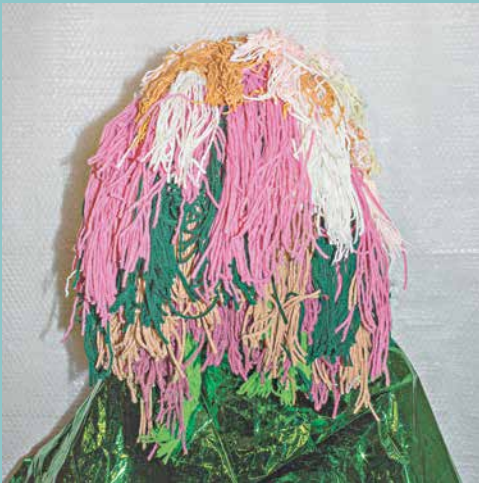
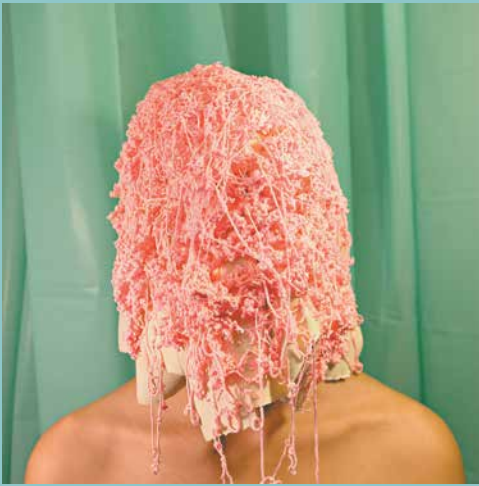


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SLUG MAGAZINE



SaltLakeUnderGround • Vol. 28 • Issue #350 • February 2018 • SLUGMag.com

CONTRIBUTOR LIMELIGHT

ThatGuyGil – Photographer

Though he officially came on staff in September of 2012, *SLUG* photographer ThatGuyGil (@*instaguygil* on Instagram) has shot photos for the magazine for years on end. Gil has a penchant for event photos—parties in particular—and his skill set extends to other contexts. Considerably, starting with **Mae Daye** in December of 2013, Gil has been the photographer for *SLUG*'s online-exclusive column *Creature Feature*, which profiles drag performers in Utah who push the boundaries of this performance art form. He cites his standouts as being Mae Daye, **Ladie Lilith** and **Jude Wanders**, who was Gil's first *Creature Feature* subject whom he shot entirely on Polaroid film. Keep an eye out for February's upcoming *Creature Feature* on *SLUGMag.com*. We love having Gil on the *SLUG* team and all of his unique skills that he brings to the publication!



ABOUT THE COVER: In this issue, which is a plural snapshot of local contemporary art in Utah, we asked local artist **Jacob Haupt** for a selection of photos from his series *Beyond the Super Rainbow*. His choices and arrangement of photos from this series pulse with the spirit of contemporary art that we find galvanizing. For more of Haupt's work, go to jacobhaupt.com.

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LOCALIZED

NO SUN

Ryan Sanford | @ummohyeah Photos by johnnybetts.com



Jordon Strang, founder of No Sun.

February is the month for lovers and longing. As the snow begins to melt and spring is around the corner, we look to explore Salt Lake's shoegaze and dream pop outfits, bands whose textures and atmosphere mirror and accent the approaching season and farewell to winter. This month features the swirling, hazy sounds of openers **Diotima**, the dreamy, twee-esque tunes of **Cupidcome** and the crushing, visceral walls of sound of **No Sun**. Come join us at *Urban Lounge* on Feb. 15 for our own bloody valentine! As usual, *SLUG Localized* is a free, 21-plus show and is sponsored by *Uinta Brewing*, *High West Distillery*, *KRCL 90.9FM* and *Spilt Ink SLC*.

By Salt Lake standards, No Sun is an interesting and refreshing band. In a small-market city lucky enough to be saturated with great bands, No Sun offers a unique blend of dreamy textures, which set the backdrop for emotive vocals and songs that break into spiraling, whimsical riffs. These create dense layers of sound, tastefully combining elements of shoegaze and dream pop without ever recycling the past or sounding derivative.

No Sun began as the personal project of singer/guitarist **Jordon Strang**, its constant driving force. Eventually, it turned into a full-fledged four-piece but has since moved back into being the sole musical outlet of Strang. "When I started the project, originally, it was to fill a certain void and to have a way to express myself," he says about its beginnings. Started in the winter of 2013, No Sun has since gone on to release an EP (*Warm*, released in 2015 on **Don't Look Down Records**) and a full-length, *If Only*, released in January of 2017 on **Native Sound**.

Humble, soft-spoken and intelligent, it's easy to connect the dots between the honest and intrinsic music of No Sun with Strang. Going back to his formative years, Strang says that he took after his father and began playing music at a young age, beginning with a drum kit they had in the home before moving toward guitar as a teenager. His first big venture into music was with the band **Fever Dreams**, which, as Strang puts it, drew more from a hardcore and black metal influence, a stark contrast to the lush textures and otherworldly sounds that No Sun conjures.

Moving from a dedicated four-piece band back to a personal project has not been without a transitional period for Strang. When asked about the differences, he says, "[In the past,] I would kind of approach the band with certain ideas and we would build from there, and now, it's just a lot of playing every day, cataloging parts and ideas that I like, and developing a lot of options. Just recording demos on my phone."

No Sun has a reputation for playing at an extremely high volume—one thing that won't change with upcoming shows even as the project evolves and continues to get dreamier, prettier and more introspective. "We are very loud," says Strang with a grin. For live shows, he still intends to adopt the standard four-piece band approach that No Sun has always used, involving more of Strang's close friends whom he's known for a while, as well as members of other local bands. "More of the same," he says, "just as fine-tuned

as possible: dreamier, gazier, heavier."

Releasing *If Only* was a nerve-wracking venture for Strang. "Being on Native Sound was kind of a whole new level for us," he says. "It brought about this seriousness to the project that wasn't there before. I feel like we all had to step it up." Strang made the connection with *Native Sound* through **Kristina Esfandiari (Miserable/King Woman)**, and subsequently embarked on a nationwide tour (and branched into Canada) this past year, playing shows with labelmates **Planning For Burial** and **Neaux**. "[Touring] was really awesome," he says. "Just to be in a different country and have people appreciate what you are doing so far from home, it means a lot."

When asked about future plans, Strang says, "I'm excited to move forward. No Sun has been able to do things that I had only dreamed of doing before. We've been able to play Canada and tour across the country. [No Sun] has transcended what it began as." Strang states that he plans to continue touring and to release another album in the near future, something he is actively working on. "I'm excited to continue doing this: to continue playing shows, continue writing songs at this stage of the project and just keep doing the damn thing," Strang says. "As long as I am around, No Sun is going to be around."

If Only showed clear maturation and growth from the *Warmth* EP, which was already an engaging and impressive release. Keep your eyes on No Sun (facebook.com/nosunmusic) as the project continues to evolve and release more intimate and absorbing music.

LOCALIZED

CUPIDCOME



(L-R): Bailey Nelson, Mario Zizumbo, Spencer Ditta, Malory Ross, Micah Hill.

Cupidcome are a band unlike anything else in Utah, and as such are difficult to accurately describe to the uninitiated. The five-piece band blends psych-tinged textures and reverb-laden drum machines with profound yet lighthearted lyrics. In a single word, their music sounds instinctual, if nothing else. While the band's name is a nod to one of shoegaze's greats, it's an homage only in name, as they delicately cover more ground than just the fuzzy textures and ambience normally found within the genre, a genre that more often than not repeats itself. Cupidcome skirt around cliché and instead craft their own sound, sometimes invoking the essence of '90s British twee and dream pop.

I met up with the five members at *Tinwell* in downtown Salt Lake City, and over pints and hot toddies, they enthusiastically told me about their past together and affinity for one another, their influences, and the struggles they've had to overcome as a band to get to where they are.

According to guitarist **Bailey Nelson**, the band officially started out in March of 2015, with vocalist/guitarist **Mario Zizumbo** and baritone guitarist/bassist **Micah Hill** comprising the beginning lineup. "Well, it was before you guys, because technically, Mario and I have been in bands since middle school," keyboardist/tambourinist **Spencer Ditta** chimes in. Vocalist/keyboardist/tambourinist **Malory Ross** steps in: "Well, Mario and I had our own electronic project in 2010, and we took a couple of our songs and the inspirations from that into Cupidcome." At any rate, they have known each other for a very long time, and this past together and their comfort with one another bleeds through into their music. Ross and Ditta clarify that they settled on the current lineup in mid-2016.

"We developed our sound very early in our formation process, and that's very important because a lot of bands spend too much time trying to find their sound," says Hill, elaborating on the band's history and their bond. "There was never any audition process for any member of the band. We always just said, 'Hey, it'd be cool to have so-and-so play this part,'" says Nelson about how each member of Cupidcome fell into place.

Cupidcome recorded and released a few demos, eventually putting out the CD/tape EP *Sweet Heart* in January of 2016, before taking a brief hiatus in 2017 from playing shows to focus on recording. "We came out with our EP in 2016 and we had a very tumultuous year, and I want to say we almost broke up. I would say most bands would have broken up with most of the things we went through," says Hill when asked if Cupidcome had anything in the works. Ross elaborates that they "totally overcame that, and it's awesome," she says.

Though short, Cupidcome's *Sweet Heart* EP spans several emotions in just a few minutes. "We like to make emotional music," says Hill of what the band works to convey through their music. "As long as you have an emotional backbone to your sound, then it will work. We idolize bands like **The Field Mice** and **The Chameleons**, bands that have this genuine emotion to them."

The title track of the EP demonstrates these influences perfectly, the vocals carrying a sense of yearning and urgency, while the second track, "Elektrick," is what Nelson explains as a perfect example of how each member contributes to the overall theme. "Out Cool," the third track, is a thoughtful and steady tune that wouldn't be out of place on anything **Sarah Records** released in the early '90s, a label that Ross cites as being highly influential.

The cohesion and friendship that the group shares is clear. Perhaps most impressive is how the band manages to illustrate this togetherness in their music, translating it into a fluidity within their songs while being a quintet without a drummer. Zizumbo controls all drum tracks from his cell phone, and each member adds their own parts to the backbone of the song, resulting in a fully realized track with intricate, complementary layers that never turn into a wash of sound. "We all trust each other," Nelson says about how the group builds parts around songs that the group writes. "If anyone has an idea, we're all ready to pitch in and make it work."

Cupidcome plan to tour out-of-state one day, and aim to keep recording and releasing music. "One thing, to our credit, is that we have about an album-and-a-half worth of material to work with," says Hill. "We've never lacked material. We're in the perfect position to churn out a whole album," which is good news, because as good as *Sweet Heart* was, its only downfall was that it was too short for a band as talented and as moving as Cupidcome. You can stream Cupidcome's *Sweet Heart* EP and their earlier demos at cupidcome.bandcamp.com.

HYPERREAL

adam watkins'

ECHOES of a MORNING STAR

By Parker Scott Mortensen • @coldbloom

Photos courtesy of Adam Watkins



(L-R) Artist Adam Watkins explores hyperreality via his staged photo tableaux in his show, *Echoes of a Morning Star*, at Bountiful Davis Art Center.

