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AND CHEFS
20 YEARS
AGO,
AND NOW
EVERYONE
SEEMS
TO CARE."

Anthony Bourdain



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CONTRIBUTOR LIMELIGHT

Parker Scott Mortensen – Copy Editor, Contributing Writer

Parker Scott Mortensen joined the *SLUG* copy editing team in 2016 and became a contributing writer in 2017. Of copy editing, they say, “I love getting to read copy while listening to music and weighing in on odd grammar questions.” In addition to meticulous copy editing talent, Mortensen radiates warm, friendly company among the team. They frequently scribe *SLUG*’s monthly art feature, leading readers into an experience that they sentimentally articulate with whimsy. Mortensen cites as a favorite their December 2017 art feature about installation piece *Swen of the Wirble*, an article that led to a sense of self-affirmation as a writer. This month, Mortensen’s skill is on display in the **Andrew Rice** art feature (pg. 14), where they weave us through Rice’s story in a way that is inspiring and relatable. Read on to see why we continually await the magic that Mortensen has in store for us next!



ABOUT THE COVER: For our *Local Food Issue*, artist **Trent Call**/*SLUG* honor the late **Anthony Bourdain**, *SLUG*’s hands-down favorite anti-celebrity chef. Call’s illustration recalls Bourdain taking us along on his sojourns, communing with people across the globe through a passion for food. Read **James Bennett**’s Bourdain tribute (pg. 10), and for more of Call’s work, visit trentcall.com.

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LOCALIZED

MICHELLE MOONSHINE

By Billy Swartzfager
williamschwartzfager@yahoo.com

Photo by LmSorenson.net



(L-R) John Davis, Michelle Gomez and Bronk O. come together to interweave different folk, blues and rock characteristics in Michelle Moonshine & Co.

This month's *SLUG Localized* consists of artists who bring it all and leave it onstage when they perform. **Michelle Moonshine** holds nothing back, blending country, folk and blues, while **Thalia Condo's** smooth, jazzy pop tunes will be sure to uplift and stir. **Matthew Bashaw** opens, and it all happens at *Urban Lounge* on Sept. 20—doors at 8 p.m., show at 9 p.m. As always, this is a free, 21-plus show, and a special thanks goes to our sponsors: *High West Distillery*, *Uinta Brewing*, *KRCL 90.9FM* and *Spilt Ink SLC*.

In the beginning, singer-songwriter Michelle Moonshine (**Michelle Gomez**) recalls sneaking into bars to watch live music where she wasn't legally old enough to attend, trying to fly beneath the radar in order to avoid detection. But, there were a few attentive folks who noticed. Instead of tossing her out, they pulled her under their wing. Within six months, Moonshine was writing and performing her own music in some of the very same venues.

Michelle Moonshine & Co. have been playing together for about four years. That sense of youthful rebelliousness is still present while chatting with Moonshine about music with her bandmates, **Bronk O.**, who plays the upright bass, and **John Davis**, who sings and plays guitar and harmonica. They had crossed paths with one another while playing in various other bands, but truly clicked over the recording of an EP a few years back. Moonshine recruited some of her favorite people to play and record some of the tracks she had written, and found that the chemistry between her, Bronk O. and Davis was instantaneous and immensely positive. "It was just easy—it felt fun," Davis says.

There is a shared perspective among the three about the creative process and why they get up every day to share their passion with others. They make music because they absolutely love it and sharing it, even when it gets difficult. The trio plays over 200 shows annually, sometimes when they are exhausted and sometimes for crowds who aren't quite engaged. But Michelle Moonshine & Co. are always ready to play for an audience and wanting to connect with other people through music. "Sometimes bands play at people," Moonshine says. "We want to break down that barrier—it's magical when you are playing music for people who really want to hear music."

I'd wager that many who listen to Moonshine for the first time would likely classify the sound as country or folk. Those wouldn't be necessarily the wrong labels, but the band brings so much more to the table than that. Their eclectic taste and individual backgrounds alone create a genre-bending delivery. They may be folk-based, but each has been influenced by so many other types of music and entertainment that what they put forth for people to enjoy is something downright unique and all its own. "It's cumulative Americana," Bronk O. says, which is a little broad, but accurate. Davis adds, "A typical response to our music is, 'I don't like country, but I like you guys.'"

Moonshine's EP, *Hell Bent*, was released in 2015, when the band was working at a pace that seemed surreal. Life changed, however, and so did the band's plans. In spite of constant touring, Moonshine, who writes all of the material, hadn't found time to begin creating and recording a new release. But recently, things are getting back to that familiar rhythm, and the band is currently recording a new album, a full-length piece being recorded reel to reel to thoroughly collect the band's spirit. They'll possibly release the record on wax. The timing seems perfect for the band, who all claim that the songs Moonshine has penned for the new release are more mature and are a true reflection of what the band represents and what they are aiming to do.

Davis says, "It's raw, never over-processed." The band isn't trying to sound like anyone or anything else. "We want to sound like we do when we are playing in one of our kitchens," Moonshine says. "We have a ton of chemistry and we don't want to miss any of that with this recording."

Moonshine & Co., who sometimes play two or three shows in one day, are generally busy playing all over the place. But there are a few shows coming up that they are particularly excited for. They are opening at the *Blues, Brews and BBQ* summer series at *Snowbasin* for **Leftover Salmon** on Sept. 2. Moonshine is also on the bill at *The Depot* on Sept. 28 for a show presented by *KRCL: Local Women Who Rock*. The band is the opener for **Mason Jennings** on Oct. 26 at the *The State Room*, one of the band's favorite venues due to the music-appreciating patrons often found there.

Though busy and being pulled in a hundred different directions, Michelle Moonshine continues to be who she is and has always been. She tells her story and the stories of her esteemed bandmates—sans any glitter or glints—honestly and openly, being vulnerable enough to allow people a chance to identify with her songwriting ability and stage presence. Moonshine has a plethora of experiences to share, as do Bronk O. and Davis. "For every year we live, we have three years' worth of experiences to talk about," Davis says.

With a "hear, hear" and raised glasses, half full of beer and optimism, the band shrugs their shoulders in unison. "Those are what they call the formative years," Bronk O. says with a wry smile, like the three of them know something the rest of us have yet to figure out.

Maybe they do know what it's all about. They have fun, they care about each other, and they are all immersed in something they wouldn't give up or change for the world. Listen to Michelle Moonshine & Co. at soundcloud.com/michellemoonshine.

LOCALIZED



Thalia Condo brings elements of her family history and wistful themes into her musical venture.

THALIA CONDO

By Billy Swartzfager
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Photo by LmSorenson.net

Thalia Condo, who plays a mixture of traditional pop with Spanish spice, is excited to be jumping back into the saddle of performing live, onstage. She recently got into the groove once again by opening for the **Chamanas** at *Urban Lounge* in early August after a break from playing live, and has a show or two planned for the future. She is currently working on a new album as well, and would really love it to result in playing even more live shows, and possibly a tour beyond the boundaries of Utah. Her songs can be described as hopeful, with the potential to improve your day or revive your sense of well-being. Music is special to Condo—it gives her joy—but more importantly, it allows her to bring joy to others, and to create relationships. “Music heals,” Condo says. “I just want people to be happy.”

Condo, originally from Ecuador, came to Salt Lake City to attend the *University of Utah*. There, she studied and graduated with a degree in broadcast journalism, but found herself spending way more time in the music building on campus than anywhere else. She cultivated her love of music and was inspired to begin writing her own. Eventually, she quit the job she had landed at a television station and put everything she had into her own music. In spite of her natural shyness, Condo began playing coffee shops around Salt Lake City, an environment that quickly became one of her favorites. “Playing coffee shops helped me get over my shyness,” Condo says. “You can really be yourself there. It’s a special connection that helped me a lot.”

Self-described as a singer-songwriter with pop tendencies, Condo also enjoys exploring the infusion of jazz, as well as other genres, into her sound.

Though Condo writes and performs many of her songs in English, she says people usually prefer her Spanish tunes. Her influences range from old Spanish music she heard while growing up to **The Beatles**, **Miles Davis**, **Ella Fitzgerald** and new artists that can be found on any pop radio station. “When I listen to myself, I can hear my Spanish background, but I can also hear chords that may have come from listening to The Beatles when I was young,” Condo says.

Condo has had time to think about what she wants to do next. While traveling recently, she witnessed some traditional music from her father’s Andes Mountains culture, where artists performed using a traditional flute called a *quena*. She was moved by what she saw and began to wonder what the core of her own influences may be. Condo says that she is still discovering herself and her roots, but would love her new album to be characteristic of her culture—her past as well as who she is and wants to be as an individual.

“Writing is a crazy process for me—I’ve been blocked for a while,” Condo says. “But I’ve been feeling it, and I have to feel it to be able to create. I want my new album to represent where I am from without changing my essence.”

In the past, Condo has felt that people wanted her to change her sound, expecting her to become something she is not. Not having a desire for any of that, Condo has deliberately taken her time to write and create something special—something more mature, music from her heart. During this time, she has identified more about her lineage and how that has helped shape the people who shaped her. She has always wanted to speak her

mind while also encouraging hope, and now she feels that she has the perspective to do more of that with the music she is currently working to release. “I’m inspired by people who keep their essence and make a living without changing who they are, what they believe in and live for,” Condo says.

Condo admits that it can be tough to remain true to oneself in this day and age, with technology making it difficult to connect with like-minded people organically. Even in a world as scary as the one we all currently reside in, however, Condo is dedicated to the positivity music has brought her. It has allowed her to offer it to those around her, while they understand that it’s her passion and purpose. “This world is messed up,” Condo says. “Follow your dreams, even if it’s something little. Enjoy it while you can.”

Condo believes that music can help those seeking something to believe in, those seeking a source of hope. It is that approach and perspective on life and her particular craft that has gotten Condo where she is today. It will likely push her to accomplish all of the artistic goals she sets out for herself going forward, while engaging with audiences, using her music to bring people together, forming bonds and building something positive for those who may come next.

See Condo live onstage for yourself this upcoming *SLUG Localized* on Sept. 20 at *Urban Lounge*. Meanwhile, you can listen to Condo’s music at soundcloud.com/thaliacondo.



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Directed by Scott Christopherson

Post-film Q&A with director Scott Christopherson,
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Having made nearly 200 low-budget movies in just two decades, Utah writer-director Stephen Groo is now seeking funds and the involvement of celebrity fan Jack Black for a remake of his 2004 human/elf fantasy drama *The Unexpected Race*. This hilarious yet sincere portrait depicts his uphill battle while examining the unusual methods of a determined DIY auteur.

Wednesday | September 19 | 7pm
Rose Wagner 138 W 300 S, SLC

Official Selection: 2018
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GENERATION WEALTH

Directed by Lauren Greenfield

Post-film discussion.

A photographic journey, memoir, and historical essay of the pathologies that created the richest society the world has ever seen.

Tuesday | September 4 | 7pm
The City Library 210 E 400 S, SLC

Opening Night Film: 2018
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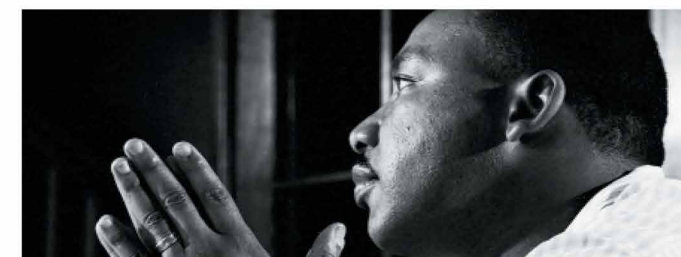
Directed by Patricia Rikken

Post-film Q&A with screenwriter Ligiah Villalobos.

When his grandmother dies, a young Mexican boy struggles to cross the border to reunite with his beloved mother.

Wednesday | September 12 | 7pm
UMFA 410 Campus Center Dr, SLC

Official Selection: 2007
Sundance Film Festival



KING IN THE WILDERNESS

Directed by Peter W. Kunhardt

Post-film discussion.

This revealing portrait of Dr. Martin Luther King Jr. focuses on the three years preceding his death, a rarely discussed period of his life.

Tuesday | September 18 | 7pm
The City Library 210 E 400 S, SLC

Official Selection: 2018
Sundance Film Festival



EATING ANIMALS

Directed by Christopher Dillon Quinn

Post-film Q&A with director Christopher Dillon Quinn.

Based on the book by Jonathan Safran Foer, this film is an eye-opening look at the wide-ranging consequences of factory farming.

