

SLUG MAG

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ABOUT THE COVER: The local craft beer scene crescendoes what makes the Beehive State great—it takes community. Illustrator **Jordan Peterson**'s brewer bees make this communal metaphor buzz as they create local craft beer. Find more of Peterson's work on Instagram @jordankpeterson_.

Jordan Peterson

Contributor Limelight

Illustrator



Beginning his time at *SLUG Magazine* as a content illustrator in September of 2019, Jordan Peterson has brought a sense of humor, wit and novel perspective through the lens of his comic strip-style illustrations. "The recent [illustration] I did for the **Mike Brown** column with the **Mr. Rogers** theme [was my favorite]. That was too much fun. There's a crazy-looking rat that is recklessly driving the trolley along the bottom of the image. That turned out to be my single favorite thing I've drawn in a decade," he says. Outside of illustrating, Peterson enjoys rock climbing and mountain biking. Check out his work on the cover of this issue—an illustration depicting a bee(r) factory working at full steam!

Dylan Bueche

Contributor Limelight

Circulation Coordinator



Dylan Bueche joined the *SLUG Magazine* team as our Circulation Coordinator exactly one year ago, in July of 2020. Notably having joined the team during a time filled with the challenges and uncertainties of the COVID-19 lockdown, Bueche not only overcame the hurdles 2020 presented, but did so with tenacity and innovation to get *SLUG* into the hands of our community month after month. Of the distribution process, he says, "Each driver [follows] coffeeshop constellations and I-15 on an endless journey to deliver music, arts, events, community and more." Outside of *SLUG*, Bueche enjoys skiing at **Brighton** and climbing in Little Cottonwood Canyon.

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DESERT EDGE

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By Paige Zuckerman
paigez@redwillowcounseling.com

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Photo: Jessica Bundy

Desert Edge Head Brewer Chad Krusel embraces the recent, small but mighty hand-canning operation at the brewery that now sees *Desert Edge* brews to go.

Desert Edge Brewery is a quaint, sophisticated and enduring little pub that's been nestled in a far corner of the beautiful, historic *Trolley Square* for numerous years. Having survived the better part of three decades, *Desert Edge* has come to know its dedicated customers like family. Bouncing back with their enthusiasm for small-batch brews after a tough year, this established neighborhood pub has made the creative pivot to help its loyal customer family grow via their now-available small-batch canned beers to-go.

Head Brewer **Chad Krusel** joined *Desert Edge* five years ago after his first official beer-making stint with *Uinta*, having gone from homebrews to Staff Brewer to head of brewing there over a decade-long tenure. "It was such a cool change to small-scale pub brewing," he says with a grin, speaking to the decision to change lanes from *Uinta* after numerous years. Krusel is now essentially a one-man band in the back room of *Desert Edge Brewery*, with support of his occasional assistant and staff servers.

Desert Edge has been housed in *Trolley Square* perennially, offering a stable presence for Downtown locals who love good food and good brews. In 2020, Krusel and his *Desert Edge* team faced a stark adjustment to their forms and functions amid the pandemic's slamming closures. "It was taking it day by day—'don't fill the tanks all the way; adjust batch sizes and reduce how many beers we offered,'" Krusel says. "Before the shutdown, we had 10 [then] went down to just our four staple beers [the Latter Day Stout, Happy Valley Hefeweizen, Pub Pils and Utah Pale Ale]." That drop in business was part of the pub losing two-thirds of its usual traffic over the ordeal, which is only starting to speed up over the past month or so, according to Krusel.

Talk of expanding their offerings into packaged products had occasionally come up among *Desert Edge* staff and longtime customers for a while, and the shock of 2020 opened the valve on revisiting the notion. "We originally went towards canning to get around the draft law and offer IPAs with higher ABV," Krusel says. "We hoped to do maybe three beers, and when the shutdown happened, we decided to pivot." Late last year, Krusel acquired a small hand-canning setup that he lovingly wedged against the back wall of the already-cramped brewing space and proceeded to get truly crafty. He wanted to keep the operation as fresh and small-batch as possible maintaining the highly personal and intricate aspects of *Desert Edge's* general *modus operandi*.

Krusel carefully curates every step of the canning process, including designing and affixing each label to every can. Each working day, Krusel and *Desert Edge* staff pop in their head-phones and fill, label and stamp each can by hand. "That's what we like; that's the basis of this business. We're the old neighborhood pub—everything is made and served right here," says Krusel. Truly, *Desert Edge's* packaged beers are as artisan and "handmade" as any drinkable creation can be. It's a remarkable thing to hold a cold, fresh beer that was made so painstakingly. Their canned beer is currently available only at the pub and one other location, *Stella Grill*, attesting to the extremely limited production density and availability thus far.

Krusel hand-cans beers based on what's on tap or seems needed. The spontaneity and immediacy of the process requires his constant attentiveness and commitment, the mark of a dedicated brewmaster. His current array of canned

beers includes *Desert Edge* staples Pub Pils, Happy Valley Hefeweizen and Utah Pale Ale, along with several emerging versions of his Trolley Rye IPA. Krusel is also currently working on a couple higher-ABV porters and barley wine styles for a planned fall series, marking the potential for several specific seasonal offerings on rotation.

"It's so new and evolving, but our plan at the moment is to always have a high-point IPA, our staples and another seasonal, high-ABV offering," Krusel says. "I'd like most of our canned beers to be our high ABVs." Eventually, *Desert Edge* plans to consistently offer the three aforementioned staples plus three additional high-point canned beers year-round. Krusel takes pride in the freshness and consistency of flavor in his beers, and the canning process is no different. Although he attests to minimal or no flavor changes to the beers in packaging, he remains committed to canning fresh and small batches to assure that customers will crack open the best true-to-form flavor.

So far, customers are excited that *Desert Edge* has joined the canned-craft beer cohort in Salt Lake City. The intimate, micro-batch nature of their endeavor stands out in the ever-growing local brewery community. "My biggest hope is to remind folks that we are here," Krusel says. "We don't have plans for massive growth and world domination; we're just a neat place to come." *Desert Edge* is a resilient member of our dining culture and a wonderful oasis that deserves to be better known. *Desert Edge* is open for lunch and dinner (dine-in and take-out, which includes their canned beers) every day. Find out more at desertedgebrewery.com.

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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.

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By Tim Schoof

**Twenty Years of
Authentic Czech Beer**

Photo: John Barkiple

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For the last 20 years, *Bohemian Brewery*, founded by **Joe** and **Helen Petras**, has stood as a steadfast institution in the ever-changing Salt Lake brewery landscape, offering authentic beer, food and hospitality straight from the heart of Europe. *Bohemian's* old-school and authentic approach sets it apart from its peers, rooted firmly in ancient lagering and brewing traditions passed down through centuries.

At the turn of the millennium, the Salt Lake brewery scene barely resembled what it is today, as it was restricted by tighter alcohol laws and a more conservative attitude towards drinking. However, the 2002 *Winter Olympics* waited just around the corner, promising to bring immense cultural and legislative change. "A lot of Utahans themselves were looking at what our image was to what an international crowd would perceive," says **Kelly Schaefer**, Marketing Director for *Canyon Culinary* and *Bohemian Brewery*. As Utah made its debut on the global stage, opportunity knocked for the Petrases.

The couple emigrated from Czechoslovakia—now the modern countries of the Czech Republic and Slovakia—in the '80s, fleeing a brutal authoritarian regime under cover of night. As the story goes, Joe snuck lager yeast cultures with him that he used to craft *Bohemian's* signature beer. After several years in Utah, they jumped at the opportunity to open a business built on Helen's experience in the Salt Lake restaurant industry and Joe's passion for brewing. They found an ideal location in Midvale, a rustic, Alpine-style building looking up at the Wasatch that evoked the spirit of old Bohemia.

"Joe and Helen snatched it up," says Schaefer. "In addition, they knew the Olympics were coming. They knew they'd be hosting a great international crowd that would be coming to Utah and they thought that would be the ideal time to showcase their heritage recipes, food, hospitality and of course, the beer. We are here

today because it just struck at the right time and, obviously, it didn't hurt that the beer styles they were doing were unique."

Bohemian's core lineup of lagers—like the classic 1842 Czech Pilsener, the balanced Viennese Amber Lager and the rich Cherny Boch—owe their success to the talent of *Bohemian's* brewing staff and their old-school, European style. The brewery abides by the *Reinheitsgebot* (German Purity Law), first established by the Holy Roman Empire that limited beer ingredients to barley, hops, yeast and water. *Bohemian* also employs a double decoction brewing method that magnifies that malty quality of their lagers. "Decoction mashing is an old-fashioned method of boiling a small portion of the mash and then returning it to the whole, in turn raising the temperature," says Head Brewer **Brian Erickson**. "Joe had a burning desire to make his lagers the old-fashioned way. Czech [brewers] were instrumental in developing this decoction method and to this day they are very proud of it. Joe was no exception. He never blinked an eye when people called him crazy, and I love how he stuck to his guns," he says.

As the market changed over the years, *Bohemian's* commitment to tradition and authenticity endured. However, the staff never shied away from innovation on their own terms when opportunities presented themselves. When IPAs soared in popularity, *Bohemian* responded with a German Pale Ale (GPA), crafted using Bavarian ale-brewing techniques. Later, *Bohemian* met the growing demand for Mexican lagers with their Sir-Vesa, which won the 2018 *Brewstillery's* Best New Brew and People's Choice: Best New Brew awards. In November of 2019, the shift to 5% ABV finally allowed *Bohemian* to can and ship products with alcohol contents in line with the beers one could find in Vienna, Munich or Prague.

COVID-19 brought unique challenges that demanded even greater adaptation. Draft sales dried up and demand for canned beer skyrocketed, forcing *Bohemian* and other breweries to refocus on packaging. Just as the need for supplies exploded, shortages plagued many industries across the U.S.—the staff found themselves overworked and shorthanded. Despite the challenges, *Bohemian* found an opportunity to reorient their operation and become more efficient. "It's changed the way we operate in a good way, and will have hopefully lasting repercussions for years to come," says Schaefer. He gives special credit to the staff's incredible resilience: "They care; they fought; they had a lot of sleepless nights and exhausting days, not only keeping the brewery going but taking care of their families. To see the light at the tunnel with the group that's remaining right now is pretty cool. We definitely fought something and overcame it."

This summer [2021], *Bohemian* invites old and new customers to enjoy their beer at home, in their brewpub and at the ballpark. "This year, we have become the official local craft brewery sponsor of the *SL Bees*, and we have also brewed a special American Lager called BEES BREW which is exclusive to the team and ballpark," says Schaefer.

Looking forward to the next twenty years, *Bohemian* plans to stick to the time-tested methods which put it on the map. "In short, what you taste when you have a *Bohemian Beer* is absolute purity and simplicity of the brewer's craft—malt, hops, yeast and water," says Schaefer. "And let's not forget the often-overlooked ingredient that separates a well-made lager from so many of the others: time."

Come visit *Bohemian Brewery* at 94 7200 S., Midvale, UT, or at the exclusive *Bohemian Bullpen Bar* in *Smith's Ballpark*. For more information, visit their website bohemianbrewery.com.

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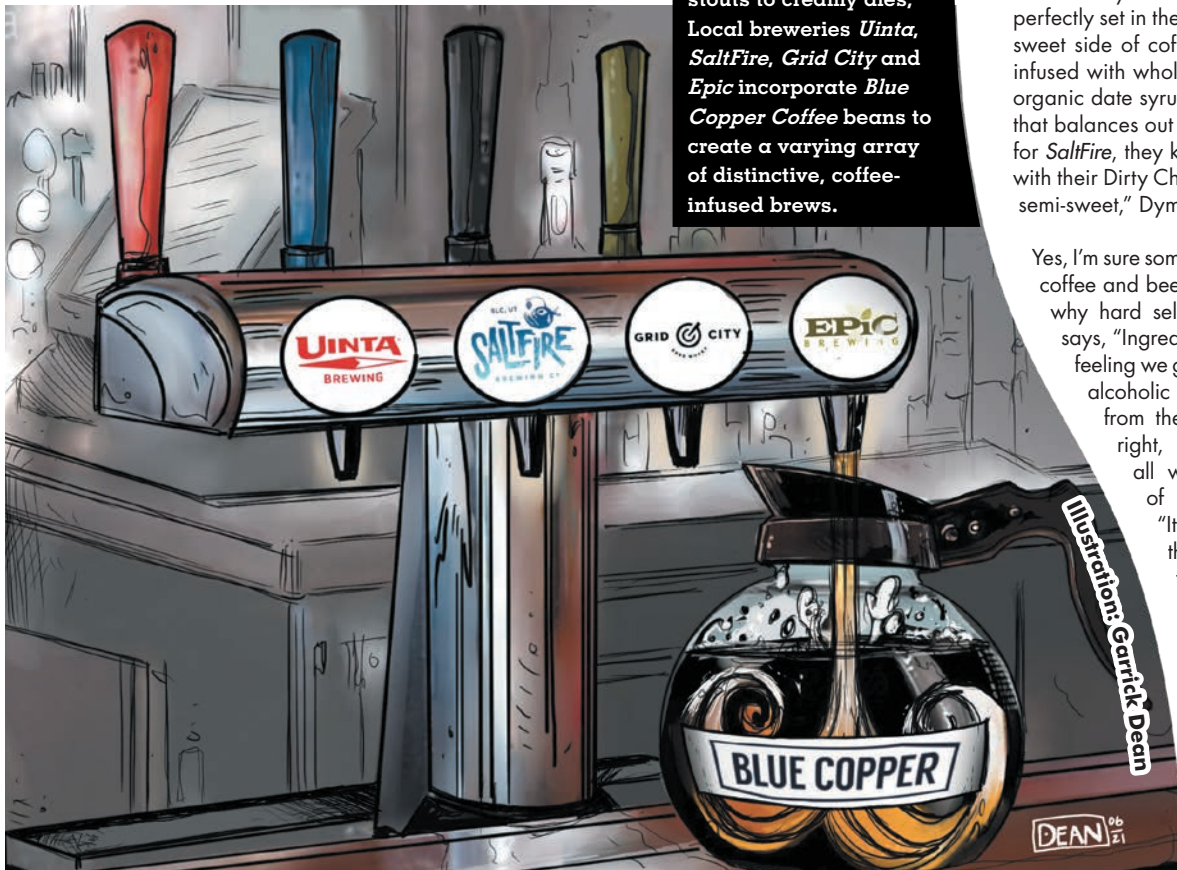
There's two things in this world I (possibly) love more than music: beer and coffee. Put the two together, and you have a match made in heaven! Although, some coffee connoisseurs say that adding coffee to beer is sacrilegious—why mess with perfection! **Patrick Andrews** of *Blue Copper Coffee* speaks otherwise, "My stance is that both coffee and beer are nuanced beverages, and I see no reason not to carefully and intentionally combine them. Much like you might select one hop over another to nail certain characteristics in a beer, you can select a coffee with flavor notes that play well with the rest of the beer." *Blue Copper Coffee* has given locally sourced coffee beans to a handful of breweries, including *Uinta Brewing*, *Grid City Beer Works*, *Epic Brewing* and *SaltFire Brewing*. As Andrews remarks, "Local sourcing cultivates community, builds collaboration between brands and in our case, gets coffee people stoked on beer and beer people stoked on coffee."

