

SLUG
MAGAZINE
TALK
DISTILLERIES

NOVEMBER
2015

VOLUME 26

ISSUE 323

slugmag.com





DAVID KOECHNER | NOVEMBER 05-07



JULIAN MCCULLOUGH | NOVEMBER 12-14



MARK CURRY | DECEMBER 11-12



ADAM CAYTON-HOLLAND | DECEMBER 18-19

club.50westslc.com

@50westslc

#50westslc

385.229.1461 | 50 W BROADWAY, SALT LAKE CITY, UT 84101

Sundance Film Festival 2016

Jan 21-31
Park City,
Utah

Keep in touch!

Stay up to date on ticketing information,
the Festival lineup, filmmaker interviews and
additional Festival tips at sundance.org/festival

Sundance Institute is a nonprofit organization dedicated to the discovery
and development of independent artists and audiences in film and theatre.



SLUG MAGAZINE

SaltLakeUnderGround • Vol. 26 • Issue #323 • November 2015 • slugmag.com



CONTRIBUTOR LIMELIGHT:

Nick Ketterer earned his BFA degree with an emphasis in graphic design from the University of Utah in 2014. Along the way, his then-girlfriend/now-fiancée saw a flier about becoming a *SLUG* designer in 2013, and Ketterer soon became a staple in *SLUG*'s design team! Ketterer has designed many ads for the magazine and recently began designing editorial layouts. Some of his favorite layouts include the *Hoppers* layout from our 2015 *Beer Issue* and the *Dirty Rat Moto Cyco* layout from our subsequent July 2015 issue. Be sure to catch his designs this month: *Nico Muhly & the Utah Symphony* (pg. 12), *Short Fuse* (pg. 26), *Sugar House Distillery* (pg. 20) and *Manilla Road* (pg. 32)—and many more to come. We're proud to have Ketterer on Team *SLUG*!



Nick Ketterer
Designer

ABOUT THE COVER: We'd long been itching for **Skyler Chubak's** calligraphy to grace a *SLUG* Mag cover, and the *Distillery Issue* was the perfect fit. Chubak's work captures the spirit of a bygone era that the recent rise of local distilleries evokes—the forgotten history of Utah's distilleries. Check out more of Chubak's work at skylerchubak.bigcartel.com.

DISCLAIMER: *SLUG* Magazine does not necessarily maintain the same opinions as those found in our content. Content is property of *SLUG* Magazine—please do not use without written permission.

Publisher: Eighteen Percent Gray

Editor: Angela H. Brown

Managing Editor:
Alexander Ortega

Editorial Assistant:
Christian Schultz

Digital Content Coordinator:
Henry Glasheen

Office Coordinator:
Gavin Sheehan

Editorial Intern: Kathy Zhou

Digital Content Assistant:
Julia Sachs

Digital Archive Assistant:
Marina Quevedo

Fact Checker: Nic Smith

Copy Editing Team: Alex Cragun, Alexander Ortega, Allison Shephard, Christian Schultz, Henry Glasheen, Izzy Fernandez, John Ford, Jordan Deveraux, Julia Sachs, Kathy Zhou, Laikwan Waigwa-Stone, Lindsey Parkinson, Maria Valenzuela, Mary E. Duncan, Nic Smith, Nick Kuzmack, Shawn Soward, Traci Grant

Content Consultants:
Jon Christiansen, Matt Hoenes

Cover Illustration and lettering:
Skyler Chubak

Lead Graphic Designer:
Joshua Joye

Graphic Design Team:
Chad Pinckney, Nick Ketterer, Paul Mason

Design Intern: Jordan Brooks

Ad Designers: Brad Barker, Brighton Metz, Christian Broadbent, Devin Wakefield, Dianna Totland, KJ Jackett, Maggie Zukowski, Nicholas Dowd, Nick Ketterer, Somerset Bivens

Website Developer: Kate Colgan

Illustrators: Brighton Metz, Brooklyn Ottens, D. Bradford Gambles, Eleora Nelson, Maggie Zukowski, Manuel Aguilar, Natalie Edwards, Paul Frame, Phil Cannon, Robin Banks, Ryan Perkins, Sean Hennefer, Timm Paxton

Photographers: Andy Fitzgerrell, Ben Melini, Bob Plumb, Chad Kirkland, Chris Gariety, Chris Kiernan, Gilbert Cisneros, Gilbert Garcia, Jake Vivori, Jessica Bundy, John Barkiple, Johnny Cowan, Logan Sorenson, Martín Rivero, Matt Brunk, Matthew Windsor, Megan Kennedy, Melissa Cohn, Michael Lehmann, Michael Portanda, Niels Jensen, Russel Daniels, Scott Frederick, Talyn Sherer, Weston Colton

Videographers:
Andrew Schummer, Brock Grossl, Lexie Floor, Nate Alley, Ryan Dearth, Slugger

Community Development Executives/Advertising Sales:
John Ford: johnford@slugmag.com
Angela H. Brown: sales@slugmag.com
SLUG HQ: 801.487.9221

Events Coordinator: Ellen Young

Marketing Intern: Paige Emond

Marketing Team: Alex Topolewski, Cassandra Loveless, Cassie Anderson, Claudia Trochez, Janie Greenberg, Jono Martinez, Lark Smith, Lindsay Clark, Marina Quevedo, Paige Emond, Shley Kinser, Skye Galley, Xena Jade

Distribution Manager:
Eric Granato

Distro: Ali Shimkus, Daniel Alexander, Eric Granato, Eric Norris, Jesse Hawlish, John Ford, Julia Sachs, Manuel Aguilar, Megan Kennedy, Michael Sanchez, Nancy Perkins, Nate Housley, Ricky Vigil, Rob Hudak, Sam Feinman, Tommy Dolph, Tony Bassett, Wesley Peterson, Xkot Toxsik

Senior Staff Writers:
Alex Springer, Alexander Ortega, Allison Shephard, Amanda Rock, Ben Trentelman, Brian Kubarycz, Brinley Froelich, Bryer Wharton, Christian Schultz, Cody Kirkland, Dean O Hillis, Eric U. Norris, Gavin Hoffman, Gavin Sheehan, Henry Glasheen, James Bennett, James Orme, Jimmy Martin, John Ford, Jordan Deveraux, Julia Sachs, Justin Gallegos, Kia McGinnis, Lauren Ashley, LeAundra Jeffs, Mariah Mann Mellus, Megan Kennedy, Mike Brown, Mike Riedel, Nancy Perkins, Nick Kuzmack, Peter Fryer, Ricky Vigil, Ryan Hall, Scott Farley, Sean Zimmerman-Wall, Shawn Mayer, Stakerized!, Steve Goemaat, Steve Richardson,

Thomas Winkley

Monkeys with Computers:
Adam Fratto, Alex Coulombe, Alex Blackburn, Alex Cragun, Alex Gilvarry, Alex Vermillion, Ali Shimkus, Andrea Silva, Ashley Lippert, Austin Doty, Ben Tilton, Brian Udall, Carl Acheson, Chris Proctor, Connor Brady, Dan Vesper, Darcy Mimms, Dylan Evans, Erin Moore, Gregory Gerulat, Jamie Stott, Jeanine Carmichael, Jeremy Cardenas, Jesse Hawlish, Kamryn Feigel, Kathy Zhou, Kristal Starr, Kristyn Porter, Laurent Backman, Lizz Corrigan, Madi Smith, Mame Wallace, Matt Brunk, Michael Sanchez, Nate Housley, Nic Smith, Nicole Stephenson, Rachel Jensen, Randy Dankievitch, Rheanna Sonnichsen, Rob Hudak, Ryan Michael Painter, Sara Bezdjian, Seeth McGavien, Some Cop Dude, Stephan Wyatt, Taylor Hoffman, Timo H., Trevor Hale, Trey Sanders, Tyson Call, Xena Jade, Zac Smith, Zach Lambros

SLUG Magazine's Official Podcast: *SLUG Soundwaves*

Producer: Gavin Sheehan

Executive Producer:
Angela H. Brown

Associate Producers:
Alexander Ortega, Christian Schultz, Henry Glasheen, John Ford, Joshua Joye




blue  poblano
Rebel Taqueria

473 E 300 S SLC, UT 801-883-9078 7 DAYS A WEEK

Punctured Piercing & Tattoo
CUSTOM TATTOO
PROFESSIONAL BODY PIERCING
FINE BODY JEWELRY

CASEY WARDELL
SYDNEY WIRTZFELD
TAD FULKERSON

801 397 2459

PROUD MEMBER

VERIFY AT SAFEPIERCING.ORG

2459 SOUTH MAIN STREET SUITE 6 BOUNTIFUL

SALT LAKE CITY
EST. 2013
SUGAR HOUSE
DISTILLERY

Sugar House Distillery is small batch distillery located in Salt Lake City, Utah. We're a grain-to-glass distillery with fermenting, distilling and aging all in house. No additives. No artificial colors or flavors. Fresh water from the Wasatch Mountains produces tastes and aromas that are never duplicated with results that are truly one-of-a-kind.

 Follow us on Facebook, Twitter and Instagram

HANDCRAFTED • UTAH DISTILLED

Sugar House Distillery.... Ask for them by Name!

2212 South West Temple, Unit #14, Salt Lake City
Come in for a tour and pick up a bottle from our gift shop
Visit us online at www.SugarHouseDistillery.net

LOCALIZED

By Z. Smith • zacabbeyroad@gmail.com

DJ NIX BEAT

If you—the ever persistent pleasure seeker, the attuned musical connoisseur, the discerning appreciator of fine drinks—find yourself without engagement at 8 p.m. on Thursday, Nov. 19, you might make your way to *Urban Lounge* to catch *SLUG's Localized*—sponsored by **Uinta Brewing Co., High West Distillery, KRCL 90.9 FM** and **Spilt Ink SLC**. This month's showcase features the DJ stylings of headliners DJ Nix Beat and **DJ Feral Cat**, along with opener **DJ Eric Jensen**.

Nick Kuzmack—easily recognizable as the tall, slim, fashionable figure whom you no doubt have seen in record stores, at shows or on-stage—has a presence that commands (and in equal parts demands) attention. Kuzmack has, since his birth, been surrounded by a wealth of culture and passion. "I was raised on the legacy of the original greasers from the '50s and the mods from the '60s," he says. It's no wonder that Kuzmack prefers the classics like **Chuck Berry, Little Richard** and **Elvis Presley** to works of modernity. "I like older music," he says. "To me it has more meaning, more grit, more soul to it." Kuzmack's appreciation for the ideals of substance and the underground—as (dare I say) moral guiding forces—extended into his teenage years and beyond, where he became highly involved in Utah's local punk scene. "Punk rock was for outcasts, and I felt very much on the fringe back then," he says. "Still do."

At the age of 21, Kuzmack began fervently collecting records—throwing aside any well-worn radio-pop garbage and instead leaning toward the choicer deep cuts. This tasteful yet eager form of collecting '70s punk, '60s girl groups, glam rock, power-pop, psych rock, reggae, underground/garage rock and mod records seemed to effortlessly evolve into Kuzmack throwing successful "record and wine nights," where he would expose the initiated and otherwise to his ever-growing collection of 12" records and 45s. A few years later, a friend aware of Kuzmack's curatorial abilities suggested

Photo: jessicabundyphotography.com

he buy some turntables and take his passion for records out from the wine cellar and onto the stage, "which [was] a life changing [event]," Kuzmack says. With turntables on deck and vinyl in hand, Kuzmack began teaching himself how to mix records. With long hours spent honing his abilities, he began to feel more comfortable in the role of a DJ. In the following months, Kuzmack began booking shows at clubs, playing parties and similar events. "I was told after [DJing a going-away party] that people had gotten blisters on their feet from dancing, and I was like, 'Fuck yeah, this is good.'" But it wasn't until more recently that Kuzmack's DJing career has really taken off: In January, he opened for **Brian Bell's The Relationship** and, in September, for **Dirty Fences** and '70s punk gods **The Vibrators**.

Perhaps as important to Kuzmack as his record collection are his ideological commitments—commitments that can be traced back to his involvement with the punk scene. In his college years, while working on a political science degree, Kuzmack fell in love with the messages and music of **The Clash, the Dead Kennedys** and **The Adverts**. The punk-bred love for community and deep-rooted desire for change eventually led Kuzmack to social justice and writing. "I did student government a couple times," he says, "[with] the idea that we would stop tuition increase." In some of the more impassioned points in our conversation, Kuzmack related his feelings on the failings of modern society, the irredeemable apathies of the privileged urbanite, and the universal responsibility to generally give a damn—in such a convincing tone that one couldn't help but become a convert. This desire for community development and social justice led Kuzmack to self-reflect. "You know, it's great that I have all these records and all this music that I am interested in," he says, "but what can I do to give back to the community, to the fight?" One solution was teaming up with **AFLA (Artists for Local Agriculture)** for their August benefit concert.

Kuzmack has a keen understanding of what he, as an artist, brings to a show. "Every gig [I play] has significance, because [at] every gig, people listen to what I'm doing and what I'm adding to the show, and they pick up on it," he says. This "it" that he adds is not to be confused with self-celebration but instead exists in terms of atmosphere. "The real music comes from people who play in bands. I am [there] to provide the ambiance for the band [and show]." This atmosphere, for the most part, is centered around reviving an appreciation for forgotten sonic gems—such as **Gary Walker, The Flys, Slade, The Briefs, Plastic Bertrand** and others—getting people up and dancing and embodying the romantic ideals of rock n' roll through his set. Ultimately, it is this attention both to detail and to the very feel for the music—the mood—that sets Kuzmack apart from fad-riding DJs. "Music has always been something that's been in my world," he says, and in learning how music defined his upbringing, developed his present artistic state and shaped his political opinions, one can easily see that music is not simply a passing fit for this unique Utah DJ, but a long-term course leading to greater and greater heights.

Visit nixbeat.com for all things Nick Kuzmack/DJ Nix Beat.

Vinyl-spinning DJ Nix Beat will bring the true spirit of rock n' roll to *SLUG's Localized* on Nov. 19.

Sam Stinson, aka DJ Feral Cat—a no-nonsense audiophile with a flair for soul, funk, R&B, blues and underground disco—carries his 45" records in a cast-iron case and his wealth of musical knowledge with humble pride. His very presence seems to ask, "How much does music mean to you?" When in conversation, one can easily see how much it means to Stinson.

For Stinson, music became inherently linked to heritage and, at the same time, rebellion. "I started buying rap CDs at the age of 13," he says. "That was a big deal then. I was in defiance of the music accepted by my parents. **Ice-T's Power** was my first 'explicit lyrics' CD. I scored it used at another shop because I couldn't buy explicit rap at my dad's store." His father's shop—local vinyl staple *Randy's Records*—definitely affected Stinson in those early years. "Growing up in a record store gave me access to music that most people of that time didn't see, hear, know of," says Stinson. "Being able to listen to that music definitely opened up music avenues that I wouldn't have otherwise been exposed to."

Perhaps more influential than the shop as a musical avenue were the audiophile tendencies of his father, **Randy Stinson**, who took it upon himself to impart a love for music to his children. "I remember when me and my siblings were kids, our dad called us into the other room and did a side-by-side listen of a CD versus a record," says Stinson, "and he asked which one sounded better, and everyone said the record." Randy's refinement of taste and ear opened a constructive channel for Stinson. "[He] really influenced me to collect records—it put me on the path that I am on," he says. It is this path of collecting that eventually led Stinson to DJing, but not in the most direct course.

Stinson's first memories of seeing a DJ in action were witnessing his brother perform at a church dance. "I saw that, and it was my first notion of DJing being really cool," says Stinson, "but I never really thought about doing it myself until years later, when I was 16—my first gig was at a church dance." Then, during the 2002 Olympics, Stinson filled in for his friend **DJ Justin Godina** at a last-minute gig, armed with nothing more than "a pre-mixed funk CD by a really good funk DJ, and [I] just let it ride," says Stinson, "because back then, I didn't really know what I was doing." Years later, Stinson became a bartender at the now-defunct *W Lounge* and was able to "see and hear and get a taste for what [DJs] do." This inspirational spark, along with Stinson's astonishing record collection, pushed him to pursue something more legitimate as a DJ: "One day, my friend **Brinton Jones** suggested doing a soul night," he says. "My friend **Rebecca McIntosh** hopped on board, and we started a night called *Downtown Souville* then *Souville* at the *W Lounge*. "But that was with CDs. Now it's strictly vinyl, which is more fun."

Stinson's record collection, no doubt, began in his father's record shop, but it was as he grew older that he began to further refine his own tastes and musical fancies. "My favorite stuff is '65-'75 soul," says Stinson. "I like the funkier end of soul." His leaning in preference has had a great deal to do with how Stinson operates as a DJ. "I play a lot of lesser-known stuff—I get bored with hearing the same **Motown** and

Atlantic tracks you hear in grocery stores," he says. "I have a secret love for disco because it was the first type of music specifically formatted for DJs." When pressed for his favorite artists from that time period, Stinson says, "I don't even have favorite songs, generally. You know, you have your top, but there is just so much good stuff." Furthermore, "There are a lot of great soul singers that put out one or two killer tracks during a certain era, on a certain label where it all came together." But for Stinson, the greats for soul must include: **Rodger Collins, Otis Redding, James Brown, Dyke & The Blazers, Bobby Powell** and **Milton Wright**. And for R&B, no collection would be complete without **Louis Jordan, Jimmy Reed** and **Hound Dog Taylor**.

In the coming year, Stinson hopes to travel extensively—both for business and pleasure—digging for records in famed and not-so-famed records stores, and booking as many gigs as possible both within the country and without: "DJing is something that I do for fun, but record collecting is a bug I'll probably always have." From the back room of *Randy's Records* to performing at *SLUG's Localized* this month to ever expanding opportunities, one can have little doubt that, for DJ Feral Cat, music is a life-long labor of love.

For DJ Feral Cat online visit mixcloud.com/sam-nettle-stinson.

DJ Feral Cat will have you groovin' on the dance floor with vintage soul, R&B, funk and disco.



Photo: jessicabundyphotography.com

SLUG HOLIDAY COMIX NOV. 17th TAKE A HIKE DAY



D. BRADFORD GAMBLE [FOODHATESYOU.BIZ]


RESERVE
the
Jade Room

Reservations available
for private events.
Seating up to 75 with our new patio!



Sage's Cafe
and the Jade Room

234 W 900 S
www.sagescafe.com
801-322-3790



MODERN ELECTRIC TATTOOING
LOYALTY
TATTOOS

293 S. STATE
CLEARFIELD, UT 801 773-1634

**I'M THANKFUL
FOR GRAYWHALE**
EVERYTHING NICE AND NO PUMPKIN SPICE

BUY ANY LP AT REGULAR PRICE AND GET
20%
OFF A SECOND LP (OF EQUAL OR LESSER VALUE)

CANNOT BE COMBINED WITH ANY OTHER OFFER
GW265 / 11-30-15

	 Salt Lake City 208 S 1300 E 583-3333 Taylorsville 1775 W 4700 S 964-5700  Bountiful 390 N 500 W 677-0333 Ogden 4066 Riverdale Rd 399-0609  Sandy 824 E 9400 S 576-0999
---	--

**GIVE THE GIFT
OF BEER!**

**GRAB
AND GO
GIFT
BASKETS**



\$50 INCLUDES:
2 SQUATTERS GLASSES
1 BOTTLE KOOZIE
6 ASSORTED SQUATTERS BEERS
KEY CHAIN BOTTLE OPENER
\$20 GIFT CARD

**Squatters
PUB BREWERY**
147 WEST BROADWAY
801.363.2739
WWW.SQUATTERS.COM

BEEHIVE DISTILLING

OUT OF THE BATHTUB, INTO THE BARREL

By Christian Schultz • christian@slugmag.com

Few spirits are as diverse and distinct as gin. Once maligned as the Christmas tree-flavored outcast in parents' liquor cabinets across the country, this piney, aromatic punch of booze has risen to the fore of the craft cocktail movement, and for good reason—behind gin's characteristic juniper aroma lies a frontier of botanical bouquets and intricate flavor profiles. Under the craftsmanship of distiller **Chris Barlow**, *Beehive Distilling* has been slinging their aptly named Jack Rabbit Gin and its barrel-aged variant in Utah's burgeoning booze scene since 2014.

Barlow, a photographer who settled in Salt Lake in the '90s, nabbed Utah's fourth distillery license in January of 2014, and, together with fellow photographers **Erik Ostling** and **Matt Aller**, opened Utah's third legal—and only gin—distillery since 1870, after *High West* in Park City and Salt Lake, and *Ogden's Own*. Coming from artistic backgrounds, the three partners landed on gin, a spirit that allows for creativity and artistry to shine through, more so than with vodka and whiskey. "Gin was one of the things where we could make our own flavor," Barlow says. "You can do so much with it. You can be so creative with it." Also, unlike an aged spirit, a good gin can be made in a matter of days. "We could make something unique, something creative, and we could go to market with it very quickly," Barlow says.

After more than two-dozen test batches, Barlow struck on the ideal blend of botanicals for *Beehive's* flagship gin. While some gins boast dozens of ingredients, *Beehive* employs just seven: coriander, grains of paradise, orris root and Albanian juniper—which are cold-macerated overnight in a neutral corn spirit—and lemon peel, fresh sage and rose petals, added in a column-still distillation process. The result: *Beehive's* Jack Rabbit Gin, a

clean gin with nothing to hide. Piney juniper soars to the spirit's forefront, followed by crisp citrus and floral rose—leaving a trail of rosey, welcoming warmth. "We wanted our Jack Rabbit to be more traditional," Barlow says. It's a classic London dry gin, though its fresh sage notes reflect a Western twist. Stirred, shaken or neat, Jack Rabbit holds its own among the Bombay Sapphires and Tanquerays of the world.

Whether with citrus, fruit juices or other herbal liquors and sprits, gin shines—especially so for one as well-made as *Beehive's* Jack Rabbit. "Gin has been a forgotten spirit for a long time," Barlow says, "and just with the cocktail revival, gin's the base ingredient for half of the traditional cocktails." In fact, there isn't much that you can't do with gin, explains Barlow, save freezing it (it'll lose its aroma) and drowning it in orange juice or cheap tonic. "Everything else you can do with gin," he says, an encouragement to Salt Lake's skilled bartenders and home hobbyists alike.

Branching out into the world of gin aging, *Beehive* has also fashioned the Barrel Reserve—the same botanical gin aged in charred wine barrels for nine months. "The three of us love whiskey, but we didn't have time to wait around for a whiskey to age," Barlow says. "We wanted something like a whiskey, an on-the-rocks kind of sipper." Still carrying the herbal sage and juniper crispness of the Jack Rabbit, the barrel-aging process imparts warm vanilla and oak tones to the Barrel Reserve, enhancing its floral aroma and imbuing the already precious liquid with an amber hue. It's a fantastic sipper, and it'll add a surprising depth to an array of cocktails both classic and contemporary—for the daring mixologist, substitute it for whiskey in a Manhattan or an Old-Fashioned. Because the barrels come from a variety of vineyards in Napa, Calif., the gin's flavor profile varies from batch to batch. "I know people

who've bought every bottling that we've done with that, and so they've got six different bottles of it sitting there, and they'll geek out and taste them back and forth and taste the differences in them," Barlow says. "I just drink it."

In August of 2014, Barlow and his partners threw a party at *The State Room* featuring live music from **Charles Ellsworth**, **Vincent Draper** and **Six Feet in the Pine**, and introduced Jack Rabbit Gin to Utah's libation enthusiasts. Three classic gin cocktails—the Negroni, the Gin Fizz and the Martini—invited attendees to explore *Beehive's* entry into Utah's liquor scene. You can often catch Barlow at such events, sharing his passion for gin's alchemical secrets over a tasty drink. "Everyone's been really receptive," says Barlow, who adheres to the notion that the best kind of marketing is reaching out personally into the community. "[At events], you can meet people, talk to people and explain what you're doing," he says. "You'll always get the one who'll say, 'Well, I don't like gin,'" to which he'll reply: "'Well, this isn't the '60s when we stole the gin from Mom's cupboard. This is kind of a different gin.'" Previously staunch attitudes have quickly eroded over the past few years in Utah as well. "Utah's been good overall, really," he says. "Everybody thinks that it's this horrible liquor state, but there are states out there that are worse."

Overall, Barlow is pleased that Utah's local booze scene is finally catching up with the rest of the country and that *Beehive Distilling* can supply the growing demand for well-crafted gin. "Drink lots of gin," he says. "Gin in excess." You can purchase *Beehive Distilling's* Jack Rabbit and Barrel Reserve gins in state liquor stores across Utah.

Photos: Russel Daniels

Distiller Chris Barlow imbues each batch of *Beehive Distilling's* Jack Rabbit and Barrel Reserve gins with piney juniper, fresh sage and aromatic botanicals.

UtahPresents

TICKETS: 801-581-7100
UTAHPRESENTS.ORG
U OF U DISCOUNTS AVAILABLE

UNIVERSES: LIVE FROM THE EDGE

"A headlong explosion of poetry, percussion, and multicultural musical exploration that absolutely demands to be seen."
—The Boston Globe

DEC 5 7:30 P.M.
KINGSBURY HALL



PHOTO BY JOAN MARCUS



MISS NELSON IS MISSING

PERFORMED BY U OF U YOUTH THEATRE

NOV 13 & 14 7 PM 11 AM
KINGSBURY HALL



PHOTO BY JOHN D. KELLY

DANÚ

FÉILE NA NOLLAG
A CHRISTMAS
GATHERING

DEC 11 7:30 P.M.
KINGSBURY HALL

SLUG MAGAZINE

DEPARTMENT OF THEATRE
COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

KUED 7

WESTAF

ART WORKS

Hampton Inn & Suites
Salt Lake City Downtown

SALT LAKE CITY
ARTS
COUNCIL

NANCY PEERY MARRIOTT
UNIVERSITY OF UTAH TEACHING GRANT
THOMAS D. DEE II ENDOWMENT
R. HAROLD BURTON FOUNDATION
M. LAZY M FOUNDATION
DINESH AND KALPANA PATEL
EZEKIEL R. DUMKE, JR.

Utah Division of
Arts & Museums

ZAP & IS YOU
SALT LAKE COUNTY SET

ARTS
PASS

PEEKING IN ON A PROCESS NICO MUHLY & THE UTAH SYMPHONY

By Alexander Ortega
alexander@slugmag.com



Photo courtesy of Utah Symphony & Opera

The Utah Symphony will premiere
Nico Muhly's composition "Control" at
Abravanel Hall on Dec. 4 and 5.



UTAH SYMPHONY
THIERRY FISCHER, MUSIC DIRECTOR

Each season since his ascendance to conductor, Maestro **Thierry Fischer** has included a contemporary classical composition in the Utah Symphony's programming. To commemorate *Abravanel Hall's* 75th anniversary this year, Utah Symphony Utah Opera (USUO) commissioned three American composers to write scores for the orchestra to premiere: **Augusta Read Thomas**, **Andrew Norman** and Nico Muhly, each of whom Fischer chose personally. With regard to marking the occasion in this way, Fischer says, "An anniversary is not an end—it's just a new beginning." The live capstone to this triptych of commissioned-composition performances will be the premiere of Muhly's "Control" at *Abravanel Hall* on Dec. 4 and 5.

Many seemed pleasantly surprised at the Utah Symphony's premiere performance of Read Thomas' commissioned "EOS (Goddess of the Dawn), A Ballet for Orchestra" this past Feb. 19. "EOS" was sprightly, light and warm—I noted its jazzy flavor, which contrasted with **Beethoven's** impending Violin Concerto and **Prokofiev's** Symphony No. 1 "Classical," the bookending pieces. The audience had been given cards and pencils to mark their ratings of "EOS," which elicited discussion about its success and what listeners liked or disliked. This seems to be exactly what Maestro Fischer aims to inspire: "I do believe that the Symphony is not only a museum where you perform things everybody knows already," he says. "I think the contact for both the audience and the orchestra with composers is something that brings ... another, extra dimension to what the power of sound is about." Fischer honors antique classical masterpieces and what they provide our culture—however, "I do believe, as programmers or music directors, it's kind of a mission to promote today's creativity and to give as much sense performing the new music as working under Beethoven's symphonies," Fischer says. Fischer views contemporary musical work as a means to stimulate areas of listeners' perception

that longstanding pieces may not otherwise. He also seeks to give an audience to today's young composers creating work with modern sonic nuances.

