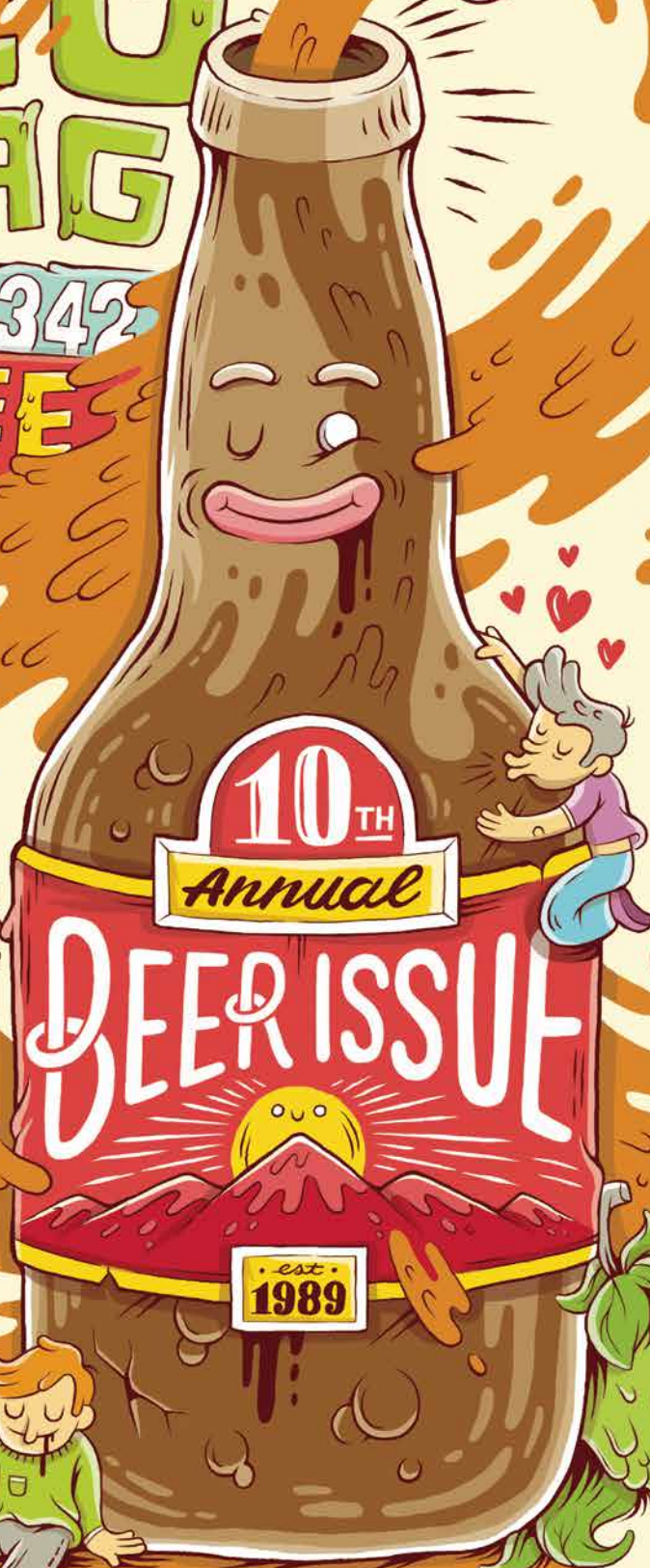


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Vol 28 issue 342

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CONTRIBUTOR LIMELIGHT

Alex Vermillion – Contributing Writer, Editorial Intern

Since ze joined *SLUG* in August 2015, Alex Vermillion has become an invaluable and dazzling force on *SLUG*'s team as a writer and Editorial Intern. A queer performer and aspiring dramaturg, Vermillion has taken zir enthusiasm, passion and expertise to write countless pieces for *SLUG* that celebrate Utah's creative community, from spirited reviews of Utah theatre and local artist-activist interviews to drafting synopses for our *SLUG Soundwaves* episodes. In this issue, Vermillion talks music with **Civil Lust** (pg. 6) and **Primitive Programme** (pg. 7) for *SLUG Localized*, and ze previews one of zir favorite annual events: the *Utah Beer Festival* (pg. 38). Whether ze is working, writing or ruling the stage, Vermillion has been a tireless advocate for Utah's many diverse and less-represented subcultures, and we at *SLUG* feel blessed to have Vermillion on our masthead.



ABOUT THE COVER: Pop open those bottles—it's *SLUG*'s 10th Annual Beer Issue! Since 2008, we've dedicated our June issue to Utah's vibrant and vital beer culture, which *SLUG* illustrator and AIGA SLC 100 Show 2017 Copper Ingot winner **Brett Ferrin** (brettferrin.com) commemorates on this cover. We'll be celebrating all summer: After you sip and slide through the issue, join us and the **Utah Brewers Guild** on July 1 for *SLUG Mag On Tap*, our all-local beer festival.

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CIVIL LUST

LOCALIZED By Alex Vermillion
alexandra.vermillion3@gmail.com

This month's *SLUG Localized* brings you the glam-goth aesthetic and new wave sounds of **Civil Lust**; the futurist, minimum pop stylings of **Primitive Programme**; and an opening set by **DJ Cesar Reyes**. Prepare for waves of post-punk, new wave and electronic to hit the stage at *Urban Lounge* on June 29. Thank you to our sponsors at *Uinta Brewing Co.*, *High West Distillery*, *Spilt Ink SLC* and *KRCL 90.9FM*. *Localized* is free and for folks 21 and older. Doors open at 8 p.m.

Despite living and practicing their music in the same apartment that Ted Bundy once did, Civil Lust members **Christian Riley** and **Isaiah Michael** have a charismatic vibe to the feel of their home: Dried roses hang on the walls, and posters of classic goth bands are delicately placed and instruments have found their way into every corner of the room. Their grungy-yet-glam aesthetic had taken my heart before the interview even started. Inspired by bands such as **The Cure** and **Morrissey**, Civil Lust are part of the new rise of goth in Salt Lake City, and they've become quite a hit in the local scene.

Riley and Michael met through mutual friends and had discussed making music together a year and a half before the band truly started. "We both needed a place to live at the same time," says Riley. "We ended up moving in together. We started jamming a little and a friend asked us to play a show. But really, the band existed before we actually started playing shows." At first, making music together was an outlet, a way for fun expression. But after being invited to play show after show, Riley and Michael started taking their music more seriously. "The band is definitely becoming what we do," says Riley. "We've evolved into actually caring about what we're doing." From their high level of local success to a recent West Coast tour and the release of their album *Constitutions*, Civil Lust are on the move and aiming for even bigger goals.

Although the two had played in previous bands, they hadn't found what they were looking for until they became roommates and discovered their mutual love of new wave and goth music. "Civil Lust reflects the stuff that we like listening to," says Michael. "We also wear makeup. There's always fog machines at our shows. We've always liked that aesthetic." And if you haven't seen Civil Lust live or checked out their Instagram (@civillust), you should know one thing about these guys: They. Are. Fashion. "We have a lot of friends who are photographers and artists," says Michael. "The pictures are high-end, fashion style. The music we write is very dark, depressing. But the aesthetic we put off is very glamorous."

Civil Lust are pros at combining glam aesthetic with moody, wave-y music. The conception of *Constitutions* comes from a universal, human

experience: the feeling of self-doubt, figuring out what is important to you and discovering your personal principles. "The name comes from that: building a constitution for yourself," says Riley. "It was written at a time of deep questioning and reflecting." As Riley was writing the songs, Michael noticed the similarities in the lyrics, which all coincided nicely together. "It's pretty much my daily struggle," says Michael. "All the anxiety, all the pressure from society, secret sets of rules—all of us deal with this shit, and we're approaching it dead on. Accept that life is shitty and a lot of things about it are garbage, but rather than moping about it, we can look at the beauty in it."

Even though *Constitutions* discusses heavy topics and has a darker mood to it, I

found myself relaxed and feeling peaceful while listening to the album. The album, though goth, is also mixed nicely with new wave and electronic tones that balance the moody feel with relaxing intonations. "When we were done recording, we listened to the album," says Michael. "Our first thought was, 'This is fucking stoner music.' It's super chill and wavy." Riley notes that although they're not going for a particular message in the music, he hopes that everyone can take something from their music. "The main priority for me when writing is to convey a mood or tone and have everything else complement that," he says. "As long as people feel something, that's awesome. People can approach it from whatever angle they want."

Riley and Michael recently drove back to SLC from their West Coast tour, which encompassed major cities including Boise, Portland, Eugene, San Francisco and Oakland. "Going on tour, even a small one, helps you realize what you need to do and helps you see where you're at as a band," says Riley. On a similar note, Michael learned that a traveling group of two bandmates makes for laid-back tours. "It's pretty easy to get out and do it," he says. "You can take a weekend off and go play some awesome shows in cities you've never been in. It's really positive in that aspect." Both members are extremely grateful to the touring cities they've visited as well as our local Salt Lake scene. "Salt Lake is so supportive," says Riley. "Our album release show was an amazing experience for us. It made us have an entirely new appreciation for our local music scene."

Be on the lookout for Civil Lust's future shows, tours and releases. You can check out their music at civillust.bandcamp.com. Don't miss their headlining act at *SLUG Localized* on June 29 at *Urban Lounge*.

(L-R) Together, Isaiah Michael and Christian Riley craft Civil Lust's dark-edged, opalescent sound.

Photo: johnnybetts.com

Primitive Programme take listeners back to late-'70s punk music while mixing in their own futurist, minimal-pop sounds. Influenced by bands such as **Modern English**, **Talking Heads** and **Devo**, you can expect to hear high-energy levels of post-punk and new wave on the band's latest release, *Modern World*.

Primitive Programme, or affectionately shortened to PrimPro, are complete with seasoned musicians and performers who all play in one another's bands. You can hear **Josh Price** (vocals, guitar), **Ian Francis** (drums) and **Dennis Fuller** (bass, vocals, synthesizer) in **The Boys Ranch**, and new addition **Emily Strobell** (synthesizer, keys) used to play with **St. Bohème**, of which Fuller is still a member. "We're all just playing in each other's bands," says Fuller. "We get along really well because of it." These four have fun onstage, whether it's while diving into a new sound or experimenting with multiple genres. But let's get one thing straight—although these cool cats are talented and care about their music, they don't want to be taken too seriously. For them, it's all about fun, laughter and good times.

PrimPro started off as the band **Josh & Ian**. "We used to sound more garage punk, but it transformed when Denney joined," says Francis, "but our punk, high energy has stayed the same." Fuller approached Price and Francis after a Josh & Ian show downtown, asking if he could play bass for Josh & Ian and if Francis would play drums for The Boys Ranch. "We ran into this issue where people were confused as to who was in whose band," says Price. "People were coming to a show called Josh & Ian, but it had three band members. People used to think that Denney was Ian and Ian was just a fill-in drummer. So we knew we had to change our name, but the sound interestingly became different as well."

Coming up with a name, however, was more of a challenge. "Choosing the name was a two-month text message with about 200 different names," says Fuller. Their idea was to combine two words that had never been used before in a band. "One day, I was reading a book in the library about Dada and surrealist art, and they kept using the word 'programme' to describe the art shows," says Price. "The word 'primitive' showed up a few times, too." Price put the two words together and sent it off to the bandmates, who eagerly approved. "And they both have nine numbers in them!" says Fuller.

The group has been compared to many classic punk bands, but their favorite comparison

so far has been a "surfy **Joy Division**." When compared to the new wave genre, Price says, "I have always thought of new wave as punk for **David Bowie** fans." For Francis, PrimPro's sound is closer to its influences. "It's more like we're exposing music that we feel deserves more attention," he says. Rather than being pigeonholed into a specific category, PrimPro prefer to keep experimenting with styles while still keeping their punky energy.

Another unique aspect to Primitive Programme is their quirky stage presence. High-energy levels are expected—but even more fun than that are the matching T-shirts that you can buy at their shows. "We also sell Primitive Programme pencils," says Fuller. Francis adds, "Eventually we might get calculators." Other fun ideas include putting download stickers onto the backs of their albums to add to the

"programmer" concept. Strobell's addition to the band has been recent, as she hasn't started recording with them yet, but her talents on keys and synth are bringing a whole new level to the group's dynamic. "My primary instruments are keys because I started learning piano when I was four," she says. "Bass, too." Her debut with PrimPro was scheduled for the cancelled Modern English show, but that didn't stop her or her bandmates from moving forward. "It was just amazing to be invited to play with a band we were inspired by," says Price. "And right now, we're starting to think of ways to include more keys in our newer songs." Even with the recent release of *Modern World* and the music video for "Triangulate," PrimPro are hard at work creating new music with upbeat sounds. "We could play songs that aren't from *Modern World* and have a full set," says Fuller. The group is also already making plans for future tours around the Pacific Northwest.

You won't want to miss this band at *SLUG Localized* on June 29 at *Urban Lounge*. While you're there, check out their awesome and clever merch. You can find *Modern World* at primitiveprogramme.bandcamp.com and see them play at *The Utah Arts Festival* on June 22. And, as Fuller says, once you hear them, it'll be impossible for you to not "become a programmer now!"

(L-R) Meet the Programmers: Emily Strobell, Dennis Fuller, Ian Francis and Josh Price.

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JACQUIE KING WRIGHT

By Jenni Shafer • jenni@redrockbrewing.com

Roosters 25th Street Brewing Co. is part of the old guard of Utah's breweries. It occupies a century-old building (built in 1890) on Ogden's Historic 25th Street and has been helmed by Brewmaster **Steve Kirkland** since it opened in 1995. Roosters opened a second brewpub in Layton in 2005 and has plans for a new production brewery to break ground this summer. But perhaps their most cutting-edge move happened last June when they promoted Jacquie King Wright to the 25th Street Head Brewer position. Her fresh perspective is just what is needed to take Roosters into the next era.

Though Wright began home-brewing more than 13 years ago, her rise in the professional brewing industry has been meteoric. Once she put her mind to it, she managed to achieve a lot in a short period of time. "Three years ago, I just decided this was what I want[ed] to do and started apprentice brewing here [at Roosters]," says Wright. "Two years ago, I quit my full-time job and bartended here until I proved myself and got the position. So [it was a] leap of faith, and it paid off for me." Now she rules the roost at the 25th Street brewery and looks forward to being more involved at the Layton location as the company grows.

Her childhood, living with her military family in Germany, exposed Wright to a culture where beer and social drinking is normal. This early influence, coupled with her love of history, gave her an appreciation for all things "old school" in beer. Her approach now, however, is decidedly "new school," with an eye to the future of brewing. "I am definitely more adventurous," says Wright. "Steve [Kirkland] is a purist, which is awesome, but it's nice to have someone who wants to do the trendy beers. You have to have the classics, but I have the ability to experiment here." Wright will continue to brew the four core draft beers offered at Roosters: Honey Wheat, Irreverent Pale Ale (IPA), O-Town Nut Brown and Junction City Chocolate Stout, but there are two seasonal beers for her to play around with. She can choose from the long list of existing Roosters recipes or do something completely different.

Wright recently brewed a coffee stout, Roosters' first, and looks forward to venturing down other paths not previously under-

taken by the veteran brewery. "I really like doing SMaSH (single malt/single hop) beers," she says. "It shows you the flavors of strictly the malt and hops. It's hard to hide things." Her imagination runs wild with thoughts of doing a fruity IPA or a kettle-soured beer. She also has ideas for improving on the well-worn recipes. "I would like to mess around with the hops on some of them [and] make them a little bit more current. There are so many new hops out there!"

As a female brewer in a predominantly male industry, Wright is especially excited about her most recent project and her first high-point beer, Femination American Ale. Roosters boasts a group of tough women, including the brewer and the label designer, making this American "strong" ale the perfect nod to the strength and power of women, not just in the beer industry but in our world at large. "With the state of everything going on, we wanted to support women and raise them up, bring them together," says Wright. The dark,

earthy beer fills a gap in Roosters' current lineup by providing a full-strength amber/brown made with midnight wheat, rye and spicy Helga and Aurora hops. Weighing in at 7.5-percent ABV, Femination isn't made for chugging, but it'll be highly drinkable.

Made by a woman in tribute to women, Femination coming out of Utah is significant, given the state's conservative reputation and the population's proclivity for patriarchy. Despite that, Wright feels that Utah's brewing industry tends to be welcoming to women, which may have something to do with the community's shared challenge of doing business in a less-than-alcohol-friendly state. "We have so many forces against us here as brewers, male and female," she says. "It sort of levels the playing field. It's almost like a big family. Everyone's about raising everybody else up, rather than judging." Outside of Utah's tight-knit brewing community, things are a bit different. "Most people are so amazed that a woman made beer," says Wright. When they have questions about the beer, people tend to default to the man pouring beer at festivals. But, the truth is, women are on the rise in the brewing industry. There has always been a significant female presence in marketing and sales, but these days, there are a lot of women CEOs and quite a few more female brewers. Additionally, "I think it's about time that people start marketing beer specifically to women and not [only] as 'chick beer,'" Wright says. "Realize that we have discerning palates. Market an IPA to us. Market a barleywine to us. Realize that we're going to drink all these beers."

With women like Wright taking the industry by storm, this is only the beginning. Chances are her story of success will be repeated by other ambitious female brewers. Wright has some advice for women thinking about entering the field: "Go for it!" she says. "Don't be afraid to follow your dreams and just get into the industry. If you like beer, then do it!"

Jenni Shafer is one half of the blogging duo **Crafty Beer Girls**. For more information, visit craftybeergirls.com.

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SHOW ME YOUR PIG!

By Mandy Allfrey
mandy@truenorth.global



Photos: Talyn Sherer

From hog jowl tacos to bison burgers, *Black Sheep* at *Epic Brewing Sugarhouse* has all the contemporary Southwestern and Native American-inspired fixings you'll need to pair with your brews.

BLACK SHEEP AT EPIC BREWING SUGARHOUSE

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Located in the heart of Sugarhouse is a contemporary brewpub inspired by Utah's intrinsic history. *Black Sheep* has taken over the dining space at *Epic Brewing*, offering a menu that surprises with authentic Native American cuisine. The made-to-order spread is a fusion of Southwestern, Navajo and Mexican-inspired dishes.

When I think of a brew pub, I don't typically associate it with intimate low lighting, Edison bulbs and hog jowl tacos. The space brings back memories of hotspots in foodie towns such as Charleston, South Carolina; Mérida Mexico; and Asheville, North Carolina. It has a good feel and a great selection of hops on draft, which is becoming quite important the more I explore craft brews.

As an homage to local, authentic cuisine, I give *Black Sheep* props for bringing a fresh taste to Salt Lake City. The tacos are something to write home about and are the absolute must-try on the menu. Hog jowl is cured and smoked cheeks of pork. Even though it is quite common in the South, the hog jowl is also known as soul food in Native American and Mexican cuisine. The cheeks of the pig are extremely flavorful and tender, as though the protein could melt in your mouth. A pig is symbolic of abundance, fertility and agriculture in many Native American cultures, while a sheep pays tribute to the good life. Perhaps the restaurant's identity and brand name is a play on words from past and present Utah culture.

Let's get back to the tacos. The menu includes Navajo Brisket Tacos (\$19), made with fry bread, and includes manchego cheese, making it hard to decide which one to order, but I chose the Hog Jowl Tacos (\$18). Served in blue corn tortillas, the tasteful explosion of its garnishes—including a one-of-a-kind barbecue sauce, pickled jicama, radish, queso fresco and cilantro-lime sauce—were all the right flavors for the perfect dish. (I'm going back to try the Navajo brisket tacos because I feel like I am missing out.)

As any standard pub would have, burgers grace the menu. Options: Goat. Sheep. Bleu. It is a simple menu, which is what I like. But wait—you are not actually eating a goat or a sheep. The protein is bison (which I love). I don't know how the Sheep Burger, topped with fire-roasted Anaheim chile, got its name. However, "bleu" makes sense: bleu cheese and bacon, and the owner of *Black Sheep*—Bleu Adams.

As a lover of goat cheese, I had to try the Goat Burger: a combination of bison, portobello, garlic-herb goat cheese, roasted red bell, arugula and chipotle mayo—with a side of fries,

of course! At first bite, it was a bit of pepper overload. However, the tastes blended together nicely as I finished the bite. The burger menu is great and perfect for a brew pub. My waiter recommended the Bleu Burger, so I will be back to try it, too.