The process of adding coffee to a brew can be a complex concoction, though these breweries share a few of the same traits to their infusions. *SaltFire* keeps it simple, adding the beans post-fermentation and steeping for 24–48 hours or until the flavor is where they want it. "We use *Blue Copper* beans, but other than that, we don't use coffee in any unusual or novel ways—just straightforward over here," Head Brewer **Mike**

Dymowski says. **Leonard Gath** of *Uinta* stirs a bit more in their pot. "For our latest coffee beer release, *Ghosts of Sego*, we chose to add whole beans directly into the whiskey barrels where the base beer was resting. We worked closely with *Blue Copper* to make sure we had the beans roasted a few days before we wanted to add them to ensure we were getting the clean, bright flavors we wanted," Gath says.

There's the importance of texture and technique, too. At *Grid City*, brewer **Jeremy Gross** says, "Our *Vanilla Coffee Cream Ale* is cold brew-infused with roasted Tanzania coffee. I cold brew infuse to keep the natural oils and flavors intact and it creates a smoother flavor. Then, it's served through our nitro system, which creates a rich, creamy, dense foam and smooth texture." Oof, I'm in love. Likewise, fermentation is a crucial aspect of brewing a coffee beer. *Epic* brewer **Gus Erickson** says, "The magic happens in the fermenter, which is toward the end of the brewing process and on the cold side of the brewing process. We add coffee beans to the beer once it reaches the fermentation tank. Here, the beer and coffee beans commingle for a while. As **Wes**, one of our brewers, puts it, 'It's actually a lot like cold press coffee.'"

From semi-sweet stouts to creamy ales, local breweries *Uinta*, *SaltFire*, *Grid City* and *Epic* incorporate *Blue Copper Coffee* beans to create a varying array of distinctive, coffee-infused brews.



The best part about coffee beers is the fact that you can add coffee into almost any style of beer. Gath's preferred style is stouts and porters: "[They] play really well with coffee. But for this project, we wanted to use a base that didn't have any resemblance to coffee to see how well we could make the different flavors play together," Gath says. "It's fun to find styles that you don't traditionally associate with coffee and try to make something work." On the contrary, Andrews mentions that light-to-medium roasts of coffee pair best with beer. "Some beers, such as stouts, need a little more caramelized and roasty flavor in the coffee to stand out. I'd roast a coffee a smidge darker to build those flavors and make sure it isn't totally washed out by the flavors of barrel, chocolate, vanilla, etc," Andrews says. "We've had great success doing lighter roasts with bright floral coffees in lighter beers like cream ales and pilsners. Super, super dark roasts always end up tasting acrid and kind of vegetal, which ain't my vibe."

Speaking of flavor, I always tend to find that most coffee beers have a tremendous amount of sweetness, and Erickson points out that this sweetness comes from the malt bill. Gath elaborates and says, "Coffee beans can often add a bit of acidity or astringency to the base beer, so by building that base with a little additional sweetness you can end up with a final product perfectly set in the middle." Gross also prefers the sweet side of coffee beer, saying, "Our beer is infused with whole vanilla beans and a touch of organic date syrup. It's got a pleasant sweetness that balances out the bitterness in the coffee." As for *SaltFire*, they keep it cool, calm and collected with their *Dirty Chai Stout*: "[It's] always dark and semi-sweet," Dymowski says.

Yes, I'm sure some folks will think otherwise about coffee and beer going together, but hey, that's why hard seltzers and sours exist! Erickson says, "Ingredients aside, there's just a special feeling we get brewing coffee beans into an alcoholic beverage just nine blocks away from the temple. Two wrongs make a right, right?" Right. This, of course, all wraps back to the importance of community and collaborating. "It's a cool thing for two sides of the beverage industry to work together and be excited about each others' process," Andrews says. "Selfishly, it challenges my knowledge of the roasting process to find coffee that works well in a specific beer recipe, and it's super exciting to see our logo on cans and bottles from breweries we love." Cheers to community!

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SLUG MAG
SaltLakeUnderGround 11

PUSHING Beer BOUNDARIES
at Shades Brewing and Proper Brewing Co.

By Lauren Ashley • laurenlouashley@gmail.com || Photos by LmSorenson.net

With craft beer growing as an indelible presence throughout Utah, breweries are pushing beer boundaries with new and surprising formats. *Shades Brewing's* Slurry, Slushie and Sloshie series and *Proper Brewing Co.'s* Death in the Afternoon (8% ABV) are recent releases that will tantalize your taste buds and get you reconsidering how you might enjoy your next craft brew. The Slurry is the triple-fruited sour-beer base that *Shades* uses to make the Slushie and Sloshie, which are literally beer slushies. Nodding to cocktails, *Proper's* Death in the Afternoon is their Lei Effect Gose aged in rum barrels. They've also aged their Mexican-style, imperial amber lager, *Libre*, in reposado barrels to create Well Rested (7.5% ABV), coming July 9.

Shades Brewing's taproom is a quaint area strung with bistro lights above repurposed high-top barrel tables, making you feel cozy amid the giant silos. I was greeted by *Shades'* friendly General Manager, **Ellie McDonald**, who, with a bright smile asked, "Can I get you a Slushie?" I was handed a drink that looked like frothed snow, its tulip glass blanketed with an opaque sheet of ice. A cold slushy couldn't be more fitting for a hot Saturday afternoon. "It's mango apricot," McDonald says. My first sip was sweet, with mango coming in at the front of the palate while the apricot finished in the back. Every sip was refreshing and enjoyable, and I quickly understood the allure.

Shades General Manager Ellie McDonald sips on a Slushie, one of *Shades'* sour beers that's been transformed into slushy form, perfect for summer.

Shades Brewing must have received some cheat code from the beer gods, but like every life-changing invention, the Slurry, the base brew that *Shades* uses to make their Slushies, was born out of necessity. McDonald says, "Last summer, our Head Brewer, [Márcio] Buffolo, wanted a refreshing summer drink, like a slushy. So, he took our beer [and] put it into a slushy machine." The idea soon led to *Shades'* Slurry sour beer series, which comprises *Shades'* triple-fruited sour beers like Peach Habanero, Sugar Plum and Mango Apricot, with Blueberry and Strawberry Lemon in kegs at the taproom at the time of this interview.

Once put into the slushy machine, these Slurries quite literally become beer slushies. *Shades* chooses the fruity styles of beers for the Slurry beers that can be made into slushies, but technically, you can make any beer into a Slushie if it has little carbonation. "There's no crazy secret ... We literally decarbonate the beer by pouring it back and forth into pitchers so there is very little foam. We put it in the

Death in the Afternoon and Well Rested are known at *Proper* as Cocktails in a Can, which is a name used only among themselves but refers to their barrel-aging program that they focus on every year. "The Cocktails in a Can program is a way for us as brewers to experiment and develop new recipes that you wouldn't expect," Bunk says. "It keeps beer-making exciting, and you never know which beer will become the consumer's favorite."

Death in the Afternoon smells sweet, like brown sugar and pineapple, and reflects tropical fruit and macadamia nuts on the palate. I got a lot of rum essence in the finish. Well Rested is dynamic in a savory way. The nose on Well Rested was bright and fresh like an apple orchard, but the taste was earthy with mushroom and wood, with some minerality to it. You could say that Death in the Afternoon is designed to emulate a daiquiri and that Well Rested is like a margarita or a tequila-inspired cocktail. Both are exciting to drink and layered with flavor.

Be sure to check out *Shades Brewing's* Slurry series, Slushies and Sloshies. Slurry beers are \$3.50 to go and \$7.50 at the taproom (\$4 on Fruity Fridays). Slushies (\$8.50) and Sloshies (\$12.50-plus, depending on the liquor) are only available at their taproom and a perfect way to temper any hot summer day. As for *Proper's* Death in the Afternoon and Well Rested, they are only available while supplies last for \$4.99 a can, and can be found at their designated locations.

Shades Brewing
Su. 12–6p | M. 3–7p | Tu.–Th. 3–9p
F. 3–11 | Sa. 1–11p
154 W. Utopia Ave.
shadesbrewing.beer

Proper Brewing Co.
Su. 12–8p | M. closed | Tu.–W. 5–10p Th.
5–11p | F.–Sa. 12–11p
857 S. Main St.
properbrewingco.com



Proper Brewing's Head of Cellars, Jeff Bunk, has spearheaded aging their Lei Effect Gose in rum barrels, which imparts a daiquiri taste to the beer.

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TUE, SEP 14 **LUKAS NELSON & PROMISE OF THE REAL**

THU, SEP 16 **MICHAEL FRANTI & SPEARHEAD**

WED, SEP 22 **BILLY STRINGS**

THU, SEP 23 **KHRUANGBIN**

WED, SEP 29 **JJ GREY & MOFRO**

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NEW BREWERIES ON THE HORIZON



PRODIGY BREWING AND FLAMING GORGE BREWING CO.

By *SLUG* Staff • info@slugmag.com || Illustrations By [@spacebabesart](#)

Ahoy there, sailor! New breweries are on the horizon, and we've got the scoop on what's to come with these additions to the Utah brewery community. From the shining shores of Flaming Gorge to the mighty hills of Cache Valley, these new breweries are sure to inspire future nights of boozy revelry. So batten down the hatches while we await exciting new seasonal saisons from *Flaming Gorge Brewing*, tantalizing brewpub delights from Logan's *Prodigy Brewing* and much more from these two soon-to-be open breweries!

FLAMING GORGE BREWING COMPANY

SLUG: What is the importance of where you decided to build your brewery?

Flaming Gorge Brewing Company: For those that aren't super familiar with Flaming Gorge, it is this big, beautiful lake that, in my opinion, is more dope than Lake Powell. There is boating along with record-setting lake trout and world-class fly-fishing on the Green River. There are miles of pristine wilderness for camping, hiking and rafting, plus there is massive potential for it to become a mountain biking mecca. It is a hidden gem with untapped potential ... and we're here to tap that.

SLUG: What is the brewery most excited about in terms of beer selection?

Flaming Gorge Brewing Company: We will have three staple [beers] with a seasonal rotation:

a Linwood lager named after the town that is now submerged under the Flaming Gorge; a Hideout Hazy IPA—*Hideout* was a cafe frequented by **Butch Cassidy**, the Sundance Kid; and the Sheep Creek Sour ... [named after] a beautiful tributary of Flaming Gorge.

SLUG: What does the timeline look like in terms of *Flaming Gorge Brewing Company's* grand opening?

Flaming Gorge Brewing Company: We originally wanted to be open by Memorial weekend, but we have had a variety of construction and supply setbacks. In general, we are just really hoping to open before the summer [2021] ends. There will definitely be an event and probably one of the biggest the town has ever seen!



PRODIGY BREWING

SLUG: What can you tell us about your location and the significance of your brewery in Logan, Utah?

Prodigy Brewing: We are so excited to be a part of the revitalization of historic downtown Center Street in Logan. As the first brewery in Cache Valley, it seems fitting that we will be right in the heart of the city. Our goal is to be THE brewery for our community, and we couldn't have imagined a better location.

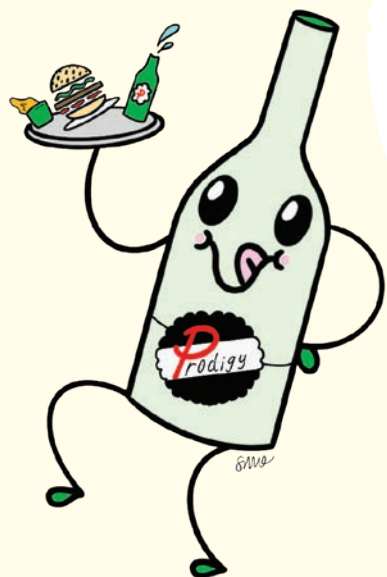
SLUG: As a brewpub, you'll also be offering food. What will your food and beer menu look like?

