

SLUG MAGAZINE

MUSIC • ARTS • LIFESTYLE • EVENTS



**LOCAL
DISTILLERIES
& SPIRITS**

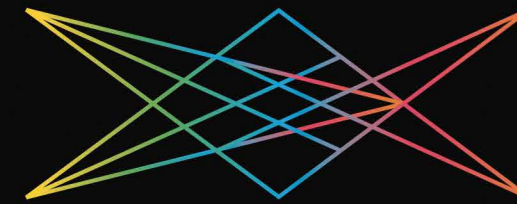
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Niels Jensen – Photographer

Niels Jensen joined *SLUG* in June of 2015. Since then, he has helped enrich the magazine with his knowledge of and appetite for the local skate scene. He recognizes *SLUG*’s penchant for coverage of lesser-known artists and musicians locally, and has contributed to this effort by finding local skaters who rip for photos and features. On page 34, Jensen has captured skater **Shylio Sweat**’s skill and the sense of urgency for him to stick the trick with his accompanying narrative. He also boasts a versatile photography skillset alongside his talent for shooting skate photos for *SLUG*. Jensen has also been featured in *Arkade* and recently has been revisiting his roots in photography via personal projects, wherein he has been “working with a variety of cameras and formats to keep things fresh.” With all his talent, we love having Niels on team *SLUG*!



ABOUT THE COVER: Drawing from **Roy Lichtenstein**’s pop art articulations and **Greg Guillemín**’s *Mad Men* #2 piece, *SLUG* designer **Christian Broadbent** employs pop art for our third *Local Distilleries and Spirits Issue* this November. As an homage to the origins of pop art, the colors herald the minimalism of cyan, magenta, yellow and black (CMYK). You can find more of Broadbent’s work at *madetrue.com*.

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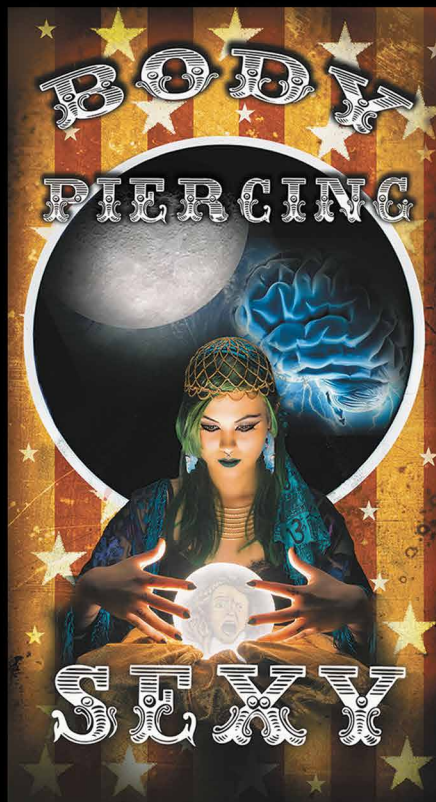
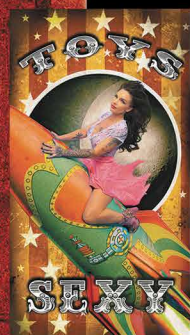
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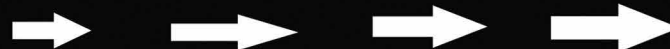


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(L-R) Kiki Sieger, M. Horten Smith, Daniel Young, Dylan Schorer and Marie Bradshaw.

THE HOLLERING PINES

Temperatures are dropping, and the nights of whiskey-drinking, Americana folk music are upon us. For November's *SLUG Localized*, The Hollering Pines, Winter Grain and Mia Grace are teaming up to fuse the blues with rock n' roll and country croons to satisfy local music lovers. *localized* is generously sponsored by *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*. Roll by the *Urban Lounge* on Nov. 16 for the always free, 21-plus show, and indulge in some of Salt Lake's finest tunes.

THE HOLLERING PINES

For The Hollering Pines, their roots run deep and far, from Salt Lake to Provo valley. As Utah natives, they emerged from high desert and mountain life into The Hollering Pines, forming in 2012. Sisters **Marie Bradshaw** (vocals, acoustic guitar) and **Kiki Jane Sieger** (vocals, bass) grew up singing harmonies together, and along with Sieger's husband, **Daniel Young** (vocals, drums), they merged their lifelong passion to create and connect with other artists. "Music has always been a huge part of my life and a way for me to connect to people and express my thoughts," says Bradshaw.

Young's musical career began as a 13-year-old who traded video games for a guitar and songwriting. He became a drummer courtesy of **The Band** and his brother's drum kit. He's never really looked back. But when The Hollering Pines formed, they needed another guitarist. As well-connected musicians in Provo, they shared mutual friends with **Dylan Schorer**, who later joined. "We went to a *Rooftop Concert* in Provo where **The Lower Lights** were playing," says the band via email. "Dylan was playing electric guitar, lap and pedal steel in that band. It was exactly what we needed."

Four pines became five when The Hollering Pines convinced **Mark Horton Smith** to transition from a guest mandolin player on their first album to a full-time mandolin and electric guitar player in their band. "The way Dylan and Mark listen and intertwine their riffs with one another has turned into a big part of our sound," says The Hollering Pines. "Of course, the gals' vocals will always be a main focus for our sound, but the guitar work that Dylan and Mark have been working up together has been magical."

Since their fruition, The Hollering Pines have incorporated everything from country, rock n' roll, blues and folk into their catch-all Americana/American roots-styled music. Their music constantly evolves and often draws from their pool of influences, from **Secret Sisters** to chief icons like **Emmylou Harris**, **Lucinda Williams**, **John Hiatt**, **Buddy Miller**, **John Prine**, **Gillian Welch**, **Townes Van Zandt** and **Hank Williams**. Says the band, "As a group, we're really lucky to share a lot of similar influences and the common ground we've built our sound on."

In 2013, they released *Long Nights, Short Lives & Spilled Chances*, which they recorded at *June Audio* in Provo. A demo EP to get shows quickly turned full-length in two-and-half days. "We have grown a

lot since then," says the band. "We are more dynamically aware and can read each other better without having to say much." Now, four years later, The Hollering Pines have just released *Mansion of Heartbreak* in early September 2017. The writing process was a more collaborative project than the first album, capitalizing on Bradshaw and Smith's talent as writers. Bradshaw can "paint a picture and keep you interested in the song, always anticipating the next line," while Smith draws on his influence from the late, great **Leonard Cohen**. "Collaborating on songs is new territory for us," says the band, "but [we] do think that it is something that we will do more of. It brings a new dynamic to the songwriting process."

Mansion of Heartbreak consists of partially old songs with new arrangements, defined as "worried songs for worried times." "There's a lot of anxiety in the world right now, about pretty much everything. It's not hard to write a 'worried song' these days," says the band. The album was recorded live at *Orchard Studio* in North Salt Lake over three days in April. "We recorded live in the same room as often as we could, and did minimal overdubs after the main tracks were recorded," says the band. "There is a lot of bleed in the microphones, which made it feel authentic and real."

The band's recording style points to their sincere adoration for playing live music. "Live shows connect us to people," they say. "We love house shows and intimate venues with a real listening-room vibe. Our favorite show we've played recently was as part of the *Salty Mouth Concert Series* in Provo, and we've also really enjoyed the opportunities we've had to play at *The State Room* with so many of our musical influences." When they're not playing, they're attending shows and indulging in musical relationships with other musicians.

Collaboration is a defining feature of The Hollering Pines—each band member plays in The Lower Lights and is involved in personal projects. "It feels like there are endless possibilities for collaboration in the musical community, whether it's recording on albums with other musicians or performing tribute shows," says the band. They continue to grow their roots and ride into new relationships, new

opportunities and new music. "People will be hearing a lot more of us. We plan to make a lot more records and play all the shows we can. That's the dream."

WINTER GRAIN

I settled in with good people, good music and the charm of a guitar—and art-filled living room while former **Canyons** members **Kate** and **Secily Anderson** ordered pizza. Like most people, I was bummed to hear about the breaking up of Canyons but was thrilled to hear that it wasn't a fatal rockslide. Instead, they've been busy: busy emerging from the ashes, busy recording at *Bear Creek Studios*, busy forming Winter Grain.

Winter Grain are in their infancy. They formed in January 2017 and, just one month later, recorded their first EP, *Winter Grain* (for which they won a 2017 *City Weekly Best of Utah* award). In late 2016, Secily (vocals, guitar and piano), Kate (lead vocals and lyricist) and **Tim Neu** (guitar), a former Canyons member and metalhead-gone-bluegrass, refused to let good music slip away. Instead, they laid it all on the line: They compiled 20 songs into a demo and sent it to *Bear Creek Studio's* **Ryan Hadlock**, who produces for bands like **Foo Fighters**, **Train**, **Brandi Carlile**, **Vance Joy** and **The Lumineers**.

Hadlock extended an invitation to Secily, Kate and Neu to record, despite their not having a band name yet, let alone a label. "We started dream-thinking about who we wanted to play with and started reaching out to them," says Kate. The first to join was cellist **Melissa Collins**, who then recommended **Tara Shupe** (fiddle, mandolin), both of whom work full time at

Summerhays Music making instruments. Kate, a National Guard helicopter pilot, left to transition from a Lakota to a Black Hawk, and missed two months of practice with the new band. With just two weeks to play together before heading to *Bear Creek*, it was a bit of a rush. "We didn't even have a name for the band when we left for studio," says Kate. Collins proposed a band name because she works intimately with wood, describing winter grains as the "dense, dark wood in between the light grains of wood, especially on top of a guitar or violin," she says. "It's a beautiful wood that comes out of a time of intense struggle that conserves resources but creates beauty." Naturally, the band was on board: "Collectively, we're all survivors," says Secily. Bassist Rob Alvord adds, laughing, "And dense."

Upon arriving at *Bear Creek* in February 2017, Winter Grain went immediately into music mode. "Within the first hour of getting there, we were playing music," says Neu, "and that's all we did. It was nice to be able to go to sleep, wake up, be creative for an entire week." From resonator plates used by **The Beatles** to couches **Eric Clapton** sat on to high-end equipment, it was decidedly enchanting. "You were in the woods, in this cabin, making music 24 hours a day," says Collins. Musicians sleep in the loft above the studio barn, tucked away on a 10-acre horse farm in Seattle, marinating in the musical history and experience. "I got to wake up in the morning and do yoga by the drums," says Shupe. "It was this huge open space with amazing instruments everywhere. It was magical."

The *Bear Creek* experience and expertise helped the band adapt and emerge as Winter Grain. "Ryan constantly pushed

and encouraged us, but was insistent on us embellishing on what we had already done," says Neu. "It's a side of music most people don't get to see." Most of the songs recorded were previously written songs that evolved "from seed to tree overnight," says Kate, taking on their new style of "folk pop."

Kate describes folk pop as capitalizing on the "earworm," the catchy pop part of a song. "But when you have instruments like fiddle, mandolin and cello, you can't help but be folk-like," she says. They're refurbished songs with powerful imagery and narratives, recorded by a refurbished band. "I've never been in a band with such fast and promising growth," says Kate.

Winter Grain have grown in flair but also in figure, adding two more to the band. They wrangled in longtime musical friends to do more than play a few gigs. Alvord joined in June, sharing his time with local band **Fat Candice**. Drummer **Tim Mills**, owner and maker of Bosca Drums, joined in August. With seven members, Winter Grain have added more depth, more claps and more stomping.

Salt Lake City music seekers are on the prowl for good music, and Winter Grain want to deliver. "We want people to hear our recorded stuff first, and we want to play shows," says Secily. "But we're not interested in 'the hustle' because we're all so busy in our lives being in other bands and working full-time jobs." So, going on tour and playing a laundry list of shows isn't a priority right now.

Winter Grain are focusing on creating more EPs in lieu of full-length albums and playing periodic live shows or 30-minute showcases—"brief, yet stunning products," says Cecily—the classic quality-over-quantity illustration. While they may play fewer standard-venues shows, each show or appearance is with purpose and sincere intention, like playing at **Tom Taylor** rallies, on **KRCL** and releasing their EP during a laser show at the *Clark Planetarium's* dome theater. They plan to continue to use music as a means to connect with and contribute to the community and local music scene, and that's what *SLUG Localized* is all about—so don't miss the opportunity to stomp and clap with one of Salt Lake City's emerging bands.

WINTER GRAIN



(L-R) Melissa Collins, Rob Alvord, Tim Neu, Kate Anderson, Secily Anderson, Tara Shupe and Tim Mills.

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MOUNTAIN CRAFTED SPIRITS FROM THE 2016 DISTILLER OF THE YEAR

WHISKY ADVOCATE, DECEMBER 21, 2016



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SUMMIT COUNTY SIPPING
— WITH —
ALPINE
DISTILLING
PARK CITY

By Tyson Call | @clancycoop

It has been a wild year for Utah liquor laws, no doubt about it. From “Bar Not a Restaurant” signs, to the .05 BAC law, *Deadpool at Brewvies* and the “Zion Curtain” debates—good or bad, times, they are a changin’. Still, Utah has many distillers and brewers quietly doing their thing despite the noise. One of the newest additions to the scene is Summit County’s *Alpine Distilling*. *Alpine* owner and distiller **Rob Sergent** got into the business because of his roots. His family has distilled for generations, some making moonshine in Kentucky. Black-and-white photos of Rob’s forebears hang from the walls of *Alpine’s* distillery and retail space just off I-80 near Park City. After moving to Utah in 2011 and falling in love with the scenery and lifestyle, Rob was inspired to meld his roots with his passion for living near the mountains. “Utah, for me is being around my friends, being around my family,” says Rob. “I just want to hike, I want to be outdoors—so all of these flavors, and what we’re doing, are geared towards the alpine lifestyle, hence the name.”

After a successful corporate career including high-level jobs with Johnson & Johnson and the National Football League, Rob went back to Kentucky to learn from master distillers in order to realize his dream of crafting high-quality spirits. At the end of 2015, *Alpine Distilling*—which comprises Rob and his wife, **Sara Sergent**—began moving into their current location. “We chose our location deliberately,” says Rob. “It’s not great for foot traffic, but it’s great for water. Water is critical to what we do. We pull from an aquifer, right up in Silver Creek. We treat the water. Honestly, water is the part that often gets overlooked.” Hearing Rob talk about the processes that go into their products, it may be clear that while he is one of the newer players in the industry, he has done his homework.

