

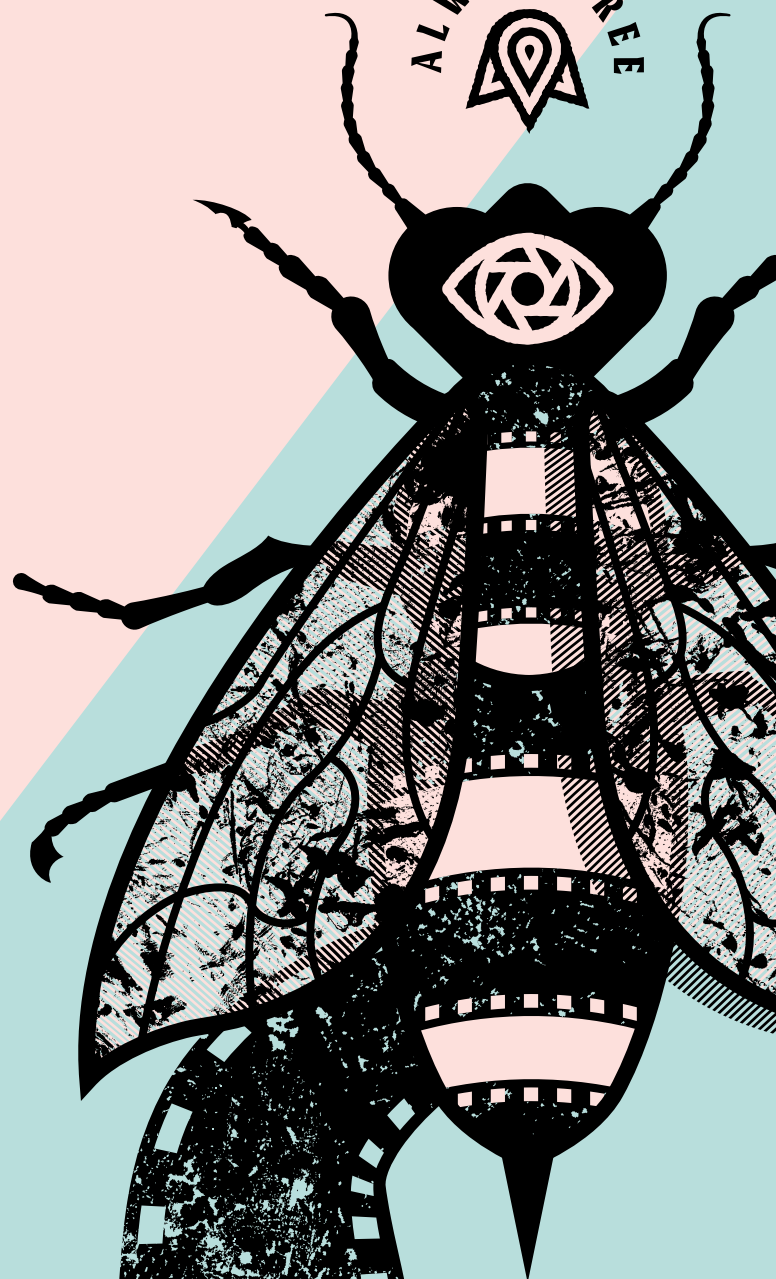
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CONTRIBUTOR LIMELIGHT

Anne Olsen – Community Development Coordinator

Since September 2016, Community Development Coordinator Anne Olsen has infused *SLUG* with proactive efficiency. As community members advertise in the magazine, as newsletters disseminate and as contributors correspond with the magazine's office, Anne helps to balance the load of keeping *SLUG* in a functional state with aplomb. Her enthusiasm and charm spread among our team, and her day-to-day rate of accomplishments sets a solid standard. To boot, Anne's sharp wit and practical creativity yin and yang for a delightful effect. Anne works with Amnesty International and Planned Parenthood, and she continually puts in effort to be an engaged citizen and a conscientious activist. With the gumption to helm various kinds of projects, we absolutely love having Anne on Team *SLUG*!



ABOUT THE COVER: Film thrives in Utah, and the Sundance and Slamdance Film Festivals are touchstones of our passion for it. In **Derek Ballard's** cover for our January *Film Festival Issue*, literal film earns our bee its stripes as we celebrate the art form at these two festivals. Moreover, its eye is a lens. Find more of Ballard's work via **Neuer Geist** at neuergeist.com.

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Now that the holidays are behind us, everyone most likely needs a good drink and an even better laugh. A special January *SLUG Localized* brings stand-up comedy back to the stage at *Urban Lounge*. **Greg Kyte**, **Marcus Whisler**, **Trevor Kelley** and **Amerah Ames** cure the holiday hangover with a heaping dose of hilarity. *SLUG Localized* is brought to you by our fantastic sponsors: *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*. Grab some friends, coworkers and the family that you're still speaking to, and hit *Urban Lounge* on Thursday, Jan. 18, for a free, funny, 21-plus show.

It's a new year with new resolutions, and most of those won't last longer than the next 30 days. Here's to hoping that you and everyone you know had this one on your list: "Laugh more with all of your friends." Even if you didn't have it on there, we can all pretend like we did, because *SLUG Localized* has just the thing to kick off your 2018 right. Ames, Kelley, Whisler and Kyte clock in nearly three decades on comedy stages between them—which is almost one-and-a-half Amerah Ames. They each have diverse styles, and all have some side-splitting things to say (or sing).

Freshest among them is the young, witty host of the weekly *Comedy Open Mic* at the *University of Utah*, Ames. Her smart and quick humor is the kind that we would typically see from an established comedian twice her age. She's soft-spoken and quirky, and wouldn't look out of place in the middle of the cast of *Stranger Things*. She's a hardworking comedian and is frequently one of the few women in a room full of dudes at any comedy show or open mic. At every one of her shows, she does more than hold her own. She says she would someday like to impress "anyone over the age of 35. They've never laughed at anything I've ever said."

Starting his foray onto the stage in both improv and stand-up, Kelley has performed with a variety of talented comics, even doing an opening set for *Anchor Man's David Koehn*. Mainly implementing a storytelling type of comedy, Kelley offers an insight into a world most people are unfamiliar with. As he puts it, "Come out and I'll teach you how to do sign language—with backwards hands."

One-third of the infamous **Jokers Gone Wild** and a proud Ogden native, Whisler is best known for being the "other" guitar-playing comedian in Utah. He does musical comedy because, as he says, "I can't do stand-up comedy." While no one may ever know about the quality of his jokes while literally standing up,

he's more than A-OK sitting down with a guitar and singing about some dark albeit hilarious subjects, like morning-after regrets, stalking and beta males.

CPA by day, comedian by night, "angry-accountant comedian" Kyte has been doing stand-up and yelling jokes at crowds for about 15 years. He's intense, funny and has probably accidentally taught more comedy fans about the finer points of tax law than any college professor. Sure, there are other accountant-comedians, but as he puts it, there is only one angry-accountant comedian.

Ames started out at 19, which gave her a unique view into some of the complications of doing comedy in Utah. "One thing that I noticed when I first started was that Utah has restrictive liquor laws, so you can't even go in an area where alcohol is being served without food, and that was kind of problematic," she says. She also points out that in other states, being under 21 and wanting to do comedy at a bar is a little bit easier. "I just wanted to talk at people in bars. That's it." She's of age now, though, but Utah's liquor laws do put a kink in what's normal to comedy scenes in other states. Kelley is on the fence and says, "I don't know if that's the driving reason, but it definitely doesn't help."

A downside to doing shows at bars? The hecklers. Of his bar shows all over the Wasatch Front, Whisler says, "There was never not one without a heckler. You've just gotta hurry and have the edge." Whisler says that during one of his songs—which has an over-the-top take on "loving you so

much you're chained to the radiator"—one of the audience members got offended and started yelling at him. "He goes, 'When was it cool to sing songs about degrading women?'" Whisler just looked at him in awe, and the first thing that came to his mind was, "Well, ever since the second day in Canada in 1892, right after mayonnaise got invented, and **Bill Cosby** was actually white. That's when it first came about." Whisler says that once the heckler got it out of his system, he did apologize after the show.

Ames adds to that, sarcastically saying, "That guy was a feminist icon, standing up for women everywhere. That's so brave." It's not uncommon, and it's not the first time a heckler felt like they were adding to the show or putting a comedian in their place. "I would like to thank that man right now for speaking for all of us," Ames says dryly. At this moment, Whisler wants to point out that in no way does he think that chaining women to radiators is acceptable.

Ames is actually sad that she's never really had hecklers. "I wish I was good enough to have a comeback ready," she says. Then she quickly changes her mind. "I think if I got heckled, I would start crying and give them the microphone." Lamenting, Kelley says, "I wish I got heckled. I never get heckled. This guy kinda heckled me one time. He said, 'What's wrong with your hands?' And I was like, 'What's wrong with your fucking face?'"

An even more epic heckler story is the one that Kyte reminisces about from years ago, when he was hosting at a comedy open mic night at *Wiseguys* in West Valley. "It was the weirdest thing because he wasn't 'heckling' heckling; he just wanted to chat," Kyte says, laughing. "I would do a joke, and it was something about taxes, and he'd say something like, 'Yeah, I did my taxes last year.'" When it continued with every other comic, Kyte got back onstage and made an announcement: "You guys are a great audience because ALMOST all of you know that you're not supposed to fucking talk to the comedians onstage." Eventually, the "heckler" was told to leave the room, but at the end, the comedians found him drunk and sleeping in the very back. Then there was only

one true and appropriate response by any real comic: to take selfies with the drunk, sleeping heckler. Kyte gives advice to every potential audience member out there: "It's not a dialogue. It's a monologue."

Kelley has insight to the heckler problem, given to him by Koechnor. "He told me that it's been [his] experience that people who heckle shows usually just don't have the social awareness that we are all listening to one person talk," Kelley says. For some, it just doesn't click. Just to be clear: Comedians hate hecklers and would like to invite everyone never to be "that guy."

With the rise in popularity of dark comedy and more somber topics, there are ways to go about performing more delicate material and social issues. Not one of the four comedians thinks that there are ever jokes that are completely off limits, if it's done right. Kyte says, "With those delicate topics, it's really easy to go in there and—what's the phrase? Fuck the terrier? No, screw the pooch." He gets rid of old jokes that he realizes were never done mean-spiritedly but might come across as insensitive. "I'm more aware of the situation and want to be part of that change," he says. It's not that he won't do jokes about those subjects anymore, but he re-evaluates how to handle them the way he wants to.

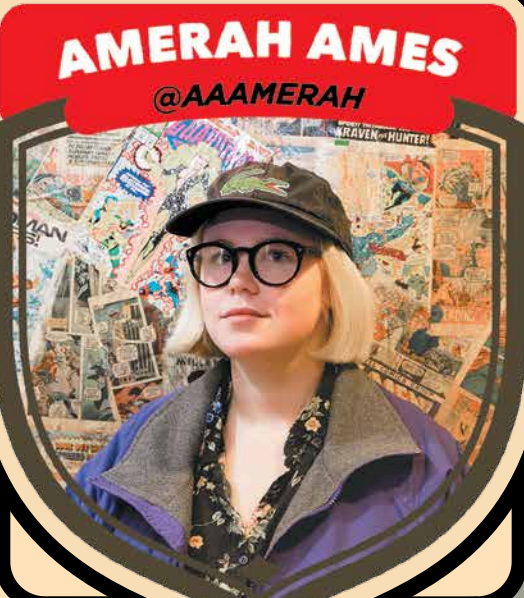
There are some things that are getting harder to joke about because they used to be considered over the top, but now it seems like some people really do think in these "over the top" ways when it comes to race, sex, religion, etc. Ames says, "Like when the audience cheers in the wrong way." Whisler yells, "NO! Uncheer! Uncheer!"