As you head down the stairs at *Bountiful Davis Art Center*, you see the first piece of *Echoes of a Morning Star*, Adam Watkins' collection of photographic tableaux. From his *BeneathME* series, the piece is titled *The Mirror*. An older woman, a small, bloody cut above her brow, stares imposingly from her lawn. The orange light of the porch is heightened, exposed against the blue light of night and pooling in the yard and across the autumn leaves. It has a hyper-realistic feeling, as though the piece could be an ad for a show on the CW, with all the mood and hyper-intention of a modern prestige drama. It's a gripping first impression that flexes Watkins' meticulous attention to composition.

The tableaux hit in waves. Often, the lighting is the most striking element. With some exceptions, Watkins is presenting pieces that play with light and dark in high exposure. Every light source is intensified with a high range of light and color—darks are visible and vibrant but can exist alongside the light, leading to a very balanced feeling for much of the color composition. The warmth of light at night is soft and melds into scenes like the end of a cigarette, a cherried hue. *Breaking*, similar to *The Mirror*, takes the scene of a man kneeling over a tote in his backyard at night and explodes the details out beyond what the naked eye could see: The shadows of night are bluer, contrasting the warmth of the light inside. And anchoring the composition is not just the man but his gaze, looking as if toward something.

The faces of Watkins' subjects are often the second wave to hit me while absorbing his work. There is an ominous sense of detachment in most photos. Some people make eye contact with the camera while others look off in the distance or at each other, and the lighting of their bodies can sometimes make them feel out of place or super-

imposed. "I've become enamored [of] the subject's ability to disassociate," says Watkins. "I don't see these as characters that are looking at me, [the photographer] but perhaps looking to some omniscient viewer—a quiet plea to God."

I found myself fixated on the gaze of most subjects, as they're the element that can single-handedly direct the mood and narrative. *Chicken Shit* is a harrowing example of this: A woman stares at a box of spilt matches on her kitchen floor, a knife in her hand, her microwave filled with household cleaners, the beginning of a suicide note on the fridge, the door next to her slightly ajar, light gently pouring in. Even though her gaze is not toward us or with us, the heavy stare downward forces the empathy of the moment.

Sometimes, the gaze will reinforce the surreal rather than the hyperreal. In one of the most beautiful pieces, "Patience," the subject's gaze intensifies the narrative. A woman wearing a blue dress and yellow gloves in a diner stares at a burger as she prepares to eat it. It's a close exterior shot, and she is taking off long, yellow dress gloves, which accentuate the yellow surface of the building, the sunset its windows reflect, even the lights inside. It's an example of Watkins at his best, where all the elements are working in tandem for a pleasing and curious narrative, the woman patiently stripping her expensive wear in order to eat what looks like the nastiest burger. Her gaze is simple but knowing, a tacit acknowledgement of the absurd.

The pieces are all taken from individual series of tableaux and constitute a large part of Watkins' work over the last few years. It is a time-consuming process to compose even the relatively uncomplicated works, partly because the location of each tableau is important and specific.

"I keep haunting the same places," says Watkins. "I'll be at a certain place, something will strike me as being unique, and I'll return to that place over and over again." These locations can seem completely benign or completely integral. *The Two Of Us* shows a person kneeling in front of a small set of stairs leading out of frame. The street is somewhat nondescript with only a few standout details beyond the lighting and color. On the other hand, in "Filling Spaces," a lone person kneels on a theatre stage. A single stage light illuminates their presence as they stare at empty rows of seats. Even though the detail of the setting is inherently more playful, it's the combination of lighting, the framing and the subject's gaze that makes both images memorable.

The best piece, *A Subtle Reformation: #1*, shows a man in a jumpsuit standing just before the doorway to his home. He is caked with dirt, a shovel next to him. He stands not on the lawn and not inside, instead existing on the in-between space, staring across the boundary. "There's a hesitation to move into a clean space," says Watkins. "Something has to be accepted before any movement can take place."

Moving between tableaux, each piece lays out a humble offering to linger. The obsessive detail is so intense that you may not feel all the layers of the composition at once, and that is OK, too. The subjects themselves seem rapt in their own tableau, perhaps as rapt as we are in ours.

Adam Watkins' collection, *Echoes From a Morning Star*, runs at the *Bountiful Davis Art Center* at 90 N. Main until Feb. 9. Visit adamwatkinsphotography.com and bdac.org for more information.

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AFGHAN KITCHEN

**NOSH-E-JAAN
OR
GOOD EATING**

By Mandy Murry • mandy@truenorth.global



Photos: Talyn Sheter

At *Afghan Kitchen*, the lightly spiced sauce of Burani Banjan (top) and perfectly cooked, tender beef and chicken in the Mix Tandoori Kabob (bottom) invite the palate to new frontiers.

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As we arrived to the South Salt Lake restaurant *Afghan Kitchen*, located just off State Street and 3300 South, I knew that it could possibly be one of the best off-the-beaten-path meals I have had in Salt Lake. I imagined what it may be like to enter a traditional restaurant in Afghanistan—the sights, sounds and aromas one would experience—as I entered the plain building, with lettering spelling out *Afghan Kitchen*, smiling faces in consumption of food and the restaurant's windows revealing guests happily conversing. I just knew that this would be good.

The decor is simple—a few framed photos of Afghan figures and cultural scenes and dining tables. I had never experienced culinary samplings from this part of the world, and was excited for the new tastes to dance upon my palate as the hint of spice tickled my nose.

First up was our appetizer, Mantu. You can find this served as street food or in busy markets in Afghanistan. This traditional dish consists of ground beef and lamb accompanied by onion and traditional Afghan spices, wrapped in a homemade, flour pastry dough and steamed in a multi-layer steamer. It was my favorite dish of our meal at *Afghan Kitchen*. The dumpling-style starter was a perfect balance of spice, meat and pastry coated with a yogurt sauce and split peas. Mantu is well-rounded and balanced in boastful yet subtle flavor, making it easy to recognize why it is a rich part of the country's culinary heritage. You'll finish wanting more.

Keep reading to hear about the main dishes, but Mantu was my favorite, if I had to pick only one. That said, I would recommend anything I ordered on the menu, and I would definitely recommend stepping out of your comfort zone for a unique experience at *Afghan Kitchen*. Next up, Lamb Qurma. It's no secret: I love lamb. For some, it is an acquired taste, but for me, it's heaven. Served with rice, the boneless lamb was the second table favorite. I enjoyed the hints of ginger in the tomato-based sauce atop the meat, with flavor enhancements provided by the cilantro/mint and yogurt side sauces.

Their naan is light and airy due to the baking process in extremely high heat, a technique used for over 100 years. I personally enjoyed this clay-oven-baked garlic naan because of its delicate texture and savory garlic taste. It disappeared instantly from its basket.

Our table consisted of a medical student, a marine, a yoga instructor and a writer, spanning three generations. Of the four, two love all things wine and culinary, and the others are in the "reach for a bag of Doritos" phase of life while attending college. I wanted all to experience authentic Afghanistan cuisine, so I could secretly watch their body language. Up to this point in our meal, everyone was all smiles and no food was left on the table. Three for three!

Mix Tandoori Kabob was up next: a skewer of ground beef and a skewer of boneless chicken. The chicken appeared a painted-orange color (most likely due to the use of saffron), making the students at the table believe it was a vegetable and afraid to dive in. They gasped as they realized it was chicken, perfectly cooked at that. Too often, kabobs can be overcooked and chicken becomes rubbery. The Tandoor char-broil-oven cooking process provided a melt-in-your-mouth flavor to the mix kabob, a dish unique to Afghanistan.

Last, we enjoyed Burani Banjan, another traditional recipe of eggplant in a tomato-based sauce. I have come to love eggplant in the past year, and this was extremely tasty; however, my only complaint is the eggplant was slightly soggy. The spice of the sauce offered cardamom, cumin and turmeric. I find the spice from Afghanistan to be milder than that in Indian cuisine, with a heartiness through to the last bite.

Afghanistan has a history of expertise in cooking and hospitality, along with a passion to serve guests a spread of food. *Afghan Kitchen* lives up to its heritage. The restaurant is unassuming from the street, but don't let that fool you. There is something to be said for simplicity. *Afghan Kitchen* is a place welcoming all walks of life to share a passion for their traditional cuisine deeply rooted in their soul. Breaking bread and experiencing culture in the form of culinary discovery is something we should all do more of. And of course, always say yes to Afghan breads.

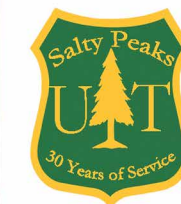
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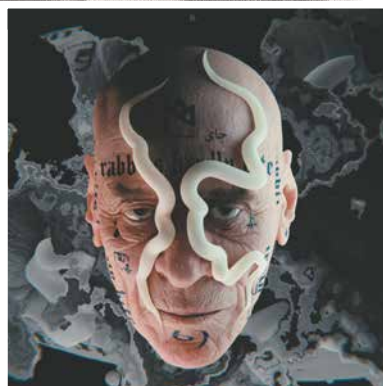
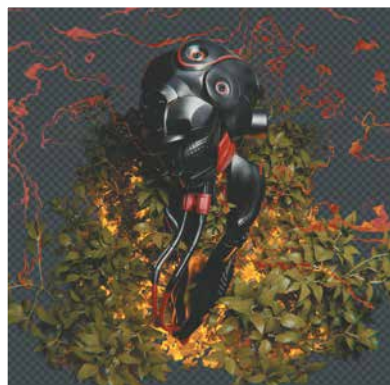
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By Connor Lockie • clockie97@gmail.com

SAB

ART FOR THE ANARCHIC FUTURE

LEFT: Collapse (2017).
CENTER: International Winners (2017).
RIGHT: Rabbits Hardly Bite (2017).



Scrolling through local artist Hiram Sab's website (hiradsab.com) is like watching a strange, distorted projection of the not-so-far-off future unfold in front of you. Sleek chrome bodies fall away into glitching, semi-recognizable landscapes while the line between organic matter and digital projections blurs beyond distinction. There's some acknowledgement of his predecessors—particularly the similarities to ancient marble sculptures—but the overall projections look past current knowledge, forming unique, haunting scenes. Sab's attitude toward his work follows a similar mindset: conscious of the past but constantly looking ahead toward new means of expression and creation.

Sab has garnered the most attention for his music video work for artists like **Ash Koosha**, **Sevdaliza** and **Lapalux**. Sab's music videos share similar features with Sab's solo work, though with slight twists to accommodate the music—on which Sab places extreme focus and detail. The recognizable but nonetheless alien human forms interact with objects that can only exist in a technology-saturated universe. In his video for Lapalux's "Petty Passion," a shimmering octopus wraps around a body encased in ropes, both in sensual and aggressive fashions. Outside of Sab's precision in matching digital effects with audio frequencies, his visuals perfectly match the music's meshing of slick, electronic textures and vocal samples with grinding synthesizers and flattening sub-bass.

Fundamentally—as it concerns his individual projects—creative freedom and a lack of anticipated narrative or concept are some of the most important qualities for Sab's work. Instead of using digital programs with built-in tools, Sab prefers an open-source format. The user is free to alter or add any feature they please. He says, "If you start exposing the fundamental blocks that create something like Photoshop and you give these tools to people in an open-source format, I think it opens a lot more opportunities for people to start exploring what they want to." More than creating a user-friendly environment that can easily replicate conventions, Sab wants to use the mutability of code to showcase and explore the limitless possibilities inherent in digital art.

Given this love for widely available tools for expression (and in contrast to his distaste for "commercial art"), Sab is an artist who actively complicates the idea of authorship and authenticity in art. "I'm very open to collaboration,"

he says, "be it a conscious, direct collaboration or be it an unconscious remix of mine or someone else's work. If there's any code or there's any program that I've been working on, almost 100 percent of that is available to the public if they're interested in it."