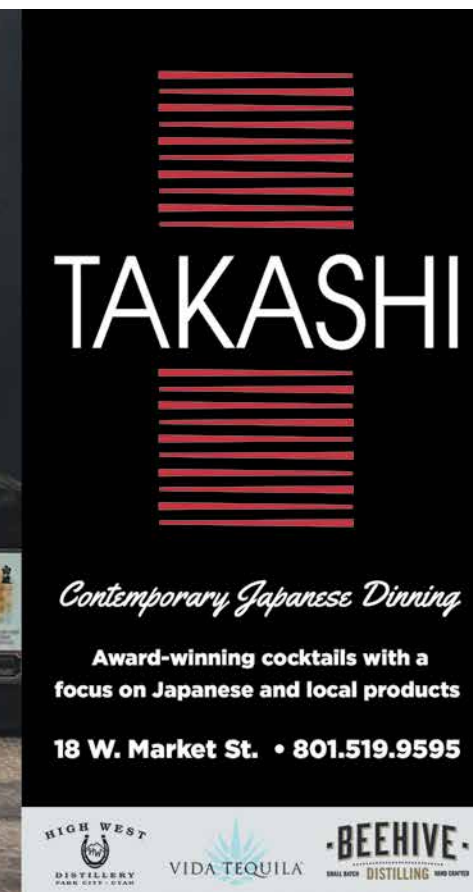
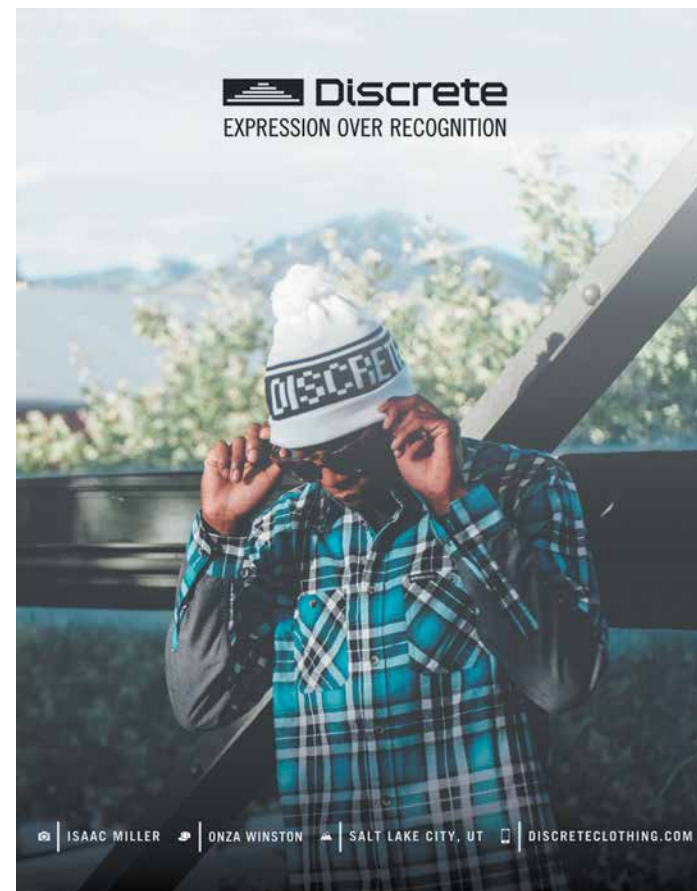
Muhly, a renowned artist, took advantage of the USUO-contracted theme of Utah's southerly landscape by accompanying the orchestra on their *Mighty 5* tour of Utah's national parks last year. Muhly illustrates the parks' "interactive state" with people—whether it be early settlers' industriousness in reaction to the severity of the landscape or our current stewardship to protect it—hence the name "Control." Noting that an orchestra is a "big organism," Muhly regards this commission as "a big orchestra piece with a bunch of zoomed-in sections," he says. "It's massive—it's a very vertical piece of music." In the five movements of "Control," Muhly underscores particular instruments, citing a section "where all it has to do with is trombones" and "30 flutes and a glockenspiel going" in another section as examples.

Where Muhly considers viewing this "alien landscape" as the main activity by which to absorb it, "Control" simulates the human activity of "peeking in on a process" of expansive geology. "There's a lot of movement; there's a lot of gestural content," he says. "There's a lot of chunky things to get involved in." That's not to suggest that "Control" offers 1:1 aural representations of the landscape, but that the listening experience should be akin to "working the land" as early Utah settlers did to survive it. With other sections, however, "Control" will exhibit a "dramatically narrative" sense of itself to evince the virtual limitlessness of this natural process. "I'm really interested in creating unexpected sonic shifts where there's something enormous and there's something tiny, and they're all coexisting," he says.

Muhly met Fischer and many of the orchestra's musicians (including **MOTUS**) last summer, around the time of the *Mighty 5*, and began to get a sense of "what they like to do," as Muhly puts it. Once rehearsals start (the week of the premiere of "Control"), Muhly will attend each session and will "sit there and make myself useful," he says. Although he aspires to have musicians play the score and "get the right results," Muhly says that he finds it fun "being there and making subtle changes and getting your hands dirty a little bit," working with the orchestra to prepare the score for its live performance.

At the time of this interview, Fischer had just begun working with Norman's piece, "Switch," a concerto for percussion with soloist **Colin Currie**, which premieres near the time of this article's publication on Nov. 6 and 7 at *Abravanel*. Not wanting to reveal too much, Fischer describes his first impressions of Norman's score as "fresh and shiny." Norman's, Read Thomas' and Muhly's commissioned works each will have been recorded at their respective premieres for a CD that USUO will release next spring, near the time the Utah Symphony orchestra performs Percussion Concerto "Switch" at *Carnegie Hall* on April 29. Muhly's tickled about the CD—"You'd be surprised, actually—in a lot of cases, you don't get [a recording]!" he says, revealing that a composer might even work on a piece for years, and nobody will record it. Muhly has no qualms about recording "Control" at its premiere—"The first time something happens is the best time to document it," he says.

Additionally, "Control" will include a video installation by **Josh Higgason**, which Muhly mentions will function as a visual counterpoint to the aural score and will show images of Southern Utah. Its premiere takes place on Dec. 4 and 5 at *Abravanel Hall* to complete the live-recording leg of this anniversary-commission project. "This should be a galvanizing step forward," Fischer says.



OGDEN'S OWN WANTS UTAHNS TO CHANGE THEIR DRINKING HABITS: AN INTERVIEW WITH STEVE CONLIN

By Julia Sachs • juliasachs801@gmail.com

Throughout its history, Ogden has earned a reputation for bootlegging—it was once a place where one could step off the train to find gambling and drinking within arm's reach. Today, *Ogden's Own*, a locally owned and run distillery, is paying homage to that rich history with their five products: Underground, Porter's Fire and Five Wives Vodka—the latter of which is available in three flavors. What separates *Ogden's Own* from any other local distillery is that they're not just making simple hard liquors—while they do offer a vodka, their main focus is on their flavored liqueurs, such as Underground, an herbal liqueur similar to Jägermeister, and Porter's Fire, a cinnamon whiskey similar to Fireball. "Basically, I'd say that our MO is to make quality products at a quality price—we define quality products by using quality ingredients," says co-owner **Steve Conlin**.

Ogden's Own didn't begin with the intention of making something that could be mass-marketed from the start—it began from the simple roots of a passion for distilling well-made and great-tasting liqueurs. "[Co-owner] **Tim [Smith]** started making Underground at home in his basement, and he'd just tell people about it and take it to parties," says Conlin. "He has a history of distilling. He came to me one day and said he wanted to make something more with [Underground]," says Conlin. "We started out with about eight partners, and then over the next few months, he hand-bottled everything, and we took the first batch to the state of Utah and they put it on the shelves. [Currently], we have three full-time and two part-time workers, with a bottling crew of about 10 people that come in on Fridays that are just friends of the company," he says.

Ogden's Own uses half of the sugar than other distilleries making a similar product would use, which allows them to perfect the flavor rather than mask the alcohol with the taste of sugar. "To put that into perspective, an ounce of vodka, which is just alcohol and water, has 64 calories—an ounce of Fireball is 108 calories, and a shot of Porter's Fire is around 78 calories," says Conlin. But the better quality and hand-bottled product doesn't mean that it will cost an arm and a leg. One thing that *Ogden's Own* prides themselves on is that their prices allow for anyone to enjoy their handcrafted flavors. "We're trying to allow people to purchase our local product without having to pay a price for it," says Conlin. "Porter's Fire is the same price as Fireball; I think Underground is a dollar less than Jägermeister; and our vodkas are priced right in that Tito's and Absolut range, whereas what happens with a lot of craft stuff is that [it becomes more expensive]. We don't want price to be the reason someone has to make a choice. We want them to choose based on quality."

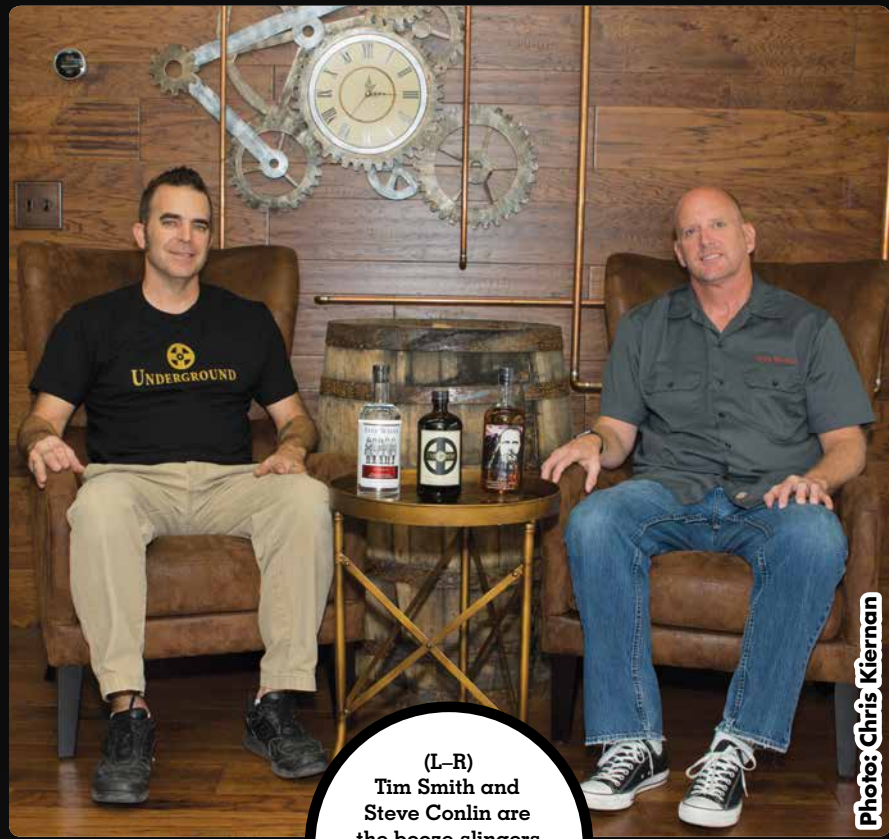


Photo: Chris Kiernan

(L-R)
Tim Smith and Steve Conlin are the booze-slingers behind *Ogden's Own* Underground, Porter's Fire and Five Wives Vodka.

Aside from having a distillery in Utah—a state that has some of the strictest liquor laws in the country—Conlin says their biggest challenge lies not in overcoming legal issues so much as making consumers break their buying habits. "For 30 years, Jägermeister was *the* shot brand in bars. Tim had come up with this product that had [a similar] flavor and fit a niche, but there was no American-made version," says Conlin. "When we started this company, we were pretty naïve, actually—we thought that if we had a better [version of] Jäger, people would come beating down our door," he says. "What we underestimated is that the consumer is highly habitualized, and to break their habits—even with something better—is hard to do. It's why companies spend billions of dollars in marketing and hundreds of millions in the alcohol sphere just to get people to change their habits."

As far as the legal side goes, distilling and selling their own product isn't as hard as one might think. "*High West* was the first [distillery], and for me, once I see that someone has done something,

it tells me there's a path—you just have to find the path and ask the right questions," says Conlin. With over 10 distilleries and breweries in the state right now, the local liquor business is actually booming. Again, though, the downside to that is getting people to step outside of their comfort zone and try new things. "There was a study that said a wine drinker will drink up to 20 different types of wine a year; a craft beer drinker will drink up to something like 40 different beers per year; but a spirit drinker will drink around two different types per year," says Conlin.

Currently, *Ogden's Own* is available in over 13 states and will be expanding in the near future. Most states are able to carry *Ogden's Own* products, but because of varying state liquor laws, they can only be carried by request only, meaning that if enough people ask for it, then a bar will order it. Locally, *Ogden's Own* products can be found in state liquor stores and at local bars around the state. For cocktail recipes using Underground, Porter's Fire or any of the three Five Wives flavors, check out ogdensown.com.

 **Teal's CHRISTMAS ARTISAN Market**

being held at: **SKINWORKS** SATURDAY, NOVEMBER 21ST
school of advanced skincare 20+ artists 4-8 pm
2121 South 230 East Salt Lake City

FEATURING THE TALENTED **Skyler Chubak**
#skylerchubak @skylerchubak
& OTHER FABULOUS UTAH ARTISTS


fundraiser for Teal Chubak,
see more at www.skinworks.edu/tealforteal

HEART OF GOLD TATTOO

Welcomes

MARCOS CHANG
@ecuasian


853 E 400 S
801-359-4546

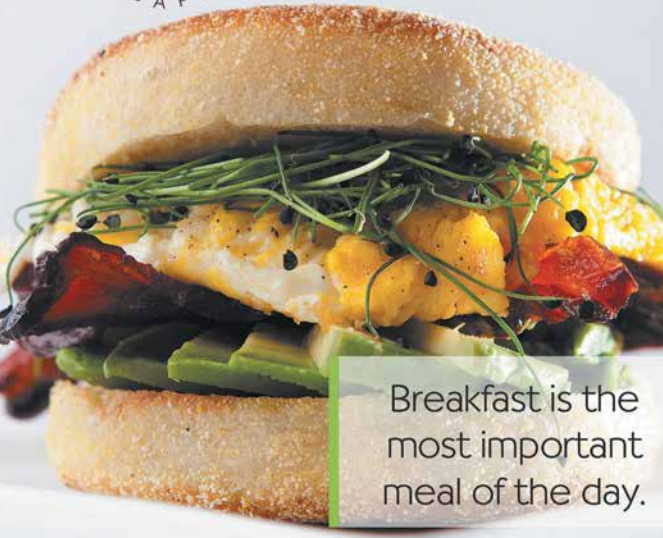
salt lake acting company  saltlakeactingcompany.org 168 w 500 n 801.363.7522

TRIES
By Nina Raine

Born deaf into a hearing family, Billy has adapted to their ways, but they've never returned the favor. It's not until he meets Sylvia, a young woman on the brink of deafness, that he finally understands what it means to be understood.

October 21- November 15
For tickets call the Box Office at 801.363.7522

PÂTISSERIE  LES MADELEINES CAFE



Breakfast is the most important meal of the day.

216 East 500 South
Tuesday-Saturday 8am-4pm
801.355.2294 www.lesmadeleines.com

HIGH WEST

DISTILLERY & SALOON

KEEPING PARK CITY IN GOOD SPIRITS

By Alex Springer • alexjspringer@gmail.com

703 Park Ave., Park City

Mon-Thurs. & Sun. 11 a.m.-9 p.m.

Fri-Sat. 11 a.m.-10 p.m.

T. 435.649.8300

highwest.com



There are few Park City locales that manage to marry the city's frontier roots as a silver-mining town with its current role as one of Utah's most cosmopolitan landscapes as effectively as *High West Distillery and Saloon*. At its core, *High West* lovingly clings to the romanticized saloons of frontier towns across the American West—places where tired cowpokes, miners and outlaws could rest from their labors and throw back a few stiff drinks. The sepia-toned nostalgia for these fragments of Utah's foundation have been carefully integrated with a contemporary atmosphere that presents a comfortable yet tasteful dining environment. It's also one of the only places in Utah that distills and ages its own special blends of whiskey onsite—it's a moral imperative to sample at least one of their nationally renowned spirits. Or, if you're a Mormon like me, take a drinking buddy with you and enjoy the experience vicariously through them.

Indeed, discussing the High West 101 (\$13) with my dining companion filled me with equal parts fascination and envy. The 101 consists of four whiskeys that offer a solid representation of what *High West* can do with their mash and still. Designed to be tasted in order, it begins with a shot of Western Oat Silver Whiskey. Our waiter explained that the first interaction with a high-quality whiskey should come from our sense of smell. The Western Oat Silver had a sharp but not unpleasant, fermented tang to its aroma, which was followed by subtle notes of vanilla. Up next was the Double Rye!, a blend of two ryes, one aged at two years and the other at 16 years. This one hit me with some of my favorite autumn aromas—cider, raisins and smoke on a November breeze. The American Prairie Bourbon and Campfire Whiskey represent some of *High West's* more experimental concoctions. American Prairie is a top-secret blend of straight bourbons that offers up the fragrant aromas of apple pie and fresh cut oak. Campfire lives up to its name with a sharper flavor of smoke and cinnamon bark.

A trip to *High West* should most definitely include sampling their High Country Cuisine, an approachable menu that is designed to pair well with the house spirits. American comfort foods like pot pies, burgers and deviled eggs all make an appearance, but they're prepared with *High West's* keen attention to detail. The High West Burger (\$18) is the finest example of their culinary perspective. It's a generously portioned patty made from a bison and beef blend, topped with barbecue-glazed onions and a rich mixture of melty gruyère and bleu cheeses. All of this savory, juicy goodness comes nestled within a house caraway bun, and the whole beast is served with a small bucket of fries. It's definitely the type of burger that one wants to tackle by slicing it in half to expose all of its greasy little secrets. The patty was tender, and the bison/beef blend was a perfect centerpiece. The meat had an excellent flavor, but it could have used a bit more seasoning to help it come to life on the taste buds. The bites that were heavier on that luscious mixture of cheeses helped develop that hearty burger flavor, and the barbecue-glazed onions brought a smoky-sweet contrast to the party. The fries were on the crunchier edge of the spectrum—I tend to prefer mine somewhere right in the middle—but they complemented the burger well, and I wasn't kidding when I said that they came served in a bucket.

For a more spoon-and-fork type of meal, the Pot Pie (\$16) is a soul-comforting option. Served in a cast iron ramekin and topped with a cracker crisp pastry crust, it's a hot-tub party filled with all kinds of tasty ingredients. The standout here was the chicken. For someone whose pot pie experience typically involves those uniform chunks of freeze-dried fowl, I loved that this perfectly cooked chicken appeared to have been pulled straight off the bone and thrown into the savory mix. The wild mushrooms and root vegetables were both hearty and tender, and their flavors worked very well with that delicious chicken. As I devoured the last bits of my crust, however, I found myself wishing for more of the salty bread to help bring out the pie's inner flavors.

Side dishes like the Mac & Cheese (\$10) and Hominy Chili (\$12) are also worth exploring. The Mac & Cheese is packed with golden layers of silky cheese and noodles, and the chili's tomatillo and lime notes offer a distinct, Tex-Mex flavor. For dessert, The S'more (\$7) is a nice way to round off the campfire feel of *High West's* cuisine. The local Millcreek Cacao is a testament to the nuances of chocolate, but it doesn't leave much room for the house-made marshmallow and graham cracker.

Perhaps the most endearing aspect of a meal at *High West* is its accessibility. Whiskey, burgers, pot pies and chili are staples of American cuisine, and they're satisfying in (almost) all of their incarnations. *High West* has lovingly shepherded these cultural dishes into the confines of its saloon and distillery and elevated them to new heights.

SKI. EAT. DRINK. REPEAT.

PORCUPINE

PUB & GRILLE

porcupinepub.com

Cottonwood 3698 East Ft. Union Blvd. 801.942.5555

University 258 S. 1300 E. 801.582.5555

CONCENTRATE ON QUALITY!! MUST BE 19 WITH I.D.

BoroSyndicate

-Best Local Glass
-Functional Glass Art
-Apparel And Accessories
-Hookahs -Premium Shisha

HIGHLY EDUCATED **seedless** **Toro**

Madolph **Severignity** **hitman's glass**

PHX ROOR **Sheldon Black**

MON. - SAT. 12:00 - 10:00. CLOSED SUNDAY
801-281-1109 5180 SO. 300 W. UNIT R
WWW.BOROSYNDICATE.COM

(Clockwise from left) *High West Saloon's* Burger and Fries, The S'more, Pot Pie and Mac & Cheese are indulgent dishes of High Country Cuisine.



Photo: Talyn Sherer

Give thanks for napping buddies.

Adopt a cat for just \$10.*
And adopt a second feline friend for free!
November 1-26

All pets are spayed or neutered, vaccinated, microchipped and ready to go home today!

Best Friends Pet Adoption Center
2005 South 1100 East, Salt Lake City
Open Monday-Saturday, 11 am to 7 pm • Sunday, 11 am to 4 pm
bestfriendsutah.org

*Promotion applies to cats six months and older.

Together, we can Save Them All!

Best Friends

REASON #69

TO STOP RENTING

LANDLORD SAID THEY MADE TOO MUCH NOISE HAVING SEX LAST NIGHT...

HE WAS AT WORK ALL NIGHT

Urban Utah Homes & Estates

DONNY HAYNIE

801.755.4668
www.urbanutah.com

f Donny Haynies Homes
e donny@urbanutah.com

URBAN UTAH
REAL ESTATE
MILLER
MILLER

CLOSE UP: AN INTERVIEW WITH *Peaches*

By Alex Cragun • grant.cragun@gmail.com

Photo: Daria Marchik



L leading the conversation on sexual orientation and gender expression in the music world for more than two decades, Peaches is again out pushing her unique brand of punk electropop. With her most recent release, *Rub*, Peaches has a lot of things to teach us. A layered cake of linguistic tongue spasms and pelvic bass beats, her new release is *The Teaches of Peaches* on steroids. Heavy bass lines and insatiable hooks pepper this 11-track album, each a masterful example of Peaches' craft. **SLUG** got the chance to sit down with Peaches and discuss what inspired *Rub*, what she's been listening to as of late and her perspective on the recent progress for the LGBTQ community.

SLUG: What were your inspirations for *Rub*?

Peaches: When I made *Teaches of Peaches*, which is the first album I made [as Peaches], my idea was very minimal sound, maximum amount of power—very direct lyrics with awesome wordplay that made you think and laugh and dance and want to sing along. I think I achieved that and the nastiness, but I never achieved the high-quality big bass that I wanted. So I think, rather than making a classic Peaches album this time around, I got the wordplay and the nastiness, but also the high quality of the bass sounds. It's sort of like the dream version of *Teaches of Peaches*.

SLUG: Some of the songs on *Rub* deal with modern sexual expression through technology. Do you think this separates or unites society with regard to sexual expression?

Peaches: I don't know. I think everyone has their own experience. I, personally, would rather meet someone in a room with a mouth and have some kind of chemistry. It's a little different for me with Tinder—being a sort of semi "people know who I am." I've tried Tinder and have had some very strange experiences, obviously directed [at me] being Peaches. For me, it doesn't really work, but I do enjoy using social media, things [where] I have established some sort of relationship. [I'm not] opposed to it—I think it's really helpful, especially for people who are traveling a lot. You can see the other person and have a relationship.

Pop culture provocateur Peaches will bring her trademark electro-clash to Urban Lounge on Nov. 10.

Obviously, it's two-dimensional. You can't smell them; you can't

touch them; but there are ways to. There is good and bad.

SLUG: Your music has a sexually empowering tone to it, as opposed to sexually objective. Do you ever think mainstream pop's more sexually explicit music will ever shift to an empowering perspective?

Peaches: I think that's kind of changing. I think you can see the change in what **Rihanna** is doing. You know, the mainstream doesn't care about that shit. **Nicki Minaj** blew it out, didn't she? Hip-hop, the straightest, most misogynist [genre] and she just blew it out.

SLUG: I think Minaj is a great example of that, but then you still have your straight, white, male country—the **Tim McGraws** of the world talking about their simple women world.

Peaches: Well, there have been no qualms [regarding] that I've said that women have had their sexual revolution, but men haven't. If we're going to have a change and move feminism forward and make it humanism, then men need to check their position and their attitude, and I'm not just saying it's their fault. We talk about how women are told to grow up—men are told to grow up a totally different way, and they should check that too. Let men look at themselves and change it, or there is never going to be an equality.

SLUG: What has it been like watching the debate on sexual expression and gender identity pushed to the point where it is now?

Peaches: It's pretty exciting. There has been so much discussion around it. That's exciting for me. I also have to say that you have to keep an eye out and not say, "Yes! It's done!" A lot of things are trends—the media has its trends. It might be something that's talked about—gender fluidity and feminism is quite popular right now. Next year, maybe it isn't. We just have to be careful that we don't feel like it's a blanket and everything is fine now. You've still got **Kim Davis**. You still have the Pope relating trans issues to nuclear war, which makes no sense to me. He's saying we're obliterating the human body and their rightful way of conducting themselves.

SLUG: Well, we're pretty excited to see you come play Salt Lake City. You have a quite a large following among the noise punk community.

Peaches: What about all the Mormons? Are they coming out?

SLUG: You never know—you'd be quite surprised.

If you have single rhythmic bone in your body, if you like music that flexes lyrically, if you want to be awed by the unequivocal pussy-power of Peaches, come to her show on Nov. 10 at *Urban Lounge* with **Cristeene**.

LET US PUT YOUR LOGO OR ART WORK ON OUR FASHIONABLE LITTLE PINS

Great for Bands, Groups, Clubs, Events, Businesses, Churches, Elections, Classes, Family Reunions and More!

100 - 1 Inch Pins for only \$25.00

50 - 2.25 Inch Pins for only \$25.00

To order or get more info: call Brad @ 801-232-7475 or email: pinprickedslc@gmail.com

UTAH!

VIDA IS YOUR TEQUILA

VIDA TEQUILA IS A UTAH BASED COMPANY (HECHO EN MEXICO). LOOK FOR THE WHITE BOX, TOP SHELF AT YOUR LOCAL LIQUOR STORE.

VIDATEQUILA.COM

SAT NOV 7

JELLY BREAD
with Blackberry Bushes String Band

SUN NOV 15

**SAILOR JERRY PRESENTS:
AN EVENING WITH LUCERO**

TUE NOV 17

**RICHARD THOMPSON
ELECTRIC TRIO**

SAT NOV 28

**METHOD TO MY
MADNESS**
TOMMY CASTRO & THE PAINKILLERS

NOVEMBER

THE STATE ROOM

638 S STATE ST • 800.501.2885
WWW.THESTATEROOM.COM

UPCOMING SHOWS

FRI NOV 6 THE STRUTS
with Andrew Watt

WED NOV 11 PERT' NEAR SANDSTONE

FRI NOV 13 SIX FEET IN THE PINE
CD Release
with Vincent Draper and Two Bit Babes
This show is Sold Out.
Thank You for your support.

**SAT NOV 14 SAILOR JERRY PRESENTS:
AN EVENING WITH LUCERO**
This show is Sold Out.
Thank You for your support.

THU NOV 19 JOE HILL'S LAST WILL
An inspiring one-man play about the famed labor activist's life and death.

