

• LOCAL FOOD •

SLUG MAG

Antojitos



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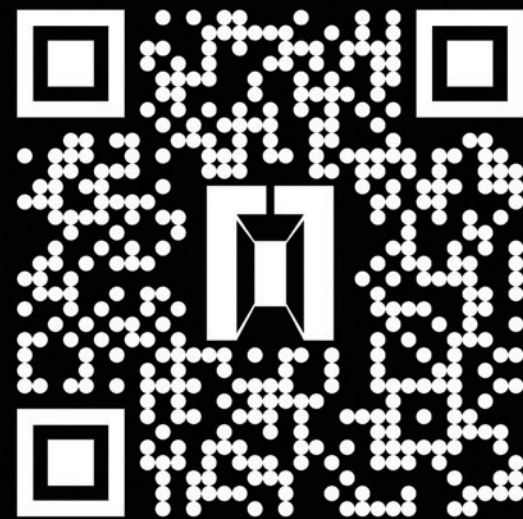


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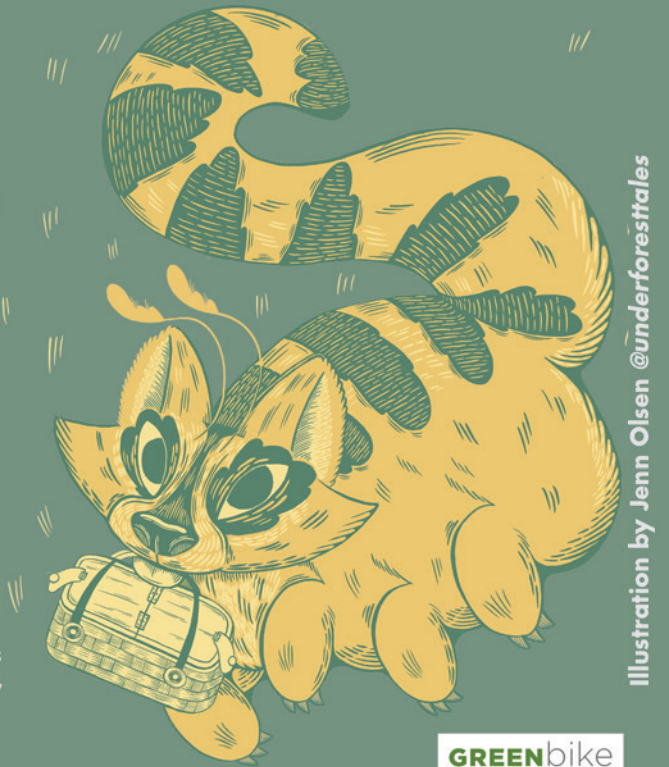


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Talyn Behzad

For coming up on eight years, *SLUG* photographer **Talyn Behzad** has re-galed the magazine and our readers with veritably delicious photography. Behzad quickly found his *SLUG* nook in food photography, a place in which he continued developing his photographic skill set. His niche therein can be found on this month's cover (and on pgs. 16–17) as he elevates and celebrates an antojito to go with creamy dimension and rich color, or on pgs. 8–9 for his very own feature on at-home recipes for galettes—whose toasty, flaky crusts cradle mouthwatering fillings. It's through food that Behzad chiefly experiences Utah's beautiful diversity, and he extols *SLUG*'s efforts in seeking and covering the endless multicultural and otherwise ingenious options that Utah has to offer. Behzad is *SLUG* family, and we're happy to feed all his photographic cravings!



ABOUT THE COVER: In a waltz of photography and design, photographer Talyn Behzad (talynbehzad.com) and designer Christian Broadbent (madetrue.com) tempt us with a Cup Noodles–ad-inspired antojito (pgs. 16–17) layout with colorful pizzazz for our Local Food Issue.

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DINING OUT DURING A P A N D E M I C:

Advice From Your Server By Avrey Evans | avreyevans21@gmail.com • Photos by John Barkiple

It's been months since you've "gone out"—you've probably exhausted all of the "under 30 minutes" recipes you can find on mommy blogs, and you're craving a drink that has more than two ingredients. Or maybe you've already hit the town the second Utah restaurants were given the green light to reopen. Either way, there are a few things you should know about dining out during a global pandemic from someone who is working in the service industry.

The first knowledge bomb I will drop on all you friendly folks—who are just dying to let us know how much you've missed your over-complicated, sweet-but-not-too-sweet drink order—is this: We missed you too. Sure, sometimes it's hard to look back on a slammed Friday night with fond memories, but ultimately, I love my job because I love people! I love the intimate details people share with me over the privacy of a bartop, I love the regulars who remember my name, and I love witnessing the joy that a great cocktail or unique dish can bring.

All said, try to keep in mind that for many of us, this is a scary time. The closure of bars and restaurants has reminded us that our profession has very little job security, and we rely heavily on the empathy of our customers. Ultimately, the most important way you can show that you care about service workers is simple: Wear a damn mask, wash your damn hands and keep that damn distance.

Now let's talk face masks. These fashionable bad-breath barriers are an absolute must when visiting a bar or restaurant. You will

be required to wear one when entering the establishment, and once you are comfortably seated at an appropriately distanced table, you can take them off. If you feel the sudden urge to stretch your legs or visit the restroom, put that damn thing back on. I'm talking to you, Stacey—I know you just have to visit the ladies room with your closest friends right this second, but I expect you to put on your bedazzled mask before you walk past my bartop.

Masks have become a staple accessory when venturing out into public spaces, and so is the practice of keeping one's distance. When you walk into a dining room, it may seem eerily vacant with few tables and oftentimes no bar seating. You might notice snazzy plexiglass dividers or one-way walk signs (things I hope are adopted post-COVID-19.) Each of these small details ensures that our patrons keep their space between one another, but it's also important to maintain space from your server. I've experienced this firsthand during the pandemic—customers go out of their way to avoid their fellow diners yet abandon those same practices during interactions with their server or bartender. I know it can be difficult to curb your enthusiasm when I roulette a cocktail akin to god's nectar, but try to show your appreciation without reaching for my arm or leaning over the bar with an inebriated grin.

Wearing face masks and practicing safe distancing are great ways to show service workers you care, but I'd be remiss if I failed to mention the importance of tipping. I'll say this candidly: If you can't afford to add 20% gratuity to your bill, don't go out. This has



(L-R) Safety-conscious diners Grant Callen and Jasmine Moretz give their orders to Avrey Evans, their socially distanced server.



Digital no-touch menus and other precautionary measures make the return to in-person dining a safe and fun experience.

held true in pre-pandemic days and has only become more relevant. Many service workers are paid a pitiful hourly wage and count on tips to carry them financially. Never assume that gratuity is included in your bill, and keep in mind that some establishments aren't accepting cash. Being friendly with your server and tipping appropriately is a great way to ensure excellent future service and avoid being added to our "shit-tip" list. (OK, so there isn't actually a list, but I still remember every face that has stiffed me on an expensive tab.)

Now that you know what you can do to make the lives of your servers easier and safer, let me tell you some of the things we do to make your experience safe and enjoyable. The service world knows many mantras and expressions, but these days, we live by three simple words: document, separate and sanitize. Before each employee begins and ends their shift, their temperature is taken and documented on a weekly temperature chart. This way, employers can track temperature changes and notice a

potential fever. We also keep a careful count of the number of customers in the dining room, and some establishments take their patrons' temperatures as well.

Separate refers to the distance kept between tables, but it also prevents cross-contamination on the staff end. A person serving food is not allowed to bus used tableware or cutlery, and vice versa. Sanitize is a big one, and while it may seem obvious, the level of sanitization taking place in restaurants and bars right now is exceptional. I'm talking door handles, pens, windows, air filters, staplers, calculators—literally everything that could possibly be touched is sanitized multiple times a day.

