

SLUG MAGAZINE

29TH ANNIVERSARY - SATURN'S RETURN • SLUG ASTROLOGICAL READING

VOL. 29 • MARCH 2018 • ISSUE 351



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SLUG'S SATURN SLUG RETURN

29TH ANNIVERSARY PARTY

FEATURING

THOROUGHbred | NATE HOLLAND | UTA TRAX

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CONTRIBUTOR LIMELIGHT

Kamryn Feigel – Senior Staff Writer

Since October 2013, Kamryn Feigel has delved deep into SLC's intricate web of artists and creatives. A perceptive interviewer with a sharp writing style, she's covered **Jesse Walker's** wonderful annual *Bunny Hop*, as well as the many other figures, like DJ **CHOICE**, who continue amping up the local electronic scene—don't miss her *Localized* features this month with **UTA Trax** and **Nate Holland** (pgs. 7–8). As of 2016, Kamryn notably has written *SLUG's* popular *Creature Feature* column, which showcases local queer performance artists like **Obsidian** (Feb. 2018) and **Kay Bye** (Sept. 2017). "I love ... watching all my Creatures flourish into beautiful artists and performers through the years," says Feigel. "It honestly makes me so proud, and I've loved every Queen, Weirdo and Bad Kid I've interviewed." We feel the same. Here's to you, Kamryn—and your Scorpio mind powers.



ABOUT THE COVER: Cover artist **Candace Jean** exercises her painterly sensibility for our *29th Anniversary – Saturn's Return* cover. One's first Saturn Return marks their transformation from childhood to adulthood (see pg. 20). Jean's wistful figure in her composition bespeaks the necessary resilience to grow amid Saturn's Return. Find more of Jean's work at candacejean.com.

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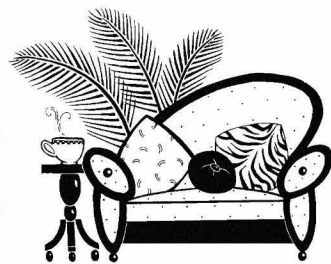


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LOCALIZED

UTA TRAX

By Kamryn Feigel | cfeigel1@gmail.com

UTA Trax's latest work, Rally 626, released Dec. 30, 2017.

Saturn only makes its way around the sun once every 29 years or so, and this year, *SLUG Magazine* has made it 29 times around the sun! *SLUG's* 2018 anniversary party theme is *Saturn's Return*: The planets are finally realigning to the original position they were in when *SLUG* was first conceived—as a way to bring a voice to the underground musicians and artists of Salt Lake. We here at *SLUG* could think of no better way to celebrate than with a night of spacey dance music in all its abstract forms. This month's *Localized*, on Friday, March 16, will double as a showcase of local electronic artists and *SLUG's* 29th Anniversary Party, with co-headliners **UTA Trax** and **Nate Holland** and opener **Thoroughbred**.

Dance the night away at *Urban Lounge* (21-plus) and head next door to *SLUG Mag's Tarot Card Lounge* (all ages) at *Rye*, which will transform into an all-ages lounge with drinks for those of age, an event menu and tarot readings. The event is free, and starts at 8:30 p.m. Metallic, shimmering, space- and Saturn-inspired looks encouraged. Thanks to *Localized* sponsors *KRCL 90.9FM*, *Spilt Ink SLC*, *Uinta Brewing* and *High West Distillery*.

the speakers. It's a technical feat in itself to compose on the fly as UTA Trax does.

UTA Trax has been a frequent performer at various venues around town like *Diabolical Records*, *Vague Space* and more. They've played *Squarewave Sound* showcases and have opened for the likes of **Cold Cave** and **Drab Majesty**. Typically, UTA Trax's performances feature visual art projected onto a white background. Incorporating visual and audio has always been a key aspect of UTA Trax and the *Hel Audio* label in general. UTA Trax also tells me that Granary District venue *Switch* has become a favorite for seeing inspiring house/techno/electronica artists and that "**Finale Grand**, **SIAM**, **Brain Detergent**, **Matt Fitt**, **Bobo** and **Pierre The Lamb** ... are doing good things locally. There's never a shortage of local inspiration," they add.

Swing by *Localized* and you might be lucky enough to hear some new tracks featured with local performer **Bobo**. UTA Trax hopes to release a "collaborative album of old-school freestyle vocal boogie tracks" with **Bobo** in the near future. When asked what fans can expect the future to hold for UTA Trax, their response is, "[I] don't want to get too much into other plans, but this will be a good year."

Be sure to keep an ear out for the upcoming release by following @utatrax on Instagram.

Preferring to stay anonymous, interviewing UTA Trax for this month's showcase of local talents was an interesting endeavor. With what information we were able to obtain, and after sifting through the layers of secrecy and mystery, we've pieced together enough information to provide insights into the brooding enigma known as UTA Trax. When asked why the secrecy behind the music, UTA Trax responds with a simple answer: They're most comfortable staying behind the scenes, and keep all the unique musical projects they undertake separate from one another. Makes sense, as UTA Trax is part of the **Hel Audio** family, and each musician helps to contribute to other projects under the local label. Being a part of multiple projects, UTA Trax says that "each one requires a different approach"—hence the anonymity here.

Stylistically, UTA Trax creates sounds akin to traditional house music of earlier eras. "I try to stay rooted in the classic, raw house sounds of the late '80s," they say. "My sound is centered around simple and straightforward sampling, classic drum machines and acid basslines." Their tracks are indeed simple, but they create a fuller sound with layers of effects, vocals and beats. UTA Trax tends to focus on the hook of a song when creating a new track or album, "whether that's a sample, bassline or drum part," they say. "The trick is to add just enough other elements to carry it along." This style of musicality is what draws fans to UTA Trax, and all of *Hel Audio's* releases, for that matter. Their music always veers between the simple and complex.

UTA Trax has existed for quite some time. The artist behind the project has DJ'd and produced music over the last decade at local shows, clubs, venues and house parties. *Hel Audio's* home base is in Utah Valley, and they say that "UTA Trax originated from the **Utah Acid Crew** (a project with **RS2090** and **Mooninite**), which was active around 2013." That was the year that UTA Trax released their first track, "333," in the *Industry* compilation. Since then, they've gone on to release multiple tracks under the *Hel Audio* label with other computer-software fanatics and acid house aficionados such as **RS2090**, **Burnin'** and **Bobo**. Their latest release, titled *Rally 626*, can be purchased as a tape or online at helaudio.bandcamp.com.

While the sound might seem simple, the technology behind it is not. UTA Trax switches up their machines from performance to performance, but prefers using a variety of samplers, sequencers, drum machines and modules to work with. They explain that, "depending on what the recording requires," they'll bring in different sounds and effects, but consistently, their shows are unstructured pattern progressions that focus more on one catchy bit in the song. "There's less focus on structure and polish, and more focus on hooks and the 303," they say. Watching their live performances, you can see the many twists and tweaks they make as they adjust their machines, manipulating the house sounds that come from



UPCOMING SHOWS

- 3/1 - THE INFAMOUS STRINGDUSTERS (SOLD OUT)
- 3/2 - BLITZEN TRAPPER
- 3/3 - POOR MAN'S WHISKEY
- 3/4 - RACHAEL YAMAGATA
- 3/5 - GOOD OLD WAR / JUSTIN NOZUKA
- 3/6 - SHOVELS & ROPE (SOLD OUT)
- 3/7 - PIGEONS PLAYING PING PONG
- 3/8 - LUCIUS (SOLD OUT)
- 3/11 - SPAFFORD
- 3/12 - THE LONE BELLOW (PRESENTED BY KRCL) (SOLD OUT)
- 3/14 - ANDERSON EAST (SOLD OUT)
- 3/20 & 3/21 - G. LOVE & SPECIAL SAUCE
- 3/23 - HELL'S BELLES (FEMALE AC/DC TRIBUTE BAND)
- 3/30 - PECHAKUCHA NIGHT (WOMEN IN ARCHITECTURE - WIA)
- 3/31 - STRANGE FAMILIA
- 4/3 - JAKE BUGG
- 4/4 - TROUT STEAK REVIVAL
- 4/5 - GILL LANDRY
- 4/6 - DURAND JONES & THE INDICATIONS
- 4/7 - PETTY THEFT (TOM PETTY TRIBUTE BAND)

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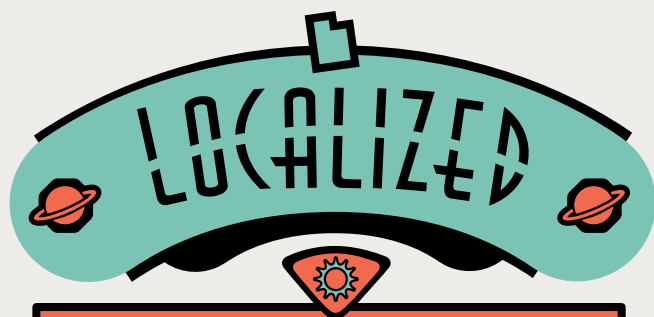
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NATE HOLLAND

By Kamryn Feigel | cfeigel1@gmail.com

Nate Holland has been a staple of SLC's electronic scene since the glory days of our beloved *W Lounge*. Since then, he has continued mastering his craft. Over the past year, you could find Holland at local favorites *Tinwell Bar*, *Urban Lounge* and *Club Elevate*, or making a tent of festival-goers trip out at *Lunar Transit*. He's even made an appearance on the airwaves at *Dash Radio*. Whatever the venue, Holland, with his positive vibes and high-energy house sets, brings the party wherever he goes.



Photo: John Barkiple

Nate Holland puts a spin on traditional notions of genre, infusing his house production and DJ'ing with eclectic twists to pack the dance floor.

SLUG: How did you get wrapped into the style of EDM that you produce?

Nate Holland: The styles of music that I pull inspiration from have always varied. There isn't necessarily a single style that I strive to produce when I sit down in my studio. I want my music to be unpredictable ... and I want to challenge the traditional notion of genre.

SLUG: How did you learn about mixing electronic music?

Holland: Like many things I have learned in life, I can trace my knowledge and love of mixing back to my older brother. He was DJ'ing here in Salt Lake years ago ... with the name **Nickel and Dime**. I was extremely fortunate to be in the room while [he] prepared their sets, handpicking each song and going through every detail. I owe it all to those two.

SLUG: What type of equipment do you use for both recording and live performances?

Holland: The old saying "less is more" has always been my guideline here. I use an M-Audio pad controller and an M-Audio keyboard in my studio. For live performance, I have never needed more than two CDJs and a mixer.

SLUG: Tell us about your first experience DJ'ing live.

Holland: My first gig was at the *W Lounge* years ago. Although the club is no longer there ... I can say, without a doubt, that was the foundation for much of the electronic music scene here in Salt Lake. I could go on for days about the artists I saw, the people I met, and all the memories from that dirty little club.

SLUG: Who is your musical inspirations?

Holland: Names like **Bot**, **Astronmar**, **Proxy** and **Stranger** are on top of my list. These are some of the producers pushing new and exciting music out on a regular basis. Although there are several DJs and producers I model my work after, my biggest inspiration in music is my dad (not to say that Mom doesn't deserve credit too—love you, Mom).

SLUG: What do you hope to accomplish with your music?

Holland: A packed-out dance floor. That's what this music is all about—positive energy. If I can bring a smile to a stranger's face for just a split second, or if I can bring the slightest amount of positivity into this world, then my mission has been accomplished. If you zoom out and look at what's going on culturally in this country [with] music—specifically club music ... [it] has never been more important than it is today.

SLUG: Where do you see yourself in the next several years? Anyone you want to work with?

Holland: The role music plays in my life is constantly changing. It is hard to say what the future holds for me, but I know I will always be working to create something fun, creative, and new. If I could work with anyone, it would be the artist **Uniiqu3**. She is a producer, singer and DJ ... I was on a release with her a few years ago, and she never ceases to amaze me.

SLUG: What is your favorite aspect of the SLC EDM scene? How would you like to improve our local scene?

