

# SLUG MAGAZINE

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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 27 • Issue #337 • January 2017 • SLUGMag.com

## CONTRIBUTOR LIMELIGHT

**Nic Smith – Copy Editor, Fact Checker, Senior Staff Writer**

In the fall of 2014, Nic Smith entered the *SLUG Magazine* ranks as a music writer. With each assignment, Smith has grown into the feature writer that he is today, as he deftly covers the vibrant music, art and culture that makes its home in Salt Lake City or passes through. His favorite assignments include interview features with **90s Television** (*Localized*), **Kurt Vile** and **Charles Moothart**, and he values *SLUG*'s coverage of local music. With his ear to the ground via his lifestyle and work with promoters **S&S**, Smith was an easy choice to become a fact checker and copy editor in the spring of 2015. This month, Smith flexes his writing muscles in his interview feature with **Elaine Sayer** and **Chloe Monson** about their creative company, Good Phats, on page 16. Smith procures consistent, stellar results, and we beam with pride because of all he does!



**ABOUT THE COVER:** The *Sundance* and *Slamdance* film festivals are drawing near. *SLUG* illustrator **D. Bradford Gambles** celebrates the indomitable spirit of filmmakers with this cover, featuring bold line work and an enigmatic backdrop. The filmmaker holds the truths that we find onscreen. See Gambles' work at [foodhatesyou.biz](http://foodhatesyou.biz).

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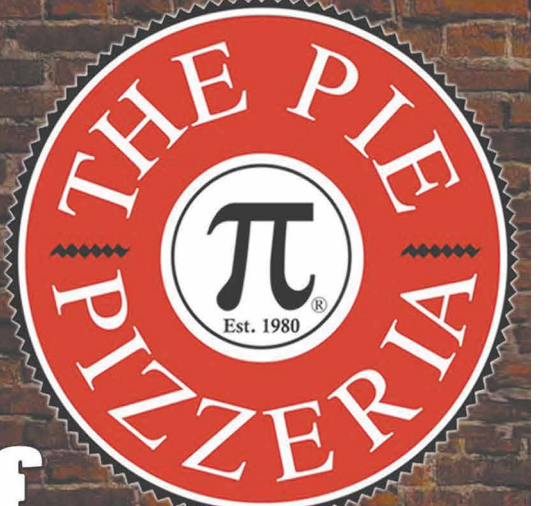
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# LOCALIZED

# COMEDY

# SHOWCASE

By Rachel Jensen |  
supermochella@gmail.com | Photos: LmSorenson.net

## Abi Harrison

@AbigailHarriso



**SLUG** is bringing back comedy to the *Urban Lounge* with an all-local comic showcase on Jan. 19 with headliners **Abi Harrison** and **Levi Rounds** and featuring **Shayne Smith** and **Christopher James**. These four amazingly funny and incredibly talented stand-up comedians will share the stage for one night only, filling the concert venue with a new kind of music: the sound of unbridled laughter. This show is 21-plus; doors at 8 p.m., show at 9 p.m. As always, *Localized* is free, thanks to sponsors *High West Distillery*, *KRCL 90.9FM*, *Spilt Ink SLC* and *Uinta Brewing*.

These jokesters have a combined 32 years of stage time between the four of them, with performances throughout Utah and all over the U.S. The Utah stand-up comedy scene is rich with talent, and these four prove that at the heart of it all are hardworking and fearless people who have stuck it out through horrible gigs, rampant hecklers and thrown beer bottles to pursue a life on the stage.

Being a stand-up comedian is about taking the punches with the laughter, and it hasn't always been an easy ride for any of them. In fact, even hardcore veteran comedians have little-known quirks. Rounds, who started his career over 11 years ago right here in Salt Lake, muses about his number-one fear when he's on the stage. "I have to pee every single time before I go onstage," he says. "Even if I didn't have to pee three minutes before, I really have to pee then, and it's at a very inopportune time, like, 'You're on in 30 seconds.' 'Alright. I'll be right back.'"

Smith laughs in agreement. He says, "Anytime I do over 30, I'm not thinking

about my set list. I'm thinking about how close can I pee before I go onstage. Because I'm gonna have to go when I get up there." Smith, the new kid on the block with two years of comedy under his belt, says confidently, "I don't have a lot of fears. Maybe I'm too stupid to be worried. Sometimes I worry about someone coming up on to the stage and attacking me."

Rounds laughs at the idea and consoles him that it's more of a reality than a fear in his case. "I've been punched onstage," Rounds says. "I've had a knife pulled on me after a show, and I had to be escorted out of a city, and none of those ever scare me when I get up onstage. But I do have to pee right before I go onstage—every single time." It's not surprising to hear—Rounds is known for pushing the audiences' comfort level with raw topics.

Another decade-long veteran of the comedy scene is James (@FatGuyPunch-Line), but he confesses that he has a pretty natural concern to be nervous about when he's onstage: "... If I was up there and I was confident in my set, and then everybody just periodically got up and left to the point where everybody was just dissipated, and they were gone." However, James tends to hold a crowd pretty well after all the years of practice. He landed a killer opening act for **David Koechner** last spring, who also kindly recorded the theme song to James' local podcast, *In Movie Nerds We Trust* (@trustyourners).

Rounds acknowledges James' fear of the crowd abandoning you at the peak of your performance. "Oh, shit," he says, "you get used to that." Smith interjects in agreement: "Yeah, you go to Wyoming enough times ..."

Yet, when it comes to Abi Harrison, who also has an 11-year run onstage, her fear is more focused on a specific situation and not the audience as a whole. "If there's somebody I want to impress in the audience, sometimes I'll be afraid," she says. "It depends on whether I like them or not."

James concurs: "I stopped bringing dates," he says. "One time, a girl said it was 'too much of a culture shock' for her. That was a direct quote. She said, 'I don't think I can come to comedy shows with you anymore because it's too much of a culture shock.'" Harrison nods in

agreement. "There is a culture there, too, though. We're the lowlifes, the underlings." Comedians aren't really known for their ability to keep it P.C. "We say a lot of horrific stuff," says Smith. "Sometimes I forget how horrific it is, and then you get around normal people, and you start saying random things, and they're like, 'What?' And, then you remember, 'Oh yeah, I can't talk about everything.'"

Rounds gets into the detail of the "shock" someone new to real, raw comedy would feel. "We get so used to each other talking about how we were molested and shit like that," he says. As rough as that sounds, his fans have complimented him on that exact set being hilarious—"but you say that shit in a Chili's bar or something, and they're going to ask you to leave. So yeah, culture shock." It should be pointed out that Rounds can sometimes go into some dark yet funny places with his comedy, which makes him a usual crowd favorite in the bar scene.

Smith one-ups Rounds on that thought: "Or, you're talking about your stepdad beating you, [and] it's 'not appropriate in mixed company,'" he says, "but somehow, it's appropriate onstage in front of strangers?" Smith and Rounds both laugh, and it's apparent that they've all had this conversation before.

Each of them have been doing comedy for so long now that their lives have leaked into their sets and vice versa. As Harrison puts it, "It's all one thing now. It's just one thing." It does help that she has an amazingly interesting life that she routinely talks about onstage, including material about her child and being married in the Mormon Church, but also being gay.

"I feel like my life leaks too much into my comedy," says James. "The universe wants me to fuck up so I have something good to talk about onstage." As a comedian who is most known for his self-deprecation (and a Twitter hashtag, #Cjokes, which took on a life of its own), he knows that there is always an upside to having a rough patch: In his case, it makes for good comedy.

"I feel like my career—heavy quotation marks around 'career'—started officially, and it felt like, 'Oh, this is a real thing, and I'm really doing it,'" says Smith. "Comedy was my life, and life was my comedy." A frequent regular on the comedy club scene in and around Utah, it does seem that Smith's life has become all about comedy—and really entertaining comedy at that—in his budding career.

"I said I switched religions to comedy," says Harrison. "Like, comedy is my new god. I was thinking about the same thing, showing up to church like, 'Is this open-mic tonight?'" She started

her career at *BYU* and has a dedicated fanbase in Utah that can relate to her quick, clever jokes about Utah culture and deadpan delivery, because that is genuinely Harrison.

Sometimes, however, the comedy can leak a little too much into life. Smith shares an awkward moment where his comedy may have been inappropriately timed: "My aunt was dying of cancer, and we said goodbye to her. It was the very last time I'd ever see her," he says. "We were walking out into the hallway, me and my family, and we were holding each other and crying. The man in the room next to us was going through his death throes, and he had a death croak and made that crazy sound. As we were holding each other crying, I said, 'I'll have what he's having.' Then I was like, yep, inappropriate."

Since 2017 is a new start, a new year and all about new beginnings, each of the four actually wants to do some good with their comedy. Smith thinks his comedy is already trying to change the world—at least on a local, personal level. "I use it to make people happy that aren't happy," he says, "and that is the reason that I do it already."

Rounds laughs and pokes fun at the positivity. "That should go in a Christmas song," he says.

Comedy is a rare art form that has had a lot of impact on culture in general. James brings up a more down-to-earth observation. "I was listening to this random podcast, and someone said something that I thought was pretty awesome," he says. "That comedians—we're the kind of people that are actually brave enough to say things that normal people wouldn't. Maybe that's, in a sense, our way of changing the world. I don't think that my comedy in particular is

going to do anything groundbreaking [though], where it's like, 'Oh hey, you cured cancer with your dick joke. Congratulations!'"

Rounds has a slightly different take, though. "Seventy percent of the reason you do [comedy] is to make people laugh ... I'm not going to begrudge anyone if they say 100 percent of the reason they do it is to make people laugh. That's not for me to say for other people," he says. "For me, it's 70 percent—and then 30 percent is to make them think about something and to make them realize that they've been through some garbage, and you're up there being very vulnerable about the garbage that you've been through and the garbage that you've seen, and you're comfortable talking about it. So, maybe they can talk about it, too. And maybe there can be a little bit of change while they're laughing about it. That I really like. That's my favorite thing about comedy."

Harrison pauses and thinks about it for a moment—"The same?" she says with a laugh. "I'm going to fight racism, I've decided."

Smith agrees that stand-up has an important place at the table, especially for those who can relate to the darker, rawer style of comedy. "You're arming people with the tools to deal with horrific shit that they might not otherwise have," he says. "Being able to look at something in a funny way is a skill, or else everyone would be doing this. Then, they see it from your mind, and they can move on from there."

In the end, James sums it all up perfectly: "People go to support groups to cope with horrible things," he says. "They go to comedy clubs to finally be able to laugh at them."

## Shayne Smith

@Shaydozer

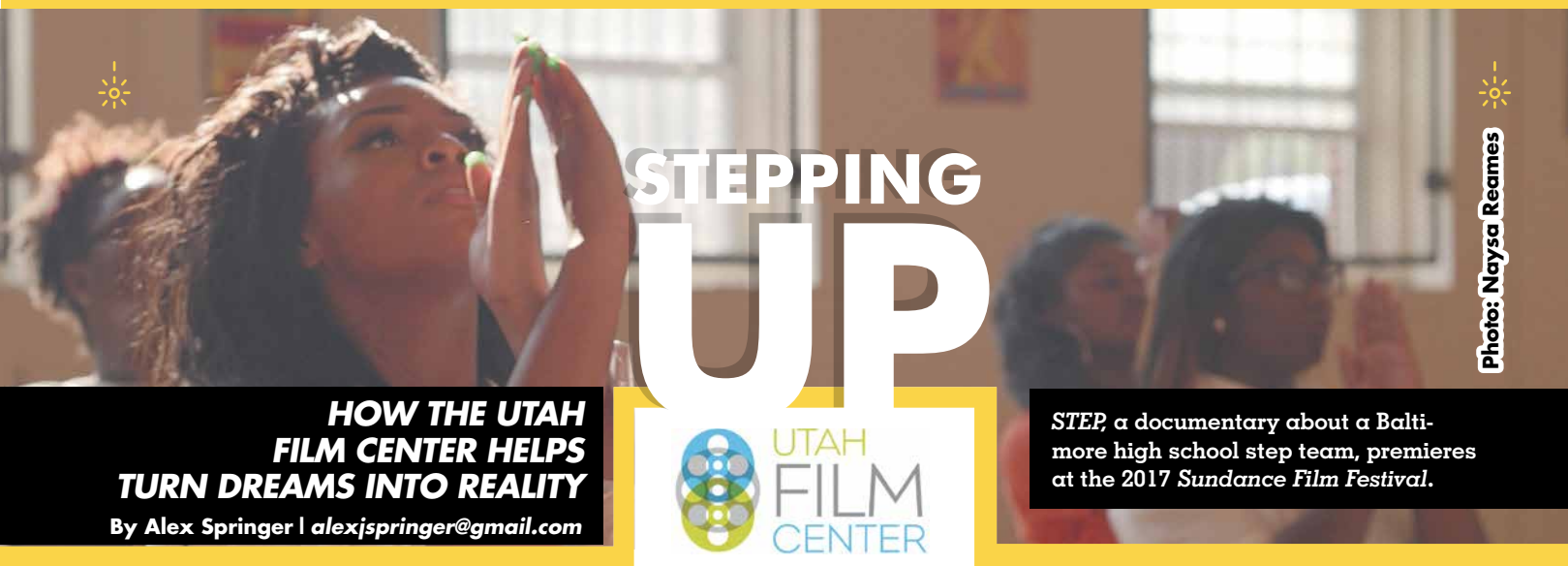


## Christopher James

@FatGuyPunchLine







# STEPPING UP

Photo: Naysa Reames

**HOW THE UTAH FILM CENTER HELPS TURN DREAMS INTO REALITY**  
By Alex Springer | alexjspringer@gmail.com



*STEP*, a documentary about a Baltimore high school step team, premieres at the 2017 Sundance Film Festival.

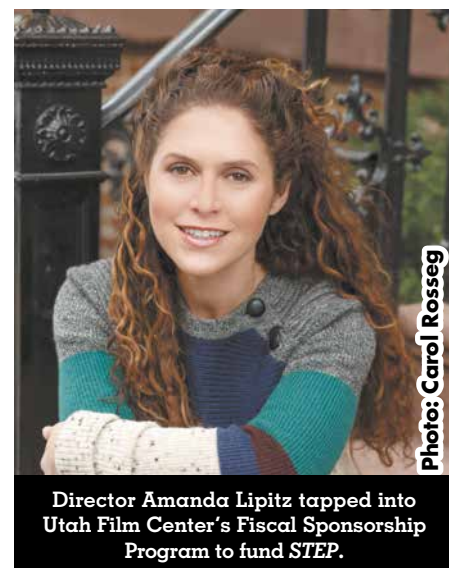


Photo: Carol Rosseg

Director Amanda Lipitz tapped into Utah Film Center's Fiscal Sponsorship Program to fund *STEP*.

Filmmaker **Orson Welles** once said that his life was "95-percent running around trying to raise money to make movies, and five percent actually making them." It puts things in perspective for our present-day filmmakers. If one of the most revered artists in the history of cinema spent most of his time trolling the studio circuit for the funds to turn his ideas into reality, how does a first-time filmmaker stand a chance? Pitching Hollywood movie studios has become even less of an option for up-and-coming filmmakers, and taking the indie-film route essentially means that directors have to assume the responsibilities of marketing and fundraising themselves, which is fine—if they don't need to eat, sleep or maintain personal relationships. Many artists have successfully financed projects through crowdsourcing sites like Kickstarter and GoFundMe, but it's also easy for them to get lost in the sheer volume of artists who are looking for financial backing.

In an effort to help new talent with their financial needs, the Utah Film Center pioneered the Fiscal Sponsorship Program, which helps promote cinema's new blood while giving fans of cinema the ability to contribute financially. Pioneered by Film Center co-founder **Geralyn Dreyfous** during the 2008 recession, the Fiscal Sponsorship Program was initially created as an alternate source of revenue for the Film Center. "It also gave us an opportunity to build upon our mission and provide a support service to artists and independent filmmakers," Dreyfous says.

Today, the Fiscal Sponsorship Program functions like a socially responsible, cinema-focused version of Kickstarter. Once a project is accepted into the program, the film can take advantage of the Film Center's role as a 501(c)(3) nonprofit, making it easier for donors to contribute directly to the project of their choice. "Many foundations and large donors require grant applicants to be 501(c)(3) nonprofits, and, unfortunately, obtaining this status is time-consuming and labor-intensive," Dreyfous says. "Approved film projects are eligible to use the Film Center's nonprofit status rather than establishing their own." Be-

cause of the Film Center's nonprofit status, a donation to any of the films currently participating in the program is tax-deductible—another decided benefit that Kickstarter doesn't offer.

One of the program's success stories is **Amanda Lipitz's** documentary, *STEP*. The film was funded with help from the Fiscal Sponsorship Program, and it was accepted to the 2017 *Sundance Film Festival*. "*STEP* is a great example of a film that has received funding through sources that required a nonprofit organization to accept the funds," Dreyfous says. "The film will cross over the noise and cynicism and find a way into the hearts and minds of anyone who believes in the combination of hard work, discipline, consequences and imagination—watch the trailer, and I dare you not to want to give \$10, \$100 or \$1,000."

