

# SLUG MAGAZINE

## *Distilleries and Spirits*



HATROBOT

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VOLUME 27 • ISSUE 335



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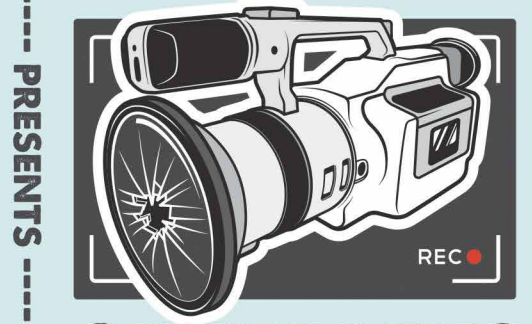
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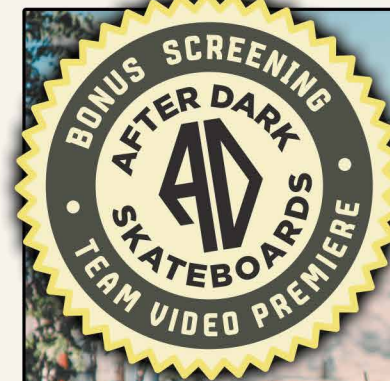


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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 27 • Issue #335 • November 2016 • slugmag.com

## CONTRIBUTOR LIMELIGHT: Logan Sorenson – Photographer

With a noteworthy appetite for shooting concerts, *SLUG* photographer Logan Sorenson has been capturing the heart and soul of Salt Lake City with artful photographic work. He joined the *SLUG* team in May 2013 and has enjoyed concert photoshoots of **The Black Keys**, **MUSE**, **Band of Skulls** and more. Sorenson also shoots portraits of local professionals and artists, enjoys working with them, and admires their talent and abilities. Beyond his passion for the arts and music, he finds excitement in our burgeoning local beer culture and now our distillery scene, with the variety and craft therein. Be sure to peep Sorenson's photos of the proprietors of *Sugar House Distillery* (pg. 24) and *Bar-X* (pg. 28). You can find more of his work at *LmSorenson.net*. Logan Sorenson is a talent to behold, and *SLUG Magazine* loves him and every shot he snaps!



**ABOUT THE COVER:** For our second *Distilleries and Spirits Issue*, we looked to Art Nouveau mastermind **Alphonse Mucha's** *Absinthe Robette* poster for inspiration. **Chris Bodily** re-envisioned this work with his own style to herald Utah's blossoming spirit-making industry. You can discover more of Bodily's work at *hatrobot.com*.

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# LOCALIZED

By Lizz Corrigan  
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Photos: johnnybetts.com

Join **SLUG** at *Urban Lounge* on Nov. 16 for a night of atmospheric rapport featuring nuanced folk rock from **Johanna Johanna**, the blues from **Sarah Anne DeGraw** and hearty folk from opener **Michelle Moonshine**. *Localized* is 21-plus, free of charge and generously sponsored by *Uinta Brewing Co.*, *High West Distillery*, *KRCL 90.9FM* and *Spilt Ink SLC*.

## SARAH ANNE DEGRAW

For singer-songwriter Sarah Anne DeGraw, the guitar is the foundation of her powerful musical fervor. Her music often reveals sharp, high-pitched notes on the keys or six-strings, which adds an assertive spook to the overall soulfulness of the music. DeGraw's slow strums and simple progressions start and stop perfectly to frame the impressive rises and falls in her strong and graceful voice. She moves through the valley with a haunting aura about her, playing shows and naturally positioning herself among other talented artists in the community.

**SLUG:** Music has been a part of your life from a young age. How has your relationship with music developed?

**Sarah Anne DeGraw:** Music started at age 5 with singing harmony in a family band, to plunking around on the piano, to learning the classical world through cello, to finding a classical guitar, and then an acoustic, then electric, to playing the drums in a rock n' roll band and back to electric. ... The wider the range of my influences, the more my own style changes and my scope broadens. It's a tide that will never stop shifting.

**SLUG:** What prompted you to perform solo?

**DeGraw:** Being solo was all I knew was possible in the beginning. I liked making music and was just doing what felt good. I want to start a band, soon. Performing all started ... when I was 17. I went to an open mic, and they asked me to come back. The rest is history.

**SLUG:** Per your Craft Lake City *DIY Fest* performance, it seems you've moved from an acoustic-guitar-oriented sound to a more bluesy electric sound. How did you grow into this style?

**DeGraw:** Influence. I didn't discover the blues and rock n' roll until later in life, and when I did, it all started transforming ... Since hearing more and opening my mind to new ways to experience and make music, I could never leave the electric.

**SLUG:** How has your songwriting developed, given your penchant for both acoustic and electric techniques?



Sarah Anne DeGraw's assertive, soulful blues will mesmerize audiences for the November *Localized* showcase.

# SARAH ANNE DEGRAW

**DeGraw:** Lots of the tunes were written on an acoustic guitar, actually, and then moved to electric. When I started on the electric, my writing changed and keeps changing. ... [Writing] on the guitar came so naturally to me. ... They just liked each other. Writing flowed much more easily on those strings than it had with any other way I had written before.

**SLUG:** Which guitars have you been using lately? What does your tone lend to your sound overall?

**DeGraw:** I've been using an Epiphone Wildkat with P90 pickups and a Bigsby. The sound I get out of the guitar and the Fender 75 amplifier is rich, bass-heavy and a little distorted, which is what I've gone for with these tunes specifically. I have a Fender Mustang on layaway at *House of Guitars* in SLC that I can't wait to get my hands on. The tone really changes everything—how I write, play and sing.

**SLUG:** Who and what are your biggest inspirations, musical and otherwise?

**DeGraw:** My biggest inspirations in life are people who are holding onto an old feeling. Outlaws of the 21st century ... dreamers—one person with a vision is more powerful than an army of individuals without. My musical influences lately have been an assortment of rock n' roll, blues, soul and so on: **Led Zeppelin**, **Sixto Rodriguez**, **Etta James**, **Pink Floyd**, **Sam Cooke**, to name a few.

**SLUG:** You have a compelling live presence. What are your most memorable performances?

**DeGraw:** Live performance is an art in and of itself. ... I like to reach individuals in a crowd and to leave a venue knowing that I'd touched someone in a real way. My most recent memorable performance was with my friend **Michael Sasich** at *The State Room*. We opened for **Jackie Greene** and played to a sold-out house that welcomed us with open arms. ... Another was for a **Prince** tribute show at *Urban Lounge* back in May. I'll never forget it. I was playing drums in **Crook & the Bluff**, and my bandmates at the time rallied when I asked them to play ... It was a killer show. **Kevin, Ryan, Katie, Chris, Tyler, Brice** and **Kirk**—cheers to you.

**SLUG:** In addition to what you have on your website, SoundCloud and YouTube, can fans expect new releases from you in the near future?

**DeGraw:** Certainly! The record is glistening on the horizon. With the changes in the past couple of years and the transition into a new sound, ... I want to create space and let the music say what it needs before I make the record. Most of the videos on YouTube are from the very early days, and the transition is very obvious.

**SLUG:** What's next?

**DeGraw:** Next, more music. The music never stops. Cheers.

As one season fades into another, step into DeGraw's whirlpool of vital, spine-chilling musical enchantment at *sarahannedegraw.wixsite.com/sarahannedegraw* and at the *Urban Lounge* on Nov. 16. Read the full interview on *SLUGMag.com*.

## JOHANNA JOHANNA

In the spring of 2012, solo artist **Kayley Glauser** (lead vocals/guitar) posted an ad on *KSL* in an effort to grow her one-person band into a bigger sound. Married duo **Tiffani** (keyboard/guitar/backup vocals) and **Mike Barney** (drums/guitar) joined Glauser to establish Johanna Johanna as a trio, though they aim to eventually add a bassist. In the meantime, Glauser's coworker at the *School of Rock*, **Erin Whitmore**, will be the guest bassist for the November *SLUG Localized* showcase.

Glauser's great-grandmother was named **Johanna**. "We have this photograph of her standing in front of [a] super old car," at well over 80 years old, says Glauser, with "a big cloak on [and] a raccoon hat, holding a shotgun." Johanna is described as

a family-oriented woman who was progressive and simply "ahead of her time." In their music, Johanna Johanna seek to honor and embody her resilience and timelessness.

Johanna Johanna are a "family band." Family keeps these locals rooted in Utah, influencing their venue preferences and inspiring their lyrics. Tiffani teaches dance to children and Glauser teaches vocal lessons at the *School of Rock*, "so having all-age venues to be able to invite them [to]," says Glauser, is important for the opportunity to "include and introduce them to the Salt Lake [music] scene." While all-age venues allow all the members' families and friends to support them, it also allows the band to perform in front of diverse groups of people who are out "searching to find their new favorite band," says Tiffani. "I was that kid at one point," says Mike. "*Kilby* was my first venue. Everyone has a history with *Kilby*—there's a lot of nostalgia there."

Johanna Johanna have been impacted by the local music community in general. "It's very supportive," says Tiffani. "People actually go out to watch a night of music and discover new bands." A fanbase is important, but "local musicians, especially, are supportive of other local musicians—bands we've played with in the past always like and share our stuff, and vice versa," says Glauser, and Tiffani agrees. "I [don't]

feel like it's a competition," she says. "I feel like there's plenty of stage time for everyone."

Johanna Johanna embody their own Americana, folk-rock vibe. They draw inspiration from artists like **Brandi Carlile**, **Patsy Cline** and **Rilo Kiley**, **Manchester Orchestra** and **Thrice** are big guitar influences for Mike, who deems himself more of a composer than a lyricist. "I like to write riffs," he says. "A lot of our music is based around a riff." Each person writes their own parts, building up the riffs with other sounds and recurring questions of "What does the song need?" along with an understanding of how the instruments can simultaneously tell and fortify the story that the vocals tell. For Johanna Johanna, the lyrics serve as the emotional grounding for each song, and the instrumentals, from the guitar riffs to the piano, play off of that foundation. In essence, each instrumental shift is made tactfully, and there is a musical depth with which listeners can deeply connect, whether they are conscious of it or not.

Johanna Johanna put more emphasis on the vocals and lyrics, however. "My heart is so into big-band, old-school **Frank Sinatra** and **Billie Holiday**," says Tiffani, "which isn't this band, but maybe that does come through in our harmonies." Glauser takes to writing emotionally fueled lyrics, which are "connection-based," says Glauser. "It's what we go for and the way we address music." She pulls from experiences and feelings: "Music helps me get through emotional things, so if I can provide that for myself as an outlet or for somebody else to connect with, that's my inspiration."

Tiffani was drawn to Glauser not only because of her vocal talent, but also her lyrics: They're "not overly literal," Tiffani says. When she sings backup vocals, she "may feel a different way than Kayley [does], and that's the beauty of music and art—that it will make you feel something. It will evoke emotion."

The band's self-titled, versatile full-length was released in January of 2015. Each track varies instrumentally from the last. "Sometimes we'll write a rock song—it will be a little heavier, and we'll go that direction, but then we'll [realize that] we haven't used the acoustic in a while and think, 'We need to do that more,'" says Mike. While the album includes mostly new songs, a few are refined versions Glauser wrote as a solo singer/songwriter. The album was recorded at *Counterpoint Studios* with **Terrance DH**, which provided a steadfast and enriching experience that produced so gratifying an album.

Johanna Johanna are currently devoted to writing and blueprinting what their next album will entail—listen to their music and watch for new material at *johannajohanna.bandcamp.com*. For now, they're bringing their focused stage presence to *Localized*. Johanna Johanna want to "rock out with you if you come to the show," says Tiffani—they want to meet new people and make new friends, so, says Mike, "Come say hi to us!"

(L-R)  
Kayley Glauser, Tiffani Barney and Mike Barney's versatile Americana evokes a sense of resilience and timelessness.





# EXPERIENCE EXPLORE, ENGAGE

UTAH'S NEW  
**WATERPOCKET**  
- DISTILLERY -



(L-R) With a love for all things innovative and local, Alan Scott and Julia Scott's Waterpocket Distillery will soon be one of the newest distilleries to hit the Utah Scene.

Photo: @lancycocoo

By Alex Vermillion  
alexandra.vermillion3@gmail.com



There's a new distillery coming to Utah, and when it hits, you'll be left with a craving to get out and explore. *Waterpocket Distillery* opens in West Valley City at the beginning of next year with a palate of new flavors and a bit of an adventurous side. Between **Julia Scott's** background in chemical engineering and biochemistry and **Alan Scott's** longtime practice of home brewing, the husband-and-wife duo realized the potential that could be if they combined their talents to invest in something they both love: flavorful, innovative craft spirits.

*Waterpocket Distillery* plans on bringing something new to the Utah table by combining the old-fashioned with the modern and adding a twist of innovation to each spirit. "Our focus will be on broadening Utah's definition of what a botanical liquor can be," says Alan. "I've started reading French, German and Italian guys from the 19th century, and there are 100 things I want to try. Complex mint, things based on lemon balm, any of the traditional liquors out of Germany—these are the things that interest us." When it comes to these 19th-century flavors, the Scotts don't mess around. *Waterpocket Distillery* is going to have some incredible, high-quality equipment on board. "We've got two beautiful stills that are coming from Euler over in Germany," says Julia. "They are basically brandy stills. We're going to use more force during fermentation." They also have a rotary evaporator, which will produce vacuum-distilled ingredients. This equipment will allow for more traditional tastes and will create more concentrated flavors and purer spirits. The Scotts hope to experiment with all sorts of liquors, including, but not limited to, rum, brandy and whiskey—they even mentioned making cider in the future.

Alan and Julia's ethos is a love for all that is

local. "It's meaningless to have a local distillery that's not in some way tied to the community," says Alan. "Distillation can serve a function in any agricultural system where it can assist in surplus. You can distill things that might otherwise have been thrown away." For instance, Alan mentioned that his neighbor, who is a local farmer, had to throw away 5,000 pounds of cherries this year because the cherry harvest was so massive. This type of waste can be solved with the help of local distilleries. "As much as possible, we want to buy ingredients locally," says Julia. "And what we really want to do is try to make some new flavors that have really never been captured in the local market." They also hope to create botanical essences for local bartenders and restaurants using local ingredients.

The Scotts will experiment with and invent new flavor combinations as a distillery. "It's an ongoing process of discovery," says Alan. "We want the public to come in and talk with them about what we're doing." Of course, when working with new or complex flavors, there is always a risk. "What was popular in 19th-century Europe might not roll with modern tastes," says Julia. "The more people that visit and try things and tell us what they don't like—that will be great for us." The Scotts hope to meet locals who are interested in trying something new. "We're not looking for the person who goes to Olive Garden and orders lasagna every time," says Alan. "We're looking for people who are looking to expand their palate and try something different."

Risk-taking and adventure are nothing new to the Scotts, however. Take the name *Waterpocket Distillery*, for instance. For those who don't know, the Waterpocket Fold is a hard-to-get-to, spectacular landmark in Capitol Reef that is, in many ways, what led Alan and Julia to create their distillery. "When we were first dating, our first trips on the road were to Utah," says Alan. "We found we kept going back to Capitol Reef. It became what was essentially Utah for us. When we went to find a Utah brand, we wanted to incorporate [Waterpocket]." This adventurous side of the couple surely comes out in their spirit and business ethos. "As far as building what our brand identity is," says Julia, "it was trying to convince people to go out and try to do a little exploring and try new things."

*Waterpocket* will be the place to try unique spirits—but it is also a venue that will promote distilling education and discussion. The Scotts have an open-door policy that will allow customers to take a tour of the stills and learn how each spirit is made. Utah distilleries may have a small community, but the community is growing at faster rates each year. "I've never seen more momentum in the industry than I see now," says Alan. "In the long-term, I'd love to see our products on the shelves. I'd love to be able to say, 'This is how many grains from local farms', or 'This is how much local fruit we've been able to save.'" However, when it comes to an overall favorite accomplishment, Alan has a firm response: "The greatest accomplishment is getting this far and starting a business with your spouse and being really happy with everything that's occurred."

*Waterpocket Distillery* is projected to open Jan. 1, 2017. Stop in, say hello to Alan and Julia, and try some innovative and creative craft spirits.

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About 30 minutes east of Ogden, heading up a narrow canyon of the same name, I made my way through the beginnings of fall foliage near the cold-looking Pineview Reservoir to the small town of Eden, Utah. There, overlooking a small valley, stands an impressive structure modeled after an old barn. Construction vehicles loomed in the background, and the noises of drills, saws and the light hum of music permeated through the walls of the new structure. Over the last year, the dreams and ambitions of **Chris** and **Ashley Cross** have finally begun to take shape to bring locally distilled spirits to Ogden Valley.

*New World Distillery* hopes to open by the first of December, after delays due to weather, construction and licensing. The three *New World* spirits—Ogden Valley Vodka, Oomaw Gin and Rabbit and Grass Agave Spirits—feature images that were locally designed by **Tyler Davis** and include strong local symbolism in their design. As Ashley showed off the Oomaw Gin bottle, she explained the meaning behind the intricate design of a clear dragonfly with images of bees, honeycombs, the Delicate Arch and distinctive Utah mountain ranges hidden within the dragonfly's wings. "Oomaw" in Hopi is a cloud deity who works in concert with the dragonfly to unlock untapped water resources," she says. "It is a very hot topic, politically, when someone messes with the water up here. This is why this name and imagery were so important to us."

This imagery emphasizes the effort that the Crosses have taken not only to show their Utah pride in the labels on their bottles, but to distill as responsibly as possible. *New World* will use a waste-water evaporator and recirculating water chiller to drastically reduce the amount of culinary water they need. "Most distilleries use culinary water for their fermenters and the condensers on their stills," Chris says. "The water just goes down the drain after they use it, which seems wasteful and irresponsible. We reuse all of our water." One hundred percent of *New World's* electricity will come from a new solar array, and the packing from incoming shipments has been customized to be reused for distribution. They are even hoping to use organic dust from their waste water evaporator in their nearby organic garden.

In addition to aiding them in their conservation efforts, technology is helping the Crosses hone their distillery. Their high-tech fermenters, which are jacketed and insulated, are temperature-controlled to ensure consistency and easy replication in a process that helps conjure the fine taste and aromas that we'll find in their spirits. *New World* uses an exclusive still designed solely for their vodka, rather

than a converted whiskey or bourbon still. "We are going to have one of the best small-batch vodkas that you can find," Chris says. "A lot of times, people aren't making it with equipment that was designed for vodka." A separate stainless-steel, computer-controlled still is used for the gin and agave nectar.

As patrons visit *New World*, they'll be able to see all of this in action through large windows in the distillery's showroom, where tastings and *New World's* product line will be available. The Crosses want to educate their customers about the entire distilling process, which begins with being completely transparent about their work and business model. This has helped to create buzz around the community and garnered support from other local businesses and Eden. The Crosses hope that their distillery tours will attract tourists visiting nearby ski resorts *Snowbasin*, *Nordic Valley* and *Powder Mountain*, and that it will reflect well on Eden. *New World* will offer tours and tastings to the public as well as privately arranged tours. "If you are a gin drinker and only want to hear about and taste gin, you can schedule a private tour, and we can just talk to you about gin," Ashley says. As a Western United States Training Center, people will be welcomed to *New World* to receive training on their unique processes and machines. These distilling classes are also available to the public, and some of the small-barrel products made during classes may become available as limited-edition spirits.

The distilling industry is surprisingly communal and collaborative. Ashley sits on the board of the **Utah Distillers Guild**, where she and fellow distillers are able to have a united voice on legislative issues regarding liquor laws in the state, support the industry and educate the community. One big issue they hope to see change in future legislation is the fact that distilleries cannot open on Sundays and holidays. When you are a destination business attracting people on weekend getaways, this could have a huge impact on your business. "Being in a tourist industry, this is something we would like to see addressed," Ashley says. "Working with the guild, we have one unanimous voice speaking up for the industry and seeking legislative action."

If all has gone well with their DABC commission meeting, Chris and Ashley hope to open their doors on Dec. 1 with statewide distribution to follow within the next few months. They're optimistic: "The state has been easy," Chris says. "There are lots of advantages to being a distillery in Utah, with tax breaks and incentives."

So, cross your fingers for *New World Distillery* and that we'll all soon be sucking down some of those agave spirits. Follow *New World's* progress at [newworlddistillery.com](http://newworlddistillery.com) or take a drive up to Eden to see them for yourself.

Chris and Ashley Cross have taken the necessary measures to ensure that *New World Distillery* is as environmentally friendly as possible.



