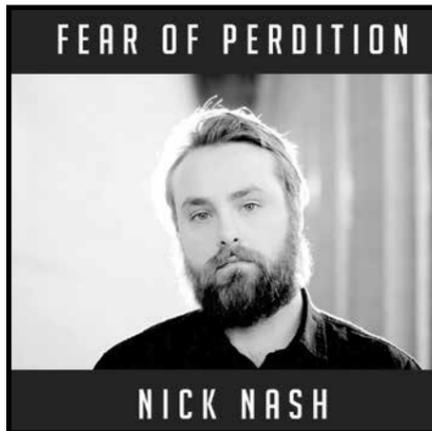
All of Cuddy Corekt's flows are high-caliber. On "Descent," Corekt's meter and flow are complex and solid. He raps, "The presence of these adolescents made me dependent on anti-depressants / When they're present, I'll teach them a lesson on how to spit venom." Lyrics like these show an ability to change styles at a moment's notice, and Corekt doesn't seem to have any "go-to" rhyme patterns like so many others do. He raps about what he knows and is unafraid to tell the truth in his rhymes, no matter how edgy they may be. He says things like "Pull out the ace and put in dirt / Bury them alive, closed-casket bullet-brained suicide." "Asylum Dreams" is an incredibly catchy song, mainly due to the well-layered vocals and shifts in tones throughout.

The production on the album is clean and well-mixed. "Electros (Pro 4)" features good quality samples and effects, and almost sounds like an electronic song. There are some definite bangers throughout *Arctic Zone*. "16 Bars" does seem a little instrumental-heavy in the mix, but for the most part, the album is engineered professionally. Along with the vocals, the production used throughout *Arctic Zone* is varied and unique, proving that Corekt can rap along to almost anything. Check out *Arctic Zone* on Spotify music and stay tuned for more releases by Cuddy Corekt.

—Taylor Hartman

Nick Nash

Fear of Perdition
Self-Released
Street: 01.17
Nick Nash = Ryan Adams + Parker Millsap



Singer-songwriter Nick Nash was from Salt Lake City but now flourishes in Nashville, Tennessee. Nash released his debut EP, *Fear of Perdition*, which showcases Nash on the acoustic guitar, keys and vocals. The six-track album carries indie-rock tendencies. It is poetic and resonant, including collaborations with **Julian Moss** (bass, strings, mandolin, vocals), **Dylan Schorer** (electric guitar, steel), **Madison Nash** (vocals, keys), **Brian Thurber** (percussion) and additional vocals from **Talia Painter** and **Alexis Miller**.

The album begins with an upbeat indie-rock song, "Right and Wrong," which fuses acoustic chords and the most notable electric guitar appearance on the album. Nash is a storyteller as much as he is a musician. In a single track, Nash tells a story of relatable, past tribulations and newfound clarity: "I ain't ever gonna be the things that you want me to be / And honey I tried and failed / It's a damn good thing I did anyhow."

The title track is more folk than rock with less electric guitar. Characteristic of folk music, the track is deceptively upbeat: subtle low notes among drawn-out strums and strings give the appearance of a soft-tempered song rooted in the inevitabilities of reality: "I'm just a man, imperfect man / I'm doing the best, best I can / As sure as the Bible, don't say that hell holds the damned / I'm gonna make, I'm gonna make a mistake again."

"Fear of Perdition" is a practical song choice for the album title, as it represents the tone of the album overall, which is an honest portrayal of life's moments of uncertainty and clarity. The lyrics and instrumental sound are perfectly paired, both consisting of ups and down in timbre and tone.

Nash spends time in both Salt Lake City and Nashville, and that translates through his music. Melodies sewn with strings, the acoustic guitar and mandolin depict the mountainous, Western culture he grew up in, exemplified by tracks such as "Take Me Home," while some tracks hybridize acoustic songs with distressed, modern sounds on keys and electric guitar, perfectly framed by a slow kick drum.

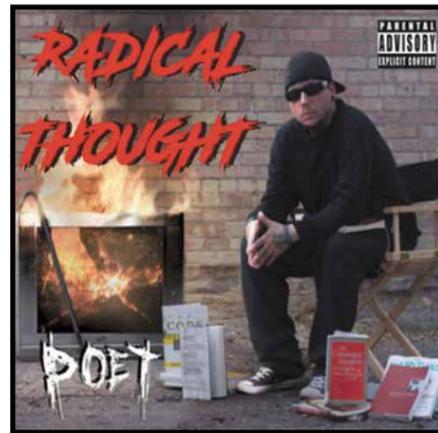
Nash sings of the simple and complex facets of life in a ranging pitch with a subtle rasp. Female background vocals complement the well-crafted tranquility of *Fear of Perdition*, which artfully sorts through the journey of empirical realization.

—Lizz Corrigan

Poet

Radical Thought
Self-Released
Street: 01.29

Poet = Immortal Technique + Killer Mike + Atmosphere



Not long ago, I covered the DJ instructors of Bboy Federation, who are bringing back the roots of hip-hop and traditional scratching to Salt Lake City. Much like how these kinds of DJs teach through musical techniques, Utah rapper Poet is vying to teach a whole different message through his music. Bearing the name *Radical Thought*, I would say that this album is more "informed" than radical, especially in today's political climate. Nonetheless, Poet takes pride in discussing the topics he feels strongly about, even if they may not align with those of the community around him.

This album thoroughly takes on the topics of refugees, immigration, gun control and the importance of hip-hop. Poet even delivers a lecture in a style similar to a spoken-word recitation in the track "22nd Century Patriot." The track defines what a patriot is while discussing the matter of church and state. Religion is a topic that hits close to Poet's personal life, since he doesn't conform to the popular local religion. This track starts beautifully with a **George Carlin** quote that dissects the phrase "God Bless America."

