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Sundance Institute is a nonprofit organization dedicated to the discovery and development of independent artists and audiences in film and theatre.
ABOUT THE COVER: For our second Dudley & Smith Issue, we looked to Art Nouveau mastermind Alphonse Mucha’s Absinthe Robette poster for inspiration. Chris Bodily reimagined 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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CONTRIBUTOR TIMELIGHT: 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 LoganSorenson.com.

Logan Sorenson is a talent to behold, and SLUG Magazine loves him and every shot he snaps!
LOCALIZED

By Liz Corrigan
loriecorrigan@gmail.com

Jovan SLUG at Urban Lounge on Nov. 16 for a night of atmospheric rapport featuring nuanced folk rock from Johanna Johanna, the blues from Crook & the Bluff, and Rilo Kiley. Manchester Orchestra and Thrice are big guitar influences for Mike, who envisions himself more of a composer than a lyricist. “I like to write riffs,” says Tiffani. “A lot of times I’ll just 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 Tiffani, and Glazer. “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 evokes a sense of nostalgia there.” says Tiffani. “People actually go to perform in front of diverse groups of people and make new friends, so, says Mike, “Come say hi to us!”

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 it and then see how it sounds and then just go that direction, but then we’ll [realize that] we haven’t used the sound in a while and think, ‘well, we’ll use that to do the next one,’” says Mike. While the album includes many new songs, a few are reworked from their solo projects and from when Tiffani was a songwriter. The album was recorded at Courthouse Studios with Terrance DH, who provided orchestral, backing vocals, and inspired their view on how they want to perform. Johanna Johanna are currently devoted to writing and blueprinting what their next album will entail—listen to their music on johannajohanna.bandcamp.com.

What does the song mean? says Tiffani. “It’s an umbrella term, but may be that sounds throughout our harmonies.” Glazer writes to take emotional- and through emotional- a lot of different feelings. “It’s what we do for the way we address music.” She pulls from experiences and feelings. “Music helps me get through emo- tional 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 Glazer 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 about it than Kayley [does],” says the band. “It’s what we do for the way we address music.” She pulls from experiences and feelings. “Music helps me get through emo- tional things, so if I can provide that for myself as an outlet or for somebody else to connect with, that’s my inspiration.”

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 Glazer teaches vocal lessons at the School of Rock, ‘so having all-age venues to be able to invite them in’,” says Glazer, 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 “searching for their new favor- ite 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 Glazer, and Tiffani agrees. “I don’t know if the acoustic in a while and think, ‘well, we’ll use that to do the next one,’” says Mike. While the album includes many new songs, a few are reworked from their solo projects and from when Tiffani was a songwriter. The album was recorded at Courthouse Studios with Terrance DH, who provided orchestral, backing vocals, and inspired their view on how they want to perform. Johanna Johanna are currently devoted to writing and blueprinting what their next album will entail—listen to their music on johannajohanna.bandcamp.com.

For now, they’re bringing their focused stage presence to SaltLakeUnderGround. For now, they’re bringing their focused stage presence to SaltLakeUnderGround.
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. “We’ve started reading French, German and Italian guys in 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 craft spirits.

The Scotts will experiment with and invent new flavor combinations as a distillery. “It’s an ongoing process of discovery,” says Alan. “We want to try new combinations that will produce unique, vacuum-distilled ingredients. This equipment will allow for more traditional tastes and will create more concentrated flavors.” This type of waste can be solved with the help of local distilleries. “With as much as possible, we want to buy ingredients locally,” says Julia. “We can do it more sustainably, support local farmers and create some new flavors that have never been captured in the local market.” They also hope to create botanical essences for local bartenders and restaurants using local ingredients.

The Scotts work with local farmers and use fresh ingredients to create new flavors, such as lemon balm, any of the traditional liquors out of Germany, and there are 100 things they want to try. Complex mint, things based on lemon balm, and any of the traditional liquors out of Germany—these are the things that interest them. When it comes to these 19th-century flavors, the Scotts don’t mess around. Waterpocket Distillery is going to have some incredible, high-quality craft spirits.

Waterpocket Distillery 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 saved.’”

“I 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 spirit, Alan has a firm response: “The greatest accomplishment is getting this far and starting a business.”

