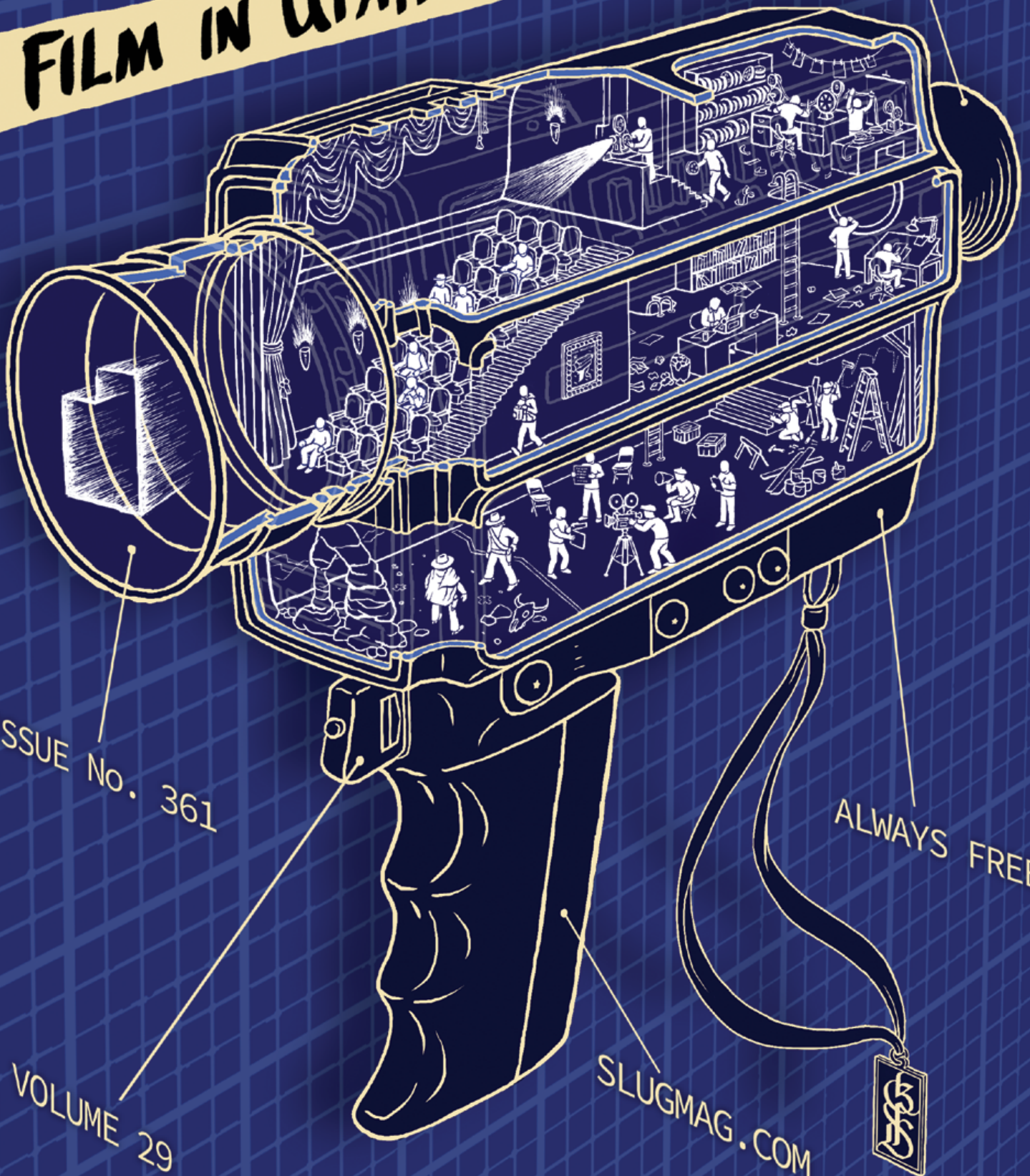


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JANUARY 2019

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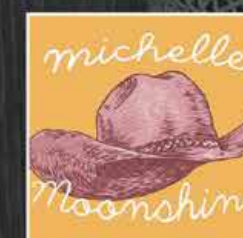
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Bianca Velasquez – Editorial Assistant



In July 2018, Bianca Velasquez joined *SLUG*'s ranks as Editorial Assistant. She principally helps to coordinate and organize editorial coverage with a go-getter spirit. Velasquez cherishes representing community members through *SLUG*'s content and has a knack for storytelling in her own right. With respect to her recent favorite features, she cites those she wrote about **Josie Cordova's** *To Space*, *Comrade!* video game and **Tucker White's** short-story triptych, *The Magic Building*. This month, Velasquez has penned an interview feature with filmmaker and local Film Fatales leader **Diana Whiten** (pg. 18), which regards women in the film industry. Velasquez has also been a Volunteer Coordinator for our latest *Brewstillery* beer-and-spirits event and values *SLUG* events like *Localized*. With all of her energy and willingness, we love having Velasquez on Team *SLUG*!

ABOUT THE COVER: The endeavor of shepherding a film from its inception to a screening necessitates structure and community. Depicted in **Gabriel F. Danilchik's** Super 8 camera is a little process, steps along the way that ardent filmmakers undertake to bring to life their filmic visions. Find more of Danilchik's work at archangelimpressions.com.

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A special *SLUG Localized* comedy night brings the laughter back to the stage at *Urban Lounge*. Thursday, Jan. 24, we bring together four hilarious voices, representing some of the best that the Salt Lake comedy scene has to offer. The show is free, the drinks are cold, and there's no better way to kick off 2019 than finally saying yes to that Tinder match and figuring out what makes them tick by judging how much they laugh at a live stand-up show. Remember, a healthy sense of humor is sexy. That being said, this is a 21+ show, and we won't hold it against you when you laugh a little too hard at that one, really dark-humored joke (there will be at least one). *SLUG Localized* is brought to you, as always, by our amazing local sponsors: *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*.

This *Localized* brings together a "host of hosts": **Andy Farnsworth**, **Hollie Jay**, **Joe Everard** and **Torris Fairley**. These featured comedians each have made their mark on the Salt Lake City comedy scene by running and hosting local shows and open mics over the course of the last eight years. They have since grown into several of the funniest, hardest-working comedians in the valley. All natural performers, they put forth their own unique brand of comedy, each with their different passions for doing stand-up. Yet, they each showcase what it means to be funny in every facet that stand-up comedy has to offer.

Farnsworth has been doing stand-up since 2004, but, as he says, "only really since 2010," when he started out in Chicago. He has recently made his way back to Utah after spending several years in the New York City circuit, performing with an impressive "who's who" of modern stand-up. "In New York, you get to be on shows with everybody," he says. Farnsworth has performed at bar shows in both New York City and Los Angeles. He's opened for **Doug Stanhope**, shared the stage with a name-dropper's fantasy list and currently hosts his popular comedy podcast, *Wandering the Aisles*. This January, he's recording a comedy album right here in Salt Lake City. If that wasn't enough, he adds to his nerd credibility with the fact that he did a fellowship at the *University of Utah* for comedy fiction writing.

Farnsworth's thoughts on being a comedian are answered best in existential ponderings: "I've tried to stop—I can't," he says. "Really, if I could not do it, I would ... Why I do comedy is not funny at all—it's actually heartbreaking." It's possible that he's just being humble. However, he is known for his hilarious musings that border on neurosis. Farnsworth's comedy has been described as "autobiographical and conversational." "I had someone tell me that it's a fun meltdown," he says. "Now I'm going to have to reproduce a

TORRIS FAIRLEY

JOE EVERARD

HOLLIE JAY

ANDY FARNSWORTH

LOCALIZED COM-EDY SHOWCASE

BY RACHEL JENSEN • SUPERMOCHELLA@GMAIL.COM
PHOTOS BY LMSORENSEN.NET

meltdown every time, which is painful."

Torris Fairley also started out in 2004, but again, "only really" since 2010, which appears to be a magical year. He bounces between gigs in Utah and Nevada and began his stand-up career in Chicago. He describes his comedy stylings as "universal," which could explain how he can appeal to such vastly different audiences. Fairley developed a love for stand-up as a child watching the comedy legend, **Richard Pryor**, in concert. "He had me laughing to the point I couldn't breathe, and he had me in tears," he says. Now, Fairley can't see life without comedy. "Quite honestly, I was just born to make people laugh. I have more opportunity to make people laugh with stand-up comedy, whether it's an open mic or while at work, or home, or out grocery-shopping," he says. Fairley has hosted a long-run-

ning, weekly open mic at *Big Willie's*, along with other featured shows and comedy competitions.

Joe Everard has been hitting Utah stages for the last four years and has become a staple host in the open-mic scene, as well as and running feature shows. He's a valuable player in the comedy game, as it takes nerves of steel to put on a weekly late-night open mic at a bar at the *Ice Haüs*, complete with a revolving door of drunken hecklers. Everard started young with the spark of confidence only a comic can really understand. Everard says "I was raised Catholic, and now, whenever I go into a church, I see Christ up there and say 'I could do that,'" he says. He discovered his passion for comedy by feasting on some heavy-hitter stand-up specials, like **Dennis Miller's** *Citizen Arcane*. With his witty, satirical one-liners, his comedy style is perfectly funny without being complicated. As far as figuring out the pulse of Utah comedy, he's taken notes and formulated his strategy. He says, "The pulse is slightly off-tempo. I think you just have to find the right rhythm and just get in that groove, just like anything else."

A newcomer to the stand-up scene, Hollie Jay hit the ground running a year ago and hasn't quit. She's hosting open-mic nights,

performing on featured shows and opening for big acts right out of the gate. What she lacks in stage tenure she makes up for in dark, sarcastic humor. She's found that comedy was a just a natural fit for her. "I'm super awkward offstage, so being onstage gives me a chance to practice not being super awkward," says Jay. "I feel like literally no other form of therapy has ever worked for me—nothing. Therapy, drugs, family, friends, nothing else feels like it has worked for me the way that it should. Comedy feels like that one thing that's life-changing and the thing that you use to get through life. That's my one thing."

Each of these comedians have different experiences within the different comedy scenes, but each share their thoughts about the uniqueness of our local scene. "The scene's really great. There are a lot more comics here, and people are moving in from other cities," says Farnsworth. "People are learning to kind of make it outside of New York, Los Angeles and Chicago. It's growing I think." Jay agrees and says, "People are shocked to know that Utah has a stand-up scene. And we actually have a very strong stand-up scene here. I think the myth from the outside perspective is that it wouldn't be very big or very strong or important, but it totally is."

The movement and growth within the comedy scene in Salt Lake City excites the comedians. "It's definitely growing," Fairley says "Salt Lake City has a great opportunity to stand out just by putting

egos aside and just hoping they'll make people laugh. If they do that, there's a lot of talent—some hardcore talent."

To each of these entertainers, comedy provides value and is much-needed as something that brings us together. Everard says, "I think one of the most fascinating things is listening to a crowd. You can sense the human gestalt emerging and where you can have a group of several hundred different people that come from different walks of life, and for that very brief moment, they breathe in rhythm, and sometimes they don't even realize when they are responding to something and why they are responding to it."

There is contemplation about what comedy offers audiences other than just a laugh. Fairley says, "We help people. The sound of the audience is the best thing, because

all that is is the sound of you healing people. Laughter is the best medicine. So I feel like when people are laughing, that's the equivalent to saying, 'Thank you, you're healing me, I'm better now.'"

