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JAN 14

SEPTEMBER

- 7 24 Frames Movie Night
Post Theatre
- 9 Versa Style
Kingsbury Hall
- 17 TEDxSaltLakeCity
Kingsbury Hall
- 24 Reduced Shakespeare
Company
Kingsbury Hall

OCTOBER

- 2 Sounds of China
Libby Gardner Concert Hall
- 5 24 Frames Movie Night
Post Theatre
- 7 Matt Haimovitz
Libby Gardner Concert Hall

NOVEMBER

- 2 24 Frames Movie Night
Post Theatre
- 5 Elephant and Piggie's
We Are in a Play
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- 12 Ragamala Dance
Company
Kingsbury Hall
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S. J. Quinney Moot
Courtroom

DECEMBER

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JANUARY

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- 17 Taylor Mac & Bill T. Jones
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MARCH

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and Other Fairly
Stupid Tales
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- 22 Black Grace
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APRIL

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- 21-22 Puccini's La Rondine
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SLUG MAGAZINE



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CONTRIBUTOR LIMELIGHT:

Alexander Ortega – Editor

Since 2010, Alexander Ortega has risen through *SLUG*'s ranks, assuming the titles of Contributor Writer, Senior Staff Writer, Copy Editor, Junior Editor, Editorial Assistant, Managing Editor and now Editor. Ortega's journalistic integrity, dedication to community and passion for mentoring contributors are qualities that will make him a brilliant Editor. Outside of *SLUG*, Ortega is a gifted musician. He's currently working in-studio on a debut album for an eponymous project that draws inspiration from the folk music of Tuva. Alexander anticipates returning to the studio this fall with **Filth Lords**, a punk project that's lasted five years—a testament to the camaraderie he finds in the project. Keep an eye out for his upcoming performances with both projects this summer. We are honored to have Alexander Ortega, an astute and creative intellectual, lead *SLUG* into our editorial next chapter.



ABOUT THE COVER: Beer and its culture surely lend to memorable iconography. *SLUG* designer Christian Broadbent employs playful images of kegs, growlers, steins, pints, cans, bottles, bottle caps, bottle openers, hops and barley to percolate thirst via this year's *Beer Issue*. To see more of Broadbent's work, visit madetrue.com.

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LOCALIZED

By Kristin Porter
k.allison.porter@gmail.com
Photos: Russel Daniels

Experience musical entropy and organized chaos with three local psych-pop groups this month at *SLUG Localized*, featuring co-headliners Soft Limbs and **Magic Mint** with opener **Mañanero**. Sponsored by *Uinta Brewing Co.*, *KRCL 90.9FM* and *Spilt Ink SLC*, this free show is happening at 8 p.m. on June 16 at *Urban Lounge*.

(L-R) Michael Paulsen, Ian Francis and Alex Duran of Soft Limbs bring psych-pop and art punk to the diverse Salt Lake music scene.



SOFT LIMBS

Local trio Soft Limbs doesn't want to be known for a Salt Lake sound—on the contrary, the psych-rock punk group aims to redefine their place in the local scene. Soft Limbs fuse together instrumentation lifted from garage rock groups of the late '90s with dynamic, unpredictable psych melodies that lie somewhere between the early, experimental guitar work of **Modest Mouse's Isaac Brock** and the art-punk catchiness of **Liars'** 2014 release, *Mess*—but that's just scratching the surface. If you were to examine Soft Limbs under a microscope, you'd find jam melodies that lie somewhere between the **Greenwood** brothers and **Ian Curtis**. Deductively speaking, it appears as if Soft Limbs are taking the DIY approach to a new level—and it works.

Alex Duran formed Soft Limbs with former drummer **Curtis Pettygrove** in early 2015, releasing their first full-length, *Major St. Sessions*, in April of that year. The most recent Soft Limbs album, *Small Village Rumors*, was released via tape at *Diabolical Records* the following December. The tape release was a bittersweet moment, however, because after recording and releasing three albums together, Pettygrove moved to California, providing an opportunity for current bassist **Michael Paulsen** and drummer **Ian Francis** to join the band that following winter.

Both Francis and Paulsen approached Duran about becoming involved with Soft Limbs, a move that would eventually indicate how the band would function logistically. "I aim to be a second brain to Alex, in the sense that I just offer my insight and hope that it propels Alex's creation a little further," says Francis. Duran aims to create a culture of liberation within the local music scene. "Soft Limbs is about personal liberation," Duran says. "I want Michael and Ian to infuse their personalities into it."

Infusing personalized style into the music is nothing foreign to Francis and Paulsen, who also both play in local group **Indigo Plateau** (Paulsen on guitar/vocals and Francis on drums); Francis also drums for local band **Josh & Ian**. It's a unique

mélange of musical styles that lend Soft Limbs their frenetically calculated vibe. When Duran isn't multitasking loud, eclectic guitar loops and vocals (such as the newest version of the track "Poketz," available on their Bandcamp page), Paulsen is creating leading basslines and irreverent syncopations. "I'm traditionally a guitar player, not a bassist," says Paulsen. "I look for ways to play the bass like it's a lead guitar."

In terms of influences, Soft Limbs view them as entities that transcend whatever artist they're currently listening to. "Influences go way beyond bands," says Francis. "Whatever has me on an emotional high that day influences how I'll drum or perform. Going through the ups and downs of life is more influential than what I'm listening to." And judging from their most recent recording from *Lounge Nite* at *Twilite Lounge*, it's apparent that the new lineup is deflecting any type of genre pigeonholing. The track "Tide Up" fuses the psych pop elements of **Mac DeMarco** with the darker territory of **Kurt Vile** as Duran sings, "Tell me what you're after / Come on baby / Come on baby / Have a sense of laughter."

Soft Limbs recognize the duality of not only their unique position within the Salt

Lake music scene, but also the unique position that Salt Lake City is in. "If you go outside of Salt Lake City, the music scenes have become overgrown with a certain type of music—but Salt Lake City is like a newly soiled garden bed," says Paulsen. "There are so many things growing and emerging. It's so young. Salt Lake is like the underdog that no one understands."

This perspective plays directly into one of the band's centering philosophies: community. "We want to unite the community," says Duran. Paulsen currently books free shows at Sugarhouse venue *The Borough* (819 E. 2100 S.). "Most people group music by genres, but we've set this aside. We've started grouping bands according to social dynamics. When I book shows, I try to pick bands from diverse social groups and cliques," says Paulsen.

This philosophy circles back to Soft Limbs' commitment to artistic self-liberation—on any level. "We express our art the way we want to. We're going to express it in whatever way we want, and we're not going to apologize for that."

When they're not busy working on new tracks ("We've got three new songs, and we're probably going to release a single this month," says Duran), Soft Limbs are

encouraging emerging artists in the Salt Lake scene to step forward. "[For] anyone who is thinking about sharing their art or being involved in the community, now is the time to go for it," says Francis. "Salt Lake will welcome you."

Check out Soft Limbs' recording from *Lounge Nite* at the *Twilite Lounge* (as well as previous albums) at softlimbs.bandcamp.com.

MAGIC MINT

Magic Mint, the solo-project brainchild of local musician **Andrew Shaw**, might seem like an axiomatic extension of Shaw's four-piece band, **Color Animal**, but it's not. Self-described as "the marriage of looping and pop music," Magic Mint presents a psych-pop sound that wavers tentatively somewhere between coldwave group **Black Marble** and indie-rock band **Beach Fossils**—with a few intentional nuances that give Magic Mint its euphorically retroactive sound. Magic Mint sounds like it should be a full band, not a solo act, but it's all the calculated work of Shaw.

Shaw formed Magic Mint as a solo side project to *Color Animal* due in part to the band's overbooked schedules and Shaw's continued creativity. Magic Mint's first album, *Grand America*, debuted in 2014 as a unique testament to Shaw's ability to fuse together the sounds of prog-psych groups like **Dead Meadow** with the surf rock elements of **Mikal Cronin's** 2015 release, *MCIII*. There's an unmistakable element of nostalgia permeating throughout the album—as evidenced on the track "Happy Ever After," a song that opens with guitar melodies layered immaculately beneath vocals tinged with the irreligious fuzz of **Ty Segall**.

"I was listening to a ton of bands with minimal, electronic drums, delayed vocals and a lot of echoes," says Shaw. "I wanted to try that aesthetic, and I was trying to figure out if I could make a full band sound as a solo act that didn't sound like a singer/songwriter, acoustic thing."

Shaw is no stranger to tailoring music to specific environments. He previously contributed to the original score for two films, *The Strongest Man* and *Must Come Down*, for Utah-expatriate filmmaker **Kenny Riches**. Shaw's

Magic Mint



With his solo project, Magic Mint, Andrew Shaw infuses his sound with experimentation, new aesthetics and creativity.

relationship with music and film is solid enough to extend into Magic Mint's future. "I've had this delusion of scoring an album, kind of like what **Pink Floyd** did with *Alice in Wonderland*, to an old **Vincent Price** movie called *House on Haunted Hill*," he says. "I feel like Magic Mint is the right kind of project for that movie."

Perhaps what inspired Shaw the most to start a solo project was the rotating question of whether or not a single person could create the sound of a full band. There isn't a straightforward answer to Shaw's "Can it be done?" question. Shaw compares playing shows to walking a tightrope. "I'm setting loops and I'm triggering the drum machine with my foot. If I start playing a song and I forget to turn on the extra echoes, I just either have to go with it or switch it," Shaw says. "If I switch it, I have to be quick about it, but if I screw something up, it's out there." But Shaw doesn't view these occurrences as mistakes. Rather, they're a part of the organic process of creating and experimenting with new sounds.

Although the song structures of Magic Mint may be deeply rooted in traditional pop music—"Most of the songs are in major keys with simple song structures," Shaw says—the music of Magic Mint also presents an element of chaos. "I try to invite chaos into what I'm doing," says Shaw. "That's a lot of what I do with the loops. I run my guitar through one loop pedal and I run my vocals through another loop pedal—they're not always synced to each other."

There also isn't a specific algorithm behind Magic Mint's sound. On the contrary, it's an entity in perpetual evolution. "The pedal I work with has five knobs, and I generally like to know where they're set, but I don't obsess over them. It depends on how the room is and how the environment is," Shaw says. "I'm trying to create tones and notes that go well together, and I will end up with this loop that has infinite possibilities. Some people might consider that a mistake, but it's not."

For Shaw, playing live isn't only about the physical act of creating music—there's a deeper connection. "I feel like performing is the most zen I'll ever get," Shaw says. "When I'm not playing music, I'm thinking about everything—my wife, my job, my dog—but when I'm performing, all of that goes away. All

that's important is the next note that I have to play and the next word that I have to sing. It's the only time that I feel like I'm living in the present."

As far as the future is concerned, Shaw has several different ideas on his mind—including a hip-hop project. "I'm always thinking," says Shaw, "What else is there? What sounds haven't I made? What else can I do? I just want to explore."

Catch Shaw's chaotic, dreamy looping and psych-pop tunes when Magic Mint plays *SLUG Localized* on June 16 at *Urban Lounge*. Can't wait till then? Stream the music at magicmint.bandcamp.com.

KiiTTOS BREWING:

A Different Kind of Green Beer



By Mike Riedel
utahbeer@gmail.com

Normally, when I talk about green beer, I'm usually trying to dissuade other would-be craft beer drinkers from steering toward decalifiers of mass-produced Saint Patrick's Day macro beers. You know, the ones that have been dosed with vials of blue dye No. 5. You can imagine my delight when I heard that there's a new brewery coming to Salt Lake City that's planning to produce green beers that are more on the environmentally friendly side and less on the chromatically gaudy part of the spectrum. The *KiiTTOS Brewing Company* (pronounced 'ki:tos) hopes that this concept of Earth-friendly brewing will pay off, not only for our planet, but also for the palates of Utah's beer lovers.

"Being green is something that I've always cared about," says **Andrew Dasenbrock**, homebrewer and President of *KiiTTOS Brewing*. "It's not always cheap, but whenever possible, I always try to leave as small of a footprint as possible in my daily life. I'd like that to continue in this new enterprise." *KiiTTOS* involves a medium-sized local brewery that uses a HEBS (High Efficiency Brewing System) platform. This is a new, high-end brewing technology that will smoothly produce larger quantities of locally made beer using less water. "It's also extremely fast," Dasenbrock says. "It will allow us to brew multiple types of beers per day with much less water than a conventional brew system could."

The secret of this brewing technology relies on its ability to squeeze as much liquid as possible from the spent grains that are used in the brewing process. "Having this unique ability cuts down on time, weight and waste," says Dasenbrock. "Combine these benefits with our 100-percent wind-powered facility, and it makes this a very green brewery that's highly efficient."

This process is not only efficient in its use of energy, but also leaves behind useful byproducts. Dasenbrock says, "Our waste output will be

much friendlier to the environment as well. The water will have a lower PH than most breweries, as well as less solids going into the waste system, and that will save us money." This is important because their waste fees from the city are based on what they put down the drain. "That's a part of being green that people sometimes forget about," he says.

All of this high-tech, super-brewing wizardry is just a cool toy if you don't have a skilled brewer to utilize it, though. "I'm a homebrewer that's smart enough to know that my palate exceeds my skills," Dasenbrock says jokingly. "I got over 200 responses to my ad, including three from China, but the perfect candidate was right under my nose, here in Salt Lake City."

Dasenbrock's Head Brewer is **Adam Bulson**. Bulson is a Michigan guy whose time in the brewhouse has been long and prolific, with breweries that stretch from New York to Oregon. "We clicked immediately, which is real important when you're going to spend eight to 10 hours a day with someone," Dasenbrock says. "Plus, he's got the knowledge and the experience that was integral for this position."

Bulson's proficiency and savvy in the brewhouse will come in handy as soon as he begins to shape the direction that the *KiiTTOS* brand will take. "We want to make beers that are not only environmentally friendly but will have a noticeable difference in the taste," Bulson says. "I think the HEBS will get us there."

He may be right. There are some beers that many brewers will have to shy away from when using conventional brew systems because of the complicated nature of the ingredients. "Grains like rye, wheat and oats are very thick and sticky and are often cut with barley and rice hulls to make them less so in the mash," Bulson says. "This system will allow us to make beers that are made with 80 percent of these more difficult grains—compared to the more common 20-40 percent that

are normally used. This should make a noticeable difference in our beers."

Highly efficient green beers deserve packaging that reflects all that has gone into them. Keeping with their theme, *KiiTTOS* has decided that 16-oz. cans will be their preferred packaging. "Not only are cans more easily recyclable, but they treat the beer better than bottles," Dasenbrock says. "We also want to use recycled boxes whenever possible."

KiiTTOS hopes to debut with 10 beers later this summer, five of which will be year-round offerings. "We are still trying to formulate what those beers will be," Dasenbrock says. "Adam and I keep going back and forth on what styles will work best. What we do know is that they will be higher-alcohol beers, with some 4-percent ABV beers down the line."

When the time comes to purchase some of *KiiTTOS*' new brews this summer, you'll be happy to know that their bottle shop will be able to accommodate not only you but your horse, too! "Our beer cave is going to be massive," Dasenbrock says. "Four hundred square feet of refrigerated heaven ... We're also planning on a bar area at some point, after we get through all the state's red tape."

I've been in a lot of breweries and seen a lot of brew systems. *KiiTTOS* has overloaded my tiny brain—to the point where I forgot to ask what the hell is up with that name? "*KiiTTOS*' is Finnish slang for 'thanks' or 'thank you,'" says Dasenbrock. "My family is from Finland—it's part of my heritage. Plus, it just sounds cool."

I predict that there will be a lot of happy, beer-coated tongues out there this summer exclaiming, "*KiiTTOS*!" to this new Utah brewery.

(L-R) *KiiTTOS* President Andrew Dasenbrock and Head Brewer Adam Bulson practice environmentally friendly brewing at this upcoming brewery.

Photo: John Barkiple



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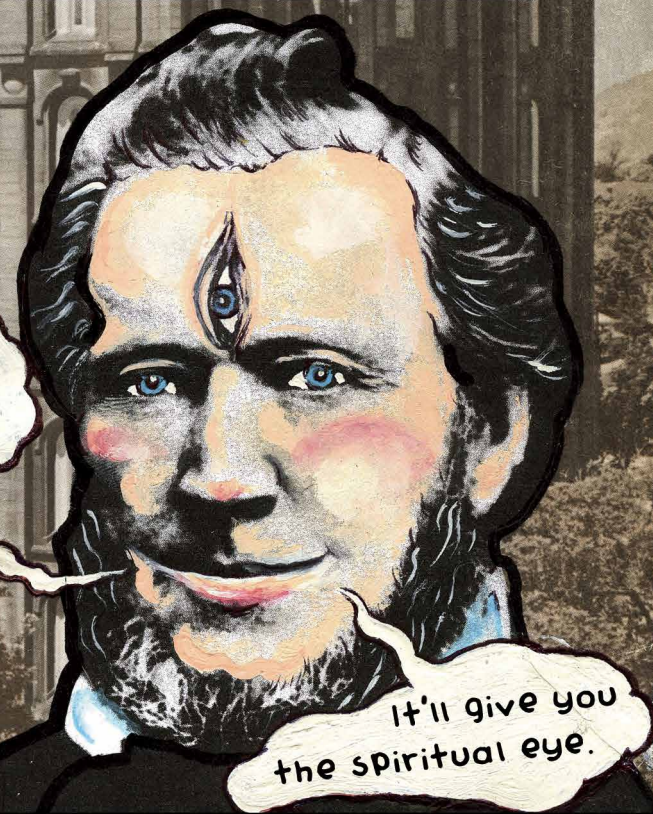
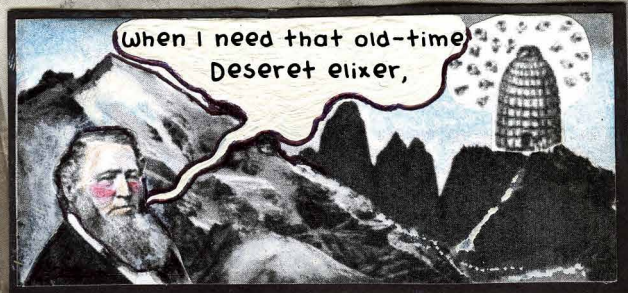


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Photo: Andy Fitzgerald

(L-R) Owners Josh Stern, Brewmaster Chris Haas and Rob Phillips will pour true-to-style beers at RoHa Brewing Project.



You don't have to be a member of the **Algonquin Round Table** to figure out that craft beer is blowing up across every region of the Beehive State. Just look at store shelves or glance at a bar menu and you'll see local beers peppered across the pages. Those beers will soon have company, as new breweries and concepts of what breweries could be continue to emerge across the state. One such brewery that is changing perceptions of beer is the *RoHa Brewing Project*. **Chris Haas** is the Brewmaster and one-third of the partners involved in *RoHa*. If you've been a student of Utah's craft beer scene, his name will be familiar. Simply known as Haas, he has been the Brewmaster at *Trolley Square's Desert Edge Brewery* for well over a decade. Haas has won dozens of awards, created the popular *Desert Edge Beer School* and organized monthly outings that educate people about beer, food and culture. When it comes to beer, there are few people in the market who understand the nuances that make craft beer so successful in Utah.

