

APRIL 2018 ISSUE 352 VOL. 29

# SLUG MAGAZINE

## 11TH ANNUAL BEER ISSUE

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# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 29 • Issue #352 • April 2018 • [SLUGMag.com](http://SLUGMag.com)

## CONTRIBUTOR LIMELIGHT

### Chris & Sylvia Hollands Contributing Writers

For almost a year, Chris and Sylvia Hollands have written excellent local-beer coverage for *SLUG*. The duo pens our "Beer of the Month" column, and in this *Beer Issue*, they've written four features (pgs. 20, 24, 32–33, 36). With their love for travel and local brews, we're continually stoked to feature all their beer knowledge, writing and passion!



**ABOUT THE COVER:** For April, **Carl Carbonell** nods to his screen-printing background in his illustration for our *11th Annual Beer Issue*. The scuba diver shares our enthusiasm for local beer and the desire to dive into local purveyors' fermenting tanks. The image's colors and textures evince the depth and variation of local beer. Find more of his work at [meatand3printingco.com](http://meatand3printingco.com).

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### Videographers:

Lexie Floor

### Community Development Executives/ Advertising Sales:

John Ford: [johnford@slugmag.com](mailto:johnford@slugmag.com)  
Angela H. Brown:  
[sales@slugmag.com](mailto:sales@slugmag.com)  
SLUG HQ: 801.487.9221

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# SONNEI



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## LOCALIZED

— By Paige Zuckerman • [paigex@redwillowcounseling.com](mailto:paigex@redwillowcounseling.com) —

Spring is solidly in swing, and this month's *Localized* brings a trio of singer-songwriters/pop poets in **Sonnei**, **Stephanie Mabey** and **Julian Moon**. This lineup is sure to soothe, smooth and groove the agitated, post-hibernation beasts within and thaw the residual freeze from one of our weirder winters. Join us at *Urban Lounge* on April 19—doors at 8 p.m., show at 9 p.m. *SLUG Localized* is always free, 21-plus and sponsored by *Uinta Brewing*, *High West Distillery* and *KRCL 90.9FM*.

**SONNEI** is an artist whose expression has shape-shifted sonically and aesthetically. From school programs in second grade to the typical national anthem stint to singing with local dynamos, their career has been one of transformation. "I had this fear somewhere deep inside me that performing wasn't a practical dream," they say. "I always looked at people like **Prince**—who was the first memory I have of seeing someone androgynous and being wowed by that." Sonnei's early adoration for well-produced pop and soulful vocalists like **Amy Winehouse** has driven their sonic identity. "I listen to a lot of oldies," they say. "**Simply Red** was an artist my dad listened to ... **Fleetwood Mac** is a huge influence. **Stevie Nicks** is a style icon for me, and a lot of her writing style."

Sonnei is no newcomer to the local music scene. From the roots of tinkering in Garage Band with their childhood best friend, Sonnei and their collaborators started a stripped-down melodic cello, vocal and percussion trio under the moniker **The Femme Medea**. Shifting gears soon after, Sonnei joined local supergroup **El-ytra**. "I felt like that band had a lot of momentum," they say. "After six months, we played a *Twilight Concert Series* show. Stuff was moving so fast for us because everyone in the band was so good and had a reputation already! After the band broke up, people were mentioning to me, 'You should really be a solo artist.'" After an introduction to local producer **Taylor Hartley**, Sonnei found new direction. "We use really cool sound bites like melodic breathing, stomping, etc.," they say. "After meeting him and working on the first single on my EP, I knew I had to work with him for the whole thing."

Good production is not a crutch for Sonnei, whose rich, bluesy yet genre-bending vocal talent is undeniable. Sonnei's spirit of eclecticism with sensitivity and subversion comes forward in their sound, and their R&B-influenced vocals mix with electronic, pop and ambient influences. A

Sonnei emerges from one of artist **Banyan Fierer's** *Swen of the Wirble* tornadoes, formerly on show at *Fringe Gallery*.

boundless attitude is axiom in Sonnei's artistic identity at all levels. As a queer performer, they've navigated the complexity of being "beyond the boxes."

"Ultimately, people hear my voice, and sometimes the other elements aren't as important, which I'm kind of grateful for," they say. "Something about androgyny and my stage presence is alluring to people. I think, for some people, it can be really awakening. I accept and embrace all reactions. I think that's why I'm so passionate about my writing being a reflection of our current world. With this EP, I put a lot of focus on ambiguity. I wanted the lyrics to be relatable. There's a lot of moments where I could have used pronouns in describing a romantic situation. Instead I chose to leave that open so that whoever the listener is, they'll hear the message and they can apply it to themselves. I like that element of mystery—that's part of my brand at this point."

Sonnei's vision is glancing beyond the boundaries of the local scene, with a sharp eye trained toward an even grander ideal. "I thought to myself [when I turned 27], 'I have to give this my everything,'" they say. "This is the only thing I really want. I wanted to apply all the feelings I had about all the pop stars I idolized to myself. I knew I had to do this the way I've always dreamed of doing it." Sonnei's newest EP has yet to be performed live, and this month's *Localized* showcase will be its first reveal. "The *Localized* show is going to be really special for me," they say. "It's a kickoff point for this project. This will be the first moment people see my intention. This is the most vulnerable I've ever felt. The artists I've related to the most are the ones where you can see through the glamour."

Sonnei's year is coming together, and they're keeping an open mind to what might emerge in the coming months. Writing more tracks, pursuing music video production and even stage presence and choreography are currently forming in Sonnei's creative brain. "I'm trying to get the music in people's hands and [familiarize them] with this side of me," they say. "There might just be a point things start to tumble!"

**STEPHANIE MABEY** is something of an enigma, with a musical career that sprouted from struggle, transition and unexpected grace. "About six years ago, I was going through a divorce and figuring out what I was going to do with my life," she says. "The last year and a half to two years has been the first time it's been quiet enough for me to focus!" The labors of Mabey's personal experiences have served as a solid foundation for contemplation in her music career, which has transcended the noise.

Around 2009, Mabey released a sweetly flippant, omnichord-driven tune titled "The Zombie Song," which, in 2011, was paired with a charming animated video. The comical, clever and edgy tune took on a life of its own years after its genesis. "Weirdly enough, there are all these kids that are just finding it now!" she says. The nonlinear nature of Mabey's career thus far has been something of a strange blessing, making space for the end of a marriage, raising a child and a stepping back from prior cultural and religious upbringing—a process that comes forward in her songcraft. "I think in metaphor and imagery, so songwriting comes very naturally," she says. "For the longest time, things were pretty invisible to me: I would feel things deeply and not necessarily know why I was there. I didn't necessarily know how to sort it out or what it meant. Music has been this place where I can sit down and sort things out." Having recently come to terms with an ADD diagnosis, Mabey has found an ever-growing capacity to cognitively channel herself into her writing process. "There's usually a character I'll use ... to become objective," she says. "When you're down in it, it's too messy and hard to see through your situation. It's helped me really evolve as a person." This evolution by fire is apparent in her recent sound, which is rich with empowering anthems that speak to overcoming ordeals and rising from the ashes.

Mabey's most recent EP, *I Still Taste Fire*, released in September 2016, yet her older catalog is concurrently carving a path for her expanding potential. Having no management or outside art direction, Mabey is honing her sonic and aesthetic identity in a wholly organic process, from the roots up. Recent exposure via a cover by **David Archuleta**, television spots on HBO's *Leftovers* and a soundtrack cameo on *Overwatch* have accelerated Mabey's exposure, but still, her vision remains gradual and mindful. *I Still Taste Fire* has brought to her listener base a fresh level of maturity and imagination that Mabey feels proud of, and she remains pleasantly grounded in her process rather than the outcome, regarding what she sees ahead this year and beyond. Mabey is genuine, humble, refreshingly open and honest, an attitude that shines through in her EP.

Production support via **Scott Wiley** and local pop dynamo **Taylor Hartley** boosted Mabey's recent work with a sonic complexity that supports her soft, smooth vocals and imparts a clean, smart-pop punch via programmed drums, click tracks, intelligent sampling and orchestration. Mabey serendipitously befriended Hartley some years ago while both worked in a foundry, and the ongoing collaboration has generated a complex yet wholly accessible musical identity for Mabey. "It's all sort of an adjective to the emotion of the song," she says. "I love things that feel a little bit more vintage, mixed with things that feel like the future. It's a playful retro-future thing." Title track "I Still Taste Fire" is a must-hear example of Mabey's grand sound and engrossing lyrics, and the embodiment of solid songwriting and talented production.

As for her image and overarching brand, Mabey has recently refined it toward matching her techno-antique aspirations. "I've dug in this past year and tried to be more thoughtful about that side of things," she says. Mabey's recent visual offerings have been a shimmery, edgy yet feminine blend of '60s-style influences, lit with soft neon light as though caught in a cosmic time warp of the future and the nearly forgotten. The effect is *Bewitched* meets *Bladerunner*, an inventively dissonant vibe that Mabey brilliantly embraces. Having taken the helm of her own art direction in the past year, her personal aesthetic is blending beautifully with her sound, which she cogently encompasses as "fresh without being challenging in a way that feels unpleasant!" Indeed, Mabey's music mingles with a pseudo-experimental ethos while remaining accessible and poppy.

"It occurred to me in the last few months that I'm actually a very DIY artist, and I've never treated it that way," she says. "I used to create things to get through a gatekeeper, as though the point was to pass through a door to the next thing. Now I'm focusing on getting my music as directly to people as possible and as authentically as possible." Mabey has set out to reach her growing audience with regular YouTube videos, effectively inviting her listeners into her life and forging an attachment to her fans. "I really feel a responsibility to connect," she says. "My whole circumstance has been really awesome, and I feel so lucky how things have progressed and that things in my personal life are really quiet and the people are still listening!" Mabey concludes that "creation without expectation" is the path forward for her, with an appropriately balanced air of confidence. For the moment, joining this month's *Localized* bill is a brilliant step on that path.

# STEPHANIE MABEY

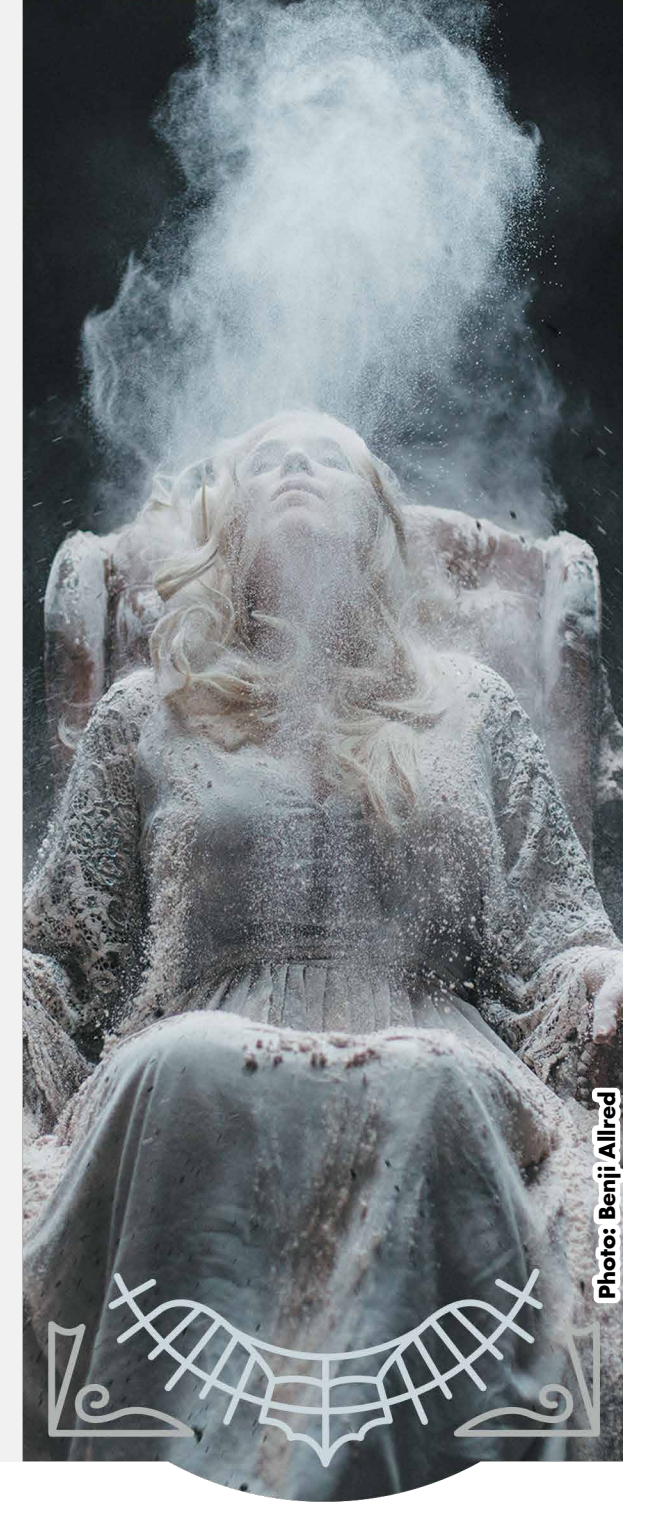


Photo: Benji Allred

# BOHEMIAN

utah's PROST!-MODERN brewery

By Alexander Ortega  
alexander@slugmag.com

Illustration by Hatrobot

Bohemian Brewery  
94 Fort Union Blvd., Midvale  
801.566.5474 bohemianbrewery.com



## THINK OF BEER.

What comes to mind may be generic, American-style macro-lagers before the idea of typical craft beer. Ironically, though, the lineage of lagers that craft beer-lovers may often neglect could be the perfect launchpad for creativity in the increasingly crowded world of craft beer. Local lagerhaus *Bohemian Brewery* has looked to the tradition of their "old-school brews" simultaneously to innovate and pay homage to their roots. *Bohemian* Head Brewer **Brian Erickson** brews true-to-style, Old World beers or uses historical inspiration to skew the lines of brew styles. "[We] can be making our traditional styles or traditionally brewed lagers with new, exciting ingredients, so I think that's one place that will always have potential," he says. "We've nicked the tip of the iceberg." Whether the season calls for a more traditional Munich dunkel or for a deep cut, such as *Bohemian's* Choose the Rye—a rye lager—Erickson finds a foothold in *Bohemian's* lagerhaus identity.

Since 2001, *Bohemian Brewery* has stayed true to Czech Old World brewing traditions and has increasingly embraced more from all of Continental Europe (Germany, Austria and the Czech Republic). From the Czech Republic, **Joe Petras** founded the brewery with a handful of core lagers such as their Czech Pilsener, Cherry Bock and Viennese Lager. He strove to make a consistent product that stood on its own like the spare, forthright

regional beers in Czechia, paired with wife **Helen Petras'** Czech recipes at *Bohemian Brewery*. Joe passed about five years ago, and his vision of *Bohemian Brewery* as a bonafide lagerhaus lives on in the brewery's current incarnation.

Toward the end of his tenure at *Bohemian*, Joe acknowledged that consumers want variety in beer. When the team more recently discussed how to introduce a more hop-forward beer to their core lineup, Erickson duly honored Joe's memory per *Bohemian's* lagerhaus guidelines. "We don't wanna just jump on the bandwagon and put out an IPA," Erickson says. "But something that people could critique us for is we don't make a lot of hoppy beers. We're not trying to throw away what we do and who we are to make hoppy beers. We went back to the history books and said, 'What can we do that's in our realm?'" The Cottonwood Common was their answer. Erickson investigated and articulated a fairly traditional California common brew style, which derives from German-American immigrants' attempts to brew a cold-brewed traditional lager in the California heat amid the Gold Rush. For *Bohemian's* standards, it's a hoppy beer that's also a historical lager. "Boom, Joe would love it," Erickson says. The beer has a different kind of hop profile: "It was also influenced by the type of hops they had at the time. The style's now [relatively] defined by these hops called Northern Brewer ... Those hops give it a certain



character, but it's also pretty firmly hopped compared to typical lagers, which are either well-balanced or toward the malty end. The California common's definitely toward the hoppy end."

*Bohemian* is excited to announce that the Cottonwood Common will be the fourth year-round core beer in their roster available at grocery stores in cans, and will be distributed on tap year-round. This wouldn't have been possible without *Bohemian's* Brewers 'Stache series, which unofficially started with their Noble Hefeweizen three to four years ago and then became the Brewers 'Stache in name roughly a year later. As opposed to their Small-Batch Seasonals that cycle through more established styles, the Brewers 'Stache can entail straightforward iterations of any given Continental European style that's more obscure or difficult to brew, such as their Berliner Weissbier or a dinklebier, made with spelt grain. It also serves as a testing ground for what *Bohemian* customers might enjoy, as it can also offer Erickson the freedom to experiment. "Ninety-nine percent of our beers are going to be lagers," he says, but "the point of the Brewers 'Stache is to not be boxed in."

Erickson reaches back in time to serve up brews that educate consumers on beer-brewing history, and corners the craft beer market with these niche beers. There aren't strict regional expressions of style in the Brewers 'Stache series, only the imperative to maintain but update

*Bohemian's* lagerhaus identity and to create within largely alternative parameters: "There's a hop we use called Premiant, which is a Czech hop, and it's super fruity," he says. "We usually use it to bitter our beers ... but if you throw it on the end of the beer, you can take that aroma from it, which is something we don't normally do ... [It's] called a Premiant Sour. It was pairing the sour technique of brewing with a hop that we thought would go great with the sourness. That's an example of something that's off the cuff. It's not a tradition—an example of this experiment." Whatever customers may love has the potential to stick around as a seasonal offering—or make it to the staples, as did the Cottonwood Common.

Cottonwood Common beers hit grocery stores and taps on April 6. *Bohemian* is to a point where they have about two seasonal or small batches on tap at any given time. Their seasonals often follow the Germanic monastic brewing calendar, e.g. their soon-available springtime helles bock (6.9-percent ABV, in cans) and kölsch (4-percent ABV, draft and in cans); and the Brewers 'Stache will soon switch to the Session India Munich Pale Lager (on draft at *Bohemian*). *Bohemian's* long-game strategy has secured their place as one of the mainstay breweries of Utah. With their foundation, the beer that they're poised to make as a measuredly experimental lagerhaus will continue to be at the fore of countless, seldom-brewed possibilities. "There's no end in sight," Erickson says.

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# DINNER DATE WITH A CICERONE

Eleanor Lewis at Slackwater with  
Beer-and-Pizza Pairings



By Mandy Murry  
allmandy@me.com

Photos by Talyn Sherer

**Slackwater**  
1895 Washington Blvd., Ogden  
801.399.0637  
slackwaterpizzeria.com

**Monday–Thursday: 11 a.m.–10 p.m.**  
**Friday–Saturday: 11 a.m.–11 p.m.**  
**Sunday: 10 a.m.–9 p.m.**

Is it true that beer is better than wine for food pairings? Beer lovers say yes, and you would be surprised at the number of sommeliers who agree. Why? Beer and food have something in common, which complements more than hinders, creating a beautiful and naturally harmonious dance on the palate. Plus, beer is great for every occasion, affordable, easy to share and pour, and like a summer-anthem song—only it plays all year long. *Proper Brewing* Cicerone **Eleanor (Ellie) Lewis** and *Slackwater* General Manager **Mike Lee** joined me and *SLUG* photographer **Talyn Sherer** to talk beer pairings and pizza. Well, not just talk, but eat and drink: Consuming is part of the job, after all. Spring has sprung and outdoor patio drinking has begun, so what better time to enjoy a pint or two?

First off, *Slackwater* is cool, and they are cur-



(L-R) *SLUG* contributing food writer Mandy Murry and *Proper Brewing* Co. Certified Cicerone Eleanor Lewis, a pair who pair beer with pizza.

rently scouting to open a new location in Salt Lake. With their outdoor seating and garage doors that open to the patio, they offer one of the most extensive beer lists in Utah, along with damn-good pizza. The trick is that they add a little bit of honey to the dough, creating a savory crust, but the power is in the ingredient pairings. Before we get too far into the pies, I need to talk all things appetizers. Nachos and wings—both perfect starters with a beer to dive in. “Locally, a beer such as 2 Row Shorter Porter makes a nice pairing,” Lewis says. Let’s be real: We all know nachos, wings and beer go together better than peas and carrots ever could.

Finding a great local pint is easier than finding a nice, enjoyable local wine. With the beer scene exploding in Utah, *Slackwater* knows a thing or two about the subject, and what they have done by supporting the local craft brewing scene is commendable. “We offer a nice selection of beers, something for everyone, as well as a family-friendly environment,” says Lee, “which is a bonus. Our pizza dough is made in-house, and we take pride in chopping, cooking and roasting the ingredients right here in our small kitchen.” Lee took the liberty to order some of his favorite pies for us to taste and for Lewis to pair: The Hulk, Iron Horse, California Sunrise and the Piper Pesto. Happily enjoying all four slices, I’d like to say that no bellies were harmed in the making of this article ...

**The Hulk:** Packing a little heat with its topped jalapeño slices, this pie is the combination of a fresh spring day and spring break in Cancún. Ripe tomatoes and avocado provide a delicate freshness, and the pepper brings the in-your-face flavor. “If you love spicy food, try a hoppy beer, as it will make the spice more intense,” says Lewis. “However, if you want to quench the thirst, a nice wheat beer will do the trick.”

**Iron Horse:** This is a combination style that resembles the meat-and-cheese pizza you know and love from television commercials. However, this is not an ordinary pie. The smoked red peppers atop the three-cheese blend, house marinara, pepperoni, sausage and red onion offer some sort of cosmic-power flavor, taking it beyond the everyday flavor, to “Mmm, wow.” This is paired nicely with an IPA or triple IPA. Ellie offers her favorite pairing: “a gose, which is both salty and sour, and complements nicely.”

**Piper Pesto:** Starting with a pesto cream base and topped with pine nuts and feta, this vegetarian option pairs with a saison, such as those from *Proper* or *Red Rock*. “Other nice beers include Dangereux Farmhouse Ale by 2 Row, or Tank 7 by *Boulevard*,” says Lewis.

**California Sunrise:** This pizza had me California dreaming, ready to drive my convertible along the coast and feel the warm breeze blow through my hair. This fresh, green-goddess-dressed pie is the flavor freshness of the first spring, top-down kind of day. The recommended pairing is a solid, crisp and carbonated beer to stand up against the flavor combinations of dressing, spinach, sun-dried tomatoes, roasted chicken and peppered bacon.

I asked Lewis why beer pairings are fun, as *Avenues Proper* offers a beer-pairing dinner once a month. She says, “The combination of beer and food cleanses the palate, as they are grain-based. There is a reason we love eating burgers and beers, or pizza and beer—they just work together. Whenever you are in doubt about pairings, Belgian-style is an easy go-to.”



With which *Slackwater* pizza would you pair a *Kiitos* IPA? A Certified Cicerone can lead you to the best food-and-beer pairings.