Prodigy Brewing: We are striving for an upscale twist on classic brewpub fare with both our food and beer. We will offer small and big bites on our food

menu to satisfy everyone's tastes with favorites like beer cheese dip and a burger with all the fixings. One aspect of our food menu we're really excited to bring to Logan is an "after 9 p.m." menu to satisfy those late night cravings. Our beer menu will showcase our founders' varied style preferences, from authentic Czech- and German-style lagers to full-bodied Belgium high-points. Of course, we'll have a robust, hop-forward IPA to round out the mix.

SLUG: *Prodigy Brewing* has been anticipated to open during the summer of 2021. What is the official opening date?

Prodigy Brewing: We would love to have an official opening date to share! There are still so many moving parts to get us ready to open, but we're targeting early August.



SLUG MAGAZINE

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MUSIC • ARTS • LIFESTYLE • EVENTS

“BEER EXPLODER” WITH SQUATTERS’ HOP RISING

Photos by [bonnevillejones.com](#)

[info@slugmag.com](#)



Inspired by the *Song Exploder* podcast, which digs into the history and making of a single song, we follow suit with a dissection of iconic local beer, *Squatters Craft Beers’* Hop Rising. Hop Rising is a 9%-ABV double IPA which *Utah Brewers Cooperative* Operations Director **Adam Curfew** has been around for since its beginning, when he was *Squatters’* Head Cellarman. Amid its balance as bold but drinkable, Curfew gives us a taste of why Hop Rising is a local legacy craft brew.

SLUG: At the time of Hop Rising’s inception, where was the world of craft beer, and what were Utah’s and *Squatters’* place in that?

Squatters: Craft beer was growing rapidly. However, there were not that many packaging breweries in Utah. I don’t know the number for sure, but I don’t remember there being more than 10. We were one of the largest breweries in the state, and I think we were around [the] 50th largest craft brewer[y] in the country.

SLUG: Per your memory, what informed craft beer lovers’ appetite for hops, hops and more hops in their beer in 2009?

Squatters: At that time, people were really into pale ales and IPAs. We were making quite a bit of *Squatters* IPA and Full Suspension Pale Ale. We used to call Full Suspension “Full Compensation” because we drank so much of it that it was basically part of our paycheck. We had started hearing about double IPAs coming out of California, such as Pliny the Elder. It almost seemed like a novelty at first. Like, “Wait, how much alcohol and how many hops? That’s just crazy,”—until you tried it and they tasted great.

SLUG: When, how and why did you and *Squatters* decide to brew, distribute and continually produce Hop Rising?

Squatters: We decided to make Hop Rising after a few people around the brewery had been out of state and started to taste some of the great examples of the style—Pliny the Elder from *Russian River*, Myrcenary from *Odell* and Hop Slam from *Bells*. I remember being a big advocate for us brewing one for



Squatters’ Hop Rising Double IPA has grown as a brand in and of itself over the years, and is also available in its Tropical DIPA form.

Utah (begging to brew one is more like it). The key was when *Squatters* co-founder **Peter Cole** had a few and loved the style. Once he was on board, it was a go ... There were four people who worked on that recipe: **Dan Burick**, who was Brewmaster at the time; **Jon Lee**, who was Head Brewer; **Dave Mckean**, who is the Head of Quality Control; and myself.

SLUG: Hop Rising being a bona fide hop bomb, what hops went into it and why? What were you trying to bring out with its taste per its Double IPA style?

Squatters: Bravo was and is one of the main hops; we used CTZ and Cascade. We really loved the grape flavor we got and still get from Bravo. We like the piney flavor from CTZ and the citrus from Cascade. We wanted a big hop presence but for it to feel rounded and smooth.

SLUG: What challenges might there have been in pioneering this beer, and how did you overcome them?

Squatters: The main challenge we had was actually brewing a 9% beer. As alcohol goes up,

it makes for a rough environment for yeast to live and work in. We were also getting some off flavors from stressing the yeast caused by the alcohol level. We actually ended up having to find a whole new yeast strain that could handle making such a strong beer. It took a lot of experimentation, and a lot of beer was thrown away in the process of getting it right.

SLUG: When you got Hop Rising where you wanted it, what about it (aroma, taste, etc.) did you like most?

Squatters: We liked how smooth and easy-drinking it was. Most 9% beers don’t drink as easily—having the right amount of bitterness and the right amount of malt backbone really makes the beer go down smooth.

SLUG: How much of yourself—as a brewer and a person—do you feel Hop Rising reflected when you made it? How about now?

Squatters: Quite a lot. I have always been interested in trying new styles and hopefully making a great example of that style. I also love to make balanced beers. To me, the best beers are the ones that when you finish one, you immediately want another one. This has been my goal since I started homebrewing in 1994. As far as how the beer represents me as a person, I feel like Hop Rising has nothing to prove—it’s not trying to have some huge IBU number and prove that it’s the hoppiest beer on planet earth. It just wants to be a delicious beer with the right balance. I try to live like that as well—happy with who I am and with nothing to prove. I strive to live a balanced life.

SLUG: The likeness of **Jason Stock** is an iconic element of the Hop Rising label. Why was he chosen to model for it?

Squatters: Because he’s so damn sexy ... Our fantastic former Marketing Director **Amy Coady** came up with the Jason-with-a-pitchfork idea ... Jason is a great brewer and human in general. He has taste in metal and heavy music but is one of the nicest people you will meet. I think Hop Rising is very similar. It is a big beer with a ton of flavor, but it isn’t beating you over the head with it.

SLUG: People in the local beer and music communities seem to make a tacit connection between Hop Rising’s imperial, boozy 9% ABV and Stock’s tastes in metal and heavy music. How might you feel like those two elements interlink and complement each other?

Squatters: Jason is a great brewer and human in general. He has taste in metal and heavy music but is one of the nicest people you will meet. I think Hop Rising is very similar. It is a big beer with a ton of flavor, but it isn’t beating you over the head with it. It’s the chunky power chord of beer. We, as a brewery, have always had a lot of local musicians as employees. At one point, about half of our employees were in bands.

SLUG: Hop Rising has grown as a brand in and of itself with *Squatters’* Tropical Hop Rising iteration. Why was making a mango- and citrus-driven version of this double IPA’s growth, and what was the context in the craft beer movement?

Squatters: Tropical Hop Rising was born out of us wanting to take a beer we love and see what we could do with a very similar formula but different hops ... This beer actually contains no fruit. All of the fruit flavors are derived from the hops. We started messing with test recipes in late 2017, and by the spring of 2018 had arrived on a recipe we were happy with. It’s really in the hops you choose and the way in which you use them. The type of yeast you use can really help coax the tropical flavors out of the hops as well.

SLUG: How and why might Tropical Hop Rising be a gateway beer for people to become hop heads?

Squatters: I would say Hop Rising and Tropical Hop Rising can both qualify as gateway hop head beers because of the drinkability of them. I’ve talked with many people who have told me “I don’t usually like hoppy beers, but I love this.” Once you taste them, it opens people up to the beauty of hops.

SLUG: *Squatters* has been able to produce a Texas-exclusive version of Hop Rising, the Texas Twist. How did it get to Texas?

Squatters: Texas was one of the first states outside of Utah to sell Hop Rising. They have been very kind to us. Since we are part of the *CANarchy Craft Brewery Collective*, we have a sister brewery, *Oskar Blues*, who has a brewery in Austin, Texas. So we got a wild hair to try and thank Texas for buying so much of our beer, [and] we figured we would make Texas Twist Hop Rising brewed in Austin based on a recipe we designed but with the *Oskar Blues* house yeast strain. The beer turned out great. I wish we could get more of it up here, but they sell out too quickly.

SLUG: An element of Hop Rising that speaks to its longevity is its special editions that have benefitted the fight against cancer: the Pink Hop Rising can (2017) and Brewing Funds the Cure (Hop Rising, 2020). Why is this beer the masthead for these kinds of benefits?

Squatters: We decided to involve Hop Rising because it is such a popular beer and we ship it to 13 different states, so it allowed us to spread the word in the most effective way. Many of us at the brewery have had our lives affected negatively by cancer, so we felt very strongly about contributing to awareness and helping monetarily as well. By doing this with Hop Rising, we are able to produce 194,000 cans of Pink Hop Rising cans every October for Breast Cancer Awareness Month.



SLUG: Why has Hop Rising been a staple beer, both locally and in its growth into new markets?

Squatters: Consistency has been key. We try to make sure you get the best, freshest Hop Rising you can. I have mentioned its drinkability as well. That is a big one for me.

SLUG: Past its beginnings in a 12-ounce bottle, whether it’s in bottles or cans, what’s the full breadth of forms and sizes Hop Rising is available in?

Squatters: We decided that bottles had too much of an environmental impact, so we discontinued bottles in 2020. So now you can get it in a 12-ounce can in six-packs or 12-packs, and you can get a fresh-filled, 32-ounce crowler if you come down to *The West Side Tavern*, which is the pub at our production brewery at 1763 S. 300 West.

SLUG: What do you like most about the beer now?

Squatters: It is my favorite beer to have after a hard day at work. I love that it is flavorful yet crisp and thirst-quenching. I also like that so many people like it and it makes them happy. That allows me to have a job to come home from. So thanks to all the Hop Rising drinkers out there. Cheers.

Squatters
CRAFT BEERS

Squatters Pub
147 W. Broadway
801.363.2739

**The West Side Tavern
& Cold Beer Store**
1763 S. 300 West
801.466.8855

[squatters.com](#)



A LOCAL BREWERY SUPPORTING LOCAL ART

SHADES BREWING HOSTS WEEKEND ART SHOWS FEATURING LOCAL ARTISTS

By Zoe Zorka | @zoeshrugged

Drink pairings have always been a lively topic of debate within the gastronomic community. Red wine pairs well with steak, IPAs pair well with chicken and at *Shades Brewing*, beer is pairing with art this summer. In an innovative move to promote both local art and local beers, the brewery is hosting a variety of Utah-based artists during their weekend art shows throughout the summer.

The shows, which take place every Saturday from 1–4 p.m., feature an eclectic mix of artists including photographers, painters, woodworkers and a variety of other artisans. While the partnership might seem unusual to some, *Shades* has always had strong ties to the Salt Lake art community. In addition to being a Co-Owner of *Shades*, **Alexandra Ortiz** is also an artist who has always had a pulse on the local art scene and understands the struggle emerging artists can face.

The concept for *Shades'* current art shows grew from informal art gatherings several years ago where a local photographer hosted a show at the brewery. The brewery began hosting more informal shows, starting off as a place for photographers to sell their work occasionally and then growing to encompass painters and other artists. Normally, to sell their work, artists need a location, which usually costs money to rent and can be a significant financial burden. She wanted to give them a space to show their work without any strings attached, so *Shades* began hosting semi-regular art shows until the pandemic forced them to shut down operations in the spring of 2020.

As restrictions slowly lifted, Ortiz and her staff began planning a way to bring the art shows back. The art shows host, on average, about seven to 10 artists per show and feature an eclectic mix of mediums including painting, sculpture, ceramics, pottery, jewelry, textiles, woodworking and more.

All participating artists are local; most of them are from the Salt Lake City area, but some are from surrounding cities as far away as Ogden. **Dominique Gaylord**, an artist who works in both canvas and digital print mediums, uses the shows to supplement his income with additional revenue, but for him, the show is also about more than just making sales. "It's about sharing the love of my art and the process of making it and having it come to full fruition during a show is really satisfying," he says.

For Ortiz, the art shows benefit both the brewery as well as the local artists. "As you know, COVID

has really negatively impacted the art community," she says. "Most artists are great at making art, but not so good at marketing or selling. Many of them rely on events and outdoor markets. Even during the best of times, there aren't many opportunities for emerging artists to showcase [their work]. At *Shades*, we provide a safe space for artists to share their passion with friends and family."

Admission to the art shows is free and *Shades* does not charge artists for space or take a commission from any sales made during the art shows. In addition to giving back to the art community, the shows are also a chance for people to take a break and enjoy a variety of food and drink specials alongside rotating performances by local musicians. During these Saturday art shows, *Shades* offers a \$5 special for a can of their Livli Hard Seltzer and a shot of vodka.

While the artists present their work, *Shades* is using the opportunity to showcase some of their newest beer releases. One special feature includes their Shades Premium Lager. They are also taking the opportunity to highlight some of their newest sours (Plum Berliner Weisse and Pina Colada Golden Sour Kveik), their iconic classics as well as new and limited edition special brews.

Shades is hoping that the shows will give local artists exposure and sales, with Ortiz noting that *Shades* promotes the events on their social channels, website and event pages. "I know how hard it is to find the confidence to show your art and much more to find a place to exhibit," Ortiz says. "The art shows at the brewery are a great way to reconnect with friends, enjoy and support the artists over some delicious beer." More information can be found on the *Shades Brewing* website, www.shadesbrewing.beer.



Activities like tarot readings by Kiera Montana (pictured) are available at the weekly events.



Coral reef deadhead bears by Sawyer Stroud.

Photos Courtesy of Shades Brewing

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(SAT) JULY 31

03 NO SHOOTING FRIENDS, JOSEPH

02 THE ANCHORAGE

01 DECENT ANIMALS

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Illustration by @brett.ferrin

SLUG Picnic

NO SHOOTING FRIENDS, JOSEPH

By Emilee Atkinson
emileeatkinson11@gmail.com

As the temperature rises, people are eager to get out after an intense year of staying inside. Luckily, SLUG Picnic is quickly approaching and features three bands eager to get out and perform live once more. The show kicks off with No Shooting Friends, Joseph. Joining are veterans of the local music scene **The Anchorage** and opener **Decent Animals**. The show is on July 31 at the Artspace City Center 230 S. 500 West. Tickets are \$5 a piece with picnic seating at 5:30 p.m. and music from 6 p.m. to 9 p.m. Sponsored by **Sparrow Electric**, **Dented Brick Distillery** and **Utah Brewers Co-op**.

