

SLUG MAGAZINE

THE 8TH ANNUAL BEER ISSUE

JUNE 2015 • VOLUME 26 • ISSUE 318



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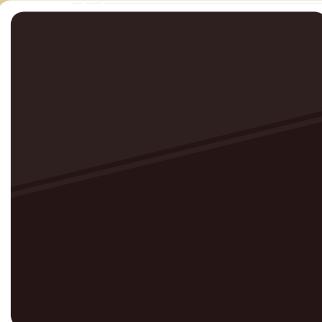
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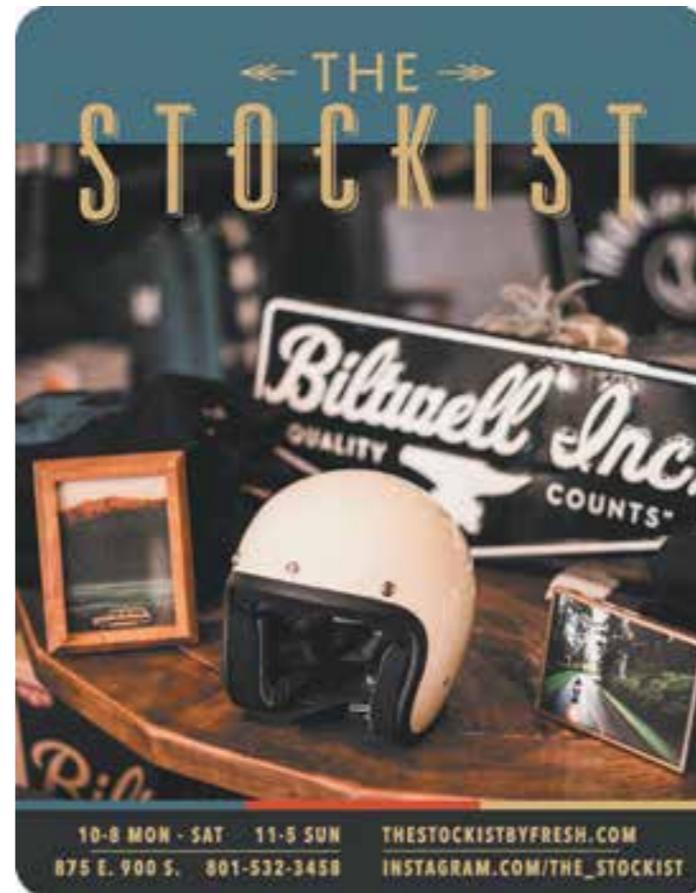


About a decade ago, Kyle Trammell, a wide-eyed home brewer from Utah's suburbs, walked into the SLUG HQ with a mission to write about beer. Utah's craft beer culture was exploding, and no one was covering it. SLUG accepted Trammell's pitch, and he soon fathered SLUG's "Beer Reviews" column under the pseudonym Tyler Makmell. Over the years, Makmell became a bastion of beer knowledge, including attaining an official Beer Cicerone certification. Makmell was the catalyst behind SLUG's annual Beer Issue, this edition being the first without his voice (due to his untimely passing earlier this year). Tyler Makmell, we raise our glasses to you. To friendship and great memories. Cheers!

ABOUT THE COVER: The visual palette of beer ranges from sunny yellows to profound blacks, as does Utah's robust craft beer culture. For SLUG's eighth annual Beer Issue, SLUG Lead Designer **Joshua Joye** matched Pantone hues respective to nine beers from nine different brands of Utah beer. Pour yourself a local brew and read on for the latest in Utah beer. ¡Salud!

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Olga Albizu, Radiante, 1967, oil, Smithsonian American Art Museum. Gift of JPMorgan Chase.

Our America: The Latino Presence in American Art is organized by the Smithsonian American Art Museum. Generous support for the exhibition has been provided by Altia Greep, the Honorable Aida M. Alvarez, Judith Best, The James F. Dickie Family Endowment, Sheila Daignan and Mike Wilkins, Tania and Tom Evans, Friends of the National Museum of the American Latino, The Michael A. and the Honorable Marilyn Logsdon Merenda Endowment, Henry R. Muller III, Wells Fargo and Zions Bank. Additional significant support was provided by The Latino Initiatives Pool, administered by the Smithsonian Latino Center. Support for Treasures to Go, the museum's traveling exhibition program, comes from The C.F. Foundation, Atlanta.

THE ANNEX

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Sugarhouse is unrecognizable to those of us who hung out there in the '90s and early 2000s. The funky, bohemian neighborhood with coffee shops, record stores and used book stores where I started reading *SLUG Magazine* are long gone. In their place, trendy restaurants, shops and condos fill the streets. While this gentrification is hard to swallow, there have been huge improvements to the culinary landscape. One of those improvements is *The Annex*, a gastro-pub by *Epic Brewery*, which opened a few years ago.

Serving every single beer brewed by *Epic* alongside a menu of intriguing dishes, the restaurant, surprisingly, received so-so reviews. The imagination was there, but something was missing in the execution, leaving diners underwhelmed. The arrival of Chef **Craig Gerome** from San Francisco this year, however, has rocked this gastropub. *The Annex* is now more like a fancy restaurant with lots of great beer.

Selecting from the 39-plus beer options is the most challenging (and fun!) part of your meal at *The Annex*. Beers are organized in Classics (think basic, good beer like Spiral Jetty IPA), Elevated (fancier beers that show off their talent, like the deliciously dark 825 State Stout) and Exponential (for true beer enthusiasts, like the Double Skull Doppelbock, a rich and filling beer). Prices range from \$1 for a taste, \$5–\$7 for a pint, and \$7–\$12 for a 22-oz. bottle. Your server is more than happy to suggest pairings with your meal, but don't be afraid to experiment—you can try up to two samples at a time.

My favorite beers are those that have been aged in barrels. Both *Brainless on Peaches* and *Brainless on Raspberries* are delicious, made with real fruit and aged in French Chardonnay casks, giving them a taste reminiscent of wine. If you don't want fruit in your beer, you can't go wrong with the *Big Bad Baptist*, with notes of vanilla and coffee aged in a whisky barrel. Another beer you can't miss is the *Smoked & Oaked Belgian*: It tastes of smoke and whisky.

The Annex is an ideal weekend brunch spot. Order a *Beermosa* (\$4), a cheery combination of fruity beer and orange juice. Not as cloyingly sweet (and boring) as a mimosa, and more refreshing than a bloody Mary, *Beermosas* are a delightful option to pair

with *The Annex's* brunch dishes.

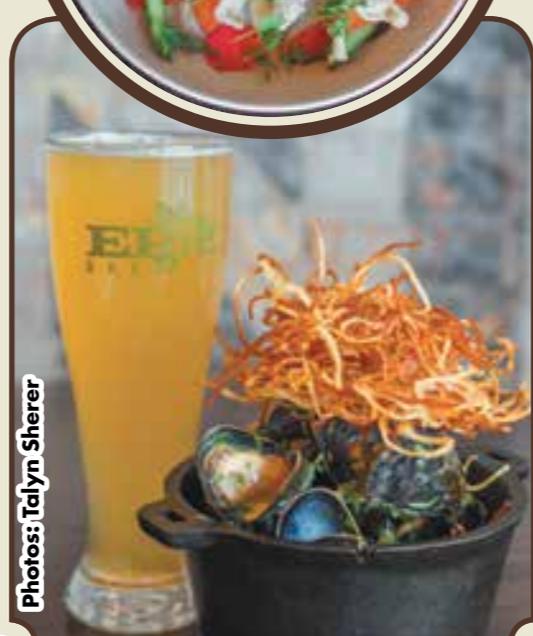
The Pastrami-cured Salmon (\$9) is more like a painting than an entrée, with vibrant peach petals of salmon, pink pickled radish, dabs of crème fraîche and a layer of bright-green pea shoots decorating the plate with three slices of housemade lavash bread. Each bite was heavenly—the salmon was peppery and flavorful, complemented by the mellow crème fraîche, tart pickled veggies and fresh-tasting pea shoots.

A more hearty brunch option is the Maple-Brined Ham Biscuit (\$10) with layers of melt-in-your-mouth, sweet ham from Christiansen's Farm, tangy Beehive Cheddar Cheese and a fried egg between two scrumptious homemade biscuits. Served with breakfast potatoes, it's a filling dish, perfect to nurse a hangover or begin a busy day.

Moving on to lunch and dinner, there are many delicious options for appetizers and small plates. The *Deviled Eggs* (\$4) are a tasty way to begin a meal. Hardboiled eggs have never been so tempting—each half is filled with a velvety yolk mixture and topped with fresh tarragon and smoked paprika. These are not Grandma's deviled eggs—they are fresh and bursting with flavor. The most impressive small plate I've enjoyed is the *Steamed Mussels* (\$9 for a half order, \$17 for a full order). Bouchot mussels are grown on a rope, resulting in more tender meat and less grit. Not fishy at all, the mussels are briny like the ocean. The presentation is alluring—a layer of thin, crunchy, golden fried potatoes top the dish. Steamed with beer, butter and parsley, the flavor is out of this world.

I could not keep my fork away from my husband's entrée, the *Bavette Steak* (\$18): Thick steak fries topped with slices of tender, medium-rare steak dressed in a rich *Bordelaise* sauce (a traditional French sauce made from butter, bone marrow, shallots and dry red wine) proved irresistible. Each stolen bite was rich and dreamy.

The Annex does meat well, but their vegetable dishes are also on point. While not currently on the menu, last winter I tried the *Chickpea Fries*. Made from chickpea flour, the fries are more like strips of dense polenta served with sautéed carrots, figs and yams. The sweetness of the figs



Photos: Talyn Sherer

(Top–bottom): *The Annex's* Deviled Eggs, Pastrami-cured Salmon and Steamed Mussels (paired with a *Berliner Weisse*) exhibit the gastropub's expertise in contemporary food.

and yams were unexpected and made the dish luscious. During that same meal, I enjoyed vibrantly flavored Brussels sprouts dressed with lemon, garlic, capers and parsley. I've eaten Brussels sprouts all over this town, and these were the best. If they're on the menu, be sure to order them.

Dessert options change from time to time. Definitely order the donuts—the little orbs of fried dough served warm with a dipping sauce are a perfect note on which to end a meal. I've had the *Lemon Zested Doughnuts* (\$6), which are dipped in a raspberry purée and were delectable. I've heard rumors of other flavors, and I'm sure they're just as good.

The food is top notch, but there are more things to enjoy about *The Annex*. The service is excellent—each server I've had is friendly and knowledgeable about the food and beer. The restaurant itself is spacious and inviting with exposed brick walls, twinkly Christmas-light accents and high ceilings. It's a pleasure to dine here—*The Annex* is the whole package.

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A HISTORY OF DEATH BY SALT

By Stakerized! • getstakerized@hotmail.com || Photos: Chad Kirkland

There had never been anything like it: Released in 2004, *SLUG Magazine's* first *Death By Salt* compilation offered an overview of a wide array of local musicians as never seen before. It was a snapshot of the Salt Lake music scene in the early 2000s, featuring bands ranging the entire spectrum of musical genres, which have had a profound impact on the music and cultural environment of Salt Lake and beyond. On the verge of releasing the fifth volume in the series, it's time to reflect on the growth of the compilation and SLC's local music scene.

SLUG Editor **Angela H. Brown** recalls that, when she first bought the magazine in 2000, she wanted to renew its focus on local bands. "It was the '90s, and nobody [outside of Utah] gave a fuck about Salt Lake," she says. "I wanted to bring back the cool things about the old-school '80s punk scene—people were moving out of state because we didn't have a sustainable local scene." *Death By Salt* was intended not just as a way of supporting the scene but also of documenting it.

Death By Salt was a three-CD box set with a booklet. A call for entries netted hundreds of submissions, from which 59 bands' opuses emerged, including yours truly's "Get Stakerized!" *DBS II* (2006) featured 42 tracks across two CDs and included trading cards of all the bands. By *DBS III* (2007), it went genre-specific, with 10 rock tracks spanning a vinyl record and sleeve artwork resembling a Soviet-style depiction of **Brigham Young** and the Mormon Temple in the background—designed by **Paul Butterfield** and **Dave Styer**—with a

digital download included. *DBS IV* (2008) was one CD of local noise/industrial acts, featuring art by **Cien Watson**.

Rebecca Vernon of **Violet Run**, **SubRosa** and **Stiletto** was *SLUG's* Associate Editor from February 2002 to July 2005, and she helped organize and get the word out for *Death By Salt I* and *II*. "We wanted to put together a compilation where we put a lot of thought into the art and sound quality," she says. The entire *SLUG* staff met for hours, listening to every track all the way through, and the decision-making process was intensive, to arrive at a collection that faithfully represented the local music scene. "For *DBS II*, we decided to tone it down a bit and put out a double-disc compilation, making it a bit more competitive for bands to get on."

Sound Engineer **Andy Patterson** did much of the recording and mastering on both *DBS I* and *II*. "I remember a lot of bands coming in just to do one song for *Death By Salt*, and a few

bands used alternate versions of songs from their records," he says. "One fun memory was getting **Mooseknuckle** on the comp. Mooseknuckle was a joke band I did with **Tyler Smith**. We were recording the **Form of Rocket** *Lumber* record and we would work late into the night, and we'd be pretty hammered, so we would make songs. I played guitar and drum machine, and Tyler would 'sing.' I heard that some people were mad that our song was on the comp because they didn't know it was a joke band."

Patterson recorded the bands in his studio as needed. "I wasn't 'mastering' the songs," he says. "I didn't want to mess with the sound of any of the tracks. I just wanted the comp to flow well and adjust volumes of different tracks so the listening experience was consistent. I guess the biggest challenge was to not to screw up anyone's hard work by messing with the overall sound of each track."

Local artist **Trent Call** provided the artwork for the first two comps along with design work by **Shon Taylor** of *24Tix.com*, *Bottlerocket Manufacturing* and the newly opened *God Hates Robots* gallery. "Creating the little sculpture dude that was inside the salt shaker was pretty fun," Call says. "I still have him around some place. We shot all the stuff down at *Monk's* [now *Bourbon House*], drinking martinis." Recalling the process, Taylor says, "The design was somewhat dictated by Call's salt shaker sculpture. It was great to have something physical to riff from and work around. The project was fun because it allowed me to work with lots of people who I knew but hadn't ever actually worked with," including *SLUG* photographer **Russel Daniels** and *Atheneum Press*' (now *The Mandate Press*) **Ben Webster**. "Working with friends can sometimes be challenging," Taylor says. "Working with these friends was a pleasure."

Brown and Vernon sent out press releases and sent review copies to national music publications. "My main passion behind helping with *Death By Salt* was twofold," Vernon says, "to document the Salt Lake music scene at a particular point, and to have

something to send out so we could get the word out about how awesome the Salt Lake music scene is. I remember the huge sense of accomplishment it was to hold those finished compilations in our hands—the weight of them, how great they looked and sounded! We were so excited to share them with the whole SLC scene."

Local musician **Eli Morrison**, who assisted Brown with the complexities of *DBS III's* vinyl manufacturing process, recalls his contribution: "A track I did by a band called **Kick The Dog** ['Suck Beat It,' *DBS III*] is the only track we ever released." Morrison is also on **Purr Bats**' "Alaughing Til They Bepissed Themselves" (*DBS II*), **The Wolfs**' "Finding My Way Home" (*DBS II*) and **Ether's** "Untitled," (*DBS III*). "Many of the bands featured in the series had little or no recorded releases outside these compilations," he says. "I think many of these bands might not have even recorded without encouragement from the magazine. A few—**Eagle Twin** and **SubRosa**, for example—went on to even greater success. As such, I think the series stands as a very important historical document of underground music in Salt Lake City."

DBS III artist and musician Dave Styer (**Blackhole, Tarn**) says, "It was always very exciting to be a part of *Death By Salt*. I looked forward to their release and shows. It got our music in the hands and before the looking globes of those who wouldn't normally pay attention." Local musician and co-owner of S&S Presents, *Kilby Court*, *Urban Lounge* and *Rye Diner & Drinks* **Will Sartain** (**Redd Tape**) says, "It meant a lot to us as young musicians to have a chance to be on that compilation. A lot of my favorite local bands were on it. In retrospect, it makes me realize how important it is for local entities like *SLUG Magazine* to spotlight and promote our local music scene."

Dave Payne, of **Red Bennies**, **Glinting Gems**, **Purr Bats**, **Sleeping Bag** and **Coyote Hoods**, says, "I was very proud of the one with collectible cards, 'cause I was somehow able to sneak in with tons of groups—I remember that *Death By Salt* was truly epic. It was also a great recording victory for me, having all my productions in there. The collection totally rocked my world, made me feel important,

“ I remember the huge sense of accomplishment it was to hold those finished compilations in our hands—the weight of them, how great they looked and sounded! We were so excited to share them with the whole SLC scene. ”
—Rebecca Vernon

seemed totally culturally relevant and validating to me, and seemed to just totally celebrate a scene in a public way that no one else could have ever done. It was amazing. *SLUG* seemed to hit on something very dear to me, which is just a clusterfuck celebration of the music."

Guitarist/vocalist **Ryan Fedor**, featured on **The Pentagram Crackers**' *DBS V* track, "Santa's Little Helper," and on five previous tracks—two from **Tolchuck Trio**, one from **Buttery Muffins**, **The Wolfs** and a solo project, **1h86335**—says, "It's always an honor to be selected to be a part of *Death By Salt*. I feel like *Death By Salt* really helped to get a lot of local bands some new fans that may have missed them otherwise. Plus, it provided some short-lived but great local bands with a physical release of their work."

Several *Death By Salt* musicians have passed away. Eccentric art/folk music icon **Bob Moss**, whose *DBS I* track "Movie Man," was recorded by **Mike Kirkland** of **SoundCo Records** and **the New Evils**. "Movie Man" is a song written by **Clint Wardlow** and myself," says Kirkland. "Bob could have submitted one of his own songs, but I think he liked the fact that Clint was involved in writing the song and he wanted to promote his involvement." Moss and other former *Death By Salt* contributors who helped build the creative community continue to inspire the new generation of artists and musicians.

Death By Salt V takes on the resurgent genre of psych/garage rock. As Content Consultants for *SLUG*, **Matt Hoenes**—record store clerk and musician extraordinaire—and fellow *Graywhale Records* employee and concert promoter **Jon Christiansen**, consulted with Brown on the new one: "Angela, Jon and I had a hand in choosing the theme, selecting which bands to invite, and whittling submissions down to the final track listing," Hoenes says. "We also helped choose artist **Sean Hennefer** for the visual aspects, gave direction on themes and concepts for the art. And a bit of my doodles were added." *SLUG's* Lead Designer **Joshua Joye** helped tie it all together with his design work. A psychedelic moire pattern behind shimmering lines like ripples in a pond, together with Joye's mod font, make for a cover that exclaims, "This is a great expression of psych music!"

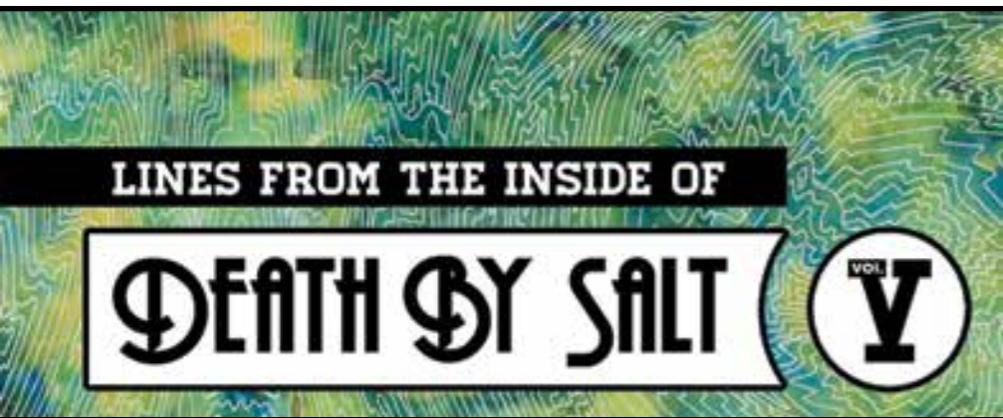
"After that, we made sure the mastering, vinyl production and artwork came together, along with Angela and Josh," Hoenes says. "I'm excited to be part of something that will hopefully expose a chunk of the excellent garage/psych/post-punk DIY scene we have here to new audiences." Christiansen says, "Salt Lake has always been a hotbed of musical talent, and this series, in past and in present, is an excellent showcase of that. It's been seven years, so it's about time we resurrect the damn thing. Comps are a great way to spread the word on overlooked bands, so I'm excited to get some fresh ears on these killer tunes."

It's been a labor of love in support of a local music scene that has grown and matured to become nationally regarded. "Now is an incredible time in SLC's local music scene," Brown says. "There are countless fresh, new projects emerging from up-and-comers as well as seasoned vets. It's my hope that with the release of *Death By Salt V*, we may empower others to participate in building our spirited music community."

Death By Salt V's two release parties will be held at *Urban Lounge* (Friday, June 12, 21-plus with **Dark Seas**, **Breakers** and **Albino Father**) and *Diabolical Records* (Saturday, June 13, all-ages with **Koala Temple**, **The Nods** and **The Troubles**).

Initiated in 2004, *SLUG's* *Death By Salt* compilations have been a welcome showcase of the diversity, creativity and community of the Utah music scene.





SLUG's Death By Salt V release parties happen June 12 and 13 Urban Lounge and Diabolical Records, respectively. The record features some of the best garage and psych that Utah has to offer, and we reviewed each track of this compilation in the liner notes and here.

SIDE A:

1. Swamp Ravens
"Queen of the Hive"
 Courtney Holman – drums
 Jared Soper – guitar
 Kristin Maloney – bass
 Mikey Blackhurst – guitar, vocals

Swamp Ravens = Dead Boys/The Sonics
 "Queen of the Hive" is a frantic, angular expression from Swamp Ravens that is full of ire. The band exudes a punk attitude with their brand of "psychedelic scum rock n' roll," per their Bandcamp page. Guitarist and vocalist Mikey Blackhurst floods his aggravated shout-singing with wet reverb, and his and Jared Soper's messy, **Cramps**-like guitars crack bassist Kristin Maloney's hollow bass lacquer. This track generates anxiety with drummer Courtney Holman's bouncy beat, and Blackhurst's scratchy screams invoke the likes of **Gerry Roslie** with the disposition of **Stiv Bators**. Each guitarist's disharmonious riffing encapsulates a band who turns the garage genre on its head for a dark bricolage of rock n' roll congenial with being "whiskey drunk."
 –Alexander Ortega
swampravens.bandcamp.com

2. Breakers
"Tanqueray"
 Aaron Wilkinson – drums, vocals
 Andrew Milne – bass, vocals
 Brooks Hall – guitar, vocals

Breakers = The Gories + Hot Snakes
 The aptly named Breakers apply the head-banging panache of punk to the upbeat melodies of surf rock. Aaron Wilkinson's pounding drums punctuate the gang-shouted vocals of "Tanqueray" while Brooks Hall strums guitar carelessly over the mix. Andrew Milne's deep bass groove keeps this dance-inducing tune from going off the rails, but just barely. All three contribute their wildly different vocal styles to the track, from harsh screaming and wailing to a sneering, punk drone. Compressing barely contained energy and a no-frills approach to songwriting into just under two minutes, "Tanqueray" is the kind of track that gets your blood pumping with a triple dose of adrenaline.
 –Henry Glasheen
breakersslc.bandcamp.com

3. The Troubles
"The Plague"
 Angela Moore – violin, keys, fiddle, vocals

Dave Newlin – drums
 Ikaika Cox – bass
 John-Ross Boyce – vocals, guitar
 Ryan Moore – guitar, vocals

The Troubles = Tom Waits + Hank 3 + Led Zeppelin
 "The Plague" bursts out of the gate with equal parts whiskey, beer and Dionysian swagger, a sonic pestilence no doubt born from knocking back tall, cold ones at Provo's ABG's. Known in a previous incarnation as **John-Ross Boyce and His Troubles**, these Satanists of outlaw country have imbued their tunes with a gritty, hard rock edge at the helm of Boyce and his guttural croon. "No need for pentagrams, no need to light black candles," growls Boyce over complementary fiddle and guitar from Angela and Ryan Moore, respectively, while the gut rock rhapsody swells behind them, courtesy of Ikaika Cox's rumbling bass and Dave Newlin's hammerin' drummin'. When the Wasatch Fault finally opens up and the Great Deceiver rises up to take us home, "The Plague" will be playing over the loudspeakers. –Christian Schultz
music.troubledtunes.com

4. Foster Body
"Content"
 Dyana Durfee – bass
 Jeremy Devine – drums
 Korey Daniel Martin – guitar
 Robin Banks – vocals

Foster Body = Parquet Courts^Iceage + The Cars
 Foster Body poised themselves for a coup d'état of the local SLC punk scene in 2014 with their tape and digital release of *Landscapes* and subsequent tour. "Content" begins with choppy, discordant guitar from Korey Daniel Martin, whose light strums lend the song an eerie tone. Drummer Jeremy Devine lets the snappy rock beat build alongside Dyana Durfee's rolling bass lines, with which she gathers up the disparate elements of the track and carries it to its decisive close. Always one to surprise and forego sticking to a formula for long, frontperson Robin Banks exhibits a vocal delivery more indebted to **Devo** than any hardcore vocalist, as evident on the first half of *Landscapes*. The song effectively broods at a more contemplative pace, which indicates Foster Body's intelligent and artful songwriting process and forward movement. 'Tis the age of Foster Body.
 –Alexander Ortega
fosterbody.bandcamp.com

