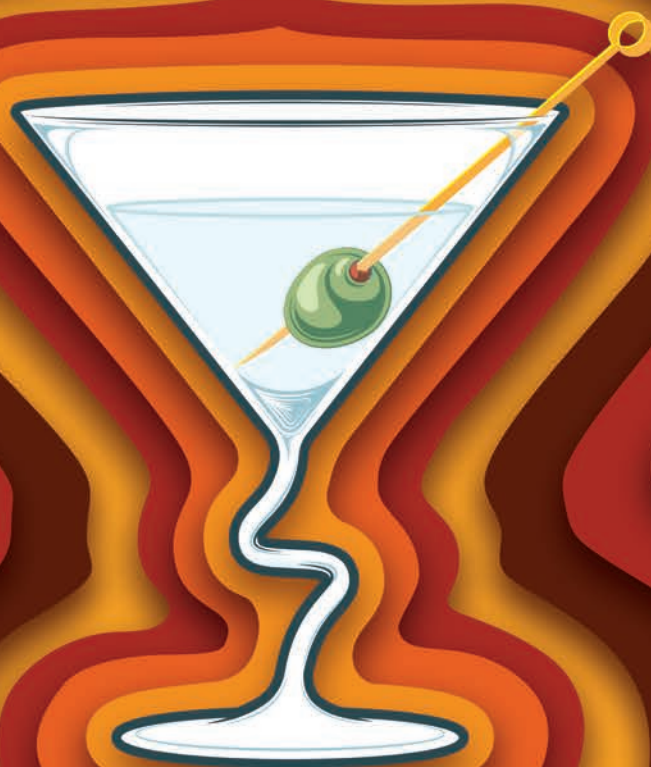


SLUG MAG



VOLUME 32 • NOVEMBER 2021 • ISSUE 395
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ABOUT THE COVER: The flair of the '70s lives on in **Evan Jed Memmott's** cover for our *Local Distilleries and Spirits* issue. Here, he distorts the shape of a classic martini glass into a swirl of disorientation awash in autumnal hues. Find more of Memmott's work on Instagram @evanjed.

James Bible

Contributor Limelight Contributing Illustrator



Joining us in 2017, James Bible has created beautifully detailed drawings to complement *SLUG* articles, such as with this month's Mike Brown (pg. 24). "There is a particular joy in the challenge of trying to improve illustrating through various tools and concepts," Bible says. We are lucky to have Bible's creative and unique vision illustrating our stories!

McCall Mash

Contributor Limelight Contributing Writer



From Marketing Intern to Copy Editor to Contributing Writer, McCall Mash has been a powerhouse for *SLUG* since Jan. 2018. "I love writing about local people doing inspiring things," says Mash. We are proud to have Mash's vast skillset and passion on our team! Check out her feature on *Salt Flats Spirits* on pg. 16.

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BEEHIVE DISTILLING

Creating a Community Space with High-Quality Gin

By Gabby Dodd • gdodd17@gmail.com | Photos by John Barkiple



Beehive Distilling Bar Manager Kelsey Terrell serves up drinks to patrons on a busy weekend night.

In August of 2013, the efforts of friends **Matt Aller, Chris Barlow** and **Erik Ostling** paid off when *Beehive Distilling* became Utah's first gin distillery since 1870, made possible by changes in the state's legislation. The three co-owners saw an opportunity to give the community a high-quality spirit that wasn't very popular locally at the time but was gaining traction on an international level with the resurgence of craft cocktail culture. The best part of gin, the owners believe, is the flexibility in creating gins with different flavors compared to bourbons and whiskeys, which are expected to taste a specific way. Gin also doesn't have to age, so *Beehive* was able to hit the market fairly quick.

After trying out dozens of recipes, the three landed on a winner they call Jack Rabbit Gin, made from seven botanicals that they believe embody the essence of Utah and the desert landscape—juniper, grains of paradise, horse root, lemon zest, coriander, sage and rose petals.

Making use of a small, 80-gallon still, *Beehive Distilling's* gin is also created through a unique process. "At most places, it's either vapor infusion or maceration," Ostling says. "Chris kind of developed [a] hybrid because he felt like we took too much out of the sage, rose petals and lem-

on if it was actually in the pot. This is a little more nuanced flavor and it creates a better balance."

Aller believes people are attracted to *Beehive Distilling* for not only the high-quality gin but for the addition of the bar and patio area, which opened in September of 2019 and serves as a flagship for the brand and brings the community together. "People come here and are excited to find something a little bit off the beaten path, and it's kind of a find that they are able to tell their friends about," says Aller.