Quarantine gave people time to do things they normally wouldn't have time to do. Some took up new hobbies, while some worked on fitness or caught up on TV shows. Others, like newly formed group No Shooting Friends, Joseph, started a band. Not only did they form a band, but they wrote and produced an entire album, *Flicker*. No Shooting Friends, Joseph started when guitarist/vocalist **Dallin Cerva** was messing around on his guitar. "I didn't intend to start a band," he says. "I was just trying to see if I could make some songs out of guitar riffs I had made up over the years." Soon after, Dallin's wife, **Jacquelyn Cerva**, began lending a creative hand. "We collaborate on everything," says Dallin. He eventually rounded up guitarist **Jamison Cerva** and drummer **Liz Aponte** to complete the group.

Flicker turned out to be a fantastic album that



(L-R) Jamison Cerva, Liz Aponte, Jacquelyn Cerva and Dallin Cerva of No Shooting Friends, Joseph.

incorporates movie references and blends different genres of music that listeners can really sink their teeth into. While listening to *Flicker*, listeners can hear emo, punk and alternative influences. With this being their debut album, Dallin hoped to put together an album that sounds professional and induces nostalgia in its listeners. "I just hoped the album would come together in a way that wasn't like some guy in his 30s trying and failing to play the kind of music he listened to when he was a teenager," says Dallin. He wanted to put together something that harkens back to emo and hardcore music of the late '90s and early '00s, and not only do those influences shine through, but it sounds as put together and professional as the band was hoping for. On "Pretend," listeners hear a film reel spinning before a fast, driving guitar rhythm kicks off the song. It sounds similar to emo and hardcore songs out of the early '00s while incorporating film samples into the song.

While writing *Flicker*, Dallin says he looked for influences other than the ones he grew up with, but those are the ones that have stuck the most with him. "I'm still a huge fan of the music I grew up with. I venture out and listen to some more obscure things, and hopefully those influences creep in, but I always come back to bands like **Thrice**, **The Appleseed Cast** and **Brand New**," says Dallin. While working on the album, Dallin searched out other bands to take inspiration from. **At the Drive-In** was another influence, as well as **Jimmy Eat World's Clarity**. "It's my favorite album of all time," says Dallin of the latter.

Flicker has a unique and enjoyable sound that's reminiscent of emo and punk bands of the past, but one of the components that makes it the most unique is the use of movie references. Throughout

the album, listeners can hear monologues from classic movies in the background—**George A. Romero's Night of the Living Dead** among them. "Filmmaking is my trade—it's what I studied and it's what I've spent most of my adult life doing. I wanted this album to use cinema as a way to enhance the tone of the tracks that use audio clips," says Dallin. "Cinema can alter your mood rapidly, so the audio clips we pulled from old films in the public domain are there to ground you in the emotion of the song." Against the high cost of creating things in the filmmaking world, Dallin discusses how getting to create this album on their own as a band has been highly satisfying. "Making an album felt extremely liberating," he says. "We did it ourselves and that allowed us to move quickly and not answer to anyone. It was the smoothest-moving creative project I've ever done."

Because the band was formed during quarantine, there hasn't been much of a chance for No Shooting Friends, Joseph to play live. "The album—and the band, for that matter—wouldn't have happened without the shutdown. Despite how horrible COVID-19 has been for the world, it did give everyone some time to reflect and decide how they want to spend their time and creative energy," says Dallin. He also adds that they're "excited to get out and get to know the local music scene more."

As No Shooting Friends, Joseph gets out to play more shows, they want fans to know that they're "thankful for the support and that more music is coming." Dallin revealed that album number two is already written, with plans to record later this year. *Flicker* is just a taste of what's to come. Catch No Shooting Friends, Joseph at *SLUG Picnic* on July 31 at 6 p.m.



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Photo: @gilbertisneros

SLUG PICNIC

THE

ANCHORAGE

(L-R) Jason Bohman, Evan Wharton, Derek Harman, Erik Vorkink, Jake Bills and Myles Lawrence of The Anchorage.

Over a decade ago, The Anchorage formed when a group of friends got together and started making music that they love. Members **Derek Harman** and **Jason Bohman** became friends when they were in separate groups. Bohman plays drums and ended up filling in one evening for Harman's band around 2010. During rehearsal, they came up with something that they loved the sound of, and thus began The Anchorage. "We really dug the style that came out and recruited some friends that were awesome musicians. 11 years later we still love doing it," says Bohman.

The Anchorage has a unique sound that incorporates several genres in their music. For example, on "Weird Night Sleepy Day," listeners are greeted with crunchy, high-energy guitar that sounds like it's from an emo or punk album before an exciting horn section enters. The two are blended together seamlessly and create an alluring and lively sound you can headbang to. The Anchorage enjoys having a unique sound that can appeal to different listeners. "We have a pretty diverse taste in music among our band members," says Bohman. "I've always been a fan of finding a unique sound for your music, and I think that naturally happened, given our different backgrounds."

One thing that sets The Anchorage apart is their ska influence. One of the key elements in ska is the use of horns. The Anchorage has **Erik Vorkink** on trumpet, **Evan Wharton** on trombone and **Myles Lawrence** on tenor and bari sax and guitar. The band flawlessly incorporates the wind instruments within their gritty emo/punk style. Bohman says he's always been drawn to the energy dynamics of ska.

"Ska music represents and promotes unity and inclusion," he says. "Who doesn't have fun at a ska show?"

Without hearing The Anchorage's music, it can be hard to describe; it's something you have to experience for yourself. "Depending on the song it can be a form of alternative rock, other songs are more reggae, most of our music has some strong elements of ska. We've got something for everyone!," says Bohman.

Because The Anchorage has been a part of the local music scene for so long, they've gotten to know other local bands and owners of venues very well. "There's some incredible individuals in Salt Lake's music scene. Some venue owners truly are so supportive of the local musicians," he says. He cites *The Beehive* and *Kilby Court* as two particularly supportive spots. "There are many members of the scene who work super hard to help the venues however they can so the venues are able to stay available for the local level musicians to use. Just a great community," he adds.

The Anchorage has plenty of support from other musicians and venues, but they also have emphatic support from their fans. "I'd call our fans more like our friends," says Bohman. "Most everyone who comes to our shows [is a] close friend of ours, and it's always fun when new faces come into the crowds. A lot of the people at shows are in bands themselves, so it's fun to play shows together and just support all of our music."

Before the pandemic, The Anchorage released an EP in early 2019 entitled *What We Go Through*. Because the world was put on hold,

they were able to set time aside to work on new material. "While we definitely would have much preferred *not* having the pandemic, the lack of shows allowed us to dedicate ourselves fully to writing a new album," says Bohman. "We took a pretty different approach this time around that we probably would've never done otherwise." The focus was on writing and recording one or two songs at a time instead of all at once, according to Bohman. "It worked really well and scratched the instant gratification itch at the same time by tracking a whole song in one day," he says.

Bohman says that quarantine also gave the band a much-needed restart. "We were able to step away from the routine we were in and really develop a writing process that works for us," he says. Now that they're feeling reset, The Anchorage is ready to get out and perform live again. "It's one of my favorite feelings in the world," he says. "I really can't wait to play the new music too—these songs are so fun to play." The Anchorage's track "Mr. & Ms. Communication" is a fan favorite. "The crowd always loves dancing to that one," he says. He also adds they're excited to play their new material that will be even more fun.

The Anchorage is anxious to get back out to perform for fans. According to Bohman they've finished recording their third album which will be releasing soon. "We're stoked to see you and to play music for you again," he says. "This marks a new beginning and we can't wait to make more music." The Anchorage is ready to jam out at *SLUG Picnic* on July 31 at the *SLUG* HQ. You don't want to miss out!



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Filling up at Dali Crepes, a One-Stop Crepe Shop

By Corinne Bauer
corinnejbauer@icloud.com
Photos by @slc_bites

Few foods can transcend the boundaries of mealtime and feed you fully at any time of the day—crepes are one of those surprisingly versatile foods that magically lend themselves to any flavor profile depending on what you put inside. At *Dali Crepes*, they take full advantage of this fact by offering a varied menu that highlights crepes in sweet, savory and distinctly breakfasty lights.

On a Friday evening, my housemates and I moseyed our way up to *Dali Crepes* for dinner. We ordered online on our way from Orem, picked up our food and had ourselves a picnic on the grass of a nearby church. One of the advantages of living in Utah is that you are never too far from a grassy lawn for an impromptu picnic. We threw down a blanket, set out the crepes and got to the real work of eating a delicious meal on a sunny day.

I can't say that I've ever imagined barbeque and crepes going together, but the Carve and Enjoy (\$15.25) brought those two worlds together seamlessly. As soon as I opened the box, I was transported to a backyard barbeque around a campfire. The edges of the crepe were browned and almost completely hid the filling. Any ideas you may have about crepes being dainty or unsubstantial are completely ruined by the complete BBQ dinner encased within. Once I cut in for my first bite, I could see the beautiful layers of cheese, greens and meat. The avocado mayo, mustard and garlic aioli add a smooth, creamy texture while the brie brings a slight funk as the tender brisket adds smoke and layers of savory flavor. If you ever find yourself missing summer camping trips in the dead of winter, this crepe can transport you to a different season.

In my opinion, there is very little that can't be elevated by the addition of a fried egg with a runny yolk. That's why when I saw that the Montenegro crepe was available in a traditionally savory option and as a breakfast crepe, I chose the breakfast option. Breakfast in Montenegro (\$14.25) arrived folded into a neat square. The crepe itself acts as a picture frame exposing the yellow egg yolk and surrounding pink of prosciutto, leafy arugula and thin flakes of hard cheese. I love breaking the yolk on any dish, and this one was no different. I dove in with the side of my fork and let the yolk cascade over the filling. This crepe brought great herbaceous notes with pesto and a generous amount of salt. On bites with mostly prosciutto it could feel a little salty, but a complete bite with every element was balanced with crisp edges, soft insides and great brunch vibes.

Top: The iced caramel macchiato at *Dali Crepes* with coconut milk and Honey Hearts crepe make for a complimentary and delectable pair.

Right: The Breakfast in Montenegro crepe can come in either a savory or breakfast (pictured) option.

With breakfast and dinner taken care of, it seemed only fair that I spend the bulk of my time with desert options. The Honey Heart crepe came to \$7.85 and was sprinkled with crumbly nuts and cinnamon topped with whipped cream and a cookie. It brought a honey cinnamon flavor that reminded me of baklava, though not as crispy. The nuts added an almost bitter note that helped bring down the sweetness of the honey.

Dali Crepes offers gluten-free options, and I decided to try it on the Greatest Passions crepe, which came to \$8.85 plus an additional \$.35 for the gluten-free crepe. This crepe was cute and striped with a border of fluffy whipped cream. If you are a chocolate lover, this crepe will definitely hit the mark, but it is saved from being too rich with bright strawberries and the light cream. The gluten-free crepe had a similar texture and flavor to the standard option, and if I didn't know I had ordered gluten free, I don't think I would have noticed the difference. The Banana Dreams crepe (\$8.85) was very similar, but a little sweeter with the addition of bananas and caramel and without the brightness of strawberries.

In addition to crepes, *Dali* offers an extensive menu of housemade drinks. I ordered a 16 oz. iced caramel macchiato with coconut milk (\$4.75 + \$.65 for the coconut milk), which had gorgeous

layering and came off as well-balanced with a light sweetness. The 16 oz. Mango Smoothie (\$5.35) had a nice, bright flavor that was subtle and smooth. The Pink Ladies, at \$4.85 for 16 oz., was fruity with soft, floral undertones and a light tartness that brought smart balance. Each made for a great addition to a summer meal.

Crepes make for a fun and indulgent meal, and given their size, one sweet and one savory is the perfect amount for two or even three people. And, with a broad menu, there is something at *Dali Crepes* for everyone. Follow @dalicrepes on Instagram for deals and to peek at their gorgeous menu items before stopping by.

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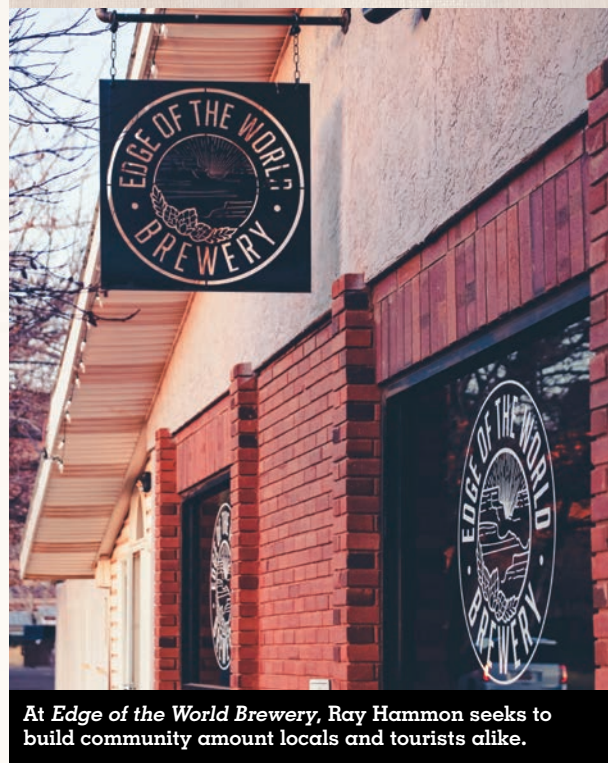
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Edge of the World Brewery stands as one of the few craft breweries in its Southern Utah/Northern Arizona territory.