5. JAWWZZ!!
"Blooming"
 Chaz Costello – guitar, vocals
 Chris Copelin – bass
 Madison Donnelly – drums

JAWWZZ!! = New Order + Andrew W.K.
 Salt Lake trio JAWWZZ!! certainly know how to make rock n' roll fun. Their frenetic, lo-fi, pop-saturated garage-goth maladies crash like rolling whitecaps over their cult-like following at live shows, where they employ armfuls of party favors (usually in the form of confetti cannons) to stir klutzy kids into a community of frenzy. Singer and guitarist Chaz Costello and drummer Madison Donnelly laid the groundwork for the group's **Joy Division**-meets-**John Hughes** (and marries *Jock Jams*) approach in 2012 and, with the addition of Chris Copelin's solid bass grooves the following year, JAWWZZ!! became leaders of the Salt Lake pack. File "Blooming" nearer to your parents' hidden stash of new wave 7"s—it packs a tight punch of strident drumming, rollicking bass riffin', kaleidoscopic guitar and just enough malaise in Costello's voice to pull you under the party tide. Book them for your next prom, but remember: It ain't gonna be your momma's sock-hop—JAWWZZ!! might just devour you. –Christian Schultz
jawwzz.bandcamp.com

6. The Nods
"Sufferette"
 Connor Christensen – drums
 Joey Mayes – guitar
 Rocky Maldonado – vocals
 Travis Adamick – bass

The Nods = Spacemen 3 + Dead Skeletons
 With a nonchalant, droning style and a deadpan presentation, The Nods take a single bass groove and spin it into "Sufferette." Robotic drums carry a steady beat, occasionally battering the crash cymbal with an explosion of sound, while stripped-down guitar licks pierce through the monochrome haze. Incomprehensible shouts and moans reverberate sporadically throughout the mix, layered in loosely with reverb and heavy delay effects. This six-minute jam session rebels against the flash and spark of modern rock n' roll with its relentless cycle of drone rock aesthetics. "Sufferette" keeps your body moving along to its irrepressible, seemingly endless groove.
 –Henry Glasheen
facebook.com/thenods

SIDE B:

7. Albino Father
"Rats"
 Andrew Shaw – bass
 Bryant Gordon – guitar, keyboard
 Kris Green – drums
 Matt Hoenes – guitar, vocals

Albino Father = The Cramps / Koala Temple
 Albino Father are the type of psych band who get the dance bug itchin' ... 'cept it's for a spooky dance. Drummer Kris Green's kick-syncoated backbeat opens "Rats" with the stringed instruments punching in a groove, and the lead guitar's high notes and riffing generate anticipation. Frontman Matt Hoenes sneaks in with effects-laden vocals, and the cymbals crash to rope in the party. "Rats" is a balanced track wherein each instrument fills its role at the proper time, and the band synergistically doesn't fix what's not broken about rock n' roll. "Rats" demonstrates that simplicity rewards a band with catchiness, a quality for which Albino Father have a penchant that proves successful, time and time again. It's the hooks, baby. –Alexander Ortega
albinofather.bandcamp.com

8. Pentagram Crackers
"Santa's Little Helper"
 Jesse Ellis – drums
 Matt Hoenes – bass
 Ryan Fedor – guitar, vocals

Pentagram Crackers = Tolchock Trio + Albino Father + backyard graduation party – jerks
 Forming what could best be described as a mixed-genre supergroup, Pentagram Crackers feature three of SLC's most interesting and gifted musicians as they take their various loves and styles of rock to make a nerdy garage rock group of epic proportions. This is that group from your bar's "battle of the bands" who made it to the finals, but didn't really give a shit if they won or not. They're just there to play an awesome gig and get pizza after—by the slice, no less. They are every bit the genuine music lover's "favorite live band," often giving double encores after a night of fantastic rocking out, done with great precision. Recorded in the basement of **Dave Payne (Red Bennies)** and engineered by **Mike Sasich**, the band cast their debut album, *Live! From The Palace Of Payne*, unto the world in May 2013. It is rare that one finds a band that will please the crowd so much that they'll belly up to the stage and ask for thirds, but these guys have crafted the secret formula for everlasting musical fun, which they're more than happy to share. –Gavin Sheehan
thepentagramcrackers.bandcamp.com

9. Beat Hotel
"Juan Lennon"
 Dijana Zviera – bass
 Rocky Maldonado – guitar, vocals
 Sean Vincent – drums
 Terrence Warburton – guitar

Beat Hotel = Amen Dunes ≤ The Jesus and Mary Chain ≥ The Byrds
 A shimmering jangle introduces "Juan Lennon," spinning a whirring, psychedelic daydream into the youthful language of rock n' roll. With the aid of Terrence Warburton on lead guitar, Dijana Zviera on bass and Sean Vincent on drums, Beat Hotel wrangle '60s-influenced shoegaze into a minimalist's understatement. Rocky Maldonado's unadorned vocals float through the mix and percolate up into bubbles of warbled bursts, while the warm, drone-fuzz of guitar propels the group forward. It's as if Beat Hotel were found in a long-lost crate of 7"s dug out from your grandfather's attic and revived by a group of disaffected, anorak-sporting romantics. ¡Viva Beat Hotel! –Christian Schultz
facebook.com/thebeathotel

10. Koala Temple
"Beverly Musick"
 Craig Murray – guitar, vocals
 Josh Brown – bass
 Taylor Clark – drums, vocals
 Wren Kennedy – guitar

Koala Temple = Tame Impala + Foxygen
 Koala Temple's trippy style of rock takes nothing seriously, rambling and staggering like a fuzzed-out hippie on an endless DMT trip. Under the haze of drug-induced powerchill lies a rock-solid foundation of competent songwriting and performance. On "Beverly Musick," Craig Murray's half-mumbled vocals and angular guitar strums take the lead, with punctuation from Wren Kennedy's meandering rhythm guitar providing an extra layer of cool to the mix. Meanwhile, Taylor Clark provides the rhythmic backbone of the band, pulling together weirdly satisfying drum sequences to construct a catchy beat. Josh Brown's bass grooves round out the package rather nicely. Always spontaneous and striving to outdo themselves musically, their random clash of musical inspiration produces results that are both unexpectedly cohesive and blessedly unconventional.
 –Henry Glasheen
koalatemple.bandcamp.com

11. Dark Seas
"Comin Down"
 Irvin Martinez – bass
 Kyle Wilcox – vocals
 Levi Jones – guitar
 Rhett Hansen – drums

Dark Seas = Tame Impala + The Moody Blues
 Having originally formed as a **Joy Division** cover band, Dark Seas dropped the post-punk tribute gigs in early 2011 and started creating their own take on psychedelic rock with a surf-rock tone. The echoed vocals and '60s guitar licks made them a massive stand-out in a period where having a psych band in SLC was as common as owning a torn baseball T-shirt. The group quickly joined up with **Midnight Records** and labored over their debut album, *Hawkes Court*, which was released in April 2013. Shortly after its release, tragedy struck the group as their original guitarist, **Colton Ericksen**, passed away in a car accident while on tour that July. But rather than be consumed by tragedy, the band reflected on the changes thrust upon them and regrouped to release the *Toner* EP (in tribute to Ericksen) in November of 2013. Dark Seas are the cure to the average concert-goer's attitude, forcing them to put their phones down and their cigarettes

out as they dance their asses off throughout the night.
 –Gavin Sheehan
darkseas.bandcamp.com

12. Super 78
"Further Than Stars"
 Cesar Reyes – vocals, guitar
 Rocky Maldonado – drums
 Sean Vincent – guitar

Super 78 = (The 13th Floor Elevators x The Yardbirds)^Phil Spector
 The kaleidoscopic sound of Super 78 reflects the ever-shifting roster of musicians working on the project. The sole original member, Cesar Reyes, started the band in 2009 after changing the name of his high school band **The Whirlings**. "Further Than Stars" captures the band's lush, laid-back groove with a swell of droning, hypnotic guitar. Rocky Maldonado's tight beats keep the swirling haze of Reyes' and Sean Vincent's guitars from spinning off into the ether, allowing the groove to continue with its distant, non-aggressive tone. Who knows what new patterns will emerge from Super 78 as the kaleidoscope continues to turn? –Henry Glasheen
facebook.com/Super78slc

13. Color Animal
"Heal Me"
 Andrew Shaw – guitar, vocals
 Felicia Baca – bass
 Seth Howe – guitar
 Tyler Ford – drums

Color Animal = Pixies + Psychic Ills + '90s-era Death Cab For Cutie
 The term "alternative" gets tossed around more than the word "hipster" does at a coffee bar, but this SLC-based group are the very definition of the genre, as they've woven 10 kinds of rock into an alt-rock tapestry. Garage, indie, surf, modern, pop/rock and other variations come together, with each individual member bringing their own attitudes to the floor to make music you could simultaneously chill and bounce to. Andrew Shaw's silvery voice seals it all together, neither dominating nor overtaking, but quietly invoking a passionate response from the listener. The group paired up with **Mike Sasich** at *Man vs. Music* to produce their EP, *Vision Lies*, in mid 2013, followed by their first full-length album, *Bubble Gum*, in July 2014. In their nearly three years together, the group has enjoyed its status as a hardworking foursome that doesn't rely on gimmicks or trends to get over with an audience. They're the best kind of musicians, and they damn well deserve your undivided attention. –Gavin Sheehan
coloranimalrocks.bandcamp.com



Photo: Colin Fugitt

Photo: Kari Ann Haskell

PARK CITY'S

NEW NAMESAKE BREWERY

By Mike Riedel • mikey@slugmag.com
Photos: Michael Portanda

Park City Brewery – 2720 Rasmussen Rd.
– Park City, Utah –

Park City holds a special place in the hearts of Utah's beer lovers. It was there that Utah's craft beer revolution began back in the late '80s when the Schirf Brewing Company opened the *Wasatch Brewpub*, becoming the first place to brew beer commercially in Utah since Salt Lake City's *Fisher Brewery* had closed up shop in 1967. It's been a tough go for many breweries that have sought to set up shop in the old silver mining town, though. The rent in Park City isn't for the timid, so when I heard that there was a new brewery in the works, I was ecstatic but also a little worried for the new owners. The people of Park City love their beer—they deserve a brewery with some staying power. I think they've found it.

The story of the Park City Brewery begins in Kentucky with the **Ray brothers**, a couple of guys who love skiing and discovered Park City, Utah. Like many Utah transplants, **Scott** and **Brian Ray** fell in love with the area, and decided to hang their hats here. "I moved out here in 2004 for the mountains and the mellow summers," says Scott, the driving force behind the brewery. "I love beer, and I thought it was odd that this great town didn't have more to offer in the way of locally made beer. Sure, there's *Wasatch*, but the other places [*Red Rock* and *Squatters*] were just shipping up their beer from Salt Lake. We wanted something the locals could get behind that was made in their backyard." Once the brothers decided to commit to building this new brewery, they had to settle on a name, and the name they initially wanted, *Park City Brewing Co.*, already sounded a little familiar (*Moab Brewing Co.* owns it). Scott says, "We tweaked the name to *Park City Brewery* and got it all worked out with those guys and have owned the name since 2012."

The next task was to acquire a facility in which to brew. Expensive real estate and tight zoning restrictions have been an obstacle for many startup breweries in the past, including the old *Park City Brewing Co.* and *Shades of Pale Brewing Co.*, which recently relocated from Park City to South Salt Lake. "We literally acquired the only building big enough to house our brew system," Scott says. The place they now call home is just off I-80 near Kimball Junction. "We had originally hoped for something a little cheaper and closer to town, but our proximity to I-80 is perfect exposure," says Scott. "It's like having a million-dollar billboard for the tourist entering town to see." A perfect place and a lot of space are great things, but a brewery needs a brewer. Fortunately, these guys didn't have to look far. They tapped **Jeremy Ray**, yet another



(L-R) Park City Brewery Chief Beer Officer Jeremy Ray, Operations Manager Scott Ray, Tap Room Manager Brian Ray, Finance Manager Jeff Petway and Sales Manager Hud Knight.

brother from the Ray clan—who was still living in Kentucky—to be the head brewer in this new family business. Jeremy picked up the brewing bug 12 years ago in Kentucky after his frustration over the lack of craft beer in their hometown of Frankfort drove him to start home brewing. "I was working on my own idea for a brewery back home," Jeremy says, "but it wasn't working out, so when Scott and Brian told me of their plan in Park City, it was the perfect opportunity." Brian adds, "I love Jeremy's beer. There's no other guy I'd want out here brewing with us."

Park City Brewery's love for the outdoors sets them apart: "We all have degrees in environmental studies, and our concept is to pair our beers with the outdoors instead of food," says Scott. The four beers that the Rays have debuted with reflect that attitude, down to the brewing of sessionable 4-percent ABV beer and recyclable aluminum cans. Combining that philosophy with a Utah outdoor-sporting mecca, success is all but assured. "Boogy Water, our brown ale, comes from Jeremy's award-winning homebrew recipe," says Scott. "That one pairs with the water and kayaking." This beer is a little malt forward, which provides added carbs for energy. The Last Pitch IPA was designed for hiking and camping. Its light body and high-hop bitter-

ness makes it a quencher while being active. Breaking Trail Pale Ale is for skiing and winter activities. Its lighter malt profile and subtle hops satisfy but don't fill you up too much.

There was one beer I couldn't make the outdoor connection with, though: their Hooker Blonde Ale. "That's a funny story," Scott says. "A hooker is a type of fly fishing hook. We were going to call it 'Hooker Light Ale,' but if we called it a 'light ale,' we'd have list the calories on it. The Federal agency in charge of labels suggested we just call it a 'blonde ale,' so that's where the name came from." This beer is light and toasty—perfect for when the sun is beating down. The guys have made a big impact already in the short couple of months that they've been brewing. The taproom at the brewery is usually filled; tap handles for their ales are popping up in bars all over that Wasatch Front; and their cans are currently making their way into stores around the state. It's all coming together for three Kentucky transplants who just want to have good beer and enjoy all that Utah has to offer. "It's very important to us to make drinkable beers," Scott says. "As a beer lover, I'd much rather drink three session beers than one alcohol bomb. That's easy math to me."

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THE WHEEL OF BEER

By Mike Riedel • mikey@slugmag.com

When a bar offers 300 beers for sale to its customers, the options can become a bit overwhelming to even the hardiest of beer drinkers. With practically every beer style under the sun at our fingertips, our brains can turn to mush fast, and the same, old, tired beers tend to creep their way back into our glasses. That's one of the issues that *The Bayou's* owner, **Mark Alston**, was trying to work out when he was revamping *The Bayou's* menu and website. "Sometimes, I'd just get in a rut with the beers I was drinking," he says. "I'd forget about all of these great beers that were sitting in the fridge or to revisit styles that I had steered away from for one reason or another." His answer was to develop and integrate a random-beer generator as part of *The Bayou's* new website. "The Wheel of Beer provided a fresh set of eyes and made me look at the menu in a new way," he says. "It reminded me of why I loved craft beers as a whole, and it helped steer me away from my comfort zone when I needed to break away from the usual beers. I hoped my customers would find it useful as well."

Well, the timing couldn't have been better, since every palm in North America now has a smartphone surgically grafted to it and the real-time menu and website are easily accessible from the bar or table. Sure, the paper menus are fine, but there's nothing like having a real-time digital menu at your fingertips. After a few months, with little feedback on this tiny option in a tiny corner of *The Bayou's* website, something odd began happening. A group of *The Bayou's* regulars began using the Wheel of Beer option on their smartphones, and took the random-beer generator to the next level and made their own little drinking game out of it. "When I first heard about how some of the customers were using the Wheel of Beer, I thought that it was pretty cool," says Alston. "Ever since I opened *The Beer Nut* (a homebrew supply store) in the mid-'90s, I've tried to educate people about beer and what sets it apart from other adult beverages. I'm glad that customers are taking to it as enthusiastically as they are."

The concept is simple. Using your smartphone, tablet, laptop or whatever, locate the Wheel of Beer link under the beer header on *The Bayou's* website, utahbayou.com. Before touching the "Wheel of Beer" icon, you must commit to a number. Instead of randomly picking a number, it was decided by the mob (rule makers) that players should use the digits on your device's clock to help you randomize the randomization even more. Since the Wheel of Beer randomly generates 10 beers and the clock time is based on numerals, you're going to use the last number of the time displayed. Basically, if it's 9:07, your number is 7. It doesn't matter if you spin together or one at a time. Each participant must use their own device. This ensures that every list of beers will be different—no 10 beers will ever be the same for everybody, which adds more suspense to each individual outcome. There is no time limit in between spins, but you need to inform at least one of your friends that you're spinning to avoid cheating. Feeling a little squeamish? You get one mulligan a week. Don't piss it away.

Now, let's "spin the wheel!" Remember, 7 is our number, counting from the top (or bottom, if you prefer). Take a look at the handy example we've provided. In this scenario, your selection would be an Anchor Liberty Ale from *Anchor Brewing* in San Francisco. Many consider this beer to be the original American IPA. This is the beer you've committed to drink—or take a mulligan on, if you haven't used it yet. In order to keep your wits and your ability to get home intact, share your beer if needed. It adds to the camaraderie and keeps you honest in the game.

One night, I hung out with **Kent** and **Bryan**. Both men are regulars at *The Bayou* and know the beer menu fairly well. First up, Bryan spins, and his beer is Powder Hound from *Big Sky Brewing*. "Yes!" Bryan screams. "Love that beer." Kent is up next. His beer is a Koningshoven

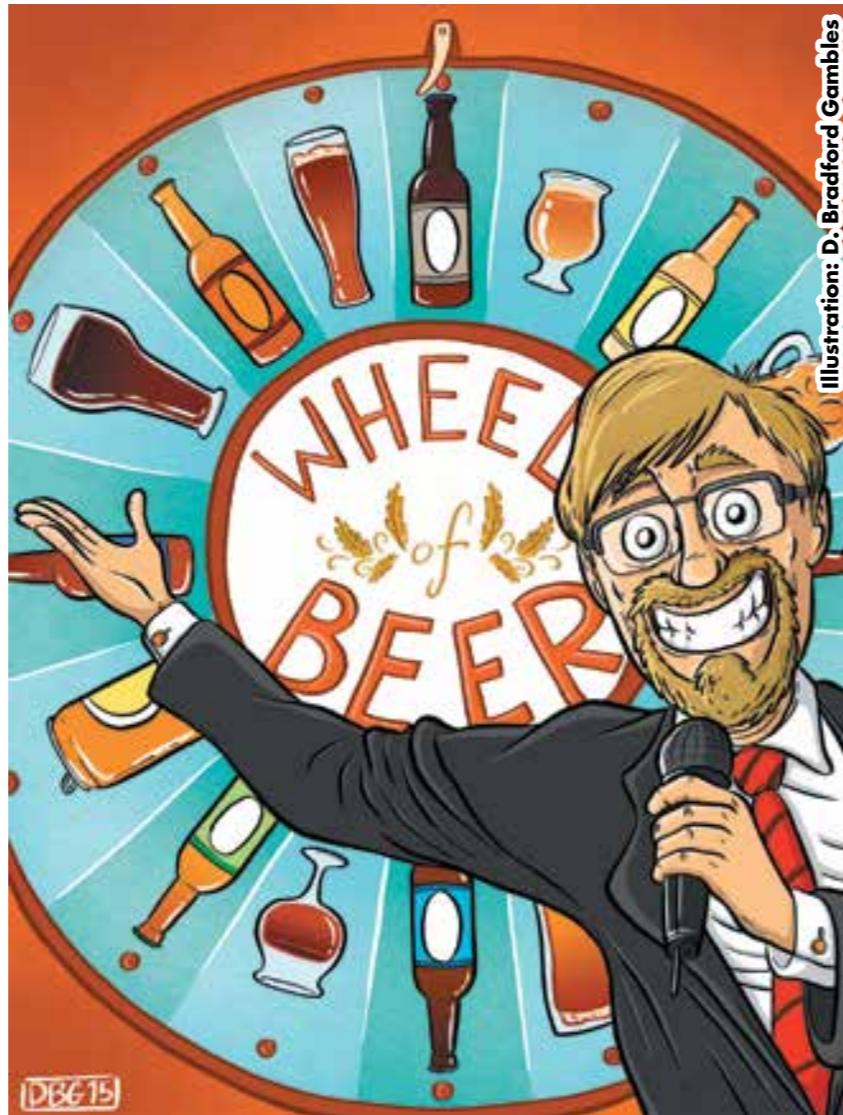


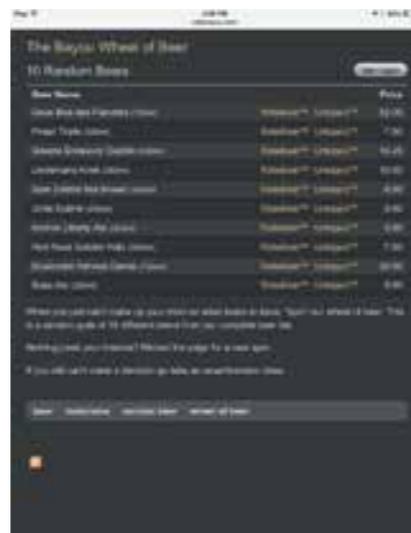
Illustration: D. Bradford Gambles

The Bayou owner Mark Alston implemented "The Wheel of Beer," which randomly generates lists of 10 beers from The Bayou's menu in real time on utahbayou.com.

Quadrupel.

He's not too happy. "I fucking hate quads," he says, but Bryan and I are laughing hard as he runs his hands down his face. "I'm not drinking this all by myself." We gladly help him enjoy his beer. My spin earns me a Rogue Double Chocolate Stout. I like mine—it's like chocolate mousse in a glass. Kent was a little bummed, but Bryan and I drank ours (along with a bit of his) with stupid fucking smirks. Like any game of chance, you win some, lose some—that's why we play them—but since this is beer we're playing with, there really are no losers.

"I've currently got our new electronic menu board showing some random beer selections, if you want to bypass the phone idea," Alston says. "Ultimately, it would be nice if I could just rig a button or something cool like that for people to use." Once Alston implements that, the cheers and jeers that made our night better can be shared throughout the bar! He is also working on a *Bayou* app for iOS and Droid devices. To begin playing Wheel of Beer at *The Bayou*, visit their website at utahbayou.com.



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117 BOTTLES OF BEER ON THE WALL: THE BARRELHOUSE

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Shane McConnell, proprietor of *The Barrelhouse*, has created a haven for craft beer aficionados in Ogden.

Jack Kerouac somewhat derisively called Salt Lake City “a city of sprinklers,” implying that it is too squeaky-clean. Of Ogden, one of his characters in *On The Road* says, “It’s the place where most of the boys pass through ... you’re liable to see anybody there.” Almost 70 years later, Ogden remains SLC’s sister city, though she wears darker makeup and smokes with her friends in the ladies’ room. It’s within this often overlooked city where one can find Utah’s newest entry to the craft beer bar scene: *The Barrelhouse*.



The new bar is located just one street over from the walkable and historic, “Two Bit” 25th Street, which retains many of its beautiful early 20th Century buildings, but has ditched the brothels, gangster wars and speakeasies it was known for long ago.

The bar is the baby of **Shane McConnell**, a soft-spoken man who wanted to bring some additional choice to the Ogden bar scene. “[*The Barrelhouse*] is a little more like something you would see in Park City or San Francisco—something that Ogden doesn’t have a lot of—and there were a lot of people that were really wanting that,” he says.

The Barrelhouse got its name from the dark, reclaimed wood lining of the ceiling and pillars of the basement it inhabits, which was sourced from barrels used to make Molson beer in Quebec many years ago. There are monochrome pictures on the walls that show the giant barrels being used in the Canadian brewery’s heyday.

The Barrelhouse itself is rather large and open, offering more group-friendly elbow room than most bars. There are pool and foosball tables, dartboards, shuffleboard and even Atari arcade cabinets boasting *Millipede* and *Asteroids*. McConnell says they can seat 110 people and have a fire code capacity of 334, so space is not in short supply. Overall, *The Bar-*

relhouse has kind of a clubhouse feel, despite its size. “The wood [on the walls and ceiling] kind of has a dual purpose—to warm up the space and also to help the acoustics out,” says McConnell. “I got to choose from three piles of wood—one from an old barn, another from a bridge that was torn down and the other from these 20-foot-high barrels ... as soon as I heard that, immediately I said, Okay that’s the wood.”

Longtime *SLUG* contributor and beer expert **Kyle Trammel** was the primary influence in ensuring that the selection of beers is both plentiful and varied, serving in that capacity until his passing in January 2015. McConnell says that *The Barrelhouse* currently offers 117 beers, 12 of which are on tap—enough to make any beer nerd cry happy tears of joy. Brew selections include: Rogue, Roosters, Squatters, Wasatch, New Belgium, Red Rock, Epic, Uinta, Moab, Kona, Pelican, Bohemian, Deschutes, Hoegaarden, Lagunitas, Sierra Nevada, Boulevard and many others.

Any person looking to find the place will need a little cunning, because due to Utah’s notoriously wacky liquor laws, the entrance is in the back of the building. The reason? There is a church across the street, and there is a Utah statute preventing any bar entrance from being within 200 feet of a church. Apparently, lawmakers figured the temptation of a sabbath cold one would be too much for any churchgoer on a Sunday afternoon. The inconspicuous entrance gives the bar a slightly Prohibition-era feel, though no secret knock or password is needed for entry.

The bar is in the basement of a building built in 1914. Ogden locals will recognize the giant bronco-riding cowboy mural on the outside—though few likely know that the building also houses a giant Gatsby-esque ballroom featuring velvet flock wallpaper. The room is now in disuse, after serving as a roller rink in the 1970s. The ground floor is inhabited by McConnell’s sister business, *The Century Club*, a nightclub/bar/live music venue, as well as *Craftburger*, which serves their signature fancy burgers both up- and downstairs. The space is garnished with **Thomas Edison**-style visible filament bulbs hanging on custom plumbing pipe chandeliers, which look like they were salvaged from **Jules Verne’s** *Nautilus*. At *The Century Club*, “We have live music nights, and we have nights where we have DJs,” says McConnell. “Essentially, from 11 a.m. to 9 p.m., there’s the restaurant that runs each day, and then [*The Century Club*] transitions into a nightclub. A lot of the seating area gets cleared for a dance floor.”