For me, though, the album shines when Poet takes a step back from its major themes and tells of his come up in "I'm So Proud." The track takes a step back and allows Poet to be grateful in his work and take pride in the way those around him give him positive reinforcement in his music and messages. The track also features an amazing sample of **The Impressions'** "I'm So Proud,"

creating an atmosphere that Poet is trying to express the feeling of. *Radical Thought* is not only technically sound with its more traditional-sounding beats and all-around delivery, but is also ambitious—and some may even say brave—in the passionate and strong views that Poet delivers through his lyrics. No matter where you may stand, *Radical Thought* is an album that should be on everyone's radar, not only to hear well-educated lyrics but also to hear a genuinely well-put-together collection of music. —Connor Brady

Reaper The Storyteller

Surprise The EP

Self-Released

Street: 12.19.16

Reaper The Storyteller = 2Pac + Big Boi



It's rare that I come across an album as unique as *Surprise The EP*, which features Reaper the Storyteller's raw and thought-provoking lyrics. Also, this album's beats are all and only beatboxed. *Surprise The EP* bolsters an appreciation for hip-hop at its rawest form by proving that less can be more—sometimes, all you need is your mouth and something to say.

Reaper offers an interesting concept within a scene that is often instrumentally driven. He strips that away from his own music, entreating the listener to focus on what he has to say and less on how it sounds. And you want to hear what Reaper has to say. Tracks off this album act like PSAs from an activist who tells stories of almost being assassinated and warns the listener to watch what they say so as to not end up six feet under. The opening track, "Deathsend," stands out and explains the rapper's Storyteller moniker. He gives a detailed account of a man surviving an assassination attempt, only to witness the police not follow up on the information correctly in the story—a commentary on law enforcement's relaxed approach when it comes to responding to calls in under-served neighborhoods. The story is accompanied by a bass-heavy beatbox, which generates a true heartbeat to the lyrics.

Reaper possesses a unique, story-driven style of rapping that stands out from the crowd in a genre that is usually full of artists stroking their egos. Innovation and experimentation are vital to keeping variety alive in a scene, and Reaper's lyrics do just that, illuminating stories that no one else is talking about. I recommend that you check out *Surprise The EP* via Reaper The Storyteller's

Soundcloud (soundcloud.com/reaperthestoryteller) if you are looking for an organic hip-hop style that is nothing else like what is happening in the local scene. —Connor Brady

T-Squared

I Never Promised You a Rose Garden,

Act 1

Self-Released

Street: 01.03

T-Squared = Atmosphere + Pouya + A\$AP Twelvy

I Never Promised You a Rose Garden, Act 1 is a well-crafted, nine-song album by local emcee T-Squared. The name is based off of a song by **Lynn Anderson**, and just like the country singer, T-Squared is hell-bent on keeping his individuality and is unafraid to share his life and struggles in his music. T-Squared possesses a broad knowledge of hip-hop and its inner workings, and *I Never Promised You a Rose Garden, Act 1* is a strong example of what he can do as a musician.

Literally, T-Squared is quite well-rounded and talented. Throughout the album, he executes many different types of flows and meter. On "Mi\$adventures," his raps sound like **Schoolboy Q** and even **Migos**, but the themes on the song are more introspective. In the hook of the track, he says, "Lately I've been thinking how it would be to die, but I'll never be alive till I realize that my purpose ain't about me." T-Squared is perfectly comfortable rapping over any type of beat and even successfully goes a cappella for some time on "L7," flexing his versatility and skill.

The production of the album is unique and uplifting. The track "Mi\$adventure\$" is bouncy and fun, using an original-feeling pipe flute sample. Other songs like "Rear View" are a little more dark and melodic but are not boring by any means, especially when combined with T-Squared's vocals. The song "Down" samples a **Yuna** work titled "Someone Out of Town," and it is beautiful. Rapper **Xxxtentacion** also uses the sample in his song "Let's Pretend We're Numb," and it is cool to hear it another way. At first, the production of "Down" sounded like a rip from Xxxtentacion, but after closer examination, it is another beat entirely. This solidifies T-Squared's knowledge of rap music, as well as an ability to create uniquely inspired tracks.

I Never Promised You a Rose Garden, Act 1 demonstrates what driven emcees can create. The album sounds professional and clean, and not at all amateur or low quality. T-Squared has all the makings of a frequently played emcee, both in the local Salt Lake City hip-hop scene and the greater world of underground rap. Keep on the lookout for more quality releases from T-Squared and give *I Never Promised You a Rose Garden, Act 1* a listen. —Taylor Hartman

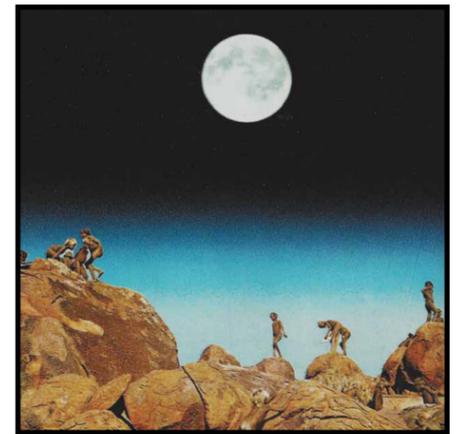
Vid Nelson

Millennials

Self-Released

Street: 02.11

Vid Nelson = Black Keys x Wilco



Vid Nelson must know my taste in music because this is exactly the kind of album I've been waiting for. The best concert I've ever been to was a **My Morning Jacket** show, and *Millennials* took me right back to that place—standing amid a foggy, stoned crowd, colors exploding from the stage as glow sticks flew through the air. Many of the tracks are soft and relaxing, while others are full of a deep, churning energy. Every track on *Millennials* is bursting with groove and emotion. Nelson's passion for music shines clear through *Millennials*—the album is a mix between **Evil Urges** and **Mac Demarco's 2**. Thick layers of sound are Nelson's forte, and *Millennials* takes his lively style to the next level.

Millennials is sunny-day music—music that just makes me feel a little better and care a little less. Nelson still has the spunk that I remember from *Taste Test Pity City*, but his sound is more psychedelic than before. The bass is full of personality, the drums are laid all the way back—for that matter, everything is laid back. Above it all are the guitar licks and solos—be it the drippy bars of riff in "Overthinking" or the sharp fingering in "Don't Let Go," Vid Nelson knows how to handle the hell out of his six string.

Nelson explored a lot of sounds with *Millennials*. Hooting, humming, whistling, shouting—he sings it all. If you like the way **Jim James** sings, you're probably going to like Vid Nelson. The panoply of guitar sounds are more than enough to surprise and satisfy—from clean acoustic to faded and filtered. **Jared Cooley** joints on harmonica in "J Rad," showing off his smooth, sultry skills. Churning bass and thick vocals make "Growing Pains" my favorite track on *Millennials*, but every track has its own magic.