While comedy is changing in the era of YouTube and Netflix, there are still one-of-a-kind perks to live comedy. Farnsworth explains the differences with the "old school" stand-up and the "new-school," highly-accessible comedy. "The comedy I fell in love with is in a room with that low ceiling and that spooky, haunting thing. You can't reproduce that on a Netflix special," Farnsworth says.

Everard and Jay both see these new platforms making comedy logistically easier for comedians, but the downside is that there are now almost too many voices to choose from. Fairley doesn't like the rapid changes to comedy as entertainment. "The quality isn't there—Netflix really doesn't understand stand-up," Fairley says. "It's watered-down now. I'm not saying the people aren't funny, but I've heard funnier shit locally."

With live, local comedy, there are no edits and anything can happen. Farnsworth talks about the new type of emerging comedy fan. "There [are] so many people that like DIY comedy, comedy that's not major-label comedy. This show is a great example of that," Farnsworth says. He still can't believe how many people want to come see his live shows. "People just want the experience of being out. They like that."

In fact, Everard points out that there are now multiple venues to see live comedy in the state, as fans begin to gravitate toward more of a genuine experience.

Moreover, Fairley passionately advocates for getting out to see live comedy: "Not only are people going to get good-quality stand-up, but we're going to represent stand-up the right way."

In 2019, there will be many opportunities to follow these highly talented comedians. Farnsworth launches the new season of *Wandering the Aisles* in February, which you can find on iTunes and Stitcher. Farnsworth's comedy album will be recorded at *Urban Lounge* Jan. 12 at 6 p.m. doors at 7 p.m. and available for purchase on iTunes in March. Fairley can be seen on multiple shows within the Las Vegas and Salt Lake comedy circuit, and Everard will continue to host and run shows within Salt Lake City. Jay will be hosting an all-female comedy showcase at the *Ice Haüs*. At this point, live stand-up comedy in Utah is unstoppable and has these wildly funny comedians within the best of the best.

If you want to see stand-up the "right way," hit up *Urban Lounge* Thursday, Jan. 24 at 9 p.m. (doors at 8 p.m.) for this installment of *SLUG Localized*, a free, 21+ show.

SCARS AS BEAUTY MARKS: DIRTY GOD AT SUNDANCE FILM FESTIVAL 2019

By Alexander Ortega • alexander@slugmag.com

Dutch director **Sacha Polak**'s *Sundance 2019* film, *Dirty God*, opens with what almost looks like an alluring red-rock landscape. The up-close shot soon reveals that it's the acid-scarred skin of lead character Jade, played by **Vicky Knight**. It's an intimate vantage point that immediately places viewers alongside Jade to confront her struggle to feel beautiful after incurring burn scars, on top of being a single mother. "It's a story about reclaiming your life and rebuilding your confidence," Polak says. *Dirty God*, a narrative film, jerks Jade around, from her dissociated toddler to cruel coworkers to webcam partners on the internet. At this year's *Sundance Film Festival*, *Dirty God* is poised to resonate with authenticity via its valuation of beauty through acts of self-love.

Set in London, *Dirty God* finds Jade trying to reconnect with her daughter, Rae (**Eliza Brady-Girard**), after having recovered from an acid attack by her ex. Rae cries when she sees Jade wearing a recovery-related, clear-plastic mask over her scars—and also with it off, presumably not recognizing her mother. What's more, Jade navigates her comfortability and that of men around her. She stands back during nighttime outings with her friend Shami (**Rebecca Stone**), who easily engages with men and attracts Naz (**Bluey Robinson**). In the thick of it all, Jade pines for a solution to her scars so she may once again feel beautiful.

Polak considers it lucky to have casted Knight. While Jade's burn scars in the film are from a kind of acid attack common in the U.K., Knight's burn scars are real, from a fire as a child. While working a music festival in 2012, the idea first struck Polak when she saw bystanders staring at a girl with facial scarring. After having spent some time in the U.K. on a different project, Polak started creating *Dirty God* circa 2014. It was through the U.K.'s Changing Faces organization that Casting Director **Lucy Pardee** found Knight, who was in just the right age range for the role. Knight is in her early 20s, and "there are not that many girls who are the right age who are burn survivors," Polak says. Moreover, "[During] this time of Instagram and Facebook and this selfie culture, I think it's a difficult time for that age," says Polak, who notes that those in her cast in that age group persistently take photos of themselves, each other and for various film-industry matters.

Dirty God is Knight's first foray into acting. "She was amazing," Polak says. "She auditioned with everybody else in the film." Amid a solid performance, tight shots on her and her interactions with other characters intimate the tension of Jade's self-re-discovery. The photographic decisions for tight, wide and graphic shots allow for an experience as close to Jade's perspective and feelings as possible.

Polak says that each of her films deal with love and sexuality. Additionally, in her auto-documentary, *New Boobs*, she addresses the physical changes of cancer-defying breast implants, which resulted in scars. *Dirty God* furthers Polak's exploration of female empowerment, strength, identity and "learning to deal with it even though things have changed," she says. One striking scene in the film depicts Jade interacting with a man via webcam, touching herself. Though she situates the lighting and camera so as not to show her face to men during these online dalliances, it's a moment of sexual buttressing for Jade. Awash in blue-and-red lighting, Jade's face—scars and all—superimpose on her underwear with surreal, almost psychedelic panache. It communicates Jade's budding self-affirmation in light of her injury. "This internet sex has [a connotation] that it's dirty or whatever, but I wanted it to be liberating for her," Polak says. "She's a single mom—she cannot bring these guys to her apartment, but through her computer, she can be with these guys, and she can feel beautiful, so it's also liberating. The idea was to not make something raw in

that particular scene, but to go into her mind and into the feeling of sensuality."

In her quest for beauty and a surgical fix for her scars, an underlying conflict is Jade's identity as a mother. Rae often stays with Jade's mother, Lisa (**Katherine Kelly**), which also deepens the rift between them and Jade. Without giving too much away, Polak says, "For us, it was really important that the solution was not in finding a prince, but that it would be deeper—not 'in the end, she has a boyfriend,' and everything's good like in a fairytale." Herein, a sense of dimension in *Dirty God* arises from Jade taking control of her life and transcending the limitations of her appearance. "The most important thing was not making a depressing film," Polak says, "but making a colorful film and to tell the story from her perspective and her strength."

Dirty God is in the "World Cinema Dramatic Competition" category at *Sundance*. Polak has won a CICA award for her film *Zurich* and a FIPRESCI award for *Hemel*, and *Dirty God* is Polak's *Sundance Film Festival* debut. "It's really fantastic," she says, especially since it's the first Dutch film to be in the World Dramatic Competition at *Sundance*. "I'm really proud, and I'm also really curious about the festival. I'm really excited about it." *Dirty God* is certainly an exciting prospect for *Sundance* audiences—it's palpable and stirring.

Go to sundance.org/schedule for *Dirty God*'s screening times, venues and for the full *Sundance 2019* schedule, running Jan. 24–Feb. 3.

At *Sundance 2019*, Vicky Knight plays Jade, who confronts her struggle to feel beautiful after incurring burn scars on top of being a single mother.

Dirty God director Sacha Polak.



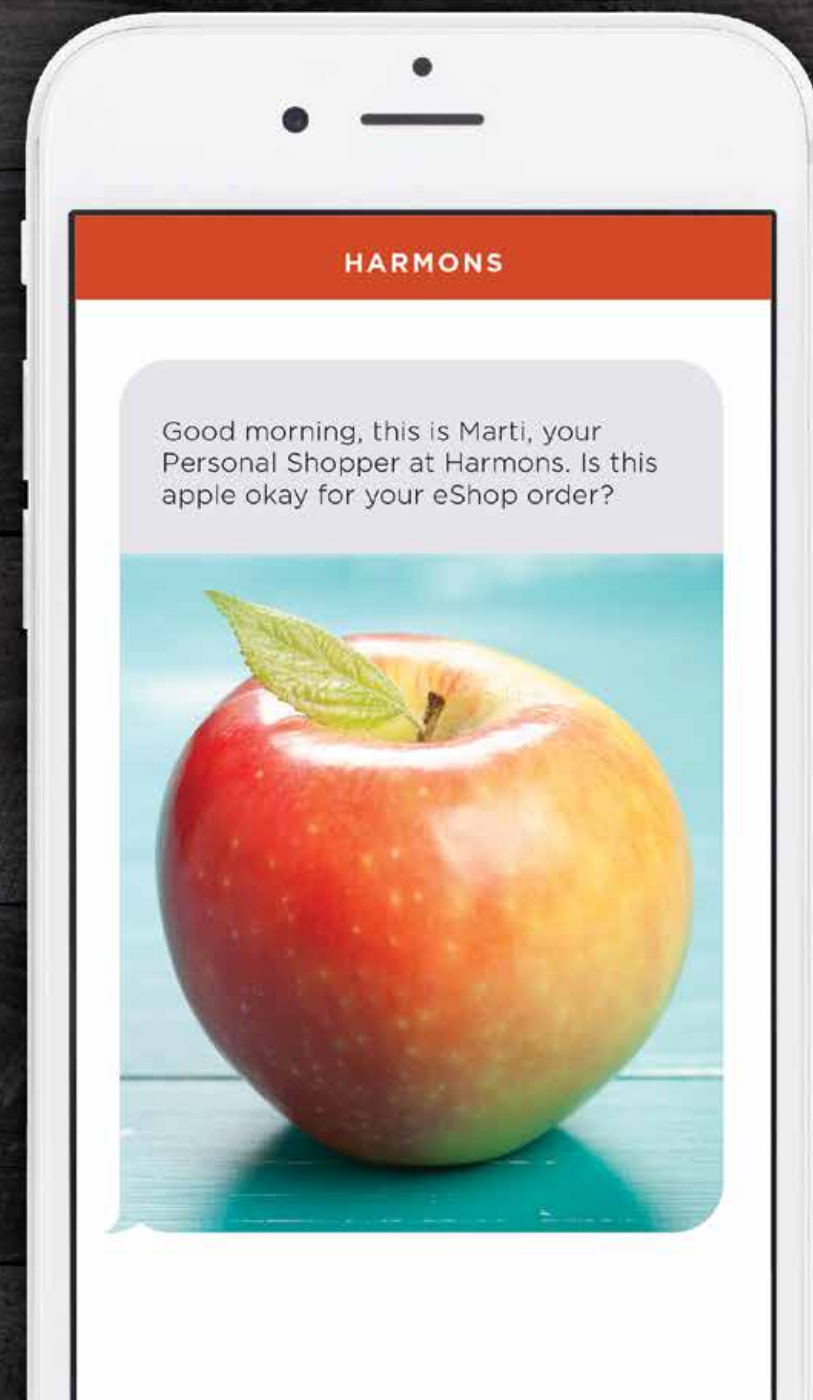
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ODE to ED'S PUBLIK ED'S

By Tim Kronenberg | tkronenberg@msn.com

Enter nostalgia: Around eight years ago, I remember walking into *Big Ed's* as a teenage *SLUG Magazine* distributor. The bartender gives me a dirty look and demands ID while I promise that my only mission is to deliver this salty rag to the good people of Utah. Fast-forward to today, and I'm of legal drinking age and going to school at the *University of Utah*.