The bar inside *The Barrelhouse* is large with plenty of stools facing the backlit wall lined with glassware and a few TVs. The staff is trained to serve the beer with the correct glass, so patrons can rest assured they are getting the best out of their beer. The lengthy beer menus are clipped to a thick wood plank clipboard and are listed according to type, which should make it easy for even budding connoisseurs to find something they like. Large glass-door refrigerators sit at both ends and are filled with an eclectic selection of bottled beer to choose from, for those who like to see the labels.

The Barrelhouse is yet another offering in Ogden’s now formidable list of unique and locally owned food/drink destinations, which includes *Funk ‘n Dive*, *Lighthouse Lounge*, *Roosters Brewing Company* and *Slackwater Grill*. These combined make Ogden a legitimate Friday-night alternative for Salt Laker looking for something they haven’t tried before—we may have previously been unaware of Ogden’s foodie and drinkie boom.

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THE BEER COLLECTOR

By Mike Riedel • mikey@slugmag.com • Photos: @clancycoop

If you grew up in Utah like me, you probably received a fairly detailed historical education of the state. There is, however, an aspect of our history that doesn't get as much press as other stories: beer. It was a major player in our state's early development. Through the advertisements and use of the pop culture references of the early 20th Century, we can see that the history of our state may have had a little more color than some historical black-and-white photos would have us believe. I had the pleasure of meeting someone who has spent the past four-plus decades of his adult life collecting the relics of Utah's beer history and saving them from disappearing into obscurity: **Carlos Gallegos**. After many years collecting, Carlos became known as the "Utah Guy" among his fellow collectors in the breweriana world—that's what they call their hobby of collecting beer memorabilia.

Carlos has spent a good deal of his life here in Utah. He and his wife, **Lilly Gallegos**, have raised a family (including grandchildren), and have made a comfortable life for themselves in the Salt Lake Valley. As a member of the United States Air Force and as an aviation contractor, Carlos has enjoyed a well-traveled career that has taken him to many destinations around the world where he's enjoyed a little of the "local flavor" on his down time. He developed his appreciation for beer while stationed at *Ramstein Air Base* in Germany, where he still believes the best beers in the world come from.

collectables' names may be unfamiliar to most Utahns, like *The Salt Lake Brewing Company*, *Becker Brewing* and *Fisher Brewing Co.* These were some of the more prolific local producers of advertising swag in their time, and there's a charm and a quality that reflects the magic and glamour of that era through the presence of Utah breweries.

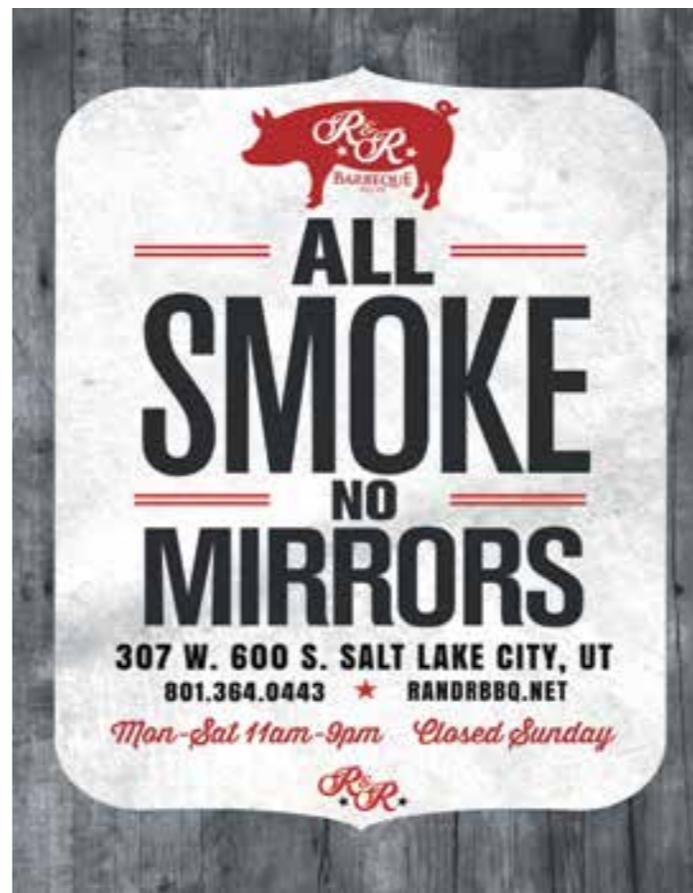
People know that if they come across a special find that is Utah-related, Carlos is their first contact. "I'm often contacted when someone comes across anything from Utah, whether it's for info or if I'm interested in buying." It's this expertise that has turned Carlos into a bit of a local historian when it comes to Utah's brewing past. "There are so many breweries that were lost to time in the early days of the Utah territory," Carlos says. "There are some historical documents and photos that still exist from some of them, but there are only a few tangible items that have survived to the present that show how our local beers connected to the people of Utah and reflected how they lived." One of the prized pieces from the Gallegos Collection is a pre-Prohibition commemorative mug from *Pabst Brewing Company*, adorned with an image of then-Governor **Brigham Young**. "I've done a lot of research on this mug," says Carlos. "Pabst has no records authorizing its production, but it clearly has their authorized stamp on the bottom. I think they only produced a couple dozen

or so of these locally, of which only a handful exist today. Pieces like this remind me that part of our past has been obscured throughout the last century, like the fact that at one time, Brigham Young and many Latter Day Saints were in the alcohol business here in Utah."

Few have seen the *Gallegos Collection* because it's a private collection, but as 78-year-old Carlos says, chuckling, "You can't take it with you. I'm getting up there in years, and it's getting to the point where it's time to share some of what I have with the rest of Utah. I'm going to leave a few with my grandson, who has shown a great interest in collecting Utah's breweriana. The rest I'd like to go to a select group of individuals that truly care about Utah's beer history." One of those stewards of Utah's brewing past is *Beerhive* owner and author of *Beer in the Beehive*, **Del Vance**. Carlos says, "I know the pieces we sold to him are in great hands." I asked Vance about the pieces he bought from Carlos. "Some of these pieces are in mint condition, and they are truly works of museum-quality art," Vance says. "There are a few that I'll keep in my home, but some of the more remarkable pieces I've chosen to display at the *Beerhive* for anyone to see." The *Beerhive Pub* is already known to be a museum to Utah's beer history, and the added Gallegos memorabilia just adds to the appeal—it's located at 128 S. Main Street in Salt Lake City.

He began to appreciate not only the beer but also how the cans and bottles reflected the regions he was in. "I was really drawn to the diversity and the artwork of some of the beer advertisements that I was coming across," says Carlos. "Every trip away, I'd come home with a few cans or bottles and display them in the house." Now, the walls, shelves and display cases that inhabit the Gallegos home are a historical tribute to the forgotten breweries and beer that played an important part in the development of Utah and the Intermountain West. "I started collecting the whole world, but there's just too much," Carlos says, "so then I downsized to just America, then to the Western U.S., and finally to the Intermountain area: Utah, Idaho, Wyoming and Colorado. That's what I concentrate on now." He'd previously seen local labels like *Fisher Beer* and *Lucky Lager* as a young adult, but never had much interest in beer until after he broadened his horizons during his posting in Germany. Now, many of his brewery

Carlos Gallegos boasts a comprehensive collection of Utah beer memorabilia, aka "breweriana."



HOMEBREW CLUBS: Utah Pioneers (not that kind)

By Rio Connelly

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ZZ HOPS

With the passage of HB51 in 2009, Utah became the 46th state to fully legalize homebrewing. Gone are the worries about getting arrested for wanting something new to taste—they have gone the way of the private club. Now, we have craft beer in the grocery stores and we have the Internet. There are several homebrew supply shops fighting to get better prices on imported ingredients, and there are bars with dozens of local drafts and over 20 local breweries to visit. But none of this has changed the DIY attitude of ZZ HOPS.

The *Zion Zymurgist Homebrew Operative Society* is the oldest brewing club in Utah, which makes them pretty special when you think of how this state used to be. When walking into places like *Beer Bar* and *Beerhive* where, as beer lovers, our cup quite literally “runneth over,” it can be easy to forget that not too long ago, everything was different. Back when it was started in the late '80s, ZZ HOPS provided a much-needed oasis in the land of private clubs, state liquor control and almost zero local breweries (Wasatch Brewery, Utah's oldest active microbrewery, was started in 1986). For the few proud beer drinkers in the state, selection was almost nonexistent. “There were something like two or three imported brands in the liquor stores,” says **Frank Schmuck**, a first-generation member who joined in 1992, “and that was it.”

Faced with a beer desert, grassroots efforts began to fill the vacuum. After realizing that people would pay money for the ingredients to make their own beer, **Art Frewin** started *Art's Brewing Supplies* on a little side street in Salt Lake City in 1987. Before that, Schmuck says, “We had to mail order everything from catalogs.” Out of a small but dedicated group of customers, a club of enthusiasts began to emerge. **Dan Robison**, the earliest joining member SLUG spoke



As the oldest homebrew club in Utah, ZZ Hops are true Utah beer pioneers.

with, remembers helping to start the club's newsletter, *The Flying Carp*, which also lends its name to an annual competition among the members. Due to the somewhat dubious legality of homebrewing at the time, many members were uneasy, and the club took on an almost clandestine aspect in its operations. “I remember Dan was religious about only using first names in the newsletter,” says Schmuck. But the club continued to flourish and attract new members. **Mike Hahn**, the club's current president, joined in 1994 after hearing about it from **Mark Alston**, a beer lover himself who started *The Beer Nut* in 1994 and *The Boyou* in 2002.

Almost 30 years after its inception, ZZ HOPS is going stronger than ever. With between 20 and 30 active members, monthly meetings, internal competitions and group activities like brewery tours and barrel projects, the club is often on the cutting edge of what's happening in the Utah beer scene. SLUG spoke with a few of the current members about the group, and, these days, everything seems to be about constantly upping everyone's game. “The club inspired me to expand my brewing horizons,” says **Dave Mahaffey**. This sentiment is common. Hahn, as President, helps the club plan out meetings two years in advance and then schedules specific beer styles to be discussed at those meetings. Any member who wants to can bring their version of the style and have it judged by the entire club, in true Beer Judge Certification Program fashion. Several of the members are indeed certified BJCP judges, which is not as simple as just liking beer. Particularly good beers earn their brewers points in the annual ZZ HOPS “Brewer of the Year” competition.

The aspect of rigorously judging beer is one that several members find particularly attractive about the club. “To pick out a specific fault was new,” says **Jerry McPhie**. “Helping diagnose problems elevated my brewing ability.” The group isn't focused on the negative, though, and all input is welcomed. Says **Troy Jaskowski**, “We don't all exactly agree about what kind of flavors we pick up.” The subjective nature of what one tastes is part of anyone's love of beer, but when brewing for other people's consumption, different points of view are essential. The honest feedback in a positive and constructive environment has created a club where many of the members have won medals in both local and national homebrewing competitions, but the drive toward education doesn't stop there. “We sample, evaluate and talk about everything,” says **Joe Aruscavage**, one of several members with technical backgrounds and the group's lead yeast wrangler. For each meeting, a member is assigned to research a topic and present it to the group, whether it's a beer style, a brewing technique or a broader topic like water chemistry.

Recently, members have done tours of the upcoming 2 Row Brewing started by mer member **Brian Coleman**, and checked out the new canning line at the *Utah Brewer's Cooperative*. They've managed to acquire a whiskey cask from *Epic Brewing* that was used for their Imperial Stout, which they filled with a sour dark ale and a few dozen pounds of black currants. They've worked together on a collaboration beer with *The Annex* and have more planned with other local breweries. That spirit is the same as when Schmuck joined: “The principal thing was experimentation—always pressing against the limits on things,” he says. While beer selection in Utah has improved, when talking with this thirsty club, one gets the impression that it will never be enough.



The Lauter Day Brewers are Utah's largest homebrew club, with 60 members of varying brewing proficiencies.

When I contacted the Lauter Day Brewers homebrew club to do an interview, they invited me to one of their group brewdays. As an experienced homebrewer, I'd brewed with plenty of folks before, sometimes in groups, but had not envisioned something as large as this. It turns out that LDB is Utah's largest homebrew club, with around 60 dues-paying members, which ensures that every one of their events is crowded. I walked into current Club President **Clay Turnbow's** driveway and was instantly overstimulated: There had to be around 25 people there already and at least half a dozen different beers being brewed. There were several complete brewing setups or “brew sculptures” arrayed around Turnbow's backyard, and everyone was helping, talking or sampling beer in a garage that had been converted into a bar/laboratory. With so many members present, I wondered, “How many is too many?”

“Sixty members is not a problem but an opportunity,” says Club Founder **Michael Pezley**, who started LDB around two and a half years ago. Their name references both the dominant religion here in Utah and the step of lautering during the brewing process. “The entire reason for this club was accessibility,” he says while handing me one of the countless and varied beer samples I tried that day. Agreeing, Turnbow says, “This club is all about education and inclusion. To a novice, brewing can seem like a tall glass to stomach, and these guys were attempting to bridge that gap by lending their resources and years of experience toward making it go down smoothly to the last drop. The club includes members of all experience levels and abilities. While I was there, several members were showing two relatively new members how to do a full all-grain brew, and others were talking yeast cultivation.

The smells of boiling wort (beer before yeast is added) and grilled meat filled the air, creating a party atmosphere as I mingled with the members, asking questions and letting the attitude here speak for itself. Everyone had homebrew to sample or commercial beers they hoped to emulate and learn from. The level of feedback and discourse was positive and almost joyous. “Nobody tells you your beer sucks,” says member **Cameron MacFarland**. “Nobody turns anybody away. They say, ‘This is what you can do about that.’” This kind of energy can be intoxicating, and I was soon engaged in discussions about the correct balance for a doppelbock and lending mine to the chorus of friendly voices warning of a boilover at one of the many simmering pots. With so many members, meeting new people at each meeting can be a real feat, but with such a laidback tone to these gatherings, it doesn't seem like a problem. Longtime member **Scott Selfridge** summed it up well: “There's no pretension,” he says. “It parallels playing music in that you never know what level people are at.”

That isn't to say the LDB doesn't focus on rigorous improvement and educational opportunities for its members. “We tap members to do demonstrations, and topics range widely,” says Pezley of the information sessions held at every official meeting. You can imagine that finding a venue to host that many people can be a chore, but it hasn't been a problem so far. Recently, Shades of Pale Brewing opened the warehouse of their new Salt Lake City facility to host such a meeting, and the turnout was great.



LAUTER DAY BREWERS

When approached by *The Annex* to do a collaboration beer, members split into six different teams and each submitted a draft-strength candidate. The brewers at *Epic Brewing/The Annex* picked from among them a pale ale-fermented 100-percent with a wild yeast called *Brettanomyces*, which has been brewed several times to critical acclaim. The club also recently acquired a couple of oak casks from *Beehive Distilling*, who had used them to hold and age their Barrel Reserve Gin. When presented with such an opportunity, the club came together to work on a group project to fill the casks. It takes many homebrewers working together to fill one 60-gallon cask, let alone two, but two beer styles, an IPA and a farmhouse saison, were decided upon and brewed in sufficient quantities to fill the casks all at once.

Such efforts seem pretty par for the course around here. “It's all about learning and having a good time,” says club Vice President **Andrew Ayers**. Working together, inspiring each other, backing up your friends and constantly tasting new things seems like a pretty good deal to me. Member and media officer **Brian McKray** agrees, saying, “I'm just so excited to have a community of likeminded people to learn from and grow with.” When I left Turnbow's backyard that day, another three brews had been started and members filtered in as others left. I'd tasted a couple dozen beers and met at least as many brewers. If passion always burns brightest in the presence of other passion, this casual brewday for the LDB was a bonfire of enthusiasm for all things beer.

Join the club at lauterdaybrewers.org and facebook.com/LauterDayBrewers.





BRIAN & DEDE'S EXCELLENT BEER ADVENTURE

By Mike Riedel • mikey@slugmag.com



Photo: John Barkiple

(L-R) DeDe and Brian Coleman have moved 2Row Brewing from garage homebrewing to a full-scale, commercial-brewing operation.

I love being a beer nerd. If you're one, too, you definitely get that special something about the complexity of this simple beverage that snags unsuspecting people into its web. When the craft beer bug bites, it hits people in many different ways, and some people are more drastically affected than others. That's basically the way that Utah's newest brewery, 2 Row Brewing Company, came about. In a short five years, founder **Brian Coleman** went from a casual beer lover to a "beer baron." Now we get to reap the benefits of his obsession.

Like many men and women, it starts out with chasing the perfect brew, then creating the perfect brew. "Credit or blame for the monster I've become goes to **DeDe [Coleman]**," Brian says of his wife. "She bought me a Mr. Beer Kit on a whim about five years ago, and it was all over after that." Mr. Beer Kits are about as basic a homebrewing kit can get and are often the gateway for many home brewers. "I had no idea he'd take to it like he did," DeDe says. "Within months, he'd outgrown that tiny Mr. Beer kit and moved on to five-gallon buckets." Brian, as it turns out, had quite the gift for homebrew and the brewing process in general. Over the years, his homebrew setup became more complex until it occupied a good chunk of real estate in the Colemans' garage. Brian says, "People I know—who I trust and [who] really like good beer—gave me a lot of good feedback on what I was making, and that drove me to get better and better."

Last year at about this time, Brian was doing what so many homebrewers tend to do: looking at "beer porn" on the Internet. Brian had always held that image of having his own brewery in the back of his mind, but the big dollars of real life tended to keep that dream out of reach. Brian made the fortuitous "mistake" of looking at the "for sale" section in a beer industry website. There he came across a small and affordable yet professional brew system in Georgia. "Brian asked me to 'Get over here and check this out!'" DeDe says. It was a small three-barrel fermenting system with four six-barrel fermenters. Brian made the call. He says, "I told the guy that we'd be booking the next flight to Georgia and to hold the system. I don't think he thought I was serious," Brian chuckles, "but after a little explaining, he began to understand that we were, in fact, coming."

They met with the seller of the brew system, which was part of a brewpub that was still open for business and still making beer. After a little negotiating, they agreed on a price and finalized the deal. "The guy basically shut down the brewpub the next day, informing the staff of what had happened," Brian says. "I felt a little bad for the employees, but my mind was already on the task of dumping all of the beer that was fermenting in the tanks and taking this whole thing apart, with no tools!" Well, they bought tools, drove three hours to find the only suitable rental truck, rented a crane and began dismantling

and packing it all up, which took a couple of days. With about five tons of stainless steel, a mile of piping and a coolant system stuffed in the back of the truck, Brian hit the road, and DeDe flew home to get back to their kids. "It was a long trip," Brian says, "rain, tornadoes, cheap hotels. It was actually kind of fun." Upon returning to Salt Lake and unloading their big purchase into the garage, Brian said, "I guess we're in the brewing business."

After months of looking, the Colemans found the right place for the brewery, located at 6856 S. 300 W. in Midvale. Brian had always referred to his garage as the 2 Row Brewing, named for a type of barley used in brewing beer. "I saw no reason to change it, and I was surprised that no one else had used it already, so I went with it," Brian says. Much of the last year has been the slow process of applying for permits to convert the building into a proper brewery. "I can't believe how many people have offered up their time to help get things up and running," Brian says. "It's made the whole process easier and more enjoyable." 2 Row Brewing is debuting with four beers, all of which will be above the standard 4-percent ABV Utah beers. Look for: 24K Golden Ale, a light but flavorful hopped 5.7-percent-ABV ale; The Accelerator IPA, an aggressively hopped American IPA, full of juicy and fruity bitterness at 7-percent ABV; Random Double IPA, the big brother to The Accelerator but with rotating hop combinations at 8.5-percent ABV; and Dangereux-Farmhouse Strong Ale, a 9-percent-ABV Americanized Saison with assertive hops and Belgian spiciness. All of 2 Row's beer is in 12-oz. bottles and is available at the 2 Row's brewery bottle shop and at better beer bars around the Wasatch Front. Due to the fact that these beers are small batch beers (three barrels per release) and Brian is concerned about their freshness, for the time being, they won't be sold at DABC stores.

"I just love making beer for people that love beer," Brian says. "To see the looks on their faces—there's no better feeling."



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(L-R) Elliot Secrist, Charles Bogus and Kory Quist of The Ditch And The Delta will make their *Crucialfest* debut on June 19.

Speaking "Dead Tongues"

THE DITCH & THE DELTA

Make Their *Crucialfest* Debut

By Megan Kennedy
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Photos: johnnybatts.com

One of the lovely things about Salt Lake's heavy scene is getting to see familiar faces in new and exciting projects, and there may be no better example of that than The Ditch And The Delta. Though they only formed a few months ago, and their members—guitarist/vocalist **Elliot Secrist**, bassist/vocalist **Kory Quist** and drummer **Charles Bogus**—have contributed to multiple beloved acts like **Parallax**, **Making Fuck**, **Worst Friends** and **Maraloka**. Now the trio has come together to form something new: dark sludge, heavy with melodic riffs and coarsened with Western-inspired accents. They've sharpened their barbed-wire sound live at a few shows already, and now they're gearing up to hit the stage at *Crucialfest 5* this June.

This act has a lot of familiarity to it, with the members having a long history growing up in Provo together and being a part of the scene, and Secrist and Bogus being bandmates in several bands. But there are some interesting firsts: This is the first time Secrist has played in a band that is "straight heavy metal" and done vocal duty, the first return of Bogus to the kit in almost a decade and the first time these three old friends have teamed up together on a project. There is an attractive mix of comfort and uniqueness for both the listener and these musicians, who benefit from years of trust and the ego-killing environment of a tight-knit three-piece act.

The band didn't have any specific plan for their sound when they began the project, but built it through trial and error and instinct over the course of almost five months. "We didn't plan any of it," says Secrist. "The first few songs we had written were soft and really effect-heavy, and [had] like one repeated melodic soft part. But I would look

around and we all looked kind of bored at practice." Thus, they continued experimenting until they reached the band's current sound. It throws a twist on typical sludge or doom bands by incorporating time changes, melodic riffs and song structures that are reminiscent of post-hardcore or another, more "technical" subgenre. These additions do nothing to soften the dirtiness of it all, but only seem to make it stick to your ribs all the more. All this is combined with the dual vocals of Secrist and Quist to create some sort of dusty desert hymn that really feels like it couldn't have been inspired anywhere but Utah. Both Secrist and Bogus have flourished in their new roles. "It's been cool to see Elliot's vocal style develop, especially when we were in the studio," says Bogus.

The Ditch And The Delta released their first EP, *We Rust*, this past February on cassette tape and digital download, and it's available on Bandcamp. The cassette tape revival has been quieter than the vinyl movement, but is still attractive for many bands. For The Ditch And The Delta, releasing their EP on tape was a decision that was both pragmatic and romantic. "CDs don't sell, really, but it's nice to be able to make a product you can hold—an artifact, rather than just a download," says Bogus. "This way, it's a cool way to sell the download with an artifact. Putting out vinyl is awesome, but it takes so long and so much money." Going straight digital would have been even cheaper, but the band refused to give up on the feeling of having a product to hold and put on one's shelf. They released the album through **Gypsyblood Records**, owned by guitarist **Stavros Giannopolis** of **The Atlas Moth**, whom Quist met when he toured alongside them and **SubRosa**.

They are all veterans of the live show and have a few shows under their belts with this act, but as all musicians know, this doesn't equal perfection, and the band is still constantly working with their gear and tones to achieve the thick brutality of their EP. "We literally did a back-to-back Friday and Saturday show, and it was probably one of our best shows followed by one of our absolute worst," says Bogus. Nonetheless, the band is confident about their performance and is excited to be a part of *Crucialfest 5* in this current incarnation. They are all longtime friends of **Exigent Records** owner **Jarom Bischoff** (Secrist is his bandmate in **Worst Friends**), and they feel like the fest is improving every year as experience grows. For show-goers who have not yet had the pleasure of seeing The Ditch And The Delta live, Secrist says to expect a "really heavy, oppressive" atmosphere—"the heaviness of doom, but with a mid-tempo." Members are stoked on the enormous and awesome list of bands descending on Salt Lake for *Crucialfest*. "**Cicadas** always blows me away," says Bogus.

Like so many talented people in this city, these dudes are busy. Secrist is "on call" for **Worst Friends** and **God's Revolver**—both of whom are also playing at *Crucialfest*—and attending school for music; Quist is readying for an album release with **Making Fuck**, set to drop in October; and Bogus is working on a career as a tattoo artist, currently working at **Ironclad Tattoo**. Nonetheless, the group is planning a short Northwestern tour starting in late June and writing with the goal of a finished full-length in the near future. The Ditch And The Delta are scheduled to headline Friday, June 19 (Day Two) at **Area 51** on the 21-plus stage at 4 p.m.