They launched last year with two flavored products, *Alpine Preserve* liqueur and *Alpine Lafayette*. *Preserve* is a versatile low-proof cordial featuring flavors of black tea, blood orange and ginger. “There’s a tendency with liqueurs to go very thick and very syrupy, and we wanted to go the opposite,” says Rob. “We wanted something that was very versatile, with a bit more complexity in the flavor profile, but something that was highly adaptable for however you drink it.” The *Lafayette* bourbon whiskey is inspired by the tradition of fruit put into mason jars with moonshine. “We used ripe apricot, so it’s a sweeter whiskey, offset with cinnamon, and then we added primrose for an herbaceous note, and it’s just so drinkable.”

Alpine has since added other products as well, *Traveler’s Rest* single malt whiskey and *Alpine Persistent*



(L-R) *Alpine Distilling’s* Sara Sergent and Managing Director Rob Sergent make spirits that cater to Utah’s alpine lifestyle, starting with water in Silver Creek.

vodka, both of which won SIP Awards in 2017. “The reason that we chose the SIP Awards, as sort of our contest of choice, is it’s very large; it’s the largest international consumer-based contest,” says Rob. What this means is that buyers and beverage managers for bars and hotels are the judges. Both of the whiskeys that *Alpine* has launched have won gold medals. *Traveler’s Rest* is a 100-percent barley malt whiskey, which is aged in used Jack Daniel’s barrels, and then aged a second time in charred French Oak in Park City. Their *Persistent* vodka is made from 100-percent corn, and is a neutral tasting vodka meant for mixing or being taken over ice.

As Rob speaks about the processes and ingredients that go into making his products, his eyes light up and he speaks while gesturing with his hands. He is quick to admit that he can be a little long-winded, explaining to the most minute detail the decision process that went into each of *Alpine’s* offerings. In Utah, he often finds himself explaining to people what he does, some of whom are completely unfamiliar with the distillation process. To them, he often says, “It is one of the oldest sciences in the world. Let me just

explain what enzymes do to starch, what yeast does to the sugars that are created, and then what distilling and steam do to those sugars that create alcohol—I think that’s awesome.”

Speaking to the bevy of distillers and brewers within the state of Utah, Rob has nothing but positive comments. He doesn’t see others as competition and thinks that we should be proud to be producing so many varied spirits and brews locally. Speaking to the process of opening a distillery in Utah, Sara says, “I think the Utah market is great, and obviously, to open a distillery, especially in the state of Utah, is very time-consuming and can be very challenging, but every step along the way, people in Utah we’ve dealt with have been great from every aspect to the city, to the county, to the state as a whole. Everyone’s been very friendly.” All four of *Alpine’s* products can be found at the state liquor stores and can also be picked up at their retail location in Park City—just be sure to call and make sure they are open beforehand. Rob says, “When we’re producing, we’re open. We don’t really work bankers hours, but when we are here, we’re producing.” *Alpine* lifestyle indeed.

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THIRD EYE BLIND



SUN 11.5

NOTHING MORE



MON 11.6

GLACK



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STEVIE STONE



WED 11.8

RITZ



THUR 11.9

WIFISFUNERAL



SAT 11.11

JA RULE & ASHANTI



SAT 11.11

CHILDREN OF BODOM



MON 11.13

SUICIDEBOYS



THUR 11.16

RICH CHIGGA



THUR 11.16

WATERPARKS



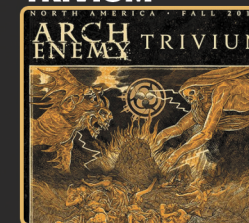
FRI 11.17

BEBE & BASSY



FRI 11.17

ARCH ENEMY
TRIVIUM



SAT 11.18

CANNIBAL CORPSE



MON 11.20

ENGLISH BEAT



SUN 11.26

PERIPHERY
ANIMALS AS LEADERS



FRI 12.1

IN HEARTS WAKE
FIT FOR A KING



TUE 12.12

21 SAVAGE



FRI 12.15

YUNG LEAN



FRI 1.26

THE FRATELLIS



MON 5.7

NOT PICTURED

11.11 - SECONDHAND SERENADE
11.15 - DAN + SHAY
11.16 - SEVEN LIONS, TRITONAL
11.17 - NEW FOUND GLORY
11.18 - DE LA GHETTO
11.19 - I PREVAIL
11.21 - CITIZEN
11.25 - THE USED

11.28 - LOUIS THE CHILD
12.5 - THE DEAR HUNTER
1.10 - BLACK VEIL BRIDES
ASKING ALEXANDRIA
1.19 - MARILYN MANSON
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SaltLakeUnderGround 11

Currently rated No. 28 out of 1,205 restaurants in Salt Lake City on TripAdvisor, *Pallet* is extremely underrated when it comes to its online popularity. This cozy restaurant is filled with ambience, including a retro typewriter begging for an inspired message from your fingertips. Its home-grown feel is embraced by Edison light bulbs and reclaimed wood decor that transports customers to a nostalgic daydream of what visiting the dining table of your grandparents' farm may be like as your adult self. *Pallet* is cozy, conversational and a food critic's dream.

Starting with the Farmer's Salad (\$8), I was mesmerized by farm-fresh vegetables and greens, complemented by a basil buttermilk salad dressing that appeared and tasted more like a salad rub than a creamy dressing. It was divine, and officially on the top of current "must-have" salads across the country. I was sucked in from the beginning—and then I had Gloria's Meatballs (\$11). I wanted to find something wrong with the the red sauce soup that accompanied the meat and parmesan deliciousness, but I couldn't. In the interest of not letting anything go to waste, we ordered some bread to help soak up the leftover sauce, a perfect combination of sweet and spicy.

I was tempted to order the Pig Latin cocktail (\$65), which comprises Whistle Pig 15-year Rye Whiskey, Grahams 20-year port, Amaro Nonino and Abotts Bitters—however, my mood was enticed by a Spanish red wine, 2014 El Chaparral DeVega Sindoa, while my husband, **Scott**, enjoyed their take on an Old Fashioned, River Boat Joe (\$13), keeping in line with the restaurant's early-1900s vibe. *Pallet's* bar reminds me of the *Buckhorn Bar & Parlor* in Laramie, Wyoming, (established in 1900) due to its wood-framed mirror and small-town feel that could easily be the set of a Wild Wild West bar action scene. The cocktails are visionary and full of surprise with regard to ingredient pairings and liquor choice. Bar Manager **Bijan Ghai** uniquely named each one. For instance, Shore Enough (\$16) pays homage to Chile with its Pisco base, taking deeper roots with lime, spiced pineapple shrub, grapefruit bitters, orange curacao, turmeric and guava.

I sensed that chicken was not going to cut it for my meal, so I jumped right in for the Elk (\$32). Executive Chef **Zachary "Buzz" Wiley** knew what he was doing when he adorned the dish with carrot-stem leaves atop a combination of sunchokes (a root vegetable), black olives, baby heirloom carrots and perfectly cooked elk meat. This was an extraordinary dish full of flavor and

PALLET

SPOONING UP SOMETHING NEW

By Mandy Allfrey Murry || mandy@truenorth.global

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Photo: Talyn Sherer

Pallet allures with offerings that range from its visionary and decadent cocktail menu to its elegant, farm-fresh dishes (pictured: Elk).

tenderness, something I would go back for. The sultry allure of the big game meat was a perfect match for the savory taste of the vegetables, which provided a sense of artichoke and potato flavor with a slight bitterness from the leafy carrot top. The elk was not gamey and served in the perfect portion.

Lucky for me, I was able to taste Scott's order of Lamb Ribs (\$27), which were equally delicious. The New Zealand lamb is put through a steaming process to remove the fat, flavored with Moroccan spice, served with couscous, cauliflower and radish, and topped with edible flowers. The flavor packs a little punch, carrying hints of turmeric, garlic, cumin, cinnamon, paprika, nutmeg and ginger. It's something I highly recommend.

Pallet is a unique space. With attention to detail and communal tables offering a sort of casual, *Great Gatsby* gathering vibe, it is refreshing in its style and culinary tastes. With artwork commissioned to resemble true 1900s portraits and an exploration of farm-to-table creations beyond the imagination, the space is suitable for a date, a

party, or company gathering. Only open for dinner, the restaurant allures with options for early-evening craft cocktails or after-dinner nightcaps.

We finished our meal with dessert, of course. What kind of food critic would I be if I did not dive into Comments from the Peanut Gallery (\$9)? It's a beautiful, smoked chocolate ice cream with graham cracker, peanut nougat and edible flowers expressing hints of a s'more campfire minus the marshmallow. I posted a photo of this dessert on my Instagram feed, and comments came in from several friends about how much they all loved *Pallet*, including a fellow traveler and tour guide who named it "Best Eats in Salt Lake City."

What's the good word? Find the wall of wisdom above the typewriter on the way to the restroom. You may recall memories of your grandparents' home one more time by rubbing your finger prints on the keys or with the Borax soap. No attention to detail is spared at this fine Downtown dining establishment.

INGREDIENTS FOR A *Magical Holiday*



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THE UNTETHERED WHISKEY

BLACK FEATHER

By Mandy Murry • mandy@truenorth.global



Photo: Andy Fitzgerald

BLACKBIRD SOUR

The Original Black Feather Cocktail
Created by Clif Reagle of HSL

INGREDIENTS:

- 1.5 oz. Black Feather Whiskey
- 0.75 oz. Fresh Squeezed Lemon
- 0.5 oz. Peach Simple Syrup
- 0.25 oz. Fernet Branca
- 6-8 Mint Leaves
- 3 Drops of Salt Water

Shake, fine-strain and garnish with mint sprig.
This cocktail is a twist on the classic Rye Grin.

Three childhood-turned-lifelong best friends never imagined that they would start a whiskey company in their home state of Utah, yet here they are, producing a nostalgia for simpler-times whiskey that calls to mind what the American spirit is all about. **Jeremy Rawle, Jay Williams** and **Matthew Seegmiller** are the heart and soul of *Black Feather Whiskey*, a true American spirit, now available in your local Utah State Liquor Store.

Approximately four years ago, the idea of a brand was born. Rawle was in the entertainment business working with the Nitro Circus. He had a passion for whiskey—to him, whiskey always went hand in hand with entertainment. He found himself saying goodbye to Nitro Circus to start a new brainchild. Rawle, Williams and Seegmiller put their heads together, and the **Featherhood** movement began.

Over our dinner conversation at *HSL*, Williams may have said it best: “We wanted a brand that proclaimed fierce independence and a sense of always belonging.” Not only is this an emotion that they want to evoke in their followers and loyal fans, but this is also an accurate description of the American bourbon spirit. Its American roots span the Midwest with handpicked allotments from Indiana, a bottling plant in Houston, Texas, and headquarters right here in Salt Lake City. Symbolizing the backbone of the hardworking, fun-loving and determined go-getter that stays true to his or her roots, it is the “get back to what really matters in life” spirit. Whether sipping on the rocks, in a cocktail or neat, this whiskey pleases the bourbon virgin or connoisseur and everyone in between.

As a whole, Rawle, Williams and Seegmiller feel that Utah is underrated and wanted to create a homegrown company to pay homage to friendship, hard work and their roots. Salt Lake City has always been home for the three of them, which lends to the appeal of tapping into Utah’s uniqueness and opportunity by opening up headquarters in SLC. They incorporate the mountains and outdoor landscape as inspiration in *Black Feather’s* messaging, keeping the fire within lit and not letting family, friends and conversation go by the wayside.

Black Feather Whiskey’s top-shelf smoothness does not discriminate, offering its one-time Christmas-splurge-purchase taste at a price that you can afford year-round (\$30). As Rawle says,

“It is premium, not precious.”

Besides producing a great product, it is equally important for the three friends to keep the brand meaningful. In such trying times in the world, they aspire to keep the grassroots vibe and inclusive acceptance of all individuals who just enjoy whiskey, back-porch sitting or a good jam. They are inclusive versus exclusive, so you will never see a VIP zone at one of their events. They want to engage their audience with compelling content, such as their partnership with *The State Room* for *The State of Music* series. Whether it is through social media, videos, events or telling the stories of artists, craftsmen and everyday people like you and me, the brand is forging ahead in the world to create a culture of people who live by the “work hard, play hard, love all and live simply” attitude.

Though *Black Feather* is available here in Utah, the company is also in Texas, becoming entrenched in Austin. With a great indie music scene and nightlife, it was a natural fit to connect to Texas pride and test themselves as a bourbon contender in the South. The result is a steady workhorse pace that continues to grow and expand, with boots on the ground to get the spirit into bars, restaurants, clubs and more, both in Texas and Utah. The company hopes to head into Nashville, Tennessee and New Orleans, Louisiana in the coming months, with Southern California in the works. Online purchasing to states that allow inbound liquor shipments will soon be available.

Black Feather can be enjoyed at various locations in Salt Lake City. Including one of my favorite restaurants, *HSL*, where Bar Manager **Clif Reagle** has created a selection of incredible bourbon cocktails that complement the 86-proof kick and sugar-char finish. I particularly enjoyed the take on the Manhattan and traditional whiskey sour. However, I hear *Manoli’s* serves up an incredible coffee surprise with this new-to-the-market whiskey. Other local hot spots to find the liquor include: *Club Try-Angles*, *Garage on Beck*, *Tinwell*, *Water Witch* and *Squatters Brew Pub*, to name a few.

The greatest news is that *Black Feather* is here to stay and has a strong desire to become a product Utahns are proud of. Their headquarters is not open to the public, but they hope that as they grow, that may change. On the shelves, *Black Feather* is hard to miss—their labeling pulls you in with a mysterious blackbird that somehow begs you to give it a try. Once you do, you might just get sucked into the Featherhood.

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PALE BLUE DOT: ALI MITCHELL'S

Oil Fields

By Parker Scott Mortensen
@_coldbloom

One of the most beautiful things about Earth is that we cannot comprehend its scope. To us, it exists for several decades at the most, but its own life extends well beyond what we can understand. Occasionally, we stumble on what it might feel like to comprehend such a scale—take off in a plane and you see cars, people and whole cities collapse into caricatures of the epic revelations they once were.