Even though his music videos showcase bounds of creativity and technical skill, Sab is wary of the limitations of music videos and the nature of linear video work as an expressive medium, as each video stops changing once it goes live online. "You're dealing with a 2D non-space," he says. "There's no physicality to it, and there's no way to feel it with your body or to interact with it." Sab wishes to bridge the disconnect between the work and the viewer. He describes his ideal music-art combination as "not a music video but an interactive audio-visual experience where the frames can alter at any point in time." Participants would use virtual-reality technology to control the visuals and react to the sound around them. Rather than providing a visual counterpart to music, Sab wants to fully immerse his audience in the art, as witnesses and active creators.

Moving forward, Sab seeks to satisfy his artistic appetite by focusing on his solo work. "I've established some sort of style or aesthetic of mine, so a lot of people come to me and want that. It's this recursive loop now, and I feel like I keep creating the same thing with slight differences," he says. While he expresses his gratitude for the experiences and the exposure that

these projects gave him, Sab feels that—for the time being—it's time to move past the commissioned work and focus solely on his individual projects.

Ultimately, Sab views digital art as one method of expression, one he hopes eventually to mix with other media in order to fully explore the ways technology and the arts can meet. While describing a litany of unfinished and unreleased projects, Sab outlines future ideas: creating video art out of deconstructed audio frequencies, drawing installations based around drones and creating pieces that combine digital and physical objects. One project he seems particularly excited about involves artificial neural networks and their artistic potential. Essentially, with the right coding, neural networks can learn how to replicate and create anything, going as far as rendering real-life images in the style of famous artists. "Now imagine doing that with videos," he says, grinning gleefully.

Another extension of Sab's techno-art is his desire to create web-based tools for artists around the world. He even notes that, currently, he finds himself much more interested in this project than any traditional artistic endeavor. His program of choice, the entirely open-source Blender, allows him to build new add-ons with ease. His current focus is a plug-in that designs and prints a 3D model based around real objects—using the example of printing coral that perfectly fits around the rim of a mug, as one of many possibilities. "I don't think that my form of expression needs to be a canvas," says Sab. "Sometimes it can be the brush."

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Photo: Justin Allen

Lucha Libre.

PERSONAL / PUBLIC: ARTIST JORGE ROJAS ON PERFORMANCE

By Kathy Rong Zhou | @kathyrongzhou

Jorge Rojas’ artistic practice delves into the realms of the personal and the public—their intersections, blurring overlaps and fringes. For the last 10 years, Rojas has focused on performance art, veering between intimate moments and dramatic gestures, drawing from lived and shared experience, intercultural and contemporary identity, and much more. His pieces range from the voyeuristic *My Space*, in which audiences watch Rojas live and work inside a tiny room, to the discomfiting *99 Cent Facelift*, in which Rojas uses tape to distort his face. In *Lucha Libre*, Rojas enters with bravado as *luchador* before delivering an audience address and enacting a puppet show; and in *Tortilla Oracle*, Rojas divines corn tortilla markings, inviting, as shaman, a sacred one-to-one ritual and exchange. Imbued in Rojas’ artistic practice and career are education and community. In SLC, he’s taught at *East High School* and oversaw the *We Are One Inside Out* project, which celebrated the school’s diversity. After becoming Director of Education and Engagement at the *Utah Museum of Fine Arts*, Rojas helped launch the ACME—Art, Community, Museum and Education—program, elevating the public role of the museum.



Photo: LmSorenson.net

Jorge Rojas in his studio.

Ahead of a class at the *University of Utah*, upcoming *UMFA* events and more artistic projects, Rojas reflects on his performance practice and beyond. **Read the full interview on *SLUGMag.com*.**

SLUG: You created a multi-year, international, online platform (*lowlives.net*) to broadcast performance art. What did you learn from *Low Lives*?

Rojas: The most important thing about *Low Lives*, for me, was its experimental nature and the excitement that came from taking risks throughout the creative process. Most of the themes addressed in these performances, each in their own way, explored aspects of our human and social makeup, as well as our complicated relationship with technology. I get asked regularly when I’m going to relaunch the project. I think the idea of *Low Lives* is even more relevant now than it was during its first five years, so we’ll see.

SLUG: You’ve helped spearhead multiple community efforts, from Planned Parenthood’s *The Art of Safe Sex* to a fundraiser for *Comunidades Unidas*. In 2016, you presented the participatory piece *Hands Up Don’t Shoot!* in solidarity with *Black Lives Matter*. How is performance art so impactful for engaging audiences with such topics?

Rojas: There is a long history of performance and/or performative acts used in protests and demonstrations. The physical proximity and immediacy of the artist’s body is part of it. It’s right there in front of the audience—no stage, no division, no protection. I think performance is the most direct and confrontational form of art, and the most vulnerable. It requires a great deal of courage, psychological strength and, in some

cases, endurance. When done right, performance is hard to ignore.

SLUG: In *U of U Associate Professor Elena García-Martin’s* essay, “Foreign Bodies in the Performance Art of Jorge Rojas,” she recounts how you mention that, aside from possibly NYC, you haven’t necessarily felt a sense of belonging to any country or place. You mention that your body and your mind, and so your performance, is your home. I’d love for you to elaborate on this idea.

Rojas: My family moved a lot when I was growing up, back and forth between Mexico and the U.S., almost every four years. This made me think a lot about what is home, place and belonging. Growing up between these two countries was challenging because I was not “white” enough for Utah and not “brown” enough for Mexico. Because of this, I experienced racism in both countries. These experiences helped shape who I am, and being an “outsider” made me become very observant of both cultures and their customs, something that has served me well as an artist. So when I say that my body, mind and

performance are my home, I mean that I am in a space of my own making, my own creation, a space in between.

SLUG: I love the way you hold space in your pieces, from the one-to-one encounters in *Tortilla Oracle* to your audience address (and puppet show!) in *Lucha Libre*. Can you talk about how the space you hold is also one that you trust your viewers to share?

Rojas: I’m interested in holding spaces that invite sharing, engagement and intimacy. This requires trust and intent on both sides. When people enter into a space with me, they can sense that I am committed to what I’m doing; not just to my performance but also to the exchange we’re about to have. Performance can be personal. Performance has taught me that people yearn to be seen for who we are—not the selves that we present regularly at work or in our social lives, but our deeper selves, who we really are. My hope is that performances like *Tortilla Oracle* and *Lucha Libre* provide space for these types of exchanges to occur and that the experience we share continues to resonate with the audience well after the performance.

Visit umfa.utah.edu for information about the *UMFA*’s ACME Lab with Green River’s *Epicenter*, as well as *Now West!* programming: February features historian **Gregory Hinton**, curator/scholar **Emma Hansen** and *Through the Repellent Fence*, a documentary on Native American art collective **Post-commodity**. To keep up to date with Rojas, find him on Facebook.



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DRAWING LINES IN LANDSCAPES

DESIRE LINES at UMOCA



(L-R) Jane Christensen, *Redrocks* (2018); Kelly Larsen, *Soil Soak* (2018); Janell James, *Me and My Friends* (2018).

The *Utah Museum of Contemporary Art's* (UMOCA) Main Gallery exhibition, *Desire Lines*, went up on Jan. 26. The show explores representations of the erosion that living beings exact onto the landscape via creating pathways. Of 15 total, *Desire Lines* features three local artists, **Jane Christensen**, **Janell James** and **Kelly Larsen**, who discuss their participation in the show.

Jane Christensen • jane-christensen.com

SLUG: How does your work in the show represent the landscape?

Christensen: My photo series *Escapes* is about creating locations to escape to and what might be discovered along the way. I think about how we construct our own fantasies of where we would like to go to get clarity or go to have an experience away from the everyday.

SLUG: Specifically regarding the definition of desire lines being paths created by human- or animal-footfall traffic, how does your work respond to that idea?

Christensen: The photos are more in favor of a deliberate and conscious choice to create your own path rather than an automatic agreement to walk along a prescribed trail. My work embraces the inevitable clunkiness of creating your own path.

SLUG: What mediums do you employ for your pieces? Why did you choose them?

Christensen: I chose to make this series by digitally collaging multiple photographs to create a single landscape image. Images in this series are meant to reference postcards and are 4" x 6". I'm interested in how the images, at a glance, may seem like an ordinary landscape but soon fall apart as you look closer. I also like the idea of these photos as a "Wish you were here."

16 **SLUGMag.com**

Janell James • janelljamesartist.com

SLUG: How does your work in the show represent the landscape?

James: Traditionally, landscape art has wanted to connect us back to nature, and I try to do this in a way that combines multiple styles, including traditional, modernism and contemporary art, so that there is a little bit of something for everyone. I mainly paint trees with a composition that allows them to move beyond their borders into the room ... My work on acrylic will at first appear to the viewer as a 2-D painting. People are always surprised when they walk up on the work and see the added depth and dimension that was not initially obvious ... We relate to nature in the same way. When we are physically in nature, we begin to notice the subtleties and deeper beauty.

SLUG: Specifically regarding the definition of desire lines being paths created by human- or animal-footfall traffic, how does your work respond to that idea?

James: My goal has always been to bridge the gap between traditional and contemporary art through my work. This is my path if you will ... through the past and its wealth of tradition into the present, where I can explore those ideas through a contemporary vernacular, eventually having found my own line.

SLUG: What mediums do you employ for your pieces? Why did you choose them?

James: Acrylic plexiglass and acrylic paint. I chose them because they are, in many ways, the polar opposite of traditional mediums—a way to take very complex, age-old master's techniques like reverse painting and the glazing and layering of oil paints, exploding them onto modern mediums that speak more to current times.

Kelly Larsen • kellylarsen.com

SLUG: How does your work in the show represent the landscape?

Larsen: I went to the East Coast to see how the landscape would affect me and my work. Soil has always had a say in my art, as I throw it at wet paintings, bury them in the ground and grow certain plants so that their roots will attach to the painted surface. In Brooklyn, it is hard to find soil, unlike my homeland of Utah. So I gathered organic material where I could to make my own. My piece, *Soil Soak*, is a documentation of the process. The other piece, *Newtown Creek, 10/10/12 – 01/10/13* is a nine-foot canvas that was attached to the wall of this creek to document the ebb and flow of the toxic tides.

SLUG: Specifically regarding the definition of desire lines being paths created by human- or animal-footfall traffic, how does your work respond to that idea?

Larsen: People make bridges to cross waters. We also build concrete walls to keep the water from obstructing our paths. I find it fascinating that Newtown Creek, with its industrial neighbors, is such a catastrophe and that places like this were formed. While I was in Brooklyn, Hurricane Sandy stirred up the creek and *E. coli* spilled into homes and art studios. Many artists decided it wasn't worth keeping the contaminated art.

Desire Lines is at UMOCA (20 S. West Temple) through May 26. For more information, go to utahmoca.org.

Go to **SLUGMag.com** for each artist's full interview.



Curated Film | Media Education | Artist Support FREE FILM SCREENINGS

This February, Utah Film Center's curated film exhibition in Salt Lake City is honored to highlight black directors and African-American experiences.