Sensitive topics have to be done right, and they have to be right a lot faster than jokes that can grow and get better over time. "Context is everything," says Kelley. He talks about a controversial joke he wants to do, but he realizes that the stakes are really high. "I would have maybe one fuck-up with that joke, and I would need 50." Without really getting it right through trial and error, he says, "You'd have to gold-en-gun it. You'd have to get it perfectly right the first time."

Because of this dynamic, Whisler says he always runs his jokes past his parents. He says, "I figure if they laugh: One, I have the moral vote, and two, I've got the senior citizen



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demographic that I can go to." With one of his jokes about trying to creepily get a woman's access alarm code, Whisler says, "Just seeing my dad chuckle, it almost brought a tear to my eye—because my dad is a pastor."

Ames' dad doesn't have a pastor background like Whisler's, or any moral high ground, as she puts it. She says, "The look of terror on his face when I said that I wanted to have sex with a cactus onstage—it kept me going, I think."

Kelley's parents have never seen him do standup. "I would be terrified for them to do that," he says. His mom asked him if he did any jokes about her, and he told her no. "The very next week, I made a joke about how my mom drank when she was pregnant." He knows she'd hate that.

The *Localized Comedy Showcase* is a free show at *Urban Lounge* on Jan. 18. Doors open at 8 p.m., and the show starts at 9 p.m. The show is 21 and older because, more than anything, things might get weird. In one final plea, Ames says, "I would one day like to make a friend, and if you are that friend, you should come to the show."

INDIE FILMMAKERS ASSEMBLE

Joe and Anthony Russo Return to Slamdance

By Alex Springer • alexjspringer@gmail.com



(L-R) Anthony and Joe Russo will offer \$25,000 to an adventurous Slamdance indie filmmaker from this year's festival.

It's around 9:30 p.m. on the night before the new trailer for *Avengers: Infinity War* is scheduled to go wide, and I'm waiting for a phone call from Joe Russo. For all I know, he and his brother, Anthony Russo, are finalizing a few last-minute touches on the trailer for what promises to be one of the biggest films of 2018, and he's gonna call me? For a moment, the whole situation feels unreal—like I was the butt of a cruel joke engineered by my editors. But, sure enough, my phone rings and on the other end is 50 percent of arguably the most important directing duo in the known universe.

So why, you may ask, is he calling a punkass like me? Because *SLUG* is in Utah, and Utah happens to be home to the *Slamdance Film Festival*—a festival that holds a place of reverence in the two filmmakers' hearts. They recently revealed that this year's *Slamdance* would see the inaugural presentation of the Russo Brothers Fellowship Grant, a prize that includes mentorship from the Russos, an office at their new studio in Los Angeles, and \$25,000 to finance one lucky filmmaker's next big project. "We feel that we owe a karmic debt to the universe," Joe says. "We really felt like this was a great opportunity to give back to *Slamdance*, which gave so much to us."

Before Joe and Anthony Russo became well-known directors by helming key episodes of *Arrested Development* and *Community*, and eventually taking the reins of *Captain America: The Winter Soldier* and *Civil War*, the brothers were like most indie filmmakers—passionate, starving and driven. In the mid-'90s, the brothers made a film called *Pieces*, which they shopped around for distribution in New York. "It was the kind of market where you sell commercial movies, but ours was noncommercial, so most everyone walked out of the theater during the first screen-

ing, except for a few people at the end," Joe says. "They introduced themselves to me and my brother and said they were the founders of *Slamdance*, and wanted to know if we would show the movie at their festival." When *Pieces* premiered at *Slamdance* in 1997, it caught the attention of industry veteran **Steven Soderbergh** (*Ocean's Eleven*, *Logan Lucky*), who offered to produce the Russos' next film, the 2002 heist comedy *Welcome to Collinwood*. "It jump-started our entire career," Joe says.

For many wide-eyed, sleep-deprived indie filmmakers, the Russo brothers represent a Cinderella story of sorts—the possibility that the right film at the right time can launch their creative voices into the stratosphere. "Undiscovered voices are what ultimately drive the film business into places that it normally wouldn't go," Joe says. "It's invaluable for a festival like *Slamdance* to exist because it's one of the only places where you can discover those unique voices." Joe credits *Slamdance's* role in independent cinema to the festival's President and Co-founder, **Peter Baxter**, whose unwavering vision has made the festival what it is today. "Peter is one of the foremost scions of independent film in the country," Joe says. "He's a dear friend of ours, and a real champion of independent voices. It's a dream come true to give back to him what he gave to us all those years ago."

As *Slamdance* 2018 will be the first year that the Russo brothers will offer their grant, they are looking for fearless filmmakers who aren't afraid to lob a Hail Mary or two in the pursuit of transforming the medium of cinema. "Most movie-goers are so sophisticated now that their palate is so in tune with three-act-structure storytelling that it's hard to find ways to surprise them," Joe says. "We're looking for voices that are disruptive and take chances

to bring something new to the table and point us toward more groundbreaking ways to tell stories."

For those who doubt the indie circuit's impact on commercial filmmaking, take a moment to look at Marvel's current recruitment record. In addition to the Russo brothers, Marvel has sought out filmmakers like **James Gunn** (*Guardians of the Galaxy*) and **Taika Waititi** (*Thor: Ragnarok*) to direct their biggest films precisely because they had the grit and creativity to make wonderful things happen with their own independent projects. "Marvel is doing what *Slamdance* does," Joe says. "They look for unique voices and radical storytellers who are going to bring something different and exciting to each story, and it's been very effective for them to bring people from outside the machine to tell stories from inside the machine."

With *Slamdance* fast approaching, it's the perfect time for hotshot new filmmakers to check out the festival and light the fire under their asses to get ready for 2019. "We used to tell young filmmakers to pick up a camera and just start shooting, but now you can just pick up your phone," Joe says. "It's less of a risk now because you can do what we did for much cheaper, so I would encourage young filmmakers to just get out there with their cameras." For risk-taking filmmakers who are looking for a little extra incentive to be daring, take heart in the fact that Joe and Anthony Russo will be watching.

The *Slamdance Film Festival* takes place Jan. 19–25 in Park City. Learn more at slamdance.com.

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ANOTHER VALLEY: GRANARY ART CENTER

By Parker Scott Mortensen • @_coldbloom



(L-R) Sarah Malakoff, *Untitled Interior (binoculars)* (2008); Kelly Sears, *The Drift* (2007); Jean Richardson, *Track* (2017).

The two-hour drive from Salt Lake to the Granary Art Center in Ephraim is quite familiar to me. I was a student at Snow College nearly a decade ago and have made this journey countless times. The eastern valley opens as you leave I-15 from Nephi through a winding canyon. Each time I make this trip, familiar as it is, the vastness of Sanpete County overwhelms me. Though I know where I am going and have no need for a map, I still manage to feel a little lost. When I make it to Granary, I notice this feeling again—the sensation of being encumbered by the weight of my various travels here.

The main floor exhibit at Granary is Jean Richardson's *Destination Unknown*. Richardson takes paper envelopes and connects them, folding them together into large, quilt-like blankets. Most are smaller, folded into paper maps with no actual "map"—challenging the concept of a "map" by taking traditional map-folding techniques and creating a familiar but functionally strange object, sculptures that collage the artifacts of travel. Stray marks on postal envelopes double up so finely that they create a deep sense of pattern and even zen. These are marks that meld but lead to nowhere—marks that mesmerize.

Every piece plays to some concept of what it means to have traveled. One work, "Perambulate," is draped over a wooden stand, flexibly dormant but drooping. Another, "Traversed," is made of manila envelopes once used, adorned with stamps and barcodes. "DO NOT BEND," several folders read, but each are nonetheless folded at one point or another. There is such residue of travel, of being handled, and some smaller pieces, like "Channel," have a feeling of origami unfolded, unraveled from origin.

Granary's second-floor space houses Sarah Malakoff's *Second Nature*, a selection of photographs taken of the intimate but forgotten spaces of the home. Each photo depicts a space in a house where one might sit or otherwise spend idle time in, usually a chair or a small nook, one even a boat-themed minibar. In every photo, something frames something else, usually in the form of a window to frame the exterior from the interior.

Maybe this sounds pedestrian, but Malakoff's work captures the overlooked dynamic between interior and exterior. "Untitled Interior (blizzard)" depicts a cozy, red chair

lined up against three windows to an outside that is completely frozen over—a sense of warmth over ice. "Untitled Interior (deer couch)" shows a simple coffee table and couch, adorned by a blanket with an image of a deer looking at us. Above rests a painting of a meadowy river path. You start to understand Malakoff's fascination—often, we attempt to siphon the wildness of the exterior into a comfortable interior. It's the subject's tacit acknowledgement of the object's allure and power that makes *Second Nature* a worthy meditation on space. "Untitled Interior (binoculars)" may exemplify it best, a rocking chair and binoculars facing outside toward a lush forest teeming with uncontained vitality.

Finally, Granary's cabin space houses Kelly Sears' *Signaling Techniques*, comprising two short films that make use of historical found footage and are animated with the goal of creating narratives relevant to contemporary social discourse. The first film, *Pattern for Survival*, is cut constantly with stilted animation between footage—some of people in workout videos, some wrapping tourniquets or treating cuts or even pointing a gun at the viewer. Text from the *US Army Survival Guide* overlays the images in vaguely unnerving assertions: "Control bleeding," or, "Anticipate fears," "Learn to make yourself comfortable in less than ideal conditions." It starts to feel threatening. "Security takes priority." "You can use bone as an effective weapon." It is jarring and anxious, addressing the viewer without regard for comfort.

Sears' second film, *The Drift*, is my favorite piece of Granary's current showing. The

short tells us the fictional story of the drift, the eerie sound found by early astronauts, a sound that eventually lured several away from their vessel and into the abyss. We scroll through vintage images from the space-race era, and a narrator describes the time's fervor of the unknown. As astronauts disappear and the government investigates, they find the drift, the song of emptiness. And as the signal makes its way home, it infects more people, creating the drifters, those affected by the siren song who become consumed with the freedom of emptiness. Eventually, the government jams the signal, and the drifters become isolated. "We were told to look away from the drifters and even the sky," the narrator says.

This narrator in *The Drift* makes subtle shifts in the way he describes humanity's obsession with space and its secrets, sometimes providing what seems like a colonialist critique and other times lamenting the loss of interest in the unknown. We don't hear the drift, but we feel it. The film moves slowly and lingers on its images of astronauts and drifters, slowly rippling out of themselves as they give themselves over to the song.

As I leave Ephraim, the full moon crests the eastern mountain. My day at Granary took place in this wide valley through which many pass and some stay. The exhibits here each explore the idea of travel and presence: the anxiety and compulsion to travel, to document and to frame—to have been somewhere and, years later, still be unraveling what it all means. You can see each of these exhibits at Granary Art Center (granaryartcenter.org) through Jan. 26.

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SUSTAINABLE FILMMAKING

Slamdance Polytechnic

By Ali Shimkus | alishimkus@gmail.com

Slamdance Film Festival is a platform for independent filmmakers to share their craft with a wider audience. It's also simply a community of like-minded artists to share and grow in their craft year-round. With this spirit of communal learning comes *Slamdance Polytechnic*, a series of workshops centered around the *Slamdance Film Festival* with the goal to connect aspiring filmmakers with *Slamdance* alumni and partners in order to learn more about the industry. With collaborators including the *University of Utah*, *Columbia University*, *Seed&Spark*, as well as *Slamdance* alumni, the series of workshops is intended to be a guide to honing the craft of filmmaking, utilizing technology and DIY solutions for aspiring filmmakers. The program is free and open to all.