On the weekends, *Beehive Distilling* hosts food trucks that feature different cuisine options, and twice a month they hold small concerts featuring local artists such as **Vincent Draper** and **the Culls**. They also have used their space for blood drives and have let charities host events and mixers. On Wednesdays, there is a "break-even bottle" event where they'll take a \$150 bottle of whiskey or tequila and offer \$7–8 shots out of a \$150 bottle as a way for people to experience high-end liquors at a fraction of the cost or to give people a taste of a bottle they might want to give as a Christmas or birthday gift.

"We weren't that familiar with South Salt Lake when we got into this building, and since we've been working with them, it's a great community around us," Ostling says. He notes how with improvements happening in town—making it more walkable and being so close to UTA stops—people can more readily experience breweries and distilleries outside of the downtown Salt Lake City scene.

A favorite drink among customers is *Beehive's* house gimlet, which uses an Asian pear simple syrup along with lime and garnished with a sage leaf, which Aller believes brings out the inherent sage flavor in their gin. Alongside their own spirits, the owners also carry products from other distilleries and breweries who do not have a bar, aiding other businesses in reaching a wider audience.

Beehive Distilling was recently a part of South Salt Lake's *Craftober Fest*, an event highlighting the businesses and artists in the area. Looking ahead, the distillery is also thinking of potentially doing gallery nights to showcase local artists in the future. Stay in the loop with *Beehive Distilling* on Instagram @beehivedistilling and on Twitter @BeehiveDistill.

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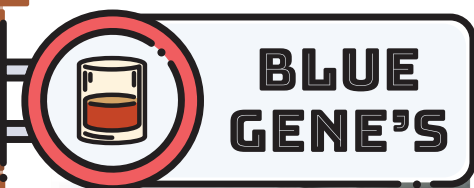
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DRINKS, DANCING AND DRAG

Four New Libation
Stations to Try in SLC

By Audrey Lockie and Bianca Velasquez • audrey@slugmag.com, bianca@slugmag.com | Photos by [LmSorenson.net](#)

For you day-drinking drifters and after-hours cocktail devourers, new watering holes are aplenty! While the safety of your beloved haunt has charmed your heart and enjoyed your dollar, a whole new world of spirited opportunities awaits you. From *Blue Gene's*' bodacious accoutrements to *The Palace* of party-going pleasures, the cozy corners of *The Pines SLC* to the cheeky pizzazz of *Why Kiki*, we've got the scoop on the hottest saloons in town. Let's shake things up and get sipping!



Brand-spanking new and ready to host both the night owls and early birds of SLC and beyond, *Blue Gene's* accredits itself as "Salt Lake City's Highball Hideout," serving retro-inspired drinks by night and weekend brunch by day. Taking the space of *Rye Diner & Drinks* next to local venue *Urban Lounge*, *Blue Gene's* offers a pre- or post-show chill zone for showgoers among other things.

With their mid-century modern interior design inspiration and murals painted by local artist **Robin Banks** adorning the freshly remodeled bathrooms, *Blue Gene's* offers a comfortable and friendly space regardless if you stop by before a show at *Urban* or for one of their highball cocktails. True to his style, **Ryan Manning** (Designer) maintained the space's ability to foster a fun, classy experience that transcends the establish-

ment's transition from restaurant to bar.

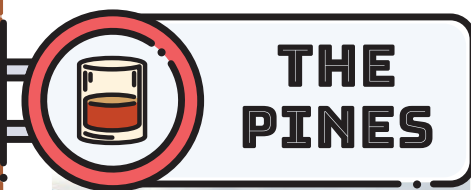
Blue Gene's food and drink menu is divided into day and night offerings. By night, visitors can enjoy either local beer, wine or one of their signature highball cocktails. I enjoyed the Italian Soda (\$11), which bore *Beehive Distilling's* Jack Rabbit Gin, grenadine, absinthe and whipped cream. The night menu's food features a handful of enticing bar bites (like cheese sticks) alongside more robust items such as their Pimento Grilled Cheese (\$7). By day, visitors can enjoy a range of brunch drinks, hot drinks and *Blue Gene's*' much-larger brunch menu, that pays homage to *Rye's* beloved brunch items such as the Veggie Breakfast Bowl (\$10). Whenever you decide to go, an enchanting experience awaits you. —BV

Proudly placed on Salt Lake City's bustling State Street between 900 and 1000 South in the old space of *The Republican*, *The Palace* undoubtedly falls among the ranks of our city's best and busiest club-like bars. Upon arrival, visitors can enjoy the constellation of hanging plants through the large opening at the front of the establishment. *The Palace* features a large dance-floor that extends into the east end of the building in which visitors can enjoy local DJs such as **Flash & Flare**.