RoHa Brewing Project may sound like an unusual name, but it's all quite simple. Like many business names, *RoHa* is a mashup between the original partners **Rob Phillips** (Ro) and **Chris Haas** (Ha). Soon after the inception of *RoHa*, Phillips and Haas realized that they needed someone in their camp who knew the people side of business. "We needed a third partner, and we approached our friend **Josh Stern** to join us," says Haas. "It's worked out pretty well. We all bring different things to the table: Josh brings sales and his social prowess, I bring the brewing part, and Rob—being an engineer—brings his important skills to the brewhouse, taproom and bottle shop."

To ensure *RoHa's* chance of competing in the market, the boys knew they needed to set up shop in an underserved area of Salt Lake City. They found their spot in the South Central end of Salt Lake. With *Smith's Ballpark* a couple blocks away, *Salt Lake Community College South Campus* around the corner and walkable distance from surrounding neighborhoods, "It's practically a neighborhood brewery," Haas says. "We wanted a location where we could sell our beers out the door and enjoy them in our taproom without being on the edge of Salt Lake City's industrial area. Kensington Avenue offers that alternative to Downtown."

Starting a brewery from scratch might be challenging, but Haas says, "I think the making of and selling of beer are very simple things. People tend to make it more complicated than it needs to be, and I'd rather simplify it. Getting the permits, contractors and licensing is hard—the beer is easy." Haas is no dummy—he knows Utah's beer scene. His time as Brewmaster with *Desert Edge* has provided him with a market perspective that few locals possess. As more and more breweries emerge vying for consumer dollars, Haas has a determination that's as much personal as it is professional. "I need to know if I can succeed or fail at this on my own," Haas says.

RoHa will produce fervently anti-gimmicky beer. "You hear all these terms floated around that are completely bogus," Haas says. "'Fire-brewed,' 'triple-hopped,' 'frost-filtered'—those aren't real things. We need to get people away from those marketing-driven terms and educate them on the reality of beer." Sometimes customers don't want to be educated. They want what they want, when they want it. It's a tough juggling act, keeping customers happy while impressing upon them the importance of craftsmanship and quality. "We're just going to concentrate on making good, solid beers and try to educate people on what that means," says Haas. "No mild ales at 7 percent, no IPAs at 3.5 percent—just true-to-style pale ales, lagers and easy-drinking dark beers. Well-made beers is what we hope will keep our future customers happy." One way in which the *RoHa* boys plan to keep us happy is through packaging, filling 22-oz. bottles and 12-oz. cans. They can strategically insert themselves into the market and make packaging changes on a week's notice, not a year's.

RoHa Brewing Project is set to open its doors by the end of summer 2016 at 30 E. Kensington Ave. in Salt Lake City. Look out for beers of all styles in the 4-percent range up to the stratosphere range. Phillips, Haas and Stern hope to put a fresh spin on old brewing concepts through simplicity, attention to detail and the desire to be the masters of their own destinies. Ideally, the boys from *RoHa* hope that this small regional brewery will find an audience from within as well as outside of Utah borders, but they stress, "We will always be a Utah brewery first," says Haas.

For more information on the project's development, visit rohabrewing.com.





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CRUCIALfest 6ccess

By Alex Cragun
grant.cragun@gmail.com



Crucialfest founder Jarom Bischoff has fostered his passion project into a major highlight of the summer for bands and attendees alike.



Photo: Jessica Bundy

"I was in school at the U and **Loom** had a breakup, and I was like, 'Well, shit, I'm out of the game of touring for the foreseeable future—so what can I do that matters?'" says **Jarom Bischoff**, founder of *Crucialfest*, held June 15 through the 18 this year. "I needed something to do and thought, 'There's no reason why there shouldn't be a really awesome festival here.'"

Six years into its journey, *Crucialfest* has grown from a burgeoning side project into a regionally acclaimed heavy music festival and a beloved summer staple for Salt Lake musicphiles. For me, when the sun comes out and everyone else starts to break out the BBQ and patio furniture, I'm thinking about getting my *CF* wristband and taking three days off from work. It's been a must-go event for me since their first show at *Liberty Park*. "It's grown very slowly," says Jarom. "It's not the same type of music festival like *Treefort* or *Psycho* or these festivals that just pop up and are instantly huge and have a lot of money behind them. It's a small, intimate music festival that features a lot of small local bands, and it always will. ... This is a special Salt Lake music festival." That's the way I like it.

Crucialfest started out as a group project among friends, but is now a passion project for Jarom and **Tiffany Bischoff**. While there is a large circle of friends and family who support the festival as volunteers, the heavy lifting of getting it organized falls on the couple. With regard to Tiffany, who also organized the *Snowbrush Herb Festival* in the fall, Jarom speaks to the importance of his partner in making *Crucialfest* possible. "She helps with social media, organizing the merch—she helps me network, find vendors and get the word out. She's there," says Jarom. "It's a two-person operation, and we'll probably

stay like that for a few more years." With their hard work, a kickass festival is always assured, but *CF* has seen an ebb and flow in formatting changes over the years.

Last year, the event was held at a single, 18-plus location. This year, the festival will return to its regular format of holding a number of all-ages shows, as well as 21-plus shows, with venues all within walking distance. Like they have done in the past, *Metro* and *Art Garden* will host the bulk of the shows, and *Urban Lounge* and *Duffy's* will house the late-night shows and *CrucialRest*. While some prefer the single-site festival, I like the small, stroll-down-the-street approach, à la *SXSW*. Some of the best parts of *Crucialfest* are wandering between sets, talking to a complete stranger about how that last set just blew your mind, chowing down on some *Crucial Dogs* and *Burgers* at *The Art Garden* or guzzling a cold beer after standing in the crowded heat for half an hour.

Apart from the national headliners and the local badasses, what I love most about *Crucialfest* are the reunion shows. "**Ether** are the No. 1 band I'm most excited to see. I have never seen them before," says Jarom. Ether are an avant-garde experimental group from SLC's past. There is a smooth, almost drone quality to what I've heard, but I honestly have no idea what to expect from their live performance. To note, I am amused to see that they named an album after an inane man who is currently running for president.

Apart from Ether, local legends like **Form of Rocket** and **The New Transit Direction** are plan on playing a set each for the festival. I'm particularly excited to see Form of Rocket and to

purchase a copy of *Se Puede Despedir a Todos* on vinyl. "I've been hounding all three of those bands to reunite for *Crucialfest*," says Jarom. "It's a matter of logistics and when it happens to line up. This year, it lined up."

In the end, what most fans love about *Crucialfest* is that it's the show that gives back to the music community by fostering regional and national relationships and showing how vibrant and alive the SLC music scene is. Because of *Crucialfest*, bands like **Red Fang** and **Call of The Void** regularly stop in Salt Lake every chance they get instead of skipping on to Phoenix or San Francisco, like they might have 10 years ago. "Our mission statement for local bands is to improve the network for locals bands that want to tour," says Jarom, "for them to network so that the next time a local band wants to tour the West Coast, they know 10 bands that they met from *Crucialfest* and can now hit up and play shows with ... It's about heating up the touring environment for locals."

If you've never gone because you're afraid of your inner-metalhead or that you'll break your glasses in a **Wulf Blitzer** pit, Jarom has some sage advice: "Don't be intimidated by those who might look intimidating," he says. "I promise they're all just humble, friendly people. Don't feel like you need to be this metal person or a punk person to come to *Crucialfest*. It's not a festival for exclusive people. ... Give the live show a chance."

Come give me a high five, but more importantly, catch bands like **Russian Circles**, **Baby Gurl** and **Helms Alee**, June 15–18, with a few warmup shows the week before. Find more information at crucialfest.com.



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PROPS TO

By Amanda Rock
amandarock.212@gmail.com

PROPER BURGER CO

When Avenues Proper opened three years ago, diners were charmed by their crave-worthy fare and the beer brewed at their Avenues location. This year, they've expanded with Proper Brewing Co. and Proper Burger Co., a casual burger joint serving Proper Beer in downtown Salt Lake City.

This welcoming restaurant offers plenty of seating, including a front and back patio. Neatly decorated in gray with lime-green accents, the décor is minimal. Wooden tables add a warm, inviting touch. The natural lighting is pleasant, and the chairs and booths are comfy. I also dig the friendly, casual service. Simply place your order at the counter with a cashier who's happy to answer questions and provide suggestions. Take a number and find a seat. Drinks come out first, followed quickly by food.

There's something for everyone at Proper Burger Co. The purists will be happy with the Plain Jane (\$4.49), a burger topped with lettuce, tomato and ketchup. Those with more adventurous palates will be overjoyed with the rest of the menu. There's even a burger called the Truffle Shuffle (\$25.99), topped with American sturgeon caviar, truffle aioli, bacon and a fried egg.

I was eager to sample the Proper Style (\$6.99) burger. I was hooked at the first bite of well-seasoned, savory beef, topped with a superb combination of luscious caramelized onions, housemade zucchini pickles and good ol' American cheese, which melts evenly and imparts a pleasant, salty flavor. The zucchini pickles are tart and crunchy—the perfect balance to the rich flavors. Fresh romaine lettuce adds an appetizing crunch, and two slices of tomato and Proper Sauce make the burger a little messy—but in a good way. This is everything I lust for when I crave a burger. And yes, I would deem it a "Proper Burger." The beef patty was on the thinner side—if you'd like a bigger bite, opt for a second patty for \$2.

Those who don't like hamburgers can buy an all-beef hot dog, chicken breast or a house-made veggie burger for an extra 99¢. My husband was excited to hear this news. He ordered the Sundance Kid (\$7.99), replacing the burger with a sliced beef hot dog. The commendable flavor profile in the Sundance Kid is per-

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fect for the smoky taste of the hot dog. Sweet and tangy housemade BBQ is slathered over the bun topped with crisp, thick bacon, an ample squirt of zesty Cheez Whiz, crumbled Fritos and a single onion ring. After the first few bites, the gobs of Cheez Whiz and the soggy bun were an unpalatable mess. If I were to attempt this burger again, I'd request that they go easy on the toppings.

The Hipster (\$7.99) is loaded with trendy toppings like kale pesto and red onion jam. The fresh spinach and garlic aioli round out the bright flavors, but the sweet, caramelized red onions and the lemony-fresh herb cheese overpowered the kale pesto. Aside from missing the pesto, I relished each bite. Out of the burgers I tried, The Hipster with the veggie patty won my heart. Made in-house with a black bean base, the veggie burger is a formidable substitute for meat. The patty, with the tempting contrast of a light-and-fluffy inside and a crisp outside, stood up to the toppings and the bun like a champ.

The Hand-Cut Fries (\$2.99) are my dream fries. Hand-cut into thin strips, they are crispy, served piping hot with a sprinkling of salt minutes after emerging from the deep fryer. The Onion Rings (\$2.99) are just as amazing: golden brown with a super crispy outside and perfectly intact onion inside. They're both served with aioli, a cool creamy garlic sauce that accentuates their flavor and crunch.



Photo: Talyn Sherer

Proper Burger Co. offers the perfect pairing: the well-seasoned Proper Style burger with the tart and refreshing Lake Effect Gose.

The prices would be less steep if the fries were served with the burgers. I paid \$14 before tipping for a beer and burger without fries. Another time, we spent \$25 for two burgers and fries without anything fun to drink. Happily, the drink menu is reasonably priced.

Proper Brewing Co. has made a name for themselves in the past few years with intriguing brews. There's a selection of bottled beers as well as four beers on tap. Buy a pint for \$5, a pitcher for \$12 or a sample for only 50¢. Be sure to taste the Lake Effect Gose, a German-style ale with coriander and local salt. With a unique flavor profile of lemony tartness, slight floral notes and salt, a gose is one of the most unusual beers you can find. Proper Brewing Co. was the first to introduce this beer in Utah, and it's had a cult following ever since. The Lake Effect Gose in particular is refreshing and perfect to pair with rich, greasy food. The locally brewed Stinger Hard Cider is on tap, served in a wine glass for \$4. There is also a concise cocktail menu (Whiskey Ginger, Bloody Mary, Gin & Tonic or Rum & Coke) priced at a thrifty \$6 each—or complement your burger with a glass of red or white wine (\$6).

A welcome addition to the neighborhood, Proper Burger Co. is ideal for a quick lunch, after-work drinks or even a Sunday burger brunch.

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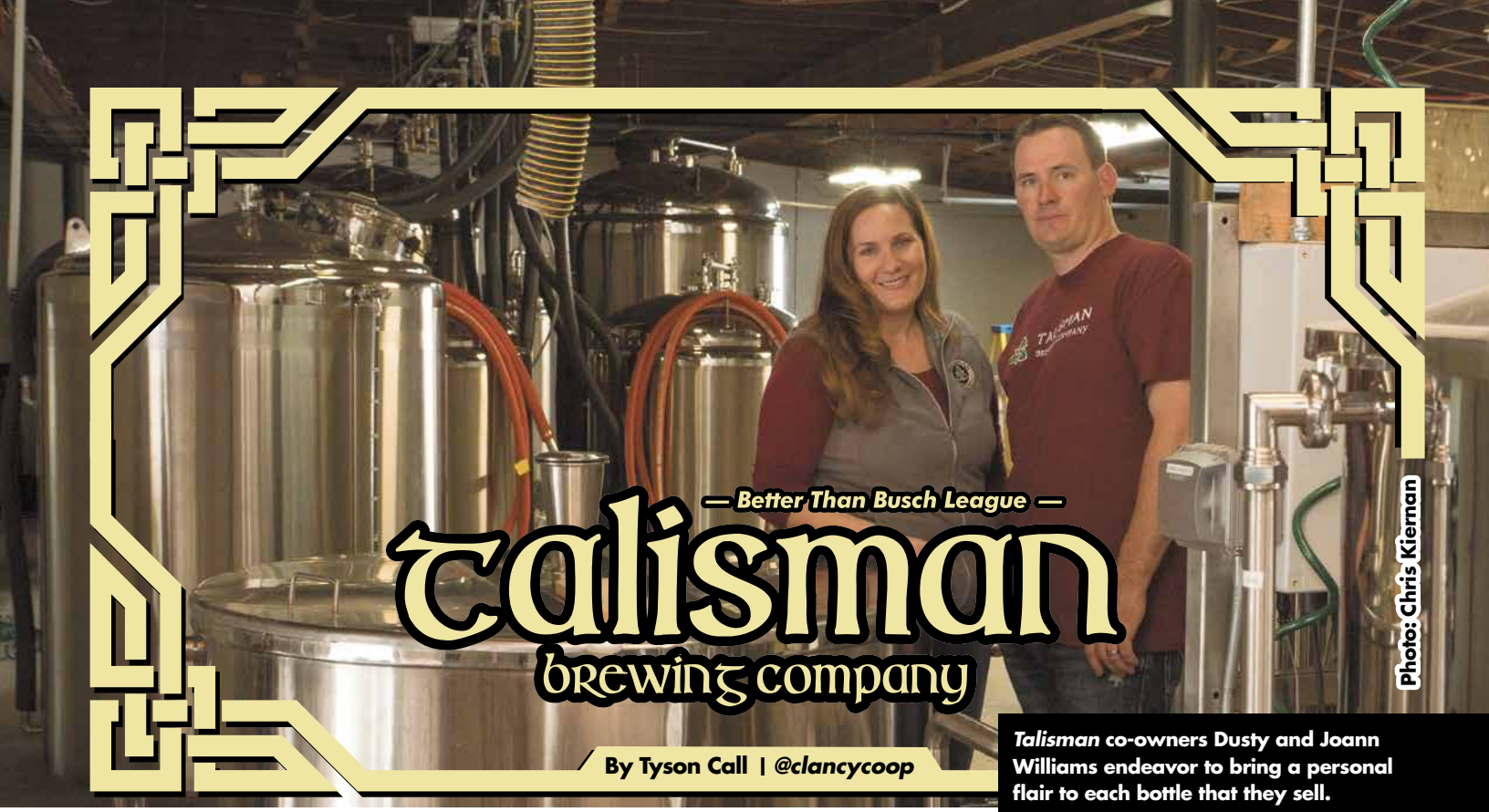


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Walking in the front door of Ogden's newest brewery, *Talisman Brewing Company*, I'm hit with a deliciously sweet smell that seems familiar—though I'm not sure from where. **Dusty Williams**, who co-owns the brewery with his wife, **Joann Williams**, tells me that they just got finished brewing a beer with hops—those zesty little stroboli that impart a flavor that is sometimes bitter, sometimes citrusy. They call this beer *The Dagda*, which—inspired by William's Welsh heritage—is named after a Celtic God. "Dagda is the protector of the crops," says Dusty. "He's the god of all gods. For us, it was kind of a no-brainer, the protector of the crops—it's a hoppy beer."

Making beer is actually quite simple and organic, despite the fancy tools needed for high-volume production. Simple as it may be, it is definitely not easy. It requires trial and error as well as a certain finesse to get it right. One can brew quality beer at home, and Williams started out doing just that. He got his start by homebrewing, gave that out to friends and found that he was quite good at it. "Many people told us they would buy my beer," says Dusty. "By law, you're allowed to homebrew up to 100 gallons per person of age 21 or older in your home. I was maxing that, for sure."

After about eight years of brewing beer at home, Dusty and Joann decided to create their own licensed brewery. They named it *Talisman* after a tangible object that a person carries to bring good fortune. But after speaking with him about brewing, Dusty shows that he isn't relying on luck. "Everybody kind of has their thing that catches their eye and that they love," says Dusty. "I was so intrigued by brewing and the science behind it." Dusty added, "This is truly just a pas-

sion for me. I would love to do it full-time." Dusty splits his time at the brewery with his work at *Hill Air Force Base*.

Talisman Brewing Company is smaller than some of the other breweries in Utah, so it is easy to see how Dusty and Joann's personal touch is in every bottle they sell. Although a number of people are involved in the process, just about every bottle of *Talisman* beer was held by Dusty or Joann at some point, hand-numbered and then shipped out. They also offer tours of the brewery and the brewing process. "You can expect to get educated," says Dusty. "Sure, you're going to get to taste the beer, and people kind of like that about it, but I'm going to nerd out a little bit. I want to educate people on craft beer. There's a reason it's called craft beer—the hands are so involved." Participants in the tours can expect to see every part of the brewing process, which will be fascinating even to people who never wondered how beer is made. There are sights and smells that most people haven't experienced anywhere else. "We take you through the process from the raw grains and malt that we use, and then we go to each station," says Williams. "As we're doing that, we will pour beers, talk about the style of beer we're pouring, how it's made and the character profile of it. The tour lasts about an hour and a half."