I'll be jamming this album all year, but more than that, *Millennials* has made me optimistic about what 2017 has in store for our musical pleasure. Nelson uses Kickstarter to fund his albums, so if you're as hyped by his music as I am, it's easy to support the man's craft. And if you're not convinced yet, take a look at soundcloud.com/david-nelsonmusic, where you can find his musings, as well as a song or two from the album.

—Alex Blackburn

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MOVIE REVIEWS

The Red Turtle
 Director:
Michaël Dudok de Wit
 Sony Pictures Classics
 In theaters: 02.24



The Red Turtle is the latest outing from Japan's geek-revered animation wonderland Studio Ghibli, and it will no doubt be something that fans of Ghibli's other films will enjoy. Its truly gorgeous animation palette transports the viewer directly into the quiet nuances of the film's story, and its dialogue-free narrative structure lets the audience drink freely from that deep well of visual beauty. Those who are in need of hyperactivity in their animated features, on the other hand, may want to skip it. Never have I seen a film with so much happening amid a story where very little actually happens.

Beginning with a lone survivor tossed back and forth within a roiling oceanic storm, *The Red Turtle* makes no pretense of explanation. We don't know who this man is, nor do we know why he's stuck in the middle of the ocean. What we do know is that he eventually washes up on a tropical island, filled with lush green bamboo forests, chattering birds and mischievous crabs. Eventually, the man builds a raft to try to escape the island, but each attempt is thwarted by a giant red turtle lurking just offshore. When the turtle shuffles its way onto the beach, the man reacts violently, thus kicking off the more allegorical portion of the film, where he meets a mysterious, red-haired woman and

starts a family.

At this point of the film, it's a welcome change—we spend the first third of the film following this guy around as a giant seafaring turtle trolls him on multiple occasions. While this meditative pacing serves to familiarize the audience with the film's verdant animation and sound effects—not to mention **Laurent Perez Del Mar's** atmospheric score—it does sacrifice a bit of forward momentum.

As *The Red Turtle* digs into its second half, the metaphorical nature of the film starts to come into focus. It definitely gives the audience more to hold onto—it became shamefully obvious that I didn't really care about this guy until he started his little island family. While this shift in direction definitely capitalizes on the emotional investment that the audience now feels, it also succumbs to the danger of being slightly too obvious with its metaphors despite the ambiguous subtext.

Films that deal in ambiguity have a tough job—they have to capture the audience's attention but also give them permission to draw their own conclusions. *The Red Turtle* is big on the latter, as it would be easy to argue any number of possible explanations to what this island represents. The problem is that the film doesn't spend enough time ensuring that the audience will want to have those discussions after the credits roll.

In the end, *The Red Turtle* left me strangely alienated—the parallels to life and death are universally applicable, but I kept looking for a humanizing access point into the lives of these characters. It's evident that their lack of distinguishing characteristics is supposed to make it easier for us to superimpose ourselves into the film, but that aspect made it ironically hard to relate to the main characters—it's hard to care too much about a truly blank slate.

Despite its narrative flaws, there's a reason that *The Red Turtle* has been nominated for an Academy Award. Its sweeping landscapes, vibrant art design and pitch-perfect score exemplify the appeal of animated films. It's definitely another jewel in the Studio Ghibli crown. —Alex Springer



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<p>TUESDAY MARCH 14 @ 7PM</p> <p>NAVAJO MATH CIRCLES A desire to improve math literacy on the Navajo Nation is met by using concepts from Native culture and a unique student-centered approach. The City Library 210 E 400 S, SLC Presented in partnership with the Natural History Museum of Utah and The City Library</p>	<p>TEACHERS STUDENTS</p> <p>Utah Film Center's Education programs introduce students and teachers to the power of film as a teaching resource and improve students' media literacy through film screenings, discussions, workshops, and classroom lessons that increase student engagement, comprehension, and critical thinking while supporting core curriculum requirements for arts education. For more information visit: www.utahfilmcenter.org/education</p>
<p>THURSDAY MARCH 16 @ 7PM</p> <p>REAL BOY A touching story of a charismatic teenager as he navigates the challenges of gender transition and the impact on his relationship with his mother. The City Library 210 E 400 S, SLC Winner: Audience Award Documentary—Frameline40 San Francisco LGBTQ Film Festival</p>	<p>FREE FILM SCREENINGS: HOW DO WE DO IT?</p> <p>Utah Film Center is able to provide free film screenings through the generosity of sponsors and members. You can become a member of Utah Film Center for only \$60 a year (\$5 a month) and help keep film free! www.utahfilmcenter.org/join</p>

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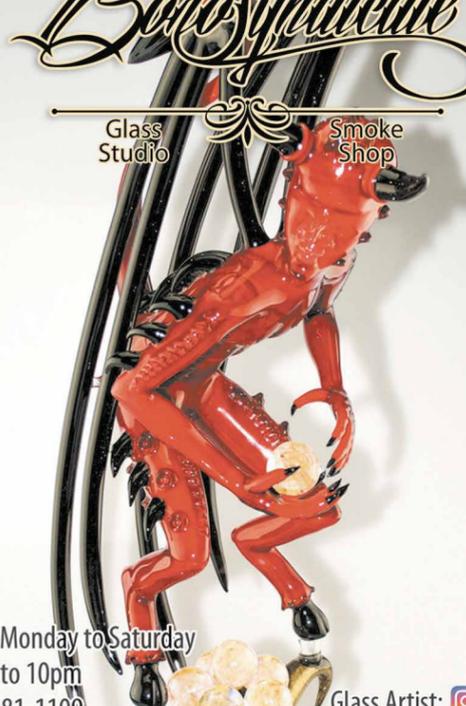
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MUSIC REVIEWS

No Joy

Creep
Grey Market
Street: 02.24

No Joy = Tamaryn + Ringo Deathstarr

This is the third No Joy review I've done, and I'm starting to feel like I possibly have an unfair monopoly on providing my opinion about the band. That, and I worry this is the third time I will assert that No Joy are only getting better at playing with their sound and that we can only expect to keep being caught off guard by them in the future. The only new thing I have to say about this band and their new EP, *Creep*, is that this one stands apart for the diversity of style in each song. How No Joy are constantly coming up with new things to try when they're already doing cool stuff always is a mystery to me.