The Palace embodies their tagline, "Beer, Cocktails, Sports and More." Hanging high above the bar top on the north end of the building is a collection of flat-screen tvs screening sport games. Though I have never shimmied to a DJ while watching the **Utah Jazz** play, I can't say I would hate the expe-

rience. With the high amount of ecstatic patrons in attendance, the juxtaposition must fulfill a demand.

My libation for the evening, while difficult to obtain due to the line, was worth the wait. That evening I enjoyed a *Dented Brick Distillery* Gin cocktail featuring *Waterpocket Distillery's* Toadstool Notom Amaro garnished with an orange peel. The anise and peppermint punched through most notably, starting the sip off powerfully refreshing with a warm finish while it settled in my stomach. While the drink was enjoyable, *The Palace* felt more like a "few shots of tequila before hitting the dancefloor" kind of place. Pay them a visit for a night full of beer, cocktails, sports and more! —BV



The Pines SLC houses itself inside what used to be weekend-dancing favorite *Tinwell*. After being purchased by **Will Bourne** and **Kirsten Fowler** (owners of *Dick N' Dixies*), the *Tinwell* space now hosts a suave and reserved cocktail bar. Upon our ~10:30 p.m. arrival on a Friday night, the bar area was sparsely populated with a few dates and solo riders. The decor inside rang with minimal elegance, featuring soft overhead lighting and a muted painting scheme. As it stands, *The Pines SLC* serves as an ideal spot for an intimate evening or a quiet respite from the more party-centric atmospheres of the surrounding Main Street bars.

The Pines SLC boasts many unique craft cocktails, including a rotating "cocktail of the day." During our visit, we tried their then-featured drink, an herba-

ceous gin cocktail called the Harvest Moon featuring *Beehive Distilling's* Jack Rabbit Gin. The strong spice of cardamom came through perhaps a bit too heavily in this potently flavored drink, but the Harvest Moon confirmed that *The Pines SLC* is an establishment that honors the art of the cocktail. This sampling has me eager to return to try more of their rotating concoctions.

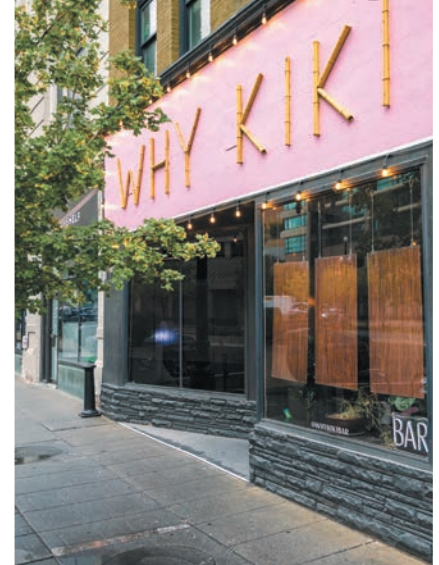
Overall, *The Pines SLC* is a pleasant, dignified establishment with a notable focus on exquisite drinks. **DJ Blessed1** was present during our visit, offering some live-music ambience to the otherwise stoic space. It may not have the midnight madness that marked some of *Tinwell's* best nights, but *The Pines SLC* has a bright future ahead of it as a very different establishment. —AL

Why Kiki advertises itself with a series of enticing descriptors—"upscale beach bar, tropical escapism, stay-cation, casual relaxed." Upon entrance, this merger of a tropical paradise and city nightlife pours off of the walls. Tiki decoration, plastic plants and purple neon lights flood the space, affirming your impression that this bar is unapologetically garish and gay.

Following their overarching beach-vacation theme, some of *Why Kiki's* best drinks arrive in their mega-fruity, sugary cocktails. Specifically, the bar offers a daily "Fishbowl" cocktail served in a spherical vessel larger than any one person should reasonably consume (but we're not judging, or rejecting). Our sample for the evening was something blue, tasting strongly of artificial fruit and somewhat reminiscent of melted Otter Pops. *Why Kiki* doesn't offer the

connoisseur's cocktails that other establishments on this list do, but sharing a round of fishbowls with a large group of friends offers a yummy experience unto itself—swing through to try other signature favorites like the green-tinted Crab Catcher.

One of the best parts of *Why Kiki* arrives via its extensive events calendar that includes theme nights, trivia and brunches. Above all else, the bar specializes in drag performances, with a weekly showcase for Sunday brunch (at 12 p.m.) as well as regular, weekend-night shows featuring local drag superstars such as **Ursula Major**, **Lisa Dank** and others. *Why Kiki* is a perfect spot for fun decor, funner drinks and arguably some of the funnest entertainment in local nightlife—make sure you bring cash to tip the performers! —AL



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SIMPLICITY™ —COCKTAILS—



EXPERIMENTATION DISTILLED

By Tim Schoof
t.schoof7@gmail.com



Photo: John Barkiple

L-R: Chad Linville, Chris and Becca Weed of Simplicity Cocktails in the company's facilities.