At this time, *Talisman* offers six different styles, and Dusty is confident that they have a broad range of tastes covered. On the lighter end of the spectrum is their *Kreation hefeweizen*. "It's just a super light, crisp, refreshing beer," says Dusty. "I like to call it our 'crossover beer.' I feel like anybody who is intimidated, scared or thinks they don't like craft beer—they can come drink this beer and be good." Beer nerds should be able to appreciate *Talisman*'s Scottish-style

ale, called *Uplifted*, which has a more nutty, malty profile. What makes it special is that while most Scottish ales on the market are of the "wee heavy" variety, *Uplifted* is an 80 shilling—a style born in the mid-19th Century from how much money that style of beer used to cost in Scotland. Dusty's favorite beer is the *Promontory Pale Ale*. "You're going to get a lot of citrus and pine on that one," says Dusty. "It's really crisp, really refreshing, and you could put back a few of those." Their darkest beer is the *Iron Age oatmeal stout*, which Williams says is more of a sweet stout. "You're going to get coffee," he says. "You're going to get chocolate. You're going to get roasted and toasted notes. It finishes with that silky, creamy finish from the oatmeal." *Bel's Fury* is their red ale. "It's really malt-forward, with really big mouthfeel and big body," says Williams. They describe *The Dagda*, their IPA, as having notes of citrus, grapefruit, pine and pineapple. "It's going to have a really sweet initial taste, and then the hops will start playing a role," says Williams.

At this time, *Talisman Brewing Company* is focusing on session or ABV beers, and this is by design. *Talisman* has already had a warm reception, with orders pouring in for their six different styles. Their beers can be found in minimarts and other select locations in Northern Utah. *Talisman* will also be releasing a seasonal brew this summer, though they are keeping mum on what it will be. "We've already done a test batch," says Dusty. "It's so freaking good."

Talisman beer can be purchased directly from their brewery beer store at 1258 S. Gibson Ave. in Ogden. Visit their website at talismanbrewingco.com.

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By Cody Kirkland
kirkland.cody@gmail.com

Alexandria Ortiz de Fargher and Trent Fargher help run the Shades of Pale taproom, a prime community hub for the Commonwealth District.

Sequestered deep inside the old Hi-Grade Meats compound at 2160 S. West Temple is *Shades of Pale Brewing*. You know the place: Its sign had those two smiling cartoon pigs, eager to be turned into hotdogs. The pigs are gone, and now a *Shades of Pale* sign beckons. To get to the taproom, you must enter the glass door next to the blinking LED “open” sign. You will walk down a series of dim, fluorescent-lit corridors—an abandoned part of the meat-packing plant. Pallets block off empty rooms connected to the corridors, and arrows are affixed to the walls so you don’t get lost. You’ll start to feel like you’re in *The Walking Dead*, or that maybe you’re about to get turned into a hotdog.

When you open the final steel door and enter a large warehouse, you’ll know that it’s safe. The smell of bubbling wort will lead you in toward the brewhouse at the end of the room. As you approach the bar, built right in front of the open brewhouse, and climb atop a barstool—made from reassembled pallets—a man in coveralls stops hosing down the floor to pour you a pint of Publican Pale Ale. He might be **Trent Fargher**, owner and operator, or he could be **Zack England**, Head Brewer. The only light in the warehouse comes glinting off the brewhouse’s stainless steel fermenters in front of you. The brewer will resume his work, you’ll sip your beer, and you’ll think to yourself, maybe out loud, “Where the hell am I?”

Sitting at this bar, I spoke with **Alexandria Ortiz de Fargher**—the Head of Marketing and Merchandising at *Shades of Pale*. Alexandria and her husband started *Shades of Pale* in Park City in 2011, in a small warehouse that they describe as a glorified garage. It was the typical small-brewery startup story: An experi-

enced homebrewer decides to make their passion a profession, starts small, and soon faces unexpected demand. “We got our license in 2010, but we were not officially open to the public” Ortiz says. “We were doing recipe development, and then we started getting invited to festivals, and people were excited about the beer.” Before long, they had to upgrade from their tiny Sabco pilot system to a bigger brewing setup. Further expansion became necessary with increased demand for their line of five bottled, session-strength beers—Publican Pale Ale, Jack Wagon Wheat, 4-Play Porter, Misdirected IPA and Ready to Fly Amber Ale. So, in 2014, they moved the whole operation to South Salt Lake.

The taproom opened last November, but not without setbacks from the city. “The license they wanted to give us was a restaurant license,” says Ortiz. With this type of license, 70 percent of their revenue would have to come from food sales. This obviously made no sense, since *Shades of Pale* is a brewing facility and is in no way equipped for food preparation, so they fought back. Ortiz says that they mobilized their supporters to participate in letter-writing campaigns, attended city council meetings, and invited the reportedly all-LDS South Salt Lake City Council members to tour the facility in an effort to convince them to change legislation to accommodate their taproom. It worked. “This is an area that’s underserved and undergoing development,” Ortiz says. “The city does want to bring prosperity to the area.”

With the opening of the taproom, *Shades of Pale* has become sort of a community hub in the otherwise rather desolate Commonwealth District. For workers in the area, it’s the prime spot to grab a pint after quitting time, and it’s

the place to try the freshest, newest developments in *Shades of Pale*’s beer lineup. In addition to their five roster beers, their taps might offer a brand-new stout or Forte, their new white IPA—it’s always changing. Inside their refrigerated keg and bottled-beer storage room is a makeshift bottle shop. You might be able to find the limited-run Saint Blackout Belgian Tripel, and you can buy full-strength versions of their session beers, which they distribute to Wyoming. To appease the DABC, their labels are covered up with their “Beer X” labels—the catch-all label for their one-off, experimental line of beers. And, since *Shades of Pale* would rather give patrons the option of eating food at the bar rather than forcing them to, you can get food delivered from the adjacent *Pat’s Barbecue* or *Este Deli* if you get hungry.

This year holds a lot of promise for *Shades of Pale*. They are opening a 3,000-square-foot event center, and they’re planning to host *Gallery Stroll* events, among others. For those who don’t want to spend a nice summer afternoon drinking beer in a dark warehouse, there will be a 6,800-square-foot beer garden in the outdoor space between the facility’s buildings. They are in the process of expanding their brewing capacity, increasing distribution and constantly creating new beers. Currently, they’re aging a pale ale in *Beehive Distilling* gin barrels, and a sour beer program is in the works. *Shades of Pale* is a beer destination, and they are open to the public seven days a week. Check shadesofpale.com for their current hours since they’re continually tweaking their hours, depending on customer flow. The taproom is still in its infancy, after all.

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GRAYWHALE HITS THE ENTERTAINMENT BIG



By Megan Kennedy • iamnightsky@gmail.com

MUSIC IS A FICKLE MISTRESS,

but Graywhale Entertainment has managed to keep her coming back for more since 1986. They've been a major provider of music and media to cities all around Utah, and their employees contribute to the scene in both their personal and professional lives. As the "big fish in a small pond," Graywhale has had an enormous impact on Utah's culture, as well as on the national music industry, in their 30 years of business.

That longevity is impossible without passion, and Graywhale's employees have that in spades. University Store Manager **Kyle England** has worked in record stores for almost 20 years, and his view on growing up in the industry reflects what's best about the scene. "I was so obsessed with every genre of music. ... I worked at a record store when I was 17 so I could afford it," says England. "As I get older, the owning of the music is not as important as its sharing it with everybody else. I see myself in younger people that come in and are really passionate about other genres that I was passionate about 10-15 years ago, and it rekindles your passion."

The willingness and intelligence to adapt—qualities engrained by the founder—also undoubtedly kept Graywhale thriving in an ever-changing and harsh industry. Originally located on 3300 S. and 2300 E., Graywhale began as an ambitious attempt by **Steve Gray** to bring the burgeoning CD market to Salt Lake City. But like most new tech in its early stages, the medium was unaffordable for most consumers. When customers weren't banging down the door to buy CDs for \$30 a pop, Gray decided to change up his model: He relocated and started bringing his own used CDs from home to sell at the store for \$15. Gray inadvertently invented the business of buying used CDs, and Graywhale would later become the first in the nation to establish the buy/sell/trade model. As a member of the Department of Record Stores, Graywhale helped

bring Record Store Day to life and has reaped the rewards of the ensuing vinyl resurgence.

Through its adaptability, Graywhale was able to open stores in more locations across Utah and expand its product line to movies, video games, vinyl and collectable merchandise. CD sales sustained the business until about a decade ago, when the record shop industry had a mini-apocalypse and lost 400-500 stores a year across the nation. Graywhale's ability to try out new merch ideas—and toss them if they didn't work—gave them an edge over their competition and allowed them to move with the ever-changing needs of their customers.

Supporting the needs of the local community is at the core of Graywhale's survival strategy. "I think [success] has a lot to do with being locally owned and operated and being beholden only to what we want to do in our community," says General Director **Dustin Hansen**. "This place doesn't work if it's not for our customers. Graywhale has been forever locally owned and operated. There's never been any ownership from out of state." This care for the locals extends to other businesses too—Graywhale has been a sponsor of major events and institutions like the *Twilight Concert Series*, *X96 Big Ass Show*, *SLUG*, *KRCL* and more.

Selling music isn't just a job for Graywhale employees—it's a calling. The stores are populated with knowledgeable employees, many of whom are musicians and artists who strive to share their passion with others. "What's really cool about all record stores, and definitely this one, is it does impact the culture, literally," says Store Director **Brandon Anderson**. "Music is something connected to people's hearts and spirits, and people experience music in a way that has a deep connection."

For University Assistant Manager **Jon Christiansen**, the best parts of Graywhale come from community interaction—neither the store nor its employees would be as successful as they are if they were as inapproachable as a corporate monolith. "There's so much new music, you can never know everything," says Christiansen. "I learn from customers every single day. You get to teach people and people teach you. It's a community effort for sure."

Anderson agrees that the biggest reward from working for Graywhale for 10 years is being able to not only have a passion for his work, but to be able to pass on that passion to his customers, especially those who haven't had access to music like he has. "Maybe they grew up in a real small town, and maybe they had limited exposure to the Internet, and they only know a certain little niche of music," says Anderson. "It doesn't mean they couldn't become the craziest jazz hound and music critic of all time—they just haven't had the experience yet. That's the most rewarding thing—to help those people."

Graywhale's achievements over the past three decades have been monumental, and their future is poised to shine even brighter. Their newly revamped website, graywhaleslc.com, now allows customers to search the entire inventory online, and the Taylorsville location has added a book section to their buy/sell/trades, which, if successful, will spread to other locations. Join Graywhale this June for 30 days of celebration with different discounts and product giveaways every day of the month.

(L-R) Kyle England, Brandon Anderson, Dustin Hansen and Jon Christiansen lend their passion and knowledge to Graywhale's exciting forward trajectory.



Photo: Jessica Bundy

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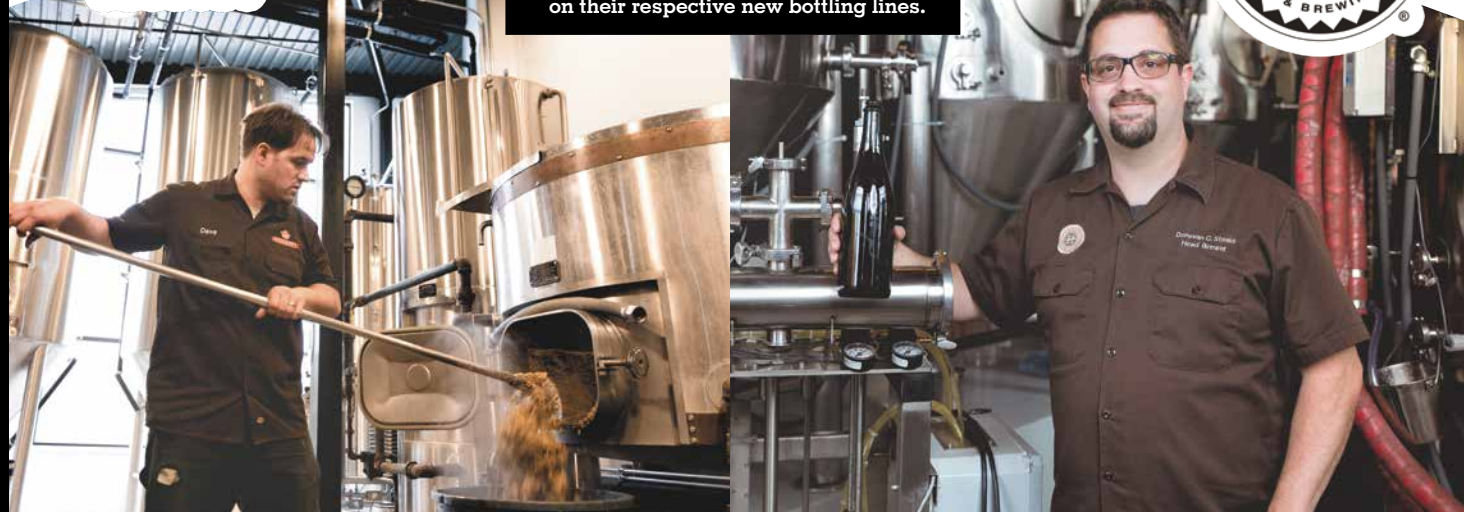
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Bonneville Bottles of Beer on the Wall! Hoppers Bottles of Beer!

By Jesse Hawlish • jhawlish@gmail.com | Photos: LmSorenson.net



(L-R) Bonneville Brewery's Dave Watson and Hoppers Grill & Brewing Co.'s Donovan Steele are hard at work on their respective new bottling lines.



Truly, ours is a golden age of craft beer. Every time I go on a beer run, I see something new. There are more quality craft brew selections in the valley than I can count. And that may be the most awesome true sentence that I've ever written. What a time to be alive!

Tooele's Bonneville Brewery and Midvale's Hoppers Grill & Brewing Co. may have flown under some of our radars in the past, but both brewpubs are about to take a big step toward wider exposure for their award-winning suds. Brewmasters **Dave Watson** of Bonneville and **Donovan Steele** of Hoppers are excited to soon get shiny, new toys to play with—and if we're patient, we'll get to play with them, too. As you read this, both breweries are hard at work installing brand-new bottling lines, and both hope to begin providing their bottled beers to the public by mid- to late summer.

Bonneville will be offering their brews in the standard 12-oz. bottle, with six-packs and cases. "We're probably going to roll out four brands initially," says Watson. The first two will be the Free Roller Session IPA and the Redline Irish Red—both 4-percent ABV. "[Free Roller] is a classic Utah session IPA," says Watson. "It uses a lot of Zeus hops, so it has a real classic-American, piney-and-citrus character to it. Our Redline Irish Red was our first seasonal beer. It was well-received enough that when it went offline, they wouldn't leave me alone until I made it full-time."

Bonneville's new bottling line is fairly modest, reflecting the quality-first approach that you'd expect from a small craft brewery. "We're buying a Meheen, which is a really popular, small-scale bottling line if you're like us, primarily a draft

house making your way into bottling," says Watson. Epic Brewing Co. and Proper Brewing Co. also bottle their suds with a Meheen.

"It's a six-head filler—takes like two people to run it," says Watson. "Up to 40 bottles per minute is the production rate." Bonneville's bottles will be available in the big grocery stores by late summer. They're also erecting a refrigerated building onsite, and Watson hopes to offer cold bottles in-store in the near future. "One of the major appeals of having the bottles in-store ... is you can pick up a six-pack of whatever the new high-point beer is, and it's been in a refrigerated state its whole life—that's as fresh as you can get it!"

Hoppers Brewery, too, plans to offer cold bottled beers in-store. They have a big fridge and their DABC packaging agency privileges—all they need are the bottles. Brewmaster Steele has settled on 750-ml. "champagne bottles" for his high-point brews. "We're just going to bottle one batch or two [in late June]," says Steele. "Then, later on in the summer, bottle up maybe one or two more batches. That might be all we do [for the year], so it's pretty limited." Hoppers bottled their beers for a time, back in 2012, but new ownership and popular demand have them reviving the line. "On the beer side, the production has gone way up, so it's great," says Steele. Hoppers' big bottles may be available at state liquor stores eventually, but early adopters will want to come into the pub and buy their cold ones from the man himself.

Steele, who has been Hoppers' Brewmaster for a decade, is the only full-time employee of the brewery. "I take it very personally," says Steele. "It's my art and my craft. We're very, very small—our foot-

print for our brewery is about 500 square feet. The [bottling] line itself is like two by two feet—I bet it's the smallest one in the state right now."

For the first batch of big bottles, Steele has decided on their Summerset Saison. This pale ale will come in at around 7.5-percent ABV. "It's got a nice malted backbone, but it also finishes kind of dry," says Steele. "It's juicy and rustic, [with] a little bit of bread flavors. We're going to use some dry hops in it, too." Steele plans to bottle another batch for the winter months. "It's looking like it's going to be our SnAle," he says, "Which is a really great French Bière de Garde-style amber beer. I think it sits right around 8-percent alcohol."

Being able to bottle your creations for customers is an exciting step for a small local brewery, but the real treat for these two brewmasters is the opportunity to experiment with new brewing possibilities. "Obviously, I can't make any high-point beers on draft," says Watson. "So having the [bottling line and] packaging option really opens up that door, so we can start exploring styles that have been literally off limits for us."

Beer in new bottles is good news, but new beers in new bottles is even better. "That's the whole reason this craft beer thing exists: variety," says Watson. "The more variety there is, the more [craft beer] fulfills itself." In other words, the more bottles of beer on the wall, the better!

To stay up-to-date with Bonneville and Hoppers' new offerings, visit bonnevillebrewery.com and hoppersbrewpub.com. Their beers hit shelves in the coming months—take one down and pass it around!



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State Brewer Association Coordinator Acacia Coast advises the Utah Brewers Guild—among many others nationally—on what the B.A. can do for them.

We all love beer—that's a given—and more and more, consumers are becoming interested in what goes into the making of their beer, from breweries to brewers. Yet another level deeper are the people behind those people. Since developing a passion for craft beer after her first bottle of Mirror Pond Pale, Acacia Coast has been getting more involved and now works for the Brewers Association (B.A.)—a trade group whose membership includes over 70 percent of the American brewing industry. As the State Brewer Association's Coordinator, she is a liaison between the B.A. and the 75-plus state guilds and local associations across the country. Utah's guild is only five years old, but that isn't unusual—the median age of all guilds is six years, most starting around 2009. Every guild has a similar mission statement: to protect, promote and educate about craft beer, and Coast advises them on what the B.A. can do to help.

SLUG: Why is a state or area having a brewer's guild important to those breweries and the local consumers?

Acacia Coast: Guilds are the front lines of defense for small-brewery businesses. Each brewer can advocate on their own behalf to legislators, but when they come together with a unified voice and demonstrate the camaraderie of a community who is in solidarity about an issue, the impact speaks a lot louder. There's never been a more exciting time to be a craft brewer, but with the increased attention comes increased scrutiny, so it's critical that each brewer engage with their guild to keep the industry strong and flourishing. Tax increases, anti-alcohol coalitions, ill-informed legislators, limited access to market, regulatory agencies and a lack of education are all problems, and a guild speaks with one voice to defend all these small businesses.