Maybe this inability to comprehend is central to why we pollute our home, constantly leaving indelible stains on Earth's ecosystem. It's in this light that Ali Mitchell's *Oil Fields* exhibition at *Mestizo Coffeehouse* explores pollution through striking watercolors and oily sculptures, inviting a dialogue about ecology by offering concrete expressions to the abstract notion of a polluted Earth.

Her first solo exhibition and the result of years of studying cultural land use, *Oil Fields* is nine pieces, each of which offer a tether to the reality of our ecological turmoil and toxic footprint. Some pieces are more literal, such as satellite imagery of oil refineries and lakes turned black from pollution, while others are entrancing expressions of violence against nature. *BP*, a large watercolor piece that has hung at *Kimball Art Center*, where Mitchell now teaches, depicts the Deepwater Horizon oil spill (the infamous 2010 oil spill by BP) by letting red paint flow down the canvas, simulating a contaminant in water. "It's meant to get that feel of watercolor," Mitchell says. "A lot of the decisions I made in this exhibition were about letting the paint flow." *Amazon* follows similarly, a black and blue painting with a white strand of river contrasting from one end to another. Like *BP*, it's based off a satellite image, a view from space.

Of the pieces exhibited, the *Oil Fields Tryptic 1, 2 and 3* are the most enthralling, and they're the pieces she's asked about most often. "I honestly like that," she says. "[The pieces] are so mysterious—it makes you want to touch them." The pieces are made of burnt plastic, sculpted thick to look like the surface of oil rippling on itself. Mitchell took several months to figure the process of making the plastic pucker and appear like



Artist Ali Mitchell, pictured with work from her *Oil Fields* exhibition at *Mestizo Coffeehouse*.

bubbles (she only finalized her process a week before the opening exhibition in September). The dark black plastic is painted red, orange and blue using acrylic and oil together, a technical no-no. "They interact in a way that destroys the acrylic," she explains. "The oil eats through it." It's a captivating but ironically somewhat unsustainable piece of art. "I don't really know what will happen with their surfaces over time," she says, laughing.

Mitchell spent five years researching art history at the *University of Utah*. Much of her early artwork and research explored the Earth and its landscape conceptually, such as in *A Hundred Years of the Valley*, a vast collage of film stills of the Salt Lake Valley. Looking back, "those pieces were all about time," she says. This exhibition marks a tonal shift for her work toward the fun, crazy and sexy. "I was trying very hard to fit into the research world before," she says. Where her work now was once more journalistic, these pieces are purposely combining affect with real-world source material.

And that's the beginning of the knot that *Oil Fields* purposefully tangles itself in. How do you make people feel for the environment through art? "It's the most harrowing question to me, you know," Mitchell says. "It's the kind of stuff that keeps me up at night. How do you make this a valuable thing to people?" On its opening night in September, **Sam Tresco** from **Salt Lake Design Collective (SLDC)** and **Olivia Juarez** from *Southern*

Utah Wilderness Alliance (SUWA) both attended the opening to offer those interested in a look at the tangible steps toward sustainability our community is capable of taking. Since September, the two organizations have partnered to harness audience engagement with *Oil Fields*, such as holding sustainability panels and artist talks. "I surrounded the exhibition with people who offer solutions," says Mitchell. "It's a problem we know how to solve, so why are we not solving it?"

Oil Fields affirms Mitchell's value to this particular conversation by showing art's power to ground the abstract. "How do I make something that can make someone feel something right now?" she says. "If someone hates it, wants to take it off the wall, they'll be talking about it!" Each piece arrests you to the ecological violence from which it's built: the clear, distinct mark-making in *Amazon*, the bloody acid coursing down *BP*, the way oil and acrylic clash and glimmer in pustules in the triptych—violence is in the form.

One piece feels out of place in this regard: *Pale Blue Dot*, a photo of Earth itself. "I know it's simple," Mitchell tells me as we stand looking at it. "Maybe it doesn't fit in particularly well with everything, but to me ..." She pauses as she extends a hand toward the tiny Earth in front of us. "It's the most beautiful image." *Oil Fields* is on display at *Mestizo Coffeehouse* on 631 W. and North Temple through Dec. 2.

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Ed Hamilton sailed the Caribbean and became a rum connoisseur.



ED HAMILTON

DIARY OF A RUM RUNNER

By Tim Kronenberg • tkronenberg@msn.com



Photos courtesy of Ed Hamilton

Utah has come a long way with alcohol policy. Still, though, bartenders statewide are tasked with making the weekly DABC liquor order and special-requesting non-Utah Liquor Store spirits that most worldly establishments would ideally consider run-of-the-mill. The recent trend in craft cocktails has created a desire among the spirits community to source the best products. On the other side, Ed Hamilton aims to fulfill the “need and voids” of those seeking a proper cocktail experience.

Hamilton’s rums have been specially ordered and made their way into a few bars throughout Salt Lake City. His Hamilton Jamaican Black Pot Still has become a regularly listed product in Utah liquor stores as of September. Hamilton has a degree in mechanical and chemical engineering, is a sailor and an expert rum connoisseur, and is the importer of the Hamilton Rum/Rhum Agricole brand. “I got lucky that a boss years ago told me that I was not a good employee and asked me to write down what I wanted to be doing in five years,” he says. “I wrote, ‘Go sailing.’ He says, ‘OK, now write down five things you’re going to do to make that happen.’ I wrote, ‘I quit,’ and that was my last regular job, back in ‘78.”

Hamilton steered a 38-foot sailboat around the Caribbean over the course of touring around 50 distilleries, becoming a published rum author, receiving a license to import alcohol in 2003, importing Rhum Agricole from Martinique in 2005 and building a label of blended products anywhere from Jamaica to Guyana. The internet and websites like Hamilton’s theministryofrum.com are full of resources with which to familiarize oneself on the subject, as downing a few too many has probably killed some people, despite being the best way to learn of many flavor profiles. Hamilton suggests “going to a bar that’s specialized

[in rum] *taste.*” You could also find a boat, float a few islands with more rum than needed and, as **Hunter S. Thompson** said, “Buy the ticket, take the ride.” Hamilton adds, “This was a good way for a sailor [Hamilton] to meet a lot of people and get introduced to a lot of different rums.”

Pot Black Still Rum “wholesale” is significant for Utah in that we’re diversifying our alcohol selection past cultural norms. There is small-batch commerce happening through the fog. While the Pot Black Still Rum comes from Worthy Park Estate in Jamaica, it’s shipped pre-blended, cask strength and finished in upstate New York before being shipped throughout 35 states. Beforehand, the original 85-percent alcohol/rum is slowly diluted over five days, using purified well water until it reaches 46.5 percent. Adding some double-strength black caramel from Sethness Caramel Color’s Florida sugar naturally gives the Black Pot color and texture.

It seems uncommon for any label to be importing a premade product and finishing it in their name. Hamilton says, “The idea of owning and operating a distillery scares the hell out of me. I would be competing with people who have been doing this for a hundred years or more.” He’s hinting toward distilleries in Guyana (operating for 300 years) and Martinique (“French” Martinique is where Rhum Agricole begins and rum blending ends).

“Products from Martinique, there’s an AOC [Appellation d’Origine Contrôlée] regulation,” Hamilton says. “So the Martinique rums have a prominence as burgundy or champagne or cognac [do]. Those I would never consider messing with.” With Rhum Agricole, we’re talking about youth and purity. Hamilton himself prefers to import Rhum Agricole from the family-owned *Neisson Distillery*

in Martinique, one of his favorites. The process requires the freshest sugar cane juice, cut only hours from the fields before it’s in the distillation tank. Because sugar cane begins fermenting immediately after being cut, it’s difficult to resource and transport long distance. Also considering that there are yeasts in the air of the region that contribute to desired flavor profiles, Rhum Agricole is one of a kind. The finished product is not for the weak of heart, clocking in at 150 proof (75-percent alcohol), and one should expect lots of character and to be able to taste the fresh cane in its finish.

Regarding the diversity of blended rums and regions, Hamilton says, “Every island’s rums are different. There are similarities, like Trinidad rums: The distillate is very similar to what’s found in Puerto Rico [the lightest in the region]. Although, once it’s distilled in Trinidad with angostura, they do all kinds of different things to it.” For instance, Trinidad has higher sulfur content in molasses, and after distillation, is aged in bourbon whiskey barrels. “[The] Virgin Islands has a few more congeners, a little different aging, but then you get into the French islands. They’re made from sugar cane juice, as opposed to molasses, so that’s a very different spirit.”

Hamilton mentioned his current drink of choice and, ironically, where to find it: “I was in Salt Lake City a few months ago, and I was shocked that a young man made some of the best tea punches I’ve ever had.” The bar in question is none other than craft bar *Water Witch* (163 W. 900 S.), exclusively featuring a wide array of the Hamilton line. If you’re looking to expand your rum horizons anytime soon, belying up to bartender **Scott Gardner**’s well and letting him talk your ear off is a worthwhile evening in this city.

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BOOZE YOU SHOULD CHOOSE

By Rio Connelly • globalricon@gmail.com

With the bevy of new distilleries opening in Utah and more of their products hitting the shelves all the time, there's a lot to sort through. Here's a handy set of reviews to save you time on your next trip to state stores. Imbibe safely!



Organic Vodka

— BEEHIVE DISTILLING —

Price point: \$26.99

Description:

This straightforward-looking liter bottle is exactly what I like to see when looking for vodka. No gimmicks, frills or attitude. Besides notifying us that its contents are certified organic, it's somewhat unassuming. Clear spirits are best shown off like that. The nose is slightly sweet and mineral, with a hint of complementary grass. The flavor is similar with a rich mouthfeel, which is round but not sticky. The finish is clean, with a bit of grass and not quite dry.

Overview:

Vodka is divisive; many use it specifically for its "lack" of flavor. But a really good vodka is a thing of beauty: clean, smooth and pure-tasting. Ice cold, few things are more refreshing. It's nice to see a local company doing a great job of distilling this unappreciated spirit. Many companies merely filter or even just repackaged neutral spirits distilled elsewhere as vodka, but this is from scratch, the real deal.



Spiced Brigham Rum

— DISTILLERY 36 —

Price point: \$23.99

Description:

This handsome amber rum emits an aroma of marshmallow and clove right off the bat, with some vanilla sweetness. The flavor is dry by contrast while still showing off the spices. Clove and a bit of nutmeg dominate with the aforementioned vanilla being a constant through-note. It's not as creamy as it might sound. With a rich, fruity element running as another layer, it's subtly tropical without being bright.

Overview:

Distillery 36's regular Brigham Rum is one of my favorites, with its grassy sugarcane notes and clean finish, but I was skeptical of the spiced rum. It's just not usually my favorite spirit to drink or mix, often too sweet or fake-tasting. I was pleasantly surprised, and with the underlying quality here, I shouldn't have been. Their clear use of top-quality spices and the excellent base rum make this imminently drinkable, though I'll still prefer to mix it.



Uncharted Series Barrel-Rested Gin

— NEW WORLD DISTILLERY —

Price point: \$39.99

Description:

This refreshing take on gin is golden or just amber from its brief time in a barrel, but interestingly, drinks more like a London dry than most aged gins. The aroma is strong pine and juniper up front with hints of mint and cardamom. The flavor is clean and dry with some light hints of oaky vanilla, but it's not mellow. Lemongrass, grapefruit pith and some spruce round out the snappy finish.

Overview:

Barrel gins are tricky, with many examples failing to balance the refreshing sharpness of the herbs with the mellowing process of the barrel. The quality of the 100-percent-corn-base spirit shows through on this one, helping bridge the gap. Being especially clean and crisp, the botanicals are barely suppressed at all by the tannins and caramels from the oak. The result is that it's immediately ready to be sipped, and it's mostly a shame that this will get put into a mixed drink more than it should. This is a small-batch offering available only at New World Distilling in Eden, Utah.



Wasatch Blossom Utah Tart Cherry Liqueur

— NEW WORLD DISTILLERY —

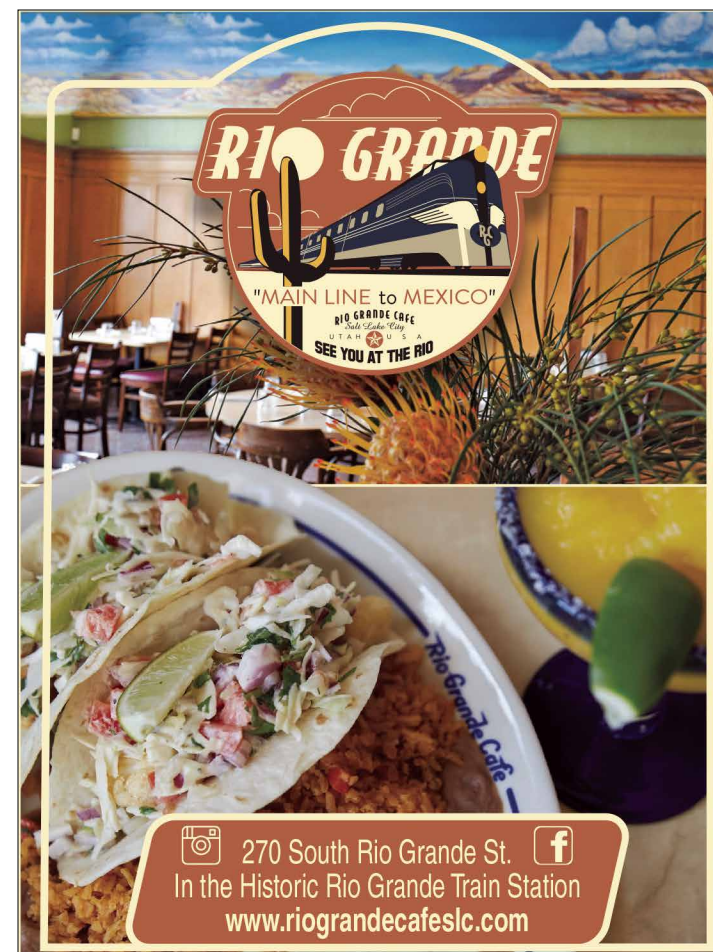
Price point: \$39.99

Description:

This elegant, etched-glass bottle is worth picking up on its own, even without the remarkable liqueur inside. The deep-ruby liquid pours just a little viscous but not syrupy, with hints of garnet at its lightest. The aroma is deep cherrywood, some gradd, chokecherries and bark, allowing the earthiness of the cherries to mix well with the agave base elements. Sweet, but not cloying, almost tickling your tongue with its depth.