FRI NOV 20 JOE HILL ROADSHOW
Featuring Otis Gibbs, Duncan Phillips, Kate MacLeod, Walter Parks
with Utah County Swillers, Erin English & Stringtown Ambassadors, Craig Cleveland, Bryan McPherson, Christopher Antony Leibow

SWEAT PAYS OFF

—AT—

SUGAR HOUSE DISTILLERY

By Rio Connelly • globalricon@gmail.com



Photo: Michael Portanda

(L-R) James Fowler, Jake Wood and Eric Robertson start each of Sugar House Distillery's spirits with a fermentation.



When **James Fowler** started looking seriously at what it would take to get a new Salt Lake City-based distillery off the ground, there wasn't a lot of financial support coming his way. "Banks didn't want anything to do with it," he says. "There's no guarantee of getting a permit, so it's huge risk on their part. I decided I would self-fund the project. That's when I decided to start small." Small is exactly right. *Sugar House Distillery* is based in a humble industrial space in South Salt Lake that houses their still and fermentation spaces, ingredient and barrel storage and a tiny retail shop selling their small-batch spirits—Vodka, Silver Rum, barrel-aged Gold Rum and Malt Whisky so far—directly to the public. Keeping the scale of production limited allows *Sugar House* to pay a lot of attention to each spirit in this small product line, and the commitment to quality is clear in tasting their spirits.

Before starting to follow his dream of opening a distillery, owner Fowler was a regional representative for the chemical industry and had been homebrewing for 20 years on the side. His job took him to breweries and distilleries, and he often got to see a side that the rest of the public didn't. "When I realized how similar brewing and distilling were, well, I just got more and more interested in the whiskey," he says. "The still is just such a magical and beautiful piece of equipment—it was so intriguing." Head Distiller **Eric Robertson** felt that allure as well—he got his start in the warehouse at *High West Distillery* in 2009 after building ski lifts for 15 years. "I started homebrewing when I was 18," he says. "I needed a change of pace and responded to a classified ad for a warehouse assistant. I then worked my way up to Senior Distiller." He came on board at *Sugar House* in 2014, and with the addition of **Jake Wood**, former brewer and sales manager at *Shades of Pale Brewing*, the team was complete. Wood had been trying to get into the industry for as long as he could

remember, and the progression from *Shades of Pale* to *Sugar House* was natural to him. "I moved from Park City down to Salt Lake and met James, and we hit it off," he says.

One of the unique things happening at *Sugar House* is that every one of their spirits starts with a fermentation. This is where house-cultured yeast converts the raw ingredients into ethanol, which is then purified and concentrated during the distillation process. Their vodka starts out as a mash of 100-percent Delta, Utah-grown wheat, and the difference becomes evident in the flavor—slightly sweet with a hint of grain and quite clean. "It's a lot of work to get the vodka where it is," says Fowler, but he could just as easily be speaking about any of the spirits. Their use of 100-percent molasses for their rums results in an extremely complex flavor in the Silver: Brown sugar and hints of vanilla combine with dark fruit, like fig and prune, which then become compounded by the aging period in barrels to produce the Gold.

The Malt Whisky itself is another testament to the singular drive for quality that the *Sugar House* team nurtures. Many customers aren't quite sure what they're getting when they first buy the Malt Whisky because it doesn't readily fit into any of the classic whiskey categories. "When we did the first release, we sold 700

bottles, and 700 people came in thinking they were buying bourbon," says Fowler. Bourbon is the most common American whiskey, and while *Sugar House* does have one aging, their current whisky is wholly different. Rich and malty with a hint of sweetness and a fresh oak tang, they call it an American Malt Whisky, a style they hope becomes its own category in time. "It'll get recognized," says Robertson. Another group of people had only seen "malt" listed on Scotch whisky labels and were surprised when the product wasn't peaty. "That's what's nice about being able to show people around here," says Fowler, referencing the regular tours of the facility that *Sugar House* offers, which give them a chance to explain their products and process to customers.

There's four products to show off right now—the Vodka, Malt Whisky, Silver Rum and the barrel-aged Gold Rum—and more are on the way. A fully fermented and distilled in-house bourbon is aging in barrels right now, and at the time of writing, 100-percent rye mash was fermenting away in preparation for distillation into whiskey. There are few limits on what these three men can accomplish. "We want to stick to traditional methods," says Robertson, "but not be bound by them—to put our own twist on them, that's exciting." Controlling everything they do from grain or cane to glass definitely leaves its mark on the product. They ferment the mash, propagate yeast and are always tweaking the still, always looking to improve. "We want to set the tone for distillers in the region," says Wood. "We want to see people just as dedicated to the craft, keeping the bar just as high." Even though it isn't the quickest or easiest way, you can taste the value of their hard work in the spirits.

Boost your productivity with Zimbra Email & Collaboration—just like SLUG Mag

- Easy-to-use
- Affordable
- Backed 24/7 by expert support



SLUG readers receive
2 months free email
hosting with promo
code: **SLUGZimbra** at
store.xmission.com

For a free demo, contact
XMission sales:

801-994-8828

sales@xmission.com



SONGS OF AGITATION: REMEMBERING JOE HILL

By Nick Kuzmack
nicholaskuzmack@gmail.com

Joe Hill—born **Joel Emmanuel Hägglund**—was a prominent Industrial Workers Of The World (IWW) musician and agitator who was controversially arrested, convicted and executed for the alleged double murders of **John Morrison** and his son **Arling** while working in Utah. The flurry surrounding Hill's conviction and death sentence generated a great outcry from many of the well-known individuals of his day, including two letters to stay the execution by then U.S. President **Woodrow Wilson**. Despite this, Hill was executed by the state of Utah on Nov. 19, 1915. As a songwriter, Hill was, in many ways, the bard of the labor movement, and, ironically, the subsequent result of his death is a long-lasting legacy of martyrdom within the labor movement.

Nov. 19, 2015 will mark the centennial anniversary of Hill's execution. In preparation for the anniversary, *The Salt Lake Tribune* Director of Photography **Jeremy Harmon** began compiling material detailing the events surrounding Hill's life and exploits as a labor activist. "It started with me and this reporter, [Tom Harvey], deciding we were both interested in working on it," he says. "We started gathering information and started getting cool stuff. We tracked down some descendants of the father and son who Hill was convicted of killing and we set up an interview with them. Our first meeting with them, it became very clear we were onto something a lot bigger than any of us had imagined." The research yielded information about the significance of Hill to the labor movement of the 1910s. One of Hill's greatest contributions to the struggle was his music, which was straight to the point and catchy.

As with many protest songs of the day, Hill used well-known hymns and tunes as the foundation of his songs. Many of these numbers, songs like "There is Power in a Union," "The Preacher and the Slave," "Casey Jones-The Union Scab" and "The Rebel Girl," were readily available to Union members in a collection called the *Little Red Songbook*, or *IWW Songs to Fan the Flames of Discontent*. Easily accessible, his material served to agitate and raise the morale of the Union members on the frontlines of the labor struggle. One particular song, "Mr. Block," addressed the folly of not joining the union. Written in 1913, it quickly became a popular tune with strikers—especially when confronted by the police or private security. "Joe was an agitator," Harmon says. "He wasn't necessarily an organizer. His songs would stir people up. But then you needed somebody with some great charisma [to] come in behind the agitation and say, 'OK, all of you are mad as hell about what's happening, here's what we're going to do about it.'" Beyond simple agitation, they serve to remind singers and listeners alike that the power to make change is in organization.

While several IWW members lost their lives in the labor struggle, Hill's presence is one that defiantly survives being shrouded by the pages of history, simply because of his music. As if premeditating the timelessness of his music, Hill once said, "A pamphlet, no matter how good, is never read more than once. But a song is learned by heart and repeated over and over." It would seem that his legacy is in good hands, as his songs live on through well-known musicians like **Pete Seeger**, **Utah Phillips**, **John McCutcheon** and **Billy Bragg**. To celebrate his influence, the *Tribune* commissioned local bands to perform some



Photo courtesy of Heidi Belka

(L-R) Josh and Heidi Belka sit in front of their mural homage to musician and labor rights activist Joe Hill.

of Hill's songs, including **Folk Hogan**, **The Utah County Swillers**, **Andrew Shaw** and **Six Feet in the Pine**.

Even in death, Hill remains a figure of contention. Local musicians and artists **Josh** and **Heidi Belka** honored Hill by creating a captivating mural on the side of their *International Alliance of Theatrical Stage Employees (IATSE)* union building. "We put up a Joe Hill mural on the union building—which was approved by the membership two years ago—and we wanted to get it done by the Joe Hill centennial," says Heidi. "We wanted to get it done before the IATSE District 5 meeting—who actually paid for much of the materials for the mural." The mural was created over a weekend, with over 90 hours of labor put into it. Josh adds, "It was a lot of work."

Unfortunately, the life of the mural was cut short. Offended IATSE members vandalized the mural by painting over it with stars and stripes—as if suggesting that Hill was not a patriot because of

his pro-labor/anti-capitalist rhetoric. "I personally see a lot of irony in it," says Heidi. "One, they did it in the cloak of night—how American that was of them. Two, they painted a flag that's supposed to represent freedom over a man who died for our freedoms. Oh, and the biggest irony of all is that we are a stagehand union that represents entertainment employees—why are they censoring art?" The original mural lasted only eight days, but another, recently commissioned by **Ken Sanders Rare Books**, can be found on the bookshop's northern wall—courtesy of the Belkas.

Hill's music is timeless: It describes the struggle against inequality—a topic that is still relevant today. To celebrate Joe Hill's legacy, readers can check out Joe Hill biographer **Bill Adler** at **Ken Sanders** on Nov. 18, a vigil held at **Sugar House Park** on Nov. 19, and folk legend **John McCutcheon** at **The State Room**, also on Nov. 19. To read more about Joe Hill, be sure check out *The Salt Lake Tribune's* site: joehill.sltrib.com.

For a good time, call...
801-844-1543
#801BEER

THANKSGIVING BUFFET
Nov 26th 10am-2pm \$45
Featuring Thanksgiving Classics
& Spanish Favorites



FINCA 327 West 200 South
801.487.0699
www.fincaslc.com

SHORT FUSE
MOTORCYCLE PARTS & ACCESSORIES
CHOPPER - TRACKER - BOBBER

**BILTWELL
PANGA SPEED
LOWBROW
V-TWIN
HAIFLEY BROS
DICE
SHOWCLASS
SWEATSHOP
ADULTPAINS**

**NEW/USED-N.O.S.
QUARTERLY
SWAP MEET:
NOVEMBER
MARCH
MAY
AUGUST**

750s. KILBY CT. (325 w.) SLC, UT 84103 @SHORTFUSECYCLE

BLAZING A NEW TRAIL



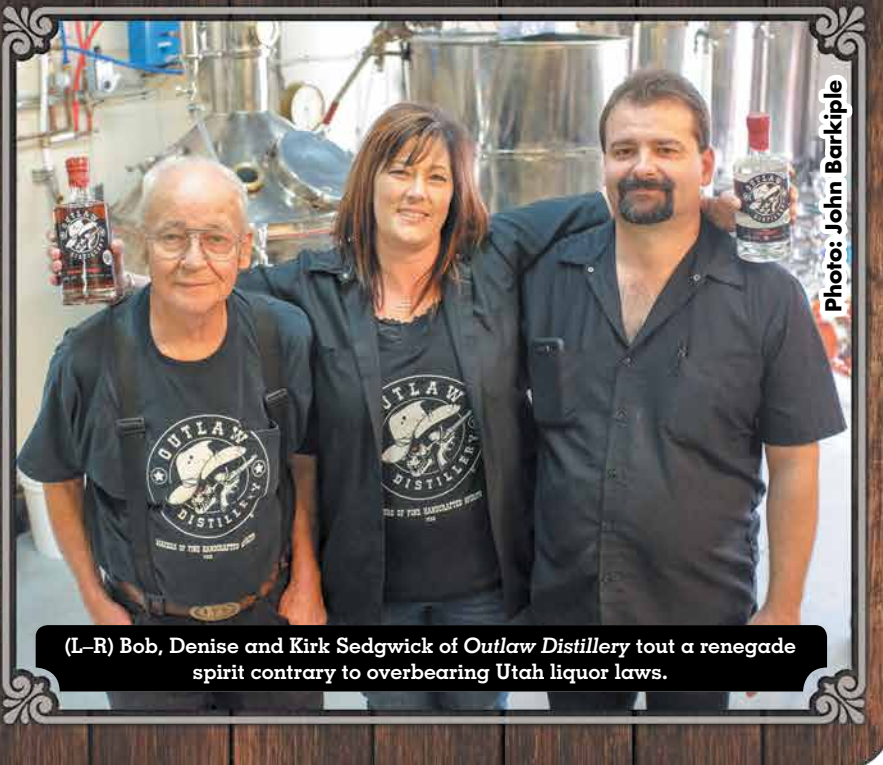
Fresh craft distilleries have been flourishing all over the state. *Outlaw Distillery*, a family operation in Midvale, opened its doors in January and features a DIY still setup built entirely by owner **Kirk Sedgwick**. Kirk, his wife, **Denise Sedgwick**, and his father, **Bob Sedgwick**, have produced an eclectic collection of small-batch spirits, from moonshine to spiced rum. These liquor renegades at *Outlaw* are branching off from the standard liquor road at every turn possible.

In the spirit of the Southwest and its rich desperado history, *Outlaw* has used their name to allude to one of Utah's most interesting and mischievous stories. "I've always been a big fan of **Butch Cassidy**, **The Sundance Kid** and the *Outlaw Trail*," Kirk says. "Butch Cassidy was born in Beaver, and the *Outlaw trail* runs through Utah. It's such a wonderful story." When it comes to Utah puns, much of the focus falls on Mormonism, but there is more than one legend in this state. "We wanted something that Utah was famous for, and people seem to gravitate to the taboo side of liquor," Kirk says. "I wanted to portray the criminal side of alcohol as well as the *Outlaw Trail*."

Imbibers, in Utah especially, can appreciate the thrilling impropriety of booze due to our stringent and often absurd liquor laws. "I think referencing outlaws, moonshine and Prohibition feeds into the frustration that Utahns feel about our liquor laws," Kirk says. "The *Outlaw* name makes people feel naughty." This frustration stems from legislative practices in this state that do

“Here at the distillery, we do as much as we can to buy local.”

—Kirk Sedgwick



(L-R) Bob, Denise and Kirk Sedgwick of *Outlaw Distillery* tout a renegade spirit contrary to overbearing Utah liquor laws.

not represent the needs of many community members. "The Utah legislature doesn't care," Kirk says. "They care more about protecting the flock than economic growth." *Outlaw's* interest in supporting the local economy goes further than banditry and clever marketing—it has become part of their personal mission. "Here at the distillery, we do as much as we can to buy local," says Kirk. "We buy all of our grains local. The guy that makes our labels is right across the parking lot."

To the surprise of both Kirk and Denise, their most popular seller is their white whiskey. This recipe is made with wheat as the grain and a few added, clandestine ingredients. "Our white whiskey is our bestseller," Kirk says. "For an un-aged whiskey, I like using wheat because it's easier on the palate. Our wheat whiskey is smooth and sweet, and we add oats to give it an old, mill-ey finish." Their spiced rum flies off the shelves as well and features a unique infusion of herbs. "Rum has to be made out of sugarcane product, so ours is made with molasses," Kirk says. "As far as the spices go, we use cinnamon, nutmeg, cloves, vanilla, ginger and cardamom. We wanted to spice the rum way different than any other you've ever had." This delicious blend of spices provides a piquant flavor that sets it distantly apart from its competitors.

Moonshine is the newest addition to their stock. Liquors in this family are often improperly defined. "The true definition of moonshine is liquor made on an illegal still, so it's a big marketing thing," Kirk says. "People like to drink moonshine because it makes them feel like

they're doing something illegal." Many moonshines sold in liquor stores are distilled into flavorless oblivion, but a true moonshine still retains some of its zest. "[Our moonshine] is un-aged, and nothing fancy is done to it," says Denise. "It's not a neutral spirit, like vodka, which has no flavor." *Outlaw's* moonshine is made from wheat, like their whiskey, and flavored with touches of molasses to give it a sweet, rum-like finish.

You can find almost all of *Outlaw Distillery's* spirits in the liquor store, though getting their bottles on the shelf has been a ludicrous and drawn-out process. "As far as I know, we are one of the only bourbons in Utah right now, but they won't let it on the shelf," Kirk says. "They didn't give us any specifics why." Even after getting approved for the liquor store, the complications aren't over, Denise says. "You request a P.O., then it takes a couple of weeks to get it. Then you request a delivery date, and that's three weeks out. It just seems like everything is 'Hurry up and wait.'" They hope to have the bourbon on the shelves shortly, and in the mean time, you can still buy their white whiskey and rums.

It is one thing to be dissatisfied by the theocratic laws in this valley, but in order to provide solutions, everyone needs to be involved in the voting process. "Until the people that want to sway politics in the other direction go to the voter booths and actually vote, it's going to stay the same," Kirk says. "People complain to me all the time, and I ask, 'When was the last time you voted?'" This coming session, a bill will be put to a vote to allow breweries and distilleries, like *Outlaw*, to have tastings. *Outlaw Distillery* is there to inspire us to make waves, and down some fine fire water while we do.

Resolve to drink better beer!



The
**BEER
NUT**
Inc.
1200 S. State Street, Salt Lake City, UT

Make Beer
Not Bombs!

www.beernut.com



Hatch Family Chocolates, LLC
376 8th Ave (between E & D), SLC
801-532-4912 | hatchfamilychocolates.com
GET YOUR HOLIDAY HOST GIFTS TODAY!



BOURBON TRUFFLES

R&R BARBEQUE

**ALL
SMOKE
NO
MIRRORS**

307 W. 600 S. SALT LAKE CITY, UT
801.364.0443 ★ RANDRBBQ.NET
Mon-Sat 11am-9pm Closed Sunday

R&R

ESTE PIZZERIA

EAT IT - OR - BEAT IT

801.363.2366
156 E 200 S
SLC, UT



By Darcy Mimms
r2d2therc@gmail.com

Photo: johnnybetts.com

For **Andy Carter, Brook Lund** and **Danny Payne**, becoming custom motorcycle craftsmen and showing their amazing builds to the world was not where they would have envisioned themselves 10 years ago. Today, after years on the custom-bike-build scene, the trio are able to travel and showcase their bikes in elite custom shows around the world and in their newly opened custom parts and accessories shop, *Short Fuse*.

Short Fuse is the retail storefront to Carter's custom business, **Pangea Speed**, offering custom parts ranging in difficulty from bolt-on bars to custom front-end fabrications, as well as a wealth of knowledge from true chopper aficionados. The store is operated by Carter, Payne and Lund, the latter being the owner of the downtown *Este Pizzeria* by day and a total gearhead at night. Though Payne travels a lot working for bands, he is the third gear in this motorcycle tri-force. Located across from *Kilby Court*, the buzz on the block adds to the heritage feel surrounding the shop. Kids waiting anxiously for a band to go onstage look like curiously hopeful moto enthusiasts wondering what awaits them in the depths of this small but welcoming brick building.

Carter began his career as a hot rod mechanic in California and—due to the inconvenience of a small garage space limiting the size of what he could work on—started tinkering with motorcycles. After moving back to Utah, Carter started blogging, taking inspiration from custom chopper-centric blogs like *4Q*, *Jockey Journal* and *Chop Cult*, all the while honing his craft. He began to fabricate various parts, from seats to handlebars to entire front ends. Finally, after being fired from his day job, Carter—who is known as the mastermind behind *Pangea Speed*'s custom creations—says, "The *Pangea* thing kinda took off, so I said, 'Screw it. I'll just try it full

time until I run out of money.'" Carter is proud to say that *Pangea Speed* is now his day job. It is remarkable how passion is born out of necessity.

Short Fuse began as the name of Carter and Lund's "crew"—referring to a trip to Mexico they took a few years back and the enormous firecrackers they exploded there. "[We thought] that would be a good name of a crew because it sounds intimidating, but it's really just in reference to us being idiots," Lund says of their crew of friends. *Short Fuse* later evolved into "[an] excuse to have a house for me to do the *Pangea* stuff," Carter says, which he had been doing from his home after moving from his shop in North Salt Lake, where he did custom parts, full builds and custom fabrication jobs. "We had been talking about doing a retail store for a while," Carter says. What sparked the need of a retail storefront was Carter's desire to limit the amount of custom builds he was doing, stating his frustrations with some custom requests. Carter also admits to some of the tedium of the administrative duties of the custom business. "It's hard to do the paperwork side of the job," he says.

Weighing in on his previous opinions and misconceptions of Salt Lake's moto scene, Lund says, "We have a running joke that if you didn't take a picture of yourself riding your bike, did you actually ride it?" Lund admits that his "old, jaded" opinion doesn't matter anymore because if people are stoked about riding, that's great. "Our friend Danny is a lot more positive about the scene," Lund says of their third wheel. Lund is just more stoked on the product knowledge he gains through research and hard work. Lund says, "I don't see the pride in riding a motorcycle, but now I take a step back and I see that they are excited about it. I live to go to work and ride to lunch," Lund says. His passion lies in

(L-R) Brook Lund, Andy Carter and Danny Payne (not pictured) aim to rewire Salt Lake's motorcycle culture with custom gear, parts and knowledge at *Short Fuse*.

his catalogue like knowledge of just about any part's origin, and if he doesn't already know, he will find out. This is where *Short Fuse* will make an impact on Utah's motorcycle culture.

Inspiring, teaching and motivating people to do their own custom work is the mission behind *Short Fuse*. "We want to create an environment of non-intimidation," Carter says. "Come down here and we can absolutely talk you through how you can build your own custom motorcycle. If it's on a motorcycle, chances are, between the three of us, we've done it."

Carter aims to always compound his knowledge and challenge his skill by traveling with his bikes from one end of the country to the other, whether it's *Born Free* in California or *Brooklyn Invitational* in New York. This year, they will be traveling to Japan for the 25th annual *Moon-eyes Hot Rod and Custom Show* that features world-class builds, which is the direction Carter wants to continue to go with his bikes. "Getting your bike invited to that within the chopper scene is the ultimate," Carter says. "The best custom bikes in the world are invited." It's both humbling and motivating for Carter when he thinks his bike was the best in Salt Lake, but when he travels to shows, he realizes all of the rad stuff that's out there.

Short Fuse aims to revive what they consider to be the true chopper culture buried in Salt Lake. What lies behind this seemingly quiet, little building is a wealth of knowledge about motorcycles waiting to be shared, to hopefully inspire the next generation of moto-enthusiasts. Stop by and chat the guys up at the shop or check out their website at pangeaspeed.bigcartel.com.



You are
WHAT
YOU
LISTEN
TO

90.9 **krcl**
COMMUNITY CONNECTION • MUSIC DISCOVERY

TRY THE FISH
IT IS ALWAYS DELICIOUS
Grilled teriyaki ahi tuna with rice & grilled vegetables

SMALL PLATES & DRINKS
317 SOUTH MAIN, SLC
WWW.EVASLC.COM

local flavor
local Spirit

HOUSE OF IPA
MacCools
RESTAURANT
www.maccoolsrestaurant.com
Historic 25th Ogden ~ SLC ~ Hotel Circle Layton

7-6 PM, MON-SAT
9-3 PM, SUNDAY

BOULANGERIE
CAFE EVA'S BAKERY CAFE

NOW SERVING
SUNDAY BRUNCH

A little slice of Paris in Salt Lake City

CROISSANTS • SANDWICHES
PASTRIES • ESPRESSO & TEAS
BAKERS PIES • ARTISAN BREADS

ASK US ABOUT CATERING
BREAKFAST • LUNCH • WEDDINGS
CORPORATE EVENTS • SHOWERS

155 S MAIN • 801-355-3942 • EVASBAKERYSLC.COM

NOT YOUR AVERAGE DISTILLERY: The Tale of SALT CITY VODKA

By Brinley Froelich
brinleyfroelich@gmail.com

Photo: Russel Daniels



After years of grinding in the workplace, friends and business partners **Aaron Ilott** and **Jesse Farrer** of **Elevation Distilling** started brainstorming ideas to create their own business with a goal. They wanted to create something they'd go for themselves. Being predominantly vodka drinkers, Farrer says it was a "no-brainer" once they honed in on their plan to start a distillery in their home state. But they didn't just stop there: Their ultimate goal was to craft a vodka to drink straight.

Denver, scratching notes diligently on napkins. Despite friends and family trying to talk them out of such a high-risk business, the two put all of their eggs in one basket, tossing in their 401Ks and life savings, since loans were not in their favor. "Knowing that you put everything into one endeavor led us to not having an option to give up or back out," Ilott says.

It also means that everything you see—from the website to the label design, the corking and delivery—is all done by Ilott and Farrer. While this gives the two of them the flexibility to test the limits of their imagination, it also means that the blows can hit pretty hard. Utah's known for tight restrictions on liquor, but distilleries were a new battleground when they were just getting started. At the time the two were applying for licenses, Salt Lake didn't even know how to zone their business, since distilleries weren't on their records.

On top of the codes of regulations they had to sort through just to get the licensing, they had to prove that there was a physical location where all of this was going to take place. The two almost found themselves in a catch-22, where they couldn't do anything with alcohol until their licenses were granted, but also couldn't start their business without the licensing required to create their product. They ultimately had to persevere by paying the lease on an empty building for about a year and a half before they were granted the licensing. "And that's all in the hopes that everything works out, that at the end of the day, someone says yes," Ilott says of the painstaking process. Farrer says, "It's a constant bucket of problems, but it's fun. It's the right business for us to be in."

Vodka doesn't really have the classic "liquor on the rocks" ring to it like whiskey does, but like most liquors—if made right—it can be palatable on its own. Ilott and Farrer tout their flagship product, Salt City Vodka, as a vodka so smooth that one can drink it without adding the frills of a fancy cocktail—although they aren't opposed to experimenting with recipes in the slightest. This isn't just a claim: I'm a sensitive drinker, but with just a splash of sparkling water and citrus, it's a sipper you could easily get yourself into trouble with. Lacking the harsh bite that vodka typically packs, it carries a lightness that runs down the throat like silk.

Using 100-percent sweet corn and 100 percent of Utah's mountain-fresh water, distilling seems like it should be a pretty straightforward process, but there's a lot of scrutiny during quality control, which the duo take seriously. Not that it's a chore—they're all about perfecting the process so that not only can they enjoy their product, but their friends and family can enjoy it, too. "It's easily a top shelf taste and product, but we price it at \$19.95," Farrer says, since "we're average Joes ... and that's the price we want to hook up our locals with."

Far from happening overnight, the two started scheming about seven years ago, spending their first business trip in a shady motel at a distilling conference in

(L-R) Elevation Distilling's Jesse Farrer and Aaron Ilott brandish Salt City Vodka proudly over the city.

Since the two of them handle all hats of the business, it also means that you're able to enjoy a quality product at an affordable price from our neighbor. When asked about expanding the business to other states or to include other products, the two seemed excited, but with caution. While Farrer gleefully reminisced the first time "seeing [the vodka] on the shelf staring back at [us]," the two want to keep it as local as possible for now. After they work through all the production kinks and feel comfortable with their process, they'll start adding new flavors and varieties. "That'll be the next surreal moment, when we have two products on the shelf," Farrer says. However, Ilott adds, "We won't launch anything until it's perfectly dialed in and it's something that we're comfortable not just to stand behind but to show off."

The two use social media to promote and engage with their customers as much as possible, with authenticity evident in their interactions. Follow them on Facebook and Instagram (@saltcityvodka) for recipes, to catch which restaurants and bars feature their drinks, learn about upcoming contests (I heard rumors of a "Golden Ticket" contest in the works), cat-related business and more. For a holiday drink, the two suggest their vodka blended with a pear puree, a little bit of lemon and lime, and a dash of bitters topped with a cinnamon dusting. Drink up!