Lipitz got her start developing musicals on Broadway, but as she saw the story of an all-girl step team at the *Baltimore Leadership School for Young Women* develop over the course of a few years, she knew that she had a documentary on her hands. "The team attracted everyone from the valedictorian to the girl with the lowest GPA," Lipitz says. "It follows them through their senior year and through the relationship with the women in their lives—it really takes a village to get these girls ready for college." During *STEP's* preproduction, the controversial death of **Freddie Gray** after being detained by Baltimore police brought Lipitz's hometown into the media limelight surrounding other acts of violence involving law enforcement. "I watched Baltimore get dragged through the mud in the media, and it was very upsetting to me, because I knew that great things were also happening in Baltimore," Lipitz says. "I had to make this film."

With the help of the Fiscal Sponsorship Program, Lipitz was able to finance *STEP* and submit it to *Sundance*. "I feel incredibly fortunate that our trailer got into the hands of the right people—specifically Geralyn Dreyfous, who is an un-

believable superwoman," Lipitz says. "She just loved the film and wanted to help. I really owe it all to Geralyn—she even arranged for all the girls to come out for the premiere."

According to Lipitz, once a film is accepted to the Fiscal Sponsorship Program, the Film Center really takes it under wing. "I think that the ease of working with them as a filmmaker and how easy it is for donors to work with them is the best part of the process," Lipitz says. "They're really involved in the films that they sponsor, and they're great at matching up donors who believe in the cause of each film."

As far as tips on getting accepted into the Fiscal Sponsorship Program, Lipitz offered a bit of advice that she once received from a fellow documentarian: "Just start shooting," she says. "Just go and start."

*STEP* will premiere at the 2017 *Sundance Film Festival* in Park City, which runs from Jan. 19 to Jan. 29. Visit [amandalipitzproductions.com](http://amandalipitzproductions.com), [sundance.org](http://sundance.org) and [utahfilmcenter.org](http://utahfilmcenter.org) for more information.

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# APOLLO BURGER

A large burger with a beef patty, melted cheese, tomato slices, lettuce, and a side of Greek salad with cucumbers, tomatoes, and olives. A small packet of Apollo Butter is also visible. The food is served on a red and white checkered tablecloth.

**Photos: Talyn Sherer**

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## FREE FILM SCREENINGS

**TUESDAY | JANUARY 3 @ 7PM**



**MAKING SPACE/ 5 Women Changing the Face of Architecture**

An intimate journey into the lives of 5 women architects who are transforming the landscape of the 21st century.

**The City Library** Presented in partnership with Women in Architecture of Salt Lake City.  
210 E 400 S, SLC

**THURSDAY | JANUARY 12 @ 7PM**



**TOWER**

Archival footage combined with rotoscope animation in a never-before-seen way, reveal the untold stories from America's first mass school shooting.

**Viridian Library + Event Center** 8030 S 1825 W, West Jordan  
Winner: Grand Jury Prize and Audience Award for Best Documentary Feature—2016 SKSW Film Festival

**SATURDAY | JANUARY 7 @ 11AM**



**ONLY YESTERDAY**

Studio Ghibli classic finally released in the US. While traveling to visit relatives, 27-year old Takeo reminisces about growing up in Tokyo.

**The City Library** Cast: Daisy Ridley & Dev Patel.  
8030 S 1825 W, SLC Recommended for ages 9+

**WEDNESDAY | JANUARY 18 @ 7PM**



**EVA HESSE**

An exploration into the life and work of Eva Hesse, one of America's foremost post-war artists.

**Peory's Egyptian Center** Official Selection: 2016 Dok. 2415 Washington Blvd, Ogden Fest Munich, 2016 Docaviv

**MONDAY | JANUARY 9 @ 4PM**



**ZARAFRA**

Inspired by the true story of the first giraffe to visit France, *Zarafa* is a sumptuously animated and stirring adventure.

**Viridian Library + Event Center** Cast: Max Renaudin & Simon Abkarian.  
8030 S 1825 W, West Jordan Recommended for ages 8+

**TUESDAY | JANUARY 31 @ 7PM & 9PM**



**SCREENAGERS**

The average kid spends 6.5 hours a day looking at screens. This film explores the impact on kids and how adults can empower them to find balance.

**The City Library** Winner: Jury Award—2016 Story Brook Film Festival  
210 E 400 S, SLC



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For more information visit:  
[www.utahfilmcenter.org/education](http://www.utahfilmcenter.org/education)

**TUESDAY | JANUARY 10 @ 7PM**



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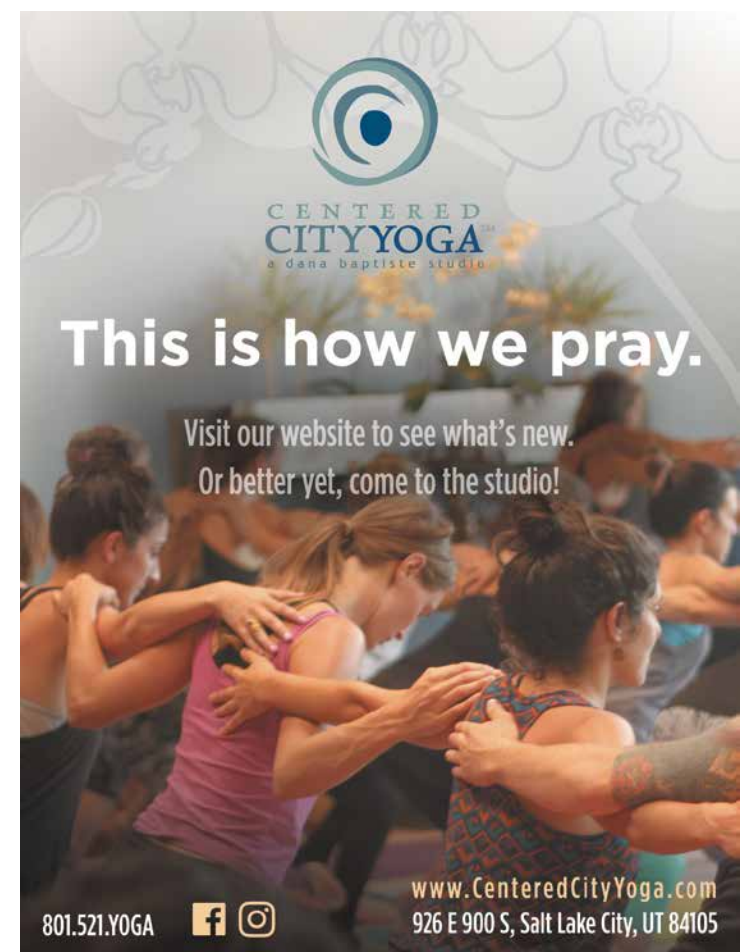
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# KURO



Photo: Ayami Awazuhara

## VOICE AND VIGNETTE

By Kathy Zhou • [kathy@slugmag.com](mailto:kathy@slugmag.com)

(L-R) Kuro directors and writers Tujiko Noriko and Joji Koyama.

# SLAMDANCE

The mysterious Kuro will beguile audiences at the 2017 Slamdance Film Festival.



Photo courtesy of Kuro

**Joji Koyama** and **Tujiko Noriko's** *Kuro* is a beautiful and slow-burning film that will steep audiences in ambiguity during its world premiere at *Slamdance* 2017, an annual film festival that spotlights emerging filmmakers. In *Kuro*, Romi (Noriko), a Japanese woman living in Paris, tends to her paraplegic lover, Milou (**Jackie**). While the film mainly comprises several series of close-up, scene-setting shots—a stained bed, cyclamen flowers in snow, Romi singing quietly in the bath—Romi's voiceover weaves throughout the entirety of *Kuro*, recounting the time when she and Milou lived in Japan. Back then, Romi worked as a caretaker for the mysterious Kuro—an unknowable character whom the audience never meets. Romi's day-to-day anecdotes take a dark turn when she begins to imbue layers of myth and the hyperreal, transforming *Kuro* into a meditative visual collage and tale of decay, darkness and the passing of time.

The story that Romi narrates in *Kuro* was the film that Noriko and Koyama originally wanted to make—the duo wrote the script with no constraints in mind. However, due to limited means and lack of funding, a desire to play with narrative devices, and the realization that *Kuro*—both the story, and particularly the character—were “impossible to realize,” Noriko and Koyama pivoted. They decided instead to incorporate *Kuro's* dual layers: Noriko's voiceover and its visual accompaniment. “I like to think of these two layers of narratives as moving along at the same time and at certain points synching, only to slip out again,” says Koyama. “Incorporating voiceover was also a way to create and accentuate the space between those layers ... I knew that having [Noriko] narrate the film would not get boring.”

From the start, Noriko and Koyama's *Kuro* collaboration was an intimate process. The two wrote and shot most of the film within Noriko's small apartment—often, the filming setup simply comprised Noriko in front of the camera with Koyama behind. Despite their different backgrounds—Koyama is a filmmaker, animator and graphic artist, while Noriko is well-known as an experimental pop musician and songwriter—the two share an artistic sensibility. Noriko cites Koyama's “considered but daring visual approach,” and Koyama notes Noriko's “musical sense of storytelling.” It's a combination that made the film possible. “*Kuro* went through a lot of transformations,” says Noriko. “We laughed a lot whilst making this film, in spite of the darkness of it.” For Koyama, his and Noriko's shared sensibilities partially derive from that sense of darkness, which compels both artists. “We were both interested in how the way we construct narratives can be attempts to tame this darkness—but also

make it worse,” says Koyama. “I think we became quite obsessed with the idea of nurturing the ambiguity of the Kuro character—not for the sake of being ambiguous, but to maintain its presence as an unknowable thing ... because that's essentially what haunts the film.”

The style by which Noriko and Koyama play with narrative in *Kuro* is haunting, but it's beautiful, too, complemented by Noriko's chilling—and equally elegant—score and sound design. “It was a fun and luxurious time to be making music for the film, and it all came out naturally and very quickly,” says Noriko. “Maybe I was conscious not to make the music too complicated—something I tend to do. So I tried to make something simple, moderate and transparent.” The music heightens the sensations throughout *Kuro* with hollow echoes that lull in and out between Noriko's voice and each ensuing visual. “I watched Noriko make over 70 minutes of music in the space of a few days,” says Koyama. “One of the greatest pleasures I had in making this film was going through the music and picking out, together, what we felt would be good for the scenes.”

While Koyama referenced **Alain Resnais' *Last Year in Marienbad*** and **Marguerite Duras' *India Song*** for *Kuro*, he mentions photo-books as a primary influence and point to aspire toward for the film. A photo-book is sequential, but the pace and rhythm from one image to the next is decided by the reader. It's a fitting parallel, given Koyama's visual art background: He's released a coloring book (*Elsewhere*) and a book of short visual stories (*Plassein*). “I like how the artist **Philippe Parreno** talks about narrative,” says Koyama, “that it can be like sitting in the back of a car, where you're not driving but are free to look out the window and take in whatever you want and make your own connections.” In *Kuro*, that sense of space allows the viewer to become lost in Romi's narrative, but it also encourages the viewer to question and examine the myths in Romi's words—to fill in the story's gaps, to develop their own conceptions of who is Kuro, what is real and what is not.

Both Noriko and Koyama will be in attendance at the 2017 *Slamdance Film Festival*, held Jan. 20–26 in Park City, for the world premiere of *Kuro*. “I feel a little bit like this film was made in a small, hidden corner, and now we have a chance to bring it out and share it,” says Koyama. “I'm genuinely curious about and looking forward to being in a community that supports this kind of work.”

Visit [slamdance.com](http://slamdance.com) for updates on screening schedules and festival programming. Learn more about *Kuro* at [facebook.com/kurothefilm](http://facebook.com/kurothefilm).

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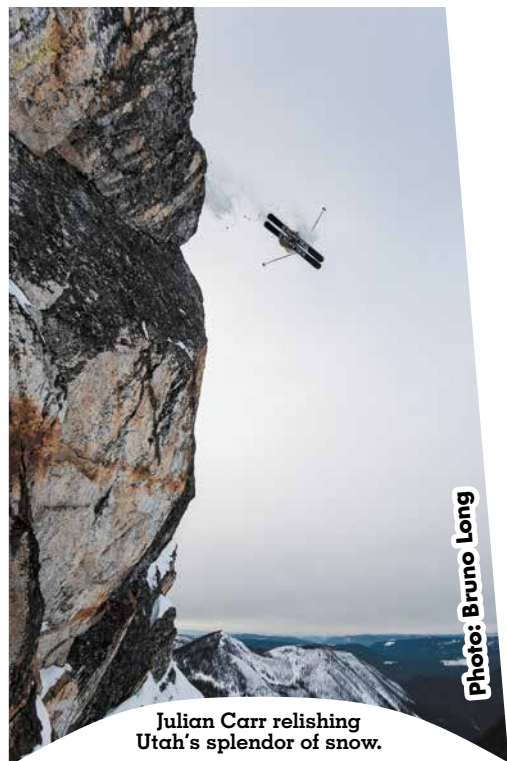


Photo: Bruno Long

Julian Carr relishing Utah's splendor of snow.

Morning light reflects off a pristine blanket of freshly fallen snow, and a fine mist of diamond dust hangs in the air. The temperature is frigid, the kind of cold that makes your hands scream for warmth. As you traverse down the ridge, you spy your line, a blank canvas ready to receive your signature. Dropping in, you feel a sudden rush as a wave of snow engulfs your entire body. Temporarily blinded by the billowing cloud, you take a deep, cold breath and emerge into the daylight for a split second. Trenching the next turn, you are back in the white room as you descend through the forest in a perfect moment of weightlessness. At the bottom of your run, you high-five your buddies and glance back across the slope at the perfectly carved "S" down the fall line. This visceral experience is hard to capture in words, but those who have visited Utah know exactly the euphoria of which I speak—a feeling so special, we spend a good portion of our time and income chasing the next fix. The "Greatest Snow on Earth" draws us to the mountains again and again, and we will sacrifice sleep, steady jobs and even relationships to find ourselves there. Powder is a precious resource, and we snow-sliders need to do all we can to protect it. Not only for ourselves, but for all those youngsters who represent the next generation of rippers. Our tribe is in a unique position to address climate change, and working together to find creative solutions to problems is essential if we want to continue enjoying the snowy environs.

Two organizations leading the charge in this arena are Ski Utah and Protect our Winters (POW). Ski Utah, a not-for-profit business association, is tasked with attracting tourism to our state and promoting the ski resorts that we get to call home. "Nearly \$1.3 billion of yearly revenue is generated by the ski/snowboard industry in Utah," says Ski Utah President **Nathan Rafferty**. "Without it, we would all be riding around in fixed-grip double chairs and paying quite a bit more in state and local taxes." Seeing the challenges affecting the state's tourism, such as perennially poor air quality, Ski Utah decided to partner with POW in an effort to raise awareness about the little things we can all do to reduce our impact on the environment. POW is a nonprofit started by snowboard legend **Jeremy Jones** with a mission to mobilize the greater snow commu-

# THERE ARE FRIENDS ON A POW DAY

By Sean Zimmerman-Wall  
seanzdub@gmail.com

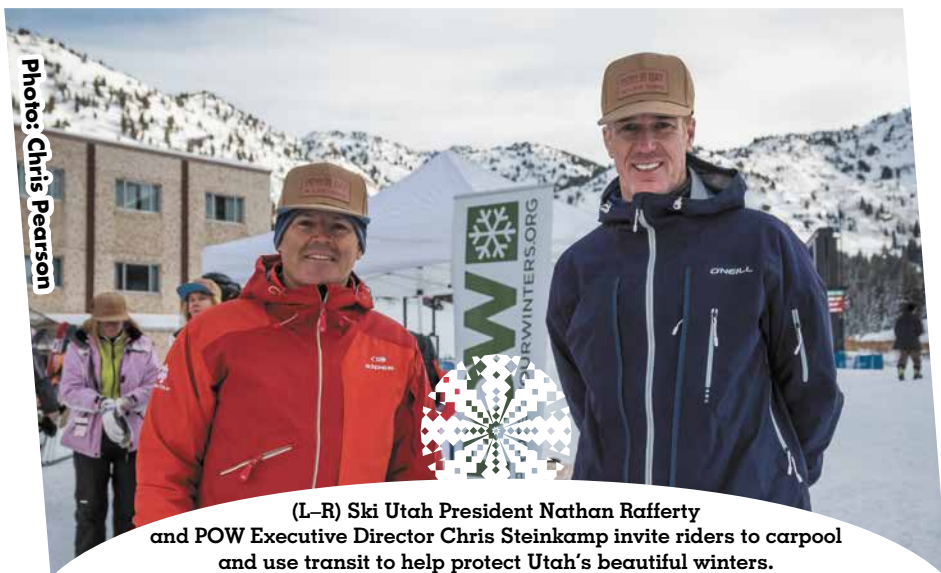


Photo: Chris Pearson

(L-R) Ski Utah President Nathan Rafferty and POW Executive Director Chris Steinkamp invite riders to carpool and use transit to help protect Utah's beautiful winters.

nity to combat climate change. For nearly a decade, POW has been engaging ski-industry brands and athletes to be champions for the planet and to spur community activism. "We never thought we would be lobbyists on climate, but we soon realized that nobody was giving a voice to the snow community in Washington, D.C.," says POW Executive Director **Chris Steinkamp**. "Utah has a strong and passionate snow audience who want to make a difference, and there is opportunity for advocacy there."