Overview:

Being stronger than your average liqueur (64 proof as apposed to 40 proof) allows Wasatch Blossom to hold its own in a mixed context better than most. That being said, it's delightful to just sip, neat or on the rocks. New World has again chosen wisely by pairing the local Montmorency cherries with agave spirit base and agave nectar to sweeten. The naturally earthy flavors blend together well and create something unique. The tartness of the fruit is lost, so make sure to add some acidity when mixing.



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WATERPOCKET — DISTILLERY —



OPEN WILD & EXPLORE

By Amanda Rock • amandarock212@gmail.com

Provocative spirits are being conjured at *Waterpocket Distillery*. Since the distillery opened this year, their compelling flavors have been used in cocktails served by the coolest bars in Salt Lake City. My curiosity was piqued by the creative cocktails, so I jumped at the chance to meet the owners **Julia** and **Alan Scott** for a distillery tour and a tasting.

The distillery is small, located in a business park in West Valley—if you blink, you'll miss it. But once you step into the back room where the magic happens, you'll be utterly impressed. The first thing you'll notice is the double-pot still system, custom made from a family-owned business in the Black Forest region of Germany. Nicknamed "Witch" and "Warlock," the stills are a steampunk fantasy, made from gorgeous brass with various tubes, latches, temperature and pressure gauges. There are rows of old whiskey barrels and the largest containers of turbinado sugar and Blackstrap molasses you'll ever see. A tiny lab tucked into the corner is stocked full of botanicals. After smelling the exotic spices and herbs, my appetite was whetted for the unusual and delicious.

Waterpocket's products are sorted into three categories. House Spirits include Coffee & Rum Liqueur and Blanco Rum. Toadstool encompasses the "bitter and beyond range." The first offering under this brand is Notum, an amaro with flavors of rhubarb, clove, fennel and a bit of peppermint. The Long Lost label is where you'll find resurrected spirits inspired by the golden age of botanical liqueurs. "We've tried to dig up beautiful, old spirits," says Alan. Oread is the current offering, flavored with star anise, sage, orange peel and galanga.

The tasting was extraordinary. I'm always delighted to talk to people who are passionate about what they do, but the Scotts brought a whole other level of science, history and geography into the mix. And the unique liquor flavors were mind-boggling.

We started with the most straightforward liquor they stock: Robbers Roost Light Whiskey. It's light and tasty without the usual whiskey bite. Try it neat or on the rocks—it has a smooth vanilla and and caramel finish. Blanco Rum is a sophisticated white rum suited for sipping. The Blackstrap molasses is the strongest flavor I noticed, with coconut and fruit flavors appearing after a minute. This rum made me want to get cozy with blankets and a good book.

The Coffee & Rum is delicious and approachable. I can't imagine anyone not falling in love with this liqueur. The light rum, made with turbinado sugar and Blackstrap molasses, is aged in whiskey barrels for four months before the flavors are added. Cocoa, cinnamon and rose petal mingle with the coffee, a combination of Ethiopia Agaro, Ethiopia Yirgacheffe Wenego and Rwanda Rulindo. There's not a lot of sugar, so you're tasting real



Photo: Colton Marsala Photography.com

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(L-R) Since opening *Waterpocket*, Alan and Julia Scott have released compelling and creative spirits and liqueurs.

flavors. "Our philosophy is to pull the sugar back as much as possible," says Alan. "We start at the bottom and work our way up. Sugar adds and enhances, and we're fine with that. Beyond that, it begins to obscure and cloud the flavors. It becomes all about the sweetness." Coffee & Rum is only available at the distillery, so pick up a few bottles when you visit.

Notum is an amaro, a fancy herbal liqueur meant to be enjoyed after dinner to aid digestion (a digestif). The prominent flavors are fennel, clove, peppermint, anise and galanga, which is commonly used in Chinese cooking. There's a slight bitterness from the rhubarb and gentian. "Notum with a tiny bit of ice is just the thing before I go to bed," says Alan. The recipe is based on a forgotten *Kräuterlikör* (herbal liqueur) recipe from the Czech and German frontier. Fun fact—this is the first amaro distilled in Utah! Serve this neat and chilled.

"Oread really sorts people out," says Alan. "It comes down to star anise and the licorice flavor—if that appeals to your palate. It's distilled like gin but has a completely different flavor profile. It's an interesting range of flavors." Oread Botanical Liqueur is named after the nymphs in Greek mythology that haunt the mountains. It tastes as ethereal as its sounds: a heavenly combination of

sage, orange peel, cassia, nutmeg, ginger, galanga and star anise. Under the *Long Lost* brand, this unique botanical liqueur embodies what *Waterpocket Distillery* is all about. "This is an Old World-style botanical liqueur in the tradition that we've long lost," says Alan. Julia continues, "We're really surprised. The reception has been really good. We've actually sold more of Oread than anything else that we make." Alan suggests using Oread as a substitute for gin and to spike margaritas and other cocktails with the botanical liqueur. I've been mixing Oread with tonic water and a slice of lime—it's a refreshing change from my usual vodka and gin.

"Open Wild" is *Waterpocket Distillery's* motto—it speaks to their spirit of adventure. The distillery and liquors are named after the natural wonders of Capitol Reef and hints at the inspired and unusual craft distilled spirits they're creating.

Head to waterpocket.co to book a tour and tasting, or discover most of their products in Utah liquor stores. Follow their Instagram (@[waterpocket_spirits](https://www.instagram.com/waterpocket_spirits)) for a glimpse of the magic behind the scenes and peruse their website journal to read about their journey. There's more on the horizon for *Waterpocket Distillery*, and I can't wait to taste what comes next.

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11/29	THE WOOD BROTHERS (SOLD OUT)
11/30	CATALYST WINTER FUNDRAISER
12/2	CHARLIE PARR

THE DESERT'S WELL

FOUR LOCAL BARS WITH A WORLD OF TALENT

By Brian Udall / @myster_patchouly • Photos by Talyn Sherer

What goes into your cocktail goes beyond gin and juice. Here in Salt Lake City, we've been given an opportunity to explore this craft lifestyle in the form of locally owned bars bent on bringing our community the luxury of the liquor spreading out from the cultural capitals of the world. In the booming and only somewhat metaphorical oasis that is this city, there's something everyone can agree on: When at the watering hole, it's time to drink! It may not be Prague, but if you walk into any of these bars and forget that fact, you'd be forgiven.



Adam Bagby

COPPER COMMON

The world may never have the definitive answer to what constitutes the difference between a great bar and something mentioned only in passing, but if I had to point one out for reference, *Copper Common* would be on that list. Want a four-dollar shot of Jelinek Fernet? Covered. Bar Manager **Adam Bagby** and company carry this bartender's choice with brands stretching from the familiar Fernet Branca to Luxardo's own take. Itching for some over-proof rum you couldn't buy at the liquor store even if it wasn't closed on your only day off? *Copper Common's* shelves hold bottles ranging from Plantation to El Dorado to Neisson—silver rums, Jamaican rums, Demerara and more.

Let's be real for a second, though. Not everyone's liver has the same level of experience as some of the other patrons of the industry. For those staring at the menu with a sidelong, reticent glance considering sticking to what's familiar, never fear. Sidle into a booth with a friend or settle up cozily against the bar and start with the core of humanity's communion: food. *Copper Common* can be considered as mere

bar food in the same way that **Björk** can be considered merely a musician. It's not that that's inaccurate—it's just that it's not really giving justice to the full scope of the endeavor. "Burgers and fries" just doesn't quite capture the actual experience of this New American kitchen. If it hasn't been caressed by both molar and tongue, it hasn't been fully understood.

But I'd recommend getting more adventurous with this place before long. The nature of a bar shelf this extensive combined with a crew that is looking to stay open (without breaking their customers' wallets wider open) still means that this is a location practically designed to give you a unique experience with the liquors of the world. If the thought of what the rest of the local bars that span the world might be serving has ever piqued an interest but you haven't wanted to buy entire bottles of absinthe or brandy without seeing if they're worth it, talk to one of the more-than-informed bartenders about what it is you may be looking for. They'll navigate you through the flavors of the world, all for a price that keeps you firmly in your seat.



Nick Chachas

LAKE EFFECT

Nick Chachas, founder and owner of the brand-new Lake Effect, wants his customers to think big: big-city vibes, big menu, big open arms to carry you in. The selection of specialty liquors is almost daunting in its scope with over 20 different mezcals available as well as a substantial library of scotches and wines. The varieties of mezcal alone are enough reason to stop in—it's fairly unique in the state of Utah to see so many mezcal options, as nearly all of them need to be special-ordered. In particular, the Bozal distillery has substantiated the shelf with varieties including their Ancestral and Coyote. Mezcal can seem foreboding to some due to its exotic nature, but if there were ever a time to take a chance to try the adventurous side of booze, this is as good a one as you'll ever find. Try the Bruichladdich Black Art scotch for something truly inspiring.

If you find yourself getting cozy against the bar or sidling into a booth, take advantage of the ways Lake Effect has made these premium spirits available. With any type of spirit, there is an option to get a glass in three different sizes: an ounce and

a half for a spirit you plan to sip for some time, an ounce if you want to savor the flavor but try more than one, or a quarter ounce if you're going for the full tour of the bar without handing over your wallet's contents.

When walking in through the heavy-set door, which opens into the main room with a décor balancing between gothic library and vaulted cellar, the first thing to greet you is the rack of wine tucked between the bar and the patio. From California alone, there are options from both the Opus One and the Altamura wineries, which aren't available at any store in the city.

At first glance, the menu's pricing can be intimidating, but the range of drinks is the real key. There are cocktails and spirits available in a spectrum comparable to other bars in the city, but if you are looking for something unique and just out of reach, Lake Effect is beyond capable of satisfying a more potent palette. Don't miss the Latin-inspired kitchen, which can satisfy both vegetarian and paleo diets. There's something here for everyone.

One of the more unique additions to the industry is this cozy little number casually itching to be your neighborhood spot for all things spirited. Two of the co-owners/cofounders, **Sean Neves** and **Scott Gardner**, sat down with me at their Central Ninth location to shoot the breeze about what it looks like to serve cocktails without getting caught up in the (somewhat unintentional) game of bingo that is a cocktail menu. Instead of a drink list with boxes to check, these guys want to have a conversation. Instead of 10 ingredients in a single drink, there's a minimalist style with maybe two or three different spirits combined to play off each other with a subtle beauty. It's less about the spectacle of crafting cocktails and more about getting back to what is foundational to the whole endeavor. Usually, this means being able to taste what it is you're sipping on without having to claw into the thing to take an educated guess.

This hype-less, community-oriented sensibility leaves the splendor of the mainstream cocktail scene behind with a less intimidating approach,

which is to say that they are both approachable and affordable. Half their shelf is special-ordered from the state and every week they cycle through a different liquor or liqueur. They sell each week's spirit for a generously low price so as to allow their booze-friendly but fiscally responsible neighbors to be able to try something new without paying enough to buy half the bottle for a single ounce-and-a-half pour. This is what's great about bars in the first place. You may not feel compelled to buy the bottle of Booker's Rye that won the internationally recognized Best of 2017 designation at shelf value, but with bars like this, you can buy a glass of it for a reasonable price and still get that firework-of-flavor effect that garnered it the recognition.

After all this, though, it's good to remember that *Water Witch* is a bar that can just be straight-up fun, and if you want to sip on a shitty club drink the bar is spotlighting while your friend takes a shot of something on fire, look no further. The witch will point the way.

WATER WITCH



Scott Gardner

Saying that the inside of *White Horse* is like the architectural manifestation of a femme fatale in tune with the world may or may not make sense to you. What will make sense is that the minute you step into this visually seductive ambiance, you are going to want to stay for some time. Inspired by the European brasserie, you can very well get a sense of becoming lost spatially and maybe temporally—although, the bar has a very "of-its-time" sensation, the European version of modernity being an infusion of present and past.

The kitchen is largely influenced by the French and their love for succulent, slow-cooked meats, joined on either side by an aperitif to start and a digestif to tidy up. **Anna Thorn**—Bar Manager of *White Horse* and its sister bar, *Whiskey Street*—curates *White Horse's* spirits collection with the rest of the management staff. The menu has a long selection of amaros with which to sip and socialize, ranging from the classic Averna to the more experimental Zirbenz Stone Pine Liqueur. But stepping away from the bitter-sweet boozes and into some-

thing to pair with the meal, the bar has a selection of 10 different ciders on draft, including a delicious, dry Bull Run Cranberry. The wine menu is equally extensive, but don't expect the sauvignon to be on tap. We're just not there yet.

If you're unsure as to what would go well with the duck breast that's nestled into the space between your fork and knife, the service staff are more than competent on the issue. Don't fret when it's gone, though. The kitchen gets oysters delivered from the Pacific Northwest within 36 hours of them landing in the net. If that's not fresh, you're not reading this.

But going past the palette of the plate and into the craft of the glass, *White Horse's* cocktail menu rotates every three months or so and floats around their selection of amaros for a unique and spicy flavor profile. All but a couple of drinks on their house menu contain something off the list of aperitifs. So settle into a booth, try the amaro on its own, move on to a cocktail that contains it, and search for its flavor in the swirl of European taste.

WHITE HORSE



Anna Thorn



BETTER WITH BITTERS

THREE LOCAL BITTERS * COCKTAILS

----- Photos: Talyn Sherer • talynsherer.com -----

In Salt Lake City's vibrant craft cocktail scene, locally made bitters add another layer of our local cocktail identity to what's in your glass. Bitters are a botanical ingredient that lends an edge of flavor to many favorite cocktails, like an old fashioned. Here, local bitters makers Beehive Bitters Co., Bitters Lab and Honest John Bitters Co. offer simple cocktail recipes using their toothsome products.



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"The Spiced Orange bitters add another level of depth and flavor to this cocktail. Aromatic baking spices and fresh orange oils combined with the cold brew coffee make this the perfect after-dinner drink!"