Salt Lake City



MR. FROG

When Mr. Franz's students learn he occasionally turns into a frog, they come together to guard the secret from the principal.
Presented in Dutch with English subtitles.
Official Selection: 2016 Cinekid Festival

Saturday | February 3 | 11am
The City Library 210 E 400 S, SLC

Tumbleweeds
Film Festival
Year-Round



TELL THEM WE ARE RISING:

The Story of Black Colleges & Universities
Veteran filmmaker Stanley Nelson explores the previously untold story of Black Colleges and Universities (HBCUs).
Official Selection: 2017 Sundance Film Festival

Tuesday | February 6 | 7pm
The City Library 210 E 400 S, SLC



THE RAPE OF RECY TAYLOR

Post-film Q&A with director Nancy Buiski, moderated by RadioWest host Doug Fabrizio.
The story of Recy Taylor, a 24-year-old mother who was gang raped by 6 white boys in 1944 in Alabama, and her pursuit of justice.
Official Selection: 2017 Venice Film Festival

Wednesday | February 7 | 7pm
Rose Wagner 138 W 300 S, SLC



BLACK LGBTQ SHORTS PROGRAM

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Thursday | February 8 | 7pm
The City Library 210 E 400 S, SLC

Damn These Heels
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Science Movie Night: TBA

Post-film discussion.

Due to licensing agreements, we cannot advertise the name of the film playing. Please visit our website for details.

Presented in partnership with Natural History Museum of Utah and The City Library.

Tuesday | February 13 | 7pm
The City Library 210 E 400 S, SLC



FOR AHKEEM

The compassionate profile of a 17-year-old black girl foreshadows and examines recent racial turmoil in Ferguson.

Official Selection: 2017 Berlin International Film Festival, 2017 Tribeca Film Festival

Tuesday | February 20 | 7pm
The City Library 210 E 400 S, SLC



STRONG ISLAND

Family, grief, and racial injustice converge in this powerful film exploring the murder of the filmmaker's brother.

Winner: Special Jury Award U.S. Documentary-2017 Sundance Film Festival

Tuesday | February 27 | 7pm
The City Library 210 E 400 S, SLC



THROUGH THE REPELLENT FENCE

Three Native American artists set out to construct a two-mile-long outdoor artwork that straddles the U.S. and Mexico border.

Official Selection: 2017 SXSW Film Festival

Wednesday | February 28 | 7pm
UMFA 410 Campus Center Dr, SLC

West Jordan

Viridian Library & Event Center
8030 S 1825 W, West Jordan



STREET FIGHTING MEN

Post-film Q&A with director Andrew James.

Shot in Detroit, this is a story of hard work, faith, and manhood in a community left to fend for itself.
Thursday | February 1 | 7pm

MR. FROG

When Mr. Franz's students learn he occasionally turns into a frog, they come together to guard the secret from the principal.
Monday | February 5 | 4:30pm

Ogden

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2415 Washington Blvd, Ogden



STREET FIGHTING MEN

Post-film Q&A with director Andrew James.

Shot in Detroit, this is a story of hard work, faith, and manhood in a community left to fend for itself.

Official Selection: 2017 Independent Film Festival Boston

Wednesday | February 21 | 7pm

Moab

Star Hall
159 E Center St, Moab



FACES PLACES

Director Agnes Varda and photographer JR travel France, producing epic-sized portraits along the way.

Presented in French with English subtitles.

Winner: Golden Eye Prize-2017 Cannes Film Festival, People's Choice (Documentary)-2017 Toronto Film Festival

Thursday | February 15 | 7pm

Orem

UVU Fulton Library Auditorium
800 W University Pkwy, Orem



STREET FIGHTING MEN

Post-film Q&A with director Andrew James.

Shot in Detroit, this is a story of hard work, faith, and manhood in a community left to fend for itself.

Official Selection: 2017 Independent Film Festival Boston

Tuesday | February 27 | 7pm

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Photo: John Barkiple

Art In The Home curator Clinton Whiting.



Hilary W. Jacobsen, Scarab Beetle (2017).



Photo: Clinton Whiting

A welded toy car exchanged for Scarab Beetle.

Finding a Home: Art Makes an Impact at the Rio Gallery

By Paige Zuckerman
paigez@redwillowcounseling.com

From Jan. 19 through March 10, *Art In The Home* will show at the Rio Gallery. The brainchild of local professional artist and curator **Clinton Whiting**, *Art In The Home* is a meditation on the powerful impact that owning original works can sustain for families who might not otherwise access them. The show includes 14 Utah artists' works that were given to local families in a trade for a personally meaningful item. The art appears alongside the traded items with statements from the art recipients about owning the work, imparting a creatively complex narrative to the exhibition. As *Art In The Home* was coming together, Whiting discussed the origins, process and emerging outcomes of the show.

"My ideal family was the working poor," he says as to the anonymous art recipients he worked with on the project—"people who appreciate art but can't afford to go out and buy a piece." Whiting procured art and provided it to families in October, such that they would have at least a month to explore how the presence of the pieces impacted them. Participants would respond with a questionnaire on the power of having professional artworks in their home. "There's three categories of people that I've given to. I had two qualifying factors: They wouldn't have any original artwork on their walls, and they couldn't especially afford it. I went by occupation rather than income ... I even gave artwork to my mailman." The artists and recipients were selected through Whiting's contacts in the fine art world as well as his everyday life and suggestions made to him by colleagues and acquaintances.

The original vision for the exchange was for recipients to share an item not based on monetary value but on individual or family meaning, within reason. Whiting was surprised by the dynamics of the bartering system the project established. "I've been impressed by the objects people have given," he says. "The trades by the participant have been mind-boggling. One of the very first paintings I traded ... the recipient was deciding between three items to trade, and the one she chose was the hardest to give up. It's a bottle of soda she's been carrying around for 10 years! She bought it in Peru, and it reminds her of all her adventures down there." It's apparent that the still emerging impact of the project has surprised not only the recipients and artists but Whiting himself. This simple yet deeply meaningful item was given to artist **Stephanie Hock** and was paired with her painting *Reaching*. "This was the very first trade I made in this project," Whiting says. "I feel it set a very good tone for all the trades and experiences that have followed." The trades range from odd-


ities to treasures held by the families for years, including an old tin filled with oily rags and an aged cowboy hat. "This hat was traded by an actual cowboy for a landscape painting by **Steve McGinty**," Whiting says.

Whiting notes yet another of his favorite pieces in the show, *Scarab* by artist **Hilary Jacobsen**. "Not only because I love the painting but also ... the effect the trade has had on the man who traded it," Whiting says. The man traded a toy car welded together by his father. "This object represents all the good and happy times I had growing up and living with my family," the man says in his statement. "I do find that the piece makes me think about the object. What they represent is rather different, so they are linked in my mind primarily because they were exchanged for each other ... While this piece of art has come to represent the future for me, my father's sculpture of an outdated automobile represents the past ..."

Regarding the underlying messages of class, culture and social systems beneath the show, "I'm not too much of a political guy, but I am very much a social-justice guy," Whiting says. "There are undertones about elitism and class. I feel original art is for everyone." There's a powerful mission in the message of *Art In The Home*, one that seeks to increase the value we place on artworks and the accessibility of ownership. "Some families don't put a priority on it because they have to feed themselves," Whiting says. "Most artists want their art to be seen. In my mind, the collectorship of art needs to grow. I think galleries should be on board with this—it increases the visibility. A lot of families feel it's out of their reach, [and] it's just not available."

At the time of interview, the show was being installed a week later and opening in two, and Whiting was still collecting trade items and responses. "I'm still figuring it all out," he says, "just what this show means." What Whiting hopes visitors will take from the show lies in the recipients' reflection on the art that lived with them. "Read the responses," he says. "You'll get a real sense of what the whole event has meant." The future of the project is also curious and expanding, with the possibility of a second exhibition in the spring at *Snow College* in collaboration with families in Sanpete County.

Art in the Home is presented by the Utah Division of Arts & Museums and is open through March 10 at the Rio Gallery, 300 S. Rio Grande St. The gallery is open to the public Monday through Friday from 8 a.m. to 5 p.m. with free admission.



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Nox's upcoming show between Jacob Haupt and Noah Jackson could not exist without the friendship the two share. *Angels Don't Cry, Demons Don't Cry* is a collaboration between them, which feels de facto for the pair. They've worked together several times before, and while they have something of a groove, this particular show stresses that relationship and teases what makes collaboration between Jackson and Haupt so interesting and worth seeing.

"The show is [Haupt] creating a devil character and myself making an angel character," Jackson says. "[We are] illustrating the complexities that we imagine would exist in the friendship between the two of them." The show comprises collage-like images, each one involving the demon and the angel. The images are made separately, so the viewer gets an insight into both Haupt and Jackson's perception of themselves and the other person. "My process at this stage of the work," says Jackson, "has been photographing myself and Jacob in our costumes and using Photoshop and physical drawings to create narratives that talk about the things I want to point out." The images he produces are then ironed onto handmade, felt backgrounds and embroidered. "I will probably also find some small rocks I like to dangle off them," he says.

You can feel that each in the pair has some sense of how they view this project that's similar but slightly different, like two people looking at an object from slightly different angles. The curator for the exhibit, **Laura Hurtado**, also offers her insight in a way that influences the collaborative flow. "No one is pure demon; no one is pure angel," she says. "[The two] are performing these roles, and the paradox and the similarity play out in the exhibition." Haupt appreciates her input. "Normally, it's me and Noah, struggling to articulate," he says, laughing. "But she gets it and is able to help us work out these ideas verbally."

Haupt currently lives in the valley while Jackson is in New York, and so each piece of the project is created on different ends of the continent. "Our friendship

YOUR DEMON OR YOUR ANGEL

NOAH JACKSON AND JACOB HAUPT

By Parker Scott Mortensen • @coldbloom



(L-R) Jacob Haupt, Laura Hurtado, Noah Jackson.

is kind of weird," Haupt says. "We met in art school and became friends working on projects together, and that's a weird friendship. We don't really 'hang out' other than playing Magic," he laughs. "It's the only thing we can agree on doing outside of work." The card game is an apt metaphor: Magic: The Gathering is a deck-building game where each player brings a particular flavor of deck they've built in private, which is then played out together. It evokes the element of play that's present in the show—the inherent risk in not knowing how the material one person brings to the table may be played off by the other. It's not a zero-sum game but instead bold, collaborative storytelling.

It was the pair's boldness that caught Hurtado's attention years ago. When she gave a lecture at *BYU*, they gave her a copy of *Infinity Gate*, which was one of the first pieces of work they had made. "It's totally something I would have done," she says. "I thought it was interesting, and I followed them both on social media and had seen they were getting various opportunities and showing at interesting places." As young artists, Jackson and Haupt are taking risks that embrace the love of art-making, always toward an end. "I am trying to get at truth in my work," Jackson says. "I think I use moments in my own life that felt surreal or 'goofy' as the driving force be-

Jacob Haupt, Untitled (2018).



hind how I make things and what I base those things on because I think they translate closest to truth." For Hurtado as curator, this attitude is a big appeal. When she was given the space to curate at Nox, she wanted to curate in a way she hadn't before. Rather than taking artists' work that fits a particular theme, she took a chance on Haupt and Jackson's potential as artists she admired but whose artistic output was still being codified into a style. "Curator is a weird title for me in this instance," Hurtado says, smiling. "I'm just along for the ride. This is their show."

A show that focuses on not just friendship but the collaborative process between the duo has been a long time coming. "The first time we collaborated ... we couldn't come up with something we both agreed on, so we decided to make an image with materials lying around," Haupt says. The result was something intriguing but also deflating. "Some art, when you experience it, you feel something really strong. That was lacking. It was kind of dead." Since then, the two have done several projects together and have a much better understanding of what working together means. "I am frustrated by the work when the work sucks," Jackson says. "But I think if you are collaborating with love and communication, it shouldn't be frustrating because you should both be respecting the other person's desires and trusting they know what they are talking about."