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 Distillery is projected to open Jan. 1, 2017. Stop in, say hello to Alan and Julia, and try some innovative and creative craft spirits.
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 lined up in the background, and the noises of drills, saws and the sawdust 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 Sprits—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 cul-tive 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 have 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 control 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 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 sipping down some of those agave spirits. Follow New World’s progress at newworldslc.com or take a drive up to Eden to see them for yourself.

About the authors: Chris and Ashley Cross have taken the necessary measures to ensure that New World Distillery is as environmentally friendly as possible.
It all starts with Harvey “Kid Curry” Logan, an American outlaw who ran with Butch Cassidy and The Sundance Kid. Wild Bunch, known as the wildest of the wild. Kid Curry was just that: a roister, gunman, bank and train rob- bar, a scoundrel, a rogue and a miscreant of the highest or- der, a man with many appa- tites, 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 West. 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 Hallay (main investor), is committed to its mis- sion: 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 prod- ucts: Despite its midrange $18.99 price, Kid Cur- ry Vodka offers a luxury taste.

“Thirty-five percent of people that walk into a li- quor 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. Keanan 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 Gon- zaga 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 Di- stilling 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 grassroom 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, 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 the consumer. It’s made via the Russian stan- dard, established in 1894, of running the vodka through a carbon filter. Through trial and error, “What once took 10 hours to fil- ter 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 wa- ter: 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 sim- ple." 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 cara- mel 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 busi- ness and that Utah liquor laws might be challenging to work around. "The small business and 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, every- one wants to be an investor.” Rocky Mountain Distilling is a local-first busi- ness. 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 repu- tation of being the first tent or table to open and the last one to close, al- ways 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.
Maguey Makes its Way

WAHAKA MEZCAL’S
JOURNEY THROUGH THE DABC

By Jesse Hawlish
jhawlish@gmail.com

Mescal 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 Ocotepac, 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, 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—just a group of Mexican mescaleros with machetes, outdoor fires and burro-driven stone mills. It’s a seriously lab-intensive, time-consuming passion project that produces a complex, flavorful spirit.

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 amazing. 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.

There’s no modern technology in the process—just a group of Mexican mescaleros with machetes, outdoor fires and burro-driven stone mills. It’s a seriously lab-intensive, time-consuming passion project that produces a complex, flavorful spirit.

Wahaka’s mezcal is misunderstood.” says Fecteau. “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.
get nothing. Miller leads me to a front conference against the concrete floor to check for dust and materials.” More of the tour offers an additional it that many times, you probably have bad raw plastic. “Plus,” Miller adds, “if you have to distill “Distilled Four Times,” be wary if the bottle is also time you’re at the store and a vodka is boasting instance of distilling,” says Miller. So, the next rect. “The entire 16-plate process counts as one and their process as distill times, which is incor-
alcohol is evaporated and then returned back to ceiling. Each plate represents a point where the following each plate to the top of the extended like staring up a massive stairwell, I find my head the inside (plates are rectification columns). Much of the facility and I witness the 16-plate still from tiller and resident Viking. He takes me on a tour The giant Scandinavian, Miller, is the Head Dis-
ty intact. Even standing outside the website says. Dented Brick Distillery takes its name from the remains of a Scottish castle. Perhaps Spynie Castle in Elgin, since it was cre-
inated with remnants of itself after ev-
ery 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 Scandi-
navian man, and my suspicions are confirmed: Dented Brick has finally shaken Utah’s subtle speak easy histo-
ry 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 grant Scandinavian, Miller, is the Head Dis-
tillery 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 incor-
rect. “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 Is-
land. Since then, Christensen and Miller have been hard at work getting their next two produ-
cts 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 fla-

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foot still. I’m being coached to breathe out so I don’t oxidize the spirit and compromise the fla-
At Distillery 36, the Jensen Dobbs, Creed Law and Jon Gregersen’s distillery has focused its efforts on producing silver rum.

From the beginning of their venture in 2013, the team has aimed to cultivate a 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 opportunity has been a great mentor and friend, and we speak often, sometimes daily.”

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 Pavlou 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 or facebook.com/Distillery36.