Photo: Chris Kiernan



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NOV 12 @ THE ECCLES THEATER

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It all starts with **Harvey “Kid Curry” Logan**, an American outlaw who ran with **Butch Cassidy** and **The Sundance Kid’s Wild Bunch**, known as the wildest of the wild. Kid Curry was just that: a rustler, gunman, bank and train robber; a scoundrel, a rogue and a miscreant of the highest order; a man with many appetites, mostly for women and booze. He was larger than life and lived to the extreme. Hollywood and pop culture would make legends out of Butch Cassidy and The Sundance Kid—Kid Curry took his own life to avoid capture on June 7, 1904, and would fade into dust along with the Wild Wild West.



# KID CURRY SPIRITS AND THE WILD WEST

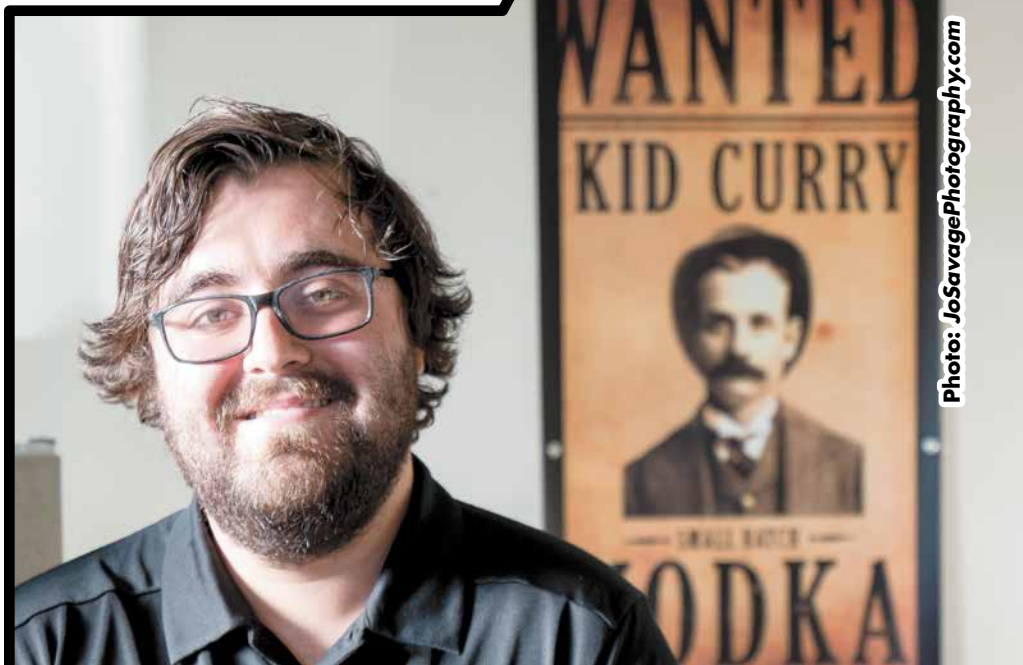
By Russ Holsten  
russholsten@gmail.com

One hundred and twelve years later, the Wild Bunch has reformed in West Valley City, and Kid Curry is back front and center. The team, **Keanan Beatty** (Lead Distiller, Head of Production), **Jeff Beatty** (CEO/CFO) and **Michele Haley** (main investor), is committed to its mission: to capture the wild spirit of the West with Rocky Mountain water’s earthy mineral base, sweet spice undertones and a crisp, clean finish. Adding to this mission, *Rocky Mountain Distilling* wants to provide affordable, high-quality products: Despite its midrange \$18.99 price, Kid Curry Vodka offers a luxury taste.

“Thirty-five percent of people that walk into a liquor store are buying vodka,” says Jeff. “Vodka builds the foundation and allows you to do other ventures.” Jeff has been in the liquor game for 20 years, having previously worked for *Ogden’s Own*. Jeff knows the whole process and how to sell it. What Jeff needed was a partner—someone to share his vision. He reached out to his son, Keanan, who was attending college at *Gonzaga University* at the time and had law school on his horizon. “I have an opportunity you might want to consider,” Jeff said. He sold the idea to Keanan, and the rest is history. Together, through research and trial and error, they built a flavor profile. “We knew what we were looking for,” says Jeff. “We knew how we wanted it to taste.” The two Beatty boys were almost there. They needed backing. That’s when Haley joined the gang, and the wild bunch of *Rocky Mountain Distilling* was up and running.

This is where Kid Curry is brought back from the grave, providing that wild spirit of the West and the face of their flagship product. His wanted poster is on the label of the bottle, with burnt, blackened edges. The bottle itself has its own identity, looking like it belongs in a dirty, wind-blown, 19th-century saloon.

The operations and productions is a grassroots family affair—parents, siblings, friends and even grandfather have worked the production line. “Grandpa is our best employee,” Keanan is quick to add. Once ready to go, the process is quick: bottling line, cork, label, neck band, seal, box—50 to 60 boxes, 672 bottles per pallet—ship and move. Before the product hits the trucks and before the bottles reach the assembly line, *Rocky Mountain Distilling* goes through a painstaking and detailed process that guarantees quality for



You may have seen *Rocky Mountain Distilling’s* Lead Distiller/Head of Production Keanan Beatty at various events around town, slinging Kid Curry’s spirit of the Wild West.

the consumer. It’s made via the Russian standard, established in 1894, of running the vodka through a carbon filter. Through trial and error, “What once took 10 hours to filter now takes one hour and 10 minutes,” says Keanan. Kid Curry Vodka is filtered five times for a crisp, clean finish, and it is distilled from 100-percent corn. “The corn gives it sweetness, giving it a great taste profile,” says Keanan. The key is in the water: 35-percent spring water provides the earthy mineral base that holds the whole product together.

*Rocky Mountain Distilling* expanded their product line in August 2016 by introducing Kid Curry Silver Rum. “Vodka is the same recipe every time,” says Jeff. “Rum is flavoring—it needs to be just right. Rum is simpler.” The fun aspect of rum is the aging process. *Rocky Mountain* uses bourbon barrels and lets the rum sit for six months for a bourbon caramel flavor. Another product coming soon from *Rocky Mountain Distilling* is a delicious Vanilla Caramel Vodka, expected to be released toward the end of the 2016.

You would think that the Utah market would be hard for a distillery business and that Utah liquor laws might

be challenging to work around. “The small business end was very positive,” says Haley. “Utah loves small businesses.” Knowing the market, Jeff didn’t perceive any risk. “There is always a risk in a cost venture,” he says. “I knew what we were doing—now, everyone wants to be an investor.”

*Rocky Mountain Distilling* is a local-first business. They have poured their product for 40–50 events since January, including *Eat Drink SLC*, Planned Parenthood’s *Art of Safe Sex* gala and more. “It gives us the chance to tell our story, talk about the brand and engage with people,” says Keanan. *Rocky Mountain Distilling* has earned a reputation of being the first tent or table to open and the last one to close, always earning a great reception. “We plan to expand in a couple of years—buy our own building,” says Jeff. “We will outgrow soon enough, possibly in a year or two.”

Buy local first, and especially buy Kid Curry Spirits for high quality at a low price. *Rocky Mountain Distilling* will host a Black Friday sale and free open house on Nov. 25 at 2080 W. 2200 S. in West Valley. Maybe they’ll ring you up on their old-fashioned cash register out front.

Photo: JoSavagePhotography.com



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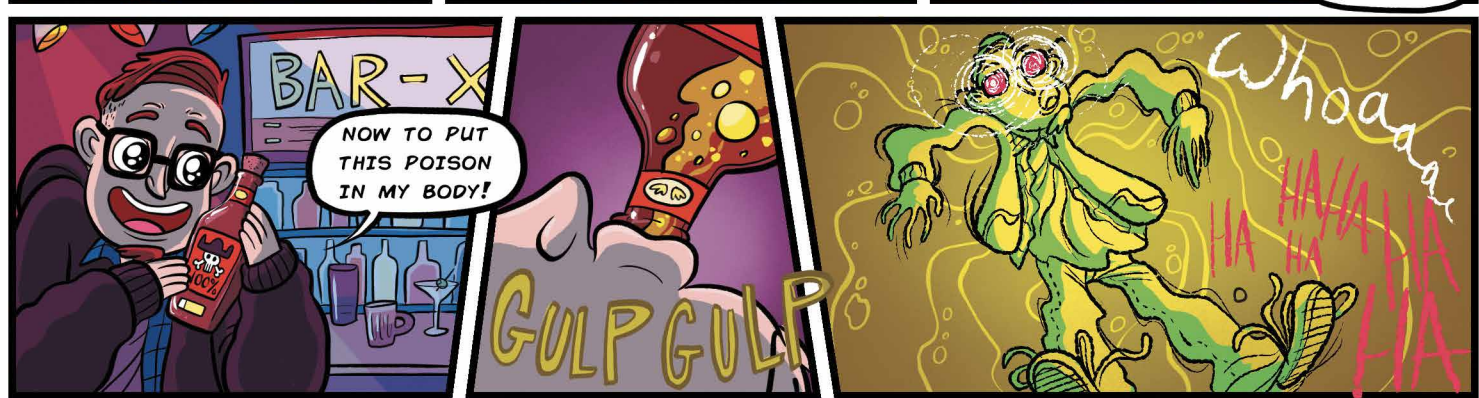
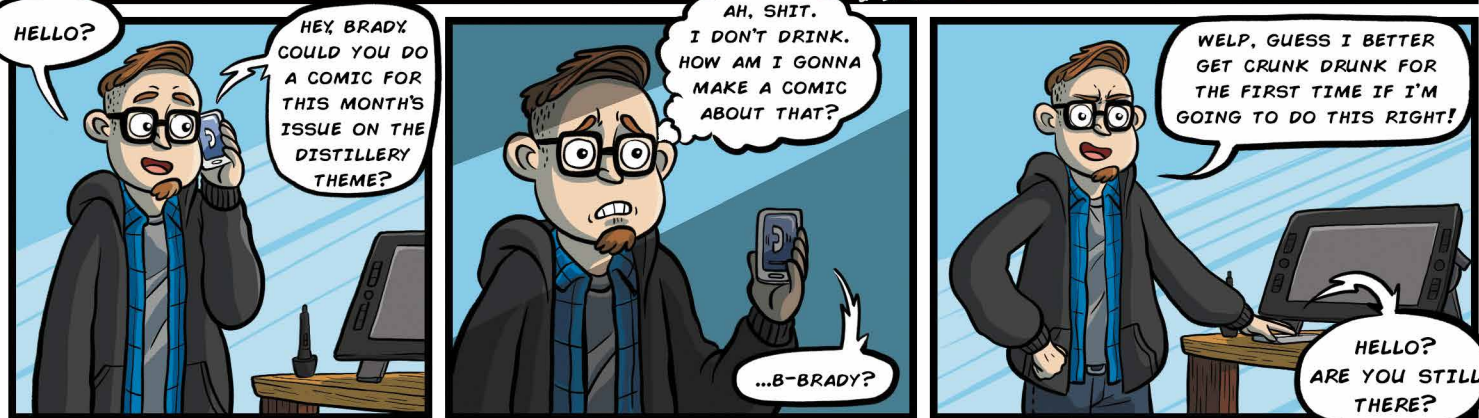
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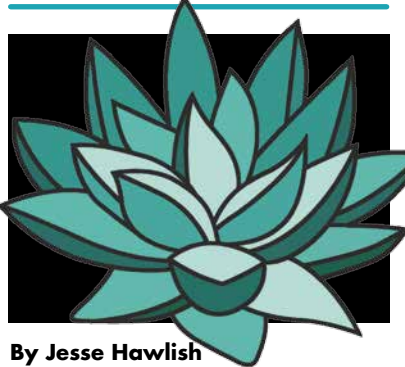
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MAGUEY MAKES ITS WAY

# WAHAKA MEZCAL'S

JOURNEY THROUGH THE DABC



By Jesse Hawlish  
jhawlish@gmail.com

Mezcal is a spirit made from varieties of the agave plant. It's basically tequila's cooler older brother. "Tequila was mezcal before it got the name tequila," says **Eduardo Belaunzarán**, co-owner of Wahaka Mezcal, based in San Dionisio Ocotepec, Oaxaca, Mexico. "Tequila got the name of the terroir where it was made. That happened around 1900." While tequila is only made with one species of the agave plant—blue agave—mezcal is made with many. "We know how to make alcohol with 40 different kinds of agave," says Belaunzarán. "When you compare mezcal, you compare [them] like wine. Each agave will give you a different flavor."

In the past, you could only get mezcal in Utah from a bar or by special-ordering a ton of it. But those dark days are behind us, friends. Introducing **Francis Fecteau**: bringer of new booze. "I am what's called a wine broker," says Fecteau. "I work on behalf of whatever winery or producer of alcoholic beverages wants to come to Utah." His most recent success is bringing premium, handmade Wahaka Mezcal to the Utah market—the first consistently stocked and sold spirit of its kind in our state.

Belaunzarán first brought Wahaka to our market by contacting **Scott Evans** at *Finca*, and eventually had them and other joints like *Bar-X* and *Copper Common* special-ordering the product. But putting mezcal on liquor-store shelves for everyday consumers was another matter altogether. Fecteau worked with the DABC to get Wahaka's joven mezcal into Utah for 18 months before making headway. "Getting stuff listed can be challenging," says Fecteau, "but getting Wahaka listed was an important addition to include." The process for deciding which alcoholic beverages will be sold in Utah has changed in recent years. In the past, experts like **Brett Clifford** would provide tasting notes and assess the quality of a product from the perspective of a consumer. A wine or spirit wasn't judged only by its commercial potential but by its character, too. Last year, Clifford and a few other highly knowledgeable professionals retired from the DABC.

Without previous personnel like Clifford, communications from the DABC no longer rely on a taste assessment based in written-out notes, but rather by communicating enumerated beverage characteristics to ultimately accept or reject new alcohols. "Now it's just a checklist: 'not needed for this category or that category,'" Fecteau says, "just generic commercial-rejection reasons." When the DABC said Wahaka Mezcal was "not needed in this category," Fecteau assessed the situation. "Considering the existential ramifications of being 'not needed' in a category that didn't exist," Fecteau says, "I found it important to start a conversation about creating a category *called* mezcal."



Libation's Francis Fecteau brokered with the DABC to get Wahaka Mezcal's joven mezcal onto DABC shelves on a consistent basis for everyday consumers.



Fecteau contacted the DABC looking to address defining the category. Fecteau mentions that mezcal can incur reactions that underscore its exotic nature and its surprising contour for those new to this transcendent elixir. The only thing to do was submit another bottle and wait three months more. But Wahaka Mezcal was rejected again. So Fecteau called the DABC, but found that the spirit still wasn't yet computing categorically. Recounting the back-and-forth, Fecteau concedes that the nature of mezcal may sometimes seem daunting, as it is a niche spirit that has only recently begun to gain popularity and momentum in the United States. "I persisted, and I said, 'For years now, I've tasted this stuff: It's fresh, it's clean, it's beautiful, it's really well-made,'" says Fecteau. "It's a competently made and locally desired product." He gave them another bottle and waited about five months, but faced rejection again.

After a year and a half of followup, Fecteau got through by emphasizing the obvious consumer demand for the product. Bar patrons consistently purchased the spirit, and thus bars needed a consistent supply. "I said, 'Let's look at this given that it's a new kind of product: Maybe mezcal is misunderstood.'" says Fecteau. "I referenced two years of [Wahaka's] special-order history. I used this information to emphasize the consumer demand and the commercial need to put the product on the shelf."

Wahaka's mezcal is just plain good. Some dusty plastic bottles on the bottom shelf at state liquor stores probably do taste strange, but the Wahaka joven (unaged) mezcal that I tasted was ambrosial. Beyond the normal smoky character of mezcal, an agave sweetness hits the nose. Earthy pepper bursts on the palate, and citrus follows in the finish. "We are keeping the traditional way of

making mezcal," says Belaunzarán. "We make mezcal like it was made 400 years ago." He isn't exaggerating. Check out the distillery tour on their website at [wahakamezcal.com](http://wahakamezcal.com). There's no modern technology in the process—just a group of Mexican *mescaleros* with machetes, outdoor firepits and *burro*-driven stone mills. It's a seriously labor-intensive, time-consuming passion project that produces a complex, flavorful spirit.

Wahaka bottles five varieties of mezcal, some of which come from maguey plants (another term used for agave plants) that are aged up to 20 years before harvest. "It's a lesser-known alcohol," says Belaunzarán, "but it's growing all [across] America—and the bartenders of Utah, they want it." Based on my tasting, the people of Utah want it, too! Thanks to the labors of Belaunzarán and Fecteau, we now have it. Up next, Fecteau is working to introduce Wahaka's reposado into our market. Meanwhile, give Wahaka's joven a try. It's something delicious—something different, something that hearkens to an age-old tradition of distilling.



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# DENTED BRICK: FRIENDLY SPIRITS

By Benjamin Tilton • [tiltonbenjamin@gmail.com](mailto:tiltonbenjamin@gmail.com)

**D**ented  
Brick Distillery



Photo: Colton Marsala Photography.com

(L-R) Dented Brick  
Founder Marc  
Christensen and Head  
Distiller Ethan Miller  
celebrate the hard-  
earned, recent release  
of their Roofraiser Vodka  
and Akeley Gin.

takes its name from the remains of the property's former structure. "We pulled the bricks down with our hands and even kept the dented ones," their website says. *Dented Brick* wanted to keep the history of the community intact. Even standing outside the three-story structure reminds me of the remains of a Scottish castle. Perhaps *Spynie Castle* in Elgin, since it was created with remnants of itself after every attack. *Dented Brick* has a 28-foot Vendome copper still that raises the roof in a similar castle-like manner. Even its 14,000-square-foot distilling floor is just 4,000 square feet shy of a small castle (and 560 times larger than a bouncy castle). Eventually, I meet **Ethan Miller**, a giant Scandinavian man, and my suspicions are confirmed: *Dented Brick* has finally shaken Utah's subtle speakeasy history and built a giant, booze-filled castle in South Salt Lake. You can even buy spirits there during working hours to avoid the bath-salt insanity of state liquor stores.

The giant Scandinavian, Miller, is the Head Distiller and resident Viking. He takes me on a tour of the facility and I witness the 16-plate still from the inside (plates are rectification columns). Much like staring up a massive stairwell, I find my head following each plate to the top of the extended ceiling. Each plate represents a point where the alcohol is evaporated and then returned back to a liquid. Some lesser distillers refer to these plates and their process as distill times, which is incorrect. "The entire 16-plate process counts as one instance of distilling," says Miller. So, the next time you're at the store and a vodka is boasting "Distilled Four Times," be wary if the bottle is also plastic. "Plus," Miller adds, "if you have to distill it that many times, you probably have bad raw materials." More of the tour offers an additional impression of cleanliness. I rub the tip of my shoe against the concrete floor to check for dust and get nothing. Miller leads me to a front conference

room, where I see a table with several bottles and glasses. He pulls out a chair for me, smiles and says, "Would you like a drink?"

I'm now joined by **Marc Christensen**, *Dented Brick*'s founder and charismatic self-promotor. Christensen is sharing his adventures in getting the word out on his products. The first spirit they produced was a clear rum called Antelope Island. Since then, Christensen and Miller have been hard at work getting their next two products up and running. The now available vodka, called Roofraiser, sits in the first glass in front of me. Roofraiser's name comes from the obvious roof-raising of the building required to fit the 28-foot still. I'm being coached to breathe out so I don't oxidize the spirit and compromise the flavor. I tip it back and Christensen says, "Just roll it back and forth and feel the heaviness. That means it's unfiltered ... unfiltered with non-GMO grains. We also use onsite well water, which adds to the heaviness and full taste. The sweet-

ness you taste is the wheat, and the spice is the rye." I keep waiting for the burn I usually experience with vodka, but it never shows up. It's smooth and warm like a snuggle. I imagine my cat **Douglas** snuggling on my face as I sleep (from the cat's perspective). For non-cat people, imagine that feeling you get when you look outside to see you're snowed in and work has just been canceled. I look around the room and see Christensen and Miller's rosy cheeks smiling back at me. They are proud of their product—as they should be, because it just hit my system, and I feel super.

Miller pours me a second drink, and this time, I'm trying their Akeley Gin that just came out on Sept. 15. **Carl Ethan Akeley** was Miller's great grand uncle, conservationist and all-around adventurer. Today, he's inspired a beverage that's being swished thoroughly in my mouth. "It's a new wave American gin that borderlines a jenever gin (first style of gin)," says Miller. "We use rooibos tea, orange peel, lemon peel with a just footnote of juniper—all organic—in the creation of this gin." He's exactly right: I taste all of this, which is a shock because at most wine tastings, I just smile and nod blindly. This gin is full and thick like the vodka and, honestly, like nothing else I've ever tasted.