What comes next for each artist is still to be seen, though both admit they're interested in experimenting and collaborating with others soon. *Angels Don't Cry, Demons Don't Cry* will run starting Feb. 16 at *Nox Contemporary Art Gallery* at 440 S. 400 W. through April 13. After the opening, those interested can book appointments with Nox to view the exhibit (Nox Contemporary on Facebook). See Jacob Haupt's and Noah Jackson's work at jacobhaupt.com and noahjackson.net.

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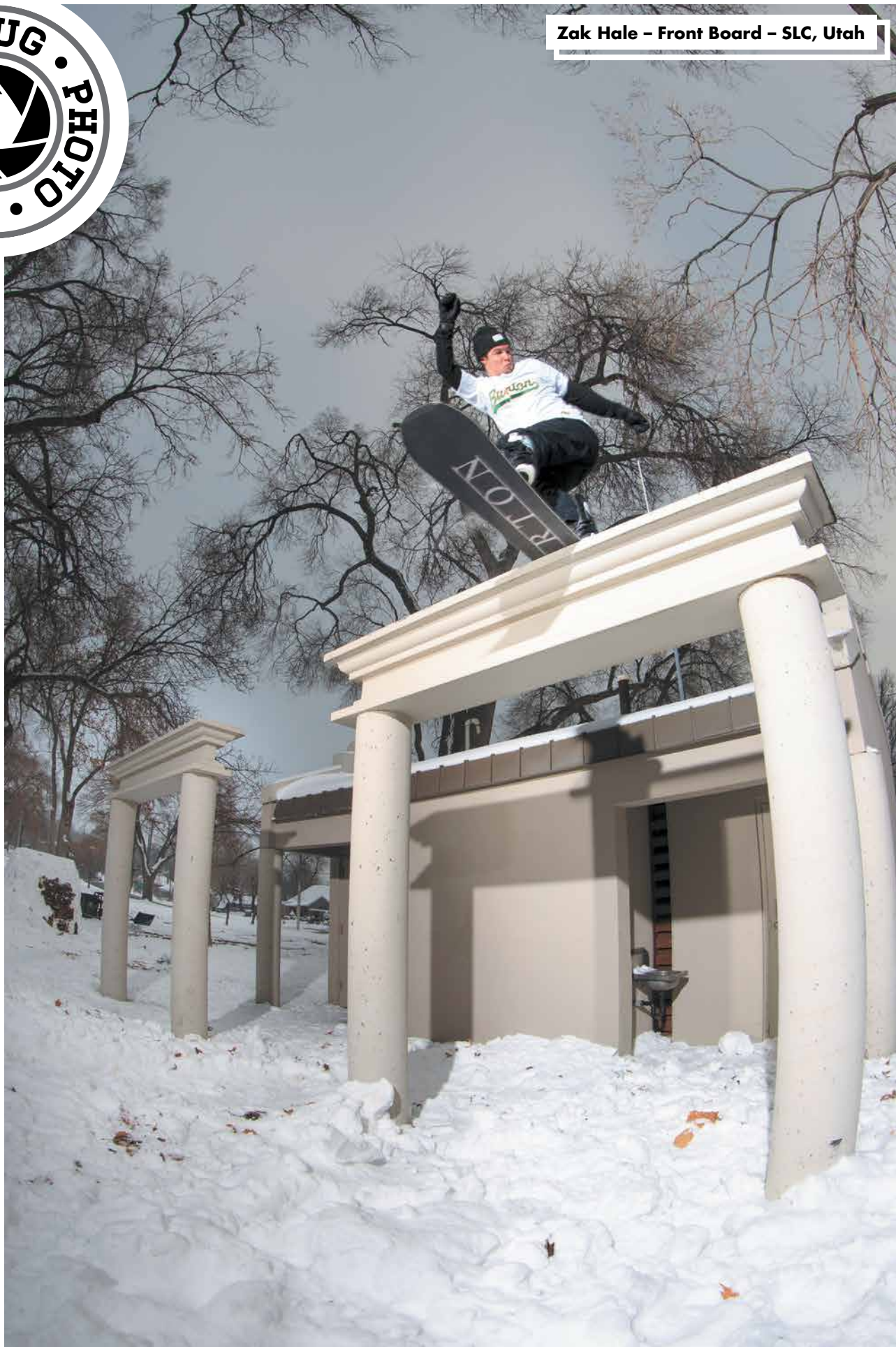


SNOWY

By Bob Plumb || bobbyplumb@yahoo.com

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The Great, Drunk Spelling Bee!

By Mike Brown • mgb90210@gmail.com

Much to the chagrin of many a *SLUG* copy editor over the years, I am a terrible speller. Rightfully so, people look up to me for many things, but my construction of the English language is not one of them. Oftentimes while writing these articles, I find myself making up words partly to fuck with the *SLUG* copy editing team and partly because it's fun. Words like "Recockulous" and "Undonkdified" will sprinkle through my articles from time to time. Here, I'll use these in a sentence so you know what they mean: "Don't be so recockulous!" "Based on how well you're tipping him, that bartender's attitude is totally undonkdified."

As a kid, my poor spelling was just another thorn on my rose of insecurities. But nowadays, there's spellcheck and his bastard cousin, autocorrect. Not only is technology rendering future generations socially inept in most ways, millennials are shitty spellers now, too. If spellcheck and autocorrect got in a fistfight, spellcheck would win every time. How many times has autocorrect turned your "fucks" into "ducks" via intimate text messages, making your significant other wonder why you want to make them quack real loud?

I sat down with **Tommy Hamby**, the Adult Services Coordinator of the Salt Lake Public Library to talk about a special outreach program the library will be hosting. It's a spelling bee! But not just any kind of spelling bee. Nope, *BuzzWord: An Adult Spelling Bee* won't be full of those future MENSA-member children you see on ESPN from time to time looking like they are about to pee their pants all while making you feel really stupid. It's going to be a drunk spelling bee going down at *Urban Lounge* this month.

I know that encouraging minors to drink is not socially acceptable outside of Europe, but man, every time I watch a spelling bee on the telly, I keep thinking that if some of those kids just had like a half-shot of Grandma's special medicine to calm their nerves, they wouldn't be freaking out so hard. So it made me happy to hear from Tommy that our awesome public library understands that the brutal nature of competition sometimes requires a calming of the nerves that alcohol can provide and will be endorsing a drunk spelling bee. After all, Tommy is the Adult Services Coordinator, and a big part of servicing adults involves getting them drunk, in my opinion.

I asked Tommy where they got the idea to do a spelling bee in a bar. I'm all for people doing weird shit in bars. He said that other libraries around the country have done it as a way to stay connected to the community. The public library also hosts a trivia night at the library that

is pretty popular, too, but alas, no booze. So bringing a spelling bee to a bar is awesome, especially if karaoke night gets bumped.

The format is pretty simple: 25 people enter, and if you fuck up a word because you are too fucked up, you're out! But since it was being held at a bar, I tried my best to get Tommy to change the rules a bit. I think the best way to do it is for every correct word you get, you HAVE to take a shot—and make the contestants who get eliminated buy all the shots. I don't know if that's how its gonna go down, but I always respect people who can do mildly amazing feats while tanked.

As I mentioned, *Urban Lounge* will be hosting the spelling bee due to the Salt Lake City Public Library's liquor license expiring. Many of our loyal *SLUG* readers are familiar with the venue, which hosts *SLUG Magazine's* very own *Localized* music showcase every month, and I used to clean up puke there, so I'm very familiar with this particular bar's demographic.

Tommy told me they will be somewhat customizing words for the bee based off of said demographic. If you are home now studying for the bee, here are a few words I'd suggest studying up on relating to *Urban Lounge*: cirrhosis, chlamydia, diarrhea, gonorrhea and scener. Most words I'd hear come out of people's mouths, though, when I worked there, were short-syllabled and mumbly. I'm expecting this to be different the night of the big Bee.

Another tip I would give you is watch out for those pesky homonyms, a word that sounds just like another word but is spelled differently and will have a different definition. It's like "night" and "knight," or "cool" and "kewl," or "queen" and "kween." You can ask the judges to use your word in a sentence, which I highly recommend, so don't get drunk and forget that.

Also, I forgot to mention that the winner will receive more than just the jealousy and glory of their nerd-peers. They will also receive a trophy and a deluxe Scrabble game. And runners-up will get little bee pins. So come flex your anti-autocorrect skills and drink some booze on Feb. 8 at 6:30 p.m.

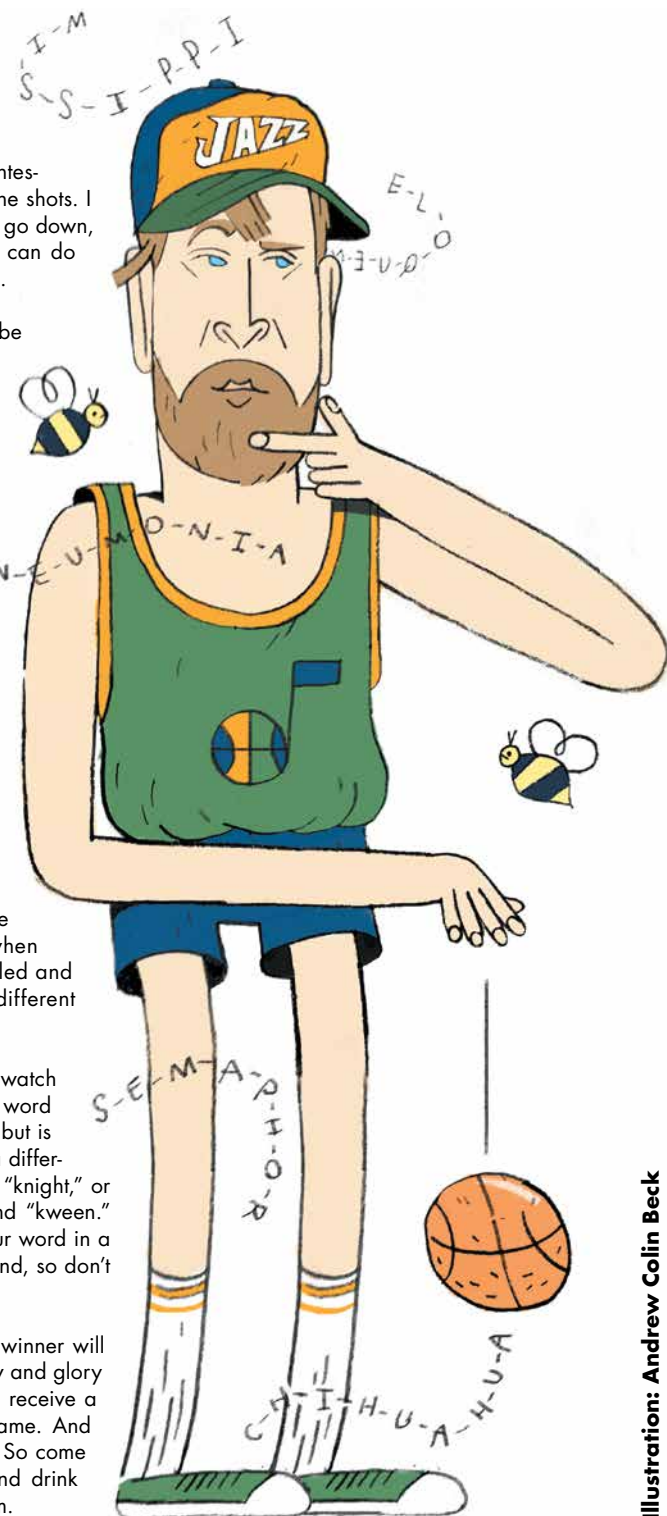


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Harley Dunton – Airwalk – SLC, Utah

By CJ Anderson || cvisualphoto@gmail.com

SKATE

The Skate Warehouse Rebuild The Ramps and Roof Party was on a chilly January night in SLC. As with any normal skate jam/concert, you pull up to a warehouse, walk through the door and walk into a building filled with smoke, loud music and good times happening in every direction. The coolest part about the whole thing is the skatepark inside being shredded by some local rippers—flying out of the quarter pipe at the end of the warehouse, occasionally hitting the lights hanging from the ceiling. All around, it was a kick-ass party with kick-ass people, and I really hope they end up putting another one together soon.