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## Empowering Women in the World of Beer

By Lauren Ashley • [laurenlouashley@gmail.com](mailto:laurenlouashley@gmail.com)



It may be 2018, and though most of the United States has accepted legal victories like repealing prohibition, same-sex marriage and women's suffrage within the last hundred years or so, in many ways, we are still fiercely trying to educate some citizens on the idea of gender equality. Buzz phrases like "gender pay gap" and "equal pay for women" are all over news media outlets, rightfully speaking to the economic unfairness to women in the workplace. And though we've come far as a culture with our social progress and appreciate those who have fought for equal rights throughout the decades, it's still surprising how gender inequality and sexism can dominate even the coolest of trending industries. Luckily for craft beer, one of Utah's fastest-growing trades, we have some women on the scene who are making waves with style, precision, wit and grit—and they're doing it without any apologies. These ladies are the Pink Boots Society.

The Pink Boots Society (PBS) is an international women's brew club with over 60 chapters worldwide dedicated to everything beer. It landed in Utah last summer when *Strap Tank Brewing Co.*'s **Julia Shuler** and **Aubrey Palfreyman** decided that being members of the nearest chapter in Denver was too cumbersome. "We just couldn't make the monthly meetings," Shuler says with a laugh. Based on convenience, Shuler and Palfreyman decided it would be best to start their own society in Utah Valley. But to start a Pink Boots chapter, you must have at least five members, and you must petition the PBS board for approval. With the lack of many women around northern Utah perched and ready to progress in the beer industry, Julie and Aubrey's chapter barely formed. "Well, Aubrey and I took two of the five spots, and then we reached out to a few of our friends in the craft to make five starting participants," says Shuler. "Now we have 16 women in our group!" To be part of PBS, you must have some genuine involvement with beer. For instance, you may be a brewery assistant, marketing coordinator, packaging employee or a server at the brewery pubhouse. Whatever your role is, you must be more than just a beer drinker, more than just an aficionado: You must be a craft beer devotee. Any woman who fits that bill is welcome to join. As of now, Shuler stands as the President of the Utah Chapter, and Palfreyman is the Vice President.

Though PBS' primary focus is teaching women about the perfection of brewing craft beer, the Utah ladies willfully delve into much deeper topics related to the industry. "Oftentimes, beer comes with the stigma that it is a man's drink," says Shuler. "We encourage our members to stay well-informed as to what is hap-



(L-R) *Strap Tank's* Aubrey Palfreyman and Julia Shuler lead the Utah chapter of Pink Boots Society, a community for women working in the Utah beer industry.

pening politically and socially in the beer world so they can speak with confidence to anyone about the subject." By educating the PBS members, these women are making immense strides in leading the conversation with society on how to both desexualize beer and remove the gender stigma that beer is only a man's drink. "It wasn't until after the Industrial Revolution that beer was marketed to men," says Palfreyman. "Before that, clean water wasn't a precedent, so beer was mostly brewed by women to have something safe for their families to drink." As Shuler puts it, "We don't want any gender attached to the drink, and we cringe when we see cheeky sexual innuendo used on labels to sell beer." It may be common for other industries to promote products with the notion that "sex sells," but for Shuler and Palfreyman, it isn't worth using the modality at all. They hope that other breweries will eventually catch the drift that beer should be marketed as beer alone—similar to how wine is only labeled and marketed by varietal. "When you're drinking a beer with a racy label, it's easy to forget about the integrity of the beer itself and focus on the (not so clever) marketing," says Palfreyman.

Another reason why PBS is honing in on degendering beer is that "beer is more than just an alcoholic beverage," says Shuler. "It is a way to be social and connect with one another—it brings people together. As we are trying to grow the craft beer industry in Utah, we want to attract interested females without them feeling intimidated. If a woman has aspirations of being a brewmaster, we don't want her to feel daunted by the fact that she may be one of the few females in the brewhouse."

PBS also does a great job at creating community among women in the beer cosmos. "Our chapter is so much more than a few women getting together and talking about beer," says Palfreyman. "We are really good friends, we have fun together, and we help each other out." A good example of their sisterhood is how the women will collectively brew a beer together. In honor of International Women's Day (March 8), the women brewed a beer called Mash the Patriarchy, which we will see on tap lines later this spring. Stay in touch via Facebook at *Pink Boots Society Utah Chapter*.

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# WHAT'S NEW in HOME BREW



(L-R) Dusty Williams of Talisman and Cody McKendrick of OCBS. The two Ogden businesses teamed up in August to sell the popular Dagda IPA kit—the first Utah-beer clone recipe—for fans to brew their own five-gallon batches right at home.

## Ogden City Brew Supply & Talisman Dagda IPA

By Ali Shimkus • [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

At many home-brew supply stores around the country, “clone recipes”—kits designed for home brewers to recreate their favorite craft beers—are everywhere, especially for brands like Rogue and Russian River. However, the idea had never been applied to a Utah brew—until *Ogden City Brew Supply* and *Talisman Brewing Company* teamed up to sell the Dagda IPA recipe for home brewers to recreate back in August. The recipe, selling for about \$50 at OCBS and *Salt City Brew Supply* in Midvale, includes the steeping grains, hops and malt extract, all packaged fresh to make a five-gallon batch. So far, the response has been positive for the kit. As *Ogden City Brew Supply* Co-owner **Ross Metzger** says, “[The Dagda IPA kit sells] at the equivalent rate [at *Salt City Brew Supply*] as our regular IPA, and probably a little bit more so up in Ogden. So, as long as that’s the case and *Talisman* still wants to do it, we’ll do it.”

The collaboration first came about when Talisman owner and head brewer **Dusty Williams** provided OCBS with the recipe for Dagda. “Ross, **Cody [McKendrick]**, co-owner of OCBS] and I just began discussing some ways to promote home-brewing and support the community,” says Williams. “I sent over the Dagda recipe in five-gallon scale, and the OCBS dudes did their magic by putting together the kit. Even as a small-batch commercial brewery, we still support the local home-brew shops ... so I tend to go to OCBS often.” For Metzger, seeing *Talisman* start up from a home-brew background was a sign of success for the home-brew community, and working with *Talisman* seemed to be a no-brainer. “We already had a friendly relationship with them as customers, so it just kind of made sense,” he says. *Talisman* opened shop in Ogden slightly before SCBS decided to branch out to Ogden as well, so the partnership was mutually beneficial to get the word out to both *Talisman*’s and OCBS’ respective customer bases in Ogden. Ten-percent-off coupons for the Dagda IPA kit can be found at *Talisman Brewing Company*, while the kit itself also has a coupon for products at *Talisman*’s Ogden location.

Both *Talisman* and OCBS are built on a healthy respect for the art of home-brewing. “Home-brewing is why *Talisman* started,” says

Williams. “Having a passion for brewing and being an avid home brewer is where I came from. Home-brewing is kind of the roots of the craft beer industry. *Talisman* is very supportive of home-brewers—we have done a lot within the community to show this support.” In the same vein, OCBS and SCBS pride themselves on being available with advice and supplies for home-brewers. Both locations actively support home-brew clubs and put on events, such as a home-brew competition known as *Lagerpalooza*, which is currently taking submissions and will take place in early May at *Bohemian Brewery*. For Metzger, the most passionate and successful home brewers are those who truly like to create something new and are open to expanding their palate by visiting local breweries. His advice for those who want to get started in the hobby: “Expand your palate. Like beer,” he says. “That’s all you really need to do. The local home-brew store, we’ll really walk you through every other aspect of it.”

Dagda IPA, named after a Celtic god known as “the good god” who was associated with agriculture, weather and protecting crops, has a flavor profile that Williams describes as “hop-forward” with a “pleasant balance of malty sweetness and hop bitterness. Expect citrus, grapefruit and some tropical fruits followed by

slight pine and resin notes. It’s not too over-the-top with a certain flavor profile or bitterness.” As one of *Talisman*’s signature beers, the Dagda IPA is a popular choice for home-brewers to recreate, and a great introduction to the *Talisman* brand. Metzger—who believes that most home-brewers, especially those new to the craft, tend to try to recreate beers that they can recognize—claims that Dagda’s well-balanced flavor makes it popular as a clone recipe at OCBS. “It’s a fairly straightforward, West Coast-style IPA,” says Metzger. “There’s something to be said about it being approachable. That’s why it’s a big flagship beer of theirs. It’s just a good, easy-drinking IPA, so it sells well and is approachable to lots of people.”

With the success of the Dagda IPA kit, OCBS and SCBS are beginning to work with *2 Row Brewing* in Midvale to create the next kit. Additionally, *Talisman Brewing Company* is gearing up to open a taproom to showcase their beers, hopefully in the first two weeks of April—find updates on Facebook and Instagram (@*talismanbrewingco*). Pick up the Dagda IPA kit on *saltcitybrewsupply.com*, as well as in Ogden at *Talisman* (1258 Gibson Ave.) and *Ogden City Brew Supply* (2269 Grant Ave.), and in SLC at *Salt City Brew Supply* (723 Fort Union Blvd.).

**Talisman Brewing Company**  
1258 Gibson Ave., Ogden\*  
[talismanbrewingco.com](http://talismanbrewingco.com)  
385.389.2945

**OCBS**  
2269 Grant Ave. Ogden  
[ogdencitybrewsupply.com](http://ogdencitybrewsupply.com)  
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## WHOSE LIVE ANYWAY?

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# Vocally Local

Using Utah in Beer

By Rio Connelly • [globalricon@gmail.com](mailto:globalricon@gmail.com) Illustration by @deadbinky

Salt Lake City is an amazing place to live in an amazing state—despite its issues with alcohol. It's so awesome that over five years ago, I started a restaurant and brewery business, which now operates in three different locations and is looking into expansion. One of our central tenets since the inception of the company has been making buying local products a priority, but “local” can seem like a slippery concept, especially when it comes to craft brewing. Using the ingredients that are abundant around you can create a connection to the beer that would be otherwise impossible, and it's increasingly important to me to use as source as much as I can locally.

## A History Erased: How Local Ended

Beer is an inherently agricultural product, but its production has been industrialized and separated from the farms that used to be integral to its creation. Up until the late 19th century, it was common for American breweries to use only locally grown grain and hops, largely because of the difficulty and expense of getting imported products. Due to the effects of the Industrial Revolution—and, eventually, the prohibition of alcohol in 1919—agriculture and brewing were consolidated into ever larger conglomerate companies taking advantage of large-scale operations. By the middle of the 20th century, this trend had continued to the point where a few large breweries were responsible for almost all the beer brewed in America, and smaller, regional operations like Utah's original *A. Fisher Brewing* (closed in 1960) were disappearing in favor of homogenized, mass-market products like Miller or Budweiser.

We all now know how this story continues: Adventurous homebrewers started opening the country's first “micro-breweries,” brewing flavorful, interesting beer to contrast with the watery yellow stuff that came in large cases from the supermarket and all tasted the same. Many of these new businesses started in industrial parts of town and served to revitalize decrepit neighborhoods, like *Squatters Brewing's* first pub in Downtown Salt Lake City's in the early '90s, just as my company, *Proper Brewing*, is attempting to do in the Central Ninth area now. Being produced locally is good, but what's more, artisans are increasingly trying to use products with local origins as well. The vast majority of hops grown in United States comes from Oregon and Washington in the Pacific Northwest, which poses the question of whether a brewer not in the Pacific Northwest can't make local beer if it has those hops in it. As far as it concerns Utah, because of its climate, location and agricultural heritage, our state has some amazing ingredients that can help a beer cross that line from just being made locally to really being unique to this state.

## From the Ground Up: Mountain Malt [mountainmalt.com](http://mountainmalt.com)

The first time I stepped inside a malthouse was near Idaho Falls, Idaho, in June of 2016. The aroma of steeping barley malt being worked inside was unlike anything I had smelled before, yet comfortingly familiar. While it used to be common for breweries also to have malting operations onsite, most modern companies only handle the finished product, and many brewers may never visit the source of where their grain is grown or malted. What I was being offered by *Mountain Malt* owner

**Jake Burtenshaw** was the opportunity to trace the beer I made from the glass it was served in back to the ground where it was grown.

I had first met Burtenshaw the year before while attending a get-together for brewers at *Idaho Falls Brewing Company*. His family has been growing barley in Eastern Idaho for generations and selling it to the large malting operations run by Anheuser-Busch and Modelo based in Idaho Falls. Even though it's from Idaho, this barley is truly local, as most of the fields are less than three hours from Salt Lake City—much

closer than the traditional Utah landmarks of Zion, or Grand Escalante. In true entrepreneurial spirit, Burtenshaw saw the opportunity to work with smaller craft brewers and began developing his own malting equipment. He refined his process until he could make barley malt of a similar quality to anything being produced in North America, and I was happy to be one of his first craft customers. Now he is continuing to expand his capacity to keep up with demand from brewers all over Utah and Idaho. I personally use over a ton of his malt every month, and that could double by the end of this year. Every time



I brew with his malt, my mind goes back to stepping into that malthouse. I think of walking from there into the adjacent fields and handling some of the raw, green grain, fresh from the ground. The sense of connection to the beer I make—which this direct relationship with the raw materials creates—is indescribable.

## Busy Bees: Slide Ridge Honey [slideridge.com](http://slideridge.com)

While malted grain is often called the “soul” of beer, there are plenty of other opportunities to use local ingredients in beer making, and there is no more iconic Utah product than honey. The Mormon pioneers adopted the beehive and the honeybee in their iconography, and it has come to influence everything around us here. Their name for this territory, “Deseret,” means honeybee, and our state motto, “Industry,” directly references bees working in a hive. Local industry is what craft brewing is all about. **Martin James** started *Slide Ridge Honey* in Logan, Utah, in 2004 after a lifelong fascination with bees. His business has grown to include most of his family members as owners and employ-

ees, and they produce not only world-class honey but honey vinegar and other culinary products as well. During a time when honeybee populations are declining around the world, James' hives are strong due to his commitment to traditional beekeeping practices. Honey was one of the earliest natural foods fermented into alcohol by humans, so it only makes sense to continue this tradition in modern craft brewing. I use James' honey in several beers, but most prominently in my *Stumblebee Vienna Lager*, an amber-colored beer that's smooth and balances rich honey flavors with delicate malt notes. James' bees harvest pollen and nectar from all over Northern Utah, and those sources have a direct effect on the quality of their honey, which, in turn, directly affects the flavor of the beer in your pint glass. I can pour that beer and taste the industry of this Utah family.

## Fruits of Their Labor: Woodyatt Cherry Farm [woodyattcherryfarm.com](http://woodyattcherryfarm.com)

Another family-farm operation I'm proud to connect with is *Woodyatt Cherry Farm* in Willard, Utah. You may know them as the folks selling sour montmorency cher-

ries and cherry concentrate at the Northwest corner of the *Downtown Farmers Market* every Summer. As a frequent market patron, I had seen their stand often, but not being the biggest cherry fan, I had glossed over their products. That was until I was looking to produce a small-batch sour beer, closest in style to a traditional krielk lambic beer from Belgium, and when I found out that Belgian brewers prize montmorency cherries, I jumped at the opportunity to source them locally. **Dan and Lisa Woodyatt** run the farm, which started in 1998, and I've been able to work closer with them on each batch. Originally, I was just buying frozen juice from them at the market, due to me making the beer out of cherry season. But with each iteration, I've needed more juice, and they've been happy to supply me directly. Next year's batch of *Proper Brett Krielk* will contain over 30 gallons of fresh juice direct from pressing, and is looking to be the best version yet, all because of my relationship with these farmers. And *Woodyatt* isn't the only fruit farm in Utah. All I have to do is look around to find opportunities to collaborate with Utahns who take pride in growing amazing products.

## Spice of Life: Redmond Real Salt [realsalt.com](http://realsalt.com)

One of the joys of using local products is that you might discover something you hadn't thought of before. When I brewed my first batch of a traditional German style called a “gose” (pronounced “GO-zuh”) in 2014, I had only read about it in books. A style that had gone extinct but was being revitalized by experimental brewers, gose isn't what most people think of when it comes to beer. A sour wheat ale seasoned with coriander and salt? My business partners were skeptical—and, admittedly, so was I—but my curiosity was piqued. In sourcing ingredients, I had an epiphany that, as the first gose brewed in Salt Lake City, it should use local salt. I did some research and was most intrigued by *Redmond Real Salt*, a mineral salt mined from an ancient seabed in what is now central Utah. Real salt is raw, undergoes no refining process and, as such, is tinged a light “pink” color by over 60 trace minerals still present. The first brew was a surprising success, and now my *Lake Effect Gose* is one of *Proper Brewing's* best-selling beers. I've tasted gose brewed with traditional kosher salt, and something is not quite the same—the source of even something as commonplace and taken for granted as salt can make a big difference. I'm now using over 300 pounds of real salt every year to keep up with my customers' taste for this sour, tangy brew that owes its flavor to the literal ground of the state of Utah.

## Regaining History: Just Down the Street

At the end of a long brew day, using locally sourced ingredients is about peace of mind. We've all heard that buying local keeps your money in your community, but it's become easy to take that as a cliché and lose the real human impact there. If you buy a beer with local ingredients, those dollars are being passed from the brewers directly on to local suppliers, whether it's farmers or other local artisans like coffee roasters or chocolate makers. I feel better when I can establish relationships that improve where I live, and I'm happier when I can buy products that represent the place where they were made and the people who made them. I believe it's about reversing the trend of the 20th century toward homogenized standard products, and instead finding unique elements from each place that can make products special.



# BORN AGAIN — IN SPRINGDALE — ZION BREWERY RISES

By Rio Connelly  
globalricon@gmail.com

Zion Brewery has gone through more than a few changes over the years. But with a fresh start, the gloves are off for Utah's southernmost brewery. Located in Springdale, the gateway to one of our state's most famous and scenic national parks, the brewery has ample opportunity to capitalize on the booming tourism business of the area. *Zion Canyon Brewing Company*, as the brewery was originally called, was founded and owned by **Dale Harris**, who oversaw its inception and operated as Head Brewer. Harris expanded, opening a brew pub and even bottling several core brands like Virgin Stout and Jamaican Lager for distribution as far north as Salt Lake City. With expansion came additional cost, and Harris sought some investors, most of whom left the company within a year. One who didn't was **Brooks Pace**, owner of the *Majestic View Lodge* in Springdale, the basement of which currently houses the brewery. By 2013, Harris was gone, and Pace had purchased the entire brewery, bringing in new staff to help with quality and sales. **Jeremy Baxter** started in late 2013 and assumed full Head Brewer responsibilities in 2014, while Brooks' son, **Cris Pace**, began managing the brewery.

The brewery lost some ground before the current team took over. A change was needed in the way the brewery operated, and sacrifices had to be made. "We had to cut down to bare bones, [so] we dropped our distributor and scrapped the bottling line," Pace says. "We wanted to get our keg line solid and pretty much started from scratch." That meant reorganizing the brewery from the floor up: cleaning tanks and other equipment, reformulating recipes and improving practices across the board. "It was exciting and very stressful and very demanding, but I was up for the challenge," Baxter says of the long hours and difficult work required. "It took a long time with me down here hustling and fine-tuning for the reputation to start to build." And slowly but surely, the ground that had been lost was starting to be earned back.



Photo courtesy of Zion Brewery

(L-R) Zion Brewery Assistant Brewer Jay Mecham, Head Brewer Jeremy Baxter and Sales and Distribution Manager Frank Giammalva have stewarded the brewery's successful rebranding.

Some breweries have a hard time emerging from a setback like the newly rebranded *Zion Brewery* experienced, but having the right people in the right places can make all the difference. With the return of quality and exciting beers, it was becoming tough for Baxter to keep up. After a few candidates came and went, Baxter hired **Jay Mecham** as his Assistant Brewer, and the impact was immediate. "He came in when we were so far behind the eight ball and learned so fast," Baxter says. "The quality and attention to detail was so good that I know for a fact [that] everything is being done correctly." Both Baxter and Pace agree that a key element to their progress has been Sales and Distribution Manager **Frank Giammalva**, who came on in late 2016 to help handle the increased demand for *Zion Brewery's* beer. "He's been a great pickup for us," Pace says, "getting new keg accounts left and right." The passion that each of these team members brings with them to work is palpable, and they have good reason to be excited.

With excellent staff and the right leadership, *Zion Brewery* shifted the focus back to the beer, and Baxter's continued devotion to improvement shows in the draft list available at the *Zion Canyon Brew Pub* right at the mouth of *Zion Canyon National Park* in Springdale, less than three miles from the brewery. There are many to highlight, but something that jumps out immediately is Foray, a kettle-soured ale flavored with pomegranate. This adventurous ale is technically difficult to brew, but Baxter wasn't daunted. "It's so great to have something beyond what people expect, especially from a small, little brewery," he says. Early batches of this beer earned them recognition and interest at

last year's *SLUG Mag on Tap* beer festival in Salt Lake City, the first event that the brewery had been able to participate in for several years. In addition, there are some reborn classics like Baxter's newer take on the Jamaican Lager and new additions like the Echo Canyon Session IPA, a favorite of Pace's.

The brewery produced just over 1,100 barrels of beer last year and sold all of it to regional accounts, many located in Springdale itself, but also as far afield as St. George, Cedar City and Kanab. This year, Baxter hopes to do closer to 1,500 barrels, and thoughts of expansion and the future are definitely on everyone's mind. "We have one more bright tank coming in June, and that will give us another 30 barrels a month, maybe more," he says of 2018. The team is also beginning to talk about bottling and canning again, distribution and even doing some high-point beers for sale at the brewery or in liquor stores. "We're taking things a step at a time," says Pace. "We've learned from past mistakes: If you reach too far, it can bite you." But with the patience, energy and love for the craft that this small brewery exhibits, don't count on them losing ground anytime soon. Look for *Zion Brewery* beers the next time you're down exploring the area's amazing natural heritage, and raise a pint for the hardworking Utahns who make it happen.

zionbrewery.com  
2400 Zion - Mount Carmel Hwy,  
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This month, Utah Film Center's curated film exhibition demonstrates how eclectic documentary films can be and why the form is such great medium for sharing stories and ideas.

### Salt Lake City



#### UNDER THE GUN

Directed by Stephanie Soechtig

**Post-film panel** with March For Our Lives and #NeverAgain activists, moderated by Billy Palmer, co-host of RadioActive on KRCL. A comprehensive film that looks at both sides of one of the most polarizing issues that is tearing our country apart.

Tuesday | April 3 | 7pm  
The City Library 210 E 400 S, SLC



#### LLAMA NATION

**Post-film Q&A** with Director Tanner Shinnick moderated by RadioWest host Doug Fabrizio.

Follow passionate llama owners, including two 16-year-old girls, as they compete in hopes to become the US National Llama Grand Champion.

Thursday | April 5 | 7pm  
Rose Wagner 138 W 300 S, SLC



#### THE BREADWINNER

Directed by Nora Twomey

After the wrongful arrest of her father, a young Afghan disguises herself as a boy in order to provide for her family.