The service industry is a resilient and creative community that is working hard to stay afloat during these trying times. We want you to enjoy our delicious dishes and indulge in a tasty drink or two; just try your hardest to keep yourself and us safe during your stay. Welcome back—we've missed you.

HARMONS

KICKSTARTS LOCAL BUSINESSES

Through Their Community Grant Program

By Corinne Bauer
corinejbauer@icloud.com

The *Harmons' Local Supplier Development Grant* has been helping small Utah businesses connect with wider audiences since 2016. The idea was born when the *Harmons* team noticed a local entrepreneurial energy. Public Relations Specialist **Kylee Spjut** says, "We began the program five years ago after hearing many stories about ideas for local food startups." After seeing the potential for so many small businesses in Utah, they realized that *Harmons*—as a local company itself—was in a unique position to support these small businesses and be a part of the Utah food community's growth.

Drawing inspiration from their own beginning as a startup in a competitive field, the folks at *Harmons* put together the grant to not only offer financial support to up-and-coming local brands, but find "creative ways to bring these products into our stores." By highlighting these artisans in their store, *Harmons* promotes their products and attracts a larger audience. Every year, they look for new and exciting niche producers to support through the grant.

To apply for this grant, a small business must be a Utah-based *Harmons* partner. Each applicant must fill out an application and submit it by the designated due date. The *Harmons* operating board also works to remind current *Harmons* partners of the grant program and encourages their partners to apply. Once the due date has passed, the board reviews the applications and chooses a winner based on the answers each participant included in their submission packet.

When sifting through applicants, the review board looks for businesses that are committed to creating high-quality products that bring value to customers and storefronts alike. It's not just about making things locally—it's about creating things that are unmatched in quality and exciting to the community.

Of course, the goal is to provide funding to small businesses in Utah, but *Harmons* also maintains a grounded focus on creating a community of local businesses that support one another. To meet this goal, the board looks for grantees who strive to collaborate with other community members



(L-R) Bob Harmon, Ben Phillips from Mamachari Kombucha and Todd Jensen at the 2019 awards ceremony.

and participate in the local culture. They hope that by highlighting artisans who are invested in supporting the greater community, they will form a more locally focused future. This emphasis on community building helps the recipients forge connections with other local companies and the customers they serve.

While the overarching mission is to aid the success of local business at large, each recipient has different goals and needs for the grant money. Within the application materials, applicants are asked how they would use the funding should they receive the grant. Like many like-minded entrepreneurs, these small business owners aim to improve their processes and create products they can stand behind. Whether they plan to use the grant to buy new equipment, expand their product line or improve day-to-day operations, their primary objective is often to deliver more products to their customers.

In addition to providing funds, *Harmons* also highlights the grant-winning brands through marketing, introducing them to local consumers. In the past few years, winners have included local favorites such as *The Chocolate Conspiracy*, *Hollow Tree Honey* and *Kodiak Cakes*. Helping these local companies become household names in our community is an integral part of *Harmons'* mission. As each small business grows, it becomes easier for customers to buy local products.

The *Harmons* team strives to provide for their community, and as Spjut explains, "We know that there is a great demand from our customers for unique local products. This grant allows *Harmons* to connect our partners with a growing customer audience." With every grant offered, the products *Harmons'* customers want become more readily available. As local products become as easy to access as less community-focused national brands, customers can make choices they feel good about.

Another community-focused goal *Harmons* strives for through this annual grant is sustainability. The grant can help its recipients to build elements of their business that will support their growth well into the future. The more successful each business is, the more they contribute to the community's success.

In the long run, the *Harmons' Local Supplier Development Grant* serves more than just the specific recipients each year, and that's a big part of the plan. Spjut says, "Reinvesting in local business through this grant program makes us stronger as a collective food community." As more people both inside and outside of Utah learn about the exciting products being made here, new businesses will be inspired to start up and create even more opportunities for the next round of entrepreneurship. All together, this makes Utah a more diverse and creative environment for small businesses and consumers.

black LIVES matter

@manda.bull

SLUG Mag stands with you in demanding equality and justice for all.

An Acronym for Salt Lake UnderGround, *SLUG Magazine's* mission is to amplify Salt Lake City's thriving alternative and underrepresented music, arts, lifestyle and events subcultures with thoughtful media coverage and exclusive event curation.

SLUG Mag recognizes the long history of racism and discrimination that continues to live in the independent arts and lifestyle communities we exist within and cover, not just here in Salt Lake but across the country. We're working internally to review our processes and practices to reevaluate whether we're truly accomplishing our core mission of diversity and inclusion across all the fields and disciplines we cover.

If you have any comments, questions or feedback for us, please reach out to our Executive Editor, Angela H. Brown, at: angela@slugmag.com.

BAKING THERAPY GAULETTES 101

Words and Photos: Talyn Behzad • talynsherer@gmail.com

Once the pandemic first began, like many others, my spouse, **Orchid**, and I turned to our kitchen to provide comfort amid our newfound confinement. With restaurants closed down across the valley, we dusted off some old recipes and committed to mastering the art of the galette. Galettes are defined as a tart with a single

crust of bread dough and filling. Orchid took to work on the dough based on a recipe from our old friends at the former *Bubble & Brown* bakery, and I began crafting the fillings centered around some favorite, local food establishments. After months of trial and error, these are our end results:

Golden Rose Galette

(Amour Café)

Amour Café and Spreads has become our home away from home ever since we moved into the Liberty Heights neighborhood. Caycee and John have brought so much life to our town with their creative take on jams that can be incorporated into any sweet or savory dish. For this galette, we simply wanted to enhance the flavors of their Apricot Rose jam through the incorporation of fresh fruit, rosebuds and thyme (to add an earthy element). Needless to say, this galette has quickly become one of our favorites of the bunch.



Heirloom in the Sea

(Beehive Cheese Co.)

For years, *Beehive Cheese* has been integrated into nearly every large food event Salt Lake has to offer. Having sampled, bought and “charcuteried” nearly every one of their cheeses they have had to offer, it was no surprise that they would be my go-to for any dish that incorporates cheese. Orchid has pressed me for months to craft an heirloom-tomato galette and the Seahive cheese immediately came to mind for its complex salty characteristics that enhance the fresh heirloom flavors. This is one galette that we have revisited time and time again.



Amour Café

1329 S. 500 East • Salt Lake City, Utah 84105
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amourspreads.com/cafe

Beehive Cheese

2440 E. 6600 South #8, • Uintah, Utah 84405
Mon.–Fri., 9 a.m.–5 p.m.
801.476.0900
beehivecheese.com



Coppa-Cotta Galette

(Beltex Meats)

When *Beltex Meats* first set up shop across from Liberty Park, I worried about the kinds of success a butcher could have in that area. Needless to say, my concerns were wiped away the moment I stepped foot in their door and tried their award-winning cured coppa. Since that first tasting, I have become a regular connoisseur of all their cured meats. The saltiness from the coppa allows it to take center stage as it rests on a bed of local Rustic Tomato Sauce and *Beehive* ricotta cheese, giving this dish a savory, pizza-like finish.



Rhuberry Mary Galette

(Liberty Heights Fresh)

Liberty Heights Fresh is your one-stop shop for all things local, and stepping into the space allows your imagination to run wild with flavor combinations. Not a month has gone by during the pandemic that I haven’t returned to their shop eager to explore something new and unexpected. For this dish, we wanted to feature some of the organic goods that are offered throughout the shop. Rhubarb, raspberries and rosemary all jumped off the shelves for this galette, and this could not be a better marriage of flavors.



Check out the full ingredient lists and steps to make your own homemade galettes on SLUGMag.com!

Beltex Meats

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beltexmeats.com

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Juried Design

Rio Gallery's Annual Design Arts Exhibit

By Parker Scott Mortensen • @_coldbloom – Twitter || Photos courtesy of Rio Gallery

David Delthony, *CLAM*.