Holland: I would really attribute [the local scene's success] to **V2**, the old *Mechanized* record shop and all the groundwork they did over the last decade. The warehouse scene in this

city has also exploded with new interest recently, in no small part due to the efforts of the **Quality Control**. [But] I would like to see club promoters put a greater focus on depth rather than the width of the club scene.

SLUG: EDM is music of the future. What do you think about the direction of electronic music with regard to pop and underground cultures?

Holland: **Jim Morrison** would have agreed with you. He said something similar during an interview with *Rolling Stone* ... However, I think the term "EDM" is misunderstood and used as a catch-all. To people involved in this music, EDM refers to the pop culture aspect of electronic music ... As the culture surrounding this music continues to evolve, these underground genres will begin to break through into pop culture, but for now, the life force of these sub-genres resides in the underground.

SLUG: What can we expect from your performance at SLUG's Localized?

Holland: I always bring a new set of music to each show—house music and breakbeats mixed with hip-hop and some old-school R&B vocals. I like to take songs and make them my own. Cutting them up and editing, adding or subtracting, make them exclusive to my set.

Expect Holland to keep bringing a unique sound and atmosphere to our community. Stay up to date online via soundcloud.com/nate-holland, through Instagram/Twitter at [@n8_holland](https://twitter.com/n8_holland), or facebook.com/thenateholland.



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Women's March! This month, Utah Film Center's curated film exhibition features stories of diverse women across the globe.

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CHAVELA
Directed by Catherine Gund & Daresha Kyi
An evocative, thought-provoking journey through the iconoclastic life of game-changing artist Chavela Vargas.

Official Selection: 2017 Berlin International Film Festival
Tuesday | March 6 | 7pm
The City Library 210 E 400 S, SLC



306 HOLLYWOOD
Directed by Elan Bogarin & Jonathan Bogarin
A house is a universe. Two siblings undertake an archaeological excavation of their late grandmother's house.

Official Selection: 2018 Sundance Film Festival
Thursday | March 8 | 7pm
The City Library 210 E 400 S, SLC



BOMBHELL: THE HEDY LAMARR STORY
Directed by Alexandra Dean
Post-film discussion.
Mislabelled as "just another pretty face", this Hollywood icon's true legacy is that of a technological trailblazer.

Winner: Best of Fest-2017 Nantucket Film Festival
Tuesday | March 13 | 7pm
The City Library 210 E 400 S, SLC



DOLORES
Directed by Peter Bratt
Post-film Q&A with director Peter Bratt and Dolores Huerta moderated by RadioWest host Doug Fabrizio.
The life of defiant activist Dolores Huerta, fighting for racial and labor justice largely without recognition.

Wednesday | March 14 | 7pm
Rose Wagner 138 W 300 S, SLC



WHAT HAPPENED, MISS SIMONE?
Directed by Liz Garbus
An unforgettable portrait of musician Nina Simone, who lived a life of brutal honesty and musical genius.

Official Selection: 2015 Sundance Film Festival
Tuesday | March 20 | 7pm
The City Library 210 E 400 S, SLC



LOGAN'S SYNDROME
Directed by Nathan Meier
Post-film Q&A with subject Logan Madsen.
Pre-film reception with subject and exhibited artworks at 6:00pm.
A portrait of SLC-based artist Logan Madsen, whose rare genetic syndrome makes him one in a billion. Literally.

Wednesday | March 21 | 7pm
UMFA 410 Campus Center Dr, SLC



DINA
Directed by Antonio Santini & Dan Sickles
Peek Award presented by Academy Award winner Barry Morrow to directors Antonio Santini & Dan Sickles and subject Dina Buno.
An eccentric and a Walmart door greeter navigate their evolving relationship in this unconventional love story.

Thursday | March 22 | 7pm
Rose Wagner 138 W 300 S, SLC



TO BE ANNOUNCED
Film will be announced in our e-mail newsletter, social media, and website.

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

West Jordan

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

THE FLORIDA PROJECT
Directed by Sean Baker
A warm and deeply moving look at childhood set over the course of a summer from the director of *Tangerine*.
Thursday | March 1 | 7pm

LONG WAY NORTH
Directed by Rémi Chayé
Sasha, a young girl from Russian aristocracy, embarks on an epic quest to the North Pole.
Monday | March 5 | 4:30pm

Ogden

Peery's Egyptian Theater
2415 Washington Blvd, Ogden

THE FLORIDA PROJECT
Directed by Sean Baker
A warm and deeply moving look at childhood set over the course of a summer from the director of *Tangerine*.
Winner: Critics Award-2017 Hamburg Film Festival
Wednesday | March 21 | 7pm

Moab

Star Hall
159 E Center St, Moab

THE FLORIDA PROJECT
Directed by Sean Baker
A warm and deeply moving look at childhood set over the course of a summer from the director of *Tangerine*.
Winner: Critics Award-2017 Hamburg Film Festival
Thursday | March 15 | 7pm

Orem

UVU Fulton Library Auditorium
800 W University Pkwy, Orem

THE FLORIDA PROJECT
Directed by Sean Baker
A warm and deeply moving look at childhood set over the course of a summer from the director of *Tangerine*.
Winner: Critics Award-2017 Hamburg Film Festival
Tuesday | March 27 | 7pm

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PLAN-B THEATRE COMPANY PRODUCES AUSTIN ARCHER'S JUMP

By Kenzie Sharette • mackenzie.allred@gmail.com



Photo: Leah Hassett

Playwright Austin Archer's *JUMP* "follows the kinship and grief of four newly connected lives."

Austin Archer, a Salt Lake native and New York City-based actor, playwright, choreographer and musician, is preparing to present his Plan-B Theatre Company-debut play, *JUMP*. Archer is one of the recipients of the grant for emerging artists from The David Ross Fetzer Foundation, which has led *JUMP* to be produced Plan-B Theatre Company. *JUMP* is a journey grounded in thrill and curiosity. It all begins during a skydive and follows the kinship and grief of four newly connected lives. Taking place post-incident, the play unravels stories of before while moving through the future of discovery and complex interactions.

SLUG: What is your background as a playwright?

Archer: *JUMP* is my fourth full-length play. Now I have written six full-length plays. I was working in Salt Lake as an actor for six or seven years nonstop, and I didn't have time to write. ... It wasn't until I moved to New York that my writing came back because my acting work slowed down a lot, naturally, as I entered a larger market. So I just started writing a lot more. I wrote a couple albums of music, a few plays, and I'm writing another right now.

SLUG: How did you start writing *JUMP*?

Archer: It started with the idea that I think it would be cool to see a skydive onstage. I think it's a sort of a backwards way to write a play, to start with an idea of something you'd like to see onstage that's not very in-depth.

SLUG: How did you become associated with Plan-B Theatre Company?

Archer: I've known Plan-B for years. [Plan-B Artistic Director] **Jerry Rapier** ... likes to reach out to people that he's interested in working with. I was never able to get in through that avenue, but with their association with the David Ross Fetzer Foundation, which gives this grant away each year to two emerging playwrights to produce two plays. You not only get your play produced, but you also get to be a part of Plan-B's *Playwright's Lab*. It's a group of local playwrights who are all more experienced and smarter than me, who I get to listen to. We give constructive critiques on what we think could be better. It's really valuable for writers to get together like that and be able to hear their work, and then get feedback from people who have been doing this for a long time. At least for me, I'm one of the youngest in the room, so it's a cool thing.

SLUG: Does the storyline of *JUMP* apply the story of the Foundation?

Archer: It doesn't apply to the play, but I did know **David Fetzer**. ... He was such

a bright and inspiring voice. He did so much. He wrote so much. He really kept such a motor running here. I think it is such an amazing tribute to someone like that to set up a foundation like this. This is exactly what David would have wanted, to get money together for other emerging artists.

SLUG: Who's in the cast and who are some key members of the production team?

Archer: **Matt Sincell** is playing Erick. He's quickly becoming one of Salt Lake's favorite actors, for good reason. **Nicki Nixon** plays Michelle. She really made the character come to life. She's a very human actor that's very honest, very real. **Teri Cowan** is a powerhouse actor, and she was my first choice for Abby. **Darryl Stamp**, playing Phil, really brings a level of comedy to the show that it needs so that it's not so heavy. **Alexandra Harbold** and **Robert Scott Smith** with *Flying Bobcat* are whizzes at doing a lot with little. I'm excited to see the actualization of the set design by **Cara Pomeroy**. I think the sound design is going to be a big element in this show, too.

SLUG: How does *JUMP* relate to your work as an artist in general?

Archer: *JUMP* is probably the most spectacle-ridden show I've ever written, in terms of the pace of the show. I think it's got about 16 scenes in it, which is a lot for a four-person show. My two favorite playwrights are **Annie Baker** and **Tony Kushner**, and I think that I live between them as far as influence goes—between spectacle and naturalism. One of my plays, *Marty Has Cancer*, is mostly just people relating to each other. But I also wrote a play called *Day In Age*, and there's this giant no-eyed monster in all three acts.

JUMP premieres April 5 and runs through April 15 at **Plan-B Theatre Company** at 138 W. 300 S. Archer points out that "Plan-B is notorious for selling out really early," he says. "It's the only company in the country that produces entire seasons by local playwrights." Tickets are now available at planbtheatre.org. For April 4 preview-night tickets, make a \$20 donation to Craft Lake City. Go to craftlakecity.com/blog.

Read the full interview on **SLUGMag.com**.

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NOMAD EATERY

ALAMO OF THE WEST SIDE

By Tim Kronenberg • tkronenberg@msn.com

Making one's way down the North Temple stretch has always been an adventure for first-timers usually making their way to attend the State Fair or to dine at Red Iguana. This corridor has slowly been developed with new businesses. Heading just past KRCL studios, SLC now has a tasty reason to push farther: Welcome, *Nomad Eatery*.

"Fast and casual says it best" are the words from our host. He clarifies that we order at the counter and then seat ourselves in what looks less like a dining space and more like a crisply communal pueblo oasis. White walls lined with desert tapestries and native cacti set the scene, providing an earthy sort of cowboy Zen while rustic hardwood floors offer heartfelt stability to the room. These are all desirable qualities, as we must now decide where to seat ourselves: face to face with the cooks at work and their immaculate kitchen, at the tall bar tables throughout, in the library area by the fireplace or at the bar. Looking to spark up conversation, we meet up with the general manager and bartender for the night, **David Miller**, mirroring his post. Sipping beer while waiting for dinner to arrive at the bar is the best way to get a history lesson on the legacy that executive chef **Justin Soelberg** built through endeavors like *Avenues Proper*, *Proper Burger* and, now, his own *Nomad*, which is in its first months of operation.

For those who have followed Soelberg's cooking on either end of the spectrum, finally having a restaurant that meets both worlds in the middle is as exciting as the menu he's shaped. It's just as Miller finishes whetting the appetite that our first round appears in the form of the Wedge Salad (\$8). The Wedge shows up to the party dressed to impress with leaves of romaine appropriately doused in butter-milk ranch, smoked bleu cheese, bacon and topped with a mound of thinly sliced fried onions. It's for this reason precisely that we came hungry, as this beast alone could fill up someone coming in for the lunch rush from the airport or one of the area offices. Leaves, onion and dressing bring a simultaneously fresh, creamy, salty crunch to the palate; but bleu and bacon throw a



Photos: Talyn Sherer



Nomad Eatery's Fish Sandwich, Loaded Fries and Wedge Salad balance hearty flavor with crisp, refreshing tang.

2110 W. NORTH TEMPLE

801.938.9629 || nomad-eatery.com

Monday-Thursday:

11:30 a.m.-3p.m., 5-9 p.m.

Friday-Saturday: 11:30 a.m.-3p.m., 5-10 p.m.

Closed Sunday

James Brown—level curveball of funky harmony to finish the bite in perfect proportions.