In 2016, POW and Ski Utah created **POW Day**, an event aimed at engaging the local snow community by promoting carpooling and utilizing public transportation to get to the mountain. "The transportation sector is the second largest contributor to carbon emissions, so while reducing the amount of cars heading to the resorts doesn't solve the problem, it does get people thinking differently," says Steinkamp. For 2017, **POW Day** is collaborating with four resorts as well as local businesses across the Wasatch Front to grow the event from last season. Jan. 13 is a historically snowy day in Utah and so naturally, this is when the event will take place. "This year, we will be collaborating with *Alta*, *Snowbird*, *Powder Mountain* and *Sundance*, as well as *Discrete* and *SNOCRU*," says Ski Utah Director of Communications **Paul Marshall**. "We are planning on using the *SNOCRU* tracking app to see which mountains are seeing the biggest turnout and perhaps measure the success of the event." All those who carpool with three

or more people or take UTA will receive a limited-edition **POW Day** beanie from *Discrete*, and carpoolers will have access to priority parking near the lifts. On-mountain parties and group shred sessions will also be promoted as the organizations rally the community to get behind the cause.

In attendance at **POW Day** will be members of the **POW Riders Alliance**, such as **Julian Carr**, **Caroline Gleich**, **Brody Leven**, **Pep Fijas** and others. This group of influential athletes lives and breathes POW's mission and takes an active role in the advocacy of clean energy and environmental protection measures. "Being a skier goes hand in hand with promoting environmental responsibility," says Gleich. "As skiers, we are closely connected to our natural environment. We have a duty to protect the places we play." The involvement of these athletes and that of all the skiers and snowboarders in Utah is necessary to continue building on the momentum that Ski Utah and POW have created. Striking up meaningful conversations with those of similar mindsets is one side effect of the event, and it is amazing what an organized group of people can accomplish over time. In a world of dynamic social challenges and tumultuous political campaigns, we often head for the hills to clear our minds and rejuvenate our spirits. Being surrounded by the splendor of winter is something that anyone can appreciate. Let's all get excited about ensuring that this is an experience we can enjoy for years to come.

For more info on **POW Day** or to get involved on a local level, check out [protectourwinters.org](http://protectourwinters.org) and [skiutah.com/media-room/pow-day](http://skiutah.com/media-room/pow-day).

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# WRITE OR CRY: GOOD PHATS

By Nic Smith  
nccsmmth@gmail.com



(L-R) Artist duo Elaine Sayer and Chloe Monson will proudly debut *Write or Cry* in February, the first collaborative zine presented by their latest creative endeavor, Good Phats.



Elaine Sayer and Chloe Monson are a duo of 21-year-old artists who made their way into Salt Lake City's community earlier this year with the creation of their successful, submission-based zine series, *SLC Pink*, featuring work by women, trans and non-binary artists. Similar to the efforts of other local zines such as *Pillars of Salt* and *We Are Here*, *SLC Pink* lends itself to the growth of safe spaces in our town for artists who occupy oppressed and overlooked identities. Now, with two sold-out release parties at *Kilby Court* and a few hundred distributed copies behind them, the two are announcing the birth of their experimental zine company, Good Phats, and the reveal of their newest project, *Write or Cry*.

"Good Phats has been the whole reason for everything we've been doing, but it's just been patiently waiting for us to be ready," says Sayer, who has a gift for always sounding enthusiastic. "Now we're finally ready, which is terrifying." Good Phats, which will include *SLC Pink* in its roster, is the new platform and house name for the two to launch a variety of planned zine series, comics, poetry and their collection of personally designed patches, pins and apparel. In the past year, both Monson and Sayer have put a lot of their personal art on hold in order to make *SLC Pink* happen. And while they plan on having the third edition out this summer, they took the winter off to grow into their own artistic sensibilities. "I was inspired by all of the artists who submitted to [*SLC Pink*] and getting to make those connections," says Monson, "and now I feel like Good Phats is coming in the perfect time."

In February, the Good Phats crew is publishing their earliest zine idea, *Write or Cry*, whose name plays off of the popular skate phrase "Ride or Die." The title seemed fitting, given both skateboarding's contribution to DIY zine culture and the chance to re-direct the suggestive power of its all-or-nothing assertion to express vulnerability. For Sayer and Monson, "Write or Cry" has literal practicality. "I have this weird problem that if I don't journal, I get super depressed—my mental health is not OK," says Monson. "I have to write everything out as a process." Between the two of them, the motto was born out of a mutual need to sublimate their personal anxieties into artistic expression. "I wish, somehow, we could show everyone our text threads when we were like, 'I felt like shit, but then I wrote about it and now I'm fine,'" says Sayer, "and we know we're not alone in that idea."

Thus, *Write or Cry* seeks to blend a variety of artists, both amateur and professional, who combat their personal struggles

with depression, anger, anxiety, etc. by creating art of any kind. It's an idea partly inspired by the book *The Do-It Yourself Guide to Fighting the Big Motherfuckin' Sad* by Adam Gnade (who actually submitted to *Write or Cry*). Every entry in the zine will be predicated by a personal narrative from its contributor explaining how making art serves their well-being. The goal is to remind all readers that they're not alone and to encourage them to keep seeking creative outlets. Although they aren't releasing the names of all of their contributors quite yet, they have said that they are surprised at how many of their heroes responded to being a part of the project. "We want people to see artists from all over the spectrum," says Sayer. "I think it's really important for us to get artists who have made it and are doing things, because that alone is an inspiration to me ... so also hearing that they still struggle with these issues is life-changing."

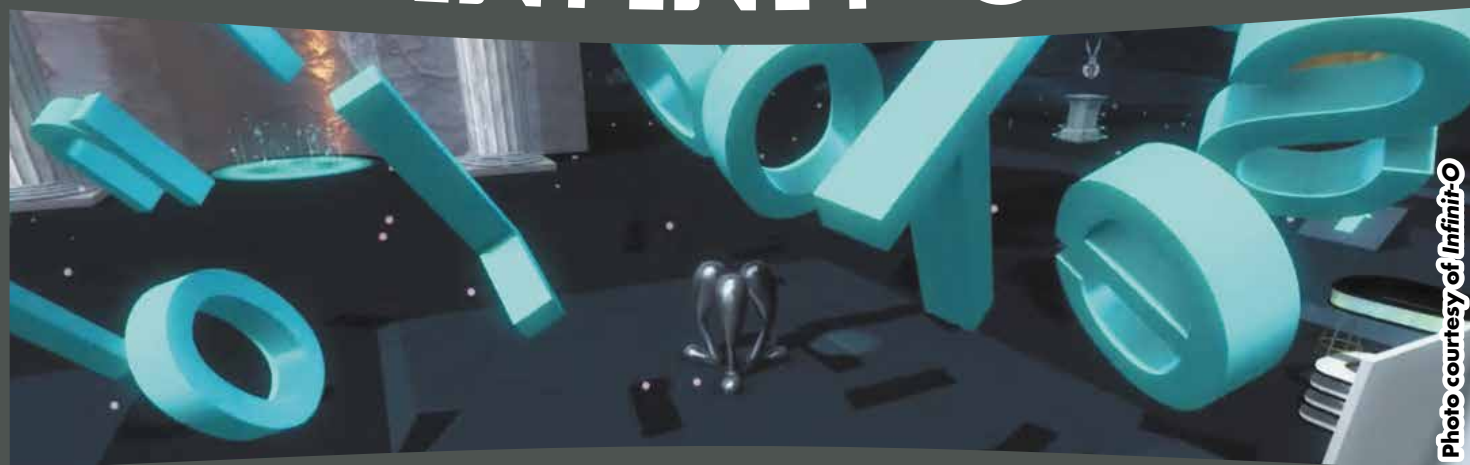
Along with *Write or Cry*, Good Phats is releasing yellow pins that say "I Support You" in Monson's signature cursive. The message is meant to spread the shared goal of uplifting everyone who's attempting the difficult task of making art. Obviously, the phrase can't be universally applied. However, the goal of the "I Support You" pin is to spread encouragement for everyone in the community to just keep creating. A big part of Monson's and Sayer's mission with all of their projects is to increase empathy and to relieve the insecurity behind judging one's work too harshly or being competitive with artistic peers. Having known practically nobody when they first asked for *SLC Pink* submissions, they were overwhelmed at how many hidden artists reached out to them when given the opportunity. In a refreshing way, the perspective inspired them to feel generous. "Sure, 'I Support You' has its flaws, but it's our slogan because we really do. We just want to be your art mom," says Sayer. "Besides, we're not going to be around forever ... If anyone wants to make a submission-based zine in Salt Lake, or anything for that matter, we'll totally support it."

Sayer will showcase her writing for the Jan. 20 *Gallery Stroll* at *Fellow Shop* (217 E. Broadway), and *Write or Cry* will release on Feb. 8 at a *Fellow Shop* pop-up show. Unlike previous *SLC Pink* events, the *Write or Cry* debut will take place all day (11 a.m. to 7 p.m.), giving the two plenty of time to meet and talk with anyone who's interested in Good Phats' work. To learn more, you can visit their website at [goodphats.bigcartel.com](http://goodphats.bigcartel.com) or email them at [goodphatszineco@gmail.com](mailto:goodphatszineco@gmail.com) to get involved with future projects. Seriously, do it. They're super nice.





# INFINIT-O



## CORAZON DEL SOL

By Ali Shimkus • [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

*Infinit-O* is a video game that reaches into the bizarre. Navigating a set of three chrome legs through an abstract dreamscape of seemingly random objects and words, the player is confronted with the absurd and artistic at the same time. The idea was dreamt up by L.A.-based conceptual artist Corazon Del Sol, granddaughter of gallerist **Eugenia Butler** and daughter of conceptual artist **Eugenia P. Butler**. *Infinit-O* incorporates themes from all three lives into the game, as well as recurring themes of feminism, the unconscious and art itself. *Infinit-O* can be experienced at the DIG (Digital, Interactive and Gaming) showcase at *Slamdance Film Festival 2017*, held Jan. 20–26.

*Infinit-O* was originally part of a show titled *Let Power Take a Female Form*, which presented the intersecting lives of grandmother, mother and granddaughter. In the narrative of the game, themes are present from all three lives, most apparent in the avatar of the game itself, a set of three chrome legs that Del Sol says came to her in a dream. They represent three generations of women as they navigate through different obstacles and interactive pieces in the game. While some of the objects seem somewhat random, there are several nods to the art world, including a giant piece of cheese, which is a reference to **Dieter Roth**. In one exhibition that premiered at Eugenia Butler Sr.'s gallery, Roth filled a gallery with cheese enclosed in suitcases. For Del Sol, the unity of the three generations in *Infinit-O* is personal, but encroaches upon recurring themes of women's empowerment and understanding art. "It's personal, but it's also universal," says Del Sol. "It's also about the colonization of the art world; it's also about the feminine in a patriarchal society ... It's about the power of the unconscious as a tool to navigate through things that are difficult."

For Del Sol, delving into the realm of video games was a completely new medium for her art. "I originally just made the piece as an artwork for a show

I did last year," she says. "I wasn't trying to make a video game. I didn't know anything about video games." The decision to explore the realm of video games gave Del Sol a new dimension in which to display her ideas. "You can relay really interesting things through a video game—there are so many constructs that you get to design," she says. "I think video games are such an amazing medium because your virtual body is moving through the world the designer creates for you, so you can experience where time becomes fluid or where space becomes fluid or where falling is OK."

The movement of the legs in the game is clumsy and slow, encouraging the player to interact with the objects in the space rather than reach a specific destination. "You can't really move that quickly," she says. "There's no goal. You're not fighting anything—all you can really do is point in the right direction and go that way and see what happens. There's really nothing bad that can happen, the same way a dream is." Stylistically, this is a departure from the achievement-based model that takes precedence in most video games. "I almost kind of want to rewire the brain from the capitalist, achievement model," says Del Sol, who aimed for *Infinit-O*'s model to be "much more about feminine intelligence."

One of the more provocative statements that *Infinit-O* makes is with the unique controller for the game: a vagina. "I was really confused why all the joysticks looked phallic," says Del Sol. "I realized that it's not just joysticks. All of our tools of control are phallic, and they don't need to be. Once I saw that, I became really angry. I was like, 'That's a construct that limits the way we see power,' so we're always, as a culture, going to unconsciously align power with masculinity." She admits that the vagina controller can be viewed as "overboard," but it was at once both a statement against the patriarchy and another element to add to the games' subconscious absurdity.

SLAMDANCE



Experience Corazon Del Sol's *Infinit-O* at *Slamdance's DIG*, a showcase dedicated to "hybrid, immersive and emerging forms of digital media art."

Although *Infinit-O* can be overwhelmingly bizarre by typical video game standards, it is also an art piece with an almost unconscious dreaminess that sticks with you after it has been experienced. For Del Sol, a successful art piece is one that may be shocking and provoking, but lingers in the mind. "Hopefully, in good artwork, it hits you over time—it's not just something that you take away, right away," she says. "It takes a sort of listening or presence to play the game." As far as the statement that Del Sol wants the player to take away from *Infinit-O*, it's an overt rejection of the patriarchal and a challenge to think differently. "How do you dislodge logic?" she says. "How do you get the viewer to just sort of enter a dream state while they're playing?"

*Infinit-O* will be at the *Slamdance DIG* showcase in Park City on Jan. 20–26. For more information, visit [showcase.slamdance.com/DIG](http://showcase.slamdance.com/DIG).



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# HELE NOENZUM PAX

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By Bryer Wharton | bryernw@gmail.com

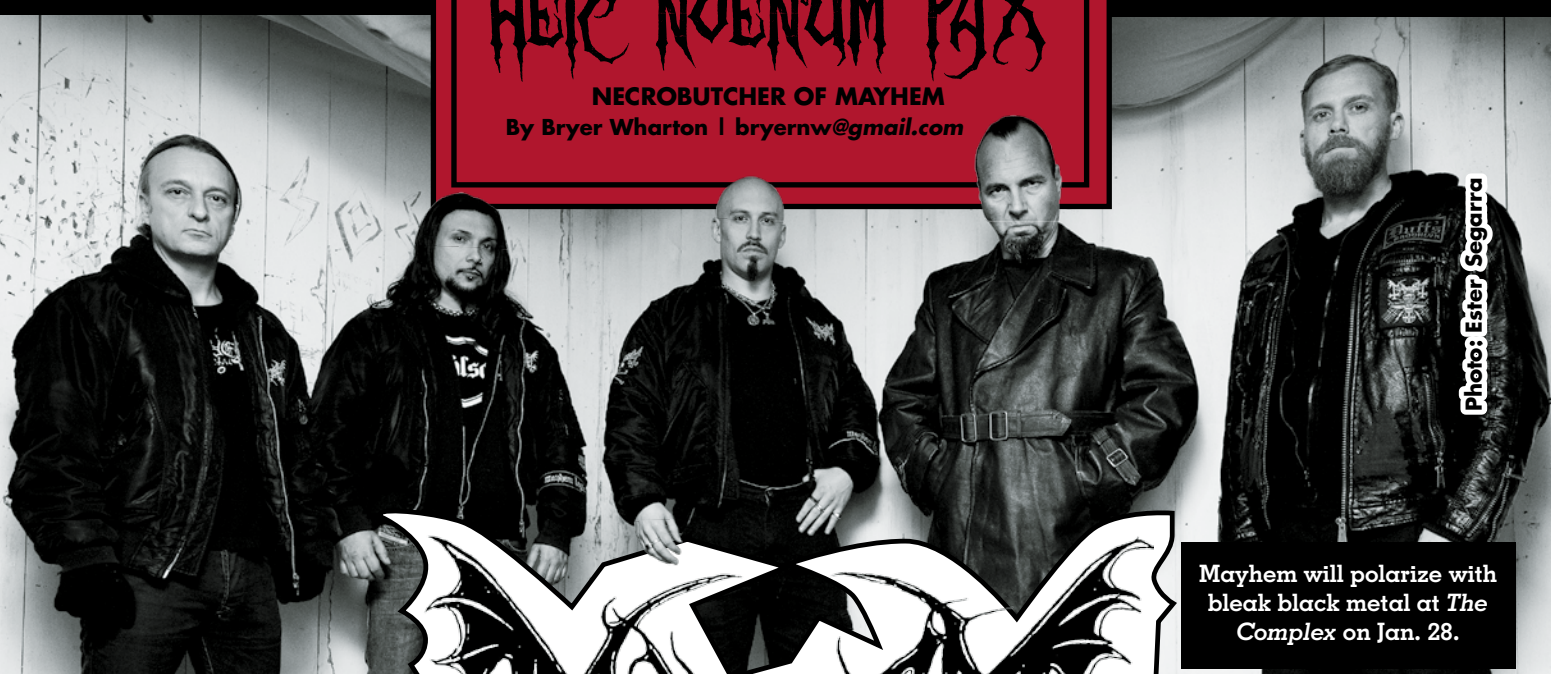


Photo: Ester Segarra

Mayhem will polarize with bleak black metal at *The Complex* on Jan. 28.