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23 years on Harvey Milk Blvd at 9th East
Coffee Garden

The Chipotle Cheese Steak Pie

We’d like to thank our amazing staff & customers for the past 23 years!

Fresh croissants, Danish and muffins from scratch everyday!

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PETER BOGDANOVICH
Director of PAPER MOON, WHAT’S UP DOC?, and MASK.
SLFS invites you to attend a conversation with Peter Bogdanovich moderated by Salt Lake Tribune’s Sean Meares and a screening of the digitally restored classic THE LAST PICTURE SHOW.

ONE NIGHT ONLY
Thursday, November 17
Red Carpet at 6:30 pm
Conversation at 7 pm, film to follow @Broadway Centre Cinemas

DISTILLERY 36

Top Shelf Talent

Top Shelf Talent

Top Shelf Talent

Top Shelf Talent

Top Shelf Talent

Top Shelf Talent
once All Chay opened last year, I’ve been a committed customer, spending my lunch hour here several times a week. Four seasons Fresh Rolls, a large bowl with slippery rice vermicelli noodles, bean sprouts, cucumber and a hot egg roll dipping sauce, is served 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.

The Ocean Love Noodle Salad ($8.95) will satisfy your hunger. Each bite is brimming with vibrant 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 egg roll dipping sauce. Silvers of tart, 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 Chicken Rice Dish ($7.95) isn’t as showy as the other dishes, but it’s just as craveable. Tuck into the succulent, tender “chicken”—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 seared in a fragrant mixture of onion, basil, jalapeño, red pepper and tomatoes.

Try the refreshing Vegan Thai Iced Tea ($2.95) — a decadent, creamy drink. The Vegan Plan ($1.50), a cup of jelly, syrup, 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.

By Amanda Rock • amandarock.212@gmail.com

1264 W. 500 N. | Salt Lake City, Utah 84116

T: 801.521.4789

Photos: Talyn Sherer

www.blueboutique.com

Featuring:
Derek Leavell
(Manager / Head Piercer)
Piercing at the Sugarhouse Studio

Chandra Jade
Piercing at Sugarhouse & West Valley Studios

We would like to introduce
Ivy Buckley
Piercing at the West Valley Studio

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

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

Body Piercing Coming Soon

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

The West Valley location will be moving in late Nov. to a new and larger store 3361 South Redwood Road.

Check out our progress at www.blueboutique.com or our facebook page.

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Check out our progress at www.blueboutique.com or our facebook page.
Sugar House Distillery is now the proud owner of a spanking 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 teakbatched 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 Institute, Fowler and Robinson are working to get American Malt Whisky 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 whisky 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, genuine craft spirits from start to finish at Sugar House Distillery.

By Kamryn Feigel | 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 install- ing, 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. I’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 produc- tion. Fowler says, “It was teakbatched 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 Distill- ing Institute, in which they were judged by a panel of 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.”

Along with about 25 other distilleries in the na- tion, Fowler and Robinson are working to get American Malt Whisky recognized by the Alco- hol 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 whisky 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 prod- uct onsite, but buy it on the open market and package it. To craftsmen like Robinson and Fowler, this practice is one they’re hoping to eradicate. Both of them agree that it’s impor- tant to work closely with other businesses in their community. Fowler says, “Being craft, we’re sup- porting 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 helps to help the local community when it starts bringing more money into the local economy.” He refers to the opera- tion 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 con- tinue providing all-natural spirits in-house and encouraging other distilleries to do the same. “We need more people who are distilling than repackage it. To craftsmen like Robinson and Fowler, this practice is one they’re hoping to eradicate. Both of them agree that it’s impor- tant to work closely with other businesses in their community. Fowler says, “Being craft, we’re sup- porting 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 helps to help the local community when it starts bringing more money into the local economy.” He refers to the opera- tion as “grain to glass,” an idea he’s hopeful will one day be practiced nationwide.

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Steeped in the folklore of infamous Mormon gunfighter 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-how do we 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.

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—if 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 Porter Rockwell's name plum 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 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.

Ogden's Own Distillery

By Ali Shimkus • alishimkus@gmail.com

The Peachy Side of Utah Liquor

Ogden's Own Distillery

By Ali Shimkus • alishimkus@gmail.com

Porter’s Peach Liqueur

On bottling days, the Ogden's Own team prepared the distillery's stand-in products for the liquor store shelves, including their largest, the Porter's Peach Liqueur.