For **Peter Baxter**, Co-founder and President of *Slamdance*, the *Polytechnic* program is an opportunity not only for *Slamdance* alumni and partners to share what they know but to encourage a supportive, collaborative learning environment for aspiring filmmakers. "It's not as though we are striving to present answers but looking to find solutions in future creativity," he says. "[*Slamdance Polytechnic*] certainly leans far more towards project-based learning where, as a group, we are exploring these solutions." One particular workshop for *Slamdance Polytechnic* is "When I Was You I Wish I Knew: The Ins and Outs of Distribution" led by recent *Slamdance* alumni **John Charles Meyer** (*Dave Made a Maze*) and **Cullen Hoback** (*What Lies Upstream*). This workshop is designed to help independent filmmakers retain control over their creations after the process of making the film is complete and the distribution process has begun. The aim is to empower both current and future filmmakers to keep creative control and integrity over their films, while still being able to show their films and support themselves financially in what Baxter refers to as "filmmaking sustainability," which he hopes to promote through the *Polytechnic* program.

Keeping with the theme of filmmaking sustainability, *Slamdance Polytechnic* will also include a workshop given by **Joe Russo** and **Anthony Russo**—directors of Marvel's *Captain America* franchise—titled "Two Brothers, Twenty Years: The Russo Brothers' Past and Future." For Baxter, it's particularly exciting to have two commercial-



Film-industry education at *Slamdance Polytechnic* 2017.

Photos courtesy of *Slamdance*

ly successful directors, who got their start at *Slamdance* in 1997, come share their stories at *Slamdance Polytechnic*. "What Joe and Anthony are bringing to *Slamdance* this year is this great sense of mentorship," Baxter says. "Their program on Saturday really represents that willingness to share all that they know and how they've achieved what they have, and to share their new ideas and their creative visions for the future." Having the Russo brothers come back to share their story is what, for Baxter, keeps *Slamdance* such a vibrant, forward-thinking group of filmmakers who support each other's craft. "Our alumni share what they know, what they've experienced with others to help with their own creativity, with their own projects, whether they're in *Slamdance* or not. I think it speaks to what the *Slamdance* community really is—not just a few but actually a great many alumni who want to do this, and we're able to put that together as a collective and enable that to happen."

In addition to connecting *Slamdance* alumni with aspiring filmmakers, *Slamdance Polytechnic* aims to provide other resources that can be useful to the creative process and the element of storytelling. Another highly anticipated program planned for *Slamdance Polytechnic* is the "De-Escalation Room" presented by **Lance Weiler** from *Columbia University*. The idea behind this workshop is rooted in the common experience of violence quickly escalating, especially through channels of social media, and how to prevent this from happening.

In this workshop, participants will work

on creative solutions to diffuse situations that could lead to violence, which *Slamdance* Documentary Co-Captain **Beth Prouty** believes can be a crucial part in storytelling. "The Room' is an immersive empathic simulation that the audience participates in actively in order to learn how to de-escalate situations and incorporate myriad views into a finished project," she says. "It will help filmmakers on the path of telling inclusive stories that are better able to heal, educate and mobilize their audiences, in addition to being entertaining" she says. Other programming includes "Crowdfunding for Career Independence," "Social Media Charm School," "Art Of The Pitch" and "Life As a Truly Independent Filmmaker: A Survival Guide."

Slamdance Polytechnic promises to provide resources, practical information and learning opportunities together around the *Slamdance Film Festival*—giving those who are interested in the art of filmmaking a chance to go beyond simply viewing independent films at the festival and one step closer to successfully creating their own. As Prouty says, "*Polytechnic* is coming out of a DIY tradition in practice, but in philosophy, it's focused on keeping the indie film community strong by building skills to navigate the industry as creative individuals while still being able to work in groups." *Slamdance Polytechnic*, which takes place concurrently with *Slamdance Film Festival*, is free and open to the public. For more information, visit showcase.slamdance.com.



Slamdance President/Co-founder Peter Baxter.

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----- By Tim Kronenberg • tkronenberg@msn.com -----

In recent years, Utah's need for cold-weather comfort food has made many privy to Japan's hot foods as the ramen craze took over. But there's more! Enter restaurant *Tonkotsu Shabu Shabu*. *Tonkotsu* opened its doors a year ago, offering not one but two restaurant concepts under one roof. The south side of the building, *Tonkotsu Ramen Bar*, dishes out its hot soups, rice plates and traditional appetizers like gyoza, takoyaki (octopus balls) and pork ribs, to name a few. They were between hours when I visited; however, the menu reads as if it would be a perfect place to grab a bite either in a hurry or with some time to kill. Directly next door to the north is *Tonkotsu Shabu Shabu*, where dedicating time is necessary to extract the essence of shabu-shabu in all its glory—we recommend planning for one to two hours there. I went for dinner, but lunchtime diners get 10 percent off the entrée and add-on prices listed here.

We begin by entering the long, dimly lit corridor adorned with modern light fixtures and minimalist black-and-white line art on the walls. A row of large, welcoming booths is on the left side of the restaurant, in direct view of bar seating to the right where all can be seen in the open-faced kitchen. The fact that the owners keep no secrets becomes obvious as the knowledgeable waitstaff seats you and is eager to explain the menu and why each guest has an electric stove embedded into the table where they are sitting. As *Tonkotsu* awaits their requested alcohol license, we happily make do with an array of Japanese soft drinks, teas and Coke products.

At first glance, the menu seems as minimalist as the restaurant, yet the complexities of flavor to come hide themselves in the shadows extremely well. The guest is tasked with picking a broth. These are classically produced stocks, which make for the foundation of any good soup. For this visit, we pair

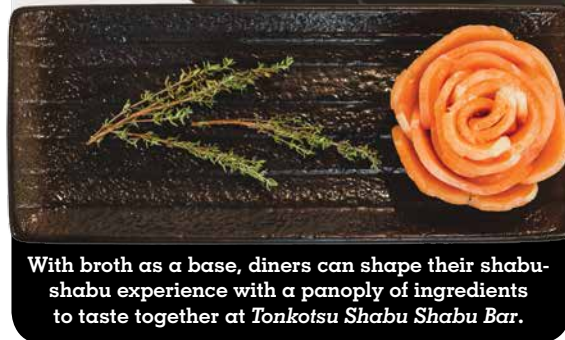
the Tonkotsu broth with USDA Prime Ribeye (\$21.50 regular, \$25.50 large), Miso with USDA Choice Ribeye (\$17.50 regular, \$21 large) and Kabocha (a vegetarian Japanese-pumpkin broth) with lamb (\$16.50 regular, \$20 large). It's important to note that meat is not a requirement, and all dishes come with a raw veggie bowl of bok choy, broccoli, carrots, enoki and shiitake mushrooms, kabocha pumpkin, napa cabbage, spinach, tofu and udon noodles. The Veggie Bowl itself is \$11.

As the order is placed, I see the chefs go to work, immediately taking me back to my days as an apprentice chef in fine dining. During, the waitstaff prepares the table, setting each broth on a stove to heat up and adorning each place with goma (creamy sesame sauce for vegetables), ponzu (citrus soy sauce for meat) and rice (choice of white or brown). The veggie bowls are delicately decorated in the same fashion, showing precise attention to intricate details in how the mushrooms and carrots have been chosen and carved. During, the waitstaff prepares the table, setting each broth on a stove to heat up and adorning each place with goma (creamy sesame sauce for vegetables), ponzu (citrus soy sauce for meat) and choice of brown or white rice. As the chefs have finished their job, it is time for us to get to work.

As all of the broths are basic in their very essence, it is the duty of the guest to shape their own soup by slowly adding in the ingredients to cook and moving them to a separate bowl to eat. Working with many leafy greens and thin cuts of meat, everything cooks relatively fast, leaving it to the guest not to overcook anything. While the sweet earthiness of the goma is meant for vegetables, cheating and dunking a medium rare strip of steak is a treat. The sweetness and saltiness of the ponzu also offers a similar duality, while imparting another layer to the flavors in play. This is also a good time to be test-



Photos: Talyn Sherer



With broth as a base, diners can shape their shabu-shabu experience with a panoply of ingredients to taste together at *Tonkotsu Shabu Shabu Bar*.

ing the broth, adding and tweaking ingredients at will. The amazing part of this task is that the guest is constantly playing a game of senses with themselves as the broths develop their own individual characters. Adding house-made chili sauce, garlic, radish and green onion only enhances this effect, and by the time the guest is close to finishing, the cooking soup has evaporated and reduced itself into a complexity of flavors. There is almost no way to describe how these dishes will taste at the end because they have been shaped by their creator throughout the entire process. Regardless, they are guaranteed to come out delicious every time.

The minimalistic approach to having a single appetizer, garlic butter edamame (\$5), one dessert item of mochi waffles (\$6) and a vast selection of exotic ice creams now makes sense due to the huge entrée that satisfies the appetite. That being said, make sure that there is room left over because the crispy, chewy sensation of a rice-flour mochi waffle paired with ginger ice cream and caramel is highly recommended. It's safe to say that anyone looking for one of Salt Lake's most memorable dining experiences will not be leaving disappointed after experiencing *Tonkotsu Shabu Shabu Bar*.

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Salt Lake City



2017 NYICFF - Kid Flix Mix 2
 A program of short films from around the world for ages 8 and up from the 2017 New York International Children's Film Festival.

Saturday | January 6 | 11am
 The City Library 210 E 400 S, SLC



JURASSIC PARK
 During a preview tour, a theme park suffers a major power failure that allows its cloned dinosaurs to run amok. Presented in partnership with Natural History Museum of Utah and The City Library. Winner: Best Visual Effects and two other awards-1994 Academy Awards

Tuesday | January 9 | 7pm
 The City Library 210 E 400 S, SLC



DAWSON CITY: Frozen Time
 Bill Morrison (*Decasia*) stitches together a spellbinding story of the gold rush, early Hollywood, and pinnacle turn of the century events using a unique collection of long-lost silent films. Presented in partnership with KUER and RadioWest

Tuesday | January 16 | 7pm
 Rose Wagner 138 W 300 S, SLC



I AM ANOTHER YOU
 Following a bright young drifter from Utah, a Chinese filmmaker explores the idea of freedom – and its limits. Winner: Special Jury Prize-2017 SXSW Film Festival, Special Jury Mention-2017 Ashland Independent Film Festival

Tuesday | January 30 | 7pm
 The City Library 210 E 400 S, SLC

West Jordan

County Library's Viridian Event Center
 8030 S 1625 W



HAPPENING: A Clean Energy Revolution
 A colorful journey into the dawn of the clean energy era as it creates jobs and makes communities stronger and healthier across the US.

Thursday | January 4 | 7pm

2017 NYICFF - Kid Flix Mix 2
 A program of short films from around the world for ages 8 and up from the 2017 New York International Children's Film Festival.

Monday | January 8 | 4:30pm

Ogden

Egyptian Theatre
 2415 Washington Blvd



HAPPENING: A Clean Energy Revolution
 A colorful journey into the dawn of the clean energy era as it creates jobs and makes communities stronger and healthier across the US.

Official Selection: 2017 Woodstock Film Festival, 2017 DOC NYC

Wednesday | January 17 | 7pm

Moab

Star Hall
 150 E Center St



AN INCONVENIENT SEQUEL: Truth to Power
 A decade after climate change entered the heart of popular culture, how close are we to a real energy revolution?

Official Selection: 2017 Sundance Film Festival, 2017 Cannes Film Festival

Thursday | January 18 | 7pm

Orem

UVU Fulton Library Auditorium
 600 W University Parkway



HAPPENING: A Clean Energy Revolution
 A colorful journey into the dawn of the clean energy era as it creates jobs and makes communities stronger and healthier across the US.

