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CONTRIBUTOR LIMELIGHT

Christian Broadbent – Designer, Illustrator

Christian Broadbent joined *SLUG*'s ranks as an ad designer back in July 2008. Since then, he's been an excellent collaborator, bringing his flair for polished design, thoughtful branding and delightful illustrations to *SLUG*'s pages. With a particular love for all things print, Broadbent designed his first *SLUG* cover in May 2015, capturing a timeless, sleek take on the magazine's annual *Bike Issue*, and in June 2016, he offered a modern, icon-centric rendering for *SLUG*'s *Beer Issue* cover. On this month's *Instrument Builders & Teachers* issue, Broadbent encapsulates his love for *SLUG*'s local music coverage—and our thriving community. As a proficient freelancer and as Senior Designer at SLC digital agency *We Like Small*, there's a high chance that you've seen Broadbent's designs and illustrations around town beyond *SLUG*. Find his work at madetrue.com.



ABOUT THE COVER: This February, *SLUG* offers a look into a sometimes unseen but always beloved part of Utah's local music: the instrument builders and teachers. On the cover, *SLUG* designer Christian Broadbent crafts a simple and elegant acoustic guitar with a twist, stringing readers through the beloved cities and communities that it upholds.

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ZIGGA

LOCALIZED By Keith McDonald
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Photos: JoSavagePhotography.com

Pull up to the *Urban Lounge* on Feb. 15 at 8 p.m. for a *Localized* hip-hop showcase! This month's show features **Zigga** and **Shanghaii** with opener **V.O. Sensei**. Thanks to our benevolent sponsors at *Uinta Brewing Co.*, *High West Distillery*, *Spilt Ink SLC* and *KRCL 90.9FM*. As always, *SLUG Localized* is free of charge and only open to patrons 21 years of age and older.



Zigga, or **Zane Dennison**, has undergone many changes since he was a teenage rapper, smoking and rhyming in basements. One major difference, of course, is becoming the father of three young daughters. Another is moving on from past acquaintances and planting roots in a production home. At 25, he already has six years of recording experience, and many people would consider him a middle-aged man in rap years. "Now, I try to leave a legacy in every verse, essentially," he says. "I'm cognizant of the fact that [my daughters are] gonna have this music. It's not like how it used to be in the '80s where they might not ever find your old record that you made one time. [My records] gotta have something there that [my daughters] can find value in, so they are not just like, 'Fuck bitches, get money? That's all, Dad?'"

You can experience Zigga's progression in his latest project, *Cherubs & Scarabs*, but he isn't stopping there. *Easter of the Empire*, *Zion* and a double-album, *Hot Winter/Cold Summer*, are in the works at *Elm Studios* in Salt Lake City. Zigga has **Wesley Thompson** on the production side of the house (**Audio Aquarium**) and **Evan "Elm" Moore** handling the visuals, among other duties. "Eventually, it'll be just me and Wes!" Zigga says. "We gotta do [an album] together—I owe him that."

Zigga describes his new sound as "commercial" or "sonically accept-

able" in an attempt to reach and retain a wider audience by adding new techniques into his toolbox. According to him, it's possible to incorporate some of what contemporary artists are doing stylistically while staying true to the conventions that hip-hop purists hold dear to their hearts. He recommends starting with a memorable hook and a beat that accentuates the message of the song.

Becoming more stable in life, along with having a stable recording home, has given Zigga a new perspective from which to write, as well as a better understanding of how to carry himself. At this stage of his music career, new moves have to be more calculated and creative. "It's the transition between the young bull to someone who's more mature, you know, more seasoned, at this point," he says. A part of that is giving up some of the vices he once enjoyed (at least, until after the show), because too much "pregaming" can lead to forgotten lyrics and shoddy performances.

"I can't get lost in that sauce as much," Zigga says. One thing he warns his successors of is developing bad habits. "That's one thing that I do think is a little dangerous for these kids," Zigga says, referring to popping pills and drinking lean and alcohol. "It's hard for me to say, because I've rapped about smoking weed and rapped about drugs,

but at the same time, I've noticed a dangerous trend with people mixing drugs. I don't think people realize the risk involved with that."

The main affair that Zigga has been focused on is the business aspect of recording. His crew and associates are affectionately referred to as **Biz Fam**. Listeners can find Zigga on social media as **Zigga Biz**, where all of his music is free to download for the time being. His advice for aspiring artists is straightforward: "Focus on people who are gonna do for your career ... Don't waste your time on people who are in it for alternative reasons and aren't really focused on succeeding in music," he says. "Keep people around you who are planning on doing this for life. If they're planning to do this as a way to figure out things while they're young, it's not gonna benefit you, you know? It might be fun. It might be dope to put your people on, but at the end of the day, they aren't about music ... They're about the turn up."

The Salt Lake rapper has Holladay ties and has worked with local artists galore, such as **B-Side**, **Bentley**, **Dumb Luck**, **Pat Maine**, **Emerson Kennedy**, **Master QBall**, **Cig Bur-na** and more. However, being labeled an underground rapper isn't something he enjoys. "I don't believe in 'underground' and 'mainstream' music," he says. "Labeling yourself an underground artist is limiting yourself to the underground."

As time passes and acts come and go, working new artists into the family dynamic has become a custom. "I just want to collab with up-and-comers as much as I can," he says. One artist he holds in high regard is **Joyful J**. "Dude has a beautiful voice—that's a gift. You can't really teach someone to have a good voice. That's raw talent."

Zigga continues, "These younger generations—that's how us older folks stay relevant ... You lift them up, you help them up and then they're on your level, and then they can help you out in the future. So if you are a new artist, hit me up @realzigga [on Twitter]." It's a simple formula: "Nothing is owed to you," says Zigga. "It's all about how hard you work."

That's the biz, fam.

The Beehive State's newest buzzworthy rap artist, **Alexander Bell Crocker**, aka Shanghaii, is still in the early stages of his career—and his life. You can tell how new he is to the scene when you watch him pose for *SLUG* photographer **Jo Savage's** photoshoot. Doing press and having fans is still a novel concept to him, yet he handles them with the humility of someone well beyond his years. "I didn't expect so many people to actually show love," he says.

In a rush to create a stage name, the Indiana-born, Salt Lake-raised artist found inspiration in "A Milli" producer **Bangladesh**, chose a region to represent himself and, just like that, the most populous city in the world became the mark of Utah's hottest new act. "One thing that really bothers me is waiting so long to do it," says Shanghaii. "I understand [that] I don't necessarily have too much time to be doing shit."

Despite low motivation and self-doubt in his teen years, Shanghaii has pushed past his mental barriers, and the city of Salt Lake appears to be behind the 24-year-old emcee (like very few rap artists before him). He's got instrumentals from experienced Utah beatmakers like **Illanes** and **Chance Lewis**. He's released nine videos in less than six months, adding a *Lemonade*-type flavor to his first EP. He's performed 11 times total, and in the very near future, he'll be using his melodic voice and boundless energy to perform songs like "All for a Dream," "Gas & Juice" and "Fuego" (Fuego!) on the *Localized* stage—songs reminiscent of a less militant **2Pac** (vocally) with content similar to **Chance the Rapper** or "the old" **Kanye**.

"People don't even know this about me, but I was actually releasing music last year," says Shanghaii. "It's just all the music I was putting out was terrible ... and it took me [leaving] the studio I was at to completely forget about what I was trying to go for at that time and start going towards something else, and I think that's what made me pop a little bit more in Utah this year opposed to last year."

You have to credit **Tobi Ali**, a producer from Freeport, Texas (and welder by trade) currently residing in West Valley, for some of the steam behind Shanghaii's breakout project, *Shanghaii vs.*

Tobi Ali. "It's the sauce ... even though it is Southern-based, it has something anyone can work around, obviously, if you can catch the flow," Ali says. If you ask him, the best way to describe his beats is "soul trap": a blend of drill music and soul and funk, kind of like **Young Chop** meets **DJ Screw** and **Organized Noize**. "Shanghaii has a certain standard," says Ali, "and we both meet that standard together as a team."

Many contemporary rap artists resort to copycat tactics to get noticed, like using catchy chants, stylish images and beats that mirror **Mike Will Made-It** or **London On Da Track** to attract fans. Whatever the formula, Shanghaii has "it": a medley of personal lyrics, soulful choruses and a passion for expression that transcends ageism and style barriers. "1992 & Forever (RUN)," shot by **Eudo Quiroz** and produced by **NorbZz** at the *Key* studio, was a turning point for the young artist. It's a celebration of youth, friendship and partying that shows that the young bull might be ready for a bigger arena.

Shanghaii and NorbZz are working on the next project, which hasn't been named yet. "We're really trying to think about what everybody likes listening to," says Shanghaii. "I wanna put a good blend of what my perspective is on good lyricism but also make those types of songs [that] people from this new generation can also find appealing."

With his newfound spotlight, Shanghaii has encountered more than his fair share of potential collaborators and bandmates from around the valley—as well as detractors. In this year alone, his social life has gone from solitary to somewhat drama-filled. He is more of a recluse than a socialite, preferring to keep to himself when he isn't performing, but as many rappers before him have found out, even a modicum of success brings hatred. "The best thing you could possibly do is just block people out of your life," he says. "Take that negativity—push it out the door. Lock the door, and hopefully, it doesn't come back in."

Becoming a professional and separating yourself from your peers in a viciously competitive endeavor requires more than raw talent and years refining your craft. You must have clothes, stickers, business cards, an online presence and the ability to perform and present your best self when the situation calls for it. According to Shanghaii, these developments and more are on the way in 2017. Follow along with *Shanghaii* on SoundCloud and *Shanghaii 801* on Youtube. With help from the scene here in Utah as well as a few good breaks elsewhere, we could even see him on a national stage soon. Let's hope that he stays true to his kind nature and easygoing ways—and that he always keeps Salt Lake City in his heart.

All for a dream.



MECHANICAL GHOST: A CONVERSATION WITH

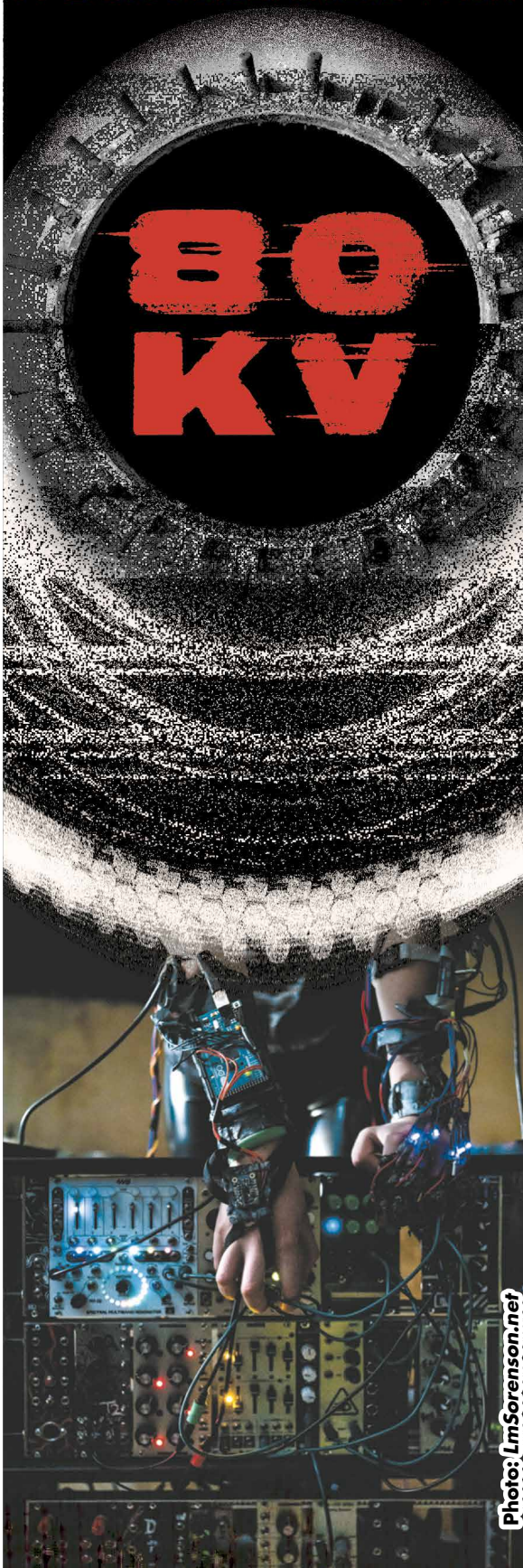


Photo: ImSorenson.net

Autumn Rogers, aka 80KV, created motion-controlled gloves as a novel foray into technology and haunting, contemporary electronic music.

By Connor Lockie
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80KV is the moniker of local musician **Autumn Rogers** and centers around the use of motion-controlled gloves that Rogers uses as instruments. After a long, formal musical background, including piano, the harp, the drums and a foray into punk music, Rogers is excited to explore territory more directly relevant to her interests. Whether it's through live performances or visual album projects, 80KV is Rogers' plan to combine technology and music in a haunting, spectral manner.

For Rogers, 80KV is a means of creating music that responds to the problems she sees with contemporary electronic music. "It was very frustrating for me to work on electronic music because it was very counter-intuitive to create," says Rogers. "It's abstract in the sense that it's very disconnected from the physical process of making music. All of the creation of the sound is happening on the computer or in this synthesizer box, and it doesn't really feel the same as playing the guitar." Playing physical instruments is crucial to Rogers' musical background, and guitar is her primary tool—she's also a member of the live bands for local groups **IMPXVIII** and **Selling the Ashes**. The artist's website showcases her using the gloves not as a stand-alone instrument but as an extension of the physical guitar. The music-making is anything but abstract and removed: rather, it reinforces how tangible making music can be in an overtly digital world.

Outside of simply making electronic music physical, 80KV is a way for Rogers to explore some of her other interests. The musician graduated from the *U of U* with her degree in computer science and is a self-proclaimed "probability nerd." Her gloves show not only these technological interests but also an obsession in the inherently random and imperfect nature of computers. "I use a modular synthesizer, and with those, if you want to preserve something, you have to record it," she says. "You will never get the exact same settings again, and I think that's beautiful." The constantly shifting nature of composition recalls aleatoric classical music, and Rogers sees non-permanence as her main mode. By embracing the unknown and uncontrollable, Rogers subverts her role as the sole creator and allows her instruments and tools to take part in the music-making.

This follows suit with how Rogers feels the gloves should be used. In many of her videos, Rogers uses her gloves to make grating noise music. Her guitar improvisations swell under rushes of static, but she claims that this is a preference rather than a ne-

cessity. "I can use the gloves to do basically anything I want with my synthesizer," she says. "It was very noisy just because that's something that I like, but I can use them to control a melody or to control reverb as opposed to distortion. It's just a matter of what patch I create on my launch board." Similar to her preference for improvisation over thorough composition, Rogers sees her use of the gloves as a small example of their full potential. These two attitudes combine to create a mystique around 80KV, where the end musical product becomes an almost completely uncertain idea.

Industrial music is key to Rogers' project, and our conversation showed this. Outside of listing the group **Author and Punisher**'s live show as one of the main influences for her project, Rogers talks about industrial music at large as a driving force behind 80KV. "There's a lot of really exciting stuff happening in that genre right now," she says. "Modular synthesizers are really making a comeback there, and I want to build on those trends." The music of this project is as obsessed with the idea of technology and machinery as is the basic concept of 80KV. Industrial music has always lauded how cold and battering music can be, and Rogers finds herself fitting nicely into this community.

On top of being simply musical, 80KV looks toward other mediums of art for expression. Rogers' videos show her wearing a robot-style mask and performing her music in dark, black-and-white videos. Topics include the 2015 science fiction film *Mad Max: Fury Road* along with **David Lynch** and his musical collaborator **Angelo Badalamenti**. The idea of the surreal is highly prevalent through both of these visual works, and this shows up in 80KV. There's something about the slow and eerie movements of Rogers that recall the subtle darkness of *Twin Peaks*, and the costume design in these videos is prime science fiction makeup. This makes the project a fully immersive experience rather than a simply aural one.