—Michael D'Amico, Owner/Operator

THE AUTUMN SOLSTICE:

- 1.5 oz. Sugar House Vodka
- 4 oz. Daily Rise Cold Brew
- 0.5 oz. Simple Syrup
- 2 dashes Spiced Orange Bitters

Stir with ice. Strain into a rocks glass with a large ice cube and an orange peel.



BITTERS LAB

"We choose our fig and black walnut bitters for this cocktail because not only does it just say 'winter' to us and happens to be our winter seasonal flavor, but the flavor of the fig comes through so nicely with just a hint of nuttiness. This pairs wonderfully with this local gin. This is an incredibly easy cocktail that will be sure to impress all of your holiday guests."

—Andrea Latimer, Owner

WINTER IN A GLASS:

- 2 oz. Beehive Distillery Jack Rabbit Gin
- 4 dashes Bitters Lab Fig & Black Walnut bitters
- Top with Fever Tree tonic water (approximately 4 oz.)
- whole, dried black fig
- fresh rosemary

Load chilled old fashioned glass with ice. Pour in gin and bitters. With a swiveled bar spoon, pour tonic into the glass down the handle of the spoon to release the aromatics from the tonic. Garnish with whole, dried black fig and fresh rosemary; slap the rosemary between your palms to release the oils and rim the glass with it before garnishing.



HONEST JOHN BITTERS CO.

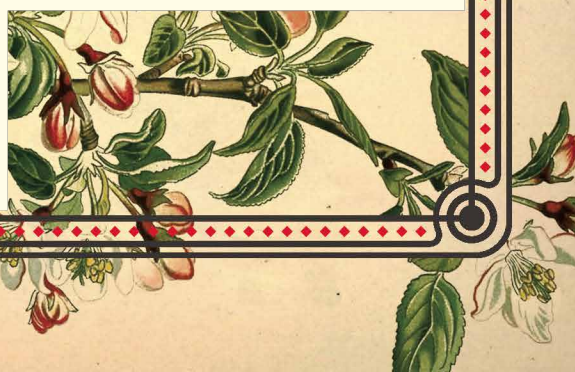
"With natural flavors of black walnut, maple, allspice and cocoa, Honest John Black Walnut Bitters shine in a Black Manhattan. They provide a balance to the bittersweet flavor of the Averna Amaro and complement the sharpness of the rye whiskey, resulting in a complex but perfectly balanced cocktail."

—Adam Albro, Bar Manager at The Rest

BLACK MANHATTAN:

- 2 oz. rye whiskey
- 1 oz. Averna Amaro
- 4 dashes Honest John Black Walnut Bitters
- 1 Luxardo cherry

Add all liquid ingredients to stirring glass. Stir in cracked ice for 25–30 seconds. Strain into coupe glass and garnish with a Luxardo Cherry.



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TAKING THE HARD ROAD: SUGAR HOUSE DISTILLERY

By Ali Shimkus • alishimkus@gmail.com

FOR four years, *Sugar House Distillery* has been steadily making an impact on Utah liquor, focusing on the quality of their product, honing their craft and being one of the few truly “grain to glass” distilleries in the area. *Sugar House Distillery’s* passion for distilling their own whiskey, vodka and rum—while sourcing most of their products in state—has quickly set them apart as one of the premier distilleries, not only just in Utah but also nationally, having picked up accolades from the **American Distilling Institute** last year for their Bourbon Whiskey and Silver Rum. Despite the successes in flavor and quality, owner **James Fowler** and Master Distiller **Eric Robinson** felt as though the bottles’ labels had always been lackluster. “What we cared about to begin with was quality of the product,” says Fowler. “We wanted a kick-ass product. I can’t say that we didn’t care about the label. Nobody’s loved it. None of us have really hated it; it’s just kind of been like, ‘It is what it is.’”

The former design proved to be challenging for some bars to stock due to the unusually tall, top-heavy bottles, and they featured plain labels with a mountain logo. New logos on more standardized bottles, created by Vancouver-based designer **Ben Didier**, are already rolling out for *Sugar House Distillery’s* Rye Whiskey, Whiskey Bourbon and Vodka bottles. They feature intricate typography that evokes an old-fashioned sensibility. Each logo is unique and coheres with the set, even retaining an element of the old mountain-logo branding. The font is eye-catching and stylish, without any extra frills or gimmicks, mirroring what *Sugar House Distillery* represents locally—spirits that are sourced, distilled and bottled locally for a better taste. “You see it before you drink it,” says Robinson. “People want beautiful things—it’s crazy. So, to get a good foundation with an amazing product and then to have packaging that goes along with it is huge.” Eventually, Fowler wants to convert all of his spirits to the new logo and bottle, incorporating *Sugar House Distillery’s* rums and Malt Whisky next. “I don’t want that old label or bottle on anything anymore,” he says.

The rebranding also signifies *Sugar House Distillery’s* growth over the last few years. “[The rebranding] frees up time for us to focus on new products and to grow,” says Fowler. “Eric and I go back and forth everyday on new products we want to do, and so I think that [branding] isn’t the concern that it has been.” One of the new things that *Sugar House Distillery* is working on is a series that incorporates the use of barrels that have been used by local breweries. The idea is to bring out subtle nuances of flavor from those



Photo: @jbunds

Vancouver designer Ben Didier created *Sugar House Distillery’s* new Bourbon Whiskey, Rye Whiskey and Vodka labels.

brews into their bourbon through storing the bourbon in these barrels. Specifically, *Sugar House Distillery* plans on releasing a limited series of bourbon that has been finished, then stored in a *Uinta Brewery* Cockeyed Cooper barrel for eight months to be released around Thanksgiving. “It brought out a lot of that Cockeyed Cooper barley wine flavor out, the sweetness, the flavor and the hops,” says Robinson. “It’s just building complexity in the finished product.” This series, while yet to be named, will feature *Epic Brewing’s* Smoking Oak for a release in the springtime as well as a *Red Rock Brewery* addition, to be announced.

Sugar House Distillery’s focus on bringing their customers quality products goes beyond just creating everything onsite; they also have their own mill and source their grains locally in order to use the freshest products. For Fowler and Robinson, the effect is evident in the richness of their products. “It’s got a shelf life; it’s like any food product,” says Robinson. “We’d rather get our whole grain and mill it ourselves, and we’d rather get it the day before we’re doing our mash so there’s no sitting around where it’s losing flavor.” For Fowler, the difference in taste is apparent when something hasn’t been over-produced. “When we have a fresh product, it’s going to be so much better,” he says. “We’re going to get

better yields. We’re going to get better flavor.” For the distillery, creating a relationship with farmers has been a crucial step in securing the best grains, and one that Fowler hopes is symbiotic. “The movement of keeping things local is so important on an economical footprint,” he says. “We’ve reached out to some farmers where I’ve really felt like we’ve made a change in their economic life, and now they support other local people, and I just think that is so huge. At the end of the day, I want the quality done right. I want a high-quality product.”

Sugar House Distillery plans to include a feature on their website that will let their customers learn more about the batch where their liquor came from. For Fowler and Robinson, including this feature is something that they hope their customers will use to learn more about the process, while also offering transparency into *Sugar House Distillery’s* process. “I think that people do see the passion,” says Robinson. “We’re taking the hard road with what we do.” You can tour *Sugar House Distillery* and buy their products at their location at 2212 S. West Temple. Limited runs of their Rye Whiskey will also be available in DABC stores. For more information on *Sugar House Distillery’s* process and products as well as to schedule a tour, visit sugarhousedistillery.net.

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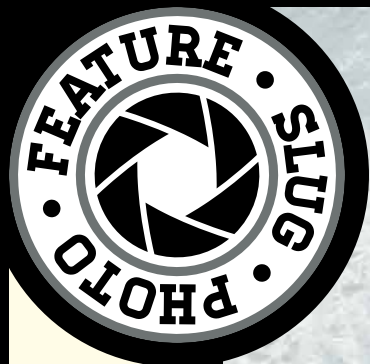
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An Open Letter in a Flat Magazine to Flat-Earthers

By Mike Brown • mgb90210@gmail.com

Dear flat-earththers,

I appreciate a good conspiracy. Rarely do I actually believe a conspiracy I hear about because I'm a big boy who can think for myself, but I do love hearing about alternative reasons to weird shit. Whether it's how Tower 7 fell down during 9/11, just how and why JFK gave his wife a brain bath or if we really walked on the moon, there can be an honest level of critical thinking that arises if you can sift through all of the tinfoil hats. Alas, there can also be a lot of crazy bullshit and nut jobs.

Hence, you, the flat-earththers. Now, I'm not here to tell anyone how or what to think. I don't like being told what to believe, so if you really believe the earth is flat, please continue on. Your beliefs won't effect my day-to-day routine. Sure, I'll engage in a friendly debate or conversation at the belly of the bar. But if you try to convince me that the earth is actually flat? Well, I won't think you're a bad person. I won't try to convince you otherwise. I will let you buy me a drink, but I will be judging you, in the front of my mind, as a fucking idiot.

Please don't take that the wrong way, F.E. bros—I think lots of people are fucking idiots. I feel like I'm good at spotting fucking idiots. I know plenty of people who don't believe in dinosaurs and believe in a weird, boring book instead. And with our new presidential administration—and flat-earththers, too—alternative facts are OK and science is now subjective. We are swimming in a sea of idiocy.

I've met juggalos who look like **Stephen Hawking** when they stand next to you, the flat-earthther. They may not know how magnets work, but at least they can admit that. If you don't know what I'm talking about, let me just explain to other globers (a derogatory term created by flat-earththers describing people who know the earth is round) who may not be familiar with what you guys believe.

First of all, the earth is flat. That's the meat and potatoes of it, but it goes much further. The oceans are surrounded by an ice wall that holds everything in, kind of like the one on *Game of Thrones*, I think, and there's a dome encompassing the horizon. There's no such thing as satellites or GPS. And every photo you've ever seen of the earth from outer space is a CGI image provided by NASA.

Oh, and there's no Antarctica because that's actually where the ice wall would be if the earth was flat, even though there are no actual pictures of the ice wall. This is easily proven by you, flat-earththers, because according to you, there are no airline flights that go over Antarctica. OK, whatever.

The ice wall is just one small facet of flat-earth belief that a flat-earthther will debate with a globler, mostly via a Facebook group, until their fingers go numb from typing bullshit. Other topics that globe-heads get involved with in these Facebook discussions are questions like "Please explain the tides" or "How does the eclipse work then?" or "Why are other planets round?"

Each question will spur hundreds, sometimes thousands of replies from flat-earththers. Some F.E. dudes on these threads are just internet trolls; some try to actually scientifically justify the questions with bad math or funny YouTube videos. But the rabbit hole it can suck you down is pretty deep. I could take up the entire word count of the magazine with questions and "answers" between globers and flat-earththers, so I won't.



Mike Brown's calling you out, flat-earththers.

I have better things to do than to hear you justify how my cell phone works without satellites. But my biggest question to you, flat-earthther, is what's the end-game here? Like, you guys keep talking about how round-earth "theory" was created by those evil bastards at NASA. But why? Like, what does NASA have to gain by convincing everyone the world is round?

But seriously, here's my flat-earth theory. Much like unsolicited dick-pics, flat-earth beliefs seem to have been spawned from the recent dawn of technology. With the help of Google, Flat-Earth seems to be perpetuating itself with the same mechanics of a religion. I've noticed a strong Christian undertone from a lot of flat-earththers, which comes in handy when arguing against science.

Much like the ice wall, many religious people have never seen the god that they so strongly believe in, which is OK

because in Flat-America, we can believe what we want. But I'm willing to bet that some of you guys that are on the cutting edge of flat-earth will eventually become some sort of Internet evangelists. They shall market themselves to other flat-earth believers and take their money via a gofundme account instead of a collection plate, promising expeditions to the ice wall instead of heaven. **Jim** and **Tammy Bakker** will have nothing on you. And I seriously think this will happen if it already hasn't.

Flat or not, us pesky humans sure are fucking up the earth's environment. If we all quit arguing over stupid shit—whether it is flat-earth, war or religion—and just picked up some trash once in a while, we all would be better off.