Since 2018, *Simplicity Cocktails* has lived up to its name by keeping it simple with no gimmicks—just quality, flavor and practical packaging for a customer base on the move. From their West Salt Lake production space dubbed *The Lab*, *Simplicity's* staff develops canned cocktails and spirits with an innovative drive, offering unique packaging solutions and refreshing flavors. Experimentation defined the starting road for *Simplicity*, and founders **Chad Linville**, **Chris Weed** and **Becca Weed** collaborated tirelessly to grow their company into what it is today.

“For me, this journey started many years ago with the idea of building a brewery with Chris,” says Becca. “Then Chris and Chad met in Paris—it was the beginning of a new and fruitful relationship.” Part of the connection stemmed from the two men’s previous experiences in the world of distilling. “We both had experience homebrewing and have friends in the brewing industry, so a distillery seemed to check all the boxes from industry familiarity [to] personal and professional growth,” says Linville. After many drinks, they first decided to launch a gin distillery. However, in the process of piloting bottled gin cocktails, they discovered an underserved demand in the Utah market for canned cocktails.

Over the last three years, *Simplicity* rapidly evolved, fueled by a staff that was never afraid to strike out in a new direction. One of the biggest moves they made came when they decided to switch the production model, opting to distill, mix and can their product in-house at *The Lab*. “We’re constantly testing and adapting everything we do. This is part of the reason we call our facility ‘The Lab’,” says Chris. With *The Lab* at their disposal, the staff expanded their horizons, letting them concoct new cocktail options for a growing customer base.

Simplicity offers a bar’s worth of quality cocktails canned and ready to be enjoyed anywhere. Staff-favorite classics include the Gin Rickey, Bourbon Mule and VodkaRita. Additionally, customers can try their selection of Vodka Sodas, the Cadillac Margarita and a new Mountain Mule collaboration with outdoor apparel brand KÜHL. *Simplicity* sells their potato vodka and bourbon whiskey in resealable, 12-oz cans and their vodka also comes in boxes and traditional glass bottles.

From packaging to product, every decision *Simplicity* makes revolves around meeting the needs of active, adventurous customers in a dynamic market. Someone can enjoy *Simplicity's* cocktails and spirits in the comfort of their own home, but they can easily do so just about anywhere they can drink responsibly. Using cans and

boxes in place of heavy, fragile glass bottles offers durability for a customer regardless of where they go.

This ethos brought them into working with KÜHL. “There is a natural overlap in our customer base, and KÜHL wanted a lighter version of a Moscow mule that had ‘less sugar and more kick,’” says Chris. To him and the rest of the team, KÜHL’s rugged, accessible design approach not only appealed to a similar clientele, but also mirrored the deep-rooted values that set *Simplicity* apart from other brands. A great relationship quickly sprouted.

Looking ahead, the team at *Simplicity* expects to blaze new trails in the market while maintaining their sleek, no-frills approach that puts them on the map. “We’ve got more things up our sleeves than we have sleeves ... We’re most excited about our Nitro Bourbon Sour ... but in the mid-future term, we’re planning a gin before the end of the year,” says Chris.

You can find *Simplicity Cocktails* at your local state liquor store, but for the full *Simplicity* selection, visit *The Lab* at 3679 W. 1987 South in Salt Lake. For more information, visit their website, drinksimplicity.com.



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As an experienced mixologist, Alexi Fisher spearheads the myriad of services *The Hammered Copper* offers.

Fisher keeps her cocktail-making practices green by using eco-friendly practices and biodegradable materials.

SIP IN STYLE
with

THE HAMMERED COPPER

By Avrey Evans • avreyevans21@gmail.com

Photos: [@robtookthis](https://www.instagram.com/robtookthis)

Ask any mixologist and they'll tell you that their love for their work stems from the connections made through the art of cocktail-making. For **Alexi Fisher**, owner of *The Hammered Copper*, being a member of the service industry allowed her to create lasting relationships and empowered her to launch her own bartending business. Through *The Hammered Copper*, Fisher offers private bartending services, eclectic cocktail courses and spirit-centered products.

Fisher took her first steps into the bar industry when she volunteered to bartend at a wedding. At the time, she was an associate at *David's Bridal* but jumped at the opportunity for something different. One event was all it took, and over the next thirteen years, Fisher learned the ins and outs of the industry. Eventually, she saw an opportunity to create her own private bartending service that would stand out from the rest. "There are little to no Black, female-owned businesses like mine in the country, let alone in Utah," Fisher says. "I felt that needed to change and that I could be that change." Soon, *The Hammered Copper* was created and Fisher found a new way to express her creativity.