SLUG: People often complain about the beer laws in Utah. Can you share some challenges our brewers and guild face?

Coast: The guild [has] tried to put forward an effort to add input and be part of the process, but small brewers continued to get steamrolled by our theocracy. Utah wants to attract tourism, business and revenue, but we have this taboo where we lose hundreds of millions of dollars a year from this perception that we practically still live in covered wagons—we appear inhospitable. ... We can't bring beer in without the DABC approving, not a single brand. The regulation stifles the tourism industry, stifles the brewing industry and confounds the rest of modern America to no end.

SLUG: What can consumers do to support their guild and local breweries?

Coast: Show up at the fundraising events, such as *Fluid Art*, a spring beer-and-art-pairing event [that happened] May 27 at *UMOCA*. Drink local beer, support local industry [and] put your dollars back into your community instead of into the pockets of mega-conglomerates owned by foreign interests. Reinvest in the future of your community.

SLUG: You've recently moved to Utah. How do you like our beer scene?

Coast: The first guild meeting I went to was here, and I was astounded. I had the same pre-conceived notions that the majority of the [American] public has. I was blown away by the high quality of the

beer and the kindness and generosity of the industry.

SLUG: What do you see as the future for craft beer in general, and for Utah's scene and guild specifically?

Coast: In general, I see a great importance in serving local communities. ... Craft beer is growing. Full-flavored beer is becoming more desired by the entire world. ... I see potential in the changes in legislation, and I foresee growth with more support and more education. The importance of brewers inviting their policymakers into the breweries—educating them on the business of beer—is nowhere more critical than it is here in Utah. Building a culture of advocacy is an important challenge. Brewers didn't get in the business to be active in government, but it's the most important responsibility small brewers have to help elevate the industry.

With an ever-changing legislative landscape come new obstacles around every corner. The B.A. works at the federal level, but Coast advises guilds at the state level, and there's still plenty to be done. It's also our responsibility as consumers to speak up and voice our opinion, so support your local brewery! Check out brewersassociation.org and utahbrewersguild.com for more information on what you can do right here in Utah.

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BEING MAÑANERO AND THE GIFT OF RISING EARLY

AN INTERVIEW WITH DOUGLASS CHOPPER STYER

By Jeremy Cardenas | jeremycardenas@netscape.net

Chopper—the elusive Utah Brewers Cooperative’s Squasatch Hoppy Pils mascot—fronts Mañanero, a dark, stripped-down rock act.

In talking to and knowing Douglass “Chopper” Styer, I have come to know a man whose stature and voice can range from brash and loud to introspective, humorous and wise all at the same time. He is a true original, and he brings to the fabric of Salt Lake City music an iconic presence and footprint that will never be matched. Whether his project is the full-force punk assault of the **Decomposers**, the über-heavy, über-loud rocket blast of **Blackhole**, or his most personal and individual work of Mañanero, his art is unique and his own. His style, music and personality are one-of-a-kind. His face graces a million Squasatch beers, and rightfully so. Like the mighty Sasquatch, he takes one hell of a blurry photo and turns it into magic and mystery. I had the opportunity to travel to his lair and try to unravel the hairy paradox that is Chopper.

To most who know Salt Lake music, Chopper is the best frontman in the city. He is not afraid to lay it all on the line, and you’ll never see a mediocre performance from him. “You want to talk about going from a loud band to this?” Chopper says of transitioning to being a solo guitar player as he puts on a Mañanero recording. “It’s really scary, honestly. There’s so much you cover yourself with in a band. You cover yourself in volume; you cover yourself in your bandmates. My strong point is that I like playing guitar. I just do it so I can sing.” As he says this, the volume rises in the song, and we’re surrounded by an ethereal droning, reminiscent of **Tom Waits** with a backup band of **The Velvet Underground**. “I practiced a lot,” he says. “I’ve worked on these songs, and I’ve tried to be loud with them, but it didn’t have any emo-

tion, really. Once I crossed over and realized that it’s OK to be afraid and it’s OK to make mistakes, then it became what it is. It’s OK to fly by the seat of my pants, but I want it to feel.”

Mañanero started in 2002 as a one-man project. The name was generated by coworkers as a joke. The literal meaning of “early riser” and the slang translation stuck with Chopper, so he put the name to use. Apparently, his friendly demeanor and smile as he walked into work stirred some rumors about “rising” early in the morning. “I would come in happy,” he says. The band’s current incarnation includes **David Payne (Red Bennies, Ether Orchestra)**, who plays theremin and records the band’s exploits for posting on the Mañanero Bandcamp site. As to why he writes the way he does with this project, “After Decomposers, I really started thinking about how I say things and how people take them,” he says. His performances in this band were wildly amusing, with Chopper’s costumes stealing the show. On any given night, you could find him covered in saran wrap or clad only in a gas mask, panties and bustier (borrowed from his girlfriend at the time). “People can misconstrue what I say, and that’s fine, but my initial meaning is what matters to me,” he says. “Music is poetry, and that’s important.” I ask if being solo differs in feeling from having a backing band. He replies, “It’s really cool that people are drawn to me. I’m drawn to different

things and people, and I want unique. I get to do whatever I want, and this music proves that.”

In early April, *Wasatch* and *Squatters* were looking to introduce a new beer in their lineup, the hoppy pilsner known as Squasatch. When looking for a face to match the beer, they ran across Chopper in the brewery warehouse. “Since *UBC [Utah Brewers Cooperative]* happened, this name has been around,” he says. “Last fall, they told me they wanted me on a beer, and it happened ... The photo came from me. I had filters on it, but they liked it.” And Squasatch was born—“I was surprised they liked the photo,” he says about being the face of Squasatch. “They told me they liked me and my style, and that’s great. I love the people I work with, and I love beer. So it has been great. It’s weird, but great.” He smiles, and then it turns into a huge laugh that fills the room. And with that, he was gone. He vanished. He was back in the mist. OK, so really, Chopper had to go to the bathroom, but to me, it was the best closing that could happen to this man-myth who wanders our valley to perform and perplex. His music is a lesson in power through subtlety, and his beer a lesson in, well, drinking to help the words flow. We danced for a brief moment, but at the end, I came out with a more nuanced view of this man’s creativity and heart. Cheers to the Squasatch. And listen for the Mañanero—he could be playing near you at any time.

Mañanero’s music can be found at mananero.bandcamp.com.



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MOUNTAIN WEST HARD CIDER

Complementing, Not Competing

By Mike Riedel • utahbeer@gmail.com

I'm very much aware that this is *SLUG's* Beer Issue and not the Cider Issue, but ciders and beers go hand in hand across the globe. They are the two most popular beverages in the world, beer being No. 1. Though they have their differences (apples versus grain), the ever-changing and evolving nature of North America's craft-brewing movement is bringing these two seemingly different quenchers closer together than ever before.

Mountain West's Head Cider Maker, **Joel Goodwillie**, has been a working vinologist and winemaker for half of his life. "I primarily got my education in wine from the **Gallo** family," Goodwillie says. "The Gallos changed America's wine culture in the '70s, making wine more approachable to a wider audience." Goodwillie's knowledge of fermented fruit didn't end with grapes. Growing up in the heart of the Northwest's apple country gave him access to tree fruits that would start him on his next journey: ciders. "Ciders were a natural progression for me," Goodwillie says. "I'd always enjoyed them and I had a knack for making them, but after a few years in the cider business, I decided to sell and concentrate on my wine vineyard in Washington and make a fresh start somewhere else." However, because his vineyards don't require his full attention, Goodwillie was looking for a new challenge.

Coincidentally, many hundreds of miles away in Salt Lake City, owners **Jeff** and **Jennifer Carleton**—two Philadelphia transplants—were looking to start their own cidery. "On a trip to Ireland a few years back, I got to know ciders that I'd never known existed," says Jennifer. "I wanted to be able to have access to these kinds of ciders, and Salt Lake was virtually an untapped market for them. My husband, Jeff, and I agreed a cidery was feasible—we just needed a knowledgeable person making them."

Goodwillie and the Carletons came together serendipitously from an online ad. After weeks of phone interviews, Goodwillie made his way to Salt Lake for the first time. "My first experience with Utah was absolutely perfect," Goodwillie says. "The weather was perfect, the people were friendly, the city was buzzing with art and food. I was blown away and fell in love with Salt Lake within hours of arriving." As far as the Carletons were concerned, the feeling was



(L-R) Owner Jeff Carleton, Cider Maker Joel Goodwillie and Owner Jennifer Carleton are at the helm of cider brewing in Utah at Mountain West Hard Cider.

mutual. "Joel was a perfect fit," Jennifer says. "His knowledge and enthusiasm was exactly what we and Salt Lake needed."

With a fresh perspective and environment in which to work, Goodwillie began crafting what he thought would make the ideal cider for Utahns and our climate: Ruby Hard Cider. "For this climate, it's all about drinkability," Goodwillie says. "You don't want a cider that's too sweet or too boozy. It has to carry you through to the next sip without getting you too smashed or making your mouth feel sticky." From a beer-drinker's perspective, ciders can seem a little one-dimensional. After sampling some of Joel's experiments, however, it became obvious to me that craft ciders are not too far out from the spectrum of craft beers. "You can do odd things—like add coffee, fruit or cocoa nibs—to beer and cider and get away with it," says Goodwillie. "Just like craft beer, there are a lot of opportunities out there right now to be unique ... We're teaming up with a local coffee roaster to experiment with the infusing of espresso with cider, which is getting an enthusiastic response from the restaurateurs we've approached." The experiments don't end there. The owners of Mountain West see no limitation on what can be achieved: "We're doing the same with a local chocolatier," Jennifer says. "We're looking at infusing their cocoa into small-release batches that we'll sell at the cidery."

All of this outside-of-the-box type of thinking is great for limited batches of cider, but when it comes to innovation while melding with craft beer

drinkers, you need a wholly different flavor dynamic. "We're going to hop a cider," Goodwillie says. "Hops in cider is the perfect way to bridge the beer gap." Luckily, Goodwillie and the Carletons have created a great friendship with their next-door neighbors at Red Rock Brewing Company. "The guys over there really know their hops, and they gave us some great recommendations on what we should use," Goodwillie says admiringly. "That first test batch of hopped cider was right in line toward what I was looking for. I could spend months or years looking for the right hop varietal, and they just knew."

Goodwillie made a point to show me some old whiskey barrels that he had stashed in a corner. "I've been looking into starting a barrel program here at the cidery," he says. "I'd like to experiment with making the cider equivalent of an oak-y Chardonnay. I've also been experimenting with barrels of locally made whiskeys, trying to infuse those smokey, butterscotch and vanilla flavors into the ciders."

When first walking into Mountain West, it was hard to imagine that one could impart the same creativity toward cider as with beer, but like any artisan craft, the only limit is drive and imagination. "We give Joel very little in the way of direction," Jennifer says. "He knows his craft, and we trust him to let his creativity fly."

Mountain West's Cottonwood Dry Hopped Cider will be released any day now, with their bourbon-barrel-aged Stillwater Hard Cider coming in the next few weeks. You can find Mountain West Hard Cider and their new 7 Mile Session Cider at 425 N. 400 W. in Salt Lake City. More information is available at mountainwestcider.com.

Photo: Niels Jensen

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THE NEW GUARD OF UTAH BREWERIES

By Mike Riedel • utahbeer@gmail.com | Photos: Talyn Sherer

There's a lot happening in Utah's craft beer scene right now. Along the Wasatch Front and the Wasatch Back, the art of brewing craft beer is quickly becoming the hot industry trend. If all goes well for each endeavor that's currently in the planning stages, we could see up to eight breweries pop up in 2016. For those of you keeping score, that's a shitload—especially considering that Salt Lake City is barely in the top third with regard to U.S. market size. With so many breweries on the horizon, how does one separate themselves from the pack? Sometimes, the answers are simple and basic. That's what I managed to discover on my visits to three local breweries that are busily working to provide you with fresh beer this summer.

With the current explosion of breweries coming our way in 2016, more women in our community have begun to create brews in Utah's craft beer landscape. While it's still mostly a boy's game, women are making a strong foothold in local brewing. **Heather Branagan** has been an avid homebrewer in Utah for many years. Like many who take up the homebrewing paddle, she wanted to take her game to the next level, and *Branagan's Brewery* is that realization. Branagan has spent countless hours steeped in the data required by local municipalities in order to start her business. "I'm glad someone is finally asking about the beer," Branagan says. "All anyone ever talks about is the numbers. ... I'm a brewer; I just want to make beer."

The turning point that started Branagan on her path from homebrewing to the brewhouse began on a trip to Ireland in 2003. "I tasted the beer, saw the simple and old ways they did things and knew this is the model I wanted to follow when my time comes," she says.

It looks like her time has arrived, as there's never been a more prosperous time to be in the Utah beer game. "Last year at this time, I couldn't get people to return my calls," Branagan says. "This year is completely different. The cities out here [in southern Salt Lake County] are starting to realize the economical benefits of keeping the tourists from the ski resorts on the south end of the Valley instead of Downtown."

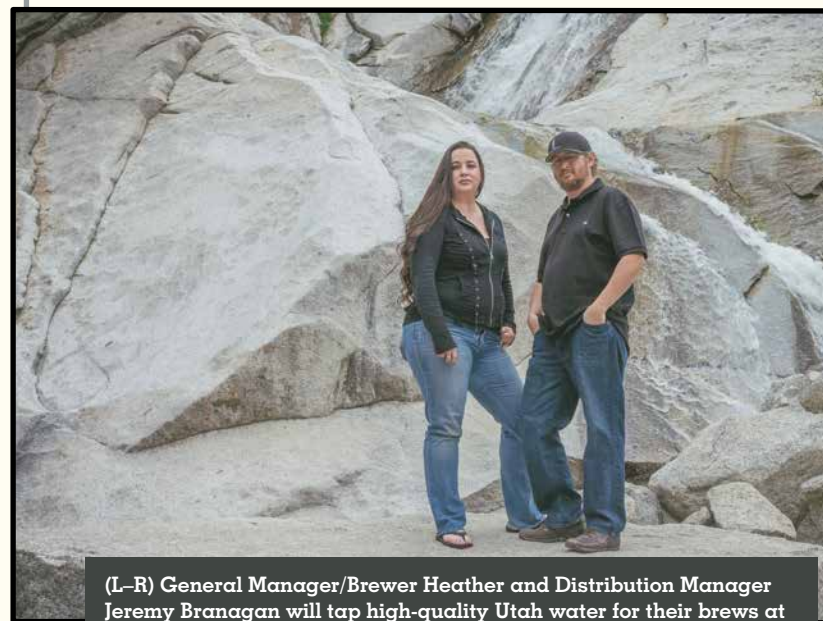
To keep those people and their wallets from straying too far north, a brewery has to anchor itself with something besides beer: a kitchen. "I want to do a slightly higher-end menu of comfort food," Heather says. "Plus, I plan on using the spent grains from the beer in traditional Irish-style dishes, including Irish soda bread."

It's no easy thing, bringing a brewery to life; it's a whole other ballgame to bring one back from the dead. That's what is happening now in Salt Lake City—the resurrection of one of Utah's more legendary pre- and post-Prohibition breweries. The story of the *A. Fisher Brewing Company* began in 1884 when German immigrant and brewer **Albert Fisher** moved to Utah and set up shop on 200 South, next to the Jor-

dan River. Now, his descendants are hoping to bring some of his old-world brews to the 21st Century.

To look at the modest space located in the Granary District of Salt Lake City, you wouldn't think that this is a "Legacy Brewery" until you talk to Fisher's four partners, whose enthusiasm for their brewery's history is matched only by their passion for the beer. "It's been a dream in

BRANAGAN'S BREWERY



(L-R) General Manager/Brewer Heather and Distribution Manager Jeremy Branagan will tap high-quality Utah water for their brews at *Branagan's Brewery*.

Branagan's Irish-themed brewpub will see beers that reflect the Branagan's theme with ales that typically hail from the British Isles but aren't afraid to intermingle with a little barrel-aging. "I want to explore barrel-aging low-alcohol beers," says Brana-

gan. "It's never really been done. If we can nail those, it will really set us apart."

Assuming that Branagan's Celtic gods are on her side, we should see this brewer's beers later in 2016.

our family for a long time to reopen the brewery," says **Tom Riemondy**, general manager and one of Albert Fisher's descendants. "I've listened to my aunts and uncles tell stories of the original brewery from their youth. Those stories have always stuck with me."

Though Riemondy's brewery memories are solely limited to family stories, many of Fisher's relics still exist today in the form of ac-

tual product, advertising and packaging. All of these things are constantly on the minds of the Fisher guys. "We want to use as much of the historical logos and imagery as we can," says Bar Room Manager **Steven Brown**. "All those ads from the past will be used verbatim in our new advertising, and the image on the original bottle cap is our logo."

Having all that wonderful imagery is a brilliant move, but you can't sustain a 21st Century brewery on 19th Century beer. "We'll have a lot more variety than the original brewery," says Head Brewer **Colby Frazier**. "We're excited to modernize and explore new styles, but our flagship beer will be akin to the beers of that era. We're calling that our Classic American Pilsner, and it will always be on tap." That Pilsner will be accompanied by 13 other beer taps that will showcase four main beers with 10 rotating seasonal beers—all dialing in at 4-percent ABV. "At some point, we'll do some high-point growlers," Frazier says. "For now, we're focusing on draft for our Aug. 1 opening."

Tim Dwyer, *Fisher's* General Manager, thinks that Salt Lake's beer lovers will find their "immersive" approach to brewing comfortable and inviting. "The brewery is right there—no glass separating you from the brewery," he says. "We like the idea of the bar not being isolated from the brewery. We just want to make accessible beer for locals—old-school or otherwise."

Our journey to *Strap Tank Brewing Company* begins in a place that many might consider to be a beer wasteland (even by Utah standards). It's a place that hasn't seen a brewery since before Prohibition: Utah County—specifically, the city of Springville. Here, in this most unlikely place, not only is a brewpub rising from the "virgin" soil, but also a stunning, beautiful monument to a bygone era that would make any non-beer-lover proud.

"The building itself commands a presence, to say the least," says Head Brewer **Michael Dymowski**. "Our owner, **Rick Salisbury**, has been building homes his whole life, and he's put all of that experience into the most beautiful brewery I've ever seen." Dymowski isn't exaggerating either—this place is a scaled-down replica of Harley Davidson's original motorcycle factory, meticulous in its details.

After the visual overload from the building faded, "Why now?" came to mind. "Rick has been a Springville guy all of his life," says Dymowski. "He loves beer and wants to share and educate the people of his hometown on craft beer. Besides, people are more open to these things now in Springville."

People often bring the things dearest to them close to home, and it makes sense for Salisbury to open up shop in Springville. It's a whole other story when you uproot your family from Austin, Texas, to an unproven market in unfamiliar territory, as Dymowski has. "I'm not shy of challenges," Dymowski says. "I've never had the opportunity to create a portfolio of beers from scratch. That was appealing. Plus, the area we've chosen to live in and work is one of the most stunning places I could imagine."