I've never been one to really see the **Lush** parallels that people always draw from No Joy, but the opener of the EP, "Califone," did remind me of an acute, Lush-style, very-'90s shoegaze—and it's a style that works well. Migrating away from the steely, dark-pop orientation of their earlier works and also from the fuzz-soaked grunge path they walked on in their last releases, *More Faithful* and *Drool Sucker*, No Joy move into a little bit of a new territory where they play with neon-glowing synths and some nice, dark tones. The neon synths can be found in "Fluorescent Dread," and the spooky wooshes and ethereal sighs slicing through the quick tempo of the unchanging electronic beats reminded me of any **This Mortal Coil** song if it were remixed into something faster and altogether tinier, and the title suits this idea. It also sounds a bit like **Black Marble** if Black Marble got pried out of its low-res shadows and saw a bit of sun. It's pretty much a goth dance song, which really rocks my socks. It doesn't sound like any other No Joy songs I've ever heard, and I love seeing them branch out (to the dark realm of goth—cue smiling-devil emoji).

"Hellhole," the following song, does sound like the opening to hell. At the one-minute mark, No Joy depart from a somewhat standard progression of twinkly chords and those ethereal shoegaze sounds that **Jasmine White-Gluz** always does so well, inserting instead an actual *growl* of bass. I've used that word to describe a grungy guitar or bass part pretty often, I'm sure, but it is *super* low, and *super* rumbling, and it really catches me off guard when the same tinkling synth from the last song comes sparkling back behind. I really need to see them play that part in real life. The synth lets off at the end of the song, making way for 40 seconds of a guitar part that carries you to the end of the song like you're on a cool-kid cloud to an indifferent heaven.

"Tearing Apart the Dark," the last song, employs male vocals that are raspy at times, hardcore at others, combined with chopped-up beats and sharp, cutting guitar parts that create a dark, aggressive mood, which then fall away shortly after White-Gluz's voice swirls into the mix, dipping

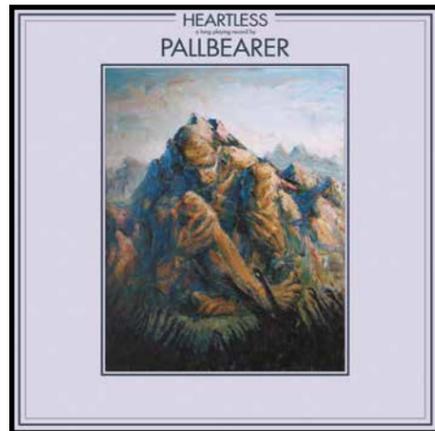
the song into a slow calm. When it sounds like the end, the song comes right back again with the hellishness from the beginning, and though it was the song prior that was called "Hellhole," this is the one that ends up sounding like a dark maw opening.

Although *Creep* is a cool EP and I started writing about it as soon as I turned it on because it was so interesting, I don't think it's one of their best—that only means, of course, that this is still pretty damn good, since their best work is hard to top. The further away from *Wait to Pleasure* they go, the more I love *Wait to Pleasure*, but in a happily nostalgic way. The fact that they keep making unique music that can be loud and jarring or aimlessly swirling is what makes No Joy great, and that innovative quality is quite visible in this release. —Erin Moore

Pallbearer

Heartless
Profound Lore
Street: 03.24

Pallbearer = Khemmis + Black Sabbath + Pink Floyd



Pallbearer's *Sorrow and Extinction* stuck out upon its release in 2012. The world didn't need another doom metal band—downtuned and slow Sabbathian riffs were biblically plaguelike in their proliferation, threatening to suffocate anything of real value. And then here was this band from Little Rock, Arkansas, with the **Ozzy**-like vocals, a dynamic master, and tunes that were low and slow, depressing as hell, but still made you bang your head.

Pallbearer had something different. Along with their sound, *Sorrow and Extinction's* mastering was refreshing, a bright spot in the muck of the loudness war. The loudness war is a war that is not being waged by any nation, but rather by audio engineers and labels who are squashing the dynamics in music.

For me, the loudness war all comes down to how much you have to turn the volume dial on your stereo. When you put an old album (CD or vinyl) on, say from the '80s, and you crank the volume

knob to the stratosphere and the music gets loud, you can feel the kick drum and hear the ring of the cymbals, and a guitar sounds like a guitar, and it's loud, but not painful. Those albums have a high dynamic range. If you listen to more recent albums and you feel like your brains are leaking out of your eardrums when you've only cranked the volume to about half the level of those aforementioned old albums, then these albums have a low dynamic range. Unreasonably loud masters are terrible, and they're everywhere.

Sorrow and Extinction had remarkable dynamic range for an album released in 2012. It sounded awesome. 2014's *Foundations of Burden*, while not completely obliterated, suffered from a louder, less dynamic mastering job. I don't have the full data on *Heartless*, but this album feels like all of those dynamics are back. It's unequivocally the best sounding of any of Pallbearer's full-lengths. The tones of all of the instruments are clear, the bass is thick and the sound is robust. It truly contributes to the experience of *Heartless*. That means zilch if the music isn't worthwhile—*Heartless* is.

What is most striking about *Heartless* is that, were it not apparent before, Pallbearer are distinct. They are a doom metal band, although *Heartless* loosens the binding of that particular genre moniker. But, Pallbearer's sound is immediately identifiable across all three of their albums and is fully reinforced on *Heartless*. They are defiantly unique in an overcrowded genre.

Heartless may clearly be a Pallbearer album, but it departs from its predecessors in as many ways as it continues their sound. The first four minutes of "Dancing in Madness" have more in common with Pink Floyd than Black Sabbath, with a melodic guitar solo that brightly expresses itself over a bed of synthesizers. Album closer "A Plea for Understanding" is hopeful, a spacey rock n' roll closer of 12 minutes and 40 seconds. It features multiple clean-guitar passages, borrowing from indie rock more than heavy metal.