No strangers to Soelberg's reputation for harmonizing Tesla-world resources between two buns, we transition into his latest chapter of sandwich craft. First choice in-house is decidedly the Fish Sandwich (\$11). As reputation stands, all breads are fresh, flavorful and full of texture, in which skillfully battered and fried tilapia is layered, crispy and steaming. Offsetting the minimal grease accompanying said fish—as well as a natural, sweet tang from the house tartar sauce and pickled celery—enters a refreshing platform for lacinato kale/red cabbage slaw. Combining it all together, we get balance. The tender heat from the tilapia is offset by chilled coleslaw crunch and brought into unison by said pickled flavors in the celery and sauce.

Oh yeah, all the sides! It's a double-edged sword of tasty and filling, considering that many of these—wings (\$6 small, \$10 large), hummus with pita (\$8), and pickled and/or roasted beets (\$8)—can accompany any sandwich for a price. We decide to delve into potatoes: fries and house chips. While they're the best hand-cut potato chips this writer has ever had the privilege to indulge in, the rockstar of sides is by far the Loaded Fries (\$7). If Animal Style ever smoked good crack, those are it. Thin-cut and fried, these babies get American cheese melted by a hefty drizzle of house poutine and meet an herby, green-onion crème-fraiche hybrid at the door. This is the sort of melty fry pile that will throw all New Year's resolutions out the window. Leave yourself feeling the healthier side of indulged, and keep coming back.

Here is described only three of 26-plus variations making up the food card presented by *Nomad*, and we haven't even touched their red-brick pizza oven (\$10-12) or dessert (\$4-7) selections. Straightforward, fast and casual: There are way too many excellent combinations of satisfaction for one not to keep coming back. To those who can't make regular appearances, I recommend conveniently visiting *Nomad Eatery* to and from airport excursions. Helpful tip: Buy lots of airplane tickets.

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TO INFINITY an interview with WREN ROSS

By Kia McGinnis Wray • kiaginnny@gmail.com



Photo: lmSorenson.net

Wren Ross' solo show at UMOCA will include new work, which she looked to the heavens to conceive.

When I visited Wren Ross' studio, an unassuming blush-brick building on the West Side of Salt Lake, I wondered if I had written down the wrong address. The parking is a gravel pit, and there are no windows or visible signs, nothing to suggest artistry. Once inside, I understood—the ceiling is astonishingly high and the lifeless, industrial walls are begging to be canvassed. Ross' gangly, gentle dog pads around, and there is tea steaming on the slab table. "There is a profound intimacy in people doing very basic things," Ross says, "like when you miss someone that you haven't seen in a long time and you think of them standing in the kitchen making eggs in the morning."

Ross' body of mixed-media artwork reads like a graphic novel: From afar, there is a story arc that connects each piece to the next, but each frame is a cosmos in itself. Ross is interested in fragments, the remnants and castoff bits of life that aren't obvious at first glance. Glancing through her blog, it's clear that she has made close examination an intensive daily practice. There are photographed images from a casual walk around the block of a single, colored wire, a small cluster of shadows on the sidewalk. These wabi-sabi images serve to remind that there is meaning even in that which seems meaningless. If Ross' work could be summed up in one statement, it would be simple: Look. Step back. Then look again.

Influenced deeply by the drawings done by primitive humans, Ross is careful about the tools she uses and the way she may respond to each one. Though she works with a laundry list of mediums from pencil to printmaking, Ross consciously chooses paper over canvas and reaches for nat-

ural materials such as ash and plant-derived pigments. "I think of drawing as a bodily practice," Ross says. Her workspace is a reflection of this care for movement and gesture, with drawings and paintings hung at different heights in various states of completion. One could visualize her almost dancing from piece to piece, following the physical rhythm of her hands and wrists. "We all have little engines in us that make us want to make marks," she says.

In *Star Atlas 2*, a recent piece, Ross incorporates humble, creaturely symbols with a cosmic-blue color palette, making a sort of quilt that drapes from the stars in the sky to the dirt of the Earth's ground. Though the poeticism of the image is rich even without words, the text below reads, "The withered leaves; the cookfire; the burning bow; the agaric and the first disembodied marker." Ross locates the space between humanity's outstretched hand and the great unknown beyond and paints it. Other pieces in this collection include stark red and black motifs with swirly depictions of animals and bodies of water, bringing to mind images of what we know of early man—hunt, gather, cook, wonder.

Ross is an artist by day and a social worker by night, spending her evenings as a crisis-intervention specialist in a local hospital. "It's important to be checked in to the human condition," she says. Guiding people through their most vulnerable and trying moments gives Ross a pointed perspective as a creative person, as she is able to unload the extreme, emotional experiences into her artwork. She often works through suffering and sadness in her work, pondering about how humans can re-

late to each other in a more nourishing way. It's not only the catastrophic that Ross grapples with, but the mindless, everyday ways in which people communicate with each other.

"I feel really sensitive and overwhelmed by the extent to which digital media keeps people from checking in with what's important to them," says Ross. "We're constantly looking to the internet to tell us what's valuable. We get disconnected from our environment, and not surprisingly, our environment suffers. Humans are pack animals, and we are better or worse when our pack is healthier or not."

For her upcoming exhibition at the *Utah Museum Of Contemporary Art (UMOCA)*, Ross has been continually looking upward for inspiration. The celestial—specifically, the study of archaeoastronomy—has moved Ross to create artistic renditions of maps and atlases. These works explore constellations and emphasize the human practice of telling stories and passing on myths in order to navigate culture and belonging in the world. Smaller paintings will serve as "keys" to a larger, mythological puzzle. The exhibition will be dimensional, allowing patrons to move physically through the space and reflect on the single stroke of a brush and the vastness of the universe simultaneously. If just one person is able to stop and feel this sense of infinity, the collection will be a success in Ross' mind.

To catch some star-gazing, visit *UMOCA* (20 S. West Temple) through March 23. Ross' solo exhibition is titled *The Forge, The Gibbous, The Heron, The Oilcan: Contemporary Constellations for Navigation*.

An advertisement for Skin Works School of Advanced Skincare. It features a woman with long, wavy blonde hair smiling and looking down at her hands. The text "classes starting soon" is written in a large, white, cursive font. The Skin Works School logo is in the bottom left corner, and the website URL "WWW.SKINWORKS.EDU/SCHOOL/DISCLOSURES" is at the bottom.

An advertisement for Boro Glass Gallery & Smoke Shop. It shows the storefront of the shop at night, with the "BORO" logo prominently displayed. The text "Glass Gallery & Smoke Shop" is below the logo. The address "60 Exchange Place SLC, Ut 84111" is at the top. The phone number "(801) 349-1688" and Instagram handle "@borosyndicate" are also present. The text "BOROSYNDICATE NEW 2ND LOCATION NOW OPEN!" is in large, bold letters. The hours of operation are listed at the bottom: "Mon - Thur: 11am - 12am", "Fri - Sat: 11am - 2am", and "Sun: 12pm - 8pm".

An advertisement for Real Salt Lake - IPA. It features a bottle of Uinta Brewing Co. Real Salt Lake - IPA and a glass of the beer. The text "NEW!" is in a yellow box. The "REAL SALT LAKE" logo is large and stylized. The text "the OFFICIAL CRAFT BEER of REAL SALT LAKE" is below the logo. The website "UINTABREWING.COM" and phone number "801.467.0909" are at the bottom. The text "SALT LAKE CITY UTAH" is also present.



March is an unpredictable time for Utah, weather-wise. We never know if we'll be in our snow coats or soaking in some rays at *Liberty Park* at this point around the sun. What we do know is that our local options to spend a weekend—or a day off—span everything from shopping for artisan-crafted products to punk records, from eating vegan food to renting and watching VHS tapes of obscure films. If this sounds appealing, it may be time for your next SLC Staycation. Read on for a day around town, with some odds n' ends thrown in to help you shape your following weekend as well. Whether it's a longstanding Salt Lake City mainstay or a newcomer on the scene, you'll be able to find your next stop or revisit a local favorite. Oh, plus, there are cats involved. Staycation up!



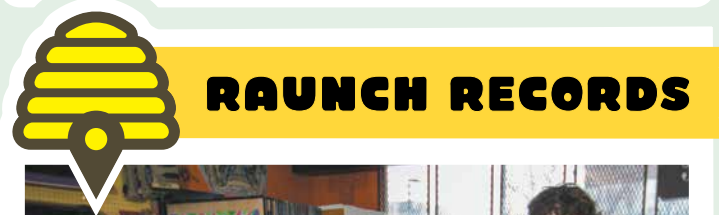
Located in the *Gallivan Center*, this dining duo is a must-see for vegans and omnivores alike. *Boltcutter* offers amazing, plant-based, Mexican street food and never disappoints when it comes to flavor, presentation and overall deliciousness. For dinner, they offer iconic dishes like nachos, street corn and carne asada tacos, and a brand new stuffed quesadilla, which are my personal favorites. They've recently expanded their business hours to accommodate for lunch, and their new menu does not fall short. *Monkeywrench* is a destination for coffee- and sweets-lovers. They offer a gorgeous selection of specialty ice cream and have a full cafe menu to suit any coffee connoisseur. Almost every time I visit, I treat myself to a scoop of their rocky-road ice cream with extra marshmallows. —Zaina Abujebarah

57 E. Gallivan Ave. | [instagram.com/boltcutter_slc](https://www.instagram.com/boltcutter_slc)
M-Th: 11a-3p; 5p-11p; F-Sa: 11a-3p; 5p-12a



The lovely *Atelier* shop is a must-see, go-to spot on Pierpont Avenue, sandwiched between a handful of other local craft businesses. With hanging plants and **Kurt Vile** playing in the background, time stands still while navigating every shelf and nook of the store and studio, featuring **Malinda Fisher** (Desert Rose Jewelry), **Olivia Henrie** (Innerspacism) and **Chelsea Hunsaker** (Scoutt Shop). Nearly every surface is covered with quality products to please the senses: jewelry, embroidery, natural bath salts, plants and hand-crafted pots, pine-infused natural balms, artwork and clothing. To browse *Atelier* is an aesthetic and relaxing experience, but to walk out with a unique treasure is even better. —Lizz Corrigan

341-3 Pierpont Ave. | [instagram.com/atelierslc](https://www.instagram.com/atelierslc)
M-F: 11a-6p; Sa: 12-6p



Raunch Records is a subculture essential in Salt Lake City. Not only does it house punk rock records and CDs, it also doubles as a skate shop and is the mecca of all things low-brow, alternative and generally punk as hell. The storefront alone is bold, attention-grabbing and stands out on 2100 South, welcoming punk rock veterans and newcomers alike. It's the perfect place to go if you want to find something obscure for your record collection, but they never leave out the classics. From fans of **The Misfits** to **Black Flag** all the way to **Screeching Weasel**, no punk rocker is left behind at *Raunch*. —Zaina Abujebarah

1119 E. 2100 S. | [facebook.com/Raunch-Records](https://www.facebook.com/Raunch-Records)
M-Sa: 11a-8p; Su: 12-6p



Staycation doesn't mean you have to stay still. Within the *Rose Wagner Performing Arts Center* in downtown Salt Lake City, Repertory Dance Theater's (RDT) *Dance Center* on Broadway offers a variety of drop-in dance classes for all levels of dancers (16 years old-plus). Drop-in classes cost \$12, and student pricing, discounts and punch cards are available. No prior dance experience is necessary—all you have to do is show up a few minutes before the class starts. Indulge in the RDT atmosphere and tap into your groovin' side while learning about the creative art of dance. From hip-hop to ballet, contemporary to Bollywood, RDT's *Dance Center on Broadway* is a fun and accessible way to let loose and get moving in the City of Salt. —Lizz Corrigan

138 W. 300 S. | 801.534.1000
[rdtutah.org](https://www.rdtutah.org) | Class times vary



The historical *Tower Theater* has stood proudly in the 9th & 9th neighborhood since 1928. Operated by Salt Lake Film Society, *Tower Theater* is a treasure box for VHS and movie rentals, old, new, out-of-print or never released to Blu-ray/DVD. Hundreds of films line the walls, floor to ceiling, from **Bob Dylan** interviews to quirky foreign films. At \$3 for three days, *Tower's* VHS rentals allow you to sort through history and settle down for a night in. (While *Tower Theater* doesn't rent out VHS players, spots like Deseret Industries almost always have a few at each location.) —Lizz Corrigan