STOCKING QUALITY GOODS AND LIFESTYLE ESSENTIALS FOR AN EVERYDAY PURPOSE

10-8 MON - SAT 11-5 SUN THESTOCKISTSHOP.COM
875 E. 900 S. 801-532-3458 INSTAGRAM.COM/THE_STOCKIST

607 Trolley Square
SLC, UT 84102 801.328.2586
wellerbookworks.com

STREET GALLERY: SEP 25 - JAN 16

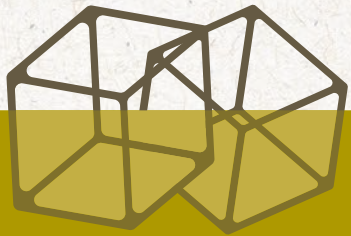
FIRELEI BAEZ

PATTERNS OF RESISTANCE

UTAH MUSEUM OF CONTEMPORARY ART

20 S WEST TEMPLE | SLC UT 84101 | UTAHMOCA.ORG/EXHIBITIONS

ON THE RISE



THREE CONVERSATIONS
WITH SALT LAKE'S UP AND
COMING DISTILLERIES

By Nic Smith • nccsmmth@gmail.com

NEW WORLD DISTILLERY

Chris Cross of New
World Distillery.



Photo: Chris Kiernan

It's immensely satisfying to see the business of liquor join Salt Lake City's rise of local-centric, passionate entrepreneurs. After the recent celebration of successful distilling organizations such as *High West*, *Sugar House*, *Beehive* and others, more people are becoming inspired to add their own unique twist to the market and add that missing element of personal craft within our state's alcohol distribution centers. *SLUG* recently had the opportunity to sit down with three top-notch distilling companies that are, at most, only months away from appearing on a shelf near you.

All the way from Eden, Utah, *New World Distillery* is a family-run business started by husband-and-wife duo **Chris** and **Ashley Cross**. Along with the help of their two kids, **Hannah** and **Conor**, and Ashley's brother, **David Dunn**, *NWD* is out to produce one of the best agave spirits (better known as tequila when it comes from Mexico) in the Rocky Mountain area.

As a retired veteran from the Naval Academy, Chris explains that he and his wife decided to begin their own distilling line as a means of transforming their shared interest into a lucrative establishment for their family's future. Within the last few years, the two of them began taking tours of distilleries across the United States, Mexico and the Netherlands to educate themselves on the processes of creating quality commodities.

"We got into this because of agave spirits," says Chris. "I started out passionate about tequila and mezcal ... [but] my wife is more of a gin enthusiast, so having three products coming out of the gate is really important to us: the blanco [agave spirit], gin and a vodka."

As is the case with all startup distilleries, it's important to have a product to immediately put on the shelves once the business is in operation. Other liquors, such as reposado tequila or whiskey, usually require an aging process of some kind, which causes significant delays. Thus, *NWD* will hit the market with their first (no-aging-required) batches that are combined with specific ingredients that reflect their local values. To separate from other brands in Salt Lake, New World is distancing themselves from cowboy-themed products and focusing on the untainted quality of pre-colonial America. As owners of a naturalistic distillery, the

Longtime friends **Jensen Dobbs**, **Jon Gregersen** and **Creed Law** began their remarkable journey of building *Distillery 36* from the ground up around three years ago. Law, who's the ultimate handyman/DIY engineer, approached the two after a research hobby developed into a passion for discovering the ins and outs of the distilling industry.

Construction workers/business owners by day, the trio pooled their resources and purchased a decent-sized warehouse space off of Redwood Road in West Valley shortly after making the decision to join the craft distilling market. "When we first got this place, it was a satellite distribution company or something," says Dobbs. "It hadn't been maintained, so when we got in there, it was pretty spicy. We cleaned it up really good, painted, set up new carpet and cleared out the rooms for our

Crosses are inspired by organic, North American ingredients.

"We're trying to use a lot of new world ingredients," says Chris. "For our gin, we're actually using Utah Juniper, which grows here ... [and] all [our] agave is grown in Jalisco, which is about as close as you can get. [But] the cool thing is that there's a company down in Utah County called *Global Goods* who's supplying all of our agave down there ... so we made it a point to still try and tie [local businesses] in."

Although *NWD* just began construction on their new facility in Eden, Cross is already promising complete transparency with their products. They've invested in a state-of-the-art still, which has an unconventional but innovative design, cutting-edge fermenters, and an evaporation unit that recycles 100 percent of all waste water. Everything will be available for the public to witness for themselves, either by tours or by simply visiting the retail front, which will have an enormous glass wall to see directly into the production line. The goal, Chris explains, is to bring the public in and create a trusting relationship with the community over a shared love of craft spirits and geographic pride. "We're not just in this to make money. ... We're trying to build a legacy that's trustworthy," says Chris.

Until their self-designed, beautifully rustic building finishes its construction, keep an eye out around Memorial Day Weekend 2016 for *New World Distillery's* debut spirit. You'll be able to recognize their agave spirit bottle by local artist **Tyler Davis'** intricate illustration of Mayahuel, the Aztec goddess of agave. More info can be found on Facebook and at newworlddistillery.com.

still. Now it's a nice place to hang out."

For a few years, the crew worked relentlessly on building not only a shop that they could be proud of, but the equipment that would eventually fill it as well. "We take a lot of stuff from other industries—[such as] the dairy industry, industrial kitchens, beer companies—and repurpose [their tools] for what we do because we didn't have a million-dollar budget," says Law.

Gregersen adds that "you can be creative and still produce a good product. Our equipment still looks and performs very professionally ... except for our control panel," he says jokingly, which, by the way, is ingeniously constructed out of a bathroom hand towel dispenser. Walking around their shop, one can see just how inventive and passionate

these guys are: The still is built from a repurposed industrial soup kettle with a triple-distilling, 20-foot copper flute; the fermenters are repurposed from old milk coolers; and their water system is self-recycling. When combined, all the handmade inventions create a taste that is fundamentally un-reproducible.

The group finalized their first product, a white rum, this summer after getting their DABC license in March. Tapping into Utah's history, they named their product Brigham Rum, which nicely pairs with the ironic history of their name (Utah was the 36th and final state to end prohibition). Currently, they are waiting to be approved and picked up under the rules of the DABC before they can begin selling. However, the guys are optimistic moving forward and can't wait to begin exploring new kinds of spirits and the methods for creating them.

"We're invested in this company all on our own, so we're going to make sure that we do everything we can to make the best product, even if it costs us a few pennies in better supplies—because [our product] speaks for us," says Law. "We could have probably pushed a little harder and rushed things, but we have blown our timeframe off many times to make sure we do it right."

At the moment, a solid release date has not been finalized. However, personal tours can be made available by appointment for those who are interested in learning more about their process. Don't forget to stop by their Facebook page for updates on their progress.

From an early age, *Dented Brick* CEO **Marc Christensen** grew up helping his father's occupation in Idaho's booming wine industry during the late '70s. After growing up and finishing a Masters degree in Economics, he moved to England and then Salt Lake City after the rise of his startup business, *OTW Safety*. With the success of *OTW*, Christensen was finally able to pursue his interest in distilling. His first go at it, *The Mormon Tea Company*, fell through after the FDA incorrectly assumed that their use of *Ephedra veridus* was going to be manufactured similarly to the banned drink Four Loko. But this setback did not stop him.



DISTILLERY 36

(L-R) Jensen Dobbs, Jon Gregersen
and Creed Law of Distillery 36.



Photo: LmSorenson.net

Near the edge of a neighborhood district in South Salt Lake, Christensen began constructing a 14,000-square-foot facility this year over the house where the descendants of early Mormon settlers and well-drillers once lived. The name *Dented Brick*, referencing a particularly violent event that happened just a little more than two decades ago, is a nod to the special, presently undisclosed history of their location. Although Christensen promises to reveal this story to future visitors, *Dented Brick* is on its way to extending the narrative toward a brighter future.

Now, with *Dented Brick*, Christensen is planning on becoming one of the most generative distillers in the state. Christensen hired the West Valley-born whiz distiller **Ethan Miller** to man their first-class, multi-spirit still. Miller, who has worked *High West* and completed an extensive workshop under *New Deal Distillery* in Portland, is ecstatic about applying his knowledge to make a vast array of great liquors.

"When I heard about the opportunity to come back to Utah and do my own thing, it was a dream come true," says Miller. "We can manipulate the still we have and make pretty much any spirit that we would want to ... outside of maybe hanging dead chickens and making [pechuga]."

With this grand scope, however, the folks at *Dented Brick* are primarily concerned with minimizing their environmental impact and are planning on using strictly non-GMO and organic materials. "There's a social awareness going on in Utah with where things are coming from that we also consider ourselves to be a part of," says Christensen. "So I want our customers to be able to come to us and track everything back to its source."

Specifically, Christensen has been reaching out to local farmers to find people who are interested in farming cover crop grains such as rye in order to reduce the use of poisonous chemicals. Personally, Christensen's family uses their own goats, cows and chickens, and stresses the pride that comes with experiencing non-commercialized foods. "Our motto from the very start has been 'No shortcuts,'" says Christensen, "and we plan on standing by that."

Ideally, the crew plans on getting their distillery up and running by Thanksgiving weekend at the earliest. Though they are still waiting on receiving their state permit at the time that this article is being written, plans are underway for their special Antelope Island Label Rum and a quality white whiskey. Not soon after the production of these spirits, they estimate to move quickly toward gin, vodka, spiced rum and aging their whiskey.

More information on their progress and upcoming products can be found at dentedbrick.com and on Facebook.

DENTED BRICK

(L-R) Marc Christensen and
Ethan Miller of Dented Brick.



Photo: LmSorenson.net



Manilla Road are America's quintessential underground heavy metal heroes.

IN SEARCH OF THE LOST CHORD: MARK SHELTON OF MANILLA ROAD

By Henry Glasheen • henry@slugmag.com

Few metal bands command the kind of unquestioning respect and reverence that Manilla Road have so thoroughly earned through their almost 40-year career. Formed in Wichita, Kansas in 1977, this band endures as an icon of true underground heavy metal in America, and not merely because of their longevity. Mark Shelton and company have continued to innovate at every point of their career, pushing boundaries with each new release while still delivering an essential Manilla Road sound. They bring death by the hammer on tour after tour, unceasing in their quest to bring forth the true essence of heavy metal music.

When Shelton talks, he does so with a warm grin on his face. There's a distant look in his eye when he recounts his earliest memories as a musician. "I started out as a pianist when I was really young," he says. "My mom was a music teacher, so I was sat down at the piano when I was 4 or 5 years old." Though much of his early instruction on the subject was in traditional, classical forms of music, he began to feel that primal urge to rebel against those expectations. "I felt like I was being forced into it, so I decided, 'I'm going to do something that you're going to hate,'" he says. "The thing is, my mom went along with it." So began Shelton's quest for a unique territory in music to explore.

However, his love and concept for heavy metal music began with literature. "My stepbrothers handed me stuff like [J.R.R.] Tolkien and especially [Robert E.] Howard," he says. "I ended up reading [the] whole collection of Conan stories, and I was like, 'Shit. This is so good, I've got to go buy these myself and read them again.'" Over time, his exposure to fantasy and

sci-fi would lead him to new authors, but he remembers Howard's *Conan The Barbarian* stories most fondly. "In my mind, [Conan] was the greatest adventure/fantasy hero that anybody ever invented," he says. "That's all due to Howard making him real to me. I love [H.P.] Lovecraft, but Howard was more physically oriented in his writing style. It was more down to earth."

In fact, Howard's fantastical stories often find their way into Shelton's lyrics, from Conan's exploits in the unforgettable opening track of *Gates Of Fire* to the considerably more obscure "Fire of Ashurbanipal" off of *Playground Of The Damned*. Shelton is especially proud of the latter. "Try and fit that word into lyrics," he says. "I'm telling you, that's an effort there. I should get an award for fitting 'Ashurbanipal' into a rhyme."

Though Shelton's early influences include many notable figures from classic literature, Manilla Road's new album, *The Blessed Curse*, takes on a more serious and historical perspective, arriving at the birthplace of story—Sumeria. His lyrics evoke an oft forgotten chapter of human history while simultaneously challenging those who espouse hatred along religious lines. "People don't realize that the Bible was actually a huge amount of folklore from many different cultures compacted into one story," he says. "I'm not trying to tell people not to believe in God or not have faith. I'm just saying, 'Take a good look at it. Don't just blindly believe this shit.'"

On top of its more serious themes, Shelton considers *The Blessed Curse* to be Manilla Road's greatest album so far. "We worked really hard on that album," he says. "I spent a long time really toiling over the music

and trying to come up with arrangements that were super cool. ... I'd sit in there for nine hours at a time in the studio, and [Derek Brubaker] would be in there just about to die because we're just doing the same damn solo over and over until we'd construct the thing that we wanted. We were really picky with this one."

Now that they're on tour in support of the album, Shelton is also making plans to move forward with recording a new *Hellwell* record. "The band Hellwell really spawned out of the dark side of Manilla Road," he says. "I thought it would give Manilla Road a chance to be a little bit more epic. Strangely enough, when I worked with E.C. [Hellwell], it turns out epic anyway because some of the shit off the new album's fucking 14, 16-minute-long pieces. 'Are you fucking kidding me? How long's that organ solo going to be?' This is the type of shit we argue about all the time." He also mentioned that Randy Foxe would be recording drums on this release, which is especially exciting, given his incredible work on *Open the Gates*, *The Deluge*, *Mystification*, *Out of the Abyss* and *The Courts of Chaos*.

As for what to expect from Manilla Road in the future, Shelton says they'll keep on innovating. "It's not a formula to us," he says. "It's more like what's in our hearts. From album to album, we just keep on constructing and playing music that is appealing to us." He grins again and gets that familiar, distant look in his eye. "We just hope, by the grace of the gods or whoever, that people like it—that it's good enough that it keeps us employed as musicians." With that, he drives off into the night, following the road of light into the dark distance.



KOI Piercing Studio

1301 S. 900 E.
Salt Lake City
(801) 463-7070

NEW!

GREATEST SNOW ON EARTH THAT'S BEST DAMN*

***THANKS UTAH!**

MADE FOR SHARING 
#BESTDAMN 
@BESTDAMNBREWING 



Brighton

LADIES RIDE DAYS

MEET. SHRED. REPEAT.

This season at Brighton Resort, meet up with fellow lady shredders every Sunday to make new friends, explore the mountain and even ride with your favorite pro's! Follow @brightonresort on Instagram and join our Facebook page for updates.



HECHO EN MÉXICO, UTAH EN EL CORAZÓN: VIDA TEQUILA

By Tyson Call
@clancycoop



Photo: @clancycoop

(L-R) John and Lisa Barlow want you to reimagine tequila with their blanco, añejo and reposado varieties of Vida Tequila.

John and Lisa Barlow form an unlikely business partnership. He is a sturdy athletic type, soft-spoken and considerate. She is talkative, personable and usually adorned in haute couture. In 2003, they combined their talents and began to work on what would be the first tequila brand to launch in Utah: *Vida Tequila*.

According to Mexican law, tequila may only be produced within the state of Jalisco and a few other municipalities throughout Mexico. Lifelong and extremely experienced *jimadores* harvest and care for the agave. "There are people who are like, 'Let's make tequila in the U.S.,' but there is a reason it is made in Mexico," says Lisa. Far from a drink one could ferment in a bathtub, *Vida* ("Life" in *español*) Tequila is crafted from agave grown in the highlands of Mexico, giving it a different flavor from those grown at lower elevation. "The soil our plant is grown in is volcanic soil," Lisa says. "It's perfect for growing the agave plants. Where we are growing in Mexico, our plants get a lot of rain and a lot of sun."

Vida Tequila offers three distinct styles of tequila: Blanco, which is bottled immediately after distillation, Añejo, which is aged in white oak barrels for six months, and Reposado, which is aged for 24 months. Each one tastes different, and Lisa has a method of identifying which one people should try first. "I usually ask people what they drink," says Lisa. "If they tend to go to a vodka or a gin, I definitely start them on our

Blanco, because they are going to get a lot of those citrus notes they are used to in a vodka or a gin. If they say they only drink bourbon, I know that we will probably win them over by introducing them to our reposado or añejo, and if they are diehard whiskey drinkers, I say go right for the añejo."

The Barlows seek to change the perception many people have of tequila, especially those who may have tried a poor-quality product in the past. "I think [that there's] one thing people really need to understand: When you're drinking a tequila like ours, it is like a champagne, or a fine wine or cognac," says Lisa. "The barrels we're using are expensive. With the American white oak [barrels], you're going to notice hints of white pepper, very creamy undertones—a lot of vanilla. We add nothing or take anything away." Part of their quest to educate the public about tequila includes suggesting uses for it unknown to people who may have only seen tequila being taken in the form of shots in college. "Most people will pour a glass of wine and let it open up before drinking it," says John. "It is the same thing with tequila. If you put a cube of ice in the añejo, it is going to taste different than if you just have it neat or put a drop of water in it."

For people who think that tequila can only be used in margaritas, Lisa suggests making uncommon cocktails. "Make your cosmopolitans with our *Vida blanco*," she says. "Make your old fashioned with our añejo. Anything you

VIDA TEQUILA

can do with whiskey, you can do with our añejo; anything you can do with a bourbon you can do with our reposado; and anything you can do with a gin or vodka you can integrate our really beautiful blanco in."

The Barlows both play different roles within the company. Lisa has a marketing background, and she has taken it upon herself to make sure that *Vida* doesn't go unnoticed in the highly competitive world of spirits. In 2007, they boasted a large presence at the *Sundance Film Festival*, which, by her own admission, worked a little too well. After the marketing blitz, they learned, "Great, we are on everybody's radar, but we got on the radar of people who are like, 'Wait a minute, let's stop that brand from growing, so we became kind of a target,'" says Lisa. "I'm like, 'Off with the fur coat—let's just go grassroots and really build a solid brand.'" John handles the business in Mexico—the importing—as well as ensuring that their product is of consistent quality.

When spending any amount of time with the Barlows, their enthusiasm is appar-

ent. It is easy to see how they managed to summon the bravery to start a tequila brand out of a state known for its draconian liquor laws. Just before we spoke, Lisa had gotten a call from the state powers that be, telling her that their shelf talkers—a small card that tells consumers about the product—had been taken down for violating state liquor store rules. One can only imagine how difficult it is to market a product with the state seemingly fighting it at every turn.

Their product is high-end, which is made immediately clear when you see their tequila sitting in a clean, white box on the top shelf and costing between \$50 and \$60. Although Lisa acknowledges this and thinks their product is top-notch, she doesn't want *Vida* to be thought of as snobbish or a luxury. "I want to point out [that *Vida*] is for everybody," says Lisa. "Whether you buy one bottle of *Vida* for the year, or you can afford to buy one bottle a week, it's something that everybody deserves. They deserve to have something that's completely elegant, beautiful and sophisticated. Everybody deserves something good."

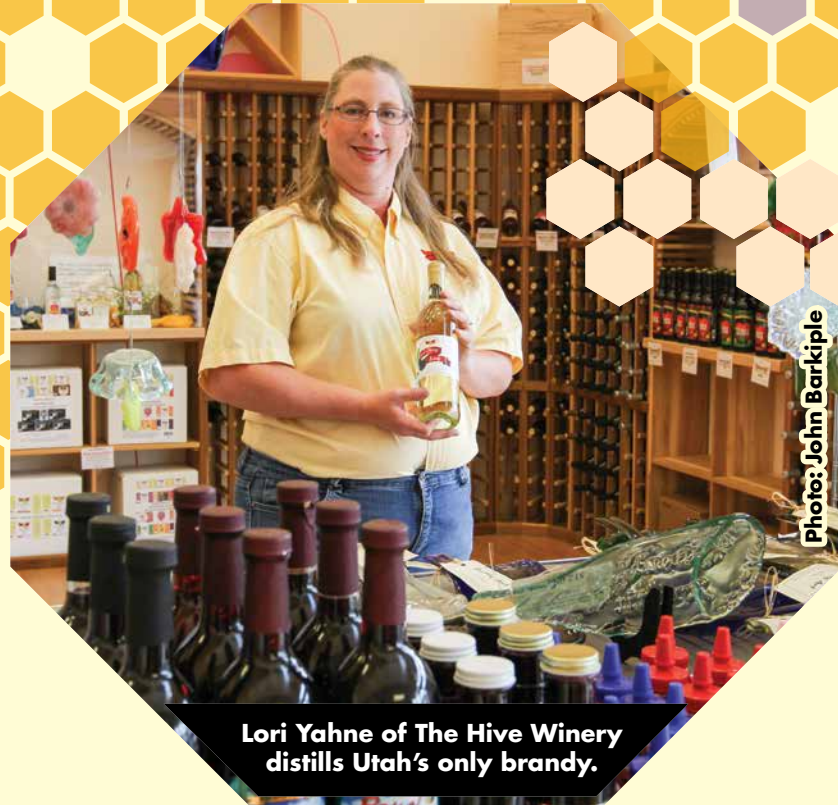


Photo: John Barkiple

Lori Yahne of The Hive Winery distills Utah's only brandy.



Brandy is the **BUZZ** at The Hive Winery

By Amanda Rock
amandarock.212@gmail.com



the wine to extract the alcohol from the water," says Yahne. "The products will have a much higher proportion of alcohol than it started with." The distilling process is fascinating. "Using an induction cook method (meaning that the vessel itself does the cooking) instead of an open heat source, we bring the wine to a boil. As the wine boils, it rises to the top. The steam is trapped, and then the vapor from the steam turns to liquid—and that is the liquid that becomes brandy. If it's done right, the brandy will have the essence of fruit. The pear, for instance, has a nice aroma and flavor, but it's not sweet. It burns all the way down like a whiskey."

The next step in making brandy is aging the liquid. Since oak barrels are costly, The Hive Brandy Company opts to use the same tanks they use for their wine. "These allow oxygen to interact with the spirits, to age and mellow the brandy," says Yahne. "If we need to impart an oak flavor, we use oak chips." Some of the brandies skip this step, like the Strawberry Lees or the Cranberry Lees.

The final step is the most important: Enjoy the brandy. "Use a brandy snifter, a large wine glass with a wide open base and a narrow top," says Yahne. "The heat of your hand on the glass releases the aroma, which is a large part of enjoying brandy. Just swirl the the brandy in the glass and sniff." Although you can use brandy in cocktails, Yahne opts to enjoy it simply. "I prefer brandy neat: Just pour an ounce and sip for an hour or two. If you're inclined, you can add a splash of simple syrup, which draws out the fruit flavor. You don't want to mask the complex flavors of the brandy."

The Hive Brandy Company only sells their brandies at their winery, *The Hive Winery*, located at 1220 W. 450 N. in Layton. There are 40 varieties of wine, six types of hard apple cider and seven flavors of brandy to choose from. Since their batches are so small, bottles of brandy have been flying off the shelves.



Located in Layton, *The Hive Winery* prides itself on making small batch fruit wines, mead and hard apple ciders using local fruit and honey. This boutique winery has earned quite the reputation, taking Best of State awards (2013–2015) and *City Weekly's* Reader's Winner, Best of State Local Winery in 2014.

An offshoot of the winery, The Hive Brandy Company is an even smaller operation. "It's a very small operation," says **Lori Yahne**. "I like to call it a nano-distillery." Along with her husband, **Jay**, the couple turned their hobby of wine-making into a profitable small business, making some of the most innovative wine in the state. Producing just 12 to 16 barrels of brandy per year, The Hive Brandy Company has made a name for themselves by becoming the first brandy distillery, however small, in Utah.

Needing a good brandy to fortify their wines, the decision to start the brandy business was born out of necessity. "The closest place to get a nice fruit brandy is in Grand Junction, a five-hour drive from Layton," says Yahne. "We couldn't find anything to work with." In January of 2015, the Yahne's DIY spirit took over, and they started to distill their own brandy, using their own fruit wine.

The word brandy comes from the Dutch word "bredewijn" meaning "burnt wine." Brandy is wine distilled to create a stronger, more intense spirit with a higher alcohol percentage. Using fruit wine instead of the traditional grape wine, The Hive Brandy Company makes a variety of unique and delicious brandies. The Hive Brandy Company's most popular offering, the Black Cherry Brandy, is made with 11 pounds of sweet Utah black cherries per bottle. Light vanilla notes and toasted french oak notes even out this liquor. A 750-ml. bottle of Black Cherry Brandy costs \$68.95, so it's perfect to enjoy on special occasions or to give as a gift. A more affordable, everyday option is the Strawberry Lees Brandy. This brandy is un-aged with a strawberry scent and earthy tones. A 750 ml. bottle is only \$24.95. A fabulous addition to your home bar, brandy is a sophisticated drink—warming like whiskey and perfect to sip on during chilly winter nights.

The difference between making wine and brandy is distillation. Making brandy starts with making wine—a straightforward process. Yeast feeds on the sugar, turning the sugar into alcohol. Once the yeast has eaten all of the sugar, the fermentation is complete. To make brandy, you simply distill the wine. "The distillation process is essentially boiling

THE
COMPLEX

FOR UPCOMING EVENTS
WWW.THECOMPLEXSLC.COM

f t i /COMPLEXSLC

DEAD NATION
PRESENTS

APOLLO X TOUR
MOTIONLESS IN WHITE THE DEVIL WEARS PRADA
with special guests
UPON A BURNING BODY
THE WORD ALIVE
THE COLOR MORALE
NOV 16TH

CHANCE THE RAPPER'S
FAMILY MATTERS TOUR MMXY
D.R.A.M. METRO BOOMIN TOWKIO
NOV 17TH

THE
CHAINSMOKERS
SHAUN FRANK
BREATHE CAROLINA
NOV 22ND

TESSERACT
THE CONTORTIONIST
ERA skyharbor
BATHONAUT
NOV 27TH

LIGHTS *THE MOWELIS*
WITH
K.FLAY
DEC 2ND

TOYOTA
NIGHTMARE
XMAS
BASTILLE
DEC 7TH

Alcyon
DEC 12TH

H2O IN SLC
ALL AGES
USE YOUR VOICE
DEC 16TH

TICKETS AVAILABLE AT THECOMPLEXSLC.COM & WWW.SMITHSTIX.COM
OR AT THE COMPLEX BOX OFFICE WITH NO SERVICE FEES (801-528-9197)

BUY **CASH** TICKETS AT ALL GRAYWHALE STORES

WWW.THECOMPLEXSLC.COM
536 W 100 S SLC 801-528-9197

HIGH WEST AND UTAH'S WHISKEY HISTORY

By Megan Kennedy | iamnightsky@gmail.com

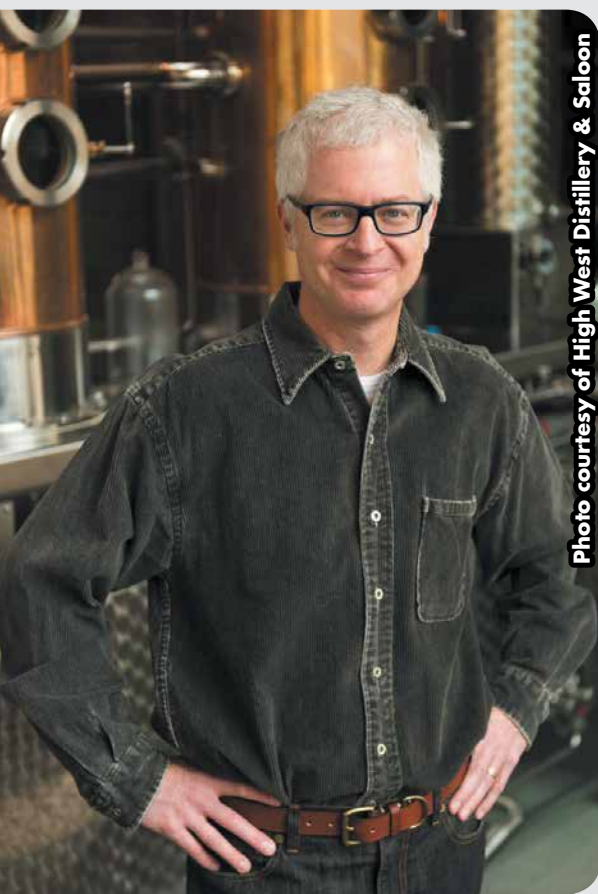


Photo courtesy of High West Distillery & Saloon

High West CEO David Perkins eagerly awaits High West's next batch of Utah-style whiskey, Valley Tan, coming next year.