Nominated: Best Animated Feature-2018 Academy Awards

Saturday | April 7 | 11am  
The City Library 210 E 400 S, SLC



#### ALPHAGO

Directed by Greg Kohs

**Post-film lecture** by Tucker Hermans, founding member of the U of U Robotics Center.

Drama and questions unfold as Artificial Intelligence takes on an 18-time world champion at the ancient Chinese strategy game of Go.

Tuesday | April 10 | 7pm  
The City Library 210 E 400 S, SLC



#### THE GOOD POSTMAN

Directed by Tonislav Hristov

A postman in a small Bulgarian village decides to run for mayor to bring the dying village back to life by welcoming refugees.

Official Selection: 2017 Sundance Film Festival  
Tuesday | April 17 | 7pm  
The City Library 210 E 400 S, SLC



#### REBELS ON POINTE

Directed by Bobbi Jo Hart

The portrait of a notorious all-male drag ballet company shows that a ballerina can be a revolutionary in a tutu.

Winner: Audience Choice Award-2017 Santa Barbara International Film Festival  
Thursday | April 19 | 7pm  
The City Library 210 E 400 S, SLC



#### FIVE SEASONS:

The Gardens of Piet Oudolf

Directed by Thomas Piper

An exploration of how the designer of New York's High Line and other celebrated public spaces has influenced garden and landscape design.

Official Selection: 2017 Doc NYC  
Tuesday | April 24 | 7pm  
The City Library 210 E 400 S, SLC



#### FACES PLACES

Directed by Agnès Varda & JR

Director Agnès Varda and photographer JR travel France, producing epic-sized portraits along the way.

Winner: Golden Eye Prize-2017 Cannes Film Festival, People's Choice (Documentary)-2017 Toronto Film Festival  
Wednesday | April 25 | 7pm  
UMFA 410 Campus Center Dr, SLC

### West Jordan

Viridian Library & Event Center  
8030 S 1825 W, West Jordan

#### THE BREADWINNER

Directed by Nora Twomey

After the wrongful arrest of her father, a young Afghan disguises herself as a boy in order to provide for her family.

Monday | April 2 | 4:30pm

#### HUMAN FLOW

Directed by Ai Weiwei

A powerful visual expression of the current refugee crisis, the greatest human displacement since World War II.

Thursday | April 5 | 7pm



### Ogden

Peery's Egyptian Theater  
2415 Washington Blvd, Ogden

#### CALIFORNIA TYPEWRITER

Directed by Doug Nichol

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

Official Selection: 2016 Telluride Film Festival  
Wednesday | April 18 | 7pm



### Moab

Star Hall  
159 E Center St, Moab

#### HUMAN FLOW

Directed by Ai Weiwei

A powerful visual expression of the current refugee crisis, the greatest human displacement since World War II.

Winner: Five Awards-2017 Venice Film Festival  
Thursday | April 19 | 7pm



### Orem

UVU Fulton Library Auditorium  
800 W University Pkwy, Orem

#### UNREST

Directed by Jennifer Brea

Jennifer Brea is working on her PhD and about to marry the love of her life when a mysterious fever leaves her bedridden.

Winner: U.S. Documentary Special Jury Award: Editing-2017 Sundance Film Festival  
Tuesday | April 24 | 7pm



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# OGDEN RIVER BREWING

By Chris & Sylvia Hollands  
Photo by Sylvia Hollands

chris.hollands@porchdrinking.com  
sylvia.hollands@porchdrinking.com



We were sitting in the corner of *Slackwater*, one of Ogden city's premier watering holes, eagerly awaiting the arrival of *Ogden River Brewing* mastermind **Pat Winslow**. Making his sly yet deliberate entrance, Winslow quickly whisked us out the back door. Located west, a mere football field away, along the south side of the Ogden River, is a vacant field. We haven't seen such excitement projected on an empty lot holding lumber for nearby construction in a long time. This is the future location of *Ogden River Brewing*, and it's a good one.

Never one to go with the flow, Pat ignored initial advice not to do it. "That's the wrong thing to say to me," he says. "It sets my mind. If someone tells me not to do something, I will show them." Instead, he is focusing on "Plan, plan, plan. You need to have a good business plan and stick with it. You've got to be flexible because things happen. But plan for success. If you fail to plan, you plan to fail." Initially, Winslow thought of a small, laid-back tavern where you can bring your dog, sit outside, shoot the breeze and have a good time. A tavern that he projects will measure 5,000-plus square feet is a welcome compromise. He hopes to start digging next month and have the whole operation running by September.

Winslow, a retired railroad worker, has been competitively brewing for over 12 years. His big "aha" moment came in 2014 when a *Super Bowl* commercial showing a burly guy declaring, "I love my job. I make beer and I taste beer," pushed him toward the craft. "I want that job! That's kinda where I got the idea," he says. "I like making beer." He attended a course in brewery management to learn the financial and business side of brewing. During the class, the crowdfunding platform *Kickstarter* came up as a way to help raise funds to get his business boiling. This idea involved bringing in the community, which is exactly what Winslow planned. "People need to feel part of the project," he says. His goal was to raise \$25,000 donated

**Pat Winslow is making his dream a reality—Ogden River Brewing will reside next to its namesake come the end of 2018.**

within 30 days from family, friends and complete strangers who believed in his dream. "I planned to do an announcement at the same time as my retirement party," he says. "I launched it that night and invited everyone I knew. At my party, there were 21 different taps in three different [beer] stations—all my own beer, including a sour station with seven taps. We went through about 75 gallons."

The campaign was not a slam dunk by any means. "It was a humbling experience, because people that I didn't know came out of the woodwork donating large sums of money," Winslow says of the experience. Nearing the goal deadline, contributions tapered off. "I was about two days away from the end of my goal with \$24,400 in or something like that, and it just kind of stalled out." With *Kickstarter*, if the goal isn't met in the allotted time, donated funds return to contributors. If the fundraising campaign failed, he would need to regroup to get his endeavor back on track. Then, just two days before the cut-off date, a surprise last-minute backer pushed him over the top. "Out of the blue, this guy sends me a text and says, 'Watch this,' and he donated 1,500 bucks." This was a huge breakthrough. "That put me over the top," he says. "I bawled."

Winslow is known in the home-brew world for his adept ability to deliver excellent beer, regardless of the style. He is especially known for brewing

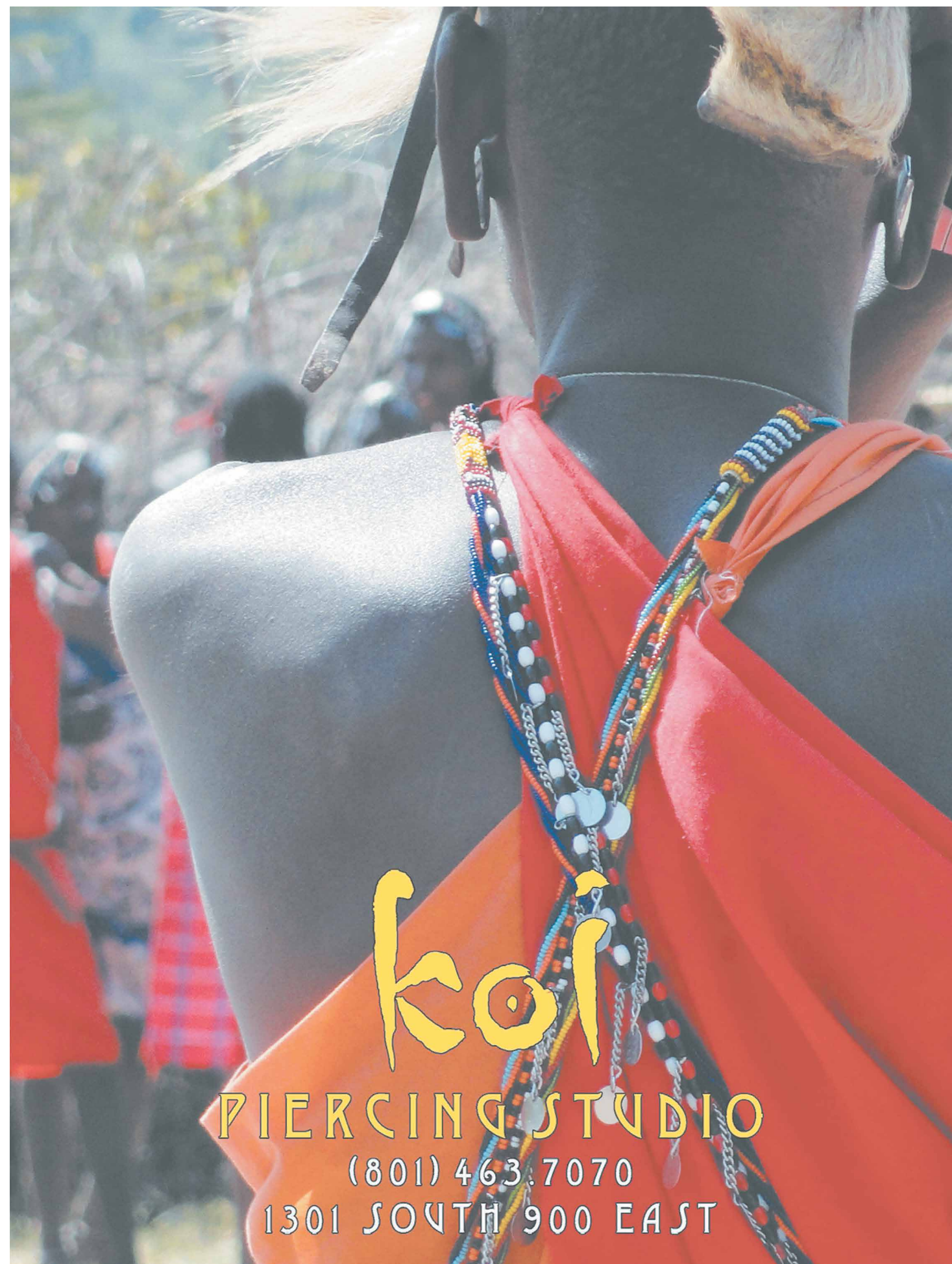
award-winning, spontaneously fermented beer. This is a sour style of beer that has a long-dated history. For the time being, Winslow will to put the sour program on the back burner, choosing to focus on getting the whole operation up and running. Regarding his plans to bring out these beers in the future, he is resoundingly positive. "Yes, there are plans for this," he says, smiling eagerly. Wild yeast beers are clearly a passion for Winslow. "I've won medals for beers in which I harvested wild yeast from my backyard. Sour beers really are where my brewing heart is. Right now, there just isn't enough space for manufacturing due to city code." In the future, Pat wants to build another place to do sour beers and we look forward to when he gets to fully envelop himself in this style.

*Ogden River Brewing (ORB)* expects to initially launch six beers. These will include a flagship smoked Rye IPA and American pale ale, one he has been brewing since his early days. The tavern will not only offer Winslow's unique take on premium craft beer, but flavorful barbecue, too. We admit that our mouths watered when he said he is working on a smoked pulled-pork breakfast burrito with smoked chile verde and brisket hash. You read that correctly: *ORB* will also be open for breakfast.

Another exciting reason we love craft beer is displayed through the vision of *Ogden River Brewing*. It brings communities together to share experiences and to build friendships. Winslow's dream resembles many of our own. *ORB* should open by the end of 2018, giving the people of Ogden and Salt Lake City a place to come together. To connect now or to find exciting news and updates, visit their website or their Facebook page ([facebook.com/OgdenRiverBrewing](https://facebook.com/OgdenRiverBrewing)). We look forward to hanging out with you along the river!

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# UTAH BREWERS' GUILD

## HOW LIQUID CRAFT INFLUENCES A CITY

By Mandy Murry • [allmandy@me.com](mailto:allmandy@me.com) || Photos by Talyn Sherer

After first challenging herself to try the 75 beers on tap at her college town's local bar, **Cassie Slattery**, Executive Director of the Utah Brewers' Guild (UBG), is jonesing to make an impact on the already awesome beer scene in Utah. The nonprofit protects and promotes Utah's craft beer industry. As its first full-time employee, Slattery is eager to increase Utah beer's current \$450 million local-economy contribution in order to educate on the state's liquid craft art, and liaise for the public and other organizations. She provided us behind-the-scenes craft brew details and intrigued us with details on *Fluid Art*, the April 20 beer-and-art pairing event at the *Utah Museum of Contemporary Art*.

**SLUG: Cassie, why is the Executive Director position with UBG perfect for you?**

**Cassie Slattery:** I come from the nonprofit world, with experience in advocacy, fundraising, event planning and nonprofit organization. I really love bringing people and groups together to focus on how we can solve a problem or make something better, and there are so many opportunities for that with the UBG, and this provides an outlet for my competitiveness.

**SLUG: How does UBG grow the local beer scene in Utah?**

**CS:** Our goal is to show the economic impact of the craft beer industry and the positive benefits we are making on the local economy. Utah's 27 breweries (either operating or in the planning stages) employ thousands of people who receive a living wage. Brewers of all levels and experience are coming to Utah to create excellent craft beer, and there is still room for more.

**SLUG: What makes the UBG and UMOCA's Fluid Art fundraiser such a success?**

**CS:** Craft beer and contemporary art are natural pairs, creating something bucking old traditions in favor of innovations and the pursuit of something new and great. Craft brewers tend to have a strong renegade spirit, which connects them to contemporary artists who push the boundaries of the old standbys. Innovation, creativity and the rejection of the norm are terms

that can define both brewers and artists, making *Fluid Art* a perfect union between the two. ... No [*Fluid Art*] event is ever the same—the art, participating brewers and beer poured at each event changes, allowing the opportunity to expand our reach to new audiences.

**SLUG: As the UBG's first paid employee, how do you anticipate growing the nonprofit over the next five years?**

**CS:** So many ways! There are certainly a lot of challenges facing brewers here, but I am working hard to show all Utahns that the craft beer industry provides a multitude of benefits to the local economy and the cultural fabric here. I'll be working with the legislature on molding smart alcohol policy that makes sense and creates positive change—one of the big things I'll be working on is to legalize beer flights next session. I want to continue to support new breweries that open their doors, making sure they have the resources and support to be successful.

**SLUG: How do you feel the community embraces local brewers?**

**CS:** One of the many things I love about Utah is our incredible support for all things local, and the craft brewers are no different. The community is incredibly supportive of new breweries. It says a lot about the local scene that new breweries can open up and pretty quickly find success while brewing quality, amazing beer. While the scene in Utah is growing, I don't think we are near the saturation point affecting other craft brewery centers like Portland, Asheville or my home state of Michigan. There is still a ton of opportunity for new breweries to

find their niche. It is one of my goals that Utah is seen as a craft beer destination, and with the immense amount of tourism here, Utah breweries really have a chance to show the world the incredible brews available here. Within the national craft beer community, Utah brewers are consistently recognized for the quality of their beer, and many breweries here win numerous awards while up against some of the powerhouses in the industry. I think that shows the strength of the quality of beer being produced here.

**SLUG: Do you have a favorite style of beer?**

**CS:** Picking a favorite style of beer is like picking a favorite child! My drinking styles really vary with the weather and seasons—the heat of the summer definitely calls for a pilsner, I'm always up for a rye, and hefeweizen was the first craft beer style I really remember loving. There are days when I crave something big and hoppy, and days when I snuggle up with a stout. One style that I wasn't familiar with before moving to Utah is gose, which I find to be a pretty perfect Utah beer for the outdoor lifestyle here. There's nothing like cracking open a gose after hiking Grandeur Peak or at the end of a ski day.

Get behind Salt Lake's official *Craft Beer Month* in April. Indulge in *Fluid Art*'s art-and-beer pairings at UMOCA on Friday, April 20, 6–9 p.m. Visit [utahmoca.org/fluid-art](http://utahmoca.org/fluid-art) for tickets and more information. To follow the UBG's latest events and more, follow them on Instagram (@[utahbrewers](https://www.instagram.com/utahbrewers)) or Facebook. And remember, there is always something great on tap!



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4/12 - LO MOON

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(PRESENTED BY THE UTAH BLUES SOCIETY)

5/2 - JOHN NEMETH  
(PRESENTED BY THE UTAH BLUES SOCIETY)

5/3 - CARTER WINTER

5/4 - ALICE GLASS WITH ZOLA JESUS

5/5 - SEPATONIC

*Fluid Art* brings together the best of Utah's contemporary art and craft beer. Pictured left: UMOCA's 2015 Kate Ericson and Mel Ziegler exhibition.

# UTAH LIQUOR STORE

A quick, informal poll from the Utah Craft Beer Community—a Facebook group of 1,500-plus beer-minded people—illustrates local thoughts about Utah's state-run liquor stores. Comments ranged from concern with inconsistent products, to lack of selection, to some even feeling that it may only matter how close a location is to one's home. Some feel that none of our liquor stores are good. Others appreciate the importance of being able to acquire high-point beer without leaving the comfort of Utah. Surprisingly, having beer stored at proper temperatures didn't come up. This has been a longstanding issue for us when it comes to our neighborhood stores. We have visited liquor stores across the country, all with countless beverages sitting at room temperature, but each also had cold cases, housing usually fresh, chilled beers. We would all love a world where we are treated as adults, to be able to walk into a bottle shop and buy ready-to-drink beverages to open or refrigerate when we get back home—but that just isn't the place we live. There is the option of visiting specific breweries with cold cases, but you won't find an all-in-one beer consignment shop with cold craft brews here.

Regardless of your stance on the DABC stores, here are some basic guidelines for how to shop at these establishments that vary from each other. We want to help you find the good stuff while avoiding the pitfalls.

## Give Me IPA or Give Me Death

Let's get to the elephant in the room. For a long time, the India Pale Ale has been consistently one of the most popular styles of beer. Some of these beers are refreshingly hoppy and widely sought-after. But here's the concern. IPAs are best enjoyed fresh. Learn to spot the can or bottle date. Most breweries have adopted a "best by" or "enjoy by," or even a "bottled on" date. The best rule of thumb is to stay within 90 days of the date. Anything outside of this is bound to start losing some of the freshness, causing the beer to sweeten up as the malt comes through. There can be reasonably fresh beer on the shelves despite what may appear otherwise—you just have to look.

## Make it a Regular

Find a go-to beer. Shopping the liquor stores for only the newest beer will bring moments of disappointment because there might not be anything. However, there are beers that you will always seem to find. *Sierra Nevada's* Pale Ale or *Squatters'* Off Duty IPA are standing regulars. There are several solid go-to brews, usually available at a good price point. Just remember to check the dates as you would with IPAs.

## BEER BUYING GUIDE

—BY—  
CHRIS  
& SYLVIA  
HOLLANDS

chris.hollands@porchdrinking.com  
sylvia.hollands@porchdrinking.com



Are you unsure what beer to buy at Utah liquor stores?

## Check the Caps

Beer-cap art has taken strides in the past few years. We aren't talking about the crown on top of the bottle, however. Checking the caps means not all stores take great care in beer display. Often, newer arrivals are left lying around at an end cap or near the register. There is nothing more frustrating than loading up with a hundred dollars of beer, then seeing the latest *Ommegang* Game of Thrones or *Robinsons* Iron Maiden brew waiting to add to the total. If you don't want to be caught off guard, learn where your local hot spots are. Take a peek there before the shelves. This may help with a sticker shock.

## Find Hidden Gems

Because of out-of-state distribution from several important breweries to Utah, we are often lucky enough to find treasures. A mistake in shipping or a never-picked-up split-case leaves some fun beers out there. You will be pleasantly surprised running into a rare version of *Deschutes'* The Abyss or *Lagunitas'* barrel-aged Coffee Stout. This is where it pays to shop around the different stores like a treasure hunt.

## Do the Deed

In the beer version of "pay it forward," we occasionally like to do good deeds for our fellow beer drinkers. This can simply be pointing a fellow shopper to a new arrival or local favorite they may have missed. Or, purchasing the 100-day-old IPA, wagering that it may still probably taste good, but taking the risk to clear the shelf for freshies. One of the most important good deeds is to support local breweries. Basically, grab the *Red Rock* Elephino or the *Shades of Pale* Slick City, because you might find your next go-to.

## Think Outside the States

There are a lot of different suds at our liquor stores. Want to challenge your beer palate and learn a little more about the geography of where they originated? We suggest digging into that corner of the shelves dedicated to the beers abroad. Many of the beers are ancestors to modern American brewing styles. We admit that it took some time to find styles and flavors we loved, but it happened. Generally, you will not regret this decision.

## In Summary

Another thing to remember is, as neutered as Utah liquor stores may seem, they are not created equal. Many of them have employees who take great care in the display and selection, so venture out. And one last note: If you have a beer you love, you can order it online through the DABC website. You have to buy a lot of it, so make sure it's one you'll drink, share or age.

Illustration: @ashleyfairbourneillustration



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By Lizz Corrigan • [lizzcorrigan@gmail.com](mailto:lizzcorrigan@gmail.com)

Why settle for a girls' night out when you could have a girls' *pint* out? Girls Pint Out (GPO) was born out of a need for women to connect with each other while exercising their love for craft beer. GPO got its start in Indianapolis by founder **Amanda Wishin** and has since spread to dozens of chapters countrywide, including Utah's very own **Salt City Girls Pint Out**.

**Crissy Long**, the Salt City GPO chapter head, is a Utah-local, a craft beer drinker since the early '90s, and a brewer since 2014. She's a born-again IPA fan and self-proclaimed stout girl. "The love affair began at *McMenamin's Pub* in Oregon, when I was introduced to a beer called Terminator Stout," says Long. "It poured so gloriously dark and chunky that I thought for sure you couldn't call it beer." The rest was history. While her fascination grew, Long was always on the lookout for other women who shared her taste for good beer and good company. "I wanted something that was easy, relaxed, with no agendas—just women and beer ... so, in all honesty, I hit Google," says Long, who discovered GPO and immediately reached out to Wishin about the possibility of a Utah GPO chapter, which became a reality in December 2015.

GPO builds relationships between like-minded women and supports them as active members in the craft beer industry. Long says, "The craft beer community was seen for many years as a 'man's world,' but as time has gone by, more women have made splashes in the community through brewery ownership and Head Brewer positions," something to be celebrated and

encouraged. While GPO is women-focused, "this group is not about excluding men but, rather, including women," says Long. "It's about empowering women to learn, to grow and to just enjoy each other."

There's more to it than just drinking beer, though. For many chapters, being part of GPO "means being very involved with the local breweries and the craft beer scene in general, from festivals to charitable events and more," Long says. The realm of possibilities to explore the craft beer industry are endless, really. One GPO chapter even collaborates with *MobCraft Brewery*, in which each chapter submits a recipe, and the one with the most votes will be brewed and sold by *MobCraft*," says Long.

Some events are "drink and enjoy," while others are "feel good; do good." "Each year at Christmas, we have a Winter Bottle Share and charity drive," says Long. "This past Christmas, we gathered around 100 pounds of food, blankets and toys for fur babies [at the Humane Society]. This year, I plan on adding another event for a women's shelter." Long and Salt City GPO are quickly filling up the local calendar with monthly events and meetups.