876 E. 900 S. | 801.321.0310
[saltlakefilmsociety.org](https://www.saltlakefilmsociety.org) | M-Su: 12-11p



For just \$8 an hour, you can lounge, drink lattes and snuggle cute kitties at *Tinker's Cat Cafe*. A brand new attraction to Salt Lake City, *Tinker's Cat Cafe* offers the love of adorable cats in a cafe setting. Not only do you get to enjoy the company of the cats, but they're also available for adoption. That way, if you fall in love with one, you can give them a forever home. They offer an array of different people treats, all from local businesses such as, *City Cakes*, *Les Madeleines* and *Ditta*, as well as coffee from *Rimini Coffee Roasters*. You may also feed cat treats to the furry friends. Grab yourself a Cat-puccino and spend an afternoon with some of the cutest faces in Salt Lake. —Zaina Abujebarah

302 E. 900 S. | [tinkerscatcafe.com](https://www.tinkerscatcafe.com)
T-Th: 11a-7p; F-Su: 11a-8p



Burrowed on Broadway, the *Fellow Shop* is a brightly lit, local craft goods and clothes shop, decorated with greenery and hanging, woven tapestries. But the second Sunday of each month, the *Fellow Shop* lends itself to the *Yoga + Mimosas* series. For \$10, artist and certified yoga instructor **Brinley Froelich** offers a 60-minute all-level, rejuvenating yoga flow, ending with a complimentary mimosa. Since the beginning of 2018, Froelich has added *Chakras + Mimosas*, with each monthly class focusing on one of the seven main chakras. Visit the *Fellow Shop's* Community Event Calendar to sign up for *Yoga + Mimosas*. —Lizz Corrigan

[booforever.com/stretching/chakra-series](https://www.booforever.com/stretching/chakra-series)

217 E. Broadway | 801.455.8139
thefellowshop.com | T-Sa: 11a-6p



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By Bob Plumb || bobbyplumb@yahoo.com



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SAGITTARIUS, SATURN RETURN

AND SLUG MAGAZINE: ASTROLOGY WITH CHRISTOPHER RENSTROM

By Ali Shimkus • alishimkus@gmail.com

"The theory with astrology is that really anything born into time has a horoscope. That could be a person, a state—that could be a business; that could be a chicken," says Christopher Renstrom, who has been the astrologer for the *SF Chronicle* since 1997 and *Sfgate.com* since 1999. Starting with reading tarot in New York City at *Studio 54*, *Danceteria*, the *Roxy*, *Mud Club* and *Area* in the '80s for celebrities like **Madonna** and **Cyndi Lauper**, Renstrom went on to study under **Carolyn Asnien**, the prized pupil of **Zoltan Mason**, and has been a practicing astrologer since 1985. As a practice that has been studied in multiple parts of the world since the 2nd millennium BCE, astrology is Renstrom's tool for piecing together a story about a person or entity and using that information to interpret possible paths for the future.

Ruling Planets astrologer Christopher Renstrom (left) followed *SLUG*'s astrological path amid our Saturn Return.

The chart laid out in front of him is for the date Dec. 1, 1988, at 7 p.m., and the birthplace is listed as Salt Lake City. However, this particular star chart is not made out for a person. Rather, it is the chart marking *SLUG Magazine*'s "birth"—the first issue "hitting the streets" at *Speedway Cafe* at the tail end of 1988. (December 1988 was our one issue from that year and thus our real birth year, despite the fact that we usually represent our inception as 1989, since it hosted a full year's worth of publications.)

Twenty-nine years later, *SLUG Magazine* has undergone many changes and has survived the challenges thrown in its path, continuing to thrive as a source of information on the scene both locally and elsewhere. Having come to its 29th anniversary, *SLUG Mag* is also entering its Saturn Return, an astronomical event that takes place when Saturn returns to the place in the sky where it was at one's birth. This event usually forebodes difficulty, struggle and unprecedented change—so we asked Renstrom to look into the *SLUG*'s birth chart to help us navigate the next chapter in *SLUG*'s life.

With the date of this first issue's distribution established, Renstrom mapped out a chart of where all the planets were in the sky on the evening of *SLUG*'s inception. We start with the one that most people would immediately recognize: the sun sign, the sign most people would read their horoscope under. Changing once a month, the sun sign marks the constellation where the sun can be found on the "date of birth." The sun sign is responsible for assigning general attributes and characteristics to a person, or in this case, a pub-

lication. *SLUG Magazine*, we have found, is a Sagittarius.

The symbol for Sagittarius, depicted as an archer on horseback or sometimes a centaur, is associated with nomads and warriors, and is centered around the idea of adventure and community. "Part of the Sagittarian mindset is welcoming and philanthropic," Renstrom says, stressing the fact that Sagittarius can sometimes have an "everywhere but here" mentality. "[Sagittarians have] a fascination with different societies, foreign cultures, people from different worlds. They're the explorers of the zodiac, the adventurers, the people who want to get out to see how everyone else is living." Whether providing coverage of local or touring bands, talking about the world of cycling, or reviewing restaurants influenced by different cultures, *SLUG* has a way of highlighting how Salt Lake City coincides with the rest of the world while clearly being rooted in one geographical place.

As a fire sign, Renstrom explains, Sagittarius is driven by their beliefs and morals, despite having a penchant for being "party animals"—perhaps why *SLUG* always goes all out for anniversary parties (including this year). Additionally, Sagittarius is ruled by the planet Jupiter and receives the attributes of the god with the same name. While Jupiter is known for his "jovial" spirit (the word jovial comes from Jove, another name for Jupiter), Renstrom points out that Jupiter is one of the gods who took the most interest in human affairs and was also associated with textiles, or a "weaving" together of the fabrics of different stories. The contributors and staff members of *SLUG Magazine* often have different aesthetic/music tastes and different interests, and *SLUG*'s eclecticism resonates with this part of the reading, as the magazine's success can be attributed to the diverse nature of varied topics—from beer to literature, from visual art to snowboarding—and each contributor's individual voice.

One interesting detail found in *SLUG*'s birth chart was a waning moon in Virgo at the bottom of the chart, acting almost

as an anchor for the chart itself. Renstrom hints that this may mean that *SLUG Magazine*'s creation may have had a strong female influence, even from the beginning. "Women must have played a role in the founding of the magazine and of the thriving and continuing of the magazine," says Renstrom. While women, specifically *SLUG* Executive Editor **Angela H. Brown**, are certainly at the forefront of *SLUG Magazine* in its current state, hearing this information sparked the *SLUG* staff's interest. While it's currently not completely known if there were women involved with *SLUG*'s initial creation in the late '80s and early '90s, the current, feminist undertone of the magazine may have more of its roots in the formative period of *SLUG* than previously thought.

"There's almost a strange, old energy to the magazine right off the bat," says Renstrom, who speculates that there may have been other zines that were *SLUG*'s predecessors. Additionally, "There may be an ethos or point of view that may be very connected to the underclass, the outsider or the disenfranchised." Renstrom says that *SLUG Magazine* is an outlet for voices that aren't often heard in the community. Indeed, the magazine started out as founding Editor **J.R. Ruppel**'s way to get coverage of his band in a publication, which thereby opened up the floodgates for zine-style discussion of SLC's punk/underground culture and shows. Continuing in the present day with an array of coverage that discusses people and phenomena in our community—from local *DIY Festival* artisans, craft distilleries sourcing locally, mom n' pop restaurants, independent film, etc.—*SLUG Magazine* certainly fits this description. With *SLUG*'s evolution and inclusion of other subjects, genres and a wider range of people contributing their point of view, Renstrom's reading resonates.

Another element that adds to this narrative is the appearance of Mercury cazimi in *SLUG*'s chart, which means that Mercury was directly in front of the sun at the time of *SLUG Magazine*'s "birth." Having a planet in this position emphasizes the attributes associated with that planet. Renstrom explains that Mercury, the messenger god, is an ideal planet for any periodical or magazine to have cazimi, or "resplendent." What this means for *SLUG* is that being a "messenger" is at the core

of what we do, especially conveying crucial, short-term information to the masses. Organizing and covering events such as *Localized* showcases, previewing art gallery openings, or highlighting skaters is *SLUG*'s way of putting Mercury cazimi into effect; rallying Salt Lake City and Utah together around these locals and events.

Despite the fact that *SLUG Magazine*'s Saturn Return is being celebrated with the March *Localized* and is the theme for this year's anniversary party, the Saturn Return, for many who practice astrology, is known to bring hardship and struggle along with it. Renstrom, as an astrologer, is careful not to sugarcoat the Saturn Return for his clients, though he does have a generally optimistic view about what the Saturn Return can mean. "It was the planet of time," he says. "It took so long [to cycle around the sun], it was the thing you had to contend with: Were your successes going to stand the test of time? Were your victories going to be remembered?" Astrologists typically regard Saturn, associated with the old god that Jupiter overthrew, as one that can signify ruin and destruction—but with that ruin, there is also a wisdom of experience.

The first Saturn Return is seen more as a time to reflect upon successes and failures, and a time of taking on more responsibility and change. As a free magazine that has thrived as a small business with a dedicated staff in collaboration with stories, art and photography from contributors for almost 29 years, the fact that we've made it to our Saturn Return is a feat in itself and a milestone we're proud of. This period of the Saturn Return, which can last up to three years, is a time to question whether the foundation and brand that *SLUG Magazine* has built for itself is stable, and to move forward, keeping the integrity of what makes *SLUG Magazine* successful, even

if that means going in new directions. "Saturn might reduce you down to the basics, but it is in order to build you up again, and on a stronger foundation," says Renstrom. He suggests that even though change might seem painful, it is oftentimes necessary in order to move forward.

For Renstrom, the Saturn Return is a chance to reevaluate everything that has happened in the past and use that to shape the future. He says, "Are we slaves to history, or are we moving in a different direction?" Whether or not the Saturn Return helps us embrace the future, making it to *SLUG Magazine*'s 29th anniversary (and first Saturn Return) of being a collective voice of the underground community in Salt Lake is enough cause to celebrate.

Join *SLUG* for our anniversary-special edition of *Localized* (pg. 6), with performances from **DJ Nate Holland**, **UTA Trax** and **DJ Thoroughbred** at *Urban Lounge* (21+) and *SLUG Mag's Tarot Card Lounge* next door at *Rye* (all-ages) on Friday, March 16, at 9 p.m. For more information on astrology and to contact Christopher Renstrom for personal readings and astrology classes, visit rulingplanets.com.

SLUG's astrological birth chart.





Some of my favorite SLUG Memories

By Mike Brown • mgb90210@gmail.com

Oh, precious memories. Due to massive amounts of bong rips and whiskey shots over the years, my memory pool probably isn't as full as it should be. Good thing I like to write things down. For this month's *Anniversary Issue* of *SLUG*, I thought it would be fun to reminisce about some of my favorite times I've had with the mag over the years. So I started by scrolling through all the old archives that are on *SLUG*'s website. Did you know that everything anyone has ever written for the entire history of the mag is on the website? I don't know why, but that seems crazy to me. Anyone who wants to know who **Brain Staker**, **Kevlar 7** or **JR Ruppel** are, or how great the "Serial Killer of the Month" column was back in the day, can find out.

There I was, meandering through the digital footprint I've left with the mag, trying not to step in digital dog shit, and many good times popped up. Totally the opposite from my Facebook Memories feed. But for this column, I'll start at the beginning. Because this is my first happy memory of the mag.