Official Selection: 2017 Woodstock Film Festival, 2017 DOC NYC

Tuesday | January 23 | 7pm

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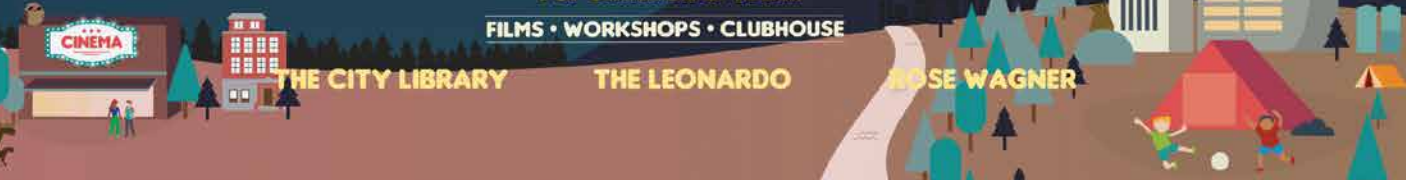
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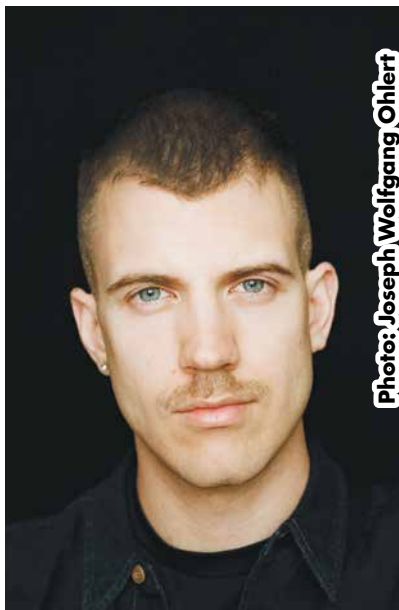
(L-R) Matthias (Nicolas Maxim Endlicher) and Matthew (Antoine Lahaie) vie for masculine dominance in *Slamdance* film *M/M*.

Photo: Joseph Wolfgang Ohlert

M/M director Drew Lint.

M/M is a beautifully shot, modern and stylish film by director **Drew Lint**, which shows at the 2018 *Slamdance Film Festival*. Stark and textural, *M/M* immerses with a quiet and insidious aggression framed within the shifting, languid and frenetic corners of Berlin. Protagonist Matthew (**Antoine Lahaie**) is wide-eyed and internally fixated, as though beset by an interminable daydream. His doughy innocence quickly becomes sinister as he grows bored by his quotidian and semi-closeted life and becomes obsessed with Matthias (**Nicolas Maxim Edlicher**), an edgy artist who seems a strange alter ego to Matthew. After a motorbike accident leaves Matthias comatose in intensive care, Matthew begins to subsume his existence. Lint discusses the ambient and psychological aspects of the film and the ways the main characters gradually enter a progressively destabilized dynamic.

SLUG: How did the story of the film begin for you?

Lint: The story of the film comes from my experiences living as a Canadian expat in Berlin. My first months there were an incredibly exciting time but also a lonely time. I also realized I had the unique opportunity to rebrand myself, if I so chose. As a newcomer to a strange city, you're simultaneously challenged to make yourself fit in and afforded the luxury of creating a personality that would allow you to do so. *M/M* comes from my impressions of Berlin as an outsider.

SLUG: What dichotomies of personality do Matthew and Matthias represent?

Lint: Matthew begins the film as a lonely but relatable subject, a proxy for the viewer. He's our window into Berlin, its nightlife scene and expat community. Somewhat introverted and certainly introspective, Matthew seems thoughtful. Our introduction to Matthias is quite the opposite. He is god-like, an ideal object that could seemingly never be possessed. As the events of the film unfold, Matthew pushes further and further away from reality and into a place of personal fantasy. He begins to embody Matthias, becoming assertive and confident. At this point, Matthias swings around to become the subject the viewer identifies with, assuming a more passive and introspective position. But Matthias also begins to push into a fantasy world, and their characters become intertwined, existing in an artificial reality, authored by them. They metaphorically be-

come two halves of a whole by the end of the film, but as they shift back and forth from one reality to another, their relationship is left unstable and is so charged with masculine aggression that they are a dysfunctional whole.

SLUG: The film feels deeply dissociative. What can you tell us about that?

Lint: Yeah, that's an interesting way of thinking about it. Matthew copes with the pressure he feels to adhere to societal norms by dissociating from reality. He feels pressure to fit in to the place society has allotted to him: to be masculine, physical, athletic, social. He feels compelled to make his identity fit those requirements in his search for community. *M/M* is very much a film about receding into an interior space, inventing a reality that suits one's needs. Because the film is so pointedly structured around desire and possession, fantasy is also a recurring element.

SLUG: What's being said about power?

Lint: As the film progresses, Matthew and Matthias engage in a long battle for domination, both seeking power. This process is reflective of the way our culture socializes men. We are taught to dominate each other physically, but also emotionally, in business, in social environments. It translates to sexuality, too. With *M/M*, I want to highlight the domination that is implicit within gay sexuality. I'm not talking about tops versus bottoms here, but more about the toxic masculinity

that society impresses upon men, which is funneled into their actions. They feel the need to dominate as a result, showing their power. It's performative. They display their victory over each other like a badge of honour. Matthew's and Matthias' struggle is a metaphor for that power struggle.

SLUG: What were the most rewarding and most difficult aspects of making the film?

Lint: We made this film for almost no money; the total budget in the end was something like \$60,000. During production, my mantra became "We are saying yes" to whatever came our way. We adapted to every situation. Thankfully, we had an amazingly talented cast and crew who were willing to commit themselves completely to making the movie. That's the only way you can make a movie with so little. You need a team that is willing to give it their all and spin negative situations into something you can work with.

With a powerful and provocative narrative, fantastic use of sound and imagery, and a depth apparent from the start, *M/M* is a must-see of the 2018 *Slamdance* lineup. For more information about the festival and film, go to slamdance.com. **Read the full interview on *SLUGMag.com*.**

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OF HONEYHONEY

1/26 - BLACKKISS

1/27 - MARY LAMBERT

1/30 - FRUITION

1/31 - MAGIC GIANT

2/2 & 2/3 - CHRIS ROBINSON
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REPERTORY DANCE THEATRE PERFORMS: EMERGE
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JAN 11TH @ ABRAVANEL HALL

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JAN 16TH @ ECCLES THEATER

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GEORGE STARKS - IN MEMORIAM -

Jan. 14, 1971 – Sept. 8, 2017
*Slamdance Utah Producer, Blue Star Juice and Coffee Cafe
Owner and Manager*



Photo courtesy of Jason Starks

I first met George in the late '90s when *Slamdance* was determined yet struggling to establish itself in Utah. If it wasn't for George, we wouldn't be where we are today. There are many extraordinary things to say about George. There's one I've been thinking about leading up to the festival, which is his sense of timing. George's clock ran differently than everyone else's, and some might say he was late. Though an entire empire was built and run on Greenwich Mean Time, George proved the human value of why any time zone should (and often would) be rejected in favor of his own. George simply ignored time to listen to you, no matter how long it was going to take ... and to be a true friend. It was in moments like these that you gathered just how unselfish, wise and giving George was. Over time, his friendship and great personal effort for *Slamdance* added up to a great deal and helped our community grow and flourish. I like to think George was made for *Slamdance*, and *Slamdance* was made for him. He always saw the best in our filmmakers and encouraged their potential while never seeking attention for himself. We will always love him for that. George's spirit and constant belief in our community shaped *Slamdance's* success and, consequently, a great many artists. We've lost a light upon us that we never wanted to go out. He will no longer be with us, but George will forever embody the spirit of *Slamdance*.

-Peter Baxter, *Slamdance* President and Co-founder

Georgie graduated *East High School* in 1989 and went to college at *Gonzaga University*, where he graduated in communications. Following college, he backpacked extensively throughout Europe before returning back to Salt Lake, where he worked as a bartender and barback for the old *Ages* and *Bogarts* bars in Sugar House and at the *University Park Hotel*. He eventually "grew up" and landed a job with *Rainbow Bridge Publishing* in Murray, where he excelled incredibly in the world of children's book publishing, and it was then that the seed was planted for his career! Georgie grew to be quite successful in this endeavor, and in 2005, opened up the *Blue Star Juice and Coffee Cafe* where he ran it successfully in conjunction with his publishing company, *Summer Bridge Educational Children's Books*, which lasted until last month ... just two months after his passing. He was actively involved with the *Downtown Farmers Market*, *Living Traditions Festival*, *Utah Arts Festival*, *Slamdance Film Festival* as a producer, *Twilight Concert Series* with **Casey Jarmen** and the *Pride Festival*.

Georgie's passing has left a huge hole in the hearts of so many people in this city, as made evident by the hundreds who attended his funeral at the *Cathedral of the Madeleine*—a motley crew of attendees of mayors, dignitaries, professional musicians and actors, local independent business leaders, the common man off the street and a wonderful number of homeless and less-fortunate friends whom he valued so much.

He will be sorely missed. -Jason Starks, brother

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QUIET HEROES

By Kathy Rong Zhou • @kathyrongzhou

KRISTEN RIES' AND MAGGIE SNYDER'S LEGACY AT SUNDANCE



Dr. Kristen Ries in the 1980s.

(L-R) Dr. Kristen Ries and Maggie Snyder, PA-C.

Sister Linda Bellemore of the Sisters of the Holy Cross, comforting an HIV patient.

On Dec. 1, World AIDS Day, *University of Utah Health* announced a powerful step forward in the state's public health: Utah would soon be home to one of the nation's only free HIV-prevention clinics. Yet, it was only a few decades ago that Utah faced the height of the HIV/AIDS epidemic, when—confronted by exile, stigma and shame heightened by the dominant religious culture—patients in Utah could only find care with two medical professionals in the entire state: partners Dr. Kristen Ries and Maggie Snyder.

It's this legacy, this seemingly untold but recent past, that co-directors **Jenny Mackenzie, Jared Ruga** and **Amanda Stoddard** evince in their documentary film, *Quiet Heroes*. Through home video, archival material and more, *Quiet Heroes* compellingly highlights Ries' and Snyder's exceptional work and compassion. Along the way, they tell the stories of the two women's patients, framed by the historical and political contexts of the time. *Quiet Heroes* premieres this month at the 2018 *Sundance Film Festival*.

SLUG: What most impacted you in working with Kristen Ries and Maggie Snyder?

Jared Ruga: What most struck me about Kristen and Maggie is how kind, unassuming but quietly powerful they are. They're two women who defied the odds to do what was right, often taking great personal risk in service of their patients. They worked tirelessly (often seven days a week) for decades, without the expectation of financial or social rewards, simply because they felt they had to. And they improved thousands of lives as a result. I'm inspired by their selflessness, their authenticity and their hearts of gold. Despite being heroes in our community, they always share credit with everyone they can. They never made it about themselves.

SLUG: What unique obstacles did this film present?

Amanda Stoddard: One of our biggest concerns was making a historical

story relevant today and where to shine the spotlight of the story. To resolve the first, we recognized that two women doing their jobs without fanfare, literally saving lives and mitigating suffering, was a timeless and inspiring story. And we kept the focus on that—on their work. Personal details just added depth to their character. It was a film as much about the time period and patients they served as it was about Kristen and Maggie.

SLUG: How did you approach the editing of *Quiet Heroes*?

Stoddard: When I came on to this film, we had a hard time settling on the key angle to build the story around, so I went back to what I know: focus on the accomplishments and milestones in the core subjects' careers. Then sprinkle in the political issues and personal stories to illuminate the human side. In addition to highlighting Kristen, Maggie and the **Sisters of the Holy Cross**, we focused

on a gay man who survived, ... [a] woman who caught the virus from her husband, and a heterosexual woman who left her family behind when she [contracted] AIDS.

SLUG: How does the film challenge "the socially conservative religious monoculture," as you've called it, in Utah as it pervades past and present?

Ruga: The LDS Church continues today to antagonize the LGBTQ community through both its official policies and informal culture, but I hope it sees that it's on the wrong side of history. I will say, however, that I've had some LDS family and friends reach out to me and affirm their support of me personally. I think there are plenty of good-hearted Mormon Church members out there who do love the LGBTQ community, but the official position of the Church is still homophobic, even in 2017.

