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DECEMBER 2016 • VOLUME 27 • ISSUE 336 • ALWAYS FREE • SLUGMAG.COM



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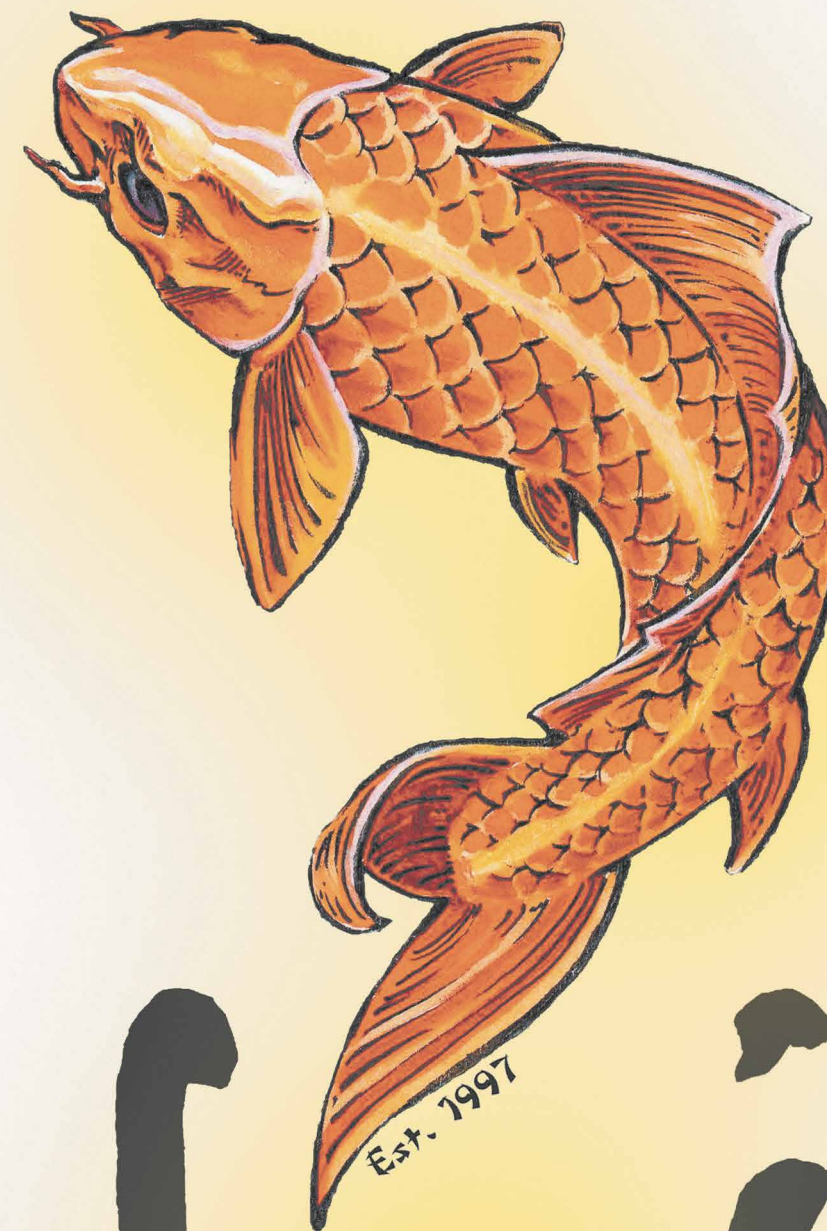
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SLUG MAGAZINE



SaltLakeUnderGround • Vol. 27 • Issue #336 • December 2016 • slugmag.com

CONTRIBUTOR LIMELIGHT Brighton Ballard – Illustrator

Brighton Ballard became a *SLUG* illustrator in December 2014 and has charmed us with her work ever since! Ballard enjoys all the types of assignments and collaborating with other creative minds at the magazine. She considers her favorite assignments her August 2016 “Sneak Some Zucchini onto Your Neighbor’s Porch Day” comic and *Localized* posters that she’s created. As she cherishes coffee in her daily life, however, this month’s cover may earn a spot at the top for her as well (see right). In addition to her artistry and local-punk/hardcore heritage, Ballard also finds happiness in film as a member of **Nighttimer Productions**, a mostly female filmmaking group. You can find her portfolio at cargocollective.com/brightonmetz, new work on Instagram [@brightonballard](https://www.instagram.com/brightonballard) and creative studio services with husband **Derek Ballard** at nevergeist.com.



ABOUT THE COVER: Chilly weather is finally here, and the warming beverage on everyone’s mind is coffee. Brighton Ballard painted this month’s cover with watercolors, depicting a rosetta crowning a latte at the center. Such a tabletop setting is conducive for reading *SLUG*, and so is our most beloved of caffeinated beverages.

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LOCALIZED

By Kamryn Feigel • cfeigel1@gmail.com
Photos: LmSorenson.net

Join *SLUG* Dec. 8 for our latest *Localized* event at *Urban Lounge*. This showcase is 21-plus, and doors open at 8 p.m. As always, *Localized* is free, thanks to our beautiful sponsors at *Uinta Brewing Co.*, *High West Distillery*, *KRCL 90.9FM* and *Spilt Ink SLC*. *AudioTreats* will warm-up the night with some slick beats, followed by co-headliners *CHOiCE* and *Le Voir*.

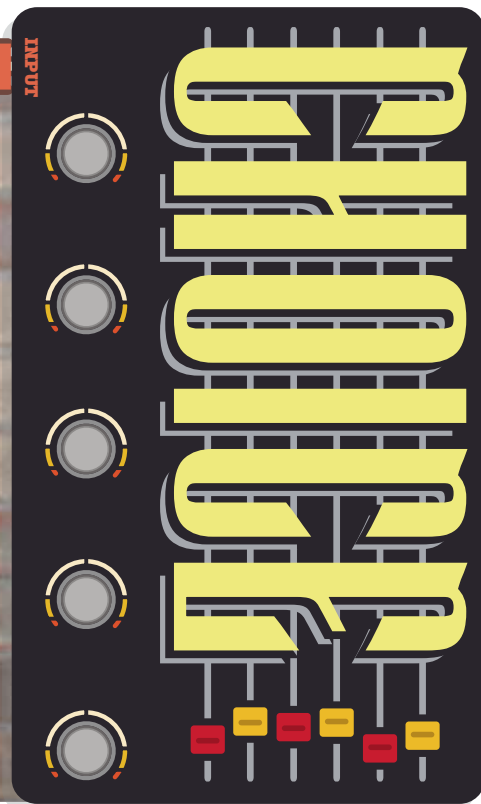
With her mesmerizing stage presence and well-curated, versatile sets, Nicole Jaatoul, aka CHOiCE, has quickly become one of the biggest names in the local house and techno scene.

CHOiCE has been causing quite a stir in Salt Lake City since first transplanting here nearly a decade ago. Born a music enthusiast, **Nicole Jaatoul**, aka CHOiCE, was first drawn to the downtempo vibes of reggae in her youth. This grew her affinity toward hip-hop, which that finally melded into a love affair with electronic music. She now performs regularly with some of the biggest names in underground house and techno in and out of Utah. I was able to catch a break in her wild schedule to sit down while she rewound her life's vinyl and recounted what shaped the spirited human she is today.

Jaatoul jumped into the music scene pretty early in life, attending all the festivals she could manage. It was in 2005 that she decided to learn to DJ through a friend and coworker at a *Guitar Center* in Rancho Cucamonga. After learning the ins and outs of musical hardware, CHOiCE quickly became a formidable contributor to the underground scene. Regarding where she gets her name, Jaatoul laughs and points to her affection for the cult classic *Ferris Bueller's Day Off* and the line Ferris drops in reference to Mr. Fry's cherry-red Ferrari. After a few years mastering the basics on her turntables, she started performing live around Salt Lake at venues like our beloved *W Lounge* (may it rest in peace) and local sweet-heart *The Garage*. She hasn't looked back nor slowed down much since.

Those first shows with CHOiCE proved to be much harder electro sets than her current performances typically showcase. Her taste has since developed to incorporate a much broader selection of electronic music. Although she favors house music over most, she's been known to let her ADD out on the dance floor. "I often play open-format sets," she says. "I did a DJ contest with *City Weekly* one year and went through as many genres as I could in a 30-minute span ... It was crazy and probably really confusing for anyone who thought I only play house." It's this aspect of CHOiCE's personality that makes her such a memorable performer. Her flexibility and versatility as a musician really stand out.

Her musical tastes have quickly matured over the years, and she has since dug deeper into the musical world created by the trailblazers of her youth. She doesn't allow anything to hinder her from being the musician she wants to be. "Women in the industry inspire me," she says. "Women who own and run their own record labels, who play and throw their own parties, who produce and play their own material ... women who are living their dreams and accomplishing their goals." She tells me about a time she was held up trying to set up for a show when a security guard asked her to stand back if she was with the DJ, to which she responded cuttingly, "I am the DJ." Besides her talent, she possesses an extensive knowledge of contemporary house and techno music, reflective of a true artist and curator.



Not only is her stage presence hypnotic, but her sets are also always mesmerizing. "My goal is to stay true to exactly what it is that I'm into at that time, play as much of my new material as possible, all while honoring the timeslot," she says. "You have to respect your time slot." She tells me that along with live performing, she's experimented with music production, but for now, "I find a lot of happiness through digging for new music and collecting vinyl." A lot of pride goes into building her music library and transforming that into a performance. When I ask if we can expect any potential releases in the future, she responds with a "One day, maybe," and a laugh.

CHOiCE has been working hard this past year, playing locally at events like **Jesse Walker's** sixth annual *Bunny Hop*, **New World Presents' Lunar Transit** and **V2's Get Freaky**. She's also scored gigs nationwide at events like *Movement*, **Girls Gone Vinyl's** 10-year anniversary party in Detroit, and at the *Lost River Disco* in Idaho. Playing alongside her musical idols like **Claude VonStroke** and **Alison Swing**, Jaatoul is perfecting a killer résumé for one with so young a career.

There are exciting prospects to Jaatoul's future. She hopes to someday be signed to a label and work alongside other likeminded individuals, but she seems just as happy to be working with local collectives **Quality Control**, **New World** and **Recess Club**, as well as other local artists. Be sure to keep an eye out for CHOiCE at some of the local underground parties thrown monthly and take her advice and "Get involved!" I know I'll be there—and we'd love to party with you.

Check out CHOiCE on soundcloud.com/enjoythebassline for some exclusive mixes.

This month's *Localized* event spotlights some wicked-cool women, such as Utah's very own **Gillian Chase**, lead vocalist of synth-pop band *Le Voir*. Although the band's lineup as it stands today is relatively young, the group is something that Chase has been cultivating for several years. But what started as a solo acoustic project has since transformed into something much more complex and unique.

Post-college, Chase made the decision to take her musical talents to the next level by beginning her tutelage under **Derek Beck** of *Salt Lake DJ & Production*. Under Beck's guidance, Chase learned the ins and outs of production software and was able to finalize *Le Voir's* album, *Dualities*, in March. "It's cool, because in the beginning ... we produced [the songs] together," Chase says. "By the end of the album, they were all my productions. It was a cool learning experience for me, because I started by needing someone [to walk] me through stuff, and by the end, I was doing everything by myself." After the completion of the album, Chase decided to enrich the sounds she had created with a live band. "When I finished the album, I knew I wanted the live portrayal to be more than just a DJ set, so I started putting the band together." **Rob Lyons**, a close friend and bandmate from a previous project, was the initial recruit and brought his extensive guitar skills. **Clifford Moon** and **Alex Siciliano** joined after several performances as drummer and bassist, and the final lineup was solidified. "Since that team was assembled we've been reinterpreting the songs on

the album for them to shine more in a live setting," says Chase.

While producing *Dualities*, Chase says that she wasn't really thinking about how the tracks could be performed live. "There's so many electronic textures, and trying to figure out how to do it live took a little while to figure out," but the members of the group she assembled each carry the pop sensibility that understands how to bring electronic music to life. "It's hard because you want the sound and you want the sonic texture of what electronic instruments provide, but playing them live, it's more difficult because it requires a rigidity that's not always natural and easy to play." It may be a difficult task, but the band accomplishes it brilliantly under Chase's steady direction. "I wanted to combine the positive parts of electronic music, like the energy and how it makes you feel so good when you feel a strong rhythmic beat," she says. "At the same time, live music, being played by live musicians, brings something that I feel DJ music lacks."

In June of this year, *Le Voir* had the opportunity to play at the *Bonanza Campout* in Heber, Utah. Their show was nearly canceled thanks to our wild weather, but a break in the rain allowed the young band to perform alongside mainstream bands like **Cold War Kids**. "Any time you get to play music where there are bigger acts and you're playing on the same stage, it feels so good," Chase says. "It's really cool just to be part of the experience like that." These live per-

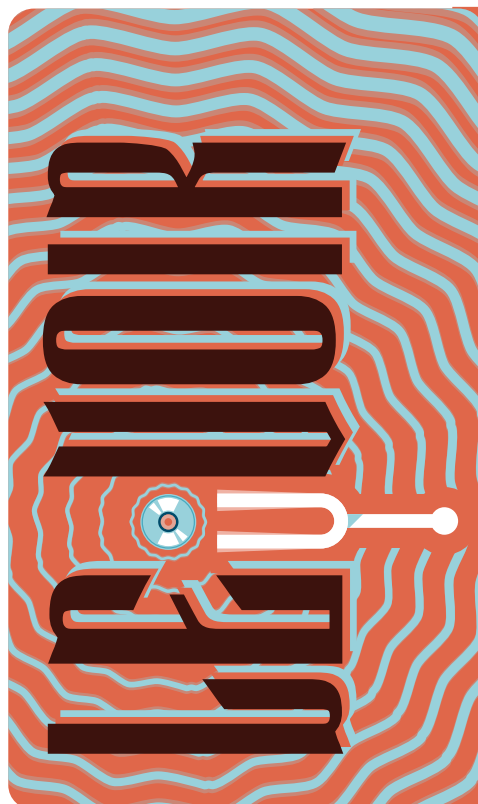
formances are where *Le Voir's* music can really shine, with Chase mixing looped samples with vocals. "The live shows are really exciting," she says. "We try to expand on the ideas that you hear in the album, which you can dig into and elaborate on more than on the album."

Le Voir merges both the older and newer facets of Chase's musical artistry. "I wanted to find a place that had both worlds of my singer-songwriter history and the excitement of electronic music," she says. "It's different, and it's new." Chase calls the sound softonica and laughs when she explains that it's a gentle side of electronic music because of the fusion of acoustic guitar riffs with electronic music's usual digital beats. Moving forward, she hopes to continue searching for a balance between the rigidity and rawness of EDM and alternative music. Her next project in the works will be an acoustic version of the electropop-infused *Dualities*. Chase is hoping that the album will be completed at the start of the new year and released as early as next spring.

As for the future, Chase anticipates creating new music alongside her bandmates. "Making art is a way of releasing and understanding the things you're feeling by making them a little more tangible. A lot of times, it starts just with an experience, and finding a place in the sonic world where that makes sense—where it feels like it belongs." *Le Voir* recently went on a mini-tour in Colorado in early November, and Chase is now even more excited for the future. Chase hopes that the band "has the opportunity to be heard," she says. "I hope that, locally, we can show the music, because I'm really proud of what we've made, and I think it's different than some of the music that's out there now. I definitely want to keep trying to push that envelope and finding more contrast between the singer-songwriter and the electronic genres. That's the part that's most exciting to me." In a world of constantly fluctuating sounds, this electropop outfit is ready to deconstruct established genres and continue expanding local music.

Check them out on Facebook at facebook.com/levoir/ and on Twitter (@levoir) and stream their latest album at levoirmusic.com.

Gillian Chase crafts sweeping, electronica-infused textures as *Le Voir*, capturing the danceable sensibilities of synth-pop and EDM.