Sincerely,
Mike Brown

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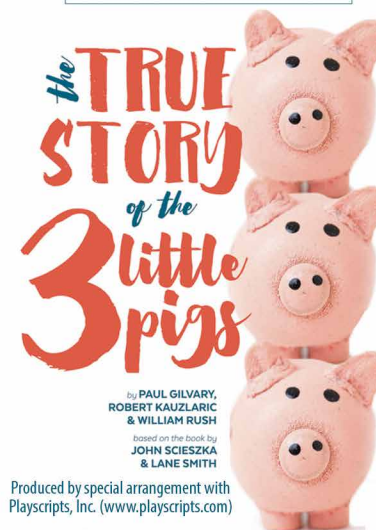
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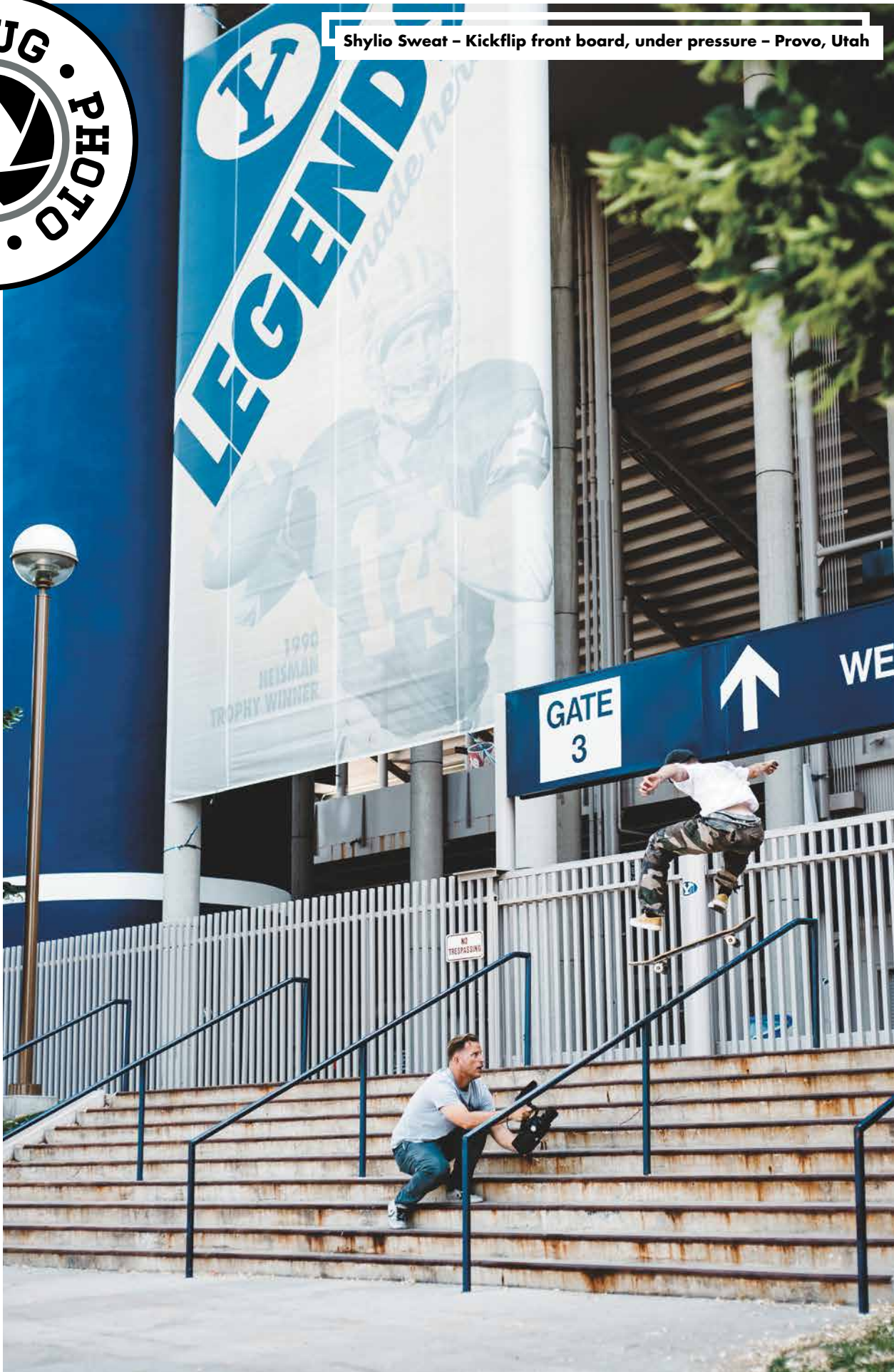


SKATE

Every skater has been there. You're about to get booted from the spot, and you know you only have one more try to get the clip. Not sticking the trick will mean returning to the spot only when you know things have died down and you have time to work on it again. That could be days or weeks, depending on how much of a bust it normally is. On this Sunday afternoon, Shylio Sweat felt that pressure as a bystander with way too much time on his hands began taking down license-plate numbers of the crew and prepared to call the cops. Calling out that he'd land it right then and there, Shylio rolled up with confidence and stuck it on the next try. No better feeling ...

By Niels Jensen • njensen1@gmail.com

Shylio Sweat – Kickflip front board, under pressure – Provo, Utah



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BEER OF THE MONTH

By Chris and Sylvia Hollands
chris.hollands@porchdrinking.com
sylvia.hollands@porchdrinking.com

New England-style IPA: Citralush
Brewery: Epic Brewing
ABV: 7%
Serving Style: 22-oz. bomber



It appears that the slightly more chilly days have arrived. We thought about just snagging a pumpkin beer or a nice stout for this month's review, but we said to hell with that nonsense—we will not retreat so easily into the winter months. So, in bucking the trend for seasonality (in which craft beer seems to follow the large retail-shopping calendar), we decided to grab one last hoppy brew and brave this light-jacket weather.

Epic Brewing recently launched a new series of IPAs. These are based around one of the current most popular beer styles in the beer community, a New England India Pale Ale. They have deemed this series of juicy brews *Praise the Haze*. If you are not fully familiar with the style, it reflects on the dense, juicy, hazy appearance on the beer. The great news is that Epic has decided to release several different versions, displaying many of the different techniques used to give these beers their unique, fresh aroma while limiting much of the bitter bite associated with a traditional IPA. We believe this will help ease even the most hop-adverse beer drinkers into this refreshing style. Take Epic's first New England-style version, Citralush. It's a crowd pleaser.

Description: As with most craft beer, we always recommend getting it out of its original container for a complete sensory overload. It allows all of your senses to fully experience and explore what is happening while enjoying the beverage. For us, Citralush went from the bottle into a large-base tulip glass. Pouring a burnt-caramel orange, the air wafts with a fruity aroma of island fruit and lemon. This beverage leaves a white collar that sustains atop its clouded, carbonated body. The clean burst of citrus under the nose is where the New England style truly wins over its legions of fanatical followers. It has a smell you can taste with a punch of hop flavors, mixed with citrus zest pulsing from the Citra and Mosaic hops. There is the complete absence of a traditional-style IPA. Here is the fun part about this style of beer: Its mouthfeel is smooth as silk for a hoppy brew, and the bitterness almost immediately ends, if you taste it at all. Very nicely done.

Overview: If you have always been a general hater of the IPA style, we recommend giving this East Coast version a try. If you're a more casual beer drinker who has avoided NE-style in fear of the bitterness, you are in for a wonderful surprise. We were in the same boat a few years ago—hating the bitter beer face. However, keeping our minds open, at our own pace, we each developed a true love for the style, which eventually turned us into bonafide hopheads.

Epic Brewing has promised to deliver a series of New England IPAs with rotating hop bills over the next few months. Plans are to have these beers available everywhere Epic is distributed, packaged in a beautifully designed, 12-ounce can. Citralush is the first commitment from Epic to have this style of beer available to their customers. It is exciting to see our local breweries doing what they can to allow us the chance to try these fun and innovative styles of beer. We look forward to the seeing just how great the rest of the series turn out.

Cheers!



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THE MARS GENERATION
Teenagers at Space Camp chase their dreams of traveling to Mars, while experts reflect on NASA's history and future.

Official Selection: 2017 Sundance Film Festival
Saturday | November 4 | 11am
The City Library 210 E 400 S, SLC

Post-film panel



CHASING CORAL
The director of *Chasing Ice* returns, turning time-lapse cameras on coral reefs, the nursery of all ocean life.

Presented in partnership with the Natural History Museum and The City Library.
Tuesday | November 14 | 7pm
The City Library 210 E 400 S, SLC

Post-film discussion



RAISING ZOEY
The moving story of 13-year-old trans activist Zoey Luna and her family's fight for her right to self-identify at school.

Official Selection: 2017 Outfest LGBT Film Festival
Thursday | November 16 | 7pm
The City Library 210 E 400 S, SLC

Damn These Heels Film Festival Year-Round



CALIFORNIA TYPEWRITER
Cinematic essay of those who remain loyal to the typewriter as a tool and a muse, and the struggles to keep the machines clicking.

Presented in partnership with KUER and RadioWest
Tuesday | November 21 | 7pm
The City Library 210 E 400 S, SLC

Q&A with director



DAVID LYNCH: The Art Life
Candid interviews with Lynch provide a rare glimpse into the mind of one of cinema's most enigmatic visionaries.

Official Selection: 2016 Venice International Film Festival
Wednesday | November 22 | 7pm
UMFA 410 Campus Center Dr., SLC



THE ROAD FORWARD
Inspired musical documentary connects 1930's Indian Nationalism with the powerful momentum of today's First Nations activism.

Opening Night: 2017 American Indian Film Festival
Tuesday | November 28 | 7pm
The City Library 210 E 400 S, SLC

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MOAB
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159 E Center St

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58 N State St

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THE MARS GENERATION | Monday Nov. 6 @ 4pm

THE BIG SICK | Thursday Nov. 16 @ 7pm

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THE BIG SICK | Wednesday Nov. 15 @ 7pm

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NOV 15TH

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NOV 18TH

JAI WOLF
ALL AGES
NOV 20TH

MOLOTOV
NOV 21ST

MATISYAHU
NOV 28TH

AARON WATSON
DEC 2ND

DISKOTEKA AVARIYA
DEC 6TH

HOW THE GROUCH STOLE CHRISTMAS
DEC 7TH

THE GREEN
JAN 10TH

STRFKR
ALL AGES
JAN 26TH

SILVERSTEIN AND TONIGHT ALIVE
JAN 27TH

ZZ WARD
JAN 30TH

DUA LIPA
ALL AGES
FEB 6TH

JACOB SARTORIUS
ALL AGES
FEB 14TH

COIN
ALL AGES
MAR 16TH

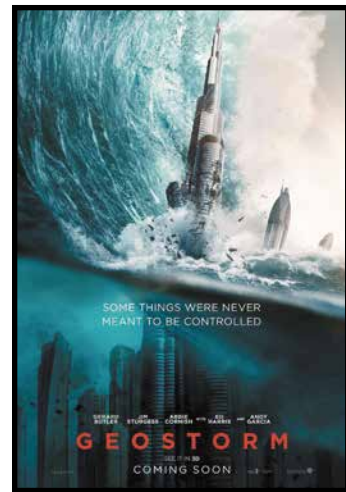
OMD
MAR 21ST

ECHOSMITH
ALL AGES
APR 10TH

STEVEN WILSON
MAY 6TH



Geostorm
Director: Dean Devlin
Warner Bros.
In Theaters: 10.20

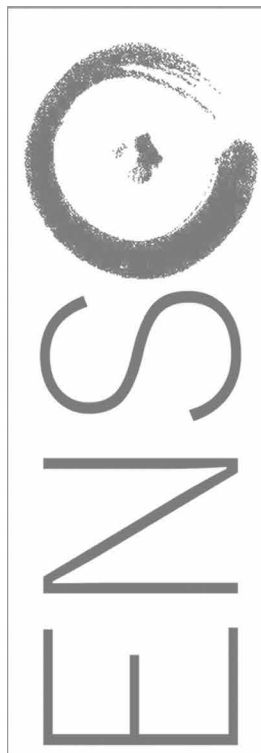


Technology is great, but how long until it destroys the things we're trying to protect? Hurricanes are leveling countries, creating hell on Earth for millions of people. Earthquakes and typhoons are evaporating communities and making it as if they never existed. If the technology to eradicate these events were available, should we immediately take action or weigh out the pros and cons before jumping the gun? In the not-so-distant future, Jake Lawson (**Gerard Butler**) has developed such technology, but when it goes awry, fingers are pointed, and catastrophes happen. As oceans freeze and volcanoes erupt, Jake must work with his brother, Max (**Jim Sturgess**), and his fiancée, Sarah Wilson (**Abbie Cornish**), to make sure the world doesn't explode in a rapid succession of environmental disasters. While the action elements of this disaster-porn fiasco look top-notch, the primary focus of this production directs elsewhere. Sure, those looking for skyscrapers collapsing and airlines falling out of the sky will be entertained, as the film is more of a mystery thriller with a "who done it" angle. There are reports of the film sitting on a shelf for multiple years, as those in charge did not know how to push the film. With the recent weather-related happenings across the globe, this may be the perfect time for its release. At times, the project comes across as a made-for-tele-

vision production, but the majority of viewers will get what they paid for. After all is said and done, it's just nice to know that the dog survived. You'll know exactly what I'm talking about after watching it. —*Jimmy Martin*

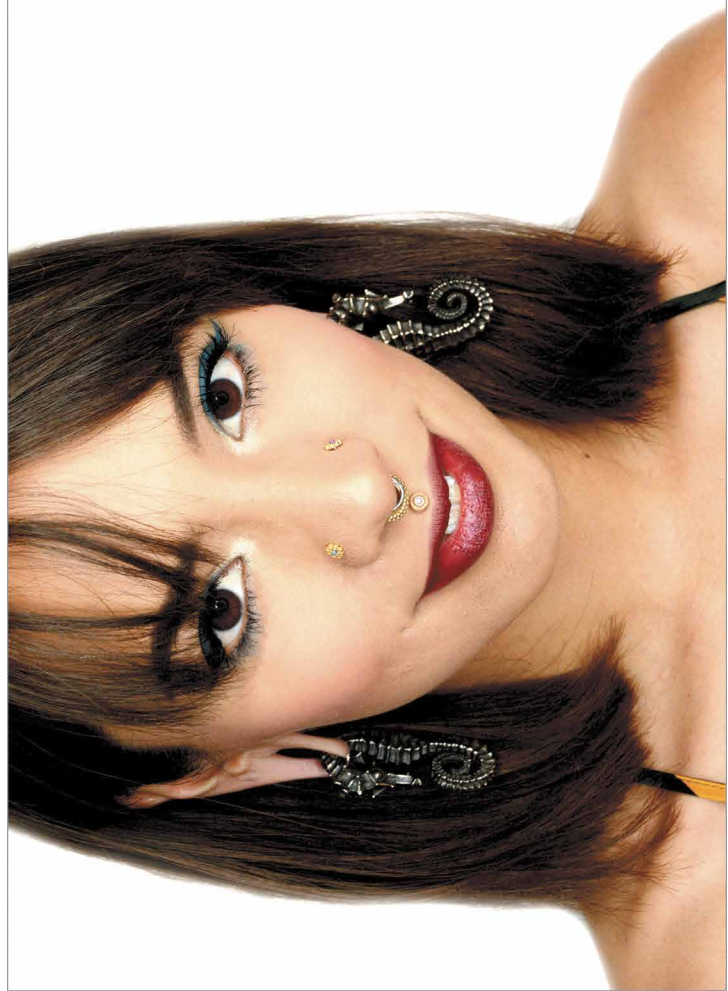
Only the Brave
Director: Joseph Kosinski
Columbia Pictures
In Theaters: 10.20

It seems like Hollywood is getting quicker and quicker at releasing movies based on real tragedies. It's almost like you'll be watching a story on the news, and when they cut to a commercial break, there's a trailer for the story you're watching. There's already been films made for oil spills and marathon bombings, and now, the story of 19 firefighters losing their lives to save a community in Arizona is already on the screen four years after the actual event. This film tells the heroic tale of the Granite Mountain Hotshots, an elite task force of firefighters who laid everything on the line to protect thousands of civilians. What makes this story special is the ordinary aspects of our heroes. They didn't wear suits of high-tech armor. They weren't given super-soldier formula. They had their faults. They had their addictions. However, with all of that, they believed in a cause. This is the first time that director Joseph Kosinski has stepped out of the science-fiction genre and told the unbelievable story of extraordinary human beings who risked everything to make a difference. The film comes together with the acting power. **Josh Brolin** commands his squad as **Eric Marsh**, who refuses to accept anyone not willing to commit 100 percent, which includes **Miles Teller** as **Brendan McDonough**, who turns his drug addiction around once he learns that his child is on the way. Along with the courageous at the front of the lines, the wives and families waiting for their loved ones to come home shine a different light on the events, which captures wonderfully **Jennifer Connelly** as **Amanda Marsh**. There may not be a perfect time to release these types of stories as to whether they're too early or too late, but the overall factor is that they should be told. These individuals are the true super-heroes. —*Jimmy Martin*



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LOCAL MUSIC REVIEWS

Cat Ghost Formerly Known As Ghost Cat

I'm not sad...