80KV barely went live in the last few months of 2016, and 2017 looks like it will be the year where everything comes into focus. On top of plans to put on a handful of soon-to-be-announced live shows, Rogers has a multi-media album in the works. "It's kind of a weird concept album that I want to do, so I want to record that and almost do kind of a video album to go along with it," she says, "recordings of me performing the tracks along with other music video stuff." 80KV is a heavily involved and complicated way to look at music, and Rogers is approaching her craft with more ambition than many could hope to have.



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SUNDAY: 8 A.M.-9 P.M.

If you are a traditional, farm-grown, meat-and-potatoes eater like my grandmother and grandfather were, then this review of *Oasis Cafe* is not for you. However, if you enjoy fresh ingredients with a twist, then *Oasis Cafe* in downtown Salt Lake City might just be the place you have been looking for.

Located next to *Golden Braid Books*, this cafe is the perfect place for a coffee, a spot of tea or a smooth and delicious hot chocolate. The restaurant offers indoor and outdoor seating (the latter is limited in winter months and inclement weather). Owner **Joel LaSalle**'s goal is to provide a comfortable space that helps provoke a feeling of happiness. The quaint cafe offers a space for inspired conversation, whether that be afternoon out-of-the-office meetings or gatherings with friends over a laugh-inducing dinner. The atmosphere is warm, a place where the food hugs your insides while you sip on anything from water to champagne, and it offers a "casual embrace"—a place to connect to the simple pleasures of life.

I took my aspiring cook of a niece, **Taylor**, to broaden her palate and cuisine horizons. The Salmon Lox Crostini (\$11) satisfied our bellies, tiding us over before the main attraction. Moist, smoked salmon, paired with the crunch of the crostini, provides a perfect blend of capers, onions and tomatoes, leaving your mouth watering for another bite.

Oasis Cafe patron favorites include the Paprika Crusted Chicken (\$18), Grilled Salmon (\$20) and Stuffed Filet Medallions (\$23). Topped with asparagus and cooked to my liking (somewhere between medium rare and medium), the medallions burst with the mushroom-stuffed filling and tenderness of the steak. Laid atop creamy mashed potatoes, the presentation was spot on, as were all of the dishes leaving the kitchen. The honey/lavender polenta cake and arugula paired with the salmon is simply divine, and helps to make this dish my personal favorite. However, the paprika-crusted chicken is a close second, with the combination of sweet corn risotto and avocado salad.

If you are a desserts-first kind of person, the Lavender Infused Panna Cotta (\$7) is sweet enough to satisfy and daring enough to tempt. The gelatinous



Photos: Talyn Sherer

dessert has a milky appearance, and the lavender and honey ricotta cheese infuse the taste of summer while the pistachio adds a satisfying crunch.

Taylor enjoyed the Freshly Made Sorbet (\$8), which comprises three flavors—mango, raspberry and strawberry. Her favorite was the strawberry: It was exquisite, as though the strawberries had just been freshly picked from a field on a warm August day. The mango reminds one of handpicking a mango off of a tree in the Bahamas, while the raspberry took me to *Bear Lake Raspberry Days*.

As a food critic, I personally appreciate the consistency of *Oasis Cafe*. The food is delicious, nutritious and accordingly priced. After panicking a bit upon first seeing the menu, Taylor ended up enjoying the experience and the flavors at *Oasis Cafe*. While she was initially nervous about selecting food that challenged the suburb chain restaurants she frequents, her eyes opened to flavor possibilities and the many options that can be ordered vegan (including the salads, fajita plate and eggplant parmesan risotto).

With a local beer list, craft cocktails and a wine list featuring 17 by-the-glass and 30 by-the-bottle selections, *Oasis Cafe* is a professional's or entrepreneur's 4:30 p.m. happy-hour-meetup location for idea generation or goal planning. Perhaps one of the most intriguing things of all about *Oasis Cafe* is that it welcomes all walks of life. I encountered a couple who reminded me of my grandpar-

Oasis Cafe's dishes highlight fresh ingredients with a twist and are sure to make you swoon.

ents, young adults and families—those thirsty for knowledge of business, and those lost in life-enhancing conversation. I can easily imagine many taking advantage of intimate, spring-through-fall moments in the courtyard.

The cafe also serves as a great date scene. If you are looking for a place to inspire love this Valentine's Day, *Oasis Cafe* serves a prix-fixe, four-course menu for \$45 per person. Reservations are recommended, as they will sell out for the evening. The ambience is sure to swoon, while the chef's selection will delight. Visit oasiscafeslc.com for more information about the Valentine's dinner menu, and if you enjoy cocktails, share an Oasis Desert Rose (\$7) with your loved one.

"Not only is this a place for customers to escape, [but] working at *Oasis Cafe* is like not working at all," says LaSalle of his restaurant. He feels more like a caretaker than an owner. "It is a great place to visit, even for the 65-member staff."

Oasis Cafe is transporting. I can take a friend or associate visiting from anywhere in the world and know that they would feel welcome and at ease. It is my new go-to for those visiting Salt Lake City for their first time, and for afternoon tea with girlfriends Downtown. Its inviting charm is something worth keeping alive among the beautiful places of Salt Lake City.

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SLUG MAGAZINE

EAST MEETS WEST

By Ali Shimkus
alishimkus@gmail.com

WALLACE MECHAM'S HYBRID BANJOS

"People kind of know me as the instrument weirdo around here," says Wallace Mecham, a local musician and instrument maker who experiments mainly with banjos. However, Mecham's banjos are not the typical banjos that can be found in music stores—some are also infused with technology often used in Eastern instruments, such as the Turkish saz, a predecessor to the mandolin with a ringing, fluid sound. Combined with the "twanginess" of the African-origin banjo, these creations have a unique sound that can be modeled after music from different regions, based on the way Mecham sets up the frets and bridges. Mecham's banjos often reject the tempered scale, the standard in Western music, as he makes his own frets from fishing line in order to tweak the scale, making the instruments capable of playing quarter tones, which is more of a trademark of Eastern music. The result is a collection of unique instruments that blend the sounds of Eastern and Western music and draw from the best elements of different musical regions.

For Mecham, the interest in Eastern instruments started early. "I primarily got into [other cultures] being raised around an Indonesian family and really good friends with a Persian family," he says. "I just really took a liking to ethnic cultures and Romani music. I started playing with Greek people and Middle Eastern people." Mecham furthered his interest by attending luthier classes from **Tom Midland** of *Local Music*, and often takes on the challenge of fixing and modifying rare instruments that other luthiers may not be able to fix. "I find that banjos and ethnic instruments have a lot in common with strings, tension, bridges, so I just started fixing them wherever I go, and people just started bringing me stuff to fix," he says.

One such instrument was the Japanese shamisen, which bears a lot of similarities to the banjo but has a squarish body and pluckier sound. One of Mecham's more recent projects is a fretless banjo modeled after the Japanese shamisen, though most of the instruments he makes can be slightly altered to get a completely different sound that can mimic the "dialect" of music from any number of regions. Although



Photo: LmSorenson.net

Wallace Mecham creates banjos hybridized with Eastern stringed instruments.

Mecham considers himself mostly past his purely "experimental" phase, the banjos he makes are an ongoing process, constantly evolving into something new in order to procure the sound that he is trying to find. "I'm on a musical adventure, and I've had to build instruments to aid that," he says.

By challenging the notion of what a traditional banjo should sound like by Western standards, Mecham hopes to create a hybrid of the Eastern and Western styles of music. While the quarter tones lend his banjos an Eastern sound, he plays with rhythms that are not traditionally found in eastern music. "I'm playing with a Western perspective, so I don't play with an Eastern rhythm," he says. "What I'm really trying to do is get East-meets-West, because I've always seen the best music come out of hybrid music."

Having been a traveling busker in the past, Mecham has noticed a universal curiosity in the music he creates solely on the basis that it is so different from what most Americans have heard before. "People respond to it well, and they really want to hear it because they're not used to hearing it," he says.

For those interested in possibly owning one of Mecham's creations, he suggests being involved in the process in order to individualize the instrument: "I would encourage them to do what [Midland] at *Local Music* did for me," he says. "He didn't want to do all of the work for me; he wanted me to learn, be involved and build them. So far, the people I've built banjos for have actually helped me to build it." This process goes along with actually selecting what kind of sound you want to imitate with the instrument. "Pull out your world music collection [and] find what you're interested in. When you pick out your instrument, figure out what tuning it's in and play to what you listen to instead of trying to learn through books," he says. "It's easier to learn by ear." As the majority of banjo players are soloists, Mecham often finds that improv is the best way to perform his banjos, taking an intuitive approach to the music he makes. "It takes inspiration, some interest and drive," he says. "If you're going into it wanting to know theory and what you're doing, it's harder. You kind of just have to go into it intuitively, wanting to mess around. [It's] an adventure."

Mecham's philosophy of modifying and evolving banjos modeled after Eastern instruments is something that arose out of his departure from the "buying culture" in America, where people are quick to dispose of old instruments and buy new ones that are mass-produced. "I'm trying to kind of promote a reuse, rethink, reinvent culture," he says. "I come from the punk rock, do-it-yourself background. I really want to put that into this." Mecham often finishes his banjos with a personal touch of engraving, hearkening back to the older, more personalized way of making instruments. Mecham can be found on Facebook and Myspace under *Wally's Banjrz*.

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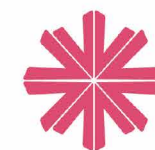
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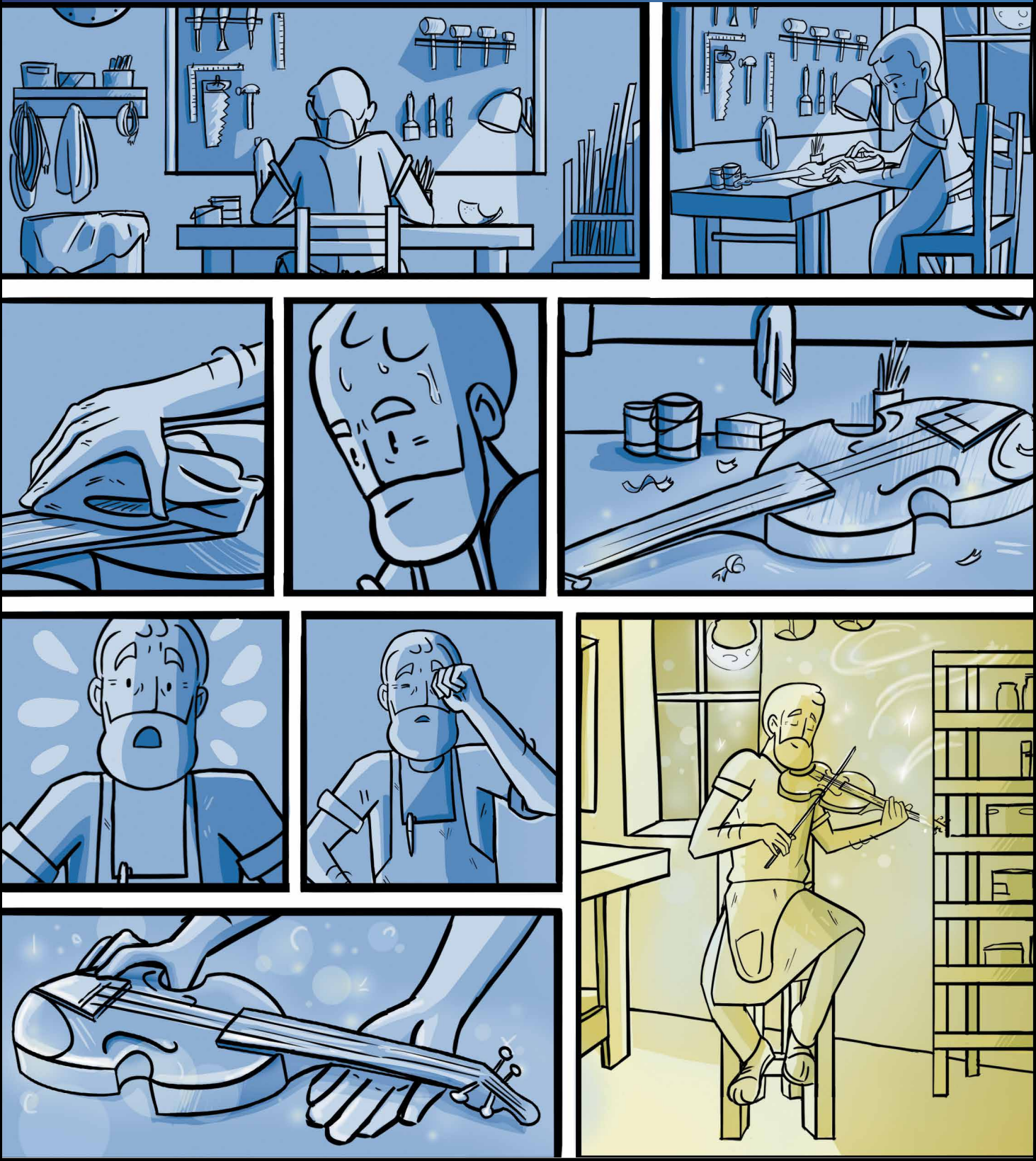


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TUESDAY | FEBRUARY 21 @ 7 PM

THEY CALL US MONSTERS
Follow three young offenders inside the "Compound," where Los Angeles' most violent juvenile offenders await their trials.
The City Library 210 E 400 S, SLC
Official Selection: 2016 AFI Docs, 2016 LA Film Festival
*Post-film discussion.

TUESDAY | FEBRUARY 7 @ 7 PM

THE LOVING STORY
The definitive account of Loving v. Virginia—the 1967 Supreme Court decision to legalize interracial marriage—recently fictionalized in the film *Loving*.
The City Library 210 E 400 S, SLC
Winner: 2013 George Foster Peabody Award

WEDNESDAY | FEBRUARY 22 @ 7 PM

BURDEN
A probing portrait of Chris Burden, an artist who took creative expression to the limits and risked his life in the name of art.
UMFA 410 Campus Center Dr, SLC
Official Selection: 2016 Tribeca Film Festival

WEDNESDAY | FEBRUARY 8 @ 7 PM

ALL GOVERNMENTS LIE:
Truth, Deception, and the Spirit of I.F. Stone
Independent journalists Jeremy Scahill, Glenn Greenwald, and Michael Moore expose government lies and corporate deception.
Rose Wagner 138 W 300 S, SLC
Moderated by KUER RadioWest's host Doug Fabrizio.

TUESDAY | FEBRUARY 23 @ 7 PM

GLEASON
This critically acclaimed film is an intimate look into the life of Steve Gleason, a former NFL player diagnosed with ALS at the age of 34.
The City Library 210 E 400 S, SLC
Winner: Audience Award—2016 SXSW Film Festival

TUESDAY | FEBRUARY 14 @ 7 PM

SLINGSHOT
An inspirational character study of noted inventor Dean Kamen (Segway, portable dialysis machines) and his work to solve the world's water crisis.
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Winner: Best Director—2014 Boston Film Festival
*Post-film discussion.

THURSDAY | FEBRUARY 16 @ 7 PM

CLOSET MONSTER
A creative and driven teenager is desperate to escape his hometown and the haunting memories of his turbulent childhood.
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TIME FOR A TEMPO CHECK *with Cathy Foy*

By Alex Blackburn • alexblackburn32@gmail.com



Photo: Jessica Bundy Photography.com

As a teacher, Cathy Foy searches for the elements that drive her students to learn: openness, exploration and empowerment through music.