Since *Big Ed's* opened in 1968, more students have drowned their (over-) workloads into tap beers, fucked-up conversation and more bowls of chili than any human is capable of conceiving. A little-known secret is that during finals week, the best of the 21-plus *U of U* crowd went to the bar between tests to work up a buzz, read the *New York Times* and do community crosswords over "brunch." It was a Christmas-light-adorned, rough-barstool-filled, worst-maintained fish tank you've ever seen hole-in-the-wall that could, if only briefly, ease the minds of stressed out students. This is the *Big Ed's* I remember, RIP.

One day, due to the follies of man, **Mom** (Linda Lin) and **Pop** (as they were fondly called by regulars), left a note on the door saying that they were calling it quits and never returned. After about a year of being dormant, the good people of *Publik Coffee* bought the space and spent that time reimagining what a future *Ed's* might look like. To that effect, *Publik* gutted the stale image of *Big Ed's* and brought light to the situation.

Easing now into *Publik Ed's*, we get a breathable all-ages vision of college that every walk of life can take in. The space that once resembled a hybrid, cave-like version of *Moe's Tavern* and **Eric Forman's** basement was entirely dismantled and brought up to health-code longevity. Everything that came from this renovation was clearly designed to create a welcoming and inclusive environment. Wraparound windows throughout the building bring in tremendous amounts of light, highlighting the restaurant's most important centerpiece, a boxed-in coffee bar that customers can sit at or order from. Inside, customers are offered additional table seating around the space, where they can see out to the patio seating and a broad view of President's Circle.

While the new look was designed to bring people in, the food and drink menus' sole purpose is to keep everyone coming back. Essentially, *Publik* took the simplicity of the original *Big Ed's*

menu and recreated it with better ingredients and healthier options. A famed item from the original menu is the Gawd Awful (\$7). As one of the best-conceived takes on garbage hash, Gawd Awful is a thorough layer of tater tots covered in house chili, melted cheese, pickled onions, sour cream and two over-easy eggs. Over the years, my preference has been to drown the fucker in Cholula to really make the angels sing, but I digress. This beast holds up to the girth of its predecessor, offering just the right image of breakfast's messiest food, while marrying the perfect orgy of oddly complementary flavors. You're getting some salt/vinegar crunch from the onions and tots, survived by a meaty-chili-homey-ness feeling, finally rounded out by eggy, sour cream and cheddar goo. Man, that's livin'.

Moving into lunch, there's nothing better than a cheeseburger (\$8.50) done right. When it comes to "The Ed's Burger," we're talking house-ground brisket/chuck patty, onion relish, secret sauce and American cheese, topped with butter lettuce and fat tomato on a fluffy, toasted bun. When you're at the point where you're trying to decide to (rightly) add bacon (\$3) or a fried egg (\$1.50) is when the realization hits that all ingredients at *Publik Ed's* are conscientiously sourced and come from good places. If that weren't enough, *Publik* uses no deep fryer, meaning that everything is baked, griddled or grilled. This cuts some of the temptation to order fatty sides and pushes toward items

like baked tots (\$3) or the side salad (\$2.50), which delivers croutons, seasonal greens and a delightfully lemony vinaigrette.

Much to the awe of those who thought that the *Big Ed's* beer license had died with its untimely demise, it survived—and they were wrong. As per Utah law, the "moat" was constructed in the form of a hole in the wall behind the coffee bar, affectionately labeled "Beer Hole." Per the logic of Utah, alcohol that is poured out of sight from minors allows for the existence of an all-ages alcohol-vending establishment. This enables the Beer Hole to offer an ever-rotating beer-only selection. Naturally, those not wishing to drink are welcome to try the large selection of *Publik Coffee's* hot and cold, seasonal-drink specials. While one can never go wrong with a latte, the Harvest Moon (\$4.50) makes for an exceptional cold beverage. Brimming with apple and pear cider, all the while accentuating expressions of orange, clove, cinnamon and topped with soda water—who'd have thought festive and refreshing could mesh so well?

As old must eventually be replaced by the new, *Publik Ed's* has managed save a piece of Salt Lake City history, both physically and on the palate. To that effect, there is no nobler a cause in creating a community identity than what has been done here. For this, we take our hats off to *Publik Ed's*.



A mixture of apple and pear cider, the Harvest Moon (top) offers a refreshing option to the drink menu. The Gawd Awful (bottom) is a cheesy, gooey and scrumptious breakfast option.

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This year, the *Slamdance Film Festival* will debut *Desolation Center*, the story of the early iconoclasts of DIY culture and the roots of modern, outdoor music and performing-arts festivals. *Desolation Center* introduces the audience to the punk pioneers at the fulcrum of inclusive music and art. Among the rancor of early '80s Los Angeles, founder and producer **Stuart Swezey** and his historic cohorts produced a situationist, anarchist fantasy forged in the desolate Mojave desert, lending to its moniker. The film intersperses anecdotal interviews from the core characters of the era, along with footage of the gatherings in their raw glory. Interviews and videos featuring the likes of **Black Flag**, **The Screemers**, **Sonic Youth** and **Survival Research Laboratories'** **Mark Pauline** round out the roster in this wild documentary. *Desolation Center* served as a seed for soaring successors *Burning Man*, *Lollapalooza*, *Coachella* and beyond.

"Slamdance will be *Desolation Center's* U.S. premiere," says **Mariska Leyssius**, one of the original *Desolation Center* volunteers who appears in the film. "In this era where festivals are a bigger thing than the groups themselves, people are seeing this as a radical call to rethink how live music is being presented. What we will do is link these early desert events to today's music fests so filmgoers and music fans can see the development of these type of events and understand where the roots grew from." She recalls her first encounter with Swezey and the inception of *Desolation*. She says, "I met Stuart outside a small club called the *Anti-Club* in Hollywood. I was selling my fanzine, *Contagion*. We hit it off immediately." Back then, if you had similar music tastes, it was inevitable that you would see the same people out three to four times a week. The early '80s was certainly a vibrant time for music.

The film's rough footage of the most daring and dodgy moments of *Desolation* show some of Leyssius' fondest memories, including when industrial rebel Pauline took over. Leyssius says, "The sun was just going down at the **Mojave Auszug** show when it was announced that Survival Research Laboratories was going to blow up the side of a mountain. I noticed that **Perry Farrell** had climbed up said mountain. We all started yelling at him to come down, but he thought we were waving at him. He kept waving back. Alas, both the mountain and Perry survived!" Moments like this are richly woven into the film as it recounts the three primary venues that made up the short and singular *Desolation Center* series.

Swezey narrates the documentary through crackling and faded footage of spiky, colorful youths boarding clandestine buses and a rented boat. Watching the film, one can observe the striking familiarity in both the look and sentiment that young '80s punks forged for today. "There are certainly some parallels between the reactionary Reagan era of the *Desolation Center* shows and the administration today," Swezey says. "In a time like this, it's very important to be politically active and aware, but there is also a need to express culture in new ways. In the words of **P-Funk** founder **George Clinton**, 'Free your mind, and

SLAMDANCE

2019 FILM

DESOLATION CENTER

AND

THE BIRTH OF THE MODERN MUSIC FESTIVAL

By Paige Zuckerman
paigez@redwillowcounseling.com



Photos courtesy of Jason Kasperski

Stuart Swezey, director of the *Desolation Center* documentary and creator of *The Desolation Center Concert Series*.



Music seekers arrive to Mojave Auszug, California.

your ass will follow.'" His collaborators and their circles would subsequently form the strange roots of the outdoor festivals of today, though the transformation over the years has been complicated. "*Burning Man* started in an extremely idealistic and unfettered way," says Swezey in reflection on the progeny of his three *Desolation* gatherings. "The playa where it takes place is even farther from civilization than where we put on our events, and the whole concept was not about making a profit. It was more of an experiment in living in a more playful and surreal way, even if it was just for a few days out in a barren setting. I see early *Burning Man* as being a direct spiritual descendent of *Desolation Center*."

The spirit of *Desolation Center* hasn't died, even amid contemporary ultra-commodification of music festivals. Swezey says, "There are people from the *Desolation Center* shows that are still doing amazing work today, like **Mike Watt** of **The Minutemen**, **Thurston Moore** of **Sonic Youth** and **Michael Gira** of **Swans**, who have evolved in interesting and original directions. The *Dark MoFo Festival* that happens every year at the dead of winter in Tasmania has a similar aesthetic of the *Desolation Center* shows but on a bigger scale and equally bigger budget."

The soul of Swezey and his cohort's gatherings was imbued with connection, intimacy and tribal momentum, perhaps reflective of the isolation and desire for community that underpinned underground culture. Swezey reflects on the larger impact that he'd imagined *Desolation Center* would have on society. He says, "I think at first that I thought if everybody listened to the kind of music that I liked, the world would somehow be transformed, which is obviously pretty naïve ... but the idea of DIY is a pretty great approach to life."

Desolation Center, as an historical event, became a living, breathing celebration of creativity and connection on the edge of all things natural, musical, humanist and post-industrial society. The film crescendos with dark, washy, hypnotic footage of the West Coast premiere of **Sonic Youth** and the primal and percussive power of **Einstürzende Neubauten** sharing in a shamanic trance with the circle of onlookers. The film finishes with a powerful encapsulation of the healing, clarifying and transcendent potential of the gathering of minds and hearts in nature set to sound and fury. Check slamdance.com for more information on *Desolation Center's* debut.

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COME TOGETHER:

THE INTERNATIONAL TOLERANCE PROJECT

By Parker Scott Mortensen
@_coldbloom



Photo courtesy of Mirko Ilić

The *Tolerance* show in Finland was hosted at the Caisa Gallery in Helsinki.

This January, *The Utah Museum of Fine Arts* will host *The International Tolerance Project: Promoting Through Design* in its “ACME Lab” wing of the museum. *Tolerance* is a traveling poster exhibition that pools pieces from over 100 artists, each of whom were asked to design a poster around the concept of tolerance and to follow one small guideline: “Use the word ‘tolerance’ on the poster with the creator’s given language”—simple enough instructions from the show’s orchestrator, **Mirko Ilić**. Since the show opened in Slovenia early in 2017, it has travelled and grown, receiving new pieces about every two weeks. Though what will show in *UMFA*’s “ACME Lab” is a small slice, opportunities to see more of the posters and designs abound.

The exhibition proper opens Jan. 17 with Ilić’s presentation of the show at *UMFA*. An hour before that, the Downtown library will project all 100-plus posters onto the north side of the building, which faces the Red Line Trax stop. A collection will be on display inside the Downtown and county libraries as well, and Salt Lake Film Society will have a digital showing at the *Broadway Centre Theatre*. *Rose Wagner Theatre* will show the posters, and **Ririe-Woodbury Dance Company** will create dance performances based on them. On Jan. 22, a roundtable will discuss tolerance and how to promote it within our community, at 7 p.m. on 337 W. Pierpont Ave.

Tolerance is an elegant show. Since each piece comes from artists working in design or illustration, the pieces err toward simplicity and cleanliness in presentation. Each one manages to be visually arresting in the way any good visual designer strives for. Both abstract and concrete examples make up the show: One piece by **Alejandro Magallanes** (Mexico) from the *Tolerance* Billboards in Ljubljana, Slovenia, shows two figures—one pink and one blue—holding mirrors up to the other’s face, each reflecting their own face back to their own mirror, which reflects

again back to the opposing figure. The selected faces of the figures eschew their gendered colors and are instead simply white. Another piece shows the face of **David Tartakover**, an Israeli graphic designer, wearing lipstick.