Rio Gallery's Annual Design Arts Exhibit is the 17th in the gallery's celebration of Utah designers. Each year the exhibit highlights the art of good design from disciplines such as fashion, architecture, graphics and furniture. 16 artists are featured, and in the 2020 showing, and this year you can view the show digitally from Sept. 8–Oct. 16.

The *Design Arts Exhibit* highlights not just design but designers, whose work is selected for show by a single juror each year. This year, **Jason Schupbach**, the Director of the Design School at Arizona State University, has stepped in to choose 16 artists' work from a pool of over 50 applicants including 16 students.

It can be easy for good design to go unnoticed or unappreciated, as much of the design we interact with day to day purposefully works within an established vocabulary that we're accustomed to. The goal of much design may even be to go unnoticed, but this comes at the cost of appreciating the craft and the principles that make it work. "The exhibits have tried to be useful in demonstrating that good design doesn't just happen," says **Jim Glenn**, who oversees the Utah Division of Arts and Museums Design Arts Program. "The process is long and quite involved for a design to evolve to its final form."

For the University of Utah's Department of Theatre, **Anna Oldroyd**'s poster designs show grayscale photos of actors posing as characters from the 2019–20 run of plays—*Macbeth*, *Floyd Collins*, *She Kills Monsters*, to name a few. Oldroyd has overlaid a white sketch layer of props and costumes on top of the plain clothes actors, emphasizing performance within the poster itself. Although the actors hold no actual props or wear any costumes in these photos, the sketched element convinces us of the actors' ability to assume a role: The act of performance is communicated from the first moment.

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Robert Winward, *Stonehenge*, UK, Poetry of Geography Series.

Design based around user interfaces and graphics is on display, too. **Jamie Lancaster**'s *Project Mercury* is a design-focused research project on how graphic design can help ALS patients navigate technology through eye-tracking. On its surface, the project resembles many productivity apps, but *Project Mercury* is specifically designed to work with the way visual stimulation engages people who are affected by these conditions to create an experience that works with the way they receive information.

Design for physical objects and structures—such as architecture, furniture and spaces—tends to stand out as it is, but the pieces Schupbach has selected are particularly striking. Take, for example, **David Delthony**'s *CLAM*—a wood-finish table that folds in on itself like a piece of taffy, flattening a curled side to still function as a table but separated from both the rest of the table and traditional notion of a table. Part of what makes it a joy to look at is the impulse to touch the material, to tug on it as though it were as elastic as it seems. The wood aesthetic is at odds with its functional structure, but simultaneously feels clean and composed.

A cleverly literal play on the popular usage of the word "receipts," **Pisti Gamvroulas**' piece *True*

Kelcie Buchanan, 1,000 sq ft Tiny House.



Cost of Fast Fashion uses the motif of a receipt from a big-brand clothing store to list the atrocities caused by huge corporate fashion retailers such as **H&M** and **Forever21**. Deforestation, impact on agriculture, the rate of pollution and more are listed as costs on a giant receipt surrounded by the cheery branding of these companies' totes and bags. Under "TOTAL," it reads: "Second to oil, the clothing and textile industry is the largest polluter in the world." This entry won Gamvroulas the Juror's Student Award.

The other Juror's Student Award belongs to **Bronwyn Haws**, who created a series of event posters for the band **Of Monsters and Men**, focused on their *Fever Dream* tour. These images feature lead singer and guitarist **Nanna Bryndis Hilmarsdóttir** coming through a slipstream of pastels and mandelbrot. It communicates the haze of dreaming, filtered through a soft, welcoming aesthetic that retains a sense of otherworldliness.

Andrew Rease Shaw created the Juror's Award winner, a modest-looking *Hand-Printed Handkerchief*. Printed on the muted-yellow cloth are shapes and lines that intersect in soothing ways—as crowded as the design is, each radiating circle and wave-like line interlocks, constantly leading the eye around the image but never letting it settle for too long before sending your attention across and back again. It's quotidian and subtle, an inspired choice for Juror's Award as a piece of design that engages the eye so deftly that it feels like it might never let go. Shaw's piece typifies the quality in this exhibit: design that's so well-crafted that it feels timeless.

You can see each of the described designs projects and more at utahvisualarts.omeka.net when it goes live on Sept. 8, and while it's scheduled to run until Oct. 16, it may run longer given this year's digital exhibition.

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SLUG PICNIC

AARUSHI & AMISHI

By Austin Beck-Doss
austinbeckdoss@gmail.com



Photo courtesy of Aarushi and Amishi Rohaj

(L-R) Amishi and Aarushi Rohaj merge Western and Indian culture together through their Bollywood music stylings.



Photo courtesy of Flamenco Del Lago

(L-R) Jake Abbott, Katie Sheen-Abbott and Sandy Meek take cues from each other in their subtly improvised and balanced performances.

SLUG PICNIC

FLAMENCO DEL LAGO

By Austin Beck-Doss
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September's *SLUG Picnic* lineup features Flamenco troupe **Flamenco del Lago** and Bollywood sibling duo Aarushi and Amishi with opener **Maestro Gabino Flores Classical Guitarist**. All of these local groups aim to share and celebrate culture through performances layered with music, dance and vibrant costumes. The show will take place on Sept. 19 at *SLUG's* new HQ, *Artspace City Center*, at 230 S. 500. W. Tickets for this socially distanced picnic featuring food from TBD are \$15 per person. Seating begins at 5:30 p.m. and the show starts at 6 p.m.

Aarushi and Amishi Rohaj, a sibling pair of local Bollywood performers, create harmony on a number of dynamic levels. Trained in the styles of Indian Classical music and Western pop, the singers create a fresh sound by uniting the two major cultures that "make them who they are." When singing together, each of their individual voices remain strong and discernable from the other, but as a harmonious force, the pair sound especially potent. As both sisters and collaborators, Aarushi, 20, and Amishi, 16, describe themselves as "puzzle pieces"—their music is the result of many parts coming together to create a unique and dazzling whole.

The pair describes Bollywood as "the beauty of bringing Western and Indian culture together through music, dance and fashion." For examples of this beauty, Aarushi and Amishi's live performances and mashup music videos—which they film and edit themselves—are available on YouTube (@A&A Bollywood). By weaving together lyrics from popular music in both English and Hindi, the pair is able to simultaneously share their talent and their cultural background.

Aarushi and Amishi began singing together in 2010, when their parents introduced them to Indian Classical music as a way to connect with the family's roots. Pop and Western-style vocal training came along a few years later, and Aarushi and Amishi credit their parents for passing along an immense love for various styles of music. Describing their family unit as "pretty tight," the sisters explain how their mother continues to support their music career today by preparing their costumes for every live performance: "Go Team Rohaj!"

The Bollywood compositions that the sisters create are crafted entirely by ear. After deciding on an accompaniment track, they begin by "brainstorming for songs that can flow with the track," they say. Once the songs are selected, which often takes a few tries due to challenges with aligning the melodies and rhythm, the pair moves on to working out the more complex aspects of the arrangement, including harmony, improvisations and "Bollywood swag." While these mashups are sonically pleasing and filled with impressive vocal technique, they also serve another purpose. "To us, music is not just about singing to perform; rather, we feel a unique connection to our Indian-American background," say Aarushi and Amishi. These mashups are a collage of valued memories and experiences. "We remember sitting with our family in India and singing old Bollywood songs." Likewise, the pair also cherishes moments of "jamming out to pop music in our car." Along the path of their lives, Aarushi and Amishi adopted a "devotion and dedication toward music that remains with us today."

In addition to their recordings and online presence, Aarushi & Amishi have been performing live at various local venues for years, and aspire to continue building upon this experience. "Performing live on stage allows us to make a personal connection with our audience," they say. In preparation for each of these shows, the duo comes up with a completely unique setlist—usually a combination of their Bollywood mashups from YouTube and brand new compositions. While their mother helps out with costumes, the duo also develop choreography that is always designed to "hype up the audience." Now, with *SLUG Picnic* on the horizon, the pair

is elated to return to performing. "We love having the bright lights shine in our faces," they say, "and most importantly, we love spreading positive energy to our diverse audience."