Later on, I'm walking with Miller and learning that their spirit identifications (rum, gin, vodka) are extremely general with regard to their flavor. Christensen walks me out with a quick story about acquiring the original, Utah-distilled-whiskey recipe from the distillers in competition with **Brigham Young, L.W. Hardy** and **Hugh Moon**. I smile because these guys are getting it right and are really doing Utah proud. If *Dented Brick* can make gin taste like a tropical treat, I can't wait to see what they do with whiskey. I step out of the distillery like an inspired knight leaving the castle on a quest—a quest to tell the world of these magical drinks.

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By Sean Zimmerman-Wall  
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# DISTILLERY 36

## & THE

# RUM REVIVAL ON REDWOOD

RUM  
REVIVAL ON  
REDWOOD




Photo: Andy Fitzgerald

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DISTILLERY 36

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DISTILLERY 36

At Distillery 36, the **Jensen Dobbs, Creed Law** and **Jon Gregersen** triumvirate is hard at work keeping their dream of being a premier purveyor of fine spirits alive and well in the unlikely state of Utah. They are currently expanding their operations and developing their business model in a thoughtful manner, aiming to create a quality product at a fair price while rediscovering the passion that led them down this road.

"Being the first distillery in West Valley City has had its share of challenges and successes," says Dobbs. "We were really lucky to find this space that was zoned properly and would accommodate our needs." Their space is an evolution in the making and offers a prime work environment for these artisans of alcohol to hone their craft. Law possesses an extensive engineering background and leads the charge in repurposing old food-industry equipment to meet their demands. His first fabrication project was a still made from an old beer keg many years ago. Since then, his enthusiasm for creating functioning works of mechanical art has continually grown.

"Building the fermenting tanks and stills is really the most enjoyable part" says Law. "I love finding junk and giving it new life." His constant quest for stainless steel tanks is admirable—he travels all around Utah looking for items that can be modified for the purposes of distilling. "As we scale up our equipment and increase quality, we can also increase production and our offerings," he says. Currently, the crew has just acquired a vintage 300-gallon tank from the former Hostess plant in Ogden. This will be a welcome addition to their facility, and Law will be working to retrofit it for their needs during the coming winter.

From the beginning of their venture in 2013, the team has focused its efforts on producing silver

(L-R) Distillery 36's Jensen Dobbs, Jon Gregersen and Creed Law have perfected their Brigham Rum to be a staple in the local-liquor landscape and beyond.

rum by the name of Brigham Rum. This product meets the United States Standards of Identity for rum alcohol and is created using the finest unbleached sugar that they can acquire. The fermentation tanks turn the ingredient mix into a "wine" or mash that can then be transferred to the still. This process is now sped up by an upgraded transfer pump and takes much less time than did the original iteration. Once in the still, the real magic begins. "When the alcohol percolates upward, it concentrates further and reaches a proof of about 180 [90-percent alcohol]," says Law. The spirit is then removed from the still to be further refined and the best liquid is kept for consumption.

"As we remove the impurities, we also pay careful attention to keeping the original flavors and aromas," says Dobbs. This attention to detail is Distillery 36's signature, and they are visibly proud of each batch they create. After the rum is successfully cut down to 80-proof using de-mineralized, local spring water, the team fills and labels each bottle by hand. "We learned the hard way about using certain types of cork in our bottles," says Dobbs. "Some left behind a bit of dust that was unpleasant to look at in the bottom of the liquid. We caught this before shipment, and the affected bottles never left our facility." Overcoming the difficulties and learning from their mistakes allowed the team to deliver their first flawless batch to the DABC in April. Now, they concentrate their efforts on attracting new customers by engaging the community around them. Attending local tastings, food pairing events and even festivals like *Made in Utah* builds on the reputation they have begun to cultivate. "We are excited about the growing

scene statewide (and nationwide)," says Dobbs. "Our membership in the **Distillers Guild of Utah** is a big part of our commitment to remaining engaged."

These guys have calculatedly grown Distillery 36, but they still find time to experiment with a variety of different techniques in creating new concoctions. Utilizing oak chips to mellow their product allows them to experiment with unique potential flavor profiles to develop aged rums. "The wood chips are a good way to emulate certain flavors drawn out by a barrel," says Dobbs. "We can get an idea of how this process will affect the rum's taste and decide which types of barrels would be best to use. A fleet of barrels requires a huge investment." Aged rum is in the works now and will be the second installment for Distillery 36. Creative names will certainly come with time.

As the business moves forward, Dobbs mentions how fortunate they feel to be a part of the greater Utah distilling community. "It is a lot of friendly competition, but we rely on each other in a number of ways," he says. "James Fowler of Sugar House Distillery has been a great mentor and friend, and we speak often, sometimes daily."

Keep your eyes open for a handcrafted batch of Brigham Rum sitting on the shelves of your local DABC store or preferred cocktail establishment. The silver pairs well with ginger beer and lime juice for a "mule," and you'll likely find yourself having more than one. Remember that they also have a bottle buy-back program, and you can receive \$1 off your next bottle purchased at their facility in West Valley City. For more info, check out [distillery36.com](http://distillery36.com) or [facebook.com/Distillery36](http://facebook.com/Distillery36).

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Since *All Chay* opened last year, I've been a committed regular, spending my lunch breaks devouring banh mi and slurping pho. The hospitality, modest prices and excellent food have won my heart. And I'm not alone: *All Chay* has become one of the most popular vegan restaurants in Salt Lake.

Nestled in a small Rose Park strip mall, *All Chay* serves vegan versions of traditional Vietnamese food. Over the past year, this neighborhood restaurant has become a cozy refuge with a homey, bohemian vibe. Thrifted paintings, potted orchids on each table and a parking-lot garden are part of the charm.

The menu is smartly organized into appetizers, soups, banh mi, rice and noodle dishes. Mix and match your entrée with flavored tofu or mock meats made from soy and seitan, including "chickun," "beef" and impressively realistic "shrimp." Order at the counter and take a number. Collect your chopsticks, flatware and condiments from a station in the middle of the restaurant and take a seat. The concise menu means you never have to wait long for food.

To whet your appetite, order the *All Chay* "Egg Rolls" (\$5.50). Seasoned tofu, soy protein and a medley of vegetables are wrapped in an eggless shell and then deep fried. Your tastebuds will be grooving once you dip the hot and crispy egg-roll into the candy-sweet chili sauce. Four rolls come in an order, so it's a perfect appetizer to share.

If you're looking for something cool and crisp, opt for the Four Seasons Fresh Rolls (\$5.95). Veggies, vermicelli noodles, mint

and cucumber are wrapped in rice paper and served with a delish peanut sauce for dipping. Each roll is named after a season and includes a corresponding protein. The Spring Roll is filled with sweet and savory teriyaki "chickun." The Summer Roll is stuffed with mellow fried tofu, allowing the mint and cucumber to steal the show. Tart kimchi and flavorful tofu seasoned with Chinese Five-Spice fill the Autumn Roll. The Winter Roll is the heartiest, stuffed with strips of BBQ "beef" and ginger. If you find a favorite, you can order them separately—two rolls are served for \$2.95.

Vegans and omnivores alike are fans of *All Chay's* Pho. The broth has a rich umami flavor and intoxicating aromatics. It's also pretty, with vibrant green scallions and onions floating on the amber surface. Dive deeper to find vermicelli noodles and a generous helping of mock meats and fried tofu. Bean sprouts, sprigs of homegrown basil, jalapeño, lime and cilantro are served on the side. The small is \$7.25, the large \$8.25. Order the children's size (\$5) to leave room for banh mi or eggrolls. The same prices go for the satisfying and warming Golden Noodle Soup. It's a hearty dish loaded with strips of mock meat, chunks of five-spice tofu, sliced vegan shrimp and a bounty of toothsome ramen noodles. Add a kick of zest with lime, jalapeño and a drizzle of Sriracha.

The Ocean Love Noodle Salad (\$8.95) will satisfy your hunger. Each bite is brimming with vivid flavors. Lightly battered, deep-fried vegan shrimp are served in a large bowl with slippery rice vermicelli noodles, fresh greens, mint, bean sprouts, cucumber and a hot eggroll sliced into bite-size pieces. Slivers of tart,



Photos: Talyn Sherer

From their "Egg Rolls" to the Ocean Love Noodle Salad, *All Chay* charms patrons with their vibrant, vegan Vietnamese fare.

house-pickled carrots and daikon, crunchy roasted peanuts and scallions top the salad. A light sweet-and-sour dressing is served on the side.

The Teriyaki Chickun Rice Dish (\$8.95) isn't as showy as the other dishes, but it's just as craveable. Tuck into the succulent, tender "chickun"—savory notes mingle with subtle sweetness, accented by sautéed onion. Served with perfectly steamed rice, this is the comfort food you crave. A garnish of fresh broccoli, cucumbers and carrots adds a flourish of color and fresh crunch. Another delicious rice dish is the spicy Ocean Love (\$8.95), with battered, fried vegan shrimp sautéed in a fragrant mixture of onion, basil, jalapeño, red pepper and tomatoes.

The Lemongrass Tofu Banh Mi (\$5.50) is a delectable sandwich comprising a crunchy baguette drizzled with soy sauce, slathered with vegan mayonnaise and filled with brightly flavored lemongrass tofu, cool cucumber and cilantro. On the other end of the spectrum is the Five Spice Bean Curd Banh Mi (\$5.50), which is savory and pungent. The bean curd is richly flavored with cinnamon, cloves, fennel, star anise and Szechuan peppercorns.

Try the refreshing Vegan Thai Iced Tea (\$2.95)—a decadent, creamy drink. The Vegan Flan (\$1.50), a cup of jiggly, syrupy, coffee-flavored pudding, is just sweet enough to satisfy. Both act as a palate cleanser, pairing beautifully with any entrée.

With friendly service and flavorful cuisine, *All Chay* is a hidden treasure worth seeking out. Located about 10 minutes from downtown Salt Lake City, it's perfect for a quick lunch or dinner, or call ahead for takeout.

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# Still Life in Motion



By Kamryn Feigel | [cfeigel1@gmail.com](mailto:cfeigel1@gmail.com)

Locally owned and operated, *Sugar House Distillery* has been working their mashes off to create true craft spirits in Utah. Over the past year, this growing operation has expanded in size and pride. It has proven to be an exhilarating one for the distillery, with some exciting advancements in production. And with another year coming to a close, *Sugar House Distillery* Owner **James Fowler** and Head Distiller **Eric Robinson** are setting roots into the community deeper than ever.

After a year of waiting and a month of installing, *Sugar House Distillery* is now the proud owner of a sparkling new still. Robinson proudly says, "It's bigger. It's shinier. It's challenging. It'll improve the flavor on the product because it's more copper on the still." Not to mention that the 28-plate still can produce up to 500 gallons in a six-hour shift. They began producing their limited-edition rye whiskey in April of 2015. They now hope to take it to a full-time production. Fowler says, "It was test-batched just to see, once we received the new still, what kind of mash bill and yeast we would use just to see if we really liked it. And it was on par." They are currently working on another 30-gallon barrel of the whiskey, which they hope to have ready in the upcoming winter months.

*Sugar House Distillery* attended this year's spirit competition put on by the **American Distilling Institute**, in which they were judged by a panel from various distilleries. They walked away with several prestigious awards, including a Bronze Medal for their Sugar House Silver Rum and a Gold Medal and Best of Class Medal for their Bourbon. Fowler says that "for a Utah distillery to show up, we were pretty happy with what we came home with."

Their equipment may have gotten an upgrade, but their recipe has stayed consistently advanced. All ingredients are sourced locally and recipes are free of any artificial coloring, flavors or additives. The grains come from Idaho Falls (home to some of the best barley in the coun-



Photo: [lmSorenson.net](http://lmSorenson.net)

(L-R) Assistant Distiller Richard Malyn, Head Distiller Eric Robinson and Owner James Fowler create genuine craft spirits from start to finish at *Sugar House Distillery*.

try), and all their yeast propagates onsite. Some of their more unorthodox decisions in distilling have fostered a bolder, more complex flavor. "We're using some grains that other people aren't," Robinson says. "Traditionally, scotch or single-American Malt Whiskey are just using two, while we use three malted grains to bring in different flavors." Fowler adds that their malt whiskey "isn't as sweet as some and not as dry as a lot of them," he says. "We've done a good job at pegging it right in the middle."

Along with about 25 other distilleries in the nation, Fowler and Robinson are working to get American Malt Whiskey recognized by the Alcohol and Tobacco Tax and Trade Bureau (TTB) as an official category of its own. With craft distilling steadily rising in popularity along with the number of distilleries, Fowler explains that the federal government is struggling to keep up and is clinging to outdated regulations. American laws require a spirit to age in a new oak barrel, as opposed to European law, which allows for used barrels—creating an entirely different flavor profile. "That malt whiskey is a neat whisky," Fowler says. "We make that whisky in the American way, but we use the exact same grains as you would use in a Scotch or an Irish whisky." With so many craft distilleries experimenting with nontraditional methods, Robinson and Fowler hope that their honest approach will allow customers to know exactly what they're getting just by looking at the bottle.

*Sugar House Distillery* is crafting high-quality products, created start to finish in house. Robinson says, "Everything is propagated, mashed, distilled, barreled, blended, bottled all right

here." It's a unique process, to say the least, since many distilleries do not create their product onsite, but buy it on the open market and repackage it. To craftsmen like Robinson and Fowler, this practice is one they're hoping to eradicate. Both of them agree that it's important to work closely with other businesses in their community. Fowler says, "Being craft, we're supporting local farmers. Our farmer that we use down in Central Utah has discovered a whole new industry and is now reaching out to other distilleries, selling so much more grain locally. It's creating jobs, and it starts to help the local community when it starts bringing more money into the local economy." He refers to the operation as "grain to glass," an idea he's hopeful will one day be practiced nationwide.

Bringing new and innovative techniques to the industry, *Sugar House Distillery* hopes to continue providing all-natural spirits in-house and encouraging other distilleries to do the same. "We need more people who are distilling than just repackaging," says Fowler. "There are not a lot of benefits to repackaging a product. It doesn't create jobs, it doesn't do a lot for our economy, and the quality isn't there." And with some new accolades under their belt, a brand-spanking-new still and some uniquely delicious whiskey, *Sugar House Distillery* has proven in just a year's time that they really know how to raise our spirits.

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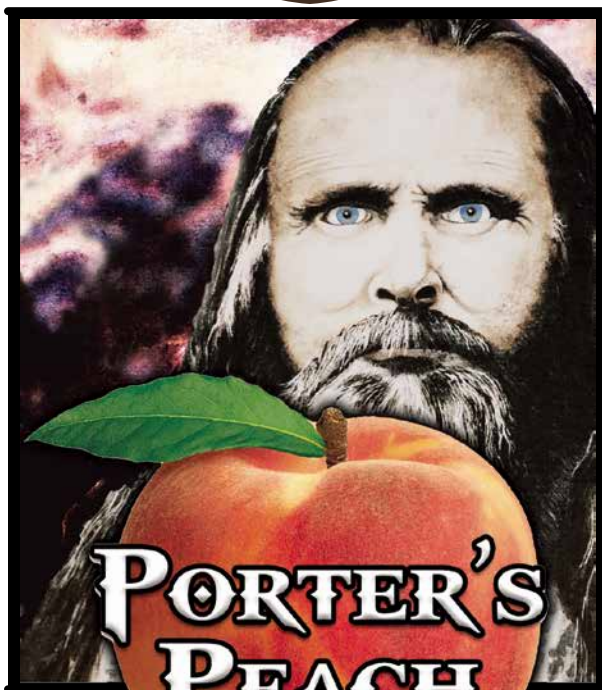
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The Peachy Side of Utah Liquor

# Ogden's Own Distillery

By Ali Shimkus • alishimkus@gmail.com



On bottling days, the Ogden's Own team prepares the distillery's standout products for the liquor-store shelves, including their latest, the Porter's Peach Liqueur.

Steeped in the folklore of infamous Mormon gun slinger **Porter Rockwell** comes one of Ogden's Own's newest products, the Porter's Peach Liqueur. The peach flavor, a seasonal spinoff of the cinnamon whiskey Porter's Fire, is a nod to the history surrounding Rockwell, who owned land along the Fruit Way north of Ogden. The peach flavor was too delicious to resist. "We tried the peach, and it was so good [that] we just had to move forward with it," says **Steve Conlin**, Managing Partner of Ogden's Own. "When you have something that tastes great, you have to come up with excuses of why not to put it on the market instead of why to put it on the market." The timing was right for Porter's Peach, which came out just in time for fruit season and also for different Peach Days celebrations across the state.

After seven years of being in business, Ogden's Own's success has come from building a loyal, local fanbase. For Conlin, this has to do with a branding that goes beneath the surface to really stand out. "We've kind of started a reputation now for paying homage to the Utah culture," says Conlin. "We get that's how people tie it back, get that it's local and means something to them." A name like Porter's Fire automatically evokes an emotional response. It's a name that Utahns who are familiar with Porter Rockwell's story can relate to and that also sets Porter's Fire apart as a product that is local to Utah.

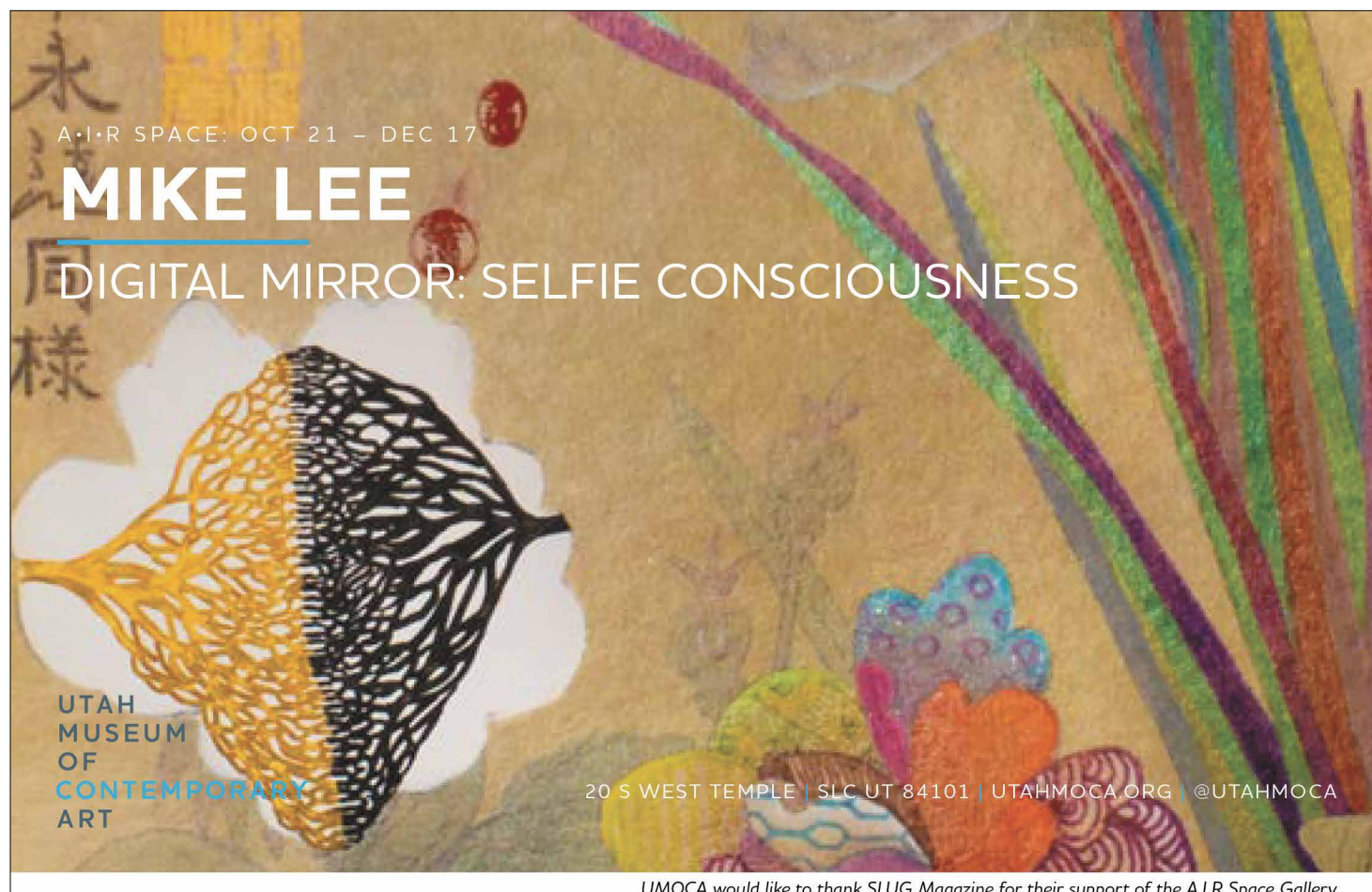
Despite the fact that Porter's Fire has only been out for about two years, the loyalty surrounding the Porter's Fire label has helped the launch of Porter's Peach immensely. "When we started with Five Wives, our first month of sales was roughly 60 cases. With Porter's Peach, we're probably around 80 in the first month, and a peach liqueur is nowhere as popular as a vodka would be in general," says Conlin. Early in its launch, Porter's Peach sold out quickly at certain liquor stores around the state

of Utah. For Conlin, the early success of a launch like Porter's Peach attests to the fact that Ogden's Own's support for other local businesses and events has reaped its benefits. "To know that we can launch a product with a very good support from our fanbase shows that we're doing a good job of continuing to reach out into the market and make connections," he says. "To continue to introduce products that people like—that's the best kind of success. I'm proud of what we do out in the community."