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."

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. "Wrong thing that will happen to me is that somebody gets drunk."
BAR-X
A STEP UP WITH
BUFFALO TRACE BOURBON

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, we were moving a lot of really great whiskey, and they’re making a lot of really good 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. Handy and your George T. Stagg, 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 whiskies in the country.

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. “Last year we did the George T. Stagg, and then they have the Pappy Van Winkle line as well.” As a result of their visits, Bar-X-branded Buffalo Trace is a bit hotter and spicier than the regular Buffalo Trace—arguably, with this extra flavor, it’s perfect for cocktails like a Manhattan or even just on its own.

The most enjoyable part of being a part of the antique collection is that you get a really unique, special barrel. “Eagle Rare and Buffalo Trace have 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—will the last Buffalo Trace barrel we got—Big Bad Baptist in it,’” says Noel. “So we had a line of Beer Big Bad Baptist using Bar-X’s brand 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.
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 organized their first Sunday Mass ride with Salt City Bikes. 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 them a part of the Dream Roll that gets me.”

“It’s not that number that gets me. It’s the 96 cities that gets me.”

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.”

Haggett’s 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 too big,” she says. “I’m doing it.”

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.

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 ingrained 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 the Season: Girls put on in the next season. Check out their website to find a skills class near you.
**Autumn Syrup**

Ingredients: 1 cinnamon stick, 6 cardamom pods, 1 tsp. fennel seeds, 2 oz. vanilla syrup*

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

• 2 oz. Salt City Vodka
• 0.75 oz. lemon
• 0.5 oz. vanilla syrup*
• 0.25 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.

*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 5–10 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 pastelike 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.

**Malt 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 120 mL of vodka and strain out the rosemary. Due to its alcohol content, this will keep indefinitely. (This recipe is from Dead Rabbit Grocery & Gring 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. Hold up to three weeks.
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, goddamn?!" 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 extraordinare, 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-ground 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 Bar, Matt Pholf, beverage manager of Pallet, and Scott Gardiner, then the mixologist at Finca, were invited by SLUG 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 & 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, garage bartending." The group found themselves unexpectedly busy shaking craft cocktails for corporate clients and friends, ranging from bar and Airbnb events up to Sundance Film Festival, 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 wind of this talented partnership, and now, the owners of Water Witch are waiting for the paint 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 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, Pholf and Gardiner 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, hopefully we’ll have a nice, boozy future to look forward to.

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

By Kathy Zhou  
kathy@slugmag.com

Boozetique’s bitters-testing station,_hidden gems
go [and] with what you have!" Earnest, "you can make drinks up as you
To spice things up in your Sunday-

While Boozetique touts popular cocktail

Everything Nice
Sugar, Spice and

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 Jägermeister’s Carpathian Berries.

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 knockknocks and cutegedget
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.

UNITA ROCK, based in Duchesne County,
molds luminous honeycomb—an
intricate stone that ranges in color from
sunshine to honey yellow, found only in
the Bearhive State—in wine chillers,
wine racks, coasters and more, keeping
the Boozetique shop well-stocked and
delicate.

It’s clear that folks can head to
Boozetique for cocktail goodies, pleasant record
atmosphere and monthly local-artist
showcases (since its inception,
Boozetique has hosted myriad exhibitions
since its inception, Boozetique has
been part of Gallery Small). 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,
sidewalk dinners, wine clubs and more. For
rental inquiries and to keep up to date with
all things Boozetique at E3 Modern,
head to boozetiquesc.com.

The Gateway

Salt Lake City, UT

The Gateway

FULL FEATURE

BEST OF SEASON
COMING IN NOVEMBER
Bolivian Carani

This spectacular coffee comes from
the remote Yungay region known
for its high mountains and lush
valleys. Promoted by a lack of
cultivation, the addition of two
certified wet mills for processing
has contributed to the success of
the coffee farmers and the
ANDREW COOPERS, increasing the
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The Gateway

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From 10 am until 10 PM (Yes, Sunday’s Too!)
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MID OR LOW BACK PAIN?
Want to Get Active, Mobile, & Feel Great Again?

