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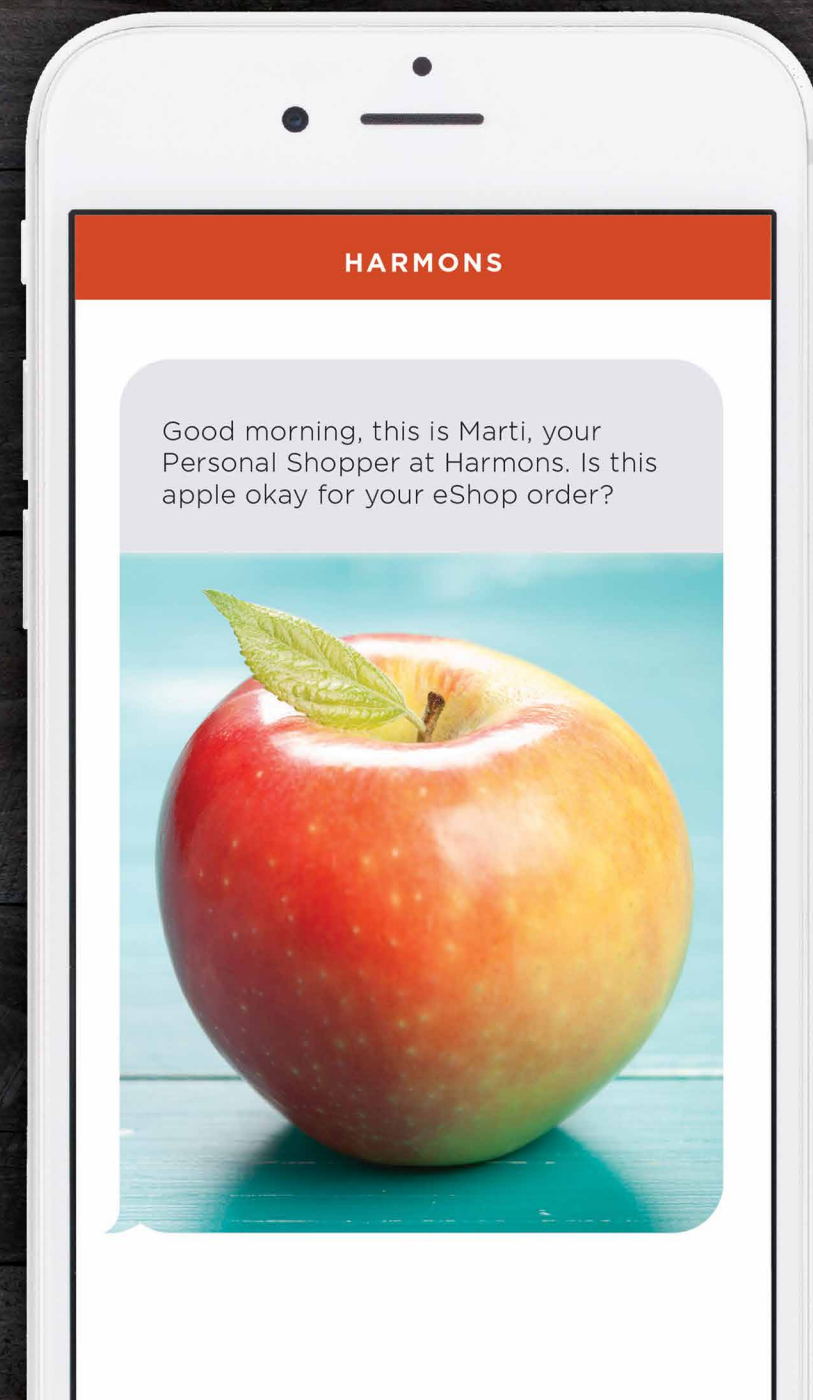
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SLUG MAGAZINE



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CONTRIBUTOR LIMELIGHT

Lois Brady – Editorial Intern, Contributing Writer

Since November 2016, SLUG Editorial Intern Lois Brady has assisted SLUG's Editorial Department with aplomb. From nuts-and-bolts digital-organizational tasks to helping keep SLUG's "Daily Calendar" up to date, Brady takes ownership of various functional minutiae behind the scenes at the magazine. What's more, Brady is a talented film reviewer who cut her teeth writing for SLUG by reviewing *Slamdance Film Festival 2017* films—her favorite film from this year's programming having been *Rock Steady Row* because of the screening experience at the fest on top of the film's quality. She also enjoys SLUG's "environment in the office and the compassion with which SLUG is run," and the sense of voice found in SLUG's articles. In addition to all her skills, we must mention how much we enjoy Lois Brady's sharp wit and sense of humor. Watch for her upcoming *Slamdance '18* reviews in January!



ABOUT THE COVER: Robin Namini's elephant evokes not only the pride and strength of Utah's local-spirits community, but a cause for celebration. A far cry from its pink cousin, this elephant heralds the hard-won accomplishments of local spirit-makers as they've undergone the balancing act of creating spirits in Utah. Find more of Namini's work at robinnamini.com.

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(L-R) Wren Kennedy, Samantha Dickens, Denney Fuller, Ian Francis and Conor Flynn.

LOCALIZED

By Nick Kuzmack
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 Photos by Matthew Hunter

On Nov. 16, *SLUG Magazine* presents *SLUG Localized* featuring **The Boys Ranch**, **The Poppees** and **Say Hey** at *Urban Lounge*. This evening will celebrate some of Utah's finest surf, pop and rock n' roll acts. Get ready to twist, shout and do the barracuda. *SLUG Localized* is sponsored by *Uinta Brewing*, *High West Distillery*, *KRCL 90.9 FM* and *Spilt Ink SLC*.

The Boys Ranch were founded by **Denney Fuller** and feature the talents of **Wren Kennedy**, **Samantha Dickens**, **Conor Flynn** and **Ian Francis**. Prior to forming the group, Fuller performed for years—including with **Joshy Soul** and **The Cool**—and has always carried a deep affinity for rock n' roll, most notably for songs such as **Sam The Sham and The Pharaohs'** "Wooly Bully" and **The Ventures'** "Wipe Out." Feeling electrified by these tunes, Fuller says, "They make me wanna get wild and run around the house."

As a group, The Boys Ranch share a wide range of influences. Everything from **The Clash** to bossa nova, from **Prince** to **The Beatles** whet their creative appetites. Fuller says, "I really dig early rock n' roll as well. **Del Shannon**, **Roy Orbison**, **Bo Diddley** and **Little Richard** are just great." However, the band that prominently stands out for The Boys Ranch are **The Kinks**. "They are the blue-collar Beatles, in my opinion," says Fuller. "They just have way too many dang good songs, and played exactly the way they wanted to play."

Over the years, The Boys Ranch have supported countless acts. Some of their favorite performances include playing with **Bloodshot Bill**, **La Luz**, **The Buttermilktones** and even Rockabilly Hall of Famer **Hal (Holiday) Schneider**. Locally, they have regularly partnered with **The Poppees**, **Martian Cult**, **Jacob T. Skeen**, **Slick Velveteens** and the now departed **Los Yaya**.

Aesthetically and musically, The Boys Ranch blend beat rock n' roll with surf-driven power pop. "Aesthetic is a big one for The Boys Ranch," says Fuller. "We want our shows to be an experience and not just 'another show' on any random night in town. We want to instantly bring the vibe that needs to be present during our live set."

They do this by combining gritty garage-surf with 1960s mod-styled pop sensibilities. They unapologetically preach the gospel of rock n' roll with guitar riffs, harmonious vocals and their own club night called *Twist and Shout a Go-Go*.

Go. "We started the *Twist and Shout a Go-Go* nights to shake things up a bit in the rock n' roll scene," says Fuller. "More importantly, the people coming to these nights are having real memorable experiences they can't get anywhere else in town."

Attendees find themselves in the midst of a show that stimulates the senses. *Twist and Shout a Go-Go* is a 1960s-themed night headlined by live bands and with sounds curated by an all-vinyl DJ. On top of this, live go-go dancers assist the bands by provoking and teaching the audience how to do "the Twist," "the Watusi," "the Mashed Potato," "the Jerk" and The Boys Ranch original, "the Barracuda." Fuller says, "Anyone can do it, really. It's easy. Plus, it makes our shows a lot more fun to attend and be a part of because the audience gets to be a part of the performance."

To further shake up Utah's rock n' roll scene, The Boys Ranch are a part of the **Scrappy Jamokes** collective. The purpose of the group is to support creative outlets that are not just limited to music. Fuller says, "We are all ambassadors of the mini-movement we have been working towards, providing a unique roster of nostalgic and virtuosic talent in the SLC arts scene. The manifestation of this is providing entertainment for 'Low-Lid Events' and 'High-Brow Affairs.'"

On top of *Twist and Shout a Go-Go Nights*, another example is The Boys

Ranch performing **Ira Flatow's** *NPR Science Friday Show* at *Eccles Theatre* on Sept. 15, 2018. Originally, the gig was slated for Joshy Soul and The Cool, but they were not available. The Producer of *Science Friday*, **Christopher Intagliata**, checked out The Boys Ranch and felt that they were a unique fit. "We got to play the *Eccles Theatre* (they definitely don't have local music shows there) to a 2,000-person crowd, got paid a good wage, got fed some amazing snacks, met Ira Flatow," says Fuller. "He even posted a picture of us the day of the show, saying, 'What a great-sounding band! The Boys Ranch play tonight at *SciFri SLC*.'" The following Friday, the broadcast was sent to every *NPR* affiliate station in the country to be heard by possibly millions of people nationwide.

Never resting, The Boys Ranch will, hopefully, have a new album coming out by the end of the year called *GET REAL!* This will include with a few music video collaborations with **Mr. Bonetangles** (@mrbonetangles) and **Samuel Glenn Anderson** (@s.g.anderson). Thinking ahead, The Boys Ranch are considering some small weekend tours early next year and maybe even shooting to play some bigger festivals in the distant future. They will also be hosting their *Twist & Shout a Go-Go* events later this winter and next summer. Until then, check them out at *SLUG Magazine's Localized* on Nov. 16 at *Urban Lounge*.

The Poppees were born out of the withering petals of **The Artificial Flower Company** and blossomed as a band refreshed, renewed but familiar to the senses. They breathe life into a new era of jangly indie rock by evoking a concoction of 1960s harmonious **Monkees**-esque tunes that warm their listeners with a fuzzy daze of sweetened-eggnog-induced psychedelia. Their music is perfect for a tonic lounge or dimly lit speakeasy. They are, however, not to be confused with the 1970s power pop group of the same name. These Poppees are **Andres Mitchell**, **Cody Rigby**, **Moo Rudolph**, **Sully Swoboda** and **Michael Cuenco**. Rigby says, "Like a plant that grows and loses its leaves, we, too, grew into what we are now."

They formed within a deep appreciation for music and its celebrated history. Together, they boast a wide range of influences to draw from. This includes **Small Faces**, **The Guess Who** and **Donovan**, among other blue-eyed soul bands from the 1960s. To be sure, their individual music tastes are not limited to those previously mentioned. Swoboda proudly admits that on his birthday, **Lil' Wayne** and **Tha Carter V** are found in his celebratory selections. Rigby, on the other hand, finds himself immersing in the Yé-Yé Movement via the likes of **Serge Gainsbourg**. All of these influences leave a profound mark, as Cuenca says, "I'm always getting a broad variety of new and great music from the rest of the band—which is a huge perk and always keeps it interesting."

This wide appreciation for varying genres proudly displays itself as the band seeds a trail

throughout the Salt Lake City gigging circuit. They have shared the stage with many of Utah's local darlings, including **Slick Velveteens**, **The Boys Ranch**, **Major Tom & The Moonboys**, **Static Replica** and **90s Television**. Not to mention, they've been a staple in the *Urban Lounge* tribute shows—some of the more notable performances are for **The Beatles** and **Lou Reed** tribute shows. Speaking of performing the popular tribute shows, Mitchell says, "It pushes us out of our comfort zone as musicians and gets us back to rock n' roll appreciation, as a reminder of what made the greats great."

For The Poppees, the tribute shows allow them to demonstrate their versatile skill in learning covers from favorites like The Beatles or Lou Reed. These shows also present opportunities to learn from other musicians in the community. On Sept. 1, The Poppees performed the *Velvet Underground*, *Lou Reed Tribute Show* at the *Urban Lounge*. "It was a blast. Everybody killed it—90s TV, Static Replica, **Kale Chip**," says Cuenco. "I like to think all the bands worked real hard to put it all together and make it a great show, which is of course true—but then again, Lou Reed made it pretty easy for us to rock our socks off."

During this show, The Poppees shared a bill with longtime friend and producer **Denney Fuller** of The Boys Ranch. Fuller, who played in Static Replica that night, has worked closely with The Poppees on their new album, *Hot Dogs and Wine*—released on March 23, 2018. Speaking of

their new album, Mitchel says, "[It's got] something for everybody, better production and stronger songs."

Hot Dogs and Wine highlights The Poppees' harmonious psych-pop tunes. One song that stands out is "Yuika Doesn't Play in the Band Anymore." It's a bit cheeky and quite the catchy poppy number about former member **Yuika Rigby** says, "[It's] a nice way to go see Yuika off to her next thing." Other songs like "Julie Sky" and "Teenage Wonderlust" capture the essence of dreamy pop with sounds that cross the spectrum of folk and indie rock.

Other than working to produce *Hot Dogs And Wine*, The Poppees have also guested on the *Twist and Shout Nights* hosted by The Boys Ranch at *Garage On Beck*. "It was a great time," says Rigby. "The Boys Ranch put on such a great show, and I'm hyped we got to open for and play with them." During these performances, The Boys Ranch present a starstruck show that includes dancers and strictly vinyl DJs. Mitchell says, "It was a wild scene [with] go-go dancers [and] everyone boogying all night long."

The future looks bright for The Poppees. They are continuing to blaze a trail through Salt Lake City, playing gigs and actively recording. "We are excited," says Mitchell. "Our next album should be better than *Hot Dogs and Wine* in every way and will be our official 'debut' of what the Poppees are all about." Look for them on Spotify, Bandcamp and at *SLUG Magazine's Localized* Nov. 16 at *Urban Lounge* with The Boys Ranch and **Say Hey**. It'll be a wild time, so be sure to come out and play.



(L-R) Cody Rigby, Moo Rudolph, Sully Swoboda, Andres Mitchell and Michael Cuenco.

KING CRYBABY...

BITTERS

By Zaina Abujebarah • zaina@slugmag.com

crybaby

Who knew that being a crybaby wouldn't be such a bad thing? **Cody Kirkland**, creator of *Crybaby Bitters*, has transformed his experience in coffee and interest for making cocktails into a business in which he handcrafts his own signature line of unique bitters, punched with personality and pizzaz. Bitters are, essentially, a flavoring that can be used in a variety of different drinks. They are typically made with high-proof liquor and different botanicals, making the medium completely customizable for the creator. While they are most popularly used in cocktails and bartending, the component has found its way in the coffee scene—appearing in lattes, teas and sodas.

After spending about a decade as a barista and manager at *The Rose Establishment*, Kirkland found himself tired over working with water, milk and coffee. This encouraged him to branch out into the world of cocktails, and while he didn't have plans to work at a bar, he wanted to learn everything he could about the craft. "I studied spirits, cocktails, wine, beer and bitters on my own by reading everything I could and drinking everything I could handle," Kirkland says. "Since I couldn't make cocktails at *The Rose*, which doesn't have a liquor license, I tried making cocktail-style beverages with the ingredients I had around and using the same flavor-balance concepts as I would when experimenting with cocktails: bitterness versus sweetness versus strength, or sweetness versus acidity." This would catapult Kirkland into making bold specialty tea and coffee drinks, and experimenting with fruit-based sodas, in which he would try to emulate the flavors of classic cocktails without alcohol. "I dabbled in fat-washing tea and drink clarification—something I wouldn't have been able to do with alcohol while working in a bar in Utah, due to liquor laws."

The Rose Establishment hosts many private parties and weddings, and often, Kirkland would be the one behind the bar. After a few years of trying his hand at developing new drinks and experimenting with different techniques, Kirkland's transition to making bitters on a commercial scale was a piece of cake. "Since starting *Crybaby*, I haven't spent any time developing coffee and tea-based drinks. I'm just a coffee-shop regular now," he says. "**Kiki Sieger**, who now runs the beverage program at *The Rose Establishment*, has been making some really cool drinks with my bitters."

It all started with the Bay Leaf Bitters, Kirkland's first perfected flavor. He started developing his recipe in 2016 and would bring different versions of the formula to *The Rose* to test and share with the closing baristas after hours. "**Adrianna Pachelli**, the Director of Education at *Caputo's* and someone whose palate I respect, was a regular at the cafe, and I would give her samples in exchange for honest criticism. Her responses gradually went from 'This is pretty good' to 'Holy shit, this is really good.'" Seven versions later, the Bay Leaf Bitters has taken its final form as a spicy, orange-y and mysteriously herbal bitters. "The Bay Leaf Bitters works really well in spirit-forward whiskey and aged



As *Crybaby Bitters*, Cody Kirkland has innovated a fruit punch bitters for fun, straightforward cocktails across the board—but feel free to get fancy with 'em!

rum drinks," Kirkland says. "I most often put it in a Manhattan or, if I'm going to a party, I'll use it in a pre-batched bottle of old fashioned."

The next goal on Kirkland's agenda was to conquer a second bitters so he could comfortably launch *Crybaby* with more than one product. "I wanted the second one to be completely unlike any other bitters flavor and for it to be a crazy color," he says. "The concept of a fruity, spiced, tiki-style bitters just popped in my head, and I freaked out." Thus, the Fruit Punch Bitters was born. By combining hibiscus, pineapple rind and different spices, Kirkland landed on his main flavor components. In just a week, Kirkland settled on a final recipe after two test batches. "The Fruit Punch Bitters goes great in most shaken cocktails, especially those with rum. A daiquiri is my go-to use for it—I like to call that a Baby Daq," Kirkland said. "It's nice in a martini, too, which tastes like a cross between a classic martini and a Pink Gin. Fruit Punch Bitters in soda water or iced tea is very refreshing, too."

Crybaby Bitters is, ultimately, a product of Kirkland's passion and interest in cocktail experimentation. "Mixing together ingredients which other people have made is fun and all, but I like to make things from scratch, and after trying a handful of good bitters, such as *Scrappy's*, I thought, 'I could do this,'" Kirkland says. He started small by making batches of classic flavors and now has his very own brand of unique, specialty bitters that are available for the public's enjoyment. With branding designed by artist **Evan Jed Memmott**, Kirkland has his product ready to go.

"As far as cocktails go, I don't care too much about making innovative, gastronomic drinks anymore," Kirkland says. "I mean, you're just drinking for chrissake. I'm way over flexing just for the sake of it. I want cocktails fun and not super serious. And that's what I want *Crybaby* to embody: fun and casual and not so serious—but still really, really good."

Both the Bay Leaf and Fruit Punch bitters are available to purchase at crybabybitters.com.

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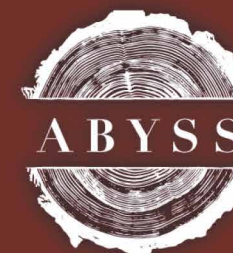
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POST OFFICE PLACE

By Tim Kronenberg • tkronenberg@msn.com



Photos: Talyn Sherer

(Top-Bottom) Nikka Coffey Whisky cocktail, Hamanchi Ceviche dish and Anticuchito Beef Heart. Post Office Place pairs their dishes with a variety of Japanese whiskies.

Time and place stir up striking thoughts during this time of year as we search ourselves for what we're thankful for. Rather than leeching onto the vein of treachery that pumps through the world, this writer has contrarily used his time by counting the choice blessings of living in Salt Lake City. Most notably on this front, we are experiencing a culinary revolution, which on this same note reads: *Post Office Place* has been delivered.

The alley of Market Street Downtown has contemporarily been associated with an immersion of all things good in the SLC food scene. Ask most anyone around where the sushi fix is, and the answer will always be *Takashi*. With intrinsically creative restaurant owners like **Tamara** and **Takashi Gibo**, it was only a matter of time before they would acquire the space next door to expand their legacy.

Digging deeper into *Takashi's* roots, *Post Office Place* has all the colorful flavor spectrums of Japanese, Peruvian and French fusion, disguised in crisp-white lines and minimalistic ambiance on micro-dose psychedelics. This is the appropriate way in which to play off of flavor palettes by ordering cold plates like Hamachi Ceviche (\$10) and the Chicken Liver Pâté (\$10). These plates pair well with the Mizuwari Toki cocktail at the bar (\$10). Noteworthy for *Post Office* is their extensive use of Japanese sodas, liquors and, most importantly, "whiskies," where the idea of whisky as a product spans many countries, attributing them to their respective names and deliverances. The Japanese have taken the best aspects from all styles and shaped whisky profiles never before seen.

The Mizuwari cocktail has a cleansing effect on what's to come, combining the Toki Whisky by Suntory with Genepy des Alpes (Chartreuse) and soda. Diving headfirst into the pâté is recommended, as its buttery-iron-rich flavor meets a thin layer of Japanese-whisky-gelatin spread over baguette crackers, purposely delivering an immediate, sensory overload to the tastebuds. It is almost genius to go right into the Hamachi (\$10), based off the traditional ceviche marinade of leche de tigre. The fish is raw and marinated in lime juice, red onion, cilantro and aji amarillo peppers. The element of fruity

acidity in this dish acts as a neutralizer to the heavier overtones of the liver with harmony. At this point, the red onion and thinly sliced peppers act in place of what ginger does to sushi, offering a spicy equalizer and what older generations call "a coming to Jesus." As the Mizuwari brings all of these sensations to a sound stability, the guest is able to continuing riding this roller coaster until nothing remains on the plate.

As is any properly run kitchen should, *Post Office Place* unpretentiously boasts using all aspects of the the animal, creating both culinary creativity as well as a food-conscious environment. In this capacity, the diner is able to experience the textures and flavor profiles less in touch to Western norms. To the effect of hot dishes and organ meat, Anticuchito Al Corazón (\$10) is one for the books. Marinated in a dark aji panca chili paste then grilled, this beef heart is given a perfect outer char and pulled off the flame just in time for inner tenderness. As simple as it seems, the heart is the most used organ in the body and one of the more difficult cuts of meat to avoid overcooking. As a nod to the animal, head chef **Tommy Nguyen** has used his years of experience to grill the heart to perfect tenderness while delivering a mild but bold, smoky spice tinge to the plate. As with the ceviche, this dish comes plated with a small salad of pickled scallions and red onions, used both to bolster the complexities of Peruvian chili paste and add sharp-crispy accompaniment. While this is maybe one of the more popular dishes on the menu, those wishing to have a less adventurous cut of meat laid before them may also choose the Anticuchito Al Pollo (\$8). In a certain respect, the chicken is just as expertly crafted and served with a chimichurri cilantro smear of sorts. Both are delicious. Working again with the light and dark sides of taste, the Little Bird (\$11) should be ordered at the bar to join this dish. A combination of Manzanilla Sherry, Kiuchi No Shizuku (distilled white ale cask-fermented with coriander, hops and orange peel), Calpico soda, lemon and yuzu. Working with all of the earthy profiles from the meats and marinades, the Little Bird brings to the softer, fruitier edges to the table.

Where many restaurants in Salt Lake City can be called exceptional, *Post Office Place* is extraordinary. Whether it's the largest Japanese liquor and beer selection in the state or that they're reminding this generation of the Japanese influence on Peruvian culture, it is commendable and executed with precision. We can all be thankful for that influence.

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BEARING TESTIMONIES OF SLUG MAG'S BREW- STILLERY

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SLUG Mag's Brewstillery brings together local beer- and spirits-lovers creating and partaking in the industry, and occurs on Saturday, Nov. 17, at Union Event Center.

On Saturday, Nov. 17, Union Event Center will host the first fall-biannual incarnation of SLUG Mag's Brewstillery. Brewstillery is Utah's all-local beer-and-spirits event that brings together local breweries, distilleries and attendees, all in one space. Two participating distilleries and one participating brewery have borne their testimonies as to what May 2018's Brewstillery elicited for them and why they look forward to 2018's second event in the series this November. Sugar House Distillery, Zion Brewery and Outlaw Distillery hit the beer-and-spirits pulpit here—you won't want to miss them or the other participating distillery and breweries at the event.

Sugar House Distillery Owner James Fowler:

I have been jealous in the past that beer festivals do not include distilleries. SLUG Magazine called me early last year saying they were planning something for May. My answer: "Of course Sugar House Distillery wants to be involved." What a fun event we had at the Gallivan Center for the Brewstillery with them in May. Distilleries are not new in Utah. At the same time, I think the Utah distilling scene has been a little held back and is now starting to thrive. Really, we are one big group manufacturing alcohol in Utah, and we should be able to all have a festival together. Most people don't just drink beer. They drink beer, wine and spirits.

This past Brewstillery event in May really opened us open up to a group of people we have not been able to get in front of at other events. We had a great time talking about our local grain-to-

glass spirits program that we have here at Sugar House Distillery. Purchasing local is very important to me on many levels. If the manufacturer is purchasing local grain and supplies, then the consumer is purchasing local beer, wine and spirits. It's a win-win for all of us.

Purchasing local spirits means more money stays within our community. Every dollar spent generates twice as much income for the local economy. Now think about what I said above, and we all win twice on the manufacturing and consumer level. Next time you go to the liquor store, please support local companies. Thank you to SLUG Magazine for getting all of us local-alcohol manufacturers together.

Zion Brewery Head Brewer Jeremy Baxter:

We at Zion Brewery love attending and participating in these events. At May's SLUG Mag's Brewstillery event, we were honored to receive the "People's Choice – Best New Brew award." Props to everyone involved with putting together such a great event and great day! Inviting us brewers to create an exclusive release for the event really got the wheels turning, and it was dope pouring our creation and being able to taste the exclusive releases from the other breweries.

The inspiration gleaned from talking with and rubbing shoulders with our fellow brewers undeniably improves the craft. We came back home inspired and excited to try new ideas and techniques, further improving the overall craft and industry in our state. While breweries and distillers face unique challenges here in Utah, it is without doubt that

constraint breeds creativity, and the SLUG Mag as well as Brewers Guild events foster the creative and further improve and bring up Utah's craft beer and spirits culture.

On top of all that, having the opportunity to chat with and share our efforts with the attendees highlights the real reason we do what we do: bringing a little more goodness and joy into the world and building friendships and camaraderie along the way. Craft beer is the bomb! Cheers!

Outlaw Distillery Co-Owner Denise Sedgwick:

The Brewstillery event was a great experience for Outlaw Distillery. Although it was a little cold, they had a good turnout. Staffing was great to check on us several times throughout the day. They were very organized in getting everyone set up for the event.

This event is very beneficial in helping us to promote our distillery by getting our name out into the public eye of Utah. This, in turn, will help to grow recognition of our spirits. Attendees help by getting the word out into the community of the great local products that are offered. By supporting locally made spirtis, this helps keep the monies within our state economy.

You can purchase tickets for SLUG Mag's Brewstillery at 24tix.com.

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Marisa Morán Jahn MIRROR | MASK

On view through December 9



This exhibition and ACME Lab is made possible, in part, by a generous gift from the JoAnne L. Shrontz Family Foundation.

Image (right) Marisa Morán Jahn (Studio REV-), *The Driver*, 2017, photograph, 36 x 30 in., featuring Darylne Komukama, mask by Jahn and Stephen Etende, artwork courtesy of the artists.



PULITZERS & YOU



2015, Robert Cohen/St. Louis-Post Dispatch

IMAGINING A BETTER FUTURE

By Parker Scott Mortenen • @_coldbloom



1945, Joe Rosenthal/
The Associated Press

"Pulitzer Print Photographs" was developed by The Newseum. The Newseum, headquartered in D.C., promotes, explains and defends free expression and the five freedoms of the First Amendment. newseum.com



1964, Robert H. Jackson/
Dallas Morning Herald



1990, David C. Turnley/
Detroit Free Press



2003, Don Bartletti/
Los Angeles Times



2013, Javier Manzano/
Agence France-Presse

Driving to *BYU Museum of Art's Pulitzer Prize Photographs* exhibition, I was skeptical. I love museums, but an exhibition on Pulitzer photography seemed like the kind of thing you might get just as much out of Googling from home. But what had me going was that the collection comes from *The Newseum* in D.C., which first opened when I was living there in 2008. That was the first year I actually learned to appreciate museums, and my trip to *BYU* completely reminded me how great it is to walk through a curated space. As opposed to being a chronological presentation or history of the prize, *Pulitzer Prize Photographs* is a quilt of our best, worst and most mundane moments. Walking through it imparts a sense of human mythology that simply seeing the awarded photographs each year just can't.

The first photo you see is **Robert Cohen's** "Protests in Ferguson." It's an amazing photo and one you've definitely seen: A young, black man is throwing a tear-gas can back at police. The photo is large, printed onto a semi-circular wall. It greets you as you enter and makes a strong opening argument for an exhibition on Pulitzer-winning photography—these are photos that make us hungry to learn more. This photo was of **Edward Crawford** during the 2014 Ferguson protests. He's wearing an American-flag T-shirt, with a bag of chips in one hand while he winds up the other. His dreads sweep back over his head as he cocks his arm, obscuring his face but leaving his eyes clear. Crawford killed himself in May 2017.

What I noticed as I perused the exhibit is that Pulitzer photos tend immediately to trigger this desire for more context. They depict the world in ways that make us curious. While I think this is a generally good thing, I also think there's an argument for a version of this exhibition that puts less priority on contextualization and external information and

more priority on letting the viewer absorb the images just as they stand.

What first seems like an exhibition focused on capturing reality quickly becomes a show about absorbing images of societies, of learning about humans in a way that works best when presented both with and without context. These photos' usefulness as a tool often requires context, but their intense specificity allows for us to do more emotional work, and taken together, we have a framework to attempt reconciling the evil and beauty in our world. A striking image and a striking story leave a lasting impression, one we can build on.

Instead of slavishly reading each placard next to the photos, I started going through the exhibition, photo to photo. I tried not to make unwieldy assumptions, but of course, it's impossible not to. "Boy Gunman and the Hostage" by **Frank Cushing** is an overhead shot of a boy standing in an alleyway, a gun pointed at his hostage, his head craned over his shoulder. In "Tragedy by the Sea" by **Jack Gaunt Jr.**, we see a woman turning away from the ocean toward a man. She looks desperate and concerned. "Racial Attack on the Football Field" by **Donald T. Ultang** is a black-and-white football field; in the corner of the shot, away from the play, a white player needlessly bodies a black player. "Journey of Hope" by **Don Bartletti** captures two smiling children on horseback, an intense action shot with a green, blurred background.

Cushing writes about "Boy Gunman and the Hostage." He'd arrived on the scene of a police shooting, and though they'd surrounded the gunman in an alleyway, Cushing convinced a neighbor to let him onto her balcony for the shot. Sometimes the details completely subvert your reading: "Journey of Hope" is a hopeful moment in a larger, har-

rowing context. Bartletti describes trying to document the migration of Central American children searching for parents who had immigrated to the United States. One day, as he's riding stowaway on a train, two children burst through the bushes and rode for just moments next to his traincar. It's a hopeful moment in a less-than-hopeful existence, Bartletti argues.

I got the most out of this exhibit by combining a surface-level, textual reading with one that's more informed. A lot of exhibitions work well this way, but *Pulitzer Prize Photographs* especially. Photos of this consistent caliber and historical significance should encourage imaginative readings as much as descriptive ones—they become strongest in that synthesis.

To me, this was most evident in two photos, which sit next to each other in the gallery: "Kent State Shootings" by **John Paul Filo** and "Campus Protests" by **Steve Starr**. Taken in 1970 and '69, respectively, "Kent" shows a girl screaming over a dead body, her peers only just noticing him and hearing her. In "Campus Protests," black, male college students walk out of a building armed with rifles, bandoliers and shotguns in apparent preparation for a protest. I stared at these images in disbelief. "Kent State Shootings" should feel like a relic, but it's all too familiar. "Campus Protests" feels unfamiliar—images of black people open-carrying—but shouldn't. The context of both photos is important and helps us make better material decisions about how we can run society. But the image itself, that's where we realize we're even capable of choosing to imagine that better society.

You can see this curation for yourself at *BYU Museum of Art*. The exhibition runs until March 3, 2019, so you've got plenty of time. Visit moa.byu.edu for more information.



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Post film discussion TBA.

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A portrait of Dieter Rams, one of the most influential designers alive, and a rumination on consumerism, sustainability, and the future of design.

From the director of *Helvetica*, *Objectified*, & *Urbanized*
Wednesday | November 7 | 7pm
Rose Wagner 138 W 300 S, SLC

Presented in partnership with KUER & RadioWest



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CAMPESINO

Directed by Mia Tate

Post-film Q&A with director Mia Tate and subject/photographer Carl Oelerich.

A Salt Lake City photographer's 15-year documentation of the disappearing way of life of Cuba's tobacco farmers.

Official Selection: 2018 Montreal World Film Festival

Wednesday | November 14 | 7pm
UMFA 410 Campus Center Dr, SLC

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THE COLORADO

Directed by Murat Eyuboglu

Post-film discussion with Eric Balkin, Executive Director of the Glen Canyon Institute.

The five-million-year story of the Colorado River region set to music from leading composers and narrated by actor Mark Rylance.

Official Selection: 2017 Environmental Film Festival in the Nation's Capital

Tuesday | November 20 | 7pm
The City Library 210 E 400 S, SLC

Presented in partnership with The Nature Conservancy



TRANSMILITARY

Directed by Gabriel Silverman & Fiona Dawson

Four transgender individuals put their careers on the line by coming out in hopes of attaining the equal right to serve.

Winner: Documentary Competition Audience Award-2018 SXSW; Official Selection: 2018 Damn These Heels Film Festival

Tuesday | November 13 | 7pm
The City Library 210 E 400 S, SLC



OVERLORD

Directed by Stuart Cooper

Post-film Q&A with the director.

A WWII cadet undertakes his army training ready for D-day in this impressionistically shot 1975 classic film.

Winner: Silver Berlin Bear-1975 Berlin International Film Festival

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For *Holystone Distilling*, opening up shop has been a long time coming. "Everybody wants to know when we're going to be open, when we're going to have product for sale," says **Michael DeShazo**, Co-owner of *Holystone Distilling*. "They're excited for us, which is refreshing ... The feedback has been positive." With the goal of opening by the end of 2018 looming ever closer, Michael—along with the other owners of *Holystone*: his wife, **Barbie DeShazo**, and Head Distiller **Ethan Miller**—waits for the right permits from the federal government in order to start the distilling process for the spirits they'll offer at their grand opening. Michael and Miller promise that it will be a standout experience for Utah.

Miller has an impressive amount of distilling experience from his time at *Dented Brick Distillery* and *New Deal Distillery* in Portland, Oregon, as well as being the founder and president of the **Distillers Guild of Utah**. He says that the future of *Holystone Distilling* will certainly be whiskey, specifically rarer malt whiskeys. However, since whiskey needs to age properly, *Holystone* will initially start out with spirits that require less time—vodka and gin. "We'll have a navy-strength gin, which will be the first in Utah," says Miller, who plans on providing a bold and distinctive offering right out of the gate that matches *Holystone's* branding. "The reason they call it navy-strength is because they used to pour it on gunpowder and light it on fire. It has to be at least 114 proof to work, otherwise, somebody's been watering down their gin," he says. "We're tied to the Navy, so it fits with our brand, and it's a fun story to talk about."

The *Holystone* name is steeped in maritime history, making the navy-strength gin a fitting first offering. The term "holystone" comes from the nickname given to sandstone used aboard ships to polish and scrub the wood of the deck. *Holystone Distilling's* logo also uses the Bravo and Zulu nautical signal flags, naval symbols that mean "well done" when paired together. "I'm retired from the Navy, and I'm a big history buff, especially naval history," says Michael. Michael's branding emphasis on his experience in the Navy gives *Holystone Distilling* a unique twist among the growing list of distilleries in Utah. "We're going to be very nautical in nature, geared towards the Navy



(L-R) *Holystone Distilling* Co-Owners Michael DeShazo and Head Distiller Ethan Miller are nearing the commercial opening of the distillery.



Photo: Jessica Bundy

and the maritime world." The branding is prominent, with an eye-catching black-and-gold, '20s-inspired, art-deco design and ocean theme, which certainly stands out in a land-locked state. "We're taking it a little bit further with our style and being a little more bold," says Miller. "We want to take [*Holystone Distilling*] into the future. We're taking elements of the past, respecting tradition and bringing the future of the industry to Utah."

Though *Holystone Distilling's* branding has a maritime twist, Michael and Miller insist that the focus will be centered around Utah. As a distiller, Miller's goal is for *Holystone* spirits to have a terroir, distinctive regional characteristics, centered around Utah. "I do believe in terroir in distilled spirits," Miller says. "You're creating a product using ingredients in an environment that's local, so no one can mimic exactly what we're going to be producing. On top of that, it's our equipment, we're the ones making it, we'll have our own way and our own recipes, and, yeah, we're locals." One of the ways that *Holystone Distilling* plans on achieving this is sourcing ingredients close to home. Michael says, "We're going to maintain a focus on Utah and that's going to be our only focus for a while as far as marketing goes, as far as our customer base goes, and as far as where we gather our products from to make our alcohol."

For both DeShazo and Miller, maintaining a local, approachable feel goes hand in hand with the fact that they, along with Barbie, are the sole owners and proprietors of the business. "There's not going to be a lot of separation between us and the customer ... You're going to be talking to one of us," says Michael. As far as the distillation process goes, Miller plans on experimentation as well as high efficiency with less manpower. He says, "The nice thing about the [distillation] process is that you can be really efficient with a small amount of people. I would say that's what's going to make us efficient is that we're the owners. We don't have a whole bunch of people to answer to; we'll be answering to each other and ourselves."

Holystone Distilling will likely be opening in early November, permit permitting, in Murray on 207 W. 4860 South. Announcements for grand opening events can be found on *Holystone Distilling's* Facebook page or at holystonedistilling.com.

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By Paige Zuckerman

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These stills help in creating careful distillation for the Class 5 Vodka and Spot On Gin.

Photos courtesy of Moab Distillery



Amid the late-'90s craft beer boom, **John Borkoski** and **Dave Sabey** decided to create the self-proclaimed "oasis in the desert." Utahns know and love it as *Moab Brewery*. Over two decades, the brewery has established a solid reputation via Dead Horse Ale and an array of fellow beers and well-paired cuisine. After years of contemplation on how the business could grow and provide even greater products to the area, Owner and Operations Manager Borkoski and Head Brewer **Jeff Van Horn** dove headfirst into the call for *Moab Brewery* to stretch its solidly fastened roots. "With [Van Horn's] knowledge in the beer industry, we knew he would make a great distiller. We feel with Jeff's knowledge and his passion for brewing and distilling that his product is award-winning!" Borkoski says, "We have always been cutting-edge in the beer industry and knew there was a niche in the distillery industry. We have found that niche and are very proud of our new spirit selection."

The creation of Class 5 and Spot on came with more than careful distillation. Every aspect of the alcohols hearkens to the culture and geographic awe of Southern Utah, a trademark Borkoski and his co-creators have upheld since the inception of the Brewery in 1996. The imagery, language and topography of Moab suffuses through the distillery's offerings via locally sourced ingredients and cleverly crafted labeling, meant to evoke and attach to the deep and longstanding fandom of the land. "Keeping in mind Moab's location, we tried to be creative with both the Class 5 and Spot On logo and verbiage on the bottle to highlight the area that surrounds us," Borkoski says "Everyone needs a cool cocktail when it's 105 degrees."

The first of the distillery's offerings was Class 5 vodka, named after the intrepid flows of winter snowmelt in Cataract Canyon. Following their first creation came Spot On gin, made from the naturally filtered waters of the local La Sal Mountain Range. Similarly to its companion spirit, Spot On

derives its spunky moniker from the often hard-fought victories of recreational enthusiasts testing their mettle on Moab's tricky and slick trails. Describing the decision to fire up their stills with these two clear, clean offerings Borkoski says, "Both vodka and gin do not have to be aged, so we felt coming out of the chute that these would be great products we could bottle immediately and offer our customers. With Jeff [Van Horn's] experience in formulating recipes and his creativeness with gathering knowledge in the spirits industry, we knew it would be a homerun ... and it is!"

Borkoski and his comrades took their grassroots, homegrown mentality to heart in conjuring and vetting their new cocktail-ready offerings, inviting brewery regulars to become the first to partake of the beginning run of Class 5 and Spot On. "Our customer feedback has always been awesome regarding our beer section. Once word got out that we were intrigued in distilling our own products, our customers were nothing but positive and excited," Borkoski says. "Customers at our bar are the first taste testers, and we have had great feedback in regards to our spirits."

That collaborative culture has translated to the staff, who have been awash in

awareness of how to cultivate a competent product and venue for the community. "We are constantly educating our staff of over 100 employees with distillery tours and the processing of how it all formulates. In doing so, they're able to educate our customers [about] that process, and the end result is a great product."

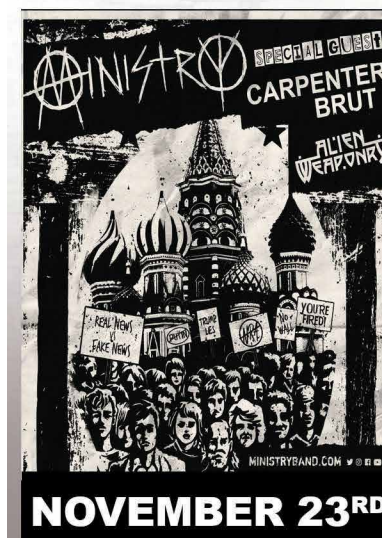
Moab Distillery is in a growing phase, with new offerings on the horizon—and you can find them and *Moab Brewery* at *SLUG Mag's Brewstillery* Nov. 17 at the *Union Event Center*. Borkoski gives a glimpse into their upcoming palliatives: "Soon we will be releasing a Blue Agave blanco," he says. We also have a single-malt whiskey aging along with a barrel-aged gin. We do have some other tricks up our sleeve that we will be introducing in the future!" Though somewhat tight-lipped about these new treats, Borkoski offers a savory suggestion for a house cocktail and cuisine pairing with Class 5 and Spot On, respectively, "Best Damn Bloody Mary pairs well with the New York Steak dinner. Spot On is the Gin-a-Rita that pairs well with our Pistachio Crusted Chicken with habanero sauce." With selections such as those, it's as clear as the spring floods in Cataract Canyon that *Moab Distillery* means delicious business and intends to offer the Utah craft liquor culture a spirited new selection.



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A PRIEST, A MINISTER AND A RABBI WALK INTO A BAR

CONGREGATION SPIRITS

BY BIANCA VELASQUEZ

BIANCA@SLUGMAG.COM



Photo: John Barkiple

There's something new coming to the North Temple corridor—a place of meeting, community, food, drink and a pulpit to enrich minds with knowledge and culture. The Euclid neighborhood, known for *Red Iguana 2*, is a district that **Sean Neves, Scott Gardner, Matt Pfohl** (co-owners of *Water Witch*) and **Bryan Wrigley** (of *Lotus Urban*) are excited to highlight with their newest will be community-focused endeavor. *Congregation Spirits*, will be a property just under one acre, consisting of the *Congregation* distillery, a bar and grill—*Standard Candle*—and a beverage-production education center.



(L-R) Bryan Wrigley, Scott Gardner, Sean Neves and Matt Pfohl (not pictured) will curate *Congregation Spirits* in the Euclid neighborhood.

This team has had their ears to the pavement, waiting for an opportunity to implement their passion for community in this part of Salt Lake City. With zoning laws concerning Utah's strict liquor restrictions having changed recently, the door has opened to bring this area an amenity it doesn't currently have—a full community bar. With Wrigley having background in community development and Neves, Gardner and Pfohl having experience in creating and running bars, this team came together to harness potential in places like Fairpark, Poplar Grove, Glendale, Euclid and Rose Park. This was the setup via which *Congregation Spirits* is coming to fruition. Wrigley says, "[In these areas,] You have super loyal and dedicated neighbors ... Though there's nowhere to go for bloody marys, mimosas, Sunday brunch or beer after work."

When discussing the development of Salt Lake City, the team's vision is clear. The team's intentions are not to "find the next new hip spot in town to open a bar," but to listen to what this area needs and their individual skills provide it. Gardener says, "If we do

our job right, we will provide a place for the neighborhood—a neighborhood watering hole." The *Congregation* team presently aims mainly to hire people from the community that the establishment's reside in, with plans to teach and train employees about everything they need to know.

The grand idea for *Congregation Spirits* poses many intricacies that could not be expressed in only one feature. The distillery will produce brandy, whiskey and gin. "The stills that we have were hand-hewn in France in the 1800s, made in Cognac," Neves says. "They were stored in a barn during WWI—they were very rare pieces of metal for that era. These stills were brought to America by **Huber Germain-Robin** to open up his distillery. In fact, they have Germain-Robin's family stamp." The stills use direct fire, and the firewood comes from the trees that produce the fruit for the *Standard Candle* dishes. Applewood and cherrywood will be sourced locally, "root to fruit" they call it—no part of the tree goes to waste.

Standard Candle will be a wood-fire bar and grill. "For some reason, no one is working with live fire in Salt Lake City," says Neves. They call the bar and grill "hyper-local." "We are focused on organic, locally grown vegetables that touch the fire," Wrigley says "We are focused on organic locally sourced meats that are touching the fire. Everything touches the fire." *The Spirit Garden* (a biergarten) within *Standard Candle* will be another source for community gathering, about which the team says there will be more information in the future. What Wrigley can say now is, "There is so much that we plan with programming the *Spirit Garden*. I have never seen what we plan to do here in any other city in the country." This is intended to be a gathering place for the neighborhood and West Side community that doesn't involve getting a ride across town.

By remodeling a house on the *Congregation* property, the team will build a small school to teach neighboring residents about beverage production. Gardner has been bartending, managing beverage programs and educating about spirits for about 12 years. Working with places like *Finca*, *HSL* and *Naked Fish*, Gardner (along with the rest of the team) has the skills to spearhead the education-

al aspect of *Congregation Spirits*. "We are most focused on educating people on the basic craft, the technique, the ingredients," says Neves. When hearing about having class at a distillery/bar, most are led to assume that they will be learning about how to make a lemon drop or the difference between whiskey and brandy. This program is deeper than that. "I think cocktail training is putting it into a box. The focus is on the actual raw ingredients that would go into a cocktail, rather than what goes into a drink," Gardner says. "We can offer education on what is in your glass, from the time that it comes out of a field ... fermentation, sorting, transport ... We want to offer people a peek behind the curtain of alcohol production." In addition to offering a place to learn and relax while doing it, Gardner says, "Every campus wants to have a bar and a place to get a bite," making *Congregation* an ideal location because it has both the restaurant and bar on the same property.

In the fall of next year, *Congregation Spirits* will open their doors, and the Euclid, Rose Park, Fairpark and other local neighborhoods will be welcome to come together to take part of the service. Neves says, "It is a beverage-production campus ... We are building an urban winery and brewery with extra equipment on it." This is a simple way to express a grand idea with such a grand impact. A place to gather is essential for communities to cultivate ideas, and relationships, establish educational spaces and make local history. *Congregation Spirits* will truly be a well-spirited gathering place and, as they put it, "adult playground," (long overdue) for this community. Learn more about *Congregation Spirits* on their website, CongregationSpirits.com.

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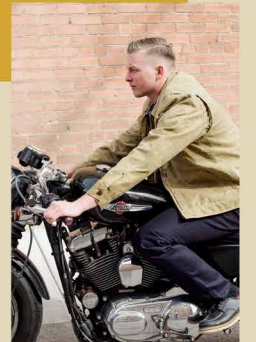
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EAUX OF OLDE: WATERPOCKET'S EAU DE MÉLISSE

By Alan Scott • spirits@waterpocket.com || Photos: ColtonMarsalaPhotography.com



Waterpocket Co-Owner Alan Scott continually seeks to revive dead or rare liqueur traditions.

In their Long Lost line of spirits, Waterpocket Distillery crafts the Oread liqueur. It's a previously forgotten Danziger spirit that the local distillery revived, and for which SLUG recognized them at our spring Brewstillery on May 12, 2018 (taking place again this fall at the Union Event Center on Nov. 17). Waterpocket continues with these kind of modern-craft iterations of rare spirits, most recently with the Eau de Mélisse. Waterpocket Co-Owner **Alan Scott** traces the steps of undergoing such a revival process for a historically based spirit with the Eau de Mélisse.

On paper, Eau de Mélisse was interesting for many reasons. It was once well-known, but had largely disappeared as a beverage. At some point, one part of the tradition morphed into a perfume or a topical ointment. One of our colleagues, who is originally from Germany, immediately recognized the name and indicated that she knew it as something like a liniment. If you Google Eau de Mélisse, that's probably what you'll find first (but go to the Eau de Mélisse des Carmes in French Wikipedia for a fuller history). Most of our sources showed that it was a distilled spirit—alongside other beverage spirits. Our curiosity was stoked.

We distilled our first small batch of Eau de Mélisse in the late summer of 2017. We bottled it a several months later, eventually waiting on TTB approvals and testing prior to release in the summer of 2018. The distillation was the culmination of a long process of the research, lab testing (and lab failures!), and a serendipitous set of circumstances around the time we made the batch. Like some of our other products, like Oread, the original impulse was to take a historical spirit—very rare or unknown in the U.S. or Utah—and use our stills to bring it to life.

There are numerous references to Eau de Mélisse in the historical works we've researched. It was known far and wide as a staple product (in the 19th century and earlier). It is usually referred to as Eau De Mélisse des Carmes, paying homage to its origins and pedigree as a medicinal elixir produced in the Carmelite convents of France. Long were the formulas kept secret. As imitations appeared, attempts were made to patent the formulas to protect the revenue associated with it—which, by then, was critical to the

convents that its manufacture supported. Eventually, a licensing arrangement guaranteed income to the convents, but the formulas escaped their control and were eventually published in the early 1700s. This period saw many traditional elixirs escape the walls of the cloister and emerge in Western culture as more cultivated and aesthetically driven beverages (e.g., Chartreuse, absinthe, amaras and many other botanical spirits).

Mélisse means “lemon balm” in French, and it's a member of the Lamiaceae or mint family (which also includes basil, rosemary, sage, marjoram, oregano, hyssop and thyme). Eau de Mélisse is unique in its use of fresh herbs—as many of the herbs should be fresh and in flower as possible. We found the lemon balm and the hyssop fresh. Hyssop is another minty plant with a slight bitter taste used to flavor wines since Roman times. Like lemon balm, beekeepers love it for producing aromatic honeys.

The rest of the ingredients we have in varying amounts from the production or testing of other spirits. When the lemon balm fell into our hands, we went for it. We peeled many pounds of actual lemons, cleared the garden of our sage and rosemary plants, supplemented elsewhere with dried herbs, and used the last stock of true cinnamon we possessed. The last-minute addition of mugwort (*artemisia vulgaris*, a relative of wormwood) cost us about two months with the TTB, as we subsequently needed to have the distillate tested for thujone, an alkaloid with a bad reputation from the

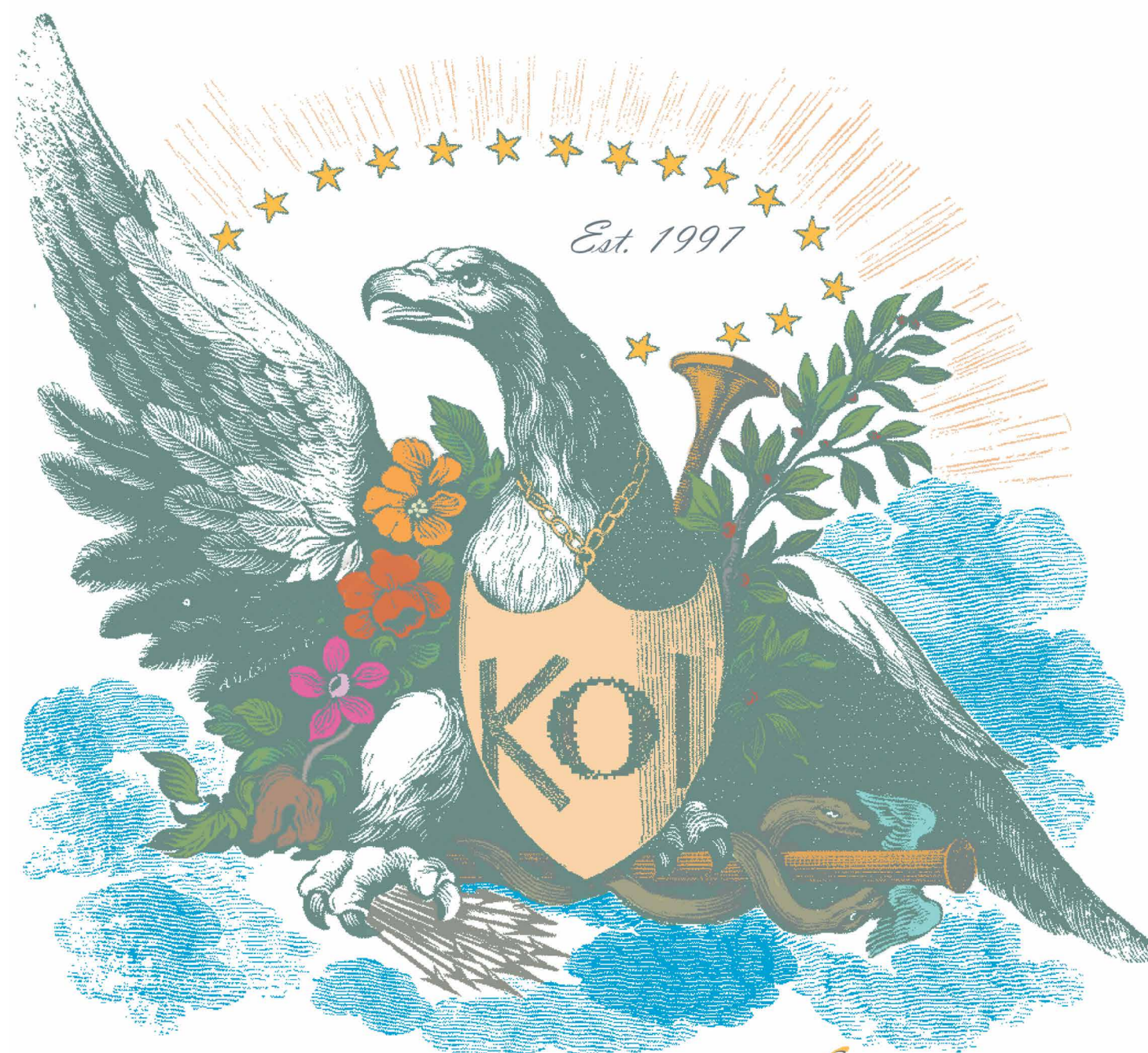


absinthe-prohibition days, and we easily passed their test. We packed the still with botanicals and pure, neutral alcohol, macerated then distilled.

As the first distillate left the condenser, we knew that we were on to something. Here was a spirit both bold and soft, sitting at a harmonious intersection of lemon citrus and herbal with accents of warm spice. It's hard to describe, but this spirit had a “roundness,” which we assume is imparted from the dominance of the lemon balm—but this dominance doesn't crowd out the accent flavors. Another immediate revelation: This spirit could ultimately be as flexible and amenable to a wide variety of presentations as gin. Instead of the juniper anchor, lemon balm could provide the flexible cornerstone against which a spectrum of botanicals could play.

Outside of the distillery in the cocktail space, we've found the versatility of the spirit as a substitute for gin. Master mixologist **Adam Bagby** of *Post Office Place* used it to work up mélisse-based suite of gin-alternative cocktails including the martini, negroni and the French 75. But we think its potential in the cocktail space is only beginning.

Technical details: Alcohol 44.4% / 88.8 proof. Base spirit: highly refined, gluten-free wheat grain neutral spirit. In pot maceration on Waterpocket's “Warlock” carter-head style, Aromat-equipped 230-liter still (manufactured by Muller in Germany). —Alan Scott



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French 75 with
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1 oz. Eau de Mélisse
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- Shake all ingredients except for sparkling wine in a cocktail shaker.
- Strain into a cocktail glass and top with sparkling wine. Garnish with lemon zest.

Cocktail designed by Adam Bagby.

PANCAKE AND POTATO PIONEERS:

THE HAMMER SPRING DISTILLERS

By Ben Trentelman • bdkt0@yahoo.com

When I received my *Local Spirits Issue* assignment, I expected to talk about different liqueurs that *Hammer Spring* is working on, the distilling process and to get a really cool tour of the actual distillery. What I didn't expect is to talk about potatoes and pancake syrup. **JP Bernier**, the founder, owner and Head Distiller at *Hammer Spring Distillers*, has shown me the unexpected and left me in awe of potatoes—potato vodka, to be specific. Bernier is excited to talk about his *Hammer Spring Vodka*, which consists of two main ingredients: potatoes and yeast. *Hammer Spring* is the only distillery in the state making true potato vodka and one of the few distilling it in the country.

I was surprised to learn that potato vodka isn't actually the norm. I had naïvely concocted a romantic idea of Russian potato farmers blissfully working away in their potato patch, eagerly awaiting a pull of vodka to warm their bellies and leave them feeling satisfied after a hard day's work. That is all wrong. These days, much of the vodka that is produced is made from fermented grains. Much of what you get off of the shelf in your local state-run liquor dispensary is made this way. According to Bernier, this leaves little variance between common brands—much of the variance actually comes from the label on the bottle rather than the flavor of what you're drinking.

Hammer Spring makes a grain-based vodka called Hidden Vodka, which Bernier attributes to helping pave the way for their craft products. "We realized that there is some benefit to distilling this way, in that you can make it quickly for a decent price," Bernier says. "It helped us pay the bills while we worked on our craft vodka." After getting a boost from Hidden Vodka, Bernier now sees this more easily mass-produced product as an opportunity to give back. A percentage of all Hidden Vodka sales benefit organizations combatting human trafficking.

Bernier takes full advantage of using one vodka to sell the other as well—if you visit him at the distillery, he'll gladly take you on a tour and let you try some samples. For my sample, he says, "I always start people off with the Hidden Vodka so you can taste the difference between the two. It is a great mixing vodka that goes well in a cocktail because it has a nice neutral flavor and works well if you don't want a lot of personality—it is smooth and easy to drink." I can now attest that it was delightfully smooth, and I quite enjoyed it on its own, and I can only imagine the trouble I could get myself into with a proper mixed drink. Bernier then moved on to the *Hammer Spring* Potato Vodka. "The difference is immediately clear, even as the smell hits your nose before you taste it." While the two vodkas were the same proof, the *Hammer Spring* had a much fuller, voluptuous flavor that was much more engaging. While it did have a subtle bite, it still went down smoothly and wasn't as viscous as I'd heard other potato vodkas described. Locally sourced potatoes are processed in shop, where Bernier has equipment uncommon to most of the distilleries I've seen: a giant machine that scrubs and strips the peel off the potato and a large, industrial grinder used to turn the potatoes into a fine pulp, which is then fermented, distilled and bottled.

As you browse the *Hammer Spring* Facebook page, you'll find a nice tribute: "*Hammer Spring Distillers* thanks the hardworking explorers and adventurers who discovered and settled the Great American West. Our hat is off to them, along with the miners,



(L-R) Lulu Podratz, JP Bernier and Vita Bernier.

soldiers, cattle ranchers and other brave folks!" Bernier says "We feel a bit like pioneers ourselves." "Being the only potato vodka distillers in the state, we spend a lot of time out knocking on doors, educating bars and restaurants about our products, and we want to pay tribute to those who have made difficult journeys themselves." Pushing the potato vodka hasn't gone as easily as selling their Hidden Vodka and *Hammer Spring* Gin, which have both been picked up by the DABC and should be available in state liquor stores by the time this story goes to print.

While the potato vodka is one of the more unique products at *Hammer Spring*, they also offer *Hammer Spring* Gin, which Bernier says "captures the essence of Utah wilderness in a bottle" with hints of juniper and mountain sage. If you like to start your day with an eye-opener, *Hammer Spring* also has your breakfast covered with their Perky Cowgirls Coffee Liqueur. Made with Millcreek Coffee Roaster's beans, the Liqueur is sweet with a strong espresso taste and is wonderful in your coffee or over ice cream, and Bernier swears it makes a killer tiramisu.

What is a tasty, boozy cup of coffee without some pancakes? *Hammer Spring* also offers JP's World Famous Whiskey Pancake Syrup, which I haven't been able to try yet. Aged in whiskey barrels, JP's syrup came about while Bernier was working as a volunteer paramedic at *Burning Man*. While making a big pancake breakfast for his volunteer crew, he spontaneously mixed some whiskey into the syrup he was preparing. It was an instant hit among the volunteer paramedic crowd, and was soon in high demand. You can find JP's World Famous Whiskey Pancake Syrup at *Boozetique* in Salt Lake City, The

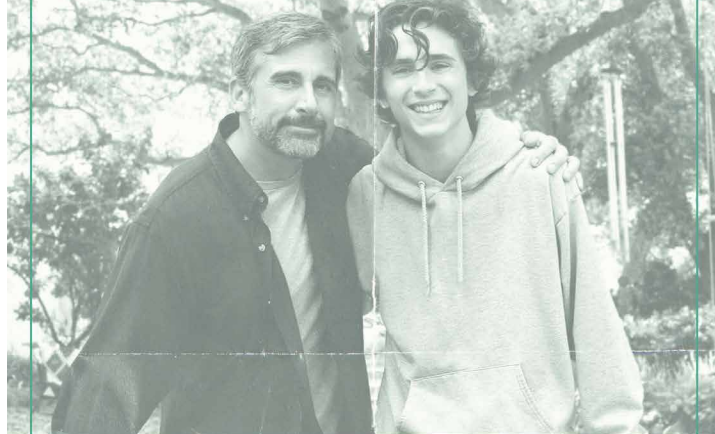
Store in Holladay and at the distillery. *Hammer Spring's* Potato Vodka can currently only be found at the distillery, along with his other spirits, but Bernier hopes to see it picked up by the DABC and widely available throughout the state.

You can find info about *Hammer Spring Distillers* on their Facebook page, Instagram and their website, hammerspring.com, which is currently under construction. Bernier is more than happy to show you around the distillery and offer you tastes of all they have to offer: Call to make an appointment at 801.599.4704 or drop in during business hours at 3697 W. 1987 South in Salt Lake City. *Hammer Spring Distillers* will also be at SLUG Mag's Brewstillery on Nov. 17 at the Union Event Center.

The *Hammer Spring* selection includes the H.S. Potato Vodka, Hidden Vodka, Perky Cowgirl Coffee Liqueur and the H.S. Gin.



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WHISKEY, GIN, RYE—OH MY!

LOCAL SPIRITS IN DOWNTOWN PARK CITY

By Mandy Murry
mandy@cloudsurfing.life
 Photos by LmSorenson.net



Alpine's Summit Negroni
 with Summit Gin.

Park City's downtown boasts fresh powder that invites skiers and snowboarders through winter, while innovation in craft spirits weaves a deeper story of this mountainside haven. Two craft distilleries have become part of the vibe of this world-renowned destination. *High West* paved the way for Utah spirits to be recognized globally, and now with relative newcomer *Alpine Distilling* (at *Brewstillery*, Nov. 17, at *Union Event Center*), both are providing nostalgic experiences that draw in locals and visitors alike.

Alpine Distilling – 350 Main St.
350main.com • alpinedistilling.com
435.649.3140

With a spirits shop in the window front of 350 Main, *Alpine Distilling* has partnered with the restaurant to provide guests with a one-of-a-kind gin experience. At this location, a four-course menu paired with creating your very own botanical-infused gin is something unique to the distillery, whose stills are located in Silver Creek. The intimate dinner allows space for eight guests, and is currently by reservation only on Friday evenings, with more days of the week coming during the winter season in Park City.

Rob Sergent, *Alpine's* Managing Director (distiller and founder), hails from family of Kentucky moonshiners and distillers. As a fifth-generation distiller, his idea to create a quality sipping gin pays homage to his father. When Sergent attended school in London as a young man, he felt as though success looked like his father in a suit sipping gin after work daily. Creating a quality gin that compares with European spirits was his goal. I would say that he hit the mark with Summit Gin—the spirit can stand alone on the rocks or mix nicely. The nose on the gin is clean, while

the taste is a beautiful composition of juniper and orange, making it the perfect substitute for orange juice in a mimosa. Yes, that is right—Summit Gin plus sparkling wine is delicious.

I love that each of *Alpine's* spirits tell a story. Spur Blended American Whiskey was originally created as an exclusive for *The Spur* on Main Street, and then everyone agreed that it needed to be shared with the world. Lafayette Spiced Bourbon Whiskey was created for Sergeant's wife. Infused with apricot, primrose, and cinnamon, this is a gentle-to-drink whiskey that is easy on the tongue with a hint of spice going down. Sergeant's wife didn't enjoy whiskey, so he created one for her in order for them to sip the spirit together. Similarly, his grandfather added apricots to their moonshine in an effort to please his grandmother's taste buds for the strong spirit.

In creating your own, unique gin, with staff onsite to help you choose botanicals, you are able to make a bottle that satisfies you and your palate. Whether you save it or drink it now, you will never forget the memory created with a friend or loved one. *Alpine* believes in spirits creating a conversation and a bond in the moments of sharing a drink.

High West Saloon – 703 Park Ave.
highwest.com • 435.649.8300

High West is a Park City staple. They carved the path for other distilleries by lobbying for the ability to sell alcohol on Sunday and to sell their spirits from their own store. In 2006, *High West* became Utah's first legal distillery since 1870. Founders **David Perkins** and **Jane Perkins** had an epiphany while visiting *Maker's Mark* in Kentucky, and a new whiskey company was put into production in Park City. Starting out blending, a lot has happened since its humble beginnings.

Having earned the respect of many bartenders, the spirit is a staple in many bars across the country and locally. Bartenders on staff at the P.C. *Saloon* get together a few times a year to craft new cocktails and work on creations that visitors will fall in love with. I sat at the *Saloon* bar to enjoy a burger and cocktail. I tasted the Little Hollywood, which includes guava with double rye and is incredibly worthy of a sunshining day. Its strawberry-and-pear-like taste counterbalances its spicy-rye whiskey kick. Initially, I was wary of guava plus double rye, yet it was both pretty and scrumptious in its tiki elegance. *High West's* most recognized whiskeys include: American Prairie Bourbon, Dou-

ble Rye, Rendezvous Rye and Campfire, a nice smoky blend of scotch, whiskey and bourbon. Their seasonal release of "A Midwinter's Night Dream", is a variant of the Rendezvous finished in French oak port barrels, was being released the day after I was in Park City. I love the name of another seasonal, Yippee Ki-Yay, which is rye whiskey aged in wine barrels and is available for purchase year-round in their shop.

High West is expanding their operation. With their spirits in demand, they are adding an additional still at their Wanship location. Their whiskeys are now in all 50 states, and having penetrated the major markets such as New York, San Francisco and Chicago, they are looking align with smaller markets spreading their craft whiskey love. Their distillers are constantly playing with new flavor ideas, and they could not share what may be coming next in terms of whiskey. However, *High West* is also launching a beer. The American Standard lager, a pre-Prohibition-style lager has a nice spiced finish from aging in bourbon barrels. It is a nice, everyday lager made with corn rye and barley that will be a good edition to the *High West* selection. Perkins has worked with *Ballast Point* in creating their newest craft.

**High West's New Hollywood with
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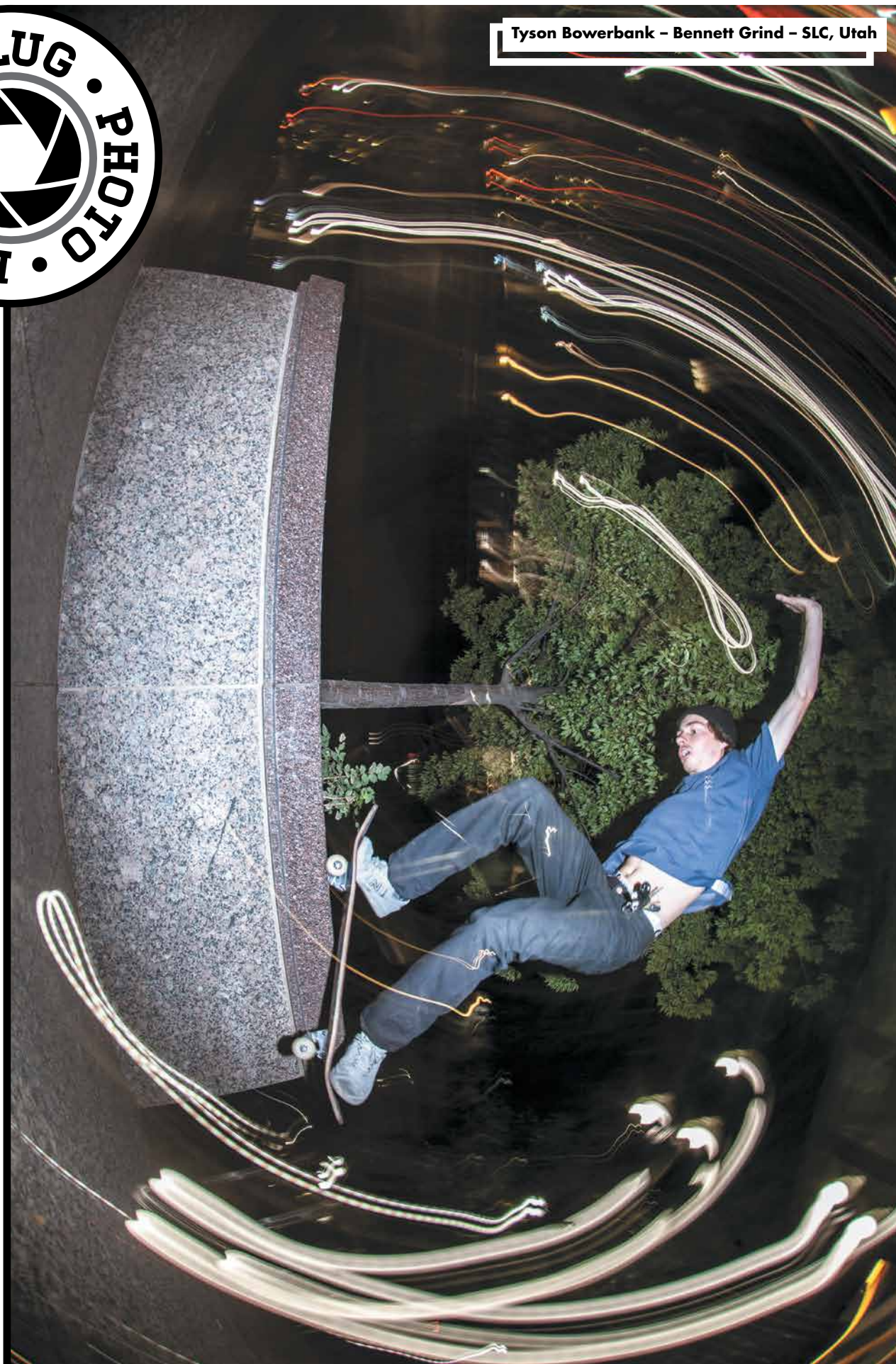
#SEE YOU AT THE RIO



SKATE

By CJ Anderson • @ca_visual

Night-skating Downtown is one of my favorite things to take photos of! There are so many fun ways to create amazing images using flashes and long exposures. One of the best parts about skating at night is that you have the opportunity to skate places that you aren't usually able to skate. During the day, this spot in front of City Creek Center would most likely have people sitting on the ledge and filling the sidewalk, with little to no options to skate here. At night, though, it's free game.



Tyson Bowerbank – Bennett Grind – SLC, Utah

FILM REVIEWS

Beautiful Boy

Director:

Felix Van Groeningen

Amazon Studios

In Theaters: 10.12

Before I jump into critiquing this heartfelt and heartbreaking tale of family, addiction and love, I want to say how excited I am, as a movie lover, that more studios are getting involved with the game of filmmaking. The more options there are, the more opportunities viewers may have to see a film that may have otherwise been overlooked. After having just witnessed the fourth rendition of *A Star Is Born* earlier this month, it appears that drug-and-alcohol addiction might be playing a major role in this year's awards race. Director Felix Van Groeningen unveils the tragic, true story of addict Nic Sheff (**Timothée Chalamet**) and his adoring yet perplexed father, David Sheff (**Steve Carell**) as the pair journey through the most awful situation of their lives. At one point, Nic appeared to have the world at his feet with a devoted family and college on the horizon, but after one addiction turns into another and continual lying becomes more profound, their typical family home is shattered. The soul of this production comes from the performances, and Chalamet continues to prove that he is an undeniable force in the acting community, even at his younger age—this actor isn't leaving the silver screen anytime soon. On the other end of the spectrum, Carell also continues to showcase his ability to shine in dramas as well as comedies. I still have a difficult time watching the older performer become aggressively angry, because he is so beloved from his comedic sitcom days, but that is something I'm working on personally to overcome. The film does take a few too many liberties with the timeline of the happenings, which can sometimes confuse viewers as to whether or not the actions occurring are current or a flashback. With that acknowledged, the film is a great advocate for people dealing with dependences and for their supportive family members and friends. Hope is the ultimate goal of this account. —Jimmy Martin

Halloween

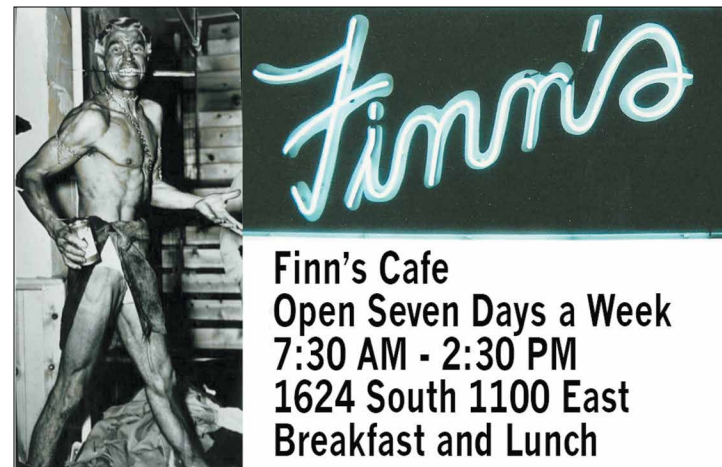
Director:

David Gordon Green

Universal

In Theaters: 10.19

Soon after graduating the sixth grade, I told my father that I could barely remember the school year because it went so fast. He said, "Wait until you get older. Life only starts moving faster." He wasn't kidding. Such is the case with the ongoing struggle between Laurie Strode (**Jamie Lee Curtis**) and Michael Myers (**James Jude Courtney** and **Nick Castle**) that has now been going on for more than four decades. While the legendary **John Carpenter** helmed the original production, this rendition—which completely tosses out the incredibly terrible storylines of the sequels after the 1978 launch—is directed and cowritten by David Gordon Green (*Pineapple Express*) and comedian **Danny McBride**. This time around, the boogeyman has been incarcerated for 40 years, but on that special night of Oct. 31, he makes his escape in search of the one who got away along with her daughter and granddaughter. Rather than tinkering with a more psychological thriller, Green sticks to the basic style of jump scares. However, times they are a-changing, because the level of violence that is considered acceptable nowadays has certainly been heightened. If there was a drinking game established for every neck broken and knife penetrating a victim's skin, you'd pass out half way through the flick. If ultraviolent killings make you squeamish, you may want to sit this one out. Curtis definitely brings her game as a badass who has been waiting in the shadows for her revenge moment, but it's **Judy Greer** who shows the audience a performance they have not seen from the nonstop busy actress. Was this chapter worth a 40-year pause? Honestly, I was hoping for more due to the waiting period, but the audience still gets a typical horror film with all of goofy tropes and irrational characters with abysmal decision-making skills. —Jimmy Martin



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Barroom Etiquette! Don't be "That Guy!"

By Mike Brown • mgb90210@gmail.com

For this month's installment of another booze-themed issue of *SLUG Magazine*, I thought I'd write a little bit about barroom etiquette, but not from a bartender's perspective. Quite frankly, that topic is severely played out, and it's pretty easy to keep a bartender happy. Just tip them a bunch of money—end of story. Bartenders that have pet peeves about anything else are probably pretty new to the trade or they are really shitty at putting liquid in a glass, which is essentially all a bartender does.

Instead, I'd like to tackle the topic of barroom etiquette from the perspective of the customers. We've all been in a public place like a bar in these scenarios, and have witnessed "That Guy," the person you feel an awkward embarrassment for because their booze-brain is incapable of feelings of chagrin for themselves. I, myself, witness That Guy almost every weekend while working behind the bar. In order to help my customers, I'd like to try to help you not be That Guy.

The thing with That Guy is that we all have been That Guy at one time or another in our lives. I've had to apologize more than once in my meager existence for realizing that I was That Guy the night before. I've kicked myself out of more bars than I've actually gotten kicked out of upon realizing that my That Guy threshold was about to be broken. It's a terrible part of life, and if I can save just one person from being That Guy for a night, well then, I can rest my cranium easy on my pillow.

One thing with That Guy is that they usually walk into a bar not being That Guy. For some, it might take 12 shots to release the That Guy demon; for others, it may only take two. Although, there always will be a special breed of douchebaggery that have their That Guy switch flipped on 24/7. There's nothing we can do to save those humans—unfortunately, being That Guy is not a capital offense.

But there are some red flags we can all watch out for in anticipation of someone going from zero to That Guy in 4.5 drinks. That would be drink selection. If you are sitting at the bar and random orders any of the following, run: shots of Fireball, Jaeger bombs, Long Island iced teas, AMFs, any beer with fruit in it or shots of Jameson whisky but he calls it Jame-O. There's a high probability that he will be That Guy in no time.

That Guy will also try to get you to buy him some of the aforementioned drinks. Classic That Guy move. If you have to ask someone to buy your drink, then you are being That Guy—and you



Photo: John Barkiple

Mike Brown knows how people get to being "That Guy" at the bar and on a Tinder date. Sorry, Tawnie Archuleta.

don't deserve one, in my opinion. I reserve the right only to buy drinks for close friends, people I lost a bet to, intelligent strangers who can hold a good conversation at the bar or people I'd like to cuddle with later.

One thing I've noticed at the bar I work at, in particular, is that That Guy likes to go on a lot of Tinder dates. So many Tinder dates go down at my work—usually on a weeknight, which is probably a good idea because if shit goes south, you can bail easily by saying you gotta work in the morning. I call these days Tinder Tuesdays. And whenever I see a That Guy, if he's on a Tinder date, they usually say, "Fuck no! We met on Bumble!" which is basically the same as saying you use Bing! instead of Google. They are all Tinder dates, buddy.

Usually, That Guy will get to the bar before his Tinder date does and pound three or four shots in a row. The girl will usually take it easy and casually, and sip some sauvignon blanc. Watching the drinking habits of this 21st-century mating ritual is fascinating. A tip for not being That Guy on your

Tinder date: Let her set the pace for the booze-intake race. I understand trying to take the edge off, but if you are that nervous meeting strangers off the internet, then maybe you shouldn't.

I've had the privilege of seeing numerous Tinder dates go down like the Hindenburg while at work. Honestly, it's the best part of my job—and the only good thing about That Guy. But sometimes the Tinder bender goes well for a couple, and sometimes that leads to making out and heavy petting in the bar. And guess what? If you are making out and groping someone in the bar, you are being That Guy. People don't like public displays of affection, not because it's gross—because it's not—but because we're jealous. I'm all for breastfeeding in public, just not when the baby is a 41-year-old That Guy.

It's fair to say that That Guy can also be That Girl or That Person, too. The behavior is basically the exact same. Annoying is annoying, regardless of gender or orientation. So remember, folks: The next time you go out, please, please, please, don't be That Guy.

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SNOV

By Bob Plumb • bobbyplumb@ychoo.com
 In the self-proclaimed Video of the Year that premiered Oct. 6 at Clubhouse SLC, **Lick the Cat** are Young and fun. Here's Sam Taxwood and Spencer Schubert, possibly the most fun of the bunch.



(l-r) Sam Taxwood – Gap 5050 & Spencer Schubert – Nose Slide | SLC, Utah

BEER OF THE MONTH

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



Photo: Chris Hollands

Beer Name: SeaQuench Ale
Brewery: Dogfish Head
ABV: 4.9%
Serving Style: 12-oz. can
 Something weird this way comes to our beer market. **Sam Calagione**, founder of *Dogfish Head Brewery* (and arguably one of the most recognizable names in craft beer), raised the Utah flag surrounded by a sea of silver brewing equipment—and we are rightly stoked, to say the least. We are amped when big-name breweries come knocking on our door. Calagione helped spearhead the growth of the first wave of craft beer by positioning his Delaware-based brewery as one of the leaders in thought-provoking, experimental brews. Founded in 1995 with a tagline of “off-centered ales for off-centered people,” *Dogfish Head* has surely made a name for itself. Years ago, this brewery’s beers were among our most sought-after when we traveled out of Utah.

The initial lineup slated for our state includes several classics: Flesh and Blood IPA and the popular 60- and 90-minute IPAs. But the most interesting offering thus far is the session sour, SeaQuench Ale, a unique mix-up of a gose, berliner and kölsch. It is a lower-alcohol-content beer brewed with black limes, lime peel, sour lime juice and sea salt.

Description:
 Cracking the cold can, we can almost hear it whisper a hissing “welcome”—or maybe it’s just our excited ears playing tricks on us. Nonetheless, we transfer it into a name-branded goblet, which

seems to fit this multi-category beer well. Loads of bubbles generate, creating a white, foamy head that dissipates swiftly. It pours a light-straw yellow that falls on the hazy side of the spectrum. As we dive in for the first investigative sniff, hints of graham cracker, citrus and zest are picked up. From the preview, we are expecting the beer to be extremely salty or overly sour. To our blissful surprise, the beer is neither. *DFH* has crafted a beer that is tremendously subdued in the sour department. Seeking to build on the adjunct ingredients, tart lime bursts upfront followed by sweet bread from the malts with a small touch of salt to polish it off. The flavor is well-balanced, crisp and refreshing. It’s a great thing that these were made sessionable for how crushable they are.

Overview:
Dogfish Head Brewery is known for pushing the creative liquid limits. SeaQuench Ale seems to represent mature thinking, or a more mainstream approach. This is a beverage that will appease all types of drinkers—not limited just to beer, but wine- and margarita-lovers, too. From a brewery that has brewed beer using everything from corn chewed up and spit out by their staff to high-end ingredients like saffron, we may have been expecting something a little more adventurous. The initial offering coming to Utah via Delaware may seem a bit tame, but likely, this brewing powerhouse will slowly infiltrate the market with plenty of the odd ales we have come to know and seek out. Many of the local high-end beer bars have already started to special order additional *DFH* products, and there is no shortage of interesting beer to try. As mentioned before, we are always pleased when we get breweries to enter our shops. We just wish that this one was five years sooner because a beer like SeaQuench Ale would have been epic exploratory magic circa 2013. As of now, it’s just a pleasant, easy-to-drink, well-balanced beer we really enjoy.

Cheers!



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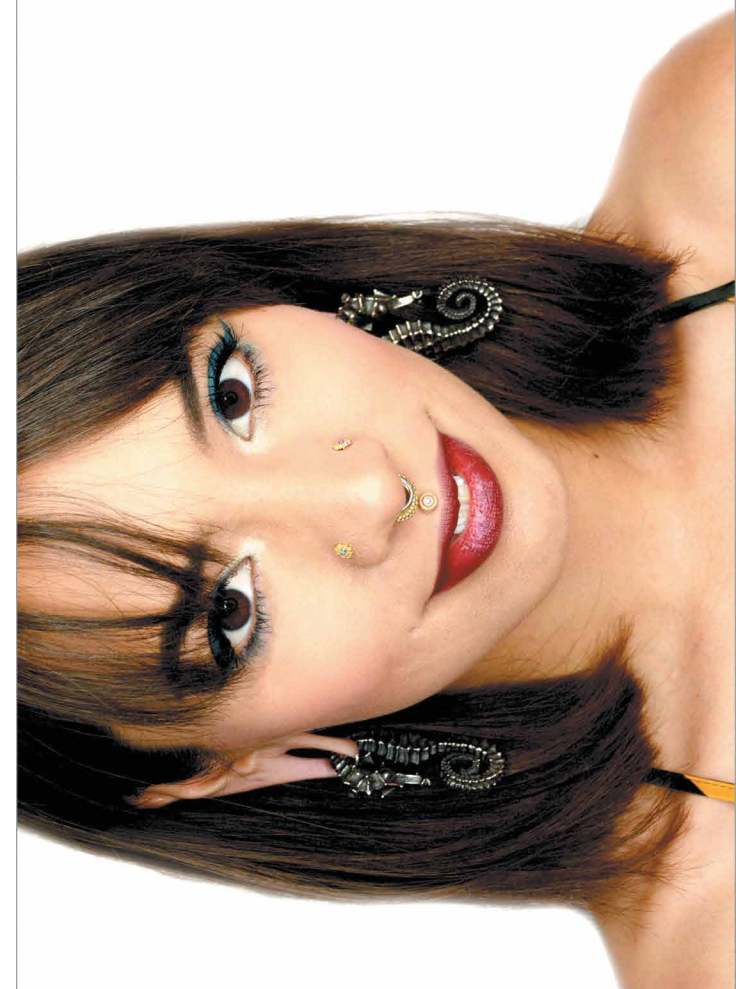
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LOCAL MUSIC REVIEWS

Boss TV
Self-Titled
Self-Released
Streets: 07.18
Boss TV = LCD Soundsystem +
Hot Chip + Yeasayer

Delightfully weird and electronically hypnotic, Boss TV's self-titled album is a breath of fresh electronica. Recorded over the course of two years and requiring both members to work from different cities, this album speaks to their synchronicity while still throwing in a bit of conflicting styles together. Boss TV are able to touch on so many elements of mid-to late-2000s electronica that captured the scene of that time. Songs with building synths, 8-bit bleeps and bleeps, and lyrics of just wanting solitude—this self-titled album seems to cover every base of that era without coming off sounding like a cheap, nostalgic-sounding knock-off. The album starts with "I'm Feeling Something," a happy-go-lucky track with a minimal build, featuring a great synth riff accompanied by a thumping kick drum. The track gives the album its initial heartbeat while keeping a fun and funky sound.

The next track, "There's People Sleeping on the Floor," talks about a relatable humorous post-night out situation. Another standout track for me is the final song, "Turn Signal," an absolute fever dream of a song with a whipping drumbeat, whirling beeping-and-booping synths, all including vocal samples like one from former President **Bill Clinton**.

All in all, the two years of development put into this album were worth every second. Boss TV are able to bring something fun and new while still having a familiar sound. Check out Boss TV on their Bandcamp or on Spotify now. —Connor Brady

Sally Yoo
Tender
Self Released
Street 07.30
Sally Yoo = Twin Sister +
Disasterpiece

Sally Yoo's *Tender* is a slow, warm and melancholic album. It feels like massaging a piece of meat. Known for being the bassist of local indie-rock band **Chalk**, Yoo has taken a different approach to her solo

release. It's a good one, and *Tender* is absolutely good enough not to need its equally good metaphor.

"Try Again" is a soothingly monotonous song that brings a cool kind of melancholy. Yoo's quiet voice pins the methodical beat. She becomes loud as the music layers in the chorus, but it's still laid back and chill. The whole thing crescendos toward the end as the layers build and play loudly—it's the kind of unassuming song that lulls, but is over before there's time to really consider it. I found myself humming it later.

"Rejoice" is much the same. Simple synths melt onto you and make a comforting cocoon for three minutes or so. Yoo is talented at tying the music together with her voice, the factor that ultimately gives it that mesmerizing feeling. If it weren't the title of the album, *Tender* would absolutely be the word I would reach for first in describing it.

"Tender" is absolutely the standout, even as it shares the same qualities as the other tracks. It's patient, plodding, soothing and comforting, which is all achieved by that melt between melody and voice. If I had to pick a song to show off why this album is worthwhile and Yoo should be paid attention to, it'd be this one. It certainly feels the most vulnerable against the other two tracks. "You're making this so much harder than I ever expected / Maybe we should spend some time away / We knew this was coming, baby / Should be no surprise / I had poison deep inside me / Smiling in disguise." She stays earnest but culpable. It feels like stretching after a workout, caring for a sore, nursing an overextension.

The album art is a crystal that shares visual similarities to a piece of meat, which is not a way I'm used to thinking about meat. Raw and tender, it's the part before it becomes the thing that's cooked and eaten. It's nice to hear something with just the right kind of sound and for it to sound so natural, not chewed up or wholly yet prepared. —Parker Scott Mortensen

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 Send us your album with
 "LOCAL" in the subject
 line, and we'll review it:
reviews@slugmag.com.

MUSIC REVIEWS

Julia Holter
Aviary
Domino
Street: 10.26
Julia Holter = Circuit des Yeux
+ Guillaume Du Fay

There's little similarity between Julia Holter's music from the beginning of the decade and its incarnation now. The lo-fi sound collages and bedroom pop that made up 2011's *Tragedy* were slowly sharpened, especially as Holter added more live musicians and allowed her incredible voice to come to the front as a uniquely expressive instrument. If 2015's *Have You In My Wilderness* was her most succinct, accessible effort to date—the stickiest hooks, her most upbeat numbers and coherent structures—*Aviary* is an aggressive step in the opposite direction. Across 15 tracks and over 90 minutes, Holter and her band offer a disorienting ride through some emotive, exhilarating music.

The opener, "Turn the Light On," sets the stage for the renewed extremity. Atop a rhythmically free mix of washy percussion, harp rolls and swelling synthesizers, Holter delivers nothing short of the most impassioned vocal performance of her career. She melodiously soars as the harmonies gradually shift beneath her. Her usual band (**Corey Fogel** on percussion, **Devin Hoff** on bass, **Dina Maccabee** and **Andrew Tholl** playing strings) returns, with some welcome additions from trumpeter **Sarah Belle Reid** and **Tashi Wada** on synthesizers and bagpipes.

The newly expanded group's power is present on "Turn the Light On," and they continue to provide *Aviary* with incredible stylistic diversity. While there is a certain familiar airiness that looms over the entire thing, each track feels wholly different from the rest. The music constantly bounces between free-form improvisation and somber piano ballads, bouncy chamber pop and warped takes on Medieval troubadour music. Even within some songs (particularly during *Aviary*'s second half), there's a sense of constant unrest, like on


the goofy, multifaceted "Les Jeux to You."

Holter's love for pre-modern music has always been present, but these elements play out to their fullest on *Aviary*. Single-line melodies that wander and float, unresolved open harmonies and steady pedal tones guide much of the music. Some tracks forgo easily recognizable tunes in favor of chant-like progressions, placing special emphasis on the lyrics and tone, like on the back half of "In Gardens' Muteness." Atop a steady pulse of one piano note, Holter asks, "Will you remember the body / And what it does to you?" The music's starkly minimal texture places special emphasis on the words, letting the surreal reckoning with a human's physicality fully resonate.

This single line is only one of hundreds of potent lyrical moments. Holter freely moves between vantage points, languages and loosely connected subjects, and more than ever, there seems to be a special emphasis on the outside world's effect on the individual. The songs reckon with environmental turmoil on "Whether," fears of death on "Voce Simul" and others, but cohering meaning out of some of these purposefully obscure lines can be a challenge. Still, that doesn't stop moments like the list of heavenly beings on "Everyday is an Emergency" from having an unnamable power in their delivery.

The culmination of this antiquated sensibility comes to fruition on the album's proper climax, "I Shall Love 1." With blaring pipe drones, heavy, sparse percussion playing and chanted group vocals, the track takes the repeated refrain of the title and turns it into a communal, triumphant celebration. It reads as coronation music, not for a single patriarch as much as for a hopeful humanity's renewed optimism in the face of strife. —Connor Lockie

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DAILY CALENDAR

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Thursday, Nov. 1

CLC: Harvest Floral Design Workshop – West Elm

Nnamdi Ogbonnaya, Sen Morimoto – *Kilby*

Friday, Nov. 2

OverTime – *Beehive*
After The Burial – *Complex*
The Signal Sound – *Ice Haus*
Mouse on the Keys, Tera Melos, GLOE – *Kilby*

Saturday, Nov. 3

Rittz, King Lil G – *Complex*
Tank and The Bangas, Big Freedia, Naughty Professor – *Depot*
Wild Nothing, Men I Trust – *Urban*
Donna The Buffalo – *State Room*

Sunday, Nov. 4

Aaron and Jessa – *Beehive*
Molly Burch, Jesse Woods – *Kilby*
The Meditations, Herban Empire – *Urban*

Monday, Nov. 5

Comedy Open Mic – *Big Willie's*
The Story So Far – *Complex*

Tuesday, Nov. 6

Calvin Johnson, Teenage Sport, Head Portals – *Kilby*
The Contortionist, Intervals – *Metro*
The Reverend Peyton's Big Damn Band, Jacob T. Skeen – *Urban*

Wednesday, Nov. 7

CLC: Cuff Jewelry Workshop – NHMU
Kevyn Dern – *Hog Wallow*
Acid Dad, Beachmen – *Kilby*

Chuck Prophet – *State Room*

Thursday, Nov. 8

The Otters – *Hog Wallow*
Oliver Francis – *Kilby*
TAUK – *State Room*
Death Valley Girls, Gymshorts, Brain Bagz – *Urban*

Friday, Nov. 9

90s Television, The Otters, Stonemary, Stonewall Riot – *Funk 'N Dive*
Scoundrels – *Hog Wallow*
Yellow Days, Yeeks – *Kilby*
Desert Dwellers – *Metro*

Saturday, Nov. 10

Jon McLaughlin, Matt Wertz – *Depot*
Mark Farina – *Metro*
Cloud Nothings, Nap Eyes, The Nods – *Urban*

Sunday, Nov. 11

Kosha Dillz, Devmo, Stockton – *Kilby*
The Wolves – *Salt Lake Acting Company*

Monday, Nov. 12

Hands Like Houses – *Complex*
Old Wounds, SeeYouSpaceCowboy, Chamber, Deep Romance, Zodiac Killer – *Kilby*
Like Moths To Flames, Oceans Ate Alaska, Phinehas, Novelists, Allies Always Lie – *In The Venue*

Tuesday, Nov. 13

The Wrecks, Deal Casino – *In The Venue*
Wavves, Shy Boys – *Metro*
Puppy Start Right Preschool Classes – *Humane Society*
Rubblebucket with Thick Paint and Tòth – *Urban*

Wednesday, Nov. 14

CLC: Fall Foliage Watercolors Workshop – 3 Cups Coffee

Meander Cat – *Hog Wallow*
PVMNTS / WSTR, Hold Close – *Kilby*

Thursday, Nov. 15

CLC: Hand-Printed Wrapping Paper Workshop – Gallivan

Good Charlotte – *Complex*
Morgan Snow – *Hog Wallow*
Dead Horses, Benjamin Jaffe – *Kilby*

Friday, Nov. 16

SLUG Localized: The Boys Ranch, The Poppees, Say Hey – Urban

Soulrise with Grassy Dread – *Funk 'N Dive*
The Pour – *Hog Wallow*
Sure Sure – *Kilby*

Saturday, Nov. 17

SLUG Mag's Brewstillery – Union Event Center

Stonefed – *Hog Wallow*
Young, Define, Will Cassity, Guilty Scapegoat – *Kilby*
Folk Hogan – *Funk 'N Dive*

Sunday, Nov. 18

The Wonder Years – *Complex*
Municipal Waste, High On Fire, Toxic Holocaust, Haunt – *Metro*

Monday, Nov. 19

Ural Thomas & The Pain – *Urban*
Comedy Open Mic – *Big Willie's*

Tuesday, Nov. 20

Julien Baker, Phoebe Bridgers, Lucy Dacus – *Depot*
The Garden – *In The Venue*

Wednesday, Nov. 21

Royal Bliss – *Depot*
Matt Calder – *Hog Wallow*
John Nolan, The People's Thieves – *Kilby*

Thursday, Nov. 22

Yoga in the Great Hall – *UMFA*

Friday, Nov. 23

Waterparks – *Complex*
Ministry, Carpenter Brut – *Depot*
Haken, Leprous, Bent Knee – *Metro*
Pixie & the Partygrass Boys – *Hog Wallow*

Saturday, Nov. 24

Transgiving 2018 – *Beehive Social Club*
Mothersound, Sentinels, Degradar – *Loading Dock*
GAGGED, Street Fever – *Metro*

Sunday, Nov. 25

Fister – *Kilby*

Monday, Nov. 26

Bat Out Of Hell – *Eccles*

Tuesday, Nov. 27

Black Magnet, Glume, Ani Christ – *Gold Blood*
The Body, Author, Punisher, 2-Headed Whale – *Urban*

Wednesday, Nov. 28

Street Sects, Portal to the GodDamnBloodDimension, Torture Porn – *Diabolical*
Simply B – *Hog Wallow*
John Maus – *Urban*

Thursday, Nov. 29

CLC: Felt Penguin Ornaments Workshop – The Stockist

Michelle Moonshine – *Hog Wallow*
Blockhead, Yppah, Arms, Sleepers – *Urban*

Friday, Nov. 30

Sweater Beats – *Urban*

Saturday, Dec. 1

Valentine & The Regard, Amalo, Say Hey – *Kilby*

Sunday, Dec. 2

Koo Koo Kanga Roo – *Complex*

Monday, Dec. 3

Comedy Open Mic – *Big Willie's*

Tuesday, Dec. 4

City Ghost, Sunsleepers, Andrew Goldring, Vincent Draper, The Culls – *Urban*

Wednesday, Dec. 5

Minus The Bear – *Complex*
Atreyu, Memphis May Fire, Ice Nine Kills, Sleep Signals – *Depot*

Thursday, Dec. 6

Jerry Joseph & The Jackmormons, Badfeather – *Depot*
The Number 12 Looks Like You, Rolo Tomassi, Arsonists Get All The Girls – *Kilby*

Friday, Dec. 7

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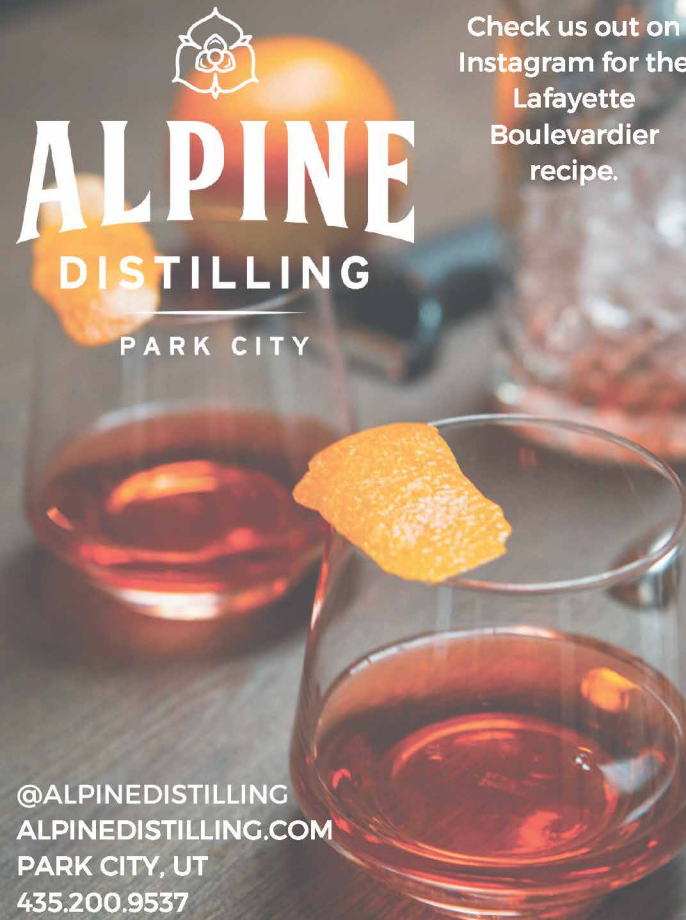
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