The album also feels more urgent than did past efforts. The songs clip along at a faster pace and rock out more, dueling guitars clearly asserting themselves in each channel. It feels like the album that they've been building to for the past two albums. No time is needed with this album for introspection or for it to grow you. I was hooked on first listen. Further spins reveal more layers—these are some densely packed songs, most spanning at least seven minutes in length. That time is not drudgery, though. Each song unfolds as a complete composition, taking its time but not meandering.

It is only a few months into 2017, but *Heartless* should easily stay top-of-mind in the metal community as an album of importance. Pallbearer are now three-for-three on their full-length releases, managing to undeniably sound like themselves while steadily progressing over the past five years.

—Peter Fryer

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DAILY CALENDAR

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Friday, March 3

Adelitas Way,
Letters From The Fire,
The Black Moods,
Manafest – *Club X*
Black Tiger Sex Machine,
Dabin, Kai Wachi
– *Complex*
I Prevail, Wage War,
Islander,
Assuming We Survive
– *Complex*
Bad Feather – *Hog Wallow*
LVL Up, Palm – *Kilby*
Tombs – *Loading Dock*
Globalocation
– *Marriott Library*
DJ Rondo & Frenz,
Cereal Killers,
DJ Matty Mo, DJ Logik,
DJ Alive – *Meditrina*
MOTUS After Dark
– *OP Rockwell*
Wolfgang Gartner
– *Outlaw Saloon*
Harbur Gate – SLAC
The Other Place
– *Sorenson Unity Center*
Tennis, Hoops
– *State Room*
Dubwise, Seven UK,
Darkside, illoom – *Urban*

Saturday, March 4

Pokémon: Symphonic
Evolutions – *Abravanel*
Crook & The Bluff
– *Broadway*
UCW-Zero 15 Year
Anniversary – *Complex*
The Cadillac Three – *Depot*
You Topple Over
– *Hog Wallow*
The Delphic Quorum
– *In The Venue*
Vallis Alps, Matt Maeson
– *Kilby*
Lettuce – *Park City Live*
The Other Place
– *Sorenson Unity Center*
Let's Get Digital:
Lasers + Letterpress
– *Marriott Library*
Harbur Gate – SLAC
The Octopus Project,
Sound of Ceres,
Tarot Death Card – *Urban*

Sunday, March 5

Harbur Gate – SLAC

Monday, March 6

Experience Hendrix
– *Eccles Theater*

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Open Blues Jam
– *Hog Wallow*
Iridium – *Kilby*
loveDANCEmore: Mudson
– *Marmalade Library*

Tuesday, March 7

Rumi Poetry Club
– *Anderson-Foothill Library*
Hippie Sabotage – *Depot*
Save Everything!
Reflections of a Historian
on Archives of the Future
– *Marriott Library*
Red Bennies, Brain Bagz,
Darklord – *Urban*

Wednesday, March 8

Simple Treasures
Spring Boutique
– *Davis Fairgrounds*
Michelle Moonshine
– *Hog Wallow*
MAX, Kenzie Nimmo
– *Kilby*
Comrades, Detour
– *Loading Dock*
Archgoat, Valkyrja,
Hellfire Deathcult,
Disannulleth,
Good Disciple – *Meditrina*
tchami, Mercer
– *Park City Live*
Harbur Gate – SLAC
The Statesboro Revue,
Ghostowne – *State Room*
Slick Velveteens, Penrose,
The Artificial Flower
Company, Dealin' in Dirt
– *Urban*

Thursday, March 9

Umphrey's McGee – *Depot*
Proper Way – *Hog Wallow*
Simple Treasures
Spring Boutique
– *Legacy Events Center*
Green Velvet, Latmun,
Nate Lowpass,
Jesse Walker – *Meditrina*
Elephant Revival
– *Park City Live*
Harbur Gate – SLAC
No Sun, Sunsleepers,
Indigo Plateau – *Urban*

Friday, March 10

The Viiceroy's, Tal Haslam,
The Wednesday People
– *Acoustic Space*
Wasatch Powder Keg
Sprint Race – *Brighton*
Young Dubliners – *Depot*
Meet the Beast Tour:

Ian Ethan Case,
Grayson Erhard
– *Ditta Caffè*
Stonefed – *Hog Wallow*
Mojave Nomads, Elytra,
Panthermilk – *Kilby*
Simple Treasures
Spring Boutique
– *Legacy Events Center*
J. Willard Marriott Library
Preservation Exhibit
– *Marriott Library*
The Lox, Murda,
Erasole James – *Meditrina*
Get Lucky 2017 – *Saltair*
Harbur Gate – SLAC

Saturday, March 11

Tim Daniels Band
– *Acoustic Space*
The Wayne Hoskins Band
– *Broadway*
Wasatch Powder Keg
– *Brighton*
Donizetti's
Lucia di Lammermoor
– *Capitol Theater*
THE NUMBS, Poet, D.j.
Intimin8, Berto Bluntz,
Dine Crew, Saner One,
Icky Rogers – *City Limits*
Suicidal Tendencies, Harok
– *Complex*
Minus the Bear,
Beach Slang – *Depot*
Golden Dragon Chinese
Acrobats – *Eccles Theater*
The Settlers Film Screening
– *First Unitarian Church of*
Salt Lake City
Ashlee K Thomas
– *Hog Wallow*
The Buttertones,
Wild Wing – *Kilby*
Simple Treasures
Spring Boutique
– *Legacy Events Center*
The Fame Riot,
Never Let This Go,
Baseline,
The Verb Garden,
Memories Lost
– *Loading Dock*
The National Parks,
Crumbly, Foreign Figures
– *Meditrina*
ATB – *Park City Live*
Winter Market
– *Rio Grande Depot*
Get Lucky 2017 – *Saltair*
Harbur Gate – SLAC
Family Art Saturday
– *UMOCA*
Viceroy, Rainer + Grimm
– *Urban*

Sunday, March 12

SL,UT Fest – *Area 51*
Wasatch Powder Keg
Teams Race – *Brighton*
Residual Kid, Beachmen
– *Kilby*
Wrwth, Name,
Yeti Warlord
– *Loading Dock*
Girls-Only Alleycat
– *Nostalgia*
Donavon Frankenreiter,
Grant-Lee Phillips
– *Park City Live*
Harbur Gate – SLAC
Joseph,
The Marshall McLean Band
– *State Room*