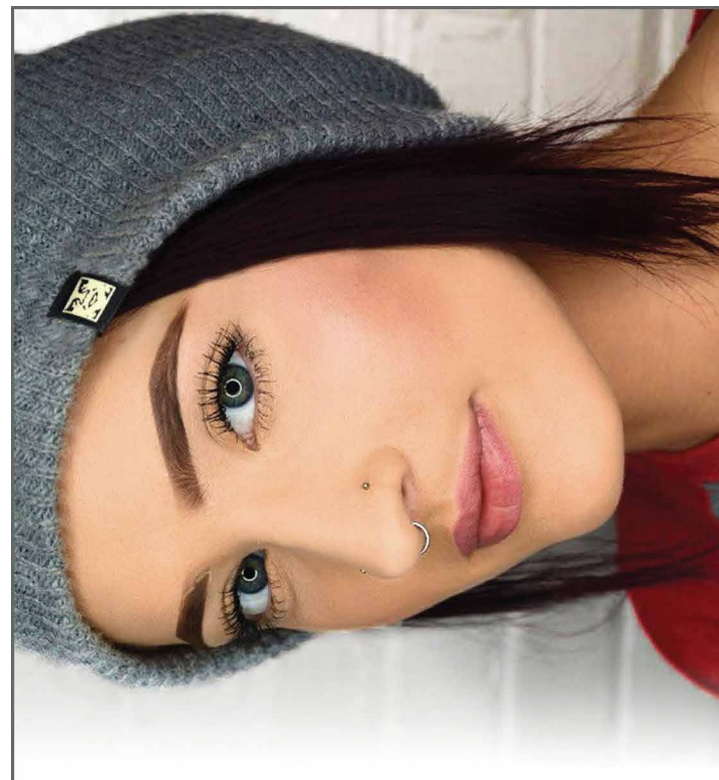
SLUG: What kinds of surprises and triumphs did you encounter?

Stoddard: I didn't know how much this story would resonate with so many people. I thought it was an important part of history that deserved to be memorialized, but I didn't see it as rallying a groundswell of goodwill from the LGBTQ community here locally. I'm proud to have been a part of it, but we were just the conduits for their story. We just tried to stay as truthful and accurate as possible.

SLUG: In addition to *Sundance 2018*, what is next for *Quiet Heroes*?

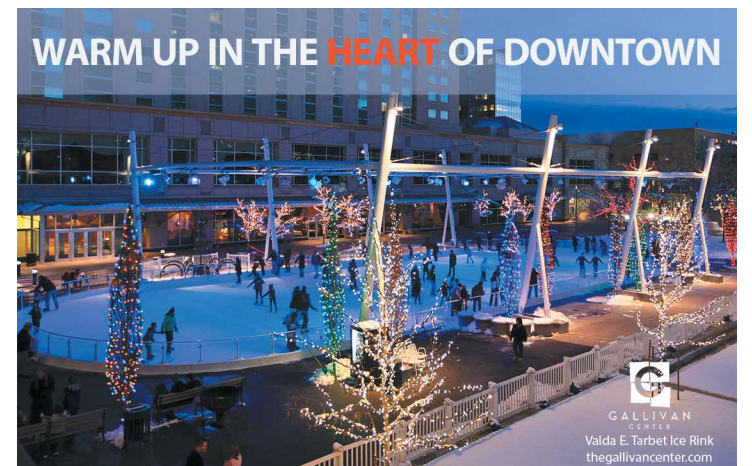
Ruga: We're so happy and excited to be included in the *Festival*, so we're looking forward to running on adrenaline for 10 days in January. As for *Quiet Heroes*, my goal is to get it out to as many audiences as possible. It's a microcosmic story about the clash between urban and rural, religion and reason, fear and love. Even though it harkens back to life 20 and 30 years ago, it's still relevant today. It serves as a template for taking personal risk in the service of others while facing extreme adversity. We could all use more of that.

There will be three public screenings of *Quiet Heroes* at *Sundance 2018*, with Q&As after each, on Jan. 21 at 6:30 p.m. at the *Rose Wagner Performing Arts Center*; Jan. 23 at 12 p.m. at the *Egyptian Theatre*; and Jan. 26 at 7 p.m. at *Holiday Village Cinema 4*. For more information, visit quietheroes.net and sundance.org. Read the full interview on **SLUGMag.com**.



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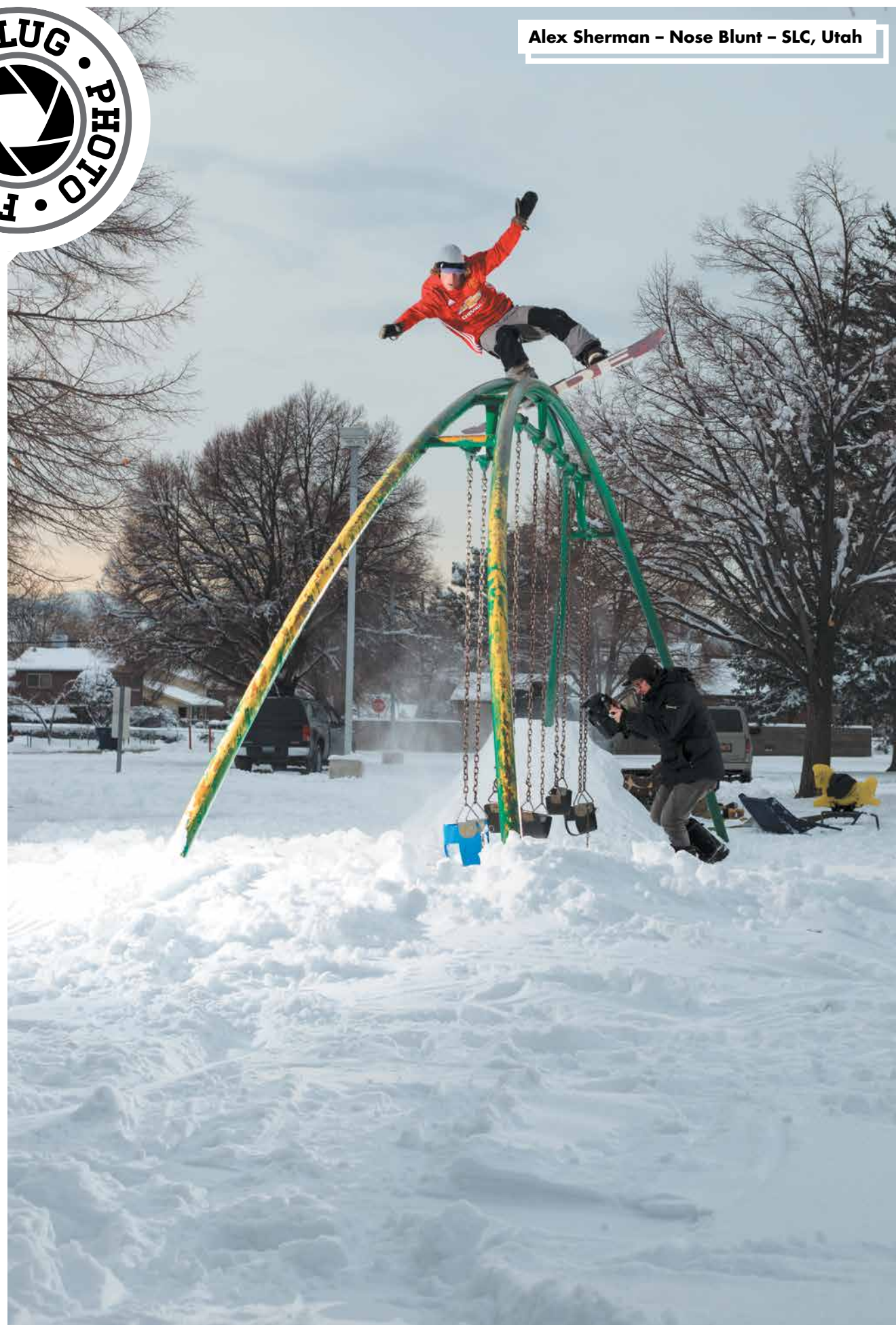
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MIKE BROWN QUIET ON THE SET!

By Mike Brown • mgb90210@gmail.com



Photo: lmSorenson.net

Mike Brown makes himself at home on the set of *Yellowstone* at Park City Film Studios.

Park City is an interesting place. Personally, I am not a fan of the city, and I'm glad it's isolated from my abode in Rose Park. The best reason to go there isn't because of the overpriced ski resorts or to flirt with the abundant number of trophy wives. It's just to get out of the inversion. Sometimes I'll trade dealing with the people and shitty drivers for clean air. Luckily, I was able to do that recently and also visit *Park City Film Studios* for *SLUG's Film Festival Issue*.

Initially, my intentions for this month's *Film Festival Issue* of *SLUG* was to try to trick a movie or TV set into letting me be an extra. My lack of confidence in my minimal acting skills would render me perfect to be Random Guy No. 4 in any sort of production. Alas, the studios we contacted were all too smart to put me in front of the camera. I must have a real face for radio, thus ending my road to the silver screen and delusional dreams of fame, grandeur and cocaine-infused Hollywood parties. You'll have to put up with me in my articles, for now.

Instead, I toured the set of *Park City Film Studios* to check out the lights, camera and/or action. The studios are a digital technology firm that provides whatever a movie or TV series needs to be made. The production that the studio was

hosting right now is a show called *Yellowstone*, which isn't out yet. It will be on the upcoming *Paramount Network* on cable in the near future, so I can't review the show or tell you if it's "Netflix-and-chill"-able just yet. But it does star that guy **Kevin Costner**, who was a pretty decent Robin Hood back in the day.

The facility is really big, too—not as big as *Yellowstone*, because that would defy the laws of Hollywood magic. *Park City Film Studios* rents out the place to one production at a time, and the *Yellowstone* production takes up the whole studio space. There are cameras everywhere, the wardrobe department is huge and so is pretty much everything else there.

The show's publicist, **Perri Eppie**, explained to me that the show is based on the largest contiguous U.S. cattle ranch in the area of, well, *Yellowstone* (a national park our President and **Orrin Hatch** have yet to fuck with. Too bad Old Faithful doesn't spew oil, just hot water). Anyway, the ranchers are in constant conflict with an expanding town, an Indian reservation, land developers, energy speculators, assorted politicians and estranged family. It sounds like it could be like *Breaking Bad* with cow-tipping involved, and less meth. That is, unless the ranchers somehow end up in Utah County.

I thought it was strange that directors yell, "ACTION!" because there isn't much actual action and everyone has to be reeeeeeeeeeally quiet. Walking around the studio is pretty cool. It was lunchtime for the crew when I was there, and one thing I noticed behind the scenes is the abundance of snacks. It's like there's a bunch of tiny 7-Elevens all over: candy, jerky, bottled water—no beer, though. If I was an actor, I would practice my acting skills in between scenes by pretending I was shoplifting. I wanted to inquire more about said snacks, but I was too scared to ask. But talk about living the good life—no wonder average joes want to be actors.

The green screens are huge! I keep thinking that in the future, Hollywood will start to fade out the whole acting profession and just CGI it all. The other cool thing the studio has going for itself is the attention to detail in the fake bedrooms. As you can see, I tested out the bed in one of them, and it felt real as fuck. The bathrooms even had working running water, which I imagine could be used for sexy shower scenes or possibly for actors who may actually need to use the bathroom if they can't make it to their trailers.

Overall, I'm really hoping this *Yellowstone* show takes off—mainly so I can brag about being behind the scenes, if only briefly.

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By Weston Colton || weston5050@yahoo.com

SKATE

I don't know the whole story about how this snowboard park rail ended up at the Rail Gardens. I don't know the story of how the Rail Gardens even came to be, for that matter. Somebody in the Parks and Rec. Department somehow convinced everyone that the stairs with the perfect handrails intermittently dispensed throughout the park were for people walking their dogs? **Jeremy Jones** and **JP Walker** slipped somebody a wad of bills and some blueprints a couple Decade(s) ago? Seems feasible. Whatever the story, Kaleb Hadlock took full advantage of this cold November morning before the snow hit the valley and the snowboarders descended on these rails. FYI, pulling away from a boardslide on a rail off the side of the sidewalk is pretty hard to do. Kaleb took some pretty hard slams at the bottom before rolling away from this one.