Creating such a stir around a new liqueur is something that requires a bit of strategy and luck on the part of the distillery, as liquor drinkers tend to not stray from their favorites as often as craft beer and wine drinkers would. Even with a loyal following, getting consumers to change the liquor they drink can create a unique challenge. "Even the most loyal of people, who like us and support us—it's hard to get them to switch, because those habits are pretty deeply ingrained," says Conlin. "If you go out to the bars, people are trained to order Fireball. To get them to make that mentality switch is really tough." However, Conlin notes that once people have had Porter's Fire, they tend to prefer the cinnamon whiskey with notes of vanilla over the ever-popular Fireball, which has a more sugary, candied effect.

In Utah, however, there is a positive trend that Conlin believes has helped people break their habits when it comes to choosing which liquor to drink. "I think there's a drive here to support local," he says. "I think people get it, that if they support local companies, they're going to get support back. There's a good mixology culture in Salt Lake. You've got Bar-X and Twist and The Copper Onion and all these higher-end establishments that really take pride in their cocktails." This ever-increasing culture around liquor that is growing in Utah is also giving rise to more distilleries in Utah, setting the bar higher for Ogden's Own. "We're going through a huge shift," says Conlin. "When we started, we were the second distillery. Now, there's going to be a whole lot more ... That makes things interesting, and there's creativity out there." Given the nature of Utah liquor laws, launch dates can be uncertain, and Conlin only wants to present new releases once everything, from branding to product, is perfected. It's a strategy that has helped Ogden's Own break through as a unique Utah spirit-maker in the mix of domestic, smaller distilleries in other states and larger, more well-known brands. Conlin especially prides Ogden's Own with the success of Porter's Peach despite the competition: "I guarantee you no one was thinking peach would be what we came out with next," he says.

Porter's Peach Liqueur can be found at local DABC liquor stores as well as Ogden's Own's retail location at 3075 Grant Avenue in Ogden. Conlin suggests the Peach Liqueur with an unsweetened iced tea, or a lemonade for those with an inclination towards sweetness. As far as what can be expected for Ogden's Own in the future, Conlin aims to keep innovation alive with new products and to have fun making them. "I always joke, 'I'm in the liquor business,'" he says. "Worst thing that will happen to me is that somebody gets drunk."



UMOCA would like to thank SLUG Magazine for their support of the A.I.R. Space Gallery



# BAR·X | BUFFALO TRACE A STEP UP WITH | BOURBON

By Nick Kuzmack  
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There's nothing quite like having a bourbon to sip on in a dimly lit cocktail bar. Luckily for the connoisseur of the finer things in life, Bar-X has just that—Buffalo Trace. Bar-X has had a long and profitable relationship with the Kentucky-based, Sazerac-owned Buffalo Trace Distillery. After reopening Bar-X in 2010, owners **Richard Noel** and **Duncan Burrell** wanted to offer customers quality bourbon for an affordable price. The obvious solution was to sell Buffalo Trace, a quality bourbon from an up-and-coming brand. Over time, it proved to be a popular product, and according to Burrell, Bar-X was moving "more [of it] than anyone in the state by a long shot," he says. Because of this, Bar-X would come to provide their own, proprietary barrels of Bar-X-branded Buffalo Trace and, later, Eagle Rare.

After a couple of years, Bar-X's high sales attracted the attention of the Buffalo Trace Distillery. "Bourbon started really picking up in sales [at Bar-X], and Buffalo Trace became like a household name around that same time," says Noel. We were moving a lot of their product, and [Buffalo Trace] were like, 'Would you guys like to do a barrel, a private barrel with us?' Of course, Noel and Burrell took the distillery up on their offer and are now on their fourth barrel of bourbon.

It's important to note that when Noel and Burrell pick up a new barrel, they don't get a blend. Rather, they choose a single barrel. "People really seek out single barrels because it's going to taste different than just a blend," says Noel. When a bunch of barrels are together, the result is a flavor profile that is going to be pretty much the same nationwide. On the other hand, if one gets a single barrel, the flavor is going to change

with the season as it is produced. This makes the experience of tasting a Bar-X-branded bourbon a unique one. The Bar-X-branded Buffalo Trace is a bit hotter and spicier than the regular Buffalo Trace-branded bourbon—arguably, with this extra flavor, it's perfect for cocktails like a Manhattan or even just on its own.

Purchasing a single barrel of Buffalo Trace is quite enjoyable for Noel and Burrell. Every year, the duo visits the Buffalo Trace Distillery in Frankfort, Kentucky. "It looks like they're only making Buffalo Trace there, but they're making a lot of really great whiskey, and they're doing it the old-school way in this huge distillery—it's incredible," says Noel. "Ancient Age would be their entry-level whiskey; Buffalo Trace is their more well-styled whiskey; and they go into Eagle Rare. On the higher end, you're talking about the antique collection, which is like your Thomas H. Handys and your George T. Staggs, and then they have the Pappy Van Winkle Line as well." Bar-X supports all of these brands and, in turn, has been able to acquire some of the harder-to-get whiskeys in the country.

When seeking out a single barrel of Buffalo Trace, Noel and Burrell are given a selection to choose from. "The last one we did, Eagle Rare," says Burrell, "[the barrels] were all next to each other, like in the exact same spot of the rackhouse. If you pull one from the top, it's going to taste entirely different from one that's on the bottom or one that is in



Photo: LmSorenson.net

the heart of all the barrels. They lay those out. We would go in with essentially the person who runs that barrel program." The process of selecting a barrel takes some time, as Noel and Burrell sample the contents of each barrel while taking meticulous notes. "Every time we've done it, we've pretty much agreed down to the last two barrels. It's a fun process," says Burrell.

In addition to all of this, Bar-X has an interesting arrangement with local breweries in Salt Lake. After a barrel is used, a brewery like Epic can use them to help age their beer. "We did it with Epic, and they put—with the last Buffalo Trace barrel we got—Big Bad Baptist in it," says Noel. "So we had a line of Beer Bar Big Bad Baptist using Bar-X's barrel that we got straight from the distillery." With the Eagle Rare barrel, there will be a release in collaboration with Squatters in November 2016.

Bar-goers be warned: This bourbon has a nice kick to it and will leave you feeling warm and fuzzy. Whiskey nuts and casual cocktail sippers alike will find that Bar-X is offering an experience that won't be found anywhere else. "It's really rare to find a single-barrel product at all," says Burrell. "It's also really cool, obviously, to have what feels like our own bourbon." Bar-X charges \$7 for a neat Eagle Rare and \$5 for a neat Buffalo Trace—both are 1.5-oz. pours. You won't find these spirits listed on Bar-X's menu, but you can always inquire about these unique bourbons with one of their immensely capable and talented bartenders. Be sure to ask one of them, and they will take care of you.

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# Jessica Haggett

Expanding the Horizon  
—with—  
The Litas

By Darcy Mimms | [r2d2therc@gmail.com](mailto:r2d2therc@gmail.com)

When Jessica Haggett first created The Litas, she had no idea what an impact it would have within the women's motorcycle community. Originally a play on the word "leaders," Haggett has become just that: a leader—both in her fearless mission to inspire women to ride motorcycles and as proof that you can turn a hobby into a career.

The Litas are now celebrating two years of inspiring women, and Haggett remains their humble founder, staying true to the original vision that she created for The Litas and their mission for inclusiveness within the motorcycle community. "I want to inspire girls to just be *them* and do what *they* want," she says. "If that goes against gender norms, that's not really on my mind." Above all else, her love of motorcycling and the joy it has brought to her life keeps her devoted to creating a safe motorcycling community for women of all skill levels and riding styles. "I get messages from girls," Haggett says, "saying I've inspired them to take the [motorcycle] rider course."

The Litas have grown exponentially over the past two years, both locally and internationally, to over 2,000 women worldwide. As Jessica says, "It's not that number that gets me. It's the 96 cities that gets me."

At the time of Jessica's first interview with *SLUG*, the group comprised 22 women and had just organized their first *Sunday Mass* ride with *Salt City Builds*. Haggett says, "It's funny to think back at our first interview—why were you even interviewing me?" Since then, The Litas have taken off and have nailed a notable one-year sponsorship with Indian Motorcycles, garnering The Litas more attention within the motorcycle community. Even before the sponsorship, The Litas continued to grow, and they now span the globe to include chapters from Argentina to the Netherlands to South Africa.

Haggett's success with expanding The Litas globally, she says, was surprisingly easy through social media. "Geography isn't really an issue anymore," she says. However, this expansion didn't come without hurdles. The main challenge was the time constraints she faced while working a full-time job. The success of the Litas and Hell Babes, the ever-growing motorcycle fashion line—which features local badass **Moldie Goldie's** creations—has allowed Haggett to pursue her passion for motorcycle culture full-time by leaving her



Jessica Haggett has grown The Litas to a worldwide sisterhood.

Photo: @clancycoop

former company. With time no longer an issue, Haggett can devote herself to growing The Litas as not only their founder but also their content developer, event organizer and marketing expert, while also devoting more time to grow Hell Babes. Haggett looks forward to the coming year and is excited to watch what she has created grow and evolve. "I had no time," she says. "I was always getting Mondays and Fridays off work to go to this stuff. I'm super excited to go on some long trips."

Locally, Haggett says that she is still combatting stereotypes and criticism within the community, but that she has learned a lot about herself in how she battles negativity toward The Litas. "I've had to learn to ignore it, because more people get happiness from what I'm doing than are mad about it," she says. "All of these women now have friends to ride with and an easy community to be a part of." When reflecting on the past year, Haggett is grateful for the amazing opportunities that The Litas have opened up. Haggett says she, personally, has a lot to be proud of: "I've learned so much by just doing it," she says. "I've pushed myself in ways I've never pushed myself before. If I have to get something done, I have to learn how to do it." Her biggest motivator for pursuing The Litas full-time remains: to inspire women to be brave and do something hard. "It doesn't have to be motorcycles," Haggett says.

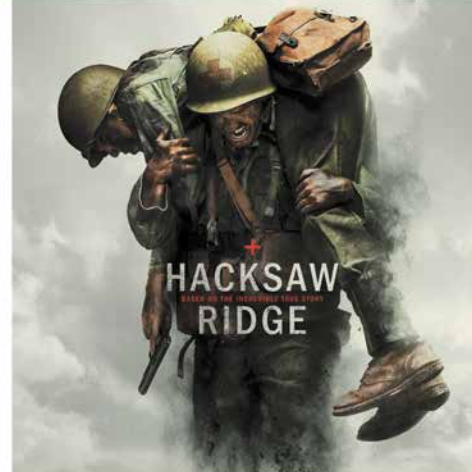
Despite the challenges, the heart of it all is Haggett's love of two wheels. "Oh my god, *The Dream Roll* in August—that's the farthest I've ever ridden," she says. "We rode to Portland and then to Mt. Adams. My knees felt like they were going to explode out of my pants." The best part of hitting the open road was the opportunity to hang out and go camping and swimming with other Litas from around

North America. "It was cool meeting girls from other cities and to be given the opportunity to see what I'm doing," she says.

Now that she can devote more time to running the group and riding, Haggett is excited to see what lies ahead for The Litas. She hopes to continue to grow The Litas with the same values of inclusiveness and community that she has engrained in the group since the beginning. "I want to stay open to different stuff happening, because that's how you get excited about the next big thing," she says.

While Haggett is enjoying the ride, we are eager to see what exciting events the ladies put on in the next season. Check out [thelitas.co](http://thelitas.co) for info on joining a chapter or upcoming rides. If you're interested in learning how to ride a motorcycle, hop on the Motorcycle Safety Foundation website to find a skills class near you.

Curious about the rest of the story?



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# LOCAL LIBATIONS WITH SCOTT GARDNER

Photos: Talyn Sherer



Utah distilleries, spirit-makers and bars continue to innovate with new drink creations, combining unique flavors and syrups into the perfect blends. Award-winning bartender Scott Gardner (*Water Witch*, *HSL*) used local spirits from *Beehive Distilling*, *Elevation Distilling*, *Outlaw Distillery* and *Vida Tequila* to create these delicious, fall-inspired drinks.



## BEEHIVE DISTILLING BARREL RESERVE

This cocktail with *Beehive Distilling's* Barrel Reserve Gin adds some fall spice and deeper flavors to pair with the imprint of toasted oak leaves in their gin.

- 1 oz. fresh lemon
- 0.5 oz. autumn syrup\*
- 2 bar spoons apple butter
- 2 oz. Beehive Barrel Reserve Gin

Add all ingredients to a cocktail shaker. Fill with ice and shake vigorously for 10–15 seconds. Strain over crushed ice in a double-rocks glass. Top with more crushed ice to fill and garnish with an apple slice and a cinnamon stick.

### \*Autumn Syrup

Ingredients: 1 cinnamon stick, 6 cardamom pods, 1 tsp. fennel seeds, 6 oz. sugar, 8 oz. water.

Lightly crush the cardamom and fennel seeds with a mortar and pestle. Crack the cinnamon into a few pieces. Add all the spices to a saucepan. Toast the spices until they become aromatic and begin to smoke. At this point, add the water, followed by the sugar. Stir the mixture until the sugar is dissolved. Allow to heat until the mixture is brought to a simmer. Simmer for five minutes and pull from heat. Let the syrup cool to room temperature with the spices. Strain out the spices. Store in refrigerator for up to three weeks.

### \*Vanilla Syrup

Ingredients: 1 vanilla bean, 6 oz. sugar, 7 oz. water.

Prepare one vanilla bean by splitting the bean lengthwise and scraping the paste-like seeds with a utensil. Add the vanilla beans and the pod to a saucepan with the sugar and water over medium heat. Simmer for 5–10 minutes. You may have to stir the syrup to separate the beans, as they'll want to clump together. You can keep the pod in the syrup to allow it to continue to flavor the syrup over time. This will keep up to three weeks.



## ELEVATION DISTILLING SALT CITY VODKA

This basic sour with Salt City Vodka uses a Darjeeling Tea to add some texture as well as fun, earthy flavors to a classic:

- 2 oz. Salt City Vodka
- 0.75 oz. fresh lemon
- 0.75 oz. black tea syrup\*
- 2 dashes of Bitters Lab apricot vanilla bitters

Add all ingredients to a cocktail shaker. Fill with ice and shake vigorously for 10–15 seconds. Strain into a chilled cocktail glass. Garnish with a lemon wheel and grated nutmeg.



## OUTLAW DISTILLERY COFFEE RUM

Using Coffee Rum, create something delicious and easy to make for the holidays: a classic milk punch recipe with a White Russian soul.

- 0.5 oz. vanilla syrup\*
- 2 oz. Outlaw Distillery Coffee Rum
- 2 oz. whole milk (use half-and-half for a richer, creamier drink)

Add all ingredients to a cocktail shaker. Fill with ice and shake vigorously for 10–15 seconds. Strain into a punch glass over a cube of ice. Garnish with grated nutmeg.



## VIDA TEQUILA AÑEJO

Añejo Tequila has a lot in common with bourbon, brandy and other spirits treated with prolonged barrel aging. Using that idea, this Vida Tequila Añejo Old Fashioned adds earthy malt characteristics and rosemary to the classic formula.

- 2 oz. Vida Tequila Añejo
- 0.5 oz. malt syrup\*
- 5 dashes rosemary tincture\*\*

Add all ingredients to a mixing glass and top with ice. Stir the cocktail for 10–15 seconds and strain over a large cube of ice. Garnish with an orange twist and rosemary sprig.

### \*Malt Syrup

Ingredients: 10 oz. Eden Foods organic barley malt syrup, 6 oz. water, 2 oz. 1:1 simple syrup.

Add 6 oz. boiling water to 10 oz. organic barley malt syrup until it combines with the water. Once combined, add the simple syrup. Mixture holds up to one month.

### \*\*Rosemary Tincture

Ingredients: 1 oz. dried rosemary, 120 mL everclear, 120 mL water.

Add the rosemary and everclear to a Mason jar and let sit at room temperature for three days. After three days, add the water and strain out the rosemary. Due to its alcohol content, this will keep indefinitely. (This recipe is from *Dead Rabbit Grocery & Grog* in NYC.)

### \*Black Tea Syrup

Ingredients: 1 tbsp. loose-leaf black tea, 10 oz. simple syrup.

Add tea to simple syrup and store in a refrigerator overnight. Strain the tea leaves. Holds for up to three weeks.

## FREE FILM SCREENINGS

**TUE**  
NOV 1  
7PM

**Official Selection:**  
2016 SXSW Film Festival,  
2016 AFI Docs,  
2016 Seattle International Film Festival

**Programmer's Choice**  
**CHICKEN PEOPLE**  
Directed by Nicole Lucas Holmes  
83 min | 2016 | USA | Not Rated

In a high stakes world where a broken feather can shatter a dream, this film follows those who breed exotic birds in the world of competitive poultry.

**The City Library**  
210 E 400 S  
Salt Lake City

**WED**  
NOV 16  
7PM

**Official Selection:**  
2015 Tribeca Film Festival,  
2015 Warsaw International Film Festival

**Utah Film Circuit**  
**AUTISM IN LOVE**  
Directed by Matt Fuller  
75 min | 2015 | USA | Not Rated

An exploration of the lives of adults with an autism spectrum disorder as they pursue romantic relationships.

**Peery's Egyptian Center**  
2415 Washington Blvd, Ogden

**SAT**  
NOV 5  
11AM

**Official Selection:**  
2016 Tumbleweeds Film Festival

**Tumbleweeds Year-Round**  
**MOLLY MONSTER**  
Directed by Neil Singer and Michael Eisbach and Matthias Braun  
70 min | 2016 | Germany/Sweden/Switzerland | Not Rated

Molly Monster spends her days playing with her friend Edison until her mama gives birth to an egg and she begins a journey to find her new place in the family.

**The City Library**  
210 E 400 S  
Salt Lake City

**THUR**  
NOV 17  
7PM

**Official Selection:**  
2016 Frameline 40 - San Francisco International LGBTQ Film Festival

**Damn These Heels Year-Round**  
**GROWING UP COY**  
Directed by Eric Isabella  
82 min | 2015 | USA | Not Rated

The story of Colorado family who fight for their 6-year-old transgender daughter right to use the girls' bathroom at her elementary school.

**Marmalade Library**  
280 W 500 N  
Salt Lake City

**WED**  
NOV 9  
7PM

**\*Post-film discussion with director moderated by KUER RadioWest's host Doug Fabrizio.**

**Through The Lens / Peek Award**  
**LIFE, ANIMATED**  
Directed by Roger Ross Williams  
91 min | 2016 | USA | Rated PG

The inspirational story of a young man who was unable to speak as a child until he and his family discovered a unique way to communicate.

**Rose Wagner**  
138 W 300 S  
Salt Lake City

**TUE**  
NOV 22  
7PM

**Winner: Best New Directors - 2015 San Sebastián International Film Festival**

**Films Without Borders**  
**THE NEW KID**  
Directed by Rudi Rosenberg  
80 min | 2015 | France | Not Rated

In this funny and touching coming-of-age story, shy 14-year-old Benoit (Raphaël Ghrenassia) moves to Paris, where he struggles to meet new friends.

**The City Library**  
210 E 400 S  
Salt Lake City

**TUE**  
NOV 15  
7PM

**\*Post-film discussion with director.**

**The Environment**  
**RETURN OF THE RIVER**  
Directed by John Gossman and Jessica Plumb  
65 min | 2015 | USA | Not Rated

A community in Washington fights to set a river free, and starts the largest dam removal in history.

**The City Library**  
210 E 400 S  
Salt Lake City

**TUE**  
NOV 29  
7PM

**Official Selection:**  
2015 Sheffield Doc/Fest

**Programmer's Choice**  
**ADDICTED TO SHEEP**  
Directed by Magali Pottier  
90 min | 2014 | UK | Not Rated

An intimate portrait of a year in the life of tenant hill farmers Tom and Kay Hutchinson as they try to breed the perfect sheep.

**The City Library**  
210 E 400 S  
Salt Lake City

**WED**  
NOV 16  
7PM

**Official Selection:**  
2016 Dok.Fest Munich, 2016 Docaviv

**Creativity In Focus**  
**EVA HESSE**  
Directed by Marcia Rogler  
108 min | 2016 | USA/Germany | Not Rated

An exploration into the life and work of Eva Hesse, one of America's foremost post-war artists.