Tucked up in the high desert wilderness outside the tiny town of Wanship, the new High West Distillery location is a sight to behold. Its warm, Western-inspired scheme of wood, industrial metal, local vegetation and beautiful water features are as welcoming as its staff. This distillery is a huge achievement for its owner, High West CEO **David Perkins**, who already made history opening the original High West Park City location in 2007, Utah's first distillery since the 1870s. Perkins is excited to debut his next spirit—Valley Tan Whiskey, which should legitimately be lobbied to become our state alcoholic beverage (if there is such a thing).

Perkins is native to Denver, has lived all across the country and forged his formal education in biochemistry—an education that transferred easily over to the demands of distilling and brewing. He is also a big fan of history, and when High West was still only a future dream for him and his wife, they did ample research on potential locations for a new, bold whiskey distillery. They found the rich history they were looking for in Utah. "People always ask, 'Why did you do this in Utah?' For me, it was important to have an answer rooted in some logical rationality," he says. "The first answer is: There was whiskey here. It's underrated. I like underrated places. It's a great place to live—it's beautiful." Perkins proposed to his wife in Moab, and it wasn't long after that they agreed that Utah was perfect for their dream of a distillery. Perkins quit his job in the biomedical industry and relocated his family from San Francisco. Since then, High West's spirits have gained awards and a significant reputation as a quality source of unique, Western-inspired whiskeys.

It might be news to even lifelong Utahns to hear that the LDS pioneers who settled here actually had their own "brand" of whiskey, mostly thanks to **Brigham Young's** more tolerant stance on breaking the Word of Wisdom (especially when it came to selling to outsiders) when he led the LDS Church. Valley Tan was famous enough to have been discussed by giants of history like **Mark Twain** and explorer/historian **Sir Richard Francis Burton**. In fact, it is from Burton's writings about the Mormons and Brigham Young where Perkins found the recipe. Originally, High West had used oats as a base, but then discovered that the Mormons had actually been using wheat. "We have a beautiful wheat whiskey aged in used barrels—used barrels contribute less oakiness, so it's a delicate, pretty whiskey," he says. "We imagine it might have been something like the Mormons had, and it will be younger because people didn't age whiskey for a long time back then. So having history there, having a story there ... Why wouldn't you make it?" Much like the differ-

ence between red and white wine, says Perkins, the Valley Tan is lighter and more delicate than other whiskeys—perfect for sipping. They are currently building their reserves of the flavor created from the new wheat base and are hoping to launch it next year. Curious drinkers can still find bottles of the original oat-based Valley Tan from some of High West's distributors.

High West's whiskeys have already gained a much-deserved reputation for their quality, but some may not know that the distillery also has its own signature vodka recipes: the Vodka 7000 and Vodka 7000 Peach, both of which have also earned their own distinctions. Both spirits are named for the elevation at which they are distilled at the Park City facility, and the peach version is a seasonal variety that uses all-local Utah peach crop from farmer **Leon Wilson** of Roy for its flavoring. They are also one of only a small handful of vodkas created worldwide that use oats rather than wheat or other grains. "One reason, early on, was just to be different," says Perkins. "When you're new and small, you have to have something different. Two, we used other grains and tested them all, and oats just had a wonderful flavor that we thought married up well with vodka, just because you want subtleness—and the notes are subtle. It's a creamy vodka."

As High West's success grew, Perkins knew that he would need to expand out from his original Park City location, and the universe put Blue Sky Ranch owner **Mike Phillips** in his path. Phillips has plans to build a Western-themed resort with a hotel on his 3,000-acre working cattle ranch, and proposed it as the perfect location for High West to build their new distillery. Perkins knew it would be perfect. "For us, having a high-end, dude ranch hotel place with the distillery is kind of an ultimate combination," Perkins says. "Our brand is Western, but to be on a ranch in the West, I couldn't dream of a better place to do it. It was serendipity, I would say." The bigger resort features are still unfinished, but the distillery has already opened to the public with great success.

The Wanship distillery itself still has its own big plans on the horizon, including the addition of a lunch service, more in-depth and extensive tours, and the opening of a whiskey-education space where visitors of any experience level can learn how to become a connoisseur of whiskey. Education on the craft is an enormous part of what Perkins wants to offer to the public—aside from the spirits themselves. "That's kind of why we exist," Perkins says. "At the end of the day, you have to share your passion, and we love whiskey, and we want to teach people to love whiskey."

REASONS TO RIDE #32



*Fastest way
around town*

Unlimited rides for \$5/day
25 downtown stations to choose from

GREENbike
SLC'S NON-PROFIT BIKE SHARE

greenbikeslc.org

Correctiveskincare®



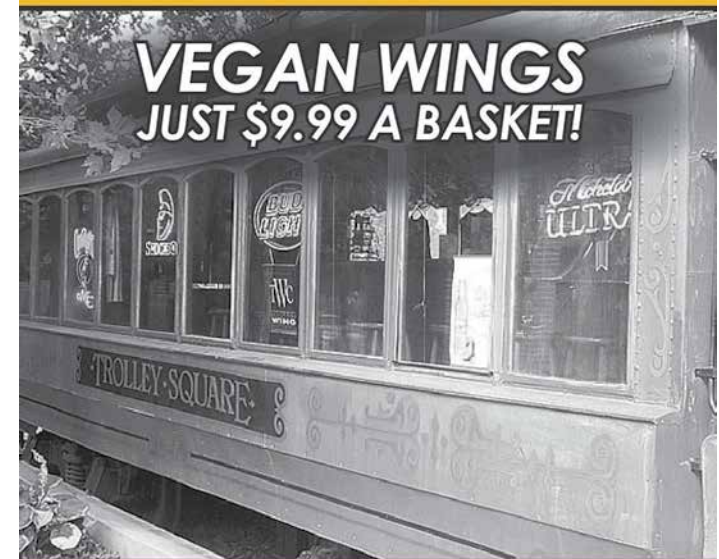
Our products help with acne, skin rejuvenation, anti-aging.
correctiveskin.com | 801.461.0002 ext 18

two
paper
horses

WEDDING PHOTOGRAPHY
TWO PAPER HORSES.COM

TWC
TrolleyWingCo.COM
SUGAR HOUSE

VEGAN WINGS
JUST \$9.99 A BASKET!



2148 S. 900 E. #5 SLC, UT
801.538.0745



The Liquor Store!

By Mike Brown || mgb90210@gmail.com

For *SLUG's* Distillery Issue, I'm guiding our loyal, drunk readers on how to best navigate through the liquor store, and revealing the best deals. Since I pretty much just drink Jim Beam and it's been on sale lately, I'll start by suggesting that. I'll do my best to guide you through the alcoholic apocalypse, but for the most part, I treat the *Downtown Liquor Store* like I would treat a whorehouse: get in and out and then in and out as fast as possible.

When at the liquor store—which I affectionately call The Circle L—you will always have to make a decision between saving your wallet or saving your liver. We all know that top-shelf booze can be easier on the hangover, but life isn't supposed to be easy, and we live in a society where money is important, so I say fuck it. The best deals are the hooch in plastic.

That's my first tip on saving money at The Circle L. I have a whole chapter of my life called "The Sunny Brook Days." For those who don't know, Sunny Brook is a bottom-shelf whiskey that goes for, like, \$4 a pint. Me and my old roommate **Paul**, who is one of the thriftiest men I've ever met, used to rock a bottle each in our back pockets every weekend. Although "The Sunny Brook Days" chapter of my life is quite blurry, we did have some good times and some good pukes—aside from the night where a prank phone call I made somehow ended up with Paul getting a gun pulled on him. I just blame the Sunny Brook.

If you don't opt for Sunny Brook, plenty of other whiskeys come in plastic. Old Crow is not a bad alternative—same with Ancient Age, Early Times, or you can step up your game a bit to some Evan Williams. The hangovers from these concoctions are gnarly, but we are talking about saving money here.

Aside from the price, another advantage to the plastic bottles is that you can safely pass out on them and they won't break. I really think that this is why the cheaper liquors are packaged like that. The liquor companies are really looking out for the drunk, passed-out bums we all see on the street and are catering to that demographic.

While we're talking about bums and saving money, you are going to have to navigate through a handful of them on your way to the entrance of The Circle L. So another money-saving tip—just don't give the bums any money. If some of them have one of those clever cardboard signs that are really tugging on your heartstrings, give them some food—that's what I do.

And while we are talking about navigating your way through The Circle L, keep in mind that if you have to go there on a Friday or Saturday night before they close, last call there is a total shitshow. The parking lots are ridiculously small (aside from the Sugarhouse and Rose Park locations), and the checkout lines are ridiculously long. I realize that this is no fault of the noble employees of the state-run establishment. I feel bad for them and don't blame the brave cashiers one bit for their somber, soulless countenances expressing what they have to put up with on a Saturday night at 9:45. I applaud them.

The liquor store is probably the easiest place in the state to use a fake ID. For how strict this state is with the bars on their drinking policies, this has always struck me as another one of those quirky Utah ironies. Unlike all the taverns and established drinking establishments here, the liquor stores don't use ID scanners. So heads up, freshmen looking to impress your elder frat bros: Don't be afraid of the rent-a-cop standing by the door while you are walking out with a carton of Ice House and three bottles of raspberry vodka—he probably won't give a shit.

Another thrifty tip I can think of is to just buy higher-proof alcohol. A bottle of Wild Turkey 101 will fuck you up faster than a bottle of Jim Beam for about the same price, even though I prefer the latter.

Some other things to consider when shopping at The Circle L are the holidays. A lot of liquor companies will put together cute, special Christmas packages with shitty little gifts in them at no extra charge. So you can buy a bottle of Crown Royal; drink it for yourself because you deserve it and the holidays are depressing; and give the free shot glasses away as a gift to your significant other that led you to drink the Crown Royal in the first place. It's a pretty good value.

While we are speaking of holidays, keep in mind that the liquor stores in Utah are state run, meaning they operate like the post office ... except for the fact that people actually use the liquor store these days. But during all the bullshit holidays that most normal Joes have

to still show up for work for (e.g. Columbus Day), the joint will be closed. True alcoholics will plan around this and are aware of what day Labor Day falls on and plan ahead. You'll need to double up your booze stash around these holidays, and Sundays, too.

The last tip that I can give you when it comes to saving money with regard to booze is a simple one, but I find it highly effective, especially when I try to explain Utah's quirky drinking laws to out-of-staters: Just drink faster.

Mike Brown drinks copious amounts of Jim Beam to keep him strong—and at a reasonable price!

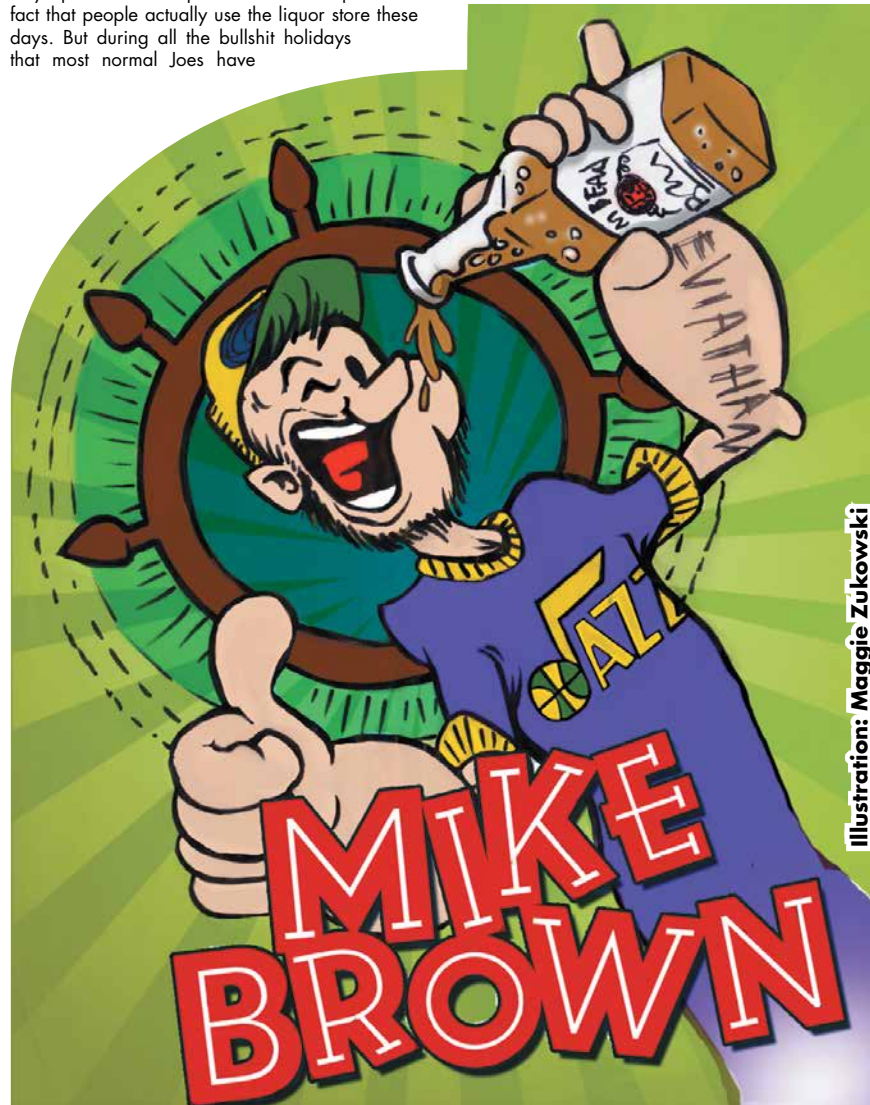


Illustration: Maggie Zukowski

SLUG SOUNDWAVES



SLUG MAGAZINE'S OFFICIAL PODCAST
DOWNLOAD AT STITCHER & ITUNES



By Bryer Wharton
bryernw@gmail.com

With 30 years in existence as Rotting Christ, this band's name has coursed the lips of metalheads all over the world—an accomplishment that any metal band would love to boast. **Sakis Tolis** and drummer/brother **Themis Tolis** formed the band in Athens, Greece, in 1985 under the name **Black Church** but changed their name to Rotting Christ in 1987. That foundation and progress over the years—never quite repeating themselves on any release—is what keep Rotting Christ part of extreme metal royalty. Rotting Christ play Salt Lake City at *The Complex* for the first time ever as one of the supporting bands for the *Black Metal Warfare* tour with the true **Mayhem** and **Watain** on Nov. 17.

The band recently released a live album, *Lucifer Over Athens*, about which *SLUG* spoke with Sakis. *Lucifer over Athens* is a full-on smash of what the band has done throughout their career, which can be split into three eras: Early on is black metal; later is a more gothic/dark metal sound; and finally, a more extreme but polished, epic and often symphonic sound. “We spent many hours doing the mixing so you can have a quality result,” says Sakis of his mission for the live record. “We managed, in the end, [to record] 31 Rotting Christ songs on a double CD and a triple LP. Welcome on board and enjoy our dark trip into the years.”

Rotting Christ's name, for those unfamiliar with the band, might sound like the band is just another satanic or Christ-hating extreme metal band—but in a world that is very rotten, Rotting Christ can mean a lot of things. There is a running theme throughout Rotting Christ's career that Sakis puts into perspective as he states a sort of motto for the band's philosophy: “Keep on spreading the message of ‘Non serviam’ in all the corners of this planet with music that can touch your soul,” he says. Non serviam is Latin for “I will not serve”—which, to me, means that not serving any master or belief affords complete freedom.

The band has focused on quite a few things over the years, such as incorporating music from cultures around the world. For example, their last album, *Kata Ton Daimona Eaytoy*, includes Slavic, Zoroastrian, Mayan and other mythoi, whereas earlier work consisted of anti-religious ideas or focused inward during their middle era. “We are more or less the same,” says Sakis, even though the band has changed lyrical and musical themes over the years. “We are walking more or less in the same paths,” he says.

With Rotting Christ's recent exploration of other cultures' mythoi, spirituality and philosophies, one might wonder if that exploration of other worldviews and cultures have influenced Sakis' beliefs, whose anti-religi-

osity is the very core of what Rotting Christ represents. But Sakis remains stoic in his belief to serve no one. “The eternal fight with my own demons didn't change my beliefs,” says Sakis. “I am the person that is searching in-depth throughout many cultures—and despite the fact that I do not agree with them, I respect them. [They] maybe influence me in a way but not my main beliefs.”

Greece has produced many different metal bands—from the anti-humanity-themed **Dodsferd** to the gothic symphonic prowess of **Septic Flesh**, or black metal like **Necromantia**, **Varathron**—and even a side project from Sakis: **Thou Art Lord**. Greece is home to so many fantastic metal bands, but Rotting Christ can be considered one of the country's godfathers of extreme metal. Sakis treats that sentiment of being the elder metal fathers seriously, taking the band's long history and influence into consideration: “It pushes us to think about any step we are making—every step has a weight,” says Sakis. The band may still progress

musically and thematically, but he maintains that the band still retains the old-school metal philosophy.

Sometime within the next year, the world will be treated to a new Rotting Christ record. With a fascinating history, the expectations are always huge for an established band. “I worked almost two years, and I want to believe that the quality is really good,” Sakis says. “It's our darkest, and we hope to not disappoint.”

Rotting Christ hail from a country that's currently experiencing huge financial turmoil, and Sakis says Greece's economic crisis has affected the band but that he has no intention of quitting. Rotting Christ already have a legacy that can be measured by their success and musical artistry, among other ways. It's exciting that a band with that legacy is still moving forward. Salt Lake City gets to finally witness that legacy when Rotting Christ play *The Complex* on Nov. 17 with Watain and Mayhem.

Photo: Ester Segarra

(L-R) Brothers Sakis and Themis Tolis form the core of Rotting Christ, who bring their extreme metal majesty to *The Complex* on Nov. 17.

Buy local FIRST UTAH
#SHIFTYOURSPENDING

Give a Gift You Can Get Behind!
Shop Locally.

WWW.LOCALFIRST.ORG

PASSION FLOUR
PATISSERIE
TUES. - FRI. 8-630
SAT. - SUN. 9-5
(385) 242-7040
165 E. 900S.

Vegan FRENCH PASTRIES and SPECIALTY CAKES

ONE SPACE LEFT. COME JOIN THE OTHER COMPANIES WHO ARE MAKING THIS SUPER COOL SUPER, SUPER CHIC, TOTALLY UPDATED SPACE THEIR HOME.

SPILT INK
LOCAL SCREEN PRINTING
WWW.SPILTINK.NET
955 EDISON, SALT LAKE CITY, UT 84111

GOOD LOOKS
204-457-2015

JAZZERCISE

Call or Text RP Diddy
(801) 633.1990

SIGNATURE GROUP REAL ESTATE

Class A Office Space...
Class “C” Price

\$1,346 / mo. | 2 Private Offices | 1,676 Sq. Ft. Space
Private Bathroom | Huge Bullpen Area | Private Conference Room



SKATE

Matt Fisher – Backside Lipslide – Salt Lake City, Utah
By Weston Colton | weston5050@yahoo.com

It's been three years since I shot with **Matt Fisher**. Just like last time, we started things off early with a 7:30 a.m. skate mission. Feeling good with two solid tricks in the can before 9 a.m., we headed out to find this rail and size it up. After a boardside in front of a train full of people, Matt jumped right into a back lip without hesitating. A handful of tries later, he was rolling away with a big smile.



BEER REVIEWS

By Mike Riedel
alegeek@gmail.com

November is the month that pumpkin ales were made for. I try not to get caught up in the whole pumpkin spice clusterfuck that grips the nation at this time of year—but between the lattes, the bagels, air fresheners and the inevitable feminine-hygiene product out there with pumpkin spice plastered across the box, I must give in. There is an ocean of pumpkin beers out there for you to try, and I guess I'd be doing you all a great disservice by not mentioning some of them in this, the most autumn of all months. All of these beers are available along the Wasatch Front.

Fermentation Without Representation
Brewery/Brand: Epic Brewing Co.
ABV: 8%

Serving Style: 22-oz. bottle
Description: This pours an extremely dark-brown color with a small, tan head. The nose is huge with pumpkin, squash, ginger, cinnamon, chocolate, roasted malt, clove and caramel. The taste is just as big, with chocolate, roasted malt, pumpkin, caramel, cinnamon, ginger, light coffee, clove and spices. There's a fair amount of bitterness on the finish—with lingering notes of pumpkin, chocolate, caramel, roasted malt, clove and spices on the finish for a bit.

Overview: Fermentation Without Representation is a collaboration beer made with *DC Brav Brewing Co.* This is an excellent pumpkin-spiced porter. The alcohol is well-hidden, with only a slight warming after the finish. It's a great balance of flavors and bitterness.

Jacked B Nimble
Brewery/Brand: Uinta Brewing Co.
ABV: 11%

Serving Style: 750-ml. corked and caged bottle
Description: This pours an ebony color with ruby highlights, and the nose reveals nutmeg, clove, cinnamon and some boozy whiskey notes. The taste starts with the basic pumpkin pie spices along with some vanilla/bourbon notes. Gingerbread comes next—it



works well with the bourbon. The end is where you'll find most of the roasted malt character—some char and bittering hops round out the finish.

Overview: This is quite a tasty beer, much more complex than Shipyard's Pumpkinhead. However, I like the overall palette of Uinta's original Oaked Jacked better. The char tends to over-complicate things.

Pumpkin Ale
Brewery/Brand: Bonneville Brewery
ABV: 4%

Serving Style: Draft
Description: This new ale from Tooele's own Bonneville Brewery pours a nice-looking ruby/amber color with a familiar nose of allspice and clove. The taste starts with rich caramel malt, nutmeg and a slight dose of cinnamon. Clove and vanilla round out the middle. Milk-sugar sweetness rounds out the back end, offering the malt-added boost and body while providing balance to the spices.

Overview: A textbook example of the style—a must-try.

Pumpkinhead
Brewery/Brand: Shipyard Brewing Co.
ABV: 4.7%

Serving Style: 12-oz. can
Description: Pumpkinhead pours a semi-cloudy, pale-orange color. The nose has strong notes of spices of nutmeg, cinnamon, clove and brown sugar. The taste is a lot like the nose, with notes of pumpkin and spices of nutmeg, cinnamon, clove, allspice and brown sugar. There is not much in the way of malt, nor is there any hops bitterness to speak of.

Overview: This is not a remarkable pumpkin ale by any means, but if you're a fan of the style, it'll get the job done.

Read more reviews at
slugmag.com



The Barrelhouse Live

Featuring an exciting lineup of local and touring bands, with a new bar offering an extensive beer and cocktail menu.

The Barrelhouse Craft Beer Bar

Over 150 Craft Beers, classic cocktails & beer cocktails, pool tables, foosball, shuffleboard, darts, and couches for lounging.

Nov. 13th

Coral Bones

9:00 pm - \$5
@ Barrelhouse Live

Nov. 14th

Quiet Oaks

9:30 pm - \$5
@ Barrelhouse Live

Nov. 27th

RKDN

9:00 pm - \$5
@ Barrelhouse Live



www.barrelhouseogden.com
315 24th St, Ogden, Utah 84401

Mon-Fri 2p-2a
Sat-Sun 11a-2a
(801) 821-2555

PRODUCT REVIEWS

Beehive Bitters Co.

Small Batch Bitters, 1-oz. bottles
[@beehive_bitters_company](#)

With roots that go back centuries, the art of bitters has seen a revival in recent years—those who’ve sipped on a craft cocktail recently have probably seen this peculiar item on the menu and in their drinks. Comprising an intricate alchemy of tinctures, infusions and ingredients (with names like wormwood, gentian root and mugwort), bitters can seem less like a cocktail component and more like a lesson in potion-making. Thankfully, **Mike D’Amico** is a veritable Severus Snape when it comes to the craft. D’Amico’s home-bar hobby of bitters-making hit the shelves in early 2015 and has been winning over cocktail enthusiasts and bartenders alike. While there are all kinds of bizarre flavor combinations of bitters on the market these days, Beehive Bitters Co. have fine-tuned four varieties—Spiced Orange, Lemon, Lime and Coffee & Cacao—each of which are carefully crafted by D’Amico to provide strong, singular flavor with notes of subtle nuance. For each batch, ingredients are infused individually with a neutral grain spirit for specific lengths of time, and the resulting tinctures are combined in precise amounts to achieve a complex flavor profile. Because the highlighted flavors are so compacted, only a few drops are needed to enhance a cocktail—the Spiced Orange’s vanilla and spice notes shine in drinks such as the Old Fashioned, the Lemon and Lime varieties provide a soothing citrus note to boozy gin and vodka drinks, and you’ll wanna have Coffee & Cacao on hand to splash into your eggnog and White Russians. Find these bitters at bars and retailers around town and online in 1-oz. Boston round dropper bottles, which allow cocktail alchemists to carefully control how many drops they put in their drinks. Follow [@beehive_bitters_company](#) on Instagram for recipes and drink ideas. —*Christian Schultz*

Bitters Lab

Small Batch Bitters,
4-oz. bottles
[bitterslab.com](#)

Bitters Lab is moving up in the local cocktail ingredients scene, and their bitters add dimension to even the simplest Old Fashioned. Their Aromatic bitters include cherries, and the overall mix exudes almost a lavender scent, but it also tastes sweeter than the good

ol’ Angostura. The Charred Cedar & Currant bitters emit a piquant, spiced aroma that is almost medicinal on the tongue—I’d like to try them with a scotch. Apple pie abounds with Bitters Lab’s Apple Ginger bitters, which lends a Holidays-appropriate taste to Evan Williams just in time for Thanksgiving. With Beehive Distilling Jack Rabbit Gin and Bottle & Bee’s Peach Syrup, the Habanero Lime bitters kicked my peach gimlet into gear. I would like to taste a *bit* more habanero spiciness in these bitters, though that might be because I like to suffer from spicy heat. It seems necessary to really dump a bunch of dashes to catch the flavor of each bitters bottle in a drink, compared to the Angostura standard. Nevertheless, Bitters Lab purvey outstanding bitters with a variety of flavors and tones. I’m excited to combine these all with other recipes—especially those on their site! —*Alexander Ortega*

Bottle & Bee Artisan Syrups

Artisan Syrups, 8-oz. bottles
[bottleandbee.com](#)

Bottle & Bee Artisan Syrups allow the aspiring home bartender to take their cocktail-making to the next level—not to mention that their syrups are super tasty. I tested their grenadine, gum, orgeat and peach syrups, which delighted my palate and helped me perfect a couple drinks I’d been itching to make. Unlike Rose’s red, corn-syrupy “grenadine,” Bottle & Bee’s smells and tastes of real pomegranate and keeps its sweetness to a natural level. It underscored just enough tang to a No Man’s Land (bourbon, grenadine, lemon juice, orange bitters, lemon twist) and created a subtly fruity backdrop in an Ace Cocktail (gin, grenadine, heavy cream, egg white, lemon juice) to complement the drink’s gin liquor base. The gum syrup works best as a neutral sweetener, and Bottle & Bee’s site recommends using it in “aged spirit forward cocktails, such as Old Fashioned,” which I did ... a lot, with bourbon. It imparted the sweetness of a sugar cube but without any muddling and tasted maple-like. The orgeat’s almond-milk taste and silky texture made for a real treat in an Attorney Privilege (bourbon, orgeat, aromatic bitters, lemon twist) for an almost liquored-up-rice-pudding frame that let the oaky contour of the bourbon come to the fore. Be sure to get the peach syrup while it’s still fall—a peach gimlet allows it to sweeten the drink in a balanced way, which enshrines its natural peach flavor.