People often ask me how I started writing for the mag or how they can write for the mag. I usually give them a fake phone number to call when, in reality, there is a rigorous screening process to become a staff writer. But when I was 21, I just walked into the old *SLUG* office, dropped off one of my zines, *The Leviathan*, and pitched the idea of doing a self-help column. It was basically a "Dear Abby" sort of thing but from a fucked-up kid's perspective—which is awesome because

21-year-olds don't know shit about life. I typed up an article on a floppy disk (remember those?) and told **Angela H. Brown**, who had just bought the mag, "Print this, if you want," thinking *SLUG* wouldn't run it. Lo and behold, on the first Friday of the next month, my first published piece of writing ran in the mag. I believe it was a piece about a kid who made love to a grapefruit and got caught. Thus started my *SLUG* writing career.

A few years down the road, *SLUG* had the bright idea to put me in charge of some other stuff outside of my column, things like the *Summer of Death* skate contests. These contests are some of my favorite memories, and there's too many to count—like the time we did a contest behind *Burt's Tiki Lounge* and it started raining cats and dogs, and we all said, "Fuck it. Let's do this anyway." Or the first year we took our contests out of the skate parks and did them at real street spots. I honestly saw some of the best local skateboarding go down at those contests, and I only had to take one kid to the hospital and never got sued.

Then there were the snowboard contests. Good stuff there, too. But the memory that stands out the most is when we rented a chateau for an after-party and I partook in a large amount of mind-expanding psychedelics. It was all fun and games until, in a hallucinogenic state, I barfed all over the chateau and forgot to clean it up. Needless to say, we didn't get our deposit back, and I didn't get paid for the contest that year, but it was still a great memory.

My encounters with the juggalos through the magazine are fond yet sometimes scary memories as well. The best would be when I went to cover an **ICP** show at *Saltair* and dressed up as a happy clown instead of a scary clown. All my friends thought I was going to get my ass kicked by juggalos. But no, once the juggalos saw our press passes and my photographer **Dave Brewer**'s massive camera, they all just wanted their pics taken and kept calling *SLUG* "The News."

One awesome perk of writing for *SLUG* over the years is taking advantage of awesome media passes and privileges from time to time, even though I don't really consider myself part of the media. As everyone knows, I love the **Utah Jazz** and basketball in general. And sometimes the mag enables me to cover the team, but on my terms. One such time was when I basically tricked **CJ Miles**—a former Jazz shooting guard who's still in the league—to take me to The Cheesecake Factory so I could interview him about his rap career he had going on the side. I felt like a real baller for a night. And if you are wondering about CJ's current rap career, don't.

There are still so many great memories and adventures I've had from doing this article over the years, too many to fill this page, such as **The Fucktards** playing the *SLUG* anniversary party that was double-booked with a drag show, my epic interview with **CC DeVille** from **Poison** and giving out my first tattoo just to name a few. Happy anniversary, *SLUG*, and cheers to many more memories to come.



Remember when Mike Brown dressed as a happy clown for an ICP concert? Whoop-whoop?



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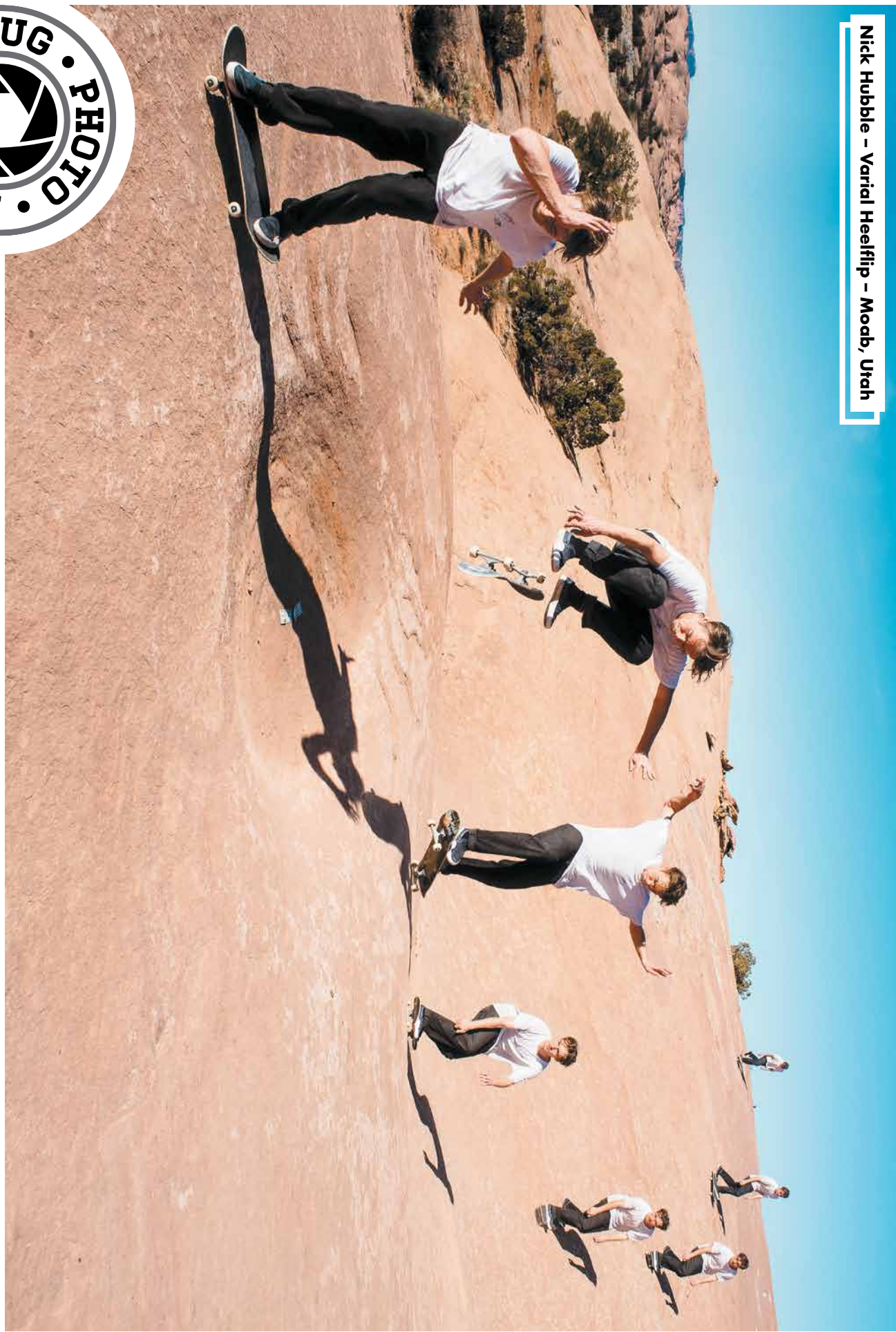
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SLUG PHOTO FEATURE

By Niels Jensen • njensen1@gmail.com

Skateboarding has a way of altering your perception of your surroundings. It naturally trains you to see a creative possibility where it may otherwise go unnoticed. Not only as a skateboarder but also as someone who generally thinks outside the box, Nick is constantly looking for ways to interact with the world differently, and he acts accordingly. It's that outlook (along with a few bucks thrown into the bottom of the gap for motivation) that allowed me to witness a beautiful take on this trick, in one of the most beautiful places.



Nick Hubble - Varial Heelflip - Moab, Utah

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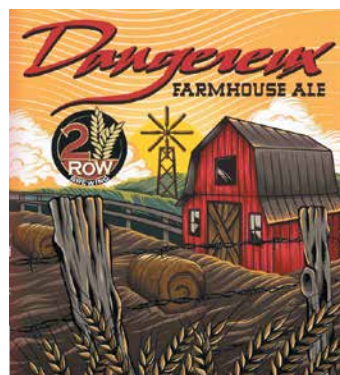
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BEER OF THE MONTH

By Chris and Sylvia Hollands
 chris.hollands@porchdrinking.com
 sylvia.hollands@porchdrinking.com



Beer Name:
Dangereux
Farmhouse Ale
Brewery: 2 Row Brewing
ABV: 9.0%
Serving Style: 12-oz. bottle

Each time we visit 2 Row Brewing, we rub shoulders and sidestep with other eager patrons pursuing fresh, hoppy beer in the cold case. The surplus of steadily streaming customers isn't surprising, either, because there is no untruth in their tagline, "Little Brewery, Huge Flavor." Head Brewer/Owner **Brian Coleman** has become a frontrunner in our state, locally dominating the popular IPA world of craft beer. Brian's craftsmanship with brilliant, hop-laced concoctions is award-winning, easily creating a cult-like following for his beer. 2 Row has a knack for pumping out new brews that taste great. And along with continually fresh beer, frequent new-beer releases are common for this family-owned business. However, regardless of any "new beer" reason we visit the brewery, we certainly place a couple Dangereux Farmhouse Ales, a staple from their opening lineup, in our build-your-own six-pack. Coleman is an overall well-rounded brewmaster, and this beer is something special. It has history dating back to his home-brew days.

Description:

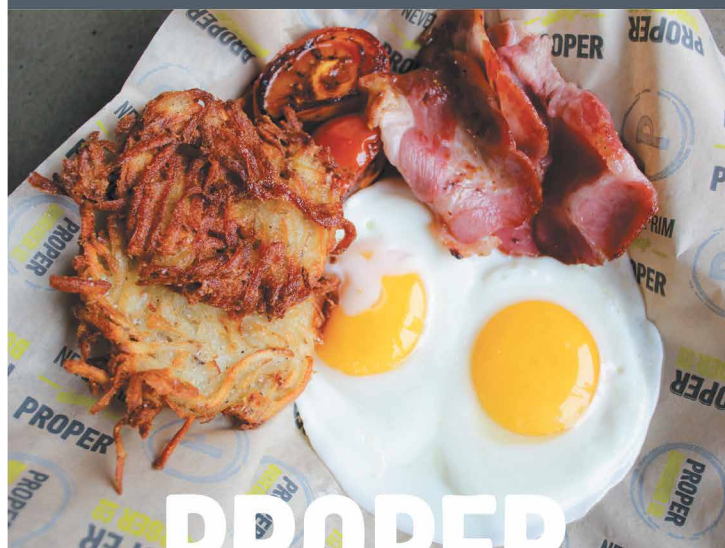
After picking up chilled 12-ounce bottles from the brewery, we like to enjoy Dangereux from a tulip or tumbler. Dispensing the liquid causes the tiny carbonation bubbles to surge to the bottom of the glass, creating an initially aggressive, white, foamy head up top. It dissipates

quickly, but easily rejoinders with the swirl of the glass. The cloudy beverage settles into a clear, brilliant, gold hue. Often confused with sour beers, this farmhouse ale does have a familiar musky, almost dusty smell, and has often polarized people when first trying the style. Dangereux's character profile is based on the French farmhouse style of beer known as a saison. Usually brewed to be light, lower-alcohol summer thirst-quenchers, brewers nowadays have kicked up the ABV levels without hindering the bright flavors. At 9 percent, Dangereux ("dangerous" in French) stomps on the old-world traditions—but here is the catch. This bad boy doesn't drink like a monster. It is light and poppy in the mouth, with a familiar fruit and peppery taste. This is certainly a refreshing drink that simply goes down too easily. Coleman has perfectly crafted a flavorful beer that finishes dry, showcasing that the yeast has done its job seeking out every bit of sweetness while heaping up the alcohol content.

Overview:

Dangereux is based on the French saison approach but as a loose interpretation. Though historic style similarities are present, 2 Row undoubtedly places an appetizing twist into it using American ingredients and saison yeast. We were lucky enough to try an early version of this beer when Brian was still winning home-brew awards and aspiring to get into the commercial craft beer business. Recalling this farmhouse brew from that sample alone, it was a noticeably winning formula. Our faces showed all grins when he included it in the initial launch of 2 Row Brewing. This beer is shelved perfectly in a cold case next to some of the best IPAs and barrel-aged stouts in the state and region—and it holds its own. We can attest, as the name suggests, that this beer is dangerously delightful. And we are not going to lie to you: The very first taste may surprise you (only because the style is so different from the most popular beers out there), but the proof is in the history. As 2 Row Brewing says, "Cheers to taking risks!"