THE BREWING OF John Bolton -AND- SALT LAKE ROASTING COMPANY

By Lizz Corrigan • lizzcorrigan@gmail.com



Photo: Scott Frederick

John Bolton has pioneered coffee roasting in Utah for over 23 years at Salt Lake Roasting Company and heralds the next era of the business.

I was greeted at Salt Lake Roasting Company by owner John Bolton and a wave of freshly brewed coffee, the sounds of grinding beans and conversations in foreign languages. An older gentleman was buried in the newspaper, a family was catching up and a teen was typing away. SLRC is not reserved for only the hippest or trendiest coffee drinkers in town, but serves as a “melting [s]pot” for all the coffee-potheads in town.

Bolton began as a dishwasher at the Rustler Lodge, then eventually transitioned into a chef. For seven years, Bolton was a chef at Snowbird but was “frustrated with the quality of coffee.” “When I went to San Francisco and New York, I had good coffee,” he says. “I knew it existed, but it didn’t exist in Utah. So I bought a small roaster while I was still chef-ing and roasted coffee from 11 p.m. to 1 a.m. after I finished work.” In 1982, his first two accounts were La Caille and, yes, Snowbird.

Bolton started roasting in a Sandy warehouse in October 1983, and then opened Salt Lake Roasting Company’s first retail shop in the building where Stoneground is now. Bolton’s passion for roasting coffee began in an age when it was a rebellious act to drink coffee in Salt Lake City, which actually helped his business. “I had an enviable monopoly—I had no competition in quality coffee. The business grew rapidly and well, and I’m very grateful for that.”

Young and single in 1985, Bolton capitalized on the industry to travel to regions he knew had great coffee, “to learn about the culture behind coffee, embrace [those ideas] and buy direct.” Having now visited 28 countries of origin, he realizes that coffee is not a passion for the farmers but a way to exist, and he must ensure they are paid a fair wage. Travel is not required, but “gives you a good perspective, compassion and respect,” he says. He respects the Guatemalans for having “fewer outside influences,” he says. “They are at peace with who they are and not trying to impress anybody.” The Ethiopians are transparent, without a profitable agenda. Bolton respects the diversity in Indonesia, which has over 10,000 islands, multiple religions, more than 700 languages, and each person with their own importance in life: “I never felt a sense of comfort there, but it was fascinating,” says Bolton.

Bolton evokes the indigenous cultures in his coffee and verifies by “cupping” thousands of cups per year. An epicenter of his business, cupping is the practice of observing the tastes and aromas of brewed

alizes not everyone does. “When I first opened, I was kind of snooty,” Bolton says. “I thought flavors were for wusses—if you wanted coffee, you wanted coffee,” but he admits that “people should be able to have coffee the way they want, and my job is to give them the best product I can—and if they want to put vanilla syrup in it, let them.” He doesn’t flavor coffee beans in order to uphold the natural smell of coffee beans, which reinforces the coffee-shop feel and smell, though he permits the addition of flavors after brewing.

A well-crafted cup of coffee lends itself to be consumed black and allows you to fully taste and acknowledge the origin and the art of coffee roasting. Bolton is immersed in a craft that he hopes others can admire. “My approach is artistic,” he says. “Not that I’m an artist, but my approach is empirical: I see, smell, touch and taste to get the right thing.” While the product is important, so is the presentation. SLRC is currently working on a location move. Bolton credits his staff for harboring his artistic vision while also pushing him to make necessary changes to grow as an owner. With the move, Bolton hopes to ramp up his online presence and communicate that SLRC is moving and making positive changes.

The coffee industry challenges Bolton to stay relevant among a new generation of entrepreneurs and technology. “Everyone chooses to put a face to the public with a different emphasis,” he says. Bolton’s emphasis is “to educate, to go to source, to have a story—to talk about where the coffee came from, who grew it and what was important in their lives.” Bolton cares for his farmers and customers, too. “That’s who I am and what’s important to me, that whoever comes in here feels comfortable.”

Bolton believes that a shop must be “an extension of oneself,” but realizes it’s easier said than done: “I want to be relevant to a new generation, and yet I want there to be continuity in what I’ve done in the past,” he says. SLRC is downsizing, sacrificing space for quality. There will be more emphasis on coffee and grab-and-go food with a pour-over station where you can taste from 40 different coffee selections. Bolton mourns the end of the big-coffee-shop era but will do what he does best, “and that’s coffee,” he says. The new location will still have the warmth of the current location with maps highlighting indigenous cultures. “If people want to know about coffee, I’ll talk their ear off, but if they just want a cup of coffee—that’s great. Put cream and sugar in it, feel at home,” says Bolton, “but you can appreciate it black, too.” Coffee, however you take it, is a cultural statement—as long as the coffee is pouring, a story is brewing.

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Walking into *The Rose Establishment*, my dread for the workday would diminish the moment I placed my coffee order and made a sweet selection from the pastry case. It was a good place to start the day with friendly folks, good food and excellent coffee. I'd often return for lunch, enjoying a cup of veggie soup or a fresh sandwich.

Although I don't work by *The Rose Establishment* anymore, the charming café remains a sacred space. The old brick building with pretty neon signs is welcoming. Whether you sit outside on the cozy patio or inside, surrounded by wood, white brick and simple light fixtures, this is a coffee shop you'll enjoy spending time in.

Celebrating six years of business, *The Rose Establishment* has blossomed into what Salt Lake City needed: an excellent combined coffee shop and café that serves seasonal ingredients with a rotating menu. "We planned to just be a high-end cafe serving the insanely good *Four Barrel Coffee* and a variety of premium loose-leaf teas," says Rose Manager and *SLUG* Senior Staff Writer **Cody Kirkland**. Over time, the menu evolved, but that doesn't mean that they don't take coffee seriously. "Either my assistant manager **Brian Lord** or I go to *Four Barrel Coffee* in San Francisco once a year for in-depth training and to learn new methods so we can train our baristas in the 'cutting edge' of drink preparation." You can enjoy this distinct coffee in everything from a simple pour-over to an artfully crafted latte.

Always a few steps ahead, fizzy, refreshing Nitro Coffee (\$4.25) made its Utah debut at *The Rose Establishment*. Infused with nitrogen, the cold-brew coffee takes on a creamy, fizzy property similar to beer—there's even a head of foam. Morning or night, it's a tasty accompaniment to *The Rose's* freshly baked pastries and light fare.

Kirkland's affinity for cocktails influenced the drink menu furthering *The Rose's* reputation for innovation. "I realized many of the methods, flavor combinations, concepts of balance and ingredients in cocktails could be applied to coffee, tea and soda beverages," says

THE ROSE ESTABLISHMENT | CULTIVATING CRAVEABLE FARE

By Amanda Rock • amandarock.212@gmail.com



The beloved *Rose Establishment* boasts a well-stocked menu of drinks, light fare and pastries, all made with care and as many seasonally available, rooftop-garden-grown ingredients as possible.

Kirkland. "Cocktail bitters were one of my first crossover ingredients. They play nicely with the complex, strong and subtle flavors in coffee and tea." This winter season, warm your bones with The Cozy Drink (\$4), a soothing combination of brewed honeybush, spiced maple syrup, bay leaf, fresh ginger and steamed milk, topped with a dusting of nutmeg. Using the Apple Ginger Bitters from local gem Bitters Lab, The Cozy Drink is sweet and spicy—exactly what you want to curl up with on a blustery day.

Just as comforting, The London Fog (\$4) is pretty with delicate lavender buds floating atop a layer of foam. Earl Grey tea offers citrus and black tea notes, paired with lavender bitters and creamy steamed milk. Opt for the cashew milk for \$1 more for an extra treat. Made in-house, the cashew milk is decadent, thick and creamy with a silky-smooth texture.

While Kirkland curates the beverage menu, Chef **Cori Norton** takes care of the food. "Cori and I constantly bounce food and drink ideas off each other and swap ingredients," says Kirkland. "She uses cocktail bitters, coffees and teas in her pastries and marinades. I'll pick through the rooftop garden for fresh herbs and edible flowers for my drink garnishes."

Frequenting the nearby farmer's market as well as her rooftop garden, Norton offers interesting and wholesome dishes.

According to Kirkland, "[Norton's] main focus is cross-utilizing ingredients to minimize waste and maximize efficiency and using seasonal and locally produced ingredients."

The Smashed Avocado Tartine (\$6.50) is a thing of beauty. Simple and delectable, housemade five seed bread is thickly sliced, perfectly toasted and topped with avocado. A drizzle of olive oil, freshly ground pepper and a sprinkling of flaky salt is all that's needed to bring out the rich natural flavor. Served with greens dressed in a brightly flavored lemon vinaigrette, this is an exquisite small meal. For an extra \$1.50, add tart, pickled red onions or coffee-marinated roasted beets. I'm a huge fan of their beets: They impart a sweet and earthy flavor that rounds out the dish.

The Cauliflower Sandwich (\$9) is a new addition to the winter menu. The sweet carrot butter mingled well with the earthy kale pesto, but the roasted cauliflower was overpowered by the tart pickled tomato. The Mushroom Soup served alongside was hearty and flavorful. Norton's soups change daily—each is intriguing, inspired by whatever's in season.

Eat the rainbow with the Vegan Brunch Bowl (\$8). It's a nourishing combination of heirloom black lentils, tart arugula, butternut squash and roasted carrot. Topped with pickled veggies, slices of ripe avocado and crunchy breadcrumbs and pepitas, this dish is gratifying to tuck into. Eating all my veggies makes me feel better about indulging with a treat from the pastry case. Whether it's a vegan muffin or a freshly baked chocolate chip cookie, I can't resist. Lately, I've been smitten with the chocolate chip cookie (\$2). It's thin, crisp and studded with melty chocolate chips.

Whether you simply need a cup of coffee or you're looking for a new favorite brunch spot, *The Rose Establishment* is your answer. Follow *The Rose Establishment* on Instagram (@theroseestb) to keep up with drink and food specials and some extra insight into the unique menu.

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THE ART & SCIENCE OF COFFEE

By Ali Shimkus
alishimkus@gmail.com

"Top to bottom, the quality of everything we do [makes us unique]," says **John Piquet**, owner and operator of *Caffe D'Bolla* in downtown Salt Lake. Along with wife **Yiching Piquet**, *Caffe D'Bolla* offers a unique coffee-tasting experience that is not found anywhere else in the city: siphon-brewed coffee—also roasted onsite—which highlights the nuances and complexities of each roast. For each siphon-brewed specialty on the ever-changing, seasonal menu, there is a suggested time of about 30 minutes to really delve into the flavors awaiting in each cup. The siphon method, on its own, takes about five minutes with a cool-down time of eight to 10 minutes, depending on the coffee. This allows time for the different oils in the coffee to settle in different ways, offering one set of flavors when you first start sipping and transitioning through different, sometimes subtle flavor notes as the temperature cools down.

This entire process can be somewhat daunting for the more casual coffee drinkers, but it is a rewarding experience for coffee enthusiasts who approach coffee-tasting much like a wine- or whiskey-tasting. Coffee is known to have far more complexities than even wine, which is something that Piquet seeks to draw out through the siphon. "[The siphon] brews a better cup than any other method, provided that you do it right," he says. "Based on the science, it yields more flavors than any other brewing method. In the end, you end up with a very clean, dynamic, nuanced cup." The siphon fully immerses the coffee with the water and keeps a constant temperature throughout. Most other brewing methods have a declining temperature profile, which does not completely unlock all of the aromatics and flavors that a coffee could have to

249 E. 400 S. B, Salt Lake City
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offer. At the end of this brewing cycle, the water is then run through the grounds a second time, giving a critical "secondary extraction." Though the siphon method is the most effective way to bring out all the different flavors in a coffee, Piquet says, "Everything really starts and ends with the quality of the coffee and the quality of the roasting. Without those things, it's just a fancy-looking pot."

For *Caffe D'Bolla*, each week brings in a different coffee, all of which are expertly roasted in-house. The coffees that *Caffe D'Bolla* roasts are often in small, exclusive batches that are premiered and then never repeated in exactly the same way again, making for a new experience every time. For the siphon coffees, Piquet only uses single-origin in order to highlight the flavor profile of each cup. However, the espressos are often hybrids that Piquet concocts himself. "We change our espressos every week to week and a half," he says, "so, throughout the year, I will do 35–40 espressos. We never repeat." This process takes shape through roasting each coffee individually and then selecting which coffees to blend to create the espresso for the week. Piquet seeks to create a balanced effect that will come through on *Caffe D'Bolla's* espresso drinks, which are more popular as they don't require the same amount of time as siphon-brewed coffee. For Piquet, every new coffee creates a refreshingly new experience. "I really don't look back on the coffees that I do," he says. "Each coffee helps me learn something so that the next month is a more interesting month."

Caffe D'Bolla deviates from the average coffee-shop experience, but it's an approachable and flavorful change for coffee drinkers seeking more from their cup. *Caffe D'Bolla's* mission is to become more focused and to serve a clientele that is more inclined toward the complex tastes of coffee. "We get a lot of really awesome customers," he says. "The challenge is some people who want

Owner and operator John Piquet brews each cup of coffee to its unique place of perfection at *Caffe D'Bolla*.

to experience the siphon really didn't understand how long it was going to take, and you can't shorten the process. It's not the brewing; it's the whole experience surrounding it."

For Piquet, everything from the selection to the roasting to the brewing process requires both the science of what makes a good cup and the artistry to create something unique. "If you treat the coffee like a science experiment and take the artistry out of it, it's going to end up tasting like a science experiment," he says. They consider every variable when featuring a cup, down to the shape and size of the cup itself. During the brewing process, Piquet explains each step of the siphon-brewing process as well as background information about the siphon and the coffee he's featuring. However, he says that the coffee's flavors often have their own story to tell. "People become educated by the cup, so you don't have to say a lot," he says. "They can't ignore what they taste." Though the *Caffe D'Bolla* experience does require time to fully enjoy, the results often speak for themselves by way of a fully realized cup of coffee with rich flavors not present in coffee made any other way. It's a worthwhile experience that is both educating and fascinating, and one that is truly unique to Salt Lake City.



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MAGIC BEANS

CAFFE IBIS

AND THE ELEVATION OF UTAH COFFEE CULTURE



By Paige Zuckerman
paigez@redwillowcounseling.com

Photo: John Rivera



(L-R) Caffe Ibis Director of Coffee Brandon Despain and Marcalina "Ina" Walu, chairwoman of the Kahgo Masa co-op, a Flores-based coffee farm from which Ibis sources.

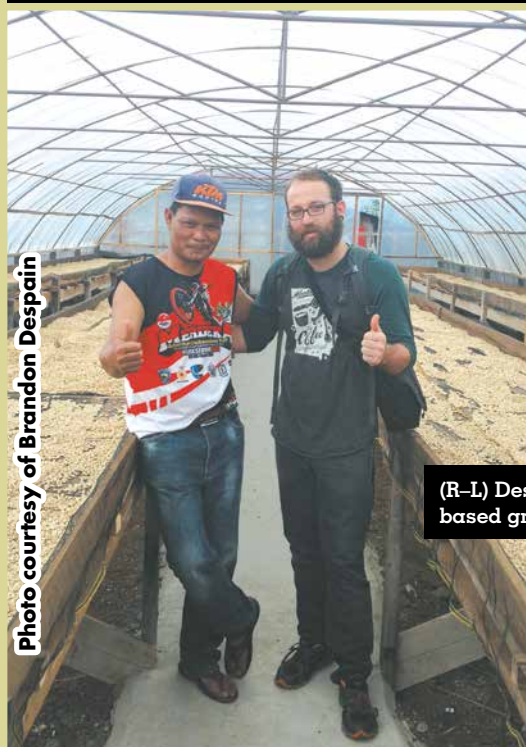


Photo courtesy of Brandon Despain

(R-L) Despain meets with Asman Arianto, a Sumatra-based grower and potential Ibis partner.