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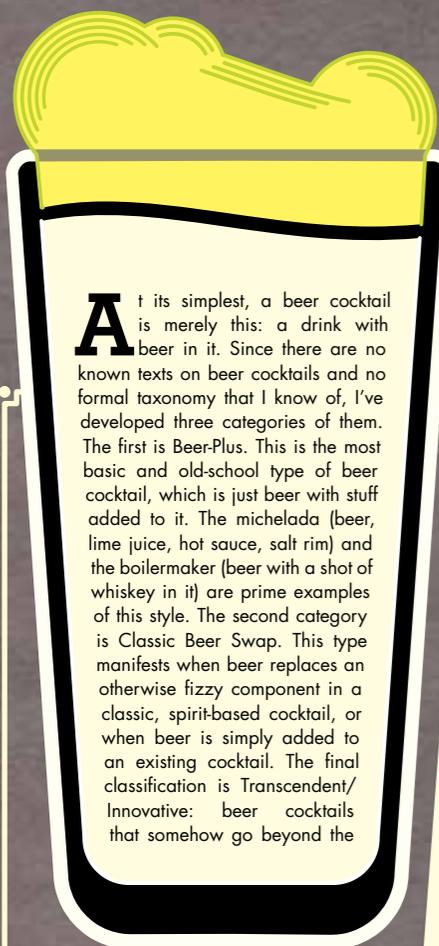
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TALES OF THE BEER COCKTAIL

By Cody Kirkland • codykirkland@slugmag.com

Photos: Russel Daniels



At its simplest, a beer cocktail is merely this: a drink with beer in it. Since there are no known texts on beer cocktails and no formal taxonomy that I know of, I've developed three categories of them. The first is Beer-Plus. This is the most basic and old-school type of beer cocktail, which is just beer with stuff added to it. The michelada (beer, lime juice, hot sauce, salt rim) and the boilermaker (beer with a shot of whiskey in it) are prime examples of this style. The second category is Classic Beer Swap. This type manifests when beer replaces an otherwise fizzy component in a classic, spirit-based cocktail, or when beer is simply added to an existing cocktail. The final classification is Transcendent/Innovative: beer cocktails that somehow go beyond the



Made at Bodega, the Gabacho, garnished with a rosemary sprig, and the Simpatico, with a lime wedge, are two of Salt Lake City's innovative/transcendent beer cocktails.

two previous categories and establish themselves as something more than just a drink with beer in it. For research purposes and, ultimately, to find a Transcendent/Innovative beer cocktail, I set out on a multi-day bar crawl in Salt Lake City. After spending nearly \$200 and throwing back several disappointing drinks, I did experience some excellent beverages.

My first stop was O'Shucks, home of the \$3.50 quart of beer, and I knew it would be the perfect place to drink some Beer-Plus drinks. After my drinking companions and I finished our requisite quarts of beer, I bought us all a round of the classic—albeit trashy—boilermaker, the Irish Car Bomb (stout, Irish cream, whiskey). We dropped our respective shot glasses of half Bailey's and half Jameson into our glasses of Guinness beer and swallowed them in three seconds flat. I asked the bartender, Ronan, his thoughts on the whole thing. "I don't judge," he said, which must mean that he actually does judge, as do I—this drink sucks, and everyone knows it. It's not Ronan's or O'Shucks fault, though—we should have stuck with great beer at a great rate.

Beer Bar was my second destination. My first drink, made by bartender Britt Jursik, was great. It was the Dark and Stoutly (Gosling's black rum, lime juice, simple syrup, ginger juice, stout), a Classic Beer Swap version of the Dark and Stormy. It uses Red Rock's oatmeal stout instead of ginger beer to provide fizz and volume, and replicates the original with a boost of warming malt flavor. Jursik says that a good rule of thumb for beer cocktails is to match lighter spirits with lighter beers for refreshing drinks. For warming, feel-good beer cocktails, Jursik suggests dark spirits and dark beer. After the rum and stout's fortification at Beer Bar, I traveled onward for more.

Walking into Bodega, I didn't know that there I would find the best beer cocktails in Salt Lake. When they first opened in 2013, the street-level tavern was fun and quaint beer bar—but basically a glorified waiting room for the downstairs cocktail bar, The Rest. Bodega has since

expanded its square footage and its list of food and drink offerings, and has become a drink destination in its own right. Bartender Tristan Loughlin suggested a couple of his creations: the Gabacho (gin, lemon juice, IPA, fresh rosemary) and the Simpatico (almond tequila, orange juice, lime juice, hefeweizen). Although these are both variations on the classic Collins or fizz (spirits, lemon juice, sugar, soda), they were so delicious and unique-tasting that I put them in the Transcendent/Innovative category. Loughlin says that the Simpatico was his variation of the Brass Monkey (malt liquor, orange juice, **Beastie Boys**), but the balance of Almendrado almond tequila with lime juice really elevates it. Aside from the Simpatico and Gabacho, Bodega has a super-spicy michelada and several interesting boilermakers I'll have to try.

A few days later, I made my final stop: Avenues Proper. I usually go here specifically to try Rio Connelly's newest beers, but this time, I ordered all three of the menu's beer cocktails. Although two of the three fell flat for me, the Proper Shandy (house Sam Dogger Lager, St. Germain, dandelion & burdock bitters, lemonade) was amazing. The shandy (beer, lemonade/ginger beer) is a classic Beer-Plus drink for people who don't like the taste of beer in the first place, so I was surprised to actually enjoy this updated version. Instead of masking the flavor of a great beer, the additional ingredients greatly enhanced it. At risk of seeming too agreeable, I'm putting the Proper Shandy in the Transcendent/Innovative category, too.

I wanted to visit every bar in town and try every beer cocktail they'd make me, but that would have been beyond the reaches of my budget and my health. Like I said, this is an incomprehensive guide—I did the footwork, and now it's your job to follow up. Sometimes you'll think you should have stuck with beer, but when you find a good one, you won't forget it. If drink research and taxonomy isn't your thing and you'd rather just drink, meet me at Bodega's monthly beer cocktail events throughout the summer. Follow @bodegaslc on Instagram or check out bodega331.com for details.



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ERIK ANTHONY

NOTHING OFF LIMITS

By Dylan Evans • Instagram: @dyltah

Erik Anthony is just about as raw as they come. The streets of Ogden aren't kind, and he's been handling them for years. He's spent his entire adolescent life there, finding his feet on the board and discovering the odd world that lies within *Ogden Skate Park*. Now 18, Anthony is on a tear, leaving his mark all over his hometown and landing some coverage in the process. He'll 50-50 the rail in your front yard and tail-drop the wall in the back. Neither the local church's 10-stair nor the schoolyard's bump-to-gap are safe when this kid's around.

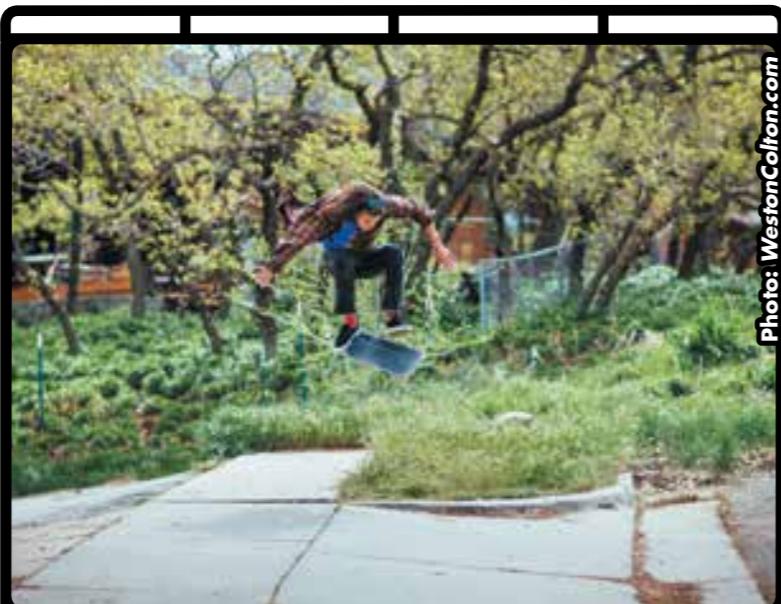
I first saw Anthony skating the *Ogden Park* when he was probably 11 or 12, so I've watched him grow from a little skate rat to, well, a bigger skate rat. With his clothes torn and board chipped, Anthony has never cared about the small things. His first experience on the board actually kept him off it, as he recalls pushing around on the neighbor's board: "I was riding on my knees, fucking smashed my face," he says. "[I] ran inside and told my mom to never buy me a skateboard." Except Momma wasn't having that—who wants a kid that rides a scooter? "She got me a board that Christmas," he says, laughing. Anthony got his start on that fresh-ass Kryptonics board from Shopko, and he's been hooked ever since—shout-out to his mom!

From there, it was *Ogden Park* sessions and the older dudes that kept him hooked on pushing wood—he first admired local legends like **Omar Budge** and **Ryan Coleman**. Anthony remembers getting stoked on **Rodney Mullen** back in the day, which I thought was funny. Then, he mentioned that he was a *Pig Wood Slaughterhouse* diehard, and it all made sense. Anthony says, "Growing up watching *Slaughterhouse* and all those gnarly dudes" made quite the impact on his approach to skating. Learning from a video like that would make the softest kid tough, and make him tough it did—well, that and blasting **Black Sabbath** and heavy rock n' roll most of his life. Just imagine **Electric Wizard** starting up as he front lips a steep-ass handrail.

These days, the homies keep Anthony hyped to skate. "All my friends skate now," he says. "It's been the shit—always!" His friends kill it, too. Anthony rolls heavy in the streets, skating with the likes of **Aiden Chamberlain**, **Marcus Helmer**, **Tanner Oliver** and **Remy Gerard**—forming the **Shithouse** crew. He has the right approach to skateboarding—he just has fun with it, except his idea of fun involves



Erik Anthony, handplant mute wallride revert.



Erik Anthony, tow in to frontside shove it.



Erik Anthony, noseblunt.



Erik Anthony, backside smith grind.

pole-jamming into some chunked-concrete alleyway. Fact: Anthony rips. The rad dudes at *Crossroads* get the point, having put him on the team years ago—now he's rocking that fresh new *Crossroads* Britney board, compliments of the shop. One a month isn't going to be enough for him, though—someone hook the kid up! One of his favorite things to skate is a handrail, and I swear he could lock into a 50-50 on any one of them, but Anthony doesn't stop there. Crooks, smiths, backlips—you name 'em, he's got 'em. He's even got noseblunts on lock now. Though he's got a number of moves in his pocket, Anthony doesn't necessarily have a favorite or go-to trick. He skates by one rule: "Get smoked, sit down," because there's no such thing as a go-to in Anthony's mind—just straight going for it.

When Anthony's not hopping on handrails, he's doing a frontside 360 shove it on that gap you've always looked at—take a look at his video parts. He's had two, one in each of his *Shithouse* crew's videos, *Shit House* and *Spilff House*. The former shares the same name as said crew, and his full, eight-minute part from the video, and the video itself, can be found on YouTube. Just search "Erik Anthony *Shithouse*"—easy as that. Those eight minutes are filled with some gnarly clips, much of them on the Ogden streets. As I've mentioned, those spots aren't kind—a fat crack before the rail, a pothole in the landing, and the ground usually sucks ass. Whatever it is, Anthony can fuckin' charge it—as you'll see—dropping in from the top of Ogden's infamous white walls (if interested, you can find those on 25th and Grant—good luck). That part really has it all: countless rail hammers, sketchy ditch

rides, gap and stair-flip-tricking and even a few tranny tricks in there. Check that and get your hands on a copy of the more recently released *Spilff House*, available at *Crossroads*. If Anthony's two parts, ripped clothes and who-fucking-cares attitude don't show you the true skate rat he is, stay tuned for the next installment of the *Shithouse* videos, *Shits 'n' Gigs*. Anthony even mentioned that a **Kyle Wilcox** production is in the works, in which he will have footage.

Apart from ruling on the board throughout Ogden and the Salt Lake Valley, Anthony turns to the abundant ditches and dry weather that the Southwest has to offer when on the road with the *Shithouse* crew. He's been down with the ditches lately, so naturally, Vegas is the next spot on the trip list—and you know Anthony and his boys will go to all the Sin City spots! With two videos under his belt, one or two in production, and plans for Vegas, the following months are looking pretty damn good for him—Anthony anticipates "all the antics and good times with the homies" that are sure to go down.

When all boiled down, it doesn't matter what you put in front of Erik Anthony—he's going to skate that shit. No crusty, six-foot run-up asphalt is going to stop him—not even a denim-shorts-wearing douchebag threatening to call the cops would put this kid off. He's an all-out charger, plain and simple. He's raw and he doesn't give a fuck. Check his parts and be on the lookout for what's to come from Anthony. He surely will not disappoint.



HOMEGROWN HOPPERS

By Alexander Ortega • alexander@slugmag.com

Buying a brewpub and hitting a hole in one in golf are each difficult feats—so is winning a million dollars. *Hoppers Grill & Brewing Co.* owner **Jason Hargett** has done all three. Five years ago, Hargett won 1 million dollars in a hole-in-one contest held by Hole In One International. This enabled him, along with his brother and co-owner, **Brandon Hargett**, to purchase *Hoppers* from its erstwhile corporate owners, Sizzling Platter (Dunkin' Donuts, Little Caesars, Sizzler, Red Robin), "in a roundabout way," he says. "We were able to leverage that with *Zions Bank* to where we didn't have to go out and get investors." As of May 19, 2014, *Hoppers* became locally owned, and Jason and *Hoppers* Brewmaster **Donovan Steele** have since been broadening the brewpub's horizons.

Steele was content working for *Hoppers* under Sizzling Platter, but Jason's acquisition of the brewpub has bolstered the "brew" aspect of their identity. "The focus was more on the restaurant, and now I think we're moving toward bringing more emphasis on the beer and incorporating more of the beer into what we do," says Steele. "I would say we have a little more freedom now to create [with] some new beer styles." Case in point: When I first came to *Hoppers*, their New Zealand draught (made with lager yeast) was their seasonal brew. About a month later, I saw it on the permanent roster alongside the Orange Honey Wheat, Uno Mas..., This is the Pilsner, Pale Morning Ale, Red Ale, Madame X Stout and the Irish Baghandler and Blackened Tan beer blends. "Some seasonals have gone extremely well, [and] have gone on to that permanent [spot]," Jason says.

Former *Hoppers* Brewmaster **Tim Barr** passed the brewmaster torch to **Kevin Ely** (now *Uinta's* Head Brewer) in 2003, shortly after Steele joined the team, and Ely passed it to Steele in 2007. Steele maintains a legacy of masterful brewing with *Hoppers*: They have won 36 medals since 1999, and Steele has spearheaded 19 of them, including three gold medals and one bronze medal from the *Great American Beer Festival (GABF)*. They're not easy to come by. "Our most medal-winning beer is [the] pilsner: This is the Pilsner," he says. "Helles Fest Bier was a seasonal—it's still kind of a seasonal. We bring it back for festivals. It took gold at *GABF* and a silver last year at the *North American Beer Awards* ... It's really popular, and once we put it on tap, it goes quick." Each *Hoppers* seasonal lasts only about two to four weeks, and they swap one out per month. "With anyone that comes into the brewery [who] are true brewery fans, they're always gonna ask, 'What's your seasonal?'" Jason says. Seasonal brews constitute *Hoppers'* list of new beers—Steele says, "We're always working on some new seasonals coming up."

Hoppers is also working on reintroducing draft and bottle distribution. They're planning to get drafts and tap handles in the four Ruby River Steakhouses in Utah in the next few months, and aim to get drafts in local bastions of beer culture such as *The Bayou*, *The Beerhive Pub* and *Avenues Proper*. Regarding bottling, "It's definitely a goal, for sure," Jason says. He speculates that eventually, *Hoppers* high-point beers will hit state liquor stores in the ballpark of about one year, depending on the success of their draft distribution—they're also looking at appropriate bottling equipment. *Hoppers'* previous bottled beers have also earned them accolades: "We used to bottle and make an Oktoberfest Märzen," Steele says. "That did really well, too. It also won a gold at *GABF*."



After fortifying the menu upon Jason's ownership, *Hoppers* recently reinstated their \$2.50-pint Tuesdays, "[which] went away for a while," says Jason. "We extended it to \$2.50-pint Sundays, so we're doing both days now." Jason started as a busser for Sizzling Platter 21 years ago and worked his way up to regional manager before he bought the business. With that background, he's found that customers have been excited about the changes. "There's a little more of a buzz going on," he says. "We're seeing more regulars than we used to, [and] they're coming in more often than they used to. They do feel like they have a say in the beers. They give us the input, and we take the input and make things better." Jason values what *Hoppers* customers have to say and the "local feel" that that dynamic generates. He also credits boosted sales and customers' increased appetites to the overhaul that he has enacted with the menu—about 30 changes. "We added two steak items," Jason says. "I think the best change we made was [that] we went to fresh burgers immediately. It was frozen burgers before. ... That's a huge difference." They've also focused on Saturday and Sunday brunch, having added five different items and modified other selections on the brunch menu, which they serve between 10 a.m. and 2 p.m. on weekends.

Hoppers is located at 890 E. Fort Union Blvd in Midvale. For those who are just thirsty and want an excellent beer, they have a tavern license and a bar area for draft-beer-only purchases. Be sure to keep your eyes and mouths open for their quickly rotating seasonal and offsite drafts, as Steele plans to "keep using all the great quality grains and hops that we use," he says. Jason esteems Brewmaster Steele and the continued talent and experience that he embodies for *Hoppers*. "I love to drink beer," Jason says. "Donovan's always been great with beers, and he's the talent behind the brewing operation. I'm just letting him run the show."



(L-R) *Hoppers* Brewmaster Donovan Steele and co-owner Jason Hargett are helping continue the brewpub's legacy of outstanding beer.

Photo: John Barkiple

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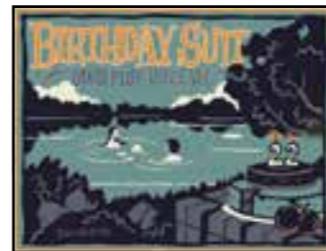
BEER REVIEWS



Beer Reviews By Mike Riedel mikey@slugmag.com

It seems like we got a rare mega spring this year, due to our lack of a proper winter. Because of this wimpy weather, it seems like the spring seasonal beers have been around forever, making our new summertime beers less unique. Well, this month's beer selections are definitely summery in every sense. From light and dry to tart and fruity to hop bombs, we've got your summer sippin' situation well in hand.

Birthday Suit: Sour Plum Abbey Ale Brewery/Brand: Uinta Brewing Co. ABV: 7.6% Serving Style: 750 ml corked and caged bottle



This sour ale pours a brilliantly clear, light-apricot color with a tinge of pink, probably from the plum. The head is nice and white, which quickly fades to nothing. The nose is acidic with some oak and fruit notes. Spicy yeast is also present in the back. The taste starts with tart plum right off the bat. Nice lemon notes from the base beer are also present. The phenolic spices from the Belgian yeast come next, adding a bit more depth, complementing the plum flavors. The end is spicy and sour with a nice dry finish.

Overview: I thought the plum would take on a more medicinal flavor paired with the Abbey yeast strain, but it doesn't at all. This is a nice, dry, fruity, sour ale that has more dimensions than a typical sour mash beer.

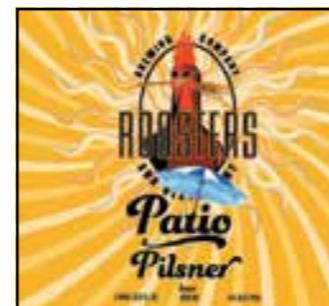
Goose IPA Brewery/Brand: Goose Island Brewing Co. ABV: 5.9% Serving Style: 12 oz. bottle / draft

This beer pours a clear-golden honey color with a big, sudsy head that has

great staying power. The nose has nice grapefruit-peel aromas along with orange and pine. Sweet malt is barely present beneath the hops. The taste starts with a light-malty base that quickly transitions to grassy and citrusy hop flavors. Some honey notes round out the back end, but for the most part, this ale finishes fairly dry like an American IPA should.

Overview: This is a session IPA, so its malt profile will be on the lighter side. I should also point out that this IPA should not be confused with Goose Island's "Goose Island IPA"—this is "Goose IPA," a very different and unique offering.

Patio Pilsner Brewery/Brand: Roosters Brewing Co. ABV: 4.0% Serving Style: 500 ml bottle / draft



This offering from Roosters has been around for quite some time, but it has now been given a new life and packaging. I thought it might be useful to take another look at this lager. It pours a clear-golden color with a medium and creamy head that lasts for quite some time. The nose is bright with toast, apricot, grass and spicy European hops. The taste starts with lightly toasted malts. There are also some berry notes as well. Honey and grass come next, with a smack of spicy Czech hops rounding out the malt sweetness. The end is slightly sweet with a hint of buttery malts. The finish has a slightly sulfuric bite.

Overview: This is a nice drinking pilsner. It kinda reminds me of a pre-Prohibition lager with its mineral profile. You'll find this on tap at Roosters' Ogden and Layton locations and in bottles at select grocery stores.

Cheers!

Read more reviews at
slugmag.com

PROPER BREWING COMPANY

By Sean Zimmerman-Wall
seanzdub@gmail.com

WE Utah beer drinkers have our work cut out for us. We must constantly tell out-of-state buddies (and tourists) how the not-so-clear liquor laws influence our drinking habits. Trying to make sense of the legislative intricacies of our system is at least a three-beer ordeal. But coming this fall, those who imbibe will have a new place to take those curious sorts when they ask, "So what's up with Utah beer?"

From the creative souls that brought us the *Avenues Proper Restaurant & Publick House* comes a salient new concept to keep beer enthusiasts entertained. The trio of **Andrew Tendick**, **Liam Connelly** and **Rio Connelly** is embarking on their latest business endeavor and longtime goal of creating a full-scale craft brewery. *Proper Brewing Company* is set to break ground this fall and promises to deliver an engaging drinking experience. Bringing together all the elements of their various backgrounds, the team is excited to develop the concept and create an exciting offering for the Utah craft beer community.

April 2015 marked the second anniversary that *Avenues Proper* has been providing a unique dining and drinking experience to the people of Salt Lake City. "The community response thus far has been positive, and this has been our best year [quarterly], but it is clearly time to expand," says Liam.

The current brewhouse at *Avenues Proper* is only a five-barrel system with limited storage space, which means that beers come and go quickly. Rio is a busy Head Brewer, taking the job totally upon himself to create stellar beers the way he wants them. "Since I was a young brewer, it has been more about the process than the product," says Rio. His affinity for crushing grains and combining unlikely ingredients has made his beer sought after all over town.

Avenues Proper's evolving in-house beer selection has encompassed a variety of styles over the years. For Rio, it is a constant but rewarding challenge to produce flavorful and compelling beers while adhering to the 4-percent ABV required by the state for draft beers. "Just imagine what will happen when the leash is taken off and he can brew full-strength beer," says Liam.

As the summer begins, the trio is aligning their interests in creating *Proper Brewing Company*. They are investing in the renewed Central 9th District around 900 South and Main Street, an area that will hopefully grow up to be a celebrated part of the city and attract diverse visitors.



Photo: Talyn Sherer



Brewmaster Rio Connelly is expanding *Avenues Proper* operations with *Proper Brewing Company*, alongside partners Liam Connelly and Andrew Tendick (not pictured).

This location has the zoning permits to allow for a legitimate 10- to 15-barrel brewing-and-manufacturing facility that could also encompass a tavern and restaurant. Breweries outside of Utah are the inspiration behind the construction, in that they create an experience for the visitor by making them feel like they are part of a community. "It should be about a balance—living life and drinking beer," says Rio. With the tavern portion of the facility, they aim to provide a unique atmosphere of fun and camaraderie. Liam says, "I can't get too specific at this point, but skeeball is definitely going to be part of the show." Also being considered for development are real barroom games and the possibility of prizes.

In addition to the tavern and brewhouse, there will be a stand-alone restaurant on premises. This is going to be set up as a simple food concept store that provides tasty burgers and other fare to pair with their latest beers. The culinary delights that the restaurant delivers should be less complex than the offerings at *Avenues Proper*, but there is no doubt that they will be equally delicious.

The "Proper Compound," as they refer to it, will eventually host live music, events and festivals. Imagine listening to local bands under a starry sky with your friends, having a cold brew and a hot sandwich, freshly made on the spot using prime local ingredients. "Quality is paramount to what we are," says Liam.

Being able to produce a variety of beers to actually bottle and sell them on property and through distribution channels is one of the overarching goals of *Proper Brewing Company*. Of particular interest is the crew's ability to use *Avenues Proper's* brewhouse as a testing facility for new beers. Creating small batches and being able to help them reach a larger potential is an asset they will use to their advantage. One of Rio's objectives is to see a resurgence in regional styles, something missing from the U.S. since Prohibition. By starting slow and steady and maintaining their boutique feel, the trio is confident that their brewery is going to establish its place in the community. The team has also applied to have both a club license and a Type 5 Package license, which will allow them to sell cold, high-point beer right from their door for consumers to take home.

"This is a lifestyle business, and it is something we want to continue doing," says Rio. He goes on to elaborate on the strong sense of belonging to the larger whole of craft brewing in Utah. His mentors and partners have nourished his creative tendencies through the years, and it's time to give back by developing something new.

Keep your eyes open for more details, and look for new styles to appear in places like *Avenues Proper* and *City Weekly's Utah Beer Festival*.

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➔ BEING EVEL

Tuesday, Aug. 18 // 7PM
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LEMENTÉ

The Last of the SLC Bohemians

By Scott Farley
stthomasfarley@gmail.com

In 1988, Salt Lake was a fun place to be poor. It was easy to live on small wages, and it was easy to have fun with a few spare dollars. The transition from the free-spirited '70s to the up-tight new conservatism of the Reagan years left a lot of young people feeling like we had something to rebel against. The "Who Cares" Party was running the University of Utah student government; I had a Downtown, three-bedroom apartment for \$210 a month, and there were plenty of places to furnish a non-conformist lifestyle: coffee and poetry at *The Painted Word*, check-your-own beer and punk rock at the *Speedway Café* and after-show brains and eggs at *Bill and Nada's*. For your

actual furniture, there were plenty of secondhand shops (e.g. *ec.lec.tic*, *Crackers*, *Elementé*) for groovy coffee tables, funky lamps and sofas reminiscent of your grandmother's living room. Of the aforementioned places, only *Elementé* remains in spirit, doing what it does best, with the full zest of the bohemian place still intact. But now they are about to close.