I have this thing when I try food. I insert my fork into my mouth, and then it begins. As I take a perfect bite of each dish (in this case, the burger, enchiladas and tacos), I make sure to capture all ingredients on my fork, and then allow the slow, soft chewing to embrace every flavor while I close my eyes and cover my ears. My hope is that I put my hearing and sight to sleep to better focus on my tastebuds. I am sure that I look funny (there are photos out there), but it really does help with the discovery and exploration of a chef's creations.

Now, imagine me cutting a bite that includes every staple of the Braised Pork Enchilada (\$20), placing the fork in my mouth, closing my eyes and covering my ears as though a young child is screaming. Insert laugh here, but it really allowed me to experience the Mexican fusion of red chile sauce and queso fresco with a hint of cilantro lime rice and red bell pepper, embraced by blue corn tortillas. The enchiladas will leave you wanting to lick the plate.

Wait—there is an important flavor I have missed. Hops. My selection of *Epic Brewing's* Hoppyland paired nicely with each of these entrées. *Epic's* selection is some of the finest. I prefer IPAs, which provide a little hop that serves as a refresher to the culinary spice.

OK, now dessert. Sugar! Or, can we say, the yummy goodness of carrot cake. This was not your typical bakery slice. Served warm and damp, it had the texture of bread pudding. It could have had a little more spice to it—yet, perhaps it was the black sheep of the meal, and perfect as it was served.

Overall, *Black Sheep* is a great spot to meet friends or have a low-key night out. I wouldn't call it the place to swoon someone, yet it does offer a certain ambience if you want to have an easy date night. You thought you knew brewpub fare, but wait until you try *Black Sheep's* Native American-inspired tacos. In case you have not figured it out, I recommend the tacos.



Summer's finally here and we couldn't be happier. To complement our warmer weather, we're ready to bring the heat to your kitchen—we're talking sizzling ginger turkey brats, sweet and spicy shrimp and zesty citrus salsa just for starters. So, gather your crew, fire up the grill and get ready to have a savory summer!

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VERNAL BREWING COMPANY

FROM THE DINOSAUR TAIL TO THE INDIA PALE ALE

With delicious brews, a farm-to-table gastropub menu and an excellent team, Owner Ginger Bowden makes clear that Vernal Brewing Company is a must-visit in Vernal, Utah.

Words and Photos by Chris & Sylvia Hollands
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We have a vague recollection when it comes to answering the question, “Have either of you been to Vernal, Utah, before?” One of us remembers heading to the land of dinosaurs as a young child, and the other quickly leans toward “No.” Regardless of our past with one of Utah’s most historic cities, we are on a mission to find out more about the place. During the road trip, we preconceive our highlight: the visit to one of our state’s most beautiful craft breweries, *Vernal Brewing Company*.

Upon arrival, we are un-customarily greeted in the parking lot by Owner **Ginger Bowden**. Inviting us to enter the fabulously modern facility, we are offered brew samples. The joke early on is that Bud Light is the most popular local beer choice, but we luck out with Little Hole Lager and Pilgrimage Extra Pale Ale—two beers that have become local favorites and gateways into the more complex options the brewery has to offer. “Vernal wants their lagers, and it’s fun to watch them go from Budweiser and Coors to a craft lager,” says Bowden. “It’s awesome—I like that feeling. Once they have braved that first one and are OK with going to craft beer, they will go the red and amber, then the .50 Cal. That’s where the pride comes from. We now have our Bud Light drinkers willing to try something.”

Since the dinosaur ages when *SLUG* last visited in 2013, there have been significant changes. VBC’s Head Brewmaster of almost two years, **Mark Watson**, a charmingly funny storyteller who has been in the brewing business for nearly two decades, mastered the unfiltered brewing techniques. Newly appointed Assistant Brewer **Curtis Dille** is a military veteran who took a leap of faith about a year ago, moving from northern Salt Lake City in an effort to learn more about the brewing business. And brand-new Head Chef **Chris Wall** comes in with eight years of sous-chef experience.

In addition to the newest staff members, the brewery released a new beer in April: Ms. Bee Hiven, a honey blonde ale brewed with local Yack’s Honey. It started with Watson winning a contest to attend a honey summit. “Now we get honey every once in a while, and [Watson] was like ... ‘I’m going to make beer out of it,’” says Bowden. “It is a light, crisp, summery beer that isn’t very sweet but has a distinct honey flavor. It is an easy-drinking beer.”

Once a couple recipes were developed, Ms. Bee Hiven was thrown into a challenge of *Battle of the Beers*, which involves public aid in research and development through gathering feedback from eager beer seekers. Each challenge lasts about a month, and winners are declared by popular demand. “We put the beer on tap and see how it goes,” says Bowden. “That’s

the brew versus brew, just for fun, and [it] sometimes develops into a big recipe.”

Battle of the Beers also allows Bowden and crew to make critical decisions when considering changes to existing beer. “It’s funny—we thought about changing our peach recipe, so we put different ones out,” says Bowden. “All went for the original. That helps us know we are on the right track with our beer.”

Bowden, whose family goes back five generations in Vernal, never dreamed of opening a brewery anywhere else. Her father was a home brewer when she was young, and she carried the gene. “I love my little town, and we didn’t have anything like this,” she says. “I love to go out of town to eat, but now I don’t have to. We make good food and make good beer and wanted to bring something to Vernal, Utah.” The brewery has been open for just over four years and is a destination for countless travelers who flow into town each year.

Though there is concern with the logistics of the recent changes in Utah’s restaurant/bar laws, under their current license, VBC will operate as a brewery with a dining club license, with some challenging decisions slated for the end of the busy tourist season. “For us, it only makes sense to go back to a restaurant,” says Bowden. “I think it would harm our business to go to a bar, just

because you don’t tend to come to *Dinosaur National Monument* without your family.”

VBC’s menu is definitely family-friendly and Instagram-worthy. “We have all the basic pub items that you would look for, but we are more of a gastropub,” says Bowden. “We like to have classics with a twist. You read ‘pot roast’ on our menu, and it comes out stacked and beautiful.” VBC’s revamped menu brings back their popular pizzas and continues to incorporate their manicured outdoor garden in their farm-to-table approach.

In April 2017, VBC successfully introduced .50 Caliber India Pale Ale to DABC general distribution. “I’ve noticed recently [that] the restaurant has had people coming in wanting [.50 Caliber IPA], but I’ve had to send them to the liquor store because we can’t keep up with it at this point—it’s a good problem to have,” says Bowden. *Vernal Brewing Co.* currently distributes in Utah, Wyoming and Montana, and is en route to Colorado soon.

We may or may not have been first-time visitors to the city of Vernal, but we can say this with great confidence: The fine people at *Vernal Brewing Company* showed us one of the many reasons to make the trip. We recommend packing up the family along with a few growlers to fill and spending a day or two exploring what Vernal has to offer. And take on the *Battle of the Beers*—we did!

Chris & Sylvia Hollands are a #craftbeercouple who are writers and Mountain West Region Editors for *PorchDrinking.com*—check them out on Instagram: @chris_hollands & @sylyly.

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THE BREWERY

BUILT FROM THE BOTTLE UP

— SALTFIRE BREWING CO —

By Mike Riedel | utahbeer@gmail.com

When starting a brewery, the tanks and fermenter are generally the first things one ought to acquire. **Ryan Miller**, Owner and Founder of the up-and-coming *SaltFire Brewing Co.*, probably would have gone in that direction as well, but sometimes life has a way of giving you lemonade long before you have need for the lemons.

Miller, an avid home-brewer for most of his adult life, is building his brewery from the bottle up. "I started home-brewing back in the early '90s while attending *Westminster College*," Miller says with a grin, but his passion for craft beer didn't end there. "Once I hit grad school in Arizona, I was fortunate enough to find myself living near *Four Peaks Brewing*, in Tempe, Arizona." This is where Miller started to develop a more personal relationship with beer culture—not just with the beer. "It wasn't until I moved back to Salt Lake to work as a software project developer—that's when the wheels started turning." To me, beer and software are from two different worlds. For Miller, there was more cause and effect from being on the road. "There was a lot of travel involved," Miller says. "While on the road, I'd seek out craft breweries, and after a few years of doing this, I decided this is what I should be doing." He was beginning to find his focus but was still a long way from creating *SaltFire*. "I still needed to know the realities of what was really needed to get off the ground," says Miller. "I started picking the brains of local breweries, and that was very helpful."

These realities took Miller to places he was only vaguely aware of from a beer consumer's perspective. "I knew that if I was going to be brewing in Utah, I'd have to plan on bottling because we, as brewers, want to brew our beer to style, which means above 4 percent," he says. This is where the realities of starting a brewery become more apparent. "You need to keep cost down," Miller says. "I started doing research on affordable bottle lines, and found that there are basically two options: You're either spending a couple hundred dollars for a single-bottle filler, or you're spending tens of thousands for a fully automated, two- or three-bottle filler." That's a pretty big gap for any entrepreneur to find himself in.

Staring down two unappealing options, Miller chose a different route. He says, "I decided to do my research and design my own four-head, manual, counter-pressure bottle-filling machine," which could be tough for a guy with little engineering in his dossier. "Luckily, I'm fortunate enough to have a friend that knows about these things and was able to



Photo courtesy of Micro Filling Systems



Photo: Andy Fitzgerald

SaltFire Brewing Co. Owner and Founder **Ryan Miller** cultivated the four-head, manual, counter-pressure bottle-filling machine to start *SaltFire* in the black.

Ryan Miller has found his niche with this bottle-filling machine.

even brewed a single pint of beer. It makes me feel like we're on the right path and doing the right thing."

With the advent of so many new breweries hitting the market, you've got to wonder if there's space for more new beer as much as there is a new bottle filler. "I've thought long and hard about that," Miller says. "Salt Lake originally wasn't my first choice for a brewery just because of the stringent alcohol laws, but as I delved deeper, I noticed that other larger markets like Denver and Portland were getting completely saturated with breweries. I haven't seen that happen here yet."

While Utahns are notorious for being on the bottom as far as beer consumption goes, Miller is optimistic about our future. "I think Utahns crave a vibrant craft beer scene with lots of options that many larger cities take for granted," says Miller. "Look at *Fisher Brewing*. Those guys burnt through 11 barrels of beer on their opening weekend, trying to keep up with demand. That's great to see."

Miller would like to set his ABV goals high. "We're going to focus on some nice, big ales like IPAs, stouts, porters—then we'll move into some 'Utah beers' later, but since witnessing how well the *Fisher* guys are doing with their 4-percent beers, we're moving up our timetable to get our taproom open with some draft options to go along with our bigger beers."

There's a nice community of breweries popping up in the south part of SLC. With the advent of the *RoHa Brewing Project*, *Shades of Pale* and soon *SaltFire*, there won't be too many areas that don't have fresh beer within minutes of your home. Look for *SaltFire* to open its doors near the beginning of fall 2017.

manufacture my concept. It's not too different from the original prototype." With this concept, Miller has managed to fill this particular gap. "Yeah, I started looking at this thing saying, 'This thing fits the bill for so many nano- and microbreweries that can't afford to jump into those 10,000-plus packaging systems.' So, we ironically found ourselves filling this little niche nobody had tapped into."

Miller's niche bottle filler not only solved his bottling problem but also filled a gaping hole in his budget. "Oh my god, it just took off," Miller says joyfully. "We've sold a couple hundred of these machines all over the world over the last two years."

After picking my jaw up off the floor, Miller proceeded to blow me away again. "This botler has really paved the way. It's paid the rent and funded all of our brewing equipment." Miller gestures to the brand new Brewtech system that he purchased last year. "It's been thrilling. Not a lot of breweries can say that they're already in the black and they haven't

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WE ARE HERE: UTAH'S WNBQTQ ARTISTS OF COLOR

By Kathy Zhou • kathy@slugmag.com

Polaroids by Nadia Rea Morales



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Color Against White Canvas takes place on June 17 from 2 to 5 p.m. at UMOCA.

Dakotah Reyes (Baby Pink) and Paula Bravo (Peach Dream, Batty Blue) met each other through Twitter and MedusaFest, and they quickly found that they had several things in common: They're both Leos, they're both Latinx and they're both artists and musicians. They also both knew all too well what it feels like to be the only person of color in a space dominated by white folks; the oppressive nature of being tokenized and overlooked in those spaces; and the need to infiltrate them.

Knowing that there were others in Utah feeling as isolated as they did, Bravo and Reyes decided to organize We Are Here, a collective by and for other Utah-based women of color and nonbinary, trans and queer people of color. "I grew up in South Texas," says Reyes, who is not cisgender and now lives in Salt Lake. "Everyone was Mexican there. [Here in Utah,] being a PoC is really difficult. It's very othering. I think the need for We Are Here was for not wanting to feel alienated." Bravo, who is nonbinary, echoes that sentiment, noting the seeming lack of PoC in Provo and its music scene: "I was just like, 'I know there are people out there, but how can I bring them together?'" they say. "I was just really frustrated, being alone, being Latinx. I didn't have a space to be myself without feeling like other people didn't understand."

Since We Are Here's inception, what started with a three-person hangout has now developed into a series of highly successful community art events, including an inaugural gallery exhibition at *The Underground*, a *Mini Art + Zine Fest* at *Diabolical Records*, a *Standing Rock* donation show and a *Grid Zine Fest* panel discussion. "The creative aspect [of We Are Here] just naturally happened because [so many of us] are artists," says Bravo, "and what else can we really contribute but art, community-wise?" Reyes points out how artists of color are often excluded from or missing in Utah art events and group shows—a trend that We Are Here actively combats. "I definitely feel that I am infiltrating a space that's not meant for me, that I'm not always welcome," says Reyes, "and I feel really proud that I'm there."

We Are Here's next event, *Color Against White Canvas*, will be on June 17 and will feature local artists selling their wares at the *Utah Museum of Contemporary Art*. Bravo will sell their paintings and prints, which feature bright colors and redolent, black-lined illustrations. Reyes will bring her prints, which playfully toy with geometric shapes and negative space, as well as her handmade mini zines, which talk about how much she loves circles, never knowing what her cat wants and more. Additional confirmed artists include activist **Ella Mendoza**, whose work ranges from sticker affirmations ("Your healing is a revolution") to their expressive and figural prints, which tear down borders and center and celebrate femmes of color. **Bianca Velasquez** (*VOID MRKT*, *Venta Shop*, *Dream*

18 SLUGMAG.com



(L-R) We Are Here founders Paula Bravo (@poolabra) and Dakotah Reyes (@duckotah).

Photo: Nathalie LeBaron

Slut) will show her clever *Happybutton* illustrations and cartoons, which are sometimes biting, sometimes charming and often accompanied by text (think a *Loteria* card featuring **Bernie Sanders** as *El Valiente*). Photo artist **Nadia Rea Morales** will sell prints of their stunning film images—reminding of the dozens of portraits that Morales took for a diversity photoshoot in March 2017, which several members of We Are Here participated in to demonstrate the diversity of Utah's creative community. (Said Reyes in an Instagram post, "Don't tell me you have trouble finding people to make your events more diverse ever again.")

Beyond hosting and participating in events and empowering Utah artists, We Are Here's secret Facebook group has been an incredible resource and support system for its over 70 members. "I feel like, through We Are Here, we are able to connect with and to so many people," says Bravo. The group offers a chance for members to share information about local artist opportunities, local events to show up for and local community members who need help. It's a necessary platform on which to vent feelings and frustrations,

too—a platform that can be hard or entirely impossible for some to find in other places, from work and school to music shows and art spaces. There's an intimacy and relief that comes with being in a space—even a virtual one—with people whom we can trust, who share in our experiences and need no explanations, who can affirm, advise and uplift.

Both Bravo and Reyes are frequently approached by individuals and organizations regarding how to better reach out to Utah's artists of color. Their main advice: Show up—which, they note, Salt Lake's creative and DIY communities have done in spades, though there's always room to grow in terms of fostering diversity and inclusivity through outreach. "I like demanding attention from spaces that aren't created with me in mind, or people like me in mind, to show that I'm here," says Bravo. "I'm taking up your space."

Show up at UMOCA (20 S. West Temple, SLC) from 2 to 5 p.m. on June 17 for We Are Here and our local women, nonbinary, trans and queer artists of color. Watch for more information at facebook.com/WeAreHereUT.

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MONKEY KING: Hero is Back
Released from a 500-year curse, the Monkey King (Jackie Chan) must defend a village from the evil Mountain Lord.
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Saturday | June 3 | 11am
The City Library 210 E 400 S, SLC

WELCOME TO REFUGEESTAN
Exploration of the refugee system and its failures that can keep people trapped and stateless for decades.
Presented in partnership with UMOCA.
Official Selection: 2017 FIGRA Film Festival
Wednesday | June 14 | 7pm
UMOCA 20 S West Temple, SLC

THE TRANS LIST
Saturday | June 3 | 4pm
The City Library 210 E 400 S, SLC

THE OUT LIST
Sunday | June 4 | 2pm
The City Library 210 E 400 S, SLC

DAMN THESE HEELS @ PRIDE
Q&A with producer after both screenings

THE SETTLERS
An exploration of the origins, the current state, and impact of the Israeli settlements in the West Bank.
Official Selection: 2016 Sundance Film Festival, 2016 IDFA Festival
Tuesday | June 6 | 7pm
The City Library 210 E 400 S, SLC

ABACUS: Small Enough to Jail
Incredible saga of the small financial firm Abacus - the only company criminally indicted after the 2008 mortgage crisis.
Official Selection: 2016 Toronto International Film Festival
Tuesday | June 20 | 7pm
The City Library 210 E 400 S, SLC

LOVING
The story of Richard and Mildred Loving, an interracial couple whose relationship led to the US Supreme Court.
Nominated: Best Performance by an Actress in a Leading Role-2017 Academy Awards
Monday | June 12 | 7pm
The City Library 210 E 400 S, SLC

THE REAGAN SHOW
Explores through archival footage how Ronald Reagan redefined the look and feel of what it means to be the POTUS.
Official Selection - 2017 Tribeca Film Festival
Tuesday | June 27 | 7pm
The City Library 210 E 400 S, SLC

NOTES ON BLINDNESS
After becoming blind John Hull began keeping an audio diary, documenting his journey into 'a world beyond sight'.
Presented in partnership with Natural History Museum of Utah and The City Library.
Tuesday | June 13 | 7pm
The City Library 210 E 400 S, SLC

NO MAN'S LAND
A fascinating, behind-the-scenes look at the armed standoff at the Malheur National Wildlife Refuge in Oregon in 2016.
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PROPER BREWING COMPANY

THE NERDIEST BREWERY IN UTAH



By Lauren Lerch

lauren@redrockbrewing.com



Photo: LmSorenson.net

properbrewingco.com

The word “nerd” brings a certain picture to mind: thick glasses with white tape in the middle, a stack of books that’s nearly too heavy to carry. But if you add the word “beer” before “nerd,” the title is suddenly sexier and less sickly. Yet, the term “beer nerd” is still so vague. If only there were a title that carried a bit of power with it, something with a recognized level of knowledge.

Ah, yes. Certified Cicerone! You may know this title as the grand step above Certified Beer Server in the Cicerone Certification Program.

Proper Brewing Co. employs three of seven Utahns with the Certified Cicerone® title (pronounced sis-uh-rohn). “I think that having three Certified Cicerones at one company officially makes us the nerdiest brewery in Utah, which I am all about,” says Certified Cicerone **Eleanor Lewis**, Marketing Coordinator. “If you’re in the beer industry, generally, people know what that is, and it is always positively received.” The recognition of the title within the industry grants high regard not only to the individual but to the company they work for. Certified Cicerone **Rebecca Link**, Sales and Education, says, “You’re more respected right away, they have more questions for you, and they take you way more seriously.” But there will always be people who don’t quite get it. Certified Cicerone **Jack Kern**, Brewer and Head of Packaging, says, joking, “You get a lot of questions—more so what a Cicerone is. Even people in the industry ask, ‘Isn’t that like, the thing you get at the taco cart?’ No ... that is a chicharrón ...” Titles and street food can be confusing.

The title of Certified Cicerone is given to those who have achieved the second of four levels in the Cicerone Certification Program. The initial level is Certified Beer Server, followed by Certified Cicerone, Advanced Cicerone and Master Cicerone. The Certified Cicerone

PROPER BREWING CO.