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FILM REVIEWS

Hostiles

Director: Scott Cooper
Entertainment Studios
In theaters: 01.19

From the beginning of Scott Cooper's dreary tale of agitated Army captain Joseph Blocker (**Christian Bale**) being forced to transport a family of Native Americans back to their home in 1892, you immediately know it is going to be a difficult viewing experience. However, it should be one that everyone witnesses. Along the journey, the group comes across Rosalie Quaid (**Rosamund Pike**), who recently lost her entire family to an attack by another group of Native Americans. Pike delivers a performance that is absolutely gut-wrenching as she copes with her loss and the disintegration of her mental state. As Blocker has his own internal demons to endure, he never leaves Quaid's side and does everything to make the situation manageable. As the group moves forward, both sides must learn to respect each other and their cultures and perspectives in order to survive. The ensemble acting is what brings the daring rawness of the tale. The emotion pouring from the cast's facial expressions is unforgettable and showcases just how difficult it would be to live in those times. Along with the acting, everything from the captivating cinematography to the sensational score makes this one of the films you will most likely see being nominated in the ongoing award season. Congratulations to director Cooper for bringing his greatest cinematic

achievement to the screen. One can only wonder what he will do next.
—Jimmy Martin

I, Tonya

Director: Craig Gillespie
Neon
In theaters: 01.19



I can clearly remember in 1994 when the news reported that figure skater **Tonya Harding** and been involved in an attack on fellow skater **Nancy Kerrigan**. It was everywhere! However, according to two interviews with Harding and her ex-husband, **Jeff Gillooly**, the reports may not have gotten all the facts correct. In this biopic, **Margot Robbie** plays Harding and **Sebastian Stan** portrays Gillooly. The film spans from her childhood in a lower-class home with an abusive mother (**Allison Janney**) all the way to the

incident. From multiple abusive relationships to an unhealthy lifestyle, a different light is shone on Harding. Would I ever agree what happened was acceptable? Absolutely not, but it shows the audience a life that they may not have been aware was ever happening. The film offers a dark humor to the tragic experiences between all the interactions and frequently breaks the fourth wall to acknowledge the ridiculousness. Robbie and Stan are marvelous in their respective performances, but it's Janney who steals the show. Talk about a coldhearted performance, though definitely award-worthy. Whether or not the interviews are the actual accounts of reality, this is a fabulous tale that is one for the books, and made this critic's top five list for 2017. I have witnessed it multiple times and find something intriguing with every viewing. One can only wonder how this group of individuals ever thought they could perform such a crime and actually get away with it. Some of the characters' stupidity is jaw-dropping. It's one of those stories that is so absurd, of course it's true.
—Jimmy Martin

Phantom Thread
Director: Paul Thomas Anderson
Focus Features
In theaters: 01.19



In *Phantom Thread*, Paul Thomas Anderson's vision is as exquisite, meticulous and fixated as that

of his lead character, Reynolds Woodcock. Played by **Daniel Day-Lewis** in reportedly his final film role, Reynolds is an intent couturier, an esteemed composer of dazzling women's dresses. He works obsessively, feverish yet precise as he inks new designs, takes measurements, pins fabrics and directs his unflappable team of seamstresses. His seemingly cold and terse sister, Cyril (**Lesley Manville**), ensures that the many controlled demands of Reynolds' daily and creative routine are met. From servants and seamstresses to heiresses and royalty, women come and go in the opulent House of Woodcock, perhaps most of all the lovers who serve as Reynolds' muses and companions before he predictably becomes disenchanted by them.

Reynolds is a man haunted: by his artistry, by a conviction that he is cursed, by his dead mother, who taught him his craft. When Reynolds notices a warm, young waitress, Alma (**Vicky Krieps**), he courts her and later takes her measurements, and she quickly becomes his muse and lover. At first, it's easy to assume that Alma is simply another brief player in the unyielding patterns, fragile regimes and toxic masculinity of Reynolds' life: another muse, another mannequin, another stand-in for his mother. But we sooner than later notice Alma's staring, strong will. Reynolds is less in control than we might think—more at the mercy of his forcible sister, his assiduous seamstresses, his wealthy clientele, his mother's ghost than we first realize. As Reynolds' and Alma's push-pull becomes more oblique, more disruptive, more treacherous, we become haunted by one of Alma's earliest lines to Reynolds: "Whatever you do, do it carefully." The tender, the imploring, takes an ominous turn.

With superb cinematography and yet another gripping **Jonny Greenwood** score, Anderson's is a ravishing inspection of the pursuit for aesthetic perfection, of love and power and their dizzying, sickly, perverse intimations.
—Kathy Rong Zhou

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BEER OF THE MONTH

By Chris and Sylvia Hollands

chris.hollands@porchdrinking.com

sylvia.hollands@porchdrinking.com



Beer Name:

Java Stout

Brewery:

Santa Fe Brewing Company

ABV: 8%

Serving style: 12-oz. can

Wishing for higher outdoor temps? Us, too. Luckily, warmer conditions will come back, and enjoying warming alternatives while dreaming of T-shirt weather is still feasible. Think coffee. Our internal thermostats rise with a significant increase of blood flow from caffeine. Even a beer can warm a soul right up. But what about a delectable combination of java and beer in the morning? "It's 5 o'clock somewhere," "Beer:30," "hair of the dog" or "before noon"—these famous words. Day-drinking occasions may include fishing, football, beach days and, of course, camping.

While fantasizing about feverish heat, let's take camping at the *Coachella Valley Music and Arts Festival* for example. The Southern California desert always has perfect day-drinking weather. There is nothing quite like waking up to a surprising chill in the air and the consuming excitement of a huge music festival. Around the campground, it is common routine to blast music, make breakfast and brew some rather awful coffee. And then, of course, crack a beer or a few before heading to the gates. It seems like an obvious transition to follow up the morning cups of joe with some smooth coffee ale. So, gearing up for **Alabama Shakes**—our expected beginning Day One highlight—we cracked open a Java Stout from New Mexico's *Santa Fe Brewing Company*. The creeping heat paired with an easy drinker ensures that consumption goes smoothly. Let's get ready to rock!

Description:

This malt-heavy brew has top-quality coffee in the mix, which tantalizes the nose with a bold, nutty aroma. To release weighty fragrances of cocoa, roasted malts and organic coffee, try pouring Java Stout into a tulip glass instead of drinking from the can. A rich, black liquid devours the glass, leaving a delicate, quickly receding head of sticky, taupe foam in its wake. With mild carbonation, this robust stout tastes like a high-quality cold-brew coffee. Though the coffee tones are strong, little bitterness intrudes on the palate. The taste of alcohol is merely present, but the brewery effortlessly overloads malts into the formula, bringing it to an imperial ABV level. With a dark-chocolate, espresso finish, Java gifts a complex, full body and a velvety mouthfeel.

Overview:

Santa Fe Brewing Company is relatively new to the Utah market, but you can find their core beer selection in local bars and liquor stores. Java Stout is a quality coffee beer marketed at an attractive price point. It's an easy choice for not only an avid coffee drinker but a newbie as well. It could be a good beginner beer to help guide an understanding of dark, roasted-malt flavors. A profound showcase of natural coffee and well-cooked malt essences stands out. It will satisfy both the coffee and beer sides of anyone.

If you plan to get started before noon, remember that this is not a coffee replacement, and drink plenty of water to get yourself prepared. It has an alcohol level that will sneak up on you if you aren't careful. *Santa Fe* advises that this is a "before noon" and "after noon" beverage. It tastes so good, making it easy to get caught a bit off guard. We found the dehydrating *Coachella* sun to be relentless and unforgiving after a couple "coffees." Who knew that waking up and enjoying a cold, roasted, dark beverage before noon was going to lead to missing the Alabama Shakes? We'll admit: On Day Two, we did a little less day-drinking.

Cheers!

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LOCAL MUSIC REVIEWS

Lucid Sound Driver

Gradient Departure

Self-Released

Street: 11.24.17

Lucid Sound Driver = HOME + Grouper + Vaperror



Lucid Sound Driver, aka **Jack Murphey**, is a local of Salt Lake City with a fantastic work ethic. Coming out with six projects in 2017, there are few who can keep up with his output in the local electronic music scene. Most of the work Murphey puts out under Lucid Sound Driver has an ambient, vaporwave-style sound. However, even in those confines, he is able to make vastly different-sounding projects that are wonderfully unique and easy to listen to. *Gradient Departure*, Lucid Sound Driver's most recent release, is no exception.

Gradient Departure is ambitious and successful. The title matches perfectly to Murphey's new sound in this project as it is a *Gradient Departure* from past work—a new and unique style that still remains grounded in the past. With bolder beats and a “vaportrap” sound, the ambience that Lucid Sound Driver has used in past projects gains more structure, making it more enjoyable.

“The World Disintegrates Beneath Your Feet” is a fantastic example of Murphey's ability to fuse ambience with dynamic drum sounds. The song is progressive, moving forward and building in large crescendos. Ambient synths fill the background while a simple yet effective trap hi-hat, kick and snare punctuate the song. The track builds, falls and builds again with beautiful simplicity and an underlying depth. It beckons us to move forward in the song, to bathe in it while simultaneously grooving to the beat.

Murphey is an active and productive member of the Salt Lake City electronic music scene, and *Gradient Departure* is a fantastic view into his scope, style and ability as a musician. Keep an eye out for more releases from Murphey under Lucid Sound Driver, and check out other releases at

lucidsounddriver.bandcamp.com. —Taylor Hartman

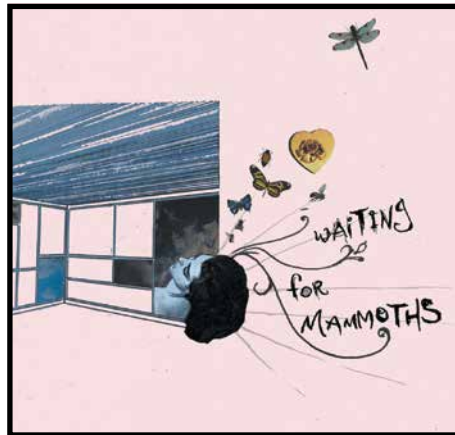
Mother Lights

Waiting For Mammoths

640049 Records DK

Street: 11.03.17

Mother Lights = The Middle East + Dashboard Confessional



Waiting For Mammoths is the fourth EP released in 2017 by Mother Lights, a local band from Ogden, Utah. This four-track, indie-rock EP is short in length but aesthetically filled with depth and charm.