By McCall Mash • mccallmash@gmail.com

LESS THAN ONE MILE ACROSS THE ARIZONA BORDER
SITS UTAH'S "ADOPTED" EDGE OF THE WORLD BREWERY



At Edge of the World Brewery, Ray Hammon seeks to build community amount locals and tourists alike.

Photos Courtesy of Edge of the World Brewery

The twin cities of Colorado City (Arizona) and Hildale (Utah) have been known as the home for The **Fundamentalist Church of Jesus Christ of Latter-day Saints (FLDS)** and other fundamental-practicing Mormons for over a century. Even though their reputation is changing, this notoriety means many people may be shocked to learn that this area—dubbed “Short Creek”—is also home to a self-proclaimed “adopted Utah brewery” less than one mile across the Arizona border.

Edge Of The World Brewery is the first drinking establishment in Short Creek, despite the fact that fundamentalist Mormons can drink alcohol because they broke away before the **LDS Church** enforced its famous “Words of Wisdom” (doctrine prohibiting alcohol) in the early 1900s. “The FLDS [church ... and] fundamentalist Mormons more broadly are pretty open to alcohol,” says **Raymond Hammon**, who established Edge Of The World Brewery in April 2019 with **Levi Williams**. “It’s something that has kind of always been a part of our culture ... so that market was already kind of made for us, and we already had that kind of community. It was just kind of a no brainer [to open a brewery] from that standpoint.”

However, Hammon says there’s more to the city than its “FLDS story.” The head brewer goes on to say, “That’s something that we are really proud about being a part of and showcasing—just some of the ways in which there’s just a lot of normal folks around here.”

Being passionate about beer, helping the community and “[being] known for something other than some of the less desirable parts of our history” aren’t the only elements to Edge Of The World

Brewery. Hammon also points to the much-needed economic benefits it has brought to the area. “You know, there’s not a whole lot by way of economic opportunity out here,” he says. “Most ... people commute for [their] jobs, and one of the things we wanted to do was do what we love and make money on it and help to build an economy here. There is a lot of tourist traffic coming here and it is a beautiful town, so we were lucky enough to sort of get on the ground with it, and it’s super exciting and fulfilling.”

However, Hammon says tourists who otherwise might not have gotten off the highway aren’t the only visitors to the bar/brewery. Many regional locals—from St. George, Hurricane, Kanab and Springdale—have become regulars. He says, “There’s just a lot of beautiful scenery around here that attracts a lot of people, and we feel like it [is] nice to have a place for everyone to stop, to enjoy our beers, to enjoy our town.”

Many of these visitors arrive because not only can they drink cold beer in a beautiful place and obtain respite from the desert’s grueling heat, but Edge Of The World Brewery is one of the few breweries in the region of southern Utah, alongside the fact that the nearest ones in Arizona are in Flagstaff. Hammon says the uniqueness of their region has ultimately helped them create stronger relationships with other Utah breweries, contributing to why Hammon says he considers it an adopted Utah brewery, despite being one mile into Arizona.

He adds that while he grew up outside of the city on the Arizona side, the decision to be in Colorado City was also in part due to Utah’s liquor laws. “We kind of felt like we had a better opportunity in Arizona for certain stylistic reasons with our

beer,” Hammon says. “One thing about Arizona is that we are able to do pretty much what we want in terms of high-point beers on draft, so that was one of our motivations for staying on the Arizona side. Still, Utah brewers, even with those constraints, they knock them out of the park.”

Edge Of The World Brewery specializes in ales and has six beers on tap—including IPAs, porters, a pseudo-lager, fruited sours and seasonal saisons (summer 2021 is a lemon sage) made with as many local ingredients and flavors as possible. “We try to [source locally] as much as we can,” says Hammon. “Now, for some of our other beers, it’s kind of hard because of the area we are in because we are kind of far from the source of a lot of beer ingredients ... We have a few people around here growing hops, but I haven’t used them yet, but I am excited to maybe in the future.”

At this time Hammon says they’re not able to distribute their brews yet because they can only keep up with their taproom demand at the moment, but there are plans to expand their selection soon. “We have six taps, and we are working on expanding our tap selection—it’s kind of a bottleneck for us. We are buying some more cooperage and kind of revamping our bar to hopefully double our tap selection, that way we can brew more beer and have somewhere for it to land,” he says.

Next time you’re headed down south to Zion National Park or the North Rim of The Grand Canyon, take a detour off the highway and stop in at Edge Of The World Brewery for a cold beer. The brewery/bar is open seven days a week, from 11 a.m. to 8 p.m. on Mon.–Wed. and 11 a.m. to 10 p.m. on Thur.–Sun. Visit [@edgeoftheworldbrewery](https://www.edgeoftheworldbrewery.com) on Facebook or Instagram for more information.

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Backyard Brewing

HEBER VALLEY BREWING'S TIPS FOR BREWING WITH LOCAL INGREDIENTS

By Olivia Greene
greeneocg@gmail.com

Clint Jones had been brewing beer at home for 13 years before deciding to open up the first craft microbrewery in Heber City, *Heber Valley Brewing*, with **Greg Poirier** in 2019. Jones was inspired to make beer at home after experimenting with kombucha and working to understand the chemistry of fermentation. As an at-home brewing enthusiast, Jones encourages beer lovers to explore making beer at home with local ingredients you can grow in your backyard. Regardless of your experience with fermentation, the brewing process is an experimental nod toward the nature that surrounds Utah and the beer that can be created from it.

To begin your brewing process, look around in your kitchen and see what types of equipment are available. A siphon, a gallon jug, a grinder or rolling pin are a few of the items needed, but you can always pick up an at-home beer kit from *The Beer Nut*, too. Start the mixture with starches, or base malts—the catch-all term for barley or wheat that has undergone a drying process. Wheat and barley grow well in the dry Utah climate and are easy to plant at home for harvest in the spring. To prepare the base malts, take the cut plant and use a coffee grinder or rolling pin to break it open. Next, either over a fire pit or kitchen stove, heat a gallon of water to 160 degrees Fahrenheit and add the grain to water. This mashing process breaks the grain open to expose the insides. Wheat germ will also be added in this step to germinate the grain and convert the starch chains into simple sugars that the yeast (added later) can then eat.

From your pantry, grab either agave, local honey or table sugar and add it to the liquid that has been strained from

Clint Jones of Heber Valley Brewing talks to us about the myriad ways Utah home brewers can incorporate locally sourced ingredients and natural processes into their “backyard brews.”

the mashing process. The next step in the brewing process is where the unique flavor comes through. Adding black tea leaves, coriander and bay leaves creates a hop-like effect on the outcome of the beer. The oils from these plants are extracted during fermentation and emit a citrusy flavor. Genuine hops can be added, too, which are “... the ‘spice’ for beer,” Jones says. If hops are added at the beginning of the boil, the beer will be more bitter, but “if they are added later, the flavor and aroma compounds will be more hop-forward,” Jones says.

Hops are typically drought-resistant and Jones encourages locals to plant them in their backyards. He has been growing hops for at-home beer making since he moved to Heber City and planted 30 more chinook rhizomes this season. The chinook hop in particular is a coveted hop among beer lovers, as it adds a piney and grapefruit-like character. Jones and the staff at *Heber Valley Brewing* also harvest wild hops along the Provo River annually. “I appreciate cultivating directly from the Wasatch back itself ... It’s such a cool plant that really anyone could grow and harvest from,” Jones says.

In addition to hops, at-home brewers can puree fruit to add another flavor dimension to the brew. Jones typically gets inspiration for the beer from the local fruit stand he passes on the way to the brewery. Last year, he passed the Heber City fruit stand which was carrying fresh pears. He roasted and pureed the pears and added Belgian yeast to create a Belgian pear brew. Jones suggests adding

anything that is in season to create the most flavorful result. Just like the hops, the fruit puree can be added at different points in the brewing process depending on the desired outcome.

The last step before leaving the mixture to ferment for at least two weeks is to add yeast. There are over 100 different kinds of yeast that can be added, and the most common can be found in stores. (You can even use baker’s yeast!) The three main types of yeasts are ale, lager and Belgian. Ale yeasts are needed to make ales, stouts, porters, Kölsch or wheat beers in general. The second type, lager, is used to make pilsners, bocks and dormunders. Once the yeast is added, it will eat all the sugar molecules and turn them into alcohol. Add the nearly-there mixture to a sanitized bottle, cover and store for two weeks before trying your first backyard-brewed beer.

Throughout his at-home beer making process, Jones has tinkered with all the variables involved. Starting out as a home-brewer allowed for creativity and “understanding the ‘why’ behind a good or bad batch,” he says. He looks to the Utah seasons and landscape for inspiration and encourages first-time brewers to do the same—to look in your backyard, in the valleys, or to local farms for ingredients that create your own backyard brew.

Visit *Heber Valley Brewing* at 501 N. Main Street in Heber City, and find more info at hebervalleybrewing.com.



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A SALT LAKE CITY TOUR-DE-SELTZ

5 LOCAL OPTIONS FOR YOUR SELTZER SUMMER

By Audrey Lockie and Bianca Velasquez
audrey@slugmag.com • bianca@slugmag.com

As summer warms up and our evenings stretch out, we look to refreshing comforts that'll cool us down while we navigate a post-pandemic world. Many formed bonds with seltzers such as White Claw and Press during their surge of popularity within the last couple of years, but there's a healthy pool of locally made seltzers to choose from as well—local breweries *Epic*, *Shades*, *Uinta*, *Squatters* and *Grid City* can provide fodder for your steamy seltzer summer. With flavors such as Cherry Lime, Pineapple & Mint, Raspberry, Peach and a fruity Rosé, your bubbly summer companions come in large supply.

EPIC BREWING COMPANY Pakkā Cherry Lime



pakkahard.com

Within the refreshing world of hard seltzers, Epic's Pakkā offerings feel especially crisp and fresh. The flavors here—our choice was the Cherry Lime—sit on the reserved end, more of a subtle augmentation to the carbonated fizz than an explosive gut punch. Coming right out the fridge, the lime's tang dominated the first sip. As the seltzer quickly descended closer toward room temperature—as is wont to happen during a Utah summer, especially with outdoor drinking—the citrus bite mellowed out and the richer cherry flavor came to the front for a pleasantly sweet finish. Epic's Pakkā seltzers prove a safe bet if you really, really wanna convince yourself that you're *not* drinking alcohol while you put away a baker's dozen by the poolside. —AL

GRID CITY BEER WORKS Bubble Works Rosé Hard Seltzer



gridcitybeerworks.com

Grid City Beer Works' Bubble Works collection harbors a nail-biting posse of four hard seltzers including the Aperitif, Cucumber Lime, Hoppy Hard and the Rosé. Although it comes in blazing hot at an 8.2% ABV, this Rosé seltzer is the perfect sipping experience to cool off under the sun. Pouring this serving felt electric, as the mild carbonation shot sparkling bubbles off the top of my cup above the ruby-red body of the Rosé. The first sip introduces a refreshing, traditional Rosé taste with a crisp landing on my tongue. Not as sweet as expected at first, the dried raspberry, freeze-dried tart cherry, prickly pear and muscat canelli grape juice introduced themselves—in that order—as the drink settled itself into a warmer temperature. Be warned: At this particular ABV, this little number might be a bit TOO easy to drink. You'll be fine, right? —BV

SHADES BREWING Livli Pineapple & Mint



shadesbrewing.beer

Of the local seltzers we sampled, Shades' Livli brand carries some of the most personality—a hard seltzer for the flavor connoisseurs. Following suit with Shades' penchant for brewing experimentation—their local favorite Pina Colada sour, their "Slurry" beer concoctions—the fruit-herb blend of the Pineapple & Mint seltzer strives for uniqueness first. Interestingly enough, the individual notes of pineapple and mint didn't really speak during my tasting. Instead, the combination of the two made for a creamy fruit flavor not unlike that of the summertime classic Creamsicles. If the rich flavors and textures of this seltzer make it a less-than-likely candidate for multi-can consumption, the Livli's hefty body does offer a worthy choice if your desires lean toward sitting back and "nursing one for the flavor." —AL

SQUATTERS BREWING CO. Grandeur Peak Peach Spiked Sparkling Water



squatters.com

Call me Princess Peach, because this Grandeur Peak Peach Spiked Sparkling Water made me feel like royalty rescued from the grip of danger! If anything has been able to deconstruct a peach and reconstruct it into a light and boozy version of itself, it's Squatters' Grandeur Peak. The fuzzy sensation that greets your mouth on the first sip comfortably rolls out the red carpet for the star of the show, the well-rounded peach flavor. Crisp, fruity and almost creamy, this low-carbonated, highly refreshing sparkling drink offers a lighter option than Wild Basin's Cucumber Peach, without that seltzer's consequential bloating and lingering malt-liquor taste. Coming in at a safe 4.5% ABV, you can easily knock a few of these back before needing to actually be put in a tower for a little princess time out. —BV

UINTA BREWING Westwater Raspberry



uintabrewing.com

Uinta Brewing's Westwater seltzer line doesn't reach for the same eye-and-tongue-catching novelty as other local brands; instead, the brewery strives for perfecting the basics and carries the tried-and-true trio of lime, mango and raspberry. That said, our taste test of the raspberry flavor revealed that simplicity doesn't equate blandness. Of the bunch, Westwater Raspberry has some of the most naturalistic tasting notes, avoiding candy-like artificiality and leaning into the true taste of a fruited drink. If some mainstream seltzers lean so crisp that they verge toward tonic and some present themselves more as high-falutin concoctions, Westwater sits in that balanced middle ground—far from bland, but even farther from being a one-sip exercise in experimental perfection. She's the resident cutie who won't bite but can still give you a real good time. —AL



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LOCAL MUSIC SINGLES ROUNDUP



Welcome to our July “Local Music Singles Roundup,” where we look to our ever-trusty music community to bring in the summer heat! This month, we have everything from seething pop bangers (**Detzany**) to beachy indie rock (**Get Born**), from summer-angst pop punk (**Surrender Rome**) to trap that overflows with playful personality (**Phobia the Greatest**). With eight wonderful tracks like these, what more could a summer playlist need?