“I was very touched when I received photographs of the opening of the show from *Zayed University College of Arts and Creative Enterprises* in Abu Dhabi,” says Ilić. “A group of female students gathered in front of and photographed [the] poster of David Tartakover. Not only is that poster written in Hebrew and Arabic, but it is a photograph of an older man with lipstick. That must have been very interesting to them.” Ilić hopes that these representations of queerness in particular will help gay and queer people feel seen in communities where being gay or promoting gayness is illegal.

The word “tolerance” is a wide umbrella, and I asked Ilić why not “acceptance,” “love,” “freedom” or any other broad and pithy descriptor—why “tolerance” specifically? “[It’s] the bare minimum emotion of civil behavior which we can ask for,” Ilić says. “Asking people to love something they don’t know or are afraid of is a little too much in the beginning.” This is an important detail; Ilić, the artists and those housing their work see *Tolerance* as a chance to work toward acceptance.

If there’s any evidence that “acceptance” isn’t a viable, widespread goal at the moment, it might be that Ilić met resistance even bringing *Tolerance* to the States. “I think many people were afraid of the controversy and political connotation of the show, especially colleges and different government-supported organizations,” says Ilić, “which is ironic, considering we’re talking about tolerance. Suddenly, tolerance is too political?” Salt Lake City will be one of the first U.S. cities to exhibit *Tolerance*—after Seattle—which is thanks to **Dallas Graham**, creator of the Red Fred Project, a national nonprofit publishing company. “Graham

actually approached me and asked if it were possible to have the show here,” says Ilić. Graham deeply believes in the show’s power not just to connect Salt Lake to a moment in global art but to improve Salt Lake itself. “I’m a Salt Lake City believer—to the core—and I’ve witnessed tremendous giving and expansion, both creatively and culturally, the last 14 years I’ve lived Downtown,” says Graham. “That being said, we aren’t done as a community with being our best selves; we aren’t finished making this a really great Salt Lake City.”

Ilić did explore several options for the show’s theme beyond the starting point of “tolerance,” Graham says. “What he discovered is the word ‘tolerance’ does actually mean ‘love’ and ‘acknowledgement’ and ‘acceptance’—in other languages, not just American English.” Part of what will probably make this show alluring is its disengagement from Eurocentrism, but the design prowess helps the viewer sidestep the easy trap of delighting in the exotic. “The very nature of the format and the fact these are coming from all over the world help the topic feel closer to home because of its universal need,” says Ilić.

Tolerance is not simply a tapestry of foreign art but a deeply earnest conviction that people who are different from you matter. In some ways, it feels like picking up a hobby late in life, as though the real opportunity has passed long ago. *Tolerance* elegantly posits that it hasn’t—to be better, more empathetic and kinder will never be too late an endeavor. A community and its people must believe this before it can ever truly hope to function equitably.

Visit *UMFA* Jan. 17 to see the “ACME Lab” exhibition, and visit the Downtown library and various county libraries for easy opportunities to see *Tolerance*. The *UMFA* exhibition will run through June 23, while other venues will keep the exhibition up for a month minimum.



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GIVING SALT LAKE'S YOUTH A VOICE:

SPY HOP'S FILM PROGRAM

Zaina Abujebarah | zaina@slugmag.com
Photos by John Barkiple

Salt Lake City's *Spy Hop* is a nonprofit organization based around after school programs that promote high school students finding their voices. Whether it's through video game design, music/audio or film, there's something available for every student. Film Mentors **Paige Sparks** and **José Manzo** orchestrate the film-making program, *PitchNic*, which consists of many different levels and avenues students can pick from to form their own learning experience.

Spy Hop has been an organization for 20 years, and *PitchNic* and the entire film program have existed for around 15. "I think when *PitchNic* took off that really solidified *Spy Hop* in the community, and it's grown from there," Sparks says. The film program is (typically) aligned into a tier system, starting with media labs, which are beginner, three-week courses that can range from intro to camera to lighting workshops. "Students that want to take the next step will then be encouraged to apply for the apprenticeship program," Sparks says. Within the film department's apprenticeship program, 10-12 students will advance into a paid internship where they work with clients within the community, and they will have the opportunity to learn anything from building websites, establishing an LLC, the details of client communications and other subjects that can catapult them into becoming a freelance filmmaker.

The next move is the *PitchNic* program, which includes an application process to get in. Since it's an advanced program, the instructors select 10-12 students to carry on within it. In *PitchNic*, the students are invited to use camera gear provided by *Spy Hop*, and they're encouraged to find their own voices and communicate through visual storytelling. It's a year-long program that requires them to go through the entire filmmaking process—from writing a script and storyboarding to shooting their films, to the editing process.

Sparks believes in having her students pick their own passions and pursue them completely. Each

student gets to find their niche within the filmmaking process and excel in it. In her own education, she was taught to wear every hat on set because that is what would traditionally be expected on the job. While she's grateful for that perspective, she teaches the opposite. "Even if you can do all of it, find the thing that you want to do and latch onto that," she says. "That's the cool thing about *Spy Hop*. Yeah, we're showing them how to make films, but we're also showing them how to meet and work with people that have the same passions that they do." Sparks hopes that by teaching this way, students will learn to be comfortable finding their place on a team and learn how to be excited about their work.

At the beginning of the program, students will come up with their stories, whether it's a narrative or a documentary. Once they develop their pitch, they present it to a panel of judges. Later in the year, the students will pitch their story ideas to a larger audience at their annual benefit event. Ten to 12 stories will eventually be narrowed down to four, and each student will have the opportunity to pick which film they'd like to work on. The Film Mentors teach them budget-writing, script-writing and pitching, among a handful of other intensive skills to get them where they need to be for shooting. The students have access to a closet full of equipment and props, and they go through the process of hiring their own actors. "It's like a capstone program, which is why we're very selective," Sparks says. "They have to have at least some form of a background in filmmaking, and it takes a certain level of commitment."

"They get really excited about their projects, and we're here to assist them in their processes," Man-

zo says. "We know that in the end, their premiere event will be a big deal for them." The *PitchNic* premiere is a big, red-carpet style event at the end of the program where students get to dress up and present their finished films to an audience. "We have them sit in the last two rows and watch their films with the audience," Sparks says. "It's fun to see them experience something that I never got to experience in high school." Herein, the advisors witness their students finalize what makes it all worthwhile. "We required our 2018 students to attend the last premiere helping out," Manzo says, "but it's mostly so they can get excited about it."

At the *PitchNic* premiere event this past November, I had the opportunity to see these students' films for myself. One that stood out the most for me was a narrative titled *Me and Michael*, an experimental film full of colorful visual effects and lighting. The intense film focuses on a teenage boy dealing with the stress of living at home and witnessing his parents' abusive relationship. Watching these films, my mind was blown that high-school students made such polished pieces of work. These students cultivate a palpable passion for and skill in filmmaking.

Spy Hop is a nonprofit organization, and all of their programs are made to be accessible to all students. "If there is a class that requires tuition, it's a sliding scale," Sparks says. "We never want anybody to feel like they can't afford our programming." With the mission to give students a voice, *Spy Hop* works toward offering students ages 13-19 a platform to be creative, speak their truth and, ultimately, get a headstart on their filmmaking careers.



(L-R) Adriene Klein, Deana Jarquin, Olivia Von Hagen, Sage Nelsen, Film Mentor Paige Sparks and Jonah Janeway on set in *Spy Hop's* "Film Apprenticeship Program."



(L-R) *Spy Hop* Film Mentors José Manzo and Paige Sparks.

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CHANGING THE NARRATIVE

DIANA WHITTEN

of FILM FATALES Utah

By Bianca Velasquez
bianca@slugmag.com

Photo: Tyler Measom

Diana Whitten moved to Salt Lake City in 2016 and soon after established the Utah chapter of Film Fatales.

I was able to experience the emotional impact and ideas that a well-produced film can elicit while watching *Vessel*. It's a film documented, directed and produced by Diana Whitten about **Women on Waves**, a project with the mission to provide safe, legal abortions and education about abortion for women who live in countries where it's illegal. *Vessel* is one part of Whitten's repertoire as a director, and she is also an influencer within the organization **Film Fatales**, whose Utah chapter she established. Whitten says, "[Film Fatales] chapters across the country, and now world, meet regularly to share resources, collaborate on projects and build an environment in which to make their films. It is a space where we can foster efforts that contribute to creating parity in film and TV, and with it a more diverse collective story."

Who is telling the story in a film is important. The viewpoint coming from that person is influential on what we are consuming when watching a film. "Only 4 percent [today, 8 percent] of the top-grossing films are entrusted to women directors—an abysmal statistic," Whitten says. "Right now, the storyteller is overwhelmingly white, straight and male. It perpetuates an inaccurate reflection of who we are." This contrast is disheartening and a problem. This is one of the issues that *Film Fatales* brings to light and actively works to overcome by creating a large network of female directors, producers, etc., to support each other across the country and world. An example of this is the way they construct their Film Fatales calendar to highlight other Film Fatales' release shows in order to support each other. Whitten says, "When women direct, they not only bring new perspectives to this collective story, but it has been proven that they hire more women, more people of color, and more LGBTQ+ people in both department-head and pipeline positions."

Whitten produced a phenomenal documentary on a real issue and Women on Waves' fight against it in *Vessel*, which won the Audience Award and the

Jury Award for Political Courage at SXSW 2014. *Vessel* connects to Film Fatales' mission by shining a spotlight on the issues women face due to social and political restraints put on them and their bodies. Whitten's work radiates this mission in *Vessel* and in other productions like *An Unruly Faith*, an upcoming film that documents LDS women and their fight to be ordained, for which she's a consulting producer.

Originally from Massachusetts, Whitten worked in film and television in New York City, where she first used Film Fatales as a resource. During her tour with *Vessel*, after the film premiere at SXSW, Whitten found herself on a road leading her to Utah. At SXSW, Whitten met her now husband, **Tyler Measom**, a Utah native who brought her from New York in 2016. Whitten quickly discovered that there hadn't yet been a local Film Fatales chapter established. Knowing that there was and is opportunity for Film Fatales to aid in the growth of other underrepresented female-identifying filmmakers here in Utah, she made it happen. Whitten says, "I didn't yet know many people from the film community in Salt Lake, so I reached out to **Virginia Pearce** of the Utah Film Commission and **Geralyn Dreyfous** of the Utah Film Center, and they helped me put together a list of filmmakers." After establishing the Utah chapter of Film Fatales, headlines began to read "Weinstein" and "#MeToo". The concurrent #MeToo movement aided in Film Fatales' traction. Whitten says, "One thing #MeToo highlighted is the validity of organizations like Film Fatales. Our local chapter was in place when #MeToo exploded, and as an entity, [it] was ready to participate in the local reckoning and in efforts to address the challenges [that #MeToo] exposed."

The Film Fatales chapter that Whitten helped create offers Utah women a network that spans from Los Angeles to New York. Whitten's initiative opens the door for many aspiring filmmakers who might

not have the resources they are entitled to due to the societal restrictions of gender. "In an industry where who you know can get you jobs and access to professional opportunities, being part of a vast network is invaluable," Whitten says.