The opening track, “Where I’m Coming From,” dives into an instrumental array with quick piano, drumming and strums on the acoustic guitar. As the song progresses, the acoustic guitar is overtaken by drumming, the quick piano-driven tempo, and somewhat distant vocals. The song is dreamy, though not slow in demeanor, with high notes and frequent, echoing percussion hits and a harp-like strum.

“In The Blood” is a somber, slower-paced track, and introduces a leisurely played electric guitar in low notes alongside a bluesy harmonica. Resounding vocals and lyrics begin just over 30 seconds into the song with drawn-out words that sing, “I took a long car ride.” Subtle, gentle drums join in, and later the piano, with the harmonica making only a few more short appearances before the track fades out.

The acoustic guitar is paired with a lo-fi technique in “Last Dance,” with distant vocals and synthesized sounds. The song begins in a sweet-sounding manner, but soon shifts to a subdued state as the lyrics go, “See us killing ourselves / We’re just killing time.” Like each track, the piano and drums are the foundational instruments while the acoustic and electric guitars are infrequent supporting elements, which come and go throughout the three-and-a-half-minute track—the shortest of the batch.

Overall, *Waiting For Mammoths* is well-crafted and skillfully integrates multiple instruments without overwhelming any part of any song. While generally slow-paced and relatively gloomy compared to their previous music, Mother Lights have solidified their ability to create a consistent and poignant tone that spans over its songs. *Waiting For Mammoths* is a set of tracks crafted to evoke emotion and imagery—what good music should do. —Lizz Corrigan

Poet

Rio Grande

Self-Released

Street: 12.17.17

Poet = Immortal Technique + Slug + Jedi Mind Tricks

The self-proclaimed “Hip-Hop Anarchist” is back with his newest release, *Rio Grande*, a project meant to open up the discussion regarding Salt Lake City's homeless population. The album opens a lens into their perspectives, and even includes clips of local homeless individuals introducing themselves.

The album opens with its title track, introducing **Sam McBride** and **Brent Whetheroy**. They are both individuals living at *The Road Home* in Salt Lake City, giving a shout-out to the care offered to them by volunteers in the city. The track tells the story of a young, homeless individual and their life on Rio Grande as they try to find work and survive in the streets. The second track, “Breathe,” tells the stories of Salt Lake City's homeless and how they have come to their current situation.

Poet has taken *Rio Grande* and used it to give a voice to a part of Salt Lake City's population who often find themselves demonized or misunderstood. To write such a unique and important album is one thing, but also to deliver it with such an appealing sound is another. The track “Home” has a mellow and slightly distorted beat, accompanied by a beautiful keyboard progression, and then we have tracks like “Falling Down,” which has a more aggressive and quicker beat. Piano and guitar carry its progression, and the vocal delivery is similar to what you hear from emcees like **El-P**.

Homeless individuals are often diminished and maligned, and *Rio Grande* gives those individuals a voice, a way to tell their stories. If you would like to volunteer at *The Road Home*, visit theroadhome.org/volunteer. As McBride says in “Rio Grande,” “Let's all do it together, and we can all survive.” —Connor Brady

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MUSIC REVIEWS

Insect Ark

Marrow Hymns

Profound Lore

Street: 02.23

Insect Ark = Earth + Daniel Lanois + Pallbearer

It's no small challenge to write about metal bands without vanishing within a cloud of hyperbolic clichés about fiery disfigurement, the second law of thermodynamics, or the horrific origins of hamburger and luncheon meats. However, ambient duo Insect Ark make the reviewer's task less impossible. With the help of black studio magic, **Dana Schechter** (multi-instrumentalist) and **Ashley Spungin** (percussion) have created a sound, which, if not entirely without precedent, is nevertheless recognizably their own and firmly under their control.

Schechter began to perform in 2011 as a solo project, and continues to do so on occasion. Meanwhile, Spungin will perform at times under the aegis **Ormus**. What makes Insect Ark special is, in large measure, their choice of instrumentation. While Schechter seems at ease playing a variety of strings and keys, what is most characteristic and unexpected about the Insect Ark aesthetic is the very prominent use of lap steel guitar. This is a sound I had not before imagined hearing in metal of any sort. The near-universal eschewal of that instrument makes some sense, considering its immediate association with country/western and instrumental stylings from the Pacific islands. Nevertheless, Schechter employs the familiar, high-lone-some wail as a means toward unexpected and compelling ends. Those who balk at the thought would do well to hear and ponder Schechter's cool musical evocation of never-ending badlands and starlit desert wastes. *Marrow Hymns'* songs might run the risk of seeming perhaps too barren, as Insect Ark is a strictly instrumental project. However, Schechter's guitar expertly assumes the mantel typically reserved for vocals. In this leading role, it conjures all the drama and emotion of actual singing while remaining entirely free of any witless or pretentious lyrics. Recall some of the more moving passages in pieces arranged for orchestra and violin, and you'll have some notion of the eerie appeal of Insect Ark.

Of course, Schechter's guitar is not the sole source of the Insect Ark sound. Spungin's drumming furnishes a solid foundation and framework throughout the nine tracks of *Marrow Hymns*. But Spungin's drumming is never overbearing or stifling. Her tacitful restraint allows room for Schechter's guitars to howl and cry like the wind through the cracks in long-abandoned walls. The effect is truly spectral, something not often achieved in

doom or horror music. Finally, completing Insect Ark's array of sounds is Spungin's use of keys and synthesizers to create a dim cosmic backdrop against which the musical action is set.

Undoubtedly, listeners and reviewers will compare Insect Ark to a number of recent drone and atmospheric acts. **Om** or **Boris** might come to mind. However, such analogies leave out an essential aspect of Insect Ark: their penchant for drama. Classic albums from more familiar bands do demonstrate a keen awareness for composition and orchestration. But in addition to this, Insect Ark's songs are characterized by a deliberate use of dynamics to create a cinematic sense of expectation. Insect Ark push this narrative function further than other bands in the genre. Rather than merely dimming and cutting the fuzz box in quick alternation, Schechter's guitars climb and descend, swell and exhale, gradually and organically. They bring to mind not only the space-cowboy guitars of Daniel Lanois (on **Brian Eno's** *Apollo*, or with **Rocco Deluca** on *Goodbye To Language*), but also some of the trippier moments in classic **Yes** and **Led Zeppelin** albums, such as *Close To The Edge* or *Physical Graffiti*. It's these far-out and mournful—rather than frenzied and annihilating—moments that make *Marrow Hymns* an album at once powerful and memorable. Insect Ark touch the listener more profoundly than other metal bands, precisely because instead of hacking and smashing their way into our bones, they instead drift into their center.

—Brian Kubarycz

The Soft Moon

Criminal

Sacred Bones Records

Street: 02.02

The Soft Moon = All Your Sisters + The KVB

There have been many iterations of post-punk over the years, from the new millenium's **HTRK** and **Interpol** to our present-day gob of artists, like **Soft Kill**, **Cold Cave** and **Chelsea Wolfe**, to name a few. But it's The Soft Moon, the solo project of **Luis Vasquez**, that has long been my favorite contemporary post-punk act. Some don't agree with me, expressing that his work sounds like something that's been done before, but I see his particular and steadfast sound as a product of his emotions, something sincere and authentic. He's long stated that the project is a vessel for feelings of inner conflict. His work, while aesthetically rich, houses so much more, as does post-punk as a whole. Post-punk music often stems from real feelings of pain, perturbation, anxiety and unrest. The Soft Moon, always deliciously textural and well-produced, seems to me like a conduit of

these feelings so authentically constructed by Vasquez. Perhaps that's why it sometimes may feel shallow or transparent; Vasquez fits into the genre so well that it seems effortless.

Yet there is effort—and growth. Sacred Bones describes *Criminal* as Vasquez's most personal work yet. It certainly stands out as the most aggressive of his albums and the least murky, as the fuzzy layers that made his past songs feel gloomy and experimental become charged with the darkest, angriest energy yet. Each album has had an ebb and flow of high-strung aggression and slow, ominous, sedated anxiety, but *Criminal* errs more toward the aggressive end and may be the most dark-spirited album he's released. While there is still a weird, smoldering underside to the more cutting songs, such as "Giving Something," most go somewhere much deeper and darker.

Criminal is also noticeably more industrial, especially on songs like "Choke" and the single, "Burn." A stand-out of the record, "Burn" hooks me in much the same way and with the same pacing as tracks from *Deeper* like "Black" and "Far." "Burn" is a terrible spiral, dizzy, nauseating and steely with the same industrial elements that prompted **Trent Reznor** to ask Vasquez to make a remix of one of his songs (from his project *How to Destroy Angels*) in 2012. The official video for "Burn" is a fuzzy, flash-lit reel of disembodied hands hurriedly cutting cloth to make a Molotov cocktail, with repeating cuts to a shadowy, devilish-looking figure outlined in flames, throwing a bomb and turning, crouched, to face the viewer. This unsettling figure helps to pinpoint the source of the album's biting urgency.

Criminal, like every album before it, is a tapestry of Vasquez's pain, where he demonstrates the way it paces, the way it paints. This tumultuous image calls to mind *The Picture of Dorian Gray*, or of any piece of folklore where a man lost his life or his mind to a deal with the devil, for bowing to his vices. Vasquez often sounds like a man possessed, his lyrics always minimal and desperate. In "It Kills," his refrain is hungry and pained: "I crave / I need / It kills / I can't break my heart / I cry so long / It kills / I can't break my heart." In "Burn": "I am the stranger living in my skin / And it burns." Vasquez's blunt expressions of pain and dark introspection are compelling because, though he may be tortured, he is not fatalistic. He is working through and living with pain, and in *Criminal*, he again grabs hold of his turmoil and shows us how it burns. —Erin Moore

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DAILY CALENDAR

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Friday, February 02

Reverend Horton Heat – *Depot*
Square One: Helper Artists of Utah
– *Finch Lane Gallery*
Draize Method, Magda-Vega
– *Funk 'N Dive*
The Herbivore's Steak Night
– *Ice Haüs*
Tenkaras, The Verb Garden,
Kenzie Waldon – *Kilby*
I and You – *Rose Wagner*
Chris Robinson Brotherhood
– *State Room*
Dubwise, ROOMMATE, illoom,
King Dubbist – *Urban*
Dubwise, ROOMMATE – *Urban*
Cinders, Great White Shore,
Indigo Waves – *Velour*

Saturday, February 03

Mako – *Complex*
Planet What & The Poppees
– *Diabolical*
Crook and the Bluff – *Funk 'N Dive*
Mythic Valley, Friends & Fellows,
Amalo, Tayler Lacey – *Kilby*
Chris Robinson Brotherhood
– *State Room*
My New Mistress – *Sand Trap*
Folk Hogan, Mantis Jackson,
Colonel Lingus – *Urban*

Sunday, February 04

The Lillingtons, Jerk, Wicked Bears,
Detour – *Urban*

Monday, February 05

Of Mice & Men – *Complex*
Ye Olde Comedy Mic – *Ice Haüs*
Dave East – *In The Venue*
Flor – *Kilby*

Tuesday, February 06

Dua Lipa – *Depot*
Intervention, Sunsleepers,
Mojave Nomads, Pick Pocket
– *Kilby*
Jessica Lea Mayfield – *State Room*
Destroyer, Mega Bog – *Urban*

Wednesday, February 07

Deathbreaker, Toarn, DiseNgaged
– *Beehive*
Underground Horror Movie Night
– *Ice Haüs*
Craft Lake City's Papermak-
ing Workshop – NHMU