This time of year, a mug of your favorite, dank, steaming drink is a simple yet utterly satisfying experience. Few foods are enjoyed in so widespread a manner as coffee, which holds the distinguished honor of being the world's most popular, legal, lovely and lively psychoactive substance! There's a special joy in a cup of something with a story—even more so when that beautiful beverage is roasted in your own backyard. Utah enjoys a vibrant coffee community, and *Caffe Ibis* is a harbinger of the best that the brown bean of brilliance has to offer. Director of Coffee **Brandon Despain** kindly took a moment away from his time in Sumatra scouting bean-sourcing farms to give us a glimpse into the world of a renowned local roaster.

SLUG: What makes Caffe Ibis' roasting process unique in the Utah coffee landscape?

Brandon Despain: As it relates to roasting, *Caffe Ibis* has the largest variety of coffee, both in origin and roast level, in the state. There are very few specialty-coffee roasters nationwide that roast as many coffees as we do. It takes an enormous amount of care and knowledge to do this. Between all of our roasters, we have 45-plus years of experience and knowledge.

SLUG: What's your favorite fact about the history or cultural meanings of coffee?

Despain: Coffee and cafés have served as a backdrop for so many great ideas, movements and general day-to-day wellness that it's mind-boggling to me. Coffee is community. Everywhere I go—from the café to the farm—and everyone I interact with, from consumer to farmer, reminds me of this.

SLUG: How did you become a roaster? Could you speak to your history and time with Caffe Ibis?

Despain: I've worked for *Caffe Ibis* on and off for 12 years. I was living in Salt Lake during my last off-stint and going through a bad breakup. I really felt like I needed to find a direction in life and decided that roasting coffee and eventually becoming a green buyer was the path that would get me to where I wanted to be in life. ... Through a lot of hard work and some luck, it all worked out.

SLUG: What's the best part of your job? What have been your best triumphs?

Despain: Traveling to origin, cupping and tasting coffee, coffee education, constantly learning and the people.

SLUG: You've won several awards for your work with Caffe Ibis. Could you speak to this recognition? What qualities and aspects were assessed in the award consideration process?

Despain: I entered the U.S. Roasters Championship for personal and professional growth. Living in Logan doesn't

exactly afford a lot of opportunities to interact with other coffee professionals, and I am always looking for feedback. ... I did not expect to win and was shocked, to say the least. The competition is evolving, but when I won, there were two main rounds. The coffees are evaluated for physical roast defects, sensory qualities and whether or not it tasted like the flavor notes you provided. The first round, everyone is provided with the same coffee, and you have to roast it to the best of your ability. If you make it to the second round, you submit a coffee that you sourced ... It was gratifying to receive recognition for all the hard work I have put into my craft and to know that I am operating at the highest levels of coffee roasting!

SLUG: What can you say about Ibis' growth since its founding in 1976? How has your roasting process evolved?

Despain: Randy Wirth, one of the founders and the original roaster for *Caffe Ibis*, was one of the pioneers of organic and fair-trade coffee. He laid the foundation for what *Ibis* has grown into in terms of roasting ... In the beginning, a majority of the coffee was roasted medium to dark because that was what customers were after. As our knowledge has grown, so has the consumer, and so have the taste preferences. Now we source and roast coffees that do well across the entire spectrum. ... My own personal preference is toward lighter roasted, more complex coffees, but I take exception to the idea that lighter roasts are the only way to roast, prepare and present good coffees. I feel very strongly that if you exclude roast levels/styles, you are excluding people and potentially driving them away from specialty coffee. I think our ability to provide amazing specialty coffee from across the spectrum is why we have grown to where we are and why we continue to grow.

Thanks, Brandon! We look forward to the prime coffee cornucopia that *Caffe Ibis* has to offer. Watch for upcoming coffees on offer from Indonesia, as well as their Best of Season offerings, which Despain touts as frequently challenging people's perceptions of what coffee is and should be. (I'll be clutching my finest mug in giddy anticipation.) Keep up to date on all things *Caffe Ibis* at caffeibis.com, and read this full interview on *SLUGmag.com*.

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coffee lab | one man's passion is another's cup of joe

By Zaina Abujebarah
@babyzai_

Salt Lake City is filled with unique coffee shops and cafés. Each has its own individual style, coffee variety and, usually, a subculture that follows. Around every corner, there's a shop to fit your personal aesthetic as well as your tastebuds, and everyone has their favorite. When you're looking for a cup of coffee that's completely different from the rest, however, head to the *University of Utah School of Pharmacy* building. There, hidden away, is a one-man show serving up precise brews that give customers not only a caffeine boost, but also an advanced coffee experience. *Coffee Lab* is exactly what it sounds like: an experimental workspace for owner and barista **Simon Zivny** to create drinks that showcase the coffee's flavor.

Formerly a *La Barba* location, *Coffee Lab* is a brand-new project that fell completely into Zivny's lap. "I used to actually work for *La Barba*," he says. "I ran the location for them, and then when they left, I had the opportunity to set up shop here." His tiny storefront is rented out from the *University of Utah*. "They want something to be here, so it ends up working out really well for the both of us," he says. While there is decreased traffic during school breaks throughout the semester, *Coffee Lab*'s clientele remains mostly the same because the majority of the customers aren't students but faculty. Low traffic and low overhead create an amazing workspace for Zivny to create his simple yet meticulous drinks, which will hopefully make *Coffee Lab* a destination for coffee lovers all over the world to come visit.

Ever since *Coffee Lab* was merely a concept, Zivny had always wanted to take on the next step in his coffee career. "I wanted to have a way to not sacrifice flavor, ever," he says, "which is almost unrealistic, since most cafés do without even realizing it." Zivny executes this desire with minimalistic practices, such as only using the most delicious milk selections, completely rejecting the use of sugar and taking ample time to prepare each drink. "A lot of the things I do aren't time-efficient," he says, "but that isn't what's important or what I want to do. I want to completely focus on just the coffee."

Not only is his technique minimalistic, but so is his storefront. While the black-and-white paint job is pleasing to the eye, there's nothing to really pick apart about the atmosphere, which is exactly what Zivny wanted. "Aesthetics shouldn't get into the way of someone's coffee-drinking experience," he says. "The main focus should be the coffee." By maintaining a crisp, clean work space, the coffee is allowed to be the focal point without sacrificing style.

Zivny's simple drinks really are what shine. By keeping the menu basic and using local roasters as well as out-of-state roasters, there isn't a lot of room for muddying up the drink or complicating the experience. Each drink has its own design, with meticulous ways of construction that allow each concoction's unique personality to come out. "Coffee is simple," he says. "You think about a cappuccino and a latte—on paper, they sound quite similar, but in reality, they're a totally different experience." For example, one drink, called the Alado (a play



Photo: Talyn Sherer



Simon Zivny's simple, coffee-centric specialty drinks are each crafted with devotion, time and care.

on the Spanish phrase "on the side"), is simply an espresso shot with a chaser of steamed milk. "The idea there is that you will taste the espresso in its entirety, but with the milk chaser, you'll also be able to know how it would taste as a milk drink," Zivny says. The Confrío is Zivny's most unique offering. Served in special cups, the idea for this sip is to give off the same effect as an iced coffee without having to add ice or do any mixing. Zivny starts by using cool milk as the base, pulling the espresso shot on top, and letting the coffee mingle its way throughout the milk. The product is a beautiful drink that creates a different experience each time you take a sip. "There are alternating tastes of sweet and rich while experiencing pockets of warm and cold," Zivny says. In addition to all of his special espresso creations, Zivny brews his drip coffee throughout the day in a separatory funnel, a completely new, filter-less approach to brewing. Zivny's shop doesn't serve any seasonal treats for the holidays, but that shouldn't stop anyone from dropping by. "I don't believe in making something for the sake of the season," Zivny says. "If a fall drink isn't good enough to be served

during the summer, I wouldn't serve it in the fall, either."

Customers not only love the coffee but also *Coffee Lab*'s charm and personality. Zivny has crafted his own creative oasis where coffee is the main focus and the emphasis is on the experience. His patrons receive high-quality coffee, served only with organic milk and a precision that makes every cup something special. *Coffee Lab* now carries Honeycomb Bakery pastries, purely because Zivny loves them and because they complement the drinks incredibly well. *Coffee Lab* is open from 7:30 a.m. to 4 p.m. daily, and there aren't any plans to close during the *University*'s holiday break, so a delicious coffee fix will be readily available during this holiday season. To see all of the drinks Zivny is whipping up, visit facebook.com/coffeelabslc.

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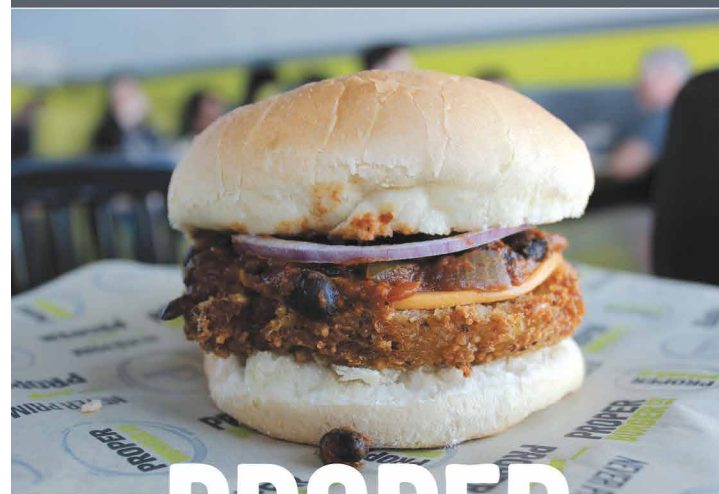
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Words and photo by Tyson Call | @clancycoop

Perhaps it is the ever-present and always mentioned elephant in the room that Utah has a semi-theocratic government in which so-called “vices” are continually banned, hidden or discriminated against. But Utah is a damn good place to get a drink of any kind—including liquor, beer and coffee. So perhaps the powers that be should actually be thanked, as our tough political soil has sprouted numerous heavy-mettle beverage makers. One of those in particular is *Blue Copper Coffee*, which thrives despite doing business in a place where “people don’t drink coffee.” Utahns, of course, know that the opposite is true.

In 2014, **William Lapthorne** and **Patrick Andrews** combined forces in the location formerly known as *Nobrow Coffee Werks*, forming a partnership of the Central 9th-based coffeehouse and Utah-based roasting company. Lapthorne manages the coffeehouse, which is smaller and slower-paced than most people might be used to, while Andrews is hidden away roasting *Blue Copper*’s constantly evolving product offering. For years, they have successfully brought the highest-quality coffee from roasters all over the world as well as their own roasts, which have been met with much ballyhoo. Now, they are doubling down and only carrying their own acclaimed roasts from now on. “I felt like by just embracing our coffee entirely, it was an important statement,” says Lapthorne. “It says we’re not afraid. We don’t need to rest. You know, these other brands are not a crutch for us. We’re not worried that we’re not as good as these guys.”

After years of selling both their own product along with others, they said that going in-house-only just made good sense. “We couldn’t keep ours on the shelf,” says Lapthorne. “And I mean, from a really boring point of view, which is just numbers and all of that, you look at it and go, ‘You know, we might as well—let’s do what works.’” They relate that despite selling their product alongside the largest players in the industry, they were selling out of theirs. “We were selling 10 bags of ours to one bag of theirs,” says Andrews.

In the past few years, there has been an influx of coffee shops that are part of the third wave, meaning that they view coffee in a more artisanal way, like wine, as opposed to it being just a commodity. This makes the competition even stiffer, which makes *Blue Copper Coffee*’s success all the more impressive. It could be said that going all in-house is a brave move. “We were just super stoked on what we were doing,” says Andrews. “Not that we weren’t stoked on what everyone else was doing—there are tons of good roasters out there—but it made a little more sense when you walk in our shop, with our name above the door, that you see our product.”

BLUE COPPER

Listening to them both talk about their coffee, it is easy to see why they have been so successful. They take pride in what they do, and they try to keep things interesting. “We were geeking out just yesterday in the car about our house blend,” says Lapthorne. “It’s a staple coffee. We don’t advertise it as anything but house blend, but, once a month, it’s a new batch. It’s a new blend of beans, and never the same thing, either.” He says their regular customers sometimes notice the change, and since it is always good, they appreciate the variety. Since the process and source of the coffee is so controlled, the taste notes featured in the coffee are all quite prevalent and can vary from hints of key lime pie, plum, fuji apple, allspice and nutmeg in one coffee to spice cake, peach and fresh ginger root in another. The experience, they are quick to mention, varies with each person’s palate.

(L-R) Manager William Lapthorne and Roaster Patrick Andrews have solidified their proprietary roasts as the sole coffees offered at *Blue Copper Coffee Room*.

For the month of December, they have a Rwandan coffee that they get through a company called Mercanta, which specializes in ensuring that the beans come from the farm and region advertised. Unfortunately, that is not the case for much coffee on the market. “That’s cool because then you know where your money’s going,” says Lapthorne. “You know that the farmer’s actually getting paid what they say he’s getting paid.”

They attribute their success selling their own roasts to a few things: “Salt Lake is really great at supporting local, so that’s helped,” says Lapthorne, “and frankly, Patrick does an amazing job with coffees—crazy good.” The two are a classic partnership. They pride themselves on the customer service experience. Visitors can ask their barista for suggestions and receive thoughtful and educated advice—which is much welcome when compared to some high-end shops rife with mean-mugging baristas who seem to hate the world. “We’re on first-name basis with people—their kids and their dogs,” says Lapthorne. “If I didn’t work here, this would be the coffee shop that I would want to go to. And I would appreciate those little details.”

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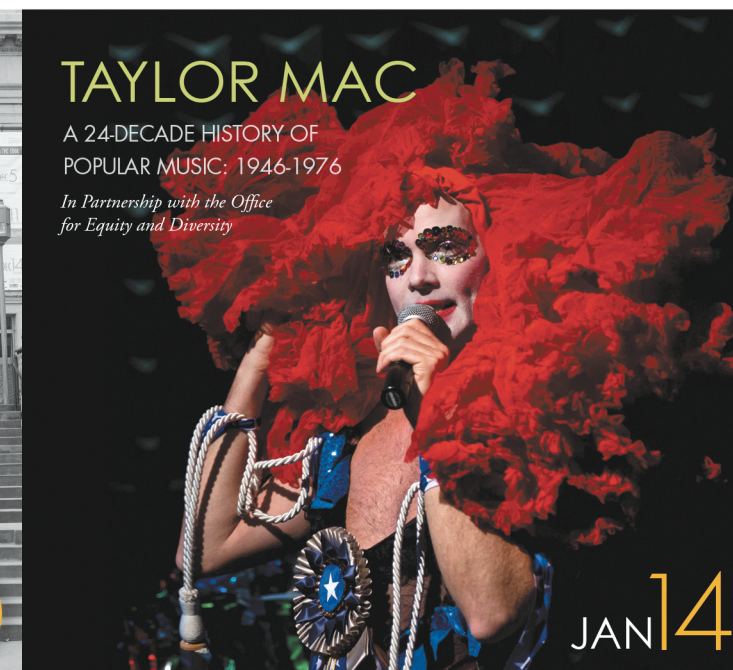
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If I ever want to feel like I'm walking straight into heaven, I will visit *Rimini Coffee*. The moment you step through their doors, coffee bean and chocolate aromas fill the air. The building is clean and immaculate, with old-fashioned coffee machines decorating the main room. In the back are barrels of hundreds of thousands of unique coffee beans waiting to be poured into the roaster, eventually transforming into a unique, local blend that'll increase your coffee cravings.

For the last 24 years, *Rimini Coffee* has been the place to go for the best locally roasted coffee. *Rimini Coffee's* mission is to create high-quality, handcrafted coffee beans, stating that life is too short to drink mediocre coffee. This local coffeehouse goes above what normal roasting companies do, selling products that reach beyond coffee lovers, such as herbal teas, *Rimini's* Utah-favorite Dynasty Chai, a selection of 1883 syrups and more. For local coffee lovers, *Rimini* sells handcrafted coffee in five-pound bulk or one-pound bags. Mark Wilson, Master Roaster at *Rimini*, is dedicated to the art of coffee crafting and to creating positive relationships between his company and customers.