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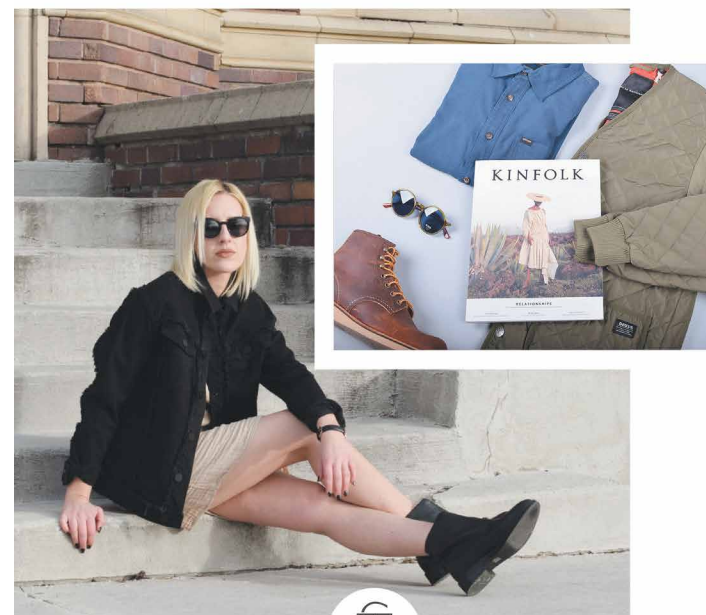


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FILM REVIEWS

Black Panther
Director: Ryan Coogler
Disney
In theaters: 02.16



As a geek, I am always accused of giving the superhero genre a pass with less critical reviews. To that accusation, I say: Show me a Marvel Cinematic Universe movie that flopped horribly. I'll save you the time, because one hasn't yet, and *Black Panther* continues the untainted legacy. After his father's death, T'Challa (**Chadwick Boseman**) takes the throne of his homeland of Wakanda. However, when a secret among the royal family surfaces, the future of the country could be changed forever. What Marvel does exceptionally time and time again is introducing low-level characters in magnificent forms, and each production looks nothing like the previous endeavor. Whether it's a '70s government conspiracy thriller or a comedic heist flick, they continue to entertain on multiple plains. With *Black Panther*, the film unfolds like a Shakespearean tale. Think of *Hamlet* (or Disney's *The Lion King*, if Scar had a child in the original film), and we have our dramatic encounters. Rather than focusing on gigantic spectacles or over-the-top action sequences, this production stays more grounded than its predecessors and focuses more on themes of loyalty, family and traditional culture. While there are large-scale consequences afoot, there's not really a doomsday plot being offered here. Also, the feature barely links itself to the rest of the MCU films, which is nice to see it stand alone

on its own credibility. Like I said, Marvel enjoys changing up their game. The images are absolutely brilliant along with the phenomenal cast, but it's the female characters who truly shine as a force to be reckoned with. Say whatever you want about the saturation of comic book movies being released, but as long as they continue to make me smile, I'll be there Day One every time.
—Jimmy Martin

Game Night
Directors: John Francis Daley & Jonathan Goldstein
Warner Bros.
In theaters: 02.23

I love witnessing a solid R-rated comedy in theaters with other individuals who enjoy laughing loudly at some crude humor, and this is what director duo **John Francis Daley** and **Jonathan Goldstein** deliver. Married couple Max (**Jason Bateman**) and Annie (**Rachel McAdams**) enjoy a friendly competition with their friends and family, whether it's a video game, a board game or charades. During one of their nights of gaming, Max's brother, Brooks (**Kyle Chandler**), sets up a realistic kidnapping scenario. Due to his unethical employment endeavors, however, a real kidnapping occurs, unbeknownst to the group. From accidental shootings (complemented with a gag-inducing bullet removal) to enduring the creepiness of their recently divorced next-door neighbor, Gary (**Jesse Plemons**), the night's events spiral out of control, topped with nonstop laughter along the way. Bateman has been accused for playing the same character over and over, but if said persona brings chuckles (and paychecks) time and time again, why would anyone decline the offer? The ensemble cast is fantastic, with all of their faults displayed across the screen, but it's Plemons who absolutely steals the show with his monotone and ill-manned speech pattern. As the mystery unfolds, the film never forgets to keep the audience laughing as well as letting the story progress. As a connoisseur of trivia nights and game shows, this critic loved every second. I want to see the film again to hear the multiple jokes that were drowned out with my laughter. —Jimmy Martin

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LOCAL MUSIC REVIEWS

Fisch Loops

Looking Back

Self-Released

Street: 01.30

**Fisch Loops = MF Doom +
tompabeats + J Dilla**



Salt Lake City local Fisch Loops has released a new album, *Looking Back*, a sample-heavy beat tape that takes listeners on a journey through many types of sounds, genres and feelings. Sporting a hefty 24 tracks, the work acts as a well-fleshed-out demo. The songs are short, with only one track going past the two-minute mark. Still, the concept for each song is apparent, and there is nothing amateur about the work that Fisch Loops produces.

Fisch Loops samples everything from movies and commercials to old-school soul music in *Looking Back*. Many songs are peppered in with snippets of voices, piano riffs and horn sounds, which grow and shrink as tracks progress. Most songs run out a simple loop that may vary slightly from bar to bar, but remains mostly intact from the first time they are heard. The album combines minimal simplicity with the ear of a refined artist, someone who has put in the time creating a sound that is catchy and unique.

Songs like “Bouncelike this” combine hip-hop lyrics with laid-back lo-fi instrumentations. Simple drumbeats and gentle-sounding melodies pair nicely with heavy-hitting lyrics, reminiscent of MF Doom. Many songs, such as “monster,” “Camping” and “O MY !” don’t use song lyrics. Instead, they employ samples of movies and commercials to convey a point, build up suspense and solidify the theme of a track.

Some songs on the album are so short that they aren’t given the time to fully be developed. Because of this, many of the tracks on *Looking Back* feel more like snippets or demos. If Fisch Loops lets the beat continue for even 30 more seconds, the listener would be given more time to relax into the beat and enjoy the subtle workings of a song. Still, Fisch Loop’s musicianship is undeniable throughout the whole album. Check out more of his work or download *Looking Back* on Fisch Loops’ Bandcamp: fischloops.bandcamp.com.

—Taylor Hartman

J.M.P.

Crooked Smile

UnderGround

Representatives

Street: 11.11.17

**J.M.P. = Andre 3000 +
2 Chainz**

Murray rapper J.M.P. delivers a well-produced album with *Crooked Smile*, a follow-up to his 2016 EP, *Bad Habits*. The album revolves around a blend of trap beats, rapid, rolling flows and solid choruses, particularly those in which the always-on-point **Breana Marin** contributed. It’s like **Migos** with an easier-to-follow narrative and deeper substance.

Many of the album’s tracks depict the life and times of young person putting in the work necessary to live their dreams. The best example of this, and also the best song on the album, is “Concrete.” From the onset, the beats create a mood suitable for nodding along. It was this track where I did a double-take upon hearing the guest vocals on the chorus. Marin straight up reels this one in. She appears on a number of other tracks as well, littered throughout the album at perfect intervals.

Another track with a similar motif, as well as some added flavor from Marin, is “Overtime.” This song features another rapper, **Rayd**, who brings it with a raw yet relaxed intensity. The collaboration, along with the chorus, makes it one of the album’s highlights.

Crooked Smile features a handful of memorable tracks, all of which

feature beats that will catch your ear and refuse to let go until the next track plays. “11/11,” the opener, sets the hook quickly and refuses to relent until the aforementioned “Concrete” takes over. The title track and “Overtime” do a good job of keeping the pace. I feel that the album takes a bit of a break two-thirds of the way through with “Put Me Together” and “Rebirth Flight,” an instrumental. Neither the beats nor the choruses are as strong as material on the album’s first half. But, to close things out, J.M.P. hits hard with “The Shadow,” another gem featuring Marin. It’s a fitting end to a worthy album. —Billy Swartzfager

Michael Biggs

I Have Fear

(Original Soundtrack)

Self-Released

Street: 10.13.17

**Michael Biggs =
Angelo Badalamenti +
Massive Attack +
Demdike Stare**



On the surface, the soundtrack for Biggs’ unreleased film seems to draw directly from eerie film music conventions. There’s a fair amount of **John Carpenter**-style suspense, guitar leads that would’ve fit nicely on a **Goblin** project and a whole lot of *Twin Peaks*-indebted synthesizers and MIDI jazz. In the finer details, however, Biggs creates unique compositions by drawing on dance, funk and dub effects.

Some tracks, such as “Haunted” and “Basement Suite,” opt for a purely atmospheric approach, using low-end synth progressions and effects to form massive caverns of sound. The former track abruptly ends, mirroring a startling jump shot from a horror film. This isn’t the only time that *I Have Fear*’s

music draws on filmmaking techniques, and therein lies one of the album’s strengths. Rather than simply make music that accompanies a film, Biggs makes music that acts like a film by itself. His use of panning, mixing and various effects makes the music feel tangible and spacious, to the point where—even removed from his film—the sounds nearly become visual.

Ultimately, it’s the tracks where Biggs incorporates a wider instrumental palette and more driving rhythms that really stand out. The title track’s thumping kick drum perfectly contrasts the elongated, chromatic melody that floats over the track’s mix, while the subtle echoes and trip-hop drums on “Heavy Moods 2” deliver on that cut’s titular promise, creating the aural equivalent of a slow pan across a dirty, dimly lit room. The guitars toward the end of this track sound like alien funk riffs, a quality that’s only furthered by the screeching and wailing electronics that frequently bury the more recognizable instrumentation.

The centerpiece of the album—and candidate for most successful track—is “The Blooming.” The nearly eight-minute track swells from barely-audible synthesizer hums to a menacing mix of ping-ponging guitar lines and buzzing electronics. The track is a perfect mediation of the two sides Biggs presents on *I Have Fear*: at once creating microscopically detailed drone music, but similarly comfortable using precise rhythm as its own means of expression. The track acts as a sort of key to *I Have Fear* at large, certifying that, no matter how far-reaching the sounds are, there’s one singular vision at the heart of the project. —Connor Lockie

Reaper the Storyteller

“REBIRTH” The Mixtape

Self-Released

Street: 01.27

**Reaper the Storyteller =
2 Pac + Killer Mike + Big Boi**

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your chest in his newest mixtape, *Rebirth*. This mixtape is what we would expect and would want to hear from Reaper the Storyteller, as he injects a lot of his own takes, points of view, and opinions on life, politics and the world at large. In the current political climate, this statement may be the same for many artists now, but for Reaper, this is the norm, as he is not shy to share his stories and hardships he observes throughout his life, all while not sounding tired or fake deep in his delivery.

Reaper instantly makes listeners aware of the raw and horrifying realities that are told in this album, from tracks like "Bastard," which tells the story of a man who is thrown out by his mother just to find out that he was the result of his mother being raped. The song then veers into the man's ensuing threats toward his mother's rapist for what he did to both of their lives. The lyrical delivery of this track allows for the story to develop all while rolling with a slow, looming vocal loop paired with subtle 808s. This story continues in "Try" in a more calm yet heartbreaking conversation and reflection as the man's "dad" tries to connect with him from prison, just to die after being shunned.

Reaper continues this complex story of hurt, recovery and, to an extent, forgiveness through this release, using different beat styles to his advantage. *Rebirth* is full of different themes and styles, from the politically charged "Recession/Shadow Song" to the graphic "Best Sex." Not only does *Rebirth* excel lyrically with its minor details, but its beats and production also allow for the album to be multidimensional. I highly recommend *Rebirth* and checking out Reaper the Storyteller in general. He has a consistency of quality and always an interesting story to tell. —Connor Brady

Slow No
Wake
Self-Released
Street: 10.06.17
Slow No = Bloc Party x Piglet



Ironically, Slow No actually get right to the point with their latest release, *Wake*. Of course, without any songs longer than three minutes, brevity is a necessity for the band's short and sweet rhythmic sections and choppy guitar licks. You might not find the most polished vocals or the cleanest drum tracks on *Wake*, but the release is full of vigor and novelty. This EP is a mathy exploration that turns up more than a couple nuggets of groove and earns my recommendation if you're looking for an indie release that's a bit off the beaten path.