Fisher used her foothold in the bridal industry to begin offering *The Hammered Copper* services at weddings and soon gained clientele in corporate events as well. "We have made a name for ourselves by ensur-

ing clients that we can provide a unique liquor experience," she says. Clients can choose between four service packages to fit their price and needs. The "Just The Bartender" package includes knowledgeable bartenders and expects clients to provide spirits and the bar. Other packages "The Copper Package" and "The Polished Package" offer craft cocktail options in addition to champagne service, pre-event tasting and more. Fisher matches corporate parties with the "Full Bar Service" package, which "brings your favorite bespoke speakeasy to your private event," according to *The Hammered Copper's* website.

To create a rich drinking experience, *The Hammered Copper* partners with local distilleries and vendors. "Utah is underrated when it comes to distilleries," says Fisher, who favors *Sugar House Distillery*, *Dented Brick Distillery*, *Holystone Distilling* and *Waterpocket Distillery*. She has also worked with *Dali Crepes*, **Local First Utah** and *Laser Engraving* to create one-of-a-kind celebrations. "My heart grows with gratitude when I work with other small businesses and their owners," Fisher says.

Recently, *The Hammered Copper* has expanded to include cocktail courses. Fisher organizes each lesson around a seasonal or holiday theme that draws a crowd of cocktail connoisseurs and newbies alike. "Our classes are educational and fun regardless of

your previous liquor experience," she says. In addition to learning how to make classic cocktails, attendees can expect to learn about the history and meaning of certain ingredients. Fisher also prides herself on providing a safe experience and offers Lyft vouchers to each guest. While they have had to tone down the number of classes offered due to COVID-19 concerns, *The Hammered Copper* still hosts a variety of courses like *Crime & A Cocktail*, which combines true crime lore with do-it-yourself drinks.

Whether she's bartending luxurious weddings or teaching a Halloween-themed cocktail course, Fisher infuses passion and thought into every aspect of *The Hammered Copper*. She also prioritizes eco-friendly business practices by incorporating biodegradable materials into services and offering glass recycling and compost bins at every event. The future is only getting brighter for this flourishing business as Fisher hopes to expand into Idaho, Wyoming and Arizona in the coming years. Wherever she takes the business, you can bet Fisher will be a cherished member of Utah's bar industry forever. "I have found the thing I want to spend the rest of my life doing," says Fisher.

To book an event with *The Hammered Copper*, visit their site, thehammeredcopper.com.



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PIERCING STUDIO

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Eight Settlers Distillery's Shrimp Po'Boy adds a comfort food item to their vast menu.

By this time of year, fall has set in and things have started to get that festive, exciting feeling that comes with the changing of the seasons. With that change, cooler weather enters the scene, meaning it's time for warm sweaters and delicious comfort food. The pull of autumn winds (or at least my latest assignment) brought me to the menu at *Eight Settlers Distillery*, which has an appealing mix of comfort and excitement that suits any fall-time craving.

Recently, I've gotten excited about Elote and it has become a must-try for me at every place I can find it. That meant that the Cool Ranch Elote Dip (\$8.00) was the first thing that caught my eye on *Eight Settlers'* menu. When we picked up the order, this dish was towering with chips that almost entirely obscured the smoky, sweet dip inside. Each bite was filled with incredible texture variation and an almost chili-like corn mixture. I squeezed on the provided limes for a little extra tartness and it was nearly perfect, though I wouldn't have minded a bit more cheese.

The next thing to attract my attention was the Shrimp Po'Boy (\$18.00) overflowing with brightly seasoned shrimp. The fiery orange color pointed to a spiciness that balanced well with the crunchy slaw. Each bite had me tearing through delectably toasted soft bread to get to the tangy cabbage, sweet tomatoes and generous helping of shrimp. The Po'boy was served with a choice of salad, fries or soup and I went with the Pear Ricotta Salad. Crisp greens were topped with soft spiced pears, a crunchy mix of savory oatmeal and pumpkin seeds and lightly sweet

ricotta. Each bite was beautiful and bright with hits of warming spices. I loved the surprise of tart dried cranberries that tied everything together. If I were to order it again, I would opt for the oil and vinegar rather than balsamic dressing, since the light flavors of the salad were easily overpowered by the strong dressing I chose.

With the Po'Boy out of the way, I moved on to the Pork Chop (\$32.00). This healthy serving of pork arrived with crunchy garlicky green beans and mashed potatoes and was topped with an herby and surprisingly savory apricot compote. This dish felt like the most delicious Sunday dinner and brought all the warm familial vibes. I loved the way the crispy crust on the moist chop paired with buttery potatoes to make a balanced bite.