(L-R) *Proper Brewing Co.* Sales Rep Rebecca Link, Brewer and Head of Packaging Jack Kern and Marketing Coordinator Eleanor Lewis also hold the title of Certified Cicerone, which bespeaks their beer knowledge and expertise.

exam lasts about five hours and consists of distinct written, demonstration and tasting portions. One might be asked to complete an essay on IPAs, demonstrate how to disassemble a beer faucet, or identify off-flavors in a blind beer sample, among many other questions. Most study for six to 12 months in preparation. Those who endure this intense study are well-equipped for the rigors of a competitive, growing market, such as the craft beer industry.

The more attainable title of Certified Beer Server is an essential part of maintaining *Proper Brewing Co.*’s level of service. “All of our employees have to have the Certified Beer Server [certification] if they’re going to be talking about the beer, serving the beer or selling the beer,” says Kern. This level of certification inculcates a surface-level understanding of a wide range of beer topics, helping staff members effectively communicate with guests.

The topic of being Certified Cicerone with regard to gender is an ongoing battle for the ladies at *Proper Brewing Co.* who bear the title. Link says, “It’s always surprising to me how surprised other people are when I show that I know about beer,” she says. “I think there are a lot of instances where I’m not taken seriously until people hear about my title.” Lewis’ experiences are no different. “That’s definitely a big reason why I got it in the first place.” Being a Certified Cicerone isn’t just an idle feather in a cap. These *Proper* Certified Cicerones apply

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the encyclopedic beer knowledge needed to pass the exam at their jobs on a daily basis. “I sell beer, so you have to know about the history, the style, the flavor profiles, accurate ABV ranges, commercial examples, what’s popular, what’s not,” Link says, rattling off the list like it’s part of her sales pitch. “It is pretty much every single aspect of my job.” Though existing in an entirely different department, Lewis finds that her position, too, requires a knowledgeable beer enthusiast. She is the liaison between the brewers and the general public. With regard to how a brewer and marketer need to be able to communicate, she says, “You have a breakdown in communication when you don’t have that shared knowledge base.”

What sets *Proper Brewing Co.* apart from other breweries is its employees’ knowledge across the board. The intimate understanding of their product and elevated communication between departments creates a tightly knit, beer-making and -selling machine, and it’s all thanks to the standards instilled through the Cicerone Certification Program.

The desire to share beer knowledge is at the heart of the Cicerone Certification Program, and also *Proper Brewing Co.* “Utah only stands to benefit from more people doing the Cicerone, and that’s what I wish I could use my Cicerone knowledge for: to expand that education of other people,” says Kern. The value of having three highly educated staff members in three different branches of operations under one roof cannot be overstated. There is no disbenefit to having well-rounded employees. Lewis, Kern and Link make *Proper Brewing Co.* the nerdy powerhouse of Utah breweries, certifiably.

Lauren Lerch is one half of the blogging duo **Crafty Beer Girls**. For more, visit craftybeergirls.com.

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By Rio Connelly || globalricon@gmail.com

Call me selfish, but I want the city I live in to be the coolest. I've traveled all over the country, usually enjoying healthy portions of local beer and food, and I greedily covet any given ethnic cuisine, restaurant concept or beer style that I can't find an equivalent for back home in Utah. One such trend that I've envied and craved over all others was the pairing of small-brewery taprooms with a rotating cast of food trucks to create casual but exciting social experiences. The brewery handles the location and the beer while the trucks satisfy patrons' hunger with an ever-changing lineup of foods. This model has sprung up everywhere, from Washington, D.C., to Portland, Oregon, to Austin, Texas, and people are embracing the diversity of options it provides. A. Fisher Brewing Company opened its doors to a ravenously thirsty public in February and is the first to attempt this model in Salt Lake.

One reason for this direction, says co-owner **Tim Dwyer**, is a lower overhead cost. "The food truck is our kitchen," he says over the bustling noises of the crowded taproom. It's a Thursday evening, the after-work crowd has the bartenders busy pouring beer, and a line has formed at the the *Chow Truck* parked out front. "We had no restaurant experience and no desire to do that," says co-owner **Tommy Fisher Riemondy**. "Plus, more brewpubs end up failing than ever succeed." The team of four friends responsible for *Fisher* travelled when they were planning their brewery and have seen this model succeed. Examples like *Renegade Brewing Co.* in Denver, Colorado, and *Marble Brewery* in Albuquerque, New Mexico, helped to make it clear that "there was some other way of doing this than being a brewpub," says co-owner and Head Brewer **Colby Frazier**. Another reason is the freedom: "We wanted to focus on one thing and do it as well as we can," says co-owner **Steve Brown**, "and none of us have kitchen experience."

But just because it had succeeded elsewhere doesn't mean that it was easy. Aside from the unique alcohol laws in Utah, there were and still are plenty of challenges. "Trying to explain it to bankers and investors was hard," says Frazier. "'Can I buy it at Smith's?' or 'So you'll have a restaurant?' were questions we got a lot. It was hard to convey to people who hadn't seen it out of state." Frazier also handles booking the food-truck schedule, and in the beginning, it was unclear how it would work. "[Food trucks asked us], 'How many people do you expect?' and we really didn't know," he says, "but they've all been super reliable, and when they weren't sure about us yet, they still came. They didn't make us guarantee anything." Now that *Fisher* is open, the learning curve continues. "The waste, the styrofoam and plastic really

bummed me out," says Brown. The taproom has started providing washable service items to the food trucks to attempt to minimize the waste. "We're still figuring out what works—plastic baskets, trays, silverware," Brown says.

The evident hard work and attention to detail at *Fisher* is paying off as well. Over several visits, I spoke to many customers, and for most, it was not their first visit. Waiting in line at the *Chow Truck* to order tacos, *Fisher* guest **Erin Bertram** says, "Coming straight from work, having the option of food that's local is great." **Paul Vatterott** and **Lauren Gedlinske** were on their fourth visit, and the diversity of food options provided by the trucks is a big incentive. "We look up who'll be here," says Gedlinske. "It's always a different, rotating menu." And that variety seems to be a large part of the charm. "We get on Instagram and check," says Vatterott. "It's a cool model, two small local businesses working together for mutual benefit." Local electronic-music-producing duo **Mondaine & DComplex** live a few blocks away and make it in frequently. "They're right in our 'hood—we walked over," says Mondaine before taking a swig of her pale ale to wash down some of the *Chow Truck's* excellent calamari. DComplex says, "We've been here a few nights in a row. It's a different menu every night."

A. Fisher Brewing Company has been a runaway success so far, admittedly having trouble keeping up with the consumption of their beer, having added at least one new fermenter just two months after opening, with plans for more already. A big part of that success is the loyalty

that they've earned by providing their customers with something that can't be found anywhere else in Salt Lake. This model may not be tried and true here yet, but the benefits like keeping it local and keeping costs low are numerous, and perhaps the greatest is sheer variety. "It reflects the brewery, the diversity of food for a diversity of beer," says Dwyer, and I couldn't agree more. No longer will I covet this type of setup in other cities—now we have it here in Utah. The only question is: Where will the next one be?

FOOD PAIRINGS FROM THE OWNERS

- **STEVE BROWN** •
Komrades' Spicy European Sandwich with Rye Cream Ale
- **TOMMY FISHER • RIEMONDY** •
Shylo's Mobile Cafe's Beef on Weck with Rye Pale Ale
- **COLBY FRAZIER** •
Chow Truck's Spicy Beef Burrito with Pale Ale

- **TIM DWYER** •
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fisherbeer.com
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TOASTED BARREL BREWING

BEERS FOR UTAH'S WILD SIDE

By Mike Riedel
utahbeer@gmail.com



Photo: Andy Fitzgerald

(L-R) Toasted Barrel Co-owners Lynn Litchfield and Sage Dawson plan to concentrate on sour beers at their Marmalade District brewery.

412 W. 600 No.
T: 801.657.6942
toastedbarrelbrewery.com

The next time you find yourself shopping for beer, take a look around: You may notice that for the most part, your selections are generally variations of English ales and European lagers. Rarely in our market do you come across sour "wild" beers, but this is not to say that they aren't out there—you just have to do a little more hunting for them. Wild ales are often seasonal offerings and disappear within hours of hitting the shelves. It's a testament to the Utah beer drinker's evolving palate and thirst for something new. Toasted Barrel Brewery Co-owners **Sage Dawson** and **Lynn Litchfield** would like to make wild beers the norm in their Salt Lake City brewery, placing them above all others.

In 2000, Dawson relocated to SLC from Portland, Oregon. He'd found his beer options limited and turned to home-brewing to satisfy his craft beer cravings. "It was the only way keep my sanity," Dawson says. Armed with an education in biology and microbiology, Dawson had a unique way of viewing his home brews. "My studies shined a light on the yeast part of brewing," says Dawson. "I felt that the essence and flavors of the yeast were the primary drivers of what I found to make beers taste exceptional—especially sour beers." Litchfield agrees: "We'd like the yeast to be the star of our beers, and sours are the perfect showcase for yeast-driven beers," he says.

As to what about wild yeast makes it so important, "There's a complexity of flavor that comes from these less-tame strains," Dawson says. "We'd like to exploit these and create varying combinations that we hope the consumers will be drawn to." Litchfield adds that they'll acquire these bugs from standard yeast labs and hope to collect them from different areas of Utah. Dawson says, "We're proud of where we live and want to utilize the natural yeast from our environment, and we want to make beer that's sourced from our air." One of the ways they plan on doing this is through the use of a coolship, an open-air vat that draws upon the natural yeast in the air to ferment beer. "We're going to fabricate a mobile container on a flatbed trailer," Dawson says. "Basically, we'll do our brewday, get our hot wort [unfermented beer] into the container, drive out to the West Desert or up to the high Uintas, then open up the wort to Utah's beauty and let environment ferment the beer." After a day or so, the boys will bring the beer back to

the brewery and put it into proper fermenters and let the bugs do their job without the help of any other yeast. "It will take a while, probably a year to produce," says Litchfield, "but we think the end results will be an incredible beer-drinking experience." Dawson also notes that hitting different times of year in the same spots will cause "variations of different bugs as well."

These are some serious "old-world" techniques. As far as whether Salt Lake's beer market is mature enough to appreciate having wild beers available on a daily basis, Dawson says, "We don't want people to be shocked or offended by the tartness, so education and information will be big priorities for us." Litchfield notes that they ask for three sips: "The first is overwhelming and shocking," he says. "The second sip is akin to getting your balance. The third sip gives you the opportunity to explore the flavors." Dawson chimes in, saying, "The flavors can be very appealing to those with wine sensibilities."

Though sour beers will be the focus at *Toasted Barrel*, Dawson says that it's not all they'll be making: "Sours will be our focus. We're going in the complete opposite direction as most breweries. IPA and other non-sour beers will be our side project."

Since these are time-intensive beers and the brewery is still in the building phase, they need beer to open the doors with. "We're going to start off with some sour beers that we can get out to the consumer quickly," Dawson says. "Berliner Weisses, gooses, tart saisons. These are beers that can be soured quickly and be ready on opening day." Opening day looks to be happening later this summer. When you do show up for a pint, you'll find a tasting room with taps and a cold case full of high-volume bottles to take home with you. "You'll be able to come in and try a small amount of each of our bottled beers so you can get an idea of what works best for you," Dawson says. "We'd rather go this route, rather than have you spend a lot of money on beer that may not work for you. Plus, it gives us an opportunity to educate our customers on what they're drinking."

Toasted Barrel will be located in the Marmalade neighborhood of Salt Lake City with *Red Rock Brewing* and *Mountain West Cider* as neighbors. Dawson and Litchfield are hoping that locals and visitors alike will appreciate the time that goes into crafting their unique Utah beers. "In the coming year, we hope to have 80 percent of our beers barrel-aged, including whiskey-barrel-aged ales," says Dawson. "We believe there's an untapped market [with regard] to sour beers. Yeah, there are a few seasonal offerings that come around every so often, but we'd like to have wild beers available every day for people. If you're not a fan of regular beers, we think you might like these."

UPCOMING EVENTS



DOWNTOWN FARMERS MARKET OPENING DAY
JUNE 10TH, 8AM - 2PM @ PIONEER PARK (MARKET RUNS EVERY SATURDAY THROUGH OCTOBER)

UTAH PRIDE FESTIVAL
MAY 31ST - JUNE 4TH @ LIBRARY SQUARE

BICYCLE COLLECTIVE'S BIKE PROM
JUNE 10TH @ THE GALLIVAN CENTER

CHALK ART FESTIVAL
JUNE 16TH & 17TH @ THE GATEWAY

UTAH BLUES FESTIVAL
JUNE 17TH @ THE GALLIVAN CENTER

RYAN ADAMS
JUNE 18TH @ ECCLES THEATER

THE BACHAUER PIANO FESTIVAL
JUNE 22ND - 24TH @ ROSE WAGNER

UTAH ARTS FESTIVAL
JUNE 22ND - 25TH @ LIBRARY/WASHINGTON SQ.

YOGA ON THE PLAZA
EVERY SUNDAY, 9AM @ THE GATEWAY

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WORK IS THE CURSE OF THE DRINKING CLASS

By LeAundra Jeffs || leaundrajeffs@gmail.com • Photos by John Barkiple

Spontaneous brewing has been around for centuries, but it has realized a recent resurgence. Utah-based competitive brewers **Pat Winslow** and **Rob Rutledge** have arisen with their own takes on this classic style. Spontaneous brewing involves the cultivation of wild microbes—a microbe that makes the brew acidic is required to achieve the tart pucker of a sour beer. You might have sampled these multifaceted and delicious draughts when savoring Red Rock's Paardebloem, *Squatters'* 529 or Epic's Tart 'n Juicy Sour IPA. Winslow and Rutledge discuss brewing, sour beers and where the culture is headed. Read their full interviews on *SLUGMag.com*.

PAT WINSLOW



SLUG: How and why did you start home-brewing?

Pat Winslow: My never-ending "quest for the best" craft beer began in the fall of 2006 when I haphazardly strolled into a homebrew shop Downtown. Today, I have a certificate in Craft Beverage Management from *Portland State University*, and I am a recognized Beer Judge Certification Program beer judge. In spring of 2018, I will open *Pat's Taps Brewing Co.* in Ogden.

SLUG: What is spontaneous fermentation?

Winslow: The world of spontaneous fermentation is as old as beer itself and as new as 10 seconds ago. Spontaneous fermentation occurs when wort (unfermented beer) is exposed to yeast and other microbes existing in nature. The character and flavor profile changes on almost a daily basis, lending itself to unlimited potential.

SLUG: How do you create a sour beer?

Winslow: Two of the common microbes are *Brettanomyces*, or *Brett* for short, which is a yeast, and *Lactobacillus*, which is a bacterium. *Brett* fermentation results in alcohol production, whereas *Lactobacillus* results in lactic acid, causing a reduction in pH. These wild strains are often used in conjunction with *Saccharomyces* strains to achieve a specific flavor profile.

SLUG: What do you think is the appeal of this kind of flavor?

Winslow: I think all of life and the corresponding stimuli evolve in cycles. Perhaps we are re-discovering what our ancestors enjoyed hundreds of years ago, or maybe I'm just full of crap and people are finally tiring of over-hopped IPAs.

SLUG: Tell me a little bit about your competitive brewing experiences.

Winslow: At *Union Station Fermentation*, I started classes for people interested in brewing beer. I now enjoy competing in brew competitions and just recently sent seven entries to the *National American Home-Brewing Competition*. I have also placed four of the last five years in the *Beehive Brew Off* in Salt Lake City.

SLUG: What about your process makes you unique?

Winslow: I have successfully harvested and propagated wild yeast from my backyard and used it in competition beers. Failure is not an obstacle but an opportunity to expand my ability to grow and think critically.

ROB RUTLEDGE



SLUG: How and why did you start home-brewing?

Rob Rutledge: I think what really did it for me was when I attended Beer School at *Desert Edge Brewery*. That experience really opened my eyes to the aromas, flavors and overall character associated with different beer styles. Shortly after, I brewed a Mexican Cerveza.

SLUG: What is spontaneous fermentation?

Rutledge: When a lot of people think of spontaneous fermentation, they're thinking of the Belgian breweries of old. To let it cool, they'd open the shutters, which would carry in wild yeast and microbes on the evening breeze.

SLUG: How do you create a sour beer?

Rutledge: The primary component that contributes to sourness is lactic acid. In brewing, the main source of lactic acid is from *Lactobacillus*, which produces lactic acid early, and *Pediococcus*, which is more of a marathon runner. *Brett* can produce acetic acid, which is harsh in comparison to lactic acid.

SLUG: What do you think is the appeal of this kind of flavor in a brew?

Rutledge: I think there is a generation of beer drinkers that grew up with sour candies like Atomic Warheads and Sweet Tarts. In my opinion, sour beers tend to be some of the most complex beers out there.

SLUG: Tell me a little bit about your competitive brewing experiences.

Rutledge: I won a gold medal for my Flanders Red in *The Beer Nut's Annual Beehive Brew-off Competition*, so I am doing a Pro-Am collaboration with *Uinta*. We added the dregs from my homebrewed Flanders Reds to one of the barrels, so if everything works as desired, there will be some of the same cultures from my homebrew in the release.

SLUG: What about your brewing style makes you unique?

Rutledge: I don't know that I do much that's completely unique. It's a matter of standing on the shoulders of giants. For my Berliner Weisse, I sour post-boil. For sour beers with lots of hop character, like sour IPAs, I use a kettle souring method. For my Flanders Reds, I tend to sour post-boil with blended cultures.

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If you haven't tried out the aforementioned local brews, you can start on the national stage with sours from *Allagash Brewing Co.*, *Crooked Stave*, *Russian River* and *New Belgium*. For the fledgling home-brewer thirsting to get involved or a well-rounded wort-wizard searching for a community, there are always local brew clubs to participate in. Rutledge is a member of **Zion Zymurgist Homebrew OPerative Society** (zzhops.org). Winslow, on the other hand, runs with **O-Town Hop Heads** brew club (o-townhopheads.org). Best of brewing to you all, and pucker up!



Photo: Talyn Sherer

Brian Coleman's IPA output at 2 Row Brewing demonstrates his hopitude in the form.

Over the last decade or so, the American-style India Pale Ale has quickly risen to become the most popular craft beer style since the mid-'80s. Utahns have not been insulated from this trend at all. In fact, our brewers have been keeping pace with the rest of the nation with regard to quality and drinkability. One such local brewery that has been making a name for itself in the IPA game is 2 Row Brewing Company. Owner and Head Brewer **Brian Coleman**'s take on the bitter ales has been met with anticipation and enthusiasm due to his ability to make world-class beers that stand up against the trendiest beers in America.

You may have noticed an evolution in the flavor of these hoppy beers. "Citrus and tropical fruit flavors are dominant right now," says Coleman. "The more piney and herbal styles just aren't selling that well right now." Brian refers to the hop profiles in IPAs. "Over the last decade, hop producers have been developing hops that create a much more pleasant drinking experience. Instead of harsher and more abrasive bitters, they now take on softer, citrus, berry and even tropical flavors, and that has really boosted their popularity."

In the brewery's short two years, 2 Row's beers have developed a cult following among beer drinkers. "Even when I was a home brewer, IPAs were my favorite style to make," Coleman says. Even then, he was known for his professional-tasting beers. "I was really focused on making them better than the commercial beers that were available," he says, "and when I was doing IPAs really well at home, that was the same time I knew I was going to start a brewery."

But having a love for something doesn't necessarily translate into making it well. "I knew that if you're going to go commercial, you really have to make excellent IPAs," Coleman says. "If you can't do that, you're not going to stand out with anything else."

While the ingredients are important, there are other factors that can make or break a great beer. "I've always believed that water chemistry is extremely important," Coleman says. "It's one of those things that really sets commercial beer apart from home brew." What is present (or not) can greatly affect hop flavors. "Reverse osmosis, mineral content, even pH levels in the wrong combination can make a great recipe average."