Living in Salt Lake City while growing up in an Indian household has provided Aarushi and Amishi with "the opportunity to share a combination of two very beautiful and distinct cultures that make us who we are in our very own hometown," they say. Another benefit to life in Utah has been exposure to the "many different Bollywood dance groups and artists in Salt Lake who share their Indian culture in beautiful ways."

In 2019, Aarushi and Amishi became the first-ever performers to play live at the annual *Diwali Dinner at the Salt Lake City Governor's Mansion*. 2019 Diwali, the Hindu festival of lights, happened to fall near the 150th anniversary of **Mahatma Gandhi's** birth. To celebrate both occasions, Aarushi and Amishi sang one of Gandhi's favorite songs while Amishi played the harmonium, a staple instrument of Indian Classical music.

This year, the sisters have plans to perform at the *Festival of Colors* here in Salt Lake City, though a date has not yet been set. Of course, the nearest opportunity to see them live is on Sept. 19, at this month's installment of *SLUG Picnic*. Between their recent hard work putting together new Bollywood mashups, a passion for performance, and costumes put together by their own mother, the show is sure to be a brilliant celebration of culture and self-expression. Their music videos can be found via A&A Bollywood on YouTube, and you can follow the pair on Instagram @aa_bollywood.

When **Katie Sheen-Abbott** returned to Salt Lake City after a year spent studying Flamenco in Seville, Spain, her friends were eager to witness what she had learned. Before long, and with the encouragement of these friends, Sheen-Abbott began teaching a single adult class on Saturday mornings. Now, just five years later, teaching dance is her full-time occupation. True to the essence of Flamenco itself, Sheen-Abbott's relationship to the artform is resolute; the pace is quick and the dedication obvious.

Originally from South Jordan, the Utah dance scene has been a part of Sheen-Abbott's life since she was five. She pursued ballet, jazz, tap and hip-hop for much of her childhood, but it wasn't until her early twenties that she saw a Flamenco scene in a movie that suddenly sparked her "Flamenco journey." Over the years that followed, Sheen-Abbott lived in various places, continuing to pursue dance and always seeking out Flamenco classes. In 2014, while living in Utah once again, she encountered a golden opportunity to take a sabbatical and study for a full year in the birthplace of Flamenco culture. She describes her experience in Seville as complete immersion—a state of being that she seems to have maintained ever since.

Flamenco del Lago, the non-profit that Sheen-Abbott founded in the twirling aftermath of her time in Spain, currently offers dance classes for students between the ages of six and 70-plus. These classes cater to various experience levels and age groups, and are expanding to include some specific, traditional Flamenco niches. Some of the classes that Flamenco del Lago plans to offer soon focus on *complementos* (props), *mantones* (shawls) and *batas de cola* (the iconic and flashy Flamenco skirt). Of these sub-disciplines, Sheen-Abbott says, "There

aren't many instructors in the United States that teach the *complementos* and *batas de cola*, so I am really excited to start offering those classes." Due to the pandemic, most classes are currently taught via Zoom.

In addition to these lessons, Flamenco del Lago also performs as a *cuadro*, or Flamenco troupe. While Sheen-Abbott dances and plays percussion with her stomping feet, **Sandy Meek** and **Jake Abbott** accompany her with guitars and vocals. "There's a great deal of improvisation from the dancer and musicians," says Sheen-Abbott, "we have to know each other very well in order to create a successful performance." In Flamenco, the dancer is considered the guiding rhythmic force, and the other members tend to follow their lead as the composition becomes whole through continuous improv. Though Sheen-Abbott emphasizes that these shows mostly lean upon this core *cuadro* group, they sometimes bring in students to assist with their development as dancers. "It's important to provide them with that experience," she says.

Describing Salt Lake City as "a hub for the arts" with a "huge dance community," Sheen-Abbott notes that the Flamenco community here is relatively small, but actively growing. "I always knew I wanted to start my Flamenco program here because we wanted to be close to family and friends after living abroad," she says. As the city grows, Sheen-Abbott has found that many of the students who enroll in Flamenco del Lago's classes are recent transplants from other states and countries such as Texas and Colombia. "Flamenco is more well-known in those places, and I'm happy to provide these dancers with a Flamenco community in their new home," she says.

The passionate energy and inclusive culture of Flamenco del Lago stems from a deeply held belief that Flamenco has the ability to channel and express "the human struggle for love, connection, purpose and meaning." For Sheen-Abbott personally, these underlying themes and emotions are what feed her enduring love of the artform. "Historically," she says, "those who developed flamenco were 'disenfranchised outcasts' who combined several intricate cultures in order to liberate and express themselves."

In the spirit of this ongoing, collaborative tradition, Flamenco del Lago honors history by occasionally sharing the stage with other forms of art and dance. In 2021, the group hopes to continue an "exciting relationship with two local Indian musicians and a dancer who perform a traditional Indian classical style called Kathak." Another interesting note about history: "It is believed that Kathak originated with the same nomadic tribes of Pakistan that moved to Spain and created Flamenco," Sheen-Abbott says. Salt Lake City is becoming the site of a full-circle, cross-cultural saga of collaborative dance.

On September 19, Sheen-Abbott and the Flamenco del Lago *cuadro* will take the stage at the *SLUG Picnic*. The group also regularly plays the *Living Traditions Festival* and is planning yet another performance at *Sugar Space* sometime in late 2020 or early 2021. For those interested in taking a class with Sheen-Abbott, information can be found on flamencodelago.com, as well as Facebook (@flamencodelago) and Instagram (@flamenco_del_lago). To welcome those who feel excited and curious, but maybe a little unsure, Sheen-Abbott says, "I always tell new students—don't get discouraged. If you stick with it, your body will begin to understand."

FATSO ICE CREAM

A SWEET ADDITION TO SALT LAKE'S DESSERT SCENE

By Jamie Christensen • jamiec1331@gmail.com Photos by Bonneville Jones

For some, being in quarantine and self-isolating is an opportunity to entertain new interests or revisit an old hobby. This could be anything from becoming an aficionado in the art of baking sourdough bread to learning how to hula hoop again. For **Alia Marrero**, that self-isolated energy was directed toward growing her business of serving *Fatso* ice cream to the SLC community.

However, Marrero doesn't consider her ice cream shop a "local business" just yet. While she makes and serves the ice cream in all of its various flavors and toppings directly out of her kitchen, she still has loyal customers that keep coming back for more. "I was having fun making ice cream, and friends would pay me to make them some," Marrero says of *Fatso's* origins.

The idea to open an ice cream business came one day when Marrero and her sister were having dinner, laughing over how the person who normally sells ice cream is a "sketchy, old dude in a beat-up van with stickers on the side." Not to mention, most of the desserts sold out of those trucks are misshapen, lopsided and freezer-burnt. *Fatso's* inspiration also comes from the *Mister Softee* ice cream trucks that are popular around the East Coast. After reminiscing and having further discussions, Marrero decided to try her hand at homemade ice cream.

Fatso ice cream is a relatively new operation in the SLC dessert scene. "I started cranking [orders] out when the pandemic got us all quarantined," she says. "People would prefer to come pick up from me rather than the grocery store ... [which] worked out in my favor." Though the road through the COVID-19 pandemic has been bumpy, Marrero notes that she has no regrets. She says, "I am immunocompromised due to a double-organ transplant, so I don't leave my house very often." To place an order, customers simply visit Marrero's Instagram page (@SLCFatso) to browse the flavors, then send her a message with their order. After it's ready, they can swing by

her home in West Valley to pick it up, creating a much safer environment than if Marrero was going out to deliver the ice cream to all her patrons.