Self-Released

Street: 08.11

Cat Ghost Formerly Known As Ghost Cat = Campo-Formio + PJ Harvey

With a band name as long as theirs, Cat Ghost Formerly Known As Ghost Cat (CGFKAGC) should have a lot to offer in order to get audiences on board with them. Here's the thing: They do not offer a lot, but what they have created with their new *I'm not sad...* EP is something that I found to be special. When I say they don't have a lot to offer, I simply mean that their songs and their sound are pretty stripped-down. With only three members and all their instruments always running clean out of their amps, there are no bells and whistles to take attention away from the immediacy of the songs. The entirety of the work sounds like you're listening to it live, and the rawness of the production is clearly intentional and contributes to how the songs are received.

The reason CGFKAGC can get away with discarding effects and recording tricks is because the writing is just that good. **Ashleigh Bassett's** vocal melodies twist and turn over her intricate chord progressions while **Austin Ryan-Mas'** bass refuses to be cornered into traditional bass-playing for too long. The bass lines are often playing off of the guitar parts in some voice exchanges and rarely play strictly root notes. On the intro for "I Only See One," we can hear this interplay between guitar and bass. This song also showcases Bassett's vocal abilities. The opening track, "Shut In," begins with a fairly dark texture and continues to move to other darker sections. These sections are distinct from one another, but the way the band transitions in and out of them is what initially caught my interest. The other thing the group is gifted at doing is establishing dynamic contrast within their songs and using that as a way to push the songs forward. On "Eggshells," we find one of the more extreme examples of them employing dynamic shifts as part of the structure of the song, with the band weaving in-and-out of whisper-soft textures to more bombastic tutti hits.

To wrap it up, this collection of songs is incredible and inspiring. Every person in SLC who cares about fostering local musicians should make sure they do their best to support this group, as they are one of our local gems. You can download *I'm not sad...* over at catghost.bandcamp.com.
—Arcadio Rodriguez

Kordlhan

libra

Street: 09.23

Self Released

Kordlhan = tomppebeats + Nuages + J Dilla

Local producer Kordlhan is at it again with the

release of another full-length work entitled *libra*. The album is a collection of beats, and touches on a wide variety of genres. Most of the tracks fit into the lo-fi realm, using slow tempos and simple samples with repetition. Other songs, like "Butterfly" and "<'3 [int.]," have more of a chill-wave and trap sound, both using quick hihats paired with spacey vocal samples. The variation of instruments presented in *libra* are high-quality but sound like they could exist on two different albums. The lo-fi sound that Kordlhan uses is relaxing, melodic and hypnotizing, and would stand out even better if presented as a single, cohesive collection.

"matte black coffee" is one of the strongest tracks on the album. Throughout the song, Kordlhan uses a jazzy saxophone sample, guiding the listener through each bar. Unlike most instrumental songs, it doesn't get too repetitive. With simple variation and unique windchime samples, Kordlhan has crafted a relaxing track that pairs perfectly with autumn colors.

The mixture of genres Kordlhan explores in *libra* also varies greatly. The lofi beats are mixed well and have a gritty vibe to them. Kordlhan uses quiet samples and tape-pop sounds to bring this feel out in some of these tracks. The other songs on the album are mixed well, too, but when paired with the lo-fi mixes, they stand out even more. Still, it is not an issue that a small volume adjustment won't fix.

As a whole, *libra* is a quality showcase Kordlhan's talents. Kordlhan has a strong sense of how to make a track catchy and what is big in instrumental music these days. Keep an eye out for more music from this local producer, and follow their soundcloud at soundcloud.com/kordlhan.
—Taylor Hartman

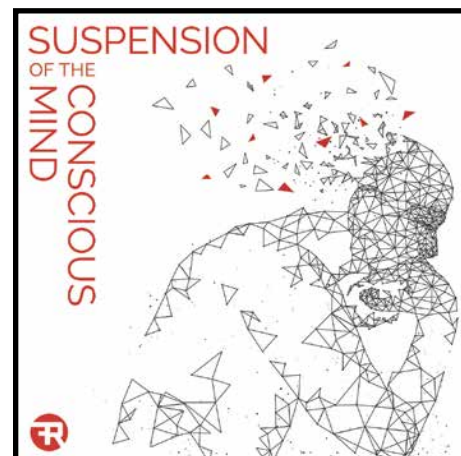
Rare Factice

Suspension of the Conscious Mind

Groove Distortion Records

Street: 09.29

Rare Factice = Anything Box + Dream Academy



Proving themselves to be more than just a one-trick pony, local synth heads Rare Factice (aka **Tom Cella** and **David Burdick**) have done it again with their sophomore offering, *Suspension of the Conscious Mind*. The results are fairly impressive. Landing sonically on the somewhat cheerier side of the street with a near-constant buoyancy, the new album's 10 tracks (plus two remixes) are both optimistic and catchy.

"Young And Silent" starts things rather majestically: Its synths begin to ping slowly and then increase dramatically throughout. "Spiritus Donum" is as intriguing as it sounds, with Cella's delicate, synthesized vocals layered against the song's optimistic beat. "Verse Girl" is a good choice for that distinction, as it is both exhilarating and memorable, with its synths swirling around its backbeat. Of the two bonus remixes of the song, "FM Attack Mix" is the poppier here and filters the vocals, but the "New Division Bangin' Mix" is intoxicatingly robust, recalling **Blank & Jones**.

"Timefreeze" is more intriguing because Cella exposes a darker side to his lyrics: "and now I taste the pain, as poison drips into my veins," he confesses while Burdick's keys perform double duty as a partial hymnal that remains contemporary. "Where You Reside" also contains the latter qualities and is jubilant. With its tweaked keys and echoing background vocals, "Subconscious Images" is defiantly happy. "Love A Guiding Star" continues the uplifting lyrics but is especially inspired in its music.

"Time Never Tells" refers to "ghosts" and "haunted memories," but like most of the album, its music is joyously carefree. Love song "Signal Flow" is playful and is enhanced by its fractured keys and intriguing **Vince Clarke**-like ending. Even though the title suggests a heavier tune, closer "Light Starts Dark Forms" instead is rather pretty and uplifting lyrically, as it musically drifts and swirls delicately to its dreamy conclusion.

It must be noted the sound is excellent. Impressively, the album was mastered by the legendary **Mike Marsh (Depeche Mode, Erasure, Chemical Brothers)** in London at his infamous *The Exchange Mike Marsh Mastering* studio and sounds quite comparable to their contemporaries' work. While some synth-based music can be stark and cold, both Burdick and Cella remain loyal to their genre's basics and place as much emphasis on the backgrounds and bridges as the choruses and verses. *Suspension* is a masterful follow-up to the duo's promising debut.
—Dean O Hillis

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MUSIC REVIEWS

Converge
The Dusk In Us
Epitaph
Street: 11.03
The Dusk in Us = The best parts of Converge's albums since *Jane Doe*



When I interviewed Converge guitar-wizard **Kurt Ballou** back in 2009, I asked him about what a good introduction to their band would be for a newcomer. He told me that he viewed the band as having “glimmers of goodness,” but that they were “learning how to play, and not the sound of a band creating great music yet” on their earliest albums. To him, *Jane Doe* was the line where that changed. *Jane Doe*’s iconic status falls in line with Ballou’s assessment. Common opinion agrees with Ballou, as *Jane Doe* is heralded as a watershed moment for aggressive music.

It’s interesting, as a 20-year listener of the band, to reflect on that. I still view Converge through that arbitrary line of demarcation. My introduction came through *Petitioning the Empty Sky* and *Caring and Killing*. *Jane Doe* was a new direction, and still feels that way. The thing is, *Jane Doe* is 16 years old now. Converge are exactly the band Ballou described. They are no longer a basement-show hardcore band (check out *hate-5six* for some early Converge basement footage), but an aggressive music juggernaut.

For many bands, that lightning in a bottle would be long extinguished, with releases becoming increasingly indistinguishable and perfunctory. It happens to the best. But for Converge, *The Dusk in Us*, their fifth album since *Jane Doe*, has kept that lightning from dissipating. It’s their strongest since *You Fail Me*. Though there are certain constructions of songs Converge are comfortable with—the chaotic song with the epic sing-a-long, “I Can Tell You About Pain,” the slow burner “The Dusk in Us,” or the more spoken style of “A Single Tear”—it all sounds refreshed and inspired on *The Dusk in Us*. They sound as hungry as they did 20 years ago.

This isn’t all to suggest that *The Dusk in Us* is only successful because it hits those Converge beats better than do their more recent albums. There are plenty of new ideas to be found. “Arkhipov Calm,” on its surface, begins with the familiar guitar intricacy of Ballou and the arachnid, eight-armed drumming of **Ben Koller**, but breaks 12 seconds in with all instruments dropping out except for the hi-hat keeping time. It’s the silence that is so stirring in this song. Converge often bombard with notes and drum fills. In “Arkhipov Calm,” this space feels exposed and propels the song. “Broken by Light” is a thrashing hardcore rager, which features Converge’s take on **Slayer**-esque breakdowns and riffs in its final minute. It crushes.

The production also lends to the impact of these moments. There is more separation in the instruments on *The Dusk in Us* than any other recent Converge album. **Nate Newton**’s bass is thick and audible, and you can hear the air around the drums. I felt like I was sitting in the room as they were playing these songs versus being blasted with a wall of noise from a recording. That’s not to say it’s not still loud as hell.

Regardless of release, Converge tower above their peers when it comes to lyrical content. The sing-a-long in the lead single, “I Can Tell You About Pain,” is a perfectly syncopated refrain of “You don’t know what my pain feels like.” It’s promptly followed by a feedback-laden breakdown, which will be responsible for more than one bloodied nose in the pit. Album opener “A Single Tear” is about Bannon’s feelings about becoming a father. The lyrics are spiked with Bannon’s usual anguish, but contain a large amount of hope as well, as Bannon yells, “When I held you for the first time / I knew I had to survive.” In “Reptilian,” Bannon exclaims, “We must lose sight of the shore to know what courage means.” A physical release of this album is a must—Bannon’s lyrics require more attention than a simple album stream.

The intervening years between *All We Love We Leave Behind* and *The Dusk in Us* clearly held momentous changes in the lives of the members of Converge, and by drawing on these experiences, they’ve created one of the strongest albums in their untarnished catalog. —Peter Fryer

Shamir
Revelations
Father/Daughter Records
Street: 11.03
Shamir = NAO + Michael Jackson + Janis Joplin + Les Sins

I didn’t give Shamir the kind of first listen they deserved. I did pay attention when I first heard them—that voice! How can you not be curious as to whom it belongs? Shamir signed to **XL** for their debut album, *Ratchet*, and they deserved that for the sheer variety they brought to the table—I just never stopped to listen to the whole album. Their countertenor voice melds with whatever genre

or sound they’re playing with. It’s hard to categorize, and in retrospect, it feels so much more deliberate. *Ratchet* had songs you could play at a house party and songs you’d play at a wake.

It’s a reminder of the talent that was relentlessly asserting itself in 2015. (The best thing about 2017 might be that it gave all those artists time to release new work. It’s been a good year for art.) Thing is, Shamir really stood up to all the new acts, and this album, *Revelations*, reigns in the energy for a much more pared-down sound that ultimately feels much more expressive and personal than *Ratchet*. Lead track “Games” is cold and repetitive, anxiety inducing, but it’s Shamir’s heartfelt voice that guides you and grounds you: “I don’t have much to offer you / But my soul, my heart, and everything I’ve been through.” The second track, “You Have a Song,” lays a chunky bass line against a wailing guitar, and they drone, “Your smoke is heavy like your soul / And I pretend like I don’t know, but I know.” The lyrics are always sweet, sometimes saccharine and seldom bitter. There’s a warmth to *Revelations* that was backgrounded in *Ratchet*—not only is Shamir still exploring how their voice pairs with different sounds, but their presentation is comforting, and their lyrics are kind. “Blooming,” “Cloudy” and “Float” all are anchored in guitar, expressing a rise, confliction and resolution in lyric and sound. “Blooming” is your carefree, jukebox banger (“You know I’m different, I can’t be the same / But I feel we missed it, and spring finally came / I don’t want the pollen and hay fever to kick in”), while “Cloudy” is moody and weary with Shamir singing, “Through cloudy eyes it’s hard to see / The bright side to everything / We gotta learn to love ourselves / No matter on earth, no matter in hell.” Finally, “Float” feels warm and reaffirming, Shamir slipping into a ballad of determination, always moving toward another day, the sort of song you want playing at last call.