As we sampled an IPA, Brian admired the beer like it was a pet. "Another thing that helped take the

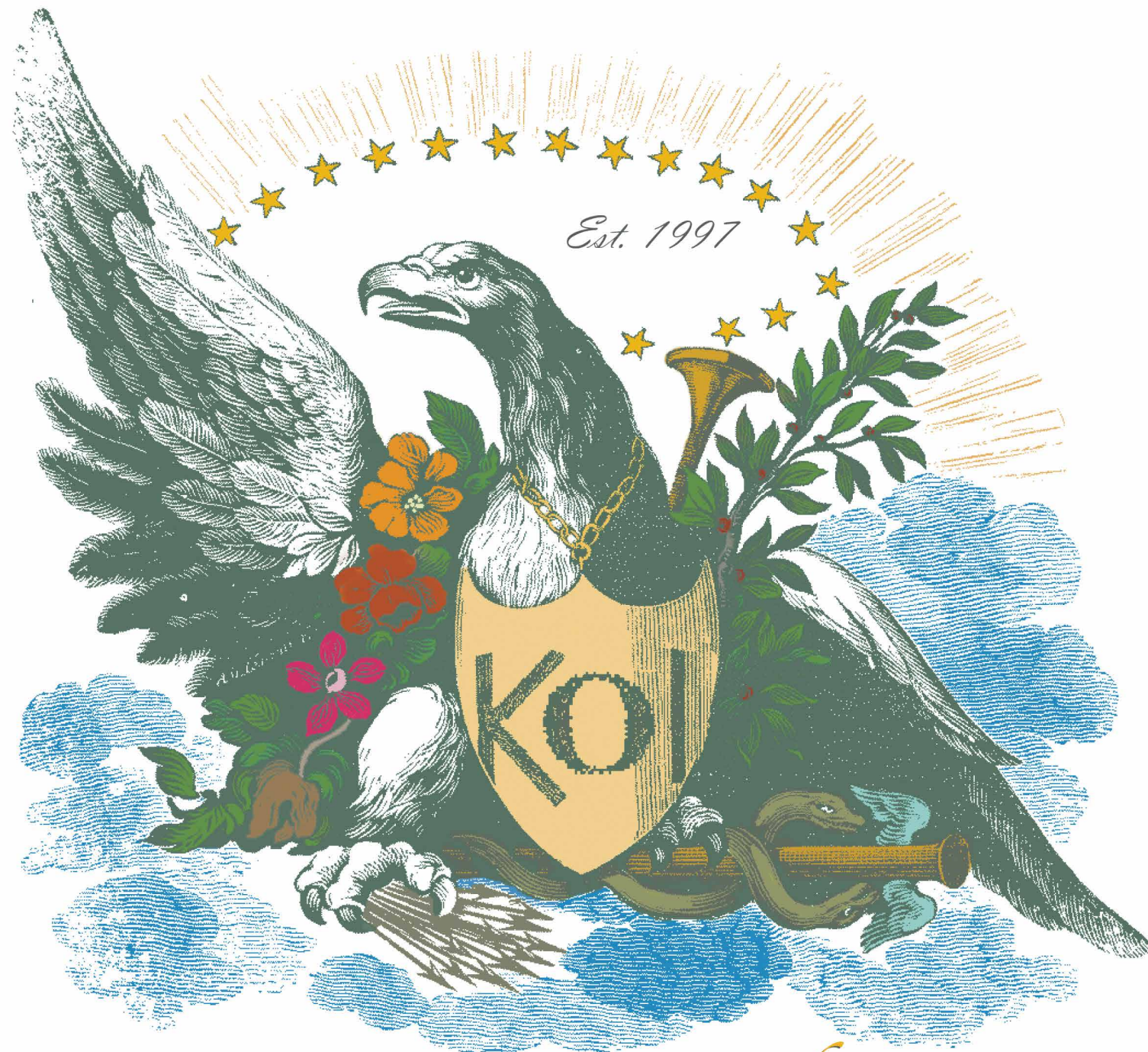
beer to the next level was oxygen's role in IPAs," he says. "I didn't realize that a little carbon dioxide wasn't enough to purge all of the oxygen out of the beer." While oxygen is important to the beer before fermentation, it's extraordinarily bad once it's done. "We now have a process where I can measure how long it takes to remove all of the oxygen from the beer," says Coleman of a costly and time-consuming effort that some breweries may not be able to implement. "We purge the tanks with CO2 10 times longer than we originally did. It takes massive amounts of gas to get the O2 levels down to where we need them to be ... It keeps the beer fresher longer. It's the difference between tasting the ingredients individually versus it tasting muddled, bland and cardboard-like."

It was becoming apparent to me why my home brews were never on his level. Coleman says, "For me, brewing beer is a matter of getting not just one or two things right, but hundreds of things right. It's not just recipe formulation or oxygen levels. It's like conducting an orchestra. Every instrument has its part to play, and the timing has to be perfect for everything to sound right. It's the same for the beer." Hitting all of those steps every time is a big reason why these IPAs stand out. "If you're able to get 80 to 85 percent of those steps, you'll have a good beer, but we strive for 100 percent of those steps every time."

All of this great science is cool and all, but if you don't have the hops that your customers are craving, they'll probably look elsewhere. "I've gone to great lengths to acquire the most flavorful hops available," says Coleman. "Most are in great demand and can be a little spendy, but they're so worth it." As we continue to sample IPAs, it's clear that there's a massive variety of hops used here. "We've been experimenting with so many varieties of hops that I'm not sure what I want to use six months from now," he says with a grin. "At this moment, I'm looking for fruitiness in hops. The Northeast style IPAs are really hot right now." The Northeast style of IPA is far more cloudy-looking and much more fruity and less bitter-tasting. "We're focusing on those. I'd like to have three different types of those in my cold case at any given time."

IPAs continue to dominate the craft beer scene. Breweries like 2 Row ensure that consumers are never bored with their beer selections. "I love the challenge of making IPAs," Brian says. "They're not the easiest beer to get right, but when you do, there's nothing in the world like them."

2rowbrewing.com
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801.987.8663



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(801) 463-7070

RoHa Brewing Project

TRAILBLAZING SAISONS & SINGLE TRACK

By Lizz Corrigan • lizzcorrigan@gmail.com



Photos: Talyn Sherer

The morning sun poured signs of summer into the small taproom through the floor-to-ceiling windows the Saturday morning after *RoHa Brewing Project's* opening night. I sat at the bar with the three partners of *RoHa*, **Chris Haas**, **Rob Phillips** and **Josh Stern**. I felt immediately comfortable in the uncluttered taproom, decorated throughout by *RoHa's* geometric green-tree logo. We settled in by discussing the differences between the **Jerry Garcia** and **Grateful Dead** Pandora stations, shamelessly enjoying the signature Back Porch Pale Ale at 9:30 a.m.

RoHa have spent the last year wrangling permits and licenses for the brewhouse, taproom and the bottle shop, all situated in one location at *RoHa Brewing Project*. Each aspect requires an individual state and city permit, but no special permit to house them together. "Each step takes a lot of time," says Haas.

A distribution brewery permit involves a long process with the federal government, however. "They review any label and packaging being sold for human consumption," says Stern. The Thursday IPA label states that it pairs well with three-day weekends, Hibachi grilling and the powder flu. "The feds weren't too stoked about 'the powder flu,'" says Haas. "After we explained the skiing aspect, they said, 'It seems to me you are encouraging people to ski and drink.' We basically wrote back saying, 'It's not illegal to ski and drink,' and told them to Google it," says Haas. After a few rounds of emailing, and probably a Google search, the federal government approved the term.

RoHa opened their doors on April 21 with two on-draft beers, both sitting at 4-percent alcohol by volume (ABV). The Back Porch Pale Ale is a classic American Pale Ale, while the Three Deep American Ale is lighter in malt, topped off with a touch of hops. *RoHa* plans to introduce the two lower-point beers into bars, restaurants and grocery stores throughout the Wasatch Front.

(L-R) Rob Phillips, Chris Haas and Josh Stern proudly presented the opening of the *RoHa Brewing Project* taproom in April.

RoHa also offers three higher-grade beers for sale in their retail corner. The Thursday IPA (6.5 percent) is a quintessential IPA with a distinct, hoppy kick. The Big Green Couch Double IPA (8 percent) is drier and far less rich than most double IPAs, enhancing drinkability. "It's scary-easy to drink at 8 percent," says Haas. Haas flexes his innovative brewing abilities with The Kensington Grand Saison (6.8 percent). "We use juniper instead of coriander, bitter and sweet orange peel and oak wood, which rounds out the harshness of some of the spices," he says. Haas compares a good saison to a good pizza: "You should be able to taste everything, and not just one ingredient." The Kensington may have made a saison drinker out of me.

Each beer name emphasizes *RoHa's* accumulated knowledge of the brewing business, the culture they cater to, and their mission as a company. The Three Deep "is a really sessionable beer," says Haas, laughing. "You can also get three-deep pretty quick." The Thursday is an ode to their tradition to try a new beer each Thursday, detailing it in their beer journals. "We nerd out about beers," says Phillips. "We write about them and save the labels."

Each beer can be purchased at *RoHa*, some in large, 22-oz. bottles to be enjoyed in pint glasses, others offered in cans. *RoHa* knowingly tailors to people who want quality, packable beers in outdoor settings. "Canned beer is convenient," says Haas. "When you're biking, you don't need to worry about broken glass." Stern, the fly fisherman of the group, says, "They're great for

the river, too, because you can't have glass out there." Whether you're hitting the slopes or cruising single track or floating jetties, crush the beer, crush the can and stash it. In reality, too, "It's better for the beer," says Phillips. "Two things are really harsh on beer: light and oxygen. Cans stop both of those things."

The *RoHa* taproom location is accessible and surrounded by other local businesses, most of which supported *RoHa* on opening night. "This area really lights up around the ballpark, too," says Phillips, which they hope will draw other people looking for the small, local-brewery feel. "We wanted to be in an accessible location so it's walkable or bikeable to our craft beer drinkers," says Stern, which he notes is essential to building a brand.

The Utah brewing community has shown their support, too: "We had people in here from *Squatters*, *Wasatch*, *Proper*, *Fisher* and *Bohemian*," says Haas. "They all came because we try each other's beers." Stern points to the power of cross-selling: "The better job we can [do to] cross sell, sending people to other breweries and vice versa, the more beer-educated people become," he says. Also, locals become more invested in the beers they drink and the businesses with which they interact.

For *RoHa*, opening a brewery anywhere else was out of the question. "In 30 minutes, I could be skiing," says Haas—"And then mountain biking on the same day," says Phillips. Adds Stern, "The world's best place to have a brewery is where you're sitting right now." *RoHa* hopes to tailor to millennials exploring craft beer as well as the older generations who've been drinking craft beer since the early '90s. From outdoor concerts to dawn patrol, *RoHa's* main objective is to deliver rockin' beers that force you to slow down and enjoy the simple life in a community of down-to-earth brewers and beer drinkers.

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UTAH THESE BEERS ARE 100% You SLUG MAG On Tap

By Benjamin Tilton
tiltonbenjamin@gmail.com

Nine years ago in 2008, *SLUG* decided to give local beer an entire month and created Utah's first *Beer Issue*, which was solely dedicated to Utah's beer culture. Since then, we've continually examined the artisanship and complexity of local craft beers, elevating Utah's offerings against the rest, and have heralded the passionate people behind them. Year after year, the *Beer Issue* has become a typed-out map of Utah's burgeoning landscape of craft beer. It is by this 10th Annual *Beer Issue* that we bring you the first 100-percent Utah-brewed craft beer festival: *SLUG Mag On Tap*. After nine years, the child of *SLUG*'s *Beer Issue* will finally come to life on July 1 at *The Gateway*. Every beer featured will be from this oddly wonderful state of Utah, and a portion of the proceeds will benefit the **Utah Brewers Guild** (UBG), a nonprofit organization that advocates for Utah craft brewers.

SLUG Magazine's Beer Issue was created with the idea of something more. "I've always envisioned a companion event to the *Beer Issue*," says **Angela H. Brown**, Executive Editor of *SLUG*. "SLUG's annual *Beer Issue* is one of our most popular issues. Our coverage is distinct, and the angles we approach each year's theme with are unique." This is evident from the simple illustrations of the first *Beer Issue* to the areas of personal expertise per brewery/brewer in this very issue. "The Brewers' Guild was interested in getting its own festival off the ground, but as a nascent organization, we don't have a ton of resources to drop, so we were looking for a partner," says UBG President and *SLUG* alumnus **Rio Connelly**. "One of our board of directors set up a meeting with the Mayor [**Jackie Biskupski**]. She was very gracious, but she pushed us to seek other things, including her suggestion, which was *Craft Lake City*." Recognizing that the *Craft Lake City DIY Festival* is a family-friendly event, Connelly thought of its sister organization, *SLUG Magazine*. He says, "Serendipitously, Angela had already been thinking about a beer fest to kick off [SLUG's] 10th Annual *Beer Issue*, and it just kind of worked out perfectly: We were looking for a partner, *SLUG* was looking for some professional help in the world of beer, and we were able to symbiotically work together." Now we want to invite people to a beer festival of Utah's best—an all-star lineup born from years of our thoughtful, critical indulgences and local beer coverage.

Not too long ago, a young Connelly was working on the *Beer Issue*. He was also building his expertise by serving as a clerk at *The Beer Nut*. As it is with



(L-R) Kevin Crompton of Epic Brewing, John Ford and Angela H. Brown of *SLUG Magazine*, Scott Davis of Moab Brewery, Rio Connelly of Proper Brewing, and Jaron Anderson, Shantel Stoff and Kevin Templin of Red Rock Brewing Co.

any artist mindset, his aspirations were growing. He wanted to create—not just evaluate. "I wanted to create beer like *Epic* and *Red Rock* and all the others that inspired me," says Connelly. "I wanted to put my passion for beer to work." And that he did. Seven years later, Connelly is now the President of the Utah Brewers' Guild as well as Head Brewer and part owner of *Proper Brewing*, *Proper Burger* and *Avenues Proper*. The UBG's members have succeeded in promoting and educating the local community in all things craft beer, offering lumps of their time and energy toward the advancement of brewer culture. Their knowledge is behind *Epic*, *Red Rock*, *Moab* and the 20-plus other local craft breweries that will be at *SLUG Mag On Tap*. "I kept thinking—why doesn't Utah have a beer festival with all-local craft beer?" says Connelly. "I wanted to create that."

In addition to celebrating Utah's local breweries, *SLUG* and UBG will launch a scholarship fund for a young brewer to become a Certified Cicerone® in memory of former *SLUG* wonder kid and beer reviewer **Kyle Trammel** (who was also a close friend of Connelly's and encouraged him to open *Avenues Proper*). Trammel consistently set a tone of clever, confident expertise, laying a foundation for the passion and diligence that *SLUG* writers aspire to achieve. With Brown, Trammel consulted local professionals in the industry to put together *SLUG*'s first beer-themed issue in 2008. It's through Trammel's legacy that this article—and this 9th Annual *Beer Issue*—sits in front of you, making

him the heart of *SLUG Mag On Tap*. "Nine years ago, we saw an opportunity to shine a light on the incredible beers that our local breweries were crafting," says Brown. "An emerging Utah industry was brewing, and no one was talking about it in any of the local media outlets." Hence, we've cultivated content that uncovers and informs about Utah's vibrant beer scene for our readers. "Through *SLUG*'s comprehensive beer coverage," says Brown, "we hope that we've inspired others to get involved with Utah's brew scene." So now that leaves us with you. I suggest sunscreen and big floppy hats. Water is located throughout, so hydration is not a concern. There will be plenty of shade, and *The Gateway* directs airy breezes along Rio Grande Street for walking comfort. We'll have tables for friends and plenty of room for enthusiastic conversations. There will be local food vendors providing delicious options for every taste, and we will be working to bring you every ounce of this experience that we can squeeze out. I'm sure dancing will happen with our local DJ lineup, so please partake.

SLUG Mag On Tap is Saturday, July 1. Presale tickets are available for \$20, and day-of tickets are \$25. The event is 21-plus, but we will also have \$5 tickets available for non-drinkers, with nonalcoholic drinks available for designated drivers, including a Red Bull mocktail station and more. Each ticket includes three sample tokens and a full-size commemorative mug, which I'm sure you'll know what to do with. For more information, visit SLUGMag.com.

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Photo: Gilbert Cisneros

Head Brewer Michael Dymowski aims for nuance and drinkability, layered with malt or hop depth, for Strap Tank's releases.

Beer is an ancient and perennial art that can tell subtle stories of the regions from which it hails. Somewhere just off Interstate 15, Exit 260, in Springville, Utah, the craft of beer brewing is being carefully considered. Springville has earned the little-known title of "art city" by its residents, and art is indeed at work on the spotless *Strap Tank Brewing Co.* Strap Tank's beer menu, replete with nuanced, flavorful brews with unique profiles and no undesired or unintentional artifacts. The complex boutique beers run the gamut from fruity, sparkly saisons to daringly hazy, hoppy pale ales. Not merely does the menu beguile at *Strap Tank*; the environment is rich with details meant to mimic the first Harley Davidson factory and pay homage to the original, albeit somewhat secretive, Utah brewing traditions. *Strap Tank* is heritage, history and honor, and—as head brewer **Mike Dymowski** demonstrates—it shows in every angle.

SLUG: When did you start brewing?

Mike Dymowski: My first batch was 1999 or 2000. I'm still looking for that notebook. I was a home brewer until 2010, when I started working on a packaging line of a brewery. A couple months later, I was brewing, and I haven't looked back since. I got to help during the last four months of construction at *Strap Tank* and put the final touches on [founder **Rick Salisbury's**] brewery design. We opened in June of 2016.

SLUG: Who were your mentors? What were the influences or legacies that inspired you to start brewing?

Dymowski: Family and fellow home brewers. I read anything I could by **John Palmer** and **Charlie Papazian** and listened to the *Brewing Network*. I read everything about the history and ingredients and processes involved in beer. I drank Real Ale, Shiner and Celis Brewing in Texas since I was young, and a ton of modern brewers from the area continue to inspire me.

SLUG: It seems like craft brewing was a bonding activity in your family.

Dymowski: By having a relationship with beer early on, I learned to respect it, and I think in a lot of ways when I was an adult, that parent-curated relationship was what separated me from the kids binge-drinking macro-lager. Like most things, approaching it from education rather than ignorance seems to be the best approach.

SLUG: Did you originally develop your skills via whole-grain or extracts?

Dymowski: I started with extract because it's easier, but you're only as good as your ingredients, so I quickly transitioned to all-grain, which is where a lot of customization/experimentation takes place.

SLUG: What are the limitations of craft brewing in this region, based on your experience? How about the strengths?

Dymowski: Every brewer I've met has to invest much more capital and time into packaging beer in Utah because of the legislative limitations placed on craft brewers. That there is no cold supply-chain option for most Utah beer makes most of our heads spin. It's backwards business and holds back job creation for us, while helping internationally owned brands dominate market share.

SLUG: What are your favorite hops?

Dymowski: Huell Melon, Saaz and EKG. They are versatile and classic, and I never get tired of beers made with them.

SLUG: How do you set yourself apart from other regional brewers? What are some of the wildest ingredients that you've brewed with?

Dymowski: Since our bottling line is just around the corner, we're looking into foraging traditional food-safe ingredients from the mountains of Utah Valley and using them in our beer. This includes yarrow, elderflower and elderberry, spruce tip and even local yeast ... Because we're a pub, we get to focus on providing beer and food for a very small footprint that is Utah Valley. We're currently working up some historical and foraged beers that use ingredients within just a few miles of the brewery.

SLUG: Tell us more about Strap Tank's connection with local bike culture. Do you share any of that connection?

Dymowski: Absolutely. Our brother business across the street is *Legends Motorcycles*, which hosts rides and special events all the time. We love all things executed with craft and heritage, done right. And there are a lot of motorcycles and beers that share that, as well as a lot of people who respond to those things who wouldn't identify as a biker or beer connoisseur.

On June 1, *Strap Tank* celebrated its first year of life as an oasis of gustatory artisanship with five core beers and seven specialties—all focused on nuance and drinkability. On the horizon, Utah beer lovers can anticipate some new high-point beers, saisons and a special-edition anniversary brew made from locally foraged ingredients. New projects, including mobile-distribution-vehicle appearances at *Brian Head* and the *Utah Beer Festival*, mean that *Strap Tank* will be sharing the glory of their art across the valley. It's a creation that I cannot recommend enough, and one I'll surely be imbibing again.

Read the full interview on SLUGMag.com.

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UINTA'S

NEW DIRECTION

By Mike Riedel • utahbeer@gmail.com



(L-R) Uinta Head of Research and Development Isaac Winter and Brewmaster Tanael Escartín synthesize creative brew ideas for large-scale craft beer output.

If you've been following America's craft beer movement over the last few years, you may have noticed that the trend in brewing has been to break all of the rules and to bend and twist old beer styles into new ones. Locally, one of the more noticeable innovators of craft beer has been *Uinta Brewing Company*. For many years, *Uinta* had been playing it safe in the national beer game, concentrating on making traditional styles as technically perfect as possible. They garnered many awards for their beers, but there wasn't a lot of buzz surrounding their beers like there was for other regional breweries. That all changed last year when Uinta committed to a massive campaign that would change people's conception of what craft beer could be.