Kaleb Hadlock - Boardslide - SLC, Utah


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FILM REVIEWS

Call Me By Your Name
Director: Luca Guadagnino
Sony Pictures Classics
In theaters: 01.19

Set in the lustrous languor of northern Italy, Luca Guadagnino's *Call Me By Your Name* is electrifying yet stunningly contained. Written by James Ivory and based on André Aciman's 2007 novel, the film intoxicates while transcending the coming-of-age, coming-out, erotic-drama genres, visually helmed by Guadagnino and cinematographer Sayombhu Mukdeeprom. Taking place in the summer of 1983, *Call Me By Your Name* centers on 17-year-old Elio Perlman (Timothée Chalamet), who spends his time at his family's summer home transcribing music and eating apricots from the grove. He easily switches between English, French and Italian with his mother (Amira Casar) and his father (Michael Stuhlbarg), a professor of classical archaeology. Each summer, Elio's father hires a research assistant, and this year, he has opened his home to Oliver (Armie Hammer), a handsome and confident American graduate student.

From the start, Elio and Oliver's interactions are tantalizing, their tension inescapable. They size each other up, testing and pushing—and flirting—by way of poolside literary clashes of wits and impromptu bike rides into and out of town. Elio cheekily improvises *Bach* on the piano for Oliver, while Oliver blissfully dances to the *Psychedelic Furs* "Love My Way" at an open-air discotheque. (The film's soundtrack is lovely, comprising compositions by, among others, John Adams, André Laplante, Ryuichi Sakamoto and Sufjan Stevens.) Each of the two men gently disarms the other, coaxing out the vulnerable and unguarded: Oliver, less self-assured than his breezy bravado might suggest; Elio, still the gawky, besotted 17-year-old making sense of his own body and desires. Each knows that their time together will end with summer—still, their days are nothing short of joyous and divine. Amid fantastic lead performances (Chalamet is nothing short of astonishing in the final scene) are masterful turns from minor characters and Stuhlbarg's devastating monologue of the year.

Burnished and sensuously crafted, *Call Me By Your Name* is an ambrosial painting of adolescence: of intimacy and love, of bodies and sensuality, of decisive moments and how they unfold. —Kathy Rong Zhou

Star Wars: The Last Jedi
Director: Rian Johnson
Disney
In theaters: 12.15

There's something incredibly special about a franchise that still has moviegoers clamoring to get into the theater like excited children after its initial opening over 40 years ago. The tale of the Skywalker saga continues as Rey (Daisy Ridley) attempts to convince Luke Skywalker (Mark Hamill) to get back into the fight against the New Order, which he is reluctant to do. On the other side of the galaxy, Poe (Oscar Isaac), Finn (John Boyega), General Leia (Carrie Fisher) and the rest of the rebellion are trying to escape the approaching clutches of Kylo Ren (Adam Driver) and General Hux (Domhnall Gleeson). In the middle chapter in this latest trilogy, director Rian Johnson forgoes the shimmer and shine of its predecessor and offers a more bleak and grungy take on the sci-fi tale. Legendary characters are tested, and many viewers may walk out of the experience feeling saddened. But have no fear: There's another installment on the horizon. Just remember how *The Empire Strikes Back* ended, and then you'll understand. As dreary as some of the imagery may appear, there are many wonderful forms of artistry with new planets and exotic creatures. Johnson balances the film's more dreadful moments with various flickers of humor. This is the type of film that needs to be seen on the big screen for those multiple "ooh" and "ahh" sequences, and, trust me, you will be cheering more than once during the 150-minute run time. Johnson takes on old tropes within the franchise but kicks it up a notch. There are fight sequences that take lightsaber duels to an almost unimaginable level. Along with all of the embedded positives, Johnson definitely makes you want to witness the next chapter, which is exactly what these films are meant to do.

—Jimmy Martin

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BEER OF THE MONTH

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Beer Name: Pale Ale
Brewery: Kiitos Brewing
ABV: 4%
Serving Style: 12-oz. can

A belated special announcement welcoming a new brewery in the Beehive State, we'll admit, gets us extremely excited—every time. Utah may not have the wall-to-wall suds factories like our neighbors around us, but we do have traditional and quality breweries in abundance. Needless to say, we cannot help but say, "Thanks," or in Finnish, "Kiitos." Opening their tavern this past month, *Kiitos Brewing* is one of Utah's shiny new breweries. Operating a specialized brewhouse, they use equipment designed to reduce water and grain usage, lowering the impact of waste overall. *Kiitos'* first beers off the canning lines were familiar styles to most beer fans, including a blonde, amber and pale ale. These make up a solid foundation for most breweries creating their core selection of beer. You may have already started to notice three of their staple beers popping up in local convenience and grocery stores—and they successfully continue to move one foot in front of the other. They recently released the first of their high-point beers, an IPA and a massive Double IPA.

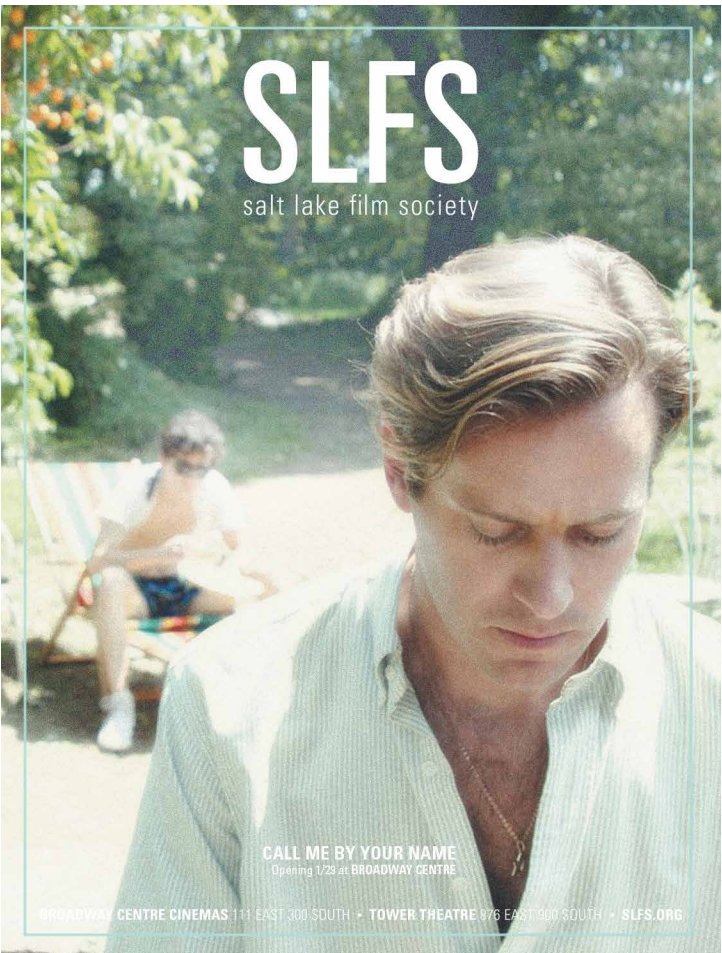
Let's take a look at one of the beers from this brewery that you should be able to find pretty easily, the *Kiitos Pale Ale*.

Description:
We enjoyed *Kiitos Pale Ale* from a monic pint glass, which did a good

job allowing the beer to breathe as well as show off all of its key characteristics. At first pour, this pale ale is noticeably unlike any you may run into in the valley. Pouring a vibrantly clear-golden color, it showcases tiny bubbles cascading with a swiftly fading, white head. An initial whiff of sweet malt and musky hops brings us back to our first experiences with craft beer—like when hoppy beers filled just as many drinkers with wonder as with bitter beer face. Now the times have changed, and most pale ales are quite tame. The primary taste of this new beer greets us with so many different flavors—it's quite refreshing. If we hadn't already laid our eyes on it, we may have mistaken this beer for a more hop-forward IPA. Distinguishing itself from its peers, *Kiitos Pale Ale* has an above-average mouthfeel with a pleasantly mellow tongue sting. Enjoyably, that sting quickly fades to a piney citrus aftertaste.

Overview:
Kiitos has done something special. They have created beer that challenges an entry-level beer connoisseur while entertaining the more experienced throughout the consumption of this wonderful brew. They continue the recent trend by new breweries in our state by committing to delivering quality beer from the first day they opened up to the market. It's because of this dedication that many of the new establishments have become instant favorites in the community. They continue to build a strong following eager to pack the taprooms and lines around the block for the latest special release. *Kiitos Brewing* is located at 608 W. 700 S. and is part of the most craft beer-dense area in the entire state. It's another great option to pick up a well-made beverage while enjoying the company of friends. When you visit their brand-new taproom, make sure to snag a taste of this fresh pale ale because we know you will not be disappointed. As a matter of fact, we hope you will say, "Kiitos!"

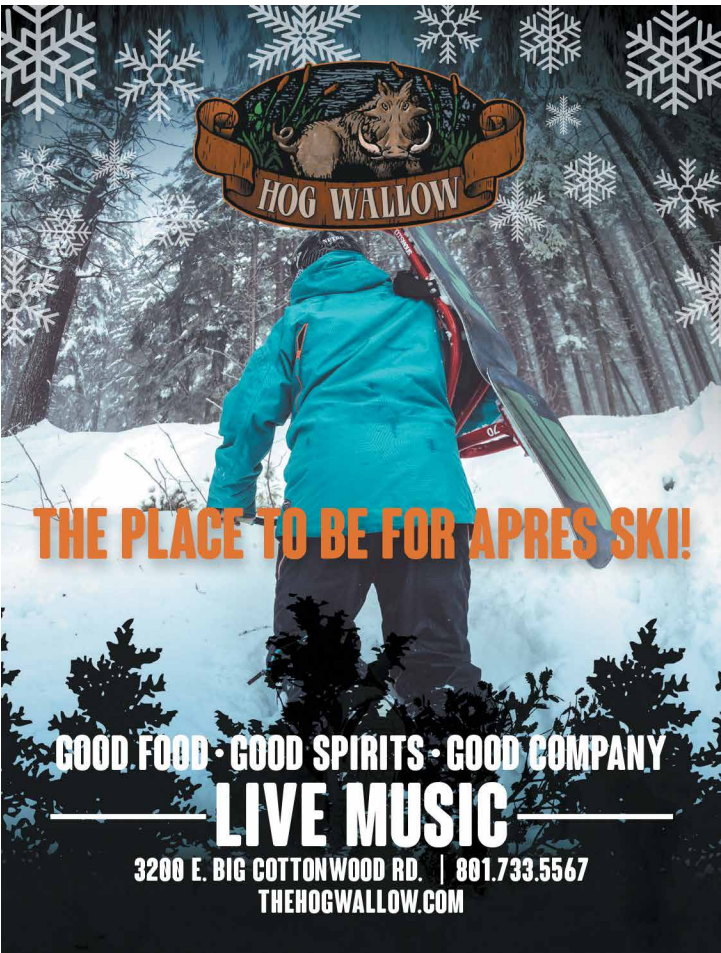
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LOCAL MUSIC REVIEWS

Dissension

Ancient Chaos
Self-Released
Street: 11.04
Dissension = Deicide + Morbid Angel + Malevolent Creation



There's quite a lot to respect and enjoy with Salt Lake City's Dissension, who take a hefty influence from early-'90s death metal. One of its most enduring qualities is that—at least, in my opinion—it's better than most of Deicide's catalogue, more than half of Morbid Angel's catalogue, as well as that of Malevolent Creation. *Ancient Chaos* sounds like it could have come straight from that golden era of death metal, just without the **Scott Burns** production sound, which is definitely nice. The production is beyond fantastic—each instrument is clear yet raw.