With Film Fatales' collaborations with Tribeca Film Institute, Sundance Institute, IFP and San Francisco Film Society, the organization provides various opportunities for aspiring filmmakers exposure, such as increasing exposure of and promoting theatrical, festival and digital premieres and releases. Other benefits are invites to and participation in screenings, events, workshops and panels, and insertion on "recommendation lists" for grants and labs. Additionally, F.F. gives access discounts on film-festival entries and festival and conference badges, and affords female filmmakers more experiences.

Whitten has also worked in, children's television and theater. She has consulted on feature films *Roll Red Roll* (2018) and *Dying in Vein, The Opiate Generation* (2017). Today, she's working on a project with Film Fatale **Carolyn Dalrymple** in San Francisco. This project involves constructing a "virtual layer of augmented reality art on to the iconic *Maestrapeace* mural," which celebrates the contributions women have made to the world. Whitten says, "It's a complex project involving a collective of muralists, AR artists and local NGOs, and I'm excited to be learning about a new, groundbreaking medium."

To become involved with Film Fatales as a female-identifying filmmaker, you can reach out to Whitten at slc@filmfatales.org. Film Fatales also welcomes filmmakers who are currently working on their first features. You can learn more about the Film Fatales organization at filmfatales.org. You can learn more about Whitten's film, *Vessel*, at vesselthefilm.com and watch it on Amazon Prime, YouTube, Google Play, Vudu and iTunes.

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By Ali Shimkus | alishimkus@gmail.com

The night before Thanksgiving, while the streets of downtown Salt Lake City were empty, the Utah Film Center's *Artist Foundry* was buzzing with energy—members of the *Artist Foundry* were still working on their films, some using the state-of-the-art editing bays while others discussed ideas at sleek, industrial-chic couches and tables. There's a communal sense of work that goes into a film, whether it's a short or feature, and the *Artist Foundry* is an eclectic mix of all the people who can help make that happen, from actors and writers to video editors and cinematographers. It's evident that **Dallin Cerva**, founder and manager of the *Artist Foundry*, has a sense of direction for the work he's doing—fostering a community of talented Utah filmmakers and creating a space where their artistry can be realized.

Dallin, along with wife **Jacquelyn Cerva**, started the *Avrec Art House* in 2015 with the intent to create a shared space for filmmakers that would provide relatively low-cost, high-quality resources to improve upon their craft and give them an opportunity to network with other people in the field. Dallin's motivation to start *Avrec Art House* stemmed from his choice to stay in Salt Lake City and try to build up the local filmmaking community, rather than move to a larger city. "The idea was to attract local talent and build a community of filmmakers who are like-minded and wanted to create unique projects," says Dallin. "Filmmaking is an expensive art form, so this provides a low-cost resource for people who are attempting to do something out of the norm." Many members and residents of *Artist Foundry* end up collaborating on films based on their needs or specific skills. "People can come in, meet other people and crew up—I see that a lot," says Dallin. "A lot of my members end up getting work from each other. That helps build the little mini-industry that we have."

Avrec Art House recently partnered with Utah Film Center and was rebranded as the *Artist Foundry* in 2018. "We have had a good relationship with the Utah Film Center ever since we



Zach Johnson, Nighttimer Productions.



Rylee Syme, Nighttimer Productions.

began," says Dallin. For the Utah Film Center, there was a need to expand their artist support program, while Dallin, who funded a lot of *Avrec Art House* with his own funds, welcomed the partnership. "It was a really good opportunity for us to continue with the momentum we already built and continue providing a resource for the people who had already found a home here," he says. For the future, Dallin wants to build on the success of the workshops he offers, as well as work more with the Utah Film Center to showcase *Artist Foundry* member films to a wider audience.

Local film production group **Nighttimer Productions** were some of the first to take advantage of what *Artist Foundry* has to offer. For Nighttimers **Rylee Syme** and **Zach Johnson**, *Artist Foundry* was a way to hone in on their filmmaking hobby that they had been working

on since high school." Although, they were both initially attracted to the workshops and opportunities to learn more about their craft. "One of my first experiences [at *Artist Foundry*] was the writer's workshop," says Johnson. "I [previously] paid for screenwriting classes at SLCC and didn't feel like I got anything out of them. I felt like, 'Wow this workshop is incredible—I'm learning so much. People are actually talking about the things I want to talk about.'" Members of *Artist Foundry* have special access to workshops that involve current industry workers rather than from a perspective of being far removed from it. For Syme, being able to dive into the community of people who were already actively making films was part of what sold Nighttimer Productions on their membership to the *Artist Foundry*. "The reason we started out as a group was that we wanted to learn how to make movies," she says. "Having something where people who are

[making films] right now is something way more tailored to making films in the moment."

Nighttimer Productions have a cache of quirky, dreamlike short films on their website and YouTube channel, as well as two music videos for local pop-rock band **Ugly Boys**. For Syme, taking the leap from the group getting involved with *Artist Foundry* to actively putting their knowledge to use is something they may not have been able to without the resources provided. "As a whole, I think what [*Artist Foundry*] has done has made us better filmmakers and efficient filmmakers. For us, the goal has always been to be filmmakers," says Syme. "We have day jobs, and we do this at night, hence the name. Yeah it's a hobby, but hopefully, one day, it's not a hobby." Despite having to work around day jobs, Nighttimer Productions have had one of their most productive years yet, having seen five short films to completion in 2018 through *Artist Foundry*. This raises the bar for Nighttimer Productions in 2019. "I'm really proud of this year. This is the point where we can do bigger, more challenging projects," says Syme. "We're getting our groove on, we understand what our strengths are, how to operate, and how we want to run our sets."

The opportunity to learn and evolve as filmmakers appealed equally to **Alexander Woods** and **Shawn Francis Saunders** of **Kimble Production Company**. Woods and Saunders finished their short film, *Say the Sins*, through *Artist Foundry*, a screenplay they cowrote together based on a play that Saunders created for the *Sackerson Theater Company*. The film opens with the daunting images of a young priest moving through an empty, grandiose cathedral on his way to his first confession, which doesn't quite go as planned. Woods was inspired by the interactive nature of Saunders' play, which required members of the audience



Shawn Francis Saunders, Kimble Production Company.



Alexander Woods, Kimble Production Company.

to be in the priest's position and hear another person's strange confession. For Woods and Saunders, who originally met both as actors studying at UVU, coming to *Artist Foundry* has helped solidify their ideas in *Say the Sins*, as well as opened them up to other aspects of the industry. "[Dallin] pointed me to a really good cinematographer and a gaffer, and just connected me to people who could do technical things that I had no clue how to do. I didn't go to school for filmmaking, so that was really helpful," says Woods. "Now I do a lot of freelance video editing, and I try to do everything I can to be working in the film world. I can act, but I like talking to actors and creating a scene more. [Making] *Say the Sins* really clicked for me; I feel most energized and most comfortable writing and directing."

For Saunders and Woods, *Say the Sins* was a good jumping-off point for where they wanted to take their films. *Say the Sins* had a run at a few festivals. In one such festival, *Say the Sins* played to an audience of one, a person who later bought them pizza (success!). However, at the *Footcandle Film Festival* in Hickory, North Carolina, *Say the Sins* had a much broader reception, as Woods says that the screening gave his film exposure to a whole new audience. "It was a full theater, and everyone responded really well to it," he says. "They were wanting me to submit again." Currently, Saunders and Woods are waiting to hear back from festivals on their newest film, *The Wreath*, which Saunders says will be a departure from *Say the Sins*. Saunders says, "We wrote and directed [*The Wreath*] together, and it's a very visual, surreal story, as opposed to a dialogue-driven story, which *Say the Sins* was. I like to say it's about a guy who really wants a candy bar," Saunders says.

Despite their separate projects, Nighttimer Productions have worked together with Saunders and Woods through *Artist Foundry*, something that Dallin credits to the networking that often happens between his members—"hands down, the most valuable resource we offer is the community," he says. With *The Wreath* having debuted at the end of 2018, Nighttimer Productions are also finishing up a short film called *Senses*. "*Senses* is an LGBTQ story about someone dealing with intimacy issues and talking about it with body horror that I wrote and directed," says Johnson, who cast Woods to act in the leading role of the film. Connecting talented individuals who can help others' projects is something Dallin personally invests a lot of his time at *Artist Foundry* doing, as well as giving advice and direction to members who are working on their films. For the Nighttimer Productions, as well as Saunders and Woods, having the expertise of Dallin and other people working in the Utah film community is an invaluable resource. Woods says, "Ever since [Johnson] and the Nighttimers invited me to audition [for *Senses*] and I got the part, I got to know these guys a lot better. We want to work with them more in the future. It's been kind of cool to see this place kind of melt together."

More information on how to become a member of *Artist Foundry* as well as upcoming workshops can be found at utahfilmcenter.org/artistfoundry. *Artist Foundry* has an exciting lineup of upcoming programming—director, producer and actress **Amy Redford** was recently announced as Artist-in-Residence. She will be hosting a directing workshop as well as one-on-one consultation meetings with *Artist Foundry* members in the near future. Nighttimer Productions, as well as their films, can be found at nighttimerproductions.com. *Say the Sins* (as well as *The Wreath*, TBA) can be found at kimbleproductioncompany.com.



Photo: Matthew Hunter

DUALIST

A Film-Production Company Keeping Art in Artists' Hands

By Taylor Hartman
mr.taylor.hartman@gmail.com

(L-R) Kenny Riches and Matt Wigham seek to empower independent filmmakers via their film-production company, Dualist, in Utah and beyond.

SLC native filmmaker **Kenny Riches** and *Big Cartel*'s **Matt Wigham** came together with the words "small and sustainable" in their heads, wanting to create and help create films. They set forth and started a production company that is working to keep creativity in the hands of the filmmaker, and have created what is now known as Dualist.

Dualist produces small-budget, independent films nationwide. Wigham is the founder of *Big Cartel*, a tech company based in SLC that helps independent artists create websites to sell and market their merchandise. After 13 years of working with *Big Cartel*, Wigham wanted to branch out and pursue other side projects in the artistic world. Having a love of film for many years, he decided that he wanted to start investing in movies. "I've always been drawn to film," Wigham says. "Sundance, every year, happens in our own backyard. The closer to and more I got [from film], the more I wanted to be involved." Wigham soon realized that he wanted to do more than just fund movies. He wanted to get into the artistic process and dive in with filmmakers, helping them both financially and creatively. He connected with Riches through mutual friends, and after Riches finished a film in 2015, the two decided to work together.

Riches made his first feature film in Utah, *Must Come Down* (2012), then moved to Miami where he made his second movie, *The Strongest Man* (2015), which went to the *Sundance Film Festival* that year. Riches and Wigham had almost worked together during the filming of *The Strongest Man* but were unable to connect. When it was time for his next project, Riches knew whom to reach, and thus, Dualist was born. "I hit up Matt, and he said, 'Hell yeah, let's do this,'" Riches says, "but let's actually do more."

They quickly saw that they could give filmmakers more creative freedom as a production company. Wigham identifies that while creating their first feature film, many people get bogged down with larger companies, who often take creative control and alter the artist's work. "The more we worked together, we realized we didn't want to have to go through the industry gatekeepers," Wigham says. "We didn't want to be sitting a year trying to get a film made."