To start, you need people who not only understand beer but who are also aware of why things will or won't work. They found these qualities in a team of their two senior brewers, Brewmaster **Tanael Escartín** and Head of Research and Development **Isaac Winter**. These are two of the most educated brewers in the state—if not the region. Escartín, Uinta's new Brewmaster, is a native of Venezuela who has a bachelor's degree in chemical engineering and a master's degree in brewing science. Winter is a local boy who has a chemistry degree from the *University of Utah* and also studied at Scotland's *Heriot-Watt University*, where he received his master's in brewing and distilling science. Over the past year, they have been tasked to blast the local and national beer scene with new, ingenious products.

"It was time to freshen up our portfolio and be more innovative," says Winter with regard to *Uinta's* new direction. "In late 2015, we began putting a plan together to see what new beer from *Uinta* would look like. We looked at new packaging, yeast strains and styles that would make people take notice." And notice people did. Over the past 15 months, *Uinta's* team has been experimenting with sour beers and wild strains of yeast—like with their Brett Sea Legs Sour Baltic Porter—or partnering with local distilleries such as Beehive Distilling on their Jack Rabbit Gin Saison, as well as coffee roasters like Salt Lake's *Publik Coffee* in their Stompin' Grounds Coffee Stout. They've even created a pineapple beer that's puckering and mouthwatering called Flamingose—no small feat for a brewery of their size. "This is what separates the craft breweries from the big breweries," says Escartín. "The beer industry is getting more competitive, which

forces us to become more creative and innovative with our products." Their brains are hard at work trying to infuse nontraditional ingredients like cucumbers into saisons and coffee into pilsners—even soured IPAs with peach! "It's nice to challenge our customers with complex beers because you never know what will stick," Escartín says.

The process of getting all of these new and unique-tasting beers out to the public is a lengthy process when you're brewing beer in such large quantities. It takes more than just two creative brewers. "We work very closely with our sales, marketing department and the public," says Winter. "Their data helps guide us in the best directions. Hop Nosh Tangerine IPA is a great example of that: They saw that fruited IPAs were hot around the country. We tried many different variants to see what would stand out, including a melon version and another with [makrut] lime leaf, but we settled on tangerine because it worked best with the hops we already were using."

Escartín seems to take it all in stride from her perspective as Brewmaster. "I think the only challenge is brewing at the high volumes that we produce at," she says. "It's always easier to be more creative when doing small batches, but I think we've managed to find a way to exist in both worlds." Winter adds a little perspective on the challenges that large craft breweries face when developing innovative beers on a huge scale. "When brewing on an average 10-barrel brewing system [1 barrel = 25.8 gallons], you acquire, let's say, 100 pounds of tangerine per batch of beer. For our production needs, we had to contract for about 35 tons of tangerine puree." Escartín then adds, "Which can be challenging, to find producers that can consistently meet large-

scale quality needs. The grocery store just isn't an option for us."

2017 will still see more new options coming from *Uinta*, though not on the scale we saw last year. We're already enjoying new brands like Hopscursion Brett IPA, 801 Lime Pilsner and their new Golden Ale Rotating Park Series. In the coming days, you'll have yet another new beer to quench your thirst this summer called West Coast Style IPA. It will be a filtered, tropical and citrusy IPA that will come in at a relatively light 6.3-percent ABV.

Winter and Escartín are optimistic about what this new direction for *Uinta* has in store for us and them—as long as they stay grounded in the world that made craft become so popular. "There's some respect that has to be paid to the world's brewing heritage," Isaac says, "but there's nothing wrong with throwing all those rules out of the window once in a while if it means you can create something new and exciting."

The logo for Uinta Brewing, featuring the word 'UINTA' in a bold, red, sans-serif font above the word 'BREWING' in a smaller, red, sans-serif font. The text is enclosed within a red circular border that has a stylized arrow pointing upwards at the top and downwards at the bottom.

uintabrewing.com
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A poster for Design Arts Utah featuring a large, stylized sunburst or starburst pattern made of many small arrows pointing outwards. The arrows are in shades of grey and red. At the top center, it says 'DESIGN ARTS UTAH' and 'Utah Division of Arts & Museums'. Below that, it says 'CRAFT LAKE CITY'. At the bottom, it says 'DESIGN ARTS UTAH ENTER BY 7.10 VISUALARTS.UTAH.GOV'.

A poster for A Bar Named Sue featuring a large, stylized sunburst or starburst pattern made of many small arrows pointing outwards. The arrows are in shades of grey and red. At the top center, it says 'DESIGN ARTS UTAH' and 'Utah Division of Arts & Museums'. Below that, it says 'CRAFT LAKE CITY'. At the bottom, it says 'DESIGN ARTS UTAH ENTER BY 7.10 VISUALARTS.UTAH.GOV'.

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A poster for the Riksha CD Release Party. The background is a dark, moody image of a person in a white dress and a gas mask. The text is in a bold, distressed font.

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By Alex Vermillion
alexandra.vermillion3@gmail.com



Photo courtesy of City Weekly



Along with music, food, puppies and games, this August's 8th Annual Utah Beer Festival will bring together close to 70 local and national breweries and cideries.

Two years ago, *SLUG* gave me my first test assignment: Review the *Utah Beer Festival* (UBF). Ever since then, I've been hooked, waiting for August to roll around so I have the chance to listen to kickass local blues and folk music, try 100-plus samples of delicious, cold beer and soak up the sun while mingling with friends. The annual UBF is a local gem and continues to grow in size and scale. The 8th Annual Utah Beer Festival will take place this year at the *Utah State Fairpark* on Saturday, Aug. 19. **Jackie Briggs**, Marketing and Events Director for *Salt Lake City Weekly*, *Devour Utah* and the UBF, shares the tips, tricks and insights for this year's festival.

Years ago, the **Brewers Association** hosted beer festivals, but many times, the events fell through. Briggs and her coworkers at *City Weekly* recognized the difficulty in hosting a beer festival while you were a brewer yourself. They needed a third party, and *City Weekly* were the right people to organize it. "We thought this would be a great opportunity to host a festival because we had so much great beer—great local beer," says Briggs. "We were so excited to see them winning awards at the *Great American Beer Festival* and in San Diego. We thought that we should be highlighting them ourselves, here in Utah." The UBF's first year was held at the *City and County Building* to instant success. "We had 1,000 more people show up than expected," says Briggs. "We knew we needed more tents to accommodate all the beer drinkers." And accommodate they did. Last year's event alone accumulated over 60 breweries and cideries, including regional and national. This year, Briggs estimates that the number will push 70. Local breweries and cideries (which make up nearly 40 percent of the festival) are truly at the heart of the UBF. "There are small breweries that come out that aren't a part of a big organization," says Briggs. "It's really special to have them there, because you don't have access to their beer very easily unless you visit their brewery or live in that particular area."

Along with local beer and cider is the benefit of listening to local music. Some of my past favorites have included seeing **Folk Hogan** and **Candy's River House** because nothing blends together better than the blues, good folk music and a cold beer. "All of our stage holds local bands, and we try to rotate the opportunity as much as possible," says Briggs. Any local band is welcome to apply online each year for their chance to play at UBF. If you want to grab the mic without needing to apply

online, bring your friends to karaoke at the festival. For those who are looking for more active entertainment, UBF has partnered with the *Beehive Sport & Social Club*, an outdoor, adult rec league, who will bring games such as beer pong and squirt-gun fights. And, last but not least, is the charity component of the UBF. "For the last few years, we've worked with the Humane Society of Utah," says Briggs. "They bring 25 adoptable pets each year, and they all get adopted. Not only do they raise money, but their animals are actually finding permanent homes." Live music, puppies and endless amounts of beer—what more could you need?

One major success for the UBF is that they've been breaking down the stereotype that Utah and alcohol don't mix. "The first few years, it was difficult to get regional and national breweries here because those brewers thought, 'It's Utah. We don't want to come from out of state to go to a beer festival in Utah,'" says Briggs, "but Utah is not the culture that so many people think it is. We worked past that threshold, and now we do have regional brewers who reach out to us. We're building that mindset and growing the momentum." And if you are going to the festival for the first time this year, you'll probably notice how kind and supportive the local beer community is. "I give credit to the brewers here in Utah," says Briggs. "It's the atmosphere they've created. People know each other and treat one another with respect."

Briggs also has some tips for the festival, but they mostly revolve around three things: food, shade and water. "Keep the balance between those three," she says. "You have to pace yourself." The festival allows attendees to bring items such as umbrellas, blankets, shade tents, water bottles that can be opened and refilled, and snacks—bring your snacks! But if you forget, don't fear: The UBF always has 10 to 15 local food vendors available all day. And if you want to try the most beer, stick with the smaller-sized cup. "Otherwise, you're going to max yourself out at four or five beers," she says. "Plan accordingly. Bring things that make you feel comfortable so you can make a day of it." If you really want to make the best of your time, go for the VIP ticket. It's \$50 and includes access to the VIP lounge, eight exclusive beers with food pairings, the Humane Society's silent auction, a Q&A with the brewers and more!

Tickets will be available soon at utah-beerfestival.com. You can also follow their updates on Facebook at [facebook.com/UtahBeerFestival](https://www.facebook.com/UtahBeerFestival). Don't miss this year's annual *Utah Beer Festival* on Saturday, Aug. 19 at the *Utah State Fairpark*.

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Ingrid Calame, #233 Drawing (*Tracings up to the L.A. River Placed in the Clark Telescope Dome, Flagstaff, AZ*), detail, 2006, colored pencil on Mylar, UMFA2006.44.1, purchased with funds from The Paul L. and Phyllis C. Wattis Fund.



SKATE

By Sam Milantia II reviews@slugmag.com

Growing up in small-town Utah, we had a lot of “almost spots”—skateboard spots that had one thing wrong with them that made them impossible to skate, or spots that none of us were good enough to skate. This spot in the Avenues is one of those spots. Several skaters tried this boardslide this day, but **Jake Flood** was the first to roll away from the snake. Big up to **Matt Bergmann** for sticking it out and keeping at it until he rolled away as well. The best thing about this spot was all the local, non-skateboarding neighbors who came out to watch and said things like, “I was wondering if it was possible to skate something like that,” or the guy who called his friends to tell them to come watch this crazy happening outside of his house. I guess “almost spots” aren’t just a skateboard thing.



Jake Flood - Boardslide - SLC, Utah

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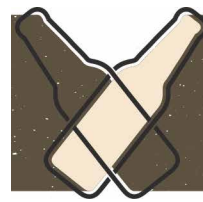
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**BEER OF
THE MONTH**

By Mike Riedel
utahbeer@gmail.com

Fisher Classic Lager
Brewery/Brand:
A. Fisher Brewing Co.
ABV: 4.0%
Serving Style: Draft, crowler



In 1884, a beer brewer by the name of **Albert Fisher** immigrated from Germany to Salt Lake City. About a decade after setting up roots here, Fisher purchased 15 acres of land on 200 South on the east bank of the Jordan River and established the *A. Fisher Brewing Company*. Fisher's brewery quickly became the largest brewery in Utah and one of the largest in the West. Fisher's brewery thrived—it even survived the dark days of prohibition, and it continued to operate until the early 1960s when it was bought out by Lucky Lager Brewing. Now, 132 years later, four men—**Steven Brown, Tim Dwyer, Colby Frazier** and **Tommy Fisher Riemondy**, is one of Fisher's descendants—recently resurrected Utah's most historically successful brewery. The new *Fisher Brewing* is located about a mile away from the original brewery, in the Granary District of Salt Lake. There, the reborn brewery makes all kinds of beers that Fisher's original brewery couldn't even conceive of, like a red beet saison beer. One beer that Fisher's new pilots will always keep the same is their Classic American Lager. This is the tribute beer that pays homage to the lagers that Fisher built his empire on. The beer has proven to be so popular that they have already had to buy bigger fermenters to keep it from running out. So what's so special about it?

Description: This American in-

terpretation of a German pilsner pours a lightly hazy, golden-straw color with a nice amount of streaming carbonation that builds up a two-finger, dense, white head. The head retention on this beer is quite strong—the foam creates soapy-looking tendrils of lace that cling down the glass, but it eventually reduces to a nice, thin cap that lasts until the glass is empty. The nose comprises aromas of lemon zest, pear, pepper, apple, cracker, bread, earth, florals, grass and herbal spiciness. It's complex but fairly mild. The taste starts off similarly to the nose with a bit of lemon zest and pear-like notes. Next comes a bit of peppery yeast and ghostly apple flavors. Cracker flavors from the malt begin to show their dominance midway through the palate, rounding out the previous yeasty notes. Toward the end, the hops begin to take over with flavors akin to grassy flowers, light pine and herbal spices. The finish is lightly grassy and mostly dry, with zero cloying flavors present.

Overview: There are some nice flavor combinations here. There's a complexity and balance of malt and hop flavors that are subtle but still provide a bit of excitement on the tongue. The carbonation is medium-high and light bodied, with a smooth, crisp and lightly tickling mouthfeel. The light alcohol is well hidden, with zero warming effects. This is a good pilsner-style lager. It's not a clone of the original Fisher lager, but it's a good approximation of what that beer would have resembled both in look, taste and aroma. For now, the Fisher Classic Lager is only available at the brewery, located at 320 W. 800 S. in Salt Lake City. Fisher does offer "crowlers," though. These are a 32-ounce canned growlers that are filled and packaged on demand from the brewery's tap handles. It's a little bit of local history in every glass. Prost!

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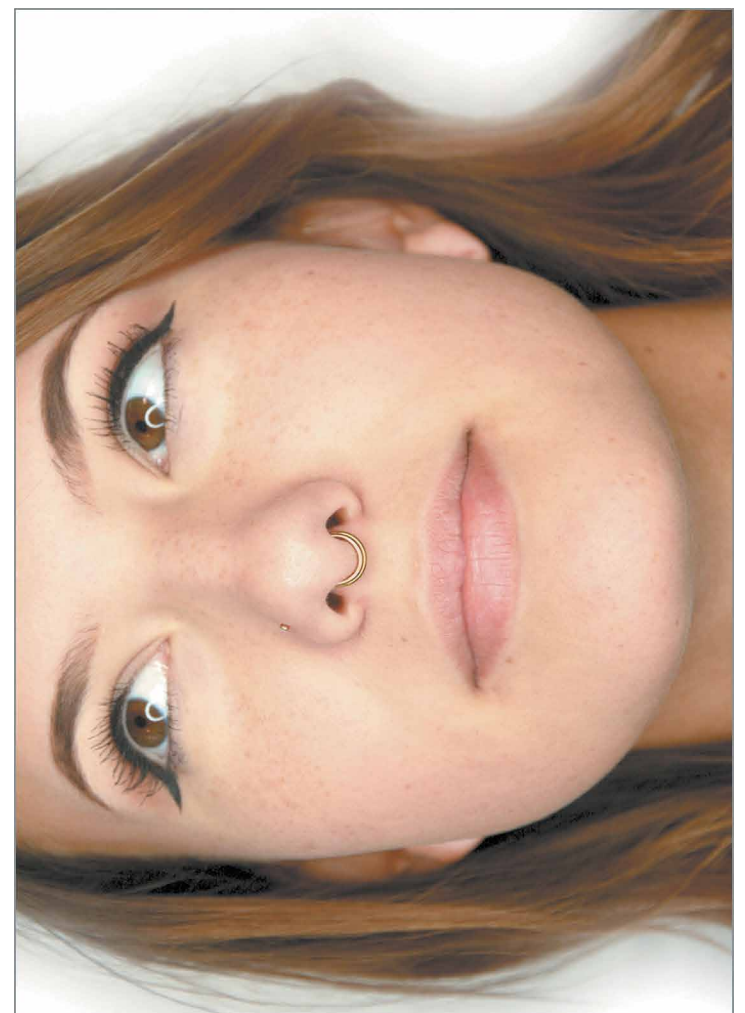
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MIKE BROWN Never Fear, the Near-Beer is Here!

By Mike Brown • mgb90210@gmail.com

Oh, beer—that sweet, sweet nectar of the idiots. I just tried to do the math on how many beers I’ve actually drunk in my lifetime. If I assume that I’ve drunk at least two beers a day for 15 years, that equals close to 11,000 beers, which is a lowball estimate. I just factored in a two-beer average to make up for all the dead time I didn’t drink and for all the nights I ended up drinking 20. I’m not boasting about how much I’ve been toasting, just letting my readers know how much experience I have on the subject of beer.

This year, while spitballing ideas for a beer column, I realized that there was one thing that I’ve actually never done with regard to beer, and that is drink a nonalcoholic one. I thought that it would be helpful to review some sans-fun suds for the *Beer Issue*. I don’t quite know whom this helps, because the first thing I realized is that I know absolutely no one that drinks this shit.

That being said, a tad bit of research was in order. Seeing how much of this issue revolves around local breweries and whatnot, I asked around to see what local breweries make a nonalcoholic brew. That took about two seconds to get an answer. None of them do. This isn’t a knock against any of our fine, local beer people—after pounding my first O’Doul’s, I don’t blame any of them at all for not making one.

The closest thing I found was that *Squatters* makes a tasty root beer, but if I am incorrect in my research and there actually is a local brewer slinging a near-beer, feel free to write a letter to *SLUG*’s now-defunct complaint department, “Dear Dickheads.” In the 10-plus years I’ve spent working in bars, I’ve only worked in one that served near-beer anyway. I’ve also only seen one guy order it, and he was hella weird.

The first question I had about it was do you need an ID to buy it? I went to my local grocer and proceeded to the self-checkout where you’re guaranteed to get ID’d, and the answer is no. Basically, when the local government banned hard lemonade from the grocery store thinking kids would buy it by accident, they didn’t even consider that a 12-year-old could get through the self checkout with a fake sixer? Twelve-year-old me so would have done this.

Hopefully, there’re no 12-year-olds reading this article, NOR anyone from our local legislature, who are almost as smart as your average 12-year-old. After the last governmental session, I’m genuinely afraid that our local government would be dumb enough to waste my tax money and time sponsoring bills against near-beer. According to the label on the can of O’Doul’s I read, it actually does contain less than 0.5-percent alcohol. With some of our tentatively upcoming drinking laws, you could most likely get a DUI if you drink, like, four of them.

My next question about near-beer has to be who the fuck is actually drinking it? Surely you can’t get any at an A.A. meeting. That would be like giving a pedophile a Toys “R” Us gift card. Fake beer could probably trigger a relapse. From what I’ve observed, alcoholics who work the program only consume black coffee and cigarettes—I don’t even think that they eat food. There is some mild irony in this, though. Like, if you were the marketing director for a near-beer ad campaign, you would think Alcoholics Anonymous would be your target demographic.

What about the Mormons? They love drinking terrible-tasting shit, like Diet Coke, and criticizing others who drink yummy shit, like booze. But I wasn’t sure if this violated the hilarious Word of Wisdom that bans a cup of coffee in the morning but is totally OK with high-grade killer opiates, a Utah County doctor’s prescription pending. So I asked **James**

Bennett, *SLUG*’s Highest-Ranking Mormon™, if you are in the clear with near-beer with regard to the Word of Wisdom.

According to James, your bishop can’t do shit if you get caught drinking an O’Doul’s unless you were masturbating while drinking it or something like that. Then you gotta repent, bro. Interesting side note: Our beloved Mormon James also said that caffeine is actually OK, and so is cooking with wine, and he said that I could quote him on that.

Basically, all I’ve really learned about near-beer is that no one really drinks it and that it’s not really a substitute for beer, or alcoholics would constantly have one in their hand. Upon drinking my first O’Doul’s, I was able to assess why no one drinks it. And that’s because it tastes like shit. I would totally understand if nonalcoholic beers tasted like a finely crafted IPA instead of something that even Keystone Light wouldn’t put in a can. For all I know, there is a deliciously crafted nonalcoholic ale out there somewhere. But just like god and aliens, I have yet to see it.

And if it’s not a substitute for beer, then what in the actual fuck is it? That’s the real question, folks. Real beers all have several components to make them work correctly, like hops and shit. But when you take out the alcohol, you take out the three most common things in beer: taste, fun and bad decisions.



(L-R) Christina Lam and Candice Bahe already knew that Mike Brown’s O’Doul’s tastes like shit.