With the beginning of a new year usually comes hope and optimism. With a new president-elect, our nation is polarized. Some might call it mayhem. Well, Norway's legendary black metal band Mayhem—who was born and bred from a polarization of ideas—comes to Salt Lake City Jan. 28 to play their 1994 debut full-length, *De Mysteriis Dom Sathanas*, in its entirety. How about we start our year with that Mayhem in mind? **Thomas Paine** said, "The harder the conflict, the more glorious the triumph."

*De Mysteriis Dom Sathanas*, existing as it does on tape, is proof that from such chaos can emerge a defiant, noisy and masterful creation. The album was written and recorded amid suicide, murder and arson committed by a group of teenagers that wanted to make a potent musical statement never heard before. It is regarded as an integral, influential black metal album and paved the way for the second wave of black metal. "The *Mysteriis* album was a very rough time for the band—I think it reflects quite accurately the darkness that surrounded us back then," says Mayhem founding member **Necrobutcher** (Jørn Stubberud).

Much time has passed, and Mayhem have gone through different lineups and have recorded four full-length albums since the debut. Despite that, it's easy to go back to past events in the early days of Mayhem. It is a fascinating story of life and art clashing. "Like yourself, I never get tired of asking the same questions about things that happened 23 to 25 years ago," Necrobutcher says. "I must say that I'm laughing a bit about this deathcult that our followers are so into, but also, I think it's a good thing

that we kept the memories of our dead brothers alive. Remember, we are not done quite yet." When it comes to what Necrobutcher wants Mayhem to be remembered for, he acknowledged that it's interesting that people are still so interested in Mayhem's older recordings. He also asserts that there are a good many fans who prefer the newer material, and that all of the albums capture where the band is as well as what's going on personally per each member at that time. With this upcoming tour, the past and present come into juxtaposition. Regarding why Mayhem are playing *DMDS* for this tour, Necrobutcher says, "It was mainly since the fans wanted us to do this. Of course, it's the only album we were not able to [ever] tour, for obvious reasons, and with [vocalist] **Attila Csihar** back in the band, it was just a matter of time before we could do this."

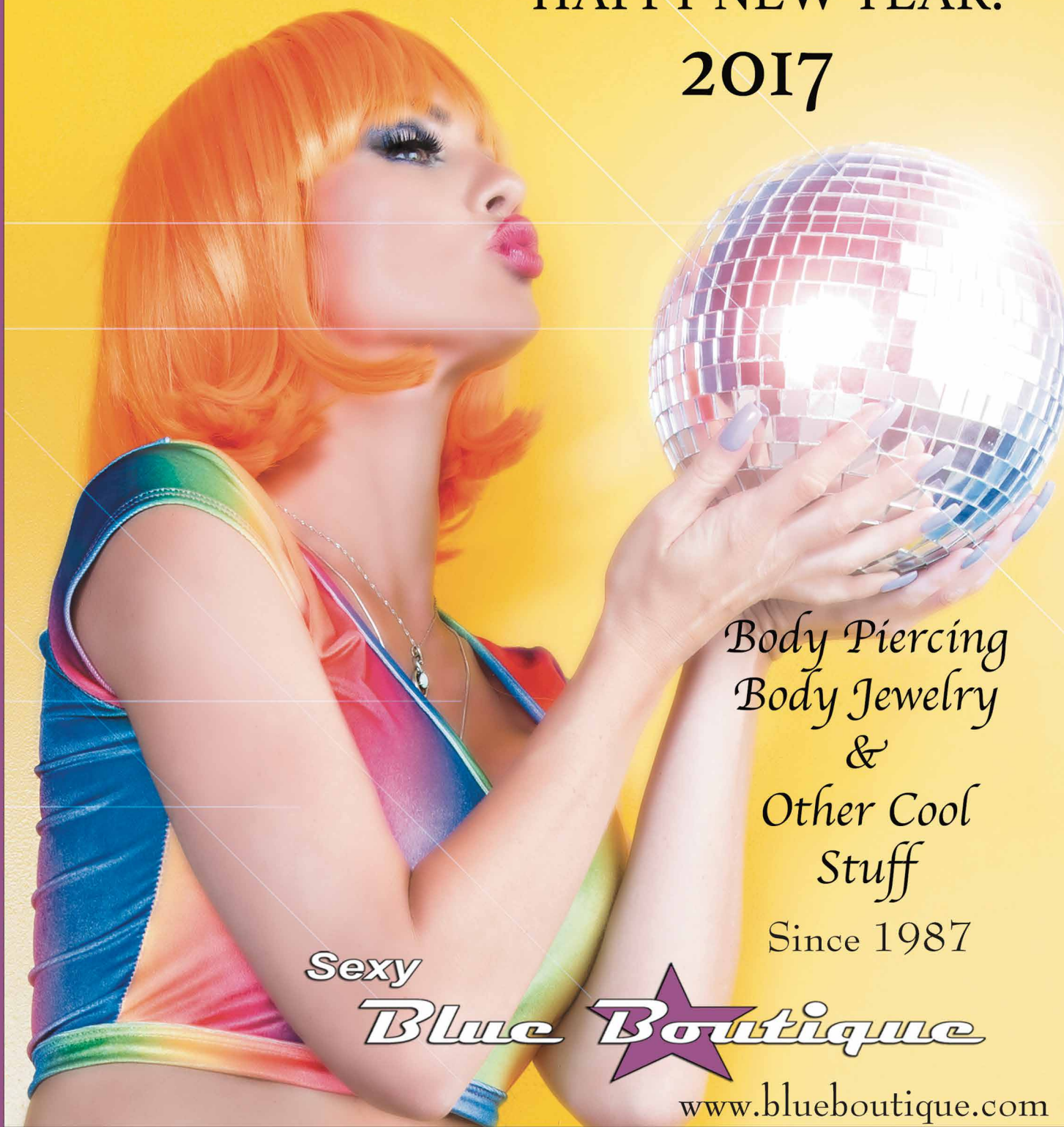
The power and distinction that makes *DMDS* such a great album and so groundbreaking a work of black metal, for me, is that at the time of its creation, it carried the same raw sound as did bands doing similar things, like **Darkthrone**, **Burzum**, **Immortal** and **Ulver**. However, it recorded a crisp clarity that the others did not capture. It feels like it's from another plane of existence, where inhuman vocals exist with a clarity of riffs as memorable as the stench of

rotting flesh. Attila had a huge loss to fill when **Dead** (Per Yngve Ohlin), the epochal frontman of Mayhem, committed suicide. Dead wrote lyrics to most of the album, but Attila channels Dead's lyrical intent with stunning conviction. I am a huge fan of death metal, but *DMDS* is the anti-death metal album. It started such an ugly, hateful and disgusting form of black metal—and in all its disgust, I can always find a release for my own indignation.

Speaking of indignation, I couldn't help but ask Necrobutcher about the upcoming *Lords of Chaos* film from **Jonas Åkerlund**. I wanted to know what it felt like to have a film being made about events so pertinent in his life, as well as how much he was consulted for the film. "It pisses me off that people make movies about your life and don't even bother to consult or contact you," he says. Apparently, the filmmakers only reached out to be able to use Mayhem's music. "I told them I had to read the script before granting any use of the music for the film, and after reading through this absolute bollocks and far-from-fact-and-reality script, I said no to any collaboration."

"The bloody history from the past / Deceased humans now forgotten / An age of legends and fear / A time now so distant." These lyrics are from the track "Pagan Fears" that Dead wrote, which, in an unintentional way, could seem like a plausible prediction of what could have happened to Mayhem. Now, the dead will be honored and definitely not forgotten when Mayhem performs *De Mysteriis Dom Sathanas* in Salt Lake City on Jan. 28 with support from **Inquisition** and **Black Anvil** at *The Complex*.

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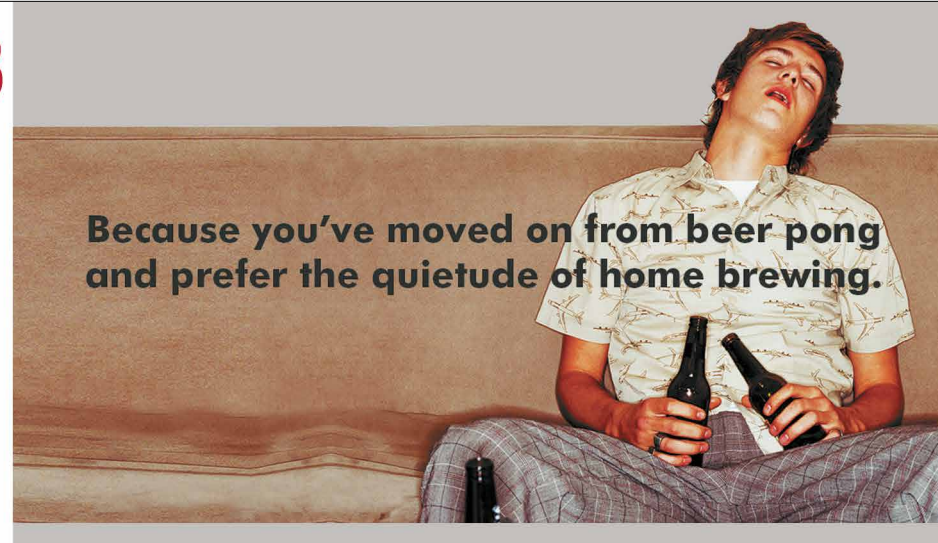
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**STAYCATION**

You may be in town for the *Sundance* or *Slamdance* film festivals, and you may need a vacation from this vacation. Or you may be a born-and-raised, diehard Salt Laker looking for your next home away from home. In either case, you need an Salt Lake City staycation. Look to *SLUG's* staycation suggestions, organized by day and location, for a full Salt Lake City experience: tasty meals, places to restore your body and mind, shops for the best finds—and more. Whether you retreat to your bed-and-breakfast or home, you'll have treated yourself. You deserve your Salt Lake City staycation.

**EL CABRITO**

956 W. 1000 N. || 801.363.2645 || M-Su: 9a-9p


In Salt Lake City's charming Rose Park neighborhood, *El Cabrito* fills a niche that warms up lunch-goers: *barbacoa de chivo*—goat barbecue. Among a mélange of Mexican restaurants in the Salt Lake Valley, *El Cabrito* offers a concentrated menu of *comida típica*, and their goat is sweet and succulent. *El Cabrito's* atmosphere cozily houses an authentic Mexican-food experience, with homemade flour tortillas to boot. Try the goat tacos or a *gordita* for lighter fare. The service is quick, friendly and delicious, and the competitive prices help make this lunch (or dinner) spot a no-brainer. —Alexander Ortega



Photos: @clancycoop  || Photo courtesy of Wasatch Vacation Homes 

**DAY ONE**

The *Ellerbeck Mansion* hearkens to the tried-and-true tenets of good customer service and antique mystique. Built in 1892, this bed and breakfast features inviting rooms named for the seasons. Relish the mid-century furniture in the foyer or open your book by the upstairs fire. The rooms offer TV and wifi, but the mansion's charm fully resonates by disconnecting and living in the present. *The Ellerbeck* is near Downtown and has kettle-like vintage radiators, so earplugs are encouraged, but its off-the-beaten-path ambience is transporting. Be sure to let the warm, welcoming staff know what time you'd like a delicious, house-made breakfast in the morning! —Alexander Ortega




**ellerbeckbedandbreakfast.com**  
140 N. B St. || 801.699.0480

**THE ELLERBECK MANSION**

**COPPER COMMON**

111 E. Broadway #190  
801.355.0543 || [coppercommon.com](http://coppercommon.com)  
Su-Th: 5-11p; F-Sa: 5p-2a

Copper Common offers a lavish atmosphere that melds the classic cocktail bar with a contemporary cocktail flair. The modern cocktail bar serves up a variety of signature cocktails, such as the Cobre Flip, with ancho chili liqueur, crème de menthe, walnut liqueur and a whole egg. Its moody ambience is warm with rich, dark woods and backlit bottles. Sandwiches, salads and bar snacks are on the menu as well as espresso and more than 15 beers. Since it is nestled next to *Broadway Theatre*, which shows arthouse and independent films, you can catch a flick while in the neighborhood. —Tyson Call



Ross Richardson



## DAY TWO

No bigger than your childhood bedroom, *Luna Dust Vintage* is a cave of wonders when it comes to antique and vintage goodies. Owner **Brooke Campos** handpicked every item in the shop and has a wide selection of trinkets, records, oddities, groovy threads and stylish accessories that anyone could use to create a kickass outfit. Prices range anywhere from \$5 to \$300 depending on the item, whether you're picking up a handful of pieces or one of Campos' vintage metal T-shirts. Sifting through the eclectic offerings is all a part of the magic of owning a one-of-a-kind piece—there's definitely something for everyone at this friendly, charming shop. —Zaina Abujebarah



405 E. 1700 S. || 801.831.2076  
facebook.com/LunaDustVintage  
Call ahead for hours

**LUNA DUST  
VINTAGE**

**WELLER  
BOOK WORKS**

607 Trolley Square  
801.328.2586 || [wellerbookworks.com](http://wellerbookworks.com)  
M–Th: 11a–8p; F–Sa: 10a–9p; Su: 12–5p

Located in Trolley Square—a streetcar depot turned shopping center long before that kind of thing was cool—Weller Book Works is to SLC what *Powell's* is to Portland. The open and airy brick-walled space has modern titles both new and used, as well as an extensive collection of antique and collectible books, which means that you can go in looking for **Viet Thanh Nguyen's** Pulitzer Prize-winning novel, *The Sympathizer*, and also come home with an unexpected treasure, such as a rare 19th-century monograph of **Leonardo da Vinci's** drawings of the male genitalia. —Tyson Call



A surefire cure for cabin fever is great coffee and a good book. *Alchemy Coffee* offers a full range of espresso drinks and coffee along with an eclectic, homey atmosphere. The beautiful space is adorned with vintage couches and chairs in quirky colors, and art hangs all over the exposed brick walls. The staff is friendly and laid-back, willing and able to explain the difference between a cafe latté and café au lait. *Alchemy Coffee* offers vegan baked goods from *City Cakes*, sandwiches made in-house as well as house-made chocolate sauce for their mocha lattés. —Tyson Call



390 E. 1700 S. || 801.322.0735  
[alchemycoffee.com](http://alchemycoffee.com) || M, W–Sa: 6:30a–7p;  
T: 6:30a–9p; Su: 7a–7p

**ALCHEMY  
COFFEE**

**THE STATE  
ROOM**

638 S. State St.  
T: 801.596.3560 || [thestateroom.com](http://thestateroom.com)

Once a children's theater, *The State Room* is now a premier concert venue, maintaining theater-style seating for patrons 21-plus. The sound and acoustics in the space are top-notch, which divinely underscores the talent gracing the stage. Grab a microbrew on tap either downstairs or near the top of the seating. *The State Room* often hosts Americana-, soul- and roots-based music. Upcoming acts include: **Talia Keys & The Love**, 01.07; **ALO**, 01.10; **Anders Osborne & Jackie Green**, 01.14; **Analog Sun**, 01.19; **Hamilton Leithauser**, 01.23; **Jonatha Brooke**, 01.26; **Dan Layus** of *Augustana*, 01.27; **Mokie**, 01.28; **Brett Denney**, 01.31; **The Nth Power**, 02.01; **BowieVision**, 02.03. —Alexander Ortega



## DAY THREE

Dressing up shouldn't be necessary to get good-quality cuisine. *Rye* is the kind of place that takes their fare seriously but won't mean-mug you for not wearing heels or a tie (or if you do). They offer breakfast food that is delicious as well as organic, cage-free, free-range and locally sourced when possible. Expect to see things on the menu such as their renowned breakfast bowl, with ballard pork belly, rice, house kimchi and baked egg. Go for dinner on Fridays and Saturdays, and try their truffled mac & cheese with a craft cocktail, all for a reasonable price. —Tyson Call



239 S. 500 E. || 801.364.4655 || [ryeslc.com](http://ryeslc.com)  
Brunch // M–F: 9a–2p; Sa–Su: 9a–3p  
Dinner // F–Sa: 6p–11p

**RYE**

**VIVE  
JUICERY**

219 E. Broadway  
801.824.9190 || [vivejuicery.com](http://vivejuicery.com)  
M–F: 8a–6p; Sa: 9a–6p

By working with local farms and being “fueled by love,” *Vive Juicery* brings fresh, cold-pressed juices to the streets of Salt Lake City. There are three different locations along the Wasatch Front, and in each, the aesthetics are absolutely eye-catching, crisp and inviting. *Vive's* menu offerings are jam-packed with cold-pressed juices, nut milks, seasonal options, shots and cleanses—all made with local ingredients—so making a selection could be challenging. However, the staff is incredibly friendly and more than happy to answer any questions or offer recommendations, whether you're interested in getting a single, invigorating shot or an entire cleanse. —Zaina Abujebarah



Since *CUAC* moved to Salt Lake in 2011, the artist-run, artist-centric nonprofit has continued to push the envelope of Utah's contemporary art scene. The gallery's curatorial and aesthetic vision fosters exhibitions featuring slews of local, national and international artists. Notably, *CUAC* provides a platform for both emerging and established Utah artists to showcase their work as players in contemporary art's global conversation. As a venue, *CUAC* also compels viewers into the conversation through a space that complements an ethos of education, community and collaboration. Bright, open and quiet, the *CUAC* gallery engages its visitors with a contemporary art experience that is intimate and accessible. —Kathy Zhou