On her Instagram "foodie" page, customers can also scroll through posts that showcase a variety of delicious meals. She says, "I watch A LOT of cooking shows because I love to eat and cook, so it comes naturally to me—I guess since cooking is a communal thing in my house." After buying her ice cream maker, Marrero began to pursue sweets instead of savory items and got to work churning out mixes such as chocolate-Oreo and piña colada. Although she is the main driving force behind *Fatso*, Marrero notes that her boyfriend, friends and family have had a large help in spreading the word about her frozen treats.

Those buying from *Fatso* can order straight from Marrero's menu on her Instagram, or they can make special requests—sometimes a one-off order will even be added to the menu. "A lot of people give me inspiration for new flavors to make. I have so many floating around in my head that it's hard to make them all at once," she says. "When I get a request for something new, I'm always like, 'Oh, snap! That's an idea I had; I just wasn't too sure how everyone else would like it.' I've started to realize someone is always gonna like it." Though her menu is undergoing revision, current prices stand at \$6 a pint and \$10 a quart with a dollar more added for a vegan base and three dollars more for specialty orders.

Some of the delectable flavors to be found when ordering from *Fatso* include Biscoff cookie butter, red velvet, buttered pecan and ginger turmeric. Marrero's personal favorite is "Funky Jubilee," which includes almond cream, cherry chunks and chocolate chips. Some other options include "Reese With-A-Spoon," which is a peanut butter and chocolate concoction, and



With *Fatso*, Alia Marrero is always searching for bold new flavor combinations—requests included!

"Arroz Con Leche," which has a vegan base of rice milk and includes cinnamon, cloves and pieces of cooked rice. On top of this, Marrero notes she is constantly coming out with new, hard-hitting flavors. She's also working toward a menu that is strictly vegan. "I have made a base that I use for all of my vegan ice creams," she says. "I usually let the customer tell me what they want or don't want in [their order]. I let them ask the questions so I can be a better provider and adapt to what they need or want."

Though it's obvious that the ice cream flavors and options at *Fatso* are mouthwatering, many customers keep ordering because they know that someone like Marrero, who cares about food and ingredients and creating a delicious product, is making their dish. She says, "Knowing you're getting some wholesome goodness with genuine love in your pint is a huge reason people come back." As she is still adapting to the "local business" title, she asks for patience as she finds her footing, considering she's still working full-time and is only one person with a single ice cream maker.

Be sure to check out and support *Fatso* ice cream by treating yourself to an order of your favorite flavor.

Alia Marrero's vibrant personality shines through both her unique ice cream flavors and cheeky product names.



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ANTOJITOS

Latin American Street Foods

The term *antojitos* evokes a sense of comfort and indulgence. It's defined by the sweet, savory and, at times, spicy street foods beloved by the Latin American countries these comfort snacks hail from. *Antojitos* translates literally to "little cravings," which is the most appropriate way to in-

troduce the following five local businesses that successfully left us craving more. Whether it's a street vendor, bakery or shop within the *Indoor Swap Meet*, each location generously shares what their culture has to offer and satisfies your cravings.

DULCERIA MAYOREO



There's no conception of comfort food that doesn't involve sugar—and lots of it. If you're looking for a sweet-tooth boost after enjoying some of the fatty, savory dishes presented here, head down to West Valley's *Indoor Swap Meet* for your candy-related needs. Amid a maze of shops selling household/clothing necessities alongside tarot readings and a slew of random trinkets, the *Indoor Swap Meet* houses a couple of candy stores that dish out the finest in all things sweet and sour. The finest of these is the *Dulceria Mayoreo* (On Facebook @DulceriaMayoreo), a paradise of South and Central American packaged treats.

Walking into this vibrant, rainbow-colored shop, you'll stand against rows of sweets stacked to

the ceiling—doubtlessly an overwhelming experience. Should you feel particularly wanting and lack a certain self-restraint, it'd be easy to fork over an inordinate amount of cash in exchange for garbage bags full of candy. I tried to keep it under \$10, and still walked away with a hefty stack of goods. Among them were a host of tamarind candies (the best being the classic packet of sugared pulp, the most intense a dense ball of sour paste) and—a longtime favorite—the fruit-paste-filled Gansito chocolates. The best part about this particular stop on our comfort food tour is that it feels the most bottomless—you could return again and again to *Dulceria Mayoreo* at the *Indoor Swap Meet* and still take away new finds every time. —Audrey Lockie

1500 W. 3500 S., West Valley || Th–F: 12p–7p • Sa: 10a–7p • Su: 10a–6p

Like many dishes that originated in Spain, you can trace staple foods such as empanadas throughout South and Central American history, with each region celebrating their own version of the dish. The easiest way to describe the empanada is to picture a small pocket made out of cornmeal, corn flour or wheat flour (this can vary depending on the region) with a sweet or savory filling—often times ground beef, chicken, vegetables, fruit or even cheese.

Edith Romero of *Edith's Empanadas* is originally from Colombia and is proud to offer Colombian-style empanadas to Provo and Salt Lake City. With the help of her daughter, **Eliana Cabrera**, Edith started going through the motions of building the business from the ground up, and the two have worked together to make,

package and conduct pickups in Salt Lake and Provo every Thursday–Sunday. Both having lost their main sources of income due to COVID-19, the idea to sell empanadas offered a creative solution to their financial misfortunes.

My order from *Edith's Empanadas* included four chicken, four beef and four veggie empanadas as I wanted to try everything they had to offer. Ordering a variety of their three styles is the way to go—each one is savory and filling. The chicken was my favorite. All of their menu items are gluten and dairy free, and they always come with a side of homemade secret cilantro sauce. Learn more about Romero and Cabrera and follow their journey on their website (edithsempanadas.com) and their Instagram (@edithsempanadas). —Bianca Velasquez

EDITH'S EMPANADAS



With most of my childhood spent in a diverse part of Southern California, the line between my own Honduran background and the Mexican and additional South/Central American influences that saturated our neighborhood has always been a fine one. One of the breakfast staples I am grateful to have been brought up with is Mexico's pan dulce (sweet bread), a brioche-style pastry with a streusel scored topping.

West Valley's *Panadería Flores* offers a traditional selection of *pan dulce*, including a range of sweet and savory breads perfect to dip into your coffee or *Abuelita* Chocolate to kick off your day. The most well-known types of pan dulce include the concha, pierna de pollo con pina, cuerno, galleta (cookie) and cortadillo. *Panadería Flores* offers these and many more for the low price of

about \$5 for a dozen of your choice. It was a nice surprise that, for only 50 cents more, you can take home a tablet of *Abuelita* Chocolate, *Nestle's* Mexican-style hot chocolate.

Other traditional Mexican desserts and pastries *Flores Panadería* shares with our community include tres leches cake (sponge cake saturated in evaporated milk, condensed milk and whole milk), flan (custard dessert with a caramel sauce on top) and a variety of Mexican candy. Being a small space, *Panadería Flores* are taking every precaution to keep their customers and employees safe in a COVID-19 world by only allowing one customer in at a time. Their helpful and friendly staff are there to make your selection process a quick one, helping the line go fast! —Bianca Velasquez

904 S. 900 W., Salt Lake City, UT || M–Su 7a–10p

PANADERÍA FLORES



FRUTYLANDIA



This might be the COVID-19 isolation speaking, but *Fruitylandia* has been the most exciting discovery 2020 has to offer. The family-owned fruit and authentic Mexican munchies hotspot started as a food truck and developed into a storefront in West Valley. Projected to open in March, their debut was postponed until May amid the COVID-19 lockdown. *Fruitylandia* recovered quickly from the setback and proved to be a wild success once they opened.

Their menu features a wide selection of customizable "munchies," fruits and sweets, including their popular items such as the Vaso Loko and Icy Loko. Ordering the Vaso Loko includes three steps: Choose your cup size, choose your juice and choose your toppings. The same process is used for the Icy Loko with the exception of choosing ice cream instead of juice. The juices and ice cream

flavors are homemade, water-based and vegan, excluding the milk-based options. Toppings include an overwhelming range of fruit, candy, sauces and churros. Unlike most "build your own dessert" places, *Fruitylandia* does not charge by weight but by cup size, so add all toppings you desire!