Monday, March 13

Donizetti's
Lucia di Lammermoor
– *Capitol Theater*
Ruines Ov Abaddon,
Precariat – *Club X*
STRFKR, Psychic Twin
– *Depot*
Open Blues Jam
– *Hog Wallow*
Hayley Kiyoko, Flor – *Kilby*
STRFKR After-party (DJ Set)
– *Meditrina*

Tuesday, March 14

We the Kings
– *In The Venue*
Kitchen Dwellers Pre-Party
for SCI – *O.P. Rockwell*

Wednesday, March 15

Donizetti's
Lucia di Lammermoor
– *Capitol Theater*
Yonder Mountain,
The Lil' Smokies – *Depot*
Kevyn Dern – *Hog Wallow*
Polyphia,
Jason Richardson, Covet
– *Kilby*
Cinders, The Collection,
John Michael Marinus
– *Loading Dock*
Save Ferris, Vista Kicks,
Bombshell Academy,
The Anchorage – *Meditrina*
Kitchen Dwellers Pre-Party
for SCI – *O.P. Rockwell*
Clap Your Hands Say
Yeah, Vita and the Woolf
– *Urban*

Thursday, March 16

Bebe Rexha, Daniel Skye
– *Depot*

Sonder: immersive theatre
– *Eagle's Hall*
A Streetcar Named Desire
– *Grand Theatre*
Morgan Snow
– *Hog Wallow*
Moving Units Present the
Songs of Joy Division,
Viktor Fiction, Soviet
– *Metro*
Whiskey Myers,
Josh Fields Band
– *State Room*
SLUG Localized:
Scary Uncle Steve,
Wicked Bears,
The Avenues – Urban
Industrial
– *USU Ready Made Gallery*

Friday, March 17

The Arvos – *Acoustic Space*
Louder Than Hell
– *City Limits*
Sonder: immersive theatre
– *Eagle's Hall*
Hectic Hobo,
The Delphic Quorum,
The Kotter Project
– *Funk N' Dive*
A Streetcar Named Desire
– *Grand Theatre*
Pixie & the Partygrass Boys
– *Hog Wallow*
Joey Fatts, D Savage
– *Kilby*
The Stinky Cheese
Man and Other Fairly
Stupid Tales
– *Kingsbury*
90's Television,
DJ Flash and Flare – *Metro*
Super Diamond
– *Park City Live*
Quiet Oaks,
Andrew Goldring,
Strange Familia – *Urban*

Wednesday, March 22

Greensky Bluegrass – *Depot*
Cluster Pluck – *Hog Wallow*
Kane Strang, Chain of Flowers,
Never Young – *Kilby*
Black Grace – Kingsbury
Earth Groans, InDimensions,
Elysium, Raze the Pyre
– *Loading Dock*
The Band Ice Cream – *Metro*
WHY?, Open Mike Eagle,
Bogan Via – *Urban*

Saturday, March 18

The JT Draper Trio,
Early Successional
– *Acoustic Space*
Deathead,
Mouth Of Sheol, Ontic,
Dipped In Whiskey
– *City Limits*
Castle, Goya, Aneurysm,
Dissension, Barlow
– *Club X*
Sonder: immersive theatre
– *Eagle's Hall*
A Streetcar Named Desire
– *Grand Theatre*
Tony Holiday & the
Velvetones – *Hog Wallow*

Bass Breakerz – *In The Venue*
Avion Roe, It Lives It Breathes, gP.,
Vitae, No Robot – *Loading Dock*
Love & Hustle, Skellum,
Regular Ass Dude – *Metro*
4th West Fest
– *Mountain West Cider*
Matisyahu – *Park City Live*
Beckerman's Brew Release Party
– *Proper Brewing Co.*
Jamestown Revival
– *State Room*

Sunday, March 19

Varsity, I Hate Heroes,
The Mindless, Guilty Scapegoat
– *Loading Dock*
The Bastard Suns, HiFi Murder,
LSDO – *Metro*

Monday, March 20

Daya – *Complex*
Open Blues Jam – *Hog Wallow*
Ostara Release Party
– *Proper Brewing Co.*
Thriftworks, YOKO, Vicious
– *Urban*

Tuesday, March 21

Pink Martini with the
Utah Symphony – *Abravanel*
Sip and Arrange – *Hog Wallow*
Summer Cannibals, Slow Caves
– *Kilby*
The Jupiter String Quartet
– *Libby Gardner*
Bad Omens, Classic Jack
– *Loading Dock*
The Werks,
Cure for the Common Cold
– *O.P. Rockwell*
Dead Meadow, Matt Hollywood &
The Bad Feelings, Super 78
– *Urban*

Wednesday, March 22

Greensky Bluegrass – *Depot*
Cluster Pluck – *Hog Wallow*
Kane Strang, Chain of Flowers,
Never Young – *Kilby*
Black Grace – Kingsbury
Earth Groans, InDimensions,
Elysium, Raze the Pyre
– *Loading Dock*
The Band Ice Cream – *Metro*
WHY?, Open Mike Eagle,
Bogan Via – *Urban*

Thursday, March 23

Mega Bog, Hand Habits, Diners,
Pet Library – *Diabolical*
A Streetcar Named Desire
– *Grand Theatre*
Simply B – *Hog Wallow*
Tele Novella, Weaves,
The Boys Ranch – *Metro*
The Infamous Stringdusters,
The Ghost of Paul Revere
– *Park City Live*
Not One Drop
– *Plan-B Theatre*
Meat Puppets, The Modern Era
– *State Room*
Mothership, Black Pussy,

Turtleneck Wedding Dress – *Urban*

Friday, March 24

Fall River Ramblers, Dealin' in Dirt
– *Acoustic Space*
Raven Black, Zombiance,
Zombiecock – *Club X*
The Coathangers, Creepoid,
Ecstatic Vision, Sculpture Club,
Muzzle Tung – *Diabolical*
Sonder: immersive theatre
– *Eagle's Hall*
A Streetcar Named Desire
– *Grand Theatre*
The Pour – *Hog Wallow*
We Gender: And So Can You!
– *Metro*
Not One Drop
– *Plan-B Theatre*
TAUK, Yak Attack – *State Room*
Deafheaven, This Will Destroy You,
Emma Ruth Rundle – *Urban*