I'll admit: I thought that my years of drum lessons were behind me after I joined a band and started to develop my own style. I thought that I could learn everything else I needed on my own, studying books or watching my favorite drummers' videos. When I sat down with Cathy Foy the other day, however, she gave me some convincing points about why I shouldn't be so quick to move on from music lessons. Foy is a local music teacher primarily focused on budding drummers and guitarists—but she also has some useful things to teach musicians who want to take up any instrument. She runs drum and guitar lessons out of her home studio, which is where we took a moment to discuss her unique musical vision.

It didn't take long to determine that Foy has her head on straight. She has a relaxed air about her, and the cool confidence that assures her beats are right in the pocket. "For drummers, I try to teach humility," says Foy. "Nobody wants to play with the guitar player who noodles around the entire song, and it's the same thing with drums." Foy's studio has a calming effect with simple décor, and a plethora of musical instruments name it a place of music. Foy's message is about growth—about becoming the best person you can be. "I think the best teachers are the ones who don't think they're experts," says Foy. She's always learning—when she sits down to hammer through some guitar chords and theory, or when she's tutoring her students. "If you approach [teaching] in a humble way, then there's actual, real growth that happens ... With music, nobody's an expert," says Foy. "The drums held a certain amount of magic for me—even just the snare drum, I thought, was the coolest thing to hit." Foy started rocking the

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kit in her childhood: "For a kid like me, [playing music] was so valuable to the way I thought about my world and myself and having self-esteem and confidence," she says. She's a role model for her students, and since most of the students she teaches are young, before long, you might be hearing the results of her music lessons in Salt Lake's future bands as those students graduate into the local music scene.

What makes a good student? "Having openness to making lots of mistakes," says Foy. "If you're taking lessons, you're a courageous person ... Being watched doing something is very hard." With that said, Foy is adamant that music lessons are worth your worry. "If you just try to do it alone, you don't have anyone to be accountable to," says Foy. "I try to approach it in a way that is emotionally empowering for my students." As opposed to teaching students by a strict curriculum, Foy searches for those elements of music that drive her students to learn, and emphasizes those in her lessons. Above all, Foy teaches effective learning, with focus on fundamentals and exploration. "I'm always like, 'Expand, expand, expand!'" says Foy. "I try to emphasize playing in time. I teach them how to read music and to play dynamically." Foy is the head drum instructor at the *Rock n' Roll Camp for Girls*, where she helps aspiring musicians create original music. She then brings those lessons back for her other students in an effort to prepare them for playing in bands.

Speaking of bands, there's a good chance that

you may have heard Foy playing at any one of our local venues. She leads **Strong Words**, playing guitar and singing. The band is the culmination of Foy's experience in many bands you might know, like **The Future of the Ghost** and **Browser**. Foy manages her band with a selfless attitude. "I want it to be about other people," she says. "If you're a writer or a painter, you can just be on your own. But if you're playing music, you're playing with three other people, so there has to be selflessness in what you're doing." Strong Words use rich emotional sounds that remind me of **The War on Drugs**—full of groove and feel-good riffs. The band's multifaceted style is exactly what I'd expect from Foy. "Any time I'm growing as a musician, it directs Strong Words," says Foy, and listening to the band's progression from album to album, it's clear that Foy has been growing a lot these past few years.

Strong Words released an album in January, and they're eager to continue sharing it with Salt Lake City. Keep an ear out for them on **SLUG Soundwaves**, at your favorite local spots or opening for your go-to national acts. Foy is pushing her musical career every day, constantly growing and helping those around her to do the same. If you're trying to do some of that musical growth yourself, Foy is ready to set you off in the right direction. Email her at cmfoy29@gmail.com and visit her website, facebook.com/cathyfoymusic, for more info about lessons, and check out Strong Words on Bandcamp at strongwords.bandcamp.com for some killer tunes.

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Photos: Gilbert Cisneros

Reo Stika, owner of The Great Salt Lake Guitar Co.

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By Lizz Corrigan • lizzcorrigan@gmail.com

Through the tall windows of *The Great Salt Lake Guitar Co.* (GSLGC), I saw owner **Reo Stika** repairing guitars behind a workbench. The shop, which specializes in handmade guitars, was a welcoming refuge from the cold night, with warm lighting and a long corridor of exposed brick and perfectly mounted acoustic guitars.

Ken Stika, the original owner of GSLGC and father to Reo, was a utility and navy man “who always thought people just needed to toughen up,” says Reo. Ken began building dulcimers in 1979 following an injury on an Alaskan crab boat, but found a passion for building guitars in 1981. When Ken opened shop in 1985, he began selling other brands of guitars alongside his custom-made instruments, the first brand being Taylor Guitars—GSLGC now sells more Taylor guitars than does Amazon, says Reo. In 1988, Ken bought the 80-year-old Center Street building in Provo from *Bee Hardware*, the only other business to ever occupy the building.

Reo bought the business from his father about two years ago—Ken refused to sell to anyone else. “These buildings are lifelong projects,” says Reo. “I’ve been working on this building since I was 8 years old. I love this building.” The main focus of the shop is the same, and after Reo remodeled the space, he saw a spike in business. Unfortunately, Ken passed before Reo began the remodel, but **Jan** from *Bee Hardware* “stopped in [the shop] a couple weeks ago,” says Reo. “He got teary-eyed, seeing what this place has turned into.” Jan was so excited that he started telling old stories, like how “the town sheriff was standing here drunk, and his gun fired and almost shot his foot off.” Reo pulls back the rug, exposing a rugged bullet hole in the dark, antiques hardwood floor.

Throughout his life, Reo was often ordered into the shop by his father to do chores as a form of punishment. Ken was a “tough boss,” but collaborated with Reo on the first guitar he built and taught him necessary skillsets. “It gave me a foundation of knowledge and experience that may have taken me 12 or 15 years to learn if I were floundering around on my own,” says Reo. Constantly immersed in the shop, Reo started doing simple string changes when he was 9 years old and actual repairs when he was 14.

Handmade guitars are notable instruments. Each takes about 140 hours of hands-on time. Ken built 206 guitars in his lifetime, and “I’ll be lucky if I build 400 guitars,” says Reo. Aesthetically, Reo’s builds are similar to Ken’s but different in tone. “People who like tele-

casters like my dad’s guitars, and people who like Les Pauls like my guitars,” he says Reo is passionate about the pursuit of tone. There are about 80 steps where you can shift a guitar’s tone to a desired sound; however, “a guitar isn’t going to be magic just because it’s handmade,” says Reo. It is going to be more expressive and resonant, although it does accentuate mistakes. “If you can build a guitar light enough where the top can move more air, you have more dynamic range,” says Reo. “You can dig into individual notes and make them soar ... for some music, it’ll bring tears to your eyes.”

Reo is less interested in becoming a household name and is more invested in the relationships formed from selling handmade guitars. His own relationship with guitars and music has transitioned over the years. “Half of the life lessons I’ve had have come from music,” says Reo, especially during his “angsty teenage years,” when he used music as a therapeutic outlet. Nowadays, he enjoys providing others with the same outlet through building and repairing guitars. Even if their experience is different, “at least they’ll have the opportunity,” says Reo.

Dedicated to a minimal online presence, Reo encourages people to come into the shop to discover the sound that speaks to them. On the retail side, Reo spends about 45 minutes with each customer to find the sound they’re looking for, which is why GSLGC steers clear of electric guitars. “With acoustic guitars, there’s only one variable: that acoustic guitar,” says Reo. “Unless I’m selling you the whole set-up, [electric guitars are] going to sound radically different [at home].”

Reo’s dedication to the craft of guitar building is well noticed in the community. He has partnered with *BYU*, which sends students exclusively to GSLGC for setups, repairs and textbooks. In the future, Reo wants to offer guitar-building classes and a concert series in the shop, which offers a large room with no parallel surfaces—great for acoustics and no harsh reverb.

Reo enjoys passing on the principles of craftsmanship, as his father did, to his 4-year-old son, **Elliot**. Ken once told Reo, “You will never achieve perfection. But it’s your job as a craftsman to do the very best that you’re capable of.” Elliot gets exposed to that, too, says Reo. Just by smelling wood, “Elliot can tell you the difference between East Indian rosewood and Brazilian rosewood,” Reo smiles. “I’m able to bring Elliot down here, and that’s just a luxury other people don’t have.” Reo feels that his best memories are being made now, through the opportunity to use history to adapt and create a thriving future for GSLGC.

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HUGE

THE BENEFIT ART SHOW FOR COMUNIDADES UNIDAS

By Kathy Zhou • kathy@slugmag.com

Like many, Provo-based artist **Casey Smith** felt anger, frustration and uncertainty after the 2016 presidential election. Also like many, he felt an urge to do something. Recognizing the very real fear felt by one of his colleagues—who is undocumented—Smith reached out to fellow artist and *Utah Museum of Fine Arts* Director of Education and Engagement **Jorge Rojas**. “[Smith] said, ‘Let’s invite all the artists we know in Utah to donate an artwork and show the people in our Latina/o community disenfranchised by the election that there are Utahns that love and support them,’” says Rojas. The effort found a home—the *Mestizo Institute of Culture and Arts* (MICA), for which Rojas serves on the board of directors—and a local organization to partner with and support: *Comunidades Unidas/Communities United* (CU). Soon, Smith and Rojas put out a call to local artists to donate submissions for *The Huge Benefit Art Show*, held Feb. 11 from 6 to 9 p.m.

After surveying a list of local advocacy organizations, MICA elected to partner with CU for the benefit show, impressed by their vision and “clear action steps.” Founded in 1999, CU serves over 8,000 individuals each year in their mission of “empowering the Latino community in Utah.” Presently, CU’s work includes building a sanctuary movement in Utah; healthcare, immigration, civic engagement and “know your rights” programming; policymaking and legislation advocacy; and more. “This exhibition is necessary, particularly now that Washington’s anti-immigrant efforts seem to be gaining momentum,” says Rojas. “Regardless of our political views, our community can come together and do what we can to ensure that similar efforts locally don’t further burden our most vulnerable communities.”

Local and national exhibiting artists were quick to respond with enthusiasm to *The Huge Benefit Art Show*’s call for submissions. Smith and Rojas each plan to donate works, and both are grateful for the artists’ generosity and the wide-ranging diversity of the donated pieces. All of the featured works will be for sale via silent or live auction, and proceeds will go directly to CU. For art collectors, the benefit show will provide an excellent opportunity to acquire pieces at potentially high discounts, as bidding prices will begin at a fraction of each work’s estimated value. “But whether or not you can afford to buy art,” says Rojas, “we want everyone to feel invited to come out and show your support.”



Photo: John Barkiple

(L-R) Local artists Jorge Rojas and Casey Smith, organizers of *The Huge Benefit Art Show*.

Early submissions to *The Huge Benefit Art Show* include **Laura Sharp Wilson**’s *Side Dreads*, a painting that toys with color, form and texture in her signature style, while *University of Utah* Head of Art Teaching **Beth Krensky**’s *Bridge III* comprises two bronze sculptures. *BYU* students **Jacob Haupt** and **Noah Jackson** submitted a print, *Untitled (Demon)*, in which the *BYU* students present a stunningly fabricated realm that feels both alien and familiar. Additional notable donations include **Hector D. Gonzalez**’s 1971 photograph, *Viva Cesar Chavez*, and two powerful, gestural silkscreen prints by California-based artist **Malaquias Montoya**—one reads “La Sal de la Tierra,” and the other reads “YO SOY CHICANO.” Other exhibiting artists include **Ruby Chacon**, **Trent Alvey**, **Adam Bateman**, **John Bell**, **Matthew Choberka**, **Peter Everett** and more.

One donated work that particularly embodies the intent and mission of *The Huge Benefit Art Show* is *BYU* Associate Professor of Art **Collin Bradford**’s. In the archival photo print, Bradford captures a faraway nighttime shot of a single, brightly illuminated sign, which quietly and poignantly declares, “You are exactly where you are supposed to be.”

In addition to the one-night-only benefit art show, *Mestizo* will host a Stop Police Brutality group exhibition throughout the month of February. While the exhibition will not interact with the benefit show, it’s an example of the types of programs *Mestizo* is

committed to supporting, says Rojas. The submission-based artworks aim to explore and highlight abuse of power by law enforcement, and particularly how that abuse has systematically and historically targeted marginalized communities.

“All throughout history, artists, through their lives and work, have played a crucial role in creating cultural and social change,” says Rojas. “By helping us to find beauty in dark times, artists inspire hope, courage, empathy, questioning and action. Art is a way of understanding our present and imagining our future.”

Beyond *The Huge Benefit Art Show*, there are countless avenues for artists and community members to support marginalized communities and the coalitions working to uplift them. “As with this show, it usually starts with a conversation between a couple of people who want to take action,” says Rojas, who, in addition to CU, points out the work done by Utah organizations like *Utah DREAMers*, the *ACLU* of Utah, *Latinos in Action* and more. “I believe we’re entering a new era of activism and cultural organizing where more and more people are realizing that the power to change anything starts and ends with us.”

The Huge Benefit Art Show will be held on Feb. 11 from 6 to 9 p.m. at the *Mestizo Institute of Culture and Arts* to raise awareness and funds for *Comunidades Unidas* (cuutah.org). The silent auction will be held from 6 to 8 p.m., and the live auction will begin at 8 p.m.

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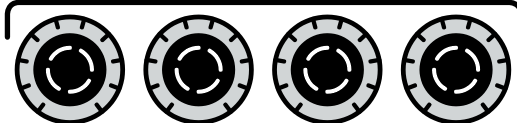
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SOFTWARE SYNTHESIS



By Ryan Sanford | ryansanfordz@gmail.com



Photo: Adam Heath

The brainchild of Lance Iden, Softwire Synthesis specializes in user-friendly electronic instruments.

INPUT

Tucked away in the sleepy, smog-ridden suburbs of Salt Lake rests a small electronic instrument maker, Softwire Synthesis, specializing in Eurorack modules.

To understand what a Eurorack is, and what it does, imagine a synthesizer with a straight-up design where you're manually patching different units within a case, like **Kraftwerk**. A Eurorack is a synthesizer, in a modular format. Inside most synthesizers lie a printed circuit board (PCB), that green board littered with resistors, transistors, capacitors, LEDs and a power supply that you see inside most electronic gadgets, from keyboards to calculators to children's toys. It's these tiny components that help shape the sonic universe that most electronic musicians explore.

Some electronic musicians, such as **Aphex Twin**, **Brian Eno**, **Tangerine Dream** and **Alessandro Cortini**, at times favor Eurorack modules. Modular synthesizers are beneficial to any electronic rig due to the fact that with most synthesizers, the voltage controlled oscillator (VCO) is a mere sound source. A modular synth, in contrast, opens up entirely different parameters and galaxies of sound, such as using the VCO to control other modules. New capabilities arise, giving the musician the flexibility to use filters to manipulate gates and pitch.

Softwire Synthesis is the brainchild of **Lance Iden**, a bright-eyed, humble and intuitive Wyoming native who toils away night after night as his growing experience and inquisitiveness lead him from one creation to the next. Iden comes across as a person with a deep natural curiosity, possessing a natural propensity for exploration, especially aurally, and these qualities bleed through into Softwire's products. Speaking to Iden, it became clear that beneath his soft and welcoming exterior lies a brilliant and instinctual mind, a person who will enthusiastically yet calmly speak to you about anything from the Schumann resonances and music theory to astral projection and ancient Egypt, recounting from memory the dimensions of the Giza pyramids.

It's this brilliant and instinctual mind that, from scratch, started Softwire Synthesis. With a guitarist background, Iden began tinkering with effects pedals, doing simple modifications such as changing capacitors in basic models. His interest was further piqued by the Moog line of Moogerfooger effects pedal—in particular, their control voltage (CV) output jacks. This led Iden

into synthesizers, sparking him to design his first PCB in 2009. Since then, Iden has built over a dozen offerings, ranging from Euroracks to cases, with **Billy Corgan** being his first customer.