Tuesday | September 25 | 7pm
The City Library 210 E 400 S, SLC

Official Selection:
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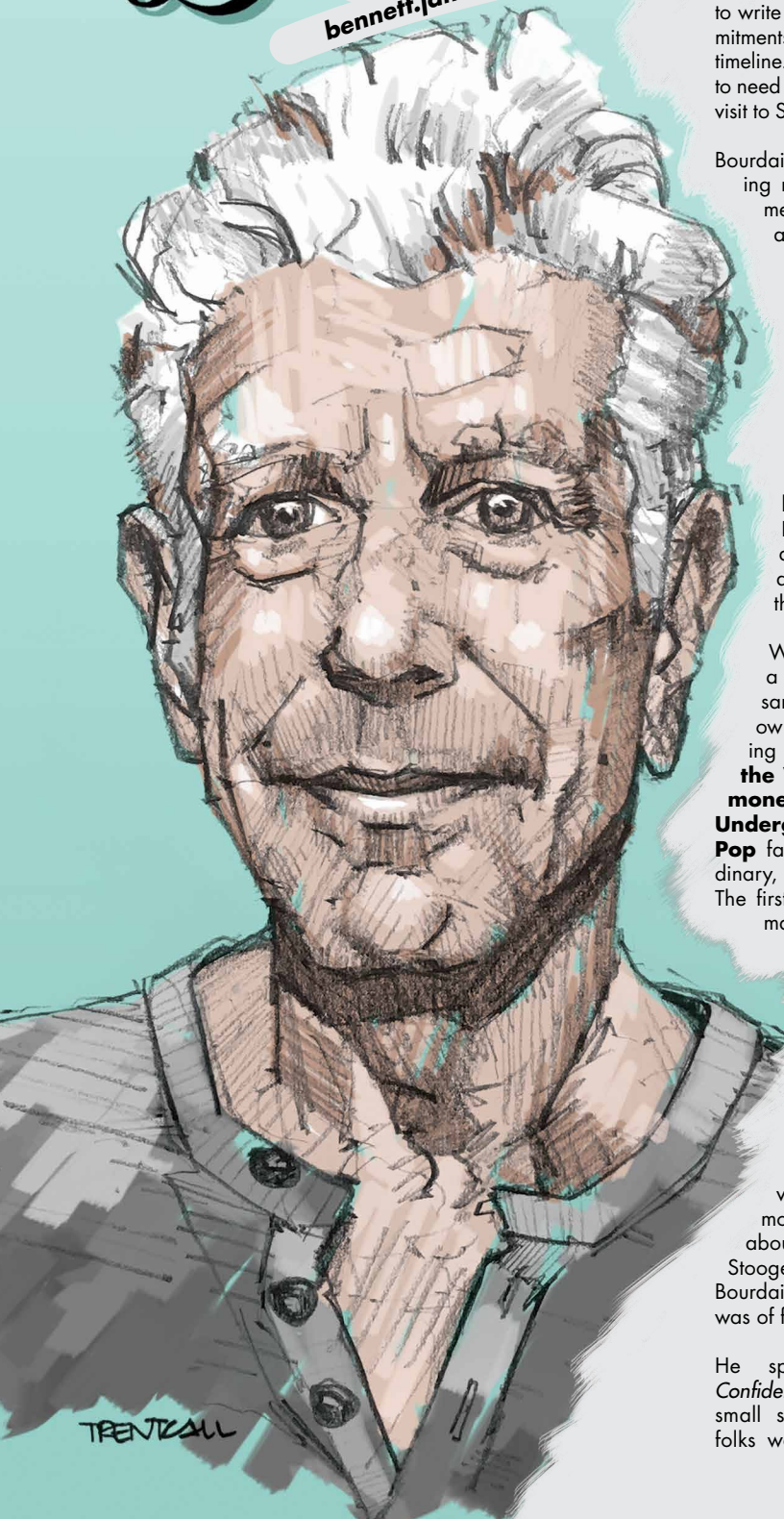
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IN MEMORIAM

Anthony Bourdain

James Bennett
bennett.james.m@gmail.com



I'm not sure if a word exists to describe the combination of anger, shock and genuine sadness I felt when I heard that Anthony Bourdain had taken his own life. To say that it was a surprise or a tragedy does not give it enough weight. It was heartbreaking and unexpected. As one who felt like he had come to know Bourdain through his books, TV series and appearances, it hurt on a personal level. The world had lost a friend. I did, too.

In the summer of 2010, Bourdain made an appearance at Salt Lake City's *Abravanel Hall* on a spoken-word tour promoting his second book. *Medium Raw* is a sequel of sorts to his seminal 2000 book, *Kitchen Confidential*. *SLUG* wanted to run an interview. As the only *SLUG* food writer to have read *Kitchen Confidential* a half-dozen times, I was a natural fit to write the piece. I had some travel commitments that complicated the publishing timeline. If I was going to do it, I was going to need to get it finished months before his visit to Salt Lake City.

Bourdain was generous in accommodating my schedule. *SLUG* was the first media outlet from Utah to contact and interview him. As a result, much of what he learned through our conversation about Utah food culture was completely new to him. Explaining what funeral potatoes were to one of the culinary world's greatest thinkers was an honor and a privilege. I was able to ask Bourdain about his planned visit to Salt Lake City, his history of punk rock fandom and his influence on the food industry. I also asked him what he thought about several traditional Utah dishes. I have long been proud of the resulting published interview.

We spoke of his coming of age as a chef on the streets of NYC at the same time punk rock was getting its own foothold. He remembered being a huge fan of **Richard Hell & the Voidoids**, **Television** and **Ramones**. He said, "I was also a **Velvet Underground** fan and a huge **Iggy Pop** fan. I remember what an extraordinary, spit-in-the-face presence he was. The first **Stooges** album, an antisocial masterpiece, came out in 1969.

Hippies were dead from that moment on. You need only to look at how awful and saccharine and bloated rock n' roll was in '72, and then you look at what some other people were doing around that time, even before punk, and it makes bands like the **[New York] Dolls** and the **Velvets** and **Iggy** and the **MCS** all the more extraordinary." When asked about Iggy's work with a reunited **Stooges**, he had only kind words to say. Bourdain was as big a fan of music as he was of food and food culture.

He spoke about writing *Kitchen Confidential* with the idea that only a small subculture of restaurant-industry folks would read it. He was surprised

by its success—a success that allowed him to exit the restaurant kitchen at a time in his life when continuing a cook's lifestyle would have undoubtedly led to alcoholism or drug addiction. In every way, he felt incredibly lucky.

We also talked about Utah food staples like funeral potatoes, pastrami burgers and Jell-O salads. He recognized Jell-O salads as a throwback to 1950s cuisine. Given our inability to embrace anything other than *Leave It to Beaver* cultural norms, this made perfect sense. He had too much respect for pastrami to put it on a burger, finding the idea completely sacrilegious. The only other foodstuff to garner as strong a reaction was the Utah County tradition of making tiramisu with Postum instead of coffee. He was completely on-board with funeral potatoes, though. He said,

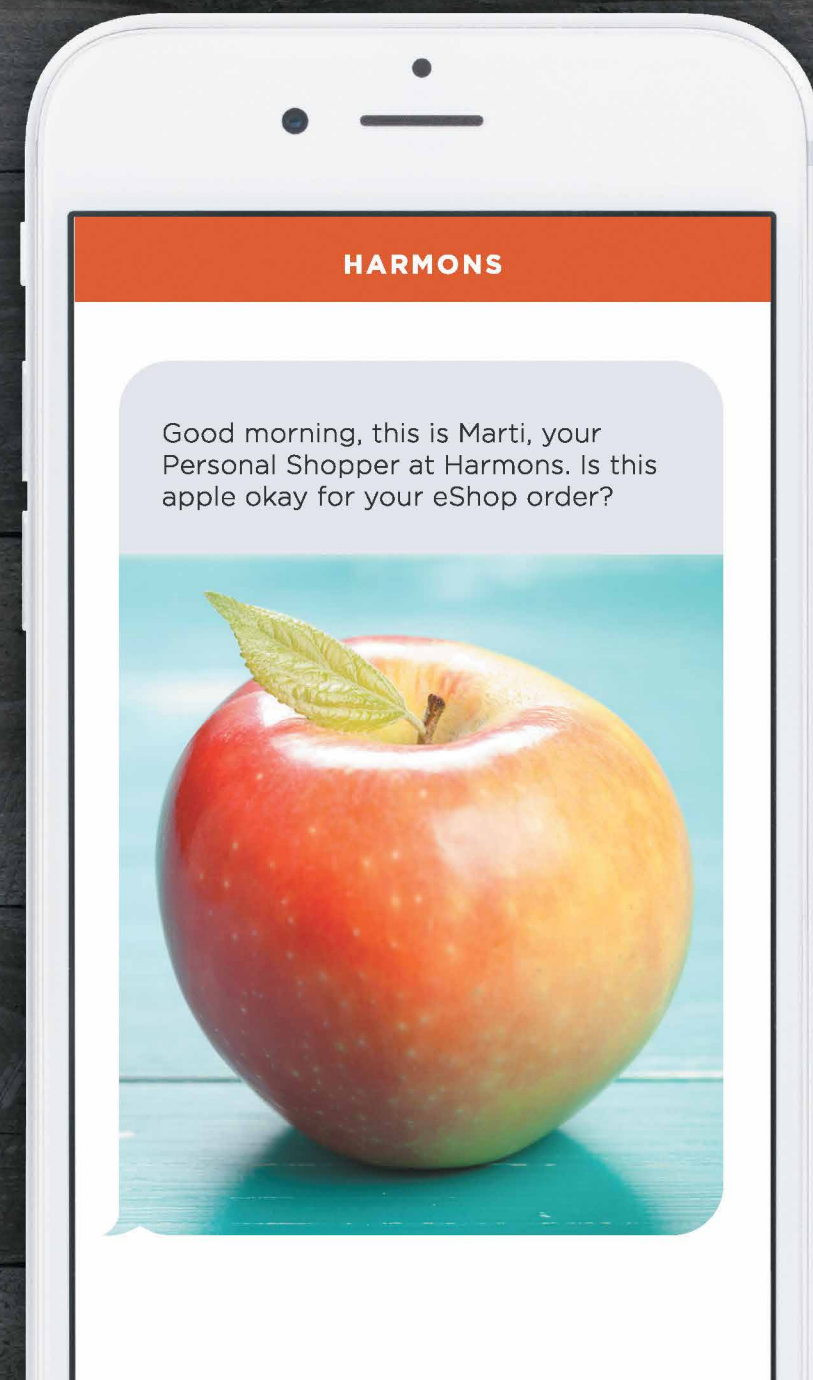
That sounds morally wrong, possibly evil, but very likely delicious ... That sounds like a stoner delight. It's the possibility of corn flakes on top that add that counterculture element.

When Bourdain took the stage at a sold-out *Abravanel Hall* eight years ago, the first words out of his mouth were that he wasn't sure anyone would come out. He'd heard about us and our funeral potato casserole, and he wasn't sure we would welcome a guy like him to our city. But welcome him we did. During his performance, he mused about how success had come late to him in life and how he didn't feel any need or requirement to present any consistent character identity. He was able to be his authentic self. As long as he was entertained and was making interesting television, he felt like he was doing his job. He said that he would know it was time to quit if he ever got to a point that he was just going through the motions. That moment must have come. I would have preferred a different ending, but this was not my choice to make. As we face down a world without Anthony Bourdain—the charming son of a bitch that he was—let us strive to apply the lessons that he taught us. Let us praise the talented, laud the authentic, reject the artificial and look for things beautiful and praiseworthy in the slummiest of back-alley places. God bless you, Tony. You were one of the good ones.

Read the full 2010 interview with Anthony Bourdain at SLUGMag.com.

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we're going to need a bigger goat

THE EAST AFRICAN REFUGEE GOAT PROJECT OF UTAH

By Bianca Velasquez • bianca@slugmag.com • Photos: @clancycoop



Joshua Lloyd, Economic Program Manager for the IRC.



The goats of The East African Goat Refugee Project of Utah reside 15 minutes from Downtown, on a ranch run by the IRC outside of the Salt Lake City International Airport.

Fifteen minutes from Downtown—on a ranch by the Salt Lake City International Airport—you'll find a herd of about 450 goats, kids and mamas grazing ravenously near the mountainous Utah landscape. The ranch is a fascinating sea of horns and hooves paired with a soundtrack of "baaas" and grass-munching. This ranch serves an important purpose—it is a raising and breeding ground for the goats of The East African Refugee Goat Project of Utah, an organization brought together by East African refugees and our very own community members, with the purpose of providing affordable halal meat to East African communities.

"Halal" in Arabic means lawful, and within Muslim culture, it is what determines the food they can and cannot eat according to their religious beliefs. In Salt Lake City, it is difficult to find halal meat that is affordable or attainable, thus creating a sizable demand for it within Muslim communities, such as with our local East African community. In a successful attempt to provide a solution to this problem, three African groups who resettled in Salt Lake City as refugees came together with a plan. Somali Bantu, Somali Bajuni and Burundian nationals have backgrounds in goat herding and raising, and their cultures practice using goats as a food source. This sparked the idea that paved the foundation for The East African Refugee Goat Project of Utah. The International Rescue Committee was nominated by the African communities to help nurture and advance this project. Drawing from their culture and practices from home and working hand in hand with the IRC, these groups were able to find a solution to their problem. All systems were goat.

"The project began with 45 breeding [does] purchased by the IRC five years ago, and the growth of the herd has come principally through breeding," says Joshua Lloyd, the Economic Program Manager for the IRC. "Each spring, the goat mamas have their kids, and we have vol-

unteers out at the ranch who help us keep an eye on births and help keep the kids and mamas healthy. This spring, we had 170 kids." Today, the hard work of these staff members and volunteers involved in taking care of the herd has led to a count of 450 goats.

It is a tight but effective group of volunteers and IRC staff members who make this all possible. "The project has a couple of herds-people and a project coordinator who run the operation out at the ranch ... " Lloyd says. "The project [also] has an advisory board. Represented there are leaders from the three communities, the Utah Refugee Services Office, Utah State University extension, local ranchers, the IRC and Rio Tinto Kennecott, who own the land where the goats are kept."

I had first heard of the Goat Project through a friend, before knowing anything about their production of halal meat. She brought it to my attention after witnessing a fenced-off area by Kilby Court on 300 West, and within it, a pack of goats grazing. After asking Kilby Court staff, we learned that the goats were rented to the owners of that property as an environmentally sustainable method for weed management. In addition to selling halal meat to refugee families, this is another way that the project is financially supported and, in turn, supports our community and environment.