FISHER BREWING CO.



(L-R) Tommy Fisher Riemondy, Steven Brown, Tim Dwyer and Colby Frazier have broken ground to reestablish *Fisher Brewing Company*.

STRAP TANK BREWING CO.



Head Brewer Michael Dymowski will brew the suds at Springville's *Strap Tank Brewing Company*.

Utah County is beautiful, but upsetting the order of a place rooted in tradition can produce its own challenges in a community that may not be ready for change. However, "All of my interactions with people have been positive," Dymowski says. "Mostly, they just nod their heads and say, 'Interesting.'"

Dymowski will bring four core beers to *Strap Tank* on June 11: a dry Irish stout, session IPA, California common and a good, classic American lager—plus two rotating seasonal beers. "I've been brewing since I was 15 and come from a family of homebrewers," he says. "My family raised me to think, 'Taste before intoxicant.' I'm eager to spread that message here."

BEER BLOSSOMS IN THE DESERT

THE BIRTH OF DESERET YEAST

By Sean Zimmerman-Wall • seanzdub@gmail.com

"Looking at older styles of beer has always inspired me, and I like the idea of beers of place," says *Proper Brewing's* Brewmaster **Rio Connelly**. This statement reflects Connelly's brewing philosophy and his continuous interest in furthering the art here in Utah. He is credited with reviving old-world brewing techniques and blending them with new and exciting trends of the modern era. Beers like *Proper's* Lake Effect, Freaky Deaky Dutch and Stumblebee have all come to fruition during the brewery's existence and are a testament to Connelly's unique perspective on the progression of craft brewing. For his latest project, *Deseret Yeast*, Connelly will collaborate with a few fellow brewers to create a crowd-sourced yeast collection endeavor in the hopes of finding undiscovered strains to lend authentic flavors to future Utah beers.

Connelly's vision for the project has inspired others, as he surrounds himself with individuals who believe in pushing the envelope when it comes to conjuring up new beers. *Proper Brewing's* Head Cellarman, **Matt Sargent**, and Lead of Packaging **Jack Kern** have joined Connelly in his quest. "Yeast defines the style," says Sargent. "It is really what makes beer *beer* more than anything else." Experimenting with different yeast strains is certainly not a new concept, and breweries from around the world have found success in mimicking various tastes that add depth to a beer's profile. However, *Deseret Yeast* focuses on rallying the community to assist in capturing wild yeast strains indigenous to Utah in an effort to continue developing "beers of place." Sargent spent time growing Epic's Denver facility, where he found a variety of mentors whose stylistic nuances captured his imagination and opened his mind to innovative techniques. "I learned a lot out there, and I want to bring some of that back here to Utah," says Sargent. Kern is known for his diverse background and knowledge of each stage of the brewing process, and he works hard to engage in the vibrant local homebrewing community. Connelly's motivation for the project derives from companies like Massachusetts' *Mythic Brewing*, which won awards for finding a way to recreate the essence of blueberries by utilizing yeasts found on the berries themselves. As a trio, Kern, Sargent and Connelly encapsulate the breadth and depth of current brewing mindsets.

Currently, *Deseret Yeast* is in its nascent stages. Connelly and Sargent are putting in the legwork to build a solid foundation for the project by developing its mission statement, goals and overall structure. "This is really more of an informal club than an official organization," says Connelly. "We want this to be low-impact and get the right tools in the right hands for this to be successful." The right tools are

a simple kit composed of swabs, containers and labels. They'll distribute these kits to interested parties with explicit instructions on proper collection techniques, packaging and identification of where and when the yeast was harvested. "Most brewers love the outdoors, so the idea is for enthusiastic participants to go out into the wild places of Utah and gather samplings of yeast, which can be found on everything from fruit to bark to bees," says Connelly. Once the team collects the samples, they plan to partner up with local microbiologists from the academic world. The scientists will then test each strain for a variety of factors—including alcohol tolerance. If a strain is deemed viable, they will bank it with the *Brewing Science Institute* in Colorado. A bankable strain will be cultured there and made available to any Utah brewery that would like to use it. "We hope that others will be inspired to take [the yeast] where they want," says Connelly. "The possibilities of potential styles are limitless."

The team at *Deseret Yeast* aims to pitch the idea to a broader constituency of local breweries in an effort to raise

the funds needed to pay for things like kits and cataloging. Set to commence this month of June, the project hopes to find a bankable strain within about two years. They note that prime collection time is during the summer and fall, which coincides with the agricultural seasons and cultivation of fruit, but they also point out that samples could still be collected during the winter. "I plan on grabbing a kit and getting out as often as possible to collect yeast during my hiking and biking adventures," says Kern. Places like the aspen groves of Kamas and the juniper forests of the San Rafael Swell are high on Connelly's list, and he is keen to create a beer that captures the essence of these areas. "We have the ambition and want to move [brewing] forward," says Connelly. "Putting together classic styles is easy, but the idea here is to put our fingerprint on something and not be satisfied with the way it's always been done."

For more info and ways to get involved, keep an eye out for kits appearing at local breweries or shoot the team an email at deseretyeastproject@gmail.com.



Illustration: Spencer Holt

The *Deseret Yeast* project will see beer lovers of all walks collecting wild yeast samples for the artisanal advancement of Utah beer.

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RED ROCK BREWING

Local, Grassroots and True to Style

By Kathy Zhou
kathy@slugmag.com

Folks might recognize Red Rock Brewing for its delectable brewpub fixings or its 500-ml. bottles of Elephino: A local favorite, it's an American-style, big-hop, creamy Double IPA laced with tropical fruits and herbal notes. Others might esteem Red Rock for its Paardebloem—the award-winning, special-edition Belgian-style ale that's brewed using dandelions as a bitter and sells out immediately with each release. This year, Red Rock had to turn away 200 customers.

Needless to say, Red Rock has flourished in its 22 years of business. "I always tell people that you can only grow as fast as the beer will let you," says Head Brewer **Kevin Templin**. In that case, the beer is definitely ready to grow: In just the last two years, Red Rock has grown a whopping 82 percent, and the brewery has recently purchased a plot of Downtown land on which to build a third brewhouse over the next few years. "Our growth in the past two years speaks volumes to Kevin's talent as a brewer," says **Shantel Stoff**, Sales and Marketing Director at Red Rock.

Still, Red Rock is a comparatively small brewery: They'll brew about 5,000 barrels this year, as opposed to some larger local counterparts' 100,000 barrels. "We don't hurry to become big here at Red Rock," says Stoff. "We definitely are growing, but we'd rather do it right than rush it along." Instead, the Red Rock crew is able to embrace the latitude and freedom to experiment with and take on new projects, such as representing Utah for the 2016 Craft Beer Week national toast. "Red Rock is just a glorified homebrew system," says Templin. "We do it all by hand. We get the best raw ingredients and we stay true to style—super local and grassroots."

To give their customers something to look forward to—and to keep the small team of six brewers on their toes—Red Rock made a goal to release 12 beers this year, one for each month of 2016, and have slated some of their most enticing beers for the summer. Among these upcoming premium, bottled beers are the whimsical White Rainbow, a high-ABV white IPA that puts a twist on the Belgian wit with added American hops, and the intriguing Gineva, a beer "spiced with gin and tonic" and infused with kaffir lime leaves and juniper berries. Red Rock will continue its exclusive partnership, too, with Harmons Grocery—the only grocer that carries Red Rock beers, period—with a popular, light-hop summer ale made with tangerine and grapefruit peel, one of three annual specialty beers presented via the local chain.

Templin is most excited for the tantalizing Forbidden Peach, made with over 733 pounds of fresh Brigham City peaches. "I drove up with one of the other brewers, filled a whole truck up with peaches, brought them back down here, peeled them all, pitted them all and then added them to the barrels," says Templin. The peach beer defies categorization: In a phrase, it's a dry-hop, Chardonnay-barrel-aged sour beer, primarily made with the *Brettanomyces* yeast strain, which takes six to eight months before it kicks in and



Photo: Scott Frederick

The brewhouse team, hard at work, are always endeavoring to expand Red Rock's diverse array of premium, palatable brews.

starts producing all types of funky aromas and flavors. "There's no real definition to this beer. It could be anything. It could be a million things," says Templin. "You know what it is? It's craft beer."

In 2007, Templin won Brewer of the Year at the *Great American Beer Festival*—all while brewing 4-percent, reminding the rest of the country that, despite the legal limitations, Utah beer is no joke. As an avid purveyor of craft beer, Templin masterminds most of Red Rock's offerings, bringing his German-trained and traditionalist sensibilities to flagship beers like the Fröhlich Pils, a crisp and crystal-clear, classic pilsner. "He's definitely a purist and true to style," says Stoff, "but he's also super creative and super talented." That's where Templin's more experimental, category-defying approach comes in, with beers like the CoHOPeration, a rye lager take on the IPA created in collaboration between Templin and the Portland-based *Pelican Brewing Co.*'s **Darron Welch**.

Both Templin and Red Rock tout a craft beer ethos firmly rooted in independence, integrity and support for the local commu-

nity. Red Rock's in-house microbiologist, **Sarah Aldridge**, visits various pubs and restaurants to evaluate their cleanliness, ensuring that each eatery serving Red Rock beer meets the brewery's specs. As of March 1, Red Rock now self-distributes their draft beer, helping to ensure fresher pours and more immediate delivery to Red Rock's clientele.

As the number of Utah breweries increases and Utah's beer-drinking population expands, so burgeons the Beehive State's craft beer market—as well as the support and enthusiasm among the community. Red Rock is continuously growing, with several upcoming new brews: Some pay tribute to time-honored styles, while others continue to push the envelope of the Utah beer landscape (Forbidden Peach, anyone?). For now, though, they're keeping it small and close to home. "Everybody's got their own niche," says Templin. "We want to stay local—we've barely touched Utah, the way it's growing. We're just good neighbors."

For Red Rock's beer programming, visit redrockbrewing.com.

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SKATE

By Weston Colton • weston5050@yahoo.com

The skateboard scene is thriving in Utah. There are so many people out there killing it that it's nearly impossible to know them all. In the past, everyone knew each other—the community was that small. Now, I haven't even met a large number of the local skaters whom I follow on Instagram. Shooting this photo was how I

first met Seth Haupt (@sloh_haupt) in real life. While we were talking, I learned that he actually came from the same rural Utah area that I grew up in—a small town where skaters are scarce and where the kind of skating that Seth does is even more rare. Here's to meeting and skating with more people in real life.

Seth Haupt – Backside Hurricane – Provo, Utah



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Beer OF THE MONTH

Not Your Mama's Milk
Imperial Milk Stout
 Brewery/Brand:
 Vernal Brewing Company
 ABV: 8.5%
 Serving Style: 12-oz. can



Description: Milk in a stout? Well, yeah, sort of. This isn't a cocktail or a trendy shooter. Milk Stouts, or "sweet stouts," are a true beer style that are a relatively new beer phenomenon in the beer world. They have been around for about a century or so, and in case you're keeping score, that's a short amount of time in beer years. The reason they're relatively new is due to the sweetening technique used. When brewing beer, sugars extracted from the malts are the key to fermentation. The amount of sugars present in the wort (unfermented beer) affect alcohol content and how the beer will taste. Adding too much sugar can actually dry out the taste of beer because most of the sugars are converted into alcohol, making them boozy and dry. If you sweeten after fermentation, you risk post-fermentation in the bottle or the keg, which creates high levels of CO2 gas that can make beer containers explode. When late 19th Century brewers discovered that lactic sugars were not fermentable, that changed the sweetening game. Not only did these unfermentable sugars give the brews more sweetness, but they also added body without creating more alcohol than desired. *Vernal Brewing Company's* Not Your Mama's Milk Imperial Milk Stout is a great example of Milk Stout that takes advantage of what the stout and lactose have to offer.

Poured from a 12-ounce can, this beer slowly gurgles out like oil seeping from an old engine block.

This black, viscous liquid immediately begins coating the sides of the glass, creating an opaque base for the dense, latte-colored head to perch upon.

From a foot away, the nose punches out with some big, crème brûlée aromas. There's a beautiful blend of caramelized and slightly burnt brown sugar and an almost dominating vanilla thump coming from beneath. If you keep your sniffer in there long enough, you also get a creamy, milky aroma of marshmallow that gives way to a slight, bitter cocoa. The aroma is amazing—spend a few extra moments taking it in.

Upon first hitting the tongue, there are nice custard flavors with heavy cream and more of the sweet crème brûlée from the nose. At this point, the malt from the actual beer begins to show itself, providing caramel and nuttiness with some assertive, roast-esspresso flavors. The vanilla continues to assert itself throughout without dominating as it did in the nose. As the beer begins to warm, the stout begins to reveal itself with notes of bitter chocolate, toffee, red berries and roasted malts that tie this beer together and really round out the back end.

In the mouth, the carbonation feels light and creamy, which adds to the milkshake character of the beer. The body is on the high side of medium. The beer's 8.5-percent ABV is well hidden, which makes this beer dangerous, as you tend to forget that this is in fact a beer and not a caramel macchiato.

Overview: I may be a little biased with regard to the taste of this beer. These types of flavors tend to put Mikey in his happy place. Some of you may find that the milk sugars could be overwhelming the base beer. As the name states, this is *Not Your Mama's Milk Stout*. It is unapologetic in what it is: a beverage that blurs the line between beer and confection. Not Your Mama's Milk is just beginning to find its way into the market. It's currently stocked in its home base at *Vernal Brewing Company* (55 S. 500 E., Vernal, Utah). It is also nearing its debut in DABC stores very soon. Seek it out when you can and please share your thoughts. We'd love to hear from you!

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Repo Ride-Along!

By Mike Brown • mgb90210@gmail.com

Some wise, old, famous dude who invented gravity with a tree shitting an apple on his head one time said something along the lines of, "For every action, there is an equal and opposite reaction." This may be true. I'm not a rocket biologist, so I don't know exactly what he means by this. I do know that in today's world, where technology has finally prevented the phenomenon of trees shitting apples on our heads, this law still applies, but not necessarily with regard to the laws of physics—more so with regard to the laws of paying your bills.

What I mean is that if you don't take action—such as the action of paying your car loan—there is a super shitty reaction, which can be your car getting repossessed. Basically, if **Isaac Newton** never had a tree poop on his head and was locked into a shitty car loan instead, he could have come up with the theory of gravity just as easily. And maybe my buddy **Josh Rudy** would be the guy who would take his chariot back to the dealership.

I asked Josh if I could go on a repo ride-along with him for the day and get the low-down on Tow Town. It was a ton of fun! It started with Josh picking me up, and we smoked cigs in the cab of the tow truck while we caught up. For the most part, it felt like being on a road trip where you get to steal cars before your final destination: a random repo lot.

While we were driving, Josh explained to me how the repo game works. It's pretty simple: The company he works for is independently contracted with a few dealerships and title loan companies. When someone fucks up, they send Josh out to grab the car. When said person finally makes their payments, they get their car back. It's similar to getting your power shut off. Title loan companies seem to be the most cutthroat. In fact, if you can avoid ever using a title loan company, you probably should. If you need money that badly for crystal meth or something, just sell your shitty Ford Focus—because the interest rates on those loans are higher than a hippie in a hot air balloon, and chances are, you'll end up with your car on the back of Josh's tow truck and have no wheels anyway.

Some of these dealerships that sell cars to people—whom they know will probably meet the Grim Repo at some point after receiving their car loan—will put GPS units somewhere in the vehicle. Specifically, it's for the purpose of Josh being able to find your car super easily, which was the case with the first car we repo'd that day. As fun as it sounds to ruin someone else's day



Photo: lmSorenson.net

Oddly, Josh Rudy (R) was not repo'ing Mike Brown's (L) car.

by taking their car away, most people that get their car repo'd know it's coming, and don't really complain or get too upset. Josh is cordial and courteous throughout the process and has his own methods. Some repo companies will just hook it and book it, but Josh will notify the person to try to get their key and let them get their shit out of their car that they need. He's nice to you until you are a dick to him. The other golden rule applies: Don't start no shit, won't be no shit.

But not all cars have a GPS tracker installed to make finding the car simple. Some you just have to chase down the old-fashioned way, thus beginning a fun cat-and-mouse game. This can require a little bit of luck, and on our second repo of the day, we got lucky by finding a car on Josh's hit list. We backed up the truck, hooked one of the tires and knocked on the door to try to get the key from the guy.

For safety and entertainment purposes, Josh records and streams all of his repo's live on the

Periscope app under the handle [monsterboss666](https://www.periscope.tv/monsterboss666). It's definitely worth checking out. Good thing we had the camera rolling for this repo—the guy who finally came out of the terrible house we were at was covered head to toe in sloppy prison tats, with "Skin Head" tattooed on his forehead. The "K" looked like an "H," so I'll just call him **Shin Head**. I assume that he misspelled Skin Head on purpose so that he could still apply for a job at Taco Bell someday and tell the employer that it's actually not a Nazi thing, but still keep his street cred with the brotherhood.

Things got a little tense for a moment when Shin Head didn't want to hand over the car key. Josh is no stranger to confrontation, and he is a firm negotiator. Plus, we already had his car hooked, so at this point, Shin Head was just being a jerk. Finally, we were able to drag the car down the street without a major incident. And the satisfaction of taking away horsepower from white power made me realize why Josh loves his job so much.



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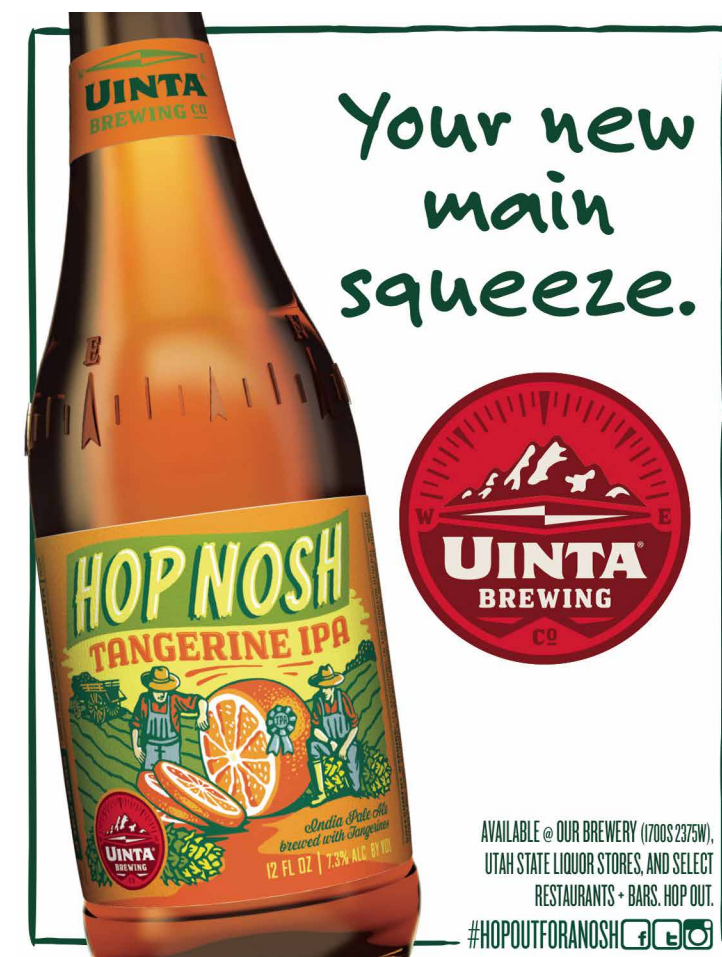
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GALLERY STROLL



Stranger in a Strange Land will serve the Utah refugee community via the International Rescue Committee.