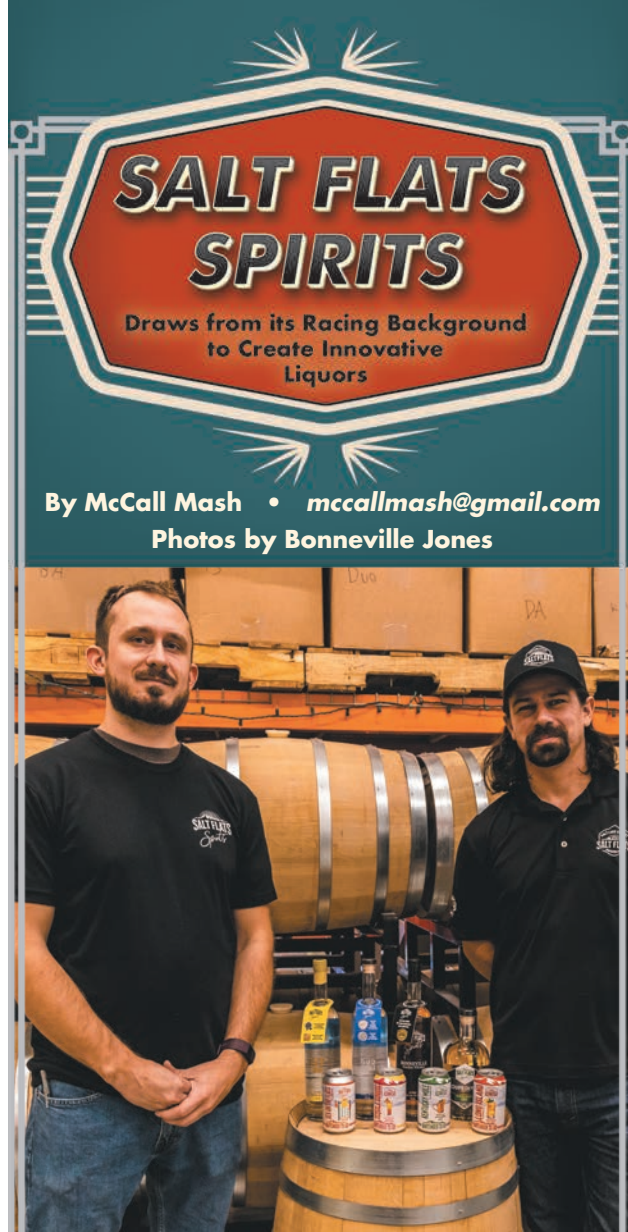
I ordered the Yam Crème Brulee (\$8.00) as a side—it was an act of excess, but it was totally worth it as this dish completely blew me away.

Upon opening the container, the first thing I saw was pulverized popcorn. This soft layer topped brûléed sugar and yam custard. Together, it made for a delicious, fall-time side that tasted like everyone's favorite parts of Thanksgiving dinner. The pops of salt and butter from the popcorn were a perfect complement to the sweet and toasty crème brûlée. This dish was innovative and delicious, and I'm already planning to go back just to eat it again and again.

For dessert I went with the molten chocolate cake. The cake was a bit on the sweet side, but the molten center was dark and deep. Topped with caramel sauce and ice cream, this dessert was a pleasant ending to a yummy meal.

If you are looking for real comfort food that is both innovative and familiar, *Eight Settlers* is the place to go. For a sneak peek at their delicious food, you can find them @eightsettlersrestaurant on Instagram.

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(L-R) Trent Moore and JC Straub of Salt Flats Spirits alongside the distillery's product line.

Salt Flats Spirits Owner Steve Pruitt's racecar-driving past is a sustaining force behind the ethos and brand of the distillery.



It's no wonder that **Steve Pruitt**, owner of *Salt Flats Spirits*, would be a driving and dynamic force in Utah's growing local liquor market because of his background as a professional race car driver and team owner. "*Salt Flats* is unique in the aspect that we have a rich history blended into each and every product," says **JC Straub**, the Operations Manager of the distillery and its sister company *Salt Flats Brewing Co.* Housed in Pruitt's former racing facility, Straub says the building has "a rich history of racing culture," which can be seen in the cars, tools and trophies that still fill the space. He adds that "the racing history in our operation inspires us to be high end and competitive."

With its eyes set on the finish line, *Salt Flats* has achieved an award-winning line of spirits since beginning operation in 2019 with featuring a selection of bottled vodka, bourbon, whiskey, gin and rum. Each product pays homage to racing culture beyond simply slapping a checkered flag onto its products. Rather, *Salt Flats* seeks to "celebrate the cues, signals, symbols and aspects of being a true race fan," according to its website. This is best seen in its sleekly designed bottled spirits, many

of which feature an image of the Bonneville Salt Flats and bright, race-stripe-esque designs. They also feature racing-inspired names like GT Gin (standing for Grand Tourer), Bonneville Bourbon Whiskey and 622 Vodka after **Gary Gabelich's** car that set the land speed record in 1970 on the Salt Flats.