Riches and Wigham express that it's important for them to move forward in a way that will ensure that Dualist sticks around. They don't want to break the bank for a new movie and hope that filmmakers who don't want to give up creative control will be drawn to them. Dualist instead aims to be an ally so artists can go through with their vision rather than jump through multiple hoops to meet studio executives' expectations. "We hope that people are drawn to us because we aren't going to gut their movie," Wigham says. Dualist helps to facilitate allowing filmmakers "to make whatever weird thing they wanna make," as Riches puts it, while guiding them through an editorial process. "We go through rewrites with them," Riches says. "We help them develop their ideas. We're involved creatively without dictating what they can and can't do, but we try to be there to support what they are making."

Dualist now has three productions in the making. Riches' upcoming film, *A Name Without a Place*, was filmed in Florida, and is about a young man going on a journey just outside of Miami after finding a travel journal that his twin brother left behind after dying. It is currently in its festival-submission stages. The second film in Dualist's budding collection—*Sanzaru*, written and directed by **Xia Magnus**—is a suspenseful drama that was filmed in Texas, about a creepy house with an

energy that stirs up the past of an elderly woman's caretaker and her nephew. The third film by *Sundance 2019* Knight Fellows **Jonathan** and **Michael Cuartas** is currently in pre-production but is set to film in Utah, according to Wigham.

As to how local filmmakers can work with Dualist, Riches and Wigham are receptive and just need to become acquainted with the person's work first. "I am always pretty approachable," Riches says. "I keep a pretty open mind and love hearing about what people are making—local artists especially. I think it's cool to hear from people in Utah, and I would love to get more submissions."

Riches runs **The David Ross Fetzer Foundation for Emerging Artists**, which gives grants to filmmakers both locally and nationally. The foundation started in 2013 and was meant to honor the life of Riches' best friend, **Davey Fetzer**, who had passed away. Riches works with Fetzer's family and loved ones to honor his name through the foundation. Dualist hopes that the people who receive grants for short films through the foundation come and work with Dualist in the future. Local filmmakers under the age of 35 can apply for a grant, which gives them a \$2,500 grant to create a short film of 16 pages or less. "Local filmmakers have a huge advantage," Riches says. "We get hundreds of national applicants, but we get very few local applicants. I can't express this enough. Local people should be applying for this grant, and that's a good way for us to see what people are capable of making." With these kinds of local prerogatives, Dualist may well spur artists in Salt Lake City and Utah to root arthouse filmmaking in our community.

Filmmakers who are interested in receiving a foundation grant can visit thedaveyfoundation.org.

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Cinematic Dreamer?

THE UTAH FILM COMMISSION'S NEXT LEVEL GRANT PROGRAM CAN GIVE YOU A BOOST

By Ben Trentelman

BDKT0@yahoo.com



UTAH

FILM COMMISSION



Photo: Talyn Sherer

(L-R) John Holliday, Syd Smoot, Melissa Jackson, Virginia Pearce, Christina Martin and Derek Mellus.

So you want to make movies. You have ideas, you have storyboards, and you've even rigged yourself up a half-decent cell-phone steadicam using some duct tape, an upside-down tripod and a yo-yo string. You have an abundance of heart and ambition, but your pockets are empty, and you may have exhausted your YouTube fanbase. If only there were some means to help you get your foot in the door of the ever-elusive film industry to jumpstart your career as a serious filmmaker. This is the plight of many aspiring filmmakers who have the knowledge and the talent to make a good movie, but they don't have the money or connections to make it happen. According to **Virginia Pearce**, the Director at the Utah Film Commission, it is common for these aspiring filmmakers to understand the technical-skill-driven aspects of making a movie, but the business side can be tricky, particularly the fundraising side. This is why she was eager to discuss the Next Level Grant Program that the Film Commission released earlier this year.

Open to Utah residents over the age of 18, the Next Level Grant Program will award up to five applicants \$2,000 of seed money to take the first steps they need to start their film career. "The Next Level Program came about because we see a lot of talent wanting to enter the film industry," Pearce says. "All of the major universities have film programs turning out a lot of talent, but fundraising can be a difficult roadblock for these filmmakers."

Pearce, who has a background with the *Sundance Film Festival* and was once the Executive Director at *Spy Hop Productions*—a Salt Lake-based program that mentors youth in the digital arts—feels strongly about continuing to encourage amateur filmmakers and artists. "We have a very large film-production industry in Utah, but there are definitely some missing pieces in the talent pipeline," Pearce says.

The Utah Film Commission works to attract filmmakers from around

income, and the commission sees their investment in new, local filmmakers as a future investment in the state. "We're hoping that this becomes a pipeline of our own program," Pearce says. She explains the commission's hope for these beginning filmmakers to continue to come back to the state as they become more successful and, in turn, reinvest in our local film industry, which currently employs 5,500 individuals and generates \$142 million in salaries and wages.

Intended for those who aspire to direct and/or produce films, the \$2,000 grant can be used for what is most needed to get things moving on whatever kind of project the applicant may have in mind. "The film can be any kind of project—a short, VR. It doesn't have to be one specific thing," Pearce says. "It's \$2,000 to help you get a start, whatever that means for you. Is it a trip to L.A. to attend a meeting or a trip to SXSW to see what other filmmakers are up to."

Pearce is realistic about the fact that \$2,000 doesn't seem like much in the grand filmmaking scheme of things. "It's obviously not a ton of money, and we wouldn't expect a feature to be made on this budget," Pearce says. "But it's really meant for the very beginning filmmaker who is just trying to figure out how to get there."

Helping to push that \$2,000 a bit further in moving a film project forward, grantees also receive other benefits, such as an annual membership to the Utah Film Center's Artist Foundry where they can gain access to a network of other filmmakers, a library of movies and literature, editing bays and rehearsal space. Grantees will also receive special access to the 2019 *Sundance Film Festival* and the Sundance Institute's **Co//ab Artists Network**.

If you are looking to get a leg up on your celluloid dreams, interested directors and producers over 18 and residing in the state of Utah can apply at film.utah.gov/nextlevel. Applications for this round of grant awards are due on Dec. 31, with initial recipients receiving awards just in time for the *Sundance Film Festival*. Depending on how many of the five awards have been filled at this time, additional grants may roll out through the spring.

the globe to film in Utah and to use local cast, crew and services. Ultimately, as part of the Governor's Office of Economic Development, they help the state generate



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FILM FESTIVAL 2019

The *Slamdance Film Festival* celebrates 25 years and runs Jan. 25–31 in Park City. Here, find featurettes about *Slamdance '19* films. Go to slamdance.com for more info and *SLUGMag.com* for more *Fest* coverage!

***Boni Bonita* (Brazil, Argentina) Director: Daniel Barosa North American Premiere**

"I'd take the bus and cross the city to see my favorite band play, in whatever dump. And I'd arrive alone, but was never alone. Because they were family." *Boni Bonita* edges in with these imploring words, uttered over roving garage rock. "You're my family today."

It's the autumn of 2007 at a crowded concert in Brazil, and Beatriz (**Ailin Salas**) stands, awed by the unseen rockers, face lit up only by stage lights. Amid her mother's death and a strained relationship with her father, the 16-year-old has made her way from Argentina to Brazil. There, she begins a relationship with the 30-something-year-old Rogério (**Caco Ciocler**), a musician trapped at a standstill beneath his grandfather's musical legacy. The pair spends their days at Rogério's family beach house where Rogério is constantly drinking, guitar in hand and often shirtless. Beatriz is constantly smoking and often unsmiling. Her stomach is usually covered, hiding scatters of self-inflicted scars. Seasons and years unravel: The two are tender then destructive; they fight then make up. Rogério remains at a dead stop—Beatriz doesn't. Behind their toxicity persists the empyrean Jurumirim Reservoir—its gleaming waters, verdant lands and cloud-roaring skies.

Over four laconic chapters, writer/director Daniel Barosa's *Boni Bonita* is an uncluttered chronicle of loss: loss of self and family, dreams and direction, youth and innocence. And it remains a coming-of-age story. "I didn't have a story or a 'catch,'" says Barosa. "I only had in my head Beatriz and this decadent rocker." Brought to life by Salas and Ciocler's excellent performances, Beatriz and Rogério go on to become archetypes—or artifacts—of two respective generations' languor, frustration and drift.

"I idolized it all," says Barosa of his own experience in São Paulo's indie scene. "But as I grew older, things changed. I saw that ... everyone was as lost as I was."

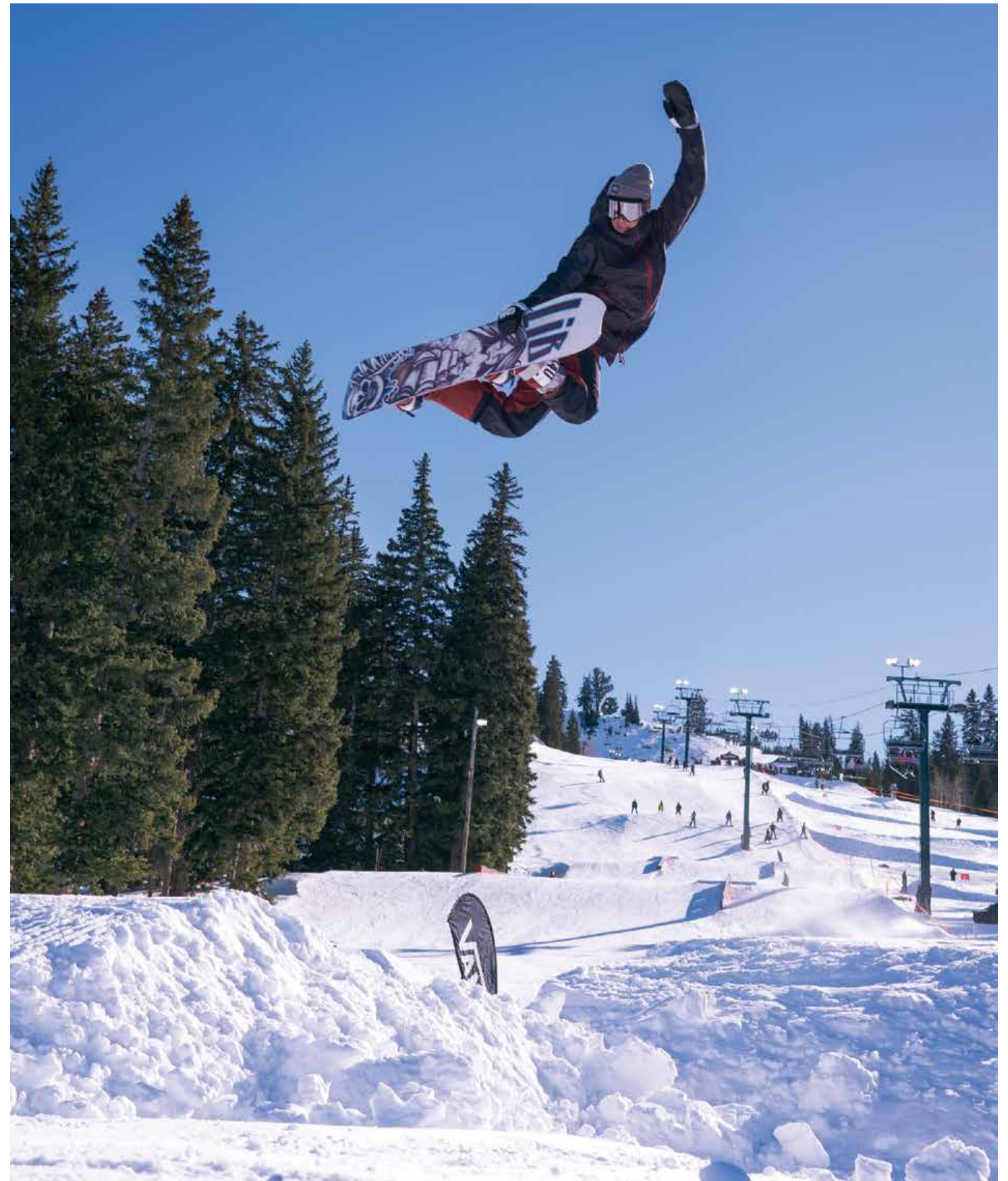
Boni Bonita was magnificently shot over three years and across three formats: Super 16, 16 mm and digital. "When writing this film, I always pictured it with a nostalgic look," says Barosa, so he and Directors of Photography **André Dip** and **Caio Pedron** "decided to use different stocks, formats and lenses to accentuate the passage of time." The result is beautiful, as much a sensuous visual gradient as it is the passing of days and years, the cycles and chapters through which we grow up. —Kathy Rong Zhou

***Markie in Milwaukee* (USA) Director: Matt Kliegman World Premiere**

This documentary follows **Markie Wenzel**, a transgender woman and former fundamentalist Baptist preacher, on a journey to discover her gender identity. It begins with her initial transition then, as the strain of rejection from church and family wear on her, the process of de-transitioning.