It's outstanding in all ways, but a standout is the sound of the drumming from the masterful **Alejandro Gomez**, who is no stranger to extreme metal. The drum sound and clarity is one of the album's biggest strengths. A lot of drummers today in extreme metal rely on drum triggers or just an overproduced sound that lacks that organic feel that is so necessary in creating metal. If an album's produced tones don't match the band's live performances, it almost feels like what you hear on record is a giant cheat.

Ancient Chaos' songs all have an aura of intense blasting, thrashing and even a bit of technical death metal. The influences of Dissension's sound that *Ancient Chaos* displays doesn't detract from it, as it doesn't sound like a homage or retro album in the slightest. Tempo changes and a heavy dosage of riffs make *Ancient Chaos* a repeat-listening offender. The title track, with its riff march of death sounds, is a clear highlight. Dissension could be considered a rebirth of an underrated death/thrash band, **Incendiant**, who released one self-titled full-length. This reviewer/listener is glad to have the entity that was Incendiant back in a new form. Your time spent listening to anything is valuable, but Dissension offer your money back in one listen. —Bryer Wharton

Uncle Reno

Food Chain Club
Self-Released
Street: 10.12
Uncle Reno = The Growlers + Dr. Dog + Broken Bells

Uncle Reno are one boy band you won't be embarrassed to swoon over. The indie-rock threesome just released their debut album, *Food Chain Club*, with G-rated "Paint me like one of your French girls" cover art. The nine-track album is a little blues-rock, a little funky and a little psychedelic.

The album opens with "Generation Tang," a multi-dimensional track. It starts with a slow, electric twang coupled with an acoustic guitar, quick-beat drumming and synthesized percussion. The sporadic whisper, "Shake it," is the cherry-on-top of a melodic, slow-paced and groovy song to set the bar for the remaining eight tracks.

"Holistic" is a moderately paced, mostly acoustic-sounding track until about one minute in, as simultaneous high- and low-pitched electric strums interject. The song trades between a flaring focus on multi-instrumental mingling and quieting acoustic. The smooth vocals sound gritty in their eccentric unpredictability with sudden instrumental cracks, thumps and croons.

Food Chain Club starts slow and grows as each song progresses, especially on tracks like "Two Straight Lines." The song opens with a deep, low buzz and seemingly shell-like claps. Vocals begin as a bellow, accompanied by distant singing in the background. After a silent pause, the vocals grow in strength and volume, teetering between slightly distorted and the album standard, smooth. The track is less lyrical, thus highlighting the alternative-rock capabilities before the electric frenzy eventually fades out.

While most songs rise and fall in rhythm and pace, "Just Want To Feel" is a slow-moving, high-pitched electric song. Subtle percussions are the foreground for vocals sung in high, drawn-out notes, with "ooh, la las" in the background. A harp-like sound closes out the track, solidifying the atmospheric dream state.

Each track on *Food Chain Club* is dynamic and soulful, showcasing the ability to seamlessly swing between multiple genres within an individual song. Uncle Reno unfailingly mesmerize from start to finish with leisurely rhythm without compromising electric vigor. Like the food chain, these nine tracks are circling on repeat. It's safe to say that we're glad Uncle Reno skipped an EP release and skillfully delivered the full-length. —Lizz Corrigan

Westward

Empire of Deception
Self-Released
Street: 10.14
Westward = She Wants Revenge x The Killers

I hesitate to call the second full release from Westward an album—it's more of a journey, a musical odyssey through riff cathedrals, melody valleys and everything else that makes up an *Empire of Deception*. As the group winds their way through epic corridors of guitar solos and over lyrical mountains, their style begins to reveal a sense of gravity. Westward's songs are vibrant and full of personality, with guitar, bass, drums and vocals coming together in an eruption of music. The album moves between hard rock and listless ballads with tact and a great sense of progression, slowly building a groove before releasing into a lighthearted denouement. If you're looking for a polished power trio putting together some topnotch rock, I suggest you look no further than Westward.

Thrumming bass progressions, guitar arpeggios and **Andrew Marshall's** melodic voice are the soul of Westward, with **Matt Morrison's** steady drumbeats gluing it all together. For a mere three-member band, Westward deliver an extraordinary amount of sound. The mix always sounds thick, and when things get real heavy, like at the end of "Enchantment," I could've been convinced that there was another person jamming along. I was extremely surprised at how soft the band got at the end of the album in "Defiance" after a slew of head-banging narratives like "Time" and "Risk Factor," but Marshall's easygoing voice soars over the musical landscape and ties the whole album off with a welcome release of energy that more than once had me spinning the whole record again.

Having personally seen Westward perform a number of times, I can say that *Empire of Deception* is an excellent portrayal of the band's skill. They've got a shiny website, westwardtheband.com, where you can keep up to date on the band's whereabouts, and I suggest you pay attention to upcoming events because these guys are a lot of fun to see. This release is well worth its time for anyone who likes hard rock and flashy guitar solos—hell, it's worth the time for basically anybody who's got three quarters of an hour, because you can stream the whole album for free on Bandcamp before you buy! —Alex Blackburn

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MUSIC REVIEWS

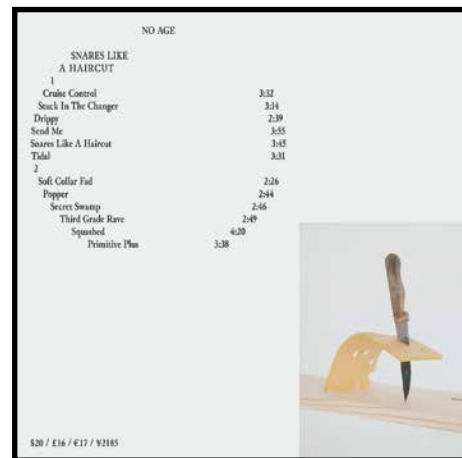
No Age

Snares Like a Haircut

Drag City

Street: 01.26

No Age = Women + Male Bonding



No Age were one of the first bands I got into when I discovered that new post-punk and garage was a *thing* and started listening to the likes of **Ty Segall**, **Preoccupations** (fka Viet Cong), and my evergreen favorite, **Gauntlet Hair** (where are they now?). I didn't initially love No Age's work, even though they had been releasing music for years, and at the time, I blamed it on my innocence and vowed to come back another time for another go. After a few years, I did come back, and I found that it still wasn't working for me. It seems to me now that this confusion is a product of their love of experimentation, something that pins nothing down and cannot be pinned down. I'm sure the disaffection I felt several years ago toward them would have melted had I chanced to see them live, because though their sound seems to lack a center, if they had an instruction label, it would say, "Please play loud!"

Unfortunately, I still haven't seen them live, and my wariness remains upon listening through this new 12-track album. Everything in me wants to finally like this band, and though they do so many things I like—and though I admire their determination to experiment—I am still bothered that this is clearly a band with the talent and devotion to dig into a sound and really flesh something out, and yet they just *haven't*. The twosome **Dean Spunt** and **Randy Randall** come from hardcore band **Wives**. As No Age, in four full-lengths and many EPs, they have played around a lot with their garage-perfect noisy guitars and long-winded fuzzy ambience, diving into emo-ish vocals on 2010's *Everything in Between* and stabbing into a grungier side of pop-punk-driven melodies. All that's present is in parts here, a brother to the former albums with the same eyes and hair. Maybe this is what they want: a constant spiral of

sound that is just about making noise, not chasing a feeling or a shape. The album artwork features a knife piercing the air as it dives through one of the holes in a slice of swiss cheese. No Age miss the mark; No Age don't age.

I find myself liking the ambient intermission tracks on this album more than anything else. "Snares Like a Haircut" and "Third Grade Rave" are calming, cool (as in the temperature) and modest. None of the other two- to three-minute tracks, snazzy and noisy or not, grab my attention so much. It's only for that nagging feeling that this is *almost* something else that keeps my ears piqued, waiting for them to develop that "almost." **Snares Like a Haircut** sounds like something **Parquet Courts**, current little kings of avant-garde song-writing, would name an album, but it also just sounds like a foggy, distant version of themselves, like a memory or a dream. I want so badly for No Age's experimentation to harden, to crystallize into something sparkly and distinct. The potential, as I think it always has been, is there. But when they've sampled sounds and moods as much as they have, where they'll go to find a real handhold from here is beyond me. —Erin Moore

Shopping

The Official Body

Fatcat Records

Street: 01.19

Shopping = The Slits + Gang Of Four + B-52's + Dick Dale



Shopping is an odd name for any band. Shopping is the act of browsing and purchasing merchandise. Shopping is an activity that you either love or hate, but either way, it becomes a necessity—commerce in action. Shopping are, in fact, a DIY post-punk band out of London who remind us of echoes from the past. The familiar sound is one part The Slits and one part Gang Of Four with a hint of early B-52's. *The Official Body* is like listening to **Ari Up** and

Fred Schneider vocally punch each other throughout an entire album. **Mark Twain** once supposedly said: "History doesn't repeat itself, but it often rhymes." I like to think that this is true—Shopping sound very much familiar, but at the same time, they sound clean, calculated and new.

Shopping are a British trio with members consisting of **Rachel Aggs** (guitar & vocals), **Billy Easter** (bass guitar) and **Andrew Milk** (drums). Shopping's previous albums include *Consumer Complaints* (2013) and *Why Choose* (2015), and on *The Official Body*, they have truly perfected their art. Musically, this album could stand alone—Milk's primitive beat-style drumming on top of Easter's gorgeous bass lines drives every track on this record, allowing Aggs to slice in and out with her exceptional guitar work that sounds like a punk version of **Dick Dale**. At its heart, *The Official Body* is a surf record. Lyrically, Shopping lean toward disaster and the edge we all are standing on. This theme is evident in the song "Suddenly Gone": "Turn up the heat and break a sweat / We'll take your money and that's a threat / When will you recognize a single consequence / Or are you waiting until everything is gone." Throughout the album, Aggs and Milk converse with each other about topics such as loneliness, boredom, blind consumerism and disposable products to be bought and discarded. These themes surface and resurface throughout the record. On the song "Shave Your Head," Aggs and Milk trade jabs: "Did you get the latest issue? You're on the cover / Can you recover, be unique among the few? / You're losing color, that empty space / Nothing to lose, you're just another / It doesn't matter / Second face—you'll get a new one soon." In the song "Discover," Shopping give us the cold, hard truth that we all know—that whatever day it is, in the end, we feel lonely and desperate.