Saturday, March 25

An Evening of Bach – *Abravanel*
Unsound Mind – *Club X*
SLUG Magazine's
28th Anniversary Party
Fashion Show – Depot
Sonder: immersive theatre
– *Eagle's Hall*
A Streetcar Named Desire
– *Grand Theatre*
Triggers and Slips – *Hog Wallow*
Storm Tide Horizon,
We the Equinox,
The Sonder Complex,
No Company, Bhujanga
– *Loading Dock*
TAUK, Yak Attack – *O.P. Rockwell*
Cash Cash – *Park City Live*
Not One Drop
– *Plan-B Theatre*
Spring Bonsai Show
– *Red Butte Garden*
Winter Market – *Rio Grande Depot*
Holi Festival of Colors
– *Sri Sri Radha Krishna Temple*
Salt Lake City Flea Market &
Swap Meet – *Urban Flea Market*
That 1 Guy – *Urban*
Flash & Flare – *Urban*

Sunday, March 26

Rozamov, Sorrowset – *Club X*
Not One Drop
– *Plan-B Theatre*
Spring Bonsai Show
– *Red Butte Garden*
Holi Festival of Colors
– *Sri Sri Radha Krishna Temple*
Nikki Lane, Robert Ellis,
Jonathan Tyler – *Urban*

Monday, March 27

Sonder: immersive theatre
– *Eagle's Hall*
Open Blues Jam – *Hog Wallow*
Andy Shauf, Aldous Harding
– *Urban*

Tuesday, March 28

Rainbow Kitten Surprise – *Complex*
The Growlers – *Depot*

Drug Church, Super Whatever
– *Loading Dock*
Scott H Biram, Jesse Dayton,
Alien Knife Fight – *Urban*

Wednesday, March 29

John Davis – *Hog Wallow*
G. Love & Special Sauce,
City of the Sun – *State Room*
The Wind and the Wave,
Allison Pierce – *Urban*

Thursday, March 30

Mayday Parade, Knucklepuck,
Milestones – *Complex*
Sammy J, Jordan T, Analea
– *Complex*
A Streetcar Named Desire
– *Grand Theatre*
SuperBubble – *Hog Wallow*
– *Grand Theatre*
So This Is Suffering,
Signs of the Swarm – *Loading Dock*
Philthy Rich, J-Blaze, Yunggin,
Young Gee & Diz, DJ Dizzy D
– *Metro*
Not One Drop
– *Plan-B Theatre*
Keller Williams & Leo Kottke
– *State Room*

Modern English,
Primitive Programme – *Urban*

Friday, March 31

Pick up the new issue of
SLUG – Anyplace Cool
Morgan Whitney – *Acoustic Space*
Jeremy Howard Beck and
Stephanie Fleischmann's
The Long Walk – *Capitol Theater*
Pouya, Fat Nick, Ghostmane,
WYBMF, FLEXATELLI – *Complex*
Introduction to Night Photography
with Prajit Ravindran
– *Downtown Artist Collective*
A Streetcar Named Desire
– *Grand Theatre*
SuperBubble – *Hog Wallow*
So This Is Suffering,
Signs of the Swarm – *Loading Dock*
Philthy Rich, J-Blaze, Yunggin,
Young Gee & Diz, DJ Dizzy D
– *Metro*
Not One Drop
– *Plan-B Theatre*
Regina Spekter – *Saltair*
Big Wild – *Urban*



Are you listening? Quiet Oaks release their debut full-length album, *Pretty Alright*, on March 17. You can hear their story on *SLUG's* podcast, *Soundwaves*, on March 15 at SLUGMag.com.

SLUG

SOUNDWAVES

SLUG MAGAZINE'S
OFFICIAL PODCAST

Local stories from
local musicians

MUSIC · ARTS · LIFESTYLE · EVENTS

SLUGMAG.COM STITCHER



241 S 500 E SLC
DOORS @ 8 PM UNLESS NOTED
21+

- March 01: **FREE SHOW Mother Lights**, The Wednesday People, Local Chump, Doctor Barber
- March 02: **Utah Music Festival! Burnell Washburn**, Grizz Green, House of Lewis
- March 03: **LATE SHOW Dubwise w/ Seven**, Darkside, illoom 9 PM DOORS
- March 04: **The Octopus Project**, Sound of Ceres, Tarot Death Card
- March 07: **FREE SHOW Red Bennies**, Brain Bagz, Darklord, TBA
- March 08: **Slick Velveteens Tour Sendoff**, Penrose, The Artificial Flower Company, Dealin In Dirt
- March 09: **No Sun Tour Sendoff**, Sunsleepers, Indigo Plateau
- March 10: **MOTIONbooks Presents: Forward Vol. 1**
- March 11: **Viceroy**, Rainer + Grimm
- March 15: **Clap Your Hands Say Yeah**, Vita and the Woolf
- March 16: **FREE SHOW SLUG** Localized w/ Scary Uncle Steve, Wicked Bears, The Avenues
- March 17: **Quiet Oaks Album Release Show**, Andrew Goldring, Strange Familia
- March 18: **Last Podcast On The Left** 9 PM DOORS
- March 20: **Thriftworks**, Yoko, Viscious
- March 21: **Dead Meadow**, Matt Hollywood & The Bad Feelings, Super 78
- March 22: **WHY?**, Open Mike Eagle, Bogan Via
- March 23: **Mothership**, Black Pussy, Turtleneck Wedding Dress
- March 24: **Deafheaven**, This Will Destroy You, Emma Ruth Rundle
- March 25: **EARLY SHOW That 1 Guy** 6 PM DOORS
- March 25: **LATE SHOW Flash & Flare** 9:30 PM DOORS
- March 26: **Nikki Lane**, Robert Ellis, Jonathan Tyler 7 PM DOORS
- March 27: **Andy Shauf**, Aldous Harding
- March 28: **Scott H. Biram**, Jesse Dayton, Alien Knife Fight
- March 29: **The Wind and The Wave**, Allison Pierce
- March 30: **Modern English**, Primitive Programme
- March 31: **Big Wild**