Rimini Coffee is a small business that's run purely out of the love for coffee. "It's three of us that keep *Rimini* running," says Wilson. "If people want to get into coffee roasting, they're going to have to love what they're doing. You have to roll up your sleeves and get in—get dirty." A typical day at *Rimini* starts with cleaning out and warming up the roaster. "Once we do that, I'm obviously going to make my cup of coffee," says Wilson. "A product of management is making sure the coffee roasting tastes good." Most of the day is completing orders, roasting as much as possible and helping customers. "We want to collaborate and build our relationships with the local restaurants that we already have businesses with," he says. "It's a domino effect. If their business is successful, then our business is successful. We'll do whatever we can to make our customers' lives and jobs easi-

KEEPING COFFEE LOCAL

• RIMINI COFFEE'S •

MARK WILSON

By Alex Vermillion • alexandra.vermillion3@gmail.com

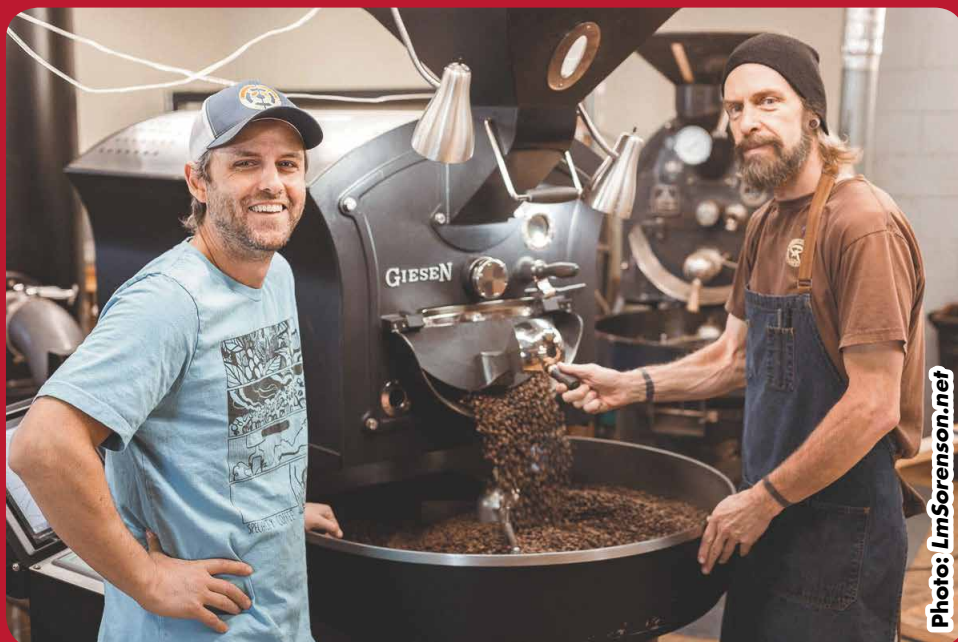


Photo: LmSorenson.net

(L-R) Mark Wilson and Miguel Peterson help run *Rimini Coffee* with emphases on collaboration, approachability and a deep-rooted love for coffee.

er, make sure it's easy for them to make coffee and keep their customers happy." *Rimini's* focus on keeping their customers happy is such a vital part of their philosophy that they even offer barista training for free for restaurants and cafes that buy their product. "If you want to do business with us, we'd love for that to happen," says Wilson. "There are things we're going to do to help your business grow and make it succeed. Barista training is just one of those things."

Beyond *Rimini's* care for other local businesses, Wilson describes their philosophy in an endearing way. "Each bean has its own character," he says. "They're kind of like people. If you have someone from New York, they're going to be a little different than a kid who grew up in SLC, right? You have to treat each bean a bit differently. Depending on the bean, you react to how you're going to roast it to ensure that we make the perfect cup of coffee that we can." If you've ever spent some time drinking coffee at *Sugar House Coffee*, *Porcupine Pub & Grille* or *Coffee Noir*—just to name a few of the local businesses who buy coffee from *Rimini*—then you know that they succeed in their goal of creating the perfect cup of coffee. *Rimini* sells various single-origins, but *Rimini's* talent for creating unique blends is what originally started the company. "We're always looking to make [our blends] better," says Wilson. "It's what we do—keep evolving."

At *Rimini*, the focus is collaboration over competition. "I have no idea what makes us different," says Wilson. "We're all doing the same things. We're all just roasting coffee to our best ability. What we try to do is take care of our customers, keep our product fresh and always check to see what's new in the coffee world." *Rimini Coffee's* workers truly are down-to-earth humans with a passion for coffee and the craft of coffee-roasting—and that passion is exactly the kind of attitude it will take if you are thinking about opening your own company. "Passion, passion, passion," says Wilson. "Get ready to work your ass off for a good four to five years until you get that base. Then you can exhale. Some people think of it as work—others think it's fun. If you're somewhere in between, then you're doing a great job."

Stop by *Rimini Coffee* Monday through Friday, 8 a.m. to 4 p.m., for some of the freshest, most delicious coffee you can find in the state—trust me, it's incredible. And if you're thinking about Christmas shopping already, *Rimini* will have gorgeous, coffee-and-chocolate-filled gift baskets available for your gift-giving needs. I know I'll be buying a few this year! For more information, visit riminicoffee.com.

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THE SCIENCE OF COFFEE

THREE PINES CARVES A NICHE IN THE LOCAL SCENE

By Kristin Porter | k.allison.porter@gmail.com

Since its initial inception in August of 2015, boutique-coffee-shop owners **Nick Price** and **Meg Frampton** have devoted precision, meticulousness and consistency to their passion for coffee. *Three Pines Coffee*, the local shop they opened in downtown Salt Lake City in January of 2016, is heavily inspired by not only the aesthetics of the Pacific Northwest but also the area's propensity for one-of-a-kind, precisely brewed coffee and espresso. As the only coffee shop in Salt Lake City to use a tool called a refractometer, Price and Frampton's primary goal for *Three Pines Coffee* has been to bring science-minded brewing to Salt Lake City—while simultaneously creating a uniquely delicious, one-of-a-kind beverage.

"I learned everything I know about coffee from world-champion barista **Mike Phillips**," says Price. "He took me under his wing and taught me everything from how to taste coffee to the science behind it to why you want it to be a certain strength and extraction." Everything about *Three Pines Coffee* reflects this philosophy—but there are a few particular reasons as to why being so science-minded matters within the realm of coffee. "Everyone tastes things a little bit differently, and if—for example—you have a cold, or you're not feeling well, you're not going to taste the coffee properly. Using the tools we have, you can always get it to taste [its] best possible—without having to use your own palate."

Yet, this isn't the only reason for adhering so faithfully to science-minded brewing. Consistency is a huge incentive to adhering to this practice throughout the brewing process. "I have the ability to just come in and use the tools that we have to dial in the coffee to be exceptional," says Price. The tools that Price speaks of—mainly, the refractometer—are ultimately at the root of this experience. The refractometer works by using a laser through a sample of coffee to refract the light back. This determines how many soluble particles are in the sample of the already brewed coffee.

The specifics of using a refractometer are numbers-based. "After you use the refractometer, it gives you the strength of the brew," says Price. "Drip coffee is around 1.5 strength, which means that 1.5 percent of the coffee you brewed is actually coffee, and the rest is water. Coffee is so strong—it's such an exciting flavor to our palates that even a tiny little bit of coffee makes a delicious drink." If you're curious about how espresso stacks up against brewed coffee, the refractometer reads the strength of espresso as being between 8 and 11 percent—a much more potent mix, although it's still 90-percent water.

Price and Frampton use an app on their phones that performs the calculations for them

(called Coffee Tools). "It shows you all of the parameters, the dose, how much water was used to brew it and how much coffee ended up in the pot," says Price. "If you go over 23-percent extraction, the coffee gets bitter and drying. But if you go under 18 percent, it's under-extracted and tastes sour, weak and a little salty."

Three Pines Coffee has close ties to some of the most sought-after roasters in the Pacific Northwest, *Heart Coffee Roasters*, who treat their brews with just as much precision and calculation as Price and Frampton do. While touring as a band, Price and Frampton would stop off at *Heart Coffee Roasters* in Portland, Oregon, a habit that would eventually inspire them to replicate the brand model. "*Heart Coffee Roasters* was always our home away from home," says Price. "We spent a lot of time there and got to know the coffee really well. We have an ongoing relationship with them, aside from just ordering coffee every week."

In addition to carrying *Heart Coffee Roasters* products in the *Three Pines* store, Price also calls their quality control director once a week to talk about roast profiles, what temperature they have their machines set at and their brewing parameters on the drip coffee. "I like to keep up on everything they're doing so I can make sure that if they're tailoring their roasts to do something specific, that we can also do that," says Price. "That really represents how we want the end product to be. I want someone to come in from *Heart Coffee Roasters* and find a product that they'd really enjoy."

For now, residents of Salt Lake City (and visitors to the city) can enjoy the precision of the coffee and espresso offered at *Three Pines Coffee*. They're in the process of moving from their location on Gallivan Avenue to the store's new headquarters, located at 165 S. Main St., which is scheduled to open sometime mid- to late December. Stop by to witness the refractometer in action—which looks



Photo: Chris Kierman

(L-R) Nick Price and Meg Frampton brew coffee and espresso with adroit attention to each scientific detail at *Three Pines Coffee*.

165 S. Main St., Salt Lake City
T: 805.395.8907

similar to a science experiment—grab a "Beehive Baller" (a cold brew with chocolate and vanilla), or scoop up their freshly baked, divinely inspired pastries. Brewed to perfection, *Three Pines* takes coffee to a new scientific level—and you won't be disappointed.



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FREE FILM SCREENINGS



THURSDAY | DECEMBER 1 @ 3PM

RENT: SING-A-LONG

A "sing-a-long" screening of the film version of the Pulitzer and Tony Award winning musical about friends struggling with life, love, and AIDS.

The City Library Presented in partnership with Utah AIDS Foundation as part of World AIDS Day.
210 E 400 S, SLC



TUESDAY | DECEMBER 13 @ 7PM

DOCTOR WHO: THE HUSBANDS OF RIVER SONG

When a crashed spaceship calls upon the Doctor for help, he finds himself recruited into River Song's squad and hurled into a chase across the galaxy.

The City Library
210 E 400 S, SLC

*Post-film discussion.



THURSDAY | DECEMBER 1 @ 6PM

BLOOD BROTHER

A portrait of Rocky Braat, who while traveling through India, met and dedicated his life to children at an orphanage for those with HIV.

The City Library Presented in partnership with Utah AIDS Foundation as part of World AIDS Day.
210 E 400 S, SLC



WEDNESDAY | DECEMBER 14 @ 7PM

BLUESPACE

In this experimental documentary, the director of *The City Dark* explores the terraforming of Mars alongside the waterways of New York City.

Rose Wagner Moderated by KUER RadioWest's host Doug Fabrizio.
138 W 300 S, SLC

*Post-film discussion with director Ian Cheney.



THURSDAY | DECEMBER 1 @ 8:30PM

REMEMBERING THE MAN

The true story of two young men who fell in love at a prestigious Australian school and the courage they had when learned they were both HIV positive.

The City Library Presented in partnership with Utah AIDS Foundation as part of World AIDS Day.
210 E 400 S, SLC



TUESDAY | DECEMBER 20 @ 7PM

THE FREEDOM TO MARRY

This "War Room" style documentary is about the same-sex marriage movement, from the final frenetic months of the legal and grassroots campaigns.

The City Library Official Selection: 2016 Frameline 40 San Francisco International LGBTQ Film Festival
210 E 400 S, SLC



SATURDAY | DECEMBER 3 @ 11AM

TRIPLE TROUBLE

A team of pets, a playful ferret, a sweet canary and a know-it-all stick insect, head out to ask Saint Nicolas for presents for their animal friends.

The City Library *Additional screenings in Orem and West Jordan.
210 E 400 S, SLC



WEDNESDAY | DECEMBER 21 @ 7PM

GERHARD RICHTER PAINTING

An intimate look into the world of one of the greatest living artists, that illuminates his very personal, tension-filled process of artistic creation.

UMFA Official Selection: 2011 Toronto International Film Festival
410 Campus Center Dr, SLC



TUESDAY | DECEMBER 6 @ 7PM

MOTLEY'S LAW

A fascinating portrait of Kimberley Motley, a former beauty queen who was the first Western litigation lawyer to work in Kabul, Afghanistan.

The City Library Winner: Grand Jury Prize—2015 DOC NYC; Best Female Director—2015 IFFA
210 E 400 S, SLC

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(L-R) Josh Rosenthal, Joe Evans and Levi Rogers are rounding out La Barba's wholesale roasts and specialty delights.

Photos: JoSavagePhotography.com

Just over four years ago, *La Barba* co-founder and Head of Coffee **Levi Rogers** was roasting coffee on a converted backyard BBQ grill and delivering each handcrafted batch via backpack and bicycle. Since then, the beloved coffee-roasting company has grown 10 times and now distributes to 140 Utah-based restaurants, shops, cafes and businesses, boasting consistent new blends, single-origins, bottled cold brews and, more recently, limited-edition releases. To accompany their inceptive, *University of Utah* café, they've also opened a Downtown location. There, elegant gold accents, dark teal walls and gentle record-player tunes accompany the espresso drinks and pour-overs, each lovingly crafted and made with intention. Cozy yet luxurious, old-world yet modern, inventive yet approachable, *La Barba* Downtown has become a treasured Salt Lake hub for coffee culture and education.

For *La Barba*, their growth has fostered more structure and resources toward quality control, particularly as a wholesale distributor for specialty coffee. "In a lot of ways, our growth has made it easier to maintain and constantly improve quality," says Accounts Manager and Quality Control Manager **Joe Evans**. "We have a dedicated team—dedicated time—to taste, blend, re-blend, reconfigure; to work on multiple profiles within our roasting practices and bring out more dynamic flavors." That quality control manifests in weekly Monday-morning cuppings, hiring a team member specifically for repairing machines and the ability to buy high-quality coffee (and frequently so, because *La Barba* focuses heavily on the seasonality of each harvest). The emphasis on quality also comes through in *La Barba's* Barista Academy, which aims to encourage anyone who wants to learn more about coffee—whether the incoming industry professional or the casual observer—with topics that range from agricultural practices to pulling espresso shots and producing latte art. "[Education] is one expression of *La Barba's* love for coffee," says **Josh Rosenthal**, co-founder and CEO. "What we're pushing for is a developing culture. That's a big part of Barista Academy: changing the complexion of the culture of Utah when it comes to refined coffee, goods, foods."

La Barba effectively cultivates an enthusiastic and accessible approach to coffee, which, in turn, establishes a continuously growing audience and market. That, coupled with their growth, has laid the groundwork for a passion project: a quarterly series of limited-run coffees, each sold in beautifully labeled brown jars, six ounces at a time. "Because we love coffee, we're always trying to find the best-tasting coffees out there," says Rogers. "We decided to designate [a series] where, once every quarter, we do a coffee that's a little higher quality, at a bit higher of a price point, that's probably a little different from what people are used to." Embodying the energized, creative spirit that first inspired *La Barba's* founders to start their company, the releases have thus far constituted a delicate Gesha varietal, grown in Colombia at *Granja La Esperanza*, as well as the brighter Kenya Nyeri Kiamabara, whose label was designed by **Kaleb Minz**. The current installment, Reserve Number Three, is the Costa Rica La Minita, a coffee selected for the yellow honey process that it underwent. "This one's all about the body," says Rogers, whose goal as a roaster and sourcer, from the start, is to purvey distinctive coffees. "It's smooth and balanced, with flavor notes of peanut brittle and a tiny bit of chocolate." Touting a charming illustration by local artist **Robin Banks**, this edition will likely run through the end of December.