Salt City GPO is the only Utah chapter, but as the craft beer scene continues to grow and more women join, there may be opportunities to create more Utah chapters. Joining requires no membership fee or contribution, just a love of beer and the ability to laugh, smile and have a good time. "We've got a long way to go before we are truly integrated in the craft



(L-R) Salt City Girls Pint Out chapter head Crissy Long with members Kim, Suela, Tina, Lindy and Trudy, enjoying a few pints at Uinta Brewing Co.

Photo: Colton Marsala Photography.com

beer community here in Utah," says Long, "but beer by beer, we will get there."

Long has been a positive and driving force, from organizing to education. She is "always trying to teach the group about different styles of beer," she says, and she hopes to form new relationships and collaborations with breweries around the valley to offer education for women on brewing and glassware. With her head in the hops, she has grown to "learn and appreciate the nuances of the different hops and what they can bring to a beer," and wants to share those explorations with others this summer through a "brew your own beer" event.

While Utah has its quirks and challenges when it comes alcohol, there are plenty of folks—particularly women—who appreciate craft beer. "You can see this in the brewery growth over the last several years," says Long. "Having been raised in Utah, I've seen an interesting shift in the attitudes here, and it's exciting and refreshing." From *The Bayou* to *Beer Hive*, Salt City GPO indulges in some of Utah's best brews, takes local-brewery tours, goes bowling and (not surprisingly) bonds over the outdoors.

Long created a *Progressive Pints* event, where Salt City GPO picnicked at Lakes Mary, Martha and Catherine in Big Cottonwood Canyon. Each visit entailed food and beer assignments. "Lake Mary was appetizers and a beer, Lake Martha was lunch and a beer, and Lake Catherine was dessert and a beer," says Long. "The beer and the food was amazing, but the company was even better. We talk, we share stories of our lives, we learn about different beer styles and we laugh."

Summer is just around the corner, and so is the *GPO Brewery Tour* event on April 24—brewery TBD. The May meetup will likely be a short hike and bottle share, while the infamous *Progressive Pints* hike will be in June and the home brew in July. Facebook (@SaltCityGPO) is the best way to get event updates, beer news and details about Salt City GPO. Come thirsty, leave happy.

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Photo: Colton Marsala Photography.com

(L-R) Scott Parker and Jeremy Ford proudly oversee Salt Flats Brewing's operations, boasting an impressive roster of 20 high-flavor session beers as well as new high-point releases.

FROM THE GARAGE TO

# SALT FLATS BREWING

A BEER-FUELED JOURNEY

By Ben Trentelman • [bdkt0@yahoo.com](mailto:bdkt0@yahoo.com)

I have to admit that I was surprised when I walked into Salt Flats Brewing's large warehouse. Located in a west SLC industrial area, there's a row of race cars lining one side of the building and giant shining, fermenting barrels towering on the other. After Jeremy Ford—who oversees operations at Salt Flats Brewing—offered me a beer, I thought for a moment that this stunning collection of cars and large beer production could only come together in some sort of dream. What Salt Flats Brewing has to offer was nowhere near my normal Wednesday-afternoon cup of tea, and I was feeling thirsty.

As Jeremy poured me a glass of Salt Flats Hefeweizen, he introduced me to the rest of the crew: Steve Pruitt, the owner of the brewery and of The Garage Grill in Draper, and Scott Parker, the brewmaster. Pruitt has been in the racing world as an owner and driver since 1975. The warehouse where the fine beer I sipped had been crafted was home to his racing team until the expenses of the sport made the restaurant business seem like a better venture.

"We started out as the Salt Flats Grill and Brew House [now Garage Grill], where we had a one-barrel brewing system," Pruitt says. "The restaurant took off, and we decided to make room for more people, so we moved the brewing operation to the warehouse." With so much space and customers taking a liking to some of the brew they produced, it was time to expand brewing operations. Steve cleaned up the space and invested in an admirable brewing setup, able to produce a line of 20 different beers under the name RPM Brewing, which they soon changed to Salt Flats Brewing. "We went with RPM early on, which fit in with the Garage Grill in Draper, but unless you're a gearhead, RPM doesn't make as much sense," Pruitt says, pointing to a slick-looking car that looks, to me, like a rocket ship. He had raced it on the Salt

Flats, which makes for a decent brewery name and a solid bridge between his love of racing and something that might get more traction with an average beer fan.

Seeking how to create a unique beer in a quickly growing craft brew market, Pruitt brought in Parker, who had been brewhouse manager at Firestone Walker Brewery in Paso Robles, California. "Scott has been able to pare down what he knows about beer to the 4-percent [alcohol by volume] content," Pruitt says, "and retain the flavor." Parker adds that using the freshest malts, freshest hops and maintaining strict expectations of cleanliness have been key factors in his brewing.

All 20 of Salt Flats' beers are currently 4-percent ABV, or 3.2-percent ABW (alcohol by weight), and the Salt Flats crew doesn't see that as a disadvantage (even as potential changes to Utah's liquor laws loom, which may allow for higher-point beers to be sold in grocery stores). Pruitt, who questions whether the laws will actually change in a state where alcohol regulation can be slow-moving, maintains an optimistic perspective. "Selling high-point beers in grocery stores doesn't really align with the state's new legal driving limits," he says, referring to the state's .05 blood alcohol level. "These 3.2 beer sales will be so small for major distributors that it won't be worth it for them to sell in our state, and they'll be clearing the shelves for local craft brewers to fill the need."

With six of their beers canned for mass distribution, Salt Flats is ready to respond to whichever direction the market goes with beers that will satisfy every palate. The marketing behind

Salt Flats targets both fans of craft beers and other, more widely distributed beers like Coors and Bud Light with their P1 Pilsner, Salt Flats Hefeweizen, Daytona IPA and Back Seat Blonde Ale, which are among the beers that you'll soon find widely available. "Our branding approach is different than what you'll see locally," Ford says. "We're a little brighter, a little louder. There is a barrier into the everyman market, and this makes our beers accessible."

What you won't be able to get on grocery-store shelves you can currently find on tap at The Garage Grill in Draper, which Pruitt describes as "something like what you would expect to see on Gasoline Alley," where you can also find sushi, wood-fired burgers and pizza, and unique specialties like Sushi Nachos (fresh tuna loin, seaweed salad, crab and avocado cream sauce piled on top of fried wontons) and the Crabby Patty (a wood-fired burger topped with tempura-fried shrimp and eel sauce). All 20 of Salt Flats' session beers are available, and a selection of other breweries' high-point beers will soon be jettisoned to make room for their own high-point Scottish Ale, Double IPA, Oatmeal Stout and Belgian Double.

Regarding the lack of other beer staples on tap like the Coors and Buds of the world at The Garage Grill, Pruitt admits they took a risk. "Some people haven't changed what they've been drinking since they started, but when we can sway them to try our P1 Pilsner instead, they love it," he says proudly. "We're easy to understand, and when you try our beer, you'll like it."

With mass distribution in coming months, you can currently find Salt Flats beers at The Garage Grill and Toscano Restaurant.

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# SLUG MAG'S BREWSTILLERY EXCLUSIVE BREWS

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On May 12 at the Gallivan Center, **SLUG Mag's Brewstillery: A Local Beer and Spirits Festival** will be **SLUG's** second all-local beer festival and first-ever all-local spirits festival—all in one. Two awards will be given for exclusive brews that will be at **Brewstillery**. Attendees will vote for their favorite exclusive brew for the People's Choice award, and **SLUG** "Beer of the Month" columnists **Chris and Sylvia Hollands** will be the judges for the Best New Brew award. There will also be awards given to distilleries, to be determined. Visit **SLUGMag.com** for more information about **Brewstillery**, and read up on the exclusive offerings at **Brewstillery**, below!

## EPIC

Lupulin Burst is a hazy, NE-style IPA with Cashmere and Mosaic hops. It has a fluffy mouthfeel with only a slight bitterness on the very back end. The aroma bursts with big notes of citrus and melon, a slight floral character and a hint of grass.  
—Matthew Allred, Communications Director

## KIITOS

We will do a *mole-stout* firkin—our coco-nut stout with cocoa nibs, ancho chiles, chipotle chiles and cinnamon.  
—Jamie Burnham, Regional Liquid Liaison

## MOUNTAIN WEST

Produced exclusively for **SLUG Magazine's** annual **Brewstillery** festival, **Mountain West Cider** proudly presents Garden Party. With the help of renowned tea sommeliers from Salt Lake's own **Tea Grotto** ([teagrotto.com](http://teagrotto.com)), **Mountain West Cidermaker Joel Goodwillie** has crafted a very limited batch of hard cider infused with a special blend of garden-variety teas during fermentation. This dry cider boasts an alcohol content of 6.9 percent by volume, which complements the well-balanced flavors of sun-dried tomato, cucumber, apple, lemon, lime, rosehip, hibiscus and orange. The combination of floral aromas, earthy tea flavors and a citrus finish create a complex beverage for cider enthusiasts and non-cider drinkers alike. —Joel Goodwillie, Head Cider Maker

## PROPER BREWING CO.

**Proper Brewing** has always had an appreciation for the history and tradition of beer, but we like to put our own spin on it whenever possible. Our firkin program is an excellent example: a traditional serving method with modern flavors. Tapping a firkin is a throwback to a time when all beer was served out of wooden casks, and a tap would be manually hammered into a new barrel when it was ready. The

lightly carbonated beer then flows by gravity with no additional gas pressure. These days, firkins are mostly made of steel and standardized in size at 10.8 U.S. gallons, or half that and called a pin. At **Proper's** Main Street brewery location, we tap a different pin every Thursday at 5 p.m., and this gives our brewers a chance to experiment. Usually, firkins are filled with a beer, and then an additional selection of ingredients is added to create unique versions of the beer. For example, we've done our Oatmeal Red Ale with toasted pecans, our Stumblebee Honey Lager with fresh basil, or even our Hopspital Session IPA with Sour Patch Kids. Every week is a new surprise! And as we're always waiting for what's new and fresh, the actual firkin we'll be serving at **Brewstillery** is yet to be determined. —Rio Connelly, Head Brewer

## RED ROCK

We are very excited to participate in the 2018 **Brewstillery**. For the event, we will be pouring a firkin produced exclusively for this event. As Firkins are fresh for the season, the exact style and ingredients are TBD. We look for the freshest ingredients to complement the season and the style of beer. A few that we have produced in the past include a nut brown ale with candy cap mushrooms, coconut vanilla black saison and a gose with lime, lemongrass and

**SLUG Mag's Brewstillery will feature two awards for festival-exclusive brews: Best New Brew and People's Choice.**



Thai chilies. They tend to sell out before anything else, so make sure to pop over and try it early! —Shantel Stoff

## ROOSTERS

**Roosters** will be serving a "slug beer" for **Brewstillery**. In support of the **Utah Brewers' Guild** and **SLUG Mag**, **Roosters Brewing Company** will be offering a firkin. This firkin will feature **Roosters'** most popular beer, Honey Wheat. We will add sour gummy worms and raspberries to give this classically sweet, light American wheat a sour, summery punch. The gummy worms are a stand-in for slugs.  
—Jacquie Wright King, Brewer

## TALISMAN

[Head Brewer **Dusty Williams**] is leaning toward an IPA, but it is not confirmed.  
—Joann Williams, Co Founder

## UINTA

We're bringing a Kentucky Common (4-percent ABV, 15 IBUs, SRM: 18), an original American beer style, similar to a cream ale but with a deep-amber color. This session-able beer [a low-alcohol beer meant to be drunk in a sequence with other beers] features delicate aromas of caramel and sweet grain, with a low, spicy hop flavor that finishes dry.  
—Jeremy Worrell, Field Marketing Manager

## ZION CANYON BREWING COMPANY

To round out our four taps, we are planning on brewing up a batch of gose for our **Brewstillery** exclusive brew. We are brainstorming ideas for a delicious fruit to blend in but haven't locked that down as of yet. Rest assured, we'll do our best to find something that will make people smile!  
—Jeremy Baxter, Head Brewer

At the time of printing, **Squatters** and **Wasatch** were tentatively considering submitting firkins per brand as well.

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# Cold Beer To Go

— By —  
Chris & Sylvia Hollands  
chris.hollands@porchdrinking.com  
sylvia.hollands@porchdrinking.com

Fresh, cold beer is nearby and you don't have to visit a liquor store to find it. Venture out to explore our local breweries, and you'll find some of the best beer around. Purchasing beer straight from the source eliminates possible hazards when picking it up somewhere else. When getting beverages from breweries, it is usually chilled and guaranteed fresh. And the person selling it may know a whole lot about it, because it could be the brewmaster themselves. Remember: Don't drive intoxicated. Here is a rundown of where to find cold beer, to go.

## 2 ROW BREWING

6856 S. 300 W.,  
MIDVALE, UT 84047  
801.987.8663

2 Row's cold cases are always populated with some of Utah's best IPAs. Always fresh and hopped to the top, assortments of fan favorites are available for "build-your-own" six-packs. Dangereux Farmhouse Ale, Tastes Like Citrus, Random Double IPA and 24K Golden Ale are prime choices to fill the slots. Owners **Brian** and **Dede Coleman** have quickly become one of the most popular beer-makin' couples in the state. Nowadays, the Colemans, who are friendly with considerable beer knowledge, are manning the bottle shop or filling growlers personally.

## A. FISHER BREWING CO.

CROWLERS AVAILABLE  
320 W. 800 S. SLC, UT 84101  
801.487.2337

The A. Fisher Brewing Co. taproom became a craft beer hot spot since opening a little more than a year ago. A welcoming atmosphere offering quality brews with golden suds made this a home for regulars. Fisher Brewing always has a stellar selection of traditional and edgy beers, and beers on tap rotate regularly. You'll have a choice of anything from a citrusy pale to the Fisher Beer, a classic American lager. Enjoy here or there, because these liquid refreshments can be poured to go in a 32-ounce crowler or 64-ounce growler.

## BOHEMIAN BREWERY

94 E. 7200 S., MIDVALE, UT 84047  
801.566.5474

Searching for a traditional-style lager based on the German Purity law? Look no farther than *Bohemi-*

*an Brewery*. This brewery is also recognized because of its exceptional restaurant that has been a staple in the Midvale community for years. The cold case here is a little smaller but worth a visit. Beyond core brews, *Bohemian* creates seasonal selections as well as their special Brewers 'Stache. However, always-available, respectable high-point lagers like Dortmunder or Düseldorfer tastes refreshing after gobbling down a garlic burger or brats.

## BONNEVILLE BREWERY

GROWLERS ONLY  
1641 N. MAIN ST., TOOELE,  
UT 84047  
435.248.0646

Whether you're on your way to or from Wendover or you're in close proximity to *Bonneville Brewery*, plan a quick stop. They don't have a bottle shop, but you can bring a growler to fill. The selection includes excellent examples of all of the common beer styles from fresh IPAs to crisp lagers and pilsners. Popular beers include Free Roller IPA, Pilot Peak Pilsner and the Vienna Lager, all good to take home with you. *Bonneville Brewing* is a brewpub, and a break for a bite pairs well with grabbing beer.

## DESERT EDGE BREWERY

GROWLERS ONLY  
273 TROLLEY SQUARE, SLC,  
UT 84102  
801.521.8917

Visit the longstanding resident of the *Trolley Square* shopping center, *Desert Edge Brewery*, for flavorful food and craft beer. Much like the historic landmark it's located in, some of *Desert Edge's* beers have etched themselves into history for Utah's beer-loving community. Fill a growler with Happy Valley Hefewe-

izen, Pub Pils, Utah Pale Ale or the delicious Latter Day Stout. Next time you are shopping Whole Foods and want fresh beer, take a swift detour to *Desert Edge*.

## EPIC BREWING COMPANY

825 S. STATE ST., SLC, UT 84111  
801.906.0123

*Epic Brewing* provides full-strength brews to the Utah faithful, and has since its inception in 2010. Their substantial cold case is a go-to for consumers because it holds many choices showcasing various styles of beer. *Epic* has something for everyone with their Classic, Elevated and Exponential Series brews. From the Classic Series, grab a fresh Spiral Jetty IPA, or from the Elevated Series, a Copper Cone Pale Ale. Big Bad Baptist Barrel-Aged Imperial Stout or one of its slick variants from the Exponential series are also crowd favorites. Growlers are on hand, and recently, *Epic* released 12-ounce cans into the market, so you can take them anywhere.

## HOPPERS GRILL & BREWING COMPANY

GROWLERS ONLY  
890 E. FORT UNION BLVD.,  
MIDVALE, UT 84047  
801.566.0424

*Hoppers Brew Pub* is located in the ever-growing Midvale beer scene. This small brewery is situated within a nice restaurant featuring seafood, burgers, pizza and other pub-style grub. Have a taster or drink a pint. When you find one you like, you have the option to take it home. It

pays to check back often, too, because *Hoppers* occasionally has special beer available. There are plenty of tasty beverages to enjoy, but growler fills only. Fill 'er up with Hot Headed Redhead, Drifter Lager or Madame X Stout.

## KIITOS BREWING

608 W. 700 S., SLC, UT 84104  
801.215.9165

*Kiitos* is one of the newest breweries in Utah, and they have come out swinging! In their few short months of existence, *Kiitos'* cold case has been stocked with everything beer lovers want. Patrons score everything from hoppy double IPAs, fruited sours and an Imperial Stout with three additional barrel-aged variants. With a pinball machine and cold cans and growlers to go, it's no wonder why people frequent this place. Brewing with a system designed to reduce water usage hasn't stopped *Kiitos* from squeezing out every bit of usable H<sub>2</sub>O to create crowd-pleasing beer.

## MOAB BREWERY

686 S. MAIN ST., MOAB,  
UT 84532  
435.259.6333

Moab is one of Utah's most prized areas for locals and visitors. Here, *Moab Brewery* has the distinction of being a big dog in a small town. If you're visiting Moab, there is a good chance that beer is a secondary thought. But whether hiking, biking or off-roading, at some point, a tasty beverage will prove refreshing. *Moab Brewery* is Moab's largest restaurant and only microbrew-

ery. Pick up a Johnny American IPA, Dead Horse Amber or Moab Pils for your red rock adventure. Available in 16-ounce tallboy cans or growlers. Remember to recycle.

## PARK CITY BREWERY

2720 RASMUSSEN RD., STE. A1,  
PARK CITY, UT 84098  
435.200.8906

*Park City Brewery* is found in the ideal zone for guests and residents of the Beehive State's popular tourist destinations. Positioned just around the bend from the heart of Salt Lake City, *PCB* is a warm hideaway with benefits. They fine-tune their craft, offering visitors something interesting. Ice-cold beers like Hooker Blonde or Boogie Water are available in six- and 12-packs in their *General Store* fridge. Along with beer in the session series, you should also look for the Imperial Pilsner, a 7.7-percent ABV easy-drinker.

## PROPER BREWING COMPANY

CROWLERS AVAILABLE  
857 S. MAIN ST., SLC, UT 84111  
801.953.1707

Since the beginning, it seems *Proper Brewing Company* churns out new beer after new beer. Head Brewer **Rio Connelly** steeped in both tradition and invention, keeps a cold case packed with fun goodies for all. Deciding whether to visit the taproom for a growler fill or visit the cold case first will be stressful. Do both. Relish in a fresh Proper Beer or Patersbier while enjoying a game of Skee-Ball. Then, grab a Hop Vs Hop Double India Pale Ale or Lake Effect Gose for later.

## RED ROCK BREWERY BEER STORE

443 N. 400 W., SLC, UT 84103  
801.214.3386

*Red Rock Brewery* is considered one of our region's founding fathers of craft beer. **Kevin Templin** and his brew crew locally create some of the highest-quality and well-loved beers around. While their brewpubs have been around for a long time, the *Beer Store* is a relative newcomer by comparison. Since the *Beer Store* opened, it's known as the place to grab "the freshest Elephino in the world." Chilled staples occupy the beer fridge, and they offer growler fills. Besides fixed, first-class brews on their roster, *Red Rock* gets tantalizingly creative. Be aware of seasonal releases for Paardebloem, Rêve and Furlong, as they generate a line around the building.

## ROHA BREWING PROJECT

30 E. KENSINGTON AVE.,  
SLC, UT 84115  
385.227.8982

*Roha Brewing* is nestled in a convenient area just off of State Street. If you want some freshies, there is an easily accessible cold fridge with plenty of choices. Even though their brand presence is growing in convenience and grocery stores, you should still take a quick trip to home base. Brewery owner **Chris Haas** and his team produce beers designed to pair with life's adventures. Looking for a go-to? Pick up the balanced Back Porch Pale Ale, or for something a little fancier, a Kensington Grand Saison.

## ROOSTERS BREWING COMPANY

748 W. HERITAGE PARK BLVD.,  
LAYTON, UT 84047 &  
253 HISTORIC 25<sup>TH</sup> ST.,  
OGDEN, UT 84401  
801.774.9330; 801.627.6171

Growing in a hothouse for craft beer, *Roosters Brewing Company* is an Ogden legend. Their motto of "Good Food, Good Beer, Good People" is a fitting description. Each restaurant location features worthy beer and may have something a little different to offer than the other. Growler fills are available in both spots; however, the Layton bottling site boasts a cold case with their higher-point brews. Collect a Patio Pilsner, Hellevation IPA or, if you are feeling a little more adventurous, the Iron Rooster Imperial Stout. You'll be happy you did.

## SHADES OF PALE BREWING CO.

154 W. UTOPIA AVE.,  
SLC, UT 84115  
435.200.3009

If you knew *Shades of Pale* when it was located in Park City, we suggest getting reacquainted. In our vote, it is one of Utah's most improved breweries. *Shades* still consistently delivers the handcrafted promise from their huge Salt Lake brewery. **Trent Fargher** and **Márcio Buffalo** teamed up, pushing *SOP* in development of an ever-growing list of supreme brews. Visit the speak-easy-style taproom to pick up freshly bottled Slick City Citrus (IPA), Sweet Dreams (imperial porter) or the limited Espresso Stout. Consider including a growler of Grapefruit Revolution (IPA), too. All of their goods are available cold, for sale and to go.

## STRAP TANK BREWING CO.

CROWLERS AVAILABLE  
569 S. 1750 W.,  
SPRINGVILLE, UT 84663  
385.325.0262

The winner for the most instantly appealing establishment has got to be *Strap Tank Brewing*. This classic American brewpub is masterfully designed, with prominently displayed respect to the iron hog. Surrounded by vintage motorcycle décor, enjoy a hearty meal and a finely tuned beverage from the vast food and beer selections. *Strap Tank* newly started bottling small-batch high-point beers available for on- and off-site consumption. In spite of generating sought-after IPAs and barrel-aged creations, staples like Sport Session IPA or Sgt. Holtz Stout hold the flag. Take a ride south of Salt Lake. Sometimes you find yourself in the middle of nowhere; and sometimes in the middle of nowhere, you find delicious beer.