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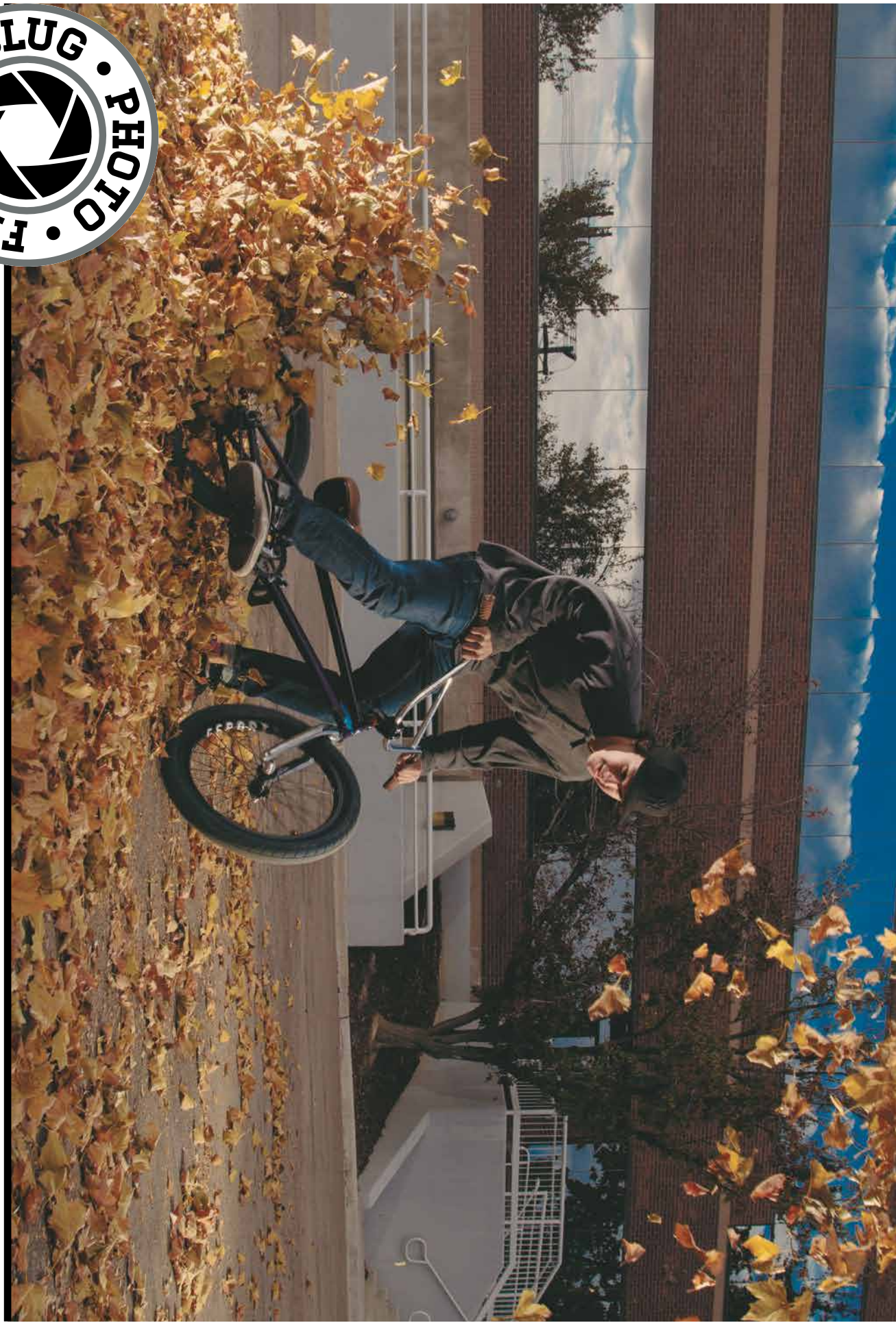
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BMX

Photo by Matthew Windsor II matthewxwindsor@gmail.com
 "As cliché as it sounds, the little things in life are always the most enjoyable. Even though **Thor Yamamoto** isn't doing a hard trick in this photo, his style and attitude shine through and speak for themselves. Kids like Thor are a big part of why I stay heavily involved in BMX. Sometimes the best thing you can do is surround yourself with people who can see the potential in a pile of leaves." —Adrian Evans



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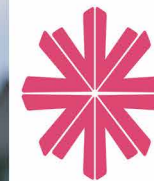
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MOVIE REVIEWS

The Lovers
Director: Azazel Jacobs
A24
In theaters: 05.26



Debra Winger and Tracy Letts star spectacularly in Azazel Jacobs' *The Lovers*, a modest and stylized look into romance and heartbreak, lust and deceit, marriage and regret. The film introduces us to the dispassionate Mary (Winger) and Michael (Letts), a married, middle-aged couple with nondescript jobs, a son away at college and plenty of disregard for one another. Mary spends her time with her insistent novelist boyfriend (Aidan Gillen), who reads excerpts of his writing drafts to her; Michael waits patiently for his mistress, a nervous dancer (Melora Walters), to finish teaching her ballet classes. Neither Mary nor Michael seems to care about the other's whereabouts—nor does each seem to be aware of the other's infidelities. Both Mary and Michael promise their respective lovers, in earnest, that they'll finally leave their spouse after their son's next visit home. When the husband and wife find themselves entangled in an unexpected, fiery tryst, the pair impulsively rekindles their romance and, funnily enough, each ends up cheating on their illicit lovers. Things come to a head when Mary and Michael's wary, distrustful son (Tyler Ross) and his girlfriend (Jessica Sula) finally pay a visit home.

Set against the muted, listless backdrop of Southern California's suburbs, *The Lovers* is a patient and disciplined study of modern love

and marriage. The flick is also quietly hilarious and deeply, deeply human. Jacobs fully trusts his two leads, and rightfully so. Winger and Letts convey with grace and aplomb the depth of each character's restrained emotions and loaded exchanges. They capture the simmering tension, which teeters at the brink of destruction; the flustered thrill of unthinking, chaotic flings; the comfort and ease that always returns with a long-lived relationship, however frayed, however complicated by the bruising, loveless years past. As each scene roves along at a real-life pace—with real-life climaxes and resolutions—what unravels is an exceptionally crafted story of sharp heartbreak, compassion and dramatic irony. —Kathy Zhou

Norman
Director: Joseph Cedar
Sony Pictures Classics
In theaters: 05.19

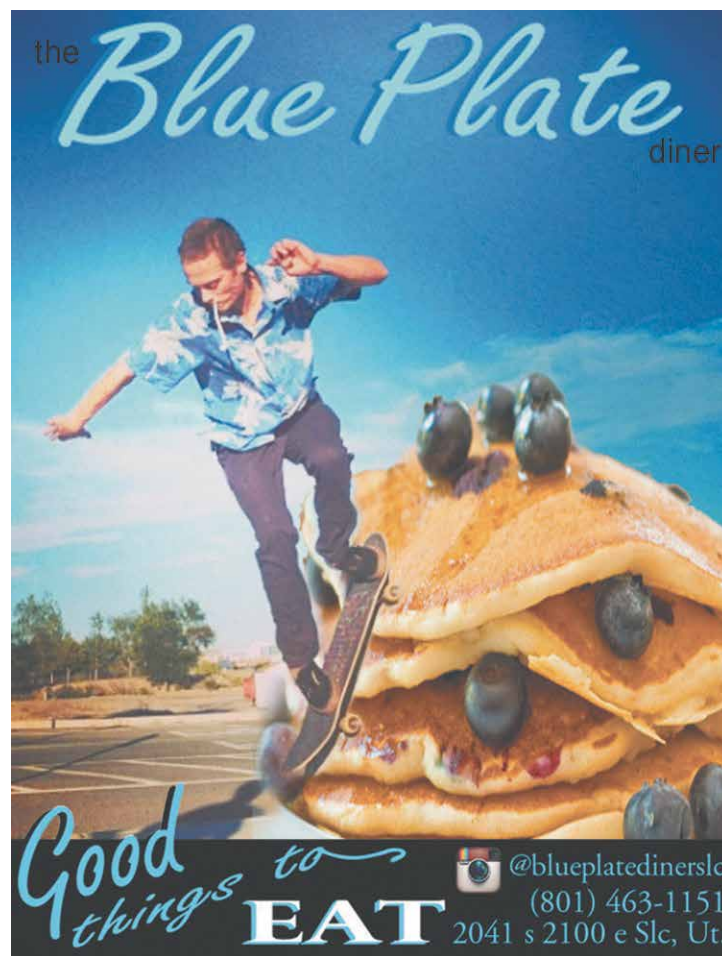
There is nothing more pathetic or obnoxious in this world than a bullshit artist who claims to have everything at arm's reach, but in reality, doesn't have a pot to piss in. Whether they're talking about their famous friends (who don't exist) or the copious amounts of money in their bank account (that doesn't exist), these shysters run their mouths a mile a minute hoping that one day, a gullible moron will finally give them the time of day—and that's when they pounce. Such is the case with Norman Oppenheimer (Richard Gere), who paces around New York City hoping to get connected on the inside with the people who are actually making things happen in this world. By happenstance, he garners the attention of a deputy to the Prime Minister of Israel, Michael Eshel (Lior Ashkenazi), who, luckily for Oppenheimer, soon becomes the Prime Minister himself. With his talons secured into the rich and famous' environment, Oppenheimer does his best to pretend he's one of the elite, but, as the saying goes, once a bullshit artist, always a bullshit artist. His newfound world begins to crumble when his local synagogue begs him to use his "connections" to obtain \$14 million to save their building and a political scandal erupts with his "best friend." Gere nails the pitiful nature of these creatures so desperate for the good life that they'll spew lie after lie in order to feel good about themselves and to hopefully impress others at the same time. While the overall storyline is pretty thin with little to nothing happening throughout the majority of the production, the positives come from the acting. Along with Gere and Ashkenazi, a slew of characters delivered by Michael Sheen, Steve Buscemi, Dan Stevens and Hank Azaria make this dreadful

domain take life onscreen. There is only one appropriate conclusion for individuals like Oppenheimer, and director Joseph Cedar gives the audience exactly what they deserve. —Jimmy Martin

Paris Can Wait
Director: Eleanor Coppola
Sony Pictures Classics
In theaters: 06.16

Eleanor Coppola's (*Heart of Darkness: A Filmmaker's Apocalypse*) narrative-film directorial debut, *Paris Can Wait*, is a stale jaunt through French terrain by way of a Peugeot convertible, exorbitant dinners and flat—mostly nonexistent—romance and comedy. Based on a similar series of events that happened to the now-81 Coppola, *Paris Can Wait* follows former dress-shop owner Anne (Diane Lane), who is in Cannes with her work-occupied, film-producer husband (Alec Baldwin). When she gets an ear infection, she forgoes flying with her husband to Budapest and takes up an offer from her husband's associate, Jacques (Arnaud Viard), for a road trip to Paris. Jacques, an extravagant and life-loving flirt (who nicknames Anne "Crème Brûlée" after referring to other women as "Pop Tarts"), stretches what should be a seven-hour drive into a two-and-a-half-day sojourn.

It's a breezy and charming premise that stars the shimmering French countryside, but *Paris Can Wait* quickly falls short. The film dallies too long on French cuisine, however pristine and sumptuous, as well as the uninspired dialogue that transpires between Anne and Jacques during said meals. Between courses, Anne and Jacques visit admittedly marvelous locales, from waterside picnics and Provençal bridges to Lyon's *Institut Lumière*, all at which Anne takes dozens of amateur snapshots, presented neatly in freeze-frame by Coppola. As writer and director, Coppola's debut narrative feature certainly gives audiences a nice taste of her remarkable lightness of touch, with delicate and subtle quirks—from the meticulous freeze-frames to an unexpected and delightful final shot—that are almost seductive. But as Jacques, ever the extempore Gallic tour guide, tries to pry open and get to know Anne, we start to realize that however lush the French countryside, however mouthwatering the dishes, and however charming Diane Lane, Anne is too one-dimensional a character for her subtle self-discovery—or even the freeing, airy joy we assume she feels during her trip—to be relatable, or even convincing. More gustatory travelogue than anything else, *Paris Can Wait* is indulgent yet bland—a forgettable romp. —Kathy Zhou



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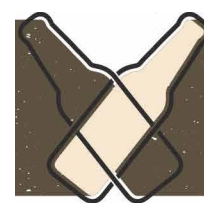
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LOCAL MUSIC REVIEWS

BRAIN BAGZ

God Hates BAGZ

Sex Tape Records

Street: 05.27

BRAIN BAGZ = Dead Boys + The Stooges + Die Group

Salt Lake's BRAIN BAGZ have never failed to deliver a sound that absolutely devastates. Within these grooves, there is a highly volatile mix of rockabilly and late '70s punk infused with urban-decay-meets-fuzzed-out-psychedelic sensibilities. Those not yet familiar with BRAIN BAGZ are in for a real treat with *God Hates BAGZ*. This record presents the original lineup with **Mikey Blackhurst** (guitar, vocals), **Kristin Maloney**, (bass), **Elisar Soueidi** (drums) and **Max Wilson** (sax). This was Wilson's last recording with BRAIN BAGZ before he departed in November. It was recorded by **Die Group's** own **Eric BigArm's** studio in L.A.

Running on 33 rpm, BRAIN BAGZ hold nothing back. On the A-side, there are two delightfully oppressive numbers, "No Thrill Taste For Thriller" and "Eye of Night." Both tracks betray obvious nods to **The Cramps** or **Kid Congo** and **The Pink Monkey Birds**—albeit BRAIN BAGZ show off something definitely heavier thanks to the distorted vocals, fuzzed-out guitar, dooming bass beats and sinister saxophone.

The B-Side's "Static Static" shows off vocalist Blackhurst's raw and defiant energy. His snarling is aggressive, as if on the prowl for some reckless fun. It's the kind of snotty punk attitude that invokes the style of **Stiv Bators** or **Lux Interior**. In all, "Static Static" is the track on *God Hates BAGZ* that shows that BRAIN BAGZ are a band not to be trifled with. It's swampy yet refined, much like their roots.

BRAIN BAGZ hold a unique place in the city of salt's maturing music scene. Through their relentless energy and genuine love for all that is unholy about rock n' roll, they are among those who uphold this valley's counterculture. Thankfully, they tour this depraved country, showing off Salt Lake as no place to be taken lightly. God may hate them, but we are lucky to have them. *God Hates BAGZ* is a must-own for the last remnants of Salt Lake's heathens and grave-digging rock n' rollers. —Nick Kuzmack

Chase Million

Reflections

Million Concepts Music

Street: 06.01

Chase Million = T. Mills + Hoodie Allen

With raw vocals and diverse instrumentals, *Reflections* is an interesting take on introspective hip-hop. Influenced by hip-hop and rock music alike, Chase Million started by freestyling with his friends but didn't start seriously writing until

his first deployment as a marine. His time in the armed forces, I feel, bleeds into his music quite a bit, which comes out in his aggressive delivery and sometimes political subject matter. Tracks like "At A Mirrors Glance" talk about those experiences, and the toll it takes on one's mind and body. The track starts with "This song is for anybody that's ever lost anybody to the treacheries of war," all while talking about taking a look at himself and noticing the changes he has gone through physically and mentally. Chase cites artists like **311** and **Incubus** as influencers for him wanting to make music, and he stays true to the influence with the track "Speak Now," as it features an energetic rock instrumental with lyrics delivered like a **Rage Against the Machine** track. For me, my favorite track is "Stay There." Its slower, more ambient-style beat and calming flow of lyrics has an almost cloud-rap style that allows a break in an otherwise more upbeat album. Overall, *Reflections* is raw in its delivery and production. In my opinion, this album could use a bit more polishing, but it still sends a message and allows us to dive into the mind of Chase Million and understand what he is all about. If you are a fan of pop/rap or rock-inspired rap with political undertones and a splash of angst, Chase Million will make an excellent addition to your music library. Keep an eye out for *Reflections* and more coming from Chase Million. —Connor Brady

Life Has A Way

Unified

Self-Released

Street: 03.10

Life Has A Way = Social Distortion + The Flatliners + Lagwagon

Upon listening to the latest release of these SLC punk rock heavyweights, I get the sense that Life Has A Way are one of those bands that are not looking for trouble, but just trying to have fun. What else should I expect from an album whose song titles include "Beer Flavored Nipples" and "Sick Bitch Pickin'?" Well, an even blend of punk rock n' roll that rather adequately suits my expectations.

The first thing that I notice is that **Jamie Jameson's** vocals have got a unique drawl to them—almost like the vocal chords of **Joey Cape** and **Mike Ness** were hardwired together and sung out of **Fat Mike's** throat. The emulation is actually quite astonishing. But ... "Get to the point, Eric! Is the music any good?" And the answer is yes. I've listened to it 10 times over, and *Unified* is a lot of fun the whole way through.

You've got "Comes Back on You" with its souped-up **Aerosmith**-style guitar riffs, a song that feels like it never runs out of gas. "Beer Flavored Nipples" dabbles in the ska-punk realm with downright hilarious lyrics of some of our most primal urges—"Think they're small / I don't care / Mam-

maries are everywhere!" "Lesser of 2 Evils" delves on the issue we see a lot in modern politics, which is having to pick a candidate we hate the least. Then we get more somber songs both musically and lyrically, like "Unamerican," which depicts the struggle of the modern working-class band. And "Wake Up with Whiskey," in a power ballad approach, creates a depressing image of how alcohol is often used as a suppressant.

Life Has A Way are fun, and *Unified* has an even approach with its songs, which are supposed to be either funny or serious, fast or slow, heavy or soft. It's a great mix that makes you laugh but also question the ways of life. —Eric U. Norris

Lil Pinky

Pink Slip

Self-Released

Street: 04.19

Lil Pinky = Russ + Oliver ~ + Yung Pinch



Salt Lake local rapper Lil Pinky is breaking through with his debut album, *Pink Slip*. The album is well-rounded: Each track is framed with the same style, and Pinky doesn't stray far from what works for him. Continuity is rare for new artists, as they typically like to experiment with different styles and flows, leaving an EP looking more like a collection of tracks than an actual cohesive work. *Pink Slip* seems well thought-out and delivers to its listeners with quality content and style.

Lil Pinky fills a need in Salt Lake City rap. He embodies new-school hip-hop and rap music, which is rare in Salt Lake City—at least for now. In a locale that seems to prefer old-school hip-hop, artists like Lil Pinky rarely emerge. *Pink Slip* demonstrates that Lil Pinky has mastered his technique and is able to stay cutting-edge and current within his chosen genre of music. In many ways, he is a "Soundcloud rapper," a term that has become the label for new and taboo hip-hop, especially to those who prefer rap from the '90s. Pinky is bold and executes this modern sound well.

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One of the strongest songs on the album is “White Boy Swag.” Like most tracks on *Pink Slip*, his voice jumps playfully along the instrumental, which is filled with catchy synth samples and a steady, booming bass. At times, his voice is heavily autotuned, giving it a nice melodic feel and filing down the sharp edges. Classic 2017 ad libs are heavily used throughout, with Pinky shouting “skrr” and “yeah” after almost every bar of his lyrics. Still, the part of “White Boy Swag” that puts Lil Pinky on a different level when compared to similar rappers are his lyrics. His meter is complicated, witty and packed with punchlines. In the middle of the track, he raps: “Packing that gas in a swisher / No, my bad, that’s a backwood / She screaming ‘Pinky’ cuz the sack good / I’ll bend it over and hit it backwards.”

It will be exciting to see what Lil Pinky will do to continue to stay relevant in his next releases. With so many rappers out there these days, it is hard to stand out and not blend in with the crowd. Until then, check out *Pink Slip* on soundcloud.com/thelilpinky or follow his Twitter and Instagram (@thelilpinky). —Taylor Hartman

Live Slow Die Old (LSDO)

Litterally
Scattered Punk Records
Street: 01.21
LSDO = NOFX + No Use for a Name + Face to Face

Now that’s a fitting title: Live Slow Die Old! That’s pretty much what you expect from the aging punk rock music from the 1990s and into the 2000s—their respective musicians are getting older and in turn slowing down, but the music is still a product of its time.

The first track on *Litterally* has the vibe of SoCal skate punk—it’s speedy and upbeat, despite it ironically being called “Time So Tired.” It’s catchy and enjoyable how self-aware these guys are making themselves out to be—almost like they know the listeners’ preconceptions of the album. *Litterally* runs the gamut of a punk rock arsenal, switching between hyped-up menaces and laid-back comforts. You’ve got your political tracks like “Small Town” with a rallying “Fuck America!” chant with every chord and “Proud,” which works in an environmental message as well. There are your songs on inner turmoil such as the aptly titled “Soulitude” and “Alone.” And you’ve got your breakup/love songs like “I’ll Miss You” and “You, Without You” to round it out.