Detzany

“don't want you around”
Self-Released
Street: 03.28
Detzany = SZA + Demi Lovato

Hearing a vocalist capture the delicacy of specific emotion is a metaphysical event. Of course, lyrics have their meaning, but there’s a point when lyrics can’t say everything. This is what Detzany manifests in “don’t want you around.” It’s an R&B-pop single that captures those dating-around days when a woman finds her power. It emits a **Beyoncé**-esque feel, intimate and energetic at the same time. It’s the powerful story that R&B gave in the ’90s along with the movement-oriented production that’s hot in our decade. In the end, the song premieres a tasteful and unexpected guitar solo, compressed vocals and a beautifully produced descent of sound. —*Mary Culbertson*



NARC

“Territorial Pissings”
Self-Released
Street: 04.05
NARC = Bikini Kill + PUPIL SLICER

For the anniversary of **Kurt Cobain**’s death, powerviolence trio NARC let themselves loose upon **Nirvana**’s “Territorial Pissings” with a cover that rages with relevancy in the internet era. Plowing into your ear with the help of their defibrillating instrumentation, NARC gives the track’s refrain, “Gotta find a way, find a way, when I’m there / Gotta find a way, a better way, I’d better wait,” a revived ire to duel with the reign of the infographic industrial complex and other tools of social-media slacktivism. NARC’s burst of fury, while even shorter than the original, offers a much needed reminder to tear away the phony aesthetics and virtue signaling of modern social justice and actually give a damn. —*Aidan Croft*



Slender Dan

“Pay With a Gift”
Self-Released
Street: 05.24
Slender Dan = (Mooninite x Matchess) ^ House of Balloons-era The Weeknd

Spreading out like a calm breeze over a sea of chilly synthesizers, Slender Dan’s “Pay With a Gift” tracks in ambiguous, nocturnal beauty. **Heather Dickson**’s repetitive refrains flirt with distorting autotune, eventually taking on a more blended instrumental role during the slow-burn ecstasy of the song’s chorus. If the verses feel sly and subtle, this climax rushes out like pulling the plug out of a bath. “I gave it all I had and now you want to throw it away,” intones the roboticized Dickson, emphasizing the single-syllable punch of each word and gasping for air between utterances. Each new layer of sound bolsters the song’s restrained urgency—the thrill of release without losing zen composure. —*Audrey Lockie*



Surrender Rome

“Summer Vacation”
Self-Released
Street: 05.28
Surrender Rome = Green Day + The Starting Line

Surrender Rome’s debut single, “Summer Vacation,” is reminiscent of early 2000’s pop punk. The lyrics in the first verse are emotive and angsty, speaking to the universal struggles of schoolgoers nationwide: “What’s the point of being young / When we can’t have fun / I’m tired of working all day / No more fucking essays.” Although “Summer Vacation” wears its influences on its sleeves, it refreshingly conveys the suffocating nature of school with catchy, sing-a-long hooks. After the world has endured a global pandemic for over a year, “Summer Vacation” takes on a new meaning, propelling us into a summer we all need more than ever. —*Andrew Christiansen*



LOCAL MUSIC SINGLES ROUNDUP





Bri Ray

“Tough Love”
NoteWorthy Music
Street: 03.17
Bri Ray = Kehlani’s You Should Be Here era + (SZA x Solange’s “F.U.B.U.”)

We’ve all got exes we wish weren’t a part of our history, so damn if Bri Ray’s “Tough Love” doesn’t speak to me. The slow, sensual beat highlights Ray’s vocal prowess, and when I thought it couldn’t get better, Ray’s lyrics proved me wrong: “Trust me, it’s tiring being alone / I am no longer your home / Don’t say you took me for granted / I already know,” she sings, inspiring righteous anger. Even more poignant is Ray’s refrain, where she sings the single’s strongest line—“Loving you doesn’t mean I am staying here.” “Tough Love” is a song for people who have experienced life and love in all its complexity, and I’m definitely grateful for it. —*Alexis Perno*



Get Born

“Laguna (feat. Hannah Kynaston)”
Self-Released
Street: 06.21
Get Born = Connan Mockasin + Faye Webster

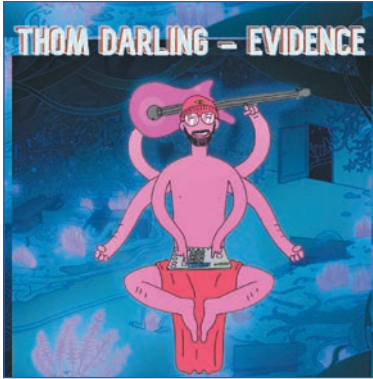
A saving grace from the tortures of Salt Lake’s soul-melting heatwaves, Get Born’s **Mason Feurer** has crafted a new track that’s as cool as a cucumber in the sea breeze through its playful drums and drippy guitars. This silky serenade features Hannah Kynaston, whose vocal performance intertwines with Feuer’s in a pairing of soft harmonies that delightfully entangles the ear in a bed of warm beach towels. The track builds toward a soaring guitar solo that’s as dreamy as it is irresistible to groove to. Taking us all along for the most pleasant day of ocean antics, “Laguna” is a surefire soundtrack to your next beach adventure. —*Aidan Croft*



Phobia the Greatest

“Hate Me Now & Love Me Later”
Self-Released
Street: 04.16
Phobia the Greatest = Lil Uzi Vert + Gunna + Lil Boat

The standout title track from Phobia the Greatest’s *Hate Me Now & Love Me Later* EP possesses all of the artist’s characteristic flair and charm. Producer **Damon Vitucci**’s beat strips away any fuss into the skeletal basics of rumbling kicks, whipcrack snares and an airy assemblage of synthesizer pads, foregrounding Phobia’s electric personality. The delirious autotune runs, the baby-voice ad-libs that pepper the background, boastful lines like “While you’re over there on the bleachers / I’m number one MVP” and the way the rapper’s closing bars often linger behind the beat like it’s all too easy for her—“Hate Me Now” feel like a revelation of hip-hop playfulness. —*Audrey Lockie*



Thom Darling

“Evidence”
Self-Released
Street: 04.28
Thom Darling = Milky Chance + Modest Mouse

I’m a sucker for a solid bassline, and Thom Darling made me a sucker with “Evidence.” Taking on the topic of injustice, Darling harnesses this bassline for a darker edge while maintaining a funky vibe. “Evidence” is deceptive this way: Superficially, it’s an upbeat, indie-pop track you want to dance to: listening deeper, Darling sings about corruption in the court system: “We took a / Good hard look at that evidence / Sure seems things ain’t in your favor,” they sing satirically. Hearing all the phrases that attempt to justify injustice is fuel on the fire, elevating the track’s energy. “Evidence” will make you want to take on the world and dance while you’re doing it. —*Marina McTee*



By Mike Brown • mgb90210@gmail.com

Talkin' Tips!

I've humbly been part of *SLUG* Mag's *Beer Issue* since its inception. I have gotten drunk several times for *SLUG* assignments in order to fulfill the responsibilities contributing to a *Beer Issue* entails. I've done the math, and a rough estimate as to how many beers I've had in my lifetime is around 15,000—that's not a brag, more of an embarrassment, to be honest, but just listing my qualifications for this issue.

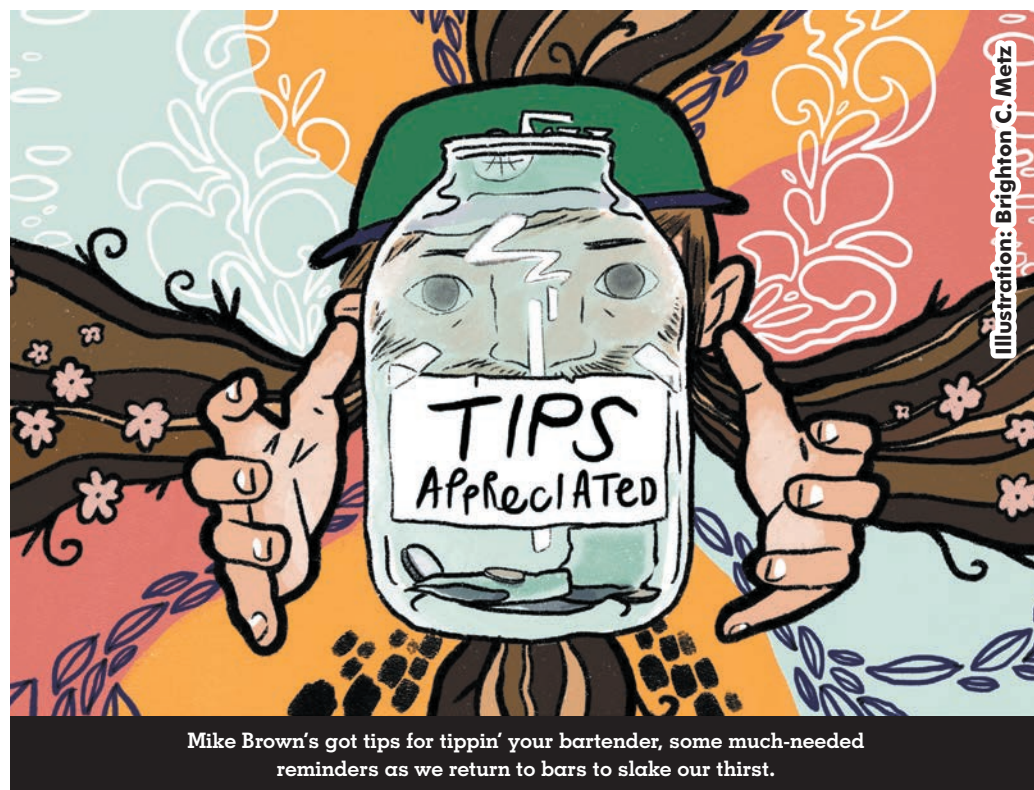
Seeing as how I've written tons about beer and being drunk and stupid, I thought I'd take a different angle for this year's *Beer Issue*. I want to tackle the topic of tipping. Seeing how beer is served at bars, bars like you to tip and I've bartended before, I'd like to cover some etiquette about tipping from both the bartender perspective and the customer perspective.

I'm sure that everyone reading this either has a friend in the dreaded service industry or is deep in said industry themselves. I'm sure you've always heard one of these people bitching about their tips. The age-old adage of "If you don't have money to tip, then you don't have money to go out to the club" will forever ring true, but alas, still bears repeating.

Needless to say, the more you tip, the more the bartender will like you. Remember your drink orders, and maybe cut the line if you spit cash out like a broken ATM. This also means that you will have more fun. So if you just won the lottery or if you live in SLC and just refinanced your mortgage, go nuts! Spread the wealth and the love.

Here're my pro moves for tipping if I'm drinking in a new environment. Its kind of like a sandwich made out of tipping. On my first round, I'm very polite, not flagging down the server or bartender—they see me and I know it. I might casually hold my cash in my hand but I'll maintain respect and let them serve me when they are good and ready.

Now the sandwich part. I tip pretty fat that first round. This makes sure rounds two and three get handled faster. On rounds two and three, I tip appropriately, nothing crazy. On my last round, I tip fat again, hence the sandwich. (Also, when drinking beer while I'm out, I only order bottles. Nothing against a cold, frothy draft, but a bottle is faster to order, and I always have a weapon if needed.)



Mike Brown's got tips for tippin' your bartender, some much-needed reminders as we return to bars to slake our thirst.

Now, you may be wondering, what is an appropriate tip? Rule of thumb while eating out is 15–20%. In most bars a dollar a drink seems to be the rule of thumb. But keep in mind, if you order a fancy-pants craft cocktail that takes five minutes to make and costs \$14? Well you better be tipping more than a dollar. Pay to play, player.

Another theory I have on tipping is don't let bad service excuse you from tipping, especially in a crowded, noisy bar. You have no idea how many times your server's butt got slapped by **Goldman/Sachs** interns that shift, or how much puke the bartender is going to have to clean up at the end of the night. And I'd like to think that if the service is bad because the bartender is having a bad day, well, my cash can make their day better, and I just did my good deed for the year.

Some other tips for tipping, customers: If you're using a fake ID or breaking any other laws in the bar, you'd better be tipping extra. Also, your level of charm or physical attraction doesn't pay your bartender's rent. The bartender actually isn't your friend; keep that in mind.