Stranger No More
By Mariah Mann Mellus
mmellus@utahfilmcenter

Salt Lake City's inner art community feels like an extended family, but for reasons that I don't completely understand, artists outside of the Downtown sanctum are detached from the group and are often, albeit unintentionally, marginalized. Artist and scenemaker **Andrew Ehninger** identified the need to rectify this inequality and founded *Salt Lake City Artists* on Facebook. Ehninger, along with a few of his peers, passed the invite along. Three weeks later, the group has 500-plus members. To capitalize on this movement, the group began discussing collaboration opportunities. This discussion quickly turned to community impact and common good, and it became the genesis for *Stranger In A Strange Land*, a group art show to be held on June 17 at *Mod-a-go-go* to benefit the International Rescue Committee of Salt Lake City, which serves the Utah refugee community.

The International Rescue Committee of Salt Lake City supports refugees from around the world who are invited by the U.S. government to seek safety and freedom. They provide resources for housing, education and community integration and development. Utah, even with its oddities, can seem like a relatively normal place to live. The job market is good, homes are in line with wages, liquor laws are—while frustrating—still manageable. IRC of Salt Lake City not only provides sustainable resources like food, water and health care, but they also provide vital mental health counseling and resettlement support in navigating this unfamiliar land.

Strangers in a Strange Land features over 20 artists, many of whom have

deep roots in social justice and human rights work. **Cat Palmer** will be one of those participating artists. Her work to shed light on female reproductive rights and inclusion of all humans has won her several awards and widespread recognition. **Craig Fisher** is well-known in the refugee community for his work in the *Healing Through Art* program, run in conjunction with the Holladay Arts Council. Fisher's piece for his show turns the focus on to the military forces, many of which are dropped into unfamiliar territory and left to navigate their way in a strange land. While several of the pieces in this show will tackle the theme straight on, artists are given the flexibility to work within and around the theme as they see fit.

How can you help? A departure from a traditional exhibition, this show will be displayed and sold as a silent auction. Each piece of work will have a minimum starting bid to allow the viewer's generosity to flow. This is a unique opportunity to purchase art, likely discounted from its market value, while simultaneously supporting an incredible, deserving human-rights organization.

A complete list of artists can be found at SLUGMag.com. These 20 artists deserve a round of applause for banding together for a common good by donating their time and talents for this show and silent auction. Their efforts echo the words of early film and stage actress **Sarah Bernhardt**, who said, "Life engenders life; energy creates energy. It is by spending oneself that one becomes rich."

Utah is fortunate to have so many kind, generous, talented and passionate people. Please enjoy the rich humanities our community has to offer and take time to go for a stroll.

Photo: William Milner

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BMX

With the release of **Shawn "Elf" Walters'** latest instant-classic DVD project, Dollar Bel, Salt Lake City has been put on the map yet again thanks to the huge crew of talented people involved. This photo was shot in the summer of 2014, on one of the many full-day, long-filming missions that went into Dollar Bel's production. Manny Kilpack did this gap to buffalo sculpture line a few different times before catching this wild tuck off the buffalo's hump. SLC has a reputation for looking at BMX in a bit of a different light than most other places, and this is a perfect example of why. You can pick up copies of Dollar Bel at dollarbelbmx.bigcartel.com, or locally at 5050 Bike & Skate in Layton.

Manny Kilpack – Gap to Buffalo – SLC, Utah



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MOVIE REVIEWS

Alice Through the Looking Glass

Director: James Bobin

Disney

In Theaters: 05.27

Six years ago, I found it quite surprising that this film's predecessor made more than a billion dollars at the box office. Granted, 67 percent of that was from foreign countries, but it still made me cock my head to the side and ponder. Director **Tim Burton** revealed a mesmerizing landscape, but, in the fashion of **George Lucas** and the Prequels, focused on technology rather than storytelling. This time around, director James Bobin attempts to rectify the issue with a time traveling tale that puts Alice (**Mia Wasikowska**) at the center of attention again as she attempts to save the Mad Hatter's (**Johnny Depp**) life by changing the course of history that made the Queen of Hearts (**Helena Bonham Carter**) who she is today. I'll put the honesty cards on the table and admit that any movie dabbling in time travel gets my juices flowing. There's a flux capacitor tattooed on my leg, and I don't mind watching **Jean-Claude Van Damme's** *Timecop* every now and then. With that out in the open, I actually prefer Bobin's journey to the original. Burton's original landscape is still present, and there are some crafty effects offered with **Sacha Baron Cohen's** character, Time. Is it perfect? Absolutely not. Some strands of time feel clunky and unnecessary. With a running time of 113 minutes, this could be easily brought down to 90–100 minutes and none would be the wiser. If you're hoping for another elongated journey with Depp's Hatter, don't get your hopes up. The actor mainly lies in bed looking at death's door rather than bobbling around, reminiscent of the original adventure. Once again, Carter is fantastic as the heartless member of the royal family, and **Anne Hathaway** is the perfect choice as her opposite-behaving sister. Do you think they're acting, or does it just come naturally? —*Jimmy Martin*

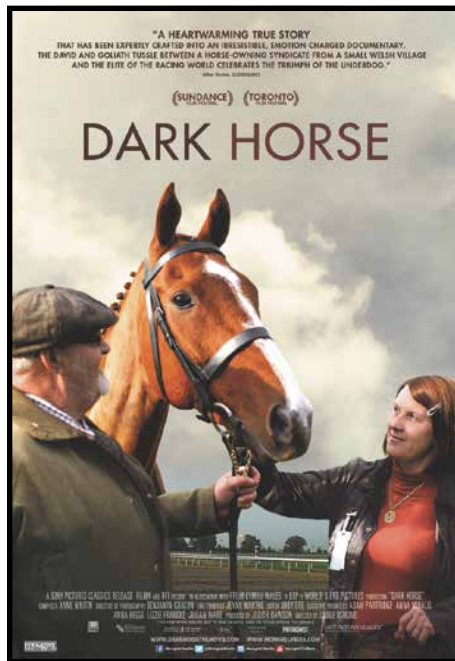
Dark Horse

Director: Louise Osmond

Sony Pictures Classics

In Theaters: 06.17

Who doesn't love a rags-to-riches story, especially when that unbelievable tale didn't come out of the mind of some writer in Hollywood but was, in fact, true? Such is the case with barmaid **Jan Voxes** and her wild idea to convince a group of locals, later known as **The Alliance Partnership**, to invest in breeding a championship racing horse. With the coalition in agreement, they set in motion the procurement of their potential equestrian moneymaker, **Dream Alliance**. While the initial bouts were not promising, the stallion proved to have as much heart as he did might. As the company makes astonishing accomplishments, they are soon challenged with a horrific tragedy, and only the strongest of fighters comes out on top. You can't help but smile as these



"village idiots" invade the sophisticated "sport of kings" and bring all us yahoo audience members along for the ride. The sheer joy and passion that Voxes has for her horse forces onlookers to shed a tear of sadness and joy in one blink. There are few films that jolt to the core and force us to stand up and cheer, but Osmond's feel-good account is pure perfection that'll have you not only on your feet but jumping up and down as well. To witness some investors who have spent millions (no joke, MILLIONS) of dollars into this sport and come out with nothing but a frown on their face, and then to see the common man take one lucky shot for all the marbles and actually come out on top, is absolutely priceless. This movie was released two years ago at the *Sundance Film Festival*, and as I've said in the past, if that festival has proven anything, they know a well-crafted documentary more than anyone else in the business.

—*Jimmy Martin*

The Nice Guys

Director: Shane Black

Warner Bros.

In Theaters: 05.20

First off, can we please sincerely thank writer/director Shane Black for reigniting **Robert Downey Jr.'s** career with 2005's *Kiss Kiss Bang Bang*? I just wanted to get that off my chest. When I heard that **Russell Crowe** and **Ryan Gosling** were pairing up for a 1970s detective caper, I was intrigued. When I heard that Black was writing and directing said caper, I was excited. Black is one of the most talented writers working in Hollywood today. His cheeky one-liners are to die for. Don't believe me? Watch *The Last Boy Scout* and *The Long Kiss Good Night* and get back to me. The man has a gift. In this venture, Jack-

son Healy (Crowe) and Holland March (Gosling) form a unique and unusual team of private detectives. They are forced to work together and find a missing woman who may be the target of a murderous plot led by the government. Once again, Black proves his unique wittiness with clever lines of dialogue delivered brilliantly by the two leads. On the other hand, the film stumbles quite a bit on deciding what type of genre it actually is attempting to be. Is it a buffoon comedy spoofing on the 1970s or a cold-hearted drama depicting actual consequences of our actions? Someone needs to tighten the shoelaces of this endeavor and make a decision. Simple editing could solve the issue. The chemistry between Crowe and Gosling is wonderful and is a pairing I never would have thought to even try. However, even with two of Hollywood's biggest names leading the charge, the brightest star comes in the form of the cinematography, set design and costume coordinator. Thanks to these accomplished individuals, audiences truly feel as though they are watching a film shot in the 1970s. It's an incredible feat to witness. —*Jimmy Martin*

X-Men: Apocalypse

Director: Bryan Singer

20th Century Fox

In Theaters: 05.27

After igniting the comic book movie genre in 2000 and delivering the most solid X-Men film to date in 2003, fans were excited to have director Bryan Singer return to the franchise two years ago for *Days of Future Past*. While his resurface was greeted with cheers, it may be time for the filmmaker to go dark for another decade. The plot is simple. The first mutant known to our world, Apocalypse (**Oscar Isaac**), is revived and disgusted that regular humans are in control, so everyone must die. That's it. Obviously, Charles Xavier (**James McAvoy**) and his super-human students don't want that to happen, so the mother of all fights must commence. The reasoning for my declaration for Singer's departure is due to the fact that this entire production feels eerily too familiar to his last venture. All of the beats are the same, and the project feels stagnant. When Quicksilver (**Evan Peters**) steals the show and is once again the best scene (with a similar bit), there's an issue there. Sure, I laughed. It's a funny gag, but you can't go back to the same well, back to back, without being called out for laziness. Singer actually tries to call out **Brett Ratner**, the director of *X-Men: The Last Stand*, with a line of dialogue that states that the third chapter in all film trilogies is the worst. Singer may want to speak those words to a mirror. As much as it sounds like I despised this movie, the opposite is the case. For the most part, I enjoyed it, but the franchise needs another overhaul or Singer needs to bow out and let new blood enjoy these characters. There's possibility for great storytelling in this franchise, so let's find someone to unearth. I think I'm just ready for an R-rated Old Man Logan tale. —*Jimmy Martin*

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MUSIC · ART · LIFESTYLE · EVENTS

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Local Music Reviews

Breezeway

It Goes Like This

Self-Released

Street: 06.01

Breezeway = Foals + The National + Witch

When I first listened through this album, it seemed like it was all over the place—lots of different sounds with lots of different ideas. But going through it again, I realized that Breezeway were purposely taking on a big challenge. “Hot Legs,” the opening track, mashes together distortion and nasally tones, offering a cogent idea of what the rest of the record could sound like. However, by the following track, “Cool Morning Light”—which brings on a Foals-esque cadence—I was completely lost. It’s not until the third song, “Ocean Tides,” that I began to understand that this is a spiritual album with a raw amount of anger. It’s a compilation that likes to work with soft-spoken moods traveling at a rough velocity that’s going to peak the mixing board.

Breezeway aim to squeeze different textures under one sleeve. Most of the time, when a band puts out a record like this, it’s their first release or they just didn’t have a strong enough idea of what they were doing. But on *It Goes Like This*, it’s intentional. Every quirky maneuver sounds premeditated, like they are trying to mix up our perception of what an album should sound like, similarly to how **Quentin Tarantino** challenged the traditional movie plot structure by throwing a bunch of notecards in the air.

There are moments where I suspected a lack of originality—“The One Without a Name” sounds like the guitarist was learning how to play **Red Hot Chili Peppers’** “Under the Bridge” but then wrote a song instead. “Disappointment” made me realize that the band might be trying to hang on the cusps of Foals a little too much. There are also times where the record gets a bit dramatic and a bit self-indulgent.

That said, anyone could sit through this album and get something substantial from it. It’s interesting, dynamic and takes on a mix of sounds that most modern acts wouldn’t dare to play. Whatever challenge these guys take on next, I’ll be sure to give it a listen. (Muse Music, 06.11)
—Austin Doty

•kordlhan

Steez

Self-Released

Street: 04.07

Kordlhan = Flying Lotus + Yung Lean



Hailing from our very own Salty City is the aesthetically pleasing hip-hop by production artist •kordlhan. His most recent release, •steez, brings a unique and untapped sound that I have yet to hear from any other producer in the area. This album offers a mixed bag of sounds and influences to each track, ranging from hip-hop (“•pharaoh :: •tokyo”) to jazz (“•heart [as in feelings]”), all while maintaining the aesthetic feel of a vapor-wave album. Accompanying the diverse sounds of each track is a changing mood. It starts with a darker trap beat and then flows into a calm track by following a more chillstep vibe. What I love about •steez is that typically, when it comes to instrumentally heavy albums, I often find myself asking, “How would these beats sound when accompanied by lyrics?” •steez stands apart from the rest by offering not only amazing instrumental beats, but by also having a few tracks that include lyrics (“Moodswings,” “Luxurii”). I have trouble picking just one a track to highlight when it comes to an album with such diverse tracks as this. Must-listen-to songs, though, would be “•going,” with its calming beat and soothing looped and edited vocals, and “•heart [as in feelings],” with its jazz-heavy samples that are reminiscent of Flying Lotus. After listening to this album multiple times and truly getting to take in everything it had to offer, I’m excited to find a local album with so much range that can showcase an artist’s talent in multiple modes of production. If you are a fan of spacey and atmospheric beats or just can’t get enough of songs that sound like they should be featured on *[Adult Swim]*, I’d highly recommend •steez and the rest of •kordlhan’s discography from his Bandcamp at kordlhan.bandcamp.com. —Connor Brady

mini golf

We Weren’t Invited

Archive Recordings

Street: 04.22

mini golf = Tigers Jaw 2x2 (Bright Eyes + The Moldy Peaches)



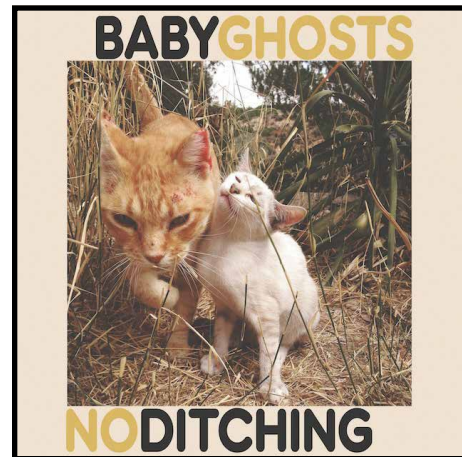
Every now and again, we are allowed a peek into the psychosis of a young man that is so visceral, it carves open our hearts like a can of tomato soup: the detached Holden Caulfield of *The Catcher in the Rye*, the nefarious Tyler Durden of *Fight Club*, the frustrated Mike Muir of **Suicidal Tendencies’** face-melting “Institutionalized.” Add to that list singer/songwriter **Chazz Pitts**, a little-known SLC denizen whose prose is as brutal as the darkest **Salinger**.

Gary is the subject of the song of the same name, a man whom they commemorate on their Bandcamp page. In mounting instrumentation and Pitts’ **Oberst**-ian screams, we learn things about him: that he was born without a heart, that his mom calls him a bastard, that his girlfriend is dead—we learn that he has always been a punching bag. Pitts, assuming Gary’s persona, is sweltering and sad—mostly because we’ve all known a Gary. The song is the peak of the EP.

Occasionally, the folk-punk four-piece’s acoustic guitar is off-key, or Pitts’ voice sounds somewhat whiny, but where they may lack, they make up for in attitude: transparent, emotional and wordy as hell. mini golf don’t comply. Above simple—and ironically soothing—arrangements, they challenge the social tally and that evasive meaning of life with no semblance of feigned certainty. Like the outcast, they are angry. Like the recluse, they are bruised. Like Gary, they’ve really got to go.

There is airy percussion on “Doomsday 2K16” and a pleasant little chord progression on “Watch Your Front, I’ve Got Your Back,” but this band is about something bigger, something that will reach the SLC punk who skips college and hates the Valley Lanes. mini golf have astutely learned that enough knocks from life—student loans, broken promises, burnt toast—will eventually spill that lidless tomato soup, leaving nothing but an empty tin can in your chest. No wonder they weren’t invited. —Cassidy McCraney

Split 7"
Drunken Sailor Records
Street: 04.27
No Ditching/Baby Ghosts = P.S. Eliot
+ Diet Cig



The first two songs on the split are “Emo” and “Dog Problem” by No Ditching. They remind me of **SPORTS** with a bratty twang. The end of “Emo” drops off with the same tone as a Baby Ghosts song, and the voices “ooing” over one another also hearken to Baby Ghosts’ style. Both bands have a whole lot of the same sort of attitudes. The lyrics in “Emo” are incredibly catchy, ending with, “I’ll do the emotional work for you / I’ll do it if you want me to / I can take it yeah / I can take it, and I won’t even think it through.” Their second song, “Dog Problem,” is equally catchy and reminds me of a **Tacocat** song, but it’s moody—and the song itself is a testament to how catchy angry jangles can be.

Sex Room
Galactic Front
Fullblone Records
Street: 04.20
Sex Room = Agent Orange + Circle Jerks



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Vincent Draper is, in some ways, a storyteller: one who draws from the real world but transcends into the hearts and minds of listeners. One could say he evokes "all the feels," but in the most apt and sincere way. —*Lizz Corrigan*

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Music Reviews

case/lang/veirs

Self-titled

Anti-

Street: 06.17

case/lang/veirs = Parton/Ronstadt/Harris + Buckingham/Nicks/McVie



With a stroke of pure vocal beauty lighting their way, the unexpected musical trio of **Neko Case, k.d. lang** and **Laura Veirs** presents 14 original collaborative compositions as a group comprising their last names. Responding to a simple email from lang that read, "I think we should make a record together," the women did just that in Seattle with producer—and Veirs' partner, incidentally—**Tucker Martine (Camera Obscura, The Decemberists, REM)** at the helm. The results range from a balance of torch songs, folk songs and pop songs, all dusted with a little magic on them.