SaltLakeUnderGround 37
The High West Distillery Worship 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, past a guard house and a landscape 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 whiskey makers. A landscaped creek runs through the middle of Park City, where High West is producing its 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 barrels and glassware, along with a computer bearing the name Valley Tan, says Coyle, "to bring the name, the story and to source as much locally as possible to tie it all together."

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 whiskies. "Historically, blended whiskies have gotten a bad rap," says Coyle. "In reality, blended whiskies are quite common throughout 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 Worship 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 brand and beverage events, and they even make it available for receptions and corporate events. Brewhouse is served on Sundays, and the brewery is open for tours Wednesday through Sunday, where visitors can walk through the brewhouse 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."

High West Distillery helps to oversee High West Distillery, which specializes in blended whiskies and carries the most widely distributed Utah-based spirit.
A Personal Experience
By Mariah Mann Mellus
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 supports 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, 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.

***

Danimals 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.

By Bob Plumb  •  bobbyplumb@yahoo.com

SaltLakeUnderGround 41
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 guys did get better, and we got to witness it. I know that might sound a bit trite, but after having to deal with Sloan—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 as the Utah Jazz. Some years ago, I made some bold off-season moves the Jazz didn’t start popping up around the city. Now having to deal with losing all of our starting frontcourt (which felt like 9/11) and having to deal with Tyrone Corbin being the worst coach we’ve ever had, I’ll admit I’m not talking about Christian Bente. I’m talking about the Utah Jazz General. Could we 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 dirty tradition that Carlos Boozer and Andrei Kirilenko 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 bag of worms as the aforementioned 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 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-logged 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 Pamplin’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, but 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 HomeHealthcare 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 (jale, a rapist retired, so the league is a much safer place), and luck Golden State.

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

Mike Brown has his finger on the pulse of the upcoming Utah Jazz season.
This is not a classic California mini–picnic table (those iconic symbols of schoolyard skateboarding), 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 rad to watch a new take on a classic Avenues spot in Salt Lake City.

By Niels Jensen

| SKATE |

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 huge 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 dividends but are replaced by more and more roasted coffee. As the end of the taste approaches, smooth bourbon and oak come into play, 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—but quite enjoyable—flavor that lingers on the tongue.

**Overview:** While the 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, Utahans 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!

By Mike Riedel • utahbeer@gmail.com

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**BEER OF THE MONTH**

By Mike Riedel • 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.

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Cheers!
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 synthesis-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, electronic rock, 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 remiscing 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 then the ground; only to realise 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-building 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 II 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

**Choir Boy**
Passive with Desire
Team Love Records/Delboy Records
Street: 10.28

Choir Boy = Lower Dens + Wild Nothing

**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 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 living 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—seeing Color, you are getting nothing but m.duby. The safety net of flashy, familiar voices is every bit as derivative as it sounds, and puzzling, too. The moody and danceable album points to ‘80s synthesis-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, electronic rock, 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 remiscing of past losses.

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Derivative, Act II 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

**Selling the Ashes**
M.o.r. ft. Sley / 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 playful 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 remiscing 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 then 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-building 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 II 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

Are you in a local band? Send us your album with “LOCAL” in the subject line, and we’ll review it: reviews@slugmag.com.
The latest from South Korean director Park Chan-wook

The Handmaiden

Director: Park Chan-wook

The Handmaiden is a straightforward his-
tory of the band throughout the film's two-hour
duration—and that's all it needs to be. Jarmus-
ch's approach to depicting each Stooge's
identity. It's also a nod to the patriarchal forces
that tie us together. Throughout, Iggy reminds us of the
communal struggle that the band underwent
together. Throughout, Iggy reminds us of the
"sacred" or "I can't meditate" because it feels like such a
struggle, but when we start looking for what it means
to freeze and then thaw, 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 some of this wonderful feeling to others.

For a full interview feature about Focused Life visit: SLUGMag.com

**SLUG 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
improvised 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 togeth-
er 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 be-
tween attention and well-being.