Elementé began 27 years ago, when friends **Kate Bullen** and **Patrick Hoagland** were having a conversation about the secondhand furniture scene in Salt Lake. Bullen had gone to interior design school. She'd had some jobs, but she knew she just wasn't the type to work in traditional interior design. *Crackers* had opened in January of '88 on the corner of 9th East and 9th South, and Bullen was saying to her mom, "Wouldn't it be great to open a store like that?" Her mom turned to them and said, "Well, why don't you?" A store and a partnership was born. They found a location on Pierpont—an off-the-beaten-path, sort of "Wild West" location at the time—on the edge of town and bordered by the railroad on 400 West that shook the building as the trains went by. It was three or four years in when they finally decided to put up a sign—which was a major break from the original Artspace philosophy of a simple storefront—but it was their declaration that they intended to survive.

Over the years, the business changed. Bullen and Hoagland parted ways and Bullen took over, nurturing the shop and the customers who also, more often than not, became friends. A sign hanging in the back reads: "Who of us would not give an instant to be surrounded by objects with the magical power to invoke passion and reflection?" As Bullen says, this is the spirit of the store.

Teresa Bell blew in with the tornado that ripped through downtown in 1999, and together, she and Bullen have curated *Elementé* into the unique place it is today. Seeing through the haze of possibilities into what a room can be requires imagination and editorial savvy, and as Bell puts it, "Kate is a born editor." Buying a piece of furniture, used or new, is one thing. Knowing how to make it work in your space with all your other stuff is another. One of the best things you can get from just

walking in to *Elementé* is a sense of how each piece of individual furniture can be integrated into a room. You can wander through the shop's "vignettes," seamlessly touring through one room scene to another, each one as unique and interesting as the individual quirky pieces that make them up. Years before Ikea reimagined the showroom, Bullen and Bell were hosting a floor whose every sightline brought up new possibilities for decorating and fertile imaginings of what you could call home.

The 20th Century produced so many design-oriented, quality-made items, and they have lived long, well-cared-for lives. They are still ready to be repurposed, to live new lives with new people. However, the era of great used stores is coming to an end. So many of these fine and interesting pieces end up on websites like Ebay, but there isn't any technology in *Elementé*. "People come in and say, 'Can't you look me up?'" says Bell. "We can, but it will be somewhere in a binder. We aren't on a screen." The place is not brightly lit. Customers are encouraged to come and stay awhile to experience the vibe. There is a poetry corner, a shrine and an outdoor space in the back in which to sit down for a friendly chat.

Both agree that a store like this is a labor of love. "It's like they say," says Bullen. "If you can make it two years or three years, you've made it, and then four years rolls around and you wonder, 'Have we made it?' Before you know it, it's 20 years. What is so great is every morning just turning a key and coming into a place that is just so creative." It was not planned, this closure. The property has been sold. The fees were going up dramatically. The rents will certainly go up later. Sign up or move on. In the end, even though they are profoundly sad to be letting go, they also leave with a profound sense of gratitude.

As Bullen is turning off the lights and getting ready to lock up, she points out a newly acquired table stacked in the front of the store. "I know we are supposed to be clearing things out, but I just couldn't help getting it. It was the perfect size."

Elementé will close June 30.

After 27 years, Kate Bullen (L) and Teresa Bell (R) will be closing up *Elementé* on June 30.



Photo: Lmsorenson.net

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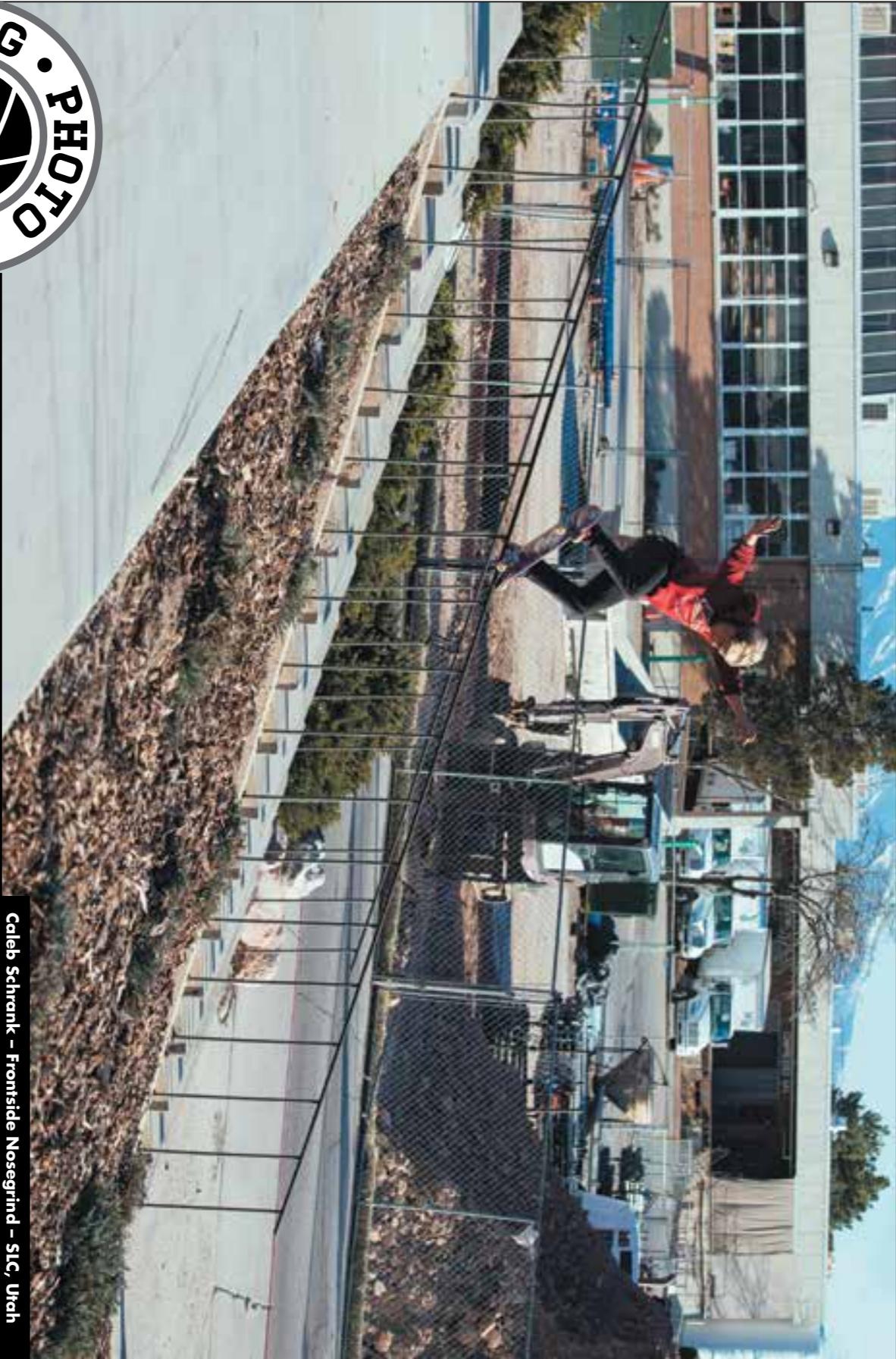
SKATE

By Weston Colton
WestonColton.com

Let this be a lesson: Get to the spot before the skater. When a skater is ready to go for something, they aren't going to wait around for a photographer to get there, especially when they have a video camera already on hand. This photo is the result of me taking too long to find a parking space, getting to the spot as

the skater is already jumping down the rail, and rushing to get my camera up just in time to get a shot off as he lands the 18-stair nosegrind that he has been planning to do all week. And who wants to jump on an 18-stair again so that I can get the angle that I really wanted? Probably no one.

Caleb Schrank - Frontside Nosegrind - SIC, Utah



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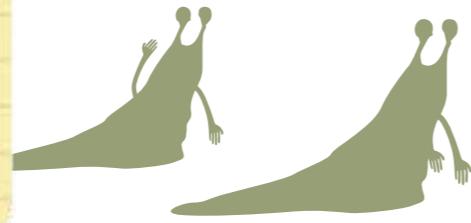
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SLUG MAGAZINE



The Beer Garden



If there ever is a zombie apocalypse, I'm so fucked. Like a doughnut in a police station, I'll be the first one eaten. I can barely cook, I don't own any guns, and after watching four seasons of *The Walking Dead*, I've realized that gardening is important to facilitate humanity. Gardening won't stop zombies from barging into your compound, but growing food is necessary, I guess.

For this *Beer Issue*, *SLUG* gave me a challenge that sounded easy on paper but proved difficult in real life—or IRL, as the kids like to say these days. They wanted me to use different beers to lure slugs out of my roommate's garden and review the beers based off of which beer killed the most slugs. Apparently, just like actual *SLUG* readers, IRL slugs are attracted to the sugar in the beer—but they drink too much, get drunk and drown in the beer. It's an old gardening trick to protect your vegetables by killing the slugs before they munch your harvest. Just like me, the slugs like beer more than their vegetables.

SLUG is at the point where they want to kill other slugs. I didn't really know how I felt about that. I thought *SLUG* would be allies with all other slugs, but for the *Beer Issue*, nothing is sacred.

Like I said, I know nothing about gardening other than that a tomato is actually a fruit (did you know that?). I didn't know that slugs like gardens. But everyone gets hungry. Eventually, a garden turns into a salad, so it's important to kill these slimy things, or you won't have a chance to toss your salad some day.

I have no idea how a slug actually eats, though. Do they even have mouths, or just, like, absorb the vegetables with their slime? Hell, how do they procreate? Is a slug asexual? So many questions, so little time. I do know about beer, though. I've drunk a bunch of it in my lifetime. I was hoping that my knowledge of beer would outweigh my disknowledge of slugs and growing things.

I was given a six-pack of Bohemian beers with three different flavors to pit against each other, to see which one would annihilate the most slugs. The Bohemian Czech Pilsener, my personal favorite of the three; Bohemian Cherny Bock, a delightful dark beer; and the Bohemian Viennese Lager. They're all fine local craft beers, but could they kill slugs?

The idea of using alcohol to kill a living creature made me reflect on my own life choices for a minute. So I decided I'd better drink at least three of the beers so I wouldn't think so much. I cut the tops off the other cans and gently placed them in the dirt pile and waited for the slugs to come. I waited. And I waited. Then it rained, and I waited some more.

These different beers chosen to battle each other in

the war on slugs are all locally crafted out in Midvale, Utah. One thing that I really like about Bohemian is how concentrated their beer selection is. Instead of trying to make a ton of different beers to satisfy everyone like a lot of breweries around the nation do, they seem to choose to focus on brewing just a couple genuine lagers, and they brew them right.

The Cherny Bock is their black lager. It's not too thick and heavy, and I can drink this faster than most other black lagers. In fact, Cherny means black in Viennese. You know how I know that? I Googled it. [Editor's note: "Cherny" means black in Czech. Also, Viennese is not a language.]

The Viennese Lager is crisp and drinks fast, too. It's not as heavy as the Cherny Bock. I went to Vienna once to find **Beethoven's** grave and the **Arnold Schwarzenegger** statue and memorial. I'm not sure if that even exists, but I looked anyway.

The last beer to review is the Bohemian Pilsener. Light and crisp, it reminds me of drinking rays of sunshine on a beautiful spring day. Although I liked all three of these beers, if I were a slug, I would go for the pilsner first—no doubt about that.

After three days, I went to see which beer was winning the

slug-slaying challenge. It was hard to tell. It was early spring at the time of this writing, so there's no vegetables yet. Maybe that was part of the problem. Or maybe it actually did work, like the beers were like tiny scarecrows—or beercrows, if you will—and they actually did their job by scaring away all the slugs.

So, to be honest, none of these beers killed a single slug. I don't blame the beers, though—I blame my lack of gardening skills. The only gardens I'm truly familiar with are beer gardens, which maybe is where that term comes from: people using beer to harvest precious vegetables and peeing on the soil to kill slugs.

Garden slugs evaded Mike Brown's efforts to drown them using Bohemian Brewery's beers.

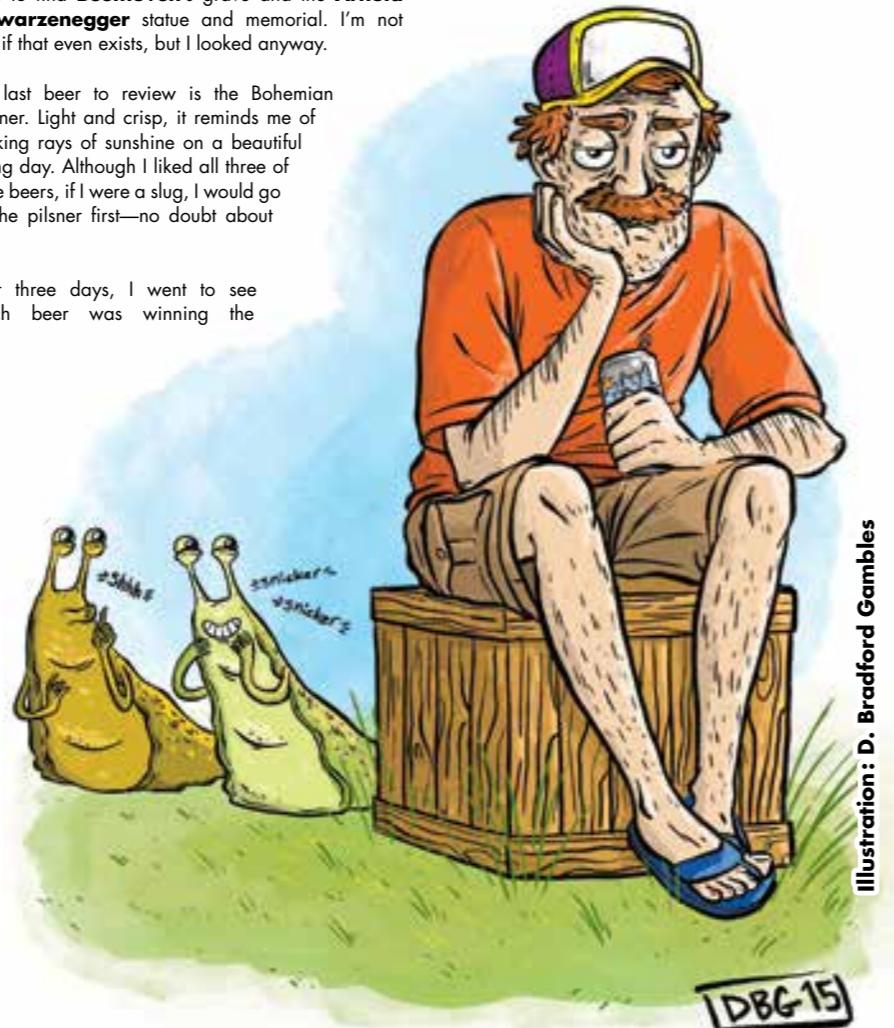


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GALLERY STROLL

Jann Haworth's feminist-influenced pop art will be on display at Modern West Fine Art beginning June 19.

Showing Dad a Thing or Two

By Mariah Mann Mellus
mariah@slugmag.com

Typically in June, I write about the Utah Arts Festival or tie my column into to SLUG's Beer Issue with art and beer pairings. It only recently occurred to me that in my many, many years of writing the Gallery Stroll column that I don't recall ever mentioning the correlation of June and of Father's Day. Gallery Stroll and Father's Day coincide every year on the third weekend of June. Now that I think of it, it seems preposterous that I've never made the connection. What better way to see awesome and inspiring art than to share it with the man who informed your appreciation of Neil Diamond and red rock landscapes? This Father's Day, I suggest that you give good old Dad a call and take him on a nice stroll.

As Dad might say, "Back in my day, people just went out and painted in the good old plain air." It's true that Dad might not have walked uphill both ways, but the art of plein-air painting (painting in the great outdoors), is a method passed down from the French Impressionists. In his day and ours, people do paint using the plain air technique. This method allows the artist to connect with the landscape and capture a singular moment in time. In plein air painting, Mother Nature is the artist, and the painter a messenger of her grace and beauty. This month, the Slusser Gallery, located at 447 E. 100 S., will feature the best interpretation of Mother Nature's masterpieces in their Annual Plein-Air Group Exhibition featuring Eileen Brown, Anastasia Dukhanina, Susan Gallacher, Rick Graham, Randall Lake, Carolyn Hesse-Low, Jeff Mauger, Patty McGeeney, Rita Pacheco, Antonin

Passemaid, Mark Slusser, Stock Schlueter, Toni Williams and Bryan Mark Taylor. The show opened May 15 in conjunction with the May Gallery Roll and will run through Aug. 7. There will be an Open House on June 19 from 6 p.m. to 9 p.m. in conjunction with June's Gallery Stroll.

Thank you, Dad, for introducing me to The Beatles, from Revolver to Abbey Road and all their amazing albums. Think of how thrilled Dad and you would be to meet the original artist of the Sgt. Pepper's Lonely Hearts Club Band cover? You're both in luck—Modern West Fine Art Gallery, located at 177 E. 200 S., will play host to the immensely talented, multifaceted, Grammy-winning cover artist, Jann Haworth. A pioneer in the British POP movement, a prolific artist, educator and mother, Haworth is and continues to be an inspiration for female empowerment in the arts. This show is titled Round Trip, and will showcase work from her remarkable 40-plus year career. The show opens with a public artist reception on June 19 from 6 p.m. to 8 p.m.

When Dad grew up, they had something called communes—today, we call that Spring City. Pioneers settled this town in 1852, but nowadays, it's known for its peaceful landscapes, simple living and highly collaborative arts and creative types. Forbes voted Spring City "Prettiest Town" for two years in a row. This month, the Rio Gallery, located at 300 S. Rio Grande Street, welcomes the artists of Spring City. The show will feature dozens of Spring City artists, but will also pay homage to the city itself. The show opens June 19 with an artist reception.

Strolling down the street, experiencing new things, reminiscing about the old—what more could you want from a date with dear old Dad? Enjoy the Stroll, and Happy Father's Day.

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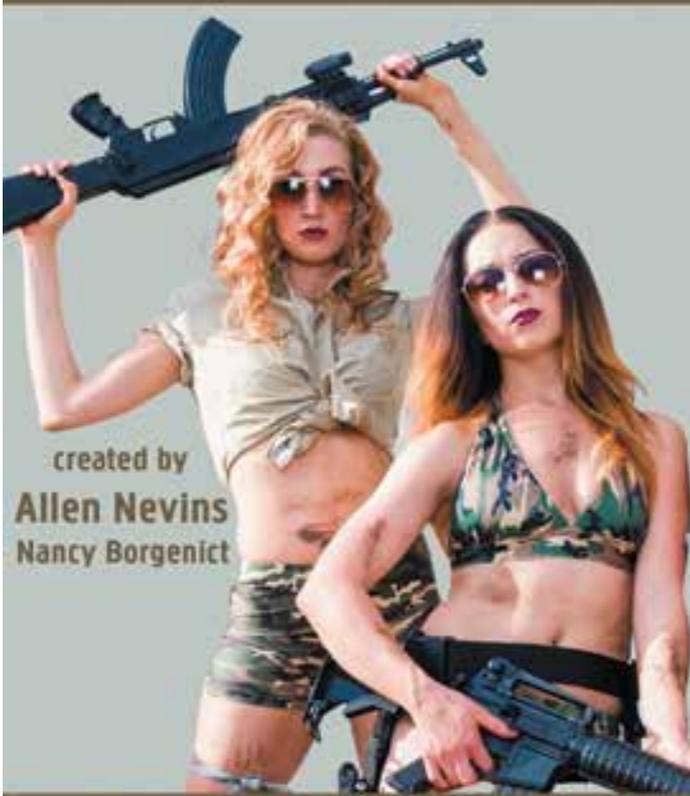
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BOOK REVIEWS

A Book About The Film Monty Python And The Holy Grail: All the References from African Swallows to Zoot
Darl Larsen
Rowman & Littlefield Publishers, Inc.
Street: 03.06

If you're a Monty Python fan of any generation, you've most likely watched *Monty Python and the Holy Grail* about a dozen times or so. But as anyone obsessed with the film will tell you, you just can't always catch all the jokes. It has nothing to do with intelligence or history or even that it's British—the film simply has too much material in it for everyone to get each reference. Well, now you can! This book has everything, all the way down to the most meaningless phrases, explained in detail as to why they're there in the first place and why you should find it funny. Examples would be: why King Arthur and his knights avert their eyes from "The Lord," why the monks bash their heads with wooden slabs, why it is called Castle Anthrax, why Lancelot hacks and slashes his way through the wedding, and all that useless information about swallows. Plus, the book goes scene by scene, in order, so you can follow along for however many hours it takes you to read and watch it. This book is thicker than many dictionaries and is not for the timid fan. Tread wisely, Dennis. —Gavin Sheehan

Dogshit Park & other atrocities
Todd Brendan Fahey
Far Gone Books
Street: 03.31.14

Todd Brendan Fahey's book *Dogshit Park & other atrocities* was one of the most fun and quotable books I've read in some time. Fahey has created a series of laughable shenanigans and presented them with a strong authorial finesse—leaving nothing for the reader's mind but to wander. It drips and haunts, with drug nuance a-plenty, and, depending on your side of the fence, it could be equal halves hilarious and terribly, terribly frightening. The story moves you forward, but Fahey's way with words is clearly the star of this production. It's descriptive and verbally illustrative in a way that we are drawn into this world to the point that our heels seem to leave marks behind us. Fahey will have you, despite the nuisance of your better judgment. This second book in the Fahey

catalogue will only drive other engaged readers to ask about a third. It hints at wordplay and intellect in the way many writers in the '70s wrote, which, in turn, lined the walls of college dorms and sent many a young spirit out to explore the incredible world right out their back door. Bravo, Fahey—I hope to hear from you again soon. —Benjamin Tilton

The First Collection of Criticism by a Living Female Rock Critic
Jessica Hopper
Featherproof Books
Street: 05.12

THE FIRST COLLECTION OF CRITICISM BY A LIVING FEMALE ROCK CRITIC JESSICA HOPPER

If you appreciate women and have even the slightest interest in music, this is the most relevant piece of literature you could pick up. Hopper has created a book that reads like a memoir, though it is a collection of critical, stimulating essays on music and pop culture, ranging from **R. Kelly's** rape allegations and acquittal to **M.I.A.'s** views on middle-class America. Working for two decades as a music critic for several publications, including *Pitchfork*, Hopper has acquired an apt perception of what it means to be female in the music industry—whether it's as an artist, writer or 15-year-old fan in the crowd at *Warped Tour*. "Us girls deserve more than one song," she writes. "We deserve better songs than any boy will ever write for us." As it is portrayed through her approachable, fierce pieces, ladies and gentlemen alike must decide whether or not to put up with this underrepresentation. —Kia McGinnis

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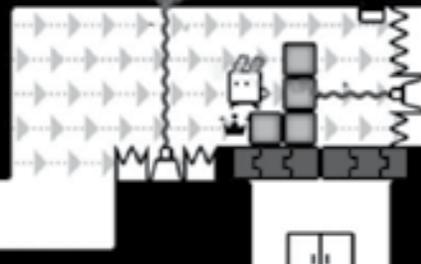
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GAME REVIEWS



BOXBOY!



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This is my fuckin' turf, Iron Man lookalike!