When this project was announced—via the dazzlingly radiant first single, "Atomic Number"—it was apparent that this would be both a unique and successful collaboration. Eschewing covers completely, all of these original compositions have a sheen from being touched by the Midas voices of all three of these talented women. There is an earnest, nearly laid-back simplicity to the overall sound, and perhaps the most striking feature of all is the lack of anyone "outsinging" the other. Like the best of lang's work (and arguably, she is the biggest name here), there is an inherent holding-back to the vocal theatrics, which only enhances the emotional weight of the songs. How refreshing that is! Indeed, "Atomic Number" rhetorically questions, "Why are the wholesome things the ones we make obscene?"

The lovely "Honey and Smoke" recalls '50s doowop in its backing vocals, with lang's emotive voice dripping with longing. "Song For Judee" is a Veirs-led, catchy ode to late '70s singer/songwriter **Judee Sill**, referencing both

her influential back catalog ("The Kiss") and her troubled life and tragic death. lang's impassioned voice returns for the main vocals of the torch-y "Blue Fires," which also boasts some lovely harmonizing from the trio. The unmistakable lead vocals of Case highlight "Delirium" (with the great line "kaleidoscoping in"), while all three voices announce the haunting "Greens of June."

The plaintive and pretty Case-led "Behind The Armory" leads into the Veirs-led highlight, "Best Kept Secret," yielding yet another catchy chorus with the ladies' seamless vocals joining playfully together. The lang-led "1000 Miles Away" is reflective yet luminous in its expressive sadness. This subtle and random trading off of lead vocals is precisely why this project works so well. In fact, the lyrics—like all solid songwriting—offer each woman the opportunity of interpretation, and in a live setting, the potential of mixing things up vocally seems alluringly possible.

There is much left to admire, including the especially haunting Case-led "Down I-5," lang's smoldering "Why Do We Fight" and the three voices harmonizing for the beginnings of both the pleasant "Supermoon" and the folksy "I Want To Be Here." Veirs' lovely voice leads the closer, "Georgia Stars," with Case and lang mixing perfectly into its singalong beauty.

For more information on the death metal trio of Neko Case, k.d. lang and Laura Veirs, visit case-langveirs.com. (Red Butte, 07.08) —Dean O Hillis

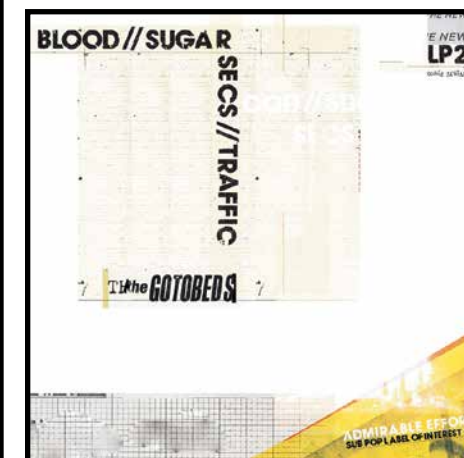
The Gotobeds

Blood // Sugar // Secs // Traffic

Sub Pop

Street: 06.10

The Gotobeds = Swell Maps + Wire + Pavement



The Gotobeds are four self-described knuckleheads straight outta Pittsburgh. They take their name not from a mashup of the words "go to bed," but rather from the drummer of the legendary post-punk band Wire: **Robert Gotobed**. The Gotobeds are, above everything else, talented musicians. It is obvious that they have spent countless hours in basements, garages and local clubs. They know each other. The rhythm section is relentless, and the double guitar attack comes and goes, weaving in and out and overlapping with perfect precision on every song. They are also a band that loves its hometown (Pittsburgh pride!), proudly worn in the form of pirate hats—the baseball kind.

Surprisingly, The Gotobeds' first two full-length albums seem to be about other places. Their first album, *Poor People Are Revolting*, is definitely a New York record. The song "New York's Alright (If You Like Sex And Phones)" gives us a self-aware city and its confused inhabitants, who struggle to find their place in it. *Poor People Are Revolting* is an album of pure, guitar-bliss noise and rock nirvana that attacks you from the very first song. The attack continues relentlessly—until it doesn't. The final track on the album, the 10-minute-long "Sec Tape," seems to confuse and disorient an otherwise perfect punk rock album. It's like getting stuck on the Tilt-O-Whirl after a day at the rollercoasters. "Sec Tape" goes on seven-and-a-half minutes too long. However, hidden in its lyrics is an Easter egg to the next record, 2,451 miles away. The Gotobeds leave behind the lyrics: "Cali as Eden has been claimed / It's false freedom."

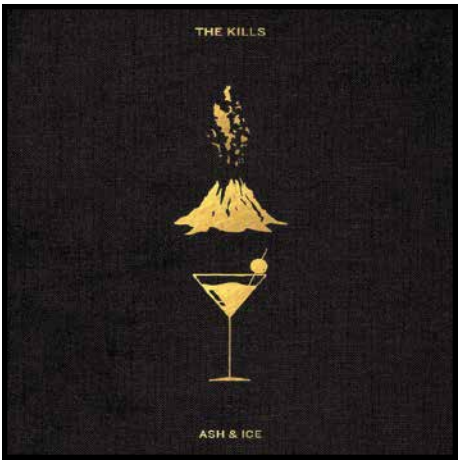
The title of The Gotobeds' second full-length (and first release on Sub Pop) is *Blood // Sugar // Secs // Traffic*, mimicking the **Red Hot Chili Peppers'** *Blood Sugar Sex Magik*. Very much a California record—unlike the New York-inspired *Poor People Are Revolting*—the Gotobeds' latest gives us a Los Angeles that is equal parts extreme existential crisis and equal parts complete apathy. On the track "Bodies," the lyric rolls out, "A trip around the sun in my body / What matters most is that you're nobody / It just doesn't matter, because in the end / It's just the shell that matters most." The mix of the "end of the world" and "Who cares?" moments just keep on coming: "We don't move on, we just move" ("Cold Gold (LA's Alright)"); "No more money shots, just shots of what money can buy" ("Why'd You?"); and "Once more, some shit I want at the store" ("Crisis Time"). *Blood // Sugar // Secs // Traffic* gives us a world that is always on the verge of something, but never really catches fire. When the lyrics "Wait for this

life to ignite” show up on “Red Alphabet,” we kind of already know that it may never happen.

With two albums that hint at the cities that bookend our culture, it’s no wonder that these post-punk, rust-belt pirates stay close to home. However, these melt-your-face-off musicians and social commentators may have no choice but to go nationwide. The Gotobeds’ *Blood // Sugar // Secs // Traffic* could easily be one of the best albums of the summer. —Russ Holsten

The Kills

Ash & Ice
Domino Records
Street: 06.03
The Kills = Raveonettes – Phil Spector + The Rolling Stones



On the surface, *Ash & Ice* is a prototypical album from **Alison Mosshart** and **Jamie Hince**. The arrangements are made up of distorted, bluesy guitar riffs over minimal electronics and Mosshart’s vocals standing at the forefront with Hince adding in backing vocals that are buried in the mix. It’s a formula that the duo has done well for some 15 years. And yet, there is something incredibly different about *Ash & Ice*.

Comparisons to **The White Stripes** suddenly feel off base. Hince’s guitar playing is less abstract and features a certain **Peter Hayes** swagger that moves the group closer to the lovechild of **T. Rex** and **The Brian Jonestown Massacre**, if they were fronted by **The Duke Spirit**’s **Liela Moss**. It sounds hungry, like a debut album where nothing is held back. In the past, there was a sense of detachment. Not that Mosshart or Hince weren’t putting in the effort or offering up the emotion, but compared to this release, the older material feels like it was being forced through a filter. This is every bit as fearless, but there’s an exactness here that was missing before.

Purists, don’t fre: The Kills haven’t abandoned their lo-fi aesthetic—they’ve just made the material more direct. Every song, from the opening “Doing It to Death” to the closer, “Whirling Eye,” has a memorable hook. Like **The Jesus and Mary Chain** and **A Place to Bury Strangers**, The Kills have always written pop songs. They’ve just buried the traditional as-

pects of their songwriting in the rawness of the recordings.

Ash & Ice doesn’t sound polished so much as it feels celebratory. With good reason, in fact: It was only a couple years ago that Hince thought a hand injury would keep him from ever picking up a guitar again—the future of the band was in question. Hince was forced to try to learn new instruments, one-handed. Fortunately, following a series of surgeries, Hince was able to return to guitar playing. It’s a detail I didn’t know until after I had listened to the album at least a dozen times, but you can hear the euphoria in the mix.

Not that *Ash & Ice* should be misconstrued as a happy record, particularly when it comes to the melancholy of “That Love,” a painfully on-the-nose song about a dysfunctional relationship. The track breaks up the uptempo nature of the album before pushing back into the groove of “Impossible Tracks.” The juxtaposition is a bit rough. I probably would have placed “That Love” as the album’s closing track, or at least swapped places with “Echo Home,” the album’s other slightly slower, more atmospheric track, which comes second to last. Some might suggest removing “That Love” and “Echo Home” altogether, but I think that they offer a sense of variety and depth that the album needs.

I’d never wish hardship upon anyone, but when it inspires art as good as this, that’s one hell of a silver lining. —ryanmichaelpainter

Lucifer’s Hammer

Beyond the Omens
Shadow Kingdom
Street: 06.03
Lucifer’s Hammer = Saxon + Visigoth + Armored Saint



Just to set the record straight, this is not the black/death metal Lucifer’s Hammer from Michigan—who have broken up, by the way. This Lucifer’s Hammer comes from Chile. Thankfully, they not only make the Chilean metal scene proud, but also all of South America’s metal troupe. The debut record from the band may be drenched in ’80s-heavy metal denim and leather, but unlike many bands these days who try to recreate that glorious decade of metalness and instantly

sound like a bad rip-off or cover band, Lucifer’s Hammer stay true to their art and sound honest, on top of tight-as-hell songwriting.

The opening track, “The Hammer of the Gods,” sets a gooey, ’80s tone with a great opening riff and sees the vocalist spanning his range right out the gates from mid to high to some falsetto. Things really get rolling once the mostly instrumental second cut, “Lucifer’s Hammer,” starts its thrashy riffing, fast and rife with glorious, heavy metal soloing. It sounds like the band members have been playing their instruments for a long time. One of the most endearing qualities of Lucifer’s Hammer is their adaptability. The record does a great job at capturing so many facets of what made the glory days of heavy metal great. They have the riff-producing chops to create those anthems, backed by the slower, pummel-your-face, Saxon-type riffs. Yes, I’ll say it: There is a hint at ’80s hair metal, but the kind you want to listen to over and over again: maybe a little bit of **Dokken**, **Whitesnake** panache—really only a couple of the few hair bands I can stand—and with some of the fist-pumping heavy metal action of, say, **Armored Saint** and **Metal Church**.

To reiterate, I don’t list all these bands as anything that Lucifer’s Hammer are directly copying. They’re just subtle influences that you can hear from a band that keeps its songs fresh. A fully focused listen exalts maximum metal satisfaction. Background listening, though, is great, too. Honestly, the only negative I can pick out of everything on this record is the vocal range, which could be changed up a bit more, because after a few listens, it generates the same feeling, and I start to forget the vocals are even there.

But back to a huge positive of the record—its production—all I can say is “Damn.” So many bands go for overly polished, slick styles. Much of modern production styles try to emphasize and make the riffs sound ultra heavy. While the chances of seeing Lucifer’s Hammer at this stage in the live setting is slim, *Beyond the Omens* captures a great live quality. The production style for *Beyond the Omens* is pure, natural and showcases every strength that the band possesses without sounding like the artists sat in a studio for eight months. I’m glad that the band joined up with the indie, Vegas-based Shadow Kingdom label. They’re smaller in the scheme, but they’re up and coming and are putting out a terrific amount of quality, traditional-type metal bands. If you need any convincing, try listening to (my favorite track) “Nightmares.” Even though it’s not the most ripping cut, it’s the catchiest. If you need a ripper to convince you, go for the title track. In the somewhat famous words, don’t take my word for it ... just check it the fuck out.

—Bryer Wharton

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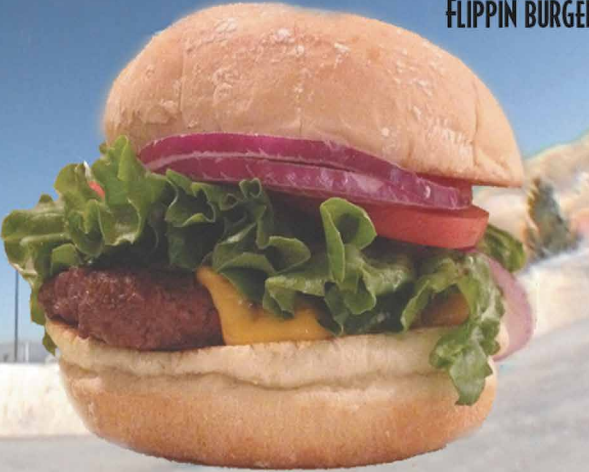
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Mick Harvey
Delirium Tremens
Mute
Street: 06.24
Mick Harvey = (Combustible Edison + The Jazz Butcher Conspiracy) x Barry Adamson



Some two decades and change after he began his recordings of **Serge Gainsbourg's** sexy and often kitschy songs, Mick Harvey (**Nick Cave and the Bad Seeds, Crime and the City Solution, PJ Harvey**) returns with his third volume, *Delirium Tremens*, following up on the boozy, woozy *Intoxicated Man* (1995) and *Pink Elephants* (1997). Given Gainsbourg's nearly legendary status in France (and beyond), it is perhaps gutsy for Harvey to undertake his own translation of the material, but with such a rich body of work to choose from, it's an understandable choice. Over the course of the album, Harvey recalls both his own previous albums and the work of his fellow Bad Seed bands, giving the songs the feel of James Bond Themes for a Darker Age.

The album opens with the weird, **David Lynchian** "The Man With The Cabbage Head," which is about being drunk and stupid in love—and all the financial ruin and disasters that come with that state of being. "Deadly Tedium" is a smoky jazz number that sounds like something by fellow Bad Seed Barry Adamson, while the cutesy love song "Coffee Colour" follows like a garish, 1960s sitcom with a too-bright laugh track.

After that, the album takes a darker turn, getting closer to my favorite tracks from Harvey's previous albums. "The Convict's Song" recaptures the jangly but driving monotone intensity I associate with Harvey's work with Nick Cave. Next up is the upbeat and lyrically controversial "SS C'est Bon" (that "SS" is a reference to the Nazi Schutzstaffel). If the choice seems offensive, note that Gainsbourg was a Ukrainian Jew who grew up in occupied France, so a certain amount of sarcasm is likely in a song whose title translates to "The SS—it's good!"—sarcasm that's borne out by the dissonant ending layered on top of breathless lyrics.

"I Envisage" captures the hot summer stickiness of my favorite Crime and the City Solution song, "The Last Dictator," and, along with the beautifully melancholic, 1960s-inspired "A Day Like Any Other" sung by **Xanthe Waite (The Amber Lights)**, is my favorite track. Also excellent is "A Violent Poison (That's What Love Is)," with its wonderfully dismissive and angry lyrics of a man who has dated more than his fair share of women. Along with "More and More, Less and Less," these latter three songs tell a story of a love affair and breakup. The album rounds out with two of the weaker songs: the overly twee "Don't Say A Thing" and the treacly ballad "La Décadanse."

This last is, while not my favorite song, at least interesting because it features Harvey's longtime partner, painter **Katy Beale**.

This album is, overall, a really nice collection of good-to-great songs, but it doesn't quite solidify into a satisfying whole, which is the same strength and weakness of Harvey's previous Gainsbourg tributes. It's definitely a good buy for any Bad Seed completist (like me).

Listen to this album while driving very fast British cars after successfully infiltrating secret Soviet strongholds in the late 1960s, and make sure there's at least one very pretty girl in the car to round things out. —*Madelyn Boudreaux*

Psychic Ills
Inner Journey Out
Sacred Bones Records
Street: 06.03
Psychic Ills = Golden Animals + Black Rebel Motorcycle Club



The resurgence of late-'60s-style psych rock isn't a new thing, but the psych movement is undoubtedly gaining refreshed momentum within the underground music scene. Psych rock bands are popping up all over both coasts—and Psychic Ills are from the right coast. The New York City-based band is reminiscent of **The Velvet Underground**, without the boundary pushing. They are a safe version. Psychic Ills have been playing music together for over a decade, and they consistently make psychedelia and trance the core of their body of work.

Their art form was decided over 10 years ago, and *Inner Journey Out* is an exploration that delves deeper within their chosen genre.

The third track on *Inner Journey Out* is the standout on the album: "I Don't Mind" features young singer/songwriter **Hope Sandoval**, who complements **Tres Warren's** vocals. The track is dreamy and whimsical while Warren and Sandoval sing, "I don't mind all the time we had spent / I don't mind I'd sure do it all again / I don't mind the things that you've said / But I would've rather not have known." Sandoval's folk influences infiltrate the desert expansiveness that often fills the band's sound.

"Mixed Up Mind" features guitarist and keyboardist **Tom Gluibizzi** playing a classic '60s guitar riff that forces the song into acute awareness as Warren mumbles, "We can go back home or go somewhere on down the road / You know I don't care." "New Mantra" begins with a howling woman and the soft drumming of bongos. The song paints a picture of a drum circle in the desert, coated with an epic amount of hallucinogens. The two-minute-and-six-second song drips with authenticity and leads into what Psychic Ills call "Coca-Cola Blues." A harmonica opens "Coca-Cola Blues" in typical, **Bob Dylan** fashion. Warren does his best Dylan impression as he sings, "Might go out to a show / But I don't care / Don't wanna bump into you / See your long hair."

"Ra Wah Wah" is over nine minutes of full-on, psychedelic blowout. The song is the tranciest on the album, boasting zero vocals and solely instrumental parts. The keyboard and guitar pulse to the slow, inhibited beat of the drums. Chimes flicker in the background. A saxophone loosely emerges about halfway through the song. The entire song loses itself amid explosions and a seemingly successful acid trip.

"Fade Me Out" closes the album. The guitar in the beginning of the song is reminiscent of the *Garden State* soundtrack. "Fade Me Out" itself seems to fade out of the album the entire time. It's the sleepest bang to any album I've ever heard. Warren hums, "You know I'll miss you when you're gone / I know you'll miss me when I'm gone." He chants the words over and over, as if to remind the listener to come back to him and Psychic Ills. Don't miss him so much that you never join forces with Psychic Ills again. Instead, allow Psychic Ills to fade out for that moment in time until the next trip.