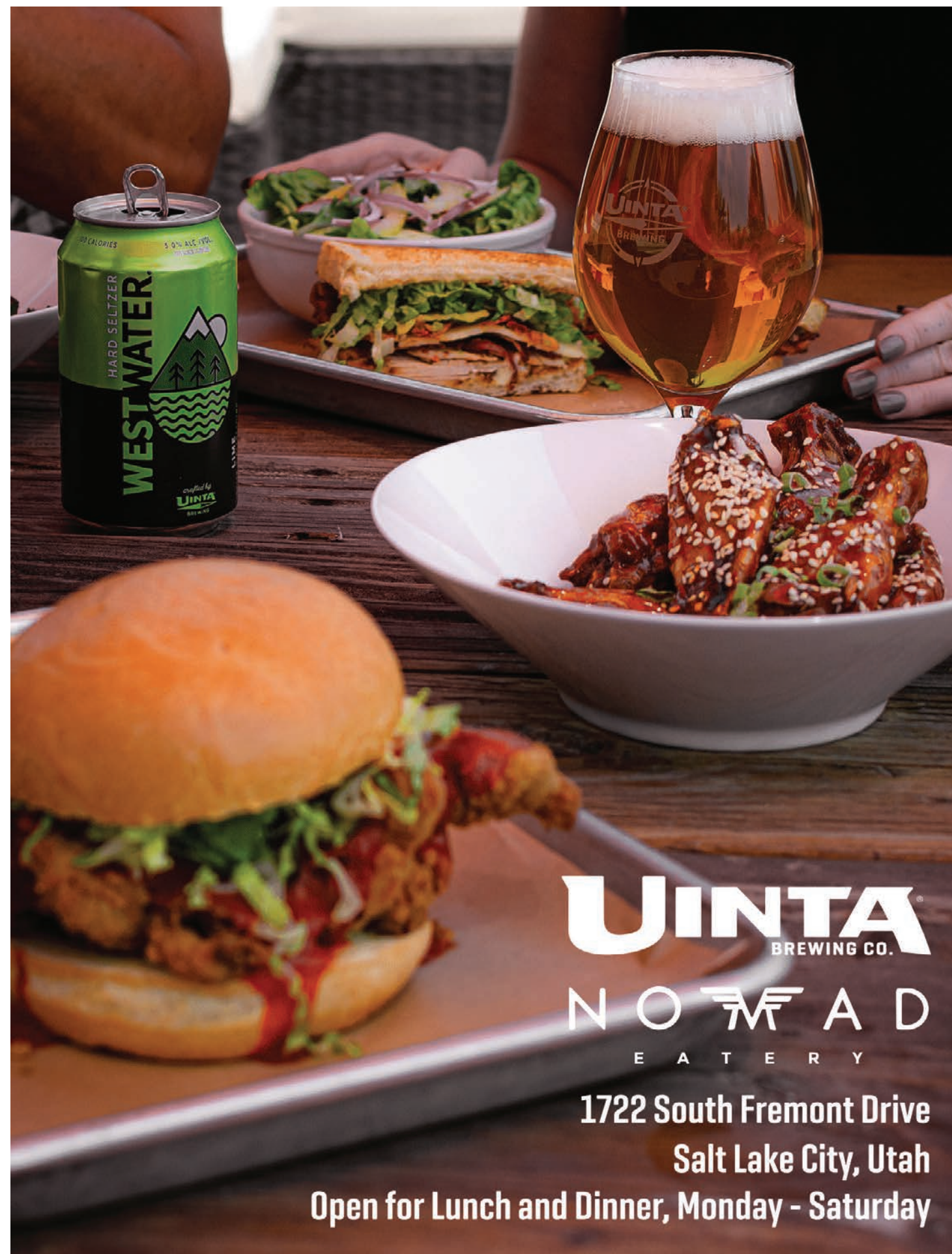
OK now for the other side of the bar: some tips for bartenders to milk that extra cash out of people. The very first thing I learned about bartending was simple, and had nothing do with drinks. It was just this: Treat EVERYONE like a big tipper. And no matter how tempting, never tip shame and never call someone

out for being a stingy piece of shit. Different people tip differently. An old-school power drinker typically tips fat at the end of all his rounds, so don't freak out on them. If someone isn't going to tip you and is just being an asshole, well, that's just how the world works. That guy is probably an asshole everywhere he goes, and that's his cross to bear.

This one is simple but logical, too: Drunk people usually tip big because people are bad with their money when they are drunk, so get your customers drunk. Also, the best tippers, in my experience, have always been drug dealers and strippers. They usually have wads of cash—literal wads—wrapped in rubber bands. As soon as you see that rubber band, you take care of that person.

If need be, it can sometimes be appropriate to have a "tip talk" with the barely-21-year-old who just started going to the bar and can't understand why beers cost three times as much as they do at the gas station. It's the reason is that you can't hook up with someone as easily at the gas station—you're paying for the ambience. But I recommend avoiding this conversation altogether. We all were stupid about something once, and life is about learning.

Well, that's about it for talkin' tips. Tip your bartender, be nice—especially at last call—and have fun!



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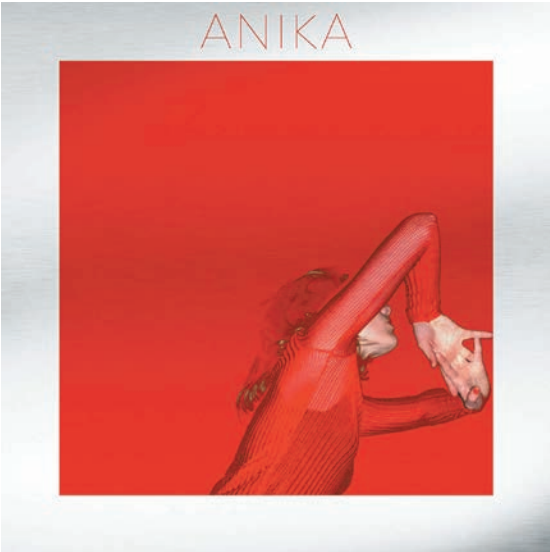
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MUSIC REVIEWS



Anika – Change
(Sacred Bones, 07.23)
Anika = Björk + St. Vincent
–Mary Culbertson



Ayankoko – Khmu Thidin
(Chinabot, 06.18)
Ayankoko = Mukqs + Lauren Bousfield + Jacoti Sommes
–Audrey Lockie



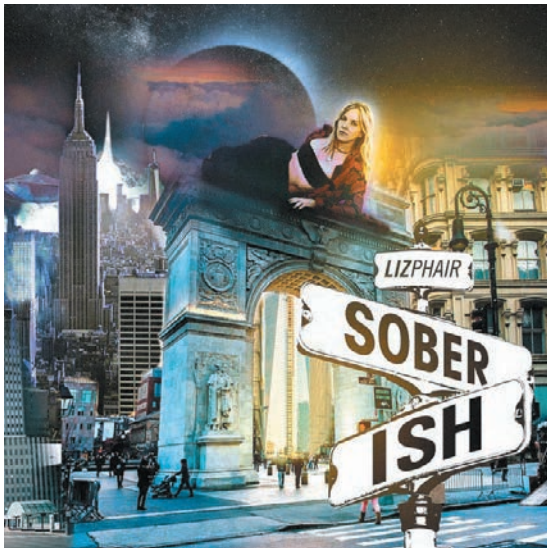
Faye Webster – I Know I'm Funny haha
(Secretly Canadian, 06.25)
Faye Webster = Natalie Prass x Andy Shauf + Adrienne Lenker
–Mekenna Malan



Jason Jamal – Sweet
(Grimalkin Records, 07.16)
Jason Jamal = Gallant x Jamie xx
–Palak Jayswal

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MUSIC REVIEWS

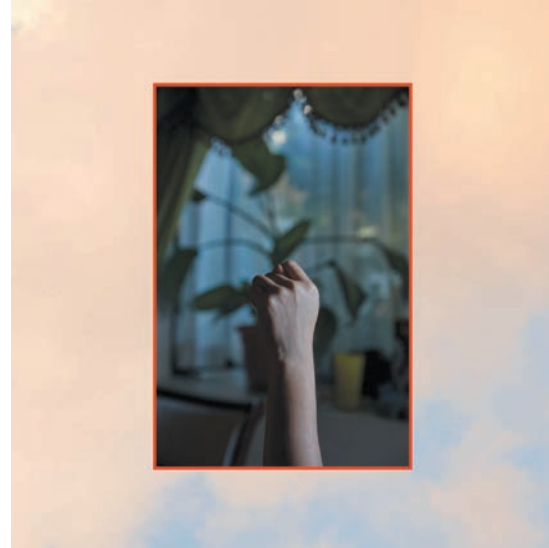


Liz Phair – *Soberish*

(Chrysalis, 06.05)

Liz Phair = Karen Carpenter + Steely Dan + Sufjan Stevens

—Russ Holsten



Mabe Fratti – *Será que ahora podremos entendernos*

(Unheard of Hope, 06.25)

Mabe Fratti = This is The Kit + Gustavo Santoalla

—Marina McTee



Gerald Cleaver – *Griots*

(Positive Elevation, 06.04)

Gerald Cleaver = (Derrick May x Mark Fell) + Laurel Halo's *Chance of Rain*

—Audrey Lockie



SPELLING – *The Turning Wheel*

(Sacred Bones Records, 06.29)

SPELLING = Tujiko Noriko x 2000s Kate Bush

—Audrey Lockie

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LOCAL MUSIC REVIEWS



FERRARI\$MOKE – CRA\$H

(Self-Released, 04.16)

FERRARI\$MOKE = Gunna + Lil Durk + Polo G
–Taylor Hartman



KayFly – Just Wait

(Self-Released, 01.01)

KayFly = Christiana Perri + The Staves
–Mary Culbertson

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Worst Horse – Worst Horse

(Self-Released, 04.05)

Worst Horse = Yeasayer + Grouper
–Kia McGinnis Wray

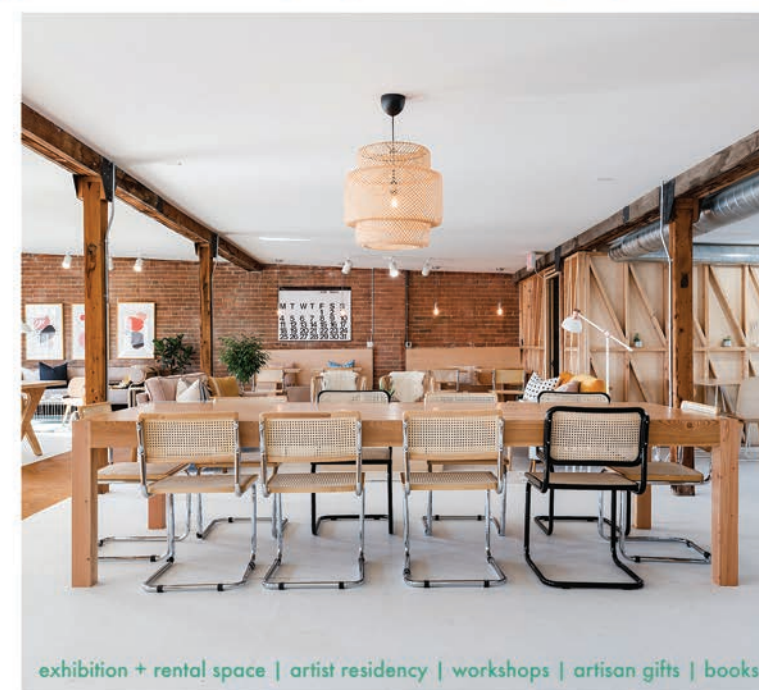
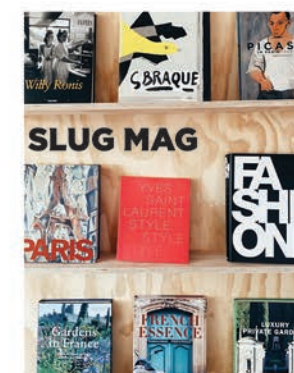


Joel Willes – No Standards

(Self-Released, 02.22)

Joel Willes = Ian Curtis + Ryley Walker + Emerson, Lake and Palmer
–Billy Swartzfager

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Snapping our eyes open with a chorus of sharp breaths, “Once in a While” opens up **Eli Owens’** second studio album, *Knock Knock*, and introduces us to the sonic palette at play: murmurous piano, percussion that scratches its way into the ear, field recordings from a distant fairytale and Owens’ vocals reverberating in the halls of their daydreams. The song also presents us with the record’s core explorations of sobriety, failure and acceptance—“Once in a while / I find myself feeling good / Once in a while / I ask myself if I should,” sings Owens. More than a direct response to their decision to become sober, the album is an assemblage of tracks meticulously cultivated over the past few years, reflecting a time of personal ferment. “I just felt like my life was feeling very spirally, trapped and claustrophobic,” they say.

Owens—who releases work under the moniker (Eli) zabeth Owens—has been involved in the arts since a young age, taking up music lessons in school. “I’ve always [played music] as a hobby,” they say. “I went to college for film and psychology, then decided that after doing marketing and video work for a while that I wanted to be more involved in music, and so now I’m a music teacher ... My whole life kind of revolves around music.” *Knock Knock* shifts away from the folk-rock sounds Owens became known for on their debut record, *Coming of Age*, and instead ventures into art-pop experimentation. But Owens’ early work made it clear that their keen ear for musical embellishment and multi-layered mixes consistently leads to immersive musical experiences.

“When I was making these songs, there was no intention of like, ‘oh, this needs to sound a certain way,’ or, ‘this needs to fit in this box of what I’ve preconceived of this album,’” says Owens. “I really just let myself play.” It’s Owens’ sense of play on *Knock Knock* that draws us into their elven musical kingdom. Through the consistent incorporation of organic

samples, Owens fluidly transitions from the rooted to the ethereal. “Something about being out in nature has always been very grounding for me, and I think there’s also this element of myth—like a mythos to these sounds. There’s so much metaphor.”