After the first year of the project's inception, the IRC came together with the USU extension to integrate refugee youth. This is called the 4-H program, and offers a way to put in the groundwork in establishing the potential for a college education in their future. "The 4-H efforts of the project ... began four years ago with three youth that participated in raising and showing their goats at the Salt Lake County Fair," Lloyd says. The 4-H youth choose their kids in the spring and spend their summer out on the ranch preparing to display their prized goat at the fair. Lloyd says, "Their goats were auctioned

to buyers who are there to support the youth. The money the youth make from the goat auction they can use to (hopefully!) save for future education."

With hearts and minds focused on their future while implementing skills from their past, these communities found a way to make Salt Lake City feel a bit more like home. Lloyd says, "It is a serious and important pastime for members of the communities to have and harvest goats ... The culinary aspect of eating the meat is very important, and participants in the project have as many different ways of preparing the food."

Lloyd mentions that the land where the ranch sits looks similar to the landscape where our Somali Bantu, Somali Bajuni and Burundian neighbors resettled from, a serendipitous coincidence that adds a sense of reassurance.

Anthony Bourdain said,

If you sit down with people and just say, 'Hey, what makes you happy? What's your life like? What do you like to eat?' ... they will tell you extraordinary things, many of which have nothing to do with food.

I look forward to seeing more goats tackling weeds around our city. In the present and in the future, I hope to see more projects like this help weave together different ends of the earth through community support and the mutual understanding that wherever you're from, food can bring you together. You can learn more about The East African Refugee Goat Project at facebook.com/EARGPU.

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PROUD MEMBER **APP**

NO MAN'S AN

ISLAND

ANDREW
—RICE—

By Parker Scott Mortensen || @coldbloom

Andrew Rice and I are standing on the wall outside his studio, looking at one of his older pieces, "Walls Keep Shifting." It's a mixed-media piece of oil that's applied to a mesh netting, the kind you get when you buy a bag of oranges, then put to a canvas. Rice applies layers of color after each has dried, finishing with a heavy black. The effect is a thick and textured canvas from which the underlying color feels scuffed and imprinted. It plays with the eye like a **Pollock**, but there are clearer borders, visible lines and more intent. Rice has been experimenting with this for a while. "I've always said, 'OK, this is gonna be the last piece I do in this style,'" he says, laughing, "'cause one, these fuckers are expensive." The oil paint pens he uses to create the effect are expensive, and the work we're looking at is similar to what he's creating for his upcoming exhibition at *God Hates Robots* on Sept. 21.

On the other side of the wall inside his studio at Poor Yorick hangs one of the unnamed, work-in-progress pieces for the upcoming show. It's a six-by-three grid of canvases, each spaced to have a thin border inbetween. They look a lot like the work on the other side of the wall, but for the moment, they lack any black or much of any added white. "I'm feeling very vulnerable," Rice says as we look at the unfinished grid. "Black, for me, pulls everything together. It creates the unification of the piece. It's the vastness of the color and the medium, how thick it is off the page. It pulls you in." He's experimenting still, following the process wherever it takes him and trying to express the allure of his own work.

Rice is frank. He's not exactly sure why he continues to explore this style—which has become its own series, in a way—but it does seem to be rooted in the process. "I'm drawn to the 'making of,'" Rice says. "That's one of the important things about art for me. It's not necessarily about the final product." He immediately qualifies this. Yes, the final product has importance, and the reaction of the audience matters, but the artist's role runs deeper. "I think there's a little bit of the responsibility of the artist to make and to keep making," he says. "Even if you're making the same thing, you're still putting that out into the world. You're exposing that energy. You're contributing."



Andrew Rice will exhibit his work at *God Hates Robots* on Sept. 21.

This is one of the things Rice loves about being a teacher. While he's showing at several museums around Utah and Colorado, he teaches part-time at the *University of Utah*. "As an artist and a teacher," he says, "it feels less capitalistic. There's an intrinsic contribution."

Rice grew up in Colorado and moved to Salt Lake City around a decade ago. Like many grads, he wasn't sure what he'd do first, but coming from a small town near Boulder, he knew that he craved both city life and access to skiing. Once he made it to Salt Lake City, he stayed, eventually completing his master's program in 2013. What's kept Rice embedded in Utah's art scene is similar to the reason many artists cite: He genuinely likes the city and its budding energy. "I've seen the community change and grow," he says. "It's stronger than ever. You have [at the time of the interview] Craft Lake City's *DIY Festival* coming up, and that's growing every year. The official spots are in flux ... You think to 10 years ago and think of 300 South. Broadway had a slew of small, little to larger galleries of different levels of prestige. There were a lot of spots for people, and I think we're getting back to that. *God Hates Robots* is one of those spaces and one of the reasons I was excited [to show there]: It has a DIY vibe, and it's not like, 'We need to sell all your work to keep the lights on ...' They're interested in fostering what the artists wants to do. The shows I've seen there have all been wildly different." In Rice's

eyes, Salt Lake City is regaining a momentum it once had. "We're in flux, but we're growing," he says.

Rice's showing at *God Hates Robots* is far from his first. With a decade on the scene, he's shown at the *UMFA*, *UMOCA* and many others, and the style of artwork he'll be showing at *Robots* doesn't even showcase his printmaking, which is accomplished in its own right. Many of his printmaking pieces, most of which are black and white, feature an astronaut character moving through various spaces. In these pieces, Rice maintains a conceptual through line—the lone figure moving through a world that demands a degree of isolation to thrive. Much like the white grid and leading lines of his more abstract work, Rice's astronaut navigates lonely spaces through his suit, constantly mediated for his own safety. "It's something I think about a lot," Rice says. Walls and boundaries are becoming more explicitly political, but for Rice, it's not about putting up boundaries just to section off—it's much more about navigation, what's necessary to make sense of the world, and how even our smallest partitions can be made unconsciously.

Check out Rice's upcoming show at *God Hates Robots* at 314 W. Broadway, Ste. 250, starting Sept. 21. In the meantime, visit his site here: andrewriceart.com.

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the FUTURE is HYDROPONIC

Debbie Strong of STRONG VERTICAL GARDENS

By Ali Shimkus • alishimkus@gmail.com || Photos by John Barkiple



Under the glow of humming, purple LED lights, a healthy assortment of microgreens grow in Debbie and Grant Strong's hydroponic gardens. These microgreens, which include delicious produce such as mini broccoli and kale, don't require soil to grow (though some take root on restaurant-grade burlap). The growing facility, located in Charleston, Utah, runs on a finely tuned rotation of taking full-grown microgreens out from under the LED lights to be packaged and distributed in-house. There is also a water-treatment system in place that allows Strong Vertical Gardens to recycle used water, as well as a system to sanitize the seeds and trays they grow on to ensure that their produce is high quality.

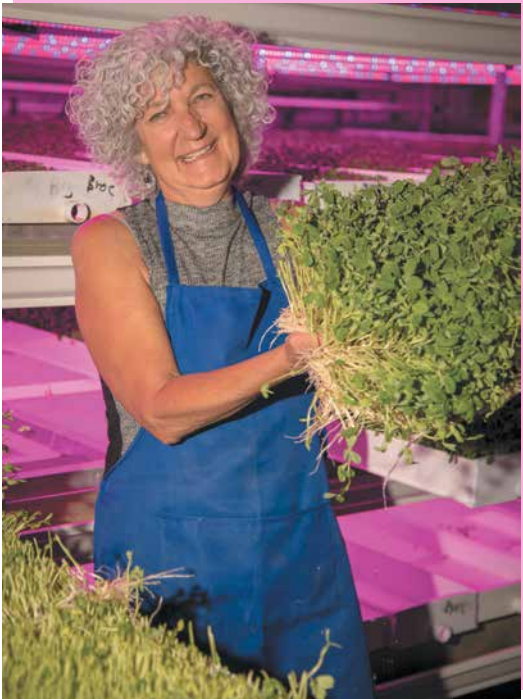
It's an impressively efficient system that Debbie, manager and visionary behind Strong Vertical Gardens, came up with, through much experimentation and trial and error in the five years she has grown her business. "The LED lights run hardly on anything," says Debbie, explaining how her enterprise is also environmentally friendly. "If you figure out how many times we turn a crop over in one year, we can grow about four-and-a-half acres of produce on not even half an acre," she says. Strong Vertical Gardens—which consists of Debbie, her husband, Grant Strong and three employees—yields large quantities of a variety of microgreens in a conscientious way, using no pesticides and providing healthy, clean produce locally.

Debbie's approach to Strong Vertical Gardens was a mixture of her passion for clean eating as well as her interest in horticulture. While Debbie had grown her own gardens before, she dove into the world of hydroponics and LED lights through her own intensive research in a spare bedroom where she once lived in Park City. After outgrowing the bedroom, then a 1,700-square-foot growing space, Strong Vertical Gardens currently operates out of a growing facility on 11,000 square feet—though their environmental footprint is minimal due to the use of LED lights and the efficiency of the production. "Everything we

did, and the concept of this garden, it was trying to be as environmentally friendly as possible," Debbie says.

Strong Vertical Gardens serves retail customers through 55 Smith's locations and three Whole Foods locations (Sugarhouse, Park City and Trolley Square) and provides microgreens to individual chefs, such as Chef Christian Ojeda from Montage, and Chefs Chip McMullin and Rachel Wiener at St. Regis (both restaurants are located at Deer Valley Resort). For Debbie, the strongest microgreens on the retail side are the pea shoots—which are hearty as a garnish or the main ingredient of a salad; while the chefs tend to love the red vein sorrel, with visually striking red "veins" and a surprising citrus taste. "Microgreens used to be [just] eye candy for the chefs, but now it's changing because the chefs are using them in different ways," says Debbie. In addition to the microgreens, Debbie also has a beautiful outdoor garden of edible flowers, which chefs use to add to the color and flavor palette of their dishes. Debbie shows off a particularly vibrant marigold—whether a few petals or the whole flower is used, the effect is delicious and memorable. "The brain turns on when we see the color and the smell—it's quirky. You put that on a cheese plate with some honey drizzled over it, and your guests [will love it]," says Debbie.

Starting Strong Vertical Gardens—which, for Grant and Debbie, meant selling their house and their yard maintenance/snow removal business in Park City to invest in the company—was a huge financial risk. However, the desire to grow nutritional, unmodified food has been worth it for Debbie, who was personally motivated to grow her own food in the interest of health and sustainability. "I really got into this because of the good food [movement]," she says. "I hated seeing stuff come out of Mexico and Costa Rica—what are we going to pass on to our kids? How are we going to be able to provide food? Heber Valley used to be all dairy cows and cattle. Down in Santaquin, there are no more apple trees. So what are we doing for sustainability and what are



Strong Vertical Gardens' Debbie Strong implements sustainable hydroponic farming practices to produce local greens.

we eating?" she says. With a steadily growing population pushing back space for agriculture, companies like Monsanto corner the market on genetically modified foods. On the one hand, Debbie understands that the need to feed more people drives demand for genetically modified produce, though she hopes clean eating will make a push back in the opposite direction.

Anthony Bourdain once said,

I would like to see people more aware of where their food comes from. I would like to see small farmers empowered.

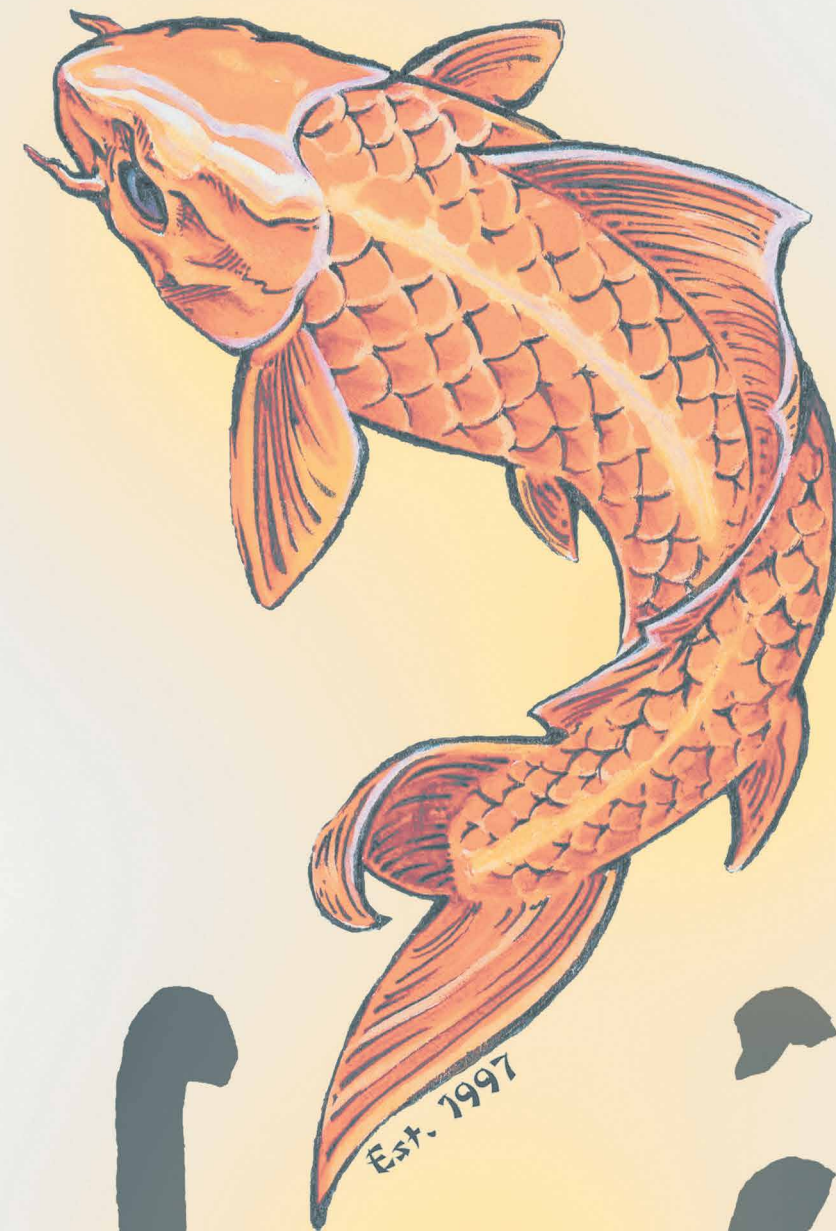
As we may follow his example by looking to those who rise to the challenge of growing locally and independently—in a time when the agriculture industry is becoming mass-produced—Debbie has achieved a way of growing healthy and sustainable produce, year-round in a place typically not known for year-round produce. It's challenging the idea that produce should come from other states or other countries. "It's fun to have people come and see real, fresh vegetables and food and know it's just here in your backyard," says Debbie. For more information on Debbie's mission and the microgreens at Strong Vertical Gardens as well as recipe ideas, visit svgrecipes.com.