(L–R) Brenda Nguy, Rafael Vanegas

175 E. 200 S. || 385.215.6768 || [cuartcenter.org](http://cuartcenter.org)  
T–F: 11a–6p; Sa: 12–4p

**CUAC**

**DIABOLICAL  
RECORDS**

238 S. Edison St.  
801.792.9204  
[diabolicalrecords.com](http://diabolicalrecords.com) || M–F: 11a–8p; Sa: 12–8p

Hidden away on Edison Street, *Diabolical Records* holds an abundance of affordable records. Whether you're looking for the classics, contemporary mainstays or the latest local releases, you can find anything you're hunting down. **Adam Tye** and **Alana Boscan** are always willing to give recommendations if you're looking for something new. They do an amazing job at creating a cool, relaxed atmosphere that shines beyond shopping hours: They host donation-based shows for local and touring bands pretty much any night of the week. This is a go-to spot for anyone looking to dig deeper into Salt Lake City's music scene. —Zaina Abujebarah





## DAY FOUR

*Centered City Yoga* is yoga for everyone. Established in 2003, this 9th and 9th studio has quickly become a communal home for folks from all walks of life. The space floods quickly with natural light, and its three polished, expansive floors serve as flawless backdrops for the dozens of classes offered, which range from candlelit power yoga to belly dance—asana fusion to meditation. The CCY team is talented, devoted and approachable. Like their students, the instructors offer diversity in experience, style and practice. For any and all seeking stillness or movement, wellness or mindfulness, solace or invigoration, CCY will both ground and uplift. —Kathy Zhou



Founder D'ana Baptiste

926 E. 900 S. || 801.521.9642  
centeredcityyoga.com  
M–F: 6a–10p; Sa: 7:30a–9p;  
Su: 7:30a–8p

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CITY YOGA**

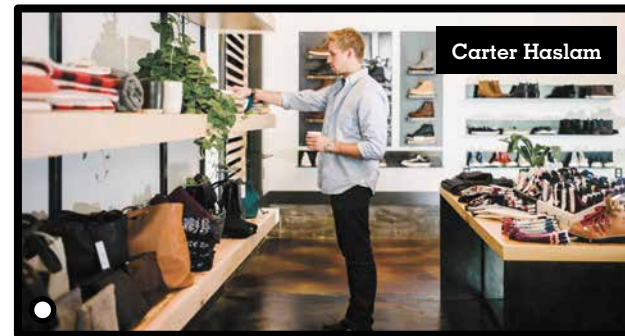
**TEA GROTTA**

401 E. 900 S. || 801.466.8255 || teagrotto.com  
M–Sa: 10a–8p; Su: 10a–6p



Once you step into this shop, it's hard to believe that you're still in Salt Lake City. Right away, ambient edison-bulb lighting and relaxing music drift anyone who visits away into a rustic, zen paradise. *Tea Grotto* is a relaxing getaway with shelves full of tea and a staff that's always prepared to give you some wonderful suggestions. With a wide selection of black, rooibos, herbal, green, chai teas and so many more, there's no question that *Tea Grotto* will have the perfect tea for you. *Tea Grotto* is an amazing spot to study, get work done or just relax for a while. —Zaina Abujebarah

In the middle of the walkable, inclusive and happening district of 9th & 9th (along the recently designated Harvey Milk Boulevard), *The Stockist* offers immaculately curated and harder-to-find clothing and accessories on the bleeding edge of men's and women's functional fashion. Wool and denim abound, and one gets the feeling that everything in store could be worn around either a campfire or a cozy cocktail bar. With brands like Red Wing, Converse, Filson and Iron & Resin, as well as jewelry, leather goods and candles, *The Stockist* is a must-visit for fashionable, warm clothing, especially if it's snowing and the standby lines for Sundance tickets are long. —Tyson Call



Carter Haslam

875 E. 900 S. || 801.532.3458  
thestockistshop.com  
M–Sa: 10a–8p; Su: 11a–5p

**THE STOCKIST**

**KOKO  
KITCHEN**

702 S. 300 E. || 801.364.4888  
Lunch // M–Th: 11a–2:30p; F–Sa: 11:30a–3p  
Dinner // M–Th: 5:30–9p; F–Sa: 5:30–9:30p

Hankering for comfort food? Make your way to the home-style fixings of the family-run *Koko Kitchen*. Head to the back of this welcoming neighborhood fixture for a sushi bar serving fresh rolls and sashimi—otherwise, take your time with *Koko's* vast, affordable menu before ordering at the counter. Snack on tonkatsu, croquettes or gyoza and sip on miso or sake. You can't go wrong with *Koko's* hearty entrées—eat your fill of teriyaki, yakisoba and more, and take your pick from various meat, tofu and veggie options. Don't forget to slurp: Garnished with green onion, seaweed, egg and fishcake, *Koko's* beloved Shoyu ramen always hits the spot. —Kathy Zhou



Photos: @clancycoop || John Barkiple



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# THE TOWER THEATRE

KEEPING IT INDIE  
SINCE 1928

By Alex Springer • alexjspringer@gmail.com

My first experience with the *Tower Theatre* was when a friend and I went to see a midnight showing of *The Exorcist*. When I heard the audience laugh as Regan verbally abused Father Karras in her bedroom, I knew that I had discovered something special, like a kind of cinematic gateway drug. It's a sentiment that I share with **Kevin Hanson**, who has chaired the Department of Film and Media Arts at the *University of Utah* since 2010, with whom I was able to swap some cherished cinematic experiences at the *Tower*. "My first memory of the *Tower* was being taken there by my older brother when it was a much dingier place than it is now," Hanson says. "He took me to see an **Ingmar Bergman** film that was already 25 or 30 years old, but it was certainly new to me." For many local movie buffs, watching a show at the *Tower* represents a filmic coming of age, and it's a tradition that enriches the Downtown community.

The *Tower* opened in 1928, and for the first 30 years of its operation, it looked more like a medieval fortress than it did a movie theater. "The structure used to have two towers, hence the name," Hanson says. "They were crenellated at the top, as though tiny archers were going to defend the theater." Throughout its lifetime, the *Tower* has always been a hub for independent cinema in Salt Lake, which made it a valuable resource for the Salt Lake Film Society, who began managing the *Tower* in the early 2000s.

It also remains one of the few locales in Salt Lake where people can go and have a shared theatrical experience that they're not going to get anywhere else. "It's one of the places where young people are first introduced to cult cinema, and then to pieces of more interesting cinema," Hanson says. "It has a subversive educational effect—it seduces people into thinking about film in a different way." I know that I'm not the only one whose experience seeing a film like *The Exorcist* years after its release opened the door for experimenting with demented gems like *The Greasy Strangler* or *Antibirth*—both of which were playing just a few months ago.

In addition to showing films that don't often make it to the megaplexes and participating in screenings for the *Sundance Film Festival*, the *Tower* also boasts one of the largest publicly accessible video archives in the state. It's something that **Sarah Sinwell**, assistant professor in the *U of U's* Film and Media Arts Department and governing board member of the Salt Lake Film Society, encourages her students to take advantage of. "A lot of people don't talk about the significance of the archive, [which] has over 11,000 movies," she says. It's also a safe place to let your inner movie geek out of its box. "The staff is always knowledgeable, and



(L-R) The *U's* Kevin Hanson and Sarah Sinwell advocate for Salt Lake City's beloved *Tower Theater*, a bulwark for under-the-radar cinema.

they're invested in independent cinema themselves," Sinwell says. "The experience that you get when you enter that space is really different than that of the multiplex."

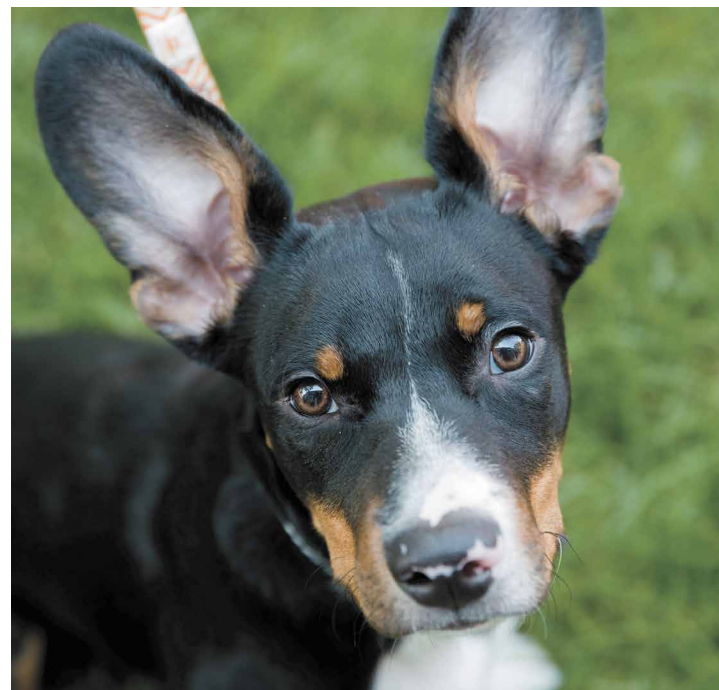
Metropolitan areas that still invest in art-house cinema are dwindling. Salt Lake City still carries the torch, largely thanks to the Salt Lake Film Society. "There's a real danger that these theaters could go away, and they have in some towns," Hanson says. "We're really lucky to have the kind of choice that we do." Many of these theaters close due to distribution deals that release new films via on-demand streaming methods at the same time that the films are scheduled to hit theaters. "Art-house cinemas are responding to that by creating experiences that you can't get at home," Sinwell says. "I've been to millions of movies in my lifetime, and I've never had an experience like *Sing With Maria*, for example. Not only did the *Tower* show *The Sound of Music*, but they had all the lyrics on screen so you could sing along. It was an interactive cinematic experience that you can't replicate at home."

Because of the *Tower's* community-oriented approach to film, it has become an essential part of Salt Lake's 9th & 9th district. "I think

the *Tower* is particularly important because of the growing community around Harvey Milk Boulevard," Sinwell says. "A lot of people refer to it as the hub of the 9th & 9th area." The theater's eclectic rotation of films, combined with the various locally owned stores and restaurants, has made 9th & 9th one of Salt Lake's most culturally unique destinations.

Over the years of its operation, the *Tower* has come to represent a rare alchemy of economic and cultural value that helps keep its patrons coming back, but there is also something unspoken about the community that has come to revere the *Tower*. "A lot of theaters have come and gone, but the *Tower* is one of the oldest and strongest symbols of our interest in independent cinema, and I think that's where the emotional attachment as a landmark comes from," Hanson says. Harkening back to its original form as a fortress, the *Tower* continues to remain a bulwark of unconventional creativity. As one of the *Sundance Film Festival's* official screening locations, now is a great time to go to the movies.

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\*must be 30-years-old or younger to receive discount. SLAC also offers student pricing!

<p><b>HARBUR GATE</b> by Kathleen Cahill</p> <p>WORLD PREMIERE February 8-March 12</p> <p>Three female soldiers in the combat zone. A Purple Heart, a human heart, a blind man, a terrible secret, and the transformative power of art.</p>	<p><b>hand to GOD</b> by Robert Askins</p> <p>UTAH PREMIERE April 12-May 14</p> <p>An irreverent, occasionally shocking and perpetually hysterical romp to hell and back. This new play explores the ideas of faith, morality, and human nature – with the help of a bawdy hand puppet named Tyrone.</p>	<p><b>SATURDAY'S VOYEUR</b> by Allen Nevins &amp; Nancy Borgenicht</p> <p>WORLD PREMIERE June 21-August 27</p> <p>Utah's favorite summer party and annual musical satire! Audiences pack their picnics and fill our Upstairs Theatre for a raucous, riotous cabaret that truly celebrates the comradery of being a Utah liberal.</p>
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Photo: Daria Kobayashi Ritch

Cherry Glazerr hit Kilby Court Feb. 4 with garage that elicits tears of joy.

## APOCALIPSTICK & CHERRY GLAZERR'S ARRIVAL TO SLC

By Alexandra Graber  
alexandra.e.graber@gmail.com

On a scorching mid-October Saturday in the desert of Joshua Tree, California, Cherry Glazerr performed outdoors at a dusty, sun-stricken music festival. **Clementine Creevy**, Cherry Glazerr's frontwoman, writhed onstage, expressing her raw presence as a lead singer and guitarist. Her energy seeped through her pores as she bounced confidently onstage, howling the lyrics to one of her newest singles, "Told You I'd Be With The Guys." Though the festival conditions were extreme, the crowd managed to emulate the band's powerful spirit. A small, energized mosh pit formed in the middle of the crowd as Creevy mooned the audience. Screams of excitement momentarily drowned out the set, but quickly, everyone quieted to hang on to each word Creevy sang. The experience was so moving that I left that set in tears. Creevy, along with keyboardist **Sasami Ashworth** and drummer **Tabor Allen**, had won over the festival-goers. Cherry Glazerr's performance would be talked about long after that sweat-and-drug-filled weekend ended. Naturally, I was ecstatic to hear about their upcoming show in SLC at *Kilby Court* on Feb. 4.

Cherry Glazerr got their start when Creevy was just 15 years old. Creevy was recording tracks out of her parents' house under the pseudonym **Clembutt**. Her lo-fi garage sound quickly attracted an L.A. following. Soon, **Burger Records** was calling the young artist to sign her to their label. Creevy says, "I said, 'Of course.' They were a great Santa Ana-based indie label ... It was great to be a part of that team." Under the guidance of Burger, Cherry Glazerr was conceived. The outfit would swiftly become known as talented high-schoolers who added something refreshing to the indie-music world. *Haxel Princess*, Cherry Glazerr's debut LP, was released in 2014. After the underground success of their

debut album, the band will be releasing their long-awaited second release, *Apocalipstick*, on Jan. 20 through **Secretly Canadian**.

*Apocalipstick's* recording process was completely unique for the group. They recorded it in just 10 days at *Sunset Sound*. "The recording process is always changing for bands," Creevy says. "For *Apocalipstick*, we had producers on the record. It was great and collaborative—they brought a lot of cool things to the table." Part of what made *Haxel Princess* such an underground success was how organic it was. There was little production and a lot of passion. The songs on *Apocalipstick* were written at the same time Creevy wrote *Haxel Princess*, but instead of creating the new record all DIY, there was a team working with them. "It was just great being in *Sunset Sound* and getting such great hi-fi recordings out of the whole thing," says Creevy. "Tabor likes to say it's like a snapshot of a band's trajectory and career. There's so much before and after the record-making process that isn't really reflected in the record. It's kind of like a snapshot of what we do everyday."

*Apocalipstick* plays like a modern rendition of **The Runaways'** self-titled album from 1976. Creevy, unapologetically politically charged, has an air of punk rock feminism on some of the tracks. On her first single off *Apocalipstick*, "Told You I'd Be With The Guys," she sings, "Now I see the beauty / It's necessary to give a lady love." It becomes clear that to her, women need to be treated equally. "My politics are part of my mindset—therefore, it'll probably

come through in my writing, but it's not like I try to purposefully do that," she says. "It's either going to come through or it's not. I'm not purposefully trying to be political. It's just that I am." Creevy mentions that a majority of the songs are sort of whatever was going through her 17-year-old brain. The content goes anywhere from fast food to interpersonal turmoil. While juggling Big Macs and womanhood, Cherry Glazerr also mix in '80s-esque synth parts, simple grunge guitar and angelically high vocals.

After touring with **Best Coast** and **Wavves** in the beginning of 2016, Cherry Glazerr are planning a two-month-long, national-headlining tour. This is the first time that Cherry Glazerr will ever be playing in Salt Lake City. Creevy says, "I don't know what to expect [at *Kilby Court*]. I'm not expecting anything. I'm sure it'll be a fun time ... We're kind of a walking party—no matter where we go, it's fun."

Creevy confesses that they are "road dawgs" and that they love touring. She goes on to say, "It's great practice, and it's a great challenge, and just traveling and honestly playing music every night is kind of like the best fucking thing any musician could ever hope for. It just feels like a blessing and we feel really lucky every day."

Not only are Cherry Glazerr incredibly talented for their age—or really any age—but they are also feverishly humble and gracious. Their voices rise in pitch with enthusiasm just talking about getting to do what they love everyday. There isn't a moment that they take for granted. Creevy is an inspiration for all. She is powerful, confident and absolutely fucking slays her live performances. Salt Lake City, let's give Cherry Glazerr a warm welcome and show up for their show at *Kilby* on Feb. 4, and get yourself a copy of *Apocalipstick*, out Jan. 20.

## GALLERY STROLL

A Long and Winding Stroll  
By Mariah Mann Mellus  
mmellus@utahfilmcenter.org

It is with the utmost respect for *SLUG Magazine*, the staff and management that I pen my final *Gallery Stroll* column. I did not come to this decision lightly. It was with careful consideration, based solely on my growing personal commitments. It has been an honor to write this article for 16 years, but it is time for me to step back and open up space for the next generation of art enthusiasts to share their perspectives on this vibrant art scene.

It's been a long ride, begging the question: How did I get here?