The idea of Softwire Synthesis was a lingering thought in the back of Iden's mind for a while, but his vision was always clear: basic and minimalistic. "It took a while to kind of refine this," he says. "When I first started, it was really basic, design-wise and software-wise. I didn't have the software I needed, but it's always been minimalistic... while still being easy to comprehend and use." Inspiration comes from different areas for Lance. "I've actually designed modules watching a band play at *Urban Lounge*," he says when asked if he's ever heard a sound and immediately been moved to create. "It's just in the back of your head, thinking of melodies."

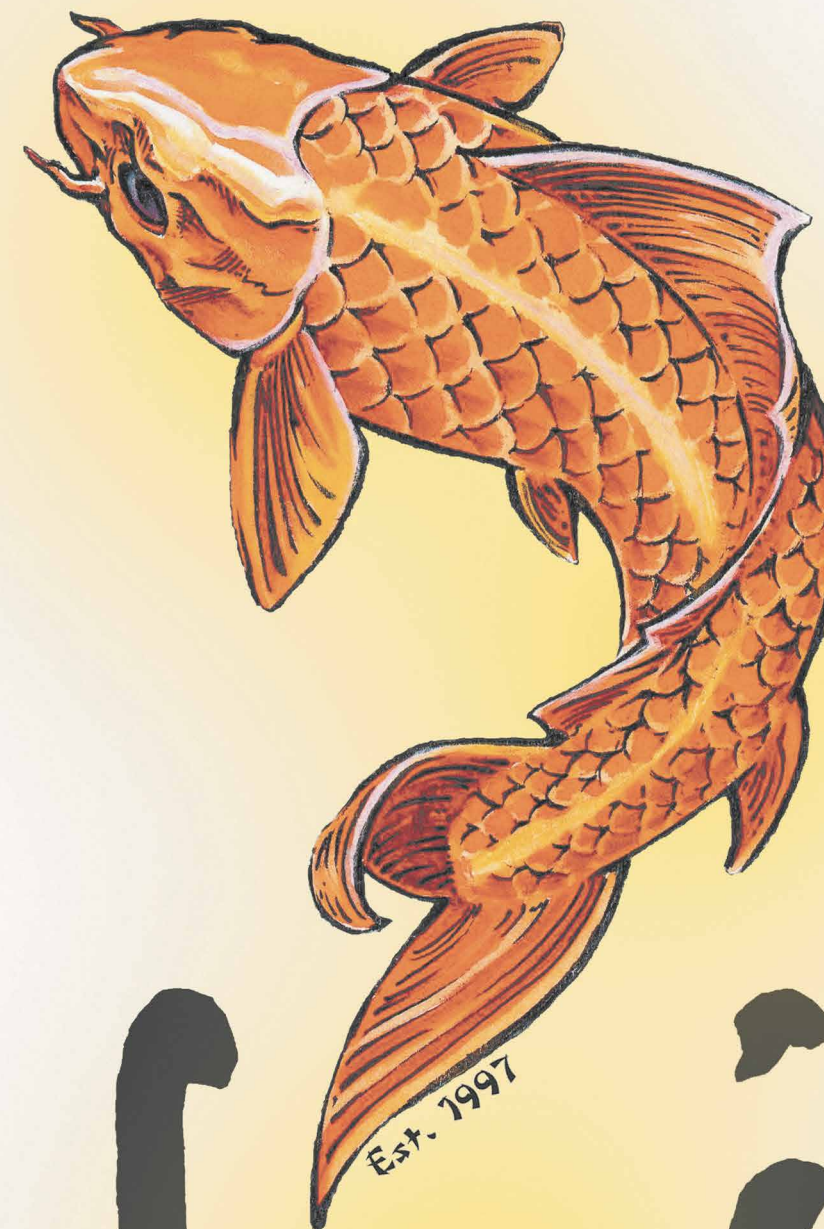
Iden designs everything himself, paying close attention to aesthetic and layout as well as the user experience. Aside from modules, Iden also builds eye-pleasing and competitively priced cases, incorporating a mix of screen-printed parts and actual panels from his circuit board manufacturer.

Softwire's products are meant to be simplistic, easy to use and group-oriented. Electronic music is an accessible and subversive form of creation, and Softwire puts these ideas at the fore. "Creating electronic music on your computer, at least for me, gets really boring, fast," he says. "Something like [a modular synthesizer] allows people to get back into the experimental mode where really interesting types of music come out."

With roots in the DIY community, Iden spends part of his spare time collaborating with local brick-and-mortar distributor *Squarewave Sound*, hosting the Modular 101 workshop. This sort of communal setting is a unique facet of Softwire, which creates instruments geared toward an intrinsic style of music that is more often than not completely individualistic. Regarding how he hopes he is contributing to the future of this subversive branch of sound, he says, "In the future, I could see a little bit less computer usage for electronic musicians. As far as where I would sit in that, the stuff that I'm putting out right now connects a lot of the different modular users, whereas [otherwise] it's an inside-yourself type process." It's this secular form of creation that makes Softwire's approach to instruments unique, creating "[a] group kind of [environment]."

Softwire is growing exponentially, with Iden currently training another person to help him build so that he has time to help his products creatively blossom. "I'm obviously not done designing stuff," he says, "but I hope, in the near future, it connects a lot more users."

Softwire Synthesis' products can be ordered directly through softwiresynthesis.com or through electronic music instrument distributor Analogue Haven (analoguehaven.com). Locals can check out products in person at *Squarewave Sound* (1321 E. 3300 S.). There are no current Modular 101 workshops scheduled, but curious minds are encouraged to watch for and attend the next *Synth Meet*. Sonic explorers are welcome.



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OUT OF THE WOODWORK

FOUR ELECTRIC GUITAR LUTHIERS

By Bryer Wharton • bryernw@gmail.com

Every strong-armed guitarist works hard to hone their craft to deliver a tune, from plucking or sweeping strings. They are the ones who deliver the ballads, tasty licks or bombastic shredding that we all love to hear. On the other side, there are the guitar makers—the luthiers who work just as hard to provide the means to that sound. From a mahogany body with a maple neck or an intricate aluminum neck, a flying V mandolin or a race-car red “violation,” guitars like these are handcrafted and custom-built with gusto and attention to every detail. These four Utah luthiers each exhibit specialized skill sets to spotlight any guitar player’s unique talent.

Ledingham Guitars

• CASEY LEDINGHAM •
@ledinghamguitars • ledinghamguitars@gmail.com

SLUG: Did you receive any sort of education from a school/mentor to learn how to craft guitars? If so, what?

Ledingham: I started pulling guitars apart at a young age. Then I went to Red Rocks Wood Working Department for two years, five to six days a week, to become a certified luthier.

SLUG: It looks like you make your guitars out of your garage. Is that your primary workspace, or do you have a shop?

Ledingham: I actually don’t call it a garage. I call it the shop, and the shop’s name is *The Ol’ Sundown*. But yes, I have a 24x24 detached garage that holds all my toys.

SLUG: Do you only build custom rigs, or do you build when you feel like building and just sell rigs that you have made?

Ledingham: I will build anything for a price. I built a rad guitar that was themed from a scythe. Pretty fucking metal. I have built Teles to Pauls to Calls to Rickys. I do have my own shapes and styles. I run those on CNC, so I can cut those super consistent for a decent price.

SLUG: When you start to build, do you design a draft on paper, or do you just start with a body shape and build from there?

Ledingham: Yes, I build a master template made out of thin MDF that I cut out and sand to the desired shape I’m looking for. Then I will trace the template on the stock of wood I’m using for the guitar and head over to my bandsaw to cut my line. After that, I go back to my template and screw it to the guitar wood stock and use a flush cut bit on my router table to achieve the perfect shape with minimal handling after. With the CNC cutting, I have all my programs ready to cut anytime.

SLUG: Have you ever thought about building anything besides electric, or do you build other instruments?

Ledingham: For Ledingham Guitars, I will keep pushing the boundaries for what the company creates. The goal is to build pedals, heads, cabinets and pedal boards, as well as basses and guitars.



Photo: johnnybetts.com

Duende

• REID ROUSE •
reidowenrouse@gmail.com

SLUG: What started your journey of making guitars/instruments?

Duende: Gentry Densley needed one! He had an idea for an aluminum neck-through guitar and had been asking Josh Stippich to produce one at his shop, where I work. I took on the project. Gentry and I designed his guitar together, and it rules. He’s taken it all over the world. Building instruments is massively fulfilling. I enjoy the precision and the design challenge, and the presence and character they lend on the stage.

SLUG: Did you receive any sort of education from a school/mentor to learn how to craft guitars? If so, what/who?

Duende: I work full time at E3 Fabrication with Josh, programming CNC machines and making things. So, my approach to instrument building is from machining and design rather than luthiery. I like to have the piece leave the mill as close to finished as possible. The build aesthetic is machine-centric.

SLUG: What inspired your use of aluminum in making guitars? What does aluminum impart to the guitar’s sound?

Duende: The aluminum came first! Making guitars has made me a better and more patient machinist and designer. The aluminum neck has been around for a little while. They were made by Travis Bean and Gary Kramer in the ‘60s and ‘70s, and Electrical Guitar Co. makes aluminum neck guitars (including contemporary Travis Beans) today. Aluminum necks add infinite sustain and crazy overtone possibility. They’re weird and magical to work on: The pieces start to show their affinity for noise early in the machining process. [A build I made for local musician Elliot Secrist] would pick up ghost sounds from around the shop, reinforcing vibrations. When they’re all put together, aluminum necks are easy to control and to pull wild sounds from.

SLUG: What kind(s) of tone(s) do you usually go for in your builds?

Duende: The sound of aluminum being played loudly. I like to incorporate interior shapes that reinforce overtones. El’s build has shapes machined inside that sound with played notes. Go see *The Ditch* and *The Delta* play and see what you think.



Photo: johnnybetts.com

McKinley Sound

• MOSES MCKINLEY •
mckinleysound.com • guitarchimp.com

SLUG: What kind(s) of tone(s) do you usually go for in your builds?

McKinley: I build a number of different models that cater to different styles and sounds. I personally love really warm instruments that have lots of sustain. My favorite combo is mahogany body, maple top and neck, ebony fingerboard, which is what my flagship design, The Pitchfork, is. I have another model, The Luther, which is designed to be brighter and geared toward everything from country to indie rock. I also build a less expensive line of guitars that are more stripped down and affordable; still high-quality woods, but meant to be taken onstage and beat as hard as possible. It’s the years of punk in my blood that makes me want to make cool shit that people can go to war with onstage and make them scream whatever style they want.

SLUG: You play the mandolin in the band Folk Hogan. Do you create your own mandolins to perform with?

McKinley: I started playing an old Mid-Missouri Mandolin. It’s an acoustic, which doesn’t hold up to the wear and tear

that a raucous band like Folk Hogan can put it through. I smashed it multiple times and have essentially had to rebuild it. As a result of that, I decided to build myself something that could really stand up to the challenges that I put my instruments through, so I built a Flying V mandolin: Honduran mahogany body and neck, Honduran rosewood top and gabs on ebony fingerboard. Building instruments is fun, and this is an extension of that. You can do whatever. So many musicians have an obsession with what is “traditional,” meaning that they don’t want to try something too different from what they are comfortable with. In a way, this mandolin is my way of giving the finger to traditional luthiers: I’ll build a Flying V mandolin, electric, semi-hollow, 24 frets, five-ply binding. I will do what’s awesome, not what’s expected.

SLUG: Do you do custom builds for bass guitars at all?

McKinley: I build custom electric and acoustic guitars, bass guitars, baritones, mandolins, ukuleles and lap steel guitars.



Photo: johnnybetts.com

RIP Custom Guitars

• ROB GRAY •
ripcustomguitars.com • 801.941.1349

SLUG: Tell us about yourself.

RIP: I offer a variety of guitar building classes: pedal building, basic guitar wiring, neck building, and full electric guitar building workshops. The guitar building workshop is an eight-week course with two students that I walk through building a guitar from design, construction, neck carving, fretwork, to a completed guitar. No kit parts.

SLUG: You play in the band ToxicDose. Do you play your own custom rigs for the band? How often are you tweaking your rig/setup to adjust how you want your guitar to sound?

RIP: I play lead guitar and sing in ToxicDose. I do play an almost full custom rig. I play custom guitars I have built with custom wound pickups by Ethan Spaulding at Instrumental Pickups. There are two custom amps I will use as well. I scratch built a Marshall Plexi Clone and modded it (*guitar nerd alert*) with a Lar/Mar post phase inverter master volume, variable negative feedback and a few resistor/capacitor value changes in the preamp to voice it a little more aggressively. The other amp is a prototype 1u rack preamp that Ethan built for me that I run into a VHT 2:90:2 power amp. I run either amp into a 4x12 cab with Celestion Vintage 30s. I also use a small pedal board with a CAE Buffer, MXR Flanger, MXR Phase 90, Maxon OD808 and MXR Carbon Copy Delay. All that being said, I believe that having good gear is important, but a major equation in good tone comes from the hands of the player.

SLUG: What kind(s) of tone(s) do you usually go for in your builds?

RIP: I like a pretty balanced tone. All of my personal guitars are rock maple neck-through, alder body, ebony fingerboards, with an original Floyd Rose. I almost would say they are pretty basic in terms of no bells or whistles—usually only a bridge humbucker, sometimes a neck single, volume and a three-way. When I’m playing live, handling vocals, lead guitar and sometimes Moog Taurus, I don’t have time to be futzing with controls.

For full Q&A transcripts, visit SLUGMag.com.



Photo: Chris Kiernan

The Life Acoustic - Teacher - Kim Driggs

By Brian Kubarycz
knairb@hotmail.com

For some 40 years, *Acoustic Music* has stood just west of the corner of 400 South and 900 East. A small business located in a quaint house, its most audacious feature is the neon "OPEN" sign that shines in the window six days a week. Located in another unassuming house just two doors west is *Acoustic Music Studios*. The pair of structures become what guitarist Kim Driggs calls the "opposite of a super-store." The studio operates according to a similar model—not stark and minimalist so much as homey. Driggs has been teaching guitar at the studio for 25 years now, longer than any other instructor there.

Though, over the years, the two locations have come to stand on more equal footing, "the studio was first created as a means of supporting the store," Driggs says. Originally opened by **Jim Major**, the store's longest owner has been **Hardin Davis**, and it is currently owned and run by **Brian Winter**. Driggs himself has previously worked at the store and continues to frequent it. He prefers the friendly, face-to-face interaction of buying and selling musical instruments at a local business rather than a chain retailer or online.

Driggs formally trained in music at the *University of Utah*. His emphasis was jazz composition, which he studied under guitarist **Kevin Johansen**. Driggs went on to teach guitar to non-music majors at the university for several years. "That gig ended when the university moved away from the quarter system and ceased to offer credit for my courses," Driggs says. "Music always seems to get cut first." He is quick to insist that music is also an important way to build character and community relations. "Here at the studio, we tend to blur the line between guitar lessons and life lessons," he says. Driggs finds that a natural and satisfying sense of camaraderie emerges from music studies, and has frequently become friends not only with his students but also with their families.



Photo: Scott Frederick

(L-R) Guitar instructor Kim Driggs mentors student Larry Hjalmarson at *Acoustic Music Studios*.

The drawback to this informality and intimacy, Driggs suggests, is that many take him less seriously as an instructor. Despite this, Driggs finds great satisfaction in the way his pedagogy has changed lives. He speaks of students who unexpectedly discovered a sense of self-confidence that carried them through graduate programs in fields not directly related to music. "One wrote me years later to say thanks," he says. It's private acknowledgement of this sort that Driggs, who refuses to be coaxed out of his modesty, says he values far above any formal recognition or official honors.