Photo: Andrew Kooyman
Featuring: The Pal Family

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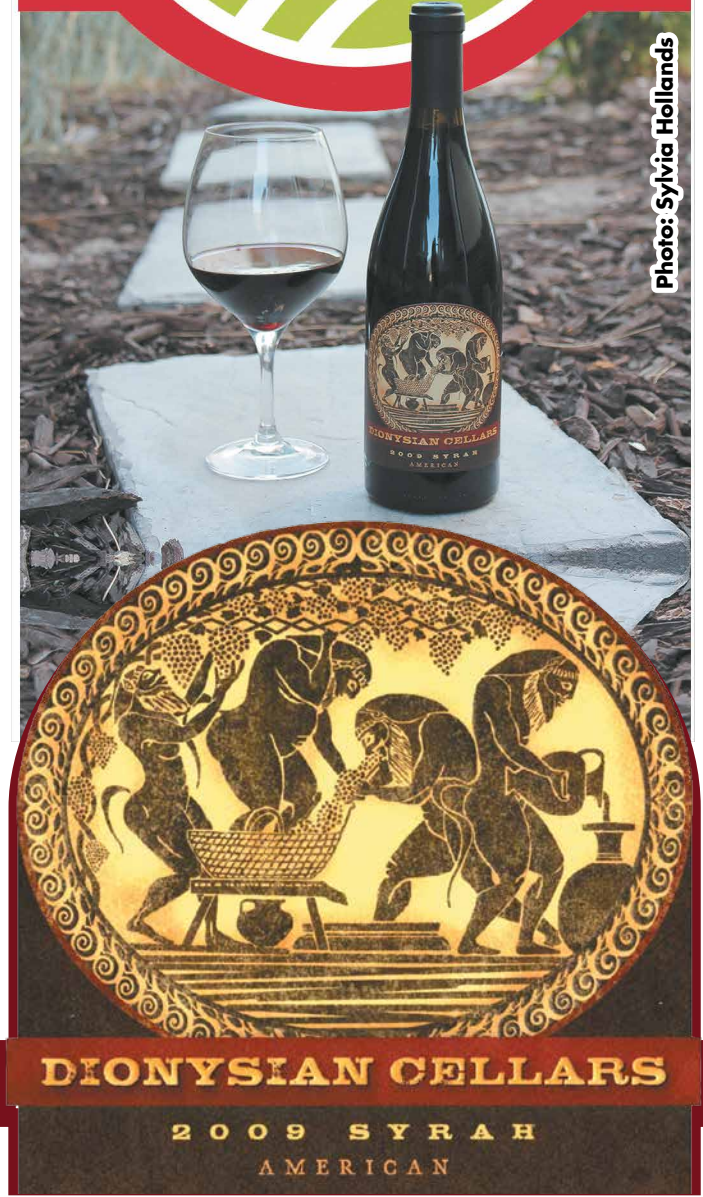
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UTAH WINE REVIEW DIONYSIAN CELLARS

By Mandy Murry || mandy@cloudsurfing.life



Photo: Sylvia Hollands



WHO knew that in the mountain desert just north of St. George, beautiful Utah wines are being produced? Typically, when I think of wine, I think of sipping fine bottles in Napa, France, Italy or Mexico. I've seen and tasted a few of the local Utah wines at the liquor store, so when I heard that the wine reputation of *Dionysian Cellars* was one that earned some respect, I happily agreed to sip.

Dionysian Cellars is mysterious. With a one-page website displaying a bottle, a barrel and the address and contact info, you only find the storefront located in Layton at 1558 W. Hillfield Rd. The grapes are being grown in Dammeron Valley, approximately 25 minutes north of St. George. This location cools down just enough to allow the grapes to chill out after long, hot summer days. Utah is generally considered to be dry and not lending itself to grape-growing due to the extreme heat during summer nights in the south and the freezing temperatures of the winter in the north. Winemaker **Darin Evans**, however, is becoming known as a wine whisperer of sorts. Starting *Dionysian Cellars* in 2007, he has a passion to respect and honor the various grapes he blends with. As Utah becomes home to more winemakers, the words of **Anthony Bourdain** almost seem to manifest growth and transformation among people in our state:

I think food, culture, people and landscape are all absolutely inseparable.

—Anthony Bourdain

Perhaps the quality of *Dionysian Cellars'* wine is a harbinger of more wine-making possibilities for a blossoming culinary culture in Utah.

The brand name *Dionysian Cellars* derives from the Greek name Dionysus, the Greek god of wine. The label of the 2009 American syrah reads: "The personal attitude of one who is uninhibited, mystical, sensual, emotional and irrational and who may seek to escape from the boundaries imposed by the limits of the senses."

Without further ado, let me introduce you to Utah's rising-star wine, which proves the notion wrong that fine wine cannot be made in our state.

2016 Petite Sirah

This petite sirah is interesting on the pour with a darker-cherry color, along with half-fast and half-slow tannins equally spaced around the wine glass. This wine is complex, the reason it stands out. The nose consists of pepper, cinnamon and cherry. At first sip, it felt bold and unpredictable. The second sip offered a nice balance of the swagger and softness of the petite sirah grape, which is known for its high tannins and acidity. The finish offers just enough spice to leave the palate anticipating the next taste. Pair with a rich and meaty dish, as the taste on the tongue offers a massive berry-and-spice sensation.

2016 Grenache

While lighter in color, an almost infusion of amber into cherry, the *Dionysian grenache* is soft and smooth—suitable for any wine-indulger. Its nose reminds of the rich soil of the earth, yet also the cleanliness of fresh desert air. This wine has a smooth finish that dances on the palate as an airy, liquid-strawberry-and-soft-floral fusion. With slow, short tannins, this wine would pair well with grilled vegetables or lamb.

Both of these Utah wine styles are available through the Utah State Liquor Stores by special order.

Now, just to tease you a bit, I was lucky enough to enjoy a bottle of the 2009 American syrah. It's

called American due to the blend of grapes from the High West: Utah, Arizona and California. This wine is one that will have you reaching for another bottle—definitely one to share with friends. The personality of the grape expresses notes of cherry and oak while offering a dry finish, which I enjoy in wine. There's no compromise of flavor, allowing you to feel the passion that went into making this a perfect vintage.

Wine selections of *Dionysian Cellars* can be purchased at their Layton location.

As I write, I raise my glass to *Dionysian Cellars*. Cheers!

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MAKING Meaning in what you're Eating

EAT LOCAL WEEK

— SEPTEMBER 2018 —

By Paige Zuckerman
paigez@redwillowcounseling.com

Alison Einerson was an early cultivator of Utah's strongly sprouting Eat Local program, with a mission to make local food a sustained extension of the larger cultural and personal narrative. As Eat Local has grown, along with her and her cohort. "I started out as a coordinator of the program, and I am now the Executive Director of *Urban Food Connections of Utah*, so my role has definitely changed!" she says. Change is the fulcrum of *Eat Local Week*, the central, yearly event of the program. The early mission of *Eat Local* was statewide awareness about sustainability and ethical consumption, support of local food purveyors, community education, and motivating long-term support of those values and contributors. "We started out as a collaboration of three nonprofits: *Wasatch Community Gardens*, *Downtown Farmers Market* and *Slow Food Utah*," says Einerson. "Since then, we've added dozens of new partners across the state: farmers markets in St. George, Utah County, Cache Valley and Moab and many [participating] organizations."

Since we last spoke with Eat Local in 2015, *Urban Food Connections of Utah* has absorbed management and streamlined the collaboration process with Eat Local's partnering organizations. "We're looking to increase our visibility and outreach statewide, and make sure there are events that can engage everyone in the challenge and the mission of *Eat Local Week*," Einerson says. "We're also trying to hold events throughout the year so that the mission of eating locally stays first in mind all year long." Change and growth are difficult, critical, cohabiting forces. Amid the apparent growth of the program, there have been a few inevitable snags. Einerson explains that the largest obstacle lies in enhancing the awareness "of how much food is grown and produced across the state, and how much economic impact we can have if we all commit to making a few simple changes in our diets and our shopping habits," she says. "Buying a local tomato doesn't just benefit the eater; it also represents significant economic impact for the farmer, and that ripples out to that community and even helps farmers stay on their land!" Within their consciousness-raising vision lies a larger social and environmental imperative for Einerson and her Eat Local co-fa-



Photo: Jessica Bundy

Urban Food Connections of Utah Executive Director Alison Einerson is at the helm of *Eat Local Week*, which challenges Utahns to eat food that comes within a 250-mile radius.

cilitators. "It's a political act—what you eat has real impact in many ways," she says. "We are talking more about climate change and how that impacts our food systems and about how what you eat can be a radical act."

This year's *Eat Local Week* will be an all-the-richer cornucopia of events throughout the state, including a large kickoff party at *Harmon's City Creek*. Regarding the fresh additions to this year's lineup, "We have a new event this year in partnership with *KRCL* called the *Punk Rock Farm to Taco Party*, which is going to be incredible!" Einerson says. "Delicious tacos prepared by local chefs and live punk ... What could be better? We also have a movie screening, a few pickling events, and we end with our *Fermentation Festival* at the *Downtown Farmers Market*." In addition to the tasty display of events through the week, locals are encouraged to take part in the Eat Local Challenge. "The week is really all about getting people to take the challenge," she says. "Commit to eating food from a 250-mile radius, then do the best you can! We encourage people to come up with a challenge that works for them, and stick to it for a week." Locals are encouraged to craft their own personal challenge to practice, be it only eating local meats or buying a week's worth of fresh produce at the farmers' market, etc. This digestible dare is a small yet substantial entrée into changing our immediate and long-term relationship with food and local food culture, a mission that *Eat Local* hopes will stick like a delicious Utah wildflower honey.

Beyond a wild week of toothsome delights and edible workshops, *Eat Local* seeks to show Utahns how to continue the challenge into the coming seasonal changes. "One great way to continue to eat locally during the winter months

is to come to the *Rio Grande Winter Market*," Einerson says. "We host a farmers' market every Saturday from November through April, and we have fresh produce all winter long! You can also shop locally at stores like *Harmons Grocers*, who really do focus on buying as many locally sourced products as they can."

It's unmistakable that the seeds of *Eat Local* are rooting into a garden of transformation and a shift of perspective for Utah consumers and creators. As **Anthony Bourdain** said,

Food is everything we are. It's an extension of nationalist feeling, ethnic feeling, your personal history, your province, your region, your tribe, your grandma.

As the cultivation continues, I inquire about what's on the horizon for *Eat Local*. Einerson says with a chuckle, "Let's focus on growing our participation for this year, and we'll talk about that later! Deal?" I can happily agree. In a changing culture of local food systems, that sounds like a delectable deal.

Eat Local Week kicks off Sept. 8 and runs through Sept. 15 in multiple locations. For more information, visit eatlocalweek.org, and follow *Eat Local* on Facebook at facebook.com/eatlocalweekutah.

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Four Courses of Dessert in SLC

Photos by Talyn Sherer || info@slugmag.com

Salt Lake City is rich with an assortment of places to satisfy your sweet tooth. These featured dessert virtuosos present innovative ways to concoct all things whipped, sprinkled and glazed. With key, wide-ranging flavor elements, these four local dessert destinations feature items that will skip stones across your palate. (Full Q&As on SLUGMag.com.)

City Cakes



(Above) Vegan orange-poppyseed cupcake. (Below) Vegan, gluten-free maple donut with raspberry buttercream and ganache drizzle.

Response from Chef/Owner Nanette Wessels

SLUG: What kinds of new offerings excite you the most?
City Cakes: Our gluten-free vegan donuts are very

popular, and we [love] making new flavors. We now make a gluten-free, vegan cinnamon coffee cake.

SLC: 1860 S. 300 West, Ste. D • M-Sa.: 8a-8p | Su.: 8a-4p
801.359.2239

citycakescafe.com

Draper: 192 E. 12300 South, Ste. A • M-F: 8a-8p | Su.: 11a-6p
801.572.5500

Doki Doki



(Above) Blended rolled ice cream with strawberries, oreos, bananas, kiwis and mango with toppings. (Below) Japanese crepe cake.

Response from Store Manager Irie Thu Cao

SLUG: What are Japanese crepe cakes?

Doki Doki: Japanese crepe cakes are similar to other types [and] contain multi-layers of

crepe with fillings in between. Often, the filling is whipped cream. The difference ... is the crepe itself. With a different batter recipe, the crepe is ultra-thin.