## TALISMAN BREWING COMPANY

1258 GIBSON AVE.,  
OGDEN, UT 84404  
385.389.2945

We initially became familiar with their line of brews thanks to solid distribution efforts from *Talisman Brewing Company*. Yet, it is beneficial to take the trip to the city of Ogden to visit the brewery itself. Sure, the Uplifted Scottish Ale tastes great now, but imagine the flavorsome difference when obtaining it fresh from the source. Twenty-two-ounce bottles and growler fills are obtainable in the bottle shop. If you plan your trip accordingly, you may be able to snag a special barrel-aged or limited-release beer, but bring a friend because quantities are small.

## UINTA BREWING

569 S. 1750 W., SPRINGVILLE,  
UT 1722 S. FREMONT DR.,  
SLC, UT 84104  
801.467.0228

*Uinta Brewing* does a nice job of keeping their beer available in the liquor and grocery stores. However, there are advantages of visiting Utah's largest craft beer brewery. Getting super-fresh Grapefruit Hop Nosh IPA or Detour Double IPA alone gives value to a stopover. Special-release beers warrant ventures, too. Cold bottles and cans are sold inside, adjacent to the brewhouse pub. Growler fills with brews like 801 Pilsner, Piggyback Peach IPA and Baba Black Lager are also available. If you're lucky, you may be able to schedule a brewery tour.

It's one of the best behind-the-scenes looks at a major brewery in the state.

## WASATCH BREWERY/ SQUATTERS CRAFT BEERS

CROWLERS AVAILABLE  
147 W. BROADWAY,  
SLC, UT 84010  
801.466.8855

This one-two combo is the grandfather of the Utah craft beer community. *Wasatch* (founded in 1986) and *Squatters* (founded in 1989) cemented themselves into the foundation. Looking for Jalapeño Cream Ale or Outer Darkness Russian Imperial Stout? Stop into their well-stocked beer store. It is a popular spot to snag a crowler and cold six-pack. Their relationship with *Cigar City Brewing* out of Tampa, Florida, means you can usually grab a crisp Jai Alai IPA as well, which is pretty damn cool. A taproom connected to the beer store, *The West Side Tavern*, is regularly offering new brews, so frequent visits are suggested.

## VERNAL BREWING COMPANY

55 S. 500 E., VERNAL, UT 84078  
435.781.2337

We propose making a short trip to visit the historic landmarks and attractions in Vernal, Utah. Or better yet, making it to *Vernal Brewing Company* for every meal you can. The brewery's building is a gorgeous, modern structure located in a prehistoric town. VBC's blend of beer and farm-to-table food is picture-perfect. If you're just traveling through, acquire icy cans or growler fills from the gastropub for your next destination. Mama's Milk Imperial Milk Stout, Little Hole Lager or .50 Caliber India Pale Ale all make good travel buddies.

## ZION BREWERY

GROWLERS ONLY  
2400 ZION –  
MOUNT CARMEL HWY,  
SPRINGDALE, UT 84767  
435.772.0404

At the base of beautiful *Zion Canyon National Park's* entrance is craft beer abode *Zion Brewery*. Expeditions bring thirst, and Zion has a primary set of beers for eager exploration seekers. Southern Utah's first microbrewery also creates seasonal flavors to keep you interested after a long day of exploring the landscape. Cold cans and bottles aren't available here, but growlers can be filled with sessions like with Zion Pale Ale, Paradox Session IPA or Springdale Amber. Take a growler home to remind you of the fun you had.

# KIITOS BREWING

## CRAFTS THE CONSCIOUS AND DELICIOUS

By Paige Zuckerman  
paigex@redwillowcounseling.com

"Always look local," says **Clay Turnbow**, the congenial home brewer-turned-Head Brewer at *Kiitos Brewing*. A minimalist, unpretentious yet ultra-cool oasis nestled amid a semi-dilapidated industrial park, *Kiitos* offers a cheerful gathering space for the love of the suds. *Kiitos* employs an environmental ethic across its operations, offering canned beers only via the use of the ultra-conservational High Efficiency Brewing System (HEBS), which utilizes 40-percent less water than traditional systems. Turnbow loves the outcomes the HEBS process has provided, especially the turn-around time for production. "Making the average beer takes anywhere from six to eight hours for the complete process," he says. "Here we do it in about four, sometimes even faster than that."

The brewery has made numerous tactical choices to minimize their footprint, which Turnbow discusses with a touch of passion in his voice: "The city doesn't make it especially easy to recycle glass. It's a lot easier to recycle cans. The beer tends to also age better in cans because of no light intrusion." With regard to additional ways Turnbow plans to engage *Kiitos'* "green" mentality, he says, "Something I'd like to get into right now is our tapping system. Right now, we're at 10 and we'd like to go to 16. When we get there, I want to have a tap where we donate a dollar of every pour to getting electrical charge stations in our parking lot. We're also trying to get the city to give us one of the GREENbike racks outside." Turnbow indicates that *Kiitos'* future expansions may include an outdoor patio and solar power for the space.

*Kiitos'* current menu is resplendent with rich, fruity and downright luxurious flavors, including favorites Coffee Cream (made with local roaster *La Barba's* Guatemalan beans) and Coconut Stout, which Turnbow intended to offer merely as seasonals but has made into fixtures due to demand. "There's something here for everybody, and not necessarily the cookie-cutter-style beers," he says.

Having had no formal education in brewing, Turnbow has curated these dynamic formulas through sheer time, effort and more than a touch of creativity. "All my experience comes from being a homebrewer for 10 years, then hands-on with *Epic* and *2 Row Brewing*," he says. "The



Photo: ImSorenson.net

With new, local ingredients and a sustainability-forward ethos, *Kiitos Brewing* Head Brewer Clay Turnbow is an avid drinker and maker of "out-there" beers.

out-there beers are what I like to drink. I like to find local ingredients I haven't seen before. If I walk to the local farmers markets, I can find inspiration for a beer, or going to local coffee roasters. I'd really like to go foraging for juniper when it's in season, and spruce tips."

*Kiitos* takes risks with more than just their flavors. They've consciously elected not to offer their beers in local liquor stores due to the potential for unsavory outcomes. "It can sit in a warehouse for two months in 90 degrees," says Turnbow. Turnbow's craft and product is so meaningful to him that every step from concept to creation must be of supreme quality. Even the canning process is remarkably thought-out, with some of the new beers being offered in a "360" lid design that peels-off completely, creating an open top for the aromas and flavors to come forward fully.

In less than two years, *Kiitos* has already gained favor among the brewery community, from customers to comrades. In my afternoon at the facility, a regular flow of local beer groupies amounted to a nearly packed house on a Saturday afternoon, an impressive crowd for such a fledgling brewery. From within the rather intimate local-brewers inner circle, Turnbow attests that "the best compliment I can get is to walk downstairs to the tavern and see them in my brewery, drinking my beers."

Lovers of the brew can look forward to a forthcoming collaboration with similarly creative Springville brewery *Strap Tank*. Distribution to Smith's stores will come in addition to current placements at Whole Foods and Harmons. The Northeast IPA is *Kiitos'* most recent offering, including the "360" can design. Additional seasonal offerings will soon drop, including their first classic pilsner lager, made with new American hops Mosaic and Equanot, available as the summer seasonal in May. "After the pilsner, I'll use that same yeast strain to make seasonal lagers, including a traditional Oktoberfest for September and October," says Turnbow. Occasional special events are also a part of the *Kiitos* brand, including the recent *Ruby Snap* collaboration for a cookie-and-beer pairing this past Valentine's Day. On constant rotation at the tavern is a firkin every Monday night and beer infusions on Wednesday nights, set to the pleasant clang of vintage pinball machines and '80s pop hits playing in the tavern. A comfy bar and ample seating area serve the tapped array of *Kiitos'* specialties, including a vanilla-nut cream ale and blueberry sours, as well as a few *Rico* eats keeping bar bellies pleased. *Kiitos* gives back to the local beer culture in both their products and their process, a combination worthy of becoming one of your favorites.

608 W. 700 S.  
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# UTOG Brewing Co.

## OGDEN UNTAPPED

By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com) • [sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)

Photo: Sylvia Hollands

(L-R) UTOG's Suzie Hubble, Jack Hubble, Jeff Manwaring, Cassandra Foss and Carson Foss in their brewery-to-be in Ogden.

UTOG Brewing Co., one of Utah's newest breweries-to-be in the heart of downtown Ogden, plans to open in July 2018. The historic *Thorstensen* building, now an empty shell, has huge potential that speaks for itself. This ideal location is in the neighborhood of world-class mountain biking, hiking, skiing and kayaking. Located on Grant Avenue, this estimated 9,000-square-foot brewery is poised to be a hotspot near all of the action.

Five key affiliates, Owner/Brewer **Carson Foss** and his wife **Cassandra**, Owner/Manager **Jeff Manwaring** and Owners/Managers **Jack** and **Suzie Hubble** greet us onsite. Each brings different business experiences to the table. They were united sporting official UTOG swag and were enthusiastic to show us around their vacant establishment. It's no wonder they have been patient to ensure the startup of UTOG Brewing Co. here. To their advantage, attracting patrons will be easy. This spot offers a front-row view to the beautiful Wasatch Mountains or the backdrop of the **Ogden Raptors** baseball field—to enjoy the scenery or to catch a homerun ball from the best seats in the house. A huge, useful parking garage is across the street, and a central FrontRunner station is within walking distance. "We'll have a banner on the building showing 'Beer Here,'" Carson says. In the city's plans is to enhance the surrounding, foot-traffic-only area by placing a bike lane directly in front of the brewery, "which lends to our master plan," Jack says with a smile. UTOG Brewing will be the exact brainchild that the city needs for locals and visitors.

This proud community will undoubtedly welcome UTOG's offerings of local handcrafted draft beers paired with appetizing bites. The menu will include traditional pub food like burgers, pizza

and salads with a farm-to-table twist. "We want to use some unique ingredients and work with local farmers and cheese producers or coffee roasters to keep it local," says Manwaring, who has history in hospitality and running restaurants. "Spent grain will go to a nearby farmer, and in exchange, we will get beef for the restaurant." UTOG aims to be a brewery people can relate with, and Foss indicates that a key to their success will come from guests being able to put a face to the name.

Gearing up for his dream to be a brewer, Foss acquired a certificate from *Portland State University* for the business side of brewing and a high-end electric brewing system. Along with 10 years of homebrewing know-how, Foss was a commercial pilot captain for 11 years. This enabled him to easily visit breweries in the lower 48 states, and he plans to convey the best concepts out-of-state breweries have to offer. "I would find the local brewery in town and take mental notes of what I liked," he says. "Now I'm pulling what I like and including our ideas, trying to put it into here, because we want more of that outside feel in Ogden. Right now, you have to drive to Salt Lake to get that vibe or culture." When asked why they would start a brewery in town, Cassandra eagerly pipes in: "We need this!" she says, the group agreeing with her. "We want to get Ogden on the map—but also want to keep it a secret," she says, laughing. Manwaring points out that in the past, Ogden lingered behind the curve for the burgeoning demand for craft brewing, and Foss adds that "there are 700,000 people north of Kaysville, and just one place you can have a beer that was brewed onsite," he says. "That's unheard of."

"I have a fermenter that is identical to what we will use in the brewery—just one-15th the size," Foss says. Though briskly dialing in his recipes, he is ensuring that the brewery will have high-quality products. When UTOG opens, four styles of beer will be available on draft: a pale ale, a wheat IPA, a session IPA and a porter. This brewmaster also has a blonde ale and a kölsch up his sleeve. "We will definitely have a gateway beer," Foss says. Initially kegging only to serve the restaurant and brewery, UTOG will strategically place any extra kegs in nearby bars. As they determine their most popular beverage profiles, adding additional beers and tap handles will happen. Foss projects that "in the long term, we are shooting for probably eight to 10 on draft, and then our high-points in cans." He is sitting on one of his best high-point recipes, a black rye IPA, with their future of canning in mind. This urban group probably won't bottle in the future. Cans travel well, making it easier to enjoy the beer outdoors—or anywhere. They have a well-thought-out plan aimed to please their future customers.

Overall, it is easy to get excited right along with this team. We wish this place was open right now. Sharing the eagerness for the budding northern beer scene, the anticipation of summer beer trips to Ogden is upon us. "We want to be on the top of people's go-to list when they are searching for what they are used to in Salt Lake or out of state," says Foss. UTOG, if you build it, people will come.

For the latest information on UTOG Brewing Co., visit their Facebook page.

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# UPCOMING BREWERY UPDATES

reviews@slugmag.com

Utah keeps gaining momentum with our craft beer scene. At press time, by our count, there were five breweries either just beginning to sprout or on the verge of a full bloom for opening. Here you'll find some updates from upcoming Utah breweries.

## GRID CITY BEER WORKS

gridcitybeerworks.com  
Justin Belliveau,  
Founder, President

**SLUG:** Who all is involved with *Grid City Beer Works*, and what compelled you and your group to start a brewery?

**Belliveau:** The team consists of me, Justin Belliveau; my neighbor in SLC, **Drew Reynolds**; our Head Brewer, **Jeremy Gross**; and **James Grady**, our brand ambassador. I've always loved beer, but Drew moving in next door to me was a huge catalyst. His beer collection is the culmination of visiting 600 or so breweries, and it opened my eyes to how amazing

beer can be. We saw an opportunity to do/ add something special to SLC by starting a brewery where Jeremy's talent would shine. He's a true artist and has the ability to do something really challenging, which is to make really enjoyable 4-percent beer. Our philosophy is to keep it simple by offering well-balanced and refreshing beer, and to present it in a space that showcases how it's made and celebrates beer as a great way to celebrate life.

**SLUG:** What kinds of beers do you plan to offer consumers once you're up and running?

**Belliveau:** We'll have an offering of four core beers on draft: a Mexican-style lager, Berliner Weiss, cream ale with orange-blossom honey and a dry-hopped pale ale using Cryo-hops. These core beers will be a blank canvas for us to serve multiple ways

with different adjuncts, fruits, hops, yeasts, etc. Our 5-bbl pilot system will allow us to supplement this with releases of other kettle sours, and a multitude of different lagers and ales. Our barrel program will begin soon after we are up and running, and we will be working with some unique species of wood. We'll also be looking at ways to innovate the service of some of these beers through nitro and cask. The license we are applying for will allow us to serve our full-strength offerings in-house as well.

**SLUG:** What are you projecting your timeline is to have a fully operational brewery up, running and open to the public?

**Belliveau:** We're looking to break ground in May, and hope to be open before the end of 2018.

## MAPLE MOUNTAIN BREW CO.

maplemountainbrewing.com  
Andrew Fullmer, Owner

**SLUG:** Which beers/styles do you anticipate having available upon opening?

**Fullmer:** Upon opening, we will offer our amber ale, jalapeño blonde ale, Belgium, honey pale ale and IPA.

**SLUG:** Being that we're in Utah, what obstacles have you faced in opening up? What recourses have you taken

in order to get back on track?

**Fullmer:** Utah is a beautiful state with beautiful people. The fact that we have been working on opening and are now opening in a county known as "Happy Valley" has been very difficult. Our original plan was to have a production facility in Provo and then grow into a restaurant/pub-style microbrewery. The interesting thing is that Provo prides themselves on being the No. 1 entrepreneurial city in the state, but that is only if that business fits into their idea of what a business should be. We realize that a lot of individuals in this county think "ignorance is bliss," but that is not the way anyone can grow and learn.

We were able to get back on track by moving MMBC to Spanish Fork, where the city already allows the manufacturing of beer, and teaming up with **Phil Henderson** at *Tipsy Cow* has been an amazing partnership.

**SLUG:** What's a realistic timeline that you're hoping to be up and running by, and where/how will customers be able to drink your beer?

**Fullmer:** The nightclub we have teamed up with, *Tipsy Cow* in Spanish Fork, is currently open from 11 a.m. to 2 a.m., and offers great food options along with local microbrews. As far as *Maple Mountain Brew Co.*, our goal for opening and being in full production is nine to 12 months.



Illustrations: Ricky Vigil

*SaltFire Brewing Co.* and *Toasted Barrel Brewery* are vying to open in April, with *Maple Mountain* on their heels. While we await their birth, what would you name our made-up mascots for (L-R) *Toasted Barrel*, *Maple Mountain* and *SaltFire*? Comment on these and the other upcoming breweries' characters on *SLUGMag.com*.

## SALTFIRE BREWING CO.

saltfirebrewing.com  
Ryan Miller,  
Owner and Founder

**SLUG:** What product do you intend to have down the line once you establish yourselves?

**Miller:** Besides a line of great IPAs—including our Singularity Series, which will explore the flavor and aroma profiles of the exciting new hops being developed—we'll be having some fun with unique flavors in saisons, pilsners, blondes, stouts and porters. We're also in the early phase

of building out our sour beer program, so stay tuned!

**SLUG:** You're hoping for an opening in or near April. How do your plans for a taproom align with opening?

**Miller:** The taproom should follow soon after. Our primary focus has always been to get to producing the best beer possible, and in so doing we've really spared no expense on the brewery to get it dialed in. It's one of the reasons it's taken us a bit longer than planned to launch, but the end result will be worth it, we think.

**SLUG:** You'll be neighbors with *Shades of Pale*, *Sugar House Dis-*

*tillery* and *Beehive Distilling*. What hopes do you have for this part of town as far as *SaltFire* adding to this dynamic?

**Miller:** We have great hopes for this area, and I think *SaltFire Brewing* will be a cornerstone to the growth we'll be seeing in both residential and commercial development. Also, with the changes to the zoning laws in South Salt Lake, hopefully we'll see an increased interest in other startup breweries looking to locate in the Salt Lake area, looking to South Salt Lake as a great option for them. The more, the better! We'd love to see this area become a destination for both locals and visitors to experience what Utah has to offer for both beer and distilled spirits.

## TOASTED BARREL

toastedbarrelbrewery.com  
Sage Dawson, CEO/Co-owner

**SLUG:** What's your target date to be open?

**Dawson:** [Co-owner **Lynn Litchfield** and I] both work that plus our full-time jobs. My goal [had been the] end of March, but with how slow things go with the city and state, April is realistic.

**SLUG:** What beers/styles do you plan to have upon opening?

**Dawson:** So barrel-aged beers are our focus, sours, bourbon-barrel beers and sponta-

neous fermentation. These beers take months to make properly, so we will be opening with four packaged beers and then a rotation of growler-fill-only beers. These are the beers we've been brewing for years and are great day drinkers. 1. Four Saisons. This will rotate four times a year as the seasons. It will be brewed in the more traditional Belgian farmer style with mixed fermentation—sometimes slightly tart, sometimes more floral. 2. Doll Face. This is a go-to white IPA. It's made with Belgian yeast, orange peel and coriander. 3. Utah Double. A smooth wheat IPA brewed with six different hops and coming off more floral than bitter. 4. WeisseMan. A Berliner Weisse-style beer, kettle-soured for a crisp, lemonade-like tartness—very refreshing light beer.

Then we will start releasing our barrel-aged beers, but we believe in waiting until the quality is where we are proud of instead of rushing the beer.

**SLUG:** You'll be neighbors with *Red Rock* and *Mountain West*. What hopes do you have for this part of town as far as *Toasted Barrel* adding to this dynamic?

**Dawson:** Our neighbors are awesome, friendly and inspirational. We believe we are a great complement to them and the area. Hopefully in the future, we will all collaborate on projects and events to highlight this up-and-coming area. I truly think we will be creating a "brewery district" with them.

## UNNAMED BREWERY

Mark Medura, Owner

**SLUG:** Who are you and what has inspired you start this brewery?

**Medura:** Three main characters: I come from eight years in the distilling industry with *High West Distillery*. Having considerable experience in the small-business-start-up environment and an entrepreneurial spirit, I [continually] maintained the dream of working for myself and following my passion of one day owning/operating a craft brewery. I still remember my first home brew over 10 years ago. The results were less

than perfect ... however, that first brew lit the fire. I was hooked. Head Brewer **Chris Detrick**, sales/marketing guru **Katie Flanagan** and I serendipitously met through mutual friends and work relationships, and we quickly found many shared values and personal passions that made for an easy decision to do this. We are still working on the brewery name.

**SLUG:** What's your vision for this brewery? What all will it include for customers and/or clients?

**Medura:** Our mission is to foster a renowned, innovative, distinguished craft beer company where our thirst and delight for great brews resonates within each customer and throughout the industry.

Our vision is to become an award-winning Intermountain microbrewery with a unique brand, approach and sensibility.

We have plans for a 75-plus-seat taproom to highlight our brand and beers with a wood-fired pizza oven along with a music venue to allow local, regional and national acts to visit SSL. Whether its live music, stand-up, classic movies or Bugs Bunny shorts, we want to create an area that feels like you're in your own living room, comfortable and calm ... a place where you can literally put your feet up if you so choose.



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## BEER OF THE MONTH

By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com)  
[sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)



**Beer Name:**  
**The Friesian**

**Brewery:**  
**Uinta Brewing Company**  
**ABV: 10%**

**Serving Style: 750-mL. bottle**  
We like to travel outside of Utah with hope of locating high-quality beer. Often we meet new, like-minded individuals from out of state, and usually, two generally common questions come up: “Why does Utah have strange alcohol laws?” and “Just how the heck do you pronounce that brewery called *Uinta*?” (Actually, *Uinta Brewing Company* perfectly jokes on their website with “... are ‘U-IN-TAH’ craft beer?”—providing evidence this question may be common.) Regardless, *Uinta* gave us many gateway brews to the craft community and conversation starters to new friendships.

*Uinta* is a staple in the Utah beer scene and has been since it launched in 1993. Throughout the years, *Uinta* firmly established itself as a larger brewery that is still willing to take chances. Most recently, those chances are taking place within their barrel-aging and sour program. They’ve released a steady legion of limited beers, some showcasing trendy yeast strain *Brettanomyces*, more often described as “*Brett*.” A Belgian-style dark ale, *The Friesian*, is one of the many styles they applied this interesting ingredient to.

**Description:**  
*Brett* beers tend to evolve over time, as with most traditional beer. However, with this particular evolution, the changes range from subtle to downright twisted and extreme. As

a result, some brewers have taken the bottle date to a different level. By declaring “enjoy after,” it presents the opportunity to maximize delightful flavors while consuming the beer. *Uinta* hasn’t affirmed that statement for this ale, leaving the drinking date up to consumers. With that said, we freed the top and popped the cork on *The Friesian* to see what magic lies within.

As the beer cascades out of the bottle, a beautiful, black cherry-tinted liquid fills the glass. Instantly, a half-inch of beige fizz takes over the crown, but retreats as quickly as it arrives. What’s left of the minimized head tries to lace the glass, except the tiny bubbles fall like sand. Some *Brett* beers have been described as having a “horse-blanket” or “barnyard” musk or sourness to their aroma. Raising the glass, a blended fragrance of dark cherry and cabernet grapes circulate the air. The first sip of this three-month-old ale is interesting. The dark, roasted malt gives a full-bodied essence of fruit and nuts. It is almost reminiscent of a semi-tart port wine, intensifying as the drink warms through consumption. This beer isn’t overly tart, which may be a byproduct of the dark ale style used to feed the yeast. When it is all said and done, the experience is pleasing.