Director Matt Kliegman first began this project over a decade ago, filming over the years of Markie's transition. "I met Markie in 2007 when she was working at the airport in Milwaukee as a TSA officer," Kliegman says. "I almost walked by without stopping, but I had a genuine empathetic response when I first saw Markie and felt like I was picking up on an emotional signal she was putting out. Over the next few years, we got to know each other by filming short, inspirational videos for Markie's blog and a Tumblr account I started to chronicle the process. We did all sorts of quotidian Wisconsin things—went to the state fair, visited the **Brewers** stadium and explored the various scenic nature spots around Milwaukee."

Markie in Milwaukee offers an uncertain but hopeful tone, especially as Markie re-introduces herself to the audience as both Mark and Markie and announces her resolve to move forward in life, accepting herself without fear or restraint. Wenzel says, "Several things have changed my situation since finishing filming the documentary in 2016. I have a restored relationship with my family. I have a great ability to be able to reach out to others experiencing hurt and try to help meet their needs. I have a renewed compassion for others and a strong desire to try and make a difference." —Lois Brady



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Photo: Andrew Kooyman
Rider: Phil Hansen

SKATE

I grew up in rural Southern Utah—small towns, hardly any skaters and even fewer skate spots. One of those spots was the Kmart loading dock. We usually got kicked out within five minutes, so we jumped down the dock as many times as we could, as fast we could. Coincidentally, Shylio Sweat, **Jerome Farrell** and I ended up in Richfield on the same weekend. While showing them my old “spots,” we went to the now-closed Kmart to check out the old loading dock. All the railings had been broken off the dock. With a little creativity, we figured out a new way to skate the spot, and Shylio and Jerome got some good tricks.



Shylio Sweat – Front Crook Pop Over – Richfield, Utah



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BEER OF THE MONTH

By Chris and Sylvia Hollands

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Photo: Chris Hollands

Beer Name: Ferda

Brewery: Templin Family Brewing

ABV: 8.2%

Serving Style: 16-oz. can

Guess who's back? After short time away, **Kevin Templin**, former head brewer of **Red Rock Brewing Co.**, once again successfully immersed himself into the Salt Lake City brewing scene. Although, Kevin and wife **Britt Templin** weren't just taking a vacation from the beer world, a life they have known for well over two decades. They were putting forth fantastic effort that they've brought to the booming **Granary District**, another must-visit location for adult beverages. Launched this past October, **Templin Family Brewing** hit the ground running. The amount of detail put into the project is remarkable, and even more so how quickly it appeared to come together. Though **T.F. Brewing** will be focusing heavily on lager beer, every aspect of the operation looks to be seamlessly thought out, including the first canned beer, a big Double India Pale Ale. **T.F. Brewing** features a modern space, diverse food trucks, a variety of beer, and even the glassware selection hits the mark. All proof that Templin's true grit prevails, producing a selection beyond the assortment of wholesome lagers is the Imperial India Pale Ale, Ferda.

Description: A tall 16-oz. aluminum can showcases Ferda's sleek label design with the classy moniker **T. F. Brewing**. The proper glassware is a slam dunk. It is slender yet large enough to fit every drop of goodness. Cracking the can, a liquid surge of bright-copper haze consumes the big drinking vessel. The bubbling froth forming at the

top is clean, white and initially thick, protecting the treasure below. First whiffs of this Double IPA present hints of classic West Coast IPA flavors and citrus. Ferda's mouthfeel is crisp and sharp while delivering a precise display of hops and sweetness. With balance from the tropical hops, the finish presents hints of fresh grass and slight yet welcome bitterness. For a super-hoppy beer, it's well crafted and hides the alcohol well. This is a beer well-suited to start out the night or to close it down.

Overview:

T.F. Brewing offers a heavy selection of exceptional lagers, proving that Kevin wants to do what he loves and to love what he's doing. With a personal affinity for German beer styles, Kevin sought to open a place mimicking the traditional family breweries he is so fond of. We have found many brewers clearly united in their love for a good lager and the amount of care it takes to get them right. Unlike a hoppy beer, there is little to hide behind in a clean German-style beer. Yet, another common sentiment among the brewing community is that the IPA is king, so it makes sense to ensure that one is available as casual patrons pass on through.

Head brewers have admitted that recipes aren't always dialed in when working with a brand-new system. It could take a few batches to get accustomed. It's Templin's dedication to perfection that allowed the first batches of Ferda to shine so early on. We are sure that he is always working to make each beer the best it can be because he has always been a perfectionist in this aspect. **Templin Family Brewery** is meant to be a place to visit and enjoy the environment, people and beer. Though Kevin once told us the next big thing in beer was "the German pilsner," he will make sure that his family brewery has something for everyone. If history is on Kevin's side, Ferda will become a staple offering—much like another popular local Double IPA that Templin had his hand in during his previous gig, **Red Rock's Elephino**.

Cheers!

Dearest Salt Lake City,

As you know, we live in literally the coolest city in America, nay the world. We have got wide roads, little traffic, beautiful mountains and most of all - boundless opportunity! We love it here and you love it here. This incredible experience we are so fortunate to share being from the SLC is not just a happy accident. It is by the work of the believers, the dreamers and the doers that we are able to bask in the prosperous glow that is the capital of our beehive state. We'd like to express our sincere gratitude and love for one of the primary lynchpins in our beloved community, one that has worked tirelessly to form our city into what it is today. It is the very publication that you hold in your hands - **SLUG Magazine**!

Through the formative periods of our great city, **SLUG** has continually been a voice of not only the counter, but of all the culture. **SLUG** has taught us to love craft beer and take pride in our home grown makers. It has done the same for quality distilled spirits and helped us enjoy the finer things in life. When it comes to politics, **SLUG** has given us a platform to poke fun at the ridiculous, while getting serious about that which is indeed serious. We've been continually reminded to keep the love of our passions for winter sports, skateboarding, music, art, storytelling and business. Our city breeds superstars and **SLUG** is always there with a spotlight. Our city's culinary contributions are better and better - almost weekly! We have great eats and an ironically awesome nightlife here in Salt Lake City. Thanks in no small part to **SLUG's** ever present showcasing of those outlets and the people pushing their craft.

We're growing like crazy, not just in population but in opportunity and the actualization of our potential. SLC and Utah as a whole are widely known as one of the best places to start and grow business in the United States. For a great many of us who have put ourselves out there and pushed for a dream, be it personal goals, entrepreneurship, the pursuit of art or making a change for the better, **SLUG Magazine** was the first to notice and to recognize us - all of us. It means the world to us and we wish to recognize that having such a powerful platform focused on what makes SLC so damn cool, has been an irreplaceable part of us all.

Thank you **SLUG Magazine**. We Love You.



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Estate Sale!

By Mike Brown • mgb90210@gmail.com

The years of living with **Mike Abu** and being his friend have always been adventurous. Whether it's seeing how many flags we could steal on our way home, drunkenly stumbling from the bar or blowing up our kitchen, weirdness always abounds. If you know Abu or have ever been to any of his living quarters, then you know that it's riddled with weird shit, kind of like *Pee Wee's Playhouse* without all of the public masturbation—just some of it. All those years I lived with him, I never questioned where he got an antique ice-cream scooper or a 1940s hair dryer. That is, until I went estate-sale shopping with him.

Abu invited me to go with him last month, and I cordially obliged. The thing is, estate sales happen in the morning, and I don't really know what mornings are. I ignore and neglect mornings like a redheaded stepchild, so I obviously slept through the first estate sale Abu invited me to. Abu bribed me with beer and coffee, and dragged me to an estate sale in the Avenues the next day.

I meandered around some dead old lady's house for a while, with several other people all digging through her old shit that her kids didn't want—or that she was too busy hoarding, so us lucky estate sale shoppers got to pick up the leftovers. Fortunately, this lady really liked cats. There was cat shit everywhere, not like cat poo but cat items galore. I was able to pick up some cat pillows and cat ceramics on the cheap. Her fondness of cats and hoarding seemed to go hand in hand, like chocolate and biscuits. Abu bought a broom and a packet of old notepads for god knows what reason.

There were plenty of serious collectors there taking their time; people going over other miscellaneous items, people on their phones, probably looking up something on eBay to check a resale value and lots of old people. Old people like old stuff. Everyone was nice and friendly, and I must say, it was a great Black Friday shopping environment.

I decided that I should learn more about estate sales and what they are all about after this experience, so I called one of Abu's estate colleagues to get some more info on how this



(L-R) Mike Abu and Mike Brown commune with their peer group at estate sales to bring back sick loots.

whole thing goes down. **Lou Barrett**, owner and operator of *B-Team Liquidations*, was kind enough to let me pick his brain about how antiques go from dead people to collectors to antique stores and sometimes the D.I.

First off, someone has to die. That might sound harsh, but it's all part of the brutal circle of life. You die, and someone gets to take your stuff. I'm well aware that all the **Utah Jazz** merch I've collected over the years will end up in someone else's hands, eventually. But, Lou gets his leads for organizing estate sales mostly from realtors and from the trust department of a bank, not so much from funeral homes.

Lou used to run his own antique store, *Wasatch Furniture*, before he really got into running an estate-sale business—which makes sense because a majority of estate sale shoppers are antique-store people, or what Lou told me were "serious collectors." Estate

sales typically start on Friday, when the antique store people and serious resellers usually show up. They run all weekend, and *B-Team Liquidation* is usually able to sell about 70 to 90 percent of the stuff in the houses they purge.

I asked Lou what the strangest thing he's ever sold was—it was a once-living stuffed monkey for \$200. And no, Abu didn't buy it because he rarely has \$200 to blow. Other than that, there have been human skeletons—which I was surprised to find out could be legal to buy—and dentures. For some reason, Lou told me that he sells a lot of dentures at these estate sales. But like I said, there were lots of old people at the one I went to.