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

Provenzano: Focused (sic) doesn't have a tradi-
tional story that follows "characters" through a trans-
formation, but instead offers a contemplative expe-
rience involving insights from all kinds of people,
who talk about how and why they focus. Their
answers reveal much about the relationship be-
tween attention and well-being.

SLUG: What do you hope to communicate to focused life's audience?

Provenzano: I hope the film inspires viewers to see their focuses as something they're capable of regulat-
ning and expanding, whether or not that translates into formal meditation practice. Many people are using devices more consciously, having the con-
fidence to learn a new skill, or listening to other-
wise. So many of us believe a story that "I can't fo-
cus" or "I can't meditate" because it feels like such a
struggle, but when we start looking for what it means
to freeze and then thaw, 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 some of this wonderful feeling to others.

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**Gimme Danger**

Director: Jim Jarmusch

Amblin Studios/Magnolia Pictures

In theaters: 11.18

The latest from South Korean director Park
Chan-wook is a stylishly energetic thriller that
fizzles and sidetracks audiences with ques-
site visuals, Gothic sensibilities and a classic
of deception—with several unexpected
 twists and pivots. Set in three parts, the film
is based on Sarah Waters' novel Finger-
smith, but Park transposes the storyline from
Victorian England to 1930s Korea under Ja-
pang's colonial rule. In an attempt to smudge
the seemingly naïve and unstable Lady Hideko
(Kim Min-hee) and seize her wealth, Count
Kouzuki (Audy Hwang) hires his young pick-
pocket Soo-hee (Kim Tae-ri) to work under-
cover as Hideko's handmaiden and secure the
mysterious heiress' trust. However, Soo-hee
quickly becomes admiring and protective of
Hideko. Their furtive, longing glances devel-
op into breathless, loaded interactions—like
a wide-eyed Soo-hee slowly sanding down
Hideko's tooth—and culminate in a long, and
sex scene that Park revisits more than once, from more than one perspective, upon reveal-
ing that our narrator is unreliable.

For Soo-hee and Hideko, themes of manipu-
lation and power persist far beyond the con-
Both women are steeped in isolation, bitterness and a sense of imprisonment. Soo-hee’s feel-
ings of subservience that derive from her class and social background. Hideko by her black-
tongued and abusive Uncle Kouzuki (Cho-
Jin-wong), who invites lascivious noblemen over to feverishly listen to and watch her
perform readings of Japanese erotica. Kouzuki
and Hideko's Korean estate, too, is a magnifi-
cent mansion that touts Japanese and English
design. Park calculatedly cold, symmetric shots of the home—juxtaposed against his
more lavish and dynamic shots—is a mesmer-
izing nod to themes of imperialism and cultural
assimilation. Park's also a nod to the patriarchal forces
that—with fear and manipulation, sodium and
archery—'s traumatized Hideko since she first
moved in with her uncle as a child.

Here, Park (mostly) steps away from the glee-
tul, 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 Seker, com-
bining a solid plot with his flair for sensuous
and luminous visuals—and his structural sto-
rytelling and perspective shifts are nothing
short of masterful. Although the film is clever
and quite a few of 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

REASON #73

WHY YOU SHOULD
BUY A HOUSE

Because you've moved on from beer pong and prefer the quietude of home brewing.
Gravehill / Mordbrand

In Nighted Waters

Street: 11.18

Gravehill / Mordbrand / Helhammer / a few others

You might have come across some completely different things, or two bands doing some likened things. While Café Hill’s Gravehill and Sweden’s Mordbrand were just getting started, their music from both bands is not just diverse with regard to the Swedish death metal elite! Gravehill’s Side A is the band’s new EP titled In Nighted Waters. Maybe this wasn’t 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 who were in the cult God Ma- absre, a short-lived Swedish death metal band that hadn’t heard a lick of music from Mordbrand, but this introduction is outstanding, mostly straightforward Swedish death. It has that fluffy-pop, dirty, Swedish death metal guitar style running through it, with a totally calculated, calculated riffing. The produc- tion is quite clean while keeping a raw edge throughout. Tempos, however, are multifaceted. The four tracks, almost 20 minutes long in total, are scattered with slams to the depths, with the rest of their discography, not sounding like a re- view-- esque version of Gang of Four than even Gang of Four would have wanted. It mixes punk’s deepened affection for the backdrop.