Driggs' approach to teaching centers on the love of the instrument and the joy of playing. "You don't really learn guitar during your lessons," he says. "You learn when you play elsewhere." Driggs eschews the word "practice" in favor of the more colloquial "play." For him, the former feels too tied to formal theory training and insufficiently connected to making music in community with others—like studying for a grammar quiz versus striking up live conversation. "Instead of exercises," he says, "I prefer to teach songs ... They are individual statements within a commonly spoken musical language." For Driggs, an essential component of learning to speak music is what he calls "critical listening." Instruction with Driggs' students often begins with something as simple as strumming the instrument randomly to hear and experience the guitar's sensations. It's falling in love with the physical feeling of the instrument. Once this fundamental appreciation has been activated, Driggs claims that it becomes his responsibility to "teach students how to teach themselves." In this, he seems far less of a pedagogue to his students than an older brother.

Driggs admits that music instruction has changed

drastically over the last 10 years, largely through developments in technology. Rather than seeking a live teacher, a growing number of persons learn via YouTube videos. Driggs remains accepting and upbeat about the current state of guitar instruction. For Driggs, the guitar is a virtually unlimited instrument, and a single song can be approached in a wide variety of ways. "The point is never to memorize a song note for note, but to stay open to new possibilities, always have fun and never get bored," he says. One of the new technologies of which Driggs is particularly fond is GarageBand. Before music went digital, Driggs would encourage his students to play along with themselves by means of cassette tapes. While this was effective, Driggs is enamored by the new possibility of "becoming your own backup band."

In the past, Driggs has played, recorded and toured with numerous bands in almost every conceivable style. These include jazz, his primary mode of expression, but also rock, country, bluegrass and other forms. Driggs spent much of his life on the road in the '80s, particularly in new wave bands. Perhaps Driggs' most memorable contribution to local live music was the neo-swing band **Atomic Deluxe**, which he formed with *KRCL* talkshow host **Lara Jones**. At present, he is focused on writing songs and recording tracks for individual release. "They are more Latin-based than things I have done in the past, more based in rhythm," he says.

Kim Driggs continues to teach at *Acoustic Music Studios* (845 E. 400 S.) in downtown Salt Lake City (acousticmusicutah.com). Driggs is indeed an inspiring mentor and warm personality. While there is a small waiting list for new students, inquiries are always welcome.

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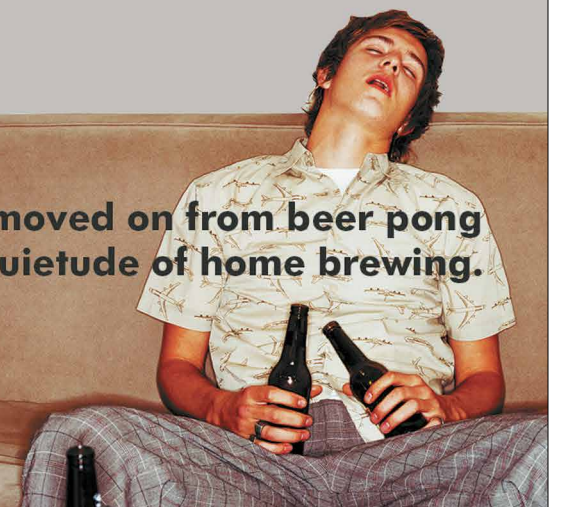
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MELISSA COLLINS

THE LIFE OF A LUTHIER

By Russ Holsten
russholsten@gmail.com

Melissa Collins practices professional violin, viola and cello luthierie in her home workshop.

Photo: rachelmolenda.com

Melissa Collins is a local luthier that practices her art out of her home workshop. She specializes in the making of the viola, cello and violin. Collins moved to Salt Lake City in 2010 to enroll in the *The Violin Making School Of America*, a renowned luthier school in the heart of our city. This institution taught Collins the art of the luthier and how to take chunks of tree and turn that into music. It was here where Melissa Collins found her passion. "There's certain things you are drawn to, and it becomes a core part of who you are," Collins says. "What would I have done if not this?"

Born in South Dakota, Collins' family wasn't extraordinarily musical, but she knew from an early age that she was drawn to music. "I played violin for a minute and switched to cello," she says. Collins would learn to love these instruments, though she never allowed her instrument choices to define her musical style or identity. It would have been easy to get caught up in the classics or joining a folk music group. Instead, Collins spent her early years playing and touring in punk and metal bands. "I love heavy, sludgy, beautiful, heart-wrenching music," Collins says, and she puts that love into her art. Collins has toured the country with a number of bands.

The idea of these beautiful instruments coming off an assembly line or roughed up in a noisy and dirty woodshop hurts the soul. Melissa Collins has a personal relationship with her work. "All of the instrument-making I do is done in my workshop at home," she says. "Making instruments at home works well for me. I have a workshop setup and can work whenever I please while drinking coffee, tea and listening to my favorite records, podcasts and books on tape. Of course, there are always distractions when working at home. (There are instruments to play, books to read, a cute cat demanding

attention, etc.) So I make lots of lists to try to stay on track with what I want to accomplish." The life of a luthier is a messy and clean one all at once. They have to be a little all-over-the-place and obsessive compulsive at the same time. Collins says, "You have to be a little of a perfectionist to make instruments—a tough character trait to have, because nothing will ever be perfect. Making a violin can be an emotional rollercoaster."

The process is an intricate, disciplined art, something so personal and intimate in its construction. Collins understands this. She commits and lives the life. "Making instruments, for me, tends to be really solitary and introspective work," says Collins. "There are parts of violin-making that are very rough ... taking these masses of wood and getting them to a point where they begin to resemble a violin. During these stages of the process, my workshop often looks like a hamster cage with wood shavings scattered on every surface." This is the point where the chaos tilts toward the devil in the details. Collins elaborates: "With every instrument I make, I must be aware of the qualities and densities of the wood that I am using and to determine measurements accordingly. It is the feel of the wood and the sound of it that determine the measurements that I use in an attempt to create the sound that I am hoping for."

Collins has this process tied to a seasonal time schedule. "I mostly tend to spend the winter months making instruments," she says. "I finish them completely 'in the white' [built but not yet varnished] and let them sit for quite a while." This time is spent waiting for the sunshine, as

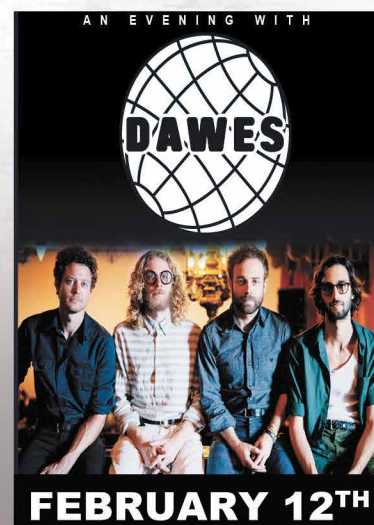
the sunshine helps with the drying stages. "I always make my own varnish and, for me, experiencing with the varnish is just another part of the process to get a little obsessive about." In the end, Melissa Collins is a musician. She understands the finished product. "The relationship that musicians have with their instruments is an intimate one," she says. "I feel that my experience as a musician greatly impacts how I make instruments. Of course, there is the obvious attention to sound and my own established tonal preference." Collins emphasizes that "it is important to step back and remember that, ultimately, it is about making an instrument that a player wants to play."

Collins has played for chamber groups in the past as well as with the **Salt Lake Symphony**. Collins enjoys being part of the local music community, contributing and sharing whenever she gets a chance. "People surviving, creating art, creating beautiful music, creating instruments," she says, "these things are so important—I love being part of that." Collins also works part time restoring instruments for *Summerhays Music* in Murray. "I view art and music as translation attempts to convey emotion and experiences without relying on language and verbal detail," she says. "I feel lucky and honored to create instruments that musicians can use for this experience and process."

Collins works one-on-one with players who want her to build them an instrument. Also, "I have a selection of finished violins ready and available for trial or purchase," she says, during which the player can be involved in every stage, "from wood selection to final setup adjustments." Inquiries can be made via email at violinmakertothestars@gmail.com or by phone at 801.898.5967.



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Looking at the *Hip-Hop Education & Resource Center (HERC)* located at 2505 S. State St. in Salt Lake, you get a sense of the raw and organic style of teaching that goes on here. It's a one-story building, including a lobby and full studio room where both DJ and b-boy classes take place. Inside, the *HERC* offers a casual atmosphere, the kind of place to get work done while still being able to just hang out and relax. DJs **SkratchMo (Gabe Ghent)** and **Chaseone2 (Chase Loter)** are DJ'ing teachers under the wing of the **Bboy Federation**, which organizes and facilitates these classes. The Bboy Fed started with the goal of reviving b-boying in Utah as the scene was starting to dwindle. Extending their mission to DJ'ing this past December, these classes present a way to keep traditional DJ'ing alive in the community while showing it to a new generation.

SkratchMo's interest in music stemmed from an early interest in playing the piano and drums. "Growing up ... I was heavily influenced by soul and funk music, all while finding an interest in progressive rock," he says. "My father played in a progressive rock band." He would later find inspiration from **A Tribe Called Quest's** album *Midnight Marauders*, eventually buying his first setup in high school. Chaseone2 was influenced early on by graffiti and skateboarding, and would find hip-hop through his brother and his friends. After seeing kids bringing their setups to school and scratching at lunch, he knew that this was what he wanted to do. After putting in years of DJ'ing and playing with many local acts, both DJs felt that it was time to give back to the local scene.

DJ lessons are a unique and almost uncharted territory. While they're still discussing a base curriculum, there are tons to learn from these two DJ gurus. "The word 'DJ' means so many different things to different people," says SkratchMo. "If you want to understand the foundations of hip-hop, the history of hip-hop, the history of the hip-hop DJ, we can help you out. Mixing techniques, scratching techniques, beat-juggle techniques—if you have a desire to learn those, that [desire] is what you need." Classes are held from 6 to 8 p.m. on Wednesdays for \$10 at the *HERC*. Participant age can range from 12 and up, and the DJs express that they can work with any skill set. "It doesn't matter what your skill level really is," SkratchMo says. "Maybe you just really love music or you have a radio show or something, and you just wanna learn how to fade songs in and out smoothly, or maybe you're a DJ who's been DJ'ing for 10-plus years and still can't do a specific technical scratch or juggle pattern. You don't really need to know much."

EDUCATING THE NEXT GENERATION OF DISC JOCKEYS

By Connor Brady
con.jbrady@gmail.com



Photo: Jayson Ross

Luckily for those who don't have the equipment or aren't sure if they are ready to commit to their own setup, the classes don't require participants to bring any equipment and allow them to practice on SkratchMo and Chaseone2's setups. Participants can expect to work on anything from the early basics to mixing and scratching. Expect to learn and appreciate all styles of hip-hop, old and new, when in class: "You're gonna get schooled on every decade of hip-hop until now," says SkratchMo. Both DJs and the Fed want to continue to educate everyone about the roots of hip-hop and the forms therein. As a part of the Bboy Federation, the DJs hope to eventually interact with the b-boy classes as students' interests and skill sets start to develop. The eventual hope is to integrate students of the DJ'ing classes into Bboy Fed showcases.

It's easy to understand how important hip-hop and the well-being of the scene in Utah is to SkratchMo and Chaseone2. Much as the Fed's goal was to bring back and educate the b-boy community in Utah, these DJ classes educate and grow the community, bringing the hip-hop scene, as a whole, together. It's more than just a genre of music for Chaseone2 and SkratchMo—it's a lifestyle and a livelihood. These two DJs are constantly performing and teaching. It's all about growing and progressing, whether they are furthering their personal ed-

(L-R) DJ SkratchMo, student Han Ying Yang and DJ Chaseone2 engage in DJ lessons that the Bboy Federation organizes.

ucation or leading someone to eventually buying their first setup. Chaseone2 says it best: "If we have 100 participants, and at least one gets it, then job well-done." Both DJs continue to perform in Utah, acting as staples in the local scene. Chaseone2 is constantly backing *SLUG's* own Distribution Manager, **Dusk**. SkratchMo works often with acts like **Atheist** and the **House of Lewis**, which includes helping them represent Utah on *America's Got Talent* and performing what **Reba McEntire** called "the most depressing song [she's] ever heard" (which is ironic, considering that she is a country music artist).

We are at a time when rap music has become less about the one behind the turntables. The term DJ means something completely different from its original disc jockey beginnings. Once I left the *HERC*, I understood that a DJ needs to be the one who supports the local scene, playing the local artists and bringing the hip-hop community together. For more information on these classes and on *Hip-Hop Education & Resource Center*, check out bboyfed.com.

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FINDING AN OCEAN IN A STORM:

A Breezy Chat with Tennis' Alaina Moore

By Brian Udall | @myster_patchouly

Tennis are one of those rare pop bands that has managed to stay relevant all the way up to a fourth album, their upcoming *Yours Conditionally*. It drops March 10, but if you can't wait even a week longer, you can see them perform at *The State Room* on March 3 with **Hoops**. The power duo of **Patrick Riley** and Alaina Moore got past the typical sophomore slump and did what a lot of buzz bands seem unable to do: waited until they were ready to make a new one. "Because attention comes so suddenly and attention leaves so quickly, there's a ton of pressure to always be releasing music and not wait 'cause you'll miss the moment," says Moore. We've all seen it before. A band makes it big, releases a rushed second album, fills it with a whole lot of fluff and disappears from the map.

But while Tennis may have released their second album, *Young & Old*, soon after their debut, *Cape Dory*, they still had material to work with back then from a sailing trip that inspired their need to make music, and it earned some acclaim. What sets them apart, though, is that three years later, when they released *Ritual in Repeat*, instead of having missed their moment by waiting too long, they got more attention than ever. The reward was more artistic freedom when it came time to create the new project. But with this newly restored freedom came the responsibility of owning that freedom with soulful love songs draped over some vintage beach vibes.

"For this last year, we felt like we were at a crossroads creatively and with our career," says Moore. "We felt we needed to take a step back and reexamine everything after *Ritual and Repeat*. We decided to sail again ... So we went on our very same sailboat and we sailed the furthest we've ever gone offshore."

With a fear that what they would gain from sailing again would be the same as what led to *Cape Dory*, the two of them stepped up the intensity. And it worked. "I realized that conquering my worst fear, which is dying at sea, really made it easy to write in comparison," says Moore. When you've come within inches from the veil of the dark angel herself, writing a pop song seems as easy as ordering coffee. "When we were done, I feel like we finally discovered something about our writing and where we want to go next, 'cause that's always the struggle.



(L-R) Patrick Riley and Alaina Moore of Tennis will hit *The State Room* on March 3.

I'm wondering what's our vision for our band. I want to grow. I want to challenge myself. I don't want to write the same kind of songs, and I feel like—at least incrementally—I moved forward into something new."

One thing that hasn't changed is the spiritual nature of Tennis' music. Moore grew up in an actively Christian family. She says, "It's sort of the lens or language that I have. It will never leave me. I'm not a religious person now, but I really love that part of my life. It's just part of how I experience things." *Yours Conditionally*, and the albums that led up to it, present motifs of sanctity, matrimony and purity. The new album deals mostly with purity. In Moore's view, "It's me synthesizing my whole religious upbringing, in which women were viewed through the lens of purity."

But don't be fooled—this isn't the housewife's manifesto. If anything, it's a counterpoint in the seemingly immovable, traditional or conservative

mindset. "It's more about thinking through the commitment and the devotion that I have to this love for a monogamous relationship that I've found myself in with my music partner—my life partner—but also my feminism," she says. "Drawing hard lines of my own autonomy, defining myself—those are things I think through when I write love songs."