I’m already gunning to buy more grenadine, and I can’t wait to taste more Bottle & Bee Artisan Syrups—try it out! —*Alexander Ortega*

Garwood’s Ginger Beer

Ginger Beer, 12-oz. bottles
[facebook.com/garwoodsgingerbeer](#)



Thomas Garwood and **Ashlee House** Kickstarted the market in Salt Lake for fresh, organic ginger beer in early 2015, and have been the valley’s sole local supplier of the gingery, effervescent beverage ever since. Garwood’s flagship ginger beer is a mouthwatering concoction—made from a potent amount of fresh ginger, citrus, organic cane sugar and filtered water, it’s sharp and spicy with a hint of lemon-drop sweetness. Though Garwood’s is non-alcoholic, fair warning to those not used to raw, fresh-pressed ginger—it packs a potent bite. While Garwood’s is a tasty brew on its own, its bold freshness makes for a perfect complement to just about any spirit,

and makes for some tasty cocktails, too. Jazz up an average tumbler of vodka, gin, rum or even whiskey with a splash of the stuff for a tasty member of the Buck cocktail family, or use Garwood’s in those Moscow Mules, Dark ‘N’ Stormys and Shandys for a spicy ginger kick. Though we may not see Garwood’s seasonal Peach variety or get growler fills until the next Farmers Market season, you can stock up on 12-oz. bottles at various spots in the city. —*Christian Schultz*

Stanley

Classic and Adventure Series
Drinking Vessels
[stanley-pmi.com](#)

In June of this year I praised Portland Growler Co.’s ceramic Sprocket growler, but after trying Stanley’s Classic Vacuum Growler, I’m glad that the ceramic behemoth fell off my refrigerator and exploded into a thousand pieces on my kitchen floor. Stanley’s steel growler is more durable, lighter, easy to pour one-handed with, easier to clean, seals more reliably and keeps my friend **Lennie Mahler**’s draft homebrew colder during summer porch parties for much longer than the Sprocket growler. Stanley claims that it will keep beer cold for 24 hours. After taking temperature readings upon filling and again 28 hours later, I found a temperature increase from 39.4 degrees F to 48.4—a perfectly acceptable drinking temperature for Mahler’s IPA. The Classic Vacuum Pint is a fitting porch party sidekick to the growler—Stanley says it keeps beer cold for four and a half hours, but I couldn’t keep beer in it long enough to verify this. It has a lid with a built-in bottle opener and cutout for easy drinking, so one can drink any beer necessary and keep bugs out of it too. The Classic Flask has been my frequent companion when sneaking booze into late-night movies, and its 8-oz. capacity and wide mouth are great for pre-mixed cocktails for two—just ask **Sam “The Lawyer” Johnston**. As for taking rum shots with the kids at my baby sister **Jamie Kirkland**’s 21st birthday party, Stanley’s steel Adventure SS Shot Glass Set proved to be plenty durable, and the carrying tube kept them all in one place. If you take mobile drinking as seriously as I do, visit an outdoorsy retail store and stock up on Stanley. —*Cody Kirkland*

Read more reviews at
[slugmag.com](#)

GALLERY STROLL



Be grateful for duct tape—especially in the hands of artist Chad Farnes.

Grateful Gallery Stroller

By **Mariah M. Mellus**
[mmellus@utahfilmcenter.org](#)

Being grateful is a fundamental part of my being. What value do the people, places and things in my life have if I’m not grateful for them? Along that same line, I often say that objects only become art when they are viewed by others. They may have noble beginnings or have been created by visionaries, but they truly become art when someone beyond the artist looks upon them with appreciation. This month, I give thanks to the facilitators who give us the opportunity be a part of the creation and appreciation of art.

First and foremost, I am thankful for the Salt Lake *Gallery Stroll*. Held on the third Friday of every month, galleries dedicate their small staff and precious resources to creating these special events for all to enjoy. Without *Gallery Stroll*, it would be a struggle to meet with artists and view the volume of art created in this fine city.

I’m grateful to the Salt Lake Arts Council and *Finch Lane Gallery* in the quaint *Reservoir Park*. The Salt Lake Arts Council are wonderful allies to artists with a long tradition of funding public artwork, highlighting artists and shepherding lasting community traditions—like their legendary *Holiday Art and Craft Show*. November’s show is a carry-over from October, and I am grateful for the extra time to check out artists **Kristina Lenzi**, **Darryl Erdmann** and **Chad Farnes**. Lenzi and Erdmann are exhibiting their works in a series titled *Counter Points*, which focuses on light and color, peace

and playfulness. Farnes is tackling one of the strongest and stickiest materials known to man: duct tape. In this thought-provoking and mesmerizing series titled *Tape-ography*, Farnes builds beautiful landscapes, challenging the misconceptions that duct tape cannot be fine art.

Thank you, *Art Access*, for your amazing mission of making art accessible and inclusive for everyone and for providing an alternative to shopping the big box stores this holiday season. The *Holiday Group Exhibit at Arts Access* opens Nov. 20 in conjunction with the *Gallery Stroll*, which might make them the earliest Black Friday shopping event in town. No door-busters or pushing and shoving here—their lovely staff has handpicked their favorite artists and curated local wares from clothing and jewelry to kitchen and home decor. The holiday show runs Nov. 20 through Dec. 16, Monday through Friday, 9 a.m.–5 p.m.; and Saturday, Nov. 21 and Dec. 5, from 10 a.m. to 2 p.m. *Art Access* is located on 230 S. 500 W. #125.

I’m grateful to local merchants selling artisan wares, like **Ivy Earnest** owner of *Boozetique* and *E3 Modern* on 300 S. and 315 E. Earnest provides an elegant space where aesthetic and handcrafted quality meet and make beautiful music and art together. Musician **Bret Hansen**’s electric cigar box guitars are a perfect example of the type of ingenious designs you’ll find on display and for sale at this store.

Whether you agree with the traditional Thanksgiving holiday or not, please join me this November in giving thanks to our amazing art community, and go out for a stroll.

RED BUTTE GARDEN

four seasons - a million reasons

ORCHID SHOW

NOVEMBER 7 & 8

GLASS ART SHOW

NOVEMBER 6 – DECEMBER 20

HOLIDAY OPEN HOUSE & ART FAIR

DECEMBER 5 & 6

Free admission!

WINTER SOLSTICE CELEBRATION

DECEMBER 19

300 WAKARA WAY
801.585.0556 | [WWW.REDBUTTEGARDEN.ORG](#)

Cale Zima – Wallie Frontside 180 – SLC, Utah

SNOW

By Bob Plumb
bobbyplumb@yahoo.com

Cale Zima snowboards for chicks. So, ladies, direct message him @calezima on Instagram. With moves like this on his snowboard, just imagine what he is capable of in the sack.



ZINE REVIEWS

Burning Salts: Issue 4 **Bryer Wharton** Self-Released Street: 08.15

Mr. Wharton is at it once again (with some contributing reviewers, including **Daniel Alexander** of **Deathblow** and **Deicidal Carnage**), talking about metal, interviewing musicians and reviewing horror films (there's more movie reviews in this one than in the previous installment of *BS*, something Mr. Wharton points out in the foreword). There's also an interesting interview with horror-themed artist **Patrick Kendall**. As always, Wharton manages to get insight from individuals and bands who are top dogs in the metal game (**Sigh, Unleashed**) as well as some obscure albeit cool bands—it's always nice when somebody gives **Cemetery Fog** the attention they deserve. *Issue 4* is about what you'd expect if you're familiar with the publication, and worth the five bucks if you want to read Q&As with awesome bands, Mr. Wharton shit on movies, and interesting opinions on new music. It's a quality zine that hasn't lost its edge or humor. Make sure to check out *BS's* YouTube channel and blog, too. —Alex Coulombe

Dithering Doodles #19 **Steven Anderson** Self-Released Street: 09.04

There is a place where inner and outer worlds combine like Voltron; where tsunamis are humanity's greatest enemy; where Lucy (you know, Miss 5¢ psychiatrist from *Peanuts*) finally gets what she deserves; and Cracker Barrel is a toilet-plunger swashbuckling hellhole. This place is the comically tuned mind of Steven Anderson, and luckily for us, the cosmic goo of Anderson's thoughts have spilled out on paper to create *Dithering Doodles #19*. A DIY project from start to finish (printed in black and white on average-grade office paper), this little zine is surprisingly diverse in its content and humor—featuring caricatures of humans, animals and other creatures in a escapade of slapstick, surprise, word-play, satirical and toilet-based comedy. The one potential fault of the work is its pacing: On one hand, the rapid-fire style builds and propels the energy from page to page until the audience is crippled in laughter, and on the other hand, it forces some (extremely promising) jokes to exist in under-developed forms (see panels on pages 9–11 and 17)—yet this fault is not noticeably destructive to the whole. Overall, *Dithering Doodles* is a hilarious adventure, easily worth the \$1 price, and still better for you than Facebook. —Z. Smith

Gupter Puncher Issue 16 **Various Authors** Zizek Press Street: 10.05.14

I never imagined that Mega Man would make me question the nature of my reality. This is the first *Gupter Puncher* zine I've ever read, and it makes me curious to go back and read issues 1–15, though, apparently, some of the earlier issues have gone missing. Anyway, this thing starts with a short story in which *Mega Man 2* becomes self-aware and starts to dread his existence and question the morality of killing a Bubble Man whom he can't even understand. It ends with a trippy bit in which respected fucking actor **Dennis Franz** goes on a rant at the director of *Psycho II* and then finds out that he's actually just a disembodied head in a jar living in a fantasy world until science is advanced enough to bring him back into reality. Between these bookends are pieces about Hollywood, horror movies and video games, with Twitter and email correspondence with the zine publisher peppered throughout. This thing is a trip. I highly recommend it if you need to remember that there are real people living in your video games. —Alex Gilvarry

Psycho Holosuite **Various Authors** Zizek Press Street: 09.01

Usually, when I pick up something for light reading, I don't expect to be going in for existential dread, but this thing gave me night terrors. *Psycho Holosuite* is something of a companion to *Gupter Puncher Issue 16*; they were both produced by the same people and have a similar theme: vague existentialism and horror. The main difference, I think, is that while *Gupter Puncher* is lighter and kind of passingly touches on those subjects, *Psycho Holosuite* dives right in. This zine opens with a short story about astronauts slowly drifting into oblivion, which is probably the funniest bit here. The rest varies from essays on horror films, context-less chapters from a book, and stories about possessed little girls. All of these, if you read them in one sitting like I did, build up a sense of vague dread that reaches its peak in the last short story about a man who is jumping around through time and experiencing life completely out of order. I can't tell if I disliked this or if I just read it too quickly when I was tired, but my mental state afterward isn't something I'd care to revisit. —Alex Gilvarry

Budgetique

Wine & Cocktail Accessories
for all your mixology needs

315 East Broadway
downtown, Salt Lake City
801.363.3939



BITTERS

TONICS

FLASKS

GROWLERS

VAPORTINIS

WINE BAGS

GLASSWARE

CORKSCREWS

COPPER MUGS

SHOT GLASSES

BOTTLE STOPPERS

COCKTAIL SHAKERS

TEA & TEA ACCESSORIES

GIFTS FOR THE LUSH IN YOUR LIFE




**Have a question for the
Cop?
Email him at
askacop@slugmag.com**

Don't get me wrong—I love the fact that *Euclidean* is a VR-enabled exploration of **Lovecraftian** insanity-horror. It looks beautiful, the narration is batshit crazy, and it excels at impressing a feeling of claustrophobic dread upon the player. As a piece of immersive digital art, *Euclidean*'s merits are as vast and expansive as the Thousand Young of Shub-Niggurath. As a game, however, there are a few missteps that make it difficult to fully enjoy. Gameplay begins with

Read more reviews at
slugmag.com

coffee garden



salt lake city

9th & 9th | main street

MOVIE REVIEWS

Brooklyn
Director: John Crowley
Fox Searchlight Pictures
In Theaters: 11.04



It's always a pleasure to witness a child actor successfully make their way across the bridge to adulthood while maintaining their craft. It's not an easy task—ask **Mary-Kate** and **Ashley Olsen**. Such is not the case with **Saoirse Ronan** as she literally transforms in John Crowley's tale of a young Irish girl leaving her homeland to find herself in America. Ronan stars as Eilis Lacey, a shy, straight-laced young woman who is given the opportunity to move to Brooklyn, New York. In the beginning, she keeps to herself and refuses to stir up any trouble, but as she makes friends, attends college and finds love with Tony (**Emory Cohen**), Eilis discovers her true calling. That is, until tragedy strikes back home, which sends our protagonist back across the pond and forces her to reevaluate her life. Ronan is fantastic as the audience watches an insecure child develop into a confident woman in the span of two hours. While the story is simple, a major plot point feels artificial with the progression Eilis has made. Without ruining too much, to portray her character as someone who would question her solid romantic relationship for anyone who bats an eyelash and is polite is objectionable. With that said, Crowley transports viewers with a brilliant cast and authentic set decoration. —Jimmy Martin

Crimson Peak
Director: Guillermo del Toro
Universal
In Theaters: 10.16

In a time where horror films have ultimately resulted in the umpteenth found-footage night-vision recording where nothing really happens, it's a delight to have the opportunity to enjoy a well-crafted thriller developed by a skillful director. Guillermo del Toro transports viewers to the past and engulfs us into the world of Edith Cushing (**Mia Wasikowska**) as she becomes involved with the dashing yet mysterious Thomas Sharpe (**Tom Hiddleston**). After the two wed, they move into his family estate with his sister, Lucille (**Jessica Chastain**), where ghosts roam and warn Edith of things to come. It's one of those films where everything is a mystery, and to say too much would be a disservice to the production. Just go see it. Del Toro paints a beautifully horrific portrait that consumes the screen with ghastly images that are too striking to turn away from or close your eyes to. Beyond the exquisite cinematography and magnificent costumes, the sets are absolutely stunning and allow onlookers to reminisce about the genre's earlier years and a better time in cinema. Sure, the obligatory cheap scares and thrills are present, but the film's overall chilling tone is what will keep you grinding your fingernails into the seat's armrest for the entire running time. —Jimmy Martin

Hot Girls Wanted
Directors: Jill Bauer, Ronna Gradus
Netflix
Available on Netflix: 05.29

Hot Girls Wanted principally examines **Tressa Silgnero's** (aka **Stella May**) foray into amateur porn. She is a case study for this documentary, which reveals the competitive reality of the amateur-porn machine that renders 18- and 19-year-old girls stary-eyed once they learn of how much money they can make per scene. Three months is the marker at which most girls survive in the industry, however, lest they consistently take less desirable work in genres mentioned in the film like facial abuse, hardcore bondage and even as ethnically niche as "Latina abuse." Such is the



case with Silgnero, who lives with about four other girls in talent agent **Riley's** house, who helps them contract with porn producers and takes a 10-percent cut. Other female actors in Riley's house include **Rachel** (aka **Ava Taylor**) and **Jade** (aka **Ava Kelly**). They view participating in porn mostly as their job and write off bad scenes as going to work and generating a good for sites that garner 41 million hits per month, thereby increasing their own online visibility. Work it is indeed—the documentary shows the girls experiencing exhaustion from and disillusionment with having so much sex. Ultimately, *Hot Girls Wanted* effectively demonstrates that despite the sense of independence and empowerment they may feel in doing porn, the mainstream porn industry treats them as expendable commodities. This film is a must-see. —Alexander Ortega

The Martian
Director: Ridley Scott
20th Century Fox
In Theaters: 10.02

Whenever the two elements of Ridley Scott and science-fiction merge together, we are bound to endure something truly engaging. From *Blade Runner* and *Alien* to *Prometheus* and, now, *The Martian*, Scott has entertained audiences with his brilliant style of filmmaking that brings the genre a little closer to reality. It's not a surprise (it's quite ludicrous) that many believe the story of NASA astronaut Mark Watney (**Matt Damon**) being left on Mars after a massive storm is based on a true event (Really, folks? Really?), because Scott does

everything in his power to make you want to believe it's real. As the botanist continuously solves one problem after another, his fellow scientists work endless hours trying to find a way to bring him home. It takes a gifted actor to be able to entertain audiences without any other performers by their side for the majority of the production, and Damon doesn't drop the ball once. The screenplay, adapted from **Andy Weir's** novel, is as gripping as it is hysterical. It's been a long time since I wanted to stand up and cheer for the hero at the credits, but Scott, once again, had me walking out of the theater beaming ear to ear. By far, this is one of the best movies of 2015. —Jimmy Martin

Pan
Director: Joe Wright
Warner Bros.
In Theaters: 10.09

Every single time I told someone another Peter Pan movie was coming out, I received the same reaction: "Why?" The twist to this tale is that it's the prequel to the legendary classic, so again, I ask the same question: "Why?" If you know me at all, you'll know how much I looooooove prequels. The entire notion is needless. Sure, it's an interesting take on having nuns sell orphans to Neverland pirates to mine for pixie dust, but hold that sword to Peter's throat all you want and I still know he'll become Peter Pan as surely as Anakin Skywalker will become Darth Vader. There's no danger. There's no thrill. The only positive elements of director Joe Wright's fantasy are the visual effects and the costumes, because it's certainly not from the acting. Does **Hugh Jackman** have it in his contract that he must sing in all of his performances? Because why on Earth does he randomly *Moulin Rouge* it with renditions of **Nirvana's** "Smells Like Teen Spirit" and the **Ramones'** "Blitzkrieg Bop," and no one else does? Also, I don't know which memo **Garrett Hedlund** received about how everyone was going to act in this film, but his cartoonish delivery of James T. Hook is a blended mutation of **Jack Nicholson** and **Sam Elliott** portraying Indiana Jones. In all, the entire project is an unnecessary mess, and you're better off watching Disney's animated classic. —Jimmy Martin

Read more reviews at
slugmag.com

An advertisement for 'iris body piercing & jewelry gallery'. The background is a dark, textured wall. Two women are featured: one on the left with long blonde hair, a nose ring, and a large cross earring, and one on the right with long dark hair, a nose ring, and a large pentagram earring. Both have visible tattoos. The text 'iris' is in a stylized white font at the top, with 'body piercing & jewelry gallery' below it. At the bottom, the address '801.486.0112 2431 s highland dr' and the website 'www.irispiercing.com' are displayed in a white serif font.

LOCAL MUSIC REVIEWS

B.C. Einstein
Just For You
Self-Released
Street: 08.16
B.C. Einstein = Nujabes + J Dilla + Fat Jon the Ample Soul Physician

Every once in a while, I will hear a whole album that I find to be fully complete with a timeless sound, and B.C. Einstein's *Just For You* is exactly one of those albums. This seven-track offering boasts a small collection of some of the best instrumentals I've heard in a long time. With a mixture of calm samples and hypnotic beats, this album is exactly what the Salt Lake City hip-hop scene needs. Tracks "Sh*t," "Yo" and "Japan" rival the likes of producers such as Nujabes and Fat Jon. It is refreshing to hear such quality production coming from Salt Lake City and to know that albums like *Just For You* will continue to push the quality of hip-hop emerging from our salty city. —Connor Brady

Blood Purge
Maniacal Carnage
Self-Released
Street: 08.29
Blood Purge = Sodom + Morbid Angel + Destroyer 666

There's quite a bit going on with the eight songs on *Maniacal Carnage*—at first listen, it gives the vibe of chaos on top of chaos. The unrelenting drum tempo and pounding make for a blistering pace without causing any distractions in listening. Listening further, the album offers a hell of a lot more from the tracks. Combining death and thrash metal with hints of the first wave of black metal holds listening ears like they're stuck in a vice. Opener "I Am The One" and "Face-Ripper Monkey" have a great anthem-type feel—if you consider death metal to ever have any anthem-like qualities. Completely decipherable lyrics will have you chanting along in no time. What begins as chaos turns into calculated skull crushing. Memorable riffs and face-swelling guitar solos and leads deliver intractably in every song, proving that Blood Purge aren't just another local band. —Bryer Wharton

56 SaltLakeUnderGround

Delusions of Godhood
Dreamscape
Self-Released
Street: 07.19
Delusions of Godhood = Kalmah + Gates of Ishtar

Dreamscape is an unapologetic tribute to mid-'90s European melodic death metal—the sort of debut album that emanates the promise of greater things to come. The guys behind Delusions of Godhood evoke far more than nostalgia for a seemingly bygone era of metal, instead building and improving upon the formula with a barrage of powerful riffs and fresh melodies. "No Escape" sounds like it could have been an early Kalmah demo track, while "Egocentric Imperium" unveils a stunning and memorable chorus. **Nick Zmyslo's** guitar sorcery is a force to be reckoned with, summoning up a brilliant mix of melodeath influences into a coherent, unique style. Meanwhile, **Connor G. Carlson's** harsh vocals are damned impressive, ranging from deep, half-sung croaks to mid-range gurgles à la **Mikael Sandorf**. All that said, *Dreamscape* is still a little rough around the edges, its songs running a bit long and suffering from a frustratingly inconsistent mix. However, this is nothing that a few years of experience and a professional producer couldn't iron out. Frankly, I'm impressed with the quality of this dramatic entry into the SLC heavy metal scene, and I can't wait to hear more from this talented group. —Henry Glasheen

G-Life
One-Five
Self-Released
Street: 09.18
G. Life = Tech N9ne x Nelly

One-Five is a time capsule from one of Utah's most polished artists in the game—the Salt Lake City emcee boasts a clothing line (They're Here Gear), sponsorships, solid production (**Self Expression Music** and **Melvin Junko**), college radio spins and a stateside tour on top of that. If all that's not enough, he is accompanied by **DJ Pookie** and a live violinist by the name of **MasterQ**, who adds refreshing live riffs for the majority of the album. Whatever you want to call

him—G. Life, George Life, or his government name, George McDonald—you can tell he put his heart and soul into this album. He tackles societal unrest, undergoes self-examination and covers romantic relationships all in the span of 19 tracks. With features from **Adlib** to local guest spots by Utah veterans **Joe Bacca**, **LAM** and **Sefo**, *One-Five* is definitely a project that will make an imprint long past its release. —Keith McDonald

Hemis & Saul T.
White Folks
Self-Released
Street: 08.28
Hemis & Saul T. = Gangstarr x Atmosphere + I.C.P.

White Folks is a reference to **Iceberg Slim's** novel *Trick Baby* in which a black man with fair skin, blonde hair and blue eyes passes for white—a black person in white skin essentially. Hemis—whose real name is **Jimmy Crapo**—is an aspiring rap artist, and Saul T. (the beat maker) is a soldier in the Army who is stationed in Louisiana. The two have been ridiculed by their communities for enjoying a pastime once thought by many to be solely for inhabitants of the ghetto. "It's supposed to make you nervous / It's supposed to make you laugh / It's supposed to make you pay attention when I'm laying raps," Crapo says in the title track. The concept of the album and the depth in which Hemis articulates his viewpoints make up for the fact that he only has had a year and a half in the game to polish his skills. Some of the beats are bare as skeletons and the rhyme schemes are a bit offbeat in some spots, but *White Folks* is definitely a work of art for hip-hop fans of all complexions to enjoy. —Keith McDonald

RS2090
Thank You
Hel Audio
Street: 07.18
RS2090 = XXYYXX + Rampue

In our local music scene, electronic music is often overlooked as party music based on its prominence in the local club scenes. Hel Audio is a label that not only challenges that perspective but

also proves that nontraditional music can be simultaneously substantial and entertaining. RS2090 is no exception to that idea. Don't be fooled, though—this music is incomparable to the club bangers we hear around town and is more likely to be found at a small party than at any club. It's purely experimental and challenges the norms of what a song should be. This short, 30-minute album is glitchy, tribal and eclectic with evidence that the artist himself is someone who prides himself in his craft and attention to detail. Tracks like "Miniscule 559" and "Common Ground" have more of a house and techno influence, while tracks like "Two Weeks & Seven Hours" and "Alchemy (Part I & II)" will appeal more to fans of genres like chiptune and kitschy, glitchy electronic music (fans of artists such as **SOPHIE**, for example). —Julia Sachs

Utah Symphony
Mahler Symphony No. 1 "Titan"
Reference Recordings
Street: 09.11
Utah Symphony = The Tallywood String Quartet + The London Symphony Orchestra

A lot of things can be said about this type of recorded performance: heart-pounding, thrilling, enticing. What else could we expect from **Thierry Fischer** of the prestigious **BBC National Orchestra of Wales**? Classical music is often a challenge to record—it is difficult to make sure every emotion that comes out in the live performance is captured in a digital format. This is no easy task. I must say, I was impressed with the sound quality and ability to maintain the same sense of emotional upheaval as with the live performance. Like most classical albums, the only real issue with this recording is the subtle losses of the extreme lows and highs, which is to be expected. I would recommend you dust off your suit while listening to this because it is a fine, formidable release and deserves a good deal of respect. —Seeth McGavien

Read more reviews at
slugmag.com

EAT LIKE A REAL PIG

bring this in for
10% OFF
ANY SINGLE ENTREE

excludes alcohol one per table per visit dine in only

Pig & A JELLY JAR

OGDEN 227 25th St 801.605.8400
SALT LAKE CITY 401 East 900 South 385.202.7366

MON-WED 7:30am - 3:30pm // THURS-SUN 7:30am - 9:00pm
offer expires 12/31/2015 (like you're going to wait that long)

THE PIE'S SPROUTED WHEAT DOUGH
with Ancient Grains

The Pie's Sprouted Wheat Dough is made daily using all natural ingredients including whole grain sprouted wheat, a pinch of sea salt and a variety of spices and nutrient rich ancient whole grains including Millet, Kamut and Sorghum.

We make our sprouted whole wheat dough from scratch with no oils, no sugars and no preservatives. It's both healthy and absolutely delicious with all of your favorite toppings and Pie combinations.

Order your next Pie, Zappi or Pull-A-Part with The Pie's new Sprouted Wheat Dough with Ancient Grains and feel good about the food you eat!

THE PIE PIZZERIA Est. 1980

The Pie Delivery
275 S 1300 E SLC
Take-Out & Delivery Only
801-582-5700

The Pie South Jordan
10627 S Redwood Road, South Jordan
801-495-4095

The Pie Ogden
4300 Harrison Blvd, Ogden
801-627-1920

The Pie Midvale
7186 S Union Park Ave. Midvale
801-253-1999

The Pie Underground
1320 E 200 S SLC
Dine-In Only, 801-582-5700

www.THEPIE.com

Offering Yellow Gold,
White Gold, Rose Gold
and
Natural and Synthetic
Gems Stones

* Professional
Body Piercing
Quality
Body Jewelry

Sexy
Blue Boutique
www.blueboutique.com

Since
1987

* Sugarhouse
1383 E. 2100 S.
801-485-2072

Salt Lake City
1051 S. 300 W.
801-596-2160

* West Valley
2778 W. 3500 S.
801-982-1100

Ogden City
3365 S. Washington BLVD.
801-334-4228

MUSIC REVIEWS

Amy Blaschke
Opaline
Rocket Heart Records
Street: 10.09
Amy Blaschke = She & Him
+ The Ettes



Amy Blaschke is a Los Angeles-based singer/songwriter who just released her fifth studio album. *Opaline* is 11 of 28 songs that she has crafted following her last album, *Desert Varnish* (2013). Blaschke is not entirely folk because she moves quickly and unexpectedly from hauntingly folk-like to more pop, rock and edge on tracks like “Shiver Wary.” While most of the album is slow, even faster tracks like “All Of One Love,” feel slowish with her distant vocals. Blaschke showcases her ability to be stylistically versatile, but listening is a lot of up and down, which is fine if you’re into that sort of thing. —Lizz Corrigan

Cocksure
Corporate Sting
Metropolis
Street: 08.21
Cocksure = Revolting Cocks
+ Acumen Nation +
Iszoloscope

Staying true to Cocksure’s style, *Corporate Sting* is full of movie samples and no vocal variety. I know that these fellows are capable of shifting their sound, and I wanted to hear it. This is an extension of last year’s release—which was on my “Top Five,” fortunately. A few of the things I was excited about were the different styles of sounds produced on this release. The power-noise-type backing track on “Hustler Face” and the throbbing, pul-

sating beat and the orchestrated sound of what seemed to be someone vomiting on “Harold and Cindy Hospital” redeems them for their lack of diversity. This track is amazing—it’s sexy and has a driving force behind it. I see this as being a club hit in the underground communities. The aggrotech feel of “Porno Drones” leads me to believe they were on bath salts during its production. —Mistress Nancy

Curta
Replica
Self-Released
Street: 08.28
Curta = Sole + Busdriver +
clipping.