Borderlands: The Handsome Collection
2K Games
Reviewed on: PS4
Also on: Xbox One
Street: 03.24

The Handsome Collection includes both *Borderlands 2* and *Borderlands: The Pre-Sequel!* from the *Borderlands* series. The graphics have been remastered for your viewing pleasure, maxing out the processing power and pixel resolution of both Xbox One and PS4. This collection is a really great deal if you have a hard time paying \$60 for just one game. Both of the games in this collection are great, and you really don't need to have played the first *Borderlands* to get the storyline behind either game. I will recommend that you play the *Pre-Sequel* before playing the second game just because I think the second *Borderlands* is the best game in the series. You really don't want to follow it up with any disappointment, should you choose to play it first. If you aren't familiar with the *Borderlands* series, all you need to know is that it is a fantastic role-playing first-person shooter with a space/Western/science/fantasy theme. I know that seems like a whole bunch of mixed themes thrown together, but the storyline is strong, and the writing in the game is just brilliant. You get to choose from a variety of different characters with varying skills and personalities, each with their own hilarious catchphrases and one-liners. The NPCs are just as entertaining and hilarious, if not more so than the playable characters. If all of that awesomeness wasn't enough, the series also has a unique comic book art style that really just makes this series one of a kind. I absolutely recommend *The Handsome Collection* to anyone who is new to or familiar with the *Borderlands* series. —Nicole Stephenson

BOXBOY!
Hal Laboratory, Inc / Nintendo
Reviewed on: 3DS (exclusive)
Street: 04.02

Go buy this game right now—it's probably the best 5 dollars you'll ever spend on a game. It may have a simple look, but it's not a simple game by any means. You control a small box with eyes and legs named Qbby who is trying to save his boxy world. Being able to create more boxes around himself lends itself to some interesting solutions to the teasers in each level. There are over 20 worlds, each with five to seven

levels, each with a new gimmick or skill to master. Learning each new mechanic is cake, and each level reinforces that new skill until you've mastered it. If you get stuck, there's a hint button—it'll cost a play coin, and it only shows you what the end result should be, not how to get there. As you progress, you can get costumes for your box, some of which actually help you out—the adorable bunny ears help you jump higher, and the ninja costume helps you speed through levels. The levels are quick, making the game feel short, but it's amazingly addictive. You may blast through the game in a few hours, but you'll love every minute of it. —Ashley Lippert

Toukiden: Kiwami
Koei Tecmo
Reviewed on: PS4
Also on: PS Vita
Street: 03.31

In *Toukiden: Kiwami*, an innumerable, soul-devouring army of Oni has come into existence. They've ravaged the land using their miasmatic pollutant to create the Otherworld throughout the Midlands, devouring souls of fallen warriors in their wake. The outnumbered Slayers are equipped with numerous upgradeable weaponry, armor and ethereal Mitama (weapon amplifiers), and have been forced to defend and eradicate the Oni threatening their last stronghold, Atakata village. Akin to *Monster Hunter*, you and your NPC companions—or player-controlled friends—are sent on various missions to deal with the supernatural threat and take out massive bosses. Every mission has a generous time limit, as most missions take about 10 to 15 minutes, but as you progress further into the lore-ridden story, the enemies and bosses become progressively more difficult to defeat, demanding more strategy and patience. The combat is a great mix between action and JRPG mechanics, making for a fun, satisfying experience. As a re-release of the PS Vita exclusive (*Toukiden: The Age of Demons*), Koei Tecmo has updated the graphics, packed it with more missions, characters, weapons, Mitama and a more refined co-op mechanic. Although it's a solid game, you should probably hold off for an imminent price drop. —Trey Sanders

Will Fight For Food:
Super Actual Sellout:
Game of the Hour

Pyrodactyl
Reviewed on: Steam
Also on: iOS
Street: 04.22

It's unclear what *Will Fight For Food* is trying to accomplish. Plotwise, it involves a disgraced, homeless wrestler named Jared Dent who wanders around town looking for something to do—or, at the very least, someone to wrestle. The clever writing and dialogue provide some entertaining cutscenes, but the bulk of the game appears to be in the midst of an identity crisis. On one hand, it makes sense to call the game a parody—the absurd dialogue customization and ridiculous side-quests poke fun at RPGs, and bestowing Dent with the ability to slap on his old wrestling mask and beat the hell out of anyone who happens to be onscreen offers a nihilistic take on what it means to be a video game protagonist. That being said, it's tough to tell whether this game is a decent piece of absurdist art or simply a low-budget brawler with some snarky writing. This dilemma is largely based on the game's production value—if the controls were a bit tighter and the graphics a bit less sloppy, *Will Fight For Food* might be something worth an evening of debating video game semantics. —Alex Springer

Worlds of Magic
Wastelands Interactive
Reviewed on: Steam
Also on: iOS
Street: 03.19

Worlds of Magic takes on its own life through battle-hardened heroes, exploration of different dimensions and gaining prestige for sorcerer lords. The large, sprawling maps are littered with abandoned camps, temples and libraries—all guarded by knights, owl-bears and spirits. Each race, from high men to elves, possesses their own strengths, weaknesses and unique troops and buildings. These malleable options allow for completely different gameplay—dwarves build fast but take longer to replenish while high men are generically good but lack specialty and ranged characters. Wasteland Interactive has created a worthwhile game that is fun and simple, yet complex and detailed. Once you get over the learning curve of casting the proper spells, summoning demons and supplying armies with enough food and gold to prevent desertion, magical multi-dimensional domination becomes a truly realistic thing. —Barnabas

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PRODUCT REVIEWS



Das Horn Ultimate Drinking Horn dashorn.com



In the spirit of standing out from the rest of the boozehounds, I jumped at the chance to take this oddity out for a few beers. After my first drink ended with a face full of ale, the novelty had worn off, and I had to learn the proper way to swig out of it. Das Horn is basically a hollow plastic bull horn with a neck strap and stand, because gravity. It's great for all the frat brothers and young Vikings alike, but horns don't stand without help, and it would be a pain to tote its stand around while drinking. I may be knocking this product, although I can actually see myself using it at upcoming barbecues and pool parties, but, as I found out, it is probably not a good idea to take it to the bar. If you want your summer party name to be reminiscent of your Nordic ancestors, go to dashorn.com. —Granato

DropCatch Pilsner Bottle Opener dropandcatch.com

Most beer drinkers can agree on two things: Bottled beer just tastes better, and it can be a pain keeping an opener handy. DropCatch is an ingenious bottle opener that you can mount the old-fashioned way—or use its internal magnets to keep it in place. The box says the magnets can hold up to 60 bottle caps, and over the course of one weekend, I was able to get to 40 before they reached the floor. It was hard to believe that magnets could hold a bottle opener in place while prying metal off of glass, but this thing has staying power to say the least. The DropCatch looks as good as it



works—with a stained wood base and a classic-style opener, it is sure to look good on your fridge, washing machine, bathroom vanity or any other surface in your home. Before getting the DropCatch, I didn't like drinking out of bottles because of the sound they make when you toss them, but now it is kind of more fun to drink out of glass. —Granato

GrOpener H-Type Black GrOpener gropener.com



Though the GrOpener may look like your run-of-the-mill bottle opener, there's more to it than meets the eye. Made from aluminum extruded in Clearfield, Utah, and then crafted in the Denver area, the GrOpener is a handy device that makes one-handed bottle opening a cinch. Simply slide your index finger through the GrOpener's hole, your middle finger over the hook underneath, rest the opener end over your bottle cap and exert some pressure, and you'll be popping bottles with finesse. If cans are more your thing, the GrOpener's hook can take care of those pesky tabs as well. With two sleek styles—

a standard anodized aluminum in a variety of colors (\$16) and the industrial strength, scratch-resistant H-Type in charcoal black and metallic silver (\$20)—and a super strong neodymium magnet, the GrOpener is an excellent addition to your fridge, grill, bar or any metallic surface. Wherever you like your brews, keep a GrOpener handy. —Christian Schultz

GrowlTap GrowlTap growltap.com

The GrowlTap takes your standard growler and turns it into a personal party ball filled with your favorite local or home brew. The idea behind the GrowlTap is to keep your beer fresh by carbonating it, which prevents it from going flat over time. GrowlTap does this by injecting food-grade CO2 from a 16-gram canister into a closed system that attaches to any standard glass growler. A few key items that make the GrowlTap worthwhile include its storing and portability for outings or parties, its ability to attach any standard glass growler and a price point around \$50, (which includes one CO2 canister). One great aspect that GrowlTap incorporated into the design is the over pressure valve—a round yellow dot on the housing that attaches to the growler—which prevents the user from turning the GrowlTap into a beer bomb by over pressurizing. I took the supplied 16-gram canister of CO2 and pressurizing tap apparatus and attached a local *Avenues Proper* growler filled with their English Golden Ale, attached all the components, and pressed the brass button to pressurize the system. Soon after, I found that the beer dispensing valve was leaking, but only because part of the fitting that was made to come apart for easy cleaning was loose. Once everything was tightened down, the GrowlTap worked perfectly. One problem I noticed was the amount of slack in some of the solid fittings from the CO2 valve to the growler fitting, but other than that, the GrowlTap is a solid "growler-ater." —Joshua Joye

Portland Growler Co. The Sprocket Growler portlandgrowlercompany.com



I've never been a growler guy. Schlep-ping a jug of rapidly warming beer to my house or to a party and trying to drink it all before it goes flat doesn't seem ideal. Plus, beer growlers evoke images of Keen sandals, olive-green zip-off pant/short combos and *The Who* stickers. Gross. I hate to admit it, but I'm a growler guy now. Portland Growler Co.'s ceramic vessels are slip cast by hand and are topped with large swing-top lids and rubber gaskets. The model I tested—the 64-oz. satin-grey Sprocket—is massive. Even empty, the thing weighs over 4 lbs, but all that mass is a good thing, as ceramic is a much better thermal insulator than glass. After filling up the Sprocket at the *Red Rock Beer Store* and spending a couple hours drinking in my sunny backyard, the last glass of beer was still pretty cold—and I didn't even chill the growler before filling it. Plus, thanks to the lid's air-tight seal, the last beer was surprisingly just as carbonated as the first. Though the jug is heavy when filled and tough to pour its contents into a glass with the glass in one hand and the growler in the other, the sprocket-like shape of the handle helps to get a good grip. Another problem I found is that when pouring beer one-handed, the swing-top lid can swing around the neck of the jug into the stream of beer, and the metal swing-top cage starts to scratch up the growler's ceramic finish after a few uses. These are minor complaints, though, even at its steep \$69 retail price. Growler fills can be much cheaper than bottled beer, so after a couple dozen fills, this jug just might pay for itself. —Cody Kirkland

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MOVIE REVIEWS



Inside Out Directors: Pete Docter, Ronaldo Del Carmen Disney In Theaters: 06.19

After three films, Pete Docter has perfected the art of making grown men cry while watching his animated projects—the end of *Monsters Inc.*, the beginning of *Up* and now with multiple scenes in *Inside Out*. The story follows Riley (voiced by **Kaitlyn Dias**), a carefree teenager as she moves to San Francisco, but the real story is inside her head. The audience is introduced to her emotions, which include Joy (voiced by **Amy Poehler**), Sadness (voiced by **Phyllis Smith**), Disgust (voiced by **Mindy Kaling**), Fear (voiced by **Bill Hader**) and Anger (voiced by **Lewis Black**). Docter explores how memories affect emotions and what happens to a teenager's behavior when Joy and Sadness are removed from the equation. Here's a hint: She gets very moody, like ANY teenager. This feels like the first Pixar film that was not designed with children as the primary target audience. It's exceptionally imaginative and complex with its examination of the psychology of children. With that said, children can enjoy the wacky characters and vibrant colors, and teenagers can relate to the main character, but parents will appreciate the content on a much different level. Once again, Pixar raises the bar on the capabilities of animation, and I shake my fist at Pete Docter while my other hand wipes away the tears. —*Jimmy Martin*

Mad Max: Fury Road Director: George Miller Warner Bros. In Theaters: 05.15

It's hard to believe it's been 30 years since we've had the pleasure of joining Max Rockatansky on an adventure. The role has now been placed in the hands of the gifted **Tom Hardy**, and director George Miller proves that, like a fine wine, he only gets better with age. The story follows Imperator Furiosa (**Charlize Theron**), a war rig driver who betrays her leader, Immortan Joe (**Hugh Keays-Byrne**), by rescuing his multiple wives, who've been forced to bear his children, in order to take them to "the green place." After this 10-minute setup, Miller delivers a nonstop chase sequence that refuses to let off the accelerator until the credits roll. The



practical effects are mind-blowing, and every single frame of the film is worthy of hanging in the *Smithsonian*. To be honest, this is Theron's movie, and she's fantastic—she knows how to throw a punch and commands the screen with alluring authority. Hardy is one of the greatest actors working today because he always offers something new rather than being a one-note performer. From beginning to end, Miller brings the world a game-changer with this masterpiece that is 100-percent brilliant madness. —*Jimmy Martin*

Me & Earl & the Dying Girl Director: Afonso Gomez-Rejon Fox Searchlight In Theaters: 06.12

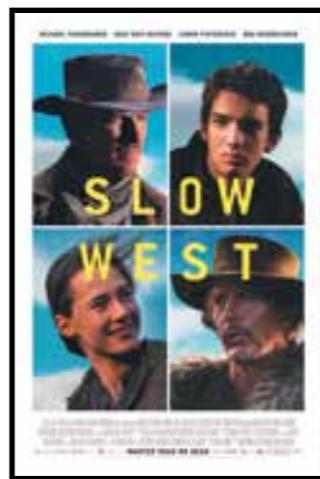
It would be easy to criticize the fact that *Me & Earl & the Dying Girl* appears to have been genetically engineered to be a summer box office moneymaker. It's an adaptation of a young adult novel about adolescent friendship in the midst of terminal illness, which is hot shit in Hollywood right now, thanks to *The Fault in Our Stars*. Basically, I went in to this film wanting to despise it for its utter marketability. Upon seeing it, however, I was reminded that movies can be commercially successful and good at the same time—and that's OK. The film chronicles the senior year of Greg (**Thomas Mann**), his friend Earl (**R.J. Cyler**) and Rachel (**Olivia Cooke**), who has been diagnosed with leukemia. Though all of the teen dramedy tropes are present—awkward parents,

the teacher who gets it, the exploration of high school cliques—the excellent supporting cast keeps the narrative fresh. Greg's parents (**Connie Britton** and **Nick Offerman**) add an eccentric jolt of parental weirdness to their scenes, and *The Walking Dead*'s **Jon Bernthal** takes archetypal cool-teacher role into some original territory with his tattoos and battle-scholar vibe. While I found myself wanting more in regard to Rachel's character, the film's treatment of her friendship with Greg is both darkly funny and realistically somber. This is one movie that is safe to see regardless of its soon-to-be huge commercial appeal. —*Alex Springer*

Pitch Perfect 2 Director: Elizabeth Banks Universal Pictures In Theaters: 05.15

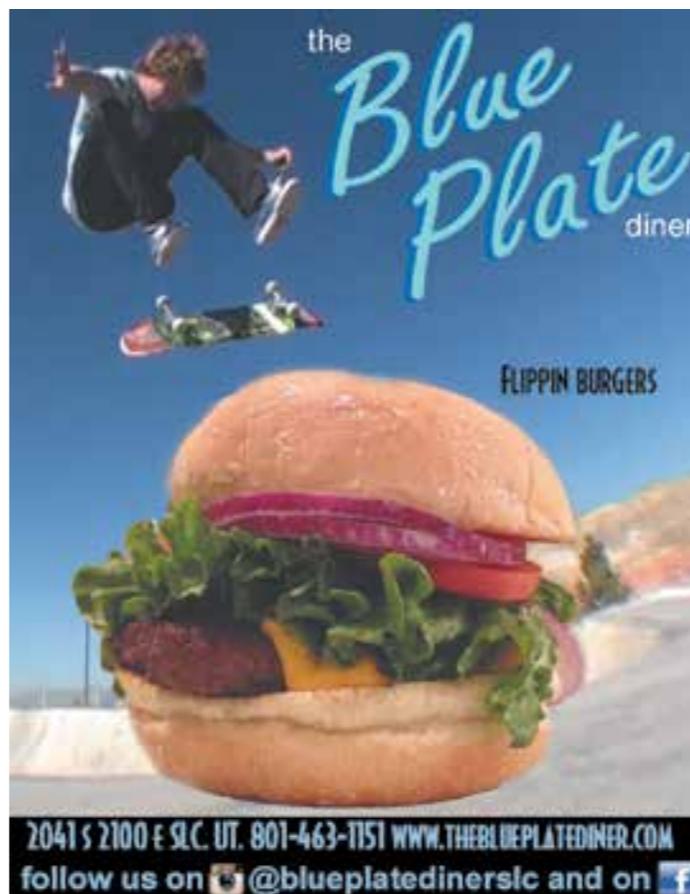
While I never saw the first installment of this franchise, it wasn't too difficult to put the pieces of this mediocre puzzle together. After becoming renowned in the cappella community, the Barden University Bellas become a global embarrassment after a wardrobe malfunction with the President in attendance. Now, the group must win the World Championships, a feat never achieved by an American team, in order to be reinstated. With eight actresses involved, you would think at least one would have the capability to lead a film, but such is not the case, since this cast is composed of only supporting talents. In fact, someone needs to take **Rebel Wilson** aside and whisper in her ear, "You're not **Chris Farley**." The only laughter comes from the side characters, including **Keegan-Michael Key**, **David Cross**, **John Michael Higgins** and **Elizabeth Banks**, who actually directed the film, so it's not surprising she gave herself all of the funniest lines of dialogue. If you were to play a drinking game where you take a shot every time a montage happens, you would be dead at the halfway point. All in all, this film comes across like a bad episode of *Glee*, except *Glee* would only waste an hour of your life. —*Jimmy Martin*

Slow West Director: John Maclean A24 In Theaters: 05.15

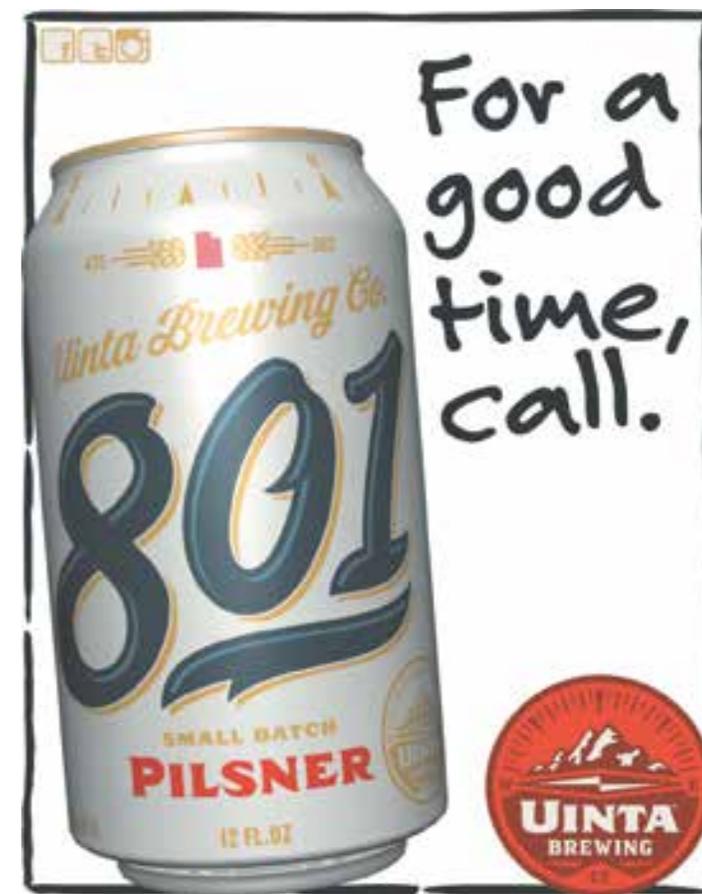
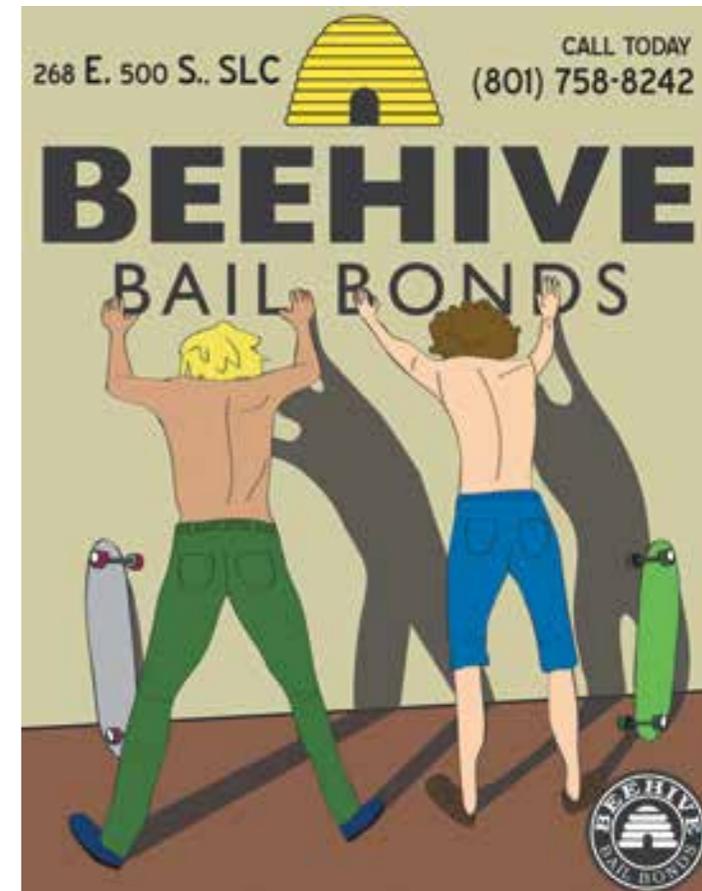


In what may be one of the most aptly named films at this year's *Sundance Film Festival*, *Slow West* is in no hurry to tell the story of Scotsman Jay Cavendish (**Kodi Smit-McPhee**) and his continent-spanning quest to find Rose (**Caren Pistorius**), the long-lost love from his hometown. Things get complicated when a desperado named Silas Selleck (**Michael Fassbender**) decides to accompany Jay on his journey—possibly to cash in on a bounty that hangs over Rose's head. Taking a cue from neo-Westerns like **Jim Jarmusch's** *Dead Man*, *Slow West* uses the chaotic landscape of the American frontier as an allegorical exploration of love and death. There is something surreal about seeing the Old West interpreted through the lens of New Zealand, where the film was shot, and it added to the story's dreamlike tone. The immensely watchable Fassbender exudes some serious Han Solo vibes as he guides Jay through the unforgiving wilderness while trying to act like he doesn't give a shit. *McPhee's* boyish, innocent appearance is ideal for a character whose belief in true love has guided him so far into the lions' den. While the film's ending is sure to polarize audiences, it was a ballsy way to emphasize the point that the frontier was an ecosystem all its own, indiscriminately filling some hearts with purpose and others with bullets. —*Alex Springer*

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LOCAL MUSIC REVIEWS



AudioTreats

Vol. 2.5

Self-Released

Street: 08.05.14

AudioTreats = Cashmere Cat + Takagi Masakatsu

AudioTreats' Vol. 2.5 is filled with crispy hi-hats, claps and solid bass lines that carry the album. It's a sugary soundscape that indulges one in a temporal sense that can leave one with a slight toothache if they're not careful. "Farewell Part A." is a great opening track to the album and really catches your ear. "Farewell Part B." has a big-room sound that's capable of being played on and off the dance floor, due in part to its musicality. "Love" has the best breakdown of the bunch—it's sinfully decadent. Overall, I thought the first half of the album was stronger than the second. The last half was more predictable, but "Token" saved the day. It's like a Miyazaki film meets late-night '90s infomercial. **Haain Lee** is clearly a talented musician as well as a skilled producer in the Salt Lake community. We're lucky as tits to have him around. —Kamryn Feigel

problems, and neither do Baker Street Blues Band—they just provide the nice breeze that gets the bullshit out of your eyes. —Benjamin Tilton

Bird Eater

Dead Mothers Make The Sun Set

Black Market Activities

Street: 02.10.14

Bird Eater = Ennio Morriconne + Gaza + Iota



The band is now defunct, and this album was delayed three years on its release, so this is an unusual review. That said, it is still a must-grab for anyone starving for more of Salt Lake's unique brand of rusty, heavy music. Overall, this album's barbed-wire riffs and howling vocals create a Western-tinged atmosphere that feels like authentic frontier insanity. The organic songwriting style and clever use of sound effects allows room for breath and suspense, and this only makes the heavy moments hit harder. Songs range from the death metal grind of "Never Buried" to the lonely faraway dirge "Gather" with narrative ease. The only glaring flaw is the uncredited (at least in the press kit) insertion of what sound like Native American ritual chants on certain tracks. This is both unnecessary and inappropriate, especially with no context, and the tracks in question would have sounded perfectly great without them. Remove the imperialism and this is one sick and satisfying album. —Megan Kennedy

Christopher Alvarado

Modified by Inertia
(waag RMX 002)

weareallghosts

Street: 11.03.14

Christopher Alvarado =

Little Sap Dungeon + White Light Monorail + M.Nomized

This remix release shows many different, talented artists translating our local, world-renowned producer and musician's work. My least favorite was the opening track, "I Can't Take Time," a remix done by **Silentport**—it sounded good, I just do not prefer them making ambient music. I feel that words provoke thought and distract our minds from the sounds we are hearing. In this style, the music is what should be taking us on the adventure. On the other hand, the calming, soothing sounds of the remaining tracks are very comforting and relaxing. The soothing waves and what appeared to be a subtle violin—or flute-type sound—in "Prelude to Life Forms" mix by **Symatic Star** carried me away from the stresses of daily life. I recommend meditating in water with this one—it will take you back to the simplistic time of the primordial soup. —Mistress Nancy

DiseNged

Mass Grave

Another Element Recordings

Street: 12.20.14

DiseNged = Autopsy + Overkill

Hold on to your butts, death metal fans! This may be a short five-song EP, but from the eerie dirge opening of "Unearthing" to the grating thrash of "I Am The Devil," **DiseNged's** newest release will satisfy what ails you. The cozy old-school elements of the genre are all present and accounted for, with the band foregoing any "core" or newer-generational elements that so much death metal includes nowadays. **Dez Troy's** vocals are super engaging, a crazy brutal mix of **Randy Blythe** of **Lamb of God** and more traditional death metal screeching that is more understandable than not, giving listeners a chance to connect with the lyrics. If you're looking for that dependable old-school sound, look no further—but let's pester these gents to put out a new full-length soon. —Megan Kennedy

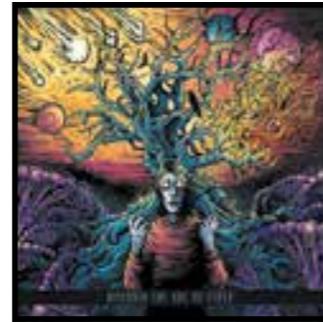
Disforia

The Age of Ether

Self-Released

Street: 06.28.14

Disforia = Iced Earth + Blind Guardian + Into Eternity



I've had the pleasure of following this act for some time, and it's incredible to see how exponentially better, more polished and more professional they become with each release. *The Age Of Ether* is a beautiful, soaring display of melodic, power and progressive metal with sci-fi lyrical themes. **John Yelland's** vocals are flat-out mind-blowing, and he makes a powerful partner with **Hansi Kursch** of **Blind Guardian**, who provides guest vocals on "The Dying Firmament," and **Brittney Hayes** of **Unleash the Archers** on "Lunar Sunrise." The guitar work is detailed and, along with keys, builds a sonic landscape that got my blood pumping. Production values on this album are insane. These dudes are in it to win it, and they are one of the most promising bands in this state. —Megan Kennedy

DulceSky

Spies Of The System: 03-14

Nueve Music

Street: 06.05

DulceSky = Depeche Mode + Alcest + The Cure + Echo and the Bunnymen

DulceSky and their "best of" album, *Spies of the System: 03-14*, encapsulates everything I love about rock that has a new wave/gothic feel to it. Although the band consider themselves to be shoegaze (and they do have mo-