This creates a dimensionality in Tennis' music that allows for a new meaning to come out each time you listen to a song. "I try to do this with all my songs so that people can tell their own story out of it," says Moore. "I know what my story is, and I can supply it if someone asks me." One of the singles that has already dropped, "In The Morning I'll Be Better," is a prime example of this. At times, we get the sense that Moore is embracing her lover to overcome something difficult she is going through. On another listen, it seems as if she feels guilty for having a lover and is promising to be morally better in the morning. And when I asked Moore which one it was, it was neither, but something entirely new. God may be dead, but maybe pop isn't yet.



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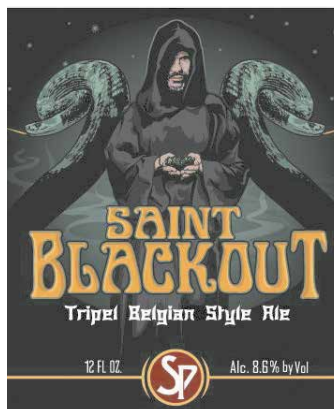
SNOW

--By Bob Plumb • bobbypplumb@yahoo.com--
Last year, we went up to Logan with the hopes of building some jumps. We found out that it was shallow and dangerous for air time. So we said fuck it, and just took pow laps. Here's **Bryan Fox** doing just that.



BEER OF THE MONTH

By Mike Riedel • utahbeer@gmail.com



Saint Blackout
Brewery/Brand:
Shades of Pale Brewing
ABV: 8.6%
Serving Style: 12-oz. bottle

Belgian beers are, without a doubt, the most unique of all the beers that are made around the globe. Their infamous yeast strains not only create alcohol and carbonation but also impart fruity, spicy and funky flavors that are not normally present in beers from outside its Western European walls. The Belgian-style tripel ale is one of the more complex ales that people either cherish or loathe. Its high alcohol content, sugary sweetness and spicy yeast profile make it a hot topic for beer geeks and noobs alike. While there are a few locally made Belgian-style tripels floating around the Utah market, there are not many that are available year-round and fewer still that have the high level of drinkability that is commonly associated with big, boozy beers of this style. I came across the Saint Blackout Tripel Belgian Style Ale from *Shades of Pale Brewing*. Tripels are typical for this particular brewery, so I was curious to see if this local Belgian interpretation has that year-round enjoyability factor.

Description: At first glance, as I work my eyes around the bottle, I'm trying to verify that I am about to delve into a Belgian-style tripel and not an imperial stout. The label does suggest a dark and foreboding beer. As it leaves the bottle into my glass, I'm happy to see a brassy banana color that is cloudy and barely translucent. The carbonation reveals itself as two fingers' worth of foam begins to build around the narrow

rim of my bowl-shaped chalice. It begins to subside quickly to a cap of foam protecting the liquid below.

As I get my nose in the somewhat narrow opening, there are yeasty spices with some bright tree fruits. I was expecting a whiff of alcohol and more potent phenolic clove aromas, as is common with this style of beer—I was happily surprised to find a light nose with little to no burn and pleasant, candy-like spices. Wheat dough is barely perceivable but present, adding to the subtle aromas.

As I wash the bright-yellow beverage across the tongue, I find that malts are more assertive than my nose had led me to believe. Chewy Euro-style breads lay down a foundation that begins a quick transition to a barrage of flavors that pull the tongue in multiple directions. Candied-sugar sweetness asserts itself right off the bat, bringing with it bread pudding, fig and banana. Big orchard peaches come in next to dominate the palate. I'm used to a little peach flavor in a tripel ale, but this example takes it to a much fruitier level. Bubblegum and citrus peel round out the back of the palate, creating a smooth, mild and somewhat refreshing end. The finish leaves the tongue a bit dry and cool, even though the ABV is upward of 8.6 percent. The carbonation is just below the prickly side of the effervescence, which adds to the body of the beer, as it seems slightly thin for the style.

Overview: This was the first real Belgian-style ale to come out of *Shades of Pale*. It's easy to see how a brewer unaccustomed to brewing Belgian-style beers could play it safe and not let the beer turn into a flavor bomb. The natural-tasting peach flavors that are present here make this a highly drinkable, juicy and approachable ale for those who may not be accustomed to—or like—Belgian tripels. I'd like to see what a year in the bottle does for this beer. While it may not be 100-percent true to style, this is a tasty ale and one that I would gladly drink again. You can find this Belgian tripel at *Shades of Pale's* bottle shop, or enjoy it at their full-service brewhouse taproom located at 2160 S. West Temple in Salt Lake City.

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Jumbotrons and DJ Juggy, a Utah Jazz Love Story

By Mike Brown • mgb90210@gmail.com

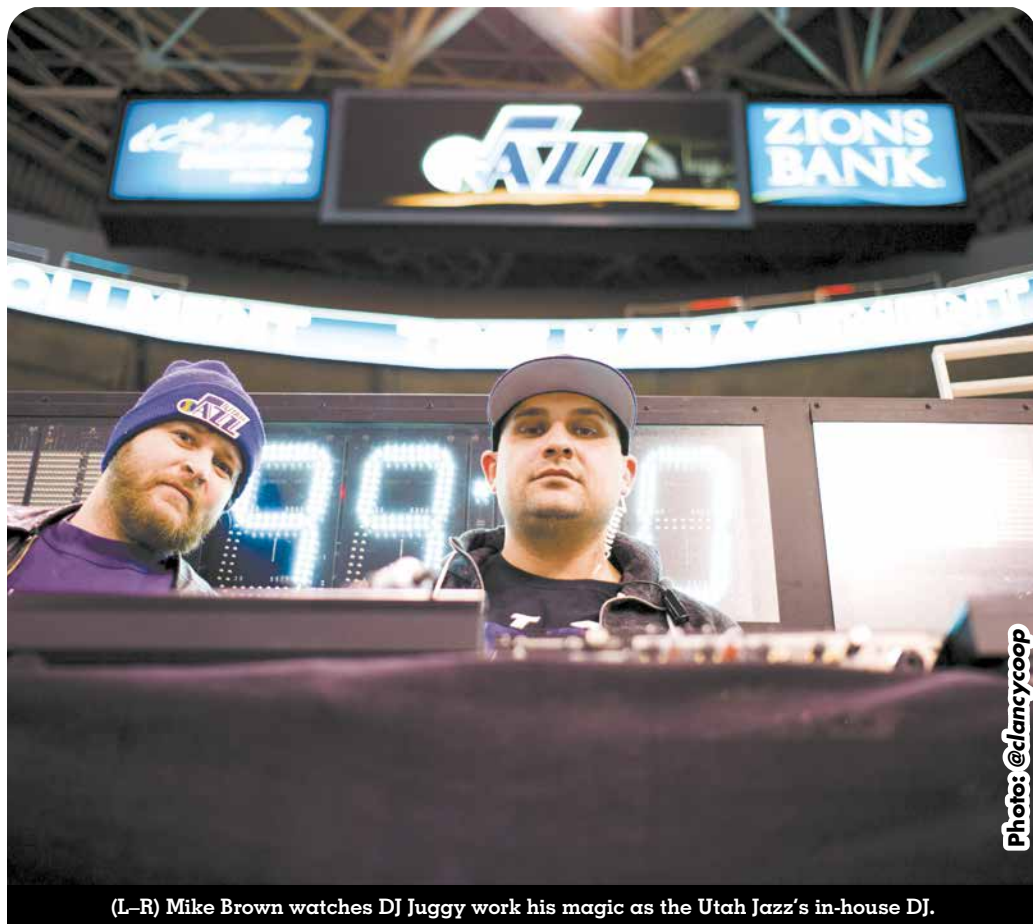
The last time I wrote about the Utah Jazz for my *SLUG* article was when this season started and I made like Nostradamus and spewed forth some wacky predictions for the current season. Now, we are halfway through the season, and as I am writing this, the team is exceeding many expectations, and a third of my predictions have come true so far. At this pace, all of my predictions will come true by the time the Jazz make the playoffs (thank fucking Christ). If I stay this hot, I'm going to be forced to quit my day job and dump all my precious income into sports gambling.

It's easy to see the upgrades that the Jazz franchise has made to the actual team that puts their balls in the two holes. What's not as easy to see, but just as important, are the upgrades that the Jazz franchise has made off the court—things like remodeling the arena, getting a high-def jumbotron, better halftime shows, shit like that. It's important to take note of such changes, especially when it's considered a small-market franchise, because it means that the **Millers** aren't selling the team anytime soon, and that the irony of having a pro-basketball team in Utah will remain.

One of the biggest and best upgrades that they finally made this year was putting longtime local DJ and hip-hop heavy-hitter **DJ Juggy** behind some wheels of steel inside the arena and making him the official in-house DJ of the Utah Jazz. Naturally, I had my *SLUG* editor pull some strings so I could get on the court with Juggy and talk about the gig—and also take maximum advantage of the free food in the Jazz media room.

Juggy can be seen at every Jazz game, tucked atop the portal between sections A and Y, cutting tracks throughout the game. From going to Jazz games since I was 9, I can tell you—without any sort of ass-kissery or bias—that the impact of Juggy's tunes on the live-game experience has been instantaneous and positively strong. He's doing a lot more than just playing jock jams like "We Will Rock You" during timeouts. You will hear plenty of mainstream hip-hop cuts during the game, but Juggy has definitely been throwing a lot of underground sounds into the arena. Hearing a **Dead Prez** clip during a Jazz game this year almost made me drop my nachos.

Juggy's also playing music during all the pregame warmups, which start a good two hours before every game. He mixed



(L-R) Mike Brown watches DJ Juggy work his magic as the Utah Jazz's in-house DJ.

Photo: @clancycoop

and edited all of the walk-on music for the pre-tipoff videos and the high-five ceremony that the Jazz team does after the national anthem and right before go time. I asked him how he got this gig, and without surprise, it's been a while in the making.

Juggy's been a longtime staple in Salt Lake's hip-hop scene and has a reputation for being one of the hardest-working DJs out there. From working in numerous nightclubs over the years—some of which the local ballers would frequent—players took note, and Juggy was able to make some friends and connections: guys like **CJ Miles** (whom I interviewed years ago about his hip hop game), **Ronnie Brewer** and **Deron Williams**.

Williams was actually pushing the Jazz organization to make Juggy the in-house Jazz DJ. Say what you want about D-Will, but the man knows a good DJ when he hears one. Juggy has done numerous Halloween parties and random gigs for Williams and other ballers over the years, and he recently DJ'd Williams' 10th wedding anniversary. (A 10-year marriage in the NBA is like 50 in regular-person years.)

When the Jazz got rid of Williams, they may have gotten rid of Juggy's aspirations of jamming out for

the Jazz for a while. But Juggy proved that hard work always pays off—and it doesn't hurt to have a lucky break here or there. That particular break for Juggy was Jazz *Media Day* this last year.

Media Day is a big deal for basketball nerds such as myself. If you don't know what it is, allow me to briefly explain: It takes place right before the regular season starts, and it's when all the players and coaches introduce or reintroduce themselves to the local and national media, and they do a shit-ton of interviews all in one day. Juggy was able to secure a DJ gig through one of the Jazz's new marketing reps, mainly by pitching to the higher-ups that decent tunes would help relax the players for interviews and just create an all-around better vibe.

And what do you know? It worked. Juggy made an impact on *Media Day* that carried him over to being the official in-house DJ.

The response has been awesome. Juggy let me know that Utah was one of the last arenas to have an in-house DJ, but our great state being behind a national trend is nothing new. However, we were the first NBA team to have walk-on music like they do in baseball, so there's that.



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— By Weston Colton • weston5050@yahoo.com —

SKATE

Every now and then, I see the potential for a trick that “would be so cool,” but in reality, it would be nearly impossible to actually do. I suggest these tricks to skaters, and usually, nothing comes of it. I mean, they are pretty ridiculous tricks. Enter Garrison Conklin.

Sam Milantia once described Garrison as a ninja on a skateboard. If anybody could do this pole jam, Garrison could, right? It took a little getting used to the jam, but 15 minutes later, he was rolling away like a pro. Just goes to show that it never hurts to ask.

Garrison Conklin – Pole Jam to Fakie – SLC, Utah



MOVIE REVIEWS

The Comedian
Director:
Taylor Hackford
Sony Pictures Classics
In Theaters: 02.03

It's easy to overlook the fact that **Robert De Niro** can be pretty damn funny when he wants to be. In *The Comedian*, De Niro takes on the role of Jackie Burke, an aging comedian running from the sellout skeletons in his closet years after his career on a popular sitcom. After assaulting an obnoxious heckler during a standup routine, Burke is slapped with a community service sentence where he meets Harmony (**Leslie Mann**), who is also working off an assault charge against her ex-boyfriend. Jackie's effortless charm among the homeless community with whom they work wins Harmony over, and the two strike up a friendship. Mann's mix of comedy and drama gives De Niro a run for his money, but their onscreen relationship zigs when it desperately needs to zag. On the outskirts of this comedic character study, *The Comedian* boasts one hell of a supporting cast. **Danny DeVito** is fantastic, albeit underused, as Jackie's brother, henpecked by his wife Flo (a viciously funny **Patti LuPone**). **Harvey Keitel's** sleazy turn as Harmony's father, a perpetual ashole of a retirement-home mogul, creates nigh unbearable awkwardness in his scenes with Jackie. It's a cast that could take any premise and make it watchable, but it helps that they're working with a nicely crafted screenplay (compliments of **Art Linson, Jeff Ross, Richard LaGravenese** and **Lewis Friedman**). It's a script that subtly reveals the heart within Jackie's R-rated stand-up routines—with the exception of Jackie's performance at a retirement home, which veered into a joke cycle that one might see on *Family Guy* (hint: He changes the words to the song “Making Whoopie” to “Making Poopie.” Hardy-har-har). Goofy song parodies aside, *The Comedian* is the kind of solid mid-budget adult comedy that seems to be losing ground in today's megaplexes, and it's honestly quite refreshing to see how these talented actors interpret the world of stand-up comedy. —Alex Springer

The Founder
Director:
John Lee Hancock
The Weinstein Company
In Theaters: 01.20

Wherever you're reading this review, I can almost guarantee you that there's a McDonald's restaurant within a mile of your location. Those places are everywhere. However, the origin of this billion-dollar tycoon corporation is even darker than many would imagine. While **Ray Kroc (Michael Keaton)** may don the walls of every establishment, he was not actually the creator of the enterprise nor the name. **Mac (John Carroll Lynch)** and **Dick (Nick Offerman) McDonald** actually started the first restaurant in San Bernardino, California, and like a wolf in sheep's clothing, Kroc sank his teeth into their trusting, small-town, gullible attitudes. While the acting from the entire cast works together, an actual documentary may have been the more appropriate approach for this story. Many scenes become far too repetitive, to the point where many drinking games may arise. Every time someone hangs the phone up on someone, take a drink. Every time someone signs a contract, take a drink. Every time **Laura Dern** sits in the shadows with a sourpuss face, take a drink. The most shocking lesson learned in this revelation, if true, is just how cruel of an individual Kroc could be to his fellow human beings. It's truly hard to believe that someone could not only steal millions of dollars from the creators, but also strip them of their family name from their own restaurant. At the end of the film, you feel incredibly sad for the McDonald brothers but also question how a pair of businessmen could be so incompetent with their decision-making process. In sum, the execution is generally well-done, but many scenes feel like a paint-by-numbers, made-for-television movie. If the film delivers one thing perfectly, it's that you will never look at that golden sign in the same light ever again. —Jimmy Martin

Toni Erdmann
Director: Maren Ade
Sony Pictures Classics
In Theaters: 02.17

Imagine that your dad's following you the whole way through an important business trip, playing an extended practical joke. Maren Ade's *Toni Erdmann* depicts Ines (**Sandra Hüller**) in Romania on an important business stay. Once her father, Winfried's (**Peter Simonischek**) old dog dies, he pays her a surprise visit in Bucharest. Winfried manages to get on her nerves and irk the a CEO business partner with his deadpan dad humor. She's relieved to see him leave so she can go about her business, but Winfried transforms into Toni Erdmann, and Ines must break through her stressed-out shell to discover what truly makes living remarkable. *Toni Erdmann* breaches the bizarre with this funny father-daughter story. Both Hüller and Simonischek deliver spot-on, endearing performances. Ines' mundane life as a businesswoman renders her a distant, nervous wreck, and subsequently, Winfried's understated

commitment to his jokes provides laughs amid a rigid emotional architecture. Hüller deftly fills out Ines' character beyond her archetype, too—she decompresses with girlfriends and pronounces the overwhelming state of affairs with her Romanian fling. The film is not without its flaws. Its total runtime is two hours and 48 minutes, and there are scenes from Ines' work life that feel unnecessarily prolonged. One-third of the way into *Toni Erdmann* is where the film noticeably drags. Fortunately, *Toni Erdmann* reignites the momentum and imparts warmth to counter some of the corporate sterility, and helps Ines find little joys to punctuate her routine. (Also watch for an amazing *kukeri* costume.) Overall, *Toni Erdmann* succeeds with a narrative that conveys a simple but resonant theme—that we must inspire each moment. —Alexander Ortega

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LOCAL MUSIC REVIEWS

Aurune

Voyager (A Soundscape to Agartha)

Self-Released

Street: 11.22.16

Aurune = Jamie XX + Baths + Gold Panda



Logan Idom, also known as **Neu Lake**, is a Utah-based music producer and artist. *Voyager (A Soundscape to Agartha)* is the first project to be released under Idom's new name, Aurune, which he created as a new vehicle of expression and to "help find meaning and acceptance in life." *Voyager* is a well-rounded, seven-track EP that was obviously made with passion for music and art.