### Overview:

Lately, *Uinta Brewing Company* appears to be all in with *Brettanomyces*. They are allowing their brewmasters the freedom to test its powers on virtually any style of beer. We are glad to see that they’re sharing the results. Bottles of *The Friesian* can be found at the brewery bottle shop (1722 S. Fremont Dr.) and DABC liquor stores. If you were to purchase *The Friesian* and try it now, its profile may be different compared to a carefully aged one. Understanding the ever-transforming component of *Brett* yeast could help ease the weird and wonderful encounters with these fermented beverages. We propose, whenever intake occurs, to take your time to enjoy the beer. Sip it and benefit from all of its funky glory. Because, given time, warmer temperatures seem to bring out extra-intense aromas and flavors.

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**SLUG GAMES**  
PRESENTS

# BRIGHTON BANKS

By Tim Kronenberg

tkronenberg@msn.com

*SLUG Games: Brighton Banks* is *SLUG's* yearly amateur ski and snowboard contest, which happened Saturday, March 10, at Brighton. Organizing this event was a surefire way to invoke the perfect storm followed by the

best bluebird day of the season. A huge thank you to everyone who participated in this year's event and to all *SLUG Games* sponsors: Blue Copper Coffee, Brighton Resort, Graywhale,

Izm Apparel, Line Skis, Milosport, Pig & A Jelly Jar, Porcupine Pub & Grille, Saga Outerwear, Ski Utah, Stage Ideas and Yelp! Find a full write-up, video recap and exclusive photo gallery on *SLUGMag.com*.



1



2



3



4



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8



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9



10

1. *SLUG Games* attendees gathered at the base for the best view of the action. 2. Gwynnie Park, 1st Place Women's 17 & Under Snow, 50-50. 3. Treyson Allen, 2nd Place Men's Open Snow, frontside boardslide. 4. Henry Hawkins, 1st Place Men's 17 & Under Snow, boardslide. 5. Tucker FitzSimons, 1st Place Men's Open Ski, railslide 360 switch up 270 out.

Photos: @cezaryna

CJ Anderson

Matthew Hunter

6. Sam Hobush, 1st Place Women's Open Snow, nose press. 7. Pat Fava, 1st Place Men's Open Snow, blunt-slide. 8. *SLUG* staff tossing sponsored goods for fans. 9. A few attendees checking out Izm's goods. 10. Carter Wessman, 1st Place Men's 17 & Under Ski, rail slide.

Photos: CJ Anderson

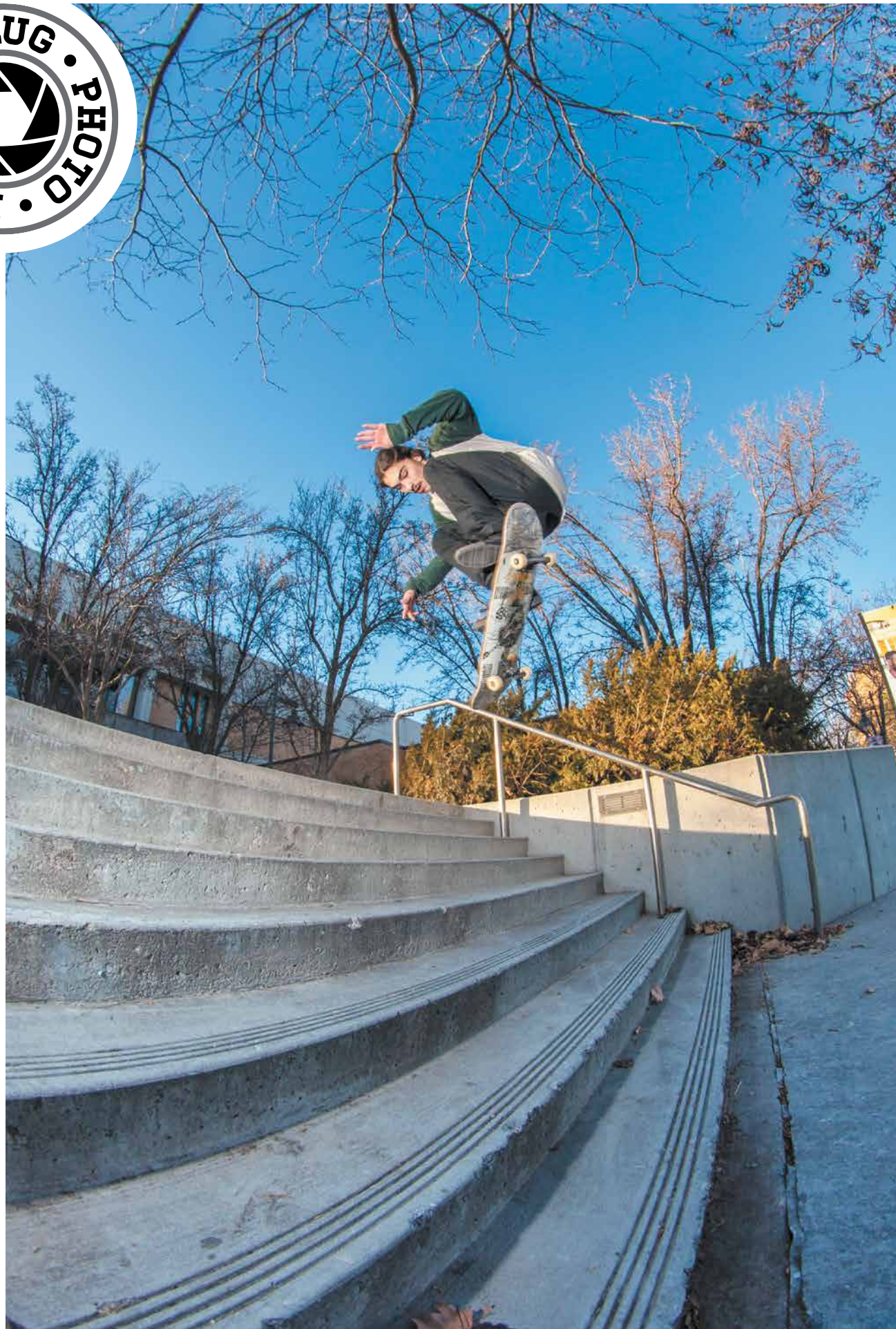
Matthew Hunter




# SKATE

This is one of many kick-ass photos from this session. Connor Gyi was trying this big spin for about an hour, stomping it and slipping out a few times—then finally rolled away!

By CJ Anderson • [cavisucelphoto@gmail.com](mailto:cavisucelphoto@gmail.com)



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# On the Jazz Beat with Tony Jones!

By Mike Brown • mgb90210@gmail.com

By the time you are reading this, cruel basketball gods willing, the **Utah Jazz** will be locked into the *Playoffs* for the second year in a row. But the basketball gods have been exceptionally cruel this year. Like a vengeful Greek god with no regard for basketball humanity, it hasn't just been to the Jazz by injuring our starting center for a big chunk of the year or by dishing out an insanely tough December schedule, but by striking superstars across the league as well.

But what's done is done, and as the Jazz deal with the cards they are dealt this year, overall, the entire franchise is in great shape. We lost star player **Gordon Hayward** and replaced him with a bigger star in **Donovan Mitchell**, which, to me, feels like getting dumped by an average person, then going to prom with the coolest kid in school and dancing with them in front of your ex—a pretty good feeling indeed.

But enough about my tiny season recap. This month, I was fortunate enough to interview *The Salt Lake Tribune's* beat writer for the Utah Jazz, the great Tony Jones. Seeing as how *SLUG Magazine* and *The Trib* aren't exactly competing for readership, the interview was easily doable. It was awesome for me to pick the brain of someone who has such close access to the team I love more than Hot Pockets on a cold winter day.

I love talkin' b-ball with people, whether it's a wasted pal at the bar bumbling incoherently about stats that don't make sense or arguing with strangers over Twitter. But I gotta get my extensive knowledge on the latest team info, gossip and trade rumors from somewhere. I'm not friends with Hayward's old barber; thus, enter Tony Jones.

In my opinion, no one is more locked into what goes on with the team than Tony. All you have to do is follow his Twitter feed at @tribjazz to know what I'm talking about. Of course we talked hoops over

a bowl of wontons, but I was also curious as to how Tony puts it all together and what his job entails.

Tony started out covering high school sports in Florida, and somehow found his way covering sports in Utah starting 10 years ago. For the last four years, he exclusively has covered the Jazz. I asked him what his favorite teams are as a fan, and he told me that it's the **Mets** and the **Knicks**, which I can forgive him for, seeing how he's actually from Brooklyn. But when it comes to his job, the feelings of being a fanatic take a back seat, approaching his job as professionally as possible and keeping emotions out of it. It's pretty much the opposite of my approach for anything I

write about the Jazz or life in general. Professionalism will never be my journalistic strongpoint.

Part of a beat writer's job is being a lifeline between the team and the fans. Before the internet took over the world as we know it, a beat writer would mostly just go to the games, get some interviews, and you'd read it in the newspaper the next day. But as apps replaced paper, the job as a beat writer has seemingly changed drastically. Beat writers use podcasts, Instagram, Snapchat, Twitter, etc. to connect with us the general public. Oh, and they still write articles.

When I troll Tony's twitter and other NBA-related handles looking

for fact nuggets 'bout the team to make myself look smart, a lot of it comes across as hearsay or rumors. Tony assured me that everything he tweets is in fact confirmed and also gets run past the *Trib* for fact-checking before the tweet even goes out. That's called being a professional, folks.

This led me to ask him about his sources, where they come from and whatnot. Of course Tony could not divulge names. Getting great sources requires a lot of trust-building and fostering relationships over time. Fair enough. But I had to ask: Given the soap opera that is off-season free agency—which the NBA has inadvertently produced—I can only imagine that solid sources are just as important to beat writers these days. Like literally, free agency this summer was more entertaining than the crappy finals, in my humble opinion.

Obviously, the main sources for beat writers are the players themselves. Tony is with the team constantly. He travels to where they play their road games and gets to ask them questions after games and practices because I can't. I asked him how the players perceive beat writers in general. He says, "As a necessary evil." But if you asked five different players that question, you'd get five different answers. It's like any relationship. Beat writers and players need each other, whether they like it or not.

My last two questions for Tony were about the recently remodeled *Delta Center* arena (I know it's named otherwise, but it will always be the *Delta Center* to me). First of all, I snuck my way into the media room in the arena last year and noticed that there were no beer taps in there, even though the media room is named after **Hot Rod Hundley**, which makes zero sense, but he couldn't speak to the oversight. Also I asked Tony for the Wi-Fi password to the *Delta Center*. He told me he doesn't actually have it, so that's a no.



Photo: John Barkiple

(L-R) Mike Brown and The Salt Lake Tribune's Utah Jazz beat writer Tony Jones after talkin' hoops and Jazz Playoffs aspirations.

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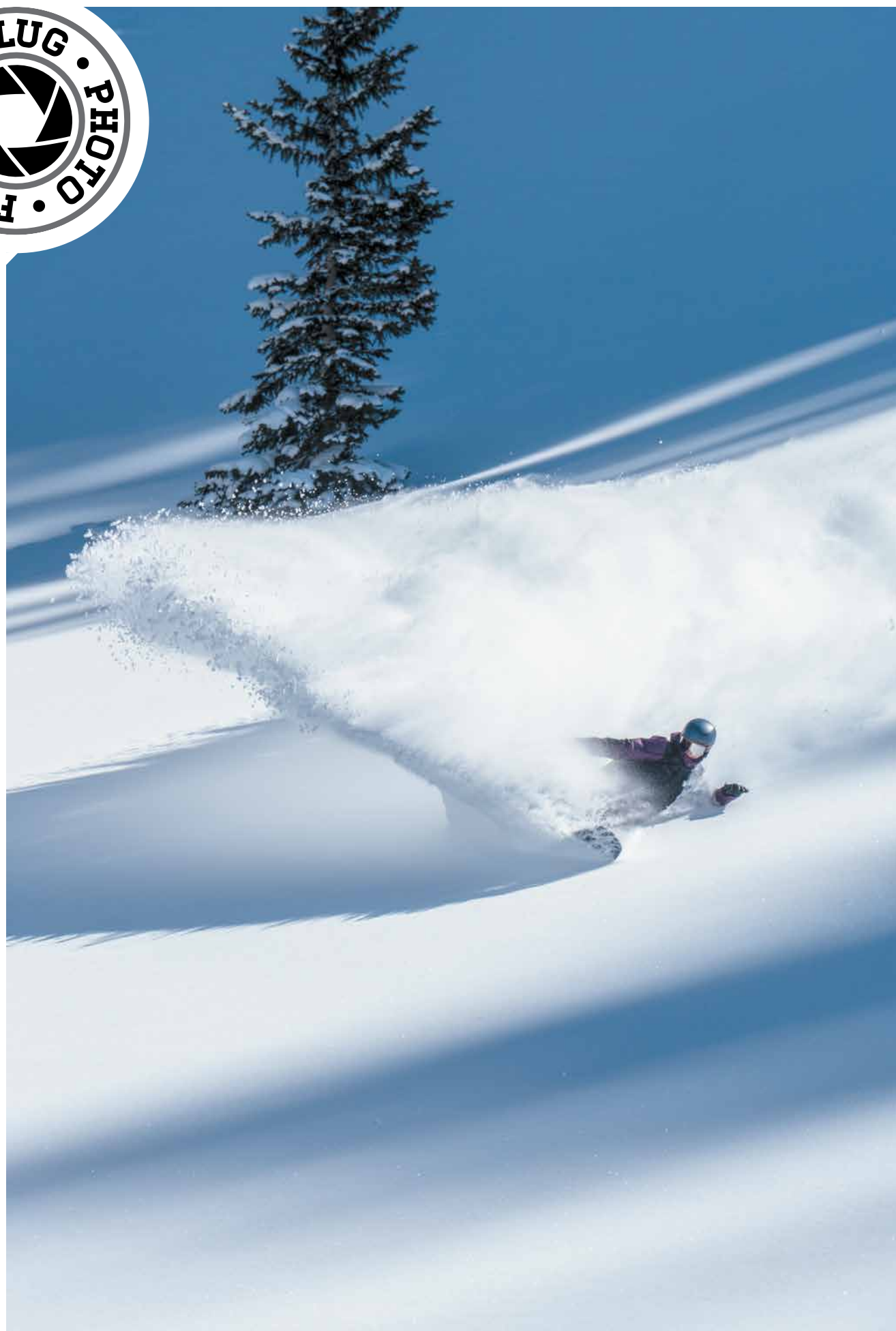
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# SNOWY

By Jack Dawe || @wjackdawe  
Nils Mindnich slashes in the Brighton backcountry while filming for #LTCVOTY.



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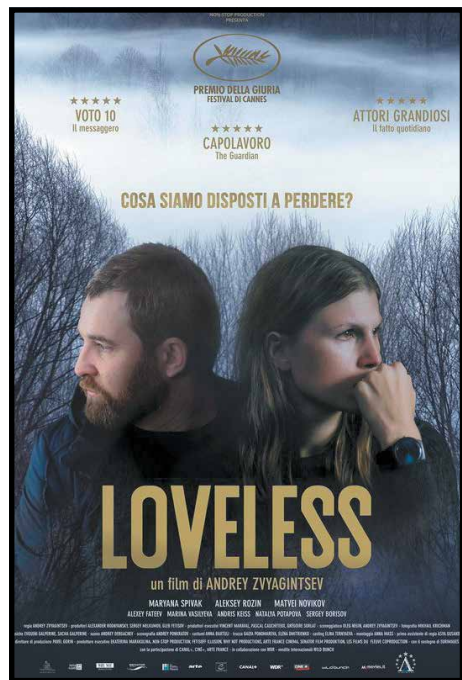
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# FILM REVIEWS

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**Sony Pictures Classics**  
**In theaters:** 03.30



From the director of *Gloria* and *Leviathan* comes *Loveless*, Andrey Zvyagintsev's bleak depiction, simultaneously brutal and measured, of a failed marriage and fractured family—a lost child and a lost society. Zhenya (**Maryana Spivak**) and Boris (**Aleksey Rozin**) are in the midst of divorcing one another and selling their Moscow apartment. It's a hasty affair: They loathe one another, hardly able to stomach the other's presence, and they've each already moved on to new lives. Zhenya, the more caustically embittered of the two, is seeing a rich, older man who treats her to fine dining, his luxurious apartment and his social status. Boris is taciturn, seeming to move under a perpetual air of defeat and detachment. For his part, he's dating an eager young woman whom he has already gotten pregnant, and worries about losing his job, should his religious boss find out about his impending divorce. In the background looms an ashen, concrete Russia and the ceaseless, anxiety-inducing stream of news reports.

But left behind by all of this vitriol is Zhenya's and Boris' neglected son, Alyosha (**Matvey Novikov**), a quiet and sensitive 12-year-old boy. He's been unwanted since he was born—the product of an unplanned pregnancy and a rushed marriage—and he knows it. As his parents spar over who will be stuck with the boy, the baggage, Alyosha hides away, his body and face racked by silent, shattering sobs. We

know Alyosha is long lost, but when he finally does disappear, his parents don't notice until his school calls, days later.

With the help of a group of volunteers, who are more dedicated and efficient than the local police force, Zhenya and Boris search for Alyosha. They scour the ruin and rooms of deserted buildings, the lifeless tree branches of the wintry forest, the home of Zhenya's acrimonious mother, the merciless morgue. And no, the film isn't a tale of newfound or reunited love. It's an unforgiving tale of decay and of derelict, filled with pessimistic dread in each chilling, exacting frame, each slow development. However grim, Zvyagintsev takes the domestic drama and search-and-rescue thriller into a powerful socio-political parable of a contemporary Russia (and beyond), consumed by lovelessness. Toward the end, Zvyagintsev drives the allegory home with a long, head-on look at Zhenya as she runs in place on a treadmill, her white, blue and red tracksuit emblazoned with the word "RUSSIA." —*Kathy Rong Zhou*

## Ready Player One

**Director:** Steven Spielberg  
**Warner Bros.**  
**In theaters:** 03.29

For years, I have lived by the crucial rule never to read the book of an upcoming movie unless there is significant time between the novel and the film's release. I have never been a fan of comparing the two mediums while trying to observe the cinematic interpretation. Such is the case with director **Steven Spielberg's** latest project, *Ready Player One* (based on the 2011 novel by **Ernest Cline**, who also co-wrote the screenplay), which is essentially a modern-day tale of *Charlie and the Chocolate Factory* with references to video games, movies and television shows. When James Halliday (**Mark Rylance**) passes away, he leaves an Easter egg in his virtual universe, The Oasis, and whoever solves the three puzzles and locates this hidden object will inherit his massive fortune and ultimate control of the make-believe playplace. Enter Wade Watts (**Tye Sheridan**) and his uncanny knowledge of pop culture and desire to reformat his life while in pursuit of said treasure. For those who have read the book, you will quickly become aware that Spielberg takes his uncanny knowledge of cinema and changes the game fairly quickly. Is it better than the book? For me, it's two separate beasts, and each fits its place. However, as I read the book months ago, I knew witnessing the spectacle on the silver screen would be more intense than any novel, and that is exactly what transpires. From the Teenage Mutant Ninja Turtles and Robocop to King Kong and Master Chief, this production has something

for everyone to enjoy. The contrast from digital filmmaking inside the virtual universe to the old-school 35mm endeavor gives both environments their own identity. It's abundantly clear this film needs to be seen multiple times in order to catch at least 60 percent of the references produced onscreen. The 1980s-dominant soundtrack is phenomenal, and **Alan Silvestri's** score screams *Back to the Future*. For any geek, this film will make you giggle as if you were back in your childhood, and you didn't even have to reach 88 mph. —*Jimmy Martin*

## Tomb Raider

**Director:** Roar Uthaug  
**Warner Bros.**  
**In theaters:** 03.16

For as long as filmmakers have been trying to successfully adapt video game franchises onto the silver screen, it has become clear the task is much easier said than done. From *Super Mario Bros.* and *Double Dragon* to *Mortal Kombat* and *Street Fighter*, it appears Hollywood is having massive difficulties with the conversion process, which is disheartening, given that video games have matured exponentially in the past decade. While there have already been two mediocre productions developed for the *Tomb Raider* series starring **Angelina Jolie**, this reboot, now starring **Alicia Vikander**, closely follows the revamped video games' storyline created in 2014. Rather than being objectified with skimpy clothing and cartoonish body characteristics, the new Lara Croft is more about survival and becoming a strong, leading-woman hero. In the new cinematic interpretation, Lara (Vikander) discovers a lair of secrets from her missing, presumed-deceased father, and decides to locate the mysterious island of his last known whereabouts. Director Roar Uthaug achieves what was once thought impossible and delivers an acceptable version of the genre with a powerful and confident leading character with determination and unbelievable abilities. Vikander gets put through the ringer as she endures one treacherous scenario after another. Sure, any regular individual would be dead 15 minutes into the adventure, but that's why these exaggerated tales of absurdity are developed. Along with our leading protagonist, gifted character actor **Walton Goggins** brings his trademark sleaziness to add even more obstacles to the mix. While we haven't reached a perfect score for this category quite yet, this is a huge step in the right direction. I can feel the tide shifting as the credits roll, and one can only imagine what is in store for future productions if filmmakers can flawlessly harness the talent that is surfacing from their media counterparts. —*Jimmy Martin*

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# LOCAL MUSIC REVIEWS

## VCR5

NARC

Self-Released

Street: 03.09

VCR5 = Laurel Halo + Darren Keen

Joe Greathouse's latest VCR5 project, released both as a standalone album and as the soundtrack to an absurd, vaporwave-friendly piece of video art, is a highly addictive hip-house record masquerading as unapproachable glitch music. Greathouse uniquely combines styles and uses repetition as its own form of development, avoiding drastic change in favor of stoic, unflinching stasis.

Each track here builds off of one repeating pattern. Every fraction of the beat is perfectly occupied by an array of samples, keyboard snippets and drum sounds, forming a disorienting whole. At their onset, these patterns come across as complete madness. As the tracks progress, however, they develop their own internal rhythm and settle into a sort of groove. What initially seems like random chaos becomes an impossibly precise sequence.

Both within and atop these patterns, Greathouse alludes to the tropes and conventions of dance music. A lot of the synth patches he uses have the same airy ambiguity as classic techno tracks, while his cut-and-splice layering of vocal samples owes much to **Todd Edwards'** influence. Greathouse further grounds his tracks with his percussion. Heavy use of four-on-the-floor kick loops provide not only rhythmic stability but also a stylistic reference point for the otherwise alien music to work against.