The year was 2000. Despite speculation, the world didn't end, the lights didn't go out in the city, and the only walking dead on the streets were people leaving the after-party. A charismatic, tenacious and genuine young woman named **Angela H. Brown** had just purchased the local counterculture publication, *SLUG Magazine*. Brown and I met in the hallways of the *Artspace Rubber Company*, an apartment complex designed to provide affordable housing for artists. From 1997 to 2004, the building and my fellow tenants were my Camelot—a place where dreams came true, a breeding ground for inspiration and an incubator for creativity.

Unbeknown to me, my interview took place one evening as I escorted Brown and friends to a few of my favorite *Gallery Stroll* stops. By the end of the night, I was offered a position as the monthly gallery reviewer. I have never claimed to be an artist, and for the first few years, I didn't even claim to be a writer. My qualifications for this job included crafting an argument, rallying people to action and digging up information—all things that have proven extremely helpful in orchestrating this column over the years.

When I began this journey, I couldn't have imagined the opportunities I'd have, from intimate meetings in artists' studios to interviewing the Chairperson of the National Endowments of the Arts, **Jane Chu**. The personal and professional growth has been invaluable. I have a mantra: "Do something that scares you

every day." Some days, writing this article was scary—fighting to find the words, always concerned with ensuring that my interpretation matched the artists' motives and messages. Through it all, this community has remained loving and accepting.

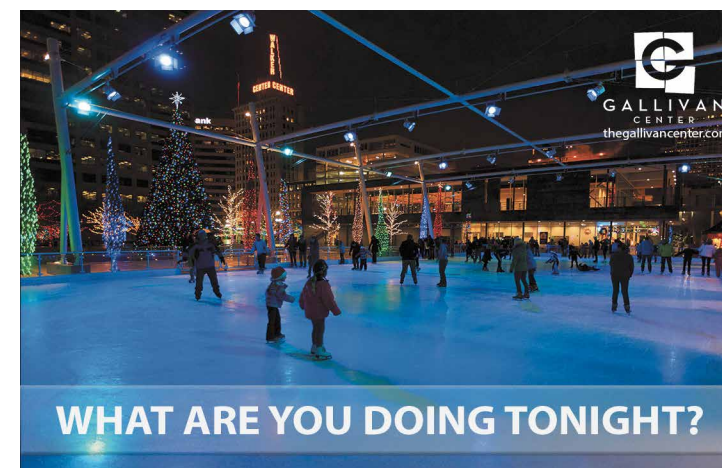
A lot of changes have taken place. Galleries have closed, and more have opened. I've watched as once-emerging artists solidified themselves in permanent art collections and are now mentoring the next generation of artists. I can honestly say that I have never seen Utah's commitment to art waver. A curt but wise friend of mine once said, "The goal is to become unnecessary." Not that I can claim any credit for our thriving *Gallery Stroll*—I'm just one voice—but I know that people will take up where I leave and will continue to promote the richness of our art offerings. Always sign up for gallery newsletters. They will keep you in the know.

I'd like to thank Angela Brown for believing in me, to the artists who trusted me with their stories. You inspire me beyond words. To the art galleries: you truly are the scaffolding that holds the art community together—thank you!

My favorite quote is from **Mahatma Gandhi**: "Be the change you want to see in the world." Take the risk, raise your voice, find your tribe, create something you can be proud of! I haven't closed the door on writing for *SLUG*. I hope to collaborate on projects when time allows, but for now, and for the last time as your *Gallery Stroll* columnist, Mellus OUT!



Photo: John Barkiple



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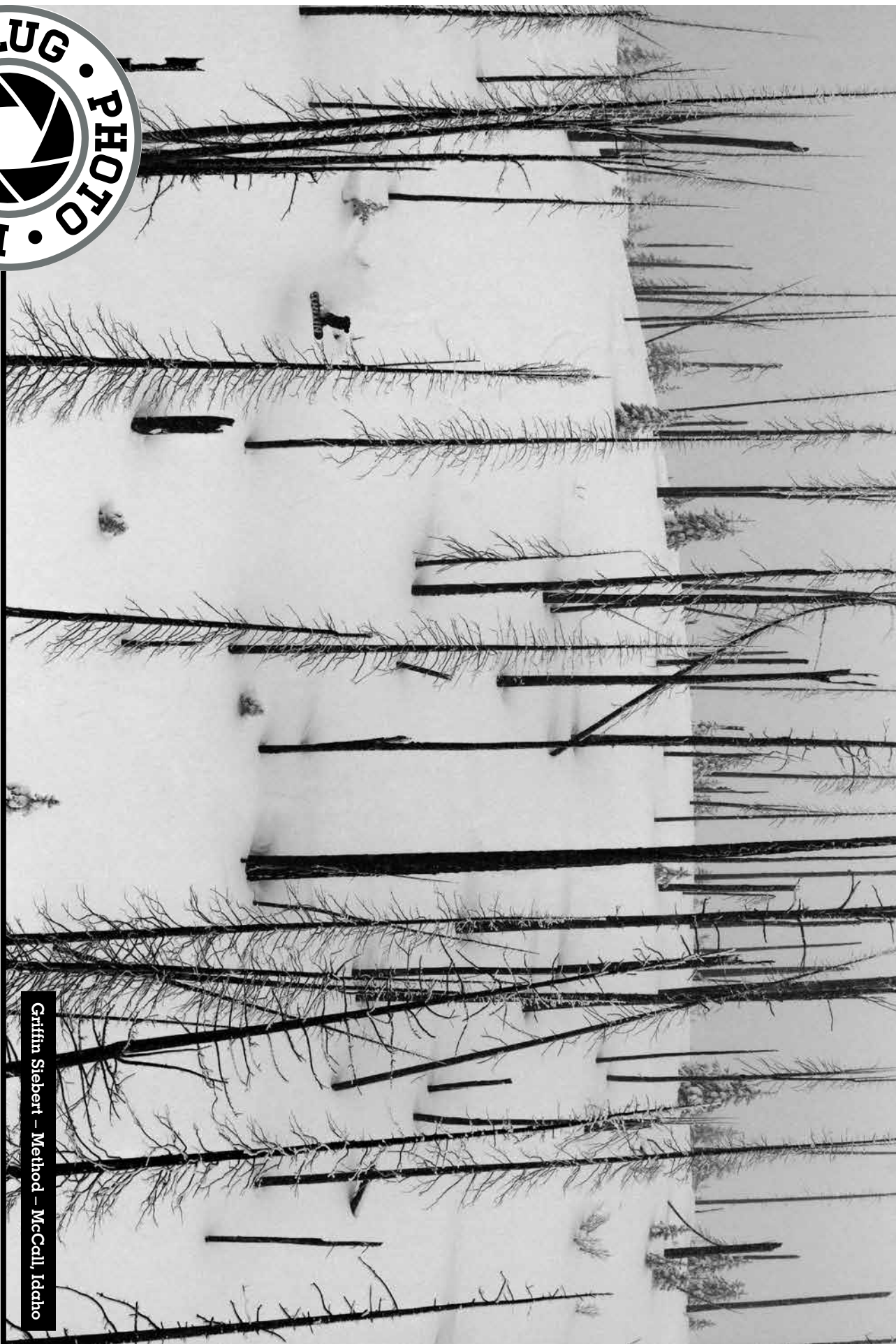


# SNOW

Griffin Siebert has a sticker out that says something along the lines of "Nobody Does It Like Griff." Can you argue, looking at the guy's method? Shot while filming for BOOM.

By Bob Plumb • [bobbypplumb@yahoo.com](mailto:bobbypplumb@yahoo.com)

Griffin Siebert - Method - McCall, Idaho



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# MIKE BROWN Mike Brown's Salt Lake City Guide!

By Mike Brown • mgb90210@gmail.com

Hello, and may I welcome you to Salt Lake City! Once you finish watching movies in Park City while wearing fake animals on your head, allow me to show you around for a bit via Mike Brown's Salt Lake City guide! I shall be your Sherpa of Salt, even though city guides have been rendered useless by Google and Yelp. But if you are anything like my grandmother, who doesn't know how to use Google or Yelp, mostly because she's dead, then this guide may be of some use to you.

While flying into our airport, the first thing you may notice after you put your tray in the upright position is our beautiful mountains. So there, you saw them—the first part of my job as tour guide is done. If the rest of our quaint, charming city bores you to death, feel free to run to our mountains and get permanently lost, since now you know where they are.

The next thing you may notice while your magical metal bird is touching down is our terrible, terrible, terrible air quality. I used three terribles in that last sentence to accentuate the point that our air quality this time of year is really fucking shitty. Us locals simply call this black cloud of death that covers the county The Inversion. Please note the irony of our state motto, "Life Elevated," being displayed on all of the license plates of all the cars that help cause The Inversion. "Life Inverted" is a much more apt state slogan, but probably already spoken for by our local legislature. Either way, if you are planning on moving to Salt Lake, plan on getting used to irony, and not the **Alanis Morissette** kind.

Don't expect our bad air quality to change anytime soon. The religious majority here, whom you may have heard of, are quite friendly, but they don't really like taking care of the environment in any sort of way, mostly because they believe the apocalypse is happening like super soon, so why bother? On the plus side, The Inversion does make us more hospitable toward smokers and master-vapers.

And by smokers, I mean like old-school cigarette smokers—not these neo-hippie potheads who are busy ruining things by strengthening the economies and lowering the crime rates of the two states that sandwich us, Nevada and Colorado, by using a harmless yet permanently-illegal-in-Salt Lake substance that is green and delicious. Way to go, hippies, and sorry, millennial stoners with disposable incomes. Your tourist dollars shall never be welcome here. Instead, we offer a wide variety of easily accessible prescription drugs.

Now, allow me to segue from prescription drugs into our strict and somewhat confusing drinking laws. First off, we have a reputation here for not liking to get as fucked up as the next state, but our prescription drug use simply disproves that audacious stereotype, so quit saying that. And many believe that our drinking laws are due to the local moral majority, again—SO not true. Our alcohol laws are strict due to the simple fact that it's not safe or smart to mix prescription drugs with booze. It's that simple.

What is also simple is getting around our strict drinking laws. Forget learning all the rules, like how many appetizers you need to order with your micro-shot of booze. Here's all you tourists need to know: Drink faster. Yep, that's it. You can run from your feelings just as far as you need to while visiting our city as you would in your home-town tavern—it just requires you to pound your liquor quicker.



And while you are out and about pounding IPAs at one of our fine local breweries or sipping craft cocktails at one of our private clubs for members [Editor's Note: Private-club licenses are no longer necessary in Utah.], the best way to get around town is by pedi-cab. Due to our insanely bad drivers, whether it be Xanax-infused soccer moms driving their Escalades to their fourth child's next disappointment or our ample amount of creepy Uber drivers, these modern-day rickshaw heroes are a much safer way to navigate Downtown.

And don't be stingy with your wallet when riding in these giant, awesome tricycles. The better you tip, the better the trip.

They'll even pedal you to a peddler on Rio Grande Street if that's how you get down. For you out-of-towners who don't know, our historic train station now doubles as Salt Lake's skid row, which is convenient for tourist junkies who prefer traveling by train instead of plane because it's easier to hide your rig.

OK! Thanks for visiting Salt Lake City with me! If you are looking for more stuff to do, go to our number one PokéStop, Temple Square, and find my favorite attraction there, Space Jesus. Sorry if this guide wasn't very helpful, but all I do these days is go to Jazz games and hang out with my new cat, **Princess Ramona**.

## BEER OF THE MONTH

By Mike Riedel • utahbeer@gmail.com



**Sir Malcom's Stout**  
**Brewery/Brand:**  
**Bonneville Brewing**  
**ABV: 4.0%**  
**Serving Style: Draft**

As we enter the month of January, I'm sure that you've noticed beer options undergoing a proper plumpening. What I mean is that you may start seeing more big, full-bodied beers that are maxed out with flavor and fat with alcohol. Since these winter warmers only come around once a year, I would recommend that you should take full advantage of them—they will likely be some of the more interesting beers you'll ever try. That being said, these big beers can make it difficult to be a proper and functioning member of society. A lot of us will have some difficulty balancing our drinking responsibly with wintertime cheer. One way to walk the line between those two worlds is to seek out flavorful options that don't have that hammering blow. I think I've found just the thing.

**Description:** Sir Malcom's Stout pours from a nitro tap at Tooele's Bonneville Brewing Company. As the bartender pours it, the cascading nitrogen bubbles fall hard toward the bottom of the glass. The curtain of bubbles slowly fades away, leaving behind a deep-brown canvas with maroon highlights. On top, two fingers of dense foam coalesce, creating a strong cap that remains until the bottom of the glass. This leaves thick patterns and rings of lacing around the glass, marking my every swig. As I give it a good whiff, semi-sweet chocolate and faint caramel malts push back. Beneath these,

there's a vague berry fruitiness, some husky grains and a bit of roast and smokiness round out the aroma. Upon first sip, there are nice, robust flavors with a pleasant amount of char, blended lightly enough with some malt sweetness to create a nice, milky texture. As I dig deeper, roasted coffee, brown toasty malts and subtle vanilla bean emerge, creating a nice balance. Bitterness from the roast and char begin to become evident, creating a ghostly smokiness. The end provides a bit of medicinal spices with a sweet vegetal quality that works with the caramel and chocolaty sweetness from the top of the sip. The aftertaste leaves a bit of char, faint metallic notes and some slightly acidic black-coffee flavors. The body is medium/light, and the nitrogen feel is medium. The beer leaves a soft, easy coating around the mouth, keeping it wet and satiated. This leads to an eventual mild astringency that became a bit dusty and warm with time. The ABV is sessionable, and the beer is quite easy drinking.

**Overview:** I think that most people will find that there's an ease of drinkability here that's enhanced by the beautifully creamy feel. The dryness of the style is definitely complemented by the nitro, but the great marriage of char, roastiness and caramel malts creates a depth of enjoyability that is satisfying on the tongue as well as in the belly. This eases you back in again and again—which contributes to drinkability and sessionability. This stout is simple, flavorful and just damn satisfying, a perfect substitute for those boozy beasts.

Cheers!

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# SKATE

By **Weston Colton** • [weston5050@yahoo.com](mailto:weston5050@yahoo.com)

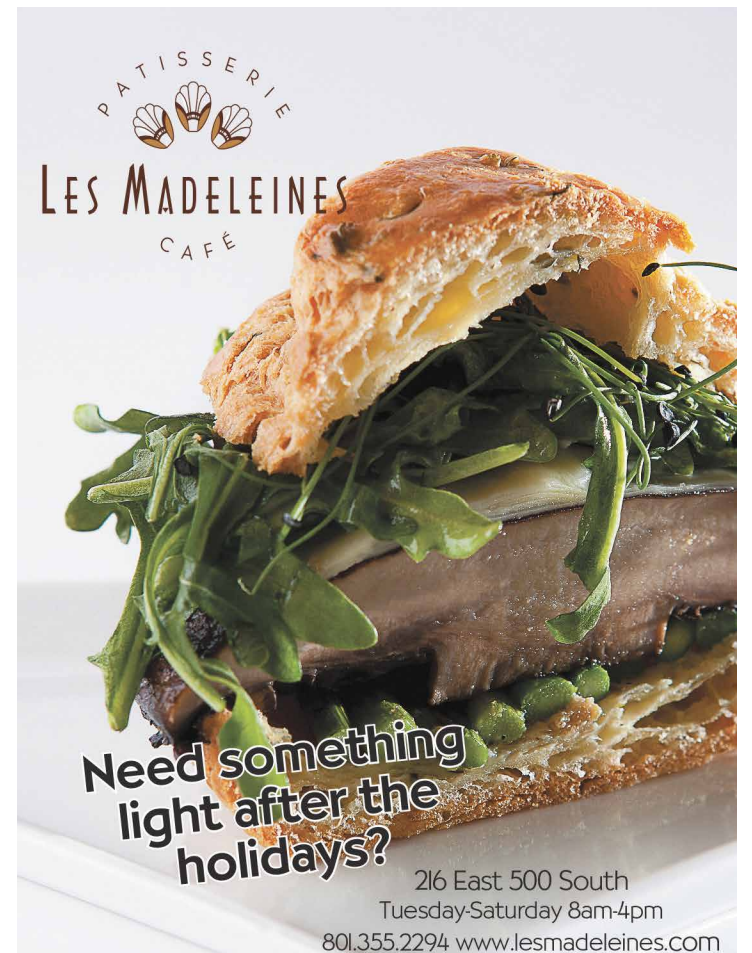
It's probably a dream of almost every skater to open up their own skate shop, but in reality, it's quite hard to do and be successful year after year. 2016 marked the 20th anniversary of *Blindside*. That's a pretty impressive milestone in this rollercoaster of an industry. I spent five years working in the Oren location (RIP), and I have a lot of BNSD pride because of it. Much respect to *Milo*, *Sally Pecks*, *BC* and *Lip Trix* in *St. George* for also supporting the Utah skate



**Mike Zanelli - Crooked Grind - SLC, Utah**

scene for over two decades. In an era of giant mall chains and internet shopping, let's remember to support our local shops. They are the backbone of our local scene.