As a whole, Aurune's sound is quite lofty and ambient. Tracks on *Voyager* start out slowly and gradually build to a crescendo of chorus-style synths and house-like beats. Songs like "Lost Voices" and "Song of Memories" have a darker feel, sounding almost like **Crystal Castles** or **Clams Casino**, but as they continue, they progressively become more lighthearted and warm. *Voyager* has an aura of calm introspection, happily searching for the truth behind what it means to be a human being, an artist and a musician.

The samples and synths used in *Voyager* have a late-2000s feel. Aurune does not employ the "modern" techniques that flood the electronic music scene today, such as trap hi-hats and snares and womping bass beats. Instead, he takes a softer approach for the better. Almost every track on *Voyager* skirts the line between ambient electronic and house music. This style works well for Aurune. The way each song builds upon itself is natural, keeping the listener entertained and attentive. When each track on *Voyager* ends, it is completely different from the way it began, working well with the themes that Idom explores. *Voyager* is a wonderful EP

to play while driving, watching the snow fall or just relaxing and thinking. Keep an eye out for more releases on neulake.bandcamp.com. —Taylor Hartman

Isaac Haas

Ill Lighted

Self-Released

Street: 12.31.16

Isaac Haas = C Slick + Southside + DJ Smokey

With the release of *Ill Lighted*, local producer Isaac Haas has successfully flexed his ability to create a quality instrumental. The EP is only four tracks long and has more of a beat-tape feel to it, as opposed to a fully fleshed-out album. However, that seems fine for what Haas is doing, and for the music that he showcases in this release.

The first song on the tape, "Castles," is high-quality and well thought out. An airy sample brings us into the beat, which drops in an enticing and unexpected manner. There is an anthemic feel to the song, as with most of *Ill Lighted*. Haas brings the hype, using 808 kits and jittery hi-hats throughout. It is obvious that, as a producer, Haas draws inspiration from the big names in rap and hip-hop instrumentals, such as anyone from **808 Mafia**, **Metro Boomin** and even **Maaly Raw**. Still, Haas brings his own feel and inspiration. Tracks like "Ominous" are heady and slow, which makes the drop that much better.

Every track on *Ill Lighted* could be extended by at least a minute. Haas clearly made the instrumentals as a sample pack that can be given to rappers to show what he is capable of. Even so, it would have been nice to hear the beat ride out. Hip-hop instrumentals often-times repeat themselves for several meters, and if Haas extended the beat by even a little bit, it would have had the potential to stand out more and to let emcees try their hand at freestyling over it.

Despite being short, every song on *Ill Lighted* has amazing potential. Any emcee out there would be able to spit catchy bars over any one of these beats, and it will be interesting to see whom Haas decides to collaborate with in the future. Check out Isaac Haas and *Ill Lighted*, and try your hand at spitting bars over these tracks yourself! —Taylor Hartman

Muzzle Tung

Administration

FCC Public Recordings

Street: 11.21.16

Muzzle Tung = Pre-4AD Ariel Pink + The Eurythmics + Casey & His Brother



Administration is the debut record from local group Muzzle Tung, and as far as first impressions go, this is a bold one. Not only does the band cover many different styles of pop music from many different eras, but they also take a uniquely humorous approach to songwriting and performance. Things often sound out of place, with elements of music clashing with one another to form an unpredictable yet cohesive whole.

Muzzle Tung employ pop-music structuring, and their dry sarcasm and refusal to conform to any one style or convention adds a delightful strangeness to the music. "Ghoulie" contains a groove that recalls the *Ghostbusters* theme song, but the deadpan vocal delivery makes the track feel like a lonely dance party rather than a fist-pumping call-to-arms. The closer, "Love Me," has the feel of a lost **Brian Wilson** demo, minus the romantic idealism. Instead, the track is wittily depressing, discussing heartbreak and unreturned feelings of love. The music helps strengthen the simultaneously cute and downtrodden song, especially as **Michael Biggs'** noisy synthesizers interrupt the cheery music.

"Elodea," one of the finest cuts here, shuffles along a picked guitar lick punctuated by low, droning vocals and lazy horn blasts. On top of finely portraying the band's slacker attitude, this track contains some of the catchiest lyrics ("Where ya been, space dream queen?"). Another standout, and easily the silliest track on the whole record, is "Pony." The song is a perfect piece of vapor-pop, full of off-key sax solos and autotuned vocals. The subject matter sticks out on the first listen, telling the listener that under no circumstances are they going to be allowed to copulate with the singer's horse. Either that, or the track is the direct antithesis to **Ginuwine's** hit of the same name.

Even though the styles of the record span from

different ends of the spectrum, Muzzle Tung's commitment to their lo-fi aesthetic holds *Administration* together. The distorted synthesizers and **Geoffrey Leonard's** low, impassive singing complement each other well, creating a sluggish and tossed-off atmosphere. Muzzle Tung enters as a refreshing alternative to the plethora of music that obsesses itself with seriousness and attempts to make a grand statement. Sometimes the best songs talk about jogging, ghosts and horse sex. —Connor Lockie

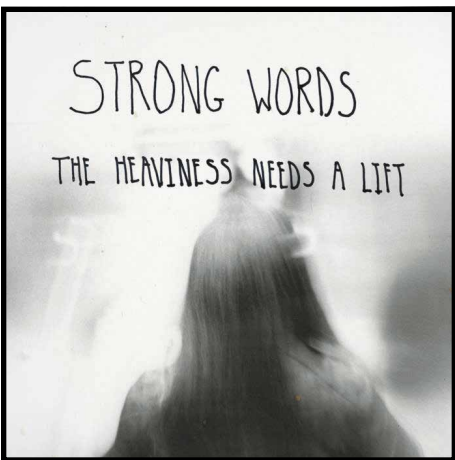
Strong Words

The Heaviness Needs a Lift

Self-Released

Street: 01.06

Strong Words = Low + Slow Hollow



Salt Lake City locals **Cathy Foy**, **Brian Lord**, **Jamie Richards**, **Landon Young** and **Dyana Durfee** released their indie gem *The Heaviness Needs a Lift* in early January. Featuring a handful of other artists who add a gorgeous spin on the whole album, this 10-song piece is something that could easily get any listener through the next few chilly months ahead.

The album opens with a song titled "Big Love," an emotionally saturated song that is the embodiment of all things romantic. It's a sweet tune with a twinkling electric guitar intro, dreamy vocals from Foy and heartwarming lyrics that draw me in almost immediately. Every element works together to create a dreamy atmosphere that carries me through the entire album. The incorporation of **Genevieve Smith** on the cello later on in the track adds so much more to the song and the album in general. It's a special element that isn't easy to pull off, and Strong Words did it perfectly.

About halfway through *The Heaviness Needs a Lift*, there's a song that really caught my attention. "I Am from a Nowhere Place" was a track that was released earlier on Strong Words' Bandcamp, but it sounds so different when in the context of the album. It's a more somber tune, with melancholy riffs and slow-beating drums that work with soft, deeper vocals to make my eyes and my heart heavy. The lyrics are poetic and desperate—it's a song that I know I can relate to, but I don't have the words

to capture how. "I Am from a Nowhere Place" is easily my favorite on the album purely because it's so beautiful.

I'm happy with the uniqueness of this album. Indie is such a complex, massive genre, and it's easy to fall into the same quirky patterns. I love how relaxed but also how intricate this album is. Strong Words did an amazing job on *The Heaviness Needs a Lift*, and I can't wait to hear what they have for us next. —Zaina Abujerah

Super 78

Unknown Paintings of Space

Self-Released

Street: 11.25.16

Super 78 = The Cure + The Brian Jonestown Massacre + The Velvet Underground



Super 78's debut release, *Unknown Paintings of Space*, exemplifies how passion in an ever-growing music community can manifest itself. The group calls Salt Lake City home, for now. They are embedded in the local music scene in manifold ways. Super 78's singer, synth and guitar player, **Cesar Reyes**, is well-known, not only for playing dreamy psych rock but also for acting as a booking agent at local venues and DJ'ing obscure psychedelia at Salt Lake's lesser-known underground gigs.

Unknown Paintings of Space explores all of the realms of the sleep cycle via an introspective, personal musical experience. *Unknown* is, for a lack of a better term, dreamy. At some turns, *Unknown* conjures up our fiercest demons, haunting our nightmares. At other times, it lulls us off to a deep, hallucinatory, dreamlike state.

"Feedback Manipulation" opens the album. Just as the song title hints, the track is an instrumental manipulation of the inner workings of one's mind. It loops through feels and sounds like a movie reel, slowly fading out into the waves of the background.

The album abruptly swings into the second track, "'A' Song." Less of a dreamlike trip than the former track, "'A' Song" ups the tempo, adds the distorted vocals of Reyes, and jams harder on '60s-style drums from **Tyler Parsons**.

"Chelsea Isn't What It Used To Be" incorporates '80s-era tones with synth-created sirens permeat-

ing the background. "Middle 25" allows for an album break by way of instrumental, African-inspired drum beats.

"Forever" closes out the eclectic album buzzing through the airwaves. The track finds itself zipping with energy and cleverness, as most of the album demonstrates. If there was ever a happy ending, this is it—the closure we were begging for to put a nightcap on *Unknown*.

Unknown is the juvenile side of Super 78. Their debut release features lo-fi production, but nevertheless, they have mastered what they want their genre of psych rock to embody through this release. As a debut, nothing falls short. Super 78's live performances also speak (or sing) volumes, showing that they have the ability to take their musical aspirations to the next level. Be sure to get a copy of their latest release at superseventyeight.bandcamp.com. —Alexandra Graber

Valentine And The Regard

Daydream

Feral Cat Records

Street: 01.30

Valentine and the Regard = Incubus + Conor Oberst

For the past year or so, Valentine And The Regard have been releasing music on a regular basis. Each release has had a different and distinct style. The latest release is their debut album, *Daydream*. For the amount of music that they have released, it came as a surprise that *Daydream* holds 22 songs. I, however, did not mind. *Daydream* blends themes that pour over an acoustic guitar and simple drums.

Echoing the simplicity of **Bob Dylan** with intense lyrics recalling Incubus and the rawness of early Conor Oberst, *Daydream* does a great job of pulling the listener in. Most songs are short and keep one's attention. It is easy to get lost in the songs of this album for two reasons: The length compels the album to blend, and the themes invoked are enough to wrap us into each story and keep us waiting for the next song.

The song "New York or something" showcases the album's depth well. New York is far away from the cold and dreary winter of Salt Lake City, so when the lyric "something new" begins to emerge, it is clear to see one of the major themes of the album. It indicates a fresh start while still holding onto the past—in the song "Lyric," we hear "You were my best friend."

I really enjoyed this album. I will be adding it to my collection. While it does seem to drag on at times, it is not hard to get back on track. Though the method in which the album was recorded comes off as scratchy and at times inaudible, it can still be enjoyable. I would definitely recommend this album for a nice, long drive when you have time to think about its themes. —Aaron Jones

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subject line, and we'll review it:
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MUSIC REVIEWS

Moon Duo
Occult Architecture Vol. 1
Sacred Bones
Street: 02.03
Moon Duo = (The Black Angels x
Thee Oh Sees)^Suicide



This first release of two volumes, which will be catalogued together as Moon Duo's fourth record, takes on the yin of Chinese philosophy—the yang to be taken care of in *Vol. 2*. Roughly translating to “the shady side of the hill,” the yin in *Vol. 1* is used as a vessel to take on a more grim subject matter, moving through night and dark, bumping into indefinite ideas about how vague and black the world can be. This is all according to the duo themselves, **Ripley Johnson** and **Sanae Yamada**. They found themselves in the darkness of a Portland winter at the start of making *Occult Architecture*, and they thought it would only make sense to evolve this record as winter to spring, night to day, dark to light—yin to yang.

Pigeonholing themselves in the genre of what they call “repeat-o rock” (their incessant repetition and uncompromising loop of riffs provide a cadence that was probably first attributed to punk legends Suicide), they surface their dark contemplations, starting off with “The Death Set.” Setting the stage for rest of the record's ambience, the track contains relentless, fuzzed-out guitar, a beat you can coolly nod your head back and forth to, synths attacking from all directions and soft yet demented, gospel-like vocals that keep you in tune with the evolution taking place. “Cold Fear” and “Will of the Devil” bring on more of the same, allowing the band to flex their commitment and show that if something gets stuck in their heads, it won't be over for at least another five minutes. But it's when we get to “Creepin'” that that perspective shifts and, listening to it, you feel like you could be on some coastal highway, zipping along the beach in a convertible. Ironically, given the dark tones and discrepancy of light within the rest of the album, this will probably be the composition that sticks with you come

the end of the album. However, I might only think that because we are in the dead of winter, and I could really use a beach. “Cross-Town Fade” and “Cult of Moloch” are great tracks that alleviate the bite from a cold breeze; the former surfaces old-school drum machines that complement the playful synthesizers, which might sound familiar if you're into the Brooklyn art project **Japanther**. The latter, however, elevates the band to their most tenacious mode, demonstrating a duel of two soloing guitars above the atmosphere of drum machines and blown-out guitars on repeat.

Vol. 1 comes to its conclusion in “White Rose,” pivoting to the yang and sunny skies of *Vol. 2*. The track channels in with ambient winds, almost like air moving through an indefinite valley, void of time and consequence, until the beat kicks in and you remember that you're listening to a song. The song itself moves in and out of its gospel—clashing synths and guitar solos—but never lets that beat stop for a second. Not until the ambient winds return after 10 minutes does it fade away under the stiff breeze, and you're once again lost. The winds push through the valley, revealing to your mind that they will come again, like all seasons—winter, spring, summer, fall, winter again—and that life is just a repetition of the rotation of earth. Like the beat, the winds fade away and we're back from the void, but it's the moment that this record ends when we understand that a good life isn't a lack of repetition, but rather, an excess of variation out of which we can fade in and out. —Austin Doty

Surfer Blood
Snowdonia
Joyful Noise Recordings
Street: 02.03
Surfer Blood = The Shins + Weezer

To say that Surfer Blood has had a chaotic and distressing couple of years would be an understatement. Since the summer of 2012, the band has experienced a run-in with the law (resulting in the arrest of frontman **John Paul Pitts**) and the loss of guitarist **Thomas Fekete**, who died of cancer in 2016. To add insult to injury, the band's previous two releases, *Pythons* (2013) and *1000 Palms* (2015), were received with lukewarm appraisals from critics, despite the band's widely acclaimed and highly rated 2010 debut album, *Astro Coast*. Fortunately, Surfer Blood's recent release, *Snowdonia*, is noticeably more concise and alert than the band's two previous albums. However, this cautious precision is a dual-edged sword that works both for and against the album. As a result, *Snowdonia* is a mixed cauldron of clean-cut indie-pop songs that occasionally boils over into saccharine territory.