Additionally, *Salt Flats* has a Bartender To Go line of canned cocktails, which can be found in liquor stores or its bottle shop.

"We have put together a variety of canned cocktails that don't exist in the Utah market," Straub says. "They are innovative and different from what [our] competitors are doing. We only use all-natural ingredients and everything is made in-house, including the ginger beer we use in the [Kentucky] Mule and the cola we use in the Cuba Libre." Other canned cocktails include the classic Long Island, Tequila Sunrise made with fresh orange and cranberry juice, Sturgis Lemonade, Gin Spritz using fresh lemon juice and Sex on the Flats (a classic take on a sex on the beach, only renamed to be more fitting to Utah).

Salt Flats Spirits operates under *Equiwest Hospitality Group*, which includes the sister brewery, the *Garage Grill* in Draper and *Toscana Italian Bistro* in Sandy, with a second *Garage Grill* in Herriman set to open soon. Products from *Salt Flats Spirits* (and the brewery) are used in cocktails at both *Toscana* and *Garage Grill*, directly connecting them to consumers and allowing for a distinctive refining process. "We also operate multiple restaurants, and this gives [us] a chance to hear a vast amount of direct consumer feedback so we can continually adapt and improve our products," Straub says.

When asked what his favorite spirit is, Straub says it is hard to say because each spirit is unique to the "time and place." However, he adds, "I will say our 622 Vodka is a premium product that is distilled from organic french wheat and corn and is incredibly smooth. 622 is newly listed with the state liquor stores and will be available within the next month. It is—of course—always available at our distillery."

With a "bright" future ahead, Straub says *Salt Flats* currently sells products in three states and "are continuing to grow each and every day." You can find *Salt Flats Spirits* at saltflatsspirits.com or visit both the distillery and brewery at 2020 W. Industrial Circle on Sun.–Mon. from 11:30 a.m. to 3:30 p.m. or Tues.–Sat. from 11 a.m. to 7 p.m.



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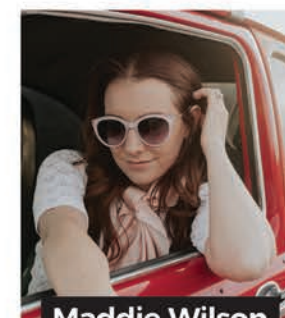
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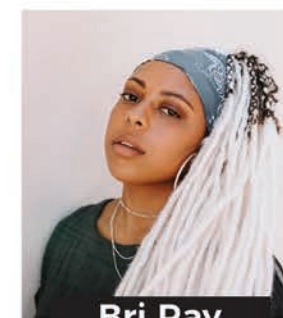
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ANGIE PETTY

By Palak Jayswal | palpal1197@gmail.com



Don't miss a trifecta of local jazz and neo-soul music with Angie Petty, **Anaïs Chantal** and **Le Dad & The Niños** at *SLUG Localized*. Check them out on Thurs., Nov. 18 at 8 p.m. at *Urban Lounge* (tickets are \$5); *SLUG Localized* is sponsored by *Uinta Brewing* and *Huge Brands*.

Meet Angie Petty, a master of music versatility. Petty has a lush voice with a jazz-reminiscent quality, one that manages to adapt to all the many genres she's interested in. After years of learning about the craft of music and performance art, she released her debut album, *Timing*, last May.

When it comes to the process behind the seven-track album, Petty says, "Every song has a different approach, but a lot of the songs on my album started with plucking out seventh chords on the piano and seeing what melodies or lyrics come to me." With over 8 GB of voice memo ideas on her phone, Petty says the process of "hearing the life of the song" is what really excites her about music.

During the creation of *Timing*, Petty uncovered the message she wanted to share through this body of work. "[The message of the album] is that everything takes time," she says. "Sometimes the things you want don't come to you, but rather the things you *need*

take its place. Timing is everything, and the more you can trust it, the more at ease you will be."

Timing started off as a passion project and a challenge from Petty to herself. After releasing a string of singles over a few years, she wanted to see if she could produce a bigger body of work. Much of the production for the seven tracks happened over Zoom with a few different producers. The thought process behind the creation of an album is akin to Petty's general approach to her artistry—"My motivation comes from needing to get emotions or ideas out of my brain," she says. "It's like brain litter; it needs to be put somewhere."