It’s on tracks such as “The Lagoon” where Owens’ fascination with these sounds enriches the song with mythic qualities. “Hot Texas air, and life everywhere / Feeling a million years old and new / There wasn’t anything I couldn’t do / In that lagoon,” they sing over rushing water, birds chirping and a plucked harp recalling **Björk’s** *Vespertine*. “The primary reason I play music is to figure shit out for myself. Layering different sounds really helps me process whatever the message or the feeling of the song is,” Owens says. Their use of these layers comes together spectacularly on “Oversoon” as they weave an orchestra out of clicky electronic samples, looping harps and the imprisoning ticking of a clock: “When I was a kid / I thought I’d die young / Wave goodbye to everything and everyone / Twenty years go by and I’m still alive ... / What to do with all this time?” they sing with a devastating vocal performance.

Owens’ use of music as a therapeutic tool creates a confidential experience that explores “feelings of failure, of being 20-something and not really knowing what the fuck to do with my life ... feeling unfulfilled in a lot of ways and dealing with ego and this idea of failure,” they say. The listener is granted access to

private spaces over the course of the album as Owens, little by little, discloses the intimacies of their struggles. Near the end of the record, “Sending and Receiving” highlights Owens’ use of imagery and tactile description to translate their emotions: “I’m gonna lie down naked in the rain / Where the shame can / Drip off of me like / Dirt from a dog / And the tears and the river water are all the same,” they sing.

The odyssey through *Knock Knock* is as captivating as it is transportive, guided by Owens’ admiration for storytelling. “Structuring things narratively is how I make sense of the world,” says Owens. “Being able to take all these feelings, thoughts and crises that I’ve had over the past couple years and weave something that has structure out of it does something profoundly settling for myself.” For the release of the record, Owens has been constructing a visual accompaniment for each song, which they will string together for a virtual performance. They say the show will reframe the album into a theatrical-like experience.

Along with the release of the visual album, Owens plans to help raise money for *Grimalkin Records*—the label releasing *Knock Knock*—where they serve an administrative role. “*Grimalkin Records* is a benefit record label and artist collective that releases [and] supports LGBTQ+ artists, queer artists [and] artists of color through releasing their music,” says Owens. Physical sales of *Knock Knock* will be going directly to the label, “so that we can start applying for grants and hopefully have some kind of sustainable business model going,” says Owens.

Knock Knock is out Aug. 13 and is available for purchase at elizabethowens.bandcamp.com. Musing from a fairy fountain within a forest of fables, Owens has crafted a stirring new record that seeks to bathe a bleary soul.

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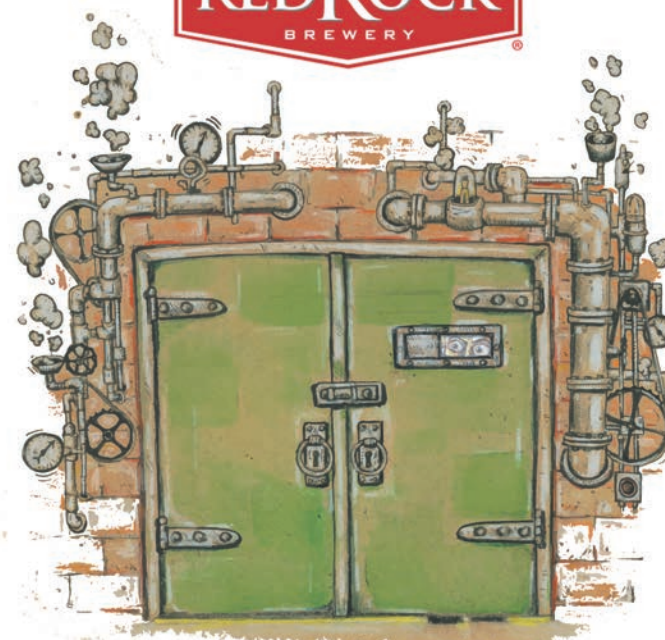
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BEER OF THE MONTH

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

Beer Name: White Rainbow
Brewery: Red Rock Brewing Company
ABV: 6.2%
Serving Style: 500-ml bottle



Nearly a decade ago, we entered the exciting world of craft beer. The initial allure was seeking out all of the greatest beers around the country, and if truth be told, the world. Although the first few years may have been about how many unique Untappd check-ins we could accomplish, at some point, that changed. We began developing standing friendships along the way. Things shifted around the first time we attended the Mountain Brewer's Festival in Idaho Falls, Idaho, years ago.

It was during this trip that we truly felt included in the camaraderie that the beer community held. Behind the lines, we were offered Red Rock Brewing Company's White Rainbow, a White India Pale Ale. It was a big deal when a favorite brewery released a new brew. Nowadays, there is a new beer every week and, on some occasions, multiple. The bittersweet part about this is many of these beers are a one-and-done or a limited-batch run, and it may never be seen or enjoyed again. Luckily, White Rainbow is here to stay.

Description:
White Rainbow is served from a signature Red Rock 500-ml brown bottle featuring a white unicorn with colorful trim encased by a rainbow frame. Pouring the beer into a Red Rock-branded tulip makes sense because, somehow, we have accumulated so many over the ages. The beer pours a soft-blond, yellowish color, creating a pillow of foamy head with a pure-white hue. This is

not a traditional IPA. The initial nose is mild with slight tropical and citrus notes. Delivered with a light-to-medium mouthfeel, it seems to dance subtly on the tongue. We pick up flavors of florals and fruit, finishing with a light spice from the Belgian yeast. We can taste the rainbow with this one.

Overview:
In April, Red Rock Brewing Company also released a new spin on the White Rainbow, the Double White Rainbow, which is a double-dry-hopped white pale ale with "Imperial Pride," as stated in Red Rock's description. This proved to be pretty exciting for fans of the original, as it got a bump in alcohol content and hops, a combination that has served us well for quite some time. Unlike an elusive unicorn, Double White Rainbow, a release that leads up to Pride Month, is slated to be released annually.

Red Rock has locations in the Salt Lake and Park City areas and is one of Utah's oldest breweries. Celebrating over 25 years operation, they're the home to some of our favorite beers of all time: Elephino may have had just as big of a butterfly effect on us, inspiring us to write articles all of these years for both SLUG Magazine and our other gig with PorchDrinking.com. These brands are so familiar to us, and we can pretty much taste them without actually pouring them into a glass and consuming them—alright, that may mean we have had far too many of them!

It's bittersweet to say that this is our last "Beer of the Month" for SLUG. It's always been about more than the beer, as it's about everyone in the beer community. Within our span, there has been a lot of great beer and a lot of great people. The folks in the beer community grew to be what drew us to write about beer, even more so than the delicious beer. Red Rock was one of the first breweries to embrace us as a newly budding craft beer couple. As a result, they will always have a place in our heart. With love, please take care. Cheers!

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FILM REVIEWS



If It Were Love

Director: Patric Chiha
Aurora Films
Streaming: 07.09–07.18

–Aidan Croft



Rebel Dykes

Director: Harri Shanahan and Sian Williams
Riot Productions
Streaming: 07.09–07.18

–Aidan Croft



See You Then

Director: Mari Walker
Vanishing Angle
Streaming: 07.09–07.18

–Audrey Lockie



Shit & Champagne

Director: D'Arcy Drollinger
Streaming: 07.09–07.18

–Audrey Lockie

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Ben Rothenhoefer – Frontside Boardslide Pop Over Transfer to Fake – SLC, Utah

SKATE

Ben Rothenhoefer is one of those people that has an infectious vibe of happiness about him. If you've skated with him, or even just watched him on Instagram (@benegreen), you can feel how much fun he's having cruising around on his skateboard.

Ben had been to this spot multiple times trying this trick. Just as we were getting kicked out, he landed and rolled away fake with a big grin on his face. Check out his Instagram to see the clip shot by Sam Greenwood (@sammygreenbacks).

By Weston Cotton • @westoncotton



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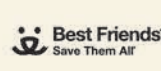
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JULY



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ORVILLE PECK: 7/23 @ SANDY AMPHITHEATER | FOX ROYALE: 7/23 @ LOADING DOCK | PVRIS: 8/25 @ COMPLEX
CINDERS: 8/28 @ COMPLEX | SUB URBAN + BELLA POARCH: 9/13 @ COMPLEX | SYLVAN ESSO: 9/13 @ THE UNION
NATEWANTSTOBATTLE: 9/15 @ LOADING DOCK | ANTI-FLAG: 9/22 @ COMPLEX | JUKEBOX THE GHOST: 9/24 @ COMPLEX
AJJ: 9/25 @ THE STATE ROOM | DAYGLOW: 9/28 @ DEPOT | KHAI DREAMS: 10/5 @ COMPLEX | SAINT MOTEL: 10/7 @ DEPOT
WATSKY: 10/7 @ DEPOT | OMAR APOLLO: 10/8 @ THE UNION | STEPHEN DAY: 10/10 @ THE LOADING DOCK
PRINCESS NOKIA: 10/12 @ DEPOT | MIYAVI: 10/13 @ DEPOT | JAKE MILLER: 10/23 @ THE COMPLEX
JP SAXE: 10/26 @ THE DEPOT | WE CAME AS ROMANS: 10/26 @ THE COMPLEX

ALL AGES
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7/1: SQUID PICNIC | 7/2: KILBY WELCOME BACK PARTY | 7/3: TATE BRUSA | 7/7: WORMIS | 7/8: SAM HURTADO
7/9: J-F.Y.E | 7/10: JENN BLOSIL | 7/15: OBEYAY | 7/16: SUNFISH | 7/17: WYATT PIKE | 7/21: AQUATAPE | 7/22: 66KANOA
7/23: EIXO | 7/24: THE BACKSEAT LOVERS - SOLD OUT | 7/28: BEACH DEATH | 7/29: SILVER CUP
7/30: ADULT PROM ALBUM RELEASE | 7/31: NO RESOLUTION ALBUM RELEASE | 8/5: ELLA RENN

BYS = BACK YARD SHOW | 21+
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7/1: HEAVY ROLLERS | 7/1: MITOKANDREA: BYS | 7/2: FUR FOXEN | 7/2: BLACK MAGIC CARAVAN: BYS
7/3: HEARTBREAKER: INDIE DANCE PARTY | 7/3: T-JAMES: BYS | 7/7: GOODBYE CLOCKS
7/8: DIVORCE COURT ALBUM RELEASE: BYS | 7/8: HOODOO MAMA | 7/9: SICARD HOLLOW: BYS | 7/9: CHANGING REIGN
7/10: JOSHUA JAMES | 7/13: JACKIE VENSON | 7/14: KAI WAVES | 7/15: SCAM OF THE CENTURY | 7/16: MANIC FOCUS
7/17: PSYCHE LAKE CITY: ALL-DAY BYS | 7/17: BEACH PARTY FT. FLASH & FLARE + GERMAN WYOMING
7/21: THE LONE BELLOW: BYS | 7/21: ANGIE PETTY ALBUM RELEASE | 7/22: THE PRETTY IN PINK PROM | 7/23 THE AVENUES: BYS
7/23: SELFMYTH ALBUM RELEASE | 7/24: PIE & BEER DAY: BYS | 7/24: MICHIGAN RATTLERS | 29-JUL FORREST WALLRAVEN
7/30: THE EMO NIGHT TOUR | 7/30: JIM BONE & THE DIG: BYS | 7/31 BAND ON THE MOON ALBUM RELEASE: BYS

21+
METROMUSICALL.COM

7/9: NOISE POLLUTION: ACDC TRIBUTE SHOW | 7/22: CARNIFEX | 8/5: MR. CROWLEY OZZY TRIBUTE
8/8: AGENT ORANGE | 8/10: TUNE-YARDS 9/2: AMIGO THE DEVIL | 9/7: PERFUME GENIUS | 9/10: NO QUARTER
9/13: ELECTRIC SIX | 9/20: TWIN TRIBES + WINGTIPS | 9/23 LIGHTNING BOLT | 9/25: TENNIS
10/6: FRONT 242 | 10/10: NATION OF LANGUAGE | 10/15: GARY NUMAN - THE INTRUDER TOUR
10/27: POTTERLESS PODCAST | 11/6: HAMILTON LEITHAUSER AND KEVIN MORBY | 11/17: RED FANG

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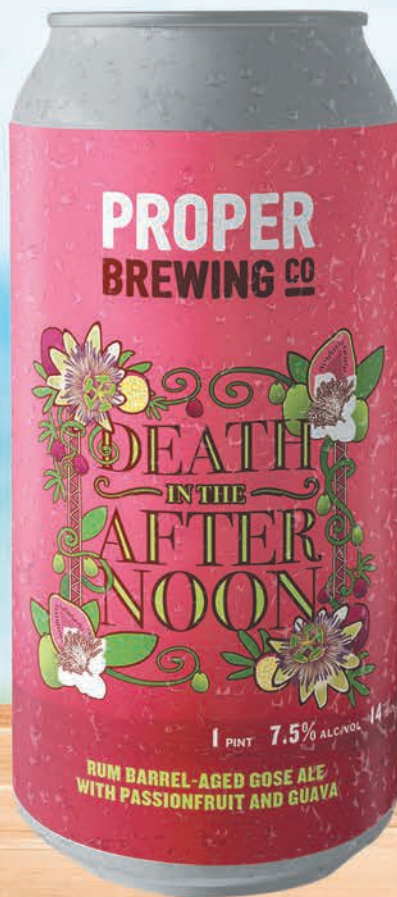
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