"One of the things I've loved about *La Barba* and our vision is ... [that] we're always looking for what works best for each type of coffee—to have a collection that's broad rather than narrow," says Evans, who notes a strong,

long-lived culture in Utah for passion and pride in process. "As we move forward, it's all about having an array of flavors and experiences." Along with the reserve line, *La Barba* will release two new single-origin coffees by the holidays: a Peru and a Papua New Guinea. The first captures a milk-chocolate flavor with tropical fruit notes that are more distinctive to Peru, while the floral and earthy Papua New Guinea sees Rogers' aim to expand the geographic scope of *La Barba's* single-origin offerings. Looking to 2017, *La Barba* also aims to double its bottling line, which currently comprises Capitol Cold Brew in three flavors/blends: Original, Ethiopia and Black. Sensing the potential for more widely available, high-quality, shelf-stable product, the *La Barba* crew is hoping to continue innovating bottled coffee and coffee-related beverages, potentially including a Central American, single-origin cold brew.

"Utah, in the last six years, has been a frontier that is more and more discovered, increased, elevated," says Rosenthal of the local coffee culture. *La Barba*—Utah's first specialty coffee roaster to focus on wholesale—has continued to prime that industry, to invite in and cultivate the community, and to build trust in an ever-expanding audience. Keep up to date with *La Barba*, their coffee and their Barista Academy on labarbacoffee.com, and step into their Downtown café to experience their coffee and taste it the way *La Barba* intended.

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STAYING TRUE TO THE FORMULA

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MILLCREEK COFFEE

By Ben Trentelman • bdkf0@yahoo.com



(L-R) Head Roaster Zach Amador, President Stacey Maxwell and CFO Steve Brewster underscore the freshness of their roasts at Millcreek Coffee.



Photo: Colton Marsala Photography.com

657 S. Main St., Salt Lake City • T: 801.595.8646

Just over 24 years ago, *Millcreek Coffee* CFO **Steve Brewster** set out to produce some of the finest locally roasted coffee in Utah. Now with just over two decades of successful roasting behind him, Brewster is ready for his daughter, President **Stacey Maxwell**, to take a crack at leading the family business.

Millcreek has thrived locally due in large part to one driving principle: "We roast coffee and deliver it the next day," Brewster says. "That's been our model, and we haven't wavered in 24 years. We buy the best stuff, we roast it, and we get it out ... We do that at a price you pay for the bad stuff." Brewster visits countries of origin to make sure that farming practices are sustainable and fair where he buys directly from growers. "I can taste it—it's all in the cup," Brewster says. "Once you go to origin, they won't send you crap. They understand that you know better. If it isn't good, we aren't buying it."

Once roasted, coffee loses much of its flavor within seven to 10 days, so *Millcreek* roasts and delivers daily to provide the best product. Their coffee is date-stamped to encourage consumers to make the most of their fresh roast. According to Brewster, "Everything has a shorter fuse the closer you get to the cup."

Zach Amador, Head Roaster at *Millcreek*, will be working closely with Maxwell as she begins her run as CFO to ensure the continued quality of their main product while she focuses on the business plan. Amador cut his teeth on coffee beans as a barista at *Millcreek*, and his passion for the craft helped him move up in the field. "I've gotten to see all sides of the business and made this a lifestyle, learning about coffee," which is precisely the approach that you can expect from *Millcreek*, Brewster says. "It has to be grown properly, processed properly, roasted properly and then brewed on time. We need guys like Zach who know what they're doing and who we can trust to do their job well so we can focus on the bigger picture. You've got to be able to say we have our roasting covered."

Maxwell grew up in the coffee industry—her brother was a roaster, her mother helped develop much of the coffee you can enjoy at *Millcreek*, and, in addition to her own time as a barista, Maxwell played a big role in opening *Millcreek's* airport location. "Someone has to run the business," Brewster says, "and if someone is part of the business from the start, they can carry on the company cul-

ture instead of bringing someone on from the outside."

Millcreek Coffee has been a successful business model, but their success has largely been in the wholesale business, which is where Maxwell and Brewster see room for growth. Aside from their coffee, Brewster's retail plans haven't been ambitious. Brewster admits, "I never was a really big fan of retail and tried a joint venture with a bagel chain, only to discover that it wouldn't work. What we've done best is our model of wholesale."

Maxwell's plans for change are to follow the model while making more appeals to younger coffee consumers who have been drawn to artisan coffee shops specializing in things like slow drip and pour-over coffees. "I'm trying to learn as much as I can in order to not only market to our audience, but to educate them," Maxwell says. The time and care put into *Millcreek's* roasting process yields a product that is equally rich in flavor to some more expensive processes. With a potential TRAX stop coming in the near future in front of the store and a greater focus on expanded local partnerships to provide more products in-house, Maxwell anticipates a stronger retail atmosphere to appeal to a broader consumer base. "Our focus is on local products, local Winder milk, *Millcreek* Cocoa and Vosen's," Maxwell says. "We use their products, and they use our coffee."

Plans are even in the works to house a satellite bakery with one current partner, *Pierre Country Bakery*, to offer freshly baked goods. "We think we could offer a great catering experience: local bakery paired with great coffee," Maxwell says.

In order to meet the increased demand for their coffee, *Millcreek* is adding a third roaster and looking to bolster their online sales throughout the state.

You can pick up *Millcreek Coffee* in a number of restaurants and businesses around Salt Lake City and surrounding areas, as well as in-house at their retail location: 657 S. Main St, Salt Lake City, and at Concourse C at the *Salt Lake International Airport*, where you can enjoy a variety of fresh menu items for lunch or breakfast. Head to millcreekcoffee.com to learn about how *Millcreek* supports sustainable coffee agriculture, get educated about coffee in general, or order a bag of coffee for your home or office. You can even subscribe to receive your choice of *Millcreek* coffees on a monthly delivery basis.

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Coffee Garden

Coffee Garden has long been the staple of 9th and 9th along Harvey Milk Boulevard. The coffee shop opened in May of 1993 amid a rise in popularity for specialty coffeehouses. In 1992, **Alan Hebertson** had lost his job at a hotel. Facing the prospects of working at RC Willey, he and his husband, **Dieter Sellmair**, decided to go into business for themselves. "It was just before the coffee thing really took off, but I had a pretty good idea about it because I had a friend who lived in Seattle," says Hebertson. "We were driving up there, and we saw how the new coffeehouse thing was beginning to come to life in Seattle."

In the early 1990s, coffeehouses began popping up at an astonishing rate. This was largely influenced by the rise of Starbucks and Seattle's Best Coffee. Hebertson says, "For a number of years, Starbucks and Seattle's Best Coffee were kind of the big players in what was a new coffee culture ... Specialty coffee roasters were starting to open cafés, and people were starting to become aware of something other than Folgers Coffee at home." The original idea was to

open up a Starbucks location in Salt Lake City. At the time, though, Starbucks corporate laughed at the notion but would allow their coffee to be sold at Coffee Garden.

Instead, though, Coffee Garden aligned themselves with Seattle's Best. Ironically, in 1996, Starbucks would later make moves into Salt Lake City and even floated an offer to buy out Coffee Garden. A realtor had proposed \$100,000 to Hebertson and Sellmair—with an additional \$50,000 on account of a troublesome landlord—to walk away from their lease. The owners of Coffee Garden declined and were soon challenged by the opening of a Starbucks on the southeast side of 9th and 9th. Funnily enough, the competition actually kicked Coffee Garden into high gear. In 2006, Coffee Garden would move to the southwest side of the street, and several years later, Starbucks would close its doors. Hebertson says, "People say that we closed down Starbucks. The truth is, they were closing stores that couldn't have a drive-through."



After the 2003 Starbucks corporate acquisition of Se-



Photo: John Barkiple

(L-R) Alan Hebertson and Dieter Sellmair have nurtured Coffee Garden at 9th and 9th as a community space.

Defining 9th & 9th

By Nick Kuzmack
nicholaskuzmack@gmail.com

attle's Best Coffee, Coffee Garden switched to serving the Logan, Utah-based Caffe Ibis. Caffe Ibis had worked with Coffee Garden from the beginning by selling them their first espresso machine, and they even taught Coffee Garden the basics of operation. "They are truly our best friends," says Hebertson. "If they were any closer, we would have all of our employee parties together. When I get samples of coffee sent to me from other places, it's like, 'Thank you for your sample; I've got an amazing coffee supplier right here who knows what they are doing.'"

A part of the strength in the relationship between Caffe Ibis and Coffee Garden stems from Ibis' integrity as a business partner. Caffe Ibis has a reputation of going to great lengths to ensure that their coffee is sustainably grown. Ibis' coffees are triple-certified as organic, which means that their coffee is organically grown, fair trade and even migratory-bird-friendly. Hebertson says, "We all have to start worrying about the environmental issues that are going to wipe out coffee plantations ... but I know Caffe Ibis is so concerned about the sustainability and the environmental issues that are involved."

No doubt, the vigor that keeps Coffee Garden up and running comes from their baristas. Coffee Garden's baristas operate within specific guidelines when making coffee. This adherence is strengthened by periodic training sessions and evaluations. Each barista boasts an impressive ability that defines their contributions to the coffee shop. "[Our] employees are vital," says Hebertson. "I don't know all the customers we have here—thank god my employees do. There are a thousand people a day here. There's no way I could know them all." He continues, "We have people who come in specifically to have so-and-so make them a coffee. The employees are really who the place boils down to."

Although the location changed in 2006, Coffee Garden has maintained a loyal customer base. It's eclectic. In the morning, one can find parents enjoying coffee after they have dropped their kids off at school, and during the day and evening, students from the surrounding colleges can be found studying hard. "I think that our café developed, in a way, because of the community," says Hebertson. "It's truly a cross-section of Salt Lake culture. You'll find tweakers in our bathroom shooting up occasionally. You'll also find the crème of Salt Lake society to come in to get coffee. It's always been that way." Hebertson points out the unique quality of the 9th and 9th neighborhood. Unlike other parts of Salt Lake, the neighborhood is walkable, tight-knit and feels like one is out of town, where religious influence is not keenly felt.

Additionally, Coffee Garden has a space on 254 S. Main St. inside Eborn Books. The future looks bright for Coffee Garden, with plans for upcoming renovations. The idea is to brighten up the café and give it an energy-efficient storefront. Coffee Garden is open 6 a.m. to 11 p.m., seven days a week. Be sure to stop in for a coffee or one of their fantastic mochas, or choose from a wide selection of teas—the sky's the limit.

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PUBLIK SPANS THE CITY

By Brian Udall || @myster_patchouly

It's the forward-thinking food trend of the century to be locally run, selling organic products in a way that minimizes environmental footprints, creating spaces to foster discussion on how to make our lives better or just to make sense of it in the first place. At least, that's what the two women next to me were doing as they talked about whether or not their upbringing had ruined the idea of marriage for them. It was what the group of seven or so software developers were doing a little farther down as they talked about the marketing techniques of the new app they were developing. With the successes of roasting rising up behind them, *Publik Coffee Roasters* has recently opened up two new locations—both within a month of each other. And as I sat at the new *Publik Kitchen* in the 9th and 9th area, eating an amazing, syrup-drenched, mocha French toast, I could feel this presence of motion—of ideas, as much as utensils, putting feet to the pavement.

Just as I finish eating, **Missy Greis**, the owner of *Publik Coffee Roasters* and the woman responsible for creating these particular hubs of Salt Lake society, peeks her head around the corner in an energetic hello. She's wide-eyed and grounded with this sense of prescience you don't find in everyone. We sit, and when I comment on the atmosphere surrounding us, she begins to tell me about what Publik means to her. It's fascinating to hear her describe the spaces she creates as being "light and up and bright and inspiring, comfortable," which seem like natural extensions of her personality. She also points out their business motto (Quality over Quantity, Community over Corporate, Planet over Profit) as pretty succinctly outlining their intentions.

The part of their motto that most garnered my curiosity was the "Planet over Profit" stance. When I asked what exactly that meant, she started to tell me about the different ways she has put her values of health on a societal level into the way she does business on a personal level. From the beginning, the roastery on West Temple has been powered exclusively by 65 onsite solar panels, which have enough power to provide for the entire building's energy consumption on top of what is



As *Publik* expands its Salt Lake presence, owner Missy Greis has helped to ensure that the coffee roasting company continues to uphold its founding mission and ethos.

used to actually roast the beans. The company uses compostable paper, composts all of their grounds, recycles glass (something you have to pay to do) and portions the food at *Publik Kitchen* so as to produce as little food waste as possible. Not only that: Publik is the only coffee business in Salt Lake and one of only two in the state of Utah that has an afterburner. It's a heavy investment in a heavy machine that takes 96 percent of the emissions made from roasting and filters them out to remove any and all smoke emissions, which would otherwise have just been released into the air.

It's this kind of active participation in the growth of the company that has led Publik to become a household name in Salt Lake City. It's unusual to meet someone who lives here who hasn't been to any of their locations at least once, and the success continues to show. Up until the beginning of this year, the roastery on West Temple, previously a designated community meeting spot, was the central and only place to hold the Publik name. *Publik Kitchen* opened up in January of 2016 and sits comfortably in the 9th and 9th district, adding an unassuming persona of good food in a growing locale. Not to be left behind, *Publik Avenues*, a more minimalist neighborhood café, opened in February.

The *Kitchen* is Publik's first foray into a full menu. While they had toast at the West Temple location, there was never actually a kitchen. Head Chef **Alicia Pacheco** has crafted a classic American brunch menu with enough going on to let your taste buds swing circles

across your palate. From crème fraîche-slathered hash to house-made granola—which is actually set to be distributed by Winder Farms in Las Vegas, Orange County and across the Salt Lake Valley—visitors will have plenty to choose from. The *Avenues* location, in contrast, is somewhat flashy, as cozy as it is, and it's a chic addition to an already chic neighborhood. *Publik Avenues* focuses on drinks and is a great place to try the upcoming lineup of specialty winter beverages.

"[I] had this idea, though, of maybe getting a local artist to do an outdoor garden installation," says Greis, referring to the side yard of the *Avenues*. She seems excited about the ability to tinker with the new locations. You get the sense that she's doing exactly what she wants to be doing with her business, and that no one is stepping in to hold her back—only to help push her vision forward. When I asked her who the players in the Publik game were, who was right up there at the front pushing the bar upward with her, she just laughed and, without a second thought, smiled and confessed, "I think that everybody that works for me is awesome." And she meant it. For more info on what's to come, visit publikcoffee.com.

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JACK MORMON

Get Invested in Your Coffee

By Benjamin Tilton • tiltonbenjamin@gmail.com



Jack Mormon Coffee Manager Sydney Groesbeck pours a cup of the coffee roaster's nitro cold brew.



Photos: Colton Marsala Photography.com

82 N. E Street, Salt Lake City • T: 801.359.2979

Jack Mormon Coffee takes its name from the traders that traveled with the early pioneers. They were called "Jack Mormons" because they, at the time, did not share the same religious background, but had similar economic values and created good partnerships. Jack Mormon Coffee was established with this shared community in mind and, of course, the passion for coffee.

The Avenues-based roaster and café Jack Mormon Coffee, located in a former art gallery space, offers 50 to 70 different types of coffee (beans or ground) inside brown sacks, stored in a room that reminds you of the town store you might buy grain from (if it were designed by postmodern grad students). You want something from Indonesia? Done. You want an air-roasted breakfast brew packaged for you while sampling a Guatemalan dark roast? Done, done and done. Jack Mormon Coffee wants you to get invested in your coffee, and they've laid everything out for you. You can order wholesale or try a cup in store and out of store, on a walk down some beautiful Avenues street.