Lou does about 40 of these estate sales a year, roughly every weekend. You can find out about them from *B-Team Liquidation's* Facebook page. I was surprised I didn't see more candy-ass hipster kids at the estate sale I went to fighting over vinyl—probably too busy racking up scene points at the D.I. or Goodwill when the real good shit is in some dead lady's house. In fact, I kind of feel bad blowing the ultimate secret about thrifting with this article, but I have a job to do.

I'll be hitting up more of these estate sales in the future on my quest of having the ultimate Jazz shrine and some cat collectibles along the way. So if you see me there, keep your hands off the cat pillows—I call dibs.

Photo: John Barkiple

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DAILY CALENDAR

Visit **SLUGMag.com** to submit your local event listing for free and view our full Daily Calendar.

Friday, Jan. 4 Brothers Brimm – <i>Hog Wallow</i> Copper Cuffs and Chocolate – <i>Local Artisan Collective</i>	– <i>Urban</i>	Workshop – West Elm Kris Lager Band – <i>Hog Wallow</i> Winter Sirens, Summer Bloom, Harbor Patrol – <i>Kilby</i> Supersuckers, Thunderfist – <i>Urban</i>	Meander Cat – <i>Hog Wallow</i> Nao, Xavier Omär – <i>Metro</i> Dawes – <i>Commonwealth</i> Amigo the Devil, Harley Poe, Folk Hogan – <i>Urban</i>	Sunday, Jan. 27 MarchFourth – <i>State Room</i> Front Row Film Roast of Labyrnth – <i>Brewvies</i>
Saturday, Jan. 5 Inside Job, Vadawave, Greenmont – <i>Beehive</i> Dokken, Lita Ford – <i>Depot</i> The Pour – <i>Hog Wallow</i> Dallas Wayde, Anxxiety, Adalaide, &rew – <i>Kilby</i> Machine Guns N Roses, Dirt Cheap – <i>Metro</i>	Friday, Jan. 11 Glacial Tomb, mosida Anonymous AURA – <i>Beehive</i> Jacquees – <i>Complex</i> Big Head Todd, The Monsters, Los Colognes – <i>Depot</i> Superbubble – <i>Hog Wallow</i> Laura Gibson, Stelth Ulvang – <i>Kilby</i> Emancipator, foxtail, BRODYISM – <i>Urban</i>	Friday, Jan. 18 A Pink Floyd Tribute – <i>Depot</i> SWS Electronic Open Mic – <i>Diabolical</i> Murphy and the Giant – <i>Funk 'N Dive</i> Stonefed – <i>Hog Wallow</i> Halogyns, The Rubies, Moodlite, Kirby Dorsey, Lauren Williams – <i>Kilby</i> Bollywood Club Invasion Launch Party – <i>Urban</i> Hell's Belles – <i>O.P. Rockwell</i>	Wednesday, Jan. 23 Craft Lake City: Botanical Watercolors Workshop – NHMU Primitive Man, 2-Headed Whale, Glume – <i>Diabolical</i> John Davis – <i>Hog Wallow</i> Discographik, Men In The Kitchen, SHRK – <i>Kilby</i> Kid Furey, Mixxer, DJ DiXon – <i>Urban</i>	Monday, Jan. 28 Open Blues & More Jam – <i>Hog Wallow</i> Machine Gun Kelly, Fred Matters – <i>Park City Live</i>
Sunday, Jan. 6 Battery Point, Glume, Human Toy, Horrible Penny – <i>Kilby</i> Dr. Danny, Cool Banana, Martian Cult – <i>Urban</i>	Saturday, Jan. 12 Blackfoot Gypsies, The Yawpers – <i>Kilby</i> Andy Farnsworth Comedy Album Taping – <i>Urban</i> Mountain Boogaloo – <i>Funk 'N Dive</i> Mountain Country, Jim Fish – <i>Garage</i> Pixie & The Partygrass Boys – <i>Hog Wallow</i>	Saturday, Jan. 19 Clësh – <i>Funk 'N Dive</i> Tanglewood – <i>Hog Wallow</i> Lord Vox, Ani Christ, Mortigi Tempo – <i>Metro</i> Lil Jon, Fred Matters – <i>Park City Live</i> The Crystal Method, Loki, DEKAI – <i>Urban</i>	Thursday, Jan. 24 SLUG Localized Comedy Night – Urban Craft Lake City: Llama Embroidery Workshop – Gallivan Jeremiah, The Red Eyes – <i>Hog Wallow</i> Fashion Jackson, Ritt Momney, The Sardines – <i>Kilby</i> Aquarius – <i>Loading Dock</i> Diplo – <i>Park City Live</i>	Tuesday, Jan. 29 Dorothy, Spirit Animal – <i>Depot</i> The Pink Spiders, Wicked Bears, Housewarming Party – <i>Urban</i>
Monday, Jan. 7 Open Blues & More Jam – <i>Hog Wallow</i>	Sunday, Jan. 13 Goth Dad, Uvluv, 406 In Your Coffee Pot, Sonnets – <i>Kilby</i> Obie Trice, Vinnie Cassius, Gloomwalkers – <i>Urban</i>	Sunday, Jan. 20 PAW Patrol Live! – <i>Eccles</i> Whitewater Ramble – <i>O.P. Rockwell</i>	Thursday, Jan. 30 Wicked – <i>Eccles Theater</i> Simply B – <i>Hog Wallow</i> Say My Name – <i>Sky LSC</i> The Beatles Rooftop 50th Anniversary Concert – <i>Urban</i>	Wednesday, Jan. 31 Wicked – <i>Eccles Theater</i> Michelle Moonshine – <i>Hog Wallow</i> John McEven, The String Wizards – <i>State Room</i>
Tuesday, Jan. 8 Fantastic Planet: An Homage – <i>Metro</i> After School Jewelry Making Classes – <i>Local Artisan Collective</i> Spo, The Terry Burden Project, Sarah Little Drum, Rose Colored Root – <i>Urban</i>	Monday, Jan. 14 Prospective Parent Info Night – <i>Open Classroom</i>	Monday, Jan. 21 The Hauge, SportsCourt, Emma Park, Dead Metro – <i>Beehive</i> Tiny Meat Gang – <i>Depot</i> Ghost Atlas – <i>Kilby</i> Cursive, Summer Cannibals, Campdogzz – <i>Metro</i> Mae – <i>Urban</i>	Friday, Jan. 25 Beatles vs. Stones – <i>Depot</i> Scoundrels – <i>Hog Wallow</i> New Years Resolution – <i>Loading Dock</i> Jokers Gone Wild Comedy Show – <i>Kamikazes</i> Los Strellarians, Sa of 311 – <i>Urban</i> New Breed Brass Band – <i>State Room</i>	Friday, Feb. 1 Pick up the new issue of SLUG – Anyplace Cool The Live Creature & Ethereal Things – <i>Capital Theatre</i> BAS – <i>Complex</i> Wicked – <i>Eccles</i> Excision Apex 2019 Tour – <i>Saltair</i> Marty Stuart, His Fabulous Superlatives – <i>State Room</i> Dubwise, ROOMMATE, King Dubbist, illoom – <i>Urban</i>
Wednesday, Jan. 9 Mythic Valley – <i>Hog Wallow</i> Tenkaras, Shitty Shitty Band Band, Heavy Pulp – <i>Urban</i>	Tuesday, Jan. 15 Lori Damiano: The Records Keeper – <i>UMOCA</i>	Tuesday, Jan. 22 Peter Murphy – <i>Depot</i>		
Thursday, Jan. 10 Chicago Mike – <i>Hog Wallow</i> Remember Sports, NADINE, Housewarming Party – <i>Kilby</i> Brent Penny, Strong Words	Wednesday, Jan. 16 Lanco, Caylee Hammack – <i>Depot</i> Zac Ivie, Dumb Luck, UmAnG, Rugged Method, Schuyler Taylor, TECHNITION – <i>Urban</i>			
	Thursday, Jan. 17 Craft Lake City: Cake Decorating			

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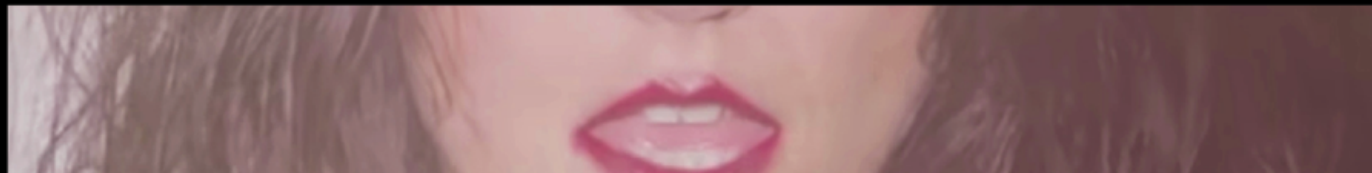
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PETER MURPHY

40 YEARS OF BAUMHAUS FEAT. DAVID J

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GUSTER

HENRY JAMISON

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02.07.18 // RYE DINER & DRINKS

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HOW NOW

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ATMOSPHERE

DEM ATLAS

02.14.19 // UNION EVENT CENTER

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(OF THE WIGGS)

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COIN

TESSA VIOLET

02.20.19 // THE DEPOT

FUR FOXEN

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GRYFFIN

SHALLOU

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SET IT OFF

02.23.19 // IN THE VENUE

KURT VILE

THE SADIES AND THE VIOLATORS

03.01.19 // THE DEPOT

NONAME

03.07.19 // THE COMPLEX

JUKEBOX THE GHOST

03.13.19 // THE COMPLEX

TWRP

PLANET BOOTY

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WATSKY

03.15.19 // THE DEPOT

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03.18.19 // THE COMPLEX

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03.23.19 // VELOUR

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THE BEE

01.10.19 //

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SPO

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01.09.19 // SHITTY SHITTY BAND BAND

BRENT PENNY

01.10.19 // STRONG WORDS

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01.11.19 // FOXTAIL

ANDY FARNSWORTH

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01.12.19 // EILEEN DOBBINS

THE SILVER SLIPPERS

01.12.19 // SYMPATHY PAIN

ZAC IVIE

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SUPERSUCKERS

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INVASION PARTY

01.18.19 //

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01.19.19 // LOKI, DEKAI

MAE

01.21.19 //

AMIGO THE DEVIL

01.22.19 // HARLEY POE

KID FUREY

01.23.19 // MIXXER

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01.24.19 // ANDY FARNSWORTH

LOS STELLARIANS

01.25.19 // FEAT. SA OF 311

BAYSIDE

01.26.19 // ACOUSTIC SET

THE PINK SPIDERS

01.29.19 // WICKED BEARS

THE BEATLES

ROOFTOP 50TH ANNIVERSARY

01.30.19 //

DUBWISE W/ ROOMMATE

02.01.19 // ILLOOM

THE DISTRICTS

02.02.19 // DEEPER

AARON CARTER

02.05.19 // LE VOIR

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01.10.19 // NADINE

LAURA GIBSON

01.11.19 //

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01.12.19 //

THE YAWPERS

01.13.19 //

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01.13.19 // UVLUV

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01.17.19 // SUMMER BLOOM

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NAO

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