It’s no wonder that they’ve since found a home on the weird side of the universe. The other two insurers, Skeletal Family and the Killers, have shared a different opinion on this latest re- cords-glasses syndrome going on. I saw them recently, and focus more on the amount of ground they’ve covered so far, rather than trying to breach so many borders. The other two insurers, Skeletal Family and... -Peter Fried

When Planes opened for Convencer’s June Dot tour, it was no secret that Planes were one of Jacob Bannon’s favorite bands. His praise for them is not just an opinion, but a fact: “Why is the hell are you guys not more on the best bands to ever come through? It’s not on any charts, it’s a nasty jam brought out by the best-cooler attitude that Deep Purple used in Machine Head to dominate the charts. “Leaves of Grass” is one of the most uncompromising songs to come out in 200 years. Within 30 minutes, you’re out of the CD and already on the internet, but the rest of their curated collection to remind die- hard fans that this is the avant-garde masterpiece front- man of a Planes record done well, and a Planes record that’s matched by hardly anyone else in the indus- try. We’re not just punk, but maybe also lone- wolves, and we’re still paving the way for everyone else to come. It’s no wonder that they’ve since found a home on the weird side of the universe. The other two insurers, Skeletal Family and... -Peter Fried

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THE DAILY CALENDAR

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

Friday, November 4
Dinorak’s “New World” Symphony – AbbaNaval Jane & The Rebels – Broadway Club

Saturday, November 5
Dinorak’s “New World” Symphony – AbbaNaval

Sunday, November 6
The Farewell Tour For Tony, Norma Jean, Silent Planet, My Epic – Complex

Monday, November 7
Yellow, Struggle Jennings, Boba Sparxxx, Complex

Tuesday, November 8
Crown The Empire, Bleachthefire, New Years Day, Light Up The Sky Too Close to Touch – Complex

Wednesday, November 9
Wasty, xfinity Tour – Complex

Thursday, November 10
Brahms & Tchaikovsky – Browning Center

Friday, November 11
Sandy Station – Metro

Saturday, November 12
Brahms & Tchaikovsky – Abravanel

Sunday, November 13
Postmodern Jukebox – Eccles Theater

Monday, November 14
Nina Diaz – Kirby

Tuesday, November 15
YG, O.Jamaiah, Seal Boy – Complex

Wednesday, November 16
Lukas Graham – Complex

Thursday, November 17
Peter Buffington – Broadway Center Cinema

Friday, November 18
The Music of Prokofiev

Saturday, November 19
The Music of Prokofiev – Abravanel

Sunday, November 20
Two Tongues – Kirby

Monday, November 21
Flashgod Apocalypse, Arkona, The Agonist, DieisNegado – Metro

Tuesday, November 22
Chris Isaak – Eccles Theater

Wednesday, November 23
14th Annual Pre-Thanksgiving Bash: American Hitmen, Wayne Hoskins Band, Bone Thugs N Harmony, Matt O’Bossy – Kirby

Thursday, November 24
The Atlas Grove

Friday, November 25
The Cookout – The Gateway

Saturday, November 26
Santa Run – Palmer Squares – Chronicles Tour: Wax, The Fine Constant – Broadway Center Cinema

Sunday, November 27
Sed 13 – Kirby

Monday, November 28
Extinction AD – Metro

Tuesday, November 29
Sarah Simmons, Sharni Blake, MMEND – State Room

Wednesday, November 30
The Party Rebels – Kirby

Thursday, December 1
Marc Kinchen, Nate Leppard, Jesse Walker – Deborah May and the Night Visitors – Grand Theatre
741 S KILBY CT SLC
DOORS @ 7 PM UNLESS NOTED
ALL AGES

OTHER S&S SHOWS
11/1: MAC MILLER @ Saltair
11/2: JON BELLIION (SOLD OUT) @ The Complex
11/3: BLIND PILOT @ The Depot
11/5: HARI MARR SUPERSTAR @ Metro Music Hall
11/4: BALANCE & COMPOSITIONS @ The Complex
11/7: YELAWOLF @ The Complex
11/8: NAPALM DEATH/BLACK DAHLIA MURDER @ Metro
11/10: KATRINA @ The Complex
11/12: JUICE WIZ @ The Complex
11/13: ADAM TOPPER/THOR & FRIENDS @ The Garage
12/2: DRAGONETTE @ Metro Music Hall
12/5: FAT NICK @ The Complex
12/12: TIG NOTARO @ The Depot