The dueling vocals of Aggs and Milk on this album come across less a duet and more conversations that are sometimes heated and sometimes playful—but always engaging. They challenge you to push your limits and cross the line. This is a party album with a heart and a dance album with a brain—three musicians at the top of their craft tearing through every song. Shopping lament of the world on the track "Overtime": "The world is upside down / I don't know what to think." On "My Dad's a Dancer," the clarity sets in: "I see clearly / Should I simply fuck it?" Nol Keep playing! —Russ Holsten

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Hillary Hahn – *Abravanel*
Michelle Moonshine – *Funk 'N Dive*
Dee-Dee Darby-Duffin – *Grand Theatre*
Jail City Rockers,
Jeff Dillon and the Revival,
The Four07's, Travis LaBrel – *Kilby*
Call for Poetry! – *Red Butte Garden*
Lucy Peterson Watkins Fiber Art Exhibit – *Red Butte Garden*
Emerge – *Rose Wagner*
Resonata, Syn.Aesthetic, Pure, Adequate D – *Urban*

Saturday, January 06

Monica Lewinsky – *Eccles Center*
Markiplier – *Eccles Theater*
Dee-Dee Darby-Duffin – *Grand Theatre*
Booker T. Jones – *State Room*
The Kinks Tribute Night:
Major Tom & The Pirates,
Will Sartain – *Urban*

Sunday, January 07

Wasatch Speaker Series
– *Abravanel*

Monday, January 08

Victor Ruggiero (of The Slackers),
Show Me Island, The Gringos
– *Urban*

Tuesday, January 09

Something Rotten! – *Eccles Theater*
EXIO, Penrose, Lantern By Sea
– *Urban*

Wednesday, January 10

Black Veil Brides & Asking
Alexandria – *Complex*
Something Rotten! – *Eccles Theater*
Improv Comedy 101 5-week
course – *Sugar Space*
Typhoon, Mimicking Birds,
Sunbathe – *Urban*

Thursday, January 11

Wasatch Speaker Series
– *Abravanel*
Something Rotten! – *Eccles Theater*
Zac Wilkerson, Tony Holiday,
Michelle Moonshine – *Urban*

Friday, January 12

Something Rotten! – *Eccles Theater*
J-Zach, Stockton & Tooilla, OBR,
Pharrow – *Kilby*
Anders Osborne Solo – *State Room*
Machines of Man, Mountains of
Mirrors, Visitors, GhostPulse
– *Urban*

Saturday, January 13

Something Rotten! – *Eccles Theater*
Lark & Spur – *Grand Theatre*
Willam, Willard, Molly Mormon,
Aphrodeity, Kay Bye, DJ Shutter
– *Metro*
Anders Osborne Solo – *State Room*
Pink Martini – *Eccles Center*
Desert Dwellers – *Urban*

Sunday, January 14

Something Rotten! – *Eccles Theater*
Lord British, Durian Durian, Cool
Banana, Mark Dago – *Urban*

Monday, January 15

Krizz Kaliko, Slo Pain,
Izzy Dunfore, Chez, Fatt G,
Dr.Grimm & Mista Ice Pick,
Sin Hiddensound – *Metro*

Tuesday, January 16

Joe Satriani, John Petrucci,
Phil Collen – *Eccles Theater*
Noble Bodies – *Urban*

Wednesday, January 17

Buzzword: An Adult Spelling Bee
– *Urban*
Los YaYaz, Miami Face Eaters,
Weird Stew – *Urban*

Thursday, January 18

Mod Sun, Call Me Karizma,
Austin Cain, Angela White,
Forget Brennan, DJ Daghe – *Kilby*
Sundance Film Festival '18
– *Various Utah Locations*
CLC Workshop: Handmade Pillow-
cases - *West Elm*

SLUG Localized: Comedy Showcase – Urban

Friday, January 19

Sundance Film Festival '18
– *Various Utah Locations*

Slamdance Film Festival '18
– *Treasure Mountain Inn*

Saturday, January 20

Dee-1 – *Kilby*
John Maus – *Metro*
Sundance Film Festival '18
– *Various Utah Locations*
Slamdance Film Festival '18
– *Treasure Mountain Inn*

Sunday, January 21

Everyone Leaves, Safe Face – *Kilby*
Anti-Flag, Stray From The Path,
The White Noise, Sharptooth
– *Metro*
Sundance Film Festival '18
– *Various Utah Locations*
Slamdance Film Festival '18
– *Treasure Mountain Inn*

Monday, January 22

Dark Rooms – *Kilby*
Audio Push – *Metro*
Sundance Film Festival '18
– *Various Utah Locations*
Victor Wooten Trio,
Dennis Chambers,
Bob Franceschini – *State Room*
Slamdance Film Festival '18
– *Treasure Mountain Inn*
The Octopus Project, New Fumes,
Indigo Plateau – *Urban*

Tuesday, January 23

The Wombats – *Complex*
STYX – *Eccles Theater*
Sundance Film Festival '18
– *Various Utah Locations*
Slamdance Film Festival '18
– *Treasure Mountain Inn*
Photojournalism: Ethics, Imagery,
and Understanding Our World
– *Westminster*

Wednesday, January 24

Sundance Film Festival '18
– *Various Utah Locations*
Suzanne Santo of HONEYHONEY
– *State Room*
Slamdance Film Festival '18
– *Treasure Mountain Inn*
Banditos, Timmy the Teeth – *Urban*

Thursday, January 25

Sundance Film Festival '18
– *Various Utah Locations*

Slamdance Film Festival '18
– *Treasure Mountain Inn*
Mr Hudson – *Urban*
The Nods – *Urban*

Friday, January 26

Yung Lean – *Complex*
Circuit des Yeux – *Diabolical*
Sundance Film Festival '18
– *Various Utah Locations*
BLACKKISS – *State Room*
Soulacybin, Artemis, 10e – *Urban*

Saturday, January 27

Silverstein & Tonight Alive – *Depot*
Sonya Cotton with: TaughtMe,
Jay William Henderson – *Kilby*
Sundance Film Festival '18
– *Various Utah Locations*
Mary Lambert – *State Room*

Sunday, January 28

Sundance Film Festival '18
– *Various Utah Locations*
That 1 Guy – *Urban*

Monday, January 29

Hippo Campus – *Complex*
Fossil Youth, Born Without Bones
– *Kilby*
J-Rad Cooley, James Henrie,
Garret Rosza, Weston White
– *Urban*

Tuesday, January 30

Avatar – *Complex*
STS9 – *Complex*
ZZ Ward – *Depot*
Uncle Reno – *Urban*

Wednesday, January 31

Excision – *Complex*
MAGIC GIANT – *State Room*
The Nods – *Urban*

Thursday, February 01

Demun Jones – *Metro*
Exmag, Bass Physics – *Urban*

Friday, February 02

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

Reverend Horton Heat – *Depot*
Chris Robinson Brotherhood
– *State Room*
ROOMMATE – *Urban*



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1/6 SAT **THE RIVER ARKANSAS**
1/19 FRI **PIXIE & THE PARTYGRASS BOYS**
1/21 SUN **KELLY BELLAROSE**
1/26 FRI **TONY HOLIDAY & THE VELVETONES**



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SHOWS

THE URBAN LOUNGE: 8PM DOORS UNLESS NOTED

JAN 01: FIRST MISTAKES PARTY W/INVDRS, ZOMBIECOCK, TURBO CHUG
JAN 02: FREE SHOW: FILTH LORDS, FUCK THE INFORMER, PICK POCKET
JAN 03: ANDREW GOLDRING, MARNY LION PROUDFIT, NICK NASH
JAN 04: FREE SHOW: 90S TELEVISION, UMBELS
JAN 05: DUBWISE W/ RESONATA, SYN.AESTHETIC, PURE, ADEQUATE D 9PM
JAN 06: THE KINKS TRIBUNE NIGHT, MAJOR TOM & THE PIRATES, WILL SARTAIN
JAN 08: VICTOR RUGGIERO (OF THE SLACKERS), SHOW ME ISLAND, THE GRINGOS (PAY WHAT YOU WANT AT THE DOOR.)
JAN 09: EIXO, PENROSE, LANTERN BY THE SEA
JAN 10: TYPHOON, MIMICKING BIRDS, SUNBATHE 7PM
JAN 11: ZAC WILKERSON, TONY HOLIDAY, MICHELLE MOONSHINE
JAN 12: MACHINES OF MAN, MOUNTAINS OF MIRRORS, VISITORS, GHOSTPULSE
JAN 13: DESERT DWELLERS, DEKAI, YOKO
JAN 14: FREE SHOW LORD BRITISH, DURIAN DURIAN, COOL BANANA., MARK DAGO
JAN 16: NOBLE BODIES, THE SOLARISTS
JAN 17: BUZZWORD: AN ADULT SPELLING BEE 6PM FREE
JAN 17: FREE SHOW: LOS YAYAZ, MIAMI FACE EATERS, WEIRD STEW 9PM
JAN 18: SLUG LOCALIZED COMEDY NIGHT FREE SHOW
JAN 22: THE OCTOPUS PROJECT, NEW FUMES, INDIGO PLATEAU
JAN 24: BANDITOS, TIMMY THE TEETH
JAN 25: MR HUDSON
JAN 26: SOULACYBIN, ARTEMIS, 10E
JAN 28: THAT 1 GUY
JAN 29: FREE SHOW J-RAD COOLEY, JAMES HENRIE, GARRETT ROSZA, WESTON WHITE
JAN 30: FREE SHOW UNCLE RENO
JAN 31: FREE SHOW THE NODS

METRO MUSIC HALL: 8PM DOORS UNLESS NOTED

JAN 04: CITIZEN SOLDIER, DE DESPIDIDA, VACUI, BOOYAH MOON SMALL LAKE CITY 7PM
JAN 05: LIVE BAND KARAOKE
JAN 13: WILLAM, WILLARD, MOLLY MORMON, APHRODEITY, KAY BYE, DJ SHUTTER 9PM
JAN 15: KRIZZ KALIKO'S "TALK UP ON IT" TOUR, SLO PAIN, IZZY DUNFORE, CHEZ, FATT G, DR.GRIMM & MISTA ICE PICK, SIN HIDDENSOUND
JAN 20: JOHN MAUS
JAN 21: ANTI-FLAG, STRAY FROM THE PATH, THE WHITE NOISE, SHARPTOOTH 6PM
JAN 22: AUDIO PUSH
JAN 24: GOOD RIDDANCE
JAN 30: TURNPIKE TROUBADORS
FEB 01: DEMUN JONES
FEB 10: LEE CAMP, TIM BLACK 6PM
FEB 12: BEATLES VS. STONES 7PM
FEB 16: BLACK REBEL MOTORCYCLE CLUB, NIGHT BEATS
FEB 17: LP, NOAH KAHAN 7:30

S&S

JAN 26: STRFKR, REPTALIENS 7PM @THE DEPOT
JAN 26: CIRCUIT DES YEUX, 7PM @DIABOLICAL RECORDS
JAN 26: K.FLAY, 8:30PM @IN THE VENUE
JAN 27: MARY LAMBERT, 8:00PM @THE STATE ROOM
JAN 29: HIPPO CAMPUS, SURE SURE 7PM @THE COMPLEX
FEB 03: MAKO, 7PM @THE COMPLEX
FEB 08: MØ & CASHMERE CAT, 6:30PM @THE DEPOT
FEB 10: RON POPE, 7PM @THE COMPLEX
FEB 19: WALK THE MOON, THE NATIONAL PARKS, THE HEART OF, 7PM @THE COMPLEX
MAR 2: BETTY WHO, 7PM @THE COMPLEX
MAR 3: TY DOLLA SIGN, 7PM @IN THE VENUE
MAR 9: THE CONTORTIONIST, 6PM @IN THE VENUE
MAR 11: KNOCKED LOOSE, TERROR, 6PM @IN THE VENUE
MAR 13: OUR LAST NIGHT, 6PM @IN THE VENUE
MAR 15: SOLD OUT: QUINN XCII, 7PM @THE COMPLEX
MAR 16: COIN, 6:30PM @THE DEPOT
MAR 19: EDEN, 7PM @THE COMPLEX
MAR 20: THE OH HELLOS, 7PM @THE COMPLEX
MAR 27: ASAP FERG, 7PM @THE COMPLEX

KILBY COURT: 7PM DOORS UNLESS NOTED

JAN 05: JAIL CITY ROCKERS, JEFF DILLION AND THE REVIVAL, THE FOUR07'S, TRAVIS LABREL
JAN 12: J-ZACH, STOCKTON & TOOILLA, OBR, PHARROW
JAN 18: MOD SUN, CALL ME KARIZMA, AUSTIN BAIN, ANGELA WHITE, FORGET BRENNAN, DJ DAGHE
JAN 20: DEE-1
JAN 21: EVERYONE LEAVES + SAFE FACE
JAN 21: THE LAST LOST CONTINENT, EVERYONE LEAVES, SAVE FACE
JAN 22: DARK ROOMS
JAN 27: SONYA COTTON, TAUGHTME, JAY WILLIAM HENDERSON
JAN 29: FOSSIL YOUTH, BORN WITHOUT BONES
FEB 05: FLOR, HANDSOME GHOST
FEB 08: DIET CIG, GREAT GRANDPA, THE SPOOK SCHOOL
FEB 17: R.LUM.R
FEB J.I.D. + EARTHGANG
FEB 22: BUSTY AND THE BASS
FEB 27: PALM, THE SPIRIT OF THE BEEHIVE
FEB 28: PORCHES

JANUARY

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