Obviously, *Fruitylandia* is a big fan of patron autonomy, so the possibilities with their "munchies" and other sweet items are just as endless. Notable mentions include the Elote (street corn with Takis, Hot Cheetos and Cheetos), Churros with ice cream and their Volcano de Elote (street corn in a cup surrounded by your choice of chips topped with nacho cheese). You can learn more about them at fruitylandiaslc.com and through their Instagram (@fruitylandia). —Bianca Velasquez

3630 W. 3500 S., West Valley, Utah || Su–Th: 11a–9p • F–Sa: 11a–10p

Taco carts are a staple of comfort food, a surefire blend of everything necessary for a gastronomic pick-me-up: quick, inexpensive and (at their best) more delicious than anything you'd find in a sit-down restaurant. At the *El Jaripeo Taco Cart*, eternally located in the parking lot of the Rose Park Smith's on 600 North, this comfort comes in the form of savory street tacos. Grilling and preparing each taco fresh per order, *El Jaripeo* has become a staple of its neighborhood—from open to close, seven days a week, I've never seen an empty line.

During my latest trip, I took home the Al Pastor, Asada and Pollo tacos, all tossed onto one plate and properly covered in cilantro, onions, sweet corn, shredded lettuce and radish chips.

Smith's Parking Lot • 1174 W. 600 N. || Su–Sa: 11a–11p

All three offerings were delightful, but the Al Pastor is one of *El Jaripeo's* must-have dishes. The rich Al Pastor sauce offered a delectable, creamy counterpart to the bite of the raw veggies, but not so much as to take away the spicy savoriness of the finely grilled pork chunks. It's the kind of food that literally warms your soul, from the bite of the peppers on your tongue to the flood of heat that erupts when the food reaches your stomach. If you're on your way home with a bag full of groceries that you just don't have the energy to cook that day, *El Jaripeo* is on hand to curb your hunger—and for \$1.25 a taco, you really have no reason to pass them up. —Audrey Lockie

EL JARIPEO TACO CART





I Hate Horses

By Mike Brown • mgb90210@gmail.com

Hate is a strong word and has permeated our society too much, so I use it sparingly. There are different kinds of hate. There's the typical sports hate; e.g., I hate the **Lakers**. But in reality, if **LeBron** wanted to grab a beer with me after a **Jazz** game—I'd be giddy to oblige. There's food hate—like, I hate pickles. I don't know why I hate pickles. A pickle has never done anything to negatively affect my emotional or physical well-being, but goddamnit, I hate pickles. Then there's actual hate. I hate cancer. I hate global warming. And yes, I hate horses.

Now, if you don't hate horses, I don't hate you. We are free to love and hate what we want. And I wouldn't look down upon you for saddling up or stroking a long, luxurious mane of a majestic and pristine black stallion. To each their own, I say.

But yeah, my disdain for these beasts runs deep. There is an acute terror that penetrates my cold heart whenever I hear hell-hoofs clapping out an off-pattern rhythm amid a terrible trot.

See, when I was a kid, 9 years old—well, I turned 10 in the hospital—I was in a pretty gnarly accident involving said creature. (Side note: For kids reading this, if you want to have an awesome birthday haul, have it in the hospital, ideally in the ICU—extra presents for sure.) A horse ran me over and galloped right on top of me with no regard for my well-being, thus squashing my tummy and putting me in the hospital for about a month.

It was, by far, the most physical pain I've ever suffered in my life, and I've binge watched *New Girl* on Netflix. I didn't break any bones, but I did break my pancreas. I didn't know I had a pancreas until that fateful day, nor what it did or why it was inside me. All I knew is that I had to stay in the hospital for a while until my pancreas got better while being fed vitamins through a massive IV attached to the main artery in my neck. Your pancreas helps with digestion, so I couldn't eat foods.

Since I couldn't eat foods while I was in the hospital but was still in a



Think of majestic horses, perhaps wild, galloping free over verdant hills and valleys, the wind combing through their manes ... Yeah, Mike Brown hates 'em.

tremendous amount of constant pain, whenever I required pain medication, it was inserted rectally in the form of a massive suppository. While this form of ingestion can be lots of fun, I was always instructed not to turn around and look at what the nurse was doing when it was suppository time. But one time, akin to Lot's wife turning into a pillar of salt for turning around to look back at Sodom, I turned around and got a good glimpse at the incoming pill. It was roughly the size of a man's thumb, and I remember it felt like doing a certain bodily function backward. But it did help the pain, so no hard feelings toward the brave nurses who had to do that to a 10 year old.

I lost a little weight and had to go on a low-fat diet the summer I got out of the hospital, which is a tall order for a 10 year old, replacing Oreos and Doritos with vegetables and learning to like skim milk for half a year. Though not so physically painful, I can blame this period of my youth on my shitty diet today. In some ways, my bad eating habits today are just equaling out the healthiness of yesteryear.

The experience in the hospital wasn't all bad, though, so I guess I can't be 100% mad at horses. When you share a hospital floor with kids who have brain cancer, it can put life into perspective pretty quickly, even for a 10 year old. I also got to meet **Karl Malone** and my favorite Jazz player at the time, **Mike Brown** (my favorite player for obvious reasons). This solidified my ever-loving love of basketball and most things Jazz.

So yeah, that's basically why I hate horses and am still afraid of them. I'm still cool with zebras, and I'm down with mules and jackasses because I think those names are funny, and I still harbor the sense of humor of a 10 year old. I'm on the fence with ponies. My Little Pony's are cute and cool, but isn't a real pony just a horse with a growth deficiency?

I will say this though, horses have been proven to be useful for at least three things: dog food, glue and gambling (e.g., neglecting your family duties because you got a hot tip at the track!). And I love dogs, so I love the idea of dogs eating horses. And I love glue. And shit, who doesn't like the best thing about horse racing, gambling?

I am, however, willing to change my mind as soon as I get an apology from **Java Gold**, the horse who trampled me. And who is also dead now.

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BMX

Abandoned trash heaps and narrow passageways provide a textbook lesson from the unwritten book of Elf spots. Any day spent with Shawn "Elf" Walters (@shawnandavidwalters) is a field day of street study.

By Jon Tinsley • @jontinsley

Shawn "Elf" Walters – Wall Icepick – SLC, Utah



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

Beer Name:
Raspberry Gose
Brewery:
Hopkins Brewing Company
ABV: 5%
Serving Style: 32-oz. crowler



When **Chad Hopkins**, Owner and Brewer of *Hopkins Brewing Company*, opened his brewery, the location was the most fitting of all. "This is a business built on passion," Hopkins says. "I was born and raised right here in Sugar House, so it's been amazing ... to be here, doing what I'm doing." Not only did he find a place in an area near and dear to his heart, but the space also already happens to have a history in the craft beer business: This hyper-local brewpub is housed in the former location of *Epic Brewing's* Sugar House brewpub.

The community-driven team at *Hopkins* is dedicated to creating interesting beer using locally sourced and sustainable products. While using such ingredients, many abstract ideas for beers have become a reality. "My team will put in requests for beers, and we try to make them all," says Hopkins. As a result, one of this brewery's most popular beers was born, the Raspberry Gose (pronounced GOH-zuh). This one seems like it must have been a tasty challenge to come up with the perfect recipe.