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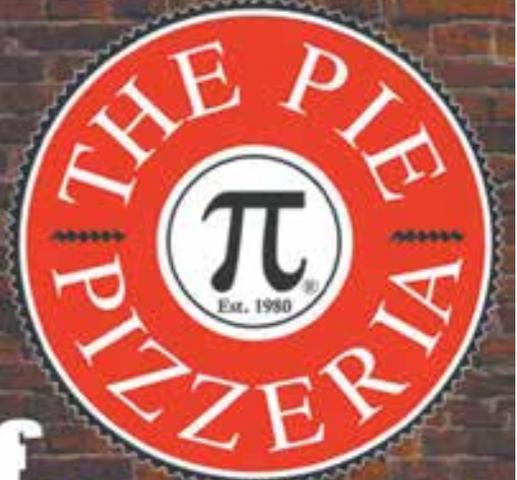
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ments that fit into that category), their use of melodic structure, clean vocal style and electronic elements definitely hearken back to a sound popular in the 1980s. This doesn't mean that the album contains any of the cheesy elements of that time period. Considering that their songs do have a somber tone to them, the music and lyrics never get to be whiny or laborious to sit through. In fact, this is an album that would be perfect to listen to by a fire, with a nice bottle of red wine and a mood for serious introspection. If compilation albums are designed to attract new fans, then as far as I'm concerned: MISSION ACCOMPLISHED! —R.G.B. Robb

Intra-Venus & The Cosmonauts

Forgotten Stars
Hollow Earth Recordings
Street: 12.09.14
Intra-Venus & The Cosmonauts = Love and Rockets + The Black Angels



This Kickstarter-funded album of goth rock/post-punk tunes got a big boost when its members snagged David J of Bauhaus to produce it—and apparently, the legend wound up adding vocals, instrumental accents or lyric modification to every song on the album. The album came with a press release detailing this story, which is a great one, but it makes me feel like these dudes were nothing but studio musicians on their own work. Nonetheless, the album is a well-polished and beautifully mixed collection of dark, psychedelic tunes that would be right at home on a deathrock playlist. Scott M. Stringham has just the right vocal style for this type of sound, and while the lyrics are not particularly engaging or deep, his performance certainly is. The inclusion of an acoustic version of "Love Like Morphine" showcases the band's range. This band is just another example of how diverse SLC's talented scene can be. —Megan Kennedy

Linus Stubbs

Degenerate Beats
Self-Released
Street: 03.15

Linus Stubbs = Pen Pointz +

Ant + Hieroglyphics

Linus Stubbs' newest release is an album consisting of eight instrumental beats created for the film *Degenerate Art: The Art And Culture Of Glass Pipes*, and with its mix of calm instrumentals, masterful sampling and '90s underground hip-hop feel, the album couldn't fit the film and its subject matter more if it tried. The album's true standouts are "Low Light," with its calming xylophone and mesmerizing beat; "Revenge" and its use of Eastern European-sounding brass horns; and "How I Feel," which beautifully samples Nina Simone's "Feeling Good." These instrumentals would sound great with any hip-hop artist, but what really makes *Degenerate Beats* stand out is that each track can stand alone without lyrics. For anyone reminiscing over the '90s underground hip-hop scene or just looking for something to relax to, head to linusstubbs.bandcamp.com and download *Degenerate Beats*. —Connor Brady

M.Nomized & Christopher Alvarado

Sad Moon
Self-Released
Street: 08.31.14
M.Nomized & Christopher Alvarado = Iszoscope + Little Sap Dungeon + Numb

Local artist Christopher Alvarado shows here that there are no bounds of his creativity and his vast networking skills, as he teams up with France's M.Nomized. This release shows a perfect splicing of talent with the finished product being an intriguing and stimulating, dark, downtempo and ambient style. It appears that our local artist is making himself well known globally, and he is not going to slow down anytime soon. "Last Rotation" had me envisioning myself on a mine cart, journeying through its shafts on my way down through the depths of hell. It was as if I were listening to the metal wheels of my cart grind down the railways as the wind howled through the tunnels. As I came closer to my destination, it seemed as if I was hearing the screams of the condemned. Much to my delight, this track was dark, horrifying and torturous. —Mistress Nancy

RunAway Blues

Self-Titled
Self-Released
Street: 01.16
RunAway Blues = Wakane + Alicia Keys

There are plenty of acts who undercut themselves with poor production values, but this is not so with *RunAway Blues*. You can hear the bluesy guitar and smooth, soulful vocals in shimmering ultra-sound. A crosscut of their sound might reveal influences ranging from

Aaliyah to Mary J. Blige all the way to Bob Marley. On one hand, I hear a lot of rhythm and blues with flowing hip-hop rhymes straight from the streets ("Key to Reality"). On the other, we may find roots-y, reggae-infused numbers with upstrokes and oceanside flair ("I Like You"). One noteworthy number is "Out of the Studio," which has some funky guitar and warm-toned guitar fills à la Santana, with some great lyrical tongue-twisters delivered impeccably. "I Like You" ratchets up the sunny-island sound with charming vocals, bright guitars and bouncy bass to round out the rhythm. This is great stuff from a great up-and-comer. —CJ Morgan

Squash

Self-Titled
Self-Released
Street: 12.08.14
Squash = Dave Brubeck + George Gershwin + Bernie Worrell + The String Cheese Incident

Bitches Brew by Miles Davis was an album that changed the landscape of what jazz music could be seen as. Although the self-titled release by Salt Lake City's Squash doesn't sound like that record specifically, it too has also changed the terms of what jazz music can be. Filled with utter genius, especially on songs like "Lucky Zucchini Girl" and "Antannae," Squash take elements of conventional jazz and combine them with a rhythm section (comprising bassist Jake Bills and drummer Chris Petty) whose playing borders between the traditional and a jam-band feel. Keyboardist Alec Jackson's playing is breathtaking. He constantly walks a fine line between jazz, classical and elements of Hammond organ funk, allowing for a truly unique listening experience. If you love jazz music, then you must listen to this release and allow yourself a new look at this classic American art form. —R.G.B. Robb

Strong Words

There Is A River, There Is A Choice
Self-Released
Street: 05.02
Strong Words = Pedro The Lion + Tegan & Sara

There Is A River is a blossom of a sophomore album. The opening track, "Before The Sweetness," immediately establishes an eloquent sense of maturity that is notably progressive from Strong Words' first full-length release, *Come Clean*. Vocalist/guitarist Cathy Foy seems to have found her lyrical legs, with words that are sweeping and splendidly bittersweet. In "Coast Along," she sings, "Drive yourself home / To feel the electric lights flood

your dark side." There is a fullness and depth to the tracks on *There Is A River*, amplified with a Wurlitzer and well-placed backup vocals that make just enough of an appearance to leave a savory feeling of longing. In "Ready To Turn Around," there is a build of tension that makes for tacitful composition and highlights the tight relationship between the drums and bass. *There Is A River* features rad cover art from locals Andrew Shaw and Mary Toscano. —Kia McGinnis

Various Artists

Knowing Jesus
The Rock Music
Street: 11.22.14
The Rock Music = Night Riots + Shania Twain Angels & Airwaves +

Although I am not the target demographic for an album whose music is syrupy-sweet Christian pop rock, I am a professional! So ... why not? In clinical terms, the album's production is amazing. Everything sounds crystal clear, and the levels are set to allow for a dynamic listening experience. The guitars are distorted and loud, the rhythm section is tight, and the vocals are extremely on-key. Yet, one man's gold is another man's garbage. I could see why this would appeal to a certain group of people. The chord progressions, although put together in such a way to gain optimal sweep on the emotional factor, are a bit generic and predictable, causing their music to lack many of the elements of rock that I enjoy (danger, edge, unpredictability). I refuse to discuss the lyrics. They are somebody's beliefs, and who am I to judge? An album for some, just not me. —R.G.B. Robb

Version Two

#Manimals
Beergrass Records
Street: 01.31
Version Two = Hi-Fi Murder + The Hung Ups + Descendents

As a good punk rock demo should be, Version Two's is raucous and abrasive with vocals and melodies reminiscent of early '90s pop punk. This demo is a compilation of distortion coexisting with guitar melodies—"Brother" and "The Good Life" set their melodies up front and show off vocalists Ty Norton and Reagan Perry's raspy yet harmonious vocals. "Mormon Song" stands alone, though—it is just hilarious, fast and satirical (the NOFX approach is what I call it). Version Two better go on to create bigger and better things beyond this demo. —Eric U. Norris

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Swamp Ravens | Breakers | The Troubles | Foster Body | JAWWZZ!! | The Nods | Albino Father
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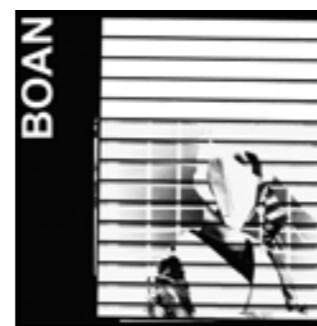
MUSIC REVIEWS



Agnostic Front
The American Dream Died
Nuclear Blast
Street: 04.07
Agnostic Front = Judge + Madball + Cro-Mags

The Godfathers of New York hardcore have returned with another pulverizing, politically outspoken record. The album starts off with an enticing, goosebump-inducing mix of air raid sirens and political speeches that decry American society, all of which extend into the ferocious title track with fast-paced, mosh-provoking rhythms and **Roger Miret's** signature gutter vocals. Agnostic Front have not lost their brutal edge—"Police Violence," "Only In America," "Old New York" and "No War Fuck You" all pummel to get their message across, each taking less than three minutes to do so. It's clear that after 30 years, these guys have not forgiven this country of its disgusting nature, as expressed by Miret: "Everything we stood for as a country is going down the drain. But we still somewhat have our freedom of speech. We're expressing it all through this record while we can." —Eric U. Norris

Boan
Mentiras
Holodeck
Street: 06.09
Boan = Book Of Love + ADULT.



I really enjoyed this album on first listen. Boan have captured a way to make electronica seem new but retro. They have a full, dynamic sound, and found a way to warm up the coldness often associated with synth music. The

first track, "Babylon," is an ode to the scarlet woman and her sacred relationship with the number seven. Track 2, "Freaksnake," reminds me of **Soft Cell's** "Baby Doll" and is a stomping track. Some of the songs are sung in Spanish, which keeps things sounding fresh. The most disappointing thing to me is that there are only five tracks and that *Mentiras* is really a mini-album. On the upside, it's available on limited clear or black vinyl and limited cassette. Recommended!
 —Mort Kilgore

Bouquet
In a Dream
Ulrike Records
Street: 03.31
Bouquet = Melody's Echo Chamber + Architecture in Helsinki

Take a dreamy interlude in your day and make *In a Dream* your escape. With instrumentals in line with the signature etherealness of **Beach House**, this duo's soundscapes took me to a place where I could get carried away with cliché imagery of a sunny, care-free summer day. "In a Dream" starts out this quick EP with beats that immediately drew me in, while "Over Mountains" is a pop ballad that kept me hooked on **Carolyn Pennypacker Riggs'** otherworldly vocals.
 —Briinley Froelich

Coliseum
Anxiety's Kiss
Deathwish Inc
Street: 05.05
Coliseum = Young Widows + Torche + Leatherface

I haven't been what you'd call the biggest fan of Louisville, Kentucky rock outfit Coliseum since their 2005 EP, *Goddamage*—they seemed to lose a bit of their edge and ultimately wandered into uninteresting territory following that release. That said, I'm at least mildly impressed with *Anxiety's Kiss*. Somewhat surprisingly, it reminds me a great deal of mid-to-late '90s melodic hardcore as opposed to the crusty hardcore they seem to be mainly associated with: more **Hot Water Music** than **Cursed**, really. *Anxiety's Kiss* is a fine sing-along rock record that current fans of the band

will no doubt appreciate, but it doesn't offer anything mind-blowing or even have anything I'd consider a "stand-out track." It is enjoyable—though I don't see it winning them any new followers or making any year-end lists.
 (Kilby 07.26) —Gavin Hoffman

Communions
Self-Titled
Tough Love
Street: 06.02
Communions = (The Stone Roses x The Drums) + (The Cure x Merchandise)

Rising like a Madchester sunrise over the throbs and throttles of Copenhagen's **Posh Isolation** community, *Communions* are a Danish four-piece who've traded in Northern anxiety for sincere naïveté and youthful, sentimental pop songs. Akin to 2014's "So Long, Sun" / "Love Stands Still" single—which is to say, more polished and anthemic than their Posh Isolation EP *Cobblestones*—this five-track EP is *Communions'* dazzling flirtation with the limelight. Vocalist **Martin Renhof** has turned the dial on his voice up from post-punk chant to **Bernard Butler**-esque croon, relishing in the higher registers on tracks like "Restless Hours," and transcribes straight from the **Robert Smith** songbook, while the group's urgent, late-'80s/early-'90s-influenced guitar pop envelops all around. When Renhof's verse meanders from the gauze on "Out Of My World," the world will stop to listen.
 —Christian Schultz

Daughn Gibson
Carnation
Sub Pop
Street: 06.02
Daughn Gibson = Nick Cave + Mark Lanegan

Co-produced by **Randall Dunn** of **Sunn O))),** Daughn Gibson's third album, *Carnation*, holds a unique place in Gibson's discography. Most of the tracks on *Carnation* narrate strange and morbid tales over dark noir-pop ballads and lightweight guitar harmonies. On the opening track, "Bled to Death," Gibson chronicles dying and being unwillingly brought back to life with a style that sounds similar

to **Michael Gira's** work on **Angels of Light's** album *We Are Him*. Gibson nonchalantly explores new territory with *Carnation*, and the result is a textured, sophisticated album.
 —Kristyn Porter

Dfalt
Blackbook EP
Plug Research
Street: 04.21
Dfalt = Kodomo + Cassettes Won't Listen

Hailing from Los Angeles, Dfalt is a dark reflection of the electronic scene. Like a city's dream, *Blackbook* is a shifting, unpredictable experience that somehow feels both recognizable and unfamiliar. The entire EP is a mood piece that reflects the ominous feeling you get wandering home drunk at five-o'clock in the morning—wondering if you're going to actually make it home. Its hip-hop influences lend a grooving feel to tracks, particularly in "Fresh-kicks" which was my favorite on the EP—a drippy, downtempo adventure that sounds like the *Super Mario* underground level theme song with smears of demonic rapping. The beats are what stand out to me throughout the EP, even if not much else does. Not the most original release of 2k15, though.
 —Kamryn Feigel

Dinner
Three EPs, 2012–2014
Captured Tracks
Street: 04.14
Dinner = Orchestral Manoeuvres in the Dark + Ariel Pink

Danish producer and singer **Anders Rhedin** of '80s pop-influenced *Dinner* is a chrome-y, space-age jukebox with heart eyes. A gathering of pop mutations, it starts out with sizzling "Going Out," which sets the listener up to be captivated. Because of that thick, deep, emotive vocal affectation of the era he's emulating, in "You Are Like LA," he comes out saying "You are like Las Anjiiulez." As a synth-heavy compilation, baleful, romantic pop influence is definitely the founding structure, but there's a certain eclecticism that speaks to a modernity that gives it a shine of newness. What's so catching is that he picks apart the dated cheese crumbs

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(throaty baritone, simplistic synth) and pours them into a new mold. His experience with production may be helping out—this compilation doesn't mess around, brimming with groovy, consistent brilliance that's playful like a poke in the ribs. —Erin Moore

Eskimeaux

O.K.

Double Double Whammy

Street: 05.12

Eskimeaux = (Alvays + The Pains Of Being Pure At Heart) x Frankie Cosmos

What do you get when you combine hazy, transcendental vocals atop dreamy, bedroom-pop instrumentals? You get Eskimeaux—the next generation of ethereal pop. On the surface, O.K. seems happy enough—there is plenty of bubbly orchestration and sugary, crisp vocals. But beneath its pop exterior lies an extremely heartfelt and emotional core, one that details deep despair and longing. What keeps me from tears is **Gabrielle Smith's** calm, positive outlook toward her tragedy, although lines like "Nothing in this world is holier than friendship," will challenge you not to tear up. Use this album to get over a breakup sans the self-pity. —Allison Shephard

Fort Knox Five

Pressurize The Cabin

Fort Knox Recordings

Street: 04.28

Fort Knox Five = C2C + Daft Punk + Cypress Hill

D.C.'s Fort Knox Five have returned after scouring the earth with pep in their step. Their album *Pressurize The Cabin* is well-produced, and its sound has a light airiness to it. Each song has its own rhythm, ranging from '90s-era Latin hip-hop grooves to sitar melodies to **Celia Cruz**-esque dance tones—all built upon a base of continual funk trumpets, trombones and other brass instruments. The collaboration blends well together, and the funky grooves pave large avenues in the mind for summer. —Barnabas

Fucked Up

Year of the Hare

Deathwish Inc

Street: 06.16

Fucked Up = (Mclusky + The Evens) / Ceremony

Fucked Up have been in the process of releasing their annual EP corresponding to the Chinese calendar—this is the Year of the Hare. Even though **Sufjan Stevens** did something similar years ago (I'm not the first person to realize this), this project trumps Stevens' early work with its depth and fury. The title track would be the perfect "alarm clock" song for people like myself who need a gentle shove out of bed. For

the first 10 minutes, this album crawls quietly under the covers with haunting, glassy piano, followed by folksy-time-tea acoustic joys, then spasms of hot coffee fuzz metal. Its acidic, mauve bass tones and tangerine stanzas overwhelm the senses, thus waking you up. For just being two songs, this EP puts you in the mood to conquer all the Fucked Up adult stuff you gotta do. If you ever wanted to wake up and start spooning **King Buzzo**, pick up this pick-me-up. —Alex Cragun

GoFight

Napalm Baby

Pulseback

Street: 04.10

GoFight = Die Warzau + Front Line Assembly + KMFDM

Once again, GoFight bring attention to many political and sexual topics with their music. Frontman **Jim Marcus** has always pushed the boundaries of sexual taboos and various issues of the world. This is an extremely politically driven, interesting and sexually open-minded band. The topics here cover war, bisexuality and the pressures of being gay in Russia. Their sound is original, as it splices many genres together. The track "Only Gay on the Dancefloor" is a perfect example—it is a naughty, humorous track that meshes a myriad of styles—the electronic sounds of dubstep and industrial, compiled with cowbells and nasty guitar riffs that had my ears in ecstasy. I was astonished by its variety, and it showed me that there is no limit to their musical talent. This album is fresh, freakishly groovy and will have you wanting to dance and join a peace movement. —Mistress Nancy

Hard Left

We Are Hard Left

Future Perfect Records

Street: 05.12

Hard Left = Cock Sparrer + Para Elite + The Business



"Hard Left Rules OK." With song titles like that, you can safely assume that they are confident in themselves and their music. Hard Left do their best

throughout the album to make sure that you know who they are through their chants, one of which pays homage to **The Casualties'** intro to "Die Hards"—"We're Hard Left! We're Hard Left! We are, We are, We're Hard Left!" "Hand in Hand," "New Year" and "Red Flag" execute the messages of standing united as a society and taking stands against such issues as corruption, conformity and obsession with profit. *We Are Hard Left* is a blistering punk record whose mission is to invigorate rebellion and call people to action. —Eric U. Norris

Hints

No Regrets in Old English

Self-Released

Street: 06.09

Hints = The Smiths + Merchandise + The Church

From Brooklyn, New York, Hints' long awaited debut EP is everything you'd expect and want from these talented new-wavers. *No Regrets in Old English* truly sounds like something lost from the mid-'80s, with rhythmic and hypnotic instrumentals that any fan of The Church or The Smiths could appreciate, and vocals that can rival **Morrissey's**. Picking only one song to highlight is tough because *No Regrets in Old English* sounds like a greatest hits album. All of the tracks are that bit of comforting darkness you'd welcome with open arms. Though, if I had to pick just one song to listen to, it would be "Swans." It starts with a haunting buildup and bursts into an energetic piece of art with beautiful vocals and memorable guitar riffs. Hints are coming out strong with their first EP—*No Regrets in Old English* is a modern new wave masterpiece. —Connor Brady

Into Another

Omens EP

Ghost Ship Records

Street: 04.14

Into Another = Iron Maiden + Handsome + Supertouch

This could easily be counted among the most anticipated releases of the last 20 years for me. Into Another were a band that formed from late-'80s New York hardcore bands **Bold**, **Underdog** and others, and created music that, for all intents and purposes, hardcore kids should have hated. It relied on metallic guitar solos, semi-operatic vocals and **Pink Floyd**-esque strangeness. Long story short, their last album, *Seamless*, was released in 1995, and they still have an unreleased album, *Soul Control*, floating around the netherworld. That said, *Omens* is as strong a comeback release as I've ever heard from a band. The EP's intro, "Crossed," could easily have been lifted from the band's 1994 masterpiece, *Ignaurus*, and "Ominous" from 1992's *Creepy Eepy*. So far, this has only seen a digital

release, but hopefully, a proper physical release is upcoming. Verdict? An incredible release in this fanboy's eyes. —Gavin Hoffman

Imperial Triumphant

Abyssal Gods

Aural Music/Code 666

Street: 03.10

Imperial Triumphant = Deathspell Omega + Gorguts + Artificial Brain

Abyssal Gods plays out like the musical fantasy draft of anyone who grows tired of finding new ways to say that an album is enjoyable but not unique. If you could find the right elements to construct an attention-grabbing album, *Abyssal Gods* is that concoction. Complex and dense, but quick to open up with repeated listens, *Abyssal Gods* is engrossing and expertly composed, without being fatiguing. Most importantly, it's not weird for weirdness' sake and is surprisingly accessible. With all of its technicality, bizarre chording and death metal influence, the guardrails implied by the black metal tag are thoroughly shredded—Imperial Triumphant's van of atonality careens into the ravine, pulling free jazz and warm death riffs with them. There is something to be said for a sentinel for the purity of a style of music, and there's another for obliterating conventions and composing honest, heavy, crushing, genre-bending MUSIC. Imperial Triumphant are doing just that. —Peter Fryer

Joey Fourr

To The Floorr

MILK Records

Street: 04.01

Joey Fourr = Mac DeMarco / (Alex Calder + Connan Mockasin)

The self-declared pop wonk of London three-piece Joey Fourr bears a noticeable resemblance to the dreamy rock and roll that Mac DeMarco strums to perfection. Press play on "Gold Boy," and you might think you're hearing an interpolation of any one of DeMarco's tracks from 2 with the rhythm sped up a notch. Despite its similarities to DeMarco's music and other twangy-guitar-riff loving **Captured Tracks** artists, *To The Floorr* is incredibly fun and less serious than the aforementioned artists' material. "Dirty Hole" and "Cross Dresser" are highlights, with the latter employing Joey Fourr's fuzz roots to create a surfy pop anthem via guitars that romp like a pack of monkeys at the beach. Play this record with an open mind, and you're bound to fall in love. —Justin Gallegos

Knxwledge

Hud Dreems

Stones Throw

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Street: 05.05
Knxwledge = Flying Lotus + J Dilla

The term mellow jams comes to mind, though that hardly begins to cover it. In his debut album, DJ Knxwledge has created 26 tracks of instrumental hip-hop that play as if they are one extended composition—the transitions are so natural, it seems that they must have been written one after another in succession. The jazz and funk influence in his tracks are obvious but not overwhelming, using juicy bits of samples that are just enough to highlight the beats and instrumentals. With a background in producing (ahem, he is one of the geniuses behind **Kendrick Lamar's** latest, *To Pimp A Butterfly*), he has a knack for writing music that is subtle but impossibly interesting. In an age of instant downloads, Knxwledge has made a work that should be listened to from beginning to end. —*Kia McGinnis*

Leviathan
Scar Sighted
Profound Lore Records
Street: 03.03
Leviathan = Mayhem + Lurker Of Chalice

As a longtime Leviathan fan, I can say with confidence that *Scar Sighted* is the most fiendish, terrifying and kick-ass album released under the project's name in years. Perhaps what sets Leviathan apart from other one-man BM acts is **Jef Whitehead's** (or **Wrest**, as he goes by in the band) dizzying drum skills—not to mention his more guttural vocal delivery and the feeling of utter dread that his music inflicts. “The Smoke Of Their Torment,” drenched in samples and complex instrumentation, shows a promise of brutality for the rest of the album—a promise that's kept by Whitehead until the last second. He's never been afraid to get groovy or jazzy throughout his career with the project, and he certainly hasn't abandoned this somewhat unconventional yet highly discomforting aura on *Scar Sighted*. I've literally (not the “figurative-literally” so often used nowadays) listened to this album every day since I got it ... and I literally shit my pants every time I do. —*Alex Coulombe*

Los Crema Paraiso
De Pelicula
Cutuprá Productions
Street: 05.05
Los Crema Paraiso = Tears For Fears + Si*Sé + Pedrito Martinez Group + DC Fontana

I was inspired to check out this record due to the rad look of the vintage B-movie-collage-styled album cover art—and I am pleasantly satisfied

with what I heard. Los Crema Paraiso is made up of **Neil Ochoa** (Si*Sé, **Chicha Libre**), **Jose Luis Pardo** (**Los Amigos Invisibles**) and **Álvaro Benavides** (Pedrito Martinez Group). They deliver a stunning compilation of traditional Venezuelan music that blends jazz, rock, funk and electronica. This results in far-reaching examples of bossa nova, modern jazz and warm, groovy atmospheric tracks are perhaps best defined by the track “Sleepwalk.” *De Pelicula* also hosts several covers that pronounce this unique style. Some notable ones that Western listeners might be able to distinguish would be **Depeche Mode's** “Personal Jesus,” sung by Si*Sé's **Carol C**, and Tears For Fears' “Everybody Wants to Rule the World,” sung by **Argenis Brito** (**Señor Coconut**). —*Nick Kuzmack*