What LSDO are doing isn’t exactly reinventing the wheel of punk rock, but honestly, it doesn’t feel like they are trying to do so. Their music sounds like it was held in a time capsule from *Warped Tour ‘96* and was released in the 2010s. But this is the music these guys grew up with, and it’s the music they want to play, and they could obviously give less of a fuck what anyone thinks about it. I mean, it worked for half of the **Fat Wreck Chords** catalog for 25 years. So if you’re feeling nostalgic and you want to hear old-skewl punk rawk by way of SLC, up the Dad Punx and Live Slow, Die Old. —Eric U. Norris

Peach Dream
Self-titled
Self-Released
Street: 05.01
Peach Dream = Tacocat + The Babies + Vivian Girls



Provo-based band Peach Dream got their start during 2016’s *MedusaFest*, hosted at *Studio Studio Dada*, which scrambled entrants into random bands, giving each a set time limit to create a handful of songs to perform at the fest. Peach Dream were one of these bands, and I remember poking my head above the heads of the many people packed into the small basement studio and listening to the first track on this EP, “Casionova.” Over a year later, I remember the chorus: “You never were my Casionova, just an asshole in disguise / I only want you cause it’s over,” which I think is a pretty good indication of their catchy songwriting. The song starts out with the lyric, “I’ll sell my car / Move to Miami,” accompanied by a growly guitar, both of which deliver a vision of the too-cool and over-it Peach Dreamers boredly jamming on a scorching beach in, well, Miami. This vibe and the melodic progression of the guitar and punchy drums roll through four minutes and 26 seconds as **Shelly Rose** sings a tale of journeying past disappointing lovers and letting them keep your earrings and favorite shirt.

The other two songs that make up the three-song EP are “Over U” and “Sagebrush,” which clock in closer to the two-minute mark and convey similarly sunny dispositions. There’s a little distant synth on “Over U,” which whirs happily behind Rose’s vocals again (“again,” since Rose and the rest of the band members, **Paula Bravo**, **Sarita Ford** and **Emma Lynn**, take turns on vocals and backups). These vocals by Rose and the accompanying loosely jangling guitar remind me of **Bleached**’s earlier, more lighthearted and super-catchy songs. This EP is definitely channeling the scrappy, straightforward and charmingly angsty themes and sounds of other pop-infused punk bands such as Bleached and Tacocat. In “Sagebrush,” Rose sings, “Someone fucking euthanize me” to blast into the drum-driven song with its twiddling, commercial-jangle-like guitar part, and later sings, “I wanna feel like a bushel of sagebrush in July / I wanna die for something good.” All three songs work with feelings of restlessness and disappointment in love, and

they deliver them with a side of shaved ice and sunglasses to shade your eyes from the sun and ex-lovers. All in all, this EP is not only a light dose of fun to improve a shitty day, but it also sounds like something Peach Dream worked hard to perfect. I hope to see what this same creative energy yields in their certainly charmed future. —Erin Moore

Tarot Death Card

Moon
Self-Released
Street: 04.22
Tarot Death Card = Portishead + Jefferson Airplane

Tarot Death Card released *Moon*, an EP of four eager trip-pop songs in April. It is the band’s first release, and should be a hit among the group’s rapidly growing fanbase. The four tracks don’t even take a half an hour to listen to, so I was able to dive in for multiple sessions. The music is great—within minutes, I was hypnotized by the guitar work along with the drum tracks, bass lines and synth work. It all flows well collectively. The band has only been playing together for a short while, but I wouldn’t have guessed as much.

The first track, “Earth Rebirth,” never grabbed me tightly, even after the many goes I had at it. I struggled with the lyrics. I just couldn’t take them seriously. The song is about real things, real fears. The singer, **Chloe Muse**, sings with a lot of emotion, but none of that was enough to convince me.

I didn’t run into the same issue through the remaining three tracks, though. I particularly identified with the human interaction and struggles Muse alludes to in the second song. “Main Street” starts with some great string plucking by guitarist **Christian Austin**. What he plays at the beginning of the song and in between the verses is fantastic. Austin’s play can be felt throughout the album and is one of the reasons it feels so easy to listen to, to almost get lost in.

“Sweet Revenge,” the third track, is worth listening to while in an angry mood. It’s dark and brooding, and Muse delivers some powerful imagery, like watching gleefully when retribution strikes. She mentions her tortured soul in this track, but I had been feeling it for some time already.

The final song on the EP is “No H in The End.” Here, Muse is vulnerable, pleading with an addict to realize their self-worth and their worth to others. It sounds like desperation—something a tortured soul would totally understand.

By and large, *Moon* is a good listen and worth your time. The first track isn’t for me, but I’m not for everyone. There is a lot here to be experienced: cataclysmic disaster, relationships, comeuppance, addiction and support. Moon’s subject matter is a deep pool of inspirational subject matter, which should be good fodder for the full-length LP that Tarot Death Card are said to be working on for early next year. —Billy Swartzfager

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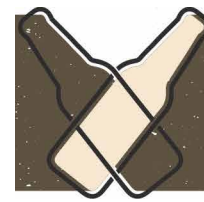
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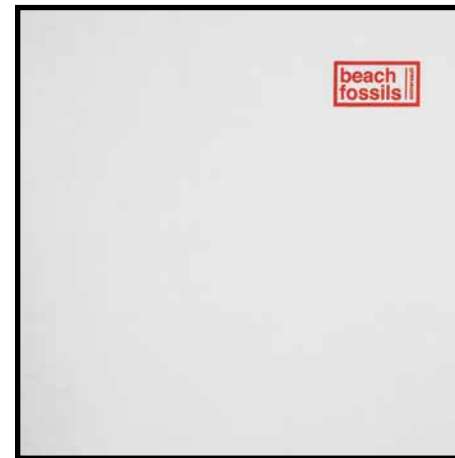
Beach Fossils

Somersault

Bayonet Records

Street: 06.02

Beach Fossils = Toro y Moi + Temples



It took about four years for Beach Fossils to embark on another creative endeavor after the release of their last album, *Clash The Truth*, in 2013. Their upcoming album makes a compelling case for those four years well spent on growing and maturing as a group. With their latest release, *Somersault*, the Brooklyn indie-rockers set out to conquer new sonic territory that stems quite far from their original aesthetic. Employing unusual instrumentation and richer, more complex harmonic content, the band has managed to present a work that is both novel and familiar.

The first song on the album, "This Year"—which is also the first single off the album—maintains a lot of Beach Fossils' characteristic chorus-drenched guitars and reverb-soaked vocals, held up by a thin bass line and low-intensity drums. However, throughout this track, the band begins to employ some chords and chord progressions that are a bit more sophisticated than those found on some of the band's earlier works. Enter the second song on the album, "Tangerine," where any effort to ease their fanbase into their new sound is halted. Jazzy, extended chords are at the forefront of this track, and while the electric guitars retain their chorus effect, they have been gifted an additional layer of a pretty heavy phaser effect. One of the best moments in the entire album is on this song, when the first verse transitions into the chorus. These two sections are starkly different, with the first section being a pretty straightforward, indie-psych rock jam, and the second being an ethereal, bossa nova-style groove. What is truly spectacular about these two contrasting sections is how the first one goes directly into the second one with no assistance from a setup or transi-

tion. Once the second section comes in, it provides an internal release to the tension that you didn't even realize was there.

Although the band is definitely looking to expand their aural toolbox, they do manage to maintain their signature sound through a few songs on the album. Tracks like "May 1st" and "Down The Line" would feel at home on some of the band's previous releases. While the band utilizes instruments outside of the standard indie-rock ensemble—strings, flute and harpsichord, for example—they do maintain certain practices that are endemic to their earlier repertoire. The overall form and structure of the album is pretty straightforward. The album also generates a pretty limited dynamic range, with most songs relying instead on timbral changes and harmonic shifts to keep their momentum going. There is really only one place in the album where a dynamic build-up is used ("Be Nothing").

Through this album, Beach Fossils have shown that they are definitely doing something different from their earlier albums. Lead singer **Dustin Payseur** has mentioned that this time around, the entire band was part of the recording process, as opposed to just him writing and recording everything by himself. The band also made a point to get out of the city in order to write and record the album. I contend that those two elements are what set this record apart from their earlier releases. Putting themselves in an unfamiliar environment and taking a more collaborative writing approach has led to a new direction for the band, one that I hope they continue to explore. —Arcadio Rodriguez

Cemetery Urn

Self-titled

Hells Headbangers

Street: 06.09

Cemetery Urn = Incantation + Disma + Vomitor (Australia)



I don't know why the band chose the name Cemetery Urn. It sounds like a band name for a funeral doom band, possibly. Maybe the tunes that the Melbourne, Australia-based band dish out represent a soul devouring those nasty, crusty bits of unburnt bone and caked ash at the bottom of a cemetery urn. Everything in the roughly decade-long career of Cemetery Urn is a prime example of what extreme music should be. It's ugly, disenchanted and definitely so raucous that it often induces a headache. Take "A Requiem for Servants Aflame": It doesn't let up at all with whirling, crushing, death-tinged metal but with complete blackness. The band describes themselves as "Australian Barbaric Death Metal"—it's barbaric as shit; that's for sure.

The deathly gifts bestowed from this third self-titled full-length are plentiful. Riff candy for sure—that is, when the riffs aren't being swirled up in a cacophonous drum pummeling. While **A. Gillon** is the sole original member, the other four guys—some from the previous record—don't make the album sound like it's missing out on any of the ferocity of the past. They only renew it and make it bloodier and crunchier. "Weakened Mortals Bleed" crushes much of anything I've heard this year in terms of something in the realm of real death metal. The different production doesn't detract from the rawness that Cemetery Urn are known for, with members in the equally destructive **Abominator** as well as A. Gillon being a part of the massively cult **Bes-tial Warlust**. Other band members' pedigree aside, this is all Cemetery Urn building on the foundations that they created before. This record exacts a chokehold that doesn't let go even after the music has stopped.

While North America has the Ross Bay Cult scene (obviously including **Blasphemy**, but also **Conqueror**, **Revenge** and the new **Death Worship**), Melbourne has its bestial, carnal metal scene with fellow Melbournians like **Destroyer 666** or **Sadistik Exekution** paving the way for extreme metal. Cemetery Urn are just as worship-worthy—not only in the Aussie scene but comparably to the Ross Bay style. I will say this: I loved the new Death Worship, but this monster beats it out in terms of attention-grabbing and tighter songs—people might want to fight me on that comment, but tough titties. The more you explore this record, the rougher it gets. "Misshapen Affliction" dishes out speedy riffing reminiscent of the dissonance that Cemetery Urn have crafted prior. It also delivers with their death metal magic and offers the question: Is music that completely lacks any harmony or melody even music? It just means that it's xtreme kvlt music, as the hip lingo these days would go. Returning to the production, the first few albums were muddy in sound, which is all well and good. This self-titled clears

up the sound in the most perfect way. It crystal-lizes and clears it to the ear, which takes that raw factor up to 11 in addition to taking that riff-candy sound well up to 11 times more crushing. I realize I'm kind of—well mostly—gushing like a fanboy here with this review, but it's hard to pick criticisms for a next-to-perfect album. The only detractor is that the songs, after repeated listens, can blur. But I don't often dwell on one album repeatedly, so it'll be nice—for me, after some other record—to rediscover the pummeling that Cemetery Urn hand every listener with this new record. Buyer, beware: This will make your ears, eyes, nose and every pore bleed that nasty death blood! —Bryer Wharton

Kite Base
Latent Whispers
little something
Street: 05.26
Kite Base = How to Destroy Angels + Peter Hook + Squarepusher



Comprising **Ayse Hassan (Savages)** and **Kendra Frost**, Kite Base are a pair of bassists backed by minimalist electronics. The results are something simple and magical as they manage to merge aspects of **Joy Division** and **Trent Reznor's** rough *Pretty Hate Machine* demos with soaring female vocals.

Whereas the likes of **A Place To Bury Strangers** beautifully build a massive wall of noise to compose behind, Kite Base strip the sonics back and give space to highlight each instrument. The vocals nod toward dream pop, but the instrumentation is firmly grounded in post-punk. One bass plays the traditional time keeper while the other adds color to the mix.

Latent Whispers is not an overly polished record—even the electronic drums and keyboard parts have a rawness to them. Be it by luck or by choice, producer **Chris Hamilton** proves to be the perfect collaborator who allows the band's rougher edges to define the album's anti-modern aesthetic without sounding retro for the sake of nostalgia. The uncluttered mix feels like it could have been recorded in 1979 or 2017 and fits comfortably aside its contemporaries. It sounds alive, full of swagger and timeless.

Still, what makes *Latent Whispers* particularly unique is its lyrical content. "Transition" is about

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using the past to inform change. "Erase," despite its aggressive programming, isn't about eradicating the past as much as it is about embracing what comes next. "Soothe" isn't a cry for help; it is the sound of a person determined to rise above whatever conflict pins them down.

The entire record is graced with the sort of optimism that isn't typically associated with alternative music. You'll often find happy-sounding songs with depressing lyrics (just peruse the back catalog of **New Order** or **Depeche Mode**), but you rarely get it the other way around. Where their influences would be looking to the past, Kite Base turn their gaze to the horizon and the possibilities that await. It's a viewpoint traditionally reserved for sugar-coated pop songs. Happiness juxtaposed with fuzzy basslines? It shouldn't work, but somehow, Hassan and Frost have managed to do just that for the bulk of the album.

Not that everything is unicorns and rainbows. "Dadum" is more experimental in structure with lyrics that feel more about the sound of the words than an actual narrative. "Blueprint" finds Frost seeing someone for who they really are, and "Peripheral Vision" is about pushing an unwanted presence out.

I could complain that the group's fantastic cover of **Nine Inch Nails'** "Something I Can Never Have" wasn't included, but lyrically, it would feel completely out of place. Even the gloomy arrangement, which is built upon looped vocals, feels too cold for inclusion. Admittedly, I feel more connected to Reznor's despair than I do to the positivity that Kite Base exude, but they package their optimism in a grittiness that makes it easy to swallow.

Clocking in at just 36 minutes, *Latent Whispers* ends a bit too quickly, but never wears out its welcome. It's a good thing when you find yourself wanting just a little more. —Ryan Michael Painter

Midwife
Like Author, Like Daughter
Whited Sepulchre
Street: 06.16
Midwife = Grouper + Sympathy Pain + Menace Ruine

Midwife are one of the projects of Denver's **Madeline Johnston** (who notably released last year's heart-wrenching *You Don't Have to Be a House to be Haunted* under her **Sister Grotto** moniker), this time joined by **Tucker Theodore's** instrumental accompaniment. Their new record, *Like Author, Like Daughter*, takes Sister Grotto's vocal-driven ambience into denser, more abrasive styles. Heavy on distortion, reverb and repetition, *LA, LD* delivers a group of melancholic, emotional songs that inhabit a cloudy musical space.

The record opens with one of its most explosive tracks. "Song for an Unborn Sun" is a massive composition of overdriven guitars, densely layered vocals and sporadic feedback loops. Johnston's voice is on the offensive here, the many overdubs bursting through the mix like a

thousand unison chants. The climax near the end is one of *LA, LD's* most rewarding moments, with the choir of guitars reaching heavenly heights and Johnston screaming, cathartically, "Why can't you see me?" This style of empowerment-through-expulsion is common on *LA, LD* and characterizes some of its best tracks.

As such, "Haunt Me" and "Way Out," with their equally crushing atmospheres, are also stand-out tracks. Especially noteworthy is the drumming on "Way Out," an addition that lends the track some tangible grounding, a contrast to the album's otherwise floating pieces. When Midwife explore minimal compositions elsewhere, there's an eeriness present. "Name" features one repeating guitar line, but the pained vocals in the second half are some of Johnston's most stunning and visceral.

More often than not, Johnston's lyrics are buried past intelligibility by reverb and distortion. It's still easy to pick up on how she repeats her words, letting the message sink in over time. When she sings lines like "I'm not ready to die" on "RTD pt. 2," or "I'm not at home" on "Name," the power in these already emotive phrases builds with each repetition to embody more than simple sentences. In these moments, Johnston and her many overdubs feel like the spokespeople for anyone sharing their feelings of loss and uncertainty, signaling for widespread empathy.

Like Author, Like Daughter isn't without missteps. As the nine tracks wear on, Midwife's anthem-driven, distorted bliss starts to feel predictable, and the neither sluggish nor speedy tempo each track takes doesn't bring enough variance to build momentum. This leads to many of the tracks feeling interchangeable, each one offering the same or a similar feeling as others: the quiet, withholding sadness of "Reason" isn't an entirely different experience from the meditative sorrow on "Liar." Further, some of the longer tracks are just boring. "RTD pt. 1" is the only instrumental cut, but it doesn't justify the absence of Johnston's voice. The seven-minute track plods along a plaintive guitar line while Midwife employ subtle ornaments of distortion and feedback, though the track never moves past its calm moodiness.

The biggest fallout on the record is the closer. "You Don't Go" features over nine minutes of endlessly repetitive drum loops and guitar lines, along with the characteristic reverb-drenched and distorted vocal lines found everywhere else on the record, offering no unique twists or changes. *Like Author, Like Daughter* has some incredible moments of heartfelt noise pop, showing Johnston's talent as a musician, songwriter and sound designer. However, the record as a whole spends too much time on an inoffensive middle ground, leaving it feeling slightly underdeveloped. The small moments of crushing loudness and harrowing quiet are sufficiently promising that Johnston has the potential to craft a cohesive, wonderful record. —Connor Lockie

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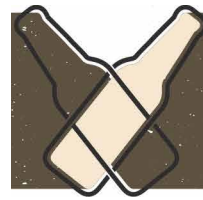
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DAILY CALENDAR

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Friday, June 2

Hairspray – *Grand Theatre*
Pride March and Rally
– *Harvey Milk Blvd / 900 E*
The Casualties, Revolt,
Drunk As Shit
– *In The Venue*
TWRP, Conquer Monster
– *Kilby*
Friday Night Flicks:
Ghostbusters – *Liberty Park*
Crow and the Pitcher
Grand Opening – *Lumpy's*
**2017 Utah
Pride Festival**
– **Library Square**
Farrah Moan, DJ Lishus,
Gia Bianca Stephens,
Kay Bye, Indi Skies,
Lisa Dank – *Metro*
Pride Weekend: Karaoke
Stage and Locals Patio
– *Mountain West*
Hard Cider
Trey Anastasio Band
– **Red Butte**
Hectic Hobo, Quiet Oaks
– *State Room*
One More Time With
Feeling – *Tower Theatre*
Ready to Hatch
– *Tracy Aviary*
The Girl Girl Party,
Camila Grey – *Urban*

Saturday, June 3

Distant Worlds:
Music From Final Fantasy
– *Abrevanel Hall*
Writing for Change:
Social Media – *City Library*
E.L. 84 Band, Black Heart,
Diego Campos – *City Limits*
Blackbear – *Complex*
Johnny Fiasco – *Garage*
Hairspray – *Grand Theatre*
OUTdoors and Proud 5K
– *Jordan Park &*
Peace Gardens
Free Throw, Homesafe,
Heart Attack Man,
Sunsleeper – *Kilby*
**2017 Utah
Pride Festival**
– **Library Square**
Samothrace,
He Whose Ox Is Gored,
Conflagration
– *Loading Dock*
Alaska Thunderfuck 5000,
DJ Shutter, Chelsea Siren,
Eden Flesh, Kenneth Leon,
Devon Dixx – *Metro*

Pride Weekend:
Karaoke Stage and
Locals Patio – *Mountain*
West Hard Cider
Secret SLC Presents
Havana Nights – Must
request an invitation
Cesar's Last Fast
– *Park City Library*
Permaculture Permacblitz!
– *Sego Lily School*
The Freak Out – *Republican*
Hedwig and the Angry
Inch – *Tower Theatre*
Rocky Mountain Rumble
Pro Wrestling
– *UCW-Zero Arena*
Strange Familia,
Panthermilk,
Sarah Anne DeGraw
– *Urban*