The first time I listened through *Wake*, I was immediately suspicious that I had listened to Slow No before. The faded mix and mathy guitar-tapping that make up their sound would fit right inside my collection of guitar-heavy, rhythm-heavy rock. A quick check of slowno.bandcamp.com (where you can stream all of this EP!) revealed that I actually had jammed out to their debut a few months back, and I'd liked what I'd heard then too. *Wake* demonstrates a more refined approach toward production and exceeds its predecessor in mix quality, musicianship and—most importantly—the number of chunky, funky guitar licks.

A staple of any good math rock release is a ridiculous and seemingly unrelated track title for each song. On this measurement, *Wake* scores well, and to top it off, the lyrics seem equally arbitrary, with at least a few mentions of being home with a cat on track "UFO" as a notable example. Slow No have a playful attitude toward their music, and *Wake* sounds like it sticks true to a live-performance style of play. In short, the EP does a great job of putting me in the room with the band as they jam and jive with one another.

Wake is a flurry of musical ideas, many of which are quite good. It's an extremely short release however, and won't take you more than 15 minutes to listen through. I certainly would have liked to hear sections like the end of "FYRDB" expanded further. Overall, however, the band has a unique sound that I'm eager to hear live! —Alex Blackburn

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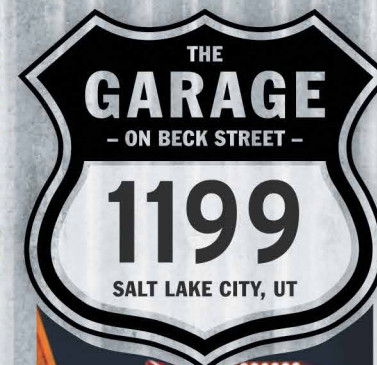
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3/24 SATURDAY **SUPER BUBBLE**

3/27 TUESDAY **FREIGHT TRAIN
RABBIT KILLER** (OHIO)

3/31 SATURDAY **THE VITALS**

MUSIC REVIEWS

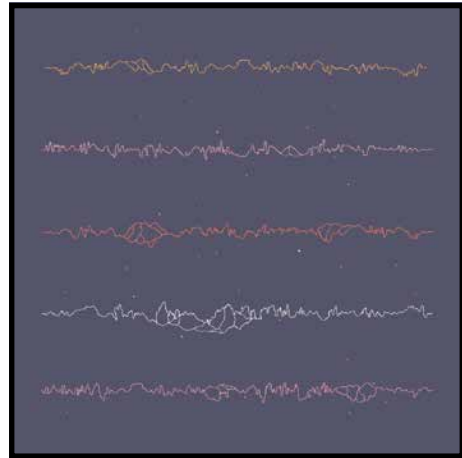
Oneida

Romance

Joyful Noise

Street: 03.09

Oneida = Oneida



"At its most naïve [romance] is an endless form in which a central character who never develops or ages goes through one adventure after another until the author himself collapses." —**Northrop Frye**, *The Mythos of Summer: Romance*

If Oneida truly are crafting a romance, they place themselves in center stage. The sonic identity of the band goes on 11 distinct adventures, though they emerge effectively unchanged. Twenty years into their career, the New York-based experimental rock figurehead's return doesn't expand on Oneida's sound as much as it does create a perfect image of what Oneida can—and should—be.

Of course, an idealized, hyper-romantic image of Oneida would be an image that never focuses or adheres to a singular style. As easy as it is to trace certain characteristics throughout Oneida's discography (hypnotic repetition, swelling layers of guitars, highly technical musicianship), it's nearly impossible to pin down a single essence of the band's sound. It's sometimes a scorching post-punk group, sometimes a synthesizer-driven glitch act and, on many occasions, a mediation between slippery psych-rock and hardened noise improv.

Romance manages to pack in these competing forces into a relatively concise (see: *Rated O*) hour-and-a-quarter. Further, the album seems stylistically compartmented, with the first and second halves offering two distinct interpretations of Oneida's music. The first five tracks feature a band who actively push the label of "rock" toward its limits, often sounding more like **Pan Sonic** than **Sonic Youth**. Opener "Economy Travel" builds a base of squeaking, distorted synthesizer patterns and slowly intersperses chopped-up, virtuosic drum fills and straight-faced vocal snippets. The pounding "Bad Habit" contrasts nicely with the more airy and ambient-leaning tracks, such

as "It Was Me" and "Good Lie," and overall, this initial stretch of music shows the cautious, careful and refined side of Oneida.

For any who might be looking for the snooze or skip button on some of these tracks, *Romance*'s concluding half finds Oneida more blatantly playing the Rock Band character and finding similar excellence. After "Lay of the Land," the 10-minute centerpiece that expertly combines every aspect of Oneida's sound into a interstellar motorik jam, the music turns more brash and belligerent. The energy here is much more tangible than earlier in the record (most evident on "Cockfight"), but the sense of composure and detail-orientation remains.

If excessive romance inevitably leads to the defeat of the author, "Shepherd's Axe" is the result. Much of the music on *Romance* seems to lie in between live improvisation and predetermined structure, but the 18-minute closer seems to be an unfiltered expression of Oneida's most basic impulses. Heavenly synth washes trade off with rhythmically conflicting guitar lines as the drums slowly push the track from spacious atmospheres to more concrete patterns and back again. The spaced-out ambience and indulgent jam-band stylings aren't disappointing—"Shepherd's Axe" is the perfect, anti-authorial closer to an album that obsessively solidifies its author's identity.

There's a lot of reasons to hate *Romance*. Yes, if you've listened to every preceding Oneida album, there's nothing new you'll find here, to the point where some of the music feels predictable. Even before turning the record on, I could've told you that **Kid Millions'** drumming would be incredible, the guitar interplay impeccable and the group improvisation smooth and refined. Enjoying this record requires that you turn off any need for progress, innovation or future-focused music. *Romance* asks the listener to love Oneida for their unchanging, ageless selves; not searching for uncharted territory, but claiming ownership over the same plot of land they've inhabited for two decades. —*Connor Lockie*

Suuns

Felt

Secretly Canadian

Street: 03.02

Suuns = Odonis Odonis + Temples + Dirty Beaches

Suuns have always stood in their own realm between noise, post-punk and dance with a dark and isolated dystopian vibe. Their experimental style evolves with each album, but with the upcoming *Felt*, the band is in an around-the-world scenario that finds them in a more playful mood than that of the rest of their work. Their attraction, at times, to cold and unwelcoming rhythms that deny the listener a sense of connection has largely given way to a warmer, if still undanceable,

sensation. Their world remains bleak and dark, but it feels less like the band is hidden in a maze of dark alleyways and more like they've moved to some tucked-away venue where the crowd dances together while still being completely alone.

The tone for this starts with the opening track, "Look No Further," where boozy percussion drawls behind singer **Ben Shemie** as he evokes primordial scenes of rock, clay and myth. It's a stark progression from their past as an alienated and alienating force. The aesthetics of the sound have become more palatable without becoming commercial.

Something else the band plays with is the percussion of the album: some solid house rhythms that fit well into their new style. It lends itself to the "club collective buried in the slums of the future" mindset they've placed themselves in. It's not as if they're adding anything particularly new, instrument-wise, to their repertoire. Instead, their experimental nature has led them to fresh, new grounds that demonstrate that they still have room to explore. They certainly haven't given up their outsider status: Their sound is uniquely their own, but their wandering sound has brought them closer to what other artists are already doing, which gives them an approachability that may have been less apparent before—all without sacrificing the arena they've been harvesting from for years.

One thing they try out on a few songs—which is a little more hit-or-miss—is their use of autotune. In more than a couple songs, the vocals are drenched in this pop cliché. At times, it seems to work: "Materials" is entirely autotuned, and it's one of the groovier tracks with a southerly, minimalist approach. Unfortunately, on other songs, it can seem a little grating in its disconnect with the rest of the band's elements. To be fair, this doesn't take away from the album much. The nature of an experimental group feeling their way through uncharted territory almost demands that not everything is going to be a polished gem of a track.

Suuns are anything but smooth at the edges, and for them to have as many successes on this album as they do is definitely evidence that these guys are really coming to settle into themselves without becoming complacent. If anything, the fact that they make it feel easy and natural to have my head nodding to the beat of some woozy little number while there are sirens and something being digitally devoured in the background is fantastic. And in another song, they have table saws setting the tempo off for a heavy post-punk number. Suuns haven't stopped challenging the idea of melody and rhythm—they're just continuing to make it a lot harder to say that you can't do it well. —*Brian Udall*

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DAILY CALENDAR

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Friday, March 02

March Metal Fest – *City Limits*
Viva La DIVA: Sweet Hearts – *Club X*
Path of Destruction Tour – *Club X*
Betty Who – *Complex*
Crook and the Bluff – *Funk 'N Dive*
Tiny Moving Parts, Mom Jeans, Oso Oso – *Kilby*
Skinny Lister, Will Varley – *Metro*
Poor Man's Whiskey – *O.P Rockwell*
HIR by Taylor Mac – SLAC
All Good Music: A Celebration of Salt Lake City's Musical Traditions – *Main Library*
Blitzen Trapper – *State Room*
Dubwise – *Urban*

Saturday, March 03

First Saturday: Music at the Gallery – *Art Access*
Great White Shore – *City Limits*
Viva La DIVA: Sweet Hearts – *Club X*
Path of Destruction Tour – *Club X*
NF: Perception Tour – *Complex*
PVRIS – *Depot*
Crook and the Bluff – *Funk 'N Dive*
Ty Dolla \$ign, 24 HRS, TC Da Loc, Dre Sinatra – *In The Venue*
Bully, Melkbelly, 20 Stories Falling – *Kilby*
Mr. Carmack, Tsuruda – *Metro*
Blitzen Trapper,
Liz Cooper & the Stampede – *O.P Rockwell*
Tumbleweeds Film Festival
Clubhouse – *Main Library*
Mavis Staples – *Eccles Theatre*
Alex Cameron – *Urban*
Talib Kweli – *Urban*

Sunday, March 04

Great White Shore – *City Limits*
Viva La DIVA: Sweet Hearts – *Club X*
Mr. Carmack Live – *Metro*
ShaShania Juzil,
Rhonda "Honey" Duvall,
June Bug ft.illie ave,
Wholigan., Sammie Vegas,
Em Garcia, Jane Taumanupepe,
Pur2x – *Metro*
Blitzen Trapper, Liz Cooper & the Stampede – *O.P Rockwell*
Tumbleweeds Film Festival
Clubhouse – *Main Library*
Rachael Yamagata – *State Room*

Monday, March 05

Gabrielle Aplin, Hudson Taylor, John Splithoff – *Kilby*
Radical Reels – Kingsbury
Kissing Candice, Natas Lived – *Metro*
Gypsy Jazz, Hot House West – *Egyptian*
Good Old War, Justin Nozuka – *State Room*
The Social Animals – *Urban*
DisPLACEMENT: Brian Staker, Alex Caldeiro – *Weller*

Tuesday, March 06

Between The Buried and Me – *Complex*
La Fonda, DeelanZ,
Cherry Thomas, Pick Pocket – *Kilby*
Watain, Destroyer 666,
Ares Kingdom – *Metro*
Shovels & Rope – *State Room*
Slaves – *Urban*

Wednesday, March 07

Awolnation – *Complex*
We Came As Romans, THE PLOT IN YOU, Oceans Ate Alaska, Currents, Tempting Fate – *In The Venue*
Glacier Veins, the Sardines – *Kilby*
globalFEST: The New Golden Age of Latin Music – Kingsbury
Tinsley Ellis – *O.P Rockwell*
24 Frames Movie Night: Eraserhead – Post Theater
Pigeons Playing Ping Pong – *State Room*
Brain Bagz – *Urban*