Description:

We picked up a couple of 32-ounce crowlers of Raspberry Gose and a cute, *Hopkins*-branded, nonic-pint beer glass. Cracking open the can, we poured it into our new cup. The

beer rushed in, folding over itself in a solid-looking, pale pink/rose color. This formed a white, pink-tinted head of foam, which thinned quickly as it danced on top of the liquid. *Hopkins* intended to create an approachable sour beer. The first sign of this is in the nose, where we pick up fresh raspberry, then briny sea shore hovering in the background. "The combination of fruit, tartness and salinity creates an amazing sensation on the palate," Hopkins says. This beer has a mild bite with tart berry flavors. This sour is balanced, which must come from the dried orange peel or fresh-ground coriander. "I was aiming for a perfect balance of raspberry tartness with the salt, and we nailed it on the first recipe and haven't changed it since," says Hopkins. It appears they have delivered what they set out to do in the approachability department. (In hindsight, the glass is a good and a bad thing. It's pretty small, so you have to fill it up often to clear a crowler, but it feels like you are getting quite a few beers.)

Overview:

We also grabbed a few other offerings from the brewery and have been impressed with the quality of beer. *Hopkins Brewing Company* is shaping up to be a creative brewery. As a result, you will see that their lineup on tap often rotates with new and unique offerings. However, this sour is likely to be around often—the Raspberry Gose quickly became a fan favorite and is now brewed regularly. Hopkins says, "This is our third time brewing this beer, since it is so popular."

In a world where fruity seltzers seem to be the next popular thing, it would only make sense that we should have a bunch of super-tasty, fruited-sour gateway beers awaiting the seltzer lovers in the wings. One day, they will want to move to the next level of flavor and experience in beer, or so we think that's how the story usually goes—er, goes.

Cheers!

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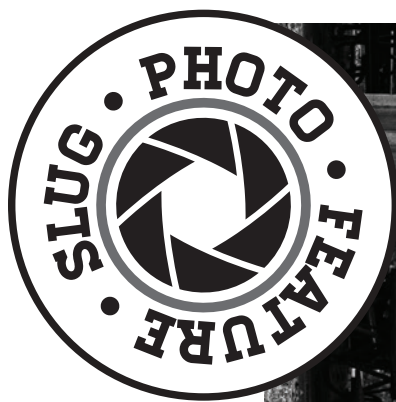
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SKATE

Shooting this spot was a badass experience—it's also definitely a weird one. It looks skateable, but the roof is made of a rubbery material, so your wheels barely roll. Once Tyson was able to figure out how to get speed, it was a quick process to get the photo. Thank you, Tyson, for putting up with the shitty roof and getting this kickflip for me!

Tyson Bowerbank – Kickflip – SLC, Utah



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MUSIC REVIEWS

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Angel Olsen – *Whole New Mess*

(Jagjaguwar, 08.28)

Angel Olsen = Marianne Faithful + Roy Orbison
+ Patsy Cline

–Russ Holsten



Bully – *SUGAREGG*

(Sub Pop, 08.21)

Bully = Nirvana + Summer Cannibals

–Kenz Waldon



The Lemon Twigs – *Songs for the General Public*

(4AD, 08.21)

The Lemon Twigs = *Xanadu* Soundtrack
+ Todd Rundgren

–Russ Holsten



numün – *voyage au soleil*

(Musique Impossible, 09.04)

numün = Gamelan Dharma Swara + Brian Eno
–Austin Beck-Doss

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Spartan Jet-Plex – Live

(Grimalkin Records, 09.13)

Spartan Jet-Plex = Julie Byrne

+ Early Angel Olsen x CocoRosie

–Mekenna Malan



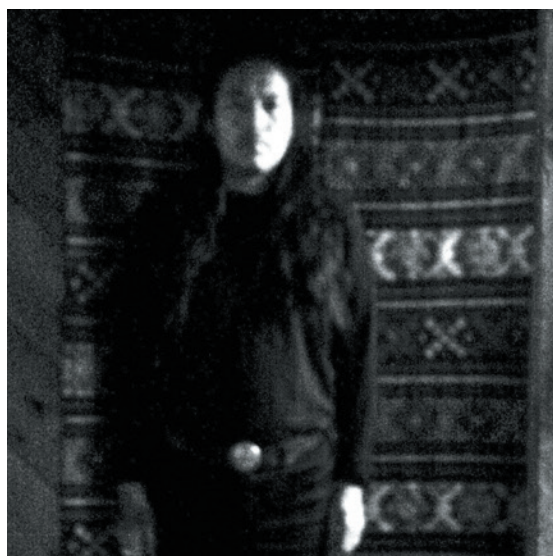
Takuya Kuroda – Fly Moon Die Soon

(First Word Records, 09.18)

Takuya Kuroda = Fred Hubbard

+ Herbie Hancock + Anderson .Paak

–Marina McTee



Tashi Dorji – Stateless

(Drag City, 09.25)

Tashi Dorji = Eugene Chadbourne

x Sonny Sharrock

–Audrey Lockie



Yellow Days – A Day in a Yellow Beat

(RCA, 09.18)

Yellow Days = HOMESHAKEx Curtis Mayfield

+ King Krule

–Mekenna Malan

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Andrew Wiscombe – *Strangest Congregations*

(Operation Encore, 04.10)
Andrew Wiscombe = Waylon Jennings
+ Bob Seger

–Billy Swartzfager



Icarus Phoenix – *Icarus Phoenix*

(Telos Tapes, 09.08)
Icarus Phoenix = Right Away + Great Captain
+ Book on Tape Worm + Dr. Dog

–Paul Michael Zuniga!