SLC: 249 E. 400 S. • M-Th.: 12-10p | F-Sa.

dokidessert.com

12-11p | Su.: 12-8p
385.229.4339

Your body is not a temple, it's an amusement park. Enjoy the ride.

—Anthony Bourdain, *Kitchen Confidential: Adventures in the Culinary Underbelly*

Fillings & Emulsions



(Above) Passionfruit, blue raspberry and strawberry macarons. (Below) Key lime cheesecake.

Response from Chef/Owner Adalberto Díaz

SLUG: Your cheesecake selection is focused, and the quality in design is unparalleled. What made you land on the four flavors that you do?

Fillings & Emulsions: We actually just keep one cheese-

cake all the time, the Key Lime. The rest rotate with the seasons according to what's available fresher on the market. We also customize them for any holidays, so we make up to 15 different cheesecakes throughout the year.

SLC: 1475 Main St. • T-Th.: 8a-6p | Sa.: 9a-5p
385.229.4228 || fillingsandemulsions.com

Normal Ice Cream



Tutti-Fruiti 2.0 soft serve ice cream.

Responses from Chef/Owner Alexa Norlin

SLUG: What makes your ice cream so good?

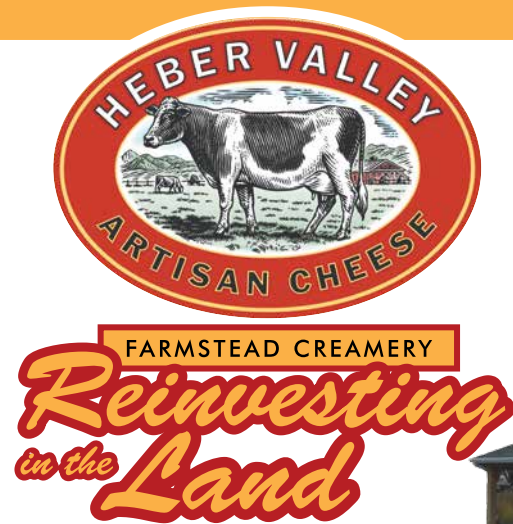
Normal: We make everything—from the ice-cream-sandwich cookies to the crumble on the bars, even to the dips for your soft serve!

SLUG: What kinds of ingredients go into your ice cream?

Normal: I use local dairy from Rosehill and try to use as many local products as possible. They are absolutely all-natural as well.

Trolley Square:
600 S. 700 East
Email: info@normal.club || normal.club

W-F: 4p-9p | **Sa.:**
1p-7p | **Su.:** 1p-5p



By Andy Fitzgerrell | @theandyfitz

As the communities of Midway and Heber continue to grow, a family-owned and -operated creamery is also changing. *Heber Valley Artisan Cheese*, set in the picturesque fields of Midway, has been in the cheese industry for seven years, and they are upgrading their farm—without losing the charm of the red barn and black-and-white-spotted cows in the fields. While they are relatively new to the cheese industry, their farm was originally built in 1929, and they are now four generations strong on the same land. Combining two passions in 2011, the **Kohler** family (with father **Grant Kohler** and son **Russel Kohler** at the helm) set out to take their commitment to producing the highest-quality milk into making beautiful cheeses. As one of only a few farmstead cheese producers in Utah—as well as (potentially) one of only two that are making raw-milk cheeses (the other definite one being *Rockhill Creamery*)—the folks at *Heber Valley Artisan Cheese* are not taking the easy path to success. They have won several national awards in the last few years, as well as a Best in Class at the inaugural *Utah Cheese Awards* in 2017, and rather than ride that success, they are investing back into their farm by building an all-new milking parlor and nursery for their sweet Holstein herd.

In 2017, the creamery was the recipient of a grant from Harmons Neighborhood Grocery, which they are applying to upping their web presence through installing live webcams that show the farm and “the ladies” behind *Heber Valley Artisan Cheese*. It will offer a behind-the-scenes view of the day-to-day at a farmstead creamery, and will help educate the public on the importance of being a farmstead operation.

There are specific requirements to garnering the title of “farmstead.” As per the American Cheese Society, “Milk used in the production of farmstead cheeses may not be obtained from any outside source.” The animals must live on the same property that the operations (aka the creamery) reside. By only using milk from this single source, the cheese will have a flavor specific to that land—the terroir that helps establish the uniqueness of the flavors in the cheese. *Heber Valley Artisan Cheese* also takes it one step further: They make several cheeses using raw milk. The term “raw milk” means that the milk is not pasteurized, which is the stabilization of



Heber Valley Artisan Cheese is nurturing their farm by building an all-new milking parlor and nursery for their herd, with live webcams to boot.

920 River Road, Midway | 435.654.0291 | hebervalleyartisancheese.com

a food through a combination of heat and time at a ratio deemed to ensure that any pathogenic bacteria are destroyed. Most milk is pasteurized, not only because it's produced in extremely large quantities, but also because it needs to be transported and last longer. The production process of the raw milk doesn't carry these same risks. (Shoppers can actually buy fluid raw milk at *Real Foods* in Salt Lake City, after signing a waiver acknowledging that they know the potential risk involved with consuming raw milk. More than a few cheese scientists argue that cheeses made with raw milk have a greater potential for flavor development, as certain vitamins and minerals in the raw milk are not cooked off during the pasteurization process. Additionally, the naturally occurring enzymes in the milk that aid with digestion are kept intact. Cheeses made using raw milk are held to a more stringent set of rules for production and, by FDA law, must be aged a minimum of 60 days before being made available for sale.)

In addition to being recipients of this grant, *Heber Valley Artisan Cheese* also broke ground on an all-new milking parlor and nursery in 2017. The new milking parlor went live at the end of June and features state-of-the-art robotic maintenance, which includes a 1,200-pound Roomba-like robot that pushes the feed closer to the paddocks; a wedge-shaped device that clears the pathways of debris and waste; high-end, yoga-mat-quality padding for each stall; and even six motorized brushes that the cows love to use to scratch all of those hard-to-reach spots. Each cow sports a high-tech collar that, as Russ says, “provides more information than a FitBit ever could” about the cows' daily activities. Going beyond her daily vitals and steps taken, it also includes data from how many times she chewed her cud, the number of visits she paid to the self-milking stalls and what her output was per visit. These collars give in-depth information about the cows and enable their handlers to take even greater care of the animals. Visitors who walk along the

paddocks will observe that these girls are quite content—many of them lazily lie in their favorite padded stall, chewing on fresh feed.

Once the nursery is completed, the newborns and the younglings that are freshly weaned will all be under the same roof. Newborns will have access to food at their leisure, as opposed to scheduled feeding times, while also being socialized into the herd lifestyle.

Visitors are welcome at *Heber Valley Artisan Cheese*, and the farm is available for events, which can include family reunions and retreats, as well as the *Swiss Days Festival* around Labor Day. They don't stop there—the creamery holds cheese-tasting events at the farm on the second Friday of every month! Interested parties can email tamra@hebervalleycheese.com or call the front office at 435-654-0291.

You have to be a romantic to invest yourself, your money, and your time in cheese.
—Anthony Bourdain

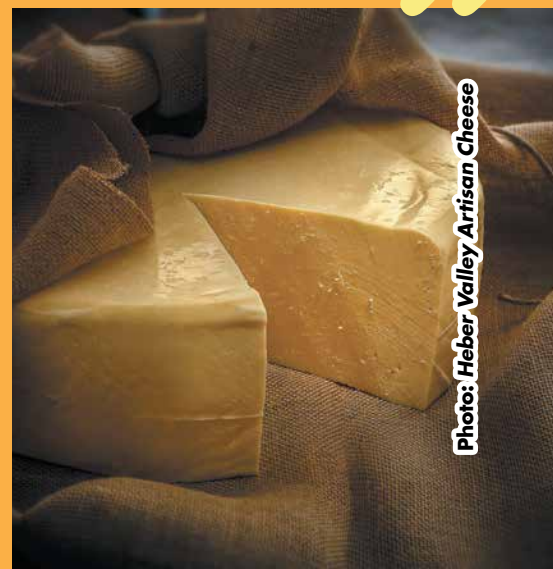


Photo: Heber Valley Artisan Cheese

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SKATE

By Weston Colton • weston5050@yahoo.com

Unexpected tricks by unexpected people are the best. I had just met Colin about 45 minutes before shooting this photo. I went out to shoot with someone else, and Colin was skating with him. After a hard slam at the first spot, I suggested this crazy spot that hasn't seen much skating. It's a tall 12-stair with a steep rail. Colin thought that he might be able to early-grab over the rail. After successfully early-grabbing the stairs, to my shock, he's suddenly trying to early-grab to back boardslide. A handful of tries later, he's rolling away.



Colin Sheffield – Early Grab Board Slide – Provo, Utah

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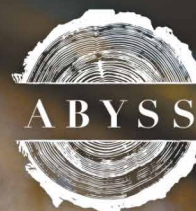
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BEER OF THE MONTH

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



Photo: Chris Hollands

Beer Name:
Chasing Haze
Brewery: 2 Row Brewing
ABV: 6.5%
Serving Style: 12-oz. bottle

Just over three years ago, **Brian** and **DeDe Coleman** made their dream a reality. They opened the doors to Midvale's very own **2 Row Brewing**. Around that time, the local craft beer scene was pretty well set in place with a handful of usual suspects littered throughout the state. Utah was a little slower to catch the craft beer wave, so we were overdue for something refreshing and new to drink. When the Colemans launched in June of 2015, they brought not only the hops but the charge for a slew of new breweries to come in the following years. Brian loves hoppy beers and, as head brewer, almost immediately rose to the top of the IPA food chain with classics like Random Double IPA, Accelerator IPA and crowd favorite Tastes Like Citrus. The latter brew has the honor of being one of the neighborhood's first local New England Style IPAs. Once other breweries realized the importance of this now official style of beer, it was just a matter of time before everyone was Chasing Haze.

Description:
Upon drinking, we gently rolled the bottle in our hands in an effort to distribute the haziness evenly before dispensing the goodness. We cracked the top and proceeded to pour the goldenrod-colored beer into our trusty tulip-stem glass. As

the liquid fills the cup, minimal froth makes an appearance, leaving only a permanent halo clutching the rim. A popular characteristic of this style is the amount of purely electric aroma from the hop bill, and Chasing Haze does not lack in this area. The hop bill consists of Citra, El Dorado and Mosaic, thus creating a tropical, citrusy smell. Lifting the cold beer to our lips, we both took different approaches. One of us took a slight sip and the other welcomed the liquid with a refreshing mouthful, which is much more fitting on a warm day. Chasing Haze doesn't disappoint in the flavor department—another well-liked trait of the style is the citrus' sleek mouthfeel and low bitterness. Having learned all about NEIPAs, Brian is happy that this beer comes in at a 6.5 percent ABV. Based on his experience, it is the perfect alcohol content for this style.

Overview:

Chasing Haze is the latest NEIPA to make the cut for the brewery's regular rotation. Adorned with a groovy label, it fits in perfectly with the rest of the 2 Row staples. We asked Brian if it was a blessing or a curse to be considered one of Utah's premier stops for hoppy beer, and he replied, "Absolutely a blessing. We love making IPAs, and of course, every brewery wants to have a reputation for making something extraordinary." Many of the local breweries have jumped on the haze train at some point, making it great for all of us who enjoy this refreshing approach. **2 Row Brewing** was one of the first to see the haze at the end of the tunnel, giving hopheads what they crave so badly. Brian says that this is the first beer he brewed using a "secret sauce" method, which he plans to employ in upcoming releases of Feeling Hazy and Tastes Like Citrus. We appreciate Brian's creativity and his vision for the future of craft beer. It helps break down barriers for new breweries in our state, as well as bring one of the beer industry's most popular trends to the masses.

Cheers!

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Guestlist



By Mike Brown • mgb90210@gmail.com

Tomatoes!

For this year's episode of the *Food Issue*, I had the great opportunity to interview my friend **Circus Brown** all about tomatoes. You may know Circus from his awesome KRCL Friday-night radio show, "Not a Side Show," but what you probably don't know about him is Circus' crazy obsession with a red, round fruit. He likes tomatoes more than any human I've ever met. So we went to lunch, got drunk and talked about tomatoes.

I, myself, have an affinity for tomatoes. I have hosted two *Mike Brown Fests* at *Urban Lounge* where I sold tomatoes at the door that people could throw at my band, **The Fucktards**, while we played. People throw other shit at us when we play, so I figured why not make some money off of that and charge a dollar for each tomato that you could pelt at me? I honestly made more money off of tomatoes than I did for the door cover those nights. Circus actually provided me with some of his awesome tomatoes for those shows. They did not go to waste.

The first question I asked Circus is if he's ever seen *Attack of the Killer Tomatoes*, a cult-classic movie for sure. If your hipster ass hasn't seen it, well, you just ain't cool. We indulged—for a few minutes—in discussing the subtle nuances of this fine movie, then, got into a serious discussion about tomatoes.

First off, we both agreed that cherry tomatoes are bullshit, but the little, yellow tomatoes are pretty awesome, and yellow pear tomatoes are kinda boring. The most overrated tomato, according to Circus, is the heirloom tomato. Like, all these douchebags are coming up with different names for the same heirloom tomato like they are doing something special, but it's still just an heirloom tomato. Get over it.

I asked Circus if you can cross-pollinate tomatoes the way you can cross-pollinate weed, and guess what—YOU CAN! It can be done on accident, but you can get a surprisingly delicious and juicy treat.