Sydney Groesbeck, manager of Jack Mormon Coffee, has advised me that "the two things you should do before taking that first sip of coffee is to close your eyes and clear your mind," she says. "Then, tip back the cup and let it hit your tongue. Your brain will slowly start to pick up on all the different flavors that way." For instance, the Blue Krishna coffee type from Kintamani Highlands and Central Bali has "subtle dark cedar, dark chocolate and an earth taste, with a long, smooth finish and low acidity," as stated on Jack Mormon's simple and well-functioning website. At the store, I ordered Bener Meriah from North Sumatra, Indonesia—with tasting notes of "heavy full body, sweet, syrupy, subtle cedar and caramel"—because I had received a tip that Indonesian coffee is the beez kneez (not a millennial word—seek *Urban Dictionary* or a Bill Hader movie).

Jack Mormon Coffee has a unique roasting process. It's essentially air roasting on a commercial level, as opposed to the traditional drum roasting, which is unique in this industry. Roasting techniques vary, but most commercial roasters are drum roasters, while most home roasters are air roasters. However, this is just an indication that process and preferences vary like the methods. I suggest trying them all and rocking the one that works.

Jack Mormon Coffee markets their products to the individual rather than to big companies. So, they are able to roast their coffees to customers' specific

tastes. This is why they're successful—all from word of mouth. Groesbeck explains that they even go so far as to make sure that the farmers who supply the beans are properly compensated. They grind and brew by the cup, so if you visit their shop, you can experience all the varieties of roasting yourself.

Groesbeck and I talk about the healthy effects of coffee for a minute, and she explains, "Coffee gets a bad rap, but it's actually pretty healthy. It's good for your heart, it helps prevent Parkinson's and Alzheimer's disease, and it's really good for your liver, especially if you drink." She then adds, "The fresher the coffee, the healthier it is."

The shop's environment is also an important aspect of Jack Mormon Coffee, because a coffee shop should suggest the social aspect of coffee. Jack Mormon offers espresso drinks, Clover-brewed coffee, nitro cold brew and more. There, the baristas have to be not only friendly but also to engage the customers and help them find options in their personal coffee while realizing preferences that they might not have even been aware of. If you want to test their knowledge, start with questions about your favorite fruits, nuts and sweets. "We open at 8 and arrive an hour earlier to make sure everything is roasted fresh and perfect for the customers," says Groesbeck. "I check out other coffee houses to see everything that's being offered and check the quality of what's around. I want to make sure we're staying competitive."

Going forward, Jack Mormon Coffee wants you to get involved with your coffee. "Get invested," were the words Groesbeck used in describing her hopes. They want your questions, odd suggestions, peculiar tastes, exotic brewing techniques and more. They want you to know that they are there for all your coffee needs, and more importantly, they want to work with you to create the best coffee experience imaginable. Jack Mormon wants to help create the community and social metabolism that stems from that first sip. When you close your eyes, clear your mind and wait for the clarity, neuro-correspondence and flavor transmission in your favorite cup of joe ... or julia.

In addition to their storefront, Jack Mormon Coffee is available on jackmormon-coffee.com, on tap at Red Rock Brewery and up at the University of Utah's Two Creek Coffee House. I highly suggest visiting the store in person, and if you do, make sure to ask the oddest coffee-related questions you can think of. The baristas might surprise you. Just don't order a 20-oz. cappuccino. I mean, do you really need to waste that much milk when what you really wanted was a latte? Just sayin'.

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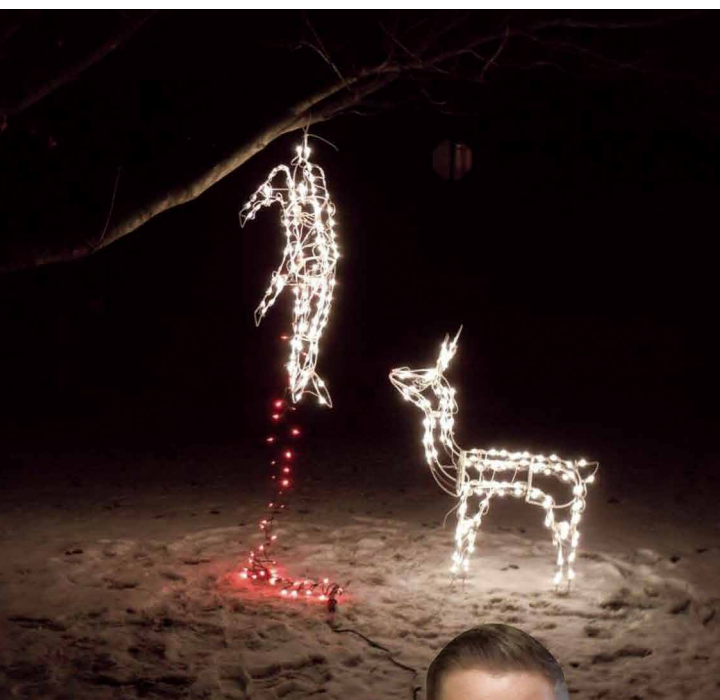
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Located in a swanky new development in the heart of Holladay among prominent restaurants and boutiques, 3 CUPS has found a home. A welcoming coffee shop with a cool, modern design serving first-rate beverages and food, 3 CUPS fits right in. "I've grown to love Holladay," says **Derek Belnap**, owner and manager of 3 CUPS. "The people have been awesome, and they're really into what we do."

Simplicity is woven through the architecture, design and menu. The minimalist decor against the white-on-white color scheme creates a tranquil feeling, perfect for studying or visiting with friends over lunch. Large tables and communal spaces alongside cozy booths welcome students and others in need of a workspace. Tall ceilings and large windows featuring views of Mount Olympus create space and light. There's also a spacious patio to enjoy, weather permitting. Belnap worked with local design firm 7D8 to create a space that is as inviting as it is functional. "We came up with something that would look clean and modern, but not cold," says Belnap. "There's rich, natural stuff going on with little pops of color."

Like the decor, the menu is concise, with

perfectly executed dishes and tempting baked goods. "**Amber Billingsley** was the brains behind the food menu," says Belnap. Billingsley has since moved on, but her magic remains. Stunning pastries are displayed at the counter. Choosing is nearly impossible—everything from the savory scones to the decadent danishes beg to be eaten. There's also gelato. Just looking at the beautiful colors and intriguing flavors can lift your mood. With unique flavors like Orange Saffron and special collaborations with other locals like High West Whiskey, 3 CUPS' gelato is a popular treat. Order it in a house-made pizzelle cone or drown a dollop of gelato in a shot of espresso for an affogato.

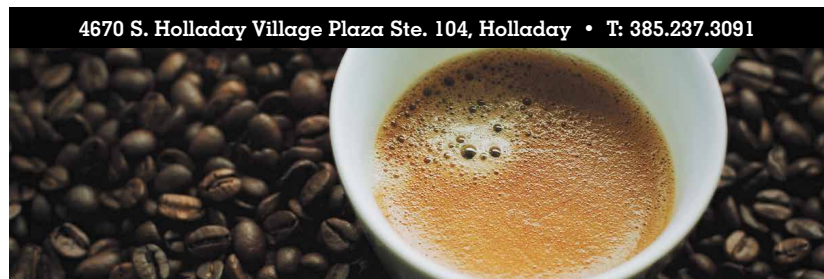
The savory food options are just as tempting. "The Morning Tarts or the Avocado Toast are both popular food options," says Belnap. With vegetarian and meaty options, the Morning Tarts are the perfect portable breakfast with an egg, sunny-side up, nestled into the cheesy tart. The Avocado Toast is also delicious. Toasted bread from Vosen's is smeared with an avocado spread and topped with extra virgin olive oil and a generous sprinkling of dukka, a Middle Eastern mixture of spices and nuts, adding flavor

and a nice crunch. The food menu shifts with the seasons. "This winter, we will be rolling out new toast specials and different food items, along with seasonal offerings like gingerbread and Meyer lemon cakes," says Belnap. "We like to switch things up."

When the focus is on simplicity, quality is paramount. Belnap only uses locally roasted coffee. "We wanted to stay local," he says. "We have some great local roasters like *Blue Copper* and *La Barba*. Their focus is in line with what I want my coffee and my coffee shop to represent. They're good at what they do." And 3 CUPS baristas are good at what they do. They are well-trained and pay attention to detail. The coffee drinks at 3 CUPS are superb. Picture-perfect lattes are served with a coin-sized shortbread cookie. The cortados, with equal parts espresso and steamed milk, are delicious. Americanos and pour-overs are also available if you're in the mood for straightforward coffee. Whatever you chose, it's going to be good. "We pay attention to detail," says Belnap. "We care about doing it right."

Like most good things, 3 CUPS came together through a series of happy coincidences. It's almost like it was meant to be. "I've been working in coffee for 13 or 14 years. Nine of those years were with the *Coffee Garden*," says Belnap. "I wasn't looking to open a coffee shop, but this opportunity conveniently came my way, and I jumped on it." When the mayor of Holladay inquired about *Coffee Garden* opening a location in the city's new development, they passed, but Belnap saw the potential, and we're lucky he did. "I have a great team and good support from the city and the building's owner," says Belnap regarding whom he credits for his success.

Every neighborhood should be blessed with a coffee shop like this. It's a place to gather, a makeshift office, and a quiet place get a bite to eat and catch up on your reading. Families visit on sleepy Sunday mornings, when kids tuck into bowls of oatmeal while their parents get a caffeine fix along with their newspaper. With friendly service and a comfortable and casual vibe, it's a pleasure to spend time in 3 CUPS.



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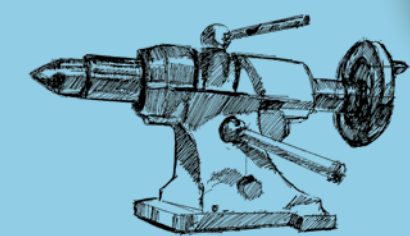
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THE GEOMETRY OF PHOENIX & STAGG

POUR-OVER COFFEE

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Fellow Products' Stagg-Kettle.

By Alexander Ortega | alexander@slugmag.com

Being a Uahn, I'm infatuated with the drinks cultures of beer, spirits and coffee. I'll take any opportunity to optimize my beverage-drinking experience, whether it's with glassware, local bitters or, in this case, a pour-over device. If you've never experienced a pour-over, it's a manual coffee-brewing method wherein a barista (at a coffeeshop or at home) pours hot water onto grounds in a filter, which is cradled by a cone-like object that funnels liquid coffee into a decanter. Enter the Phoenix70 by *St. Anthony Industries*. Based in downtown Salt Lake City and headed by **Lucas Watts** and brothers **Christian, Gregory** and **Ike Bombeck**—the masterminds behind the Alpha Dominche coffee brewer—*St. Anthony Industries* specializes in design-smart coffee accoutrements for scientifically enhanced coffee enjoyment.

I've long fantasized about making my own pour-overs at home, and *St. Anthony Industries* piqued my interest as a localized option to make this foray. Watts outfitted me with the Phoenix70, a box of Perfect Paper Filters and a Filibuster Decanter, all of which *St. Anthony* designs and sells. Without going back to ninth-grade honors geometry, the Phoenix70 (and sister Phoenix70 - V2) is named after a 70-degree angle in its architecture, versus a 60-degree angle in other pour-over apparatuses. This creates 3 inches of depth in the brew column, as opposed to 2.5 inches in other products. Hence, the Phoenix allows for a longer time for water to be in contact with coffee grounds and, thus, a longer period of coffee filtration and extraction. *St. Anthony's* Perfect Paper Filters fit this minimalist pour-over design. The Filibuster Decanter features dual glass walls that maintain the heat of the coffee that drips into it. With all of these scientific dynamics in play, I was excited to make and taste my own pour-overs.

Before I could brew, however, I needed a gooseneck kettle for the utmost control of my pour. *Fellow Products'* Stagg Kettle enticed me with its sleek contour, and I couldn't refuse the matte-black option. The Stagg features a useful integrated thermometer built into its lid with a red-marked

temperature range for optimal water heat, a weighted handle and, most notably, a fluted tip for maximum pouring control and no drip-back.

I used an Acacia scale to measure coffee and water (an essential for pour-over brewing), and as not to discolor the Stagg Kettle, I heated water on a Secura induction burner. The fine folks at *Blue Copper Coffee Room* and *The Rose Establishment* each ground a *Blue Copper* Burundi coffee to a medium-coarse grind suitable for the Phoenix—if you don't have a burr grinder, they have you covered and are familiar with *St. Anthony's* products.

The Phoenix calls for 24 grams of coffee grounds to ultimately brew nearly 350 grams of liquid coffee. I heated the water in the Stagg Kettle to 200 degrees, and I wet the filters with the water right after to rid them of any potential bleaching agents and to avert any residual paper taste in the cup. After consulting a few instructional pour-over videos online, I opted for the fairly traditional technique of wetting the grounds just enough for them to bloom and emit gases that would otherwise alter the end product if trapped in the extraction. After 30 seconds of blooming, I moved from the center outward, pouring in clockwise circles up until a minute and a half of brew time (of the total three minutes of brewing). The Stagg provided stellar control as I tempered the amount of water that came out of the spout so as not to overflow the filter but to also keep a consistent flow of coffee into the Filibuster. I've reached a point of consistently pouring nearly 350 grams of water into my setup at about the 1:30-minute mark.

It took me about nine tries to feel that I'd gotten my coffee brews to where they needed to be mouthfeel- and taste-wise. At that point, I met the standard that well-dialed-in, industrial drip brewers and the Alpha Dominche brewing machines have offered me—at least in my mind. "The Phoenix is very forgiving," Watts says. He's right—even leading up to my pour-over breakthrough, I rendered decent servings that did me right. What I feel is the greatest asset of the Phoenix, though, is



St. Anthony Industries' Phoenix70, Perfect Paper Filter and Filibuster Decanter.

the ramp that it provided me to reach this level of tastemaking in less than a week's time.

The Phoenix's circle into which to pour water is smaller than other pour-over systems, but the Stagg Kettle allowed for minimal but consistent pouring. As I increased my continual water-pouring efficiency with the Stagg, I began to apply the appropriate water portions at the appropriate times, which resulted in a clear, underscored complexity in the coffee I drank after. A perfect storm indeed.

Additionally, for when you get to the actual consumption of your coffee, *St. Anthony's* Plum Bottom Snifter bolsters the aromatics, taste and heat of your cup. It, too, features dual glass walls, which keep hot-coffee temperatures away from your hand and the coffee in contact with its own heat-preserving wall. The inner tulip wall offers essential coffee scents for an elevated tasting experience, a waltz between the beans and their roast.

For anyone looking to move beyond their French press, the Phoenix is the first cornerstone for the job. You, too, can achieve third-wave-grade coffee in your own kitchen with *St. Anthony Industries'* penchant for chemical geometry. Visit stanthonyind.com for the Phoenix70 et al., plus other coffee-intensive products. You can find the Stagg Kettle at fellowproducts.com.



Coffee Talk with Mike Brown

By Mike Brown • mgb90210@gmail.com

At this very moment, this very second, as you are perusing this issue of *SLUG Magazine*, there is a chance—more than a slight chance—that you are sitting on your ass and sipping a latte at one of our fine local roasting establishments. I'm assuming this based off of our distro route numbers and the fact that I am writing this article in one of our local coffee shops, *Bad Ass Coffee* on State Street, to be specific.

Bad Ass Coffee is tucked away on a quaint strip of State Street in between Chinatown (well, Salt Lake's version of Chinatown), some car dealerships and some strip clubs. It's fitting because I usually take my coffee the way most gentlemen's-club patrons prefer their strippers: a hot mess spilled all over their lap. You probably thought I was going to say rich, wet and creamy, but I'm trying to keep it real here.

As with most of my buying habits, I make an effort to shop local as much as possible. Sure, from time to time I'll shop at Target when I don't want to be seen at Wal-Mart, but with regard to coffee shops, I try to frequent Salt Lake's local establishments as opposed to spending bucks at Starbucks. Honestly, Starbucks puts out awesome coffee, and they take great care of their employees from what I've heard, but the role they play in pumpkin-spice culture is unforgivable.