Revelations lacks the theatrics of all Shamir’s previous work. There’s nothing to dethrone “On The Regular” as a genderless sort of *Broke With Expensive Taste* with some Toro y Moi sprinkled in. “90’s Kids” feels the most passionately assertive, but it still lacks a danceable beat. *Revelations* has none of that, and I trust it to be completely deliberate because what’s here is drenched with a loving sound that is disarming at this moment in time. The best track is “Astral Plane.” It feels intimate and warm, like an old scarf in winter. “Beam me up to space,” Shamir sings. “And I know the world will miss me so / But I’ll be working on the astral plane.” There’s a flavor of escapism here you don’t find often, one that acknowledges change and uncertainty but tacitly wraps you into its departure from Earth, knowing that each visit away is another time we must come down. —Parker Scott Mortensen

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Friday, November 3

Crook & the Bluff – *ABG's*
Rachmaninoff's Symphonic Dances – *Abra vanel*
Shockheaded Peter – *Art Factory*
Disannulleth, Unceremonial, Envenom – *Club X*
Scoundrels – *Hog Wallow*
Sammy Brue – *Loading Dock*
Sasha Velour – *Metro*
MERCURY
– *Salt Lake Acting Company*
San Holo – *Sky SLC*
Hot Vodka – *Urban*
Fluid Art – *UMOCA*

Saturday, November 4

Shockheaded Peter – *Art Factory*
Ani DiFranco – *Eccles Theater*
Crook & the Bluff – *Johnny's on 2nd*
Mild High Club – *Kilby*
Mandolin Orange – *Metro*
Orchid Show – *Red Butte Gardens*
The Stone Foxes – *State Room*
After The Beatles Tribute Night – *Urban*
SLC Shred Fest 2.0 – Liberty Park

Sunday, November 5

Garage Artist Showcase – *Garage*
Walker Lukens – *Kilby*
Psychostick – *Metro*
The Jerry Douglas Band – *State Room*
Vincent Draper & The Culls – *Urban*

Monday, November 6

Nothing More – *Complex*
6lack – *Complex*
Gregory Porter – *Eccles Theater*
Busman's Holiday – *Kilby*
Stellar Corpses – *Metro*
Tommy Castro and The Painkillers – *State Room*
The Nods – *Urban*

Tuesday, November 7

ZAY HILFIGERRR – *Complex*
Lary June – *Kilby*
Stellar Corpses – *Metro*
Alejandro Escovedo – *State Room*

Wednesday, November 8

Stevie Stone – *Complex*
Hot Mulligan, Cold Front – *Kilby*

Russ Liquid Test – *Metro*
Vintage Trouble – *State Room*
Beach Slang – *Urban*

Thursday, November 9

RITZ – *Complex*
Consider the Source – *Kilby*
Paul Cauthen,
The Texas Gentleman – *Urban*
Celebrate in Bounty – Local First – Rico's Warehouse

Friday, November 10

Secondhand Serenade – *Complex*
Joshua James – *Metro*
Blockhead – *Urban*

Saturday, November 11

WIFISFUNERAL – *Complex*
Ja Rule, Ashanti – *Complex*
Crook & the Bluff – *Funk 'n' Dive*
Grid Zine Fest Bingo Fundraiser – *Gateway*
Slaughter Beach, Dog – *Kilby*
Stoned with You Topple Over – *State Room*
Free Kittens: A Stand Up Comedy Show – *Urban*
Dubwise 11 Year Anniversary – *Urban*

Sunday, November 12

Dark Hearts: Amigo
The Devil & Andrew Sheppard – *Urban*
Urban Flea Market – The Gateway

Monday, November 13

Children of Bodom – *Complex*
Aaron West And The Roaring Twenties – *Kilby*
Kishi Bashi – *State Room*

Tuesday, November 14

SonReal – *Kilby*
Cut Copy – *Metro*
Son Little – *State Room*
Giraffage – *Urban*

Wednesday, November 15

Dan + Shay – *Complex*
Dead Horses – *Kilby*
Cindy Wilson (of The B-52's) – *Metro*
Hard Working Americans

– *State Room*
Crook & the Bluff – *Twist*
Slaine vs Terminology – *Urban*

Thursday, November 16

Rich Chigga – *Complex*
Horizon Tour – *Complex*
\$uicideboy\$ – *Saltair*
Ruthie Foster – *State Room*
SLUG Localized: The Hollering Pines, Winter Grain, Mia Grace – Urban
Seven Lions, Tritonal – *The Complex*

Friday, November 17

New Found Glory – *Complex*
BEBE REXHA & MARC E BASSY – *Complex*
Origin – *Metro*
Noam Pikelný – *State Room*
L.A. Witch – *Urban*

Saturday, November 18

De La Ghetto – *Complex*
Down the Rabbit Hole: Kari Byron, Tory Belleci, Grant Imahara – *Eccles Theater*
Crook & the Bluff – *Lighthouse Lounge*
Slow Magic – *Metro*
KPCW Main Street Music Call – *OP Rockwell*
Hayes Carll,
The Band of Heathens – *State Room*
Printmaking – *Utah Museum of Fine Arts*

Sunday, November 19

I Prevail – *Complex*
John Cleese and Monty Python & the Holy Grail – *Eccles Theater*
Azizi Gibson – *Kilby*
Leggy Meggy's B-Day Bash! – Metro
Flobots – *Urban*

Monday, November 20

Cannibal Corpse – *Complex*
Chad VanGalen – *Kilby*

Tuesday, November 21

Free Throw – *Kilby*
Guttermouth – *Metro*
Gryffin – *Urban*

Wednesday, November 22

Herban Empire – *Urban*
Creativity in Focus | David Lynch: The Art Life – *Utah Museum of Fine Arts*

Thursday, November 23

MERCURY – *Salt Lake Acting Company*

Friday, November 24

Pale Waves – *Kilby*
Donna Marie – *Metro*
Crook & the Bluff – *Piper Down*
Hip Hop Roots Black Friday – *Urban*

Saturday, November 25

The Used – *Complex*
Crook & the Bluff – *Ice Haus*
Ryan Shupe & The Rubberband Christmas Concert – *Peery's Egyptian Theater*
Yarn – Presented by GigViz – *State Room*

Sunday, November 26

The English Beat – *Complex*
Ryan Shupe & The Rubberband Christmas Concert – *Peery's Egyptian Theater*

Tuesday, November 28

Louis The Child – *Complex*

Wednesday, November 29

The Frights – *Kilby*
The Wood Brothers – *State Room*
Crook & the Bluff – *Twist*
Chamber Music Series – *Utah Museum of Fine Arts*

Thursday, November 30

Jazz Joint Thursday with Mark Chaney and the Garage All Stars – *Garage*
Black Pistol Fire – *Kilby*
Shanghaii – *Urban*

Friday, December 1

Pick up the new issue of SLUG – Anyplace Cool
Free Kittens: A Stand Up Comedy Show – *Urban*

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SHOWS

THE URBAN LOUNGE: 8PM DOORS UNLESS NOTED
NOV 01: HALEY REINHART, JOSH Y SOUL & THE COOL 7PM
NOV 02: CHICANO BATMAN KHRUANGBIN, THE SHACKS 7PM
NOV 03: FREE SHOW HOT VODKA, LOS YAYAZ, MIAMI FACE EATERS
NOV 04: AFTER THE BEATLES TRIBUTE NIGHT:
SARAH ANNE DEGRAU & THE ODD JOBS, JMP, COOL BANANA,
THE ARTIFICIAL FLOWER COMPANY
NOV 05: FREE SHOW: VINCENT DRAPER & THE CULLS, THE SAFES,
THE WICKED NOTIONS
NOV 06: FREE SHOW: THE NODS, WEIRD STEW, CHRIS TWIST,
MIAMI FACE EATERS
NOV 07: TOM PETTY TRIBUTE NIGHT, THE HOUND MYSTIC,
SARAH ANNE DEGRAU & THE ODD JOBS, SELFMYTH
NOV 08: BEACH SLANG, DAVE HAUSE & THE MERMAID,
HANNAH RACECAR
NOV 09: PAUL CAUTHEN, THE TEXAS GENTLEMAN
NOV 10: BLOCKHEAD, CHASE ONE TWO
NOV 11: FREE KITTENS: A STAND UP COMEDY SHOW 6PM
NOV 11: DUBWISE 11 YEAR ANNIVERSARY DJ MADD, ILLOOM 9PM
NOV 12: DARK HEARTS: AMIGO THE DEVIL & ANDREW SHEPPARD
MIKE FRAZIER, WILL RIDGE, LORIN WALKER MADSEN
NOV 14: GIRAFFAGE, SWEATER BEATS, WINGTIP
NOV 15: SLAINE VS TERMINOLOGY, G-LIFE, BIG LO, SEAN STRANGE,
DJ ILLEGAL, AURATORIKAL & DJ MIXTER MIKE, DJ INTIMIN8
NOV 16: SLUG LOCALIZED: THE HOLLERING PINES,
WINTER GRAIN, MIA GRACE, FREE SHOW
NOV 17: L.A. WITCH, HONDURAS,
SARAH ANNE DEGRAU & THE ODD JOBS,
NOV 19: FLOBOTS
NOV 21: GRYFFINE, WIN AND WOO, AOKAY 7PM
NOV 22: FREE SHOW: HERBAN EMPIRE, SUN DIVIDE, CORY MON
NOV 24: HIP HOP ROOTS BLACK FRIDAY, LISA FRANK, SHANGHAI,
MALEV DA SHINOBI, DENNIS JAMES, OCELOT, THE HERETIX 7PM

S&S

NOV 1: CAT VIDEOS LIVE! 8:30PM @ TOWER THEATRE
NOV 3: TURNOVER, ELVIS DEPRESSEDLY,
EMMA RUTH RUNDLE 7PM @THE COMPLEX
NOV 3: WITT LOWRY, RO RANSOM 7PM @IN THE VENUE
NOV 7: TYLER, THE CREATOR (SOLD OUT) 7PM @THE COMPLEX
NOV 18: KENNY HOLLAND 7PM @ IN THE VENUE
NOV 18: FLYING LOTUS IN 3D, SEVEN DAVIS JR., PBDY
9PM @THE DEPOT
NOV 20: JOYCE MANOR/WAVVES, CULTURE ABUSE
7PM @IN THE VENUE
NOV 21: CITIZEN, SORORITY NOISE, GREAT GRANDPA
6:30PM @THE COMPLEX
NOV 28: LOUIS THE CHILD, 7PM @THE COMPLEX
NOV 30: MARK OLSON (OF THE JAYHAWKS) 7PM @RYE
DEC 09: UNSANE 7PM @DIABOLICAL RECORDS
JAN 26: STRFKR 7PM @THE DEPOT

NOVEMBER

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KILBY COURT: 7PM DOORS UNLESS NOTED
NOV 01: THE SOFT WHITE SIXTIES (21+ SHOW),
DAN LUKE & THE RAID
NOV 02: THE SARDINES, OCEANS ARE ZEROES, NOBLE BODIES,
HARSHMELLOW
NOV 03: SALES & CO. FAIRPARK TWINS, THE WILD WAR,
HEAD PORTALS
NOV 04: MILD HIGH CLUB, SHY BOYS, UMBELS
NOV 05: WALKER LUKENS, THE COLD YEAR, BREEZEWAY
NOV 06: BUSMAN'S HOLIDAY, THE WEDNESDAY PEOPLE,
BAKER STREET BLUES BAND
NOV 07: LARY JUNE, CHXPO, ILL CHRIS
NOV 08: HOT MULLIGAN/COLD FRONT, DETOUR, WHITE FIRE
NOV 09: CONSIDER THE SOURCE, TELESOMNIAC, AFTERHAND
NOV 10: WICKED BEARS, PROBLEM DAUGHTER
NOV 11: SLAUGHTER BEACH, DOG, SHANNEN MOSER,
HOUSEWARMING PARTY
NOV 12: MINI GOLF, SLOW NO, FAIRPARK TWINS,
ASHLEIGH FKA CAT GHOST
NOV 13: AARON WEST AND THE ROARING TWENTIES,
STEADY HANDS, CHASE HUGLIN, SHORTLY, CROOKED TEETH 6PM
NOV 14: SONREAL
NOV 15: DEAD HORSES, PIPES, OL'FASHION DEPOT
NOV 16: BEN DE LA COUR, WINONA WILDE, BRAD KEYS
NOV 17: ROBYN CAGE, ZAC + CALLIE, BROTHER
NOV 18: CHASE ATLANTIC
NOV 19: AZIZI GIBSON, EARTHWORM, SAM MAXFIELD,
TUUAN OF MINDBODY&BEATS
NOV 20: CHAD VANGAALLEN
NOV 21: FREE THROW, HEAD NORTH
NOV 24: PALE WAVES
NOV 25: SILENT MILES, WICKED BEARS, ANDREW GOLDRING
NOV 29: THE FRIGHTS, VUNDABAR, HOCKEY DAD
NOV 30: BLACK PISTOL FIRE, COBI

METRO MUSIC HALL: 8PM DOORS
NOV 01: JON MCLAUGHLIN (SEATED EVENT) 7PM
NOV 02: DREADNOUGHT, INAEONA, THE DITCH & THE DELTA,
BLACK FRIAR, SKULL DRIVER
NOV 03: RUPAUL'S DRAG RACE SEASON 9 WINNER:
SASHA VELOUR, CARTEL CHAMELEON, DJ SHUTTER, MELISMA,
SAMMEE JAMES AND LUNA SLIPSTREAM
NOV 04: MANDOLIN ORANGE, MAPACHE,
NOV 05: PSYCHOSTICK, KISSING CANDICE, RAVEN BLACK,
CHRONIC TRIGGER, ADJACENT TO NOTHING
NOV 07: STELLAR CORPSES, ARGYLE GOOLSBY AND ROVING
MIDNIGHT, ZOMBIECOCK, BARLOW
NOV 08: RUSS LIQUID TEST, DEFUNK,
NOV 09: THE EP RELEASE PARTY, TOBI ALI & PARIA OF
CLEARSAUCE MEDIA, LISA FRANK
NOV 10: JOSHUA JAMES ALBUM RELEASE
NOV 11: DEATH FROM ABOVE, THE BEACHES
NOV 14: CUT COPY, PALMBOMEN II
NOV 15: CINDY WILSON (OF THE B-52S) OLIVIA JEAN 7PM
NOV 17: ORIGIN, ARCHSPIRE, DEFEATED SANITY, DYSCARNATE,
VISCERAL DISGORGE, THE KENNEDY VEIL, ALUMNI 6PM
NOV 18: SLOW MAGIC
NOV 19: LEGGY MEGGY'S B-DAY BASH!
NOV 21: GUTTERMOUTH, KOFFIN KATS, GALLOWS BOUND,
THE ATOM AGE
NOV 24: DONNA MARIE, NATURAL ROOTS, TEKI, DJ SPECIALIST 7PM
NOV 29: SCALE THE SUMMIT & ANGEL VIVALDI -
THE GUITAR COLLECTIVE 2017, ANDY JAMES 7PM

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