Thursday, March 08

Yonder Mountain String Band – *Depot*
Movements, Can't Swim, Super Whatevr, Gleemer – *Kilby*
Midnight North – *O.P Rockwell*
I'm With Her: Sara Watkins, Sarah Jarosz, Aoife O'Donovan – *State Room*
CLC Presents: Journal Making Workshop – Stockist
Pixie and The Partygrass Boys – *Urban*

Friday, March 09

Why Don't We – *Complex*
They Might Be Giants – *Depot*
The Contortionist, Silent Planet, Skyharbor,

Strawberry Girls – *In The Venue*
Marmozets – *Kilby*
Live Band Karaoke – *Metro*
Yak Attack, Jelly Bread – *O.P Rockwell*
Barisone – *Urban*

Saturday, March 10

The 18th Annual SLUG Games – Brighton

Pottmouth, Citizen Soldier, Captain America's Weiner – *City Limits*
Umphrey's McGee – *Complex*
No Quarter – *Depot*
Mega Ran, None Like Joshua, RhymeTime, Siaki, Em Garcia – *Kilby*
Masta X-Kid – *Loading Dock*
Architects, Stick To Your Guns, Counterparts – *Metro*
The Hollering Pines, Mia Grace – *O.P Rockwell*
Supernature! presents Mike Servito – *Switch*
WEY, Starmy, Magda Vega – *Urban*

Sunday, March 11

Knocked Loose, Terror, Jesus Piece, Stone, Liar's Tongue – *In The Venue*
Lucille Furs, Crook & The Bluff, Green River Blues – *Kilby*
Masta X-Kid – *Loading Dock*
TraPt, Easyfriend – *Metro*
Spafford – *State Room*

Monday, March 12

RED, Lacey Sturm – *Complex*
Ryan Caraveo – *Kilby*
The Lone Bellow – *State Room*
Slick Velveteens – *Urban*

Tuesday, March 13

Futuristic – *Complex*
Phillip Phillips – *Depot*
Our Last Night – *In The Venue*
OK OK, Skies Like Rockets, Gallagher – *Kilby*
Lucy Rose, Charlie Cunningham – *Metro*
Martin Sexton – *Urban*

Wednesday, March 14

Harm's Way, Ringworm, Vein, Queensway – *Kilby*
Anderson East – *State Room*
Joanne Shaw Taylor – *Urban*

Thursday, March 15

QUINN XCII – *Complex*
Sorority Noise, Remo Drive, Foxx Bodies – *Kilby*
Dance Evolution – *Metro*
Speg Heddy – *Sky SLC*
The Lil Smokies – *Urban*

Friday, March 16

WEY, Magda-Vega – *Brewskis*
School of Dance Gala – Kingsbury
Sharon Needles, Sonnei, Chelsea Siren, Terra Flesh, Mercury Adams, Lisa Dank, DJ Shutter, DJ Justin – *Metro*
Coral Creek – *O.P Rockwell*

Saturn's Return: SLUG Magazine's 29th Anniversary Party – Urban

Saturday, March 17

WEY, Magda-Vega – *Brewskis*
Louder Than Hell, The Delphic Quorum – *City Limits*
AJR – *Complex*
Mirah, La Louma – *Kilby*
Coral Creek – *O.P Rockwell*
Cut Chemist – *Urban*

Sunday, March 18

Louder Than Hell, The Delphic Quorum – *City Limits*
Rob Stone – *Complex*
Motherhood – *Kilby*
Lucius (solo, acoustic) – *State Room*
Purification by Fire – *Urban*

Monday, March 19

Eden – *Complex*
Dick Stusso, Jo Passed – *Kilby*
Tommy Traina, Keep It Lit Records, 8six, Deevomax Live – *Loading Dock*
Dead Country Gentlemen – *Urban*

Tuesday, March 20

The Oh Hellos – *Complex*
Cones, Totem City – *Kilby*
Dante Elephante, The Boys Ranch, Cool Banana – *Metro*
Turkuaz – *O.P Rockwell*
Titus Andronicus – *Urban*

Wednesday, March 21

OMD – *Complex*
Vundabar, Current Joys, Ratboys – *Kilby*

Wyclef Jean, Sugarhouse, Burnell Washburn, DJ Juggy – *Metro*
G. Love & Special Sauce – *State Room*
Sage Francis, B. Dolan – *Urban*

Thursday, March 22

CLC Presents: Metal Hairpin Workshop – Gallivan
KOLARS, Escondido – *Kilby*
Russ Liquid Test – *Metro*
U.S Girls, Frigs, Bobo – *Urban*

Friday, March 23

Andy Grammer – *Depot*
Ed Schrader's Music Beat – *Kilby*
Schoolhouse Rock Live! Jr. – Kingsbury
Apathy & Celph Titled, N.M.E. The Illest, The Outsiders, Ocelot, Kendrick Nosta, DJ Intimin8 – *Metro*
JD Wilkes, the Legendary Shack Shakers – *Urban*

Saturday, March 24

Senses Fail – *Complex*
SadGirl, Bruiser Queen – *Kilby*
Schoolhouse Rock Live! Jr. – Kingsbury
RJD2 – *Metro*
Hell's Belles – *O.P Rockwell*
Twin Peaks, the Districts, Quiet Oaks – *Urban*

Sunday, March 25

The Regrettes, Mt. Eddy – *Kilby*
Secret Drum Band, Sam Humans – *Urban*

Monday, March 26

Buddy Guy, John Mayall, Quinn Sullivan – *Eccles Theatre*
Layne, Selfish Things – *Kilby*
Ex-Girlfriends, The Band Ice Cream, Martian Cult – *Metro*
The Casket Lottery, Souvenirs, Traveler's Cold – *Urban*

Tuesday, March 27

A\$AP FERG – *Complex*
Nothing, nowhere., Shinigami, Lil Lotus, Jay Vee – *In The Venue*
Andrea Gibson, Chastity Brown – *Kilby*
Your Meteor, Panthermilk – *Metro*

Wednesday, March 28

Taylor Bennett – *Complex*

Thursday, March 29

Marc E. Bassy – *Complex*
Manual Cinema – Kingsbury
801 Ragtime – *Metro*

BlackGummy – *Sky SLC*
Jeff Crosby & the Refugees, Michelle Moonshine & Co., Timmy the Teeth – *Urban*

Friday, March 30

Crumb, Combo Chimbita – *Diabolical*
Trevor Green – *Funk 'N Dive*
Wicked Bears, Jeff Dillon & the Revival, Folk Hogan – *Kamikazes*
Jeff Crosby and the Refugees – *O.P Rockwell*
Lucy Dacus, And the Kids, Adult Mom – *Urban*

Saturday, March 31

Idaho Muscle – *City Limits*
Matt & Kim – *Depot*
Trevor Green – *Funk 'N Dive*
Wicked Bears, Jeff Dillon & the Revival, Folk Hogan – *Kamikazes*
Metalachi – *Metro*
Grieves – *O.P Rockwell*
Neil Hamburger, Aaron Orlovitz, Magic by Simone – *Urban*

Sunday, April 01

Idaho Muscle – *City Limits*
The Goddamn Gallows, Koffin Kats, Against the Grain, Spooky DeVille – *Metro*
Grieves – *O.P Rockwell*

Monday, April 02

The Sword, King Buffalo – *Metro*

Tuesday, April 03

Taake, Substained – *Metro*
Jake Bugg – *State Room*

Wednesday, April 04

Yung Pinch – *Complex*
Baths, No Joy, Sasami Ashworth – *Metro*
24 Frames Movie Night: Videodrome – Post Theater

Thursday, April 05

Soft Kill, VOWWS, Choir Boy – *Metro*

Friday, April 06

Pick up the new issue of SLUG – Anyplace Cool
The Darkness – *Complex*
The Singing Bois – Kingsbury
TOKiMONSTA, DJ Flash & Flare, Regular Ass Dude – *Metro*
Durand Jones & The Indications – *State Room*
Planet No Planet, Magda-Vega – *VFW Highland*



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03.17.18 // EL DUSTY
PURIFICATION BY FIRE
03.18.18 // DETHRONE THE SOVEREIGN
DEAD COUNTRY GENTLEMAN
03.19.18 // BREEZEWAY, HARD TIMES
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03.26.18 // SELFISH THINGS
ANREA GIBSON
03.27.18 // CHASTITY BROWN
BOGUES
04.01.18 // EYES ON THE KITES
DEAD, BE JOINT
04.02.18 // THE NOT SO FRIENDLIES
LIZA ANNE
04.03.18 // VALLEY QUEEN
PHOEBE BRIDGERS
04.04.18 //
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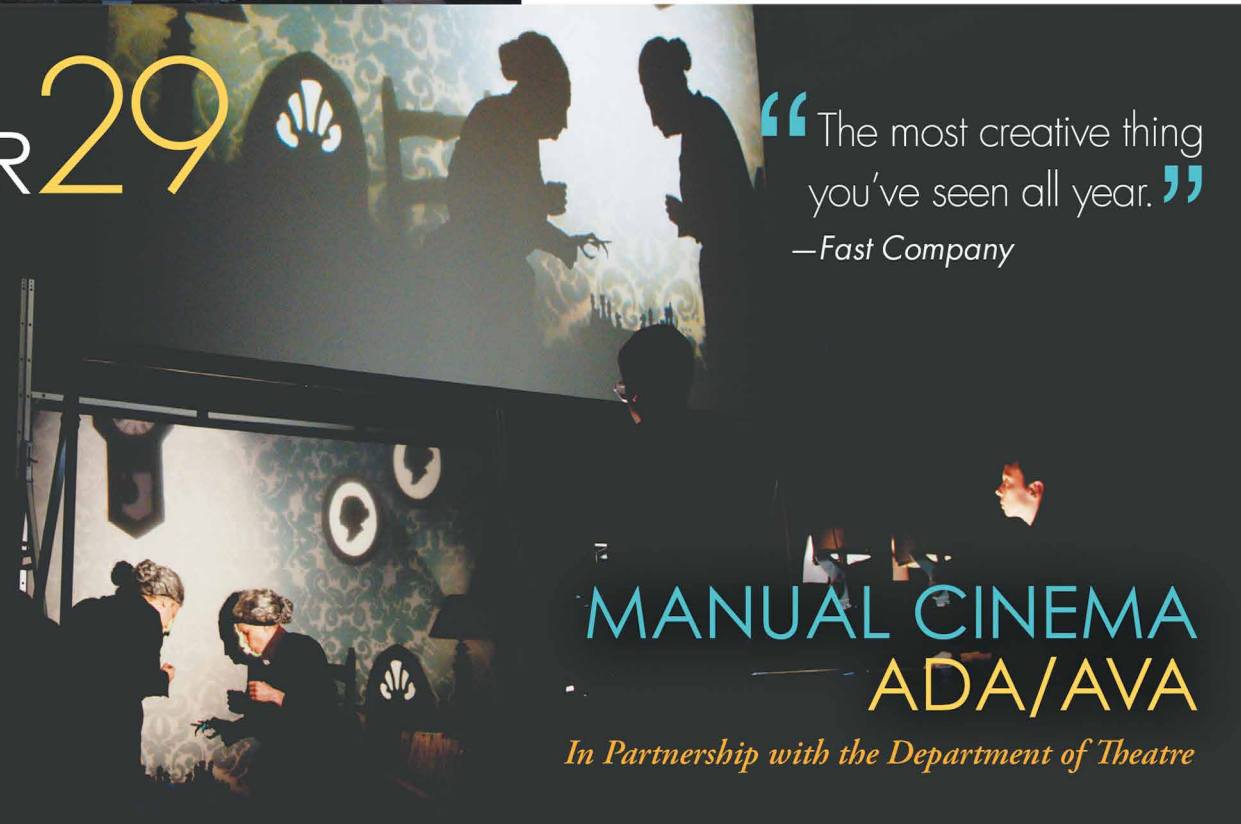


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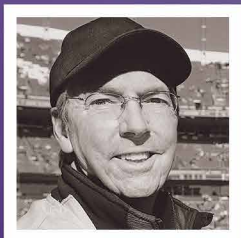


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