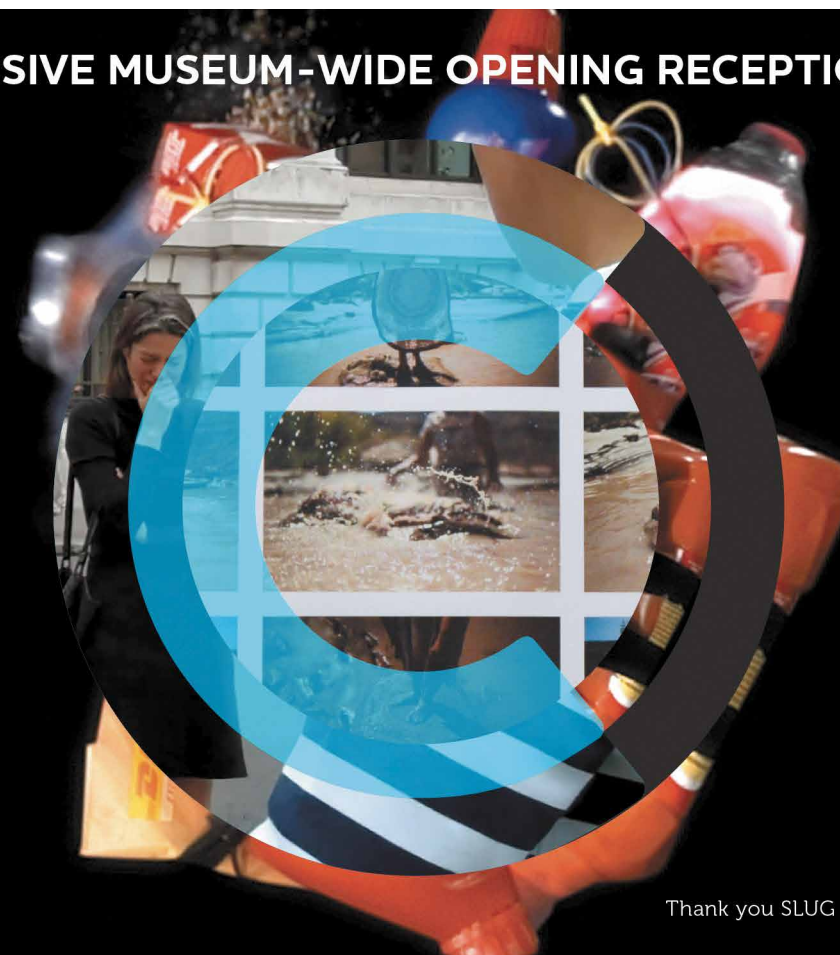
*Mike Zanelli* has been skating for *Blindside* since 2007. He's not slowing down as he heads into his 10th year on the team. This is a first try at a crooked grind last summer in SLC. #20yearsforblindside



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# LOCAL MUSIC REVIEWS

**Deathblow**  
*Demolition Deployment*  
**Self-Released**  
**Street: 11.27**  
**Deathblow = Sodom + Kreator + Destruction**



Deathblow: when someone tries to blow you up not because of who you are but for different reasons altogether! These SLC thrashers offer up a fast little taste of their massive thrash capabilities but also the guarantee that, so far, the quartet doesn't really ever repeat themselves when they write songs. *Demolition Deployment* is the classic definition of a single. There are two new songs: the title track and "Implements of Destruction"; and a cover of **Motörhead's** "Mean Machine." The title cut opens up with an ominous instrumental portion with momentum building to an outright riff explosion. The band throws a lot of riffs at listeners—and I mean a lot. I'm definitely not complaining, as the main riff is a fist-pumping blazer. The soloing at the end riddles listeners with a beautiful chaos.

"Implements of Destruction" starts out two Gatling "guitars" in hand. It's fast. With the lyric "When it's easier to kill, we must KILL!"—while I definitely take it out of context here—Deathblow do kill. Many times, when bands cover tracks, they turn out bland. There are a good amount of exceptions to that rule, though, and Deathblow's version of "Mean Machine" is one of them. I hear the core Deathblow sound: a general emphasis on speed and precision. However, when I listen to the cover tune, it's the vocals that get me. I swear that it's not vocalist/guitarist **Holger**, but it very well could be—honestly, I don't really know, but it's fucking great either way, and it's not the typical "Everybody knows this fucking Motörhead song" cover, à la "Ace of Spades."

When the less-than-13 minutes of music plows by, I want to spend 13 minutes listening to it again. I like the single format here—we get just a taste of good tunes, and like any good EP, that taste doesn't satisfy the hunger for more music. I'd take the few great songs that *Demolition Deployment* delivers over a 12-track album with only a few good songs on it. To end my review with a statement that I feel is a certainty: 10–20 years from now, no matter what may happen to Deathblow in those years, the name Deathblow will remain on the tongues of the fans they have now and the future listeners whom they will continue to—as the title track shouts—"Crush and destroy!" —Bryer Wharton

**Famous Relatives**  
*Carte Blanche*  
**Self-Released**  
**Streets: 11.07**  
**Famous Relatives = Toro y Moi + Com Truise**

Somewhat of an outsider in the local electronic scene, **Famous Relatives** are back with a unique mix of '80s-inspired synth, thumping bass and dance-inducing lyrics. Famous Relatives have come quite a way, ditching the heavily **LCD SoundSystem**-like sound in *Electric Signals* for something more retro and poppy.

This album is a new wave dream, whirling with kickass synth solos and infectious, electronic drums that set beats that are hard not to dance to. The album kicks off with "Control," a track that immediately grabbed my attention with an opening crash of glass followed by a growing, bumping synth line and groaning vocals reminiscent of goth vocalists of the '80s and '90s. *Carte Blanche* focuses heavily on a more pop tone throughout, making itself stand out from the darker, experimental electronic music or EDM coming out of the Salt Lake City scene. The track "Untitled Russian Disco" is another standout, brought to life with electronic drums in the outrun-style track, perfect for any *Drive* enthusiast.

Famous Relatives really knock it out of the park with this release, and the constant experimentation fits this album's title. *Carte Blanche* is defined as the complete freedom to act as one wishes or thinks best, which, to me, best expresses this album overall. *Carte Blanche* brings a different and well-produced '80s-pop fusion, making a mark on the sound Salt Lake City's electronic music scene has to offer. If you're looking for dance music that is a bit unique or are just a fan of screaming synths and electronic drum leads, *Carte Blanche* is exactly what you are looking for. *Carte Blanche* can be downloaded at [famousrelatives.bandcamp.com](http://famousrelatives.bandcamp.com). —Connor Brady

**No Sun**  
*If Only*  
**The Native Sound**  
**Street: 01.20**  
**No Sun = My Bloody Valentine + Nothing + DIIV**

The definition of the word "burrow" is: to move underneath, or press close to something in order to hide oneself or in search of comfort. If only there were more albums that did this. It's these kinds of albums that are filled with songs that continue to burrow inside of your mind long after first impressions, growing and filling space with time, the way houseplants do.

*If Only*, No Sun's debut LP, does this. *If Only* is a wall of sound, a blanket of pinwheel noises, its timbre sullen and sunwarped yet sometimes effervescent and airy. The album begins with a few dirty chords before a fuzz-laden guitar reaches out for you and says, "Come with me—we'll burrow through these memories together."

Amid the monolith of sound pouring down, there are moments of repose and longing, as heard toward the end of the album's third track, "Warm," when vocalist **Jordan Strang's** voice shifts, singing out, "I'm not about to leave / I'm just not used to feeling." As the album progresses, you're greeted with more of these tired moments. The album's eighth track, "Ache," begins as a whimsical-sounding dream-pop number before sliding into a lull that wouldn't sound out of place on **Slowdive's** *Souvlaki* or *Just For a Day* albums. The track finally evolves again into crushing riffs, reminiscent of **HUM** or **Cloakroom's** heaviness.

*If Only* ends with otherworldly bent riffs, musicianship that would bring a smile to **Kevin Shields'** face. No Sun are a breath of fresh air, and *If Only* offers substance and honesty to a new class of shoegaze, a genre so often steeped in tradition that it begins to turn in on itself.

It's been nearly a year since No Sun released the *Warm* EP and headed back into the studio to record with **Andrew Goldring** at *Soundcave Studios*. It's been a year well spent, showing refinement and maturation as they cover more musical ground. This experience seems to allow them a sense of freedom to change without fear, just as *If Only* changes like the color of leaves as it moves from track to track.

If only there were more albums like *If Only*. It's fitting that No Sun release this in January. It's a brilliant soundtrack for the brunt of winter, with spring impending. —Ryan Sanford

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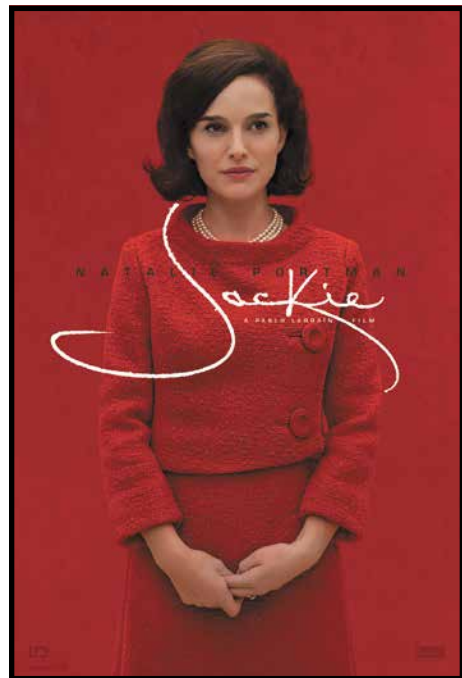
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# MOVIE REVIEWS

**Jackie**  
**Director: Pablo Larraín**  
**Fox Searchlight**  
**In Theaters: 12.21**



I'm pretty sure that most people have seen the iconic footage of our 35th president's assassination, but many may not know the events following those unforgettable moments. **Natalie Portman** stars as **Jackie Kennedy** enduring the loss of her husband and transitioning from being at the side of the most powerful individual in the world to becoming a widow. I have loved Portman since *Leon: The Professional*, and she continues to prove how gifted of an actress she has grown to be 22 years later. Director Pablo Larraín films this grief-stricken tale with beautiful and mesmerizing cinematography—including vintage and original reels—that spotlights the horrific devastation that Mrs. Kennedy went through as a mother as well as a public figure. The filters used for the production give it a grainy feel to match the era. Along with Portman's performance, she is also partnered with two fine actors (**Billy Crudup** as **Theodore H. White** of *LIFE* Magazine and **Peter Sarsgaard** as **Bobby Kennedy**). I witnessed Portman win the Best Actress award at the *Critics' Choice Awards* just hours before I wrote this review, and I am almost certain that this will not be the only time that she's onstage making an acceptance speech over the next few months. This is a role that was meant for her, enlightening the mod-

ern world about the heartbreak and sadness that occurred on Nov. 22, 1963, and unveiling a private world that was happening while most Americans had their hands covering their mouths in shock. Larraín makes the tale all too surreal in a scene where **Lady Bird Johnson** is picking out the new drapes before Jackie is even out the door, and it makes you wonder how you would handle the same situation. —Jimmy Martin

**Manchester By the Sea**  
**Director: Kenneth Lonergan**  
**Amazon Studios**  
**In Theaters: 12.09**



Sometimes, a movie comes along with a character who is so down on their luck, you can't help but scream out, "Can someone please give this person a break for the love of all that is holy, goddamnit!" Such is the case with Lee Chandler (**Casey Affleck**), who immediately loses his brother, Joe (**Kyle Chandler**), to heart disease, and is given custody of his teenage nephew, Patrick (**Lucas Hedges**). If that wasn't enough, the audience gets to learn that Lee also lost his three children to a house fire and separated with their mother, Randi (**Michelle Williams**), shortly after. See! Can't he catch a break? Director Kenneth Lonergan tells a heartbreaking tale of loss and recovery that is lead by a wonderful performance by Affleck—who normally never disappoints—but it's even more enjoyable to witness the blooming talents of Hedges, who, I would assume,

has a great career ahead. Many are saying that Williams' performance is legendary, but she does not really have enough of a presence in the storyline to make that claim. We all deal with death in one way or another, but Lonergan brings the subject to the forefront with so harsh a reality that it is almost too hard to watch. That doesn't make it a bad film, but it makes you wonder about one's place in life and how one would cope when dealt such a bad hand of cards. Affleck is already receiving awards for his performance in the early award season and, like Jackie's **Natalie Portman**, I have a feeling that we'll be seeing much more of him in early 2017. —Jimmy Martin

**Rogue One: A Star Wars Story**  
**Director: Gareth Edwards**  
**Disney**  
**In Theaters: 12.16**

I have never been a fan of prequels. What's the point? You can put young Anakin Skywalker in as much peril as you want, but (spoiler alert) I know that he becomes Darth Vader and dies in *Return of the Jedi*. That type of storytelling doesn't entertain me. That said, when you bring a new ensemble of characters into an already developed universe and integrate them into an extremely important plot point that the audience doesn't know yet—then I'm all in. This tale takes place between *Episode III* and *IV* in the *Star Wars* universe. Jyn Erso (**Felicity Jones**) is the daughter of Galen Erso (**Mads Mikkelsen**), who just so happens to be the lead weapons developer for the Death Star. The Rebellion is desperate to locate Galen's whereabouts, and he has a very important message for them. Jyn joins a group of rebels led by Cassian Andor (**Diego Luna**), and the batch journeys to stop the Empire from overtaking the galaxy. Director Gareth Edwards delivers an impressive feat with a story that is as hysterical as it is heartbreaking. **Greig Fraser**'s cinematography is absolutely breathtaking along with **Michael Giacchino**'s score. After witnessing this excursion, you will never look at *Episode IV* in the same light ever again. The add-ons improve the story and actually explain certain details that many fans have complained about for 30 years. The number of Easter eggs embedded into the storyline is far too much for this geek to catch in one sitting, but the ones that I did catch made me as giddy as a schoolgirl. Finally, the *Star Wars* universe has a prequel this critic is excited to watch over and over. —Jimmy Martin

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NAHKO AND MEDICINE  
FOR THE PEOPLE  
**JAN 12<sup>TH</sup>**

KANE BROWN  
**ALL AGES  
JAN 13<sup>TH</sup>**

AFI  
**JAN 27<sup>TH</sup>**

DASHBOARD CONFESSIONAL  
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**FEB 6<sup>TH</sup>**

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**FEB 10<sup>TH</sup>**

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**ALL AGES  
MAR 7<sup>TH</sup>**

UMPHREYS MCGEE  
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THE YOUNG DUBLINERS  
**MAR 10<sup>TH</sup>**

STRFKR  
**ALL AGES  
MAR 13<sup>TH</sup>**

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**Street: 02.03**

**Egyptrixx = Arca + Laurie Anderson**



Since his 2011 debut, *Bible Eyes*, Toronto-based producer **David Psutka**—aka Egyptrixx—has been taking his music further and further away from that record's pop-oriented dance music. While *Bible Eyes* pulsed with heavy drum grooves and throbbing basslines, each subsequent release has been filled more by drones and slow, distorted percussion lines. This trend continues on *Pure, Beyond Reproach*, Psutka's second album on his own Halocline Trance label. With *Pure*, Psutka all but entirely removes himself from the world of dance music, instead making an album that aims to combine heavy-as-lead beats with drifting ambient noise. The most successful tracks on here achieve a perfect balance and feel up to par with many of the fantastic works that came out of **NON Worldwide** and the **Janus Collective** last year.

As much as this music sounds blurry and massive, there are lingering elements of electronic pop throughout the record. The subtlest but most important element of these is the song structures. Most of these 10 tracks function on quite simple progressions, each with two or three sections alternating in a sort of verse-chorus-verse sequence. It's tempting to look down upon this as not conforming to the idea that drone music should be formless, but this trick helps reinforce some of the melodies and loops that Egyptrixx puts in his tracks, repeating them to the point that they become almost catchy.

The other pop trope used here is vocals. Earlier, Egyptrixx records had their share of vocals, but on those songs, the guest singers would be front and center, delivering their lyrics through crystal-clear production. On *Pure, Beyond Re-*

*proach*, however, the vocals are buried deep in the mix. On both the title track and "Anodyne Wants to Ammo," which happen to be two of the most exciting tracks here, a crooning voice gets thrown under layers of distorted drum programming and buzzing synths until it sounds like a robot singing from beyond a digital grave. "Anodyne" also contains one of the sole up-tempo grooves on the whole record, and as such, it serves as a much-needed respite from the dragging ambience of the tracks before and after.

Other tracks are more abstract and use driving rhythm to produce a dizzying effect, recalling the early minimalist work of **Terry Riley** and **Steve Reich**. "We Can Be Concrete" takes an arpeggiating keyboard riff and repeats it ad infinitum. The sound of this melody is both grating and subtle, sounding like a brake drum and a warm synthesizer. If there's one thing that Psutka does better than most, it's choosing his sounds. Each track on here contains a combination of breezy keyboards and brittle electronic drums, and the slight variations between tracks show his supremely nitpicky approach to his craft.