Snowdonia launches with the song “Matter of Time,” a track that encompasses the innocent, non-threatening guitar harmonies of indie-pop groups such as The Shins with an enthusiastic nod to garage-rock artists such as **Mikal Cronin** and **Ty Segall**. It's an optimistic track, supplemented

by **Tyler Schwarz**'s mid-tempo drumming style. The track presents an overarching celebratory theme, peppered with Pitts' idealistic lyrics as he sings, “In a world so full of murky intentions / We'll make ourselves a home.” Whether intentional or not, “Matter of Time” is a subtle augur; an indication of the safe and formulaic direction that the album takes.

The following track, “Frozen,” mimics a similar musical trajectory as “Matter of Time,” with a few minor discernible differences. Pitt trades his previously enthusiastic vocals for a more urbane approach, encompassing the polite charm of Weezer's **Rivers Cuomo** settled neatly amid **Michael McCleary**'s echoing guitar refrains. It's an upbeat, buoyant and—whether you like it or not—melodious song that has the potential to get lodged in your brain for several days, despite only hearing it once or twice.

Snowdonia's carefree introduction deters slightly with the unexpectedly nostalgic track “Dino Jay,” a tune that gives all the indication of heading into a deeper, more evocative direction than did its predecessors. Yet, despite the brief introduction of grungy guitars and sobering vocals, the track almost immediately relapses into nonchalance, kept afloat by Schwarz's rollicking albeit unwavering manner of drumming—a commitment that shows no hint of exhaustion throughout the duration of the album. “Dino Jay” is a quintessential example of the self-imposed boundaries that monopolize this album, keeping it neatly tucked into familiar territory.

As the most distinctive song on the album, “Six Flags in F or G” tolerates a slight deviation from its antecedents. The track opens with a melodic stampede of dueling guitar harmonies, intensified by Pitts' unhitched vocals as he sings, “One of these days, gonna get to the heart / One of these days, when the bridge falls apart / One of these days, right back at the start / One of these days, we'll never be apart again.” It's a rare, psychic moment on the album that gives an intimate glimpse into the emotional inner workings of the band.

Ultimately, *Snowdonia* turns over a new leaf in Surfer Blood's discography, putting to rest the previous two prosaic albums while maintaining all of the elements of surf-rock and indie pop that initially made Surfer Blood a household name in both major music magazines and local record stores alike. And although *Snowdonia* is formulaic and predictable at times, it's also a solid reminder of what the band is capable of: authentic, narrative-driven surf-rock infused with an undisputed stroke of liveliness in all that they do. —Kristin Porter

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DAILY CALENDAR

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Friday, February 3

Personæscape, Scary
Uncle Steve, Filth Lords
– *Club X*
SafetySuit, Armors,
John Allred – *Complex*
Lemuria, Mikey Erg,
Cayetana, Sculpture Club
– *Kilby*
56 Percussion
– **Kingsbury**
BowieVision – *State Room*
Museum-Wide Opening
Reception – *UMOCA*
Roommate, King Dubbist,
Lil Far, illoom – *Urban*
Amerah Ames,
Tanner Nicholson,
Aaron Orlovitz,
Levi Rounds – *Urban*

Saturday, February 4

Young The Giant
– *Complex*
Us The Duo, Hailey Knox
– *Complex*
Latrice Royale – *Metro*
Eric Johnson – *State Room*
Edward Lewis Theatre
Festival – *Sugar Space*
Arts Warehouse
A Comedy Benefit Show
for White Helmets – *Urban*
CloZee & Psymbionic
– *Urban*

Monday, February 6

Falling In Reverse,
Motionless In White,
Issues, Dangerkids,
Dead Girls Academy
– *Complex*
Reel Big Fish, Anti-Flag,
Ballyhoo!, Direct Hit!,
Pkwepkwepkew – *Depot*

Tuesday, February 7

Keven Garrett,
A R I Z O N A – *Kilby*
Chi Ho Han
– *Rose Wagner*
Chris Robinson
Brotherhood – *State Room*
Leopold and His Fiction,
Crook & the Bluff,
The Boys Ranch – *Urban*

Wednesday, February 8

Seratonex, Queenadilla
– *Kilby*
Wulf Blitzter,
Suburban Hell Kill,
Sorrowset, HiFi Murder
– *Metro*
Harbur Gate
Opening Night – SLAC
Chris Robinson
Brotherhood – *State Room*
Lydia Loveless,
Slim Cessna's Auto Club,
Angelica Garcia
– *Urban*

Thursday, February 9

Hail Sagan – *Club X*
Robb Bank\$, Da\$h,
Wifisfuneral, Warhol & Ski
Mask The Slump God,
Ronny J & Ill Chris
– *Complex*
The Rock Princess,
Bliss Witch, Somebody,
Anybody – *Kilby*
The Hound Mystic,
The Artificial Flower
Company, Bello – *Metro*
Harbur Gate – SLAC
Adult Spelling Bee – *Urban*
Red Bull Play & Destroy
– *Urban*

Friday, February 10

Run The Jewels – *Complex*
Mikey Lion, Lee Reynolds,
Marbs, Porkchop – *Depot*
Swans of Never, Westing,
Bird Watcher – *Kilby*
Mike Doughty, Wheatus
– *State Room*
Steve'n'Seagulls,
Folk Hogan – *Urban*

Saturday, February 11

SLUG Games:
Year of the Yeti
– **Brighton**
Gibbz – *Kilby*
The Nile Project
– **Kingsbury**
Winter Market
– *Rio Grande Depot*

Sunday, February 12

Dawes – *Depot*
Just Juice – *Kilby*

Monday, February 13

MUNA, Lo Moon – *Kilby*

John Brown's Body
– *State Room*

Tuesday, February 14

J Boog, Jo Mersa Marley,
Jemere Morgan – *Depot*
Silent Planet, Hail the Sun,
Dayseeker, Ghost Key
– *Loading Dock*
Sex and the City
– *State Room*
Flash & Flare – *Urban*
She Starts
– **Utah Valley**
Convention Center

Wednesday, February 15

Circa Survive – *Complex*
Dr. Neil deGrasse Tyson
– *Eccles Theater*
Amaranthe,
Failure Anthem,
Citizen Zero, Cypher 16,
Smash Into Pieces
– *In The Venue*
SLUG Localized: Zigga,
Shanghaii, V.O. Sensei
– *Urban*

Thursday, February 16

Sammy Adams – *Complex*
Tennyson, Faded Duchovny
– *Kilby*
Yeti Warlord,
Bestial Karnage – *Metro*
Cody Jinks – *Park City Live*
Virtue Opening Night
– **Plan-B Theatre**
Folk Hogan, Forkroot,
Jeff Dillon – *Urban*

Friday, February 17

The Delphic Quorum,
You Blew It!, Free Throw,
All Get Out – *Kilby*
The Motet, Dirty Revival
– *State Room*
Golden Plates – *The VFW*
David Bowie Tribute Night
– *Urban*

Saturday, February 18

RKDN, Brogan Kelby,
Faith Johnson – *Kilby*
Hell's Belles – *State Room*
Crywolf – *Urban*

Sunday, February 19

Los Lobos – *State Room*

Monday, February 20

Hippo Campus,
Magic City Hippies – *Kilby*
Billy Strings,
Six Feet in the Pine,
The Hollering Pines
– *Urban*

Tuesday, February 21

Born of Osiris, Volumes,
Oceans Ate Alaska,
Within the Ruins,
Fire from the Gods
– *Complex*
Banff Film Festival
– **Kingsbury**
Alterbeast,
Depths of Hatred, Aethere,
Aenimus – *Loading Dock*
Thundercat – *Urban*

Wednesday, February 22

Alex & Sierra – *Complex*
Banff Film Festival
– **Kingsbury**
DADA, Burn Atlas – *Metro*
The Brothers Comatose,
Rainbow Girls
– *State Room*
Milemarker, Big Jesus,
Gloe – *Urban*

Thursday, February 23

Banff Film Festival
– **Kingsbury**
Pharoahe Monch,
Ras Kass, El Gant – *Metro*
The Brothers Comatose
– *State Room*
Otep – *Urban*

Friday, February 24

Datsik – *Complex*
Stef Chura,
Primitive Programme,
Sally Yoo – *Diabolical*
Skillet, Sick Puppies,
Devour the Day
– *In The Venue*
Chad Valley,
Computer Magic,
New Shack – *Kilby*
Mykki Blanco,
Cakes Da Killa – *Urban*

Saturday, February 25

Railroad Earth,

Pert Near Sandstone
– *Depot*
The Cody Blackbird Band
– *State Room*

Sunday, February 26

Body Void,
The Ditch and the Delta
– *Club X*
Max & Iggot Cavallera,
Immolation, Full of Hell
– *Metro*
Virtue Closing Night
– **Plan-B Theatre**

Monday, February 27

Alejandro Escovedo
– *State Room*
Crocodiles, AJ DAVILA,
Fossil Arms – *Urban*

Tuesday, February 28

Amigo the Devil – *Kilby*
Elytra, North By North,
Queenadilla,
Giants in the Oak Tree
– *Metro*

Wednesday, March 1

After the Burial, Emmure,
Fit for a King,
Fit for an Autopsy, Invent,
Animate – *In The Venue*
Darkest Hour, Ringworm,
Rotten Sound,
Rivers of Nihil – *Metro*

Thursday, March 2

DJ Rondo & Frenz,
Cereal Killers,
DJ Matty Mo, DJ Logik,
DJ Alive – *Metro*
Turkuaz – *State Room*

Friday, March 3

Pick up the new issue
of SLUG
– **Anyplace Cool**
Adelitas Way,
Letters From The Fire,
The Black Moods,
Manafest – *Club X*
Black Tiger Sex Machine
– *Complex*
I Prevail, Wage War,
Islander,
Assuming We Survive
– *Complex*
LVL Up, Palm – *Kilby*
Tennis, Hoops – *State Room*

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Feb 03: **LATE SHOW Dubwise w/ Roommate**, King Dubbist, Syn.Aesthetic, illoom 9 PM DOORS
Feb 04: **EARLY SHOW Give A Damn Comedy Benefit for White Helmets**: Jay Whitaker, Aaron Woodall, Rich Wilson, Amerah Ames, Marta Reeder 6 PM DOORS
Feb 04: **LATE SHOW CloZee**, Psymbionic 9 PM DOORS
Feb 07: **Leopold and His Fiction**, Crook & The Bluff, The Boys Ranch 8 PM DOORS
Feb 08: **Lydia Loveless**, Slim Cessna's Auto Club, Angelica Garcia 8 PM DOORS
Feb 09: **FREE EARLY SHOW Adult Spelling Bee** 6 PM DOORS
Feb 09: **FREE LATE SHOW Red Bull Play & Destroy** 9 PM DOORS
Feb 10: **Steve'n'Seagulls**, Folk Hogan 8 PM DOORS
Feb 11: **Joshua James**, TBA 7 PM DOORS
Feb 13: **The Gladiators** feat. Droop Lion, The Hopeton, The Grasshoppers 8 PM DOORS
Feb 14: **Roses Are Red**, Violets Are Blue, Blah Blah Blah, Drink Whisky Party w/ DJ Flash & Flare 8 PM DOORS
Feb 15: **FREE SHOW SLUG Localized: Zigga**, Shanghai, V.O. Sensei 8 PM DOORS
Feb 16: **Folk Hogan**, Folkroot, Jeff Dillon 8 PM DOORS
Feb 17: **David Bowie Tribute Night** 8 PM DOORS
Feb 18: **Crywolf**, TBA 8 PM DOORS
Feb 20: **Billy Strings**, Six Feet in the Pine, The Hollering Pines 8 PM DOORS
Feb 21: **Thundercat** 8 PM DOORS
Feb 22: **Mile Marker**, Big Jesus, Gloe 8 PM DOORS
Feb 23: **Otep**, TBA 8 PM DOORS
Feb 24: **Mykki Blanco**, Cakes Da Killa 8 PM DOORS
Feb 25: **80s Party w/ DJ Flash & Flare** 9 PM DOORS
Feb 27: **Crocodiles**, AJ Davila, Fossil Arms 8 PM DOORS



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2/21: BORN OF OSIRIS @ The Complex
2/24: STEF CHURA @ Diabolical Records
2/28: BAD SUNS @ In The Venue
3/13: STRFKR @ The Depot
3/28: THE GROWLERS @ The Depot
4/3: KREATOR @ The Complex
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- 3: **Lemuria**, Cayetana, Mikey Erg, Sculpture Club
- 4: **Cherry Glazerr**, Slow Hollows
- 7: **Kevin Garrett**, ARIZONA
- 8: **Seratoness**, Queenadilla
- 9: **The Rock Princess**, Bliss Witch, Somebody, Anybody
- 10: **Swans of Never**, Westing, Bird Watcher
- 11: **GIBBZ**, TBA
- 12: **Just Juice**, TBA
- 13: **MUNA**, Lo Moon
- 15: **Spy Hop 801 Sessions!**
- 16: **Tennyson**, Faded Duchovny
- 17: **You Blew It!**, Free Throw, All Get Out
- 18: **RKDN** Album Release, Brogan Kelby, TBA
- 19: **Happy Birthday LANCE SAUNDERS!**
- 20: **Hippo Campus**, Magic City Hippies
- 24: **Chad Valley**, Computer Magic, New Shack
- 28: **Amigo the Devil**, TBA

CALL FOR ENTRIES

9TH ANNUAL CRAFT LAKE CITY

DIYTM DO-IT-YOURSELF Festival

* FRIDAY *
AUGUST 11 2017
5:00 P.M. - 10:00 P.M.

SATURDAY
AUGUST 12 2017
NOON - 10:00 P.M.

* SUNDAY *
AUGUST 13 2017
NOON - 7:00 P.M.

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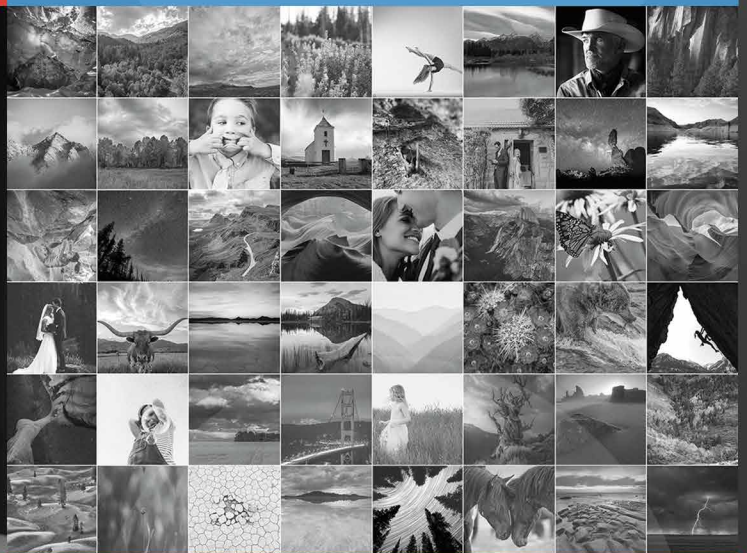
REPAIR

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



BUYBACK

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SOCIAL MEDIA

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