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Have you ever dropped to your knees in the middle of downtown Salt Lake City, looked up at the steely gray sky and cried, “Why are there no distilleries down here, goddammit?!” I did about once or twice a week until I sat down with **Sean Neves**, who walked me through the steps that he and his cocktail brethren have taken to make urban spirit production a reality for our local economy. One would think that Neves would be content with being a musician, DJ, real estate agent and award-winning mixologist extraordinaire, but behold, there’s more. In addition to being President of the Utah chapter of the U.S. **Bartenders’ Guild** and part-owner of the soon-to-open bar *Water Witch*, Neves has also headed up the effort to change the zoning laws within the city to include distilleries as a real-deal, by-god addition to our city’s ever-burgeoning drinking culture.

The short of it is, in 2012, three of the best progressive cocktail artists in Utah, Neves, bartender of the now-closed *Wild Grape Bistro*; **Matt Pfohl**, beverage manager of *Pallet*; and **Scott Gardner**, then the mixologist at *Finca*, were invited by *SLC Foodie* to teach a class about cocktails and techniques together way up high in the Avenues. As they got acquainted professionally, they realized that they shared common passions and interests in the Salt Lake bartending industry, so they decided to get a drink with each other and spitball ideas. In the spring of 2013, they dropped most of what they were doing and formed the bartending supergroup named *Church and State*.

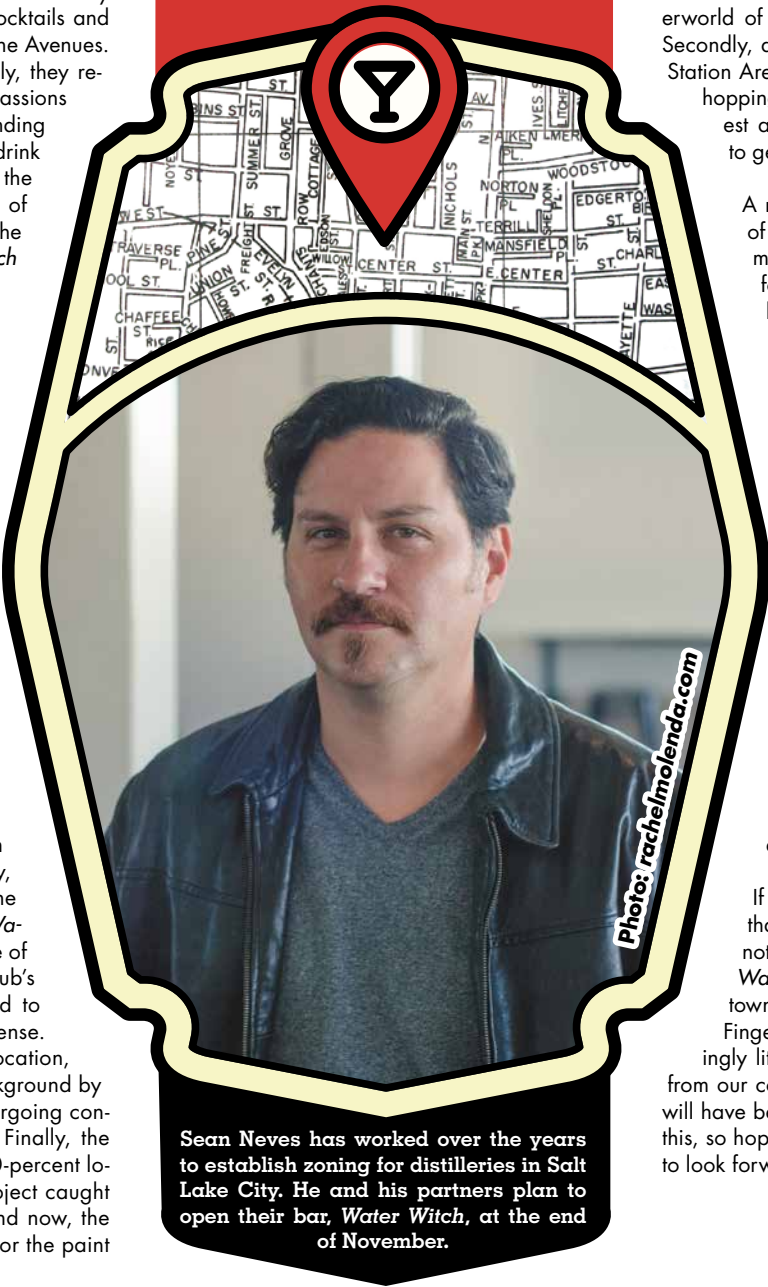
Neves says, “We started this thing to run multiple future bars, open a distillery, do booze consulting and education, and also do badass, off-site, gonzo bartending.” The group found themselves unexpectedly busy shaking craft cocktails for corporate clients and friends, ranging from bar and Airbnb events up at *Sundance* to full-scale, days-long events like SXSW in Austin, Texas. Their next step would be to open a bar, but alas, who knew a no-strings attached business incubator would open Downtown and name itself *Church & State* in 2014?

“For a while, we joked we were the ‘Artists Formerly Known as Church and State,’” says Neves. Eventually, the mixology trifecta changed the name of their forthcoming bar to *Water Witch*. “Water Witch” is the name of one of the Great Salt Lake Yacht Club’s finest old crafts, and off they sailed to find a good location and liquor license. Ever aware of the importance of location, Neves employed his real-estate background by scouting dozens of spots, even undergoing contract negotiations for four of them. Finally, the ambitiously energy-efficient and 100-percent locally sourced *Central 9th Market* project caught wind of this talented partnership, and now, the owners of *Water Witch* are waiting for the paint

# The Distillery, the Witch and the Cocktail

## HAVING A DRINK WITH SEAN NEVES

By Ashlee Mason Stock  
smeedee9@gmail.com



Sean Neves has worked over the years to establish zoning for distilleries in Salt Lake City. He and his partners plan to open their bar, *Water Witch*, at the end of November.

to dry at 153 W. 900 S. The doors open later this year, and all the subjects of the Salt Lake fine cocktail world are rejoicing! The end.

Oh wait, there’s more. Rewind to the part of Neves’ mission statement where he spoke about wanting to open a distillery, then rewind even further to a freak barbecue encounter in August 2013 between Neves and then-city councilman **Kyle LaMalfa**. What started as a quick handshake and conversation led to Neves mentioning his desire to open a distillery in the Downtown area. LaMalfa suggested they set a meeting to sit down in September with two lead city planners to talk about the different aspects and impacts of adding distilleries to the General Commercial (or CG) zone in Salt Lake City. “Mr. LaMalfa sponsored the petition, and it was approved by the Council in November of 2013,” Neves says. Zoning stuff is complicated and boring, but essentially, there are two things to note here: One, it pays off to actually mingle at a barbecue in this small town because maybe a person you meet will steer you in the direction of fulfilling your hopes and dreams by drawing you into the sexy netherworld of Land Use Tables and local politics. Secondly, a change in zoning within the Transit Station Area could potentially mean Salt Lakers hopping on and off TRAX and touring the latest and greatest distillery without having to get behind the wheel. Safety bonus!

A mustachioed gentleman by the name of **Derek Kitchen** (current Councilman of District 4) was in attendance for the initial meeting. “Derek was kind enough to call for a meeting with planning staff to discuss this issue and to discuss the possibility of adding distilleries to other zones,” says Neves. “I had already been in contact with staff about the TSA [Transit Station Area] changes, but this was our first formal meeting.” Neves went on to explain that “Derek is spearheading some significant, needed changes to the TSA zone, and one of the recommended changes was to enact a land-use table type of zoning, where ‘wanted’ uses are permitted by code rather than ‘unwanted’ uses being disallowed, which is how the code currently reads. I am currently working on distilleries being permitted as a ‘wanted’ use in the TSA zones.”

If the changes are made, this means that Neves, Pfohl and Gardner might not be celebrating just the opening of *Water Witch*. They aim to open a Downtown distillery called *Congregation Spirits*. Fingers crossed! The trio has met surprisingly little resistance to the zoning changes from our conservative legislature, and the issue will have been put up to a vote before you read this, so hopefully we’ll have a nice, boozy future to look forward to.



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Four years ago, **Ivy Earnest** and **Josh Stippich** moved into a quaint Broadway storefront to open *E3 Modern*. Outfitted with high ceilings and eclectic furniture, the shop became home to Stippich’s sculptural audio horn speakers, which gently infuse tunes through the space. When Earnest headed to the nearby State Wine Store, she says, she realized that the only place to purchase a wine bag was at the dollar store, “so I just jumped in and started buying little things to sell.” Wine bags led to bricolages of cocktail and wine accessories, arranged gracefully on the modern shelves and tables throughout the store—many of which were designed by the adroit Stippich.

Soon, the *Boozetique at E3 Modern*, the stylish Salt Lake emporium of cocktail accoutrements, was in full force. “Every single year, *Boozetique* gets bigger and bigger,” says Earnest. Now, the chic, neon cursive of the *Boozetique* sign on the shop’s large storefront windows has become an icon of downtown Salt Lake and its progressive cocktail scene. Read on for just a few of Earnest’s cocktail-making favorites, and be sure to watch for her all-local must-haves.

Basics and Bestsellers

Whether you’ve only become recently acquainted with the art of the cocktail or you’re a bonafide connoisseur, *Boozetique* has its visitors covered with the basic necessities. The shop’s sundry offerings range from swanky, gold French cocktail shakers and the classic, copper Moscow Mule mugs to elegant glasses and local-brewery coasters.

For those who might pick up one of *Boozetique*’s how-to guidebooks or recipes for cocktails, turn toward some of the shop’s bestselling ingredients to easily elevate any concoction to the next level. Luxardo’s maraschino cherries are as luxe as they sound: Steeped in opaque, sticky syrup, these sour marasca cherries are dense, nutty and fruit-forward. For dirty martinis, look toward *Boozetique*’s



By Kathy Zhou | [kathy@slugmag.com](mailto:kathy@slugmag.com)

collection of various olives, and for a refreshing Dark ‘N’ Stormy, open up the shop’s small fridge to grab an ice-cold bottle of piquant ginger beer, courtesy of local favorite Garwood’s Ginger Beer—a personal go-to for Earnest. All these elements offer a great chance to improvise cocktails, too: “Just like cooking,” says Earnest, “you can make drinks up as you go [and] with what you have!”

Sugar, Spice and Everything Nice

While *Boozetique* touts popular cocktail flavorings like the widely used Angostura and Scrappy’s bitters, some of the shop’s biggest cocktail-ingredient stars are all locally made. “I tell people all the time how good these are,” Earnest says, gesturing toward *Boozetique*’s bitters-testing station, a silver tray stocked with a mélange of the small, charming bottles of aromatic extracts and infusions. You’ve likely seen Bitters Lab’s complex Apricot Vanilla and Habanero Lime bitters at the *Downtown Farmers Market*, while Beehive Bitters Co.’s Bourbon Barrel Aged Caramelized Orange bitters is one of Earnest’s most high-profile products for locals and tourists alike.

In contrast to the more bitter and sour cocktail enhancers, Utah’s Bottle & Bee and Fizzbloom have some sweet and delightful alternatives. Bottle & Bee’s small-batch artisan syrups range from grenadine to orgeat and lavender honey, while Fizzbloom’s simple syrups—sweetened with cane sugar and stevia—include elderflower and ginger flavors. “Fizzbloom’s rose simple syrup is so good,” says Earnest.

To spice things up in your Sunday-morning Bloody Mary, turn to Boneyard’s Bloody Blend for a bold and satisfying cocktail—just add Clamato or tomato

juice and vodka, and be sure to garnish with Aimee’s Home Cookin’s Baconator Johnson Bloody Mary Seasoning. **Aimee Toner** has more spice-centric tricks up her sleeve, too: Rim your margarita with her cayenne-spiced and citrusy Mambo Margarita Salt, and as you settle into the incoming winter season, stay warm with some mulled cider or wine with Toner’s Germania Glühwein spices.

Hidden Gems

Earnest’s present goal for *Boozetique* is to continue getting the shop’s name out into the local community. With her continual work of stocking the emporium with modern knick-knacks and cutting-edge cocktail accessories, longtime fans and patrons are sure to find something new each time they step foot into the shop. **Malinda Fisher** of Desert Rose Jewelry has taken her aesthetic eye and metal-smithing handicraft to present delicate, 12-inch brass cocktail bar spoons. Uinta Rock, based in Duchesne County, molds luminous honeycomb onyx—an intricate stone that ranges in color from sunshine to honey yellow, found only in the Beehive State—into wine chillers, wine racks, coasters and more, keeping the *Boozetique* shop well-stocked and well-decorated.

It’s clear that folks can head to *Boozetique* for cocktail goodies, pleasant record tunes amplified through *E3 Modern*’s sleek audio equipment and monthly local-artist exhibitions (since its inception, *Boozetique* has been part of *Gallery Stroll*). What many might not know is that *Boozetique* is also available for rent as a fabulous event space. The store opens up the space to the back of the building and has hosted business parties, birthdays, weddings, sit-down dinners, wine clubs and more. For rental inquiries and to keep up to date with all things *Boozetique at E3 Modern*, head to [boozetiqueslc.com](http://boozetiqueslc.com).



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Look no further—Ivy Earnest’s beloved *Boozetique* emporium has all the fixings you need for any cocktail whim.

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HIGH SPIRITS, HIGH COUNTRY

# HIGH WEST DISTILLERY

Words and photo by Tyson Call  
@clancycoop

**THE** High West Distillery Wanship location is enormous in size and beautifully designed in a manner befitting its Blue Star Ranch surroundings. It is tucked between the hills next to I-80, way the hell outside of Salt Lake City, past a guard house and a long, winding road. It represents the summation of three years of planning for the nearly decade-old brand of whiskey makers. A landscaped creek runs through the middle of the multi-building facility. It is a beautiful mix of exposed wood, glass and plant life. It seems almost Wonka-esque in scope, though the building is dedicated to producing spirits rather than sweets. It is here, along with their ski-in distillery in the middle of Park City, where High West is producing their fourth release of Valley Tan, a 100-percent Utah-made whiskey using Utah-grown wheat. Their purpose for making the whiskey, according to master distiller **Brendan Coyle**, was "to bring the name, the story and to source as much locally as possible to tie it all together."

The name Valley Tan, says Coyle, comes from the name of the whiskey that the Mormons made in the past under **Brigham Young's** direction, as well as its lighter coloring. It doesn't just look different, either. "It's going to have those more delicate, lighter florals, fruit flavors and aromas in it," says Coyle. "It was aged in oak barrels that were already used once for primary maturation ... What that does is it imparts a lighter color [and] lighter floral characteristics, as opposed to those really big, heavy, rich amber colors and caramel vanilla flavors you get out of rye whiskeys and bourbon whiskeys."

Visitors to High West's temple of taste might immediately be hit with the sweet smell of mash, which permeates the entire building. Most of the operations take place in huge rooms filled with natural light by the many windows. Large, looming, polished tanks, washbacks and tubing fill the space along with metal staircases. The crown jewel is a copper still, which looks like an upturned cornucopia with the word "SCOTLAND" emblazoned on its door in block letters. There are wooden barrels neatly lined in another corner, which have been filled and are awaiting transport.

Within another, smaller, sealed-off room are hundreds of bottles and glassware, along with a computer bearing tiny numbers. This is where taste tests and experiments occur, and it looks like a proper laboratory—because it is. It takes a lot of science to create a dependable product, and Coyle personally tastes each batch to make sure it tastes right. He knows what he is doing, too—he has a Masters Degree in Brewing and Distilling Sciences from an Edinburgh school called *Heriot-Watt University*.



Master Distiller Brendan Coyle helps to oversee High West Distillery, which specializes in blended whiskeys and carries the most widely distributed Utah-based spirit.

High West was acquired last month by New York-based, publicly traded drinks company *Constellation Brands*. "When it came to the next step for High West, we wanted to work with the right partner that will help us grow further while maintaining our culture and core values," says High West CEO **John Esposito** in a press release. "With the strength of the Constellation Brands team, we will be able to reach more consumers and continue our track record of innovation." The distillery still specializes in blended whiskeys. "Historically, blended whiskeys have gotten a bad rap," says Coyle. "In reality, blended whiskeys are quite common through history and through the entire distilled spirits industry ... one distiller might make one flavor profile and whiskey very, very well, so he'd actually trade barrels of his own for other components out there to balance out the flavor profile of his product." Coyle says that they seek to educate consumers and explain why blending gives a better, more consistent flavor profile.

The whiskey made in their Wanship and Park City locations can be found in multiple countries and 49 U.S. states, which makes it the most widely distributed Utah-based spirit. Despite this national and international presence, Coyle says that their new facility is only operating at 16 percent of its potential capacity, as they originally designed it with widespread future growth in mind. The new facility has ample room for food and beverage events, and they even make it available for receptions and corporate events. Brunch is served on Sundays, and the brewery is open for tours Wednesday through Sunday, where visitors can walk through the brewing process and learn about the science of making whiskey. High West Distillery has even bigger plans in the works as well. "I want this to be a world-class tasting room and production facility," says Coyle. "I think that's something that is unique. You've got a lot of distilleries throughout the country and in Utah, and there's a bunch popping up, and you're not going to have this experience."



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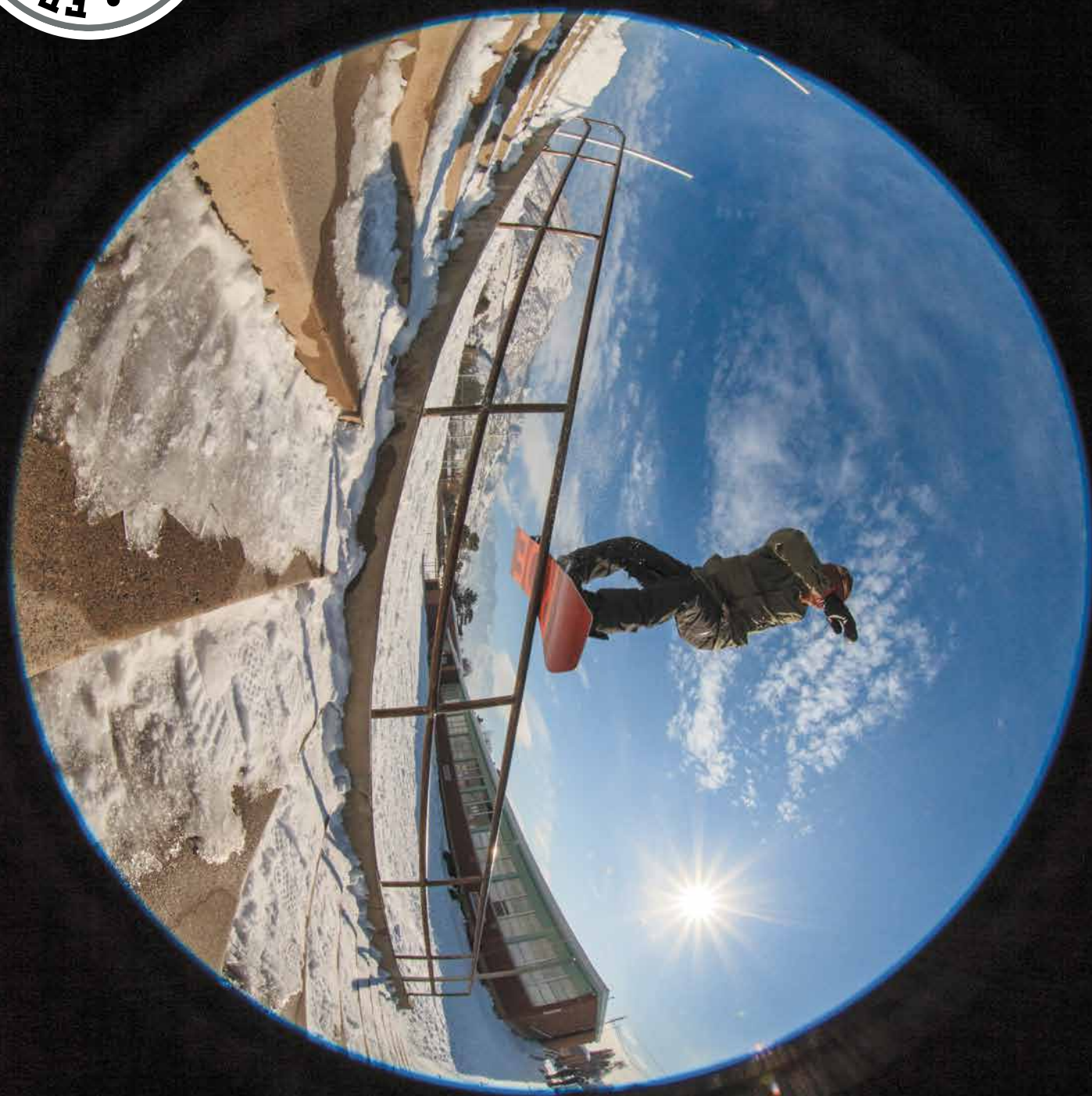




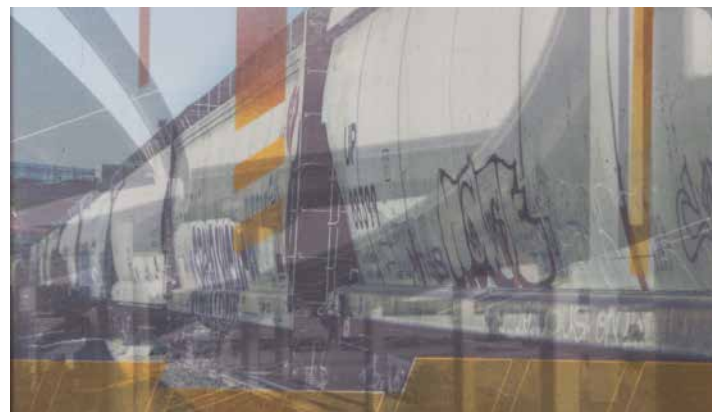
# SNOW

By Bob Plumb • [bobbyplumb@yahoo.com](mailto:bobbyplumb@yahoo.com)

**Animals** loves chocolate milk and backlips. Let's be honest: He has one of the best in the game. So here he is "performing" a backlip for an upcoming Vans movie in SLC.