If this record doesn't always interest or connect, it's because of a reliance on formula. A few of the tracks here, especially the first ("Lake of Contemplation, Pool of Fundamental Bond") and the last ("Ti Exactamundo"), feel like they use the same tricks to get their points across: dreamy and fluid sections that get interrupted by big percussion hits and noise samples. While these tracks are individually enjoyable, they feel monotonous in the context of the whole record. Egyptrixx might not have crafted a completely genre-bending and expectation-shattering electronic record, but *Pure, Beyond Reproach* shows both the producer's ambition and skill, and it certainly comes with a load of gems that will warrant repeat listens throughout 2017. —Connor Lockie

## Ty Segall

*Self-titled*

**Drag City Records**

**Street: 01.27**

**Ty Segall = Jim Morrison + King Gizzard & the Lizard Wizard + Jefferson Airplane**

At this point, asking someone who Ty Segall is amounts to asking how the weather is in Los Angeles. It's sunny. It's always fucking sunny—where have you been? Playing with three other bands on top of his solo career, Segall has been pumping out albums constantly for our grateful ears since 2008, with the release of his first self-titled album. While he sometimes disappears into this mystical persona of a man who ripped his third eye from opening it too

wide, this album is Segall at his most human.

*Ty Segall* is self-defeating from the top, with Segall singing on "Break a Guitar" about how he's gonna be a big rock star when he starts breaking guitars, like all good rock gods do—and this doesn't stop. On "Papers," he sings, "The papers depend on tape / So they do not fall." Coming from the guy who brought us **Fuzz**, it's just gold, deadpan comedy, but it's totally in character. "Thank You Mr. K" is a mad-cap *Harold and Maude* scenario, which is so simple and so cinematic, it couldn't have come from anyone else. You can practically see the pair running from the senior-home security in sunny California's palm tree hillsides.

The album is a bit more thematic than are his other works. "Warm Hands (Freedom Returned)" caps in at just over 10 minutes and—while almost half of it is instrumental—lays out a little tale about a mysterious man showing the protagonist how to become famous. All this self-derision brings out Segall on a personal level. It's hard to say how much he's struggling with being famous (he's been doing it for a while now), but he's toned down the reverb on the album more so than on any of his other works, which means that these things are obviously on his mind. And he wants you to listen.

On "Talkin'," Segall sings a little bluesy number about someone he's met who is talking shit about all their friends, and he straight up calls them out, saying that all their bitching about other people is just reflecting back on them. It's intimate in a way that he's only ever gotten close to in his love songs. He sings a lot of them, and even on those, he's always been one step back from that kind of personal-opinion approach in a song. Another slower song, "Orange Color Queen," is just this: a love song that doesn't really reveal anything about Segall, but is still great and sweetly psychedelic. His lady is so beautiful and wild, even the morning sun takes an interest in her.

There's breadth on Segall's second self-titled album that we haven't seen from his solo project for a while, and it feels great to get a personal touch that doesn't rip you out of your seat. Instead, Segall seems to be trying to put you back into it. There's been a lot of work done in the past few years when it comes to his music and, while his other projects have let him explore other worlds, it seems as if his solo project has been living in the shadow of *Meltd* for too long. I think this album may just be the one to drag this band up to the present stage again. —Brian Udall

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# DAILY CALENDAR

Visit [SLUGMag.com](http://SLUGMag.com) to get your event listed for free and view a complete Daily Calendar listing.

## Friday, January 6

Tchaikovsky's Violin Concerto – *Abravanel*  
Westgate Rising – *Acoustic Space*  
Rockaholics – *Broadway*  
Backstage with Erica Hansen – *Grand Theatre*  
Uvluv, Panthermilk, tot, Piggett – *Kilby*  
Visigoth, Envenom, Darklord – *Metro*  
Party Favor – *Park City Live*  
Free Kittens: A Stand Up Comedy Show – *Urban*  
Dubwise, Shoebox, Hobbz, illoom – *Urban*  
US Speed Skating Championships – *Utah Olympic Oval*

## Saturday, January 7

Tchaikovsky's Violin Concerto – *Abravanel*  
Otter Creek – *Acoustic Space*  
Advent Horizon – *Broadway*  
Backstage with Erica Hansen – *Grand Theatre*  
The Flower Ball, BANCHŌ, IVOURIES, Yung Cake Boi, Deelanz – *Kilby*  
G-Life – *Metro*  
Talia Keys & The Love – *State Room*  
Strong Words, The Circulars, Indigo Plateau, Motion Books DJ Set – *Urban*  
US Speed Skating Championships – *Utah Olympic Oval*

## Sunday, January 8

US Speed Skating Championships – *Utah Olympic Oval*

## Monday, January 9

World Affairs Lecture Series: Modern Slavery, Ecocide and the Secret to

Saving the World – *Little America Hotel*

## Tuesday, January 10

We Can: Women Encouraging, Nurturing and Caring – *Downtown Artist Collective*  
An Evening with ALO – *State Room*  
Stale Street Thingy Wingy: Night 1 – *Urban*

## Wednesday, January 11

Static Nostalgia, Saline Lakes, The Vandigue, Mount Inertia – *Kilby*  
Stale Street Thingy Wingy: Night 2 – *Urban*

## Thursday, January 12

Backstage with Dee Dee Darby-Duffin – *Grand Theatre*  
Doe, Solarsuit, La Frantz – *Kilby*  
Fruition – *State Room*  
Tony Holiday, Talia Keys, Tom Bennett – *Urban*

## Friday, January 13

Tristan and Isolde – *Abravanel*  
PIG EON – *Acoustic Space*  
Jana & The Rebels – *Broadway*  
Backstage with Dee Dee Darby-Duffin – *Grand Theatre*  
Homesafe, Life Lessons, PushKart, Champions – *Kilby*  
Shupecabra, Color Animal, JRANK, The Municipal Ballet – *Metro*  
Nahko and Medicine for the People – *Park City Live*  
Cold Cave, Drab Majesty – *Urban*

## Saturday, January 14

## SLC White Party: A Midwinters White Dream – 195 W. 2100 S., SLC

Tristan and Isolde – *Abravanel*  
PIG EON – *Acoustic Space*  
Candy's River House – *Broadway*  
Autumn Eclipse, Harbinger, Ride To The Gallows, The Grand Vision – *City Limits*  
Backstage with Dee Dee Darby-Duffin – *Grand Theatre*  
The Number 12 Looks Like You, Stolas, Fero Lux, Visitors – *Kilby*

## Taylor Mac: A 24-Decade History of Popular Music: 1946-1976 – Kingsbury Hall

Tragic Black, OrM – *Metro*  
BT – *Park City Live*  
Winter Market – *Rio Grande Depot*  
WTF – *Rose Wagner*  
Jackie Greene & Anders Osborne – *State Room*  
UCW-Zero Pro Wrestling: Mochipalooza – *UCW-Zero Arena*  
Eagle Twin, Cornered By Zombies, Baby Gurl – *Urban*

## Monday, January 16

Midge Ure – *Complex*

## Tuesday, January 17

Taylor Mac & Bill T. Jones – *Kingsbury Hall*  
The Expendables, HRiE, Tribal Theory – *Park City Live*  
High On Fire, Die Off – *Urban*

## Wednesday, January 18

August Burns Red, Protest the Hero, In Hearts Wake, '68 – *Complex*

## Ta-Nehisi Coates – Kingsbury Hall

End of the World Party – *Urban*

## Thursday, January 19

Lightroom/Photoshop Post Processing for Landscape Photography with Prajit Ravindran – *Downtown Artist Collective*  
Red Lines, The City Temples, Barsie – *Kilby*

The Lark Quartet – *Libby Gardner*  
The Artifacts, Akrobatik – *Metro*  
Analog Son – *State Room*  
**SLUG Localized: A Comedy Showcase – Urban**  
**Sundance Film Festival 2017 – Various Venues**

## Friday, January 20

The Backyard Revival, Brian Bingham – *Acoustic Space*  
Bent Fender – *Broadway*  
Kinda Blue – *Art at the Main*  
Excision, The Paradox, Cookie Monsta, Barely Alive, Dion Timmer – *Complex*  
Poor Bastard – *CUAC*  
**Slamdance Film Festival 2017 – Treasure Mountain Inn**  
Hot Vodka, Maria Stone – *Urban*  
Gallery Stroll – *Various Venues*

## Saturday, January 21

Hamilton, Cantonwine, Clark – *Acoustic Space*  
The Krew – *Broadway*  
Man of La Mancha: Red Carpet Night – *Capitol Theater*  
Mogwai – *Complex*  
Poor Bastard – *CUAC*

Building and Improving Your Art Business – *Downtown Artist Collective*  
Code Orange, Youth Code, Lifeless – *Kilby*  
Founders of Ruin, Alumni, Voidsmen – *Metro*  
Troubled Youth Blues Band, Inside Job – *Pat's BBQ*  
Them Winter Blues – *SLCC Community Writing Center*  
Dorothy – *Urban*

## Sunday, January 22

Warbly Jets, Civil Lust, Elytra – *Urban*

## Monday, January 23

Man of La Mancha – *Capitol Theater*  
Hamilton Leithauser – *State Room*  
The Nude Party, Heavy Dose, Maria Stone, Dreamslut – *Urban*

## Tuesday, January 24

Great Good Fine OK, Flor – *Kilby*  
Duke Evers, Daniel Pimentel – *Urban*

## Wednesday, January 25

**Craft Lake City Empanadas Workshop – Argentina's Best Empanadas**  
Man of La Mancha – *Capitol Theater*  
90s Television, AMMO, The Artificial Flower Company – *Kilby*  
The Anchorage – *Metro*  
Young Chop, Frayze, Sicko Mob, Saint Millie, Watt Chamberlain, Nessly – *Urban*

## Thursday, January 26

Beachmen – *Metro*

Jonatha Brooke – *State Room*  
The Autumn Leaf – *Urban*

## Friday, January 27

Tim Daniels Band – *Acoustic Space*  
Bone Band – *Broadway*  
Man of La Mancha – *Capitol Theater*  
Malice, Cage – *Club X*  
Poor Bastard – *CUAC*  
Kathy Griffin – *Eccles Theater*  
American Wrestlers – *Kilby*  
RJD2, DJ Juggy – *Metro*  
Dan Layus of Augustana – *State Room*

## Saturday, January 28

Phoenix Rising – *Broadway*  
The Delphic Quorum, Tribe Of Nobody, The New Hollywood, Boris Lukowski – *City Limits*  
Mayhem, Inquisition, Black Anvil – *Complex*  
Poor Bastard – *CUAC*  
Drawing in Pen and Ink with Chris Bodily and Desarae Lee – *Downtown Artist Collective*  
Talib Kweli, Styles P, K'Valentine – *Metro*  
Winter Market – *Rio Grande Depot*  
Mokie – *State Room*  
Shook Twins, Timmy the Teeth – *Urban*  
Salt Lake City Flea Market & Swap Meet – *Utah State Fairpark*

## Sunday, January 29

Man of La Mancha – *Capitol Theater*

## Monday, January 30

Magic Monday – *Hatch Family Chocolates*

## Tuesday, January 31

Alcest, The Body Creepers – *Metro*  
Brett Dennen – *State Room*  
Red Bennies, Joseph Michael Pederson, Brain Bagz, DonnaQuixote – *Urban*

## Wednesday, February 1

TV Girl – *Kilby*  
The Nth Power – *State Room*  
Wax Tailor, L'Orange, Christ Wright, Steez Logo – *Urban*

## Thursday, February 2

Brahms' Symphony No. 2 – *Browning Center, Ogden*  
Rob Van Dam's Comedy Tour – *Club X*  
St. Pauli Presents: Pepper, Less Than Jake, Kash'd Out, Red City Radio – *Complex*  
Khalid – *Complex*  
Fossil Arms; Angel Magic; it foot, it ears; Red Bennies – *Kilby*  
CVPITVLS – *Urban*

## Friday, February 3

**Pick up the new issue of SLUG – Anyplace Cool**  
Brahms' Symphony No. 2 – *Abravanel*  
Outside Infinity – *Broadway*  
SafteySuit, Armors, John Allred – *Complex*  
The Comedy of Errors – *Grand Theatre*  
Lemuria, Mikey Erg, Cayetana, Sculpture Club – *Kilby*  
**S Percussion – Libby Gardner**  
BowieVision – *State Room*  
Dubwise, Roommate, King Dubbist, Lil Far, illoom – *Urban*

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# JANUARY

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DOORS @ 8 PM UNLESS NOTED  
21+

Jan 05: **FREE SHOW** **Martian Cult**, Dream Slut, Slick Velveteens, Beachmen 8 PM DOORS  
Jan 06: **FREE SHOW** **Free Kittens**: Stand Up Comedy Night 6 PM DOORS  
Jan 06: **Dubwise w/ Shoebox**, Hobbz, illoom 9 PM DOORS  
Jan 07: **Strong Words Album Release**, The Circulars, Indigo Plateau, Motion Books DJ Set  
Jan 10: **Stale Street Thingy Wingy Night 1**: The Nods, Cupidcome, The Artificial Flower Company, Eleventh Door, Echoplaxia 8 PM DOORS  
Jan 11: **Stale Street Thingy Wingy Night 2**: Super 78, Muzzle Tung, 90s Television, Lord Vox, Bengt & Hoochie Power 8 PM DOORS  
Jan 12: **FREE SHOW** **Tony Holiday**, Talia Keys, Tom Bennett 8 PM DPPRS  
Jan 13: **Cold Cave**, Drab Majesty 8 PM DOORS  
Jan 14: **Eagle Twin**, Cornered By Zombies, Baby Gurl 8 PM DOORS  
Jan 17: **High On Fire**, Die Off 7 PM DOORS  
Jan 18: **End Of The World Party: Swell Merchants**, Drape, Bobby Laundry, Cathy Foy, Dream Slut 7 PM DOORS  
Jan 19: **FREE SHOW** **SLUG Localized** Comedy Night 8 PM DPPRS  
Jan 20: **FREE SHOW** **Hot Vodka**, Marla Stone 8 PM DOORS  
Jan 21: **Dorothy** 8 PM DOORS  
Jan 22: **FREE SHOW** **Warbly Jets**, Civil Lust, Elytra 8 PM DOORS  
Jan 23: **FREE SHOW** **The Nude Party**, Heavy Dose, Marla Stone, Dream Slut 8 PM DOROS  
Jan 24: **FREE SHOW** **Duke Evers**, Daniel Pimentel 8 PM DOORS  
Jan 25: **Young Chop**, Frayze, Sicko Mobb, Saint Millie, Watt Chamberlain, Nessly 8 PM DOORS  
Jan 26: **The Album Leaf** 8 PM DOORS  
Jan 27: **Sunsleeper**, Your Meteor, Keyes, Gloe 8 PM DOORS  
Jan 28: **Shook Twins**, Timmy The Teeth 8 PM DOORS  
Jan 28: **S&S 10 Year Anniversary Party**, DJ Flash & Flare 10 PM DOORS  
Jan 31: **FREE SHOW** **Red Bennies**, Joseph Michael Pedersen, Brain Bagz 8 PM DOORS

## COMING SOON

2/1: Wax Tailor  
2/2: CVPITALS  
2/3: Dubwise/Roommate  
2/4: CloZee & Psymbionic  
2/7: Leopold & His Fiction  
2/8: Lydia Loveless  
2/10: Steve'n'Seagulss  
2/15: Zigga Shanghai  
2/21: Thundercat  
2/22: Milemarker  
3/11: Viceroy  
3/15: Clap Your Hands Say Yeah  
3/22: WHY?  
3/24: Deafheaven  
3/25: That1Guy  
3/26: Nikki Lane  
3/27: Andy Shauff  
3/30: Modern English  
4/12: Black Joe Lewis & the Honeybears  
4/28: James McCartney



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# Kilbycourt JANUARY

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DOORS @ 7 PM UNLESS NOTED  
ALL AGES

1/4: **LOCAL SHOW: Kalista**, Lobo, Jordan Finlay, Squared  
1/5: **90's Television**, Fake Awake, Gabi  
1/6: **Uvluv Album Release Show**, Panthermilk, Tot, Piggot  
1/7: **Artist Showcase**: The Flower Ball  
1/11: **Static Nostalgia**, Saline Lakes, Breathe Inertia, The Vandigue  
1/12: **DOE**, Solarsuit, LaFrantz  
1/13: **Homesafe**, PushKart Champions  
11/14: **#12 Looks Like You**, STOLAS, Fero Lux, Visitors  
1/18: **Liv Clare**, TBA  
1/19: **Red Lines**, Clay Temples, TBA  
1/20: **Dine Krew**, Bryson Dearden/Jeff Brodis  
1/21: **Code Orange**, Youth Code, Lifeless  
1/24: **Great Good Fine Ok**, Flor  
1/25: **Ammo**, 90's TV, The Artificial Flower Company  
1/26: **Giants in the Oak Tree**, Magic Mint, The Wednesday People  
1/27: **American Wrestlers**, Sales & Co.

## OTHER S&S SHOWS

2/3: SAFETY SUIT @ The Complex  
2/4: YOUNG THE GIANT @ The Complex  
2/10: RUN THE JEWELS @ The Complex  
2/16: SAMMY ADAMS @ The Complex  
2/20: WATERPARKS @ In The Venue  
2/28: BAD SUNS @ In The Venu  
3/13: STRFKR @ The Depot  
4/3: KREATOR @ The Complex



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