Since every track follows roughly the same formula, it's Greathouse's smaller, nearly imperceptible compositional choices that prevent NARC from being one-dimensional. As some tracks accumulate energy, the steady drum loops turn into frenetic breakbeats, and in these sections of increased entropy, Greathouse's drum programming skills shine. The sense of rhythmic composure ebbs and flows, but even the more arrhythmic sections feel locked in to the beats that precede and follow them.

The use of samples further differentiate the tracks. On "Misfit Spiders," the repeating order to "pull the trigger" initially sounds menacing, but eventually resembles a clip snatched from a broken Nintendo cartridge as it loops into infinity. There's a two-note horn sample on "Nosferatu" that, through its simplicity, provides a concrete moment amid the swirling music. Greathouse understands the importance of minute gestures in a sonically similar atmosphere, such that the smallest moments on each track feel like the most important.

I wish I could act as an evangelical disciple for this wonderful record, but NARC is not for everyone. It takes multiple listens to begin to crack Greathouse's code, and even then the record feels better when studied than when passively enjoyed. If you're looking for a pleasing, bouncy dance record for parties, steer clear. If you want the musical equivalent of calculus (and don't mind a layer of colorful sarcasm), look no further. —Connor Lockie

## Wey

Self-titled

8ctopus Records

Street: 02.14

Wey = The Stooges + X

Defined by aggressive guitar fills and duet-style vocals over gritty, straightforward rock n' roll, I initially wasn't sure that Wey (a phonetic allusion to the Spanish slang for "dude"/"asshole"—güey) could accurately be termed as "punk rock boogie," as they describe themselves. However, each time I listened, I became more and more convinced of the punk rock foundation that Wey are built on. Every song is energetic, well-mixed and in your face, with dynamic guitar solos peppered in—some of the solos are those featured on opening track "Ride" and "Return to Rome." With the (awesome) album art featuring a Spanish bullfighting scene, "Castanets for Bayonets" definitely deserves a mention for being the somewhat unnamed title track of the album. It has the cheekiest lyrics, kicking off with "Without a doubt / My word is shit." For me, "Adventuring" is one of the stronger songs on the album, with a wicked harmonic minor feel, especially when the guitar solo kicks in for the second verse over a syncopated rhythm. In an album where most of the songs feature steady rock and blues sensibilities, "Adventuring" is a monkey wrench that switches up the atmosphere, adds some variation, and gives Wey an edge leading into the second half of the album.

**Randy Harward** describes vocalist **Spock's** voice as being similar to that of **Jello Biafra**, which is probably a comparison I would make myself. Pairing Spock's voice with vocalist **Anna Kennedy's** seems to soften out the edges in a very pleasant, melodic way, especially in "Bark." That being said, I couldn't help but feel that there needed to be only one vocalist featured on a few of the songs while listening to the album, as Spock and Kennedy are harmonizing over each other through a majority of the lyrics. Horns and keys sprinkled throughout the album, specifically in "Lowdown Shame," lend some variety to the persistent, guitar-laden sound that Wey capitalize on. All in all, this album is a solid release for Wey, speaking to their strengths in songwriting and guitar work, and would definitely make for a mean live show. —Ali Shimkus

## The Aces

When My Heart Felt Volcanic

Red Bull Records

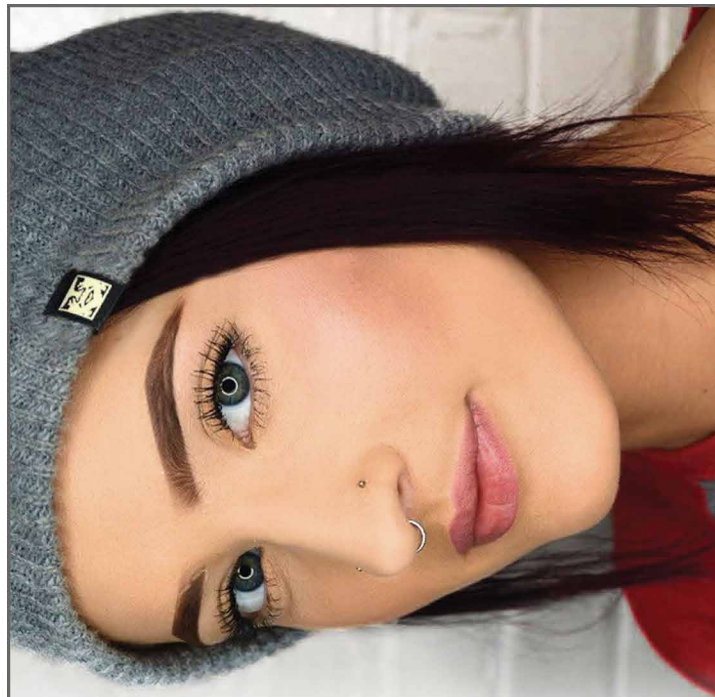
Street: 04.06

The Aces = HAIM + Tegan & Sara + The Go-Go's

Provo alt-pop quartet The Aces are Utah's badass sweethearts, having achieved national success for their sparkling, smart guitar and synth-driven tunes. The Aces rose to the larger stage in 2017 with the release of their first EP, *I Don't Like Being Honest*. After the attention of several national indie publications and NPR, as well as successful tour stops, The Aces established themselves as artists on the rise. Our ears are graced with their 13-track debut album, *When My Heart Felt Volcanic*, heaping with pretty and slightly edgy new tracks and including the album version of their EP hit "Stuck." The album opens with the aptly titled "Volcanic Love," a cleanly produced track with beautiful indie vocals and ringing guitar riffs. "Just Like That" is a smoldering, melodic "F-you" with yummy synths and programmed drums. Massively '80s sounds bombard in "Strong Enough," evoking **Pat Benatar** and angular shoulder pads stuffed in loudly colored blazers ... in the best kind of way.


As an unabashed fan of electronically hefty pop, I was pleased all the way through this album with its nostalgic influences. "Bad Love" even brings some funk into the mix, displaying The Aces' ability to play the board. The album closes with "Hurricane," a soft, sad piano ballad and "Waiting For You," a smooth, sexy and ultra-cool track that proved to be my favorite of the entire album. The Aces offer acerbic, confrontational lyrics that serve as an interesting pairing with their semi-bubbly sounds. The combination crafts an appealing glimpse into rebellion against the pressures to be sweet, smiling and palatable. Perhaps "girl power" is too outdated a term for these women, yet their sound is full of feminine empowerment nonetheless. As with many successful smart-pop acts of the day, it's sometimes a bit difficult to discern when and where The Aces are a band and when they are vocalists set to über-produced electronic formulas. Answering the demand for traditional rock-format bands to blend into the pop scenery may be a smart move for the sake of market success, and it appears The Aces are balancing that carefully without losing their identity. They seem to be squarely on the forefront of the current femme-force of indie pop music, a sound and personality not likely to fall from favor any time soon. *When My Heart Felt Volcanic* is a solid entrance on the global scene, and a local offering worthy of your favorite playlists. —Paige Zuckerman

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# MUSIC REVIEWS

## A Place to Bury Strangers

*Pinned*

**Dead Oceans**

**Street: 04.13**

**A Place to Bury Strangers =  
Ringo Deathstarr + My Bloody Valentine**



After three years, A Place to Bury Strangers are back with their new full-length, *Pinned*. The name of the album is slightly ironic upon listen, but it's also fitting. While they're definitely often pinned down as one of the noisiest bands around and have definitely stuck to that throughout their first four full-lengths, their music cycles through several genres even within one song, and *Pinned* specifically parts ways somewhat with everything they've done before, making them not pinned at all. With new drummer **Lia Simone Braswell** providing vocals often in tandem with guitarist and vocalist **Oliver Ackermann**, APTBS are definitely attempting to do something a little different this time around.

At first listen, *Pinned* sounds like some earlier work of a band younger than APTBS' 10 years, but obviously, they aren't Benjamin Button-ing their way back to some earlier form of themselves, because APTBS don't have any releases that sound much like this. Their earliest music was noise-y as could be (their 2007 self-titled album, for example), a frothing-at-the-mouth hybrid of psych rock, shoegaze, industrial, post-punk and goth aesthetics. The energy of these influences—all so strong on their own, let alone mixed—kept racing through the veins of APTBS as they released a new album every two or three years, their typical pace. It seems like their approach to making music is a response to the overwhelming amount of things one can do when playing music, and that response is to do a little bit of everything that catches their eye (an understandable response when one considers that Ackermann founded the pedal company **Death By Audio**). Thus far, it's cemented them as one of the most respected contemporary post-punk/shoegaze bands playing. *Pinned*, however, comes off so differently

because it feels like a side of them we've seldom seen, something a touch minimized, forgoing the heaping chaos for a controlled blaze.

APTBS have often teetered back and forth over the line between minimalistic intensity and sheerly fuzzed-out volume, but what's noticeable on *Pinned* is that they don't teeter much, instead walking a pretty balanced line of purpose. The chaos that's their claim to fame comes in measured bursts here, like the warbling screeches that sound like background conversation in "Execution." Even "I Know I've Done Bad Things," maybe the fuzziest song on the album, doesn't cross over into speaker-busting territory. Rather, the focus on many songs is actually on the ghostly, malcontent vocals of Braswell and Ackermann, whose voices churn over each other's on songs like "There's Only One of Us" while the song smolders around them. My favorite song on the album is the last one, "Keep Moving On," which bristles with energy from the cool, fast drumbeats, its clipped, goth vibe making for the perfect closer.

With regard to the album, Ackermann expressed that his ultimate desire is for APTBS to remain fresh and willing to try new things, not to die trying to replicate something that's passed. In a press release from Dead Oceans, he says, "We try to push ourselves constantly, with the live shows and the recordings. We always want to get better. You've got to dig deep and take chances ... It took really breaking through to make it work. I think we did that." *Pinned* is their fifth album, one that comes after several band members have been lost and replaced, and after many years of holding the reputation of "New York's loudest band." But through all that time and all those changes, APTBS have shown that time and change are only helping them along. —Erin Moore

## Amen Dunes

*Freedom*

**Sacred Bones**

**Street: 03.30**

**Amen Dunes = Suicide + Angel Olsen**

Not being terribly familiar with Amen Dunes' catalog, nor with any of the work done prior to **Damon McMahon** adopting that alias in 2006, I chose to review *Freedom* from the viewpoint of a noob. I made no comparisons. I had no expectations. That approach can be helpful sometimes, especially when one is prone to setting themselves up for disappointment.

The album is an eclectic mix of instruments and atmospheric presentation, complete with darker tones hidden beneath lighter synth-riddled hooks and happily struck keys and chords. For the most part, it's the lyrics that set the gloomier stage—heavier, less straightforward with their strangely painted character portraits of the past.

McMahon enlisted the aid of **Delicate Steve** on guitar and **Panoram**, from Rome, tinkering with the electronic touches. **Chris Coady**, of **Beach House**, also stepped in to do production. All of them, along with regular contributor **Parker Kindred**, came up with something substantially unique.

It is difficult to label *Freedom*, to pin it down as one type of music or even a specific blend. There are danceable, poppy tunes that bring about smiles, though brief once the reality of the lyrics sets in. The album also contains interesting surf funk, if that could be a thing. I think I'm referring to slower tracks with dense basslines that sound oddly—though not out of place—beachy. Again, great vibes, music that conjures movement, head nodding, toe tapping, wrapping the steering wheel. But again, the haunting lyrics don't quite match the positive senses the music provides.

I thoroughly enjoyed several tracks from the album, playing them on repeat for the ride home. "Blue Rose," the project's first song, is one of its standouts. The subtle bongo beats are immediately catchy, but they become a part of something that lingers, a pulse that remains present for the duration of not only the song but the entire album.

"Miki Dora," the album's first single found neatly tucked right in the middle, is also unforgettable, at least for a spell. **Miki Dora** was a surfer and a movie star in the '60s. He got in trouble and became washed up. The lyrics portray the sad process nicely, with lines like, "Pride destroyed the man / I didn't know the deal," and "Catch the next wave, Miki Dora / The waves they are gone." I, of course, don't know the personal reference McMahon is tapping into, or if there even is one, but I was left to contemplate life and pride each time the song faded out.

"Skipping School," "LA" and "Freedom" are all good tracks as well, systematically spaced out at perfect intervals, giving me something to look forward to while diving into songs that weren't immediately appealing to me.

The song I favor the most, though, is "Believe." It could be the best representation of what the entire LP is. It builds slowly, through some old-timey-sounding, solidly strummed guitar, into what has to be the most soul-filled offering *Freedom* has. To me, it sounds like it hurts McMahon a little to deliver it. His authenticity is unquestionable; his voice is vulnerable yet unwavering. This one will end up on several of my playlists, no doubt.

There are some lulls on the album, but even the best records contain low points. What is truly great about the *Freedom*, though, is that it never gets stuck in the ruts—the peaks are too high. I'll have to go back and pick up some earlier music from McMahon. It might be under par, though, be-

-Billy Swartzfager

## Shadow On Everything

**Street: 04.06**

A photograph showing a group of wild dogs (Canis lupaster) running through a dark, wooded area at night. The dogs are illuminated by a strong light source, likely a spotlight, which creates a bright, circular pool of light on the ground around them. The background is very dark, with some faint outlines of trees and foliage visible. The dogs are in motion, with their legs extended and tails slightly raised. The overall scene is dramatic and captures a moment of high activity in a nocturnal setting.

Bambara are made up of a three-man wrecking crew—brothers **Reid** (vocals, guitar) and **Blaze Bateh** (drums), and **William Brookshire** (bass). The band plays with reckless, relentless destruction that crushes the air out of every song. The tension they build sets in early like cement—scratching, reverberating guitar buzz and a rhythm section that knocks the living daylight out of you. Brookshire's rat-a-tat-tat drumming leaves you pleasantly exhausted, and Blaze's bass line is heart-poundingly perfect. It's numbing.

times beautiful and poetic, and at other times alarming and brutal. There is love here. There is also death, rage and longing—sometimes in the same song. It's an American plague that Reid writes, describing the world his characters populate. It's a place both familiar and strange. A character goes to bed with a brunette and wakes up with a blonde. "She must have dyed it while I slept."

Bambara's *Shadow On Everything* is an album of contradictions. Three Southern gentlemen writing a Western opus from New York. The album is ugly and beautiful. It goes by fast, but we take it in slowly. It's hard on its delivery, but the quiet moment after the last track hits like a fist to the face. The lyrics are a challenge. Reid sings clearly one moment and just as quickly fades into a mumble or incoherency. I hope the album doesn't come with a lyric sheet—half the fun is trying to solve its mysteries. —Russ Holsten

*Self-titled*

**Street: 04.06**

to create MIEN, a meld of '60s heroin-chic rock and electronic powerhouses, brimming with reverb and experimentalism.

"Bad Habit" was released in late January of 2018. The 3:07 track is certainly a harbinger of what is to come from the rest of Mien's self-titled, debut album. À la The Black Angels, there is no shortage of delay pedals throughout the track. The bassline meshes with a dark, looming organ to layer each moment of the song heavily. There is nothing simple about this track, which is exactly what we can imagine MIEN are going for. With each of the band members' individual careers already beyond a solid place, this can be assumed to be what proves to be the pushing of their musical limits.

Maas' distinct vocals may lend the feel of a Black Angels album, yet this is anything but. The fourth track on the album, titled "I Dreamt," is a spiritual, trippy reincarnation of the song "I Dreamt" from The Black Angels 2017's *Death Song*. The new, remixed version takes on a complete life of its own. It is an artistic vision of the song, rather than the actual song itself. It takes form in a diverse mixture of sounds and textures with hauntingly hollow vocals that shadow throughout the background.

In "Earth Moon (Reprise)," Maas sings, "On that lonely mountain, I saw him standing there / His eyes as wide as glaciers / Ice cold, full of fear / 'I believe in Earth,' he said / 'You believe in moon / I believe you're lonely because darkness swallowed you.'" A simple piano tings in the background as a guitar slowly plucks away at the tune. The track is hollow and solemn until the 3:28 mark, when a heavier drumbeat breathes it to life.

MIEN are performing at **Levitation Festival** in Austin, Texas, in late April alongside **Slowdive**, **SURVIVE** and many others. I'm elated that there will be more to come.



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A can of Squatters Orange Chasing Tail Golden Ale. The label features a detailed illustration of a dog's head, likely a Weimaraner, looking up at a slice of orange. The text on the can includes "Squatters CRAFT BEERS", "Orange Chasing Tail", and "GOLDEN ALE". The can is covered in condensation droplets.

**Preoccupations**  
*New Material*  
**Jagjaguwar**  
**Street: 03.23**  
**Preoccupations = Ought + Pylon**



*New Material* is right; it's just the album name for a band that seems to expereiment increasingly by zooming in on themselves and on life, down to the most specific notion. "New material" is the most specific notion of what a new album really is, and it is by unfolding the songs that we see all of the other little experiments in focus that make up the new material. As *Preoccupations'* fourth full-length album, it follows the general mood of all their releases, which are always thick with an undercurrent of electric dread, often teetering off into the darkly absurd. After their self-titled album *Viet Cong* came a rebrand wherein they renamed themselves to Preoccupations and delivered a new self-titled album, and it seems that in between those names, they fixed on their own tendency for exploring the miniscule yet lofty facets of human life and emotion. *Viet Cong*, 2016's *Preoccupations* and now *New Material* all display a certain preoccupation with all that is either ungraspable, or all too close.

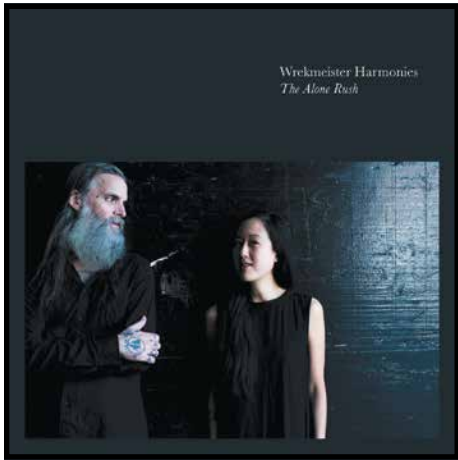
Dropped in late January, lead single "Espionage" is their best single since "Continental Shelf," but unlike anything they've ever done. It's a punchy, danceable song that sucks us in with a steely, hybrid edge of post-punk and borderline goth tonalities. It's electric, a dive into the kind of tense, fast and surly post-punk dished out by **Wire**, particularly on their EPs *Read & Burn 01* and *Read & Burn 02*. Infectious and snappy, this isn't something we've seen before in their roster, a change that may be due to the production work of **M83's John Meldal-Johnson**. The single took me by surprise, and I was anticipating the rest of the album having these same qualities, but it doesn't really end up that way. While no other songs on the album swerve into the same territory that "Espionage" does, the album creeps up in the same fashion as all their other work—it takes a few good listens for it to sink its claws in. "Decompose" follows "Espionage," and has the same sort of compelling groove. Otherwise, the album follows the same sort of track left behind by *Preoccupations*, with sections of meandering, ephemeral synths that are at the same time mysterious, dour and anxious. They also spend time experimenting with jarring, repetitive sounds—as

they often do—on tracks like "Antidote," though it's a stark song, lacking the company of any glinting guitar reverb until the last few seconds, when it fizzles out like a dying firework.

The album feels short at only eight songs. I was disappointed to see it end so early because their other albums seem to last much longer, especially *Preoccupations*. But that briefness is maybe because this album takes a particular interest in noise and in the void. It's driven by guitarist **Scott Munro's** desire to make an album whose instruments are entirely unidentifiable (a goal that is nearly achieved here), and by vocalist **Matt Flegel's** fixation on the layers of depression and the futility it inspires. Raw feeling and haunting experience ("Disarray," "Manipulation," "Doubt") are shredded, crumbled and clutched at in this album, making for a garbled, claustrophobic effect at times. While *Preoccupations* also explored the abstractness of emotion, it was a clean comb-through, well-paced and cleanly produced. With *New Material*, Preoccupations cut through more difficult content, inviting the listener to see and feel what they can in the final product.

—Erin Moore

**Wrekmeister Harmonies**  
*The Alone Rush*  
**Thrill Jockey**  
**Street: 04.13**  
**Wrekmeister Harmonies = Low + Thomas Feiner + Dario Argento**



Pared down to **JR Robinson** and **Esther Shaw**, Wrekmeister Harmonies left the familiar streets of Chicago for Astoria, Oregon, where they spent two years living in isolation. Reeling from tragedy and loss, the duo, augmented by **Swans** drummer **Thor Harris** and producer **Martin Bisi**, confronted death and loneliness head-on to create *The Alone Rush*, an atmospheric journey centered on Robinson's robust baritone voice.

Wrekmeister Harmonies have never been easy to classify. They have a penchant for slow-burning songs that build to massive crescendos, and are traditionally more influenced by distorted metal musings. I say "traditionally" because *The Alone Rush* is something of a departure for the band. The album's heaviest moments—particularly the cathartic, 14-minute, epic "Forgive Yourself and

Let Go"—feel more inspired by dissident jazz, like late-period **John Coltrane**. This sonic direction change might have to do with Bisi, who has worked with an extremely diverse list of musicians, including **Bill Laswell**, **Herbie Hancock** and **John Zorn**.

Yet, these dissident moments are vastly outnumbered by sparse arrangements that feel like something you'd find delivered from a proscenium stage—grandiose and exaggerated, but delivered to an entirely empty house. Robinson's vocals fill the space as Shaw's plaintive violin and haunted backing vocals drift ethereally behind. It's beautiful until you realize that the lyrics are **Nick Cave's Murder Ballads** all tangled up in **Dante Alighieri's Divine Comedy**.

The album opens with "A 300 Year Old Slit Throat," a song set among "crushed bones on courtyard stones." Rather than building to a release, a siren's call of Shaw's backing vocal promises refuge but offers visions of a calf writhing in the grass as it bleeds out instead.

There is something sinister that exists beneath the seemingly calm surface of these songs. "Descent into Blindness," the second track, begins in a similar, melancholy place as it builds to something darker, distorted and more menacing as Robinson cries out, "Leave the light on. Please leave the light on; I'm going blind. I'm going blind!" Each song blurs into the next with "Behold! The Final Scream" rising from the snarled end of "Descent into Blindness." It's a temporary respite, as the beauty is transformed into a **Hammer** horror film as **Christopher Lee** stalks his inevitable prey with a sense of charm to hide his true intentions.

With "Covered in Blood from Invisible Wounds," Robinson paints the canvas with "Arms and legs entwined in trees—the blood, the gore comes raining down upon me." The aforementioned "Forgive Yourself and Let Go" follows. Its title suggests a moment of self-discovery, but the tension and chaos of the arrangement provide the listener anything but a comforting epiphany. Even Shaw's violin has turned from something soothing into something that shrieks.

The album closes with the title track, a shimmering exit from the dark that implies that, at least for the moment, there is a sense of hope as the madness of the forests burns to the ground.