Inner Journey Out never fully expands and explodes the way one might expect it to. It dances along the edge of something profound but tapers off too soon to be heard in its fullest expression. "I Don't Mind" and "Ra Wah Wah" keep the album afloat and interesting. Psychic Ills have yet to be the risk takers, but we are patiently awaiting that day. —*Alexandra Graber*

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Daily Calendar

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Friday, June 3

Bakers Street Blues Band,
Spirit Tribe, The Arvos
– *The Acoustic Space*
Anti-Nowhere League
– *Beehive Social Club*
Sebastian Bach – *Depot*
Vista Kicks – *Kilby*
Utah Pride Festival 2016 – Library Square
Macklemore & Ryan Lewis
– *Saltair*
Curtis Salgado – *State Room*

Saturday, June 4

Dealin’ In Dirt, Jeddie
Duffey – *The Acoustic Space*
Kevin Garrett,
Vinyl Tapestries, Joshy Soul
– *Kilby*
Utah Pride Festival 2016 – Library Square
Show Me Island,
The Steady 45s – *Muse*
15th Annual Porcupine Hill
Climb – *Porcupine*
Vincent Draper,
Dan Fletcher – *State Room*
The Velvet Underground
Tribute Night:
90s Television, The Circu-
lars, The Artificial Flower
Company, Future of the
Ghost – *Urban*

Sunday, June 5

Utah Pride Festival 2016 – Library Square
Wednesday 13, Elete,
Shadow Windhawk and
the Morticians, Tragic Black
– *Metro*

Monday, June 6

Unleash the Archers,
Graveshadow, Principium
– *Metro*

Tuesday, June 7

Azizi Gibson, Mind Body &
Beats – *Complex*
Here Comes The Kraken,
Feed Her To The Sharks,
So This Is Suffering, Lack of
Remorse, The Infernal,
DiseNgaged
– *Loading Dock*
Taake, Wolvhammer, Odi-
um Totus, Darklord – *Metro*
Red Bennies, Sculpture
Club, Muzzle Tung,
Th’ Rathletrap – *Urban*

Wednesday, June 8

The Wombats – *Complex*

Jesus Piece,Threshold,
Villain – *Loading Dock*
Walking Corpse Syndrome
– *Metro*
Stroller Tours – *UMOCA*

Thursday, June 9

Mythic Valley,
Kimber Packer – *Muse*
Mind Riot – *The Leonardo*

Friday, June 10

Dark Arts Festival of Utah
Fundraiser – *Area 51*
Modern Baseball,
Joyce Manor, Thin Lips
– *Complex*
A\$AP Ferg, Tory Lanez
– *Complex*
Fundraiser for Rock and Roll
Camp for Girls
– *Diabolical Records*
EarthJam – *Liberty Park*
Kutt Calhoun, Whitney
Peyton, Sincerely Collins,
Dr. Grimm & Mista Ice Pick,
Clawson, Sik Ville,
Ghost Crew – *Metro*
The Couch Bombs,
American Mouth – *Muse*
SNaked – Rose Wagner
ALO – *Sky Lounge*
Abyssinian Flag
– *The Underground*

Saturday, June 11

The Banned Sigmund Freud,
Walter James
– *The Acoustic Space*
Summer of Death
– **Half and Half Skate**
and Snow
Crucial Warm Up Pt. 1
– **Kilby Court**
Earth Jam – *Liberty Park*
Kaustik, Charlatan, The Poli-
tician, ToxicDose – *Metro*
Breezeway, Barsie – *Muse*
Bike Prom 2016!
– *Pierpont Place*
SNaked – Rose Wagner
Black Mountain – *Urban*

Sunday, June 12

The Juniper Drive,
Vanity Plate – *The Borough*
Hops Hunters Hike – *Empire*
Canyon/Daly Avenue
Urban Flea Market
– **Downtown Salt Lake**
Crucial Warm Up Pt. 2
– **Kilby Court**
Valient Thorr, Hammer
Fight, Accidente, Barlow
– *Metro*

Monday, June 13

BRONCHO, Billy Changer,
Winter – *Kilby*
Eli “Paperboy” Reed
– *State Room*

Tuesday, June 14

Lecrae & Switchfoot: The
Heartland Tour – *Complex*
Caravan Palace, Beachmen
– *Depot*
SLUG Localized: Soft
Limbs, Magic Mint,
Mañanero – Urban

Wednesday, June 15

The Smokers Club Tour
– *Complex*
Nothing, Culture Abuse,
Wrong, Mrs. Magician
– *Kilby*
Crucialfest 6 – Metro
Joe Purdy – *State Room*
Crucialfest 6
– **The Art Garden**
Open Screen Night
– *Tower Theatre*

Thursday, June 16

JMSN, Tiffany Gouché
– *Kilby*
Bodysnatcher, Cries of the
Captive, Declared Aversion,
Infection of the Broken
– *Loading Dock*
The Monkees
– *Red Butte Garden*
Crucialfest 6 – Metro
The White Buffalo
– *State Room*
Crucialfest 6
– **The Art Garden**

Friday, June 17

Tony Holiday &
The Velvetones – *Brewskis*
Sacrificial Slaughter, Ontic,
Dezecration, MateriaM
– *Club X*
Snow Tha Product Halfway
There Tour – *Complex*
SOUL GLO, Nelson
MUNTZ, Low Cotton
– *Diabolical Records*
Ragnar Relay Series
– **USU Sports Complex**
SNaked – Rose Wagner

Damien Jurado and The
Heavy Light, Ben Abraham
– *State Room*
Crucialfest 6
– **The Art Garden**
Crucialfest 6 – Urban

Saturday, June 18

Oskar & Julia
– *The Acoustic Space*
Crucialfest 6 – Metro
Batty Blue – *Muse*
Downtown Farmers
Market – Pioneer Park
Ragnar Relay Series
– **USU Sports Complex**
SNaked – Rose Wagner
Good Old War
– *Depot*
Crucialfest 6
– **The Art Garden**
Crucialfest 6 – Urban

Sunday, June 19

Maszer – *The Borough*
Tiger Army – *Complex*
The Faceless, The Zenith
Passage, Dethrone the
Sovereign, Alumni – *Metro*
Blackalicious, Fuze the MC,
Dusk, Dumb Luck – *Urban*

Monday, June 20

Edward Sharpe and
the Magnetic Zeros,
Preservation Hall Jazz
Band, Harriet
– **Red Butte Garden**
CeeLo Green, Nikki’s Wives
– *Urban*

Tuesday, June 21

Beginning Samba
Workshop – *SLC Arts Hub*

Wednesday, June 22

Andy Black, Colours
– *Complex*
The Growlers – *Depot*
Silversyde, Theody, Dream
Collage, A Dead Desire
– *Loading Dock*
James McMurtry
– *State Room*

Thursday, June 23

Plague Vendor,
The Garden, Kim and The
Created, Josh & Ian,
Burmese Python
– *Loading Dock*
Equinox, HALLOVED,
Inside Job, UMFA and more
– *Utah Arts Festival*

Friday, June 24

Poet, The Delphic Quorum,
Theta – *ABG’s*
Pale Dīan, Beachmen,
Indigo Plateau
– *The Borough*
Head Injuries, New

Routines, Passport,
Housewarming Party
– *Loading Dock*
Cognitive, Dissension,
Odium Totus,
Bestial Karnage – *Metro*
Brayzee – *Muse*

Saturday, June 25

Cat Ghost, Baby Ghosts,
Burmese Python
– *The Borough*
Hex Partners, Silver
Slippers, The Stillborn King
– *City Limits*
Bas – *Complex*
Hopsin – *Complex*
V8 Wankers, General
Bastard, LSDO, CVA,
Against All Odds
– *Loading Dock*
Downtown Farmers
Market – Pioneer Park
Steep Canyon Rangers
– *State Room*
EMANON
– *Utah Arts Festival*

Sunday, June 26

Hops Hunters Hike
– *McPolin Farmlands*
Electric Six – *Metro*
Rock ‘n’ Roll Swap Meet
– *Urban Indian Center*

Monday, June 27

Rumba Libre Band
– *Red Butte Garden*

Tuesday, June 28

Modest Mouse, Brand New
– *Saltair*
The New Mastersounds
– *Sky Lounge*

Wednesday, June 29

Big Shiny Geek Show Pub
Quiz – *Lucky 13*

Thursday, June 30

Slightly Stoopid, SOJA,
Zion I, The Grouch, Eligh
– *Complex*
MusicGarage Night – *Kilby*
Cinders, Michael Barrow
– *Muse*

Friday, July 1

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– **Anyplace Cool**
William Austin Clay,
BEACHMEN, Indigo
Plateau – *The Borough*
Xavier Rudd – *Complex*

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June 2: **Pure Bathing Culture**, Choir Boy, Angel Magic
June 3: **Dubwise HATCHA**, illoom, Motto, PRFT (9 PM DOORS)
June 4: **The Velvet Underground + Lou Reed Tribute Night**
June 7: **FREE SHOW: Red Bennies**, Sculpture Club, Muzzle Tung, Th' Rathletrap
June 8: **An evening with Local H** (Original band members)
June 9: **The Smites** (The Smiths Cover Band), Human Leather
June 10: **FREE SHOW Breakers**, Hot Vodka, The Nude Party, Heavy Dose
June 11: **Black Mountain**
June 12: **ILL NINO**, Boba Flex, Terror Universal,
A Balance Of Power, Poon Hammer (7 PM DOORS)
June 13: **FREE SHOW: Petyr**, UFO TV, Red Dog Revival
June 14: **FREE SHOW: Dine Krew**, Isaac Sawyer, Ivy Local, SamEyeAm
June 15: **FREE SHOW: 90s Television**, Pansies, Tarot Death Card
June 16: **FREE SHOW: Slug Localized: Soft Limbs**, Magic Mint, Mañanero
June 17: **Crucial Fest: Form of Rocket**, Elephant Rifle, Cicadas
June 18: **Crucial Fest: The New Transit Direction**, The Future Of The Ghost, Heartless Breakers
June 19: **Blackalicious**, Fuze the MC, Dusk, Dumb Luck
June 20: **Ceelo Green**, Nikki's Wives (7 PM DOORS)
June 21: **Big Business**, Andy The Doorbum
June 22: **Metalachi**, Folk Hogan, Rumble Gums
June 23: **CloZee**, Subswarm Album Release (9 PM DOORS)
June 24: **Dirt First: Aztek**, Gravy Tron, Mr Vandal, Hecca, Drix (9 PM DOORS) \$5 Before 10:30/\$7 After
June 25: **BEACH PARTY! ft. Flash & Flare** (9 PM DOORS) Free before 10:30/\$4 after
June 28: **FREE SHOW: Le Voir**, Eldren
June 29: **FREE SHOW: Andrew Goldring Album Release**, L'anarchiste, Little Barefoot
June 30: **FREE SHOW: Mortigi Tempo Album Release**, Temples



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July 1: Machinedrum
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July 9: Wye Oak
July 13: Corb Lund
July 15: Max Pain & The Groovies Return From Tour!
July 16: Iceburn
July 18: Deerhoof
July 21: Protoje
July 22: Zeke Beats
July 23: Pioneer Day Celebration Presented By Nic Smith
July 26: The Joy Formidable
July 27: Warren G
July 28: **FREE SHOW Helvetia** (Members Of Built To Spill)
July 29: Dusk Album Release
Aug 3: Roni Size
Aug 6: Queen Tribute Night
Aug 10: **FREE SHOW** Zombie Cock Album Release
Aug 12: Rumble Gums Album Release
Aug 16: Kurt Vile & The Violators
Aug 19: Throwing Shade
Aug 20: Boris
Aug 24: Samantha Crain
Aug 26: Urban Lounge 15 Year Anniversary Show: Starmy,
The Hound Mystic, Hot Vodka, Beachman
Aug 31: Carseat Headrest
Sept 3: The Kinks Tribute Night
Sept 9: Swans
Sept 14: Band Of Skulls
Oct 10: Okkervil River
Nov 18: Andy Mckee

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OTHER S&S SHOWS

6/1: **The Wednesday People Album Release**, Blue Flames, The Hanks
6/2: **The Stargazer Lilies**, Super 78
6/3: **Vista Kicks**, TBA
6/4: **Kevin Garrett**, Samantha Calmes
6/6: **Dylan Dunlap**, Grey Glass, Mckail Seely, Emily Bea
6/7: **Christie Huff**, Katelyn Williams, Harold Henry (EARLY SHOW)
6/7: **Superheaven**, Creepoid, The Spirit of the Beehive (LATE SHOW/9 PM DOORS)
6/8: **Psych Night feat. Heavy dose**, reverberation, UFO TV
6/9: **Grow Wild Tour: Round Crew**, Bad Feelings, Will Jay, Deezy (Dyaln Holland),
Zach Matari, Ben Hazelwood, House of a Cliff, Rivers Monroe,
James Barre + special surprise guests!
6/10: **Kevin Morby**, Jaye Bartell
6/11: **Crucial Fest Warm Up**: Form Of Rocket Special All Ages Show, Baby Gurl
6/13: **Broncho**, Billy Changer, Winter
6/14: **Chris Cohen**, Giants in the Oak Tree, The Boys Ranch
6/15: **Nothing**, Culture Abuse, Wrong, Mrs. Magician
6/16: **JMSN**, Tiffany Gouché, TBA
6/17: **David Bazan**, Laura Gibson
6/18: **L'anarchiste**, Alyssa Pyper
6/20: **Cub Sport** (EARLY SHOW/6 PM Doors)
6/20: **Dead Feathers**, Red Dog Revival, Arvos, Pansies (LATE SHOW/8:30 PM DOORS)
6/21: **Eagulls**, Outerspaces, The Circulars, Muzzle Tung
6/22: **Tiny Moving Parts**, Prawn, Free Throw, TBA
6/23: **Holy White Hounds**, Westward
6/24: **Moving Units**, Fossil Arms
6/25: **Jenny Keough Wedding Reception**
6/27: **Bad Cop / Bad Cop**, The Atom Age, Murderburgers
6/28: **Conscious**, Ivy Local, Kidd-O
6/29: **Baker Street Blues Band**
6/30: **MUSIC GARAGE NIGHT**

6/2: Ghostland Observatory @ The Complex
6/3: Macklemore & Ryan Lewis @ Great Saltair
6/7: Azizi Gibson, Don Euriel,
Mind, Body & Beats @ The Complex
6/14: Caravan Palace, Beachmen @ The Depot
6/17: Snow Tha Product @ The Complex
6/22: Andy Black @ The Complex
7/1: Xavier Rudd @ The Complex
7/18: Jon Bellion @ The Complex
7/26: Bob Log III @ The Garage
7/29: The Oh Hellos @ The Complex
8/15: Trampled By Turtles / Lord Huron @ The Complex
8/16: FLUME, Classixx, HWLS @ The Complex



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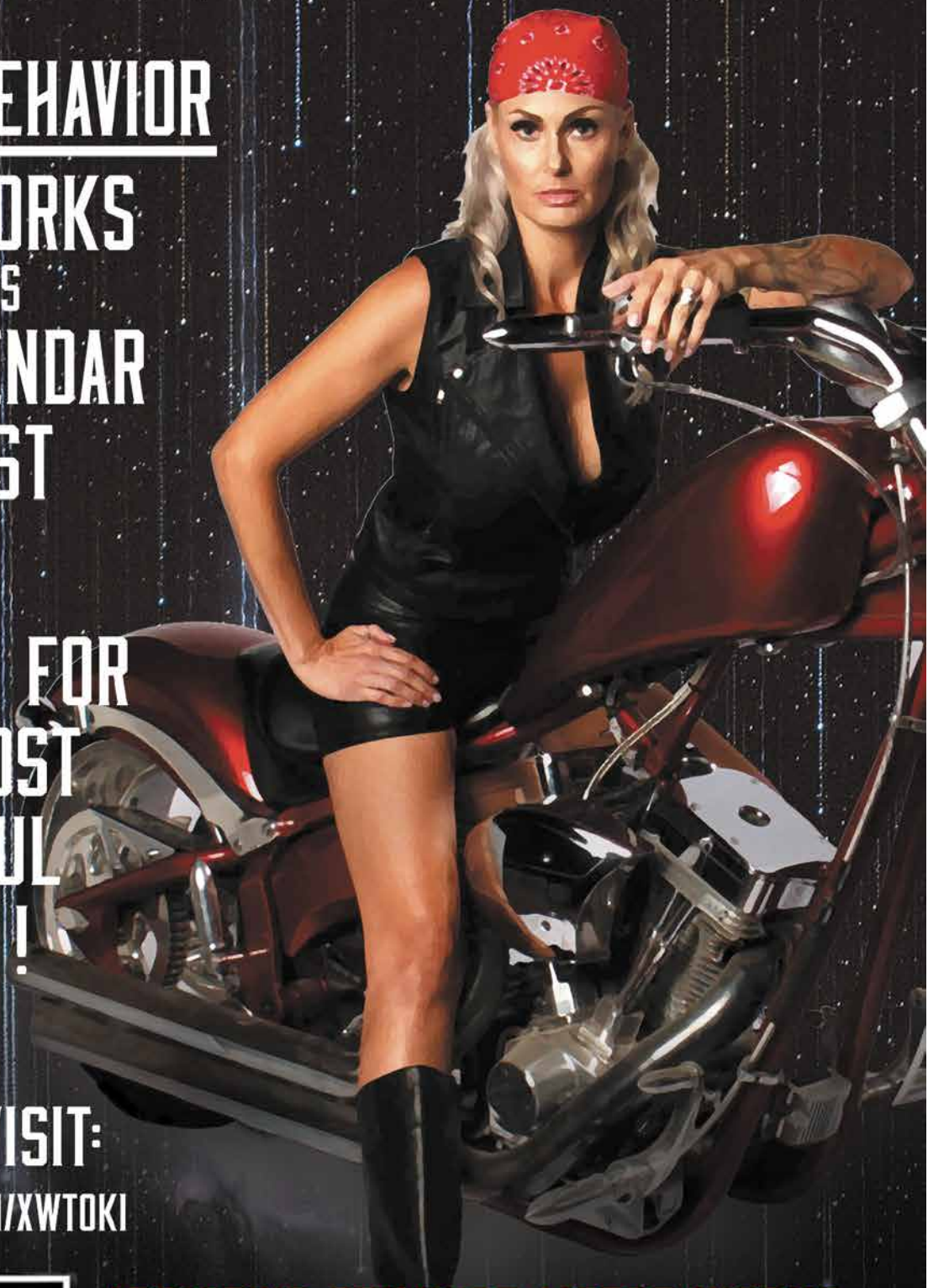
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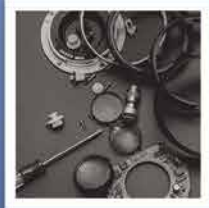
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SENSOR CLEANING: Dust and microscopic debris are unavoidable, but noticeably affect image quality if they are not regularly removed. Our affordable sensor cleaning service takes only one business day (Saturdays excluded). Please drop off your camera body with a fully charged battery.



LENS CALIBRATION: Start taking razor sharp images again. Pair your camera with each lens through micro-focus adjustments for optimally sharp images. This service may diagnose and fix focus issues, saving you money on unnecessary repairs.

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