Denver-based Curta’s contributions to 2015 hip-hop is the equivalent of the *Watts Towers* to architecture. From a distance, they seem to follow the rules of functionality for both mediums. But get up close and personal, and things get weirder and more wonderful real quick. Curta’s beat palate is one of post-industrial hisses, clangs and quivering, syrupy synthesizers marshaled in time by **Brent Larsen**’s rhythmic post-punk bass lines while **Jake Danna**’s passionate, acerbic and witty lyricism cuts sharp and often—death by a thousand lyrical paper cuts. Its targets move from precise incisions into Danna’s psyche in one breath to the same ills on a macro-level in the next. Regarding wit, “Rap game as Turducken” is one of the most useful, visceral and hilarious metaphors I’ve heard in a long time—devastatingly accurate for anyone who has spent any time in the arts. —Ryan Hall

Darlene Love
Introducing Darlene Love
Columbia
Street: 09.18
Darlene Love = Joan Jett +
Elvis Costello +
Bruce Springsteen

This album does a wonderful job of showing off Darlene Love’s impressive vocal ability as she performs songs written by Joan Jett, Bruce Springsteen, **Phil Spector** and more. While *Introducing Darlene Love* displays a brilliant performance that highlights the backing band’s superb talent and, of course, Love’s ability to project, I find

it to be largely uninteresting—it does little to add to a lasting soulful impression. There are, however, three notable exceptions from this sweeping statement: the heavy-hitting soul numbers “Painkiller” and “Sweet Freedom,” and the uptempo, gospel-like track, “Jesus Is The Rock (That Keeps Me Rollin’).” That said, for kicks—a desperate one—this album may be worth a gander, but more so as a coaster or wind chime. —Nick Kuzmack

Deafheaven
New Bermuda
Anti-
Street: 10.02
Deafheaven = Darkthrone +
Built to Spill + Slowdive



The first three minutes and 24 seconds of *New Bermuda* is some of the best heavy music I’ve heard this year. It’s the lead guitar melody that immediately follows that will determine your opinion of *New Bermuda*. Put plainly: Your enjoyment of *New Bermuda* will be directly related to how much Built to Spill you are prepared for in your black metal. For me, it works. I found myself repeatedly coming back to these sections, using them as guideposts. Even though it’s kind of weird, it doesn’t feel like a gimmick, and most importantly, it makes each song memorable and distinct. The other real standout is the straight-ahead metal riffage on *New Bermuda*. Chunkier riffs add muscle and are the perfect backdrop for the more unorthodox influences woven throughout. It’s bound to be divisive as hell—this is Deafheaven we’re talking about—but it’s a superb follow-up to *Sunbather*. —Peter Fryer

Dirty Ghosts
Let It Pretend
Last Gang Records
Street: 10.02
Dirty Ghosts =
Yeah Yeah Yeahs +
Duran Duran –
The Power Station

Dirty Ghosts’ acclaimed album *Metal Moon* has a follow up called *Let It Pretend*, and it is a dancing/no-twerking good time. **Allyson Baker** is in her best **Robert Smith**—meets-disenchanted-’80s-punker swing, and the San Francisco rockers seem well on their way to etching their name into the indie/alt scene. If you need a dance break, check out the chuckle-inducing video for “Cataract,” directed by **Adult Swim**’s **Derrick Beckles**. For some **Devo** fun, listen to “Let It Pretend,” but for early **No Doubt** swagger, listen to “Siamese Dogs.” Point being, this album has range and fits neatly into any playlist. I suggest a goodbye summer late-night drive with the windows down for *Let It Pretend*. Enjoy! —Benjamin Tilton

Disparition
FAITE
Self-Released
Street: 10.13
Disparition = Red Sparowes
+ Pelican + Russian Circles

Slowly, a journey begins, and the hero walks outside into an unknown world awaiting an adventure that will change who they are. *FAITE* is a curious mix of dancing percussion, chanting vocals and haunting guitar—every song begins, grows and then changes into a new audio element that brings the listener further along in this adventure. I really did imagine a hero’s journey while listening to this album—it has all the elements of a soundtrack. The first track, “Rise” (aptly titled), begins with a beating of drums and cymbals and ends with an ambient echo. In the last track, “Drift,” we are welcomed by a fantastical, disembodied synth, which ends much like our hero’s quest on a high note of success and wonder. Pick this album up and see where it takes you. —Seeth McGavien

Drew McDowall

Collapse

Dais Records

Street: 09.25

Drew McDowall = Synesthesia + Zombi / Matt Uelmen

Imagine opening an inter-dimensional gateway to an **H.P. Lovecraft** world where time, space and the very reality you once knew become something unfamiliar yet intriguing. This album’s subtle synth in the background is like a flickering lightbulb—just enough uneasy light to illuminate the surroundings. The track “Hypnotic Congress” does a perfect job of illustrating this strange audial journey, and as the tension grows, so does the excitement to hear what comes next. I really liked this album—it reminded me of playing *Diablo 2* in my dad’s eerie basement back in my younger years. If you enjoy an electronic, Lovecraftian listening experience, then I would suggest that you pick this album up and keep your eye on what comes next. –*Seeth McGavien*

Empresarios

The Vibes

Empresarios Music

Street: 09.25

Empresarios = Thievery Corporation + Thunderball + Yerba Buena

Coining themselves a “Tropicaliente” group, Empresarios (meaning businessmen in Spanish) are a fusion of Reggaetón, Salsa and Latin pop with a little bit of an Afro-Cuban flair. Empresarios specialize in infectious, dance-worthy party music with effortless Spanglish that even the most Spanish-challenged gringos can get down with. “Morena,” a track about a sexy brunette, is the catchiest song on *The Vibes*, while “Salsoul” plays with classic salsa/Latin Jazz themes such as “Vamos bailando” and “Oye Como Va.” Empresarios have so many different genres and styles going on in just one album, but it is all cohesive, giving off the sunny, Caribbean vibes that they set out to create. –*Ali Shimkus*

Exit Earth

Calm Waters

Daysleeper Records

Street: 09.09

Exit Earth = Pavement + Yuck

Moving on from a noisier, more garage sound, this Leeds-based band’s new release is about more distinguished catchy/moody hooks and melodies than their last album, *Heavy Eyes*. The vocals have taken a leap from standard slacker to a somewhat weird 2000s post-rock drawl, an effect I’m still trying to come to terms with. There’s also the addition of shoegaze-esque, whispery

backing vocals on some songs, which, to be honest, sound sort of discordant with the aforementioned drawl. Overall, though, these poppy tracks aren’t bad—“Waiter” is my favorite and the coolest, most low-key song on the album. It’s not a standout album altogether, but I think more focused work in this shoegaze-y pop vein could result in something really rad later on. –*Erin Moore*

Fashionism

Quit Looking At The Time 7”

Zaxxon

Street: 08.22

Fashionsim = Tranzmittors + The Cute Lepers

What’s not to love about Fashionism’s high-energy, punchy, power pop—meets-1970s-era-glam punk numbers? I mean, to suggest that the *Quit Looking At The Time 7”* represents anything but an infectiously good, solid two tracks that superbly show off Fasionism’s ability to blast out up-tempo and catchy-as-hell lyrics would be a notion of total absurdity. After making this purchase, place this single on your turntable and drop the needle. Oh, and make sure that the volume is cranked all the way up for the full effect—then, by all means, pogo your little heart out. That’s what this stuff is meant for. –*Nick Kuzmack*

GEMS

Kill the One You Love

Carpark Records

Street: 10.30

GEMS = Jack Ü x Zola Jesus + CHVRCHES



GEMS are compositionally easy to compare to contemporary, mainstream electropop artists. Lyrically, however, one can find depth and comfort in vocalist **Lindsay Pitts’** breathy, high-pitched lamentations. While the concept of love is constant and ever present in any form of music, Pitts offers a gut-wrenchingly honest display of her experiences. When placed over such heavy and deep instrumentation, however, the result changes, and what would have been yet another humdrum electronic confessional turns into an intense exploration of the subject, giving

new life and interest to an incredibly tired idea. While, on paper, this may sound like a difficult listen, it is, in fact, highly accessible, and the potential for mainstream success is likely. It’s like that one devastating breakup everyone has, but ends up being a blessing in disguise. –*Allison Shephard*

Ghost

Meliora

Loma Vista Recordings

Street: 08.21

Ghost = Blue Öyster Cult + Thin Lizzy + Uncle Acid and the Deadbeats

Since the Swedish group comprising **Papa Emeritus** and the nameless ghouls delivered *Opus Eponymous* in 2010, the band’s take on a bit heavier and more evil ’70s rock and costumed stage shows have made them infamous. The band’s third full-length record, *Meliora*, makes up for the mistakes made on the last record, *Infestisumam*, which had a goofy, schlock style and a good amount of filler straying away from the straight-up rock that they made a name with. *Meliora* has great vibe, and the whole thing is catchy as fuck without being redundant. I know that people already have “He Is” or “From the Pinnacle to the Pit” stuck in their heads. *Meliora* is similar to *Opus Eponymous* but with some heavier riffs, and the evil tones by way of fantastically done keys/synths lend it more depth in its atmosphere. It’s a little goofy, but it’s meant to be. The songwriting here makes *Meliora* the best thing Ghost have released yet. –*Bryer Wharton*

Ghosts in Pocket

Barborton EP

Self-Released

Street: 10.09

Ghosts in Pocket = Phoenix x Eyes Lips Eyes

The name Ghosts in Pocket seems to suggest a haunting nostalgia that is willingly carried, perhaps for fear of losing that which was once so dear—or worse, losing those things to someone else. *Barborton* is pleasingly packed (lyrically and sonically) with such heart-aching notions—and each song seems ready-made to soundtrack scenes like driving down a rain-blown highway, walking the halls of your high school post-graduation, or watching an ex-lover drunkenly stumble into another’s arms. Musically, *Barborton* could be aptly described as a mixture between **The Killers’ Day & Age** (“Barborton”) and **Death Cab for Cutie’s Codes and Keys** (“Separated by Ice”), and though not exactly unheard of, the sound is inviting and enlivening—and certainly a step forward from 2013’s *Shadow Box*. My only complaint is that this EP isn’t an LP, but it succeeds where many EPs fail. It exists in inexhaustible

playability—insatiably satisfying.

–*Z. Smith*

Grave

Out Of Respect For The Dead

Century Media

Street: 10.16

Grave = Entombed (old) + Dismember + Unleashed



Grave have stayed mostly consistent in putting out grizzled, buzz-saw-guitar toned, low-end death metal albums, give or take a few. The best thing about *Out Of Respect For The Dead* is that it sounds like it could have been the follow-up to ‘91’s *Into the Grave*. The production, powerful riffing and blissfully dynamic songwriting that all yell old-school rotting death metal are here. It’s got serious riffing and songs that will stick to your skull like there is a nail driven through it, such as “Plain Pine Box” and “Flesh Before My Eyes.” The drum tone is the least diverse performance on the record, though it’s meant to be—it has that raw, organic sound that keeps Grave 2015 sounding like classic Grave. “Redeemed Through Hate” grabs the listener and never lets go. This is the best of the new-era Grave with **Ola Lindgren** further proving that he’s one of the masters of death metal. –*Bryer Wharton*

Helios

Yume

Unseen Music

Street: 09.11

Helios = Sigur Rós x Brian Eno x amiina

When people say that the most beautiful things come from unexpected places, I have to wonder if they were experiencing something like this album. I wonder if their experience with raw beauty caused the same emotional reaction that this album provoked in me. When one encounters something this unabashedly organic and breath-takingly unfiltered, it becomes hard to describe what specifically brought on such feelings of awe. I’m not sure if it’s a culmination of personal events that brought on this reaction or if Helios are really able to tap into the psyche of their listeners to create an album that

seems hand-tailored to each listener’s current experiences. Maybe it’s the deliberate use of humanistic elements (i.e. piano benches creaking, car doors slamming, etc.), combined with perfectly timed cinematic crescendos, or just the fact that my current state is an emotional wreck, but the immediate physical reaction that occurred upon the first listen is something that I may never again experience in my life. It would be a disservice to the musicians involved to merely write it off as excellent production and masterful composition. The craft required to produce something this otherworldly—yet somehow rooted in the tangible universe—is nothing short of a post-classical phenomenon. –*Allison Shephard*

Horrendous

Anareta

Dark Descent

Street: 10.30

Horrendous = Pestilence + At the Gates + Dark Tranquillity (old)



East Coast death metal trio Horrendous have been turning heads since their debut, *The Chills*, in 2012. The album boasted a throwback to ancient death metal, with influences from old-school Swedish sounds to a technical type of American death. What Horrendous succeed in so greatly is their adaptability. If their follow-up to their debut was exactly like its predecessor, the band might have remained stagnant, but they adapted to a more tech than raw edge, and with *Anareta*, they have adapted again. Technically strong but with great songwriting in mind, the band’s third full-length pummels different styles upon its listeners without sounding like homage-type artists. While there is some tech death shredding on *Anareta*, the album’s biggest achievement is its melodic tendency—a new spin on classic melodic death metal. The guitar work and the melodies that Horrendous create make for a lasting impact with production that lends perfectly to the album’s natural yet crystalline sound. –*Bryer Wharton*

Introverted Dancefloor

Self-Titled

Carpark Records

Street: 09.25

Introverted Dancefloor = The Ruby Suns + d'Eon + Grimes

Bevan Smith, otherwise known as Introverted Dancefloor, has just released his debut, self-titled album. Smith uses his involvement with groups The Ruby Suns and **Skallander**, among others, to set a base layer for Introverted Dancefloor’s dance and techno sound. Tracks like “Take It High” and “Here, My Story” highlight the album’s hypnotic and ambient dance sound. *Introverted Dancefloor* is set up as a concept album, with each song rolling flawlessly into the next. Fans of experimental and complex dance music need to have *Introverted Dancefloor* be a part of their music library. –*Connor Brady*

Jóhann Jóhannsson

Sicario

Varèse Serabande

Street: 09.18

Jóhann Jóhannsson = Swans + Carter Burwell + Hans Zimmer

Jóhann Jóhannsson’s early solo and symphonic works always *felt* cinematic, as if they were scoring scenes of beauty and fragility that only existed in the composer’s mind. A move in his later career to actually scoring films made a lot of sense, as the ebullient melodies on *The Theory of Everything Soundtrack* demonstrated to us. Jóhannsson’s score for **Denis Villeneuve’s** border thriller, *Sicario*, however, is a totally different animal. To match the “brooding brutality” of the movie, Jóhannsson focused on matching massive percussive movements with electronically distorted and modified low-brass and low-strings, not totally out of the ballpark of composers like Hans Zimmer. In this sense, though, the tension and brutality are pushed into the red of anything else Jóhannsson has ever approached. Strings buzz like massive cicadas. Mournful strings and classical guitars punch holes in tension-filled passages. Listening to the soundtrack sans visuals is just as white-knuckle gripping. –*Ryan Hall*

KMFDM

Salvation EP

Metropolis

Street: 07.10

KMFDM = Ego Likeness + Chant + MDFMK

Sascha, Lucia and the gang have done an amazing job featuring new artists on *Salvation*. It mixes the old industrial sounds with the new, producing a new, retrospective hybrid. As a remix CD that seasons up the originals, KMFDM lay out versions they may have wanted to express differently or



beef up. I have discovered that a remix CD can either be a curse or a gift to the songs, and in this case, it only enhances them. With vigorous, powerful and tribal drumming, **Bradley Bills** from Chant injects the track “Blood Vs. Money” with a much-needed burst of energy, a delightful addition that not only increases the listening experience but also provokes more aggression. **The Dope Stars Inc.** remix by **Victor Love** amplifies the stompy, four-count beat, giving the song the ability to work its way into any dance floor mix. *Salvation* stimulates the listener. –*Mistress Nancy*

Le Butcherettes

A Raw Youth

Ipecac Recordings

Street: 09.18

Le Butcherettes = Tame Impala x Yeah Yeah Yeahs + Jack White

I’ve had many friends who didn’t recognize what a bass guitar can add to a band, and I wish I’d had *A Raw Youth* to show them. This driving album owes a lot to its bassist, **Jamie Aux**, whose playing is dance-y, rock-solid and totally lays the foundation for a catchy record. Listeners will probably recognize a couple of big guest artists who appear throughout *A Raw Youth*, but the strongest material is absolutely what Le Butcherettes do on their own. The powerful opener, “Shave the Pride,” sets a high-energy mood for the rest of the record. “Reason to Die Young” reminds me of a less doped-up **Beach House**, with strong vocals from **Teri Gender Bender**—who sounds a lot like **Emma Ruth Rundle** of **Marriages**. *A Raw Youth* does a lot of things right, and it’s a great listen as an accessible punk album. –*Alex Blackburn*

Lymbyc Systym

Split Stones

Western Vinyl

Street: 10.16

Lymbyc Systym = El Ten Eleven + Working for a Nuclear Free City

Split Stones is an instrumental album inspired by relaxation tapes from the

’80s. Whereas most contemporary electronic music tends to stray toward dub sounds, Lymbyc Systym are methodical in their use of marimba, drums and more ambient noises. Their music seems to start at a quiet point and then slowly builds, reminiscent of **The Applesseed Cast**—even in the way the album is arranged, with a quiet beginning and a soft ending. The middle of the album hits a tempo-and-layer apex in “The Erratic Shift,” with grooving bass and soft synths supporting a quickly moving marimba sound. There is something calming yet complex about *Split Stones*, and its effect is mystical and memorable. –*Ali Shimkus*

Ms. John Soda

Loom

Morr

Street: 10.02

Ms. John Soda = Lali Puna + Styrofoam

After almost a decade-long hiatus, Ms. John Soda are back, but instead of focusing on the orchestral elements that made *Notes and the Like* dull, they decided to up the ante in the ambient realm. The result is a piece of experimental pop that can momentarily appeal to the masses (see “Hero Whales”) but ultimately lacks the stability and dedication to stand alone as either a pop album or an ambient one. It doesn’t commit enough to one or the other, and isn’t stable enough in either genre to be a successful blend of both. While I can appreciate the effort, the end result feels forced and, unfortunately, slightly stale. –*Allison Shephard*

Pneuma Hagion

Trinity Demo

Nuclear War Now!

Street: 09.02

Pneuma Hagion = Coffins + Portal + Winter



San Antonio’s Pneuma Hagion is a one-man project from **R**, who’s been a part of an impressive amount of bands but has done most of his metallic work in **Intestinal Disgorge**, an ever-changing, gory and gross-out death metal band. He fine-tunes his death metal skills with the three songs contained on this demo. Most of the time, the pace is

ludicrous speed with low-end guttural vocals that offer some of the best death metal—lyrical decipherers might have to take some time to figure the lyrics out. Then there are the doomy dirge portions. The purpose behind it all is dark, intense atmosphere. The riffs are blurred with speed and dissonance. It's easy to hit the repeat button for this one just for its thrill. There isn't anything catchy about it, and there isn't supposed to be. It's a grizzled, chaotic trio of death hymns. Here's to more from Pneuma Hagion. —Bryer Wharton

Protovulcan
Stakes is Low
Paribus Records & Toy Moon
Street: 10.22
Protovulcan =
Zombie Zombie +
The Orange Alabaster
Mushroom

Nancy Reagan and I certainly do not condone drug use: “Just Say No.” But *if* you and your friends had a sheet of acid and some time to kill, you might put Protovulcan’s *Stakes is Low* on repeat, stare at your glow-in-the-dark ceiling stars, and ride that trip hard. Musically, the album is a compilation of mind-frying surf-punk/acid-rock instrumentals consisting of **Deric Criss’** powerfully prodding drumming and **Will MacLean’s** decadently distorted key-work—but is ultimately a compilation lacking in any significant (and thoroughly desired) sonic variation. If there are any standout tracks, the playful “Making Eyes,” the fuzz-laden, Dracula-styled “What’s Your Flavour,” and **The Doors**—reminiscent “Busting Out at the Starry Roadhouse” would have to be them, yet it doesn’t seem a step too far to imagine this album as a jam from **Dr. Teeth and the Electric Mayhem** coming to physical fruition—in all of its suggestive glory. —Z. Smith

Reatards
Grown Up, Fucked Up
Goner Records
Street: 08.21
Reatards = The Oblivians +
The Rip Offs + The Wongs



God bless Goner Records for releasing this. If you’re like me, the scuzzy rock that was **Jay Reatard’s** record *Teen-age Hate* slapped you right across the face when it came out. Within a few months, the Reatards were the center of almost every music discussion I had. This record, *Grown Up, Fucked Up*, was recorded about a year later by an 18-year-old Jay Reatard and his band. At this point, the music was a little harder and considerably meaner. The fuzzy guitar is loud and driven. The vocals skirt the line between howls and screams while remaining completely listenable. Tracks like “Blew My Mind” and “Sick When I See” document the anger and frustration of being dealt a bad hand in life but roughing your way through it. The music is urgent, full of real heart and sensitivity and completely fucking brutal—all the trappings of a masterpiece. —James Bennett

Ron Morelli
A Gathering Together
Hospital Productions
Street: 09.21
Ron Morelli =
Corporate Park + Vereker +
Violet Poison

While the album title *A Gathering Together* seems to include the presence and (potential) enjoyment of that company, **L.I.E.S** label-head Ron Morelli’s latest sounds fully internal, as if ingested and playing out through the hard bone and soft tissues of Morelli’s body—very much removed from any sort of extroverted pleasures. The resulting work is an assemblage of buried synths, scraping metal dirges, pulsing and living gurgles and submerged cellular breathing that rides the bleeding edge between sound-art and dark-ambient. The exhale of the same—there is rhythm to this record. It’s a creeping, bottom-feeding rhythm that scrapes its barnacle-y claws along the ocean’s floor but rarely peeks its head above the churning seas of Morelli’s anti-social milieu. It’s transcendental headphone music. —Ryan Hall

Satan
Atom By Atom
Listenable
Street: 10.16
Satan = Angel Witch +
Iron Maiden +
Diamond Head

NWOBHM is alive and well in Satan, and their 2013 album, *Life Sentence*, is easily one of the best reunion albums ever. *Atom By Atom* builds off that momentum and is an album that sounds like it’s the late ’70s or early ’80s again. Driving, **Steve Harris**—type bass-playing is not derivative but more in the realm of the bass playing being such an integral part of the

Satan sound. The guitar-playing is as tight as tight gets and has that catchy NWOBHM sound where I catch every note and nuance. The fact that pretty much every song title is the chorus of said song makes every cut memorable. Add in **Brian Ross’** vocals sounding more ’70s rock than falsetto amps up the punchy hooks of the album. Following an amazing album with something worth remembering is hard, but Satan follow it up in fold with *Atom By Atom* being even better than its predecessor. —Bryer Wharton

Shopping
Why Choose
FatCat Records
Street: 10.02
Shopping = The Slits +
tUnE-yArDs



I’ll freely admit a certain fondness for Shopping, as I really dug their last album, *Consumer Complaints*. Much to my enjoyment and appreciation, *Why Choose* continues on that previous album’s train of thought with a consistent post-punk-y sound defined by catchy yet simple lyricism and prominent bass lines. This new album shows off Shopping’s ability to consistently weave together an addictive 12 tracks that are largely characterized by a mid-tempo, and it remains both refreshing and interesting throughout. While I’d normally say kick back and enjoy, the inevitable spasms and kicking about brought on by listening to this should be fully realized. Don’t hold back—this one’s something you can dance to. —Nick Kuzmack

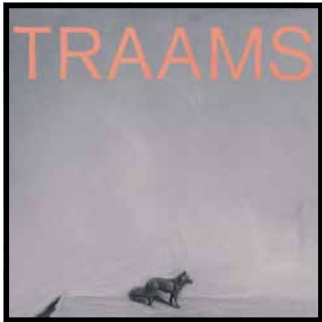
Spray Paint
Dopers
Monofonus
Street: 10.23
Spray Paint = Clipd Beaks +
The Fall + Brainbombs

“Late night speed/was a bad idea”—soundtracking a comedown from flakka or some other terror-drug in the middle of a 15-hour drive on tour through some Midwestern hellscape, *Dopers* seethes and roils in mid-tour angst fueled by bad food and bad drugs. **Chris Woodhouse (Ty Segall/Thee Oh Sees)** has gathered



a formidable team of shredders to channel post-punk’s start-stop clunkiness and the most visceral early-’90s art-rockers’ obsession with layering caustic, chattering guitar-lines on top of each other. It is a pulverizing, slow-motion, bottom-heavy trip through one fucked-up scenario after another. Being cornered by this in the middle of a tour myself, strung out on no sleep and caffeine was the best context to really *feel* this record. It crept into my pores and remains latent there still, until triggered by the glow of a gas station sign in the early morning void. —Ryan Hall

TRAAMS
Modern Dancing
FatCat Records
Street: 11.13
TRAAMS = Holograms +
Parquet Courts +
Wolf Parade



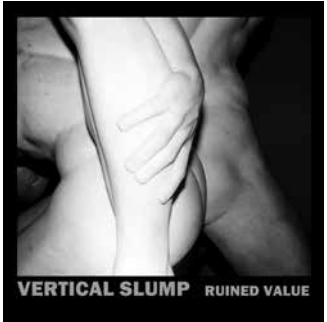
The sophomore album by post-punkers TRAAMS is easily upbeat without sounding cheesy, making it a serious contender for a spot on your next house party playlist—or maybe just a backdrop to washing your dishes the next day. A few things have changed since their debut. The level of reverb that fell like a wet blanket across their sound has been cleared up, allowing for a cleaner, more professional persona to come across. The one pitfall that they still fall into is the lyrical content. At times catchy, their lyrics are jumbled up overall as a slur of one-liners that don’t always fit together. But what they give up in continuity they make up for in the use of vocals as instrument, which clicks with the sort-of Kraut-pop guitar riffs and simple drum melodies. It’s a step in the right direction for the

next round of festivals with these Brits. —Brian Udall

Twin Trances
Self-Titled
Dirty Slacks
Street: 08.13
Twin Trances =
Red Hot Chili Peppers x
The Para-Medics

I was a little confused by *Twin Trances* at first glance. It was messy—it sounded like it was coming right out of a garage. Then I flipped the record, and the entire picture changed. Heavy-strumming darkness dug a deep groove that I couldn’t help but nod to. Then it just kept grooving and grooving. By the climactic end of the final song, “Easy Fever,” I immediately had to re-spin the whole side to experience it again. I was listening to exactly what I would want any live show to turn into: heavy, groovy jams that make me want to jump. While this album takes a little while to get onto its feet, there’s something to like in every song. This duo has a lot of energy, and if you are willing to give *Twin Trances* a good listen, it has a lot to offer. —Alex Blackburn

Vertical Slump
Ruined Value EP
Icecapades
Street: 10.02
Vertical Slump =
Joy Division + Wire



With the screeching sounds and pounding drums of the first track, I recalled Joy Division’s “Atrocity Exhibition,” but in a matter of seconds, Vertical Slump quickly established their own sound with my favorite song of the album. Alternating between a post-punk-esque verse and upbeat chorus, “Tether” has been stuck in my head for a week. The following tracks hit hard with more of that post-punk feel, with droning vocals and abrupt song endings that create excitement for the next tune. Despite the album’s four short tracks, *Ruined Value* does what some albums can’t do in 10 tracks: leave the listener wanting more! Take my word and get this album—it’s that simple. —Dylan Evans

VIDEO
The Entertainers
Third Man Records
Street: 10.30
Video = The Wax Museums
+ Bad Sports +
The Dead Weather