Currently, Circus' tomato garden yields roughly two pounds of red righteousness a day. I asked him what he does with all of those tomatoes. He mostly makes pico salsa and then puts it on everything he eats. He also makes tomato sauce and pickles, and dehydrates a bunch of his tomatoes, too, which he uses as currency at local craft breweries, which he is fond of. The dehydrated tomato is basically tomato jerky, which should prove handy for the zombie apocalypse. Dehydrated tomatoes are also pretty epic in a BLT, according to Circus—they elevate the crunchiness factor, for sure.

We also discussed green tomatoes. Circus has never actually seen the movie *Fried Green Tomatoes*, but was still very knowledgeable on the subject. Green tomatoes need to be fried. To me, tomatoes deserve to be red and not green. But Circus assured me that they are pretty good.

I got personal with Circus during this interview about tomatoes. I asked him how his wife feels about his obsession. Like, was this a deal-breaker when they started going out? Fortunately, it was not. She loves tomatoes a little less than Circus does but is OK with his obsession.

As far as the best way to keep a tomato happy, Circus told me that hand-watering your tomatoes means a lot to them. They know when you are going the extra mile. Also, good mulch,



Photo: John Barkiple

If you cross-breed a (L-R) Circus Brown and a Mike Brown, you don't get an Angela H. Brown—you just get a tomato.

eggshells and coffee grounds will do wonders for a tomato's spirit while they are just hanging on a vine, waiting to be murdered for your pico sauce. No one likes a sad tomato, so keep them happy.

I asked Circus about why tomatoes split sometimes. Are they growing too fast and don't know their own strength? He said that it could have to do with your watering schedule. And you don't want to stress them out. Tomatoes are sensitive sometimes.

I also wanted to know if Circus had ever grown a tomato so rad and special that he couldn't eat it. The answer is yes. He

grows Olympic-sized tomatoes called Olympic tomatoes that are so epic, you either preserve them in wax or enter them into the state-fair tomatoes competition.

Now the ultimate secret to the success of Circus's tomato garden: drumroll please ... fish water! Yep, fish shit does wonders for tomatoes. Who would have thought that fish shit and tomatoes go hand in hand? Circus just uses fish-shit water from his aquariums in his basement next to his bong. Bong water would probably work, too—but yeah, tomatoes love fish shit. And I love tomatoes.

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BMX

I remember seeing a video of Matt Beringer back in the late '90s hucking front flips on a 40-pound redline in the old Vans Triple Crown contests. For a rider well over six feet tall, his ability to ride any terrain is truly imaginative. Matt had a legendary backyard at his old house in Layton that was so famous that the finger-bike toy company Flickrix even made a scale model of part of it. Matt relocated back to Roy a couple years ago and has transformed the backyard of his childhood home into yet another one-of-a-kind playground—he's even incorporated old waterslides into his creation, which really borderlines on the mad genius of Willy Wonka.

By Andy Fitzgerald • @heandyfz



Matt Beringer – Pole Jam Double Peg to Fakie – Roy, Utah

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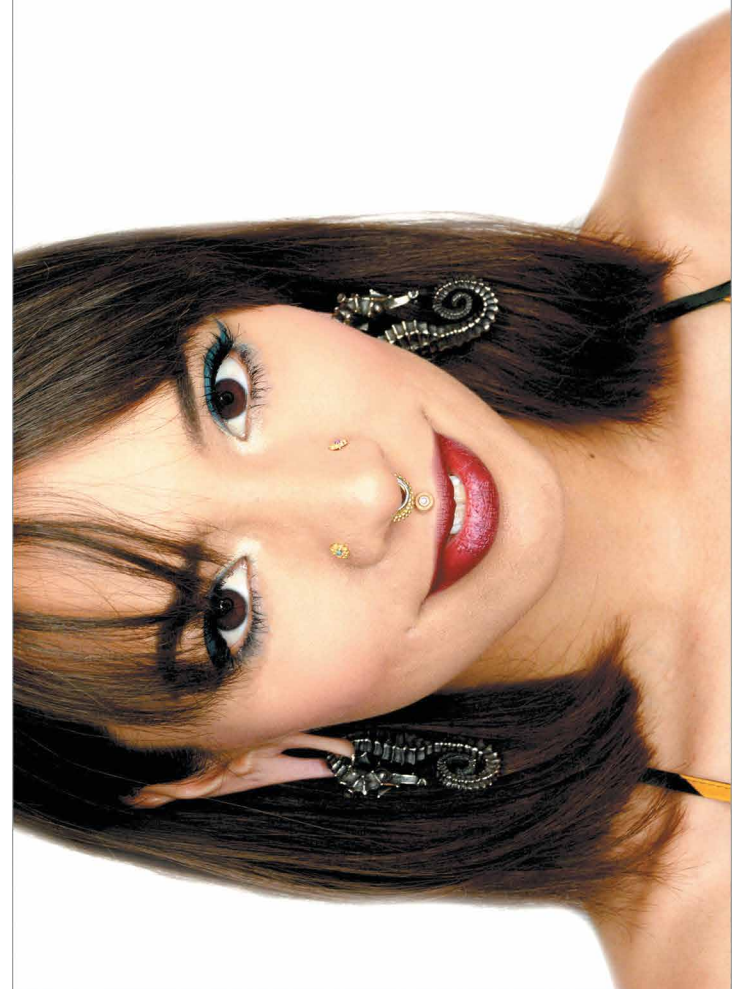
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FILM REVIEWS

The Meg
Warner Bros.
Director: Jon Turteltaub
In theaters: 08.10

When you walk into a **Jason Statham** movie, you pretty much know what you're getting: terrible acting, bad dialogue and nothing to really remember five minutes after walking out of the theater. In this endeavor, Statham stars as Jonas Taylor, a deep-sea rescue specialist who confronted a prehistoric shark on a rescue operation and was forced to abandon his counterparts at the bottom of the ocean. Five years later, at a state-of-the-art research facility, the same monster is unearthed in an expedition. Once again, Taylor is expected to save the day. When you go to see a shark movie, you expect to see the shark, but, in this production, nothing is seen until 38 minutes into the film. Trust me, my friend checked his watch the moment we finally saw something. Also, when you go to see a shark movie, you really don't care about the humans. Someone should have told screenwriters **Dean Geogargis, Jon Hoeber** and **Erich Hoeber**, because the massive amount of characters who will eventually meet their demise drive the running time far too long for this type of film. The biggest annoyance comes with the constant reminder to never splash in the water, as it will attract the attention of the beast. It is relentless. When the shark makes its way to a crowded beach with lots of beachgoers splashing, it barely attacks anyone. When all is said and done, you wish you had just sat at home and watched *Jaws*. There is nothing worth remembering in this disaster of an action flick, but I don't

think anyone is walking into the theater expecting much more than a Jason Statham movie. —Jimmy Martin

Crazy Rich Asians
Director: Jon M. Chu
Warner Bros.
In theaters: 08.15

Crazy Rich Asians is based on a best-selling novel by **Kevin Kwan**. Native New Yorker Rachel Chu (**Constance Wu**) is dating Singaporean Nick Young (**Henry Golding**), having no clue about how loaded his family really is. After deciding to attend his friend's wedding in Singapore, Rachel was quickly brought to reality with the situation. While many of the family members accept Rachel immediately, Nick's mother, Eleanor (**Michelle Yeoh**), was not on-board. Along with Eleanor's disapproval, Rachel must endure the ridicule of being considered a "gold digger." This film includes beautiful locations and costumes, and the chemistry between Wu and Golding is stunning. Not to mention, this family makes **Bill Gates** look poor. From the private jets and sport cars to the \$40 million wedding, it's easy to become jealous. While the majority of the film is joyous, Yeoh brings her amazing talents as the sinister aspect. Whereas the leads hold the romantic side of the film, the laughs come from **Awkwafina** and **Ken Jeong** as side family characters. Both characters reveal just how ludicrous the wealth of the Young family is. It's been a long time since a film has arrived with such sincere emotion and heart (it's also the first Hollywood film to have an entirely Asian cast in 25 years since *The Joy Luck Club*). You will easily walk out of the theater with a smile on your face. —Jimmy Martin



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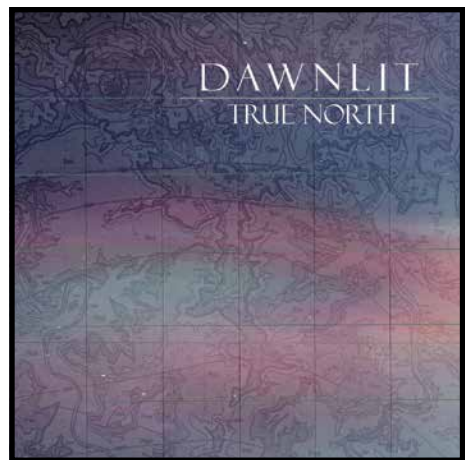
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LOCAL MUSIC REVIEWS

Dawnlit
True North
Self-Released
Street: 07.06
Dawnlit = Dream Theater x Tycho



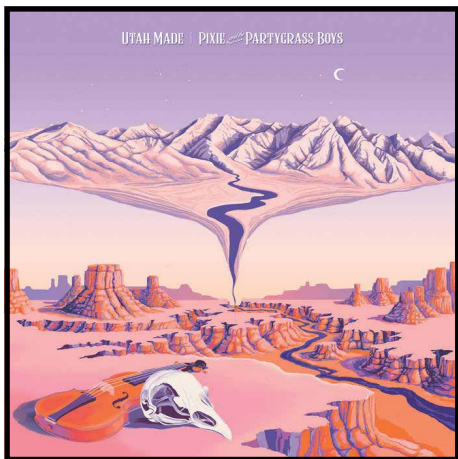
When I think of progressive metal, I usually think of dark riffs that chug unpredictably as drums hammer out polyrhythms and vocals scream with rage. This was the mindset I approached *True North* with, and I was caught completely off guard by Dawnlit's undeniably cheerful style. This EP is a ray of sunlight in a genre dominated by darkness. While it still has intense rhythms and heavy riffing, an emphasis on major chords and a skillful use of breathing room lend *True North* a lighthearted mood. If you're looking for sounds that make you want to bang your head and at the same time bring a joyful smile to your face, then I recommend picking up Dawnlit's latest release.

True North is like the wind rushing past your face as you're driving top speed down country roads just before sunrise. Bass and guitar riffs whiz by in an air of anticipation, piano melodies whisper soothingly as the scenery rushes past, and the whole scene is completed by a rhythm that swerves between crunchy head-banging and calm wandering. Take "Lithic Space" for example: It starts with calm guitar-plucking before exploding with energy, kicking on the distortion and riffing out for a bit before opening back up and relying on rhythmic kicks for a tight finish. "We Are Creating It, We Are Conjuring It" keeps things a bit heavier, starting with catchy, rhythmic riffing and cleverly mixing in a soft piano melody to relax the band's vibe. All of the songs off this EP are both serene and badass.

There's a little bit of everything I want in an EP on *True North*. The ride is short and sweet, keeps things upbeat and covers a generous amount of sonic territory. I was pleased that Dawnlit chose to keep things instrumental, relying on subtle gui-

tar and keyboard melodies to lead each song. As their sixth release, I can say that Dawnlit have made a lot of progress toward optimizing their style with *True North*—everything fits together smoothly, with a clean mix and a thrumming energy. Simply put, I can't wait to hear what comes out of the band next. —Alex Blackburn

Pixie and The Partygrass Boys
Utah Made
Street: 06.21
Pixie and The Partygrass Boys = Yonder Mountain Stringband + Greensky Bluegrass



Fun and funky bluegrass band Pixie and The Partygrass Boys deliver yet again with *Utah Made*, a six-track EP. The album features the core group and a long list of "guest chickens," aka collaborators, who appear on each track and help hammer the party-nail into the partygrass vibe.

The album opens with "Home"—a timeless, happy song that is moderately paced, with plenty of pauses between notes—which grows in volume throughout its seven minutes. The track begins with some solo strums and fiddling before the group draws out the word "home" a few times, and then dives back into instrumental with the drums. The group often sings together with lyrics like, "Yes I am home / Yes I am home / Yes I am home," while **Katia Racine** sings solo between folksy plucks, fiddling bows and rattles on the tambourine: "Just like the river / Or a bottle of whiskey / Oh, you wash my troubles away / Just like the mountains and the desert / Oh, I know you're here to stay." In a classic bluegrass way, this song is completed with a bridge that is accompanied by claps and stomps rather than instruments.

"Snow Day" is a fiddle frenzy out the door, with quick bows and the occasional banjo strum and bodhran thump. The banjo and fiddle trade places at the fore, while the remaining instruments

support and all eventually fuse into one. Despite being entirely lyric-less, the upbeat rhythm easily embodies the excitement and movement of a Utah snow-day song.

In an instrumentally similar way, "Utah Maid" is quick-paced and fiddle-friendly, and includes funny lyrics about Mormonism, getting laid and smoking weed. The lyrics are a bit more structured like sentences rather than poetics, which reel me in to the classic Utah storyline. Racine sings, "Well, Utah can be weird / But I love living here / The outdoors are a hippie dream / And I love the Utah music scene."

This EP is truly locally infused and all things Utah, from the song titles to the album cover. The album art features a beautiful image of the mountains in the sunset sky pouring into the red-rock canyons of Southern Utah. The band is clearly instrumentally talented, and perfectly paints the pitfalls and quirkiness of Utah while simultaneously making us fall further in love with it. One thing is for certain: With music and bands like these, there truly is no place like home. —Lizz Corrigan

Tassellhoff
Turbo Hippie
Self-Released
Street: 04.27
Tassellhoff = A Danielle Ash guitar + Unplugged-era Nirvana



When you have "hippie" in your album title, there can be a certain ownership with that word and corresponding sound. It contains multitudes, musically, of doped-out jam bands dredging up peace, love and endless guitar solos—a Woodstock Nation that turns on, tunes in and drops out. Tassellhoff's *Turbo Hippie* is none of the above. Not even close. *Turbo Hippie* is a psych-rock hatchet job that cuts its tone deep by hacking away at a perfect blend of dark,

swampy fuzz with razor-sharp guitars that catch and release with an effective balance that allows enough space for the shape-shifting vocals to breathe life into the songs.