## GALLERY STROLL



Artist Blake Palmer's evocative, multimedia pieces will be on show at Fice Gallery for November's stroll.

### A Personal Experience

By Mariah Mann Mellus  
[mmellus@utahfilmcenter.org](mailto:mmellus@utahfilmcenter.org)

"What kind of art do you like?" This question comes up frequently in my social, home and career circles. The answers run the gamut. Some even say they don't like art at all. Not your thing? To that, I say impossible—you just haven't found your niche.

So, where do you go when you want to curate your individual art experience? *Salt Lake Gallery Stroll* gives the public an entrance point to the local art scene, allowing the customization of your art-viewing experience. Some months, I choose soothing and calm shows; other times, I seek shows that will enlighten and challenge my school of thought. The best part about *Gallery Stroll* is that you get to choose what you want to see. A variety of galleries, shops and businesses participate in the stroll, and shows range from the traditional to the avant-garde. Salt Lake City's November *Gallery Stroll* takes place on Friday, Nov. 18 from 6–9 p.m. This month, you'll find me at a less traditional gallery space, *Fice*, on 160 E. 200 S., featuring the latest work from artist **Blake Palmer**.

*Fice* has participated in the monthly *Gallery Stroll* since opening in 2008. It's a place where urban music, art and fashion seamlessly combine to create a high-energy, progressive atmosphere. As an active person who enjoys exploring the city and Utah's rugged terrain, Palmer has been a longtime fan and patron of the store, and like the man, Palmer's art sup-

ports and harmonizes with *Fice's* atmosphere flawlessly.

Using a combination of photography, Xerox transfers, graphic design and line drawing, Palmer pays homage to the Bauhaus art movement, layering styles and shapes upon familiar scenes like industrial spaces and wilderness landscapes. Also a fan of Dada, Palmer rejects the conformity and branding of art, opting to leave his work untitled, promoting ambiguity and thus requiring personal reflection from the viewer.

As I view Palmer's work, I'm transported to sunny California, weaving around the industrialized city on a skateboard or a BMX bike, looking for natural half pipes, rails to grind and blank canvases. In another art piece, I feel the crisp mountain air as it fills my lungs with the smell of pine and the sunlight flickers through the trees. "Just like a song will mean something different to each person based off their experiences, I hope my art means something new to each of you," says Palmer. "My favorite thing at a show is to sit back and listen to everyone make up their own stories and conclusion about the work."

Come and make up your own conclusions and enjoy your very own *Gallery Stroll* experience. A list of many of the local galleries are available at [gallerystroll.org](http://gallerystroll.org), but not all participating galleries or *Gallery Stroll* stops are officially affiliated with the *Gallery Stroll* association. Keep your eyes peeled, get on your favorite gallery email lists and always pick up a copy of *SLUG* for my favorite places to stroll.

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# Mike Brown's Season Predictions for the 2016-17 Utah Jazz Season.

By Mike Brown • [mgb90210@gmail.com](mailto:mgb90210@gmail.com)

Every once in a while, whether it's been via my monthly column or through *SLUG's* podcast, *Soundwaves*, I get to voice my opinions on one of my favorite things, the Utah Jazz. A few years ago, I made some bold season-preview predictions, some of which came to fruition. I did predict a sex scandal—if you count **Trey Burke** flashing his penis on Twitter, then I was right. So I've decided to take on the role of your local underground analyst and give you some more season predictions for this year.

First off, this is a very exciting time for the Utah Jazz. Some bold off-season acquisitions were made, and the commitment to the franchise from the **Miller** family should be noted. They didn't make the playoffs last year, but the young guns did get better, and we got to witness it. I know that might sound a bit trite, but after having to deal with **Sloan's** out-of-nowhere retirement (which felt like 9/11) and having to deal with **Tyrone Corbin** being the worst coach we've ever had (which felt like sitting through the entire **Bush** administration), it finally feels like the team is on the right track.

**Prediction #1: Quin Snyder will switch coke dealers, win Coach of the Year and reprise his role in *American Psycho*.** A sweaty brow, beady, glazed eyes and an intensity and charisma rarely seen—no, I'm not talking about **Christian Bale**. I'm talking about the fairly new Jazz General. Coach Q could just lead the franchise even further than Sloan did, as long as dead hookers don't start popping up around the city.

**Prediction #2: Derrick Favors and Alec Burks will spend significant time off the court with injuries.** Keeping up a shitty tradition that **Carlos Boozer** and **Andrei Kerilenko** set for us a little over a decade ago by being two of the biggest wusses to ever play the game, D-Fav and Burks will see a lot of time on the IR. Although I don't consider them as big of wimps as the above-mentioned players, if Burks keeps getting hurt the way he does every season, he's just going to spontaneously combust this year, scaring off many weak-stomached season-ticket holders.

**Prediction #3: Seasoned veterans Joe Johnson, George Hill and Boris Diaw are not required to play basketball this year.** These are the three biggest off-season moves the Jazz



Photo: Martin Rivero

Mike Brown has his finger on the pulse of the upcoming Utah Jazz season.

have made since we went after Boozer and Memo. But the fact is, Joe Johnson and Boris Diaw are at the end of their careers, and all three of these guys have just log-jammed our depth chart. The real reason we acquired these geriatric players was to mentor our young talent and show our future all-stars how to handle themselves off the court—with important skills like how to roll a blunt, how to pass an NBA drug test (not the ball) and proper strip-club etiquette, among other intangibles that will keep you in the league for years.

**Prediction #4: With two bonafide Frenchmen on the team, Boris Diaw and Rudy Gobert, the Jazz cheerleaders will soon learn what the real Eiffel Tower is.** I don't think I need to explain this one. If you don't get it, just type "Eiffel Tower" in *Pornhub's* search engine, and you'll know what I mean.

**Prediction #5: Gordon Hayward, Rodney Hood and Dante Exum will all have breakout seasons.** Not because they work hard and are seemingly prospective all-stars and the future of our franchise, but because the end of their contracts are coming up, so this is their "audition season," if you will, to sign with a bigger franchise in a "cooler" city. Let's be real, folks: We still live in Utah.

**Prediction #6: Rodney Hood will buy a house in Rose Park.** I know this one is far-fetched, but I live in Rose Park, and I really want Rodney to be my neighbor.

**Prediction #7: The Millers will be forced to move the arena after this season.** Instead of upgrading the *Vivint Homeschool Arena* (or whatever the fuck they call it these days), the Miller family will be strong-armed by our local dominant faith/government to move the arena. I predict that our local GOP/priesthood holders will illegally buy another block of Main Street again, right next to the mall they built, put the arena there and charge all season ticket holders a 10-percent "service fee." Goodbye, \$12 beers, and hello, prayers before every game.

**Prediction #8: Along with the rest of the NBA, the Jazz players will participate in National Anthem protests.** In sync with the hot topic that some NFL players have created, most NBA players will follow suit and protest the National Anthem as a means to bring awareness for social change. However, they will not be kneeling like NFL players. Instead, they will protest by not looking at the flag, not putting their hands on their hearts and talking to each other during the anthem. Oh, wait, most NBA players do that anyway.

There you have it. All in all, this should be a great season. If you need catching up on all other things NBA, here's basically all you need to know: **LeBron** is still really fucking good at basketball, **The Lakers** are going to be really shitty this year, which is always fun to watch (also, a rapist retired, so the league is a much safer place), and fuck **Golden State**.

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By Niels Jensen | njensen1@gmail.com

# SKATE

This is not a classic California mini-penic table (those iconic symbols of schoolyard skate-boarding), but it's about as close as you can get to one in Salt Lake City. Between work, school and the mountain of art **Jared "Snuggles" Smith** is producing lately, he found a short window to come shut this table down. Within about a half hour, he landed seven to eight tricks on it, including this noseblunt to fakie to cap off a line. It was rod to watch a new take on a classic Avenues spot in Salt Lake City.



## BEER OF THE MONTH

By Mike Riedel • [utahbeer@gmail.com](mailto:utahbeer@gmail.com)



### Big Bad Baptist Imperial Stout

**Brewery/Brand:** Epic Brewing  
**ABV:** 12.3%  
**Serving Style:** 22-oz. bottle

Every state has that special beer that they are known for. Our neighbors in Idaho claim Double Vision Doppelbock from *Grand Teton Brewing* as their best, while Vermont's favorite is an IPA called Heady Topper from *The Alchemist Brewery*. To be fair, these are not unanimous choices—they are compiled from beer-geek databases and averaged out. The local champion that the beer-geek citizens of Utah have chosen as the mostest-bestest in Zion is Epic Brewing Company's Big Bad Baptist Bourbon Barrel Aged Coffee Imperial Stout. If you think that name's a mouthful, wait until you try the beer.

**Description:** This beast of a beer pours a viscous, pitch-black color with about one finger of thick, brass-colored foam on top. One of the signs of well-made beer is its head retention. This head is very slow in dissipating, which, in turn, leaves curtains of tan lace on the sides of the glass. Swirling the brew in the tulip-shaped glass shows a thickness to the brew, with some of the foamy lace clinging to the sides of the glass and slowly descending to the base.

The nose is a massive punch of coffee mixed with char and roasted malts. Before these aromas get too astringent, sweeter caramel and chocolate come to mingle, creating wonderful smells of a more woody nature as well as some

boozy bourbon notes. The overall aromas are very rich and dark as they swirl around the brain.

The taste begins with huge roasted malts combined with a big wave of strong coffee more intense than was present in the nose. There is a lighter sweetness as well that plays to the strength of the massive amounts of malts used. This unleashes silky caramel and vanilla notes, which grow stronger and stronger as the taste moves on further to the end. While the sweetness asserts itself, the roasted malt flavors seem to dwindle but are replaced by more and more roasted coffee. As the end of the taste approaches, smooth bourbon and oak come mid-tongue, bringing a bit of alcohol burn and a minor amount of astringency. This sets up the tongue for a very pleasing finish of toffee and cocoa in the end. The Big Bad Baptist finishes semi-dry with a massively rich and boozy—but quite enjoyable—flavor that lingers on the tongue.

**Overview:** While this beer appears to be thick and crude, the body of the beer is actually in the medium to full range. If it were too thick, it'd taste muddled and overly rich. The big coffee and bourbon flavors of the beer seem natural and appropriate for what the base beer is offering. This made for a wonderful, slightly easy drinking beer (as easy as 12.3 percent can be). In the great realm of interweb bragging rights, Utahns can be proud that they're represented by a beer that crushes the perceived Utah stereotypes while providing a rarely achieved orgasm for the tongue.

Cheers!



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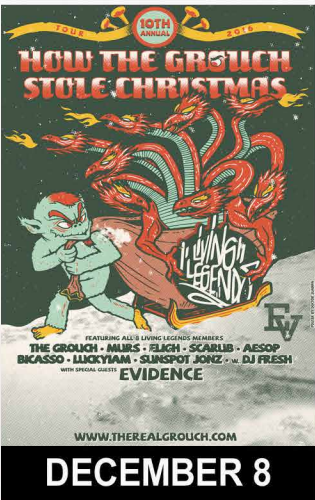
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# LOCAL MUSIC REVIEWS

## Choir Boy

*Passive with Desire*

Team Love Records/Deli Boy Records

Street: 10.28

Choir Boy = Lower Dens + Wild Nothing



CHOIR BOY - PASSIVE WITH DESIRE

The aptly titled *Passive with Desire* is every bit as dramatic as it sounds, and puzzling, too. The moody and danceable album points to '80s synth-pop as a major influence. I couldn't pin down a specific likeness, though—maybe because the album contains a piercing sincerity that channels would-be melancholy into brisk, forthright energy. *Passive with Desire's* sincerity and emotion set Choir Boy apart.

"Two Lips" opens the album up, setting the mood: mystery, vague loneliness and the cold. Each song calls to mind the aloneness of winter nights, when there are too many small lights glinting off dull ice and not enough people in the streets. Gothic, dark bass opens up "Two Lips," preceding a silvery guitar part that launches the song into a dynamic, shifting swathe of noir imagery and infectious synth-pop, over which Adam Klopp's voice broods and croons, reinforcing the drama. In the equally compelling follow-up, "Angel Dog," Klopp begs that someone "take me away from here," and his plea continues in "Leave Me Be," for obvious reasons. This lyric is sung over dully glinting synths and panging guitar that froth together so infectiously that you might be teary-eyed if the song didn't exist on an album that seems to be inspired by dry-eyed weariness.

Nostalgia and sadness pervade "I Feel How the Snow Falls" and "Blood Moon," where Klopp sings from a lonely night's vantage point about Christmastime but also wants to leave his body in the former and paint the loss of a past self into the dark rhythms of the latter. "Hell-mouth" departs a little from the synth-heavy sound, with violin fluttering above the tinkling keys and with the in-tandem voices of Klopp

and Katrina Peterson, who clip and round their syllables and consonants in a way that makes the heart thump.

The restlessness of the album is confirmed with "Dark Room," which hearkens to the old days of **Bat Manors**. This same harmony is at their core, making this album extremely rewarding to listen to. It is packed with songs that are infectious by way of their sound as well as their emotion. If you can't trust my dogged need to go on about as many songs as possible, listen for yourself and see how you fare. —Erin Moore

## m.duby

*Seeing Color*

Self-Released

Street: 10.14

m.duby = Childish Gambino + Logic

+ Mac Miller

Back again, as always, with something new and unique, m.duby's *Seeing Color* showcases the abilities of this talented rapper, an artist who can meld and flow among a multitude of tones, paces and styles, all packed into one album. Upon first listen, *Seeing Color* comes across as a feel-good album to kick back and relax to, but once you give yourself a moment to digest the lyrics, you hear of m.duby's journey from breaking free from depression and being in an all-out rut to finally seeing the world in a different light and looking for and finding himself. The album's grand entrance is a track called "Take Back," which starts with a beautiful piano riff that then takes listeners into an eerie loop. The track breaks out with infectious hi-hats and a hypnotizing trumpet. The themes of self-discovery lie prominently in the interludes. The song starts the album off by asking where m.duby has been, and after a barrage of beats and rhymes, the track proclaims, "Hey! I found him!" as waves crash in the background. The stand-out for me has to be the title track. Its low-key, synth-driven beat, accompanied by uplifting and thought-provoking lyrics, really conveys the overall feel of the album: seeing past the gray and instead viewing the world and life in color. As I really sank into this album, I noticed major differences from previous m.duby releases. *Seeing Color* is bare-bones duby. The beats feel more organic, and they shake off the vocal samples I had previously praised him for. This evolution in style was something refreshing—in *Seeing Color*, you are getting nothing but m.duby. The safety net of flashy, familiar voices and sample loops are taken away so that listeners can appreciate the artist that m.duby is. —Connor Brady

## Selling the Ashes

*Derivative, Act I*

Self-Released

Street: 09.17

## Selling the Ashes = Nine Inch Nails + Stabbing Westward / The Smashing Pumpkins

If you were to harness the angst of the '90s, the anger of today and the soundtrack of a science-fiction epic, and then carefully organize them into musical tracks, you would have this album.

This album takes high-quality production values, distorted guitars, harsh vocals and pensive synth and creates an environment that introduces you to Act One of a three-act release. The world this album creates is of a slowly dying, technologically driven present that keeps reminiscing of past losses.

Derivative, Act I is an emotional journey from the past to the here-and-now. This album combines so many elements of traditional '90s electronic rock, but it never stays in the past. It takes these elements and builds upon them, like refurbishing a dilapidated building into a modern-day architectural curiosity.

The song "Extricate" is an example of both the album's technical aspects and the album's story. "Extricate" is like opening a door and finding yourself on top of a building, then slowly falling off the edge of the building. As the music builds, it then bursts into distorted madness, and we then hit the ground only to realize that our journey has just begun.

Things change a bit with the track "The First Conflict." This track takes a jazzy, deep bass riff and slow-thudding drums, and introduces us to a song that eventually builds into a chaotic, alternative-rock musical explosion. This song has a great structure that takes the traditional elements of songs—chorus, verse, break—and then reconstructs the road map, creating a unique structure and a memorable song.

The track "Atoned" really encapsulates how the beginning is now entering a new phase and the unknown future is waiting. Haunting guitars push the track forward. Slow, unsettling beeping synth makes you aware something is about to happen: You are reeling from the past but facing the future. That, at least, is how this track made me feel.

*Derivative, Act I* is for any fans of alternative rock, electronic rock, industrial or anyone who wants something creatively written, technically different and memorable. I found it thoroughly enjoyable and look forward to the next two acts in this musical cinematic. —Seeth McGavien

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# MOVIE REVIEWS

## Focused Life

**Director:** Conor Provenzano  
**Self-Released**  
**Downtown Library screening:**  
**11.21 at 7 p.m.**

Local director Conor Provenzano will screen his in-progress experimental documentary, *Focused Life*. He's been working on it since May of 2012, and it features inspiring local people.

**SLUG:** What is *Focused Life* about?

**Provenzano:** It's all about the complex nature and value of attention. The film weaves together street interviews and portraits of practitioners across a wide range of disciplines—regular folks who talk about how and why they focus. Their answers reveal much about the relationship between attention and well-being.

**SLUG:** How will this film convey its narrative in its experimental capacity?

**Provenzano:** *Focused Life* doesn't have a traditional story that follows "characters" through a transformation, but instead offers a contemplative experience involving insights from all kinds of people, fitting together like a jigsaw puzzle. In terms of style, the film includes sequences of 35mm photography combined with composite imagery. For example, at one point, actors are seen meandering through still photos like apparitions, suggesting meta-cognitive ideas. And then there's the subtle aspect of me using the documentary to enhance my own concentration, which fed back into the process.

**SLUG:** What do you hope to communicate to *Focused Life*'s audience?

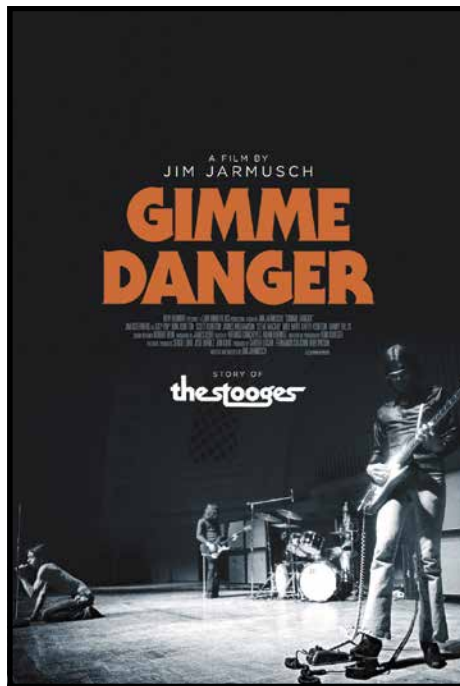
**Provenzano:** I hope the film inspires viewers to see focus as something they're capable of regulating and expanding, whether or not that translates into formal meditation practice. It might mean using devices more consciously, having the confidence to learn a new skill, or listening to others more. So many of us believe a story that "I can't focus" or "I can't meditate" because it feels like such a struggle, but when we start looking for examples of people who manage to focus well, there's no shortage of inspiration. Interviewing such people has helped me realize how beautiful and powerful our attention really is, and I hope to convey something of this wonderful feeling to others.