From **Jack White’s** Nashville-based record label comes another band that is both difficult to classify and hard to ignore. *The Entertainers* feels much more like a traditional music composition than a punk record—with an almost classical musical opening that bleeds into songs that become increasingly more dramatic and rough. It’s not exactly punk rock, but it’s still plenty punk—not exactly melodic hard rock, yet aggressive and with plenty of melody. They call what they do “Hate Wave.” I came into this expecting nothing, but I found myself impressed with the songwriting, caught up in the album’s flow and wishing there were more than 11 tracks. It is a great mixture of instinctive, straightforward rock and wild punk sensibilities. This record may, in fact, be the best thing I’ve heard all year. —James Bennett

Wartime Blues
April, Texas
Self-Released
Street: 06.02
Wartime Blues = Wilco +
Langhorne Slim

From Missoula, Montana, **Wartime Blues** are a six-person folk band who sing about the influence Big Sky Country has on life. Wartime Blues epitomize the (good) type of folk music we rarely hear: the pleasantly unpredictable, unexpected turns in the hooks and chords. *April, Texas* is their third album, which follows *Doves & Drums* (2009) and *Passenger* (2011). Wartime Blues’ members complement each other instrumentally, vocally and lyrically on tracks such as “West Texas River,” rather than overwhelming and over-layering. Each part of each song stands beautifully, wildly alone, like the horrible, terrible state of Montana. —Lizz Corrigan

Whiskerman
Nomad
OIM Records
Street: 10.09
Whiskerman = Widowspeak
+ U2

The newest release from Whiskerman is a compilation of big choruses and twangy guitar. On tracks like “Cardinal City” and “Perfect,” we hear thick atmospheres filled with orchestra strings and lots of “ooooooooohhs.” It’s music that offers no disagreement with my ears. But the risk that Whiskerman take in this album is overindulging in themselves. With each burst of strings and

harmonizing vocals, they move a little bit closer to the edge, beyond which is a pit filled with bands making “good music” but nothing particularly exciting. “My Good Country” is a well-composed track, but it sounds like every U2 song you have heard before. *Nomad* is an album of quality production and enjoyable stylistics, but nothing too interesting. —Austin Doty

Will Sprott
Vortex Numbers
Hairdo Records
Street: 01.20
Will Sprott = Kurt Vile +
La Luz

This right here is the stuff to groove to. *Vortex Numbers* is a brilliant mix of surfy rock n’ roll that combines a style somewhat reminiscent of a country western sound but maintains a calm and cool presence. It’s charming and perfect in its projection of a relaxing composure. All one really needs for the full enjoyment of *Vortex Numbers* is a cup of hot chocolate or tea, a fall day, a good pair of speakers and the ability to put one’s feet up. Kickstart your evening right, and if you have to start somewhere, dig “Psychic Lady.” After that, if you’re not hooked on the beauty here, I’d recommend having some time for some serious introspection while also listening to the rest of the album—it’s good for that, too. Enjoy. —Nick Kuzmack

Yacht
I Thought The Future Would
Be Cooler
Downtown Records
Street: 10.16
Yacht = STRFCKR x Le Tigre



Political disco seems like an oxymoron, but Yacht have achieved just that: satire in the form of catchy hooks. Each song plays with one idea and mixes it with dance tracks, working to solidify the idea in your brain without you even realizing it. The title track is the most overtly political song on the album, playing around with the lines “I thought the future would be cooler / I thought the brave world would be newer” against an upbeat back-

ground. The messages range from “The war on women is over if you want it” to “I wanna fuck you till I’m dead,” going from the socially conscious to the cheeky. It is definitely not an album to take lightly—it will have you dancing and questioning your existence in this brave new world at the same time. —Ali Shimkus

Young Galaxy
Falsework
Paper Bag Records
Street: 10.30
Young Galaxy = Small Black
+ Washed Out + Caribou

Young Galaxy’s new album is an even more clamorous, tinny, crinkling electronic work than their last electropop album, *Ultramarine*, and it seems as though they’ve fine-tuned their sharp, clean synth skills with this one. I don’t think that this album is as catchy as the one prior, but it’s definitely got a stronger, more defined effect to it. It features a corresponding short story by music critic **Sean Michaels**, and reading this story supports the feelings that the album evokes: those of sensuality, love and closeness. Plastered with emotional dance tracks like “Factory Flaws” and “Body” in addition to sensual tracks like “Pressure,” this is your next sad-day background dance music. And by yours, I mean it’s definitely mine. —Erin Moore

Younghusband
Dissolver
ATP Recordings
Street: 10.30
Younghusband =
Dr. Feelgood +
90s Television +
The Jesus and Mary Chain

Younghusband often like to refer to themselves as a “psych pop” band, but in this new album, they are more than that. If you look at psychedelia from around 1970, you see a genre that’s fallen away from rock n’ roll and into something of pretension. Younghusband are similar to bands like Dr. Feelgood or even the **Ramones** because they play what they know and don’t let what they think they know get ahead of what they want to know. “She Lies Awake” is a jam of soft harmonies and a **Lou Reed** swagger, and “Blonde Bending” is an early punk song with a shoegaze-like posture. This new release tries to create itself within a psychedelic rock band, but comes out looking like a proto-shoegaze, avant-garde garage band. *Dissolver* is an eclectic release that maintains a sleek minimalistic quality. —Austin Doty

Read more reviews at
slugmag.com

DAILY CALENDAR

Get your event listed for free in our calendar! Sign up for a free **SLUG** Calendar account at slugmag.com/calendar.

Friday, November 6

David Koechner - *50 West*
Heaps & Heaps, Wild Child
- *ABG's*
Mahler's Symphony No. 5
- *Abravanel*
K Theory, Dustin Musser,
Dylan Lewman,
Malcom Anthony - *Area 51*
Transit Cast, The Dead Woods
- *Brewskis*
Ballet West's Opening Night
Gala - *Capital Theatre*
Iconic Classics
- *Capital Theatre*
Houndmouth, Cicada Rhythm
- *Complex*
Bryan Cork, Dennis Regan
- *Egyptian Theatre*
Matt Pond PA,
Laura Stevenson, Completions
- *Kilby*
Chris Hardwick - *Kingsbury*
When In Rome UK,
Boys Don't Cry,
Bow Wow Wow
- *Liquid Joe's*
Creations,
Mouth Of The South,
Church Tongue, Divebomb,
Waves of Infinity, Shine Bright
- *Loading Dock*
Bat Manors, Strange Familia,
Lake Island, Gils - *Muse Music*
Warren G - *Park City Live*
Buyer & Cellar - *Rose Wagner*
The Struts, Andrew Watt
- *State Room*
Lorin Walker Madsen & The
Hustlers, Daniel William
Fletcher, Blackkiss, Tommy
Gunn & The Howlers
- *The Royal*
Congo Sanchez - *Urban*
Ogden's First Friday Art Stroll
- *Various Galleries*
Provo Gallery Stroll
- *Various Galleries*
Okkah, Two Nations,
Miles Out - *Velour*
Rebekah O., MiNX,
StrangeHers - *Woodshed*

Saturday, November 7

David Koechner - *50 West*
The Prophet - *City Library*
Sturgill Simpson,
Billy Wayne Davis - *Complex*
The Front Bottoms,
The Smith Street Band,

Elvis Depressedly - *Complex*
DJ E-V - *Downstairs*
Bryan Cork, Dennis Regan
- *Egyptian Theatre*
Mahler's Symphony No. 5
- *Finch Lane Gallery*
Big Sandy - *Garage*
Ghost Town, DangerKids,
Palaye Royale,
Bad Seed Rising,
Sounds Like Harmony
- *In The Venue*
Beach Slang, Worries,
The Thrill Collective - *Kilby*
Printappreciation FUNdraiser
- *Marriott Library*
Myriad Dance Company:
Creator's Grid - *Metro*
Coorunnin, Po.10.cee, Q1,
Subveracity - *Muse Music*
Buyer & Cellar - *Rose Wagner*
Above & Beyond - *Saltair*
Sokko & Lyons - *Sky*
Jelly Bread,
Blackberry Bushes String Band
- *State Room*
Amber Lynn, Joshy Soul,
James Dawson - *Stereo Room*
Trash Bash, DJ Flash & Flare
- *Urban*
Ryan Innes, Mimi Knowles
- *Velour*

Sunday, November 8

Combichrist, MXMS,
Echo Black - *Area 51*
Mark Battles, Derek Luh
- *Complex*
Denver Broncos UK - *Garage*
David Ryan Harris, Tyler Lyle,
Carrie Myers - *Kilby*
Buyer & Cellar - *Rose Wagner*
Phutureprimitive, Bass Physics,
Synaesthetic - *Urban*

Monday, November 9

My Life With The Thrill Kill Kult
- *Area 51*
Havok, Psychosomatic,
ToxicDose, Riksha,
Shadowseer - *Metro*
Buyer & Cellar - *Rose Wagner*
A New Play Sounding Series:
Stag's Leap
- *Salt Lake Acting Co.*
The Good Life, Big Harp
- *Urban*

Tuesday, November 10

Population Boom - *City Library*

Nelson Muntz, Gnarwhal,
Ex-Breathers,
The Ditch & The Delta
- *Diabolical*
Alaska, Woozy,
Hungry Skinny, Aspen Grove,
The Wasatch Fault - *Kilby*
Macy Gray - *Liquid Joe's*
Never Let This Go
- *Loading Dock*
Screaming For Silence,
Sorrow For Virtue,
Eminence Front,
The Rock Princess - *Metro*
Orixa Movement Workshop
- *Salt Lake Arts Hub*
Yoga at the UMFA - *UMFA*
Art Talk: Mel Ziegler - *UMOCA*
Peaches, Cristeene - *Urban*

Wednesday, November 11

Yellowcard, New Found Glory,
Tigers Jaw - *Complex*
The World is a Beautiful Place
& I am No Longer Afraid to
Die, TTNG, Foxing - *Kilby*
Simple Treasures Holiday
Boutique
- *Legacy Events Center*
Pert Near Sandstone
- *State Room*
Broncho, The Shelters,
Pearl Charles - *Urban*
Na-G, Cedric, Brittany Joell
- *Velour*

Thursday, November 12

Julian McCullough - *50 West*
Of Men and War - *City Library*
Trey Anastasio Band - *Depot*
Alan Michael Quartet - *Garage*
Pure Bathing Culture,
Wild Ones - *Kilby*
Matthew Corken - *Muse Music*
Buyer & Cellar - *Rose Wagner*
Henry Fong - *Sky*
Stag Hare, Angel Magic,
Blade, Browser - *Urban*
Belt Canto: Art Song Edition
- *Urban Arts Gallery*
Yaquina Bay, Batty Blue
- *Velour*
In Football We Trust
- *Viridian Event Center*

Friday, November 13

Proportion & Ornament book
release - 1259 E. 200 So.
Julian McCullough - *50 West*

The Nods, Foster Body - *ABG's*
The Child and the
Enchantments - *Abravanel*
Priccso, FUJU, DeeJay Julliette,
TinkFu - *Area 51*
Joe Friday - *Brewskis*
Marianas Trench,
Secret Someones - *Complex*
Candy's River House - *Garage*
Redlands, Magda-Vega
- *Ice Haüs*
The Rocket Summer,
Paradise Fears - *In The Venue*
Intronaut, Huldra, A Lily Gray
- *Kilby*
The Iron Maidens, Irony Man,
Truce In Blood - *Liquid Joe's*
Darklord, Intercorpse,
Delusions of Godhood,
Thalgora, Befouler,
Odium Totus - *Loading Dock*
Arsenic Addiction,
Shadowseer, The Creature
From Jekyll Island,
Winter Burial - *Metro*
City Of Salt, The Bectics,
Jack Pines - *Muse Music*
Markus Schulz, Christos,
Quincy Weigert - *Park City Live*
Buyer & Cellar - *Rose Wagner*
Six Feet In The Pine
- *State Room*
Saluting Our Heroes
- *The Grand*
Demi Lovato, R City
- *UCCU Events Center*
Ben Gaulon, Tyrone Davies,
Jean Richardson - *UMOCA*
Sango, Fice Lords, Type Funk,
Chris Wright - *Urban*
Transgender & Diverse Gender
Students - *Utah Cultural*
Celebration Center
Sugar House Art Walk
- *Various Galleries*
Atomic 45 and Friends
- *Woodshed*

Saturday, November 14

Julian McCullough - *50 West*
The Child and the
Enchantments - *Abravanel*
Low, Andy Shauf - *Complex*
Greensky Bluegrass, Tom
Hamilton's American Babies
- *Depot*
Sister Wives - *Garage*
Chris Orrock - *Holladay United*
Church of Christ
Cult Leader, Fever Dreams,

Despite Despair - *Kilby*
Ash of August,
No Safe Way Home
- *Loading Dock*
Gravehill, Visigoth,
Moon of Delirium, Deathblow,
Incendiant, Blood Purge, Quit
- *Metro*
Dungeons & Comedy
- *Muse Music*
Buyer & Cellar - *Rose Wagner*
Lucero - *State Room*
Smiling Souls, Hemptations,
Justin Johnson - *The Royal*
UCW-Zero Pro Wrestling
- *UCW-Zero Arena*
Family Art Saturday - *UMOCA*
The National Parks,
Strange Familia,
Christopher Paul Stelling
- *Urban*

Sunday, November 15

Rick Gerber - *Garage*
My Body Sings Electric,
Sounds To Subvert,
The Cold Year, Young Apollo
- *Metro*
Buyer & Cellar - *Rose Wagner*
Lucero - *State Room*

Monday, November 16

Motionless In White,
The Devil Wears Prada,
The Word Alive,
Upon A Burning Body,
The Color Morale - *Complex*
The Menzingers,
mewithoutYou,
Pianos Become The Teeth,
Restorations - *Complex*
Reptar, Breathers - *Kilby*
The Grouch & Eligh,
ReMINDers - *Urban*

Tuesday, November 17

Far From Home - *City Library*
The Yawpers - *Club X*
Chance The Rapper, D.R.A.M.,
Metro Boomin, Towkio
- *Complex*
Mayhem, Watain,
Rotting Christ - *Complex*
David Ramirez, Liza Anne
- *Kilby*
Our Last Night, Palisades,
Hail The Sun, Picturesque
- *MusicGarage*
Orixa Movement Workshop
- *Salt Lake Arts Hub*

Richard Thompson Electric Trio
- *State Room*
Yoga at the UMFA - *UMFA*
Ambassador John Price and
Marcia Price World Affairs
Lecture Series:
Suzanne Massile
- *Westminster College*

Wednesday, November 18

Metro Toastmasters
- *City Library*
Cam Meekins,
Lamp City Artist, Lenerd,
Professor Snake, Young Yankee
- *MusicGarage*
HEAL Utah's Ninth Annual Fall
Party - *State Room*
Chamber Music Series - *UMFA*
Scenic Byway - *Urban*
The Moth & The Flame - *Velour*

Thursday, November 19

Ego Likeness, Die Sektor,
The Rain Within, IMPXVIII
- *Area 51*
Drag Becomes Him - *Brewvies*
The Fall Of Troy,
Kylesa, Powers - *Complex*
Recess Club: Kastle - *Elevate*
Mark Chaney & The Garage
Allstars - *Garage*
Company Vacation
- *Muse Music*
Buyer & Cellar - *Rose Wagner*
Joe Hill's Last Will,
John McCutcheon - *State Room*
Ai Weiwei: The Fake Case
- *UMOCA*
SLUG Localized:
DJ Nix Beat, DJ Feral Cat,
DJ Eric Jenson - Urban
Sonsapapa, Days - *Velour*

Friday, November 20

Urban Pioneers - *ABG's*
Mahler's "Tragic" Symphony
- *Abravanel*
Must Die, Everettz,
Timmy Teaze, Wolfik - *Area 51*
Penrose - *Brewskis*
Modern Baseball,
Jeff Rosenstock,
Tiny Moving Parts - *Complex*
Fiji, Drew Dreezy, Finn Gruva
- *Complex*
Kutt Calhon, Flawless,
King K.O.N.G., Avn,
Connie Blaze, Ivy Blue,
Dumb Luck - *Complex*
Desaparecidos,
The So So Glos, Digital Leather
- *Depot*
Nitro Circus - *EnergySolutions*
Michelle Moonshine - *Garage*
Prof, Nacho Picasso, DJ Fundo,
Mouse Powell - *Kilby*
Armed For Apocalypse,
Better Left Unsaid,
Beneath Red Skies, Krosis,
Storm Tide Horizon
- *Loading Dock*
Coral Bones, Apt, New Shack,



Cult Leader mark their full-length debut, *Lightless Walk*, at Kilby Court on Saturday, Nov. 14.

Officer Jenny - *Muse Music*
Buyer & Cellar - *Rose Wagner*
Joe Hill Roadshow,
Otis Gibbs, Duncan Phillips,
Kate MacLeod, Water Parks
- *State Room*
Obie Trice, Kaotic, Nevaeh,
Jesse James, 801 Family,
Sinic the Great and S.E.M.
- *The Royal*
Mother Falcon, Ben Sollee
- *Urban*
Salt Lake Gallery Stroll
- *Various Galleries*
Amanda Peters - *Woodshed*

Saturday, November 21

Toby Lightman - *50 West*
Mahler's "Tragic" Symphony
- *Abravanel*
FKF Boxing - *Complex*
Dustin Lynch, Chris Lane,
Tyler Rich - *Depot*
Lazlo & The Dukes
- *Devils Daughter*
Pigeon - *Garage*
Onward Etc., Brian Marquis,
The Ghost Pines,
Michelle Moonshine - *Kilby*
Leggy Meggy's Bday Bash!
- *Metro*
RKDN, Festive People,

Humphrey - *Muse Music*
Buyer & Cellar - *Rose Wagner*
Crespo - *Sky*
Third Saturday for Families:
Printmaking - *UMFA*
SENSE/ABILITY Tour - *UMOCA*
MimOsa - *Urban*
The Prophet
- *Viridian Event Center*
Demun Jones - *Westerner*

Sunday, November 22

The Chainsmokers,
Shaun Frank, Breathe Carolina
- *Complex*
Knuckle Puck, Seaway,
Head North, Sorority Noise
- *In The Venue*
Handguns, Room,
The Departure - *Kilby*
Volumes & Northlane,
Cane Hill, Coldrain, Divisions
- *Loading Dock*
Old Wounds - *Metro*
Darwin Deez - *Urban*

Monday, November 23

Bancho, James Junius,
Ana Hardy - *Kilby*
Fuzz, WALTER - *Urban*

Tuesday, November 24

Some Kind of Spark
- *City Library*
Trans-Siberian Orchestra:
The Ghosts Of Christmas Eve
- *EnergySolutions*
Giants In The Oak Tree,
Miniature Planets, Northborn
- *Kilby*
Orixa Movement Workshop
- *Salt Lake Arts Hub*
The Shivas,
Daisy & The Moonshines,
Quiet Oaks - *Urban*

Wednesday, November 25

Metro Toastmasters
- *City Library*
The Royal Concept,
Parade of Lights - *Kilby*
Puscifer, Luchafer - *Kingsbury*
Fuck the Facts, Voidsmen,
Womb Envy, Goro, Low Cotton
- *Metro*
Snails - *Sky*
Fall Film Series: Iris - *UMFA*
Max Pain & The Groovies
- *Urban*

Thursday, November 26 Happy Thanksgiving!

Friday, November 27
Nina Slippers - *Area 51*
Tesseract, The Contortionist,
Erra, Skyharbor, The Bathonaut
- *Complex*
Cholula - *Garage*
DJ Flash & Flare - *Urban*
Park City's Last Friday Gallery
Stroll - *Various Galleries*
Jerry Joseph and the
Jackmormons - *State Room*

Saturday, November 28

Messiah Sing-In - *Abravanel*
Megan Peters - *Garage*
The Cold Year - *Kilby*
Racing On the Sun,
Away At Lakeside,
Meldrum House,
The Stigmata Massacre
- *Loading Dock*
The Ladells - *Muse Music*
Aaron Gillespie,
Nathan Hussey - *MusicGarage*
Bingo Players, Aryay
- *Park City Live*
Ryan Shupe & The RubberBand
- *Peery's Egyptian*
X Giving Excision Crnkn,
Dotcom, Nghtmre, Grimblee,
Quintana - *Saltair*
Miss DJ LUX - *Sky*
Tommy Castro & The Painkillers
- *State Room*
Little Hurricane - *Urban*

Sunday, November 29

Geek Show Movie Night
- *Brewvies*

Monday, November 30

Collie Buddz - *Depot*

Tuesday, December 1

Rumi Poetry Meeting
- *Anderson-Foothill Library*
Delusions of Godhood, Yeti,
Aspen Grove - *Kilby*
Foreveratlast,
Hail Your Highness,
Raw Fabrics, Advent Horizon,
The Thrill Collective,
Versus the Man - *Loading Dock*
Maruta, Vattnet Viskar,
Burn Your World - *Metro*
Orixa Movement Workshop
- *Salt Lake Arts Hub*
Mr. Gnome - *Urban*

Wednesday, December 2

Metro Toastmasters
- *City Library*
Lights, The Mowgli's, K.Flay
- *Complex*
together PANGEA,
White Reaper,
Max Pain & The Groovies
- *Kilby*
Sallie Ford, Tacocat,
Strong Words - *Urban*

Thursday, December 3

Recess Club, Anna Lunoe,
Sleepy Tom - *Elevate*
Simple Treasures Holiday
Boutique - *Golden Spike*
Blue Jay Boogie,
Red Telephone, Shape of Color
- *Kilby*
El Ten Eleven, Rose Quartz
- *Urban*
Upcycled Coasters with
Stephanie Coppa of 2nd
Hand Coast - West Elm

Friday, December 4

Pick up the new issue of
SLUG - Anyplace Cool
Brothers Chunky - *ABG's*
Beethoven's "Ode to Joy"
- *Abravanel*
HEALTH, Pictureplane
- *Complex*
Miles Out, DeelanZ,
Telesomniac - *Kilby*
Divisions, Charlatan,
DJ Shutter, Lisa Dank,
Tony Berrow - *Metro*
Dungeons & Comedy
- *Muse Music*
Art Dog - *Salt Lake Acting Co.*
Slow Magic, Giraffage,
Lindsay Lowend - *Urban*
Provo Gallery Stroll
- *Various Galleries*
Ogden's First Friday Art Stroll
- *Various Galleries*
Salt Lake Holiday Stroll
- *Various Galleries*
Monorchist, MiNX,
Magda-Vega - *Woodshed*

Check the full
events listing at
slugmag.com



NOVEMBER

241 S 500 E SLC
DOORS @ 8 PM UNLESS NOTED
21+

COMING SOON

Nov 2: **KRCL Presents Heartless Bastards**, Slothrust
Nov 3: **FREE SHOW Great Interstate**, No Sun, Swans of Never, Broke Fang
Nov 4: **Here We Go** Magic, Big thief
Nov 5: **Zion I**, Grayskul, Divide The Poet
Nov 6: **DUBWISE Congo Sanchez** of Thievery Corporation 9 PM DOORS
Nov 7: **Trash Bash + Flash & Flare**
Nov 8: **Phutureprimitive**, Bass Physics, Synaesthetic
Nov 9: **The Good Life**, Big Harp
Nov 10: **Peaches**, Cristeene
Nov 11: **Broncho**, The Shelters, Pearl Charles
Nov 12: **Stag Hare**, Angel Magic, Blade Browser
Nov 13: **SANGO** 9 PM DOORS
Nov 14: **The National Parks**, Strange Familia, Christopher Paul Stelling
Nov 16: **The Grouch & Eligh**
Nov 18: **Scenic Byway** Album Release
Nov 19: **Slug Localized DJ Nix Beat**, DJ Feral Cat, EJ Eric Jensen
Nov 20: **Mother Falcon**, Ben Sollee
Nov 21: **Mimosa**
Nov 22: **Darwin Deez**
Nov 23: **FUZZ**, Walter
Nov 24: **FREE SHOW The Shivas**, Daisy & The Moonshines, Quiet Oaks
Nov 25: **Max Pain & The Groovies**
Nov 27: **FREE SHOW DJ Flash & Flare** 9 PM DOORS
Nov 28: **Little Hurricane**

Dec 2: Sallie Ford
Dec 3: El Ten Eleven
Dec 4: Slow Magic & Giraffage
Dec 5: DUBWISE with Jantzen & Dirt Monkey
Dec 12: RISK! (Podcast / Early Show)
Dec 12: Dirt First (Late Show)
Mar 21: Murder By Death



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

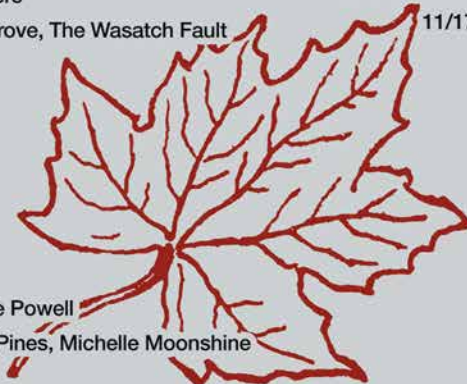
Kilbycourt

NOVEMBER

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

COMING SOON

11/3: **Telekinesis**, Say Hi, Little Barefoot
11/4: **MC Lars**, Koo Koo Kangaroo (6pm doors)
11/5: **The Brocks**, RKDN, New Shack
11/6: **Matt Pond PA**, Laura Stevenson, Completions
11/7: **Beach Slang**, Worries, The Thrill Collective
11/8: **David Ryan Harris**, Tyler Lyle, Carrie Myers
11/10: **Alaska**, Woozy, Hungry Skinny, Aspen Grove, The Wasatch Fault
11/11: **twiabp**, Foxing, TTNG, Brightside
11/12: **Pure Bathing Culture**, Wild Ones
11/13: **Intronaut**, Huldre, A Lily Gray
11/14: **Cult Leader** ALBUM RELEASE
11/16: **Reptar**, Breathers
11/17: **David Ramirez**, Liza Anne
11/18: **SPY HOP 801 SESSIONS**
11/20: **PROF**, Nacho Picasso, DJ Fundo, Mouse Powell
11/21: **Onward Etc**, Brian Marquis, The Ghost Pines, Michelle Moonshine
11/22: **Handguns**, Roam, The Departure
11/23: **BANCHO**, James Junius, Ana Hardy
11/24: **Giants in the Oak Tree**, Miniature Planets, Northborn
11/25: **The Royal Concept**, Parade Of Lights



11/11: Yellowcard & Newfound Glory @ The Complex
11/13: Marianas Trench @ The Complex
11/16: The Menzingers & MeWithoutYou @ The Complex
11/17: Mayhem + Watain @ The Complex (21+)
11/19 - The Fall Of Troy @ The Complex
12/2: Together Pangea @ Kilby
12/4: Health @ The Complex
12/5: Nikki Lane @ Kilby
12/10: Beat Connection @ Kilby
12/10: AFTON @ Kilby
12/15: Terror @ Kilby
12/16: Fidler @ Kilby SOLD OUT



SEND US YOUR STUFF

Share your memories and relive your past. Contribute to our community media project that documents the days of the Speedway Café.

We are looking for your digital copies of:

FLYERS TICKET STUBS PHOTOGRAPHS
RECORDINGS EPHEMERA RELICS

For submissions and more information:
trinity@speedwayproject.com



Lead the Pack in Low Light Photography



SONY
α

Rent the Sony Alpha Lineup Today

Sony Alpha compact mirrorless cameras are consistently yielding powerful results, & their newest releases are too good not to show off! Experience full-frame 4K recording with the new low-light champion, the a7SII, or the intense detail of the 42-megapixel a7RII. Pictureline's rental program has a large roster of lightweight Sony lenses to achieve perfect images in those hard-to-reach spaces.

OVER 50 LENSES | 50% OFF MON-THURS | RENTAL REWARDS

305 WEST 700 SOUTH • SALT LAKE CITY (801)364-1200
WWW.PICTURELINE.COM/RENTALS

 **pictureline** | RENTAL