The vocals move mysteriously, sometimes like they are coming from the other side of the room or echoed off of tiled walls from a back-corner basement shower stall. At times, the vocals show up in an emotionless talk/sing, post-punk delivery, and at other times, it attacks with a scratchy, mangled murder-growl that sounds like **Kurt Cobain** crushing those **Meat Puppets** songs during *Unplugged*-era Nirvana.

The song tracks are a mixed bag of late night road-trip romps ("Headstone Stomp"), and stumbling through ancient, creepy graveyards shaking up skeleton bones (Mise En Abyme): "Run with me, Delilah / Through the graveyard draped in nothing / Creatures of debauchery." This must be what it's like to be a *Turbo Hippie*. These songs are contagious and grow meat on the bone with every listen. I've been playing it loud in my car lately—vibrating the dashboard and blowing the dust out of the speakers. I believe this album spins on a broken heart—like most records. On the track "Lucid Want," Tassellhoff sing: "Lean on me / Be my leech / Take my life into your hands and tear it apart / Lost shadows cast their shade upon the wandering self / Sink your teeth into my vein and pull my frigid blood." Heartbreak at its finest. Let's hope that heartbreak lingers in Tassellhoff's soul because I would love another record like this one. Until that time, enjoy *Turbo Hippie*—it's great summer-bummed-out bliss. —Russ Holsten

Various Artists
Utah Underground Compilation
Eminent Productions
Street: 07.27
Utah Underground Compilation = bands from Utah's hardcore, metal & punk scenes



Salt Lake City is a bowl—a valley isolated on all sides by its towering mountains, briny depths of the Great Salt Lake and miles of flat desert adjunct to the bipolar weather conditions of scorching heat and bitter winters. This valley was an oasis for the pioneers, much like how the underground community acts similarly to those

who face its natural, political and social repression. Art is reflective of its environment, and with the intricacies and incongruences that make SLC, its underground artists are its by-product bearing the same ferocity as a group of bees thrown into a sealed container, shaken violently and unleashed with their stingers drawn. Twenty-three bands, 23 songs—the *Utah Underground Compilation* is an assorted collection of Utah's greatest advocates of music that is so heavy that gravity has forced it to exist in the underground. Some are more established, and others have been around for mere months.

Kicking off this compilation is **Despite Despair** with their newest track, "Ruthless Criticism," boasting their signature balance of chaotic dissonance and chant-along choruses that deviate into a bulldozer breakdown, serving as a prelude for what's to come. **Seven Daggers** picks up with "Legendary," offsetting the brutality with its jazzy groove and **Anthony Davis'** primal yells. Then we get "Grade" by **The Wake of an Arsonist**, which slows things down to a crawl with atonal breaks between chugging riffs reminiscent of '90s hardcore being played through the murky veil of sludge. **Establish** keep those dissonant chugs going in "Time's Up" while vocalist **Zaina Abujebarah** growls with ferocity, "An apology is easy to cough up!" **Villain** deliver an incredibly heartfelt tribute to longtime SLHC advocate **Scott "Skerv" Arave** (RIP) in the appropriately titled "Skerv"—a whirlwind of riffs that sift from alternating picking to down-stroking in a matter of seconds.

Hemwick rip through with the instrumental "Bloodmoon," showing off their dynamic use of progressive elements separating their spacey-guitar sounds from their more noisy segments. Then there's a shift into straight-up metal territory with **Swine of Dissent** sporting a power metal exterior on "With Serpent Tongue." One of the newer bands on this comp, **Population Control**, gets their time in with "Lucas"—two-and-a-half minutes of pummeling beatdown. **Hero Double Zero** have always had songs with deep lyrics pointing out the flaws in humanity but are introduced with the most hilarious song titles, and they do so here with "Infested By Llamas." **Mandalore** is really good at getting out what is needed in just over a minute: "...And Then There Were Some" doesn't pack any extra weight—it's one-half fast rhythms while the other half is a breakdown with the rallying chants "Enough is enough!" and "I won't beg!"

After that, we get taste of '90s skate punk from "Inception" by **LSDO** and the menacing melodic death metal of **Bhujanga's** "Erebos" to shake up the flow. **PXR** (or **Positive X Reinforcement**) pull out some of their heaviest chugs in "Blood In Blood Out"—it definitely feels like a fighting song, but that crawling breakdown at the end just sends it into straight-up brawling territory. Delivered from hardcore's murky quarries, "Cowards" from **Communionist** is perfectly filled with muddy down-strokes as the lyrics "I won't fall silent" are hurled off of **Rich Evans'** grinding vocal chords. **EXES** is one of the most well-rounded groups on this comp—"Fire & Fury"

(from their EP of the same name) is adorned in black metal chord progressions, blast beats that melt into D-beat rhythm and a mix of growls and screeches, transcending genres.

This compilation encapsulates this city's most provocative, angriest and downright brutal surrogates from the spectrum of punk rock, metal and hardcore. The only downside is that there aren't more of them on this CD, so it's up to YOU to do some digging on what Utah Underground is all about! —Eric U. Norris

XavierTheRapper
8 Man
Self-Released
Street: 08.18
XavierTheRapper = Lil Tracy + Lil Skies + Night Lovell

After releasing his first EP in 2017, XavierTheRapper hasn't taken a break. Appearing on every music platform you could imagine, as well as releasing 43 additional tracks (yes, you read that right, 43 additional tracks), XavierTheRapper has just now released *8 Man* in early August.

The album's execution and quality really start to back up and prove why XavierTheRapper holds the titles of 8God and "Utah's next mainstream recording artist." *8 Man* clicks off with some flair and flavor with the aptly named "Caliente," a track opening with a great flamenco-style sound that quickly transforms into a trap beat as Xavier's vocals come in. The mood of *8 Man* changes as "Caliente" becomes "Pain," a more somber track with slow vocal samples, acoustic guitar and a heavy beat. "Pain" covers feelings of depression and anxiety, and listening through the rest of the tracks on this album, those themes shine through some of his most outstanding work.

The slower tone continues with the eerie and spacey "Fireman," which comes in with one of the smoothest beats I've heard this year. As "Fireman" fades, *8 Man* enters its crown jewel and the track that is gaining XavierTheRapper the most traction, "Won't Change." It's a song about depression, feeling stranded and lost. These are themes that are not only resonating with people but also fit in with the modern landscape of mainstream hip-hop. *8 Man* closes off with "Boss Crown," a freestyle on the album's most mainstream-sounding beat. This is an interesting choice, but I think ending an EP with a freestyle that shows his lyrical chops pays off.

XavierTheRapper exhibits a lot of skill and the potential to make it into the mainstream with his music, from his subject matter to his taste in beats and his voice. I recommend checking out *8 Man* and the rest of Xavier's extensive and expanding discography. —Connor Brady

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MUSIC REVIEWS

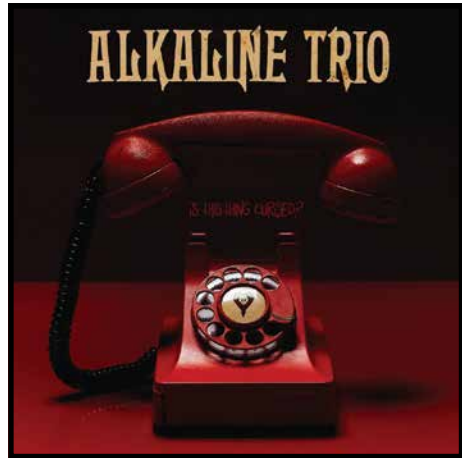
Alkaline Trio

Is This Thing Cursed?

Street: 08.31

Epitaph Records

Alkaline Trio = *Nimrod-era Green Day* + *The Lawrence Arms*



It feels as if Alkaline Trio are sending longtime fans reminders of why the band loves them. The first track, “Is This Thing Cursed?” starts off sweet and welcoming, then progresses into everything you’d expect from an innovative, modern-day punk band: punk-beats in a 1980s vein, crashing symbols with interesting, hypnotic riffs, a sturdy bassline and, of course, **Matt Skiba**’s dark vocals.

“Little Help” is probably the most fun and humorous track on the album. It’s the one song that isn’t super poetic or very emotional, but it’s high-energy, entertaining and the embodiment of a punk boy matured. Hell, it’s even admitted in the lyrics: “Can anybody here buy this old fool a drink?” and “Can anybody here give this old fool a lift?” While it may be a funny, filler piece for *Is This Thing Cursed?*, the boyish charm embedded into this track gives it that lovable trait.

While there may be some points that lose my attention—specifically, “Sweet Vampires,” “Pale Blue Ribbon” and “Heart Attacks”—there are a ton of other songs that stand out from the rest. “Goodbye Fire Island” is filled to the brim with poetic lyrics and scenic descriptions, and reminds me a lot of The Lawrence Arms in their *Cocktails and Dreams* era. It’s easy to listen to, beautiful and offers enough room for the lyrics to shine through the instrumentals.

“Demon and Division” is easily one of my favorite tracks on the album—it’s punky, it’s sweet, and it doesn’t hold back emotionally. Within the first few seconds of the song, the wistful guitar lick in the chorus sweeps me away. Not to mention that Skiba’s voice blends perfectly into the noodling melodies, and it’s enough to melt my heart. This song has easily earned a spot in the “Play 20 More Times Club.”

40 **SLUGMag.com**

Alkaline Trio chose a perfect song to close out the album: “Kristilline.” It’s one of my favorites of the bunch because the toned-down acoustic guitar and vocals that open the track contrast the rampantness of the rest of the album. It’s more relaxed sonically, but while it may be dressed-down, the passion continues to swell up to the chorus when Skiba shouts, “I want you, Kristilline.” His voice expresses desperation and longing—a perfect pairing to the airiness of this track. It’s a straightforward song that isn’t complex as far as construction goes, but it’s simple enough to sing along to, and the emotional heaviness of the track lingers long after the lyrics finish, into the outro.

On their ninth studio LP, it’s evident that Alkaline Trio have matured along with their fanbase. Compared to their first release in 1999, *Goddamnit*, you can hear that their foundation is fixed in the fundamentals of ‘90s punk—they’re just as edgy as the early days, but with a little more refinement. While, overall, the tone of this collection doesn’t scream ‘90s-punk revival and leans more toward alternative-radio punk, there’s a lingering presence of the *Goddamnit* days on *Is This Thing Cursed?* This progression reminds me a lot of what **Blink-182** did, dare I say it. The only difference is that I think Alkaline Trio, while polished, still haven’t (completely) uprooted their foundations in punk. They recognize their origins, and instead of rebranding themselves for a new audience, they grow alongside the one they already have. While there’s a bit more radio-friendliness throughout this album, there’s no denying that it’s still jammable. Even at its most mainstream moments—such as “I Can’t Believe” and the title track—*Is This Thing Cursed?* still boasts Alkaline Trio’s original, untampered-with signature sound. —Zaina Abujebarah

Dustin Wong

Fluid World Building 101 With

Shaman Bambu

Hausu Mountain

Street: 09.14

Dustin Wong = *Joe Zawinul’s Dialects* + *Kaitlyn Aurelia Smith*

The latest from Chicago-based experimentalists Hausu Mountain finds avant-rock musician Dustin Wong shifting his sound to fold into the label’s typical stylings. Unlike his work in the blistering prog outfit **Ponytail** or the chilled-out funk of his collaborations with **Takako Minekawa**, the music here takes on a colorful, sugar-coated sheen. *Fluid World Building 101 With Shaman Bambu* is nothing if not flashy. It often praises chaos over order and, more over less, pushes nearly all of Wong’s ideas to their manic breaking point.

On most of the tracks, Wong forgoes easily discernable structure in favor of a stream-of-consciousness rush through layers of improvisations and disorienting loops. From the first track, “Nite

Drive With Shaman Bambu,” Wong makes clear his love for vertical stacks of sounds instead of horizontal spatializing. Based around an ever-evolving, quasi-tropical groove, Wong piles on pitch-shifted guitars, electronic percussion, warped vocals and other sounds for a shape-shifting seven minutes. Often, this mass of instrumentation combines all at once, and the task becomes trying to pull any one focal point out of the crowded picture.

Because of how overwhelming the clutter can be, the most successful tracks are more spaced out and feature more economically arranged instruments. “Village Made of Zephyr,” in particular, has a welcome airiness. All of the elements that showed up in “Nite Drive” are here as well, but used more sparingly and with more apparent attention to interplay. There are languid melodies here, as well as dramatic chord changes—something that can get lost in the muck elsewhere.

When the air clears, the twisted fusion roots of much of the music on *Fluid World Building* shows themselves. If you’ve ever listened to Wong’s work with Ponytail, you’d know that he’s a highly skilled musician with a knack for merging memorable melodies with mind-bending guitar workouts. Here, that technicality is present, but it’s often combatted by a goofy electronic line or a kitschy video game aesthetic. “Dawn Thru the Marble Parthenon” pits clanking percussion samples and shimmering synths against rich guitar harmonies, making for a moment that sounds like the off-spring of **Bill Frisell** and *Super Mario Sunshine*.