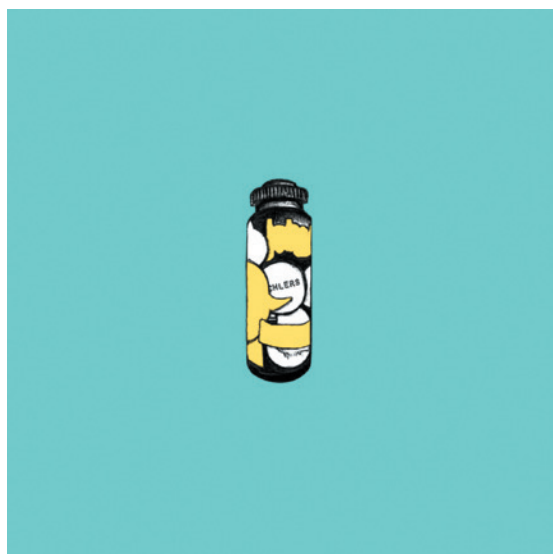
381 LOCAL MUSIC REVIEWS



Red Dirt Girls – *Red Dirt Girls*

(Self-Released, 08.19)
Red Dirt Girls = The Staves + Iron & Wine

–Mary Culbertson



Eichlers – *SCENE KIDS*

(Self-Released, 02.01)
Eichlers = Caramel Ship + GFOTY + Fire-Toolz

–Audrey Lockie



Palace of Buddies – *Idle Tremors*

(Self-Released, 05.07)
Palace of Buddies = Hippo Campus + Yeasayer

–Austin Beck-Doss



SKELLUM – *Anode/Cathode/Diode Vol. 3*

(Self-Released, 03.13)
SKELLUM = Lorn + Slugabed

–Connor Brady



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FILM REVIEWS



Unhinged
Director: Derrick Borte
Ingenious Media
In Theaters: 08.21

—Patrick Gibbs



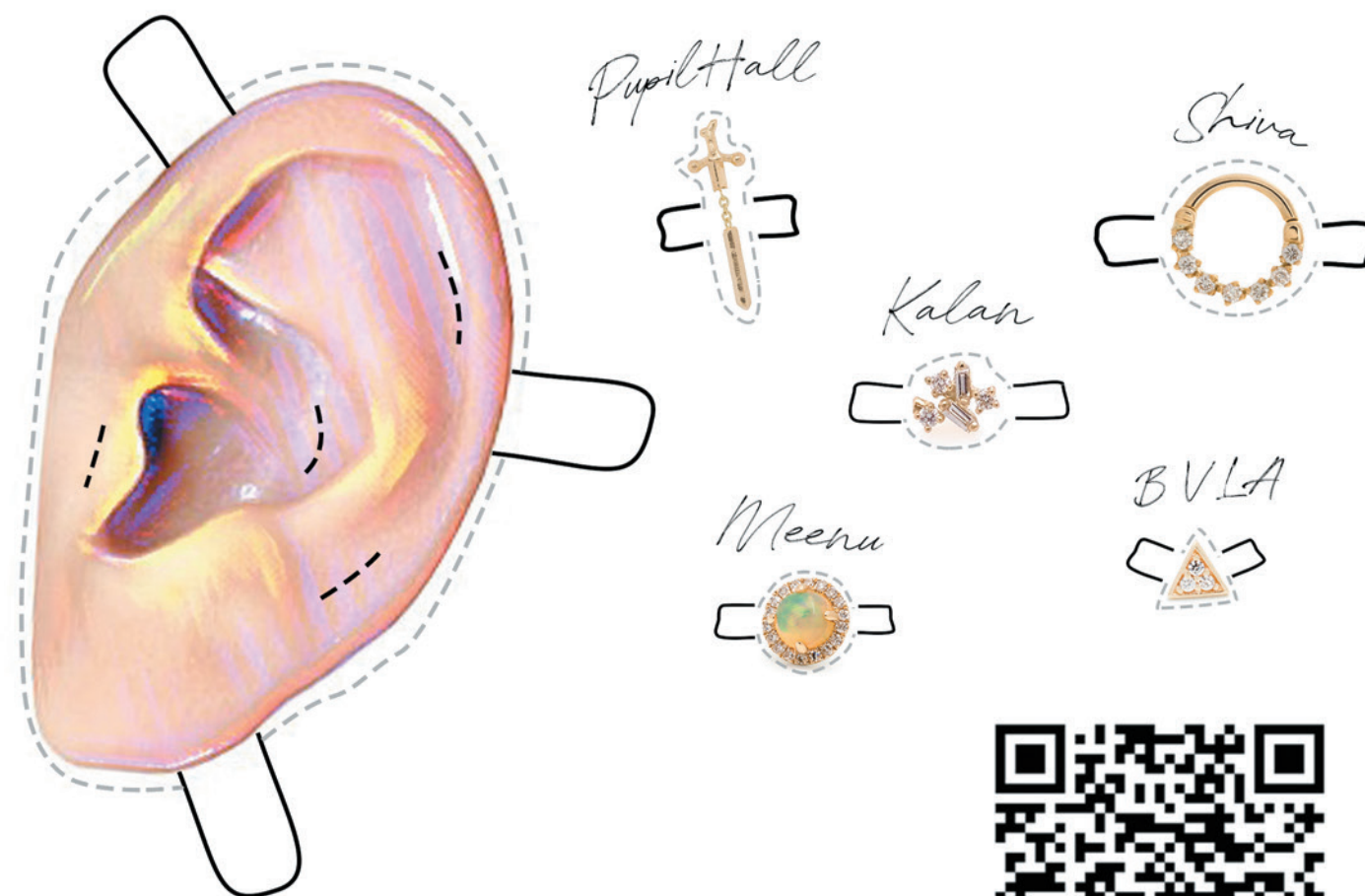
Words on Bathroom Walls
Director: Thor Freudenthal
LD Entertainment & Kick the Habit Productions
In Theaters: 08.21

—Patrick Gibbs

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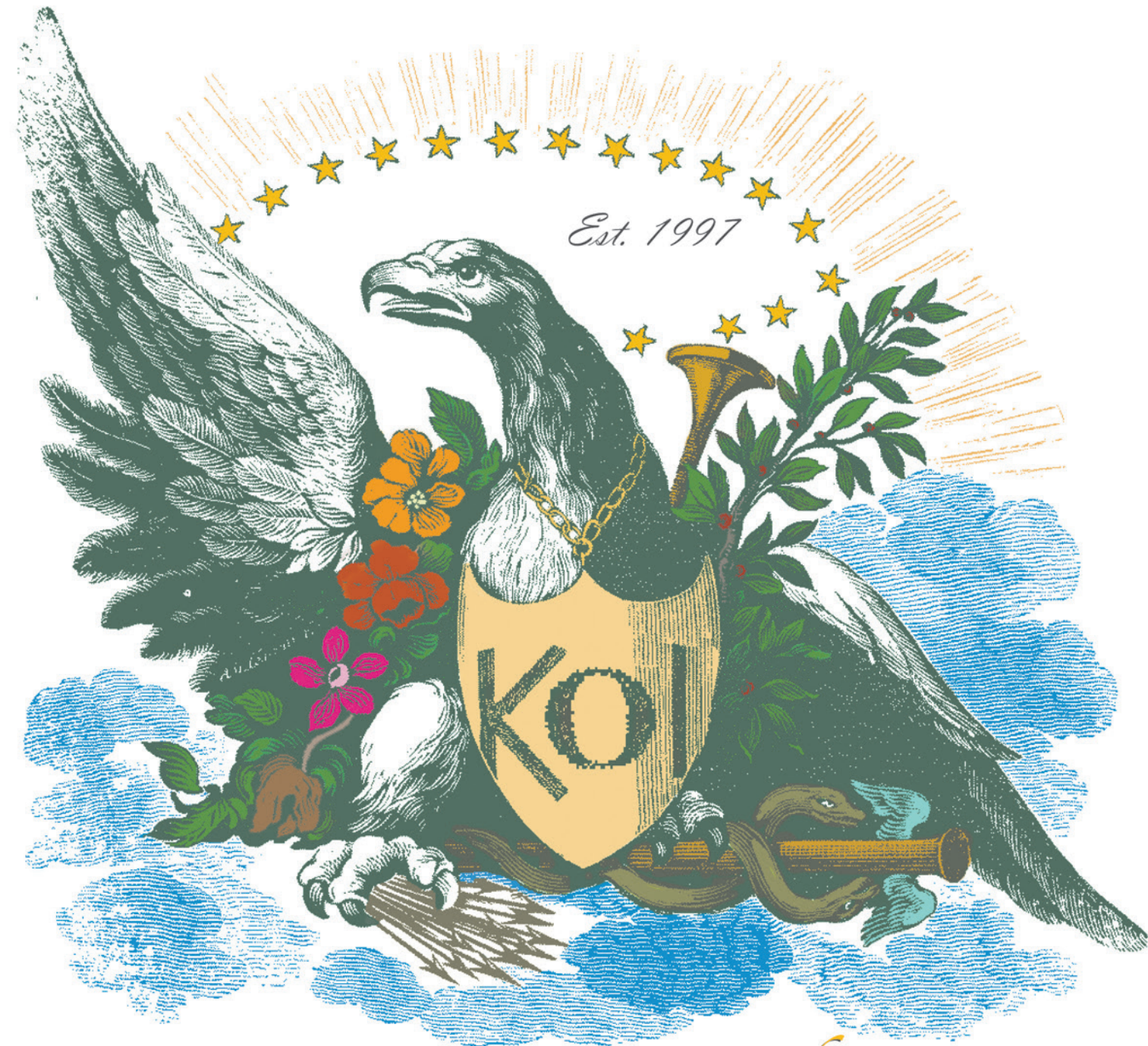
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Wildlife photography is such an exciting challenge. No matter how proficient you are with your gear, you never know what you'll get, if anything, when you go out on a shoot. For me, that uncertainty is part of the appeal—it could take days, weeks, months or even years of trying before getting that great wildlife encounter. But I truly love the time I get to spend in nature, waiting and watching for wildlife, spending time with the animals, observing their behavior and learning about their habits and personalities.

When photographing wildlife, speed is essential. Fast autofocus, fast shutter, the ability to change settings on the fly—speed is key, so I love my Nikon D500 for this reason. With 10 fps and super-fast autofocus, it's great for accurate speed. Nikon's color reproduction is also vibrant and rich, and lends itself to easy post-production work.

Another thing I know I can count on are the people who work at pictureline. They are always kind, helpful, and excited to get me the gear I need for my next amazing adventure. - Lydia Ripplinger



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