For a full interview feature about *Focused Life*, visit [SLUGMag.com](http://SLUGMag.com).

## Gimme Danger

**Director:** Jim Jarmusch  
**Amazon Studios/Magnolia Pictures**  
**In theaters:** 11.04

Director Jim Jarmusch's *Iggy Pop & The Stooges* documentary is a straightforward history of the band throughout the film's two-hour duration—and that's all it needs to be. Jarmusch begins with **James Osterberg Jr.**'s (Iggy's) early childhood and how he learned drums in his family's small trailer home. Iggy played drums in garage band **The Iguanas** in high school and



played as a professional drummer in Chicago, which treated him to the culture and music of the city's black America that inspired the authenticity in his career. Upon returning to his hometown of Ann Arbor, Michigan, he found his original bandmates: brothers **Ron** (guitar) and **Scott** (drums) **Asheton** and **Dave Alexander** (bass).

From there, it was a gnarled growth pattern for the band that became The Stooges and the other members who rotated in and out of the lineup. Upon the success that the **MC5** helped them find with label **Elektra Records** amid the Detroit rock scene, The Stooges ascended into the world of rock n' roll with an anti-art sensibility as they challenged the late-'60s' commercial hippie "counterculture" with performative, minimalist fervor. As The Stooges became swept up in the debauchery and self-destructive culture of rock n' roll, however, they risked implosion as members dropped off the proverbial radar. Combatting record-label pressure to shape up with the drive to press on, the band looked to its members for triumphant, phoenix-like rejuvenation.

*Gimme Danger* is an homage to The Stooges' full-band synergy. Although Iggy Pop was the band's notorious frontman, the film highlights the communal struggle that the band underwent together. Throughout, Iggy reminds us of the "communist" values that The Stooges practiced up through their "reunification"—as Iggy prefers to call it—up until the most recent death of the second-to-last-standing original member in 2014. Jarmusch's approach to depicting each Stooge's love for one another hits home and underscores The Stooges' everlasting, down-to-earth, artless ethos that truly made them the first proto-punk band. *Gimme Danger* is necessary and communicates the raw power of "less is more."

—Alexander Ortega

## The Handmaiden

**Director:** Park Chan-wook  
**Moho Film**  
**In theaters:** 11.18

The latest from South Korean director Park Chan-wook is a stylishly erotic thriller that dazzles and seduces audiences with exquisite visuals, Gothic sensibilities and a classic tale of deception—with several unexpected twists and pivots. Set in three parts, the film is based on **Sarah Waters'** novel *Fingersmith*, but Park transposes the storyline from Victorian England to 1930s Korea under Japan's colonial rule. In an attempt to swindle the seemingly naïve and unstable Lady Hideko (**Kim Min-hee**) and seize her wealth, Count Fujiwara (**Ha Jung-woo**) hires young pick-pocket Sook-hee (**Kim Tae-ri**) to work undercover as Hideko's handmaiden and secure the mysterious heiress' trust. However, Sook-hee quickly becomes admiring and protective of Hideko. Their furtive, longing glances develop into breathless, loaded interactions—like a wide-eyed Sook-hee slowly sanding down Hideko's tooth—and culminate in a long, avid sex scene that Park revisits more than once, from more than one perspective, upon revealing that our narrator is unreliable.

For Sook-hee and Hideko, themes of manipulation and power pervade far beyond the con. Both women are steeped in isolation, bitterness and a sense of imprisonment: Sook-hee by feelings of subservience that derive from her class and social background; Hideko by her black-tongued and abusive Uncle Kouzuki (**Cho Jin-woong**), who invites lascivious noblemen over to feverishly listen to and watch Hideko perform readings of Japanese erotica. Kouzuki and Hideko's Korean estate, too, is a magnificent mansion that touts Japanese and English design. Park's calculatedly cold, symmetric shots of the home—juxtaposed against his more lavish and dynamic shots—is a mesmerizing nod to themes of imperialism and cultural identity. It's also a nod to the patriarchal forces that—with fear and manipulation, sadism and lechery—so traumatized Hideko since she first moved in with her uncle as a child.

Here, Park (mostly) steps away from the gleeful, sensational brutality of *Oldboy*, trading the ultraviolence for patient, intimate and palpably high-tension interactions. He also grasps the delicate balance that's missing in *Stoker*, combining a solid plot with his flair for sensuous and luxurious visuals—and his structural story-retelling and perspective shifts are nothing short of masterful. Although the film is clever and modestly feminist, Sook-hee and Hideko don't quite escape the tropes and gimmicks that *The Handmaiden* sets out to avoid, and the film's concept of women's agency, however cathartic the vengeance-fueled liberation, feels shallow.

—Kathy Zhou

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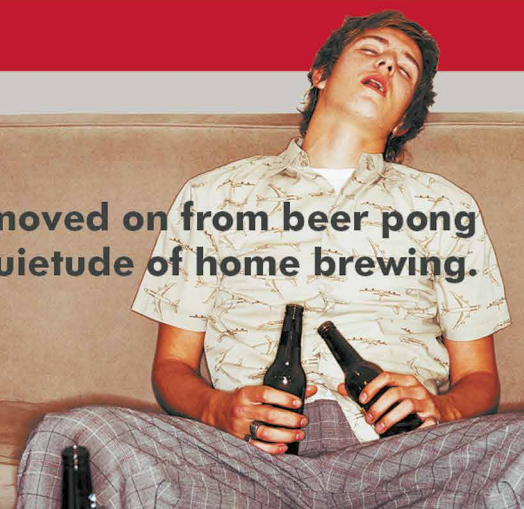
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**THE STATUETTES**

**REASON #73**

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# MUSIC REVIEWS

## Gravehill / Mordbrand

*In Nighted Waters*

**Doomentia**

**Street: 11.18**

**Gravehill / Mordbrand = Hellhammer + early Grave + Sodom + early Entombed**

This isn't your average split 12"—hell, what is an average split release anyway? You have two bands, sometimes doing completely different things, or two bands doing some likeminded things. While Cali's Gravehill and Sweden's Mordbrand run in similar genre circles, the music from both bands is not just diverse with regard to the split but also explores a bit of newer territory for each band. Gravehill's Side A is the band's previously released but highly limited (to cassette) EP, *Skullbearer*. Side B for Mordbrand is a brand-new EP titled *In Nighted Waters*. Maybe this was not initially meant to be a split, but it is now—well, more of a two-for-one option on vinyl: two EPs on one piece of wax.

Starting off, I'm going in reverse order of the split here. Let's talk Mordbrand! Mordbrand currently have two members that were in the cult **God Macabre**, a short-lived Swedish death metal band. I hadn't heard a lick of music from Mordbrand, but this introduction is outstanding, mostly straight-up Swedish death. It has that jugular-pulling, dirty, Swedish death metal guitar style running through it to pump out heavy and heavier riffing. The production is quite clean while keeping a raw edge throughout. Tempos, however, are multifaceted. There is some minimal keyboard work. The keys do not take an ounce of the death away and do not populate every song. The opening riffs from "Decimation Reigns" set the tone for the bands' five decimating tunes. When Mordbrand aren't pummeling with riffs, the breaks—interchanges from riffing and downtempo melodic stuff in between—keep things rolling like a rocket-fueled steamroller. "Parishioners of the Bleeding" has some great tremolo riffing that doesn't really play out on any other songs—just a bit of the diversity that populates *In Nighted Waters*. It all ends in a fantastic bang. "Where Existence is Null" is a downtempo track that gets your mind thinking, "OK, this is going to close out a bit slow and dreary." Nope! "Compost Christ" lays the sucker punches with a jackhammer fist that forms fast, chunky riffs with all the violence you expect from Swedish death metal elite!

*Skullbearer* is good insight into what more can come from the veteran blackthrash Gravehill. The songs are similar but quite different when compared to Gravehill's last full-length, *Death Curse*. The four tracks, almost 20 minutes long in total, fly by. The emphasis on the blackthrashing is shown from the start with "By the Edge of our Knives," offering the speed, grime and ugliness to make blackthrash shine. Things get slowed down significantly with the second cut, "Redeemed in Blood." Gravehill's usual ugliness puts a bow tie on or some shit. Granted, it's a shitty thrift-store

50 *SLUGMag.com*

bow tie. Tempos are slowed, songwriting is more complicated, and it shows the band in a light that develops over the EP. They're not just purveyors of speed and filth, but every inch and corner of filth. Hell, if you have ever met the guys, you know that they are pretty damn filthy. "Redeemed" is really the only slowed-tempo cut. The rest rages on ripe with gravel-gargling vocals to fit right in with the intensity of it all. The satisfaction at the end is a fine one. I enjoy the idea of two standalone EPs turning into a split LP. Thanks, Gravehill and Mordbrand, for some beautifully ugly tunes! —Bryer Wharton

## King Dude

**Sex**

**Not Just Religious Music**

**Street: 10.28**

**King Dude = Morrissey + Swans + Johnny Cash**

King Dude are some of the most qualified spelunkers to the darkest corners of the mind. If you're among that certain class of civilians in the world who enjoy depth to the point of peril and religiosity to the point of insanity, let **TJ Cowgill** show you what rock n' roll sounds like in hell. And that's not an exaggeration; the genre they've labeled themselves as online is "Luciferian," and Cowgill references the great Beelzebub at several points across the album in a submissive respect that's transcended fear to a level of shriveled, ashy acceptance of the mortal coil.

The first half of the album goes back and forth between a sad and gloomy folk and heavier, not-quite-metal rock. It stays consistent thematically, but the mood changes so often that it's hard to ever get comfortable. "Who Taught You How To Love" is an un-danceable serenade to an 18-year-old actress from L.A. In her *Lolita*-esque love story, Cowgill is both narrator and participant. Turning on a dime, "I Wanna Die at 69" has Cowgill crooning, "I want to put myself between both of your legs / And have you kiss my lips to taste what I taste" in this guttural, drunken way that gets darker and less sober with each turn. A heavy, melodic riff amplifies the stumbling through the streets, a loaded revolver jumps in at the chorus to bring red into the King's eyes, and then in the background, this young woman confesses, court-witness style, to the violence and Satanism of the man. And that's just the beginning of the album.

At the halfway point of the album, demarcated by the post-punk, instrumental number "Conflict & Climax," the music becomes slightly more poppy and, at times, experimental. King Dude have touched the lightness of pop in previous albums, but in this latest attempt, it seems as if they've managed to incorporate a gothic vibe. "Swedish Boys" has backup vocals faintly oohing in the background, something you'd expect to find in the newer styles of beach garage or alternative indie music. Then "The Girls" comes

into play, with a theatrically absurd introduction to the sound of applause. In an almost avant-garde style, Cowgill sings the first line only to be drowned out by that applause, and he pauses to tell the audience to stop before he continues. It's a fun little trick that a number of experimental groups are incorporating, whether it's laughter or applause or some other form of audience participation, which brings to mind a self-conscious humor usually associated with groups less involved with the dark prince.

But, let's be real: This swaying across the bright and shadowed cracks on the face of man could put anyone in a daze. What's great is that the band is able to lend out the stark religious motif running through the album—hedonism in the vein of nihilistic sexuality—an emotional power that conjures up all those subconscious mental states that the world's conservatively religious parents have worked so hard to atrophy. But, if anyone's looking to get deeper than drugs could ever take them—to see the humor in the dark—let King Dude pour black water across the pagan soil sitting forgotten in the fields of your soul. Let him baptize you in the rivers of hell and decry Jesus' retribution. Just remember that the Devil's river runs dry, and soon, so will you. —Brian Udall

## Planes Mistaken for Stars

**Prey**

**Deathwish Inc.**

**Street: 10.21**

**Planes Mistaken for Stars = Hot Water Music + Unbroken + These Arms Are Snakes**

When I moved to Colorado for college, Planes Mistaken for Stars were one of the first local bands I saw play. This would have been sometime in the fall of 1999—a musical lifetime ago. I had never heard them before that night, but I recall just how intense it was. They were a band existing on the periphery of emo, punk, hardcore and rock n' roll. Emotion streamed from the speakers—the perfect soundtrack to whatever an 18-year-old was feeling aggrieved about.

Fast forward to 2016, and Planes are releasing their first album since going on a loose hiatus in early 2008 (when I also had the chance to attend their "final" show). It's also 10 years following their 2006 release, *Mercy*. It's strange because it doesn't feel like it's been that long, and *Prey* reinforces the notion that this underrated band never went away. It sidles up comfortably alongside the rest of their discography, not sounding like a rehash—rather, it's a continuation in their history of eschewing trends as a singular voice.

Their existence on the margins of various genres, to me, has been Planes' largest asset and liability. They're versatile in their fanbase attracting hardcore, punk and indie folks alike. At least, in the late '90s and early '00s, those really were different subgroups, and you didn't seem like a knuckle-dragging, myopic hardcore kid for liking them.

When Planes opened for **Converge's** *Jane Doe* tour, it was no secret that Planes were one of **Jacob Bannon's** favorite bands. His praise for them was an appeal to us Coloradans. "Why in the hell are you guys not more psyched on the best band out there?" he seemed to be saying. It's no wonder that they've since found a home on Bannon's label.

I also say liability, though, because while people say that Planes are so wonderful (which I agree with), I feel that we've got some rose-colored-glasses syndrome going on. I saw them come through Salt Lake City back in 2006 when they were touring on *Mercy*. There were maybe 30 people at that show. People didn't quite know what to make of them. They didn't have mosh parts, they had a lot of rock n' roll, and they weren't particularly concerned with following any rules. So yeah, that's punk, but maybe also lonelier than people admit.

This brings us to their latest, *Prey*. It's so good to have these guys back. Hopefully, the world has caught up to them. This is a Planes record through and through. It's a slight change from what came before, but it's definitely in the vein of *Mercy* and *Up in Them Guts*: straight, miserable, dirty, punked-up rock n' roll. If there were ever a soundtrack to late-night, spiteful heartbreak and whiskey-fueled bar fights, Planes would be that soundtrack. Each note of misery and pain is mumbled in **Gared O'Donnell's** signature rasp—as unintelligible as ever, a wounded animal lashing out—but still paints the picture in swathes of black and blue. Their music is the smell of cigarette smoke in your clothes the next morning. It's been over 17 years, and this still hasn't changed.

I don't know why no one can get the mastering of a Planes record done well, and *Prey* is disappointingly no exception. Perhaps it's too hard for producers to figure out the best way to capture them, but *Prey* is murky, lacks a bottom end and is unnecessarily fatiguing on the ears.

In total, though, *Prey* is a perfect addition to Planes' legacy, and still maintains the vigor and virility of their nearly 20-year-old catalog. This is an album that will stay with the times, and hopefully, they'll finally find the audience they deserve. —Peter Fryer

## Thee Oh Sees

**An Odd Entrances**

**Castle Face Records**

**Street: 11.18**

**Thee Oh Sees = (Deep Purple x Jethro Tull)^Brian Eno**

Thee Oh Sees release as many albums a year as we go through mood swings in a week, and depending on what day of the week it was, I may have shared a different opinion on this latest release. Yesterday, I may have said that this release is a stretch too far and comes up short of their other 17 records, and tomorrow, I might have said that this is the avant-garde masterpiece frontman **John Dwyer** has been striving for over the last half of a decade. But today, I find *An Odd Entrances* to be challenging yet pleasing in the sense that Thee Oh Sees are heading for new ground without leaving their own reality, however you want to define that.

Working as a sort of B-side collection to their re-

lease last August, *Weird Exits*, they create sounds that focus less on impact, like their early punk records, and focus more on the amount of ground covered. With three of the six tracks being instrumentals, the group is cracking their knuckles and letting their minds do the talking. "Jammed Exit" is a nasty jam brought out by the same cock-out attitude that Deep Purple used in *Machine Head* to breach so many borders. The other two instrumentals, "Unwrap the Fiend Pt. 1" and "Nervous Tech (Nah John)," take on a polar approach. The former is a piece that could make itself comfortable on almost any of their other releases, while the latter becomes some of the most drawn-out work ever conjured by the group.

Regardless, though, of how drawn-out this record can feel, there are two tracks that clock in each at less than 3:30. The first single, "The Poem," is a sweet song that brings a small orchestra into the album and is completely ignorant of the band's dual drummers, not even allowing a soft bass kick. It's as aggravating as it is relaxing in that it sounds nothing like Thee Oh Sees because the band has come so far. The other abbreviated track, "At the End, On the Stairs," isn't as indifferent, but is still a half-full beer bottle's throw from where the group usually stands. It grooves like a stout little man with an agenda in a **Woody Allen** film, and it carries a secrecy that makes you a bit more curious with what is going on in the backdrop.

By the end of this record, though, you feel as easy as you do restless. It's a shorter album, but with a handful of six-minute-plus jams, it's also a bit exasperating. Props to Thee Oh Sees for delivering each year and also for the ability to create such a cool and melodic album in such a short span of time. It's either inevitable or a mystery—perhaps both—when the next record will come out from these guys. With so many years under their belts, and even more albums, they have a work ethic that's matched by hardly anyone else in the industry, and a broad expansion of sounds and noises that's matched by even fewer. *An Odd Entrances* will keep your mouth full of Thee Oh Sees for a while, but be prepared to swallow, because I'm sure that they will have another spoonful ready sooner than we expect. —Austin Doty

## Various Artists

**Killed by Deathrock Vol. 2**

**Sacred Bones**

**Street: 11.11**

**Killed by Death Rock Vol. 2 =**

**Gratitude + Joy Division +**

**Gang of Four + Sisters of Mercy**

The bona fide, flesh-and-blood definition of a connoisseur is **Caleb Braaten**, founder of Brooklyn's finest music label, Sacred Bones Records. Not since **4AD Records** has a label dangled from the jagged edge of music's void to shape tastes 20 years from now. Since 2007, Sacred Bones Records brought the masses **Zola Jesus**, **Pop. 1280**, **Timmy's Organism**, **Pharmakon**, **The Men**, **Marissa Nadler** and the femme du jour, **Jenny Hval**. Tilting toward outsider art and its insouciant influence on the world's cultural fabric, Brooklyn's finest moved to release music from two giants in filmmaking also known for their fierce love of composition: **David Lynch** and **John Carpenter**. **Sartre** did say

the past is dead, and the future does not exist. Sacred Bones begs to differ.

The *Killed by Deathrock Vol. 2* 10-song compilation teases the future with an imperfect collision of post-punk, industrial and goth, doing their best Lazarus trick as un-silenced voices from the past welcomed today. **Flowers for Agatha's** "Freedom Curse," originally released in 1985, is pleasantly remastered here. The Leeds, England, band wore their earnest love for Joy Division on every single brokenhearted track they ever penned. "Freedom Curse" boasts the same tinted lenses and darkened riffs in the color of **Daniel Ash's** guitar tone. Hearing this for the first time in the 21st century prompts the question of why Flowers for Agatha never saw the same success that bands like **The Cure** and Sisters of Mercy enjoyed. Despite their brief success, lead singer **John Darwin** turned his lyrics into poetry, thus becoming well known for his verse and less known for his contribution to the post-punk canon.

**Gatecrashers** brought their psych-driven punk and rolled their amphetamine-laced riffs right into the Thames. Their 1980 7" "Spectator" illustrated punk's deepened affection for **Jerry Lee Lewis'** ill-tempered but virtuosic piano performances, imitating his attitude and desperate need to thrill audiences. To see "Spectator" performed should become a rite of passage; yet, handling this captured moment of flame-throwing zeal will do instead. Likewise, Belgium's **Red Zebra** did a better version of Gang of Four than even Gang of Four did when they sloganeered and razed capitalism with **Andy Gill's** percussive playing. The curator for this historiographical compilation chose finely, selecting "I Can't Live in a Living Room," possessing the same cheeky references found in their post-punk counterpart's "At Home, He's a Tourist."

West Yorkshire's **Skeletal Family** is one of the few featured on *Killed by Death Rock Vol. 2* who continues to perform gloom n' doom in real time. Reuniting in 2002, Skeletal Family reminded listeners that, like Flowers for Agatha, they, too, could have shared the spotlight with many of their contemporaries, namely their once tour-mates, Sisters of Mercy. "Promised Land" is every bit as intense as anything SOM produced; additionally, **Editors'** guitarist **Tom Smith** needs to send Skeletal Family a thank you note for influencing their downstroke, rapid-fire attack.

Diminished by the band's too-familiar Joy Division veneer, **Crank Call Love Affair** teetered between their best **Ian Curtis** impression to **John Lydon's** **PiL** chants found throughout their first three albums. "What's Wrong Yvette?" cannot avoid the too obvious nods to their Manchester heroes; however, what made them distinctly different from their polarized influences was lingering in the instrumental moments, shaping songs in melody and mood. Multiple listens reveal the curse: Immediate comparisons misshape our understanding of a band's artistic intentions. A gemstone, Sacred Bones posits the track toward the end of their curated collection to remind die-hard followers of the post-punk past that many good bands exist in the ether of infinite digitalia. —Stephan Wyatt

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# THE DAILY CALENDER

Visit **SLUGMag.com** to get your event listed for free and view a complete Daily Calendar listing.