It is a strange thing to stand outside of *The Alone Rush*. Inside its strange world, the macabre of it all doesn't feel nearly as dark and damning. There is a lightness that betrays the sinking sense of desperation. Yes, there is a formula at work here, but inside the dream, it feels less structured than it really is. Each of the six tracks suggests a journey and while each could stand alone, the experience is best taken in as a whole. Lost and forced into a descent into madness, *The Alone Rush* is also a cry of hope, a strong desire to find a way back home. —ryanmichaelpainter

Read more reviews at  
**SLUGMag.com.**

# UPCOMING EVENTS

## DOWNTOWN SLC

**RIO GRANDE WINTER MARKET**  
SATURDAYS THROUGH APRIL 21ST - 10AM - 2PM @ RIO GRANDE DEPOT

**PLAN B'S JUMP**  
APRIL 5TH - 15TH @ ROSE WAGNER THEATRE

**HAMILTON**  
APRIL 11TH - MAY 6TH @ ECCLES THEATER

**BALLET WEST'S THE SHAKESPEARE SUITE**  
APRIL 13TH - 21ST @ CAPITOL THEATRE

**SAVE THEM ALL SATURDAY**  
APRIL 14TH @ THE GATEWAY

**TUNE-YARDS**  
APRIL 25TH @ THE DEPOT

**RIRIE WOODBURY PRESENTS RETURN**  
APRIL 26TH - 28TH @ ECCLES THEATER

**UTAH SYMPHONY PERFORMS SHOSTAKOVICH**  
APRIL 27TH & 28TH @ ABRAVANEL HALL

**YOGA & BEER**  
WEDNESDAYS, 6PM - 8PM @ THE GATEWAY

**FOOD TRUCK THURSDAY**  
11AM - 2PM @ GALLIVAN CENTER

FOR A FULL LISTING OF EVENTS VISIT  
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# SLUG SOUNDWAVES

## SLUG MAGAZINE'S OFFICIAL PODCAST

*Local stories from local musicians*

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# DAILY CALENDAR

Visit **SLUGMag.com** to submit your local event listing for free and view our full Daily Calendar.

## Friday, April 6

Lil Toa\$t – *Loading Dock*  
Tchaikovsky’s “Little Russian” & Prokofiev with Conrad Tao – *Abravanel*  
The Darkness – *Complex*  
Royal Bliss – The Tom Petty Tribute Experience – *Depot*  
Rooster, Chris Aguilar, Carrie Myers, Cherry Thomas – *Funk ‘N Dive*  
Folk Hogan – *Garage*  
Triathalon, Luke Olson (of The Walters), Dendrons – *Kilby*  
TOKiMONSTA, DJ Flash & Flare, Regular Ass Dude – *Metro*  
Petty Theft (Tom Petty Tribute) – *O.P Rockwell*  
Durand Jones & The Indications – *State Room*  
Free Kittens: A Stand Up Comedy Show: Primo, Carl, Matt Foster, Amerah Ames – *Urban*  
Dubwise, Shank Aaron, TUSK, Darkside, illoom – *Urban*  
Planet No Planet, Magda-Vega – *VFW Highland*

## Saturday, April 7

Scenic Byway – *Urban*  
First Saturday: Music at the Gallery – *Art Access*  
Solo Night, Boris Lukowski, Nick De Hoyos, Steve Petersen – *City Limits*  
Billie Eilish – *Complex*  
The Neighbourhood – *Complex*  
Jungle, Omar Apollo – *Depot*  
Two Peace, From the Sun – *Funk ‘N Dive*  
The Garden, Tijuana Panthers, Cowgirl Clue – *Kilby*  
Neal Morse – *Metro*  
RAJA,  
Gia Bianca Stephens,

Lilia Maughn, Molly Mormon, Xaina, EllissDee, DJ Justin Hollister, DJ Shutter – *Metro*  
OK GO – *Eccles Theater*  
Dead Meadow, 90s Television, Mad Alchemy – *Urban*  
Planet No Planet, Magda-Vega – *VFW Highland*

## Sunday, April 8

The Rain Within, Hexheart, The Secret Light – *Batcave Club*  
Solo Night: Boris Lukowski, Nick De Hoyos, Steve Petersen – *City Limits*  
Marv Hamilton – *Garage*  
Amalo, Valentine & The Regard, Abz – *Kilby*  
Caskey, Gucci Baghdad, Shah Team, Zac Ivie – *Metro*  
Acid Mothers Temple, Yoo Doo Right – *Urban*

## Monday, April 9

Moose Blood – *Complex*  
Sure Sure – *Kilby*

Timber Timbre, Thor & Friends – *Urban*

## Tuesday, April 10

MitiS – *Complex*  
Echosmith – *Depot*  
Ces Cru, G-Mo Skee, Chez, Fatt G, Loyal Villainz, Shadow’D, DJ Chunk – *Metro*  
Alt-J, Twin Shadow – *Saltair*

The Critical Shakes, Martian Cult, Lovely Noughts – *Urban*

## Wednesday, April 11

Luke Combs – *Complex*  
Dashboard Confessional – *Complex*  
Scott Bradley’s Postmodern Jukebox – *Depot*  
Boy Venus, Primitive Programme, Dead, Be Joint, The Debbie Downers – *Kilby*  
Hold Close – *Loading Dock*  
The Victoriana, 90s Television, Ani Christ, Eleventh Door – *Metro*  
Women, Trans, Femme Night

– *SLC Bicycle Collective*  
Moonchild, Elise Trouw – *Urban*  
Open Mic Night – *Velour*

## Thursday, April 12

Alan Michael Quartet – *Garage*  
Dear Boy, The Fangs – *Kilby*  
The Bee: Deception (early) – *Metro*

Bassmint Pros, J.O.B., Freemind Movement (late) – *Metro*

Brian Fallon & The Howling Weather, Ruston Kelly – *Urban*

## Friday, April 13

Whole Lotta Shakin’: From Swing to Rock – *Abravanel*  
Shakespeare Suite – *Capitol Theatre*  
Hylian Album Release – *Complex*  
Clësh – *Funk ‘N Dive*  
Coast Modern – *In The Venue*  
The Nude Party – *Kilby*  
Modular Typography: Building Letters on the Press – *Marriott Library*

Live Band Karaoke – *Metro*  
The Residents – *Urban*

Mimi Knowles, Motion Coaster – *Velour*

Grid Zine Fest Presents: Zine Reading & Panel Discussion – *Watchtower*

## Saturday, April 14

Solstice Angels – *The Apothecary*  
MCKC, SPOBO, Breakfast In Silence – *Beehive*  
Shakespeare Suite – *Capitol Theatre*  
Riding Gravity, Delphic Quorum, Outside of Society – *City Limits*  
Black Tiger Sex Machine – *Complex*  
Boys Ranch – *Garage*  
Bliss Witch, My Friend Zero – *Johnny’s*  
Psychotic Reaction – *Kilby*  
8six – *Loading Dock*  
Eagle Twin Album Release, Green Druid, Motherkilljoy – *Metro*

The English Beat – *O.P Rockwell*  
Grid Zine Fest – *Publik Space*  
Blockhead, DJ Juggy – *Urban*

## Sunday, April 15

Riding Gravity, Delphic Quorum and Outside of Society – *City Limits*  
The Fitness Marshall – *Complex*  
Andrew Sheppard – *Garage*  
Turnstile, Touché Amoré, Culture Abuse, Razorbumps – *In The Venue*  
Goodnight, Texas – *Kilby*  
Scenic Byway, The Americants, Reaper the Storyteller – *Urban*

## Monday, April 16

The Breeders – *Complex*  
Turnover, Mannequin Pussy, Summer Salt – *In The Venue*  
The Vistanauts, T.O.S.O., Shecock & The Rock Princess – *Metro*  
Tyler Childers – *Urban*

## Tuesday, April 17

Cradle of Filth, John 5 & The Creatures, Jinjer, Limitless, Uncured – *Complex*  
Lincoln Durham – *Loading Dock*  
Loma, Scott H Biram – *Urban*  
Josiah Johnson (of The Head & The Heart) – *Velour*

## Wednesday, April 18

Conquer Monster, Zigtebra, Drive45 – *Kilby*  
Geographer – *Metro*  
Women, Trans, Femme Night – *SLC Bicycle Collective*  
LANY, The National Parks, Knox Fortune, Harry Hudson – *Saltair*  
Open Mic Night – *Velour*

## Thursday, April 19

Coastlands, I Hear Sirens, Black Flak – *Funk ‘N Dive*  
Jake Lambros Quintet – *Garage*  
Ripe, The Dip, Motion Coaster – *Kilby*  
Texas Hippie Coalition, Kobra and the Lotus, Brand of Julez, Granny 4 Barrel, Truce In Blood – *Metro*

**SLUG Localized: Sonnei, Stephanie Mabey, Julian Moon – Urban**

## Friday, April 20

Grieg’s Piano Concerto: Alexandra Dariescu – *Abravanel*  
2018 Pit For The Pups: Salt Lake Animal Shelter Benefit – *Beehive*  
Joe Jack Talcum of the Dead Milkmen, Coolzey – *Club X*



Photo: Chad Kirkland

Eagle Twin will release their album *The Thundering Herd* at Metro Music Hall on Saturday, April 14, with support from Green Druid and Motherkilljoy.

In This Moment, Hollywood Undead, The Word Alive, DED – *Complex*  
Hemwick, Earthworm, Clësh – *Funk ‘N Dive*  
King Lil, GJR Trill – *In The Venue*  
Sammy Brue, The Wednesday People, Branson Anderson – *Kilby*  
Echo Muse – *Loading Dock*  
Dethrone the Sovereign, Classic Jack, A Traitor’s Last Breath, Founders of Ruin – *Metro*  
MC Chris, Reefer Madness – *Urban*

## Saturday, April 21

Zoe Jane Motorcycle Charity Ride: Gypsy Caravan Motorcycle & Tattoo Show – *Addictive Behavior Motorworks*  
Snoozy Moon, The Baker Street Blues Band, Salduro – *Funk ‘N Dive*  
Stone Fed – *Garage*  
Cigarettes After Sex – *In The Venue*  
The Pack A.D. – *Kilby*  
Front 242, Contaminated Intelligence – *Metro*

## Sunday, April 22

Mikky Ekko, NoMBe – *Complex*  
Reverend Beat-Man, Nicole Izobel Garcia – *Garage*

MoneyBagg Yo, Shadø – *In The Venue*  
Brain Bagz, Porn Bloopers, Red Bennies, Moon of Delirium, DJ Nix Beat, DJ Eric – *Metro*  
Carpenter Brut – *Urban*

## Monday, April 23

Wild Child, Stelth Ulvang – *Kilby*  
3TEETH, ho99o9 – *Metro*  
Earth Day Festival 2018 – *SLCC Redwood-Taylorsville*  
Hard Times – *Urban*

## Tuesday, April 24

TWIZTID – *Complex*  
Anna McClellan, STAFFERS, Opaline, Krooked Kings – *Kilby*  
Michael Barr, Sleepstalk, Hush – *Loading Dock*  
OPIUO – *Metro*  
In/Out: Artwork by Clayton Middle School Students – *Main Library*  
Whores – *Urban*

## Wednesday, April 25

Skizzy Mars – *Complex*  
tUnE-yArDs – *Depot*  
Cub Sport Skating Polly – *Kilby*  
Open Mic Night – *Mestizo*  
The Brevet – *Metro*  
Women, Trans, Femme Night – *SLC Bicycle Collective*  
The Home Team, Skies Like Rockets,

Rejoin the Team – *Loading Dock*  
Rogue Wave – *Urban*  
Open Mic Night – *Velour*

## Thursday, April 26

Mark Chaney – *Garage*  
O.O.W.U., Tr^veler, Deevomax, HalfBad, Jay Swi\$\$, The Mishap – *Kilby*  
Midgets With Attitude – *Metro*

## Friday, April 27

Stoner Jordan World Tour – *Club X*  
Buck Cash and the Low Point – *Garage*  
Rolling Blackouts Coastal Fever – *Kilby*  
Extortionist, By the Thousands, Nomvdic, Alumni, Kusama – *Loading Dock*  
Erika Wennerstrom (of Heartless Bastards) – *State Room*  
Ian Ewing – *Urban*

## Saturday, April 28

Six Feet in the Pine – *City Limits*  
Uptown Funk: Bruno Mars Tribute Band – *Depot*  
Fort Defiance, Josaleigh Pollett – *Funk ‘N Dive*  
The Native Howl – *Garage*  
Injury Reserve, JPEGMAFIA – *Kilby*  
KASEY, DJ KEYLO – *Loading Dock*

Half Halloween Party – *Urban*

## Sunday, April 29

of Montreal – *Urban*

## Monday, April 30

Rainbow Kitten Surprise – *Depot*  
Harvee, Olajuwon – *Metro*  
Dessa – *Urban*

## Tuesday, May 1

Morbid Angel – *Complex*  
Sam Lachow, Gortesh Polenzi, Notion, Blest Poetik – *Kilby*  
Redeem/Revive Of Virtue, Hollow, I Am, Mister Fister and the Sexy Studs, Far From – *Loading Dock*  
IAMX – *Metro*  
Post Malone, 21 Savage – *USANA Amphitheater*

## Wednesday, May 2

Flatbush Zombies, Kamelot – *Complex*  
American Pleasure Club, Special Explosion – *Kilby*  
Chastity Belt, Dead Sullivan – *Metro*  
Women, Trans, Femme Night – *SLC Bicycle Collective*  
John Nemeth – *State Room*  
Open Mic Night – *Velour*

## Thursday, May 3

YFN Lucci – *Complex*  
Franks & Deans, Hi-Fi Murder, Monkey – *Funk ‘N Dive*  
The Cabin Project, Human Toy, Emma Park – *Kilby*  
Jukebox The Ghost, The Greeting Committee – *Metro*

**Spy Hop’s 2018 Annual Benefit – Rose Wagner**

## Friday, May 4

**Pick up the new issue of SLUG – Anyplace Cool**  
TECH N9NE – *Complex*  
HIDE, Choir Boy, Hoofless, Fossil Arms – *Diabolical*  
Escher Case, Version Two, Bird Watcher, Lightsaber Battle – *Funk ‘N Dive*

# APRIL



## SARTAINANDSAUNDERS.COM

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**BILLIE EILISH** **SOLD OUT**  
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04.07.18 // THE DEPOT  
**MOOSE BLOOD**  
04.09.18 // THE COMPLEX  
**ECHOSMITH**  
04.10.18 // THE DEPOT  
**ALT-J**  
04.10.18 // GREAT SALT AIR  
**LO MOON**  
04.12.18 // THE STATE ROOM  
**BERNER**  
04.14.18 // THE DEPOT  
**AMIGO THE DEVIL**  
04.15.18 // RYE DINER & DRINKS  
**TURNSTILE**  
04.15.18 // IN THE VENUE  
**CLOWNIS PRESLEY**  
04.16.18 // RYE DINER & DRINKS

**TURNOVER**  
04.16.18 // IN THE VENUE  
**LANY**  
04.18.18 // GREAT SALT AIR  
**WATSKY**  
04.19.18 // THE DEPOT  
**KING LIL G**  
04.20.18 // IN THE VENUE  
**MIKKY EKKO**  
04.22.18 // THE COMPLEX  
**TUNE-YARDS**  
04.25.18 // THE DEPOT  
**THE FAB FOLK**  
04.26.18 // RYE DINER & DRINKS  
**ERIKA WENNERSTROM**  
04.27.18 // THE STATE ROOM  
**RAINBOW KITTEN SURPRISE**  
04.30.18 // THE DEPOT  
**K.FLAY**  
05.06.18 // THE COMPLEX  
**DAINGEROUS SUMMER**  
05.11.18 // THE LOADING DOCK

**TESSERAECT**  
05.14.18 // THE COMPLEX  
**GREAT GOOD FINE OK**  
05.15.18 // THE COMPLEX  
**JOEY BADA\$\$**  
05.15.18 // THE COMPLEX  
**LORIN WALKER MADSEN**  
05.17.18 // RYE DINER & DRINKS  
**TYCHO**  
05.19.18 // THE COMPLEX  
**RED WANTING BLUE**  
05.23.18 // RYE DINER & DRINKS  
**THE FLAMING LIPS**  
06.07.18 // OGDEN AMPHITHEATER  
**OKKERVIL RIVER**  
06.07.18 // THE STATE ROOM  
**DR.DOG**  
06.11.18 // THE DEPOT  
**LITTLE DRAGON**  
06.14.18 // OGDEN AMPHITHEATER  
**CHON**  
06.19.18 // THE COMPLEX

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04.04.18 // NO JOY  
**SOFT KILL + VOWWS**  
04.05.18 // CHOIR BOY  
**TOKIMONSTA**  
04.06.18 // FLASHFLARE  
**NEAL MORSE**  
04.07.18 //  
**RAJA**  
04.08.18 // AND GUESTS  
**CASKEY**  
04.10.18 // GUCCI BAGHDAD  
**CES CRU**  
04.10.18 // G-MO-SKEE, CHEZ, FATT G  
**THE VICTORIANA**  
04.11.18 // 90S TV, ANI CHRIST

**THE BEE**  
04.12.18 // DECEPTION  
**BASSMINT PROS**  
04.12.18 // JUST OVA BROKE  
**LIVE BAND KARAOKE**  
04.13.18 //  
**EAGLE TWIN** **ALBUM RELEASE**  
04.14.18 // GREEN DRIED MOTHERKILLJOY  
**THE VISTANAUTS**  
04.16.18 // T.O.S.O., SHECOCK  
**GEOGRAPHER**  
04.18.18 // JOAN  
**TEXAS HIPPIE COALITION**  
04.19.18 // KOBRA AND THE LOTUS  
**DETHRONE THE SOVEREIGN**  
04.20.18 // CLASSIC JACK  
**FRONT 242**  
04.21.18 // CONTAMINATED INTELLIGENCE  
**BRAIN BAGZ**  
04.22.18 // PORN BLOOPERS, RED BENNIES  
**3TEETH // HO9909**  
04.23.18 //

**OPIUO**  
04.24.18 // SUBDOCTA  
**THE BREVET**  
04.25.18 // EDISON  
**MIDGETS WITH ATTITUDE**  
04.26.18 // WRESTLING EVENT  
**HARVEE**  
04.30.18 // OLAJUWON  
**IAMX**  
05.01.18 //  
**CHASTITY BELT**  
05.02.18 // DEAD SULLIVAN  
**JUKEBOX THE GHOST**  
05.03.18 // THE GREETING COMMITTEE  
**GRENDDEL**  
05.04.18 // GHOSTFEEDER  
**NILE SOULFLY**  
05.11.18 // DEZECRATION  
**PETER HOOK & THE LIGHT**  
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04.06.18 // TUSK, DARKSIDE ILLOOM  
**DEAD MEADOW**  
04.07.18 // 90S TV, MAD ALCHEMY  
**ACID MOTHERS TEMPLE**  
04.08.18 // YOO DOO RIGHT  
**TIMBER TIMBRE**  
04.09.18 // THOR & FRIENDS  
**THE CRITICAL SHAKES**  
04.10.18 // MARIAN CUT, LOVELY NOUGHTS

**MOON CHILD**  
04.11.18 // ELISE TROUW  
**BRIAN FALLON**  
04.12.18 // & THE HOWLING WEATHER  
**THE RESIDENTS**  
04.13.18 //  
**BLOCKHEAD**  
04.14.18 // DJ JUGGY  
**SCENIC BYWAY**  
04.15.18 // THE AMERICANTS  
**TYLER CHILDERS**  
04.16.18 // TYLER CHILDERS  
**LOMA**  
04.17.18 // JESS WILLIAMSON  
**SCOTT H BIRAM**  
04.18.18 // JESSE DAYTON  
**SONNEI**  
04.19.18 // STEPHANIE MABEY  
**MC CHRIS**  
04.20.18 // BITFORCE  
**REEFER MADNESS**  
04.20.18 // 420 PARTY

**CIGARETTES AFTER SEX** **SOLD OUT**  
04.21.18 //  
**CARPENTER BRUT**  
04.22.18 // JEAN JEAN  
**HARD TIMES**  
04.23.18 // TENKARAS, SUCK VELVETEENS  
**WHORES**  
04.24.18 // BUMMER, BABY GURL  
**ROGUE WAVE**  
04.25.18 //  
**IAN EWING**  
04.27.18 // REGULAR ASS DUDE  
**HALF HALLOWEEN PARTY**  
04.28.18 // FLASHFLARE, MATTY MO, BOYORK  
**OF MONTREAL**  
04.29.18 // LOCATE 5, 1  
**DESSA**  
04.30.18 // MONAKR  
**PEELANDER-Z**  
05.01.18 // 90S TV, WICKED BEARS  
**THE MOONDOGGIES**  
05.02.18 //

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**PHOEBE BRIDGERS**  
04.04.18 //  
**THE HOWLS**  
04.05.18 // HARD TIMES  
**TRIATHALON**  
04.06.18 // LUKE OLSON  
**THE GARDEN**  
04.07.18 // TIJUANA PANTHERS  
**AMALO**  
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**SURE SURE**  
04.09.18 // MOJAVE NOMADS  
**BOY VENUS**  
04.11.18 // PRIMITIVE PROGRAMMED  
**THE NUDE PARTY**  
04.13.18 //

**PSYCHOTIC REACTION**  
04.14.18 //  
**GOODNIGHT, TEXAS**  
04.15.18 //  
**ZIGTEBRA**  
04.18.18 // CONQUER MONSTER  
**RIPE**  
04.19.18 // THE DIP, MOTION COASTER  
**SAMMY BRUE**  
04.20.18 // THE DIP, MOTION COASTER  
**THE PACK A.D.**  
04.21.18 // SEE NIGHT  
**WILD CHILD** **SOLD OUT**  
04.23.18 // STELTU LUYANG  
**ANNA MCCLELLAN**  
04.24.18 // STAFFERS, OPALINE  
**CUB SPORT**  
04.25.18 // SKATING POLLY  
**O.O.W.U**  
04.26.18 // TR-VELER, DEEVOMAX  
**ROLLING BLACKOUTS COASTAL FEVER**  
04.27.18 //

**INJURY RESERVE**  
04.28.18 // JPEGMAFIA  
**SAM LACHOW**  
05.01.18 // GORTESH POLENZI  
**AMERICAN PLEASURE CLUB**  
05.02.18 // FKA TEEN SUICIDE  
**THE CABIN PROJECT**  
05.03.18 // HUMAN TOY, EMMA PARK  
**ABRASKADABRA**  
05.04.18 // SHOW ME ISLAND  
**HOVVDY/HALF WAIF**  
05.07.18 //  
**THE HOLDOUT**  
05.08.18 // SUPPORT GROUP  
**SABA CARE FOR ME**  
05.10.18 // JOSEPH CHILLIAMS  
**PIANOS BECOME TEETH**  
05.11.18 // THE WORLD IS A BEAUTIFUL  
**GEORGE FITZGERALD**  
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