NOVEMBER

SLUGMag.com

2: PWR BTTM, Bellows, Lisa Prank
3: La Sera, Springtime Carnivore, Strong Words
4: LOCAL SHOW feat. The Waldron Brothers
5: Astronautalis, On My Own, Burned Wishes
6: K-UTE Presents Sales, Tangerine
7: David Ramirez
8: Mungo's Hi Fonym, Kid Koala, 90's Television
9: Giants in the Tree, Queenadilla, Lovely Noughts, American Coast
10: Head Portals, Skin & Bones, Gregory Belle, Footrot
11: RICKY EAT ACID, Kitty
12: The Solaris, TBA
13: Trailla & Ways, The Artificial Flower Company, First Daze
14: Mino Diaz, TDA
15: The Hive Riot, Kim Boekbinder
16: Spy Hop - Gabi, Peanut Butter Octopus, Peach Dream
18: Mr Little Jeans, TBA (8 PM DOORS)
19: The Dead Ships, TBA (8 PM DOORS)
19: PUP, Meat Wave, Chastity
23: Marc E Bassy
26: Sean Bonnette of AJJ/Andrew Jackson Jihad
26: Sapient
27: Sad13

THE URBAN LOUNGE

NOVEMBER

2: Nik Turner's Hawkwind, Hektorabin (EARLY SHOW 8PM)
3: FREE SHOW the Head & the Heart After Party: Quiet Oases, Crook & The Bluff, Brent Cooks, Daisy & The Moonshines (8pm doors)
3: LNE Events: Sweeney Beasts, Different Show
4: Roger Clyne (duo) performs The Refreshments “Fuzzy Fuzzy Big and Buzzy” (8pm doors)
4: DUBWISE: Bafybo System, and King Dubniel (8pm)
5: Lydia, John Malden (7pm doors)
5: Feral Williams, Pamela Are Darde, Khmau (9pm doors)
7: An Evening With Peter Hook & The Light (7pm doors)
7: Coopetion, The Approved, Craft (7pm doors)
9: FREE SHOW Ivy Local, Aza, Yard Death, Card, Wicked Notions
9: FREE SHOW 90s Television, First Daze, Choir Boy, Beachmen
11: Jet Wolf, Jonny Cole, King
12: King Tiger Album Release, Red Bennies, Civil Lust, Peopleskilz
13: Cash V Out, Delta Bombers
14: FREE SHOW SLUG LOCALIZED: Canyons, Johanna Johanna, Sarah Anne DeGraw
15: The Jezabels, Surf Rock Is Dead (8pm doors)
16: Andy McKee Early Show (8pm doors)
17: Tony Y Mui, The Mattson T (8pm doors)
19: Paper Bird, The Ballroom Thieves EARLY SHOW (7pm doors)
20: Dirt Fink (8pm doors)
21: Snowboard Season Kickoff Party w/ DJ JUDGY
22: FREE SHOW OPTIBLYT, MothefWillBig, Babushum, Storm
23: FREE SHOW Hot Vodka, House Doze, 90s Television, Tony Holiday & The Velvetoners
26: Copeland, Rae Casuality (8pm doors)
28: FREE SHOW Flash & Flare, Friendsgiving (8-10pm doors)
28: FREE SHOW Indigo Plateau, Moonraker, Toothless
30: Benjamin Francis Leftwich, Brody

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COMING SOON
12/2: The Hound Mystic, Choir Boy
12/3: Shelter Red
12/4: Charles Elizabeth, Benchmen
12/6: TOM KAY *seated event
12/7: Honeyy, Royal Teeth
12/9: CHOCOLATE CHIP
12/9: Dubwize (w/ Dirty Money)
12/12: Sculpture Club
12/13: The Novels
12/14: RED BONNET
12/15: Louise The Child
12/20: WOMG
12/27: Hamilton Beach
1/2: The Nude Party
1/29: Young Chop
2/7: Wax Tailer

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