And I hate having to order drinks in their strange vente-verde-grandio shit they got going on. I order all my drinks and drugs by the ounce, like a real American. Fuck your metric-system language nonsense, Starbucks. The best thing that Starbucks has ever done for our coffee culture is keeping the Xanax-popping, Ugg-wearing, Escalade-driving trophy wives out of local coffee shops, so thank you for that.

Though the brew at your local coffee shop has stayed the same over the years, I've noticed that the people who frequent these spots have changed slightly. Sure, you still have your shitty screenplay writer tucked away at a table secretly hoping that the 22-year-old barista will ask him about it so he can woo her with the world's worst movie plot never to be adapted into motion picture form. These days, though, he's using an iPad with a detachable keyboard instead of a spiral notebook.

And the coffee-shop staple person of my youth, teenage-gothic clove smoker, has seemingly been replaced by dork-ass vape-pen guy. Sadly—or self-fulfillingly—maybe all the goths from my youth have finally died off? I only know of one left who took over a magazine (the one you are reading), so if we see any more goth kids in coffee shops, can we call the Environmental Protection Agency ASAP and get them on the endangered species list?

I still see a chess nerd from time to time at the local coffee shop, and that's heartwarming. I haven't seen poetry-slam dude for a while, but I can't say that I miss him. Overly caffeinated homework kid is still there, spotted more and more frequently the closer the coffee shop is to campus. Oh, and who could leave out the exclusive-to-Utah rebellious Mormon with blatant disregard for the Word of Wisdom, all while ordering hot chocolate for her six kids? That one must drive the barista suicide rate up.

The other popular modern humanoid sighting at the coffee shop these days has to be the first Tinder date. What better place to discover a grossly exaggerated online-dating profile than a public coffee house? If anything, this has to be mildly entertaining for all coffee shop employees.



Illustration: Spencer Holt

And speaking of coffee shop employees, I must applaud you all. Not many people let others loiter at an establishment for 10 hours straight by only spending \$1.50 and not tipping or let terrible people destroy their bathrooms on a consistent basis. I bartended for a while, so I know what it's like to put liquid in a glass—easier said than done. Also, I like free coffee, so if any baristas are reading this and recognize me, remember that. I like free coffee.

Let's also not forget how helpful the actual substance of coffee has been to our society over the years, from helping hipsters get their cocaine by disguising the scent from drug dogs to keeping truckers who couldn't score some meth awake at night,

thus keeping our economy lubricated. Coffee is important.

There have been a handful of addictive substances I've bounced back and forth with in my life, whether it's tobacco, al-kee-hol or fantasy basketball, but for me, the steady addictive constant that is and always will be is caffeine, preferably in the form of hot, black coffee. Telling me to stop drinking coffee these days would be the same as telling me not to poop. Aside from the fact that coffee helps me poop, there's no way I could physically stop pooping without exploding into a massive poop mess at some point. I feel like if I stopped drinking coffee, a similar mess would happen.



MOVIE REVIEWS

La La Land
Director: Damien Chazelle
Lionsgate
In Theaters: 12.16

Thanks to the brilliance of director Damien Chazelle (*Whiplash*), his latest production spotlights the grandiose musicals of the 1950s in spectacular fashion. Sebastian (Ryan Gosling) is an aspiring jazz musician who desperately wants to open his own club, and Mia (Emma Stone) is an aspiring actress working at a Hollywood-studio coffee shop. The two meet, sparks fly and lives change all in the course of a year. If you are a fan of Fred Astaire and Gene Kelly's genre of film, you will be in absolute heaven in the first two minutes, thanks to a remarkable opening number on the Los Angeles freeway. Aside from the amazingly talented Gosling and Stone, Chazelle hits everything with perfection, from the set design and lighting to the score and costumes. As I walked out of the screening, I had a smile beaming from ear to ear and a skip in my step. While *La La Land* pays respect to films from 60 years ago, it remains planted in modern times and also refrains from being a predictable studio production. As I write this, we're still early in the award season of movies, but if this stunning masterpiece were to take the grand prize, I would not be surprised. In a nutshell, go see this movie as soon as possible. It will give you hope in humanity again and give your heart an extra beat for love. —Jimmy Martin

Moana
Directors: John Musker, Ron Clements
Disney
In Theaters: 11.23

Directors Ron Clements and John Musker have continued to pour gasoline on the animation-addiction fire with their latest production, which honors the ancestry of Hawaii and its rich culture. Ever since she was a toddler, Moana (voiced by Auli'i Cravalho) has wanted to travel beyond the reef of her island, but it is harshly forbidden by her elders. However, once a curse, unleashed by cocky demi-god Maui (voiced by Dwayne Johnson), reaches her island, Moana decides that it is time to break tradition and find an answer. In order to restore order, Maui must return a stolen stone, and Moana must get the defiant god to the destination. The animation is gorgeous and represents the tropical region flawlessly, but what makes this adventure stand out above the rest is the music. With the gifted Lin-Manuel Miranda (*Hamilton*) writing the lyrics to a musical, something special is bound to surface. Honestly, I have been singing the songs in my home for the past two weeks. Cravalho, who was cast at the age of 14 and is the youngest Disney princess, has a remarkable voice—and who knew that The Rock could rap? Rather than being a damsel in distress, Moana is a fierce heroine with no love interest and only a dedication to her mission, a fantastic message for children. Once again, Clements and Musker add another wonderful title to the Disney library, and I have a feeling that, with Miranda's help, we may be seeing this journey developed for the Broadway stage. —Jimmy Martin



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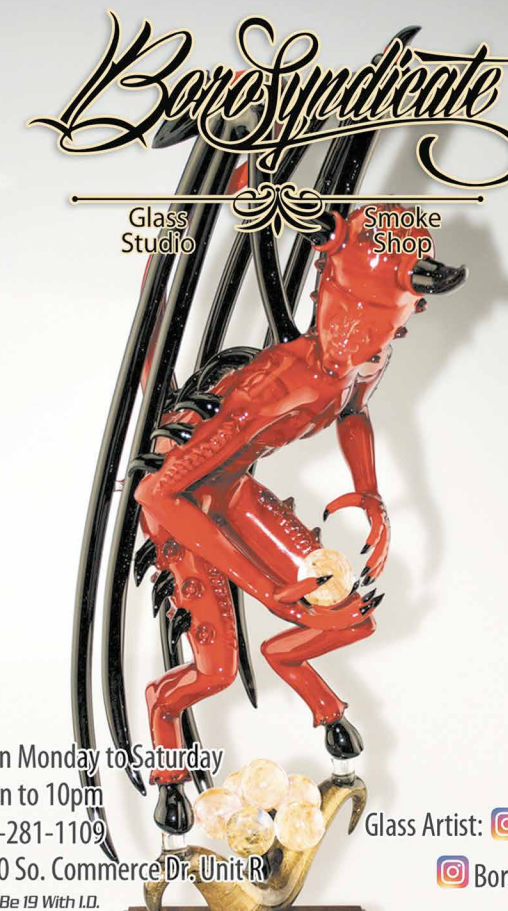
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SNOW

By Bob Plumb • bobbypplumb@yahoo.com

Captioned from the lips of the man himself, **Brandon Coccard**: "When I was a kid, I saw **Travis Parker** fast plant 180 off a cliff into powder. Last year, I tried to pay tribute to one of my favorite boarders of all time: fast plant 180 in Salt Lake City."



LOCAL MUSIC REVIEWS

BEETSBLOG

LOVERS AND FRIENDS

GYM

Street: 09.08

BEETSBLOG = Blue Jazz TV + Ariel Pink + Adrian Knight



BEETSBLOG—a Utah county musician that's clearly the product of a *Two and a Half Men*-type situation between **Galtta Media** tycoon Adrian Knight and that **Aicha** kid from Youtube 1.0, or a *Two Men and a Baby* thing between **Boz Scaggs** and **Looking Glass**—has dropped a new record on SLC up-and-comer GYM Records. When I say "dropped," I actually mean slunk up behind you at a party, standing way too close to you as you dip the ladle in for another glass of punch. He is there, breath hot on your neck, not because he is a creep, but because he is really excited to tell you something that is really awesome. That kind of awkwardness, enthusiasm and sincerity mark this record of avant-yacht rock hits.

LOVERS AND FRIENDS is an album that has within its thin, pale fingers some golden melodies that are endeared to us by an amateur's boundless gift of experimentation without knowing the rules. Slinky bass lines that sound like they are lifted from an '80s police procedural combine with clunky electronic percussion and timid lead guitar. The deadpan voice striving to move out of its natural range tracks perfectly with songs about feelings, working out, being emotionally present for your partner and being a committed friend. That's some serious work, and don't let anyone tell you it's not.

When listening to *LOVERS AND FRIENDS*, it is tempting to look at these songs as twee AF attempts of passing off emotional directness as facile misdirection. As fey as they may be, BEETSBLOG's awkward intensity and

consistent commitment to the outsider soft-rock hits carrying tactful melodies beneath magnetic-strip-thin fidelity makes its case straight-up instead of hiding under the hiss of reverb like some of his contemporaries. This is some next-level craftsmanship—and don't let anyone tell you that it's not. —Ryan Hall

Lucid Sound Driver

Serenading the Indigo Child

No Problema

Street: 09.30

Lucid Sound Driver = William Basinski + 2 8 1 4

Serenading the Indigo Child, the second full-length from local musician Lucid Sound Driver, presents itself as a story. The track titles give a loose sense of the narrative, with "Lying Down to Rest," "Transcending Temporal Planes" and "Approaching a Doorway" acting as stops along the dream journey that concludes with "Becoming Indigo." Over the course of the album's 80 minutes, the music forgoes any sort of typical structure in favor of lengthy, seemingly formless ambient tracks that, when taken as a whole, create a gorgeous and immersive listening experience.

Instead of having typical builds or climaxes worked into them, the 11 tracks here employ subtle shifts in tone and distortions of melodies to get their ideas across. Take, for example, "Walking Down Spiritual Corridors." The airy keyboard melody that begins the song slowly disappears as low-end tones envelop the mix until everything eventually gives way to a pulsing bass line and huge washes of clustered synthesizers. The track ends with three minutes of nearly indecipherable white noise, but rather than feeling overly abstract or intangible, it serves as a chilling finish to the amorphous music that precedes it.

Other highlights include "Going Under (Awakening)," a track in which the light and pleasant opening gives way to ominous globs of textural, dissonant keyboard patterns that help give some emotional diversity to a record whose overarching mood is tranquility. "Approaching a Doorway" is the most defined composition here, full of jagged glockenspiel tones that, along with the constantly shifting keyboard progressions in the background of the track, often create surprising and jarring harmonic textures.

"Becoming Indigo" forgoes melody completely in favor of six minutes of heavy, lush blocks of sound. It's not a particularly final sounding closer, but on an album dedicated to the sound in between sounds, it feels like a fitting ending. *Serenading the Indigo Child* is not an album for casual listening. Rather, it's best enjoyed in one sitting, letting the minute changes and overwhelming attention to detail create a sound environment

to live in, rather than evoke simple pleasures. —Connor Lockie

Soft Cyanide

Self-titled

Self-Released

Street: 11.16

Soft Cyanide = Anberlin + Saosin

If you're anything like me just looking back at your middle school yearbooks will take you back to a time when **Kill Hannah**, **Chiodos** and **Hawthorne Heights** ruled your iPod and Myspace page, and listening to emo music and dressing the part wasn't just a phase, mom. As time goes on, we grow up and outgrow different musical tastes, but every so often, a band or artist will come around and reignite your interests you once long forgot.

Soft Cyanide is the band that is now showing me that post-emo music is alive and well, and just like any other genre, it can continue to grow and get better with age. Soft Cyanide's self-titled debut album packs a lot of technical guitar, complementing synths and haunting vocals into just a six-track album (one of which is a forty-second intro track with no vocals).

The production value of this album is some of the best I've heard all year, and the tracks seem to flow in a way that is disruptive, each track following the same mood and pace. For longer albums, that may seem a bit repetitive, but Soft Cyanide makes that work to their advantage to keep the album from seeming too sporadic or unpredictable. Tracks like "Heart Out" and "Alive" both start with synth and percussion beats reminiscent of the sound of **InnerPartySystem**, who **Devin Barrus** of Soft Cyanide cites as an influence. Other tracks on the album, like "Younger," start with very technical and melodic guitar and bass riffs, accompanied by crashing drums and hauntingly soothing vocals.

All of the technicality, writing and recording of this album is even more impressive, considering that Soft Cyanide is a solo venture by Devin Barrus, who has since been accompanied by a band featuring **Deven Alvarez** (guitarist), **Chad Jordan** (drummer/guitarist) and **Stephen Pollock** (guitarist), who support and continue to write for Soft Cyanide. All in all, this EP is excellent in its execution and style and really fits into the post-emo/pop sound that Barrus strove for. —Connor Brady

Are you in a local band?

Send us your album with "LOCAL" in the subject line, and we'll review it:

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DARK PICKS OF 2016

2016 was a dark year, and these year-end picks follow the theme ...

G.L.O.S.S.

Trans Day of Revenge

Total Negativity & Nervous Nelly

Street: 06.13

G.L.O.S.S. = Minor Threat + MDC + transgender identity

G.L.O.S.S. (**G**irls **L**iving **O**utside **S**ociety's **S**hit) aren't writing their music for me, and that's completely OK. But it still strikes a chord—or three, as the old punk adage goes. *Trans Day of Revenge* is one of the best hardcore releases of the year, and G.L.O.S.S. are one of the best hardcore bands of the '10s.

They've courted controversy—being accused of being a gimmick, for publicly turning down a record deal with *Epitaph*, etc.—but in the age of keyboard vigilantism and capital-"O" Opinions being elevated to the level of irreproachable fact, I'm really not interested. It's obnoxious static, and G.L.O.S.S. rips.

G.L.O.S.S.' trans-feminist punk/hardcore focuses on issues directly pertinent to them: namely, queer and transgender identity. They are incredible—the polar opposite of the assembly-line, brotastic "you stabbed me in the back" hardcore that's churned out on a seemingly weekly basis. Their lyrics are substantial, often unapologetically violent, and manage to cover a thesis' worth of argument in queer identity with punk rock directness and duration. *Trans Day of Revenge* is a scant five songs and seven minutes long.

The message is only half the battle, though. It's the music that truly moves, and between their demo and this release, G.L.O.S.S. write exceptional hardcore punk. It's amazing that after 30-plus years, the same simple chords can really sing. Remember the first time you heard Minor Threat and you totally got it, lyrics and everything? It's like that.

All of this is certainly enough to propel this release to the top of the heap in 2016, but with the nightmare realization that the country elected the *Breitbart* comments section to its highest office, *Trans Day of Revenge* is even more essential. The opening line of the EP becomes all the more poignant than when it was released earlier this summer, with singer **Sadie Switchblade** declaring, "When peace is just another word for death / It's our turn to give violence a chance." If House Bill 2 in North Carolina was enough for G.L.O.S.S. to seem like a grenade, our president-elect weaponizes this into an H-bomb.

There is no subtlety on *Trans Day of Revenge*, and that's its greatest strength. It's vital, angry and relatable—even if their particular identities are not ones you share. "Out From the Desk" is a call to arms in support of survivors of domestic violence, opening with the lines "Bent ears can't be enough / Out from the desk, let's all crew up." From compassion to action—for me, this is

the biggest takeaway from *Trans Day of Revenge*.

"We Live" reminds me of why any of us got into this crazy business in the first place. The song summarizes more perfectly than I ever could why underground punk/hardcore has been my musical center for nearly two decades. "We live / For nights like this / Basements packed with burning kids / We scream / Just to make sense of things." There can be no message clearer, or more welcome, right now.