Petty is a true connoisseur of art in all forms; when she was younger she was a dancer, but Petty says that "music has always been a part of my path. Whether it would be a career or just something I could always do, it's in my blood. My entire family is musical so I was just born into it." She considers

herself "fortunate" to be able to live out a dream.

Because of this lifelong relationship, music has always been a sanctuary for Petty—whether it was listening to **Amy Winehouse's** *Frank* during a tough period of her life or her experience as a vocalist at *School of Rock*, where she discovered a newfound sense of confidence (and appreciation for classic rock). "*School of Rock* was a very special sanctuary for me. I had let music and singing go from my life out of fear ... I owe a lot of my performance experience to that school," she says.

Currently, Petty is learning how to produce her own music through Zoom lessons, YouTube tutorials and TikTok videos. "Being able to be more hands-on with my ideas will ultimately add more value to my work, and I really get off by being self-sufficient—that's the Capricorn in me," Petty says. With a goal "to release a self-produced project in the future," she's working on a new single that she says has a very "different vibe" than her previous releases.

Angie Petty is a mindful artist with an eye and ear for aesthetic sounds, themes and ideas. With her commitment to pushing boundaries, trying new things and making music that feels good, there's only a rising path left for her. "I try to create something every day, whether it turns into a song or it's just a way to put that litter somewhere," she says. Find *Timing* wherever you stream music. Petty is on Instagram under [@apettymusic](https://www.instagram.com/apettymusic).

Much like her craft, neo-soul artist Anaïs Chantal is a work-in-progress. Despite growing up in a musically inclined family—her parents met at a music camp and her brother helped mix and master her EP, *Birdie*—Chantal didn't immediately divulge her own interest in music. "I was a pretty shy child," she says. "When my parents would be gone, I would just write songs and imagine music videos, and I kind of kept them stowed away until I decided that I wanted to sing." When Chantal made that decision, she found herself in a completely supportive environment: "I remember from a young age my mom would tell me, 'You're just not meant for the nine-to-five job'," she says.

But after attending a performing arts high school in Utah County—what she describes as "the most toxic environment I've ever been in"—she felt she didn't want to be a part of music anymore. Chantal eventually transferred to another performing arts high school, but her experience changed drastically when she reached college. Chantal credits **Kris Johnson**, the director of Jazz Studies at the *University of Utah*, for nurturing her creativity and believing in her. "He saw how I really struggled with getting my voice out there, but he saw this potential," she says.

Chantal's moving, hypnotic voice has often been compared to that of **Billie Holiday's** and correct-

ly so—there's a nostalgic quality to both artists' voices, something that demands to be heard. Growing up, she listened to a wide range of music from Mexican pop, mariachi and jazz. "I think from listening to a lot of jazz, it definitely has instilled a lot of freedom in my music and I've never felt like I need to follow any rules," she says.

Through the years, Chantal has learned to roll with the creative roadblocks. After the release of her three-song EP, which she describes as "my absolute soul," Chantal says that, "I really had some bad imposter syndrome. I couldn't write any music—I could barely sing. I don't even know if I can write any more because I feel like I wrote what I needed to write. I thought I was all dried up." She adds that she couldn't even listen to music.

When COVID hit, Chantal and her partner went back to the farm in Oregon where she had originally crafted a lot of *Birdie*. She speaks fondly of a friend who goes by **L** that helped her understand that it was okay not to be able to write. One day, when they were both sitting in L's room and writing, Chantal finally started feeling inspired again. "There was a song that I've been

wanting to write, and it just wasn't working," she says. "Then, I decided to write with a whole water or nautical theme. I started having fun ... That was huge for me, how it felt so happy."

That sense of happiness prompted Chantal to continue creating. Her debut album, *Where Do I Go?* is in progress now, taking a different form than its moody predecessor. "I realized that this was basically like a project about the complications of the early '20s," Chantal says. "I think it's going to ... [be] showing a brighter side of me, as well. *Birdie* was all about me, and I wanted to write some songs that were outside of that."

Chantal says despite the ups and downs of a creative pursuit, she loves to create. "I feel like I am my most vulnerable when I'm writing, and for me it's very therapeutic. I feel like it is definitely a form of medicine for me," she says.

As Chantal's musical journey evolves, her perseverance, angelic voice and keen ear for production are sure signs to mark a prolific career. You can find her on Instagram [@anaischants](https://www.instagram.com/anaischants) and soon she'll be starting a Twitch channel. Chantal will be debuting her first single from her upcoming album soon.



By Palak Jayswal | palpal1197@gmail.com

ANAÏS CHANTAL



Photo: Kevin Edwards



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Spirit + Experimental Music Pairings

PART TWO

By Audrey Lockie • audrey@slugmag.com || Photos By John Barkiple

Drinking and music have been kindred spirits, from drunken shanties