COMING SOON

- Apr 01: Civil Lust Album Release
- Apr 02: Oathbreaker
- Apr 03: Horseshoes & Hand Grenades
- Apr 10: Peelanders Z
- Apr 12: Black Joe Lewis & The Honeybears
- Apr 13: Real Estate
- Apr 15: Phutureprimitive
- Apr 24: Betty Who
- Apr 25: Devin The Dude
- Apr 26: Tim Kasher
- Apr 28: James McCartney
- Apr 28: Nacho Picasso
- May 02: Cashmere Cat
- May 07: Acid Mothers Temple
- May 09: Keiffer Sutherland
- May 10: Okkily Dokkily
- May 26: Matthew Logan Vasquez
- May 30: Whores
- Jun 19: Hurray For The Riff Raff
- Jun 24: Day Wave
- Jun 30: Metalachii



OPEN FOR DINNER: FRI/SATURDAY
VISIT US NEXT DOOR, AT RYE!
BREAKFAST / BRUNCH / LUNCH

Kilbycourt 741 S KILBY CT SLC
DOORS @ 7 PM UNLESS NOTED
ALL AGES

- 3/1: **Little Barefoot**, Pipes, Stop Karen, Early Successional
- 3/2: **Utah Music Festival! Coral Bones**, Secret Abilities, Belle Jewel, Cherish Degraaf
- 3/3: **LVL UP**, Palm, Choir Boy
- 3/4: **Vallis Alps**, Matt Maeson
- 3/6: **Iridium**, TBA
- 3/7: **Doctor to Doctor**, TBA
- 3/8: **MAX**, Kenzie Nimmo, TBA
- 3/9: **Gold Hand Girl Show**
- 3/10: **Mojave Nomads**, Elytra, Panthermilk
- 3/11: **The Buttertones**, Wild Wing, TBA
- 3/12: **Residual Kid**, TBA
- 3/13: **Hayley Kiyoko**, Flor
- 3/14: **Batty Blue**, TBA
- 3/15: **Polyphia**, Jason Richardson, Covet
- 3/16: **Spy Hop Sessions: Peanut Butter Octopus**, Blind Design, Sam Clower
- 3/17: **Joey Fatts**, D Savage
- 3/18: **JAZZ NIGHT at KIBLY** - Disposable Thumbs, Miles and Miles From Your Nice Warm Bed, Major Development
- 3/21: **Summer Cannibals**, Slow Caves, TBA
- 3/22: **Kane Strang**, Chain of Flowers, Never Young
- 3/23: **Hand Habits**, Mega Bog, Diners, Pet Library
- 3/24: **VanLadyLove**, TBA
- 3/25: **Moose Blood**, Trophy Eyes, Boston Manor, A Will Away
- 3/26: **The Dig**, Nico Yaryan
- 3/29: **Mount Inertia**, Dawnlit, TBA
- 3/30: **Dead Horses**, TBA
- 3/31: **FUNDRAISER for: LeAundra**

OTHER S&S SHOWS

- 3/10: THE LOX @ Metro Music Hall
- 3/11: THE NATIONAL PARKS @ Metro Music Hall
- 3/13: STRFKR @ The Depot (afterparty @ Metro)
- 3/23: MEGA BOG @ Diabolical Records
- 3/28: The GROWLERS @ The Depot
- 3/28: RAINBOW KITTEN SURPRISE @ The Complex
- 3/31: POUYA/FAT NICK @ The Complex
- 4/1: JEEZY @ The Complex
- 4/3: KREATOR @ The Complex
- 4/8: ALLAH-LAS @ Metro Music Hall
- 4/18: THE WAILERS @ Metro Music Hall
- 4/28: CHELSEA GRIN @ The Complex
- 5/5: THE 1975 @ Saltair (SOLD OUT)
- 6/8: LEWIS DLE MAR @ In The Venue
- 6/10: MORBID ANGEL @ The Complex
- 6/23: COIN @ The Complex
- 7/21: DESCENDENTS @ The Complex
- 7/25: GLASS ANIMALS @ The Complex



SLUG MAGAZINE'S

**SATURDAY,
March 25, 2017**

Doors 7 p.m.
Fashion Show 8 p.m.

\$5 ALL AGES

THE DEPOT
400 W. South Temple

SLUGMag.com

DJ Typefunk



28th

28 LOCAL DESIGNERS:

- Anjelica Nordloh \ Andrea Black
- Andrea Hansen \ Ayana Ifè
- Betsy Barker \ Brody Ashton
- Candice Pugh \ Cas Reich
- Cinamon Hadley \ Dana Reinke
- Danny Nappi \ Davis Hong
- DesNeiges Gregory \ Gaby Okito
- Heggy Gonzalez \ Ingrid Kapfhammer
- Jenny Hill \ Katie Waltman
- Kimberly Dunn \ Lisa Miller Mecham
- Liz Bryson \ Mary Rino
- McKell Maddox \ McQuiston Stoddard
- Melody Noy \ Rebecca Richards Fenton
- Robin Uata \ Snow Shepherd

Photo: Jessica Bundy
Model: Nikie Gerber
Dress: Pretty Macabre
Hair and Makeup: Chaunsey L. Hildebrandt
Location: Studio MG

**ANNIVERSARY PARTY
FASHION
SHOW**



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RENTAL

Pictureline cares about what you are shooting and we are happy to help you choose the best equipment to fit your specific needs. We are committed to quickly and easily getting you the gear you need to succeed in any type of shoot. Check out all of the gear we rent by visiting us online at www.pictureline.com/rentals.

REPAIR

Do you have any gear that isn't working right? Bring us your broken cameras, lenses and any other camera equipment to be sent to the manufacturer for repair. We will take care of all the repair hoops for you, making it simple and easy to get your equipment back in perfect working condition.



BUYBACK

Plan on upgrading your gear anytime soon? Pictureline will buy back your used gear and give you credit towards new gear at our store. We will also help you with any questions you may have on what is new and fresh. Stay current with the latest technology advances to keep you shooting at your best!

SOCIAL MEDIA

As a photography company we want to be more than just a store, we want to support and feature the talented photographers that we are lucky enough to rub shoulders with on a daily basis. Two years ago we devoted our Instagram feed to just that, promoting great photographers and their images.