G.L.O.S.S. are also calling it quits this year. They are ending their run for understandable reasons, telling *Maximum RockNRoll*, "The punk we care about isn't supposed to be about getting big or becoming famous. It's supposed to be about challenging ourselves and each other to be better people. We want to be whole people, not one-dimensional cartoons." You can't really argue with that, but considering where current world events stand, it's a loss for the punk and hardcore community to not have such a strong and unified voice. —*Peter Fryer*

Leonard Cohen

You Want It Darker

Columbia

Street: 10.21

Leonard Cohen = The Angel with a Golden Voice

Leonard Cohen's voice has always elevated to the heights of angels and descended to the depths of the devil, sometimes in the same song. In his life, Cohen understood the themes of love, light and the grace of redemption, but he also understood the quiet, unholy, looming darkness and the beasts that pull you there. Cohen once sang, "Like a bird on a wire / Like a drunk in a midnight choir / I have tried in my way to be free." On Nov. 7, 2016, Leonard Cohen finally found that freedom—The Baffled King composing "Hallelujah" stepped into the space between the "garbage and the flowers," and the flame flickered out.

You Want It Darker is Cohen's 14th studio album. Like **David Bowie's** *Blackstar*, Cohen gives us one more masterpiece before stepping into the great beyond. The album starts out by placing you immediately into the heart of darkness with the title track. Cohen sings, "Magnified and sanctified / Be thy holy name / Vilified and crucified / In the human frame / A million candles burning / For the help that never came / You want it darker / We kill the flame." Death, darkness and sin thread through every song on this album. These themes have been staples in Cohen's whole career, and he reminds us of how unavoidable they are. On the track "Treaty," Cohen tells us, "I heard the snake was baffled by his sin / He shed his scales to find the snake within / But born again is born without a skin / The poison enters into everything."

Cohen put death and dying at the heart of this record. As always, he would never leave it at just that. Cohen once famously sang, "Ring the bells

that still can ring / Forget your perfect offering / There is a crack in everything / That's how the light gets in." That light has always been love. And on this album, he leaves that behind, too. On the track "On The Level," Cohen thinks about staying for one more go-around: "I said I best be moving on / You said we have all day / You smiled at me like I was young / It took my breath away." Cohen changes his mind—understanding his fate. "Leaving The Table" is the song where Leonard Cohen seems to say his goodbye: "You don't need a lawyer / I'm not making a claim / You don't need to surrender / I'm not taking aim / I don't need a lover / The wretched beast is tame / I don't need a lover / So blow out the flame."

Leonard Cohen never shouted out into the void—he whispered, with that ghostly voice that age and experience scratched raw and clean. Leonard Cohen's *You Want It Darker* is a great album, but we've always expected that of him. What we didn't expect is that it would be his last. It hurts a little. "Now I bid you farewell / I don't know when I'll be back / But you'll be hearing from me, baby, long after I'm gone / I'll be speaking to you sweetly from a window in the Tower of Song." I hope this is true. Goodnight, maestro. Hallelujah. —*Russ Halsten*

Primogenorum

Damned Hearts in the

Abyss of Madness

Forever Plagued Records

Street: 11.25

Primogenorum = Ossea Cyphus + Void Meditation Cult + Walknut

In so many ways, an adjective can be a subjective word. Take "happy"—it's pretty subjective, as one person's happiness may be different from another's. In my case, for something to fit my category of dark, especially in music, it must be beyond bleak. It must make me feel like I need to go bathe in sunlight, go for a walk or take a shower, just to get the darkness of it all awash from me. I don't have much background about the band other than that the lead singer is from the Ukraine—this adds to the darkness of it all.

The sound of these eight, murky songs, layered yet hollow, creates a sonic fog so dense that it feels like I'm weighted. Oddly, the songs don't ever feel fully directional. The lack of harmony is prevalent, and it makes things disorienting as hell. When the speed picks up on the second track "Hecatomb," the production is a bit fuzzy, with echoed vocal scowls and layered guitar effects. The drumming is clear and distinct, but when the cymbals arrive, they add a tin-like effect to the music. There is a duality to the album—depending on the volume at which one listens—leading to disturbing, altered states of mind. On lower volume, the feeling is again murky ilk with a slower, more sinister edge. At

high volume, the listener is blitzed by walls of intense sound that resonate long after the 37 minutes of playtime are done.

More oddity comes by way of the track "Dead Calls My Name." There is an interesting use of guitars that comes up early in the track—a sort of high-pitched scratch. For me, it feels like an unwelcome voice is coming in. This strange introduction ignites the inner, abysmal side of my mind. I get this feeling in my head that the song is talking to me in a language I don't understand, but if I'm not fully focused on the song, I get lost in that voice and cease to hear the music. The ultimate strength that Primogenorum display is the depth and versatility of the songs. Each one brings something unexpected, from disparaging, slow moments to hyper-intensive blasts. The dynamics and qualitative changes come effortlessly. Some songs have odd melodic moments, such as the portions when the guitars are not distorted. The songwriting is never limited to one style or range, yet it's nothing that goes outside the realms of black metal. This isn't merely an aurally intensive experience; it can become physically demanding to move through the thick fog that it exudes. Any given musical form aims to convey an emotional experience or response. What I thought was going to be a sort of lo-fi black metal album—with slow moments turning into some faster black metal moments—completely went off the rails. All the unexpected moments brought out some darkness I have never encountered before. It is, in a way, a double-edged sword: I enjoy the album, but also, it's dangerous, as the album title suggests: *Damned Hearts in the Abyss of Madness*. The more I listen to the album, the further into the abyss—or down further into a blackhole—my mind wanders. Listening between the lines here is essential—*Damned Hearts* is one of the darkest of the dark albums I have ever heard. —*Bryer Wharton*

Scott Walker

The Childhood of a Leader OST

4AD

Street: 08.19

Scott Walker = Anton Webern + Mica Levi's Under the Skin OST

When it comes to dark music, Scott Walker stands as one of its greatest innovators. Whether singing about STIs and whorehouses on "Next," castration and cannibalism on "SDSS1416+13B (Zercon, Flaggpole Sitter)" or erotic whipping on "Brando," the singer's almost 60-year career has been marked by an exploration of grotesque, hallucinatory experiences and the overall unsettling. What makes his 2016 release unique in his discography is the fact that, as a film soundtrack, it's entirely instrumental, and thus lacks his characteristic baritone. However, since his musical reinvention with 1995's *Tilt*, Walker has pushed himself as a composer to match his morbid lyrics with equally dismal music, and *Childhood of a Leader* is no exception. The release relies heavily on angular and dissonant classical music that recalls 20th-century masterpieces like **Stravinsky's** *The Rite of Spring*, and through intensely detailed composition and subtlety in favor of excess, Walker manages to craft one of the most captivating and ominous instrumental records of the year.

The first full track, "Opening," functions as an

overture and revolves around a weeping and passionate chromatic melody that glides over the track with a heavy force. This musical theme recurs many times throughout the album, often changing character and style to offer new moods. On "Village Walk," it's a subtle afterthought, barely noticeable as it floats in and out of the mix. On "The Meeting," the melody is taken over by a horn section in order to resemble a funeral march, and on "Cutting Flowers," Walker draws the melody out until it sounds almost heartwarming. This repetition creates a *leit-motif* of sorts. Every time it reenters, Walker conjures up ideas of the original fire and brimstone that occupied the overture, but the calculated and minute revisions cause the original emotions to mutate beyond their original forms.

On top of this theme, the structure of the record ends up being hugely important. After the overture, the rest of the record consists of short vignettes that rarely last more than a minute or two. Take, for example, the track "Versailles," a 90-second cut that consists of long, lazy horn lines that build on top of each other to form grating harmonies, but just as quickly as this track builds up, it vanishes into silence. This sporadic style of composition gives these cuts a spectral quality, with the bone-chilling music never fully realizing itself before it gives way to a new idea.

"Dream Sequence," the lone track here that diverts from the orchestral style of the rest of the album, takes the ghostly atmospheres to a new level. A dark ambient track that functions on rolling synth chords and clanking percussion lines, the style of "Dream Sequence" recalls parts of Walker's *Bish Bosch*. This track might not fit into the rest of the album, but it helps provide a framework for the kinds of moods attacked on the rest of the tracks and reaffirms Walker's ability to masterfully shift between organic and synthetic music at will.

As the year ends, what makes *Childhood of a Leader* stick out is how well it articulates the feeling that something terrible is on the horizon, and how this fear grows as the horror continues to withhold itself. Scott Walker's music foreshadows tragedy, but never tells when (or if) this tragedy will occur. Often, it feels as if this music simply conjures up a maddening and endless sense of paranoia. —*Connor Lockie*

Solange

A Seat at the Table

Columbia Records

Street: 09.30

Solange = Tweet + Kindness + Blood Orange

A Seat at the Table was four years in the making for Solange, and couldn't have been released at (and for) a better time. It crystallizes identity and Black experience into a thing of heartrending beauty that weaves between simplicity and ethereality, where Solange's voice—deeply mysterious at times, silvery and feathery at others—effortlessly narrates an experience that fits right into current conversations about Black social issues. In addition to Solange's own songwriting and production, the 21-song album includes eight interludes, featuring **Master P**, her father **Mathew Knowles**, **Kelly Rowland** and mother **Tina Knowles**, along with contributions by **Devonte Hynes** (Blood Orange), **Adam Bainbridge** (Kindness) and **Kelela**, among others. Though rich with collaboration, the project started as and is ultimately an exploration of Solange's own identity and familial legacy, right down to the

initial recordings done in New Iberia, Louisiana, where Knowles' grandparents lived before fleeing the Ku Klux Klan.

"Rise" and "Weary" make up the album's base, wherein Solange sings out about this kind of falling down and getting back up, and then returning to the weariness of a world that makes things this way. *A Seat* not only shows the rise and the fall, but also what happens in between. With her influences listed as **Kanye West's** triumphant song "We Major," **Claudia Rankine's** stark racial narrative, *Citizen*, **Lauryn Hill's** controversial session on *MTV Unplugged* and **Lynette Yiadom-Boakye's** paintings of black figures (who come to life in the colors, posturing and movements in the video for "Don't Touch My Hair"), Solange seems to identify with these Black artists who also explore those in-betweens. In "Wear," Solange sings, "I'm gonna look for my glory / I'll be back real soon," and she means it. She goes on to find her glory in "Cranes in the Sky," the album's light-filled and undoubtable hit.

"Cranes in the Sky" and "Don't Touch My Hair" each have accompanying videos, and in the latter, Solange, along with Black men and women all in a myriad of hairstyles, dance elaborately and gracefully in wide-open spaces. Keeping in mind that these painstakingly intricate styles (braids, afros, waves and curls) are rooted in a tradition of practicality and expression particular to Black people, it follows that she trades out "hair" for "soul" and "crown" and "pride" at different points in the song and sings that "They don't know what it means to me." This particularity of Black experience carries on into "F.U.B.U." (an homage to the Black-owned clothing company FUBU, which stands for "For Us By Us"), and its interlude, where Master P says, "If you don't understand my record, you don't understand me, so this is not for you," which serves as a jumping-off point for Solange to outline her struggle for independence, success and an autonomy that relates back to her ownership of her own hair. She most definitely refers to her own record when she asserts, "This shit is for us."

She demarcates her lines: "Don't You Wait" and "Don't Wish Me Well" nestle into the seamless progression of song-to-interlude-to-song as intense standouts. Even with these and other exceptional tracks, the songs are most powerful together. Their cohesion, along with the provocative writing and flawless production, call to mind recent albums like Blood Orange's *Freetown Sound* and **Beyoncé's** *Lemonade*, which also swirl with shimmering imagery and emotional, political themes. *A Seat at the Table* will transcend its release year because of the strength with which Solange conveys her sense of self and Blackness, and because of the pure beauty that emerges from Solange's dive into self-conception and the highs and lows of her vitality. —*Erin Moore*

For the full list of *"SLUG's Dark Picks of 2016"*—including **Dark Funeral**, **Death Grips**, **Discharge**, **Jozef van Wissem**, **Skeletonwitch** and more—visit slugmag.com.





DECEMBER

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

COMING SOON

- 1: **FREE SHOW The Tribe of I**, Show Me Island, From The Sun
- 2: **The Hound Mystic**, Choir Boy, The Artificial Flower Company + DJ Nix Beat
- 3: **Shelter Red**, Settle Down, Run Into The Sun, TBA
- 4: **Charles Ellsworth**, Beachmen, Sarah Anne Degraw, Vincent Draper and the Culls
- 6: **An Evening With Toh Kay** (SEATED EVENT)
- 7: **Rooney**, Royal Teeth, SWIMM (7pm doors)
- 8: **SLUG LOCALIZED: CHOICE**, Le Voir, AudioTreats
- 9: **Dubwise: Dirt Monkey**, TBA (9pm doors)
- 10: **The Bee: Making Peace** (6pm doors) / Soul Night! (9:30pm doors)
- 12: **Sculpture Club**, All Your Sisters, Soft Kill, Choir Boy
- 13: **FREE SHOW Tele Novella**, Daisy & The Moonshines, Dream Slut
- 14: **Red Fang**, Torche, Whores (7pm doors)
- 15: **Louis The Child**, Elohim, Bearson
- 16: **Ugly Christmas Sweater Party + Devil Whale Of A Christmas**: The Bully, Santa Baby, Sarah Anne Degraw, Coyote Vision Group, Birthquake, Red Bennies, 90's TV, Quiet Oaks, Spenny Relya & MORE!
- 17: **COCKTAIL!**
- 20: **FREE SHOW Human Leather**, Bobo, TBA
- 21: **The Wild War**, TBA (FREE BEFORE 10 PM /\$5 AFTER)
- 22: **FREE SHOW Punk Rock Christmas**: Racist Kramer, I'm A Monster!, Fail To Follow, CJ Coop, Grayson Roylance, Matt Chiodo, James Peterson
- 23: **VNDMG**, Chris Wright, Sosay, TBA
- 27: **FREE SHOW Hamilton Beach**, Cameragrammar, RS2090
- 28: **FREE SHOW Koala Temple** Reunion Show, TBA
- 29: **FREE SHOW Scenic Byway**, TBA
- 31: **NYE: Flash & Flare**, Matty Mo, TBA



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BREAKFAST / BRUNCH / LUNCH

- 1/12: Tony Holiday
1/13: Cold Cave
1/19: SLUG Localized: Comedy Night!
1/22: Warbly Jets
1/23: The Nude Party (FREE)
1/25: Young Chop
1/27: Sun Sleeper
1/28: Shook Twins
2/1: Wax Tailor
2/8: Lydia Loveless

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ALL AGES

OTHER S&S SHOWS

- 1: **Slick Velveteens**, Diotima, TBA
- 2: **Wild Child**, Walker Lukens
- 3: **Mind Body & Beats**: KnowMads, ETHAN, Chief, Niq
- 8: **ROCK N ROLL CAMP FOR GIRLS FUNDRAISER!**
- 9: **Wicked Bears**, HOUSEWARMING PARTY, Dear Boys, Cat Ghost
- 10: **Larusso**, Brickson, Thieving V
- 14: **Soulvibe**, Pixie and the Partygrass Boys, Oscar + Julia
- 15: **Spy Hop Night!** - Melting Rain, Mijos, Oceanside Parakeets
- 16: **Gorgeous Gorges**, The Anchorage, MIOS
- 17: **Sunsleeper**, Westing, Indigo Plateau, The Last Lost Continent
- 21: **Totem City**, Cera, Franklin Good
- 22: **The Arvos Christmas Party** featuring Spenny Relyea
- 23: **The Viceroy's**, Detective Deckard, Iceburgh
- 25: **MERRY CHRISTMAS - from all of us at Kilby Court!**
- 28: **Sales & Co**, Fairpark Twins, Peach Dream
- 29: **Mark Swink**, Bradbeard Keyes, TBA
- 30: **Mojave Nomads**, Doctor Barber
- 31: **New Year's "Eve'n Better" Bash** - Lady Teeth, Gabi, Spooky Snack, TBA



- 12/8: FAT NICK @ The Complex
12/12: TIG NOTARO @ The Depot
2/3: SAFETY SUIT @ The Complex
2/4: YOUNG THE GIANT @ The Complex
2/10: RUN THE JEWELS @ The Complex
3/13: STRFKR @ The Depot

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