All this madness makes the album’s centerpiece and immediate standout, “はずかしがらないで (Don’t Be Ashamed),” feel like even more of a shock. The winding guitar solos and disorienting rhythms fall away, and a bonafide pop tune emerges. The combination of plucked-string counterpoint, Wong’s intimate delivery and a cosmic synthesizer solo to round the whole thing out make “はずかしがらないで (Don’t Be Ashamed),” a moment of truly ecstatic music.

Wong lives up to his promise of constructing his own reality in that it seems to have little reference to or patience for the outside world. The best way to digest the music, then, is to meet it on its own terms. Following the advice of the final track, titled “New Societies Interacting, Let’s Zoom In,” the music works best when it’s studied like a set of data. If you hyperfocus on “World Builder Imagines a City,” what seemed like the musical equivalent of rainbow vomit turns into a densely interlocking puzzle of seemingly at-odds ideas and gestures. Lean back, and everything muddles. Though it sounds cheery on the surface, the reality of *Fluid World Building* is some deeply complex and difficult music. —Connor Lockie

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DAILY CALENDAR

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Thursday, Sept. 6

Farmer's Market
– **University of Utah**

Beehive Bazaar
– *Bright Building*
Midge Ure, Paul Young
– *Commonwealth Room*
RJ – *Complex*
Olivia Gatwood,
Joaquina Mertz – *Kilby*
KRS-On, EneeOne,
Zac Ivie, DJ Juggy – *Metro*

Friday, Sept. 7

FilmQuest – Provo
Rest 30 Video Game
Music Festival
– **Quarters**

Tylor & the Train Robbers
– *Garage*
Scoundrels – *Hog Wallow*
Green Druid,
Sleeping Tigers – *Kilby*
Dani Star – *Loading Dock*
Josh Ritter,
The Royal City Band
– *Commonwealth Room*
Oolacile, Infekt, Murda
– *Club X*

Saturday, Sept. 8

Avenues Street Fair
– **11th Ave. D-I Streets**
SLC VegFest
– **Library Square**

FilmQuest – Provo
Rest 30 Video Game
Music Festival
– **Quarters**

Mushroomhead – *Complex*
The Aquabats – *Depot*
Meander Cat, Big Drops
– *Hog Wallow*
Hylian, The Archives,
Mister Fister, No Company
– *Kilby*
Nerdlesque – *Metro*
The Bones Of J.R. Jones
– *State Room*

Sunday, Sept. 9

FilmQuest – Provo
Thomas Gabriel
– *Funk 'N Dive*

Farewell Summer – *Kilby*
Summer Heart, BUHU,
Divorce Court
– *Urban*

Monday, Sept. 10

FilmQuest – Provo
Slow Hollows – *Kilby*
Lionheart, Left Behind,
Extortionist, Zodiac Killer
– *Loading Dock*
O.A.R., Matt Nathanson,
The New Respects
– *Red Butte*
The Blow, Strong Words
– *Urban*

Tuesday, Sept. 11

E4ALL Kickoff
– **Investable**
FilmQuest – Provo
Escape The Fate,
Virtual Self – *Complex*
Jimmy Eat World – *Depot*
The Frights
– *In The Venue*
Dani Star – *Loading Dock*
Jonathan Tyler &
The Northern Lights
– *Metro*

Wednesday, Sept. 12

FilmQuest – Provo
Michelle Moonshine
– *Hog Wallow*
Jade Bird, Field Report
– *Kilby*
Blackhawk – *Metro*
Malev Da Shinobi,
Dumb Luck, Phil Maggio,
Rugged Method,
Auritorikal, Mike Dj,
b boy Get Down! – *Urban*

Thursday, Sept. 13

FilmQuest – Provo
Woven Wall Hanging
– **West Elm City Creek**
\$uicideboy\$ – *Complex*

Sleep Signals,
Outside Of Society
– *Funk 'N Dive*

Jacky Vincent, ImAlive,
Rejoin The Team,
Untamed Engine
– *Loading Dock*

Griffin House
– *State Room*
The Vibrators, The Nods,
WEY – *Urban*

Friday, Sept. 14

FilmQuest – Provo
Ancient River,
Crook & The Bluff,
The Boys Ranch, Sabbra
– *Diabolical*
Café Tacvba
– *Eccles Theater*
RIVVRS, Paul McDonald
– *Kilby*
Israel Vibration,
Roots Radic, Smiling Souls
– *Metro*
Sleepy Passenger,
Uncle Reno, David Moon
– *Urban*
Frederic Block
– *Weller Book Works*
MKC, Grooview, Innasci
– *Funk 'N Dive*

Saturday, Sept. 15

Urban Arts Festival
– **Gallivan Center**
Festa Italiana
– **Gateway**

FilmQuest – Provo
Memphis McCool
– *9th & 9th*
The Marcus King Band,
Houndmouth
– *Commonwealth Room*
American Culture,
Ritt Momney – *Kilby*
Crook & The Bluff,
Clusterphoque Cabaret
– *Metro*
Strange Familia, EIXO
– *Urban Lounge*

Sunday, Sept. 16

Urban Arts Festival
– **Gallivan Center**
Festa Italiana
– **Gateway**

Rise Against – *Complex*
Year of the Dog
– *Garage*
Sports – *Kilby*
Tobacco, Divorce Court
– *Metro*

Ty Herndon,
The Wayne Hoskins Band,
Tom Bennett – *Urban*

Monday, Sept. 17

Slaughter Beach, Dog,
The Poppees – *Kilby*
Billy Idol, White Reaper
– *Red Butte*
Woe, Wvrm, Hisingen
– *Urban*

Tuesday, Sept. 18

Nothing But Thieves
– *Complex*
Vamachara, Judiciary,
Creeping Death,
Crow Killer, Liar's Tongue
– *Gold Blood Collective*
The Early November,
Dangerous Summer
– *In The Venue*
OHMME, Sally Yoo,
Not So Friendlies
– *Kilby*

Murder By Death,
William Elliott Whitmore
– *Metro*

Miniature Tigers,
Tell It To The Volcano
– *Urban*

Wednesday, Sept. 19

Natural Indigo Dye &
Shibori Workshop
– **NHMU**

For the Fallen Dreams
– *Kilby Court*

Obscura,
Beyond Creation,
Archspire, Inferi, Exist,
Envenom
– *Metro*

Herb Alpert, Lani Hall
– *State Room*
El Ten Eleven – *Urban*

Thursday, Sept. 20

SLUG Localized:
Michelle Moonshine,
Thalia Condo,
Matthew Bashaw
– **Urban**

One Night Stand: An
Evening of Comedy
– **Sugar Space**
Keith Sweat – *Complex*

Morgan Snow
– *Hog Wallow*
Loren Walker Madsen,
Mythic Valley
– *Rye*
The Mattson 2, Astronauts
– *State Room*

Friday, Sept. 21

7th Annual Velo
Weekend

DMVU, Of The Trees
– *Club X*

Journey E Band – *Complex*

David Liebe Hart,
ChipTheBlackBoy,
Cool Banana – *Kilby*

DREAMSTATE,
Eko Zu, Bellavolent, DRIX,
Brodyizm, Miirut,
Year of the Dog
– *Metro*

Air Credits, SIMS
– *Urban*

Saturday, Sept. 22

7th Annual Velo
Weekend – SLC

Magda-Vega, Starmy
– *Big Willies*

Oh Snap! It's a '90s Hip
Hop Party! – *Depot*

Clësh – *Funk 'N Dive*

Brothers Brimm
– *Hog Wallow*

Japanese Breakfast, Ought
– *Kilby*

Pallbearer, Tribulation
– *Metro*

Sunday, Sept. 23

7th Annual Velo
Weekend

Iron & Wine
– *Capitol Theatre*

Incite with, Lody Kong,
DisenGaged
– *Metro*

Charles Ellsworth – *Urban*

Jeff Clay Photography
Exhibit
– *Red Butte Garden*

Monday, Sept. 24

Foxing, Ratboys,
Kississippi – *Kilby*

Oop's! I Arted Homeschool Edition – *local artisan collective*
U-God, D.E., Technition, Sin The Hidden Sound, Soulyricist – *Metro*
Slothrust – *Urban*

Tuesday, Sept. 25

Chelsea Cutler – *Kilby*
Dave Alvin, Jimmie Dale Gilmore, Jon Langford – *State Room*
Honne – *Urban*

Wednesday, Sept. 26

Sunday at Noon, Hard Times, Slick Velveteens – *Kilby*
Dying Fetus, Incantation, Gatecreeper, Genocide Pact – *Metro*
Carbon Leaf – *State Room*
The Goddamn Gallows, Gutter Demons, Grave Robbing Bastards – *Urban*

Thursday, Sept. 27

Graham Nash – *Commonwealth Room*

Michael Christmas – *Kilby*
The New Division, Nite, Actors, Rare Factice – *Metro*
Peter Bradley Adams – *State Room*

Friday, Sept. 28

Crucialfest 8 – Utah State Fairpark

Denzel Curry – *Complex*
KRCL Presents a Night Of Local Women Who Rock – *Depot*

Ranges, Man Mountain, I Hear Sirens – *Funk 'N Dive*

The Moves Collective – *Hog Wallow*

Ryley Walker, Health, Beauty – *Kilby*

Bob Moses, Mansionair – *Metro*

Julian Lage Trio – *State Room*

Dead Prez, Kool Keith, Scenic Byway – *Urban*

The Strike, S_2 Cool – *Velour*

Saturday, Sept. 29

SLC SLAY – Valley of the Dolls – Metro

Crucialfest 8 – Utah State Fairpark

The Owl In Us, Rougarou, Phaedrus, Mutiny Ai-137 – *Bill's Warehouse*

Gary Numan – *Depot*

Guerilla Toss – *Diabolical*
Flint Eastwood, Somme – *Kilby*

4th West Oktoberfest – *Mountain West Hard Cider*

Mmend, Dark Rooms – *Velour*

Community Meet-up with UMFA – *Spiral Jetty*

Sunday, Sept. 30

Blessthefall – *Complex*

Groove Garden – *Garage*

Michelle Moonshine – *Hog Wallow*

Courtney Marie Andrews, Samantha Crain – *Kilby*

Oop's! I Arted Homeschool Edition – *local artisan collective*

The Presets,

Blood Red Shoes – *Metro*
Beginning Samba Workshop, Brazilian Drum Workshop, Samba with Gaby – *Utah Arts Alliance*

Monday, Oct. 1

The Glitch Mob – *Complex*
Cloven Hoof, Vicious Rumors, Visigoth – *Metro*
Too Many Zooz – *Urban*

Tuesday, Oct. 2

The Wombats – *Complex*
Yungblud, Arrested Youth – *Kilby*

Wintersun, Ne Obliviscaris, Sarah Longfield – *Metro*

The Boxer Rebellion – *Urban*

Wednesday, Oct. 3

Counterparts, Being As An Ocean – *Complex*

Clutch – *Depot*

Screaming Females, Kitten Forever – *Kilby*

Zeal & Ardor, Astronoid

– *Metro*
Dead Sara, Welles – *State Room*
< PIG > – *Urban*

Thursday, Oct. 4

Bobbyrock – *Funk 'N Dive*

The Rocky Horror Picture Show – *Grand Theatre*

The Buttermilk, Prettiest Eyes – *Kilby*

Ozzy Osbourne – *USANA*

Friday, Oct. 5

Pick up the new issue of SLUG – Anyplace Cool

Cold Hart – *Beehive Social Club*

Thollem, Delphic Quorum, CK, LUBE – *Bill's Warehouse*

Cut Worms, Michael Rault – *Diabolical*

Angela Perley, The Howlin' Moons – *Garage*

Jeremy Zucker – *Kilby*
Trevor Powers – *Metro*

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THE FRIGHTS
09.11.18 // IN THE VENUE
JAY ASTON'S GENE
09.16.18 // RYE DINER & DRINKS
NOTHING BUT THIEVES
09.18.18 // THE COMPLEX
THE EARLY NOVEMBER
09.19.18 // IN THE VENUE
LORIN WALKER MADSEN
09.20.18 // RYE DINER & DRINKS
HALF THE ANIMAL
09.21.18 // THE LOADING DOCK
SET IT OFF
09.25.18 // THE LOADING DOCK
THE SPILL CANVAS
09.26.18 // THE LOADING DOCK

SEBASTIAN BACH
09.28.18 // COMMONWEALTH ROOM
GUERRILLA TOSS
09.29.18 // DIABOLICAL RECORDS
GARY NUMAN
09.29.18 // THE DEPOT
THE GLITCH MOB
10.01.18 // THE COMPLEX
CUT WORMS
10.05.18 // DIABOLICAL RECORDS
JESSIE J
10.08.18 // THE DEPOT
THE SCORE
10.10.18 // THE COMPLEX
ROOM // LIKE PACIFIC
10.13.18 // THE LOADING DOCK
TOVE STYRKE
10.13.18 // IN THE VENUE
BØRNS
10.15.18 // THE COMPLEX
YOKE LORE
10.17.18 // THE LOADING DOCK

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10.13.18 // THE LOADING DOCK
REAL FREINDS
10.20.18 // IN THE VENUE
COLONY HOUSE
10.22.18 // THE COMPLEX
STUFF YOU SHOULD KNOW
10.23.18 // GRAND THEATRE
EKALI
10.23.18 // SKY SLC
AZIZI GIBSON
10.24.18 // IN THE VENUE
JOYCE MANOR
10.27.18 // IN THE VENUE
FIDLAR
10.27.18 // THE DEPOT
TANK & THE BANGAS / BIG FREEDIA
11.03.18 // THE DEPOT
ROZWELL KID
11.09.18 // THE LOADING DOCK
HANDS LIKE HOUSES
11.12.18 // THE COMPLEX

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09.08.18 // JONATHAN TYLER
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