Morgoth
Ungod
Century Media Records
Street: 04.07
Morgoth = Entombed + Cancer

Morgoth unleash a wave of relief on the death metal world on *Ungod*, their first full-length album in 19 years. Their straightforward classic death metal approach is a refreshing contrast to the over-saturated, highly technical realm of today's death metal. **Karsten Jäger's** understandable-but-gross vocals (not unlike **Chuck Schuldiner** on **Death's** *Leprosy*) team up with the lo-fi guitar tone to deliver a sound that would be comfortably at home in the mid '90s. The drums are less punchy than they could be due to too much compression, especially on the snare and cymbals, but the guitar tone is delightfully clear, and the audible bass is definitely a plus. **Marc Reign's** percussive accents tastefully spice up the riffing. Morgoth's variation in songwriting gives each track its own sound, making *Ungod* a great album to blast in its entirety while doubting the progression of society. —*Madi Smith*

Obsequiae
Aria of Vernal Tombs
20 Buck Spin
Street: 05.12
Obsequiae = Summoning + early Rotting Christ + Aquilus

While their debut album, *Suspended in the Brume of Eos*, merely hinted at greatness, *Aria of Vernal Tombs* demonstrates Obsequiae's mastery of their uniquely medieval take on neoclassical black metal. Their style incorporates elements of neofolk and dark metal, but these two elements clash and combine with deliberate precision. Oftentimes, the melody from one instrumental track of medieval harp music will wend into the

harmonized layers of a metal song, as if reimagined and bolstered by its transposition to **Tanner Anderson's** electric guitar. *Aria's* atmosphere is amber-tinged and intentionally anachronistic, but embraces the bardic lilt of medieval melody with warmth and gentle subtlety. Obsequiae have crafted a damn near perfect specimen of black metal majesty, a stunning contribution to a year already brimming with quality releases in the genre. —*Henry Glasheen*

Part Time
Virgo's Maze
Burger Records
Street: 05.19
Part Time = Steely Dan / (Donnie and Joe Emerson + Ariel Pink)

Virgo's Maze marks the first time **Davida Loca**, of Part Time fame, has had complete artistic control over an album. Luckily for fans, it's a double album and features 20 tracks recorded over the last five years. “My Jamey” is taken from a 7” split with **Gap Dream** released last year, and marks the kitschy synth pop that Loca has nearly perfected. The rest of the album reveals Loca's musical journey as he defines the middle ground between breezy yacht rock and sleazy '80s nightclub ballads. Loca's Part Time project oozes with '80s vibes of hazy nights with red lipstick and leather, and *Virgo's Maze* contains some of the dreamiest hooks Loca has ever put to tape. “Ganz Wien” is a perfect example of Loca's musical codeine à la it's synthesizers, and just one of the reasons *Virgo's Maze* is already on my year-end list. —*Justin Gallegos*

Peach Kelli Pop
///
Burger Records
Street: 04.21
Peach Kelli Pop = Soko + Architecture In Helsinki + Talulah Gosh



Peach Kelli Pop has given me a few cavities with *///*—their off-set pop and high energy is like mixing Pop Rocks, WARHEADS and Juicy Fruit till they

gum together. It's a short sugar high, as the album is less than a half hour, but it's easy to fix by pressing repeat. These songs are contagious and capture that vivid '90s and late '80s nostalgia, especially the strangely bittersweet memories brought up by “Princess Castle 1987” and “Sailor Moon,” a totally perfect cover of the *Sailor Moon* theme that is relaxed, fun and cute. “Shampoo” is the best shower song because it's relevant, revitalizing and makes showering fun, plus singing along with **Allie Hanlon's** voice on this song is especially cleansing and uplifting. Peach Kelli Pop don't take themselves too seriously, but the music is all well-crafted by Hanlon, which makes for easy and light listening. There's no particular category for Peach Kelli Pop, but they're sweet twee, throwback power girl-pop, and just overall sugar and spice. —*Taylor Hoffman*

Rachel Grimes
The Clearing
Temporary Residence LTD
Street: 05.22
Rachel Grimes = Balmorhea + Speaks Volumes-era Nico Muhly + Rachel's



There has been nothing that I have heard recently that has been as gripping or cathartic as Rachel Grimes' newest solo album. Every time I listen to it (tapered down to about one time per day now), I am held under its sway of emotive/half-improvised, percussive piano lines, swelling strings that ring out with crystal-eyed intent and a gut-wrenching saxophone solo on the “The Herald” that forcibly evacuates my spirit from my body every time it comes on. Rachel's always kept post-rock and classical music in productive tension with each other. Stripped from the auspices of post-rock, however, a Rachel Grimes solo record is everything you expect it to be: a genius, cohesive 21st Century composer's exploration of wordless landscapes, evocative temperament and flawless production. —*Ryan Hall*

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WITH GUESTS:
VISIGOTH • DEATHBLOW • BEFOULER
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CLUB X • RADIOACTIVE PRESENTS
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Red Telephone - *Brewskis*
Art Krug, Leland Klassen
- *Egyptian Theatre*
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Bad Feather - *Hog Wallow*
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UTA Trax - *Kilby*
Mother Mother, James Allen Spirit
- *Loading Dock*
Grand Opening Party
- *Maeberry Vintage*
Bianca Del Rio, DJ Shutter - *Metro*
Ryan Shupe & the RubberBand
- *Peery's Egyptian*
Luciana - *Sky*
Poor Man's Whiskey "Graceland"
Tribute Show - *State Room*
Vagablonde, Barbaloot Sultz,
Scott Ferrin & The Smooth
Operators, Nick Johnson
- *The Royal*
Hedwig & The Angry Inch
- *Tower Theatre*
Van D, 2be, illoom - *Urban*
Ogden's First Friday Art Stroll
- *Various Galleries*
Provo Gallery Stroll
- *Various Galleries*
Utah Pride Festival
- **Washington Square**
Ghost Towns - *Why Sound*
Nirvana Huntington & The Gay
Agenda, MiNX, StrangeHers
- *Woodshed*

Saturday, June 6

Glen Phillips - *50 West*
Mae, All Get Out, Mike Mains &
The Branches - *Area 51*
Riksha, Davidian, Idlemine,
Moose Knuckle, Meat Wagon,
Sugar Bone, ViciouS Souls,
Aura Surreal, Deathead,
Unthinkable Thoughts,
Sorrow For Virtue - *Barbary Coast*
Hugliffe, Lil' Farr, deCay - *Club X*
Gedword, Young Folkes & One9
Fam, Clawson, Big Mic-E & Young
Maez, Circul8, FSR: Pittsburgh/
Jolley, DJ Coma - *Dawg Pound*
Art Krug, Leland Klassen
- *Egyptian Theatre*
Groove Garden After Dark
- *Garage*
Gleewood - *Hog Wallow*
Felly & Gyyps - *In The Venue*
Bullet & Belles, Timmy The Teeth,
Drink Up Gerald - *Kilby*
I Capture Castle,
Beneath Red Skies, No Safe Way
Home, Aether - *Loading Dock*

Courtney Act, DJ Robbie Rob
- *Metro*
The Pelicans, Jack Ruby
- *MusicGarage*
SLC Ballet: Don Quixote
- *Rose Wagner*
HVDD: Sirens of Steel vs.
Rollin' Rebellion - *Shove Shack*
Ciraque, Life+, Panama - *Sky*
Mojave Nomads,
The Raven and The Writing,
Lemon & Le Mule - *Stereo Room*
Dulce Sky, Chattertooth
- *The Royal*
Hedwig & The Angry Inch
- *Tower Theatre*
Annual Gala 2015 - *Vicious*
- *UMOCA*
Plastic Plates, Devareaux,
Typefunk - *Urban*
Utah Pride Festival
- **Washington Square**
Curtis Wardle, Maggie Westover,
Kili Gardner, Mike Wheatly
- *Why Sound*

Sunday, June 7

Modern Pain, Dress Code,
Deprive Takeover, Chained Down
- *MusicGarage*
B-Side Junkeez - *The Royal*
The Raven & The Writing Desk,
Joel Pack & The Pops - *Urban*
Utah Pride Festival
- **Washington Square**

Monday, June 8

The Story So Far, Four Year
Strong, Terror, Souvenirs
- *Complex*
Tori Kelly - *Depot*
Emily Kinney, Dylan Gardner,
Adam Tressler - *Kilby*
Fighting the Phoenix, Alumni,
Hollow I Am, Oculus,
Among The Ashes - *Loading Dock*
World Party, Gabriel Kelly - *Urban*

Tuesday, June 9

Happy Birthday,
Ryan Dearth!
Happy Birthday,
Ryan Michael Painter!
Ufomammut, Usnea, SubRosa
- *Area 51*
JP Harris & The Tough Choices
- *Garage*
Dennis Is Dead, Set Your Anchor
- *Loading Dock*
Jared Ray Gilmore, Erasole
James, Ske22um - *Urban*
Shatterproof - *Why Sound*
- *Garage*

Wednesday, June 10

Country Hammer - *Garage*
Blackberry Bushes - *Hog Wallow*
De Lux - *Kilby*
Shatterproof - *Loading Dock*
En Esch, Ghostfeeder, Corvid,
Downfall, Reverand 23 - *Metro*

Preservation Hall Jazz Band
- *Metro*
Stroller Tours: Panopticon,
Brian Patterson - *UMOCA*
The Life And Times, Mystic Braves,
Magic Mint - *Urban*

Thursday, June 11

Happy Birthday,
Manuel Aguilar!
Cosmic Gate, Quincy Weigert,
Soren Andrews, Ryckie Elis
- *Depot*
Alan Michael Quartet - *Garage*
Satisfis - *Hog Wallow*
Fetis, John de Alma, Ben Roa
- *Kilby*
Lettering to Letterpress:
From Screen to Printed Page
- *Marriott Library*
Huldra, Serial Hawk, Storms
- *MusicGarage*
Blonde Redhead, Owen Pallett
- *Ogden Amphitheater*
Unwritten Law, Ten Foot Pole
- *Urban*
Steven Halliday - *Velour*

Friday, June 12

Happy Birthday,
Kate Colgan!
Happy Birthday,
Kathy Zhou!
Happy Birthday,
Wesley Peterson!
Folk Hogan - *50 West*
Peculiar Patriots, Hectic Hobo
- *ABG's*
DJ Sodie - *Area 51*
Kat Tingey - *Bountiful City Park*
Danny Wildcard - *Brewskis*
Pati, Makisi, Misi & Co,
Nela the Mighty Agnot - *Complex*
Rap Game, Theodore Greek,
Tay Krew, Zigga, Y.H8, Bentley
- *Complex*
Namon Bills, Brian Lindley,
Eleanor Scholz - *Finch Lane*
The Calamity Cubes - *Garage*
Stoned - *Hog Wallow*
Contour Music Festival
- *Jackson Hole, WY*
Broken Water, NSPS, days - *Kilby*
Ember Theory, Silenced By Dawn
- *Loading Dock*
Bat Manors, Salazar - *Velour*
Chris Rivers, Dean Risko,
Cig Burna, Ortega the Omega,
Animosity - *Metro*
Rum Rebellion, Scary Uncle Steve,
Hi-Fi Murder, The Avenues
- *MusicGarage*
Ogden Arts Festival
- *Ogden Amphitheater*
Tedeschi Trucks Band, Sharon
Jones & The Dap Kings,
Doyle Bramhall II - *Red Butte*
SB Dance: Surrenderella
- **Rose Wagner**
41st Scottish Festival & Highland
Games - *Thanksgiving Point*

Sunday, June 14

Happy Birthday,
Darcy Russell!
Happy Birthday,
Timo Hatzithanasiou!
Morgan Snow - *Garage*
Contour Music Festival
- *Jackson Hole, WY*
Sage Francis, Wheelchair Sports
Camp, Burnell Washburn - *Urban*

Monday, June 15

Craft Lake City: Last Call For Performer Applications
Electric 6, White Reaper,
Telepanther, DJ/DC - *Area 51*
Alex Calder, Lemon & Le Mule
- *Kilby*
Arsis, Black Throne, Ontic,
Darkblood - *Metro*
Artists-In-Training Summer Camp
- *UMOCA*
Agalloch, Helen Money - *Urban*
Surfer Blood,
The New Electric Sound - *Velour*

Tuesday, June 16

Happy Birthday, Ricky Vigill
Happy Birthday,
Paige Emond!
Conversations on Creativity
- *Finch Lane*
E.N Young, Imperial Sound,
The Green Leafs - *Metro*
Cooder-White-Skaggs,
Robert Earl Keen - *Red Butte*
Coyote Vision Group - *Urban*
Urban Garden & Farm Week
- *Various Venues*
Hallowed, Equinox, Emanon
- *Whole Foods Draper*

Wednesday, June 17

Happy Birthday, Jamie Stott!
John Davis - *Hog Wallow*
J. Alvarez - *Infinity*
Shady Elders, Beachmen - *Kilby*
Genesis Company, Way Under,
No Safe Way Home,
Indimensions, Silence Protocol
- *Metro*
mewithoutYou, Foxing - *Urban*

Thursday, June 18

Crucialfest 5: Baby Gurl,
Eons, Throes, Cicadas, The
Wasatch Fault, FILTH LORDS,
INVDRS, Eight Bells, Ghetto
Blastar, Cold Blue Mountain,
Hard Men, Royal Thunder,
Wild Throne, Settle Down,
Top Dead Celebrity
- **Area 51**
Business Networking: Hiring
Refugees - *CCS Courtyard*
OG MACO, DJ Delmaggio
- *Karamba*
Sammy J, Finn, Pieter T, Tenelle,
Yung LB, Makisi, Average Joe,
Peacemaker Nation - *Complex*
Mark Chaney & the Garage All
Stars - *Garage*
Hollywood Ending,
7 Minutes In Heaven - *Kilby*
Letterpress Multi-Session
- *Marriott Library*
Other Lives, Hamilton Leithauser
- *Ogden Amphitheater*
Reaching Across America's
Deepest Divide

- *Salt Lake Acting Co.*

Kottonmouth Kings, (hed) p.e. - *The Royal*
Who Will Guard the Guardians? Film
Screening: Brazil - *UMOCA*
An Evening with Delta Spirit and Friends
- *Urban*
Bright Whistles, Deatooth, Officer Jenny
- *Velour*
Claire Elise, Emilee Holgate - *Why Sound*

Friday, June 19

Happy Birthday, Benjamin Juell!
Big Shiny Robot Variety Night - *50 West*
Hillfolk Noir, Porch To Porch - *ABG's*
Crucialfest 5: Cult Leader, Rosetta,
Ides of Gemini, Norska, Dethrone
the Sovereign, Disforia, The Ditch and
the Delta, Castle, Demon Lung,
Oxcross, Odium Totus - Area 51

Tuesday, June 23

Happy Birthday, Eric Granato!
Death Grips - *Complex*
The Stone Foxes, Band On The Moon
- *Loading Dock*
The Agrestix, Flak Jacket, Drunk As Shit,
LSDO - *MusicGarage*
Lenka, Nick Howard - *Urban*
Summer Battle Of The Bands: Night 2
- *Velour*

Wednesday, June 24

Happy Birthday, Andrea Silva!
What Do You Think, Utah? Health Care
- *50 West*
Jungle Rot, Deathead,
Through Eternal Mourning - *Club X*
Theory Of A Deadman, Shaman's Harvest
- *Complex*
Michelle Moonshine - *Hog Wallow*
Blackjack Billy - *In The Venue*
The Mainstream, Mojave Nomads,
Black Tie Event - *Kilby*
Mitski, Elvis Depressedly, Eskimeaux
- *MusicGarage*
Karen Hakobyan - *Rose Wagner*
Saturday's Voyeur - *Salt Lake Acting Co.*
Grand Banks, Westward, Your Meteor,
Electric Cathedral - *Urban*
Summer Battle Of The Bands: Night 3
- *Velour*

Thursday, June 25

Happy Birthday, Mary Duncan!
DJ Cooch - *50 West*
Crucialfest 5: SubRosa, Kowloon
Walled City, Captured! By Robots,
Giant Squid, Mothership, Worst
Friends, Anthems, Stickfigures,
God's Revolver, Agape, Lesbian,
Die Off, Exes, Danger Hailstorm,
Magda-Vega - Area 51
Soulection - *Club X*
WRD: Hot Wheelers vs. Black Diamond
Divas - *Derby Depot*
WYAmericana Caravan - *Garage*
Bonanza Town - *Hog Wallow*
Randon Purcell, DJ Jimmy Chunga, DJ
Spinari - *In The Venue*
Nora Dates, Aspen Grove - *Kilby*
Wounds Of Valor - *Loading Dock*
The Soulistics - *OP Rockwell*
John Butler Trio, Anderson East
- *Park City Live*
SB Dance: Surrenderella
- **Rose Wagner**
Willie Nelson & Family, Alison Krauss &
Union Station feat. Jerry Douglas
- *USANA Amphitheater*
Made Monster - *Sky*
Artists-in-Training Exhibition Opening
- *UMOCA*
Crucialfest 5: Goatsnake, Eagle
Twin, Uzala, Turbo Chugg - Urban
Coral Bones, Static Waves - *Velour*

Friday, June 26

Mike Sopko Duo - *ABG's*
Marcus Schossow, Bolier, Quincy Weigert,
Ryckie Elis - *Area 51*
Bountiful's Got Talent - *Bountiful City Park*
Danger Hailstorm, Dark Seas - *Brewskis*
Granger Smith, Earl Dibbles Jr. - *Complex*
The June Brothers, Michelle Moonshine
- *Garage*
Tony Holiday & The Velvetones
- *Hog Wallow*
Low Roar, Little Barefoot, Bat Manors - *Kilby*
Utah Arts Festival - *Library Square*
I The Mighty, Hail The Sun,
Too Close to Touch, The Last Gatsby,
The Tide and The Tempest - *Loading Dock*
Brad Hart & The Lopez Massacre,
The Store Sage - *Mesfizo*
Sneaky Pete & The Secret Weapons
- *OP Rockwell*

Sunday, June 21

Happy Birthday, John Barkiple!

Karen Hakobyan - *Rose Wagner*
Orgone, The Nth Power - *State Room*
Shooter Jennings, Watmore's Outlaws,
Matthew & The Hope, Ghostowne
- *The Royal*
Group show curated by Adam Bateman
- *UMOCA*
Radio Moscow,
Jessica Hernandez & The Deltas - *Urban*
Park City's Last Friday Gallery Stroll
- *Various Galleries*
Summer Battle Of The Bands: Night 5
- *Velour*
Zombiecock and Friends - *Woodshed*

Saturday, June 27

Tyler, The Creator, Taco - *Complex*
JCRD: Multi-Bout Weekend - *Golden Spike*
Candy's River House - *Hog Wallow*
Clawson, Mista Ice Pick, Dr.Grimm,
Sami Automatic, SIR, FLO AKA SIR FLEEZY,
Und3rstyl3, Lyrical Assailant - *Kamikazes*
Trails and Ways, Waterstrider, RKDN - *Kilby*
Utah Arts Festival - *Library Square*
Thalgora, Winter Burial, Hisingen,
Silent Sorcerer, Dezeccration, Yefi Warlord
- *Murray Theater*
Aaron Gillespie - *MusicGarage*
Allen Stone, Brynn Elliott - *Park City Live*
Karen Hakobyan - *Rose Wagner*
Jaycen A'mour - *Sky*
Flash & Flare, Mr. Vandal, Gravy.Tron
- *Urban*
Summer Battle Of The Bands: Finals - *Velour*

Sunday, June 28

Happy Birthday, Gil Garcia!
Geek Show Movie Night - *Brewvies*
Mark Farina - *Garage*
JCRD: Multi-Bout Weekend - *Golden Spike*
Utah Arts Festival - *Library Square*

Monday, June 29

Small Skies, Bellrave, Nick Johnson,
Leo Cody - *Metro*

Tuesday, June 30

Bobaflex, Penrose - *The Royal*
Scott H. Biram - *Urban*

Wednesday, July 1

Mondo Generator, King Parrot, Muckraker
- *Area 51*
Eddie Izzard - *Capitol Theatre*
Rose's Pawn Shop - *Garage*
Kayo Dot, Dust Maths,
The Ditch and The Delta - *Kilby*
The System - *MusicGarage*
Myriad Dance Company: Creator's Grid
- *State Room*
Breakers, Quiet Oaks, Strange Family
- *Urban*

Thursday, July 2

Cache Valley Cruise In
- *Cache County Fairgrounds*
Night Demon, Visigoth, Deathblow,
Befouler - *Club X*
Joe McQueen Quartet - *Garage*
The Family Crest, The Lonely Wild - *Kilby*
Teenage Bottlerocket, The Bombpops,
Problem Daughter, Hi-Fi Murder
- *MusicGarage*
Ancient River, Red Telephone,
Lemon Le Mule - *Urban*

Friday, July 3

Pick up the new issue of SLUG
- **Anyplace Cool**
Cache Valley Cruise In
- *Cache County Fairgrounds*
Arabrot - *Kilby*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll
- *Various Galleries*

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- 2: King Chip (Chip Tha Ripper), DJ Juggy, Emerson Kennedy
- 3: Quintron & Miss Pussycat, The Swamp Ravens
- 4: The Hello Sequence, Lost Lander
- 5: DUBWISE Von D, 2be, illoom 9PM DOORS
- 6: Nightfreq: Cobol, Bello, Tom SRVQ, Turtle Boy, Nema 515, Zepher 9 PM DOORS
- 7: FREE SHOW The Raven And The Writing Desk, Joel Pack & The Pops, 7 PM DOORS
- 8: World Party, Gabriel Kelly
- 9: FREE SHOW Jared Ray Gilmore, Erasole James, Sko22um 9 PM DOORS
- 10: The Life & Times, Mystic Braves, Magic Mint
- 11: Unwritten Law, Ten Foot Pole
- 12: Dark Seas, Breakers, Albino Father 9 PM DOORS
- 13: HIP HOP ROOTS Free Before 10:30 & \$5 After
- 14: Sage Francis, Wheelchair Sports Camp, Burnell Washburn
- 15: Agalloch, Helen Money
- 16: FREE SHOW Coyote Vision Group
- 17: Mewithoutyou, Foxing
- 18: An Evening With Delta Spirit and Friends
- 19: CRUCIAL FEST: Dead Meadow, Black Pussy, Dark Seas, Dano 9 PM DOORS
- 20: CRUCIAL FEST: Goatsnake, Eagle Twin, Uzala, Turbo Chugg 9 PM DOORS
- 23: Lenka, Nick Howard
- 24: FREE SHOW Westward, Grand Banks, Your Meteor, Electric Cathedral
- 25: FREE SHOW Tavaputs album release, Of Course Of Course, Stephen Lee Pratt Album Release
- 26: Radio Moscow, Jessica Hernandez, Holy Water Buffalo
- 27: FREE SHOW Flash & Flare, Mr. Vandal, Gravy Tron 9 PM DOORS
- 30: Scott H Biram



241 S 500 E SLC
DOORS AT 8PM UNLESS NOTED
21 & UP

COMING SOON

- July 5: Tanlines
- July 6: Widowspeak
- July 9: Toe
- July 10: (Anarchiste Album Release)
- July 11: Rocky Votolato
- July 14: Lissie
- July 15: The Applesseed Cast
- July 17: The Adolescents
- July 23: Slim Cessna's Auto Club
- July 25: Torche + Melt Banana
- July 26: Coliseum
- July 27: Andrea Gibson
- July 28: Lower Dens
- July 29: Unknown Mortal Orchestra
- Aug 1: A.A. Bondy
- Aug 6: Lee Gallagher
- Aug 13: Tinariwen
- Aug 18: KMFDM
- Sept 12: Bowling For Soup

JUNE

VISIT US NEXT DOOR, AT RYE, FOR A DRINK OR A BITE TO EAT BEFORE AND AFTER THE SHOW

KILBY COURT

- 2: Hop Along, Field Mouse, Lithuania
- 3: Chon, Gloe, Alter Ego
- 4: Isaac Russell, John Allred, Kyler Slater
- 5: Holiday Mountain, Diatom, UTA Trax
- 6: Bullets & Belles All Ages Album Release, Timmy The Tooth, Smok Up Gerald
- 8: Emily Kinney, Dylan Gardner, Adam Tressler
- 10: De Lux
- 11: Fetis, John de Alma, Ben Roa
- 12: CVPITVLS, Armpigs, Zomblecock
- 15: Alex Calder
- 17: Shady Elders, Beachmen
- 18: The Hollywood Ending
- 19: San Cisco, The Prettiots
- 20: Nora Dares, Aspen Grove
- 21: National Go Skateboarding Day
- 22: PINS, Secret Abilities, Alarm Call
- 24: The Mainstream, Mojave Nomads, Black Tie Event
- 25: Claire Elise, Goldmyth, Carrie Myers
- 26: Low Roar, Little Bearfoot
- 27: Traits & Ways, Waterstrider, RKDN



741 S KILBY CT SLC
DOORS AT 7PM UNLESS NOTED
ALL AGES!

COMING SOON

- July 1: Kayo Dot
- July 2: The Family Crest
- July 3: Arabiot
- July 5: Kristeen Young
- July 8: Kaz Hirblook
- July 10: Electric Cathedral Tour Send Off
- July 13: Ceremony
- July 15: SonReal
- July 18: Cayucas
- July 20: Good Old War
- July 21: The Hunts
- July 28: CHAPPO
- July 29: Anthony Raneri
- Aug 7: X Ambassadors

OTHER SLS SHOWS YOU SHOULD SEE

- June 1: The Glitch Mob @ Complex
- June 1: Jon Bellion @ Complex (Grand Room)
- June 19: Shabazz Palaces @ Complex
- June 27: Tyler The Creator @ Complex
- Aug 5: Chet Faker @ Depot

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