Thursday, February 08

Joyner Lucas & Dizzy Wright
– *Complex*
MØ & Cashmere Cat – *Depot*
Diet Cig, Great Grandpa,
The Spook School – *Kilby*
The Travelin' McCourys
– *State Room*
Buzzword: An Adult Spelling Bee
– *Urban*
The Hazytones, Green River Blues,
Marla Stone – *Urban*

Friday, February 09

Sleeping With Sirens – *Complex*
Linus Stubbs – *Funk 'N Dive*
The Herbivore's Steak Night
– *Ice Haüs*
Upcharm, Your Meteor,
Breakfast in Silence – *Kilby*
Polyrhythmics – *State Room*
David Bowie Tribute Night:
Major Tom & The Moonboys,
90s Television, Static Replica,
The Poppees – *Urban*

Saturday, February 10

Black Hearts Ball – *Area 51*
Ron Pope – *Complex*
Folk Hogan, Scheming Thieves
– *Funk 'N Dive*
Citizen Soldier, Pinebreaker,
Harbour Patrol – *Kilby*
Grand Opening – *Luminaria*
Lee Camp, Tim Black – *Metro*
Benjamin Clementine – *Urban*
All You Need Is Love: Valentine's
Pop Up – *kulaaya warehouse*

Sunday, February 11

Black Hearts Ball – *Area 51*
Chakras + Mimosas – *Fellow Shop*
Flor – *Kilby*

Monday, February 12

Jupiter's Belts by Bill Reed
– *Art at the Main*
Lights – *Complex*
Ye Olde Comedy Mic – *Ice Haüs*
G Perico – *Kilby*
Beatles vs. Stones – *Metro*
Conan, The Ditch & The Delta,
EXES – *Urban*

Tuesday, February 13

Ghostmane – *Complex*
Orgone – *State Room*

Wednesday, February 14

Jacob Sartorius – *Depot*
Dent May, Moon King – *Kilby*

Tinsley Ellis – *State Room*
The Dangerous Summer,
Microwave, The Band Camino
– *Urban*

Thursday, February 15

JUDGE, Insight, Tamerlane,
Crow Killer – *Beehive*
112, Ginuwine, Jon B – *Complex*
Brittain Ashford, Marny Lion
Proudfit, Jill Johnson – *Kilby*
Bruce Cockburn – *State Room*

**SLUG Localized: No Sun,
Cupidcome, Diotima– Urban**

Friday, February 16

Moonwave, OPLY, Belle Jewel,
Caydin & Summer Bell
– *Beehive*
Poppy – *Complex*
CAKE – *Eccles Theater*
The Herbivore's Steak Night
– *Ice Haüs*
Frontier Ruckus, Cataldo – *Kilby*
Black Rebel Motorcycle Club,
Night Beats – *Metro*
Zepparella – *State Room*
The Wind and The Wave, Haley
Johnson, Rachel Price – *Urban*

Saturday, February 17

Neck Deep – *Complex*
A-Mac & The Height
– *Funk 'N Dive*
LP, Noah Kahan – *Metro*
Radio Moscow – *State Room*
Rostam, Joy Again – *Urban*

Sunday, February 18

JPNB Rock – *Complex*
J.I.D., EarthGang – *Kilby*

Monday, February 19

Walk the Moon, National Parks,
The Heart Of – *Complex*
Ye Olde Comedy Mic – *Ice Haüs*

Tuesday, February 20

Joywave, Sasha, Kopps – *Urban*

Wednesday, February 21

LAUV – *Complex*
Lotus – *Depot*
Mac Sabbath, Galactic Empire
– *Urban*

Thursday, February 22

Escher Case, Josh Hoyer & Soul
Colossal, PINE – *Funk 'N Dive*
**Craft Lake City's Modern
Calligraphy Workshop
– Gallivan**
Busty and the Bass – *Kilby*
The Motet – *State Room*

Friday, February 23

Kayzo – *Complex*
The Herbivore's Steak Night
– *Ice Haüs*
Margo Price – *State Room*

Saturday, February 24

Starset – *Complex*
Cornelio Vega y Su Dinastia
– *Complex*
Brockhampton – *Depot*
Jay Alm, Stonewall Riot,
Vann Moon – *Funk 'N Dive*
Mr. Bill with Shields, Suprtek
– *Urban*

Sunday, February 25

Mat Kearney – *Complex*

Monday, February 26

Miguel – *Complex*
Ye Olde Comedy Mic – *Ice Haüs*
Slim Cessna's Auto Club,
The Utah County Swillers,
George Cessna – *Urban*

Tuesday, February 27

Palm, The Spirit of the Beehive
– *Kilby*
Front Country – *State Room*
The Nth Power, Joshy Soul &
The Cool, Talia Keys – *Urban*

Wednesday, February 28

New Politics – *Depot*
Porches – *Kilby*
Enslaved, Wolves In The Throne
Room, Myrkur, Khemmis – *Urban*

Thursday, March 01

ICON FOR HIRE – *Complex*
The Infamous Stringdusters
– *State Room*

Friday, March 02

**Pick up the new issue of
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Betty Who – *Complex*
Blitzen Trapper – *State Room*

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FEB 02: DUBWISE W/ ROOMATE, ILLOOM, KING DUBBIST // 9PM
FEB 03: FOLK HOGAN, MANTIS JACKSON, COLONEL LINGUS
FEB 04: THE LILLINGTONS, JERK, WICKED BEARS, DETOUR
FEB 06: DESTROYER, MEGA BOG
FEB 08: BUZZWORD: AN ADULT SPELLING BEE // FREE // 6:30
FEB 08: THE HAZYTONES, GREEN RIVER BLUES, MARLA STONE // 9PM
FEB 09: DAVID BOWIE TRIBUTE NIGHT
FEB 10: AN EVENING WITH... BENJAMIN CLEMENTINE
FEB 12: CONAN, THE DITCH & THE DELTA, EXES
FEB 14: THE DANGEROUS SUMMER, MICROWAVE,
THE BAND CAMINO // 7PM
FEB 15: SLUG LOCALIZED // NO SUN, CUPIDCOME, DIOTIMA // FREE
FEB 16: THE WIND AND THE WAVE, HALEY JOHNSON, RACHEL PRICE
FEB 17: ROSTAM, JOY AGAIN
FEB 19: HAPPY B DAY LANCE SAUNDERS // @RYE
FEB 20: JOYWAVE, SASHA, KOPPS // 7PM
FEB 21: MAC SABBATH + GALACTIC EMPIRE
FEB 23: R&B NIGHT, FLASH & FLARE, CONCISE KILGORE,
JACKETT HAUS // FREE BEFORE 10:30 // 9PM
FEB 24: MR. BILL, SHIELDS, SUPRTEK
FEB 26: SLIM CESSNA'S AUTO CLUB, THE UTAH COUNTY SWILLERS,
GEORGE CESSNA
FEB 27: THE NTH POWER, JOSH Y SOUL & THE COOL, TALIA KEYS
FEB 28: THE DECIBEL MAGAZINE TOUR, ENSLAVED,
WOLVES IN THE THRONE ROOM, MYRKUR, KHEMMIS // 6PM
MAR 03: ALEX CAMERON // 6PM
MAR 03: TALIB KWELI, NIKO IS, DJ SPINTELECT // 10PM
MAR 04: THE DELTA BOMBERS, SPOOKY DEVILLE,
GRAVE ROBBING BASTARDS
MAR 06: SLAVES, GHOST TOWN, DAYSHELL, KYLE LUCAS // 7PM
MAR 09: BARISONE, REGULAR ASS DUDE, DJ FERAL WILLIAMS,
STACKHOUSE

METRO MUSIC HALL: 8PM DOORS UNLESS NOTED

FEB 01: DEMUN JONES
FEB 03: VALENTINA, FERAL ANN WILDE, EVA CHANEL STEPHENS,
XAINA, GEORGIA COLDWATER, LILIA MAUGHN, DJ JUSTIN HOLLISTER,
DJ SHUTTER // 9PM
FEB 07: RACIST KRAMER, RIVA REBELS, GALAGHER, THE FOUR07'S
FEB 09: LIVE BAND KARAOKE
FEB 10: LEE CAMP, TIM BLACK // 6PM
FEB 12: BEATLES VS. STONES // 7PM
FEB 14: THE SCARLETT KISS MASSACRE, SCARLETT KISS,
SHECOCK & THE ROCK PRINCESS, TERRA FLESH, APHRODEITY, KAY BYE
FEB 15: 1000MODS, TELEKINETIC YETI, SLEEPING TIGERS
FEB 16: BLACK REBEL MOTORCYCLE CLUB, NIGHT BEATS
FEB 17: LP, NOAH KAHAN 7:30
FEB 22: KILLAH PRIEST, BRONZE NAZARETH, REN THOMAS,
DUMB LUCK, D STRONG, DJ JUGGY
FEB 25: INKJAR BENEFIT FOR BEST FRIENDS ANIMAL SOCIETY,
SALT CITY HOOP KITTIES W/ HAVOQ, LUSCIVIA, MARTIAN CULT, SULANE,
NICK WELCH, SEWN OF A GLITCH, JOHN GRAVES, TERA STAR // 7PM
FEB 28: DOROTHY // 7PM

S&S

FEB 03: MAKO // 7PM @THE COMPLEX
FEB 05: FLOR // 6PM @RYE DINER & DRINKS
FEB 08: MØ & CASHMERE CAT // 6:30PM @THE DEPOT
FEB 10: RON POPE, THE NATIONAL PARKS,
THE HEART OF // 7PM @THE COMPLEX
FEB 19: WALK THE MOON, COMPANY OF THIEVES // 7PM
@THE COMPLEX
MAR 02: BETTY WHO // 7PM @THE COMPLEX
MAR 03: TY DOLLA \$IGN // 7PM @IN THE VENUE
MAR 07: WE CAME AS ROMANS, THE PLOT IN YOU,
OCEANS ATE ALASKA // 7PM @IN THE VENUE
MAR 09: 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: DECLAN MCKENNA // 6:30PM @IN THE VENUE
MAR 20: THE OH HELLOS // 7PM @THE COMPLEX
MAR 27: ASAP FERG // 7PM @THE COMPLEX
APR 07: SOLD OUT: BILLIE EILISH // 7PM @THE COMPLEX

KILBY COURT: 7PM DOORS UNLESS NOTED

FEB 01: SAVAGE DAUGHTERS, FIRST DAZE, SALDURO, THE RUBIES
FEB 02: TENKARAS, THE VERB GARDEN, KENZIE WALDON
FEB 03: MYTHIC VALLEY, FRIENDS & FELLOWS, AMALO,
TAYLER LACEY
FEB 05: SOLD OUT: FLOR, HANDSOME GHOST
FEB 07: INTERVENTION, SUNSLEEPER, MOJAVE NOMADS,
PICK POCKET
FEB 08: DIET CIG, GREAT GRANDPA, THE SPOOK SCHOOL
FEB 09: UPCHARM, YOUR METEOR, BREAKFAST IN SILENCE
FEB 10: CITIZEN SOLDIER, PINEBREAKER, HARBOUR PATROL,
WHITE FIRE
FEB 12: G PERICO
FEB 14: DENT MAY, MOON KING
FEB 15: BRITTAIN ASHFORD, MARNY LION POUDFIT, JILL JOHNSON
FEB 17: R.LUM.R, GIBBZ
FEB 18: J.I.D. + EARTHGANG
FEB 22: BUSTY AND THE BASS
FEB 26: PEARL CHARLES
FEB 27: PALM, THE SPIRIT OF THE BEEHIVE, UVLUV
FEB 28: PORCHES

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