Sunday, June 4

**Utah Pride
Parade 2017**
– **200 S. West Temple**
Riddled With,
Outside of Society,
Guilty Scapegoat
– *In The Venue*
**2017 Utah
Pride Festival**
– **Library Square**
Pride Weekend:
Karaoke Stage and
Locals Patio – *Mountain*
West Hard Cider
TajMo: The Taj Mahal,
Keb' Mo' Band
– **Red Butte**
Hedwig and the Angry
Inch – *Tower Theatre*
R.A. The Rugged Man,
AFRO, Dumb Luck,
The Outsiders,
Dead Walkers – *Urban*

Monday, June 5

Modest Mouse,
Morning Teleportation
– *Complex*
UADA, Blood Incantation,
Disannulleth, Envenom
– *Metro*
Hedwig and the Angry
Inch – *Tower Theatre*
Mount Kimbie,
Ash Koosha, Tirzah
– *Urban*

Tuesday, June 6

Rumi Poetry Club
– *Anderson-Foothill Library*

HELLYEAH, Sons of Texas,
Righteous Vendetta
– *Complex*
Notion, Binson, HalfBad,
Solid A – *Kilby*
The Anchor,
Scarlet Canary, Elysium,
Colonel Lingus
– *Loading Dock*
Cryptopsy, Rivers of Nihil,
Visceral Disgorge, Seeker,
Gloom – *Metro*
Chuck Prophet Presented
by KRCL – *State Room*
Donner Party House,
Filth Lords, The Americas,
Team Skins,
Umbilical Jockstrap
– *Underground*
Kitfox, Tarot Death Card,
Stephanie Mabey,
Marny Lion Proudfit
– *Urban*

Wednesday, June 7

Starset, VEIO – *Complex*
MOVE Live – *Eccles Theatre*
Dipped In Whiskey,
Mouth Of Sheol, Az Iz,
Strawberry Bitch
– *City Limits*
Morbid Angel, Suffocation,
revocation, Withered
– *Complex*
BRO SAFARI, 4B,
Bonnie X Clyde – *Complex*
AC2 – An Intimate Evening
with Anderson Cooper &
Andy Cohen
– *Eccles Theater*
Heart & Soul Music Stroll
– *Imperial Park*
Widow Case,
Head Portals,
Little Barefoot,
The Acoustic Fools,
Victoria Mitchell,
Pacifcana – *Kilby*
Holi Festival of Colors
– *Krishna Temple*
Downtown Alliance
Farmer's Market
– *Pioneer Park*
Kapix, Eldren,
THUNDERFIST,
Mortigi Tempo,
Fontaine & The Dream
Weavers – *Urban*

Thursday, June 8

Milky Chance – *Complex*
CHON, Tera Melos, Covet,
Little Tybee – *Complex*
Miss May I – *In The Venue*
Jake Chamberlain,
Micah Willis, Mel Soul,
John Michael Marinos
– *Kilby*
Big D and the Kids Table,
Left Alone,
The Doped Up Dollies,
The Anchorage – *Metro*
CUT UP, Filth Lords
– *Underground*
Buzzword:
An Adult Spelling Bee
– *Urban*
Street Fever, Civil Lust,
2CG – *Urban*

Friday, June 9

Louder Than Hell
– *City Limits*
Gleewood Band,
Michelle Moonshine & Co
– *Garage*

Lewis Del Mar
– *In The Venue*
Gang of Youths – *Kilby*
Vader, Internal Bleeding,
Sacrificial Slaughter,
Voices of Ruin, Micawber,
Dezeccration, Envenom
– *Metro*
The Pushers – *Rose Wagner*
Gem Faire – *South Towne*
Exposition Center
Easy Star All-Stars
– *State Room*
Passafire, Bumpin Ugles,
Herban Empire – *Urban*

Saturday, June 10

Writing for Change:
Letter-Writing – *City Library*
Dipped In Whiskey,
Mouth Of Sheol, Az Iz,
Strawberry Bitch
– *City Limits*
Morbid Angel, Suffocation,
revocation, Withered
– *Complex*
BRO SAFARI, 4B,
Bonnie X Clyde – *Complex*
AC2 – An Intimate Evening
with Anderson Cooper &
Andy Cohen
– *Eccles Theater*
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The Acoustic Fools,
Victoria Mitchell,
Pacifcana – *Kilby*
Holi Festival of Colors
– *Krishna Temple*
Downtown Alliance
Farmer's Market
– *Pioneer Park*
Kapix, Eldren,
THUNDERFIST,
Mortigi Tempo,
Fontaine & The Dream
Weavers – *Urban*

Sunday, June 11

Deathcat, Fannyland,
The Delphic Quorum, Carl
– *City Limits*
Urban Flea Market
– *Downtown Salt Lake City*
Hops Hunter Hikes
– *Empire Canyon*
AJR – *In The Venue*
Kasey Chambers
– *State Room*
Singing with the Birds
– *Tracy Aviary*

Electric Six,
The Picturebooks,
Starmy – *Urban*

Monday, June 12

Tigers Jaw, Saints Seneca,
Smidley – *Complex*
Gourmet Ice Cream
Workshop
– *Harmons City Creek*
Wolf & Bear,
Guilty Scapegoat,
Noise Ordinance,
Arron Jacques
– *Loading Dock*

Tuesday, June 13

HØUSES Opening Night
– *Kilby*
Demon In Me,
Wired for Havoc,
Rejoin the Team
– *Loading Dock*
Jungle Rot, DiseNgaged
– *Metro*
Real Live Poker &
Real Live Music
– *Piper Down*
Monarch, Heavy Dose,
Los YaYaz, Marla Stone
– *Urban*

Wednesday, June 14

Max Hay – *Gracie's*
Badflower, Goodbye June
– *Kilby*
June Meeting – *Salt Lake*
County Government Center
Nick Waterhouse, SadGirl,
Joshy Soul – *Urban*

Thursday, June 15

Crown Larks – *Diabolical*
HØUSES – *Kilby*
Marina City, At My Mercy
– *Loading Dock*
Black Lips – *Metro*
Silver Pen Writing
Workshops for Seniors:
Poetry – *Mount Olympus*
Senior Center
Neighborhood House
Summer Celebration
– *Neighborhood House*
Saint WKND – *Urban*

Friday, June 16

Sandra Williams Featured
Artist Reception
– *Art at the Main*
Grey Fiction,
Behind the Wheat Grinder,

Moonwave – *Beehive Social Club*
 XXXTentacion – *Complex*
 Disturbing the Peace:
 Surmise Clothing Summer Release
 and Art Show
 – *Half And Half Skate Shop*
 Dog Days (and Cats!) of Summer
 Adoption Event
 – *Humane Society of Utah*
 UWSL Day of Action – *Kearns High*
 Wednesday 13, Once Human,
 Gabriel and the Apocalypse,
 Zombiance – *Metro*
 Scoundrels – *State Room*
 Boogarins – *Urban*
 Artist Reception for Self Expressions
 – *Urban Arts Gallery*
 Korn, Stonesour, Yelawolf, Islander
 – *USANA*
 SLC Gallery Stroll
 – *Various Locations*

Saturday, June 17

Craft Supply Swap
 – 2371 Kiesel Ave Ogden
 Sun Divide – *City Limits*
 Utah Blues Festival 2017 – *Gallivan*
 Hurricane Kings – *Garage*
 “Wags to Wishes” Gala
 – *Humane Society of Utah*
 Ron Gallo, Naked Giants – *Kilby*
 Downtown Alliance
 Farmer’s Market – *Pioneer Park*
 The Wailing Souls, Natural Roots
 – *State Room*
 Viking Mosaic Workshop – *NHMu*

Zimmer – *Urban*

Sunday, June 18

Hot Jokes Tour – *Eccles Theatre*
 Ryan Adams – *Eccles Theatre*
 The Deltaz – *Garage*
 Street Motivation Magazine Tour
 – *In The Venue*
 Hail the Sun, Capsize, Eidola,
 Limbs – *Kilby*
**Dispatch, Guster,
 Jake Shimabukuro
 – Red Butte**
 Big Business – *Urban*

Monday, June 19

**Wasatch Mountain
 Arts Festival
 – Jim Santy Auditorium**
 Psych Lake City – *Kilby*
 Kurt Travis, Amarionette, Andres,
 Rich Wagstaff – *Loading Dock*
**Monday Family Night
 – Red Butte**
 Hurray For The Riff Raff,
 Making Movies – *Urban*
 Def Leppard, Poison, XXX, Tesla
 – *USANA*

Tuesday, June 20

Dirty Dancing – *Eccles Theatre*
 HØUSES – *Kilby*
**Jason Mraz & His Superband
 – Red Butte**
Wasatch Mountain Arts

Festival – UMOCA
 Indigo Kidd, Martian Cult,
 Lightspeed Bus – *Urban*

Wednesday, June 21

Rebelution, Nahko and Medicine
 for the People, Collie Buddz, Hirie,
 DJ Mackle – *Complex*
 Poptone, Daniel Ash,
 Kevin Haskins, DIVA – *Depot*
 Dirty Dancing – *Eccles Theatre*
**Wasatch Mountain
 Arts Festival
 – Mt. Jordan Middle School**
Saturday’s Voyeur – SLAC
 Zander Schloss, Tom Bennett
 – *Urban*

Thursday, June 22

H2O, Fail to Follow – *Complex*
 Adult Mom,
 Free Cake For Every Creature
 – *Kilby*
 Reptaliens, Noble Pest – *Metro*
**Wasatch Mountain
 Arts Festival
 – Mt. Jordan Middle School**
Saturday’s Voyeur – SLAC

Friday, June 23

Coin, A R I Z O N A – *Complex*
 Dirty Dancing – *Eccles Theatre*
 Spindrift – *Garage*
 HØUSES – *Kilby*
 Bonanza Campout
 – *River’s Edge Park*
 Smoke Signals RIITUAL: QUIX
 – *SKY SLC*
Saturday’s Voyeur – SLAC
**Wasatch Mountain
 Arts Festival
 – Snowbird Ski & Summer
 Resort, The Cliff Lodge**
 The Rocky Horror Picture Show
 – *Tower Theatre*

Saturday, June 24

The Real Doug Lane – *City Limits*
 Cornered by Zombies,
 Sympathy Pain, Baby Gurl,
 Gaytheist – *Diabolical*
 Dirty Dancing – *Eccles Theatre*
 Black Market III – *Garage*
 Summer Solstice Flute Festival
 – *Homestead Resort*
 (Sandy) Alex G,
 Japanese Breakfast, Cende – *Kilby*
 Downtown Alliance
 Farmer’s Market – *Pioneer Park*
**Nitro Circus World Tour
 – Rice-Eccles Stadium**
**Bonanza Campout
 – River’s Edge Park**
Saturday’s Voyeur – SLAC
**Wasatch Mountain
 Arts Festival
 – Snowbird Ski & Summer
 Resort, The Cliff Lodge**

The Rocky Horror Picture Show
 – *Tower Theatre*
 Day Wave – *Urban*

La La Land with the
 Utah Symphony – *USANA*

Sunday, June 25

Dirty Dancing – *Eccles Theatre*
 Jason Eady – *Kilby*
 Hops Hunters Hike – *McPolin Farm*
**Bonanza Campout
 – River’s Edge Park**
Saturday’s Voyeur – SLAC
 Reeve Carney – *Urban*

Monday, June 26

Are you Normal? – *Marriott Library*
**Monday Family Night
 – Red Butte**
 Living Body, Alexander Ortega,
 Soft Limbs – *Urban*

Tuesday, June 27

Russ – *Complex*
 Industry Night
 – *Mountain West Hard Cider*
 Stitched Up Heart,
 Hell or Highwater, Riddled With,
 Late Night Savior – *Metro*
 The Freak Out – *Republican*
 Plastic Pinks – *Urban*
 REO Speed Wagon, Styx,
 Don Felder – *USANA*

Wednesday, June 28

Garrett Lebeau – *Garage*
Santana – Red Butte
Saturday’s Voyeur – SLAC
 Utah Women’s Forum
 – *Mountain West Hard Cider*
 Phallic Food Party: Gaytheist,
 Baby Gurl, Breaux – *Metro*
 Hoofless, Durian Durian,
 Jazz Jaguars – *Urban*

Thursday, June 29

Jelly Roll, Doobie – *In The Venue*
 HØUSES – *Kilby*
 Numenorean, Wormwitch,
 Burn Your World, Possessive
 – *Metro*
Saturday’s Voyeur – SLAC
**SLUG Localized: Civil Lust,
 Primitive Programme,
 DJ Cesar Reyes – Urban**

Friday, June 30

**Pick up the new issue of
 SLUG – Anyplace Cool**
 Red Desert Ramblers
 – *Bountiful City Park*
 Grimboyz Swiss Drobie – *Complex*
 Imaginary Tricks – *Diabolical*
 Pig Eon – *Garage*
 !!! (ChkChkChk) – *Kilby*
Saturday’s Voyeur – SLAC
 Metalachi – *Urban*
 Naughty by Nature, Blackstreet,
 Mark McGrath, All-4-One, Coolio,
 Color Me Badd, Snap! – *USANA*

Saturday, July 1

**SLUG Mag On Tap
 – Gateway**

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SHOWS

THE URBAN LOUNGE

JUNE 01: FACE TO FACE, COUNTERPUNCH 8 PM DOORS
JUNE 02: THE GIRL GIRL PARTY, CAMILA GREY 9 PM DOORS
JUNE 03: STRANGE FAMILIA ALBUM RELEASE, PANTHERMILK, SARAH ANNE DEGRAU 8 PM DOORS
JUNE 04: R.A. THE RUGGED MAN, AFRO, DUMB LUCK, THE OUTSIDERS, DEAD WALKERS 8 PM DOORS
JUNE 05: MOUNT KIMBIE, ASH KOOSHA, TIRZAH 8 PM DOORS
JUNE 06: KITFOX TOUR SEND-OFF, TAROT DEATH CARD, STEPHANIE MABEY, MARNY LION PROUDFIT 8 PM DOORS
JUNE 07: MR. ELEVATOR, PANSIES, 8 PM DOORS
JUNE 08: EARLY SHOW BUZZWORD: AN ADULT SPELLING BEE 6 PM DOORS
JUNE 08: LATE SHOW STREET FEVER ALBUM RELEASE, CIVIL LUST, 2CG 9 PM DOORS
JUNE 09: PASSAFIRE, BUMPIN UGLIES, HERBAN EMPIRE 8 PM DOORS
JUNE 10: FREE SHOW KAPIX ALBUM RELEASE, ELDREN, THUNDERFIST, MORTIGI TEMPO, FONTAINE & THE DREAM WEAVERS 8 PM DOORS
JUNE 11: ELECTRIC SIX, THE PICTUREBOOKS, STARMY 8 PM DOORS
JUNE 13: FREE SHOW MONARCH, HEAVY DOSE, LOS YAYAZ, MARLA STONE 8 PM DOORS
JUNE 14: KRCL PRESENTS NICK WATERHOUSE, SADGIRL, JOSH Y SOUL 7 PM DOORS
JUNE 15: LNE PRESENTS SAINT WKND, TYPEFUNK, COBOL 8 PM DOORS
JUNE 16: EARLY SHOW BOOGARINS, DJ DAWY AQUARIUS, MILLIE AND THE MOTHS, EARLY SUCCESSIONAL, AND MORE! 9 PM DOORS
JUNE 17: ZIMMER, TYPEFUNK, DEVAREAUX 9 PM DOORS
JUNE 18: BIG BUSINESS, 8 PM DOORS
JUNE 19: KRCL PRESENTS HURRAY FOR THE RIFF RAFF, MAKING MOVIES 8 PM DOORS
JUNE 20: 90S TELEVISION, INDIGO KIDD, MARTIAN CULT, LIGHTSPEED BUS 8 PM DOORS
JUNE 21: ZANDER SCHLOSS, TOM BENNETT, 8 PM DOORS
JUNE 22: HIP-HOP NIGHT 8 PM DOORS
JUNE 23: COWBOYS & PIRATES PARTY, FLASH & FLARE, HEAPS + HEAPS 9 PM DOORS
JUNE 24: DAY WAVE, BLONDER 8 PM DOORS
JUNE 25: REEVE CARNEY, 8 PM DOORS
JUNE 26: FREE SHOW ALEXANDER ORTEGA, SOFT LIMBS, LIVING BODY, MUZZLE TUNG 8 PM DOORS
JUNE 27: FREE SHOW PLASTIC PINKS, 8 PM DOORS
JUNE 28: FREE SHOW HOOFLESS, ECHOLALIA, DURIAN DURIAN, JAZZ JAGUARS 8 PM DOORS
JUNE 29: FREE SHOW SLUG LOCALIZED PRESENTS CIVIL LUST, PRIMITIVE PROGRAMME, DJ CESAR REYES 8 PM DOORS
JUNE 30: METALACHI, 8 PM DOORS

THE URBAN LOUNGE • KILBY COURT • METROMUSIC HALL
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KILBY COURT: 7PM DOORS UNLESS NOTED

JUNE 01: UNWED SAILOR, PINE, SILENT MILES
JUNE 02: TWRP, CONQUER MONSTER
JUNE 03: FREE THROW, HOMESAFE, HEART ATTACK MAN, SUNSLEEPER
JUNE 06: NOTION, BINSON, SOLID A, HALF BAD
JUNE 07: CINDERS, REDLANDS, VALIENTA, 20 STORIES FALLING (DOOR: 6PM)
JUNE 08: JAKE CHAMBERLAIN, MEL SOUL, MICAH WILLIS, JOHN MICHAEL MARINOS
JUNE 09: GANG OF YOUTHS,
JUNE 10: WIDOW CASE, HEAD PORTALS, LITTLE BAREFOOT, THE ACOUSTIC FOOLS (6PM)
JUNE 12: ROMEO & JULIET
JUNE 13: SUN DIVIDE, THE GREEN LEEFS, VOCAL REASONING, REGGAE NIGHT!
JUNE 14: BADFLOWER, GOODBYE JUNE, THE COLD YEAR
JUNE 15: ROMEO & JULIET
JUNE 17: RON GALLO, NAKED GIANTS, SAY HEY
JUNE 18: HAIL THE SUN, CAPSIZE, EIDOLA, LIMBS (6PM)
JUNE 19: PSYCH LAKE CITY: BANQUET, LOVE GANG, HEAVY DOSE, REVERBERATION
JUNE 20: ROMEO & JULIET
JUNE 21: BROTHER., UVLUV, GOODBYE CLOCKS
JUNE 22: ADULT MOM, FREE CAKE FOR EVERY CREATURE
JUNE 23: ROMEO & JULIET
JUNE 24: ALEX G, JAPANESE BREAKFAST, CENDE
JUNE 25: JASON EADY,
JUNE 26: ROMEO & JULIET
JUNE 27: THE ANCHORAGE,
JUNE 28: INDIGO PLATEAU (EP RELEASE & TOUR SEND OFF) NEW SHACK
JUNE 29: ROMEO & JULIET
JUNE 30: !!![CHKCHKCHK] 21+ EVENT WITH ALCOHOL

METRO MUSIC HALL: 8PM DOORS

JUNE 1: MISS CITY WEEKLY PAGEANT
JUNE 2: FARRAH MOAN, GIA BIANCA STEPHENS, KAY BYE
JUNE 3: PRIDE W/ ALASKA THUNDERF*#K 5000
JUNE 5: UADA, BLOOD INCANTATION, DISANNULLETH
JUNE 6: DEVASTATION ON THE NATION TOUR FEAT: CRYPTOPSY, RIVERS OF NIHIL, VISCERAL DISGORGE, SEEKER, GLOOM
JUNE 8: BIG D & THE KIDS TABLE, LEFT ALONE, THE DOPED UP DOLLIES
JUNE 9: VADER, INTERNAL BLEEDING, SACRIFICIAL SLAUGHTER, VOICES OF RUIN, MICAWBER
JUNE 10: CAVALCADE PARTY
JUNE 13: JUNGLE ROT
JUNE 15: THE BLACK LIPS, TIMMY'S ORGANISM
JUNE 16: WEDNESDAY 13, ONCE HUMAN, GABRIEL AND THE APOCALYPSE
JUNE 22: FREE SHOW! REPTALIENS, NOBLE PEST
JUNE 23: CARTEL'S BIRTHDAY WITH DANCE EVOLUTION
JUNE 24: VISIGOTH, ETERNAL CHAMPION, DEATHBLOW
JUNE 27: STITCHED UP HEART / HELL OR HIGHWATER
JUNE 28: GAYTHIEST/PHALLIC FOOD PARTY
JUNE 29: WORMWITCH,
JUNE 30: BEAT SOCIETY

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& other upcoming events

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—Dave Brewer, www.davebrewerphotography.com



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