## Friday, November 4

Dvorák's "New World" Symphony – *Abravanel*  
Jana & The Rebels – *Broadway Club*  
Balance & Composure, Foxing, Mercury Girls – *Complex*  
Choir Boy – *Diabolical*  
Goo Goo Dolls – *Eccles Theater*  
The Delphic Quorum, Escher Case, Farewell Nick Wan, Reaper the Story Teller – *Funk N' Dive*  
Astronautalis, OXYMORRONS, Burnell Washburn – *Kilby*  
Bob the Drag Queen – *Metro*  
Haunted House – *Nightmare on 13th*  
Mary and Myra – *Rose Wagner*  
Pinner's Conference + Expo – *Salt Palace*  
Sean Rouse – *Sandy Station*  
Heathers: The Musical – *Sorenson Unity Center*  
Fluid Art – *UMOCA*  
Roger Clyne performs The Refreshments "Fizzy Fuzzy Big and Buzzy" – *Urban*  
Dubwise 10-Year Anniversary: ROOMMATE, illoom – *Urban*

## Saturday, November 5

Dvorák's "New World" Symphony – *Abravanel*  
Hazzard County – *Broadway Club*  
Rae Sremmurd, Lil Yachty, Earz, Bobo Swae, Impxct – *Complex*  
Niykee Heaton – *Complex*  
Art with Heart – *Grand Theatre*  
Picture Your Pet with Santa – *Humane Society of Utah*  
Sales, Tangerine – *Kilby*  
The Freak Out: DJ Nix Beat – *Republican*

## Shred Fest – Liberty Park Gendervolutions – Leonardo

The Last Ten Seconds of Life, Traitors, Spite, Seeker – *Loading Dock*  
Haunted House – *Nightmare on 13th*  
Orchid Show – *Red Butte*  
Mary and Myra – *Rose Wagner*  
Pinner's Conference + Expo – *Salt Palace*  
NaNoWriMo – *SLCC Community Writing Center*  
Heathers: The Musical – *Sorenson Unity Center*  
William Fitzsimmons, Laura Bernhenn – *State Room*  
Lydia – *Urban*  
DJ Feral Williams, Regular Ass Dude, Khensu – *Urban*  
**Craft Lake City Cake Decorating Workshop: Megan Whittaker of Noisette – West Elm**

## Sunday, November 6

The Farewell Tour: For Today, Norma Jean, Silent Planet, My Epic – *Complex*  
The Sinner Tour: Aaron Lewis – *Depot*  
Picture Your Pet with Santa – *Humane Society of Utah*  
Bootleg Tour: David Ramirez – *Kilby*  
Orchid Show – *Red Butte*  
Mary and Myra – *Rose Wagner*

## Monday, November 7

Yelowolf, Struggle Jennings, Bubba Sparxxx – *Complex*  
Amos Lee – *Eccles Theater*  
Napalm Death, The Black Dahlia Murder, Misery Index, Abnormality – *Metro*  
Peter Hooker & the Light – *Urban*

## Tuesday, November 8

Crown The Empire, Blessthefall, New Years Day, Light Up the Sky, Too Close to Touch – *Complex*  
Mangchi, Kid Koala, 90s Television – *Kilby*  
Vektor, Black Fast, ToxicDose, Deathblow, Envenom – *Metro*  
Caspian, The Appleseed Cast – *Urban*

## Wednesday, November 9

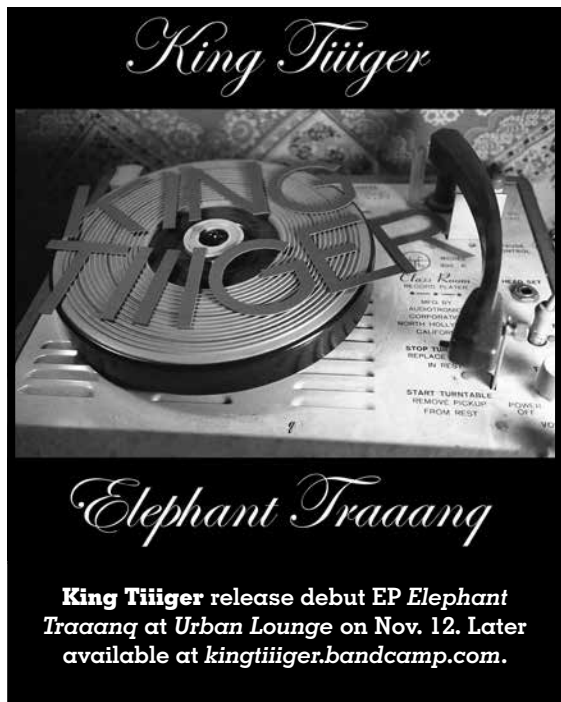
Watsky: xInfinity Tour – *Complex*  
RITZ, Jarren Benton – *Complex*  
Magda-Vega – *Jackalope*  
Giants in the Oak Tree, Queenadilla, Lovely Noughts, American Coast – *Kilby*  
Big Shiny Geek Show Pub Quiz – *Lucky 13*  
Reel Stories: Digital Storytelling – *SLCC Community Writing Center*  
Amanda Shires, Colter Wall – *State Room*  
Ivy Local, AZA, Tarot Death Card – *Urban*

## Thursday, November 10

Brahms & Tchaikovsky – *Browning Center*  
Head Portals, Skin & Bones, Gregory Belle, Foxtrot – *Kilby*  
Mary and Myra – *Rose Wagner*  
90s Television, Choir Boy, First Daze – *Urban*

## Friday, November 11

Brahms & Tchaikovsky – *Abravanel*  
Bone Band – *Broadway Club*



**King Tiiiger release debut EP *Elephant Traaang* at Urban Lounge on Nov. 12. Later available at [kingtiiiger.bandcamp.com](http://kingtiiiger.bandcamp.com).**

Andra Day, Chloe x Halle – *Complex*  
Rata Blanca, Sonic Prophecy, Leyenda Oculta – *Complex*  
Dan + Shay, Walker Hayes – *Depot*  
Jay Leno – *Eccles Theater*  
Well Dressed Mannequins, Hotel le Motel, My New Mistress – *Funk n' Dive*  
Ricky Eat Acid, Kitty – *Kilby*  
Print Appreciation Drop-in Session – *Marriott Library*  
Mary and Myra – *Rose Wagner*  
Steven Briggs – *Sandy Station*  
Jack Beat – *Sky*  
Heathers: The Musical – *Sorenson Unity Center*  
Jon McLaughlin – *State Room*  
Gift Market – *Trolley Square*  
Jai Wolf, Jerry Folk, Khai – *Urban*

## Saturday, November 12

Brahms & Tchaikovsky – *Abravanel*

COLT.46 – *Broadway Club*  
Smog Tour: 12th Planet, LUMBERJUCK – *Complex*  
Morrissey – *Eccles Theater*  
Picture Your Pet with Santa – *Humane Society of Utah*  
Ragamala Dance Co. – *Kingsbury*  
Damn Girl!, Huxley Anne, La Flaca, Sautrah – *Metro*  
Mary and Myra – *Rose Wagner*  
Heathers: The Musical – *Sorenson Unity Center*  
UCW-Zero Pro Wrestling – *UCW-Zero Arena*  
Family Art Saturday – *UMOCA*  
King Tiiiger, Red Bennies, Civil Lust, Peopleskillz – *Urban*

## Sunday, November 13

Postmodern Jukebox – *Eccles Theater*  
Picture Your Pet with Santa – *Humane Society of Utah*  
Trails and Ways, The Artificial Flower Company, First Daze – *Kilby*

## Monday, November 14

Nina Diaz – *Kilby*  
UASP Fall Conference: Non-Suicidal Self Injury and Suicidal Behavior: Prevention, Intervention, and Postvention – *Leonardo*

## Tuesday, November 15

YG, RJ, Kamaiyah, Sad Boy – *Complex*  
Overdose Tour: The Word Alive, Volumes, Islander, Invent, Animate – *Complex*  
Jumpstart Morning – *Impact Hub SLC*  
Night Beats, The Mystery Lights – *Metro*  
Lucius – *Park City Live*  
Glen Phillips, Jonathan Kingman – *State Room*  
Cash'd Out, The Delta Bombers – *Urban*

## Wednesday, November 16

Lukas Graham – *Complex*  
Saluting Our Heroes – *The Grand*  
Hive Riot, Kim Boekbinder – *Kilby*  
Big Shiny Geek Show Pub Quiz – *Lucky 13*  
Big Business, Worst Friends, Baby Gurl – *Metro*  
Max Frost, The Young Wild, Sinclair

– *State Room*  
**SLUG Localized: Johanna Johanna, Sarah Anne Degraw, Michelle Moonshine – Urban**

## Thursday, November 17

Peter Bogdanovich – *Broadway Center Cinema*  
Breaking Bread – *Church & State*  
Felix Martin, The Fine Constant – *Club X*  
Shovels & Rope – *Depot*  
GABI, Peanut Butter Octopus, Peach Dream – *Kilby*  
New Shack, Le Voir, RS2090 – *Metro*  
Altercation Punk Comedy Tour 2016 – *Sandy Station*  
The Jezebels, Surf Rock is Dead – *Urban*

## Friday, November 18

The Music of Prokofiev – *Abravanel*  
Phoenix Rising – *Broadway Club*  
Rockwell: Steel Fist Fight Night XLVI – *Complex*  
Method Man, Redman – *Depot*  
Dirty South – *Depot*  
Chris Aguilar, Adonis Jordan, Brad Rizer, Nathan Triplett – *Funk n' Dive*  
Mr Little Jeans – *Kilby*  
The Dead Ships – *Kilby*

Gallery Stroll – *Various Locations*  
Creative Mornings – *OddFellows Hall*  
Christopher Stevenson, Toysoup – *Sandy Station*  
Heathers: The Musical – *Sorenson Unity Center*  
Tommy Castro & The Painkillers – *State Room*  
Andy McKee – *Urban*  
Informed Consent – *U of U Moot Courtroom*  
Toro Y Moi, The Mattson 2 – *Urban*

## Saturday, November 19

The Music of Prokofiev – *Abravanel*  
Wild Country – *Broadway Club*  
The Cookout  
Chronicles Tour: Wax, Palmer Squares – *Complex*  
Santa Run – *The Gateway*  
Pup, Meat Wave, Chastity – *Kilby*  
The Atlas Grove – *Lighthouse Lounge*  
Bone Thugs N Harmony – *Park City Live*  
Heathers: The Musical – *Sorenson Unity Center*  
Skinny Lister, Trapper Shoep, Lincoln Durhamm – *State Room*  
**Roughside of the Lens Film Premiere Presented By Monster Energy – The Post Theater**

Winter Farmers Market – *Rio Grande*  
The Freak Out: DJ Nix Beat – *Republican*  
Hacksaw Ridge – *Wasatch Hills Seventh Day Adventist Church*  
Paper Bird, The Ballroom Thieves – *Urban*

## Sunday, November 20

Two Tongues – *Kilby*  
Samba Fogo Fall Drum Audition #2 – *SLC Arts Hub*  
Heathers: The Musical – *Sorenson Unity Center*

## Monday, November 21

Fleshgod Apocalypse, Arkona, The Agonist, DiseNgaged – *Metro*

## Tuesday, November 22

Chris Isaak – *Eccles Theater*  
Tombs, Wolvhammer, A Traitor's Last Breath, Villain – *Metro*  
CVPITVLS, Mother Kill Joy, Voidsmen, Storms – *Urban*

## Wednesday, November 23

14th Annual Pre-Thanksgiving Bash: Royal Bliss, American Hitmen, Wayne Hoskins Band, Badfeather – *Depot*  
Marc E. Bassy – *Kilby*  
Big Shiny Geek Show Pub Quiz – *Lucky 13*  
Give Thanks: IVOURIES, Deelan, Mark Swink – *Metro*  
Thanksgiving Giveaway – *Urban Indian Center*  
Hot Vodka, Heavy Dose – *Urban*

## Thursday, November 24

Happy Thanksgiving!

## Friday, November 25

Lupe Fiasco – *Complex*  
Sean Bonnette – *Kilby*  
Burnell Washburn, The Outsiders, Shanghai, Malev Da Shinobi, Radius – *Metro*  
Nicholas Don Smith

– *Sandy Station*  
17th Annual Holiday Sale by Clay Arts – *Sugar House Park Garden Center*  
Super 78, The Circulars, Cupidcome, The Nods – *Urban*

## Saturday, November 26

Sapient, Snap Murphy, Lost the Artist, Clawson, Negrodamus – *Kilby*  
Cosmic Gate – *Park City Live*  
17th Annual Holiday Sale by Clay Arts – *Sugar House Park Garden Center*  
Copeland – *Urban*  
Flash & Flare Thanksgiving – *Urban*

## Sunday, November 27

Sad 13 – *Kilby*

## Monday, November 28

Extinction AD – *Metro*

## Tuesday, November 29

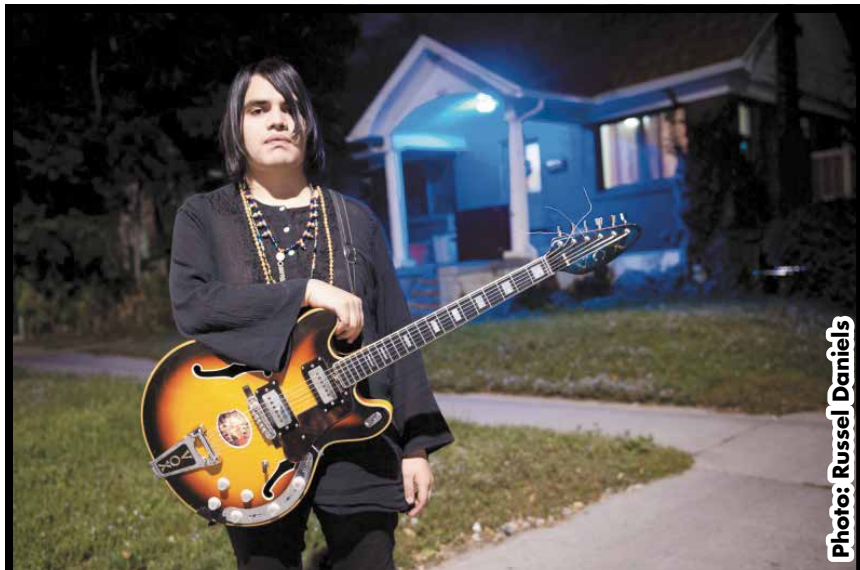
Sarah Simmons, Shanin Blake, MMEND – *Kilby*  
Aesop Rock, Homeboy Sandman – *Metro*  
Samba Fogo Orixá Movement Workshop – *SLC Arts Hub*  
Kung Fu, Particle – *State Room*

## Wednesday, November 30

The Pretty Reckless – *Depot*  
Big Shiny Geek Show Pub Quiz – *Lucky 13*  
SunSquabi, Maddy O'Neal – *State Room*  
Benjamin Francis Leftwich, Brolly – *Urban*

## Thursday, December 1

Marc Kinchen, Nate Lowpass, Jesse Walker – *Depot*  
Amahl and the Night Visitors – *Grand Theatre*



**Super 78 kick out a new LP at Urban Lounge on Nov. 25. You can find their tunes on [superseventyeight.bandcamp.com](http://superseventyeight.bandcamp.com).**



Kilbycourt NOVEMBER

- 1: **PWR BTM**, Bellows, Lisa Prank
- 2: **La Sera**, Springtime Carnivore, Strong Words
- 3: **LOCAL SHOW** **Feat. The Waldron Brothers**
- 4: **Astronautalis**, Oxymorrons, Burnell Washnburn
- 5: **K-UTE Presents Sales**, Tangerine
- 6: **David Ramirez**
- 8: **Mangchi Hammer**, Kid Koala, 90's Television
- 9: **Giants in the Oak Tree**, Queenadilla, Lovely Noughts, American Coast
- 10: **Head Portals**, Skin & Bones, Gregory Belle, Foxtrot
- 11: **Ricky Eat Acid**, Kitty
- 12: **The Solarists**, TBA
- 13: **Trails & Ways**, The Artificial Flower Company, First Daze
- 14: **Nina Diaz**, TBA
- 16: **The Hive Riot**, Kim Boekbinder
- 17: **Spy Hop - Gabi**, Peanut Butter Octopus, Peach Dream
- 18: **Mr Little Jeans**, TBA (6 PM DOORS)
- 18: **The Dead Ships**, TBA (9 PM DOORS)
- 19: **PUP**, Meat Wave, Chastity
- 23: **Marc E Bassy**
- 25: **Sean Bonnette** of AJJ/Andrew Jackson Jihad
- 26: **Sapient**
- 27: **Sad13**

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

OTHER S&S SHOWS

- 11/1: MAC MILLER @ Saltair
- 11/2: JON BELLION (SOLD OUT) @ The Complex
- 11/3: BLIND PILOT @ The Depot
- 11/3: HAR MAR SUPERSTAR @ Metro Music Hall
- 11/4: BALANCE & COMPOSURE @ The Complex
- 11/7: YELAWOLF @ The Complex
- 11/7: NAPALM DEATH/BLACK DAHLIA MURDER @ Metro
- 11/9: WATSKY @ The Complex
- 11/15: NIGHT BEATS @ Metro
- 11/19: ADAM TORRES/THOR & FRIENDS @ The Garage
- 12/2: DRAGONETTE @ Metro Music Hall
- 12/8: FAT NICK @ The Complex
- 12/12: TIG NOTARO @ The Depot



NOVEMBER

- 2: **Nik Turner's Hawkwind**, Hedersleben (EARLY SHOW 6pm)
- 2: **FREE SHOW The Head & The Heart After Party**: Quiet Oaks, Crook & The Bluff, Brent Cowles, Daisy & The Moonshines (9pm doors)
- 3: **LNE Events: Sweater Beats**, Different Sleep
- 4: **Roger Clyne (duo) performs The Refreshments** "Fizzy Fuzzy Big and Buzzy" (6pm doors)
- 4: **DUBWISE: Babylon System**, Congo Sanchez, and King Dubbist (9pm)
- 5: **Lydia**, John Allred (7pm doors)
- 5: **Feral Williams**, Regular Ass Dude, Khensu (10pm doors)
- 7: **An Evening With Peter Hook & The Light** (7pm doors)
- 8: **Caspian**, The Appleseed Cast (7pm doors)
- 9: **FREE SHOW Ivy Local**, Aza, Tarot Death Card, Wicked Notions
- 10: **FREE SHOW 90s Television**, First Daze, Choir Boy, Beachmen
- 11: **Jai Wolf**, Jerry Folk, Khai
- 12: **King Tiger Album Release**, Red Bennies, Civil Lust, Peopleskillz
- 15: **Cash'd Out**, Delta Bombers
- 16: **FREE SHOW SLUG LOCALIZED: Canyons**, Johanna Johanna, Sarah Anne DeGraw
- 17: **The Jezabels**, Surf Rock Is Dead (8pm doors)
- 18: **Andy McKee** Early Show (6pm doors)
- 18: **Toro Y Moi**, The Mattson 2 (9pm doors)
- 19: **Paper Bird**, The Ballroom Thieves EARLY SHOW (7pm doors)
- 19: **Dirt First** (9pm doors)
- 21: **Snowboard Season Kickoff Party w/ DJ JUGGY**
- 22: **FREE SHOW CVPITVLS**, Mother Kill Joy, Voidsmen, Storms
- 23: **FREE SHOW Hot Vodka**, Heave Dose, 90s Television, Tony Holiday & The Velvetones
- 25: **FREE SHOW Super 78 Album Release**, The Circulars, Cupid Come, The Nods
- 26: **Copeland**, Rae Cassidy (6pm doors)
- 26: **FREE SHOW: Flash & Flare** Friendsgiving (9:30pm doors)
- 29: **FREE SHOW Indigo Plateau**, Mooninite, Hoofless
- 30: **Benjamin Francis Leftwich**, Brolly

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

COMING SOON

- 12/2: The Hound Mystic, Choir Boy
- 12/3: Shelter Red
- 12/4: Charles Ellsworth, Beachmen
- 12/6: TOH KAY \*\*seated event
- 12/7: Rooney, Royal Teeth
- 12/8: CHOICE/Le Voir
- 12/9: Dubwise (w/ Dirty Monkey)
- 12/12: Sculpture Club
- 12/13: Tele Novella
- 12/14: RED FANG
- 12/15: Louise The Child
- 12/23: VNDMG
- 12/27: Hamilton Beach
- 1/23: The Nude Party
- 1/25: Young Chop
- 2/1: Wax Tailor



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