

SLUG MAG

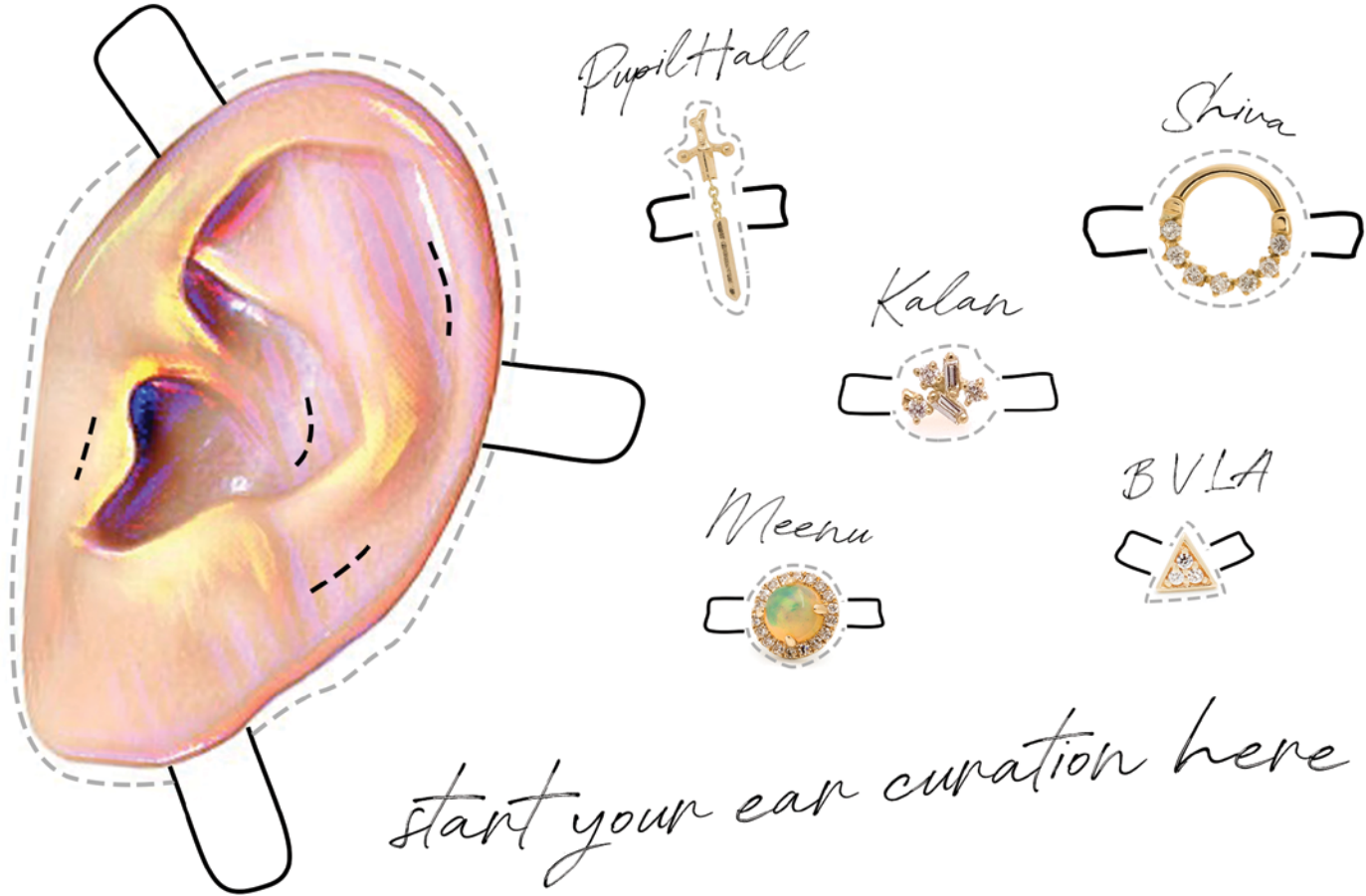
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SaltLakeUnderGround • Vol. 30 • Issue #369 • September 2019 • SLUGMag.com

CONTRIBUTOR LIMELIGHT

Peter Fryer – Senior Staff Writer

Senior Staff Writer Peter Fryer is a writer's writer. Since March 2005, Fryer has covered his beat of hardcore music faithfully and masterfully. Even though his palate for music is vast, he maintains a focus on hardcore as a lifer who's immersed himself in its history, tropes and ever-evolving styles and cultural permutations. Fryer's favorite *SLUG* assignments include his interviews with **Riley Gale** from **Power Trip** and **Kurt Bal-lou** from **Converge**, and his reviews of **Propagandhi's** *Victory Lap* and **Planes Mistaken for Stars' Prey**. You can read Fryer's review of **Knocked Loose's** *A Different Shade of Blue* in this month's issue on pg. 32—he maintains his penchant for proclaiming the hard work and artistic merit of musicians on the independent circuit. Hence, Fryer is all *SLUG*. We cherish having Peter Fryer on the team and love his work!



ABOUT THE COVER: Did you know that Utah's state snack food is Jell-O? For this month's *Local Food Issue* cover, *SLUG* illustrator **Spencer Holt** has depicted *Gilgal Sculpture Garden's* Joseph Smith-sphinx sculpture encased in Jell-O. Find more of Holt's work @spenturion on Instagram, our three recent Jell-O fixes on pg. 28 and an online-exclusive feature about *Gilgal* at SLUGMag.com.

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(L-R) Brian Lord, David Payne, Halee Jean and Nora Price play at the Twilite Lounge most Wednesday nights.

LOCALIZED

As summer moves to fall, *SLUG Localized* is making an appropriate segue into the moodier, darker side of the local music scene. The September edition of our monthly concert will feature the laid-back gothic stylings of co-headlining experimental groups **Jazz Jags** and **Durian Durian**, as well as opener **Picnics at Soap Rock**. Together, it will make for a night of independent music that's equally moving and unsettling. *SLUG Localized* is \$5 at *Urban Lounge* on Sept. 19 and is sponsored by *Uinta Brewing*, *High West Distillery* and *Huge Brands*.

By Connor Lockie
connor@slugmag.com

While not really a jazz band in style or sound, the language and ethos of this musical tradition heavily informs the work of local band and *Twilite Lounge* fixture **Jazz Jags**. The quartet of Multi-instrumentalist **David Payne**, drummers **Halee Jean** and **Nora Price** and bassist and vocalist **Brian Lord** began over seven years ago as a means of Payne helping his then-student Jean improve her sight reading. Along with other student musicians, the first iteration of Jazz Jags would cycle through lead sheets (a simple melody written over chord changes) and try to parse their way through what could often be complex compositions. Years later, the group has amassed a stack of, as they estimate, 200-300 songs that they perform in cycles at their weekly concerts.

Due to the openness of the band's "reading" format, the Jazz Jags went through an ever-shifting lineup before settling on the core quartet that they've been operating in for the last few years. The casualness of the *Twilite* setting easily lent itself to different musicians often sitting in and reading along with whoever else showed up that night. The problem was, as Lord notes, the more people you have, the harder it is to key in to other musicians and communicate. "If you're in this band and you play, but don't listen to anyone, everyone will be so mad at you," says Jean. Reflecting on the benefits of the group's now-minimal sound, Payne says "The less people there are, the more in-the-zone you are."

Despite the group's breadth of material—or, perhaps because of the hurdle of constantly re-learning material—the Jazz Jags have a consistently slow, gloomy and deceptively simply sound. "The reading has defined the music a lot," says Payne. "We have to play this really slow music because everybody reads slow." Rather than hinder their potential for expression, this has given the group a singular sound. Whether playing originals, covers or renditions of songs by historic Salt Lake bands like **Tolchock Trio**, Jazz Jags' suave and intimate sound—bolstered by Payne's winsome singing—is immediately recognizable.

Jazz Jags are mostly interested in discussing their ideas and hopes concerning the local music scene. Their commitment to endlessly support the underground comes from a feeling of solidarity, as Jazz Jags hope to provide the infrastructural support that they were missing in their early days. "When we

first started, it was really hard for us to even find a place to play," says Jean. "I think the biggest success is making a communal space, to have progressed to a place where we can facilitate other local bands to come and do their thing." This goal has ultimately been successful, as many artists (myself included) have used the *Twilite Lounge* as a means of trying out what could be perceived as outlandish ideas in a comfortable, non-judgmental space.

These weekly concerts at *Twilite Lounge* are more or less the defining characteristic of Jazz Jags' makeup. The group serves as a house band, performs every week and also aims to feature a "special guest" in-between their sets. The series has three booking rules that, while not strictly adhered to, serve as guidelines for the art the Jazz Jags showcase: One, it has to be feminist; two, it must be lounge-sensitive; three, no soloists. These rules are purposefully open to interpretation, and besides these strictures, anything is fair game for a *Twilite* showcase. "It's the first place I've seen someone cut hair as performance art," says Jean.

More than just a booster for artistic oddities, though, the Wednesday night *Twilite Lounge* concerts give bands an opportunity to reinvent themselves and their sound in order to fit the space. "Some bands, when they lose their smoke and mirrors, it's too scary," says Jean. All *Twilite* performances require the bands to go direct—saying nothing of the tiny performance space—so hordes of fancy gear or pedals are forgone in favor of stripped-back presentations of a band's core compositions. They collectively remember a set by locals **Corner Case** as a particularly noteworthy instance of a loud band successfully reinterpreting their sound for a lounge style.

While Jazz Jags aren't officially a part of Payne's upcoming northwestern tour with the Gallery of Fine Hyper Art (GOF-HA), each member is involved in some touring band—**Hoofless** (Jean, Payne and Lord), **Durian Durian** (Price, Payne) and **The 8AUTILFULS** (Payne). It's a slightly comical coincidence, but it also speaks to the general ethos behind the Jazz Jags: While the group's love of music is never in question, it sometimes takes a backseat to their general love for being in an artistic community. "We're here to serve," Payne says as we conclude the interview, summing up the disciple-like role that Jazz Jags hold for Salt Lake's music scene.

Photo: John Barkiple

Durian Durian, the quartet of **Emily Snow, Nora Price, Koty Lopez and Dave Payne**, are instantly unique. After beginning as something of a one-off for a billing spot Payne needed to fill, the now two-year-old group has formed a singular style through their merger of gloomy electronica and contemporary dance. Though Durian Durian's performances are full of experimentalism and artiness, there's never a sense that their work is overly pretentious or so high-minded that it fails to communicate emotion. The group retains a grounded approach to art that is born out of—and furthers—their commitment to a DIY ethos and an end goal of inclusivity and accessibility.

Successfully and tastefully combining different media is daunting enough, saying nothing of the added challenges that come when it's the same artists performing each role. In a live setting, there's a jarring casualness to the way that Price and Snow move between their instruments and the dance space. They meander about the stage space without spectacle, instead embracing the fluid structures of their often lengthy songs and breezily moving between their two roles. In the group's beginning days, Snow says, "We started out with kind of an idea that the dancing should be structured in such a way as to visually represent the melodic line that was missing when we each left our instrument. It was an idea of replacement. It's more an idea of complement now."

In keeping with this more refined approach to their craft, Durian Durian's trajectory has been only upward. As the dance element has strengthened in cohesion, so has the music become more succinct and focused. "I think we're more comfortable with sparseness," Snow says. "And letting each of those media do what they do and hold their place," says Price. Another helpful addition is Payne's saxophone playing, which the group collectively describes as a "textural" element that helps round out their synthesizer-and-guitar-based sound. "He gets to hold that down for us," says Lopez, previously the only constant musician in the group's performances. Where earlier iterations of songs were, in Price's words, "too full," Durian Durian's embrace of openness has provided more comfort and ease in both the writing and performance process.

Durian Durian's search for musical balance is mirrored in their social understanding of their art. Both Price and Snow come from a formal ballet background, and without disregarding what they've learned and gained from this experience, they see Durian Durian as a beneficial step away from the practices and attitudes of that world. "Choosing a standing arts infrastructure like 'band shows' really works well

for us," says Price. "You do band stuff on your own time, at night and on the weekends, and then you book shows, and you play them. I'd like to see that model in other things," positioning this against the traditionally exhausting model of project planning and space reserving that is the norm in the contemporary dance world.

The experimental music scene in Salt Lake City, specifically that built out of spaces like *Diabolical Records* and Payne's music series at the *Twilite Lounge*, has been crucial to Durian Durian's development. "It's really exciting to try dancing in those different spaces," says Snow. The creative solutions to these spatial hurdles have included dancing on chairs, playing in parking lots and in-the-moment rewrites to fit the choreography around pillars or other obstructing gear. "A lot of what we do is based on our physical connectedness," says Price, arguing for how much easier and more inviting it is to perform these works in a space that cuts down on the separation between audience and performer and allows for more "real-time adaptations."

Even though they remain open to new experiences and challenges, Durian Durian are still incredibly particular about how they present themselves to the world. Even after two years as a band, the quartet has yet to release any formal studio recordings. They have the songs and are currently recording them with **Mike Fuchs**, but there's still some hesitation on Durian Durian's part as to how they want to showcase their work in a non-live setting.

The biggest concern Durian Durian have for recording is how to accurately archive their dances. "It would be easy to hire someone to film a live show, but that's not interesting," says Price. When you film dance, they say, "You're not capturing movement—you're articulating points that are of interest and amplifying or decentering them." The group is currently working with two local filmmakers, **Dawn Borchardt** and **Daniel Bosler**, to make an audio-visual representation for one of their songs that's proving to be more creatively satisfying. "We don't want just an archive of these dance moves," says Lopez. Snow continues that "the point of having dance on film is to be able to use the medium of film to do what it can do, which is so many things other than shoot you spinning in a field."

Durian Durian tentatively hope to have their album released in fall or winter, and have plans to tour with Payne's *Gallery of Fine Hyper-Art* (GOFHA) and a host of local bands this fall. Head to the group's Facebook to stay up to date on shows and releases, and be sure to make it out to *SLUG*'s September *Localized* showcase on Sept 19 at *Urban Lounge*.



(L-R) Emily Snow, Nora Price, Koty Lopez and Dave Payne.



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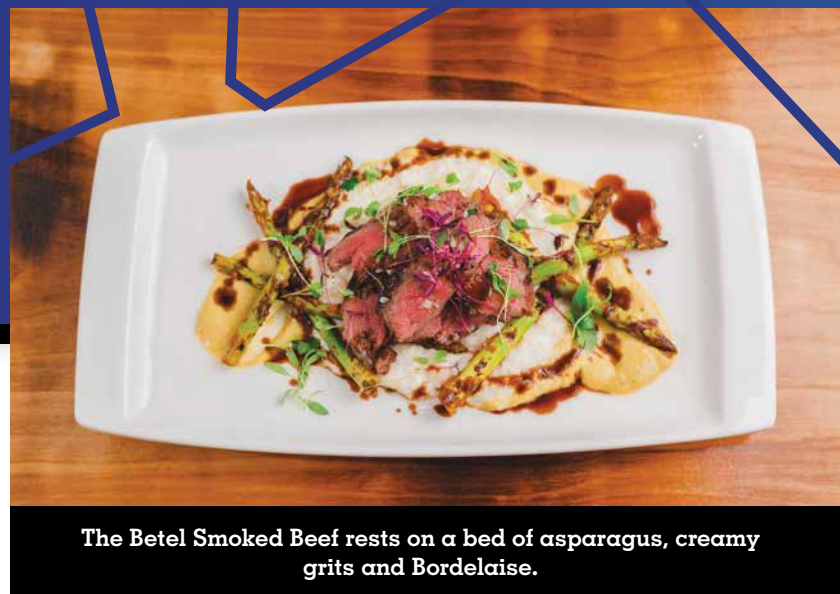


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SLC Eatery

Food 2.0

By Tim Kronenberg || Photos by Talyn Sherer

Writing about food in Salt Lake City is obtusely similar to that in the life of a restless teenager beginning to become comfortable in their own skin. Sometimes we're hot and sometimes cold. There are also other times where we don't know what we are other than proving to the world that we must create some impressionable statement as a means to achieve validation for the day. I mean we've all done it, and the majority are better people for coming to grips with the fact that life is a constant trial-and-error cycle until the universe collapses. With that tone, I have absolutely no problem introducing *SLC Eatery* as the best version to that coming-of-age story.

This small metropolis holds a myriad of core, staple restaurants that hit a wide range of taste, ambiance and skill. Among them is *SLC Eatery* and their modern American cuisine. Today, we get to talk about cohorts, Executive Chef **Logen Crew** and Lead Proprietor **Paul Chamberlain**. If you're unfamiliar with these guys, they've been developing Salt Lake City's food realm together for 15 years—they're also the people partially responsible for projects like *CafeTrio*, *Stanza*, *Current Fish* and *Oyster* and their most recent, *SLC Eatery*.

What makes the most honest fine-dining experiences are kitchens where no secrets are kept. This atmosphere is met walking into and throughout *SLC Eatery*. Both of their kitchens face the public invitingly with a space that lets the guest watch food art unfold. While the menu changes nightly, the amuse-bouche on this night is a pickled tomatillo

with herbed yogurt and cilantro. It goes down without a hitch and is the derivative of what a cucumber wishes it could have been back in its brine. At this pace, it's not bad to take a stab at the tasteful Italian, Spanish and South American wine list.

As is tradition for *SLC Eatery*, first courses come in a rotating diversification that is the Michelin-worthy dim sum cart. This concept is translated as a nod to the San Francisco restaurant, *State Bird Provisions*. This precursory element, suggests that Utah is (in some way, shape or form) reaching their first star. Cart selections themselves vary daily, but the definitive treasures tonight are Charred Beets over hazelnut bulgar and apricot purée (\$4), which one should pair with Peach Gazpacho (\$5). The beets build off of the acidity from the amuse-bouche, while bulgar and hazelnuts focus the plate to a wholesomeness that would have otherwise been lacking. While the apricot purée cleans off the sharp edges of beet and mundane contours of grain, that peach gazpacho runs in like a bull and will change lives. There is, naturally, that sweet fruitiness reminding you that peach season is close. To contrast that sweetness, there are flashes of garlic, black heirloom tomatoes, brioche croutons and butterflied shrimp in the bowl to tie it over and send souls to Jesus.

Again, there is a pace aspect to eating well during extensive lengths of time. Easing into the heavier proteins, a round of oysters (\$3 each)

make the transition easy. What really manages to set the best of a landlocked oyster apart from the rest is a green-apple variation of *leche de tigre*. This is one of those scenarios that if you weren't already sipping on a nice red Agapanto (\$16), you'd be ordering any of *SLC Eatery's* sauces by the pint. All that's been missing through this journey toward enlightenment is a hunk of scorched cow. The chefs, in this case, call it Betel Smoked Beef (\$33), and it looks like a beautifully treated tri-tip perfected for the guest's palate over grilled asparagus, creamy grits and what seemed like Bordelaise. This is one of those classic restaurant plates. In theory, cooking a steak isn't that hard to do, but not ruining it is an art. On all fronts, *SLC Eatery* did anything but detract from the ever-growing affection toward this dinner service.

Fun fact: Fulfilling an appetite quota for the day is also, weirdly, best finished with a soothing shot of espresso as the check comes. This need can also only be earned after sitting through one of the best dining experiences—not just in Utah, but genuinely any place in the world where people care about food as much as *SLC Eatery* does. Reservations are technically custom to the atmosphere of the restaurant, but not necessary. The most appreciated way of dipping your toes into *SLC Eatery* is appropriately through slceatery.com or on Instagram @slceatery, then jumping in head-first into something memorable. Absolutely do bring loved ones, because you'll want to share the night with people who matter.

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THE 9TH ANNUAL SKATE DECK CHALLENGE

By Lauren Ashley

laurenlouashley@gmail.com

AT THE URBAN ARTS FESTIVAL



Alice Bain Toler, "Aarrghus the Booga," 2018.



Katie Mansfield, "Creep," 2018.



Halley Bruno, "Dearly Departed," 2018.



Vincent Mattina, "Requiem," 2018.

Photos courtesy of Scott Tuckfield

Outsiders are often tempted to regard Salt Lake City as a place of prudence—rightfully so, considering the heavy religious influence and right-wing dominated politics. But with every newcomer ready to add to the city's unique flavor, we see more growth. Swanky new restaurants and bars are continuing to pop up. With so many equality flags being flown, not only are we experiencing more diversity in general, but we're also seeing that diversity trickle into our summer festivals. The *Urban Arts Festival*, might not be the biggest or longest-running Downtown festival, but what it is doing is successfully defining the Salt Lake City art scene through its flagship (and now annual) event—the *Skate Deck Challenge*.

Nine years ago, the *Skate Deck Challenge* was serendipitously born out of need. **Derek Dyer**, Executive Director of the *Utah Arts Alliance*, was working with **Tamara Fox**, of the former *Gray Wall Gallery*, with hopes of showcasing a new art space on Pierpont Avenue. Fox wanted to create an event that put the *Gray Wall Gallery* on the map. Being that skaters and city dwellers often go hand in hand, Fox decided to invite the community to participate in a night of skate-deck painting. "They loved the versatility of the idea and the funky, urban style that the painted decks evoked," says **Scott Tuckfield**, current *Urban Arts Gallery* Manager. To further the vibe of that night, Fox called in food vendors, musicians and noted local artists to display pieces. "What began as a simple reception to host a skate-deck-painting event turned into what is now the *Urban Arts Festival* and, consequently, the *Urban Arts Gallery*," says Tuckfield.

The festival has grown enormously since its humble beginnings on Pierpont, and it now features all types of artists using all types of mediums. However, the *Skate Deck Challenge* still reigns

as the premier event, and festival directors like to see which budding artists will participate. To showcase the winners and artists of the festival, Dyer decided it would be a good idea to open the *Urban Arts Gallery*, which displays work year-round to the public.

"You can get your own deck, or we'll provide you with one to paint. The goal is to engage the community and local creatives, even if they aren't operating on a professional level," says Tuckfield. "Last year, 100 decks were submitted from 85 artists. The public votes on the winners, but if there are artists that stick out, the festival directors will award them, too. We don't turn any submissions down unless they are extremely vulgar."

In addition to being the *Urban Arts Gallery* Manager, Tuckfield is also a full-time artist and has entered the *Skate Deck Challenge* for the past three years. "I'd describe my work as 'visionary art' with surreal, psychedelic, and spiritual themes," says Tuckfield. Tuckfield's style is just one of many you'll see painted on these decks. Other artists include **Jenna Louise Rogan**, who came to Salt Lake from Denver.

"Last year was my first *Skate Deck Challenge* competition, and it was actually the first time I had ever displayed my work in an art gallery," says Rogan. "I had already painted a few decks and decided to give this competition a go. I'm so grateful I did because participating gave me confidence to seek out more opportunities to display and sell my work."

The *Urban Arts Festival's* focus is just that—to get artists painting and on display. But one of the biggest upsides of the event is that it gets the community's conversation about art and "what art is" to change.

"The *Skate Deck Challenge* offers a fun opportunity for artists to come together and celebrate their diverse styles," says Tuckfield. "I've seen this event make a deep impact on these artists' lives. Even more, I think it makes art something that is relevant and accessible to people from all walks of life. There are so many styles that come in that practically anybody can find something that appeals to their tastes. This is an art exhibit for everyone."

A myth about art is that it's only for those who have money. In reality, art is one of the only mediums throughout civilization—from Mesopotamia until now—that has been used to teach and explain the nuances of society to everyone, not just the rich. Before people could read and write, they were looking at art. Art is still like that today. A community's creation of art can reveal quite a lot about what a culture praises, dislikes and mocks.

"As an audience, I think it is important to approach art with respect and an open mind," says Rogan. "Each piece is an extension of the artist in one way or another, and there is always a story behind what you see. It takes a ton of bravery for an artist to put their heart and soul out there. I also encourage the viewer to look within and try to find a personal connection to the work they are witnessing. By doing this as viewers, we can then build some very meaningful connections with each other."

Salt Lake City is becoming quite a hotbed for burgeoning artists, and you can see, experience and feel it at the *Urban Arts Festival* this September. The show is free, so come check out the decks yourself at the *Urban Arts Gallery* from Sept. 3–29. The gallery stroll reception is on Sept. 20 from 6–9 p.m.



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Upcoming Free Film Screenings

Tuesday | Sept 3 | 7pm | The City Library
DYKES, CAMERA, ACTION!

From the 1950's onward, lesbian filmmakers share moving stories about their role in the history of queer cinema.

Tuesday | Sept 10 | 7pm | The City Library
BEST OF: Fear No Film Festival 2019

A showcase of the best juried short films and audience award winners from Fear No Film at the 2019 Utah Arts Festival.

Wednesday | Sept 11 | 7pm | Rose Wagner
SLC PUNK! 20th Anniversary Screening

In the early 1980s Stevo and Heroine Bob are the only two dedicated punks in conservative Salt Lake City.

Post-film Q&A
with director

Tuesday | Sept 17 | 7pm | The City Library
COOKED: Survival by ZIP Code

A life and death story about extreme heat, the politics of "disaster", and survival by ZIP code.

Post-film Q&A
with director

Tuesday | Sept 24 | 7pm | The City Library
STUDENT ATHLETE

From Executive Producer LeBron James comes an examination of the exploitative world of high-revenue college sports.

Post-film discussion
to be announced



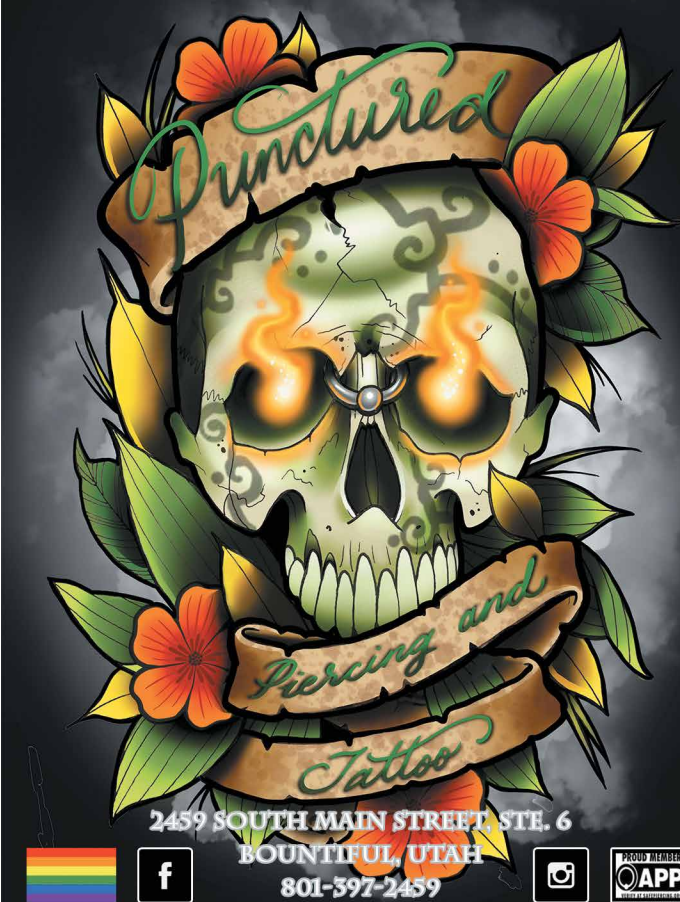
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FARMING FOODIES



FROG BENCH FARMS



By Tyson Call

@clancycoop

Nearly everyone has a memory, either distant or near, of an interaction with freshly picked food, straight from a garden. Some of life's most basic pleasures include shucking peas and eating them while standing in the dirt, picking handfuls of never-bitter raspberries that melt in the mouth or topping a salad with flavorful tomatoes that haven't yet cooled from the sun. Sadly, not everyone has the ability to have a garden. That's where *Frog Bench Farms* comes in. Tucked away in a suburb just below Foothill Boulevard, a 1.5-acre organic farm produces fresh vegetables, fruits, nuts, edible flowers and microgreens for local restaurants.

Started in 2012 by owners **Joe and Paula Sargetakis** and managed by farmer **Stacy Semborski**, the farm produces veggies that are supplied to restaurants within a five-mile radius. Speaking as to why they started the farm, Paula says, "We grew up, both of us, where our families had gardens—botanicals as well as edibles. My grandma and my great grandma both had nice farms or gardens that they grew their veggies out of." A few, but not all, of the restaurants they supply include *HSL*, *Pallet*, *Provisions*, *Eva*, *Table X*, *Pago*, *Stanza*, *Tulie* and *Zest* (a full list can be found on the *FBF* website). It seems impossible that such a relatively small farm can provide supplies to so many high-end restaurants, but seeing is believing. The farm is not open to the public, but *SLUG* was able to get a peek behind the curtain.

It all starts in the basement of the Sargetakis' home. They have rows of microgreens under lights, their tiny green shoots reaching for the lights above them. "They're almost, in a sense, a baby plant," says Paula. "You're getting them as they're pulling all of their high nutrition out of the seed. They've got a lot more oomph when you eat them. The flavor's brighter—it's more intense—but they're just small plants." They harvest these

once a week. They have many varieties, including cabbage, basil and pea shoots. Tasting one of the latter is to experience all of the good sweetness of greens, with none of the bitterness that can occur. These small greens are flanked by four 1,250-gallon water tanks that look like plastic submarines. "For the majority of the year, we collect enough water that we can just completely [farm] off of this," says Paula. "This is the harder time of year, the end of July, beginning of August, when everything is really dry."

Being almost completely independent of the city's water system is only the beginning of their efforts to be sustainable and low-impact. They have solar panels on the roof of the residence, and they recycle and filter the water used to rinse the vegetables in their onsite commercial kitchen before sending it back outside to water the field and greenhouses. The glass of their largest greenhouse is sprayed with an opaque solution of water, buttermilk and pottery clay that prevents the inside from overheating or requiring excessive cooling during Utah's hottest months.

With having such a small amount of people tending the plants, the Sargetakis have invested in automation to compensate for fewer people. "There's a weather station on top, then there is this tiny, little yellow box [inside the greenhouse]," says Joe. "Those sensors say what's happening inside the greenhouse and outside the greenhouse. There's the solar puck on the weather station. It actually does it on a rolling-15-minutes cycle. It says if we're below 10 milliwatts of sunlight, of

direct sunlight in the greenhouse; then it will do what it's done now, which is to open up the shade cloth."

Walking around the property, the sheer density and variety of the plants is astounding. There are peppers growing near blackberries. Across the aisle are grapes they use for personal-use wine. Mint, oregano and sage all lend to a beautiful cacophony of fresh aromas. Touring the facility on foot, I was encouraged to taste a variety of things, all of which tasted like amplified versions of what can be found on the grocery shelf. It is reminiscent of tasting one's first pineapple in Hawaii—knowing that such a potent version of the fruit can't be obtained in the mainland is a disappointment, so one almost wishes to have remained naïve.

Since the farm is not open to the public either for tours or orders, the Sargetakis say that the best way to interact with their products is to patronize the restaurants they supply. A quick inquiry into what the restaurant received that week (it varies depending on what is in season) from *Frog Bench Farms* should suffice. Chefs receive a text of offerings on Mondays and often tailor their special menu offerings based on what is in season. Chefs can also get deliveries on Thursdays for the busy weekend. The Sargetakis also collaborate with local chefs growing special orders for them for specific dishes.

Frog Bench Farms offer tours to local school groups as part of their mission from the beginning was to be a beneficial part of the community. "We want to be an educational tool," says Paula. "We do a lot of tours with groups that are interested in different farming techniques. We've done some garden clubs just so they can learn how to do different things. That's the emphasis of it. Plus, we were just environmentally driven people." Learn more by visiting their website, frogbenchfarms.com.



(L-R) *Frog Bench Farms* farmer Stacy Semborski and owners Joe and Paula Sargetakis provide veggies to various restaurants within a 10-mile radius nearly completely independent of the city's water system.

Photo: @clancycoop




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Hello! BULK MARKETS

Say Goodbye to Excess Packaging

Danielle Susi  dsusi@saic.edu

It has been a long and arduous journey for **Jamaica Trinnaman** to create *Hello! Bulk Markets*. Through single motherhood, financial woes, breakups and demanding jobs, Trinnaman developed a package-free bulk market that carries more than 300 products, now located in the Guadalupe District of Salt Lake City.

"The idea first came to me when I was working for Wild Oats Markets, which was a grocery company that was bought out by Whole Foods while I worked for it," Trinnaman says. "That's where I first started shopping the bulk department and seeing the beauty of bulk. I was just loving how I didn't have to purchase the packaging and could get what I wanted, and I could get a little or a lot. It would just minimize the amount of food waste I had."

After 15 years, Trinnaman had filled a number of grocery-related roles, including as a grocery broker, which would later come in hand as she began sourcing for her own store. Eventually, she found herself working at Rancho Markets. "I saw the grocery industry from a whole new angle," Trinnaman says. "I was suddenly with this female-owned company, and **[Eli Madrigal]** does things the way she wants to do things."

When Trinnaman nervously let Madrigal know that she would need to taper down her hours to part-time in order to start her own company, Madrigal offered her support. "She gave me a raise and she said, 'Even a few hours a week will help so much because they're steady, and you need that money.'"

Over time, Trinnaman says it wasn't serving either party, but those few hours a week that were previously dedicated to working at Rancho suddenly filled up with meetings, orders and time devoted to her bulk-market concept. "Seeing that stores like this were popping up in the U.S. now, I always just felt like, 'I've got to do this.' I'm the right person to do this."

Trinnaman applied for an incubator cohort called **Sustainable Startups**, in which blossoming business owners are given the help they need to take an idea for a sustainable business and make it a reality.



Photo: Scott Frederick

Jamaica Trinnaman took her learnings from the grocery industry to execute her vision of her own bulk market.

Sustainable Startups helped Trinnaman set goals, meet accountability partners and create projections that started to make things feel real for her. In May of 2018, the first iteration of *Hello! Bulk Markets* began in the back part of *Square Kitchen*. This iteration was popular, but Trinnaman says it wasn't giving her the kind of traction she needed to show investors that she could support a location.

To improve community buy-in, Trinnaman took advantage of the market's significant social media following and created a Kickstarter campaign in July 2018 to raise funds for a storefront. The campaign reached \$15,000, exceeding the initial goal of \$13,000. Trinnaman used the Kickstarter as a way to raise funds, of course, but also to create a network of people who were invested in supporting her.

It was through visibility from the Kickstarter campaign and a serendipitous wine-club encounter that Trinnaman met **Chris Parker**, the founder of **Giv Group**. Parker let her know that a grocery storefront space was needing to be filled in one of their *Project Open* buildings. The building holds 112 units and reserves 81 of those units for residents earning at or below 50-percent area median income. In a series of conversations over the course of two months, she built the partnership that helped her create what is now the first permanent location of *Hello! Bulk Markets*. "This partnership has allowed me to be subsidized in some ways," she says, "and we're doing a joint effort to subsidize a discount for the affordable housing tenants, too."

The market opened in February 2019 and has already had a mutually beneficial relationship with the greater Salt Lake community. Because grocery-sourcing minimums can sometimes be alienating for certain restaurants or entrepreneurs, *Hello! Bulk* has also developed a business-to-business arm, which helps to distribute to local

vegan restaurant *Mark of the Beastro* and a local, gluten-free, grain-free, certified organic baker.

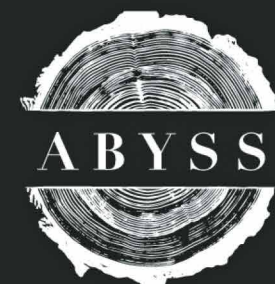
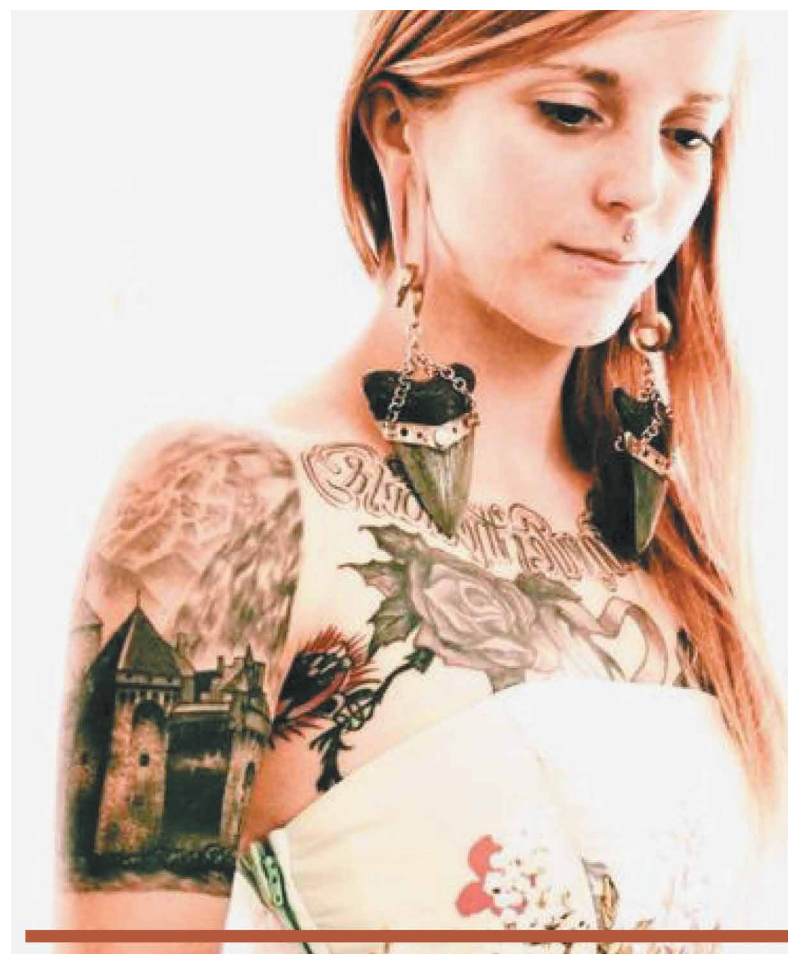
"The word is spreading about how we are acting as a distributor, and we really want to grow that, too," says Trinnaman. "I think that *Hello! Bulk* offers a lot to the food scene as far as just being able to shop for goods package-free. I'm a foodie, so I offer more organic and natural [products] than most bulk-food sections. But I also see that we have a lot of power in funneling quality grocery through these restaurants and organizations like some of these food entrepreneurs. These are all organizations who don't have time to always know what's available, especially restaurants. They don't have time to analyze all of their sourcing, and that's where we can be helpful because we're constantly doing the homework."

Along with a staff of three other employees, Trinnaman has plans to continue growing and expanding the store's offerings, including to-go prepared components for meals that she hopes will combat some of the waste associated with popular boxed-meal kits.

Trinnaman cites a reduction in packaging and plastic waste, good value and increased freshness as just some of the reasons to buy in bulk. *Hello! Bulk* holds regular workshops focused on sustainability, as well as informational potlucks on topics like transitioning to a zero-waste home.

A second phase of the *Project Open* building is currently under construction next door, and *Hello! Bulk* will relocate to a larger storefront in that building once it's complete. Trinnaman says that while the existing location will remain her flagship store, she is looking into expansion to a second storefront either in partnership with investors or through franchising.

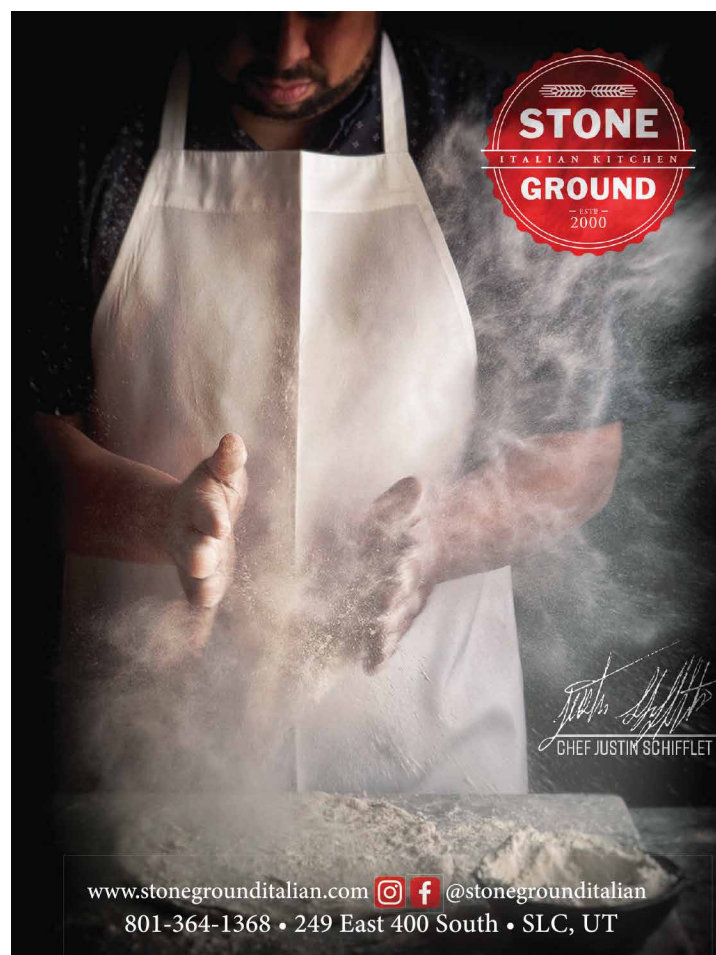
Hello! Bulk Markets is located at 355 N. 500 West and can be found online at hellobulkmarkets.com.



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SERVING SLC'S
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ONE
SMALL
MIRACLE

AT A TIME

By Bianca Velasquez
bianca@slugmag.com

One of Salt Lake City's proudest assets is our food scene. Heavy-hitting restaurants such as *Copper Onion*, *Takashi*, *Market Street* and *Sapa* are usually highly recommended by locals to anyone passing through SLC. The folks we have to thank for the large and high-quality selection of places to eat are the creative culinary and business minds behind each restaurant. Hence, we should also direct our gratitude toward the hard work our service-industry workers put in to carry each restaurant owner's vision out. **Matthew Pfohl** and his team are actively making that gratitude tangible through One Small Miracle, a 501(c)(3) nonprofit organization with the mission of financially supporting uninsured service industry workers and their families facing a medical hardship.

"A lot of times, when people go to dinner or get a drink or go to a coffee shop, they recognize that the person standing behind the counter is a person, right? That is also a person with a story," says Pfohl, Founder and Executive Director of One Small Miracle. Having worked in the food-and-bar scene for about 12 years in conjunction with co-owning and managing local bar *Water Witch*, Pfohl has a distinct and earned perspective of the difficulties that can come with working in the service industry. Pfohl says, "That is a person who also has their own medical issues. [In] this industry more than any, there is very little access because of the cost of insurance. So waking up one day with \$40,000 of debt as a bartender without insurance, you look at the bills and think, 'How do I do this?'"

At 29 years old, Pfohl experienced a physical and financial trauma that helped inspire the idea behind One Small Miracle. In 2014, Pfohl suffered from an ischemic stroke while working as a bartender. "I was uninsured at the time—it was a very intimate

and visceral experience navigating working in the service industry," says Pfohl, having gone to work two days after his stroke. "You are working paycheck to paycheck ... then something happens that goes unplanned. Oftentimes, you think you are young and this isn't going to happen to you, then you get hit by a car or have a stroke—you are looking at medical bills that don't really care if you are a barista or a bartender."

In this circumstance, Pfohl is very lucky—"Usually, this particular stroke presents itself a lot more seriously. I was walking and talking 30 minutes after I had the stroke," he says. Pfohl's luck is something that he does not take lightly, and he takes this into careful consideration through the development of One Small Miracle. He says, "If it takes you three weeks to recover and you are already working paycheck to paycheck, you miss those crucial shifts."

With the idea of One Small Miracle in tow, Pfohl was brought together with **Emily Capito**, the now-Advisor for OSM through a mutual friend. Meeting Capito was a serendipitous opportunity for both Pfohl and the future of One Small Miracle, as she has consulted with nonprofits for seven years now, one of them being the *Utah Women's Giving Circle*. Aiding by helping with the 501(c)(3) application and with future grant-writing, Capito has helped kick-start the organization to become an official nonprofit. With the help of crucial teammates, Secretary **Erin McAllester** and Board Member **Tracy Gomez**, Pfohl's idea of creating a source of financial support for service-industry workers' medical expenses began to take shape.

One of the benefits being a 501(c)(3) non profit brings is the ability to request grants to help fund the organization's cause, in this case to pay the medical and related bills of a One Small Miracle

beneficiary. To be able to request grants, the nonprofit must be able to provide a pedigree and one audit from the IRS, things that are difficult for a new organization such as OSM to provide. This offers an opportunity to seek other ways to fund their cause. "There's the broader community [funding], partnerships and sponsorships. All of that comes together with a real focus on the beneficiaries," Capito says.

Pfohl's vision of how partnerships will come to fruition is working hand in hand with local restaurants to serve their beneficiaries. "I have a dream of someone who is coming to Salt Lake for a five-day business trip," Pfohl says. "They visit the One Small Miracle website, and they can see what businesses are donating to the people of the community that they can base their dining agenda off of." Pfohl believes that there is a huge shift toward social giving through local business. One example of this idea put into action is *The Rose Establishment's* chocolate-chip cookie, where a dollar of every sale goes to the OSM cause. "Some bars will be featuring cocktails. Some restaurants will be doing dishes," says Pfohl.

As the local businesses come together to support Pfohl's vision, the community has congruently lent their support to help beneficiaries financially through dire straits. On Aug. 11, One Small Miracle hosted *One Big Miracle* at *Bar X*, a fundraising event benefiting local bartender **Alejandro Olivares**, who is currently battling cancer. OSM raised give or take \$30,000 during this community fundraiser. With the help of the community and supporting businesses, One Small Miracle is able to make a dent in the lives of our service-industry workers, one beneficiary at a time.

To donate, visit beonesmallmiracle.org, and if you or a loved one are in need of assistance, visit beonesmallmiracle.org/apply.

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WHERE THE HEARTH IS HELL'S BACKBONE GRILL & FARM

By Rio Connelly • globalricon@gmail.com

Boulder, Utah, is a small town. With a population of just over 200 people who mostly engage in ranching and farming, it sits on the northeastern corner of the Grand Staircase-Escalante National Monument. It was in this unlikely eden of sagebrush and piñon pine that I was to find one of Utah's only James Beard Award-nominated restaurants, the *Hell's Backbone Grill*, nestled along the highway in the comfortably idyllic embrace of the *Boulder Mountain Lodge*. Started in 2000 by chefs

Jen Castle and Blake Spalding, *HBG* was an experiment in letting ethics rather than profits decide how a restaurant should be run. The remoteness of the location alone precludes the reservation-only weekend dinner services and the hour-wait, mimosa-fueled brunches common to urban establishments. But the trip down state Highway 12 to this unique desert oasis is more than worth your time for the food alone, and the gorgeously rugged scenery is just a bonus.

Now in its 20th year, *HBG* embraces the rural setting and its surrounding wilderness, and tries to get us all to slow down a little. Having met while cooking on river trips in the Grand Canyon, both Castle and Spalding were up for a challenge, but the full extent of the project they started would continue to develop in ambition and scope for the next two decades. Fully grasping what makes *HBG* so special takes driving a few more miles down Burr Trail Road to *Hell's Backbone Farm*, which was started in its current location in 2005 to supplement the restaurant's increasing need for fresh produce grown to meet their exacting standards of taste and environmental sustainability.

Farm Manager **Tony Jacobsen** took a break from his work to show me the farm and walk me through this special relationship. His small team exhibited attention to detail and willingness to work hard as they painstakingly hand-weeded long rows of lacinato kale, and scarlet nantes carrots are the standard here. Everything on this farm is done with human power, and the days can be exhausting—no tractor, no weedkiller, no pesticides and no chemical fertilizers. The strict no-kill policy inspired by Spalding's Buddhist principles extends even to pest insects like the aphids that sometimes infest the plum trees present on the property. But Jacobsen believes that these measures are important to keeping the farm balanced. Speaking of his bosses and chef partners, he says, "Blake and Jen, at no point, have tried to make [Boulder] a different place." A Utah native, he's lived all over the state and worked in a variety of industries, including coffee shops and bike shops in Salt Lake City. As his interest in sustainability and agriculture grew, he was connected with *HBG* and moved down here, line-cooking in the kitchen and volunteering on the farm his first season.

their livestock populations of goats, llamas and chickens that all do their part, and to start a vermicomposting program to let worms create valuable manure out of the waste cardboard that the restaurant generates. They've already been able to take the restaurant's food waste and incorporate it into the compost that, in turn, feeds the next year's crops. "Everything in the restaurant has a purpose," says Jacobsen.

The relationship between the *HBG* project and the surrounding town has had its growing pains, but overall, this landscape prevents you from being able to stay away from your neighbor. "It's very interdependent," says General Manager **Nina Brownell**. "It's the way to get by. You have to have good relationships with people because you never know when you need something or they need something, and you see them every day, so you care." Rather than setting themselves apart, the staff and chefs engage in the community as much as possible and have made many friends. They help with local projects, maintain orchards and use the fruit, and reach out when they may need something.

Hell's Backbone Grill's Piñon-Sage Stuffed Summer Squash.

Jacobsen became the Head Farmer in 2014 and, since then, has been able to increase the yearly output from around 4,000 pounds to a mind-boggling 23,000 pounds of fresh produce for the restaurant. In his "spare time" at home, he raises the pigs that provide pork for the restaurant and is trying to start a program of making goat cheese. And he's not content to stop there—just over three acres of the land is currently being cultivated, and he'd love to be able to extend that, expand

This sense of belonging extends to more than just the locals. "It's so much more than just about the food," says Brownell, alluding to how she and the rest of the staff think about the relationship between this place and the customers who arrive here. "Food is the thing that gets them in the door, brings them back and opens them up to the experience. If people are enjoying their food, they're going to be curious about it. They're going to want to know where it came from. If it's bad food, it doesn't make a difference that it came from your farm—it doesn't taste good."

Continued on next page.



Photo: Sarah Stathas



Photo: Ace Kvale

(L-R) Jen Castle and Blake Spalding run *Hell's Backbone Grill & Farm* with farm-to-table ethics that undergird their delicious operation.

Continued from previous page.

Castle picks up the thread, saying, "These travelers might not know where they are. They might not mean to be here—they might be grumpy and tired and dehydrated and scared. [We] bring them in and soothe them, welcome them—then they can relax, and then they can get curious, and then we can start the education part." And it's this approach of creating comfort first that has led to the success of *HBC*.

Next door, the *Boulder Mountain Lodge* was started in 1994 as an ecotourism destination and abuts the calming natural refuge of a bird sanctuary. The rooms are spacious and comfortable and just a few steps away from the restaurant—which serves breakfast, lunch and dinner, and is oftentimes the only place open for a weary roadtripper to get a meal, such as when the nearby *Burr Trail Grill* closes on Sundays. "Our rule is 'Feed everyone.' There's nowhere else to go, there's nowhere for hours, but we're happy to make sure they're going to be OK," says Castle before she relates to me a story of a dozen foreign tourists showing up after hours one night and being desperate for anything. The staff jumped in and served meatloaf and salad to the ravenous strangers rather than turn them away. It wasn't the full menu, but nobody went hungry—another mark of the dedication to the

values that originally brought Castle and Spalding here in the first place.

For them, this dedication is best communicated through the food. Even the practice of eating meat, which is allowed in the Tibetan Buddhism to which Spalding adheres, is taken to its local and ethical extreme. "It starts with going out to meet the cows that are ultimately going to become the meatloaf," says Castle. "We are standing in the field with the clean water and the perfect sky and meeting the cows that we're going to take into our bodies, and that's crazy and intimate and terrible and wonderful."

The restaurant, like the land around it, goes through seasons. The farm just had its "garlic party," where hundreds of pounds of soft-neck garlic is harvested, cleaned, braided and hung from the rafters by the staff, ready for use throughout the coming year. Stone fruit trees start bearing apricots, cherries, peaches and plums in late summer, which make it onto the menu in the form of sauces, jams and desserts. Fresh tomatoes, corn and peppers become featured as the heat continues while extra cucumbers

and cabbage go into crocks to ferment into pickles. The fall harvest is best seen visually, as thousands of pounds of the farm's 41 varieties of winter squash begin to fill every spare surface in the dining room, "partially because it's beautiful, partially because we need a place to store it," says Brownell wistfully. Castle's favorite yearly ritual is near the end of their nine-month season. "For Thanksgiving, the whole year is saved up," she says, then referencing their yearly aphorizing: "'Make sure you save those green beans or those almonds,' just saving up all those little parts so we can have this beautiful Thanksgiving meal." Gratitude for what you have plays a big role here.

Over the course of my brief visit, I was lucky enough to dine at the *Hell's Backbone Grill* twice. Dinner was a showcase for farm produce as a summer storm rolled in around us. The meal started with a trio of treatments of this year's ample garlic harvest, as well as fresh and delicious sauté of different beans. This was followed by two soups, a vegan posole and a cold pea soup accented with mint. Both the wonderful elk sirloin and the special of blue-corn tamales in red chile sauce came with an array of fresh seasonal vegetables. For my second visit, it was creamed kale, carrot purée, beet root and cabbage, but the nature of the menu means that it will most likely be different when you visit.

Another seasonal element was the prevalence of apricots, which had arrived as a bumper crop that I enjoyed in everything from an award-winning salad, to an excellent cocktail with *High West* Double Rye, to the dessert of baked apricot crisp perfectly balanced with foraged pine nuts and vanilla ice cream. The thoughtfully curated wine list and beer offerings focused on local, where possible, and even the bitters and liquor list strives to promote Utah products.

Where dinner was elegant and precise, breakfast on my last day in Boulder was comforting and substantial. I can say without reservation that the "Hungry Haymaker" breakfast was the best version of biscuits and gravy I have ever eaten. Their famous black-powder biscuits are topped with luscious gravy, including large chunks of house-made pork sausage and paired with farm eggs and smashed potato cake seasoned with sage. I added a side of toasted oatmeal-molasses bread with apricot jam and whipped cinnamon butter. Don't forget to order their special "she-devil" hot sauce if you like the heat! I'm not usually a big breakfast guy, but I managed to take down all of these ample portions without a problem, a feat I attribute to the excellence of the product.

With my stomach utterly sated but my mind stimulated and awake with the possibilities for a life lived with a dedication and adherence to the values that create good food, I said my goodbyes and left Boulder to return to my urban existence of traffic lights, bike lanes, trendy food trucks and warehouse breweries. But lately, I've found my mind wandering back down Highway 12, back through Torrey and over Boulder Mountain to the red rock desert and summer monsoons. I think of how happy and how friendly every person involved with *Hell's Backbone* is, and I know that just like any traveler, there'll be a hearth waiting for me when I find myself there again.

Farm Manager Tony Jacobsen.

Photo: Sarah Stathas



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TAKASHI

Harmons has been a prominent Utah purveyor of all things edible since 1932. In recent years, its 19 statewide locations have become more than merely a longstanding, local grocery store chain. The stores often architecturally and aesthetically reflect the immediate neighborhoods they're built into. Seven of Harmons' locations partner in a particularly pointed offering to the Utah foodie scene: the *Harmons' Cooking Class Program*. From Mediterranean Mezze to French Macarons, the cooking series maintains a contemporary and culturally diverse offering of instructional classes. Our time in the stylish Harmons test kitchen at their massive City Creek flagship store felt like more of an edible experience than a mere educational endeavor, lending to the appeal of the program. A beautifully appointed, open and modern kitchen surrounding a large stainless-steel dining array sets the scene for our courses.

The program began at the *Bangerter Crossing* store in 2008 as part of a brand-wide revision process, wherein the historic local business modernized and expanded. Vice President of Marketing and Advertising **Lindee Nance** says, "Incorporating culinary education gave us an opportunity to directly connect with the public about the great work our chefs were doing, as well as to teach about new ingredients and food trends that we wanted to bring to Utah from around the world!" Since its inception, the cooking class has transformed into a multiform cultural touchstone for the community, with each store and each instructor bringing unique flavor and flare that shifts by seasons and culinary trends. The program's design clearly reflects a level of consideration for the needs of each store's surrounding communities as well as foodie demands on a national and international level.

"Our cooking school chefs all bring a great deal of education and experience to the table—literally. They also create their own course curriculum. Each school has autonomy to create the classes its specific community wants and is asking for," says Nance. That highly personal touch comes with the occasional snag. She says, "The biggest challenge is staying up to date on what's trending in food before it even hits our market."

The class is initiated with ice-breaking chatter, fresh seasonal décor, floral arrangements and refreshments, including a personalized wine-and-beverage service. The course reads as a clever and acculturated way to spend a weekend evening or a midweek date night. Attendees are regaled with accommodating group tutelage including dual overhead screens displaying an aerial view of the cooking surfaces for full immersion in the process. Instructors provide a step-by-step walk through before releasing the attendees to the assortment of state-of-the-art stove tops in order to reproduce the highlighted recipes of the evening. Their efforts make for a holistic learning adventure into the scientific and gustatory. The courses are reasonably comprehensive yet friendly to all levels of experience, with most ingredients pre-measured and prepped by staff.

At the time of our visit, the Mediterranean Mezze course was taught by staff dietician **Genevieve Daly**, a veteran nutrition pro and first-time cooking class instructor. The class was a two-course overview of classic and infusion dishes including a quinoa tabbouleh, seared scallops over a harissa-carrot purée and a lightly sweet citrus dessert salad. Attendees observed the process of each dish, then were sent into breakout triads to recreate the menu with instructor support. The aroma of freshly ground basil infused the air as attendees chopped, cubed and seared their way through the menu. With the

HARMONS

Hands-On Culinary Experience

Paige Zuckerman • paigez@redwillowcounseling.com



exception of stubbornly sticky scallops, the dishes were reasonably easy to recreate. As with many of the classes, members enjoy the fruits of their labor in the third act, where they join once more at the dining table to consume the meal they've curated as a collective. One of the less marketed joys of the course is the social interaction around the table, a rich opportunity to connect with friends and new acquaintances alike, and a lovely finish to the meal, no matter if the edible outcome suits your palate.

Harmons staffs several full-time dietitians who serve a couple of store sites every week. "We do a lot of programing—like yoga and smoothies—and encouraging and offering more healthy classes is awesome. Showing that healthy food can taste good is my mission," says Daly. Daly and her nutritionist cohort provide monthly classes, onsite nutrition counseling services and free store tours for diabetics, gluten-free patrons and more. They also educate the Harmons staff, providing recipes, blogs

and nutritional-education services for associates and customers alike. Harmons' dedicated cooking course staff are an eclectic array of personalities and skillsets under the supervision of head chef **Evan Francois**. Including Francois, nine chefs staff the Harmons roster. Each bring a unique experience to the program, enhancing the eclectic and broad spectrum of options for refining one's culinary chops.

As the growing offerings of the program emerge, Nance says, "We've announced our 20th store location, which will also be home to Harmons' 8th cooking school: *North Short Market* in Daybreak ... Expect it to be opening fall of 2020!" One might consider making something of a hobby from attending these courses. Harmons offers undoubtedly one of the richest and most esculent options for food lovers of all types: Learn more about upcoming classes and locations at harmonsgrocery.com/classes.



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PHILOTIMO for LOCAL FOOD

RICHARD CARDENAS of NICHOLAS AND COMPANY

By Ali Shimkus • alishimkus@gmail.com



Photo: matthelsonimaging

Creative Director Richard Cardenas tracks food trends at Nicholas and Company.



"We're a huge part of the dining scene," says Richard Cardenas, Creative Director of local food distributor *Nicholas and Company*. *Nicholas and Company* provides food distribution to the Intermountain West, tracking food trends and bringing them to local restaurants through their monthly publication, *Foodtrends*. From serving small, independent restaurants around Salt Lake City, to the award-winning *Hell's Backbone Grill* in Boulder, Utah, to chains like Arctic Circle, *Nicholas and Company* has been Utah's own food-service supplier for the better part of the past century.

Nicholas and Company was established in 1939 by **Nicholas Mouskondis**. He was an immigrant from Crete who started his company by buying cans of food that were dented, re-labeling them and selling them on his bread route. Mouskondis was 17 years old when he came over from Greece by himself with nothing but a sign on his back that read "Utah." He established himself as a successful, savvy and generous businessman in the Greektown neighborhood. He eventually grew his business from a bread route to a grocery, then to a large-scale food-distribution operation. Today, *Nicholas and Company* serves restaurants, schools and hospitals in a dozen states around the West and Midwest. Chances are, if you've enjoyed a meal at a restaurant anywhere in Utah, you've come in contact with *Nicholas and Company* in some capacity.

For Cardenas, the reason behind *Nicholas and Company's* success for 80 years comes down to the deep roots the company has laid down in Salt Lake City. "The CEOs, **Peter and Nicole Mouskondis**, love the dining scene and being a part of it. They want to keep [*Nicholas and Company*] family-owned," he says. "Only 11 percent of restaur-

ants make it past the five-year mark, so we do everything we can to keep that going."

The company's mission is encapsulated in one Greek word: *philotimo*, which translates to "the love of honor." For Cardenas, *Nicholas and Company* tries to uphold *philotimo* by taking pride in Salt Lake City and the local dining community. In the spirit of their founder and namesake, *Nicholas and Company* is actively involved in supporting local restaurants and businesses, having teamed up with local affiliates such as *Utah's Own* and *Local First Utah*, as well as making considerable donations to the *Utah Food Bank*.

Cardenas, who designs and creates content for *Foodtrends*, has received positive feedback from local restaurants who appreciate the recipes, stats and other ideas put forth in the magazine. *Foodtrends* is part catalog, part eye-catching recipe book that also highlights and advertises local restaurants through their partnership with **Dine Utah**. "Veganism is pretty nationwide," Cardenas says. "Smaller restaurants are more focused on [sustainability] because they're more niche. They're the ones trying to be more sustainable and plant-based. We've been told that *Foodtrends* is really helpful to a lot of local restaurants. We really want to help them grow. We want to help them get the food [we] diners want."

One industry trend that Cardenas and *Nicholas and Company* are paying attention to is sustainability, particularly through the vegan and plant-based

markets. Cardenas has noticed how plant-based foods and sustainable products have dominated the restaurant industry recently, a trend he doesn't predict will change any time soon: "[Veganism] is not a trend anymore; it's here to stay," he says. Even though Cardenas considers himself a "flexitarian" and still eats meat, he admits that learning about food sustainability through his market research at *Nicholas and Company* has made him rethink how often he consumes meat in his personal life.

Nicholas and Company, which works with vendors such as *Before the Butcher* and *Impossible Foods*, has taken note of the increased competition in the plant-based food market. "The president of *Before the Butcher* said, 'How are we going to feed 9 billion people in the next 10 years?' We're not just doing this because it's sustainable—we're trying to feed people, and the meat industry isn't going to be able to do that alone," says Cardenas.

For Cardenas, *Nicholas and Company's* success rides on the concept of *philotimo*: their pride and involvement within the local dining community, as well as trying to stay on top of the latest food trends, such as sustainability and veganism, to offer to local restaurants. "[*Nicholas and Company*] cares about relationships. We reach out. We're always checking up on the restaurants," says Cardenas. For their 80th anniversary, *Nicholas and Company* is running a promotion for anyone to take a selfie with the "Chef Nicco" logo as well as following them on Facebook and Instagram with the hashtag *#wheresnicco* for prizes. For more information on *Nicholas and Company*, as well as to read current and past issues of *Foodtrends*, visit nicholasandco.com.

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THE FOOD WASTE PLACE

WASATCH RESOURCE RECOVERY'S ANAEROBIC DIGESTER

By Jesse Hawlish
jhawlish@gmail.com

Photos by Bonneville Jones



Recovery and Sustainability Manager Morgan Olsen Bowerman touts Wasatch Resource's capacity to process food waste with their anaerobic digester.

Until this year, most of the organic waste from restaurants, grocery stores and food-manufacturing plants throughout the valley had one ignominious end: the landfill. Our discarded foodstuffs just lie there, gassing off methane into the atmosphere and can take up to 25 years to decompose a mere head of lettuce. But now, there's a much better option, thanks to *Wasatch Resource Recovery's* brand-spanking-new anaerobic digester facility, which opened its doors this February. Located in the South Davis Sewer District, this enormous facility takes in every variety of organic/food waste and recycles it into useable natural gas and high-quality organic fertilizer.

Morgan Olsen Bowerman, *Wasatch Resource's* Recovery and Sustainability Manager, says that the process essentially works like a real, living digestive tract. "This facility is very much a synthetic animal's body," she says. "It produces the same two byproducts that happen out of any animal when they eat food," namely a solid waste and a gas. Hydrolysis tanks, which add water to the waste, are the first stop. "Hydrolysis is sort of like the stomach: It's where everything gets slurried up and homogenized," says Bowerman, "and then the digesters themselves are sort of like our intestines, and that's where we capture the gas." Finally, the remaining digestate is squeezed dry and becomes a potent fertilizer—you can probably guess what part of the digestive tract that is.

When it exits the facility, the big mound of fertilizer looks like dark, slightly damp dirt, and smells surprisingly mild. "This is good stuff for the soils," says Bowerman. "It's super nutrient-rich, it's carbon-based, it's got ammonia in it ... It's better than a commercial fertilizer, and [is] way better than a synthetic fertilizer." For now, farmers are just paying transportation costs to spread this raw cake on their fields, but, Bowerman says, "In the end, we'll make this into a pelletized fertilizer [and] make it into a commercial product."

The gas-conditioning facility—which was slated to be up and running by September, at the time of this interview—is an equally elegant solution for the byproducts of all this organic waste we make. "We've got a contract with Dominion Energy to use their pipeline," Bowerman says, "so we'll connect to their pipe, and it will be a renewable, natural gas going in there, just like any other natural gas." The gas that's recovered at this facility will simply mix in with the existing natural gas in the pipeline, and every home and business that uses Dominion as their gas utility will begin using it automatically.

Having access to this type of recycling is a big step for our community, but crucially, if we hope to see a tangible difference being made, enough businesses need to put in the effort to participate. Before WRR's opening in February, composting was a business's only option for food-waste recycling. But, says Bowerman, compost facilities "can [only] take perfectly clean fruits and veggie scraps, and very few restaurants participate because they have to spend a lot of labor making sure it's clean enough."

This is where the *Solid Food Receiving Building* (the "mouth" of the synthetic digestive tract) plays its vital part. Remarkably, the machinery in this building is able to separate food waste from whatever packaging it's wrapped in when it arrives—cardboard boxes, plastic tubs, glass bottles, you name it. If there's food in it, WRR will take it as is and extract it. "We built this whole building essentially because we wanted to have restaurants and grocery stores be able to participate," says Bowerman, "and if we tell them it has to be perfectly clean, they'll be less likely to."

Ease of use means more willing participants work



Wasatch Resource Recovery turns food waste into fertilizer and natural gas.

with us, and this automated de-packaging service reduces client-side labor to no more than what's involved in regular trash collection. "We really have some state-of-the-art stuff in here," says Bowerman. "This whole building, in fact, makes us very unique in the U.S." And the investment is starting to pay off. Local food manufacturers are already bringing in huge quantities of waste—up to 75 liquid tons per day from the biggest companies—and businesses have been calling in from Idaho, Montana and Nevada to take advantage.

There's no real concern that the digesters will reach their capacity, either: This facility was built for the future. "We have room for two more, so in the end, we'll have four digesters that are each 2.5 million gallons," says Bowerman, "and that will make us the largest-built digester in the country."

Now, major organic-waste producers in our area finally have the option to recycle. Why stop there? In the future, Bowerman hopes to service the residential sector as well. "It's not a tomorrow goal, for sure," she says, "but my personal hope is absolutely that we will have curbside residential pickup at some point." Until then, WRR hopes to open an onsite residential drop-off in the coming months. "My goal is [that] by Halloween, we have a residential drop-off here for free," says Bowerman—"so we can capture all the jack-o-lanterns!"

Residents can keep watch for further developments and businesses large and small can learn how to participate at WRR's website, wasatchresourcerecovery.com.

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Jell-O-Based Desserts in Salt Lake

info@slugmag.com

In celebration of our *Food Issue* cover depicting *Gilgal Sculpture Gardens'* Joseph Smith sphinx encased in Jell-O—which is Utah's state snack—we investigated the state of gelatin at these three local purveyors of this wobbly confection. You can find out who's carrying the torch of Jell-O traditions and who's experimenting in the field. Read our online-exclusive article about *Gilgal Sculpture Gardens* at *SLUGMag.com*.



Photo: @tinymessy

CHUCK-A-RAMA BUFFET

Though I'm not a Utah native, my Illinois roots bring me close to the state's snacking traditions via pretzel Jell-O, a fantastic dessert with a pretzel crust and a cream-cheese filling, all topped with strawberry Jell-O. When I'm craving dessert, my go-to isn't a plain, gooey block of animal by-product. Nonetheless, I went to a *Chuck-A-Rama* on *SLUG's* orders and immersed myself in a Utah staple: the restaurant's green Jell-O.

After a meal that undoubtedly broke into the quadruple digits of caloric intake, I sat down to try *Chuck-A-Rama's* signature dessert. The block had a solid build and held its shape, but a soft spoon could easily slice through the center. The gelatin flavor was carefully hidden behind the "green" (lime) flavor, but not so much that it tasted like a mouthful of artificial sweetener. While I was skeptical of non-strawberry Jell-O, I did appreciate the citrusy bite that offset the sugary qualities of the gelatin.

All in all, *Chuck-A-Rama's* Jell-O was fine. I certainly enjoyed the meal beforehand some more, and the spread offered an array of desserts (including a buffet essential, bread pudding) that were more exciting and, frankly, tasted a lot better. But this trip was about the jiggly block of slime that I obliged in between courses four and five. B+. —Connor Lockie

744 E. 400 South, Salt Lake City
801.531.1123
Monday-Saturday: 11 a.m.-9 p.m.
Sunday: 11 a.m.-8 p.m.
chuck-a-rama.com



Photo: Joshua Joye

GELATINA SABOR

One skill the women in my family value passing down each generation is the ability to know how to throw a party. Every birthday party growing up had a solidified theme, matching cake and a colorful palette of orange, green and red *gelatinas* (gelatin) in styrofoam cups that would sit on the top shelf in the fridge. I didn't think anything could bring me back to that feeling of knowing that it is your special day like my mom's *gelatina*, until I tried *Gelatina Sabor's* cake-molded personalized *gelatina*.

The name *Gelatina Sabor* translates from Spanish to English to "tasty gelatin," and folks, the *tres leches gelatina* we ordered was tasty. *Gelatina Sabor's* Jell-O is customizable. You can order it in any color, add any image and choose between two flavors, coconut and *tres leches*. We chose *tres leches*, modeled after a traditional Latin American sponge cake that is soaked in evaporated milk, condensed milk and heavy cream. We chose the *SLUG* logo for the graphic displayed on top of the cake and surrounding gelatin popsicles.

It's creamy, tastes like *tres leches*, and the consistency was a hybrid of traditional Jell-O and flan—trippy. *Gelatina Sabor* takes orders through their Facebook page and each cake is made to order. —Bianca Velasquez

801.919.5109
facebook.com/gelatinasaborsandy



Photo: Rich Romney

POST OFFICE PLACE

For the month of September, *Post Office Place* will have a Jell-O shot available that nods toward Utah's great Jell-O tradition and updates it SLC style—that is, with a tasty spirit. It's basically a *paloma* cocktail by General Manager **Rich Romney**, just in gelatin form. The gelatin is molded in a hollowed-out grapefruit and has ruby hues indicative of the citric treat to come. With two tablespoons of powdered gelatin powder, blanco tequila, three whole grapefruits, ¼-½ cup sugar, ½ cup of cold water and ¼ cup of *New World Distillery's* Wasatch Blossom: Utah Tart Cherry Liqueur, the mold is cut with the grapefruit peel into yummy wedges.

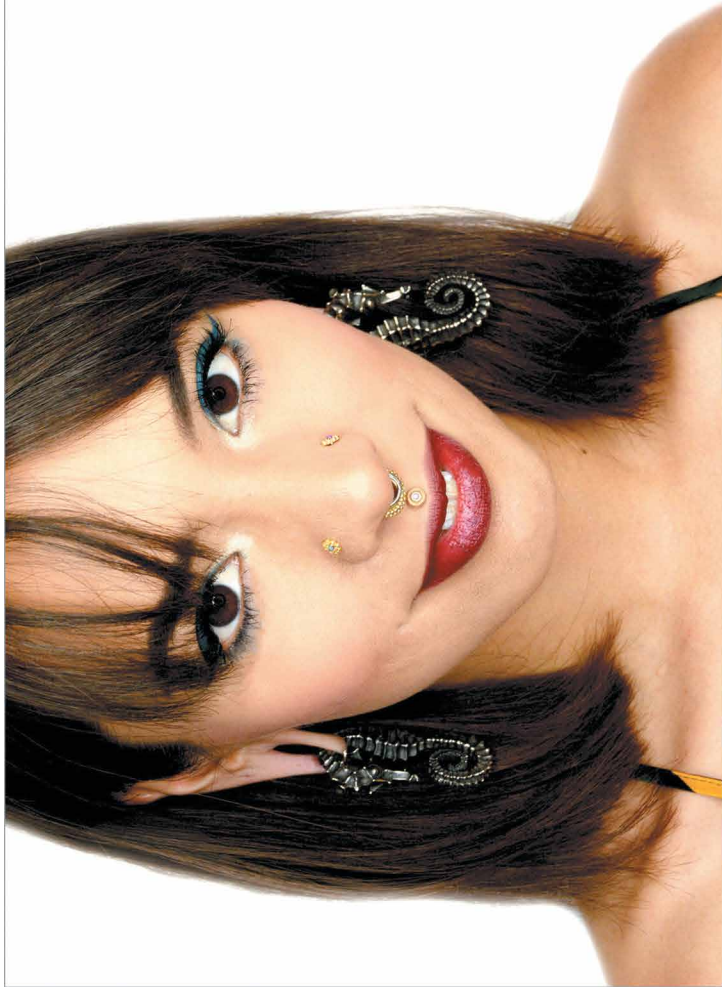
On the nose, upfront, is a pleasant booziness. Biting into it, grapefruit and the pepperiness of tequila refreshes the palate, and the earthiness of the tequila follows. Add in the flavor of the tart cherry liqueur for, and this Jell-O shot is a pleasant, jiggly libation in solid form. Not only is this a *paloma* cocktail that you can eat, but they're not too sweet, which caused me to indulge a couple after the first. It's easy to do, since the tequila adds a whole other dimension to a treat that tends to have untraceable vodka. It really is like a *paloma* gummy, and the tequila brings an edge to the wedge. —Alexander Ortega

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By Mike Brown • mgb90210@gmail.com

PIZZA



I don't have any answers for the current state of the union, but I can say that instead of a nation divided, a pizza divided shall unite us and heal a sick and spiritually broken nation. For that, I am eternally grateful. Behold, the pizza, quite possibly Italy's greatest gift to humanity. France gave us the Statue of Liberty, which is super cool and all, but that statue won't feed me for three days straight for just five bucks. Thank you, our boot-shaped-country friends, for your amazing gift.

Despite my belief that pizza can unite and heal a broken nation, there is still division and turmoil in the pizza community. There are never-ending debates that need to be put to rest if we are to come together and heal. Debates such as New York-style versus Chicago deep dish, and so forth. Does pineapple belong on pizza (which I will get to later)? Luckily, I live in Utah, meaning I have no horse in this race. I was raised on bland Mormon food (the dominant religion isn't exactly known for their culinary arts, but when you gotta feed a family of 10 on the fly, you can't really blame them for that). Mormon pizza was basically just

a sloppy joe bun with Hamburger Helper and ketchup on it.

Now, I mean no offense to any of the fine pizza retailers throughout the great Beehive State. There is delicious pizza top to bottom throughout the valley. But as a pizza journalist, I have to remain blunt, honest and unbiased. I was recently involved in a friendly debate about who has the best, most authentic New York-style or Chicago deep dish in our town—and to be honest, nobody does. Again, no offense, and my mind and stomach can change their respective opinions easily with just one slice. But I can't lie, there is nothing in Salt Lake that compares to what the East Coast and the Midwest have to offer with regard to pizza pie.

And yes, I have been to both cities and partaken of said slices, and treated the experience as holy as a sacrament in order to form this opinion. I was visiting Brooklyn once, and the friend I was staying with offered to take me to get the best pizza in the world, with the exception that we would have to wait in line for two hours. I hate lines but love pizza—and love is

about sacrifice, so I said let's do it. Lo and behold, she was right. The moment the mozzarella and basil on perfect crust hit my palate, I knew what a slice of heaven must taste like.

Now speaking of things that aren't as holy but are probably on par with the culinary merit of taking sacrament each Sunday, we must address the pineapple debate. Pineapple on pizza has been tearing apart friends and families for centuries—it's time for that to stop. There are many beautiful things about pizza, from the way it cures our hangovers to the way it sustains our economy. To me, pizza in general is just as beautiful and diverse as humanity. There are vegan pizzas, meat-loaded pizzas—I'm sure there are some raw-food, hotdog pizzas out there somewhere. There's no wrong way to pizza. For example, I hate olives and mushrooms, so please leave that off of my half of the pizza. I'm not really into ham and pineapple, but if that's your thing? You do you.

Speaking of different toppings on half of the pizza, let's discuss this for a bit. First off, shoutout to the pizza-makers who put up with this shit. What other food will do this? Not one, really. But the half-and-half pizza order is a great way to get to know someone and build a friendship, which solidifies my theory that pizza can heal the nation. Just like the kind of shoes a person wears, you can tell a lot about someone by how they top their pie.

On a different topic, I'd like to discuss pizza as a currency. I once worked in a bar across the street from a pizza shop. We would trade the owner of said shop draft beer for pizza—a fair transaction for everyone. And as I thought about this, just about everything I use money for, I can use pizza for. Move over, Bitcoin: Once the recession hits, pizza is taking over.

I would also like to use my SLUG platform to personally thank all pizza-delivery drivers from the top of my anus to the bottom of my stomach. I seriously don't know where I'd be without you folks—you're the original DoorDash and half the price, driving through blizzards to deliver hot, gooey goodness to frat boys and hungover assholes alike. Relying on tips and the faint inspiration of how a bunch of porno movies start out, I salute you.

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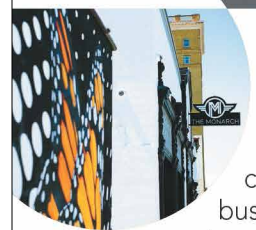
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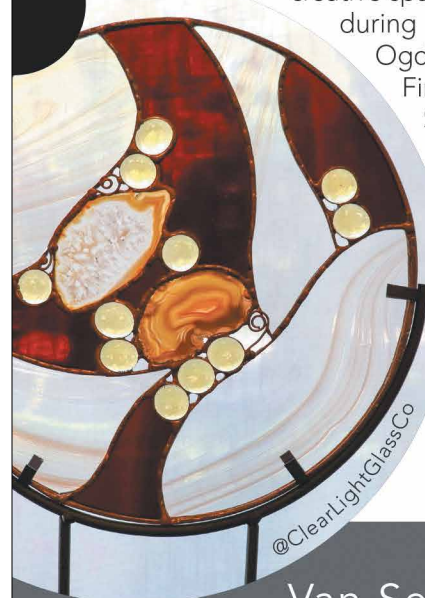
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MUSIC REVIEWS

Knocked Loose

A Different Shade of Blue

Pure Noise

Street: 08.23

Knocked Loose = Jesus Piece

+ Year of the Knife

+ Disembodied

How did a band who clearly has a thing for Disembodied and the heaviest metalcore become a popular gateway band? Seriously, check out those Spotify streams—at the time of this review, it's nearly a quarter-of-a-million monthly streams, which surpass the other two current heavyweights of hardcore: **Code Orange** and **Turnstile**. Streams don't tell the whole story, clearly, but any number of YouTube videos prove that Knocked Loose are on to something.

It's fascinating that Knocked Loose are serving the role of bringing kids to hardcore. By all accounts, this should be inaccessible music. It's heavy, it's laden with mosh parts, there isn't a melody to hum along to, each song bounces between different sections—so, why is this band the one hitting it big?

In listening to both Knocked Loose's latest as well as interviews with the band, I think it comes from a few places. By all accounts I've seen and heard, these guys have worked diligently for their scene in Kentucky. They also tour—a lot. On their headlining tour last year, they hand-picked the local openers on their tour stops. Although "cred" is oftentimes brought up in criticism of the band or people are cagey about outright supporting them, I think that may be more attributed to a "get off my lawn" mentality. **Sunny hate-Six** gave them an official thumbs up last year by commending them for keeping this hardcore thing alive by bringing people in. People go nuts for them live.

Bona fides aside, Knocked Loose's music resonates. The successful musical portions of *A Different Shade of Blue* and Knocked Loose's aesthetic, in general, come from something simple. Lyrically, Knocked Loose may not be Nobel Laureate level, but they strike an emotional chord, and are intelligible. Many bands sound like the lyrics and vocals are almost a blend with the rest of the band, oftentimes filling space that doesn't need to be filled and

failing to drive a song forward. At worst, they offer nothing memorable—no sing-alongs, no mic-grabs, no crowds yelling the words back at you. Knocked Loose understand the number-one cheat code in hardcore: Make songs people can sing along with. Even though this may be present as heavy and indebted to metal influences, it's clear that Knocked Loose come from a strong hardcore background.

To emphasize those sing-alongs, Knocked Loose have a simple device in that the instruments pull back when the vocals are ramping up, letting them fly, like in "Road 23" when vocalist **Bryan Garris** screams, "Every time that I fall asleep / I'm reminded of our history / And I'd rather spend my time in hell / Than alive chained to misery." Follow that up with a mosh part, and it's a guaranteed recipe. Knocked Loose repeat that recipe frequently.

Though this works, Knocked Loose return to the same musical well for their riffs and song structures at times, which creates a lag as the album progresses. The album runs 12 tracks over 39 minutes, and with some trimming down to something more like 10 tight tracks, they'd hit a sweet spot.

Admittedly, prior Knocked Loose releases didn't click for me, but this new recording ups the production and songwriting. There are some standout tracks on *A Different Shade of Blue*. Songs like "Trapped in the Grasp of a Memory," with its more straight-ahead hardcore parts, is undeniable. People will mosh to this—maybe even some oldheads. My largest criticism of Knocked Loose is that their songs can sound like a bunch of parts strung together, versus a complete journey of a song. Though the songwriting has improved on their latest, this still creeps in.

I foresee Knocked Loose's ascension continuing. For fans of heavy and for those who are wondering what's big right now, Knocked Loose are both. Look down the bill on their headlining tours to expand your horizon of bands in hardcore. Here's to spreading the gospel.

—Peter Fryer

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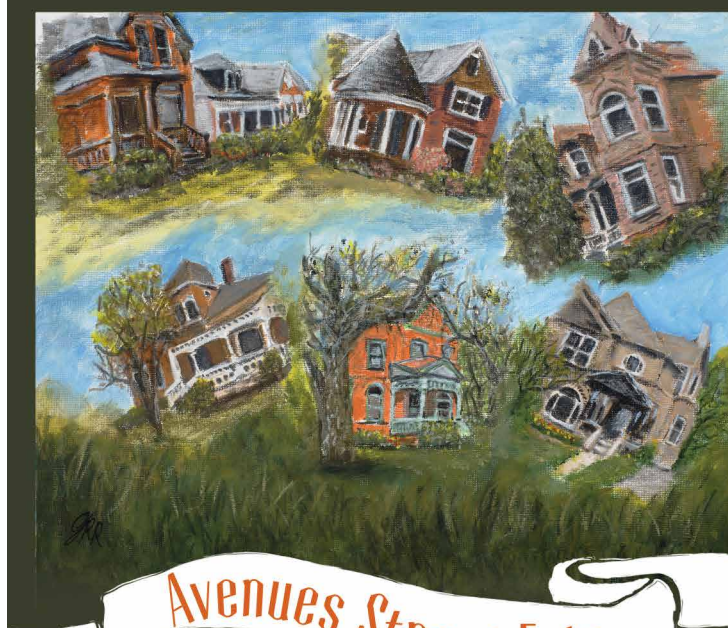
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DAILY CALENDAR

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Friday, Sept. 6

Mannequin Pussy,
Destroy Boys, Ellis – *Kilby*
Dubwise, Syn.Aesthetic – *Urban*
Michelle Moonshine – *ABG's*

Saturday, Sept. 7

Save Them All Saturday
– *Gateway*
The Beatles Tribute Night – *Urban*
The Moss, Dad Bod,
Indigo Waves, Drew Danburry
– *Kilby*

Sunday, Sept. 8

Squatters 30th Anniversary Beer
Fest – *Capitol Parking Lot*
American Culture, 90s TV,
Lord Vox, Muzzle Tung – *Urban*

Monday, Sept. 9

Morgxn – *Kilby*
Yip Deceiver, Ugly Boys, Ivories
– *Urban*

Tuesday, Sept. 10

Die Antwoord – *Depot*
Brothertiger – *Kilby*

Wednesday, Sept. 11

Silence In The Snow, Division of
Doubt, Glume – *Kilby*
Fabien Casual, Swift Omega,
Little Grim, Lyfe On Mars – *Metro*
Summer Cannibals, Durian Durian,
Corner Case – *Urban*

Thursday, Sept. 12

Apathy & Celph Titled, Ocelot,
Dead Walkers – *Urban*

Friday, Sept. 13

The Viva La DIVA Show – *Metro*
Arsenic Addiction, Pinewalker,
Black Flak and The Nightmare
Fighters, The Great Silence
– *Urban*

Saturday, Sept. 14

Meg & Dia – *Kilby*
Man Man, GRLwood,
Palace of Buddies – *Urban*
Blanco White – *State Room*
FATBOY SSE – *Depot*

Sunday, Sept. 15

SkinnyFromThe9, \$teven Cannon,
Trae Dakidd, Big Nik – *Kilby*
Giuda, Slick Velveteens,
DJ Nix Beat, DJ Retrograde – *Urban*
Deep Purple, Joyous Wolf – *Eccles*

Monday, Sept. 16

Eagle Claw, Captured! By Robots
– *Metro*
Tab Benoit – *Commonwealth*
Psychedelic Porn Crumpets,
Meatbodies, Breezeaway – *Urban*

Tuesday, Sept. 17

Melvins, Redd Kross,
Toshi Kasai – *Urban*
Wax Tailor, SL Steez, Typefunk
– *Metro*

tobi lou, Lil Trxptendo – *Kilby*
Billy Strings – *Commonwealth*

Wednesday, Sept. 18

**CLC: Silk Dyeing Workshop
– NHMU**

Cuco – *Complex*
Vein, Soft Kill, Higher Power,
Modern Color – *Kilby*

Thursday, Sept. 19

**SLUG Localized:
Jazz Jags, Durian Durian,
Picnics at Soap Rock
– Urban**

Franco Escamilla – *Eccles*
YYNOT – *Metro*

Friday, Sept. 20

9021YO: 90s Dance Party – *Urban*
Mythic Valley, Sundog Sky – *ABG's*
Roxxy Andrews – *Metro*

Saturday, Sept. 21

The Marmalade Jam Fest
– *The Garten*
Surf Curse – *Kilby*
Jay Som, Boy Scouts,
Affectionately – *Urban*

Sunday, Sept. 22

PROF, Cashinova,
Taylor J., Willie Wonka – *Urban*
The California Honeydrops
– *State Room*

Monday, Sept. 23

Grayscale, Belmont, Bearings,
Rich People – *Kilby*
Elder Island, Dirty Nice – *Urban*

Tuesday, Sept. 24

Kid Quill – *Kilby*
Peter Bradley Adams – *State Room*
Das Ich – *Metro*

Wednesday, Sept. 25

Adrian Belew – *State Room*
Pink turns Blue – *Metro*
Dominic Fike, Deb Never – *Urban*

Thursday, Sept. 26

**CLC: Visible Mending
Workshop – The Stockist**

Moonchild – *Urban*
Venom Prison, Homewrecker,
Great American Ghost,
Tomb Of Belial – *Kilby*

Friday, Sept. 27

John-Allison "A.W." Weiss – *Kilby*
REZZ – *Saltair*
Andy Farnsworth "Between
Haircuts" – *State Room*

Saturday, Sept. 28

4th West Oktoberfest – *The Garten*
Harrington Saints – *In The Venue*
Beyond Creation – *Complex*

Sunday, Sept. 29

Ashe, Charlie Burg, Gavin Haley
– *Kilby*
deelanZ, Cera Gibson, First Daze,
Cherry Thomas, Marny Proudfit
– *Urban*

Monday, Sept. 30

Periphery – *Complex*
Plague Vendor – *Kilby*
DODIE – *The Depot*
Nosleep Podcast – *Urban*

Tuesday, Oct. 1

CAMINO – *Complex*
Robert Plant and The Sensational
Space Shifters – *Eccles*

Wednesday, Oct. 2

THE HU – *Complex*
slenderbodies, Hazey Eyes – *Kilby*
Half Moon Run, Tim Baker – *Urban*

Thursday, Oct. 3

Amon Amarth – *Complex*
Funk n' Dive Karaoke Night
– *Funk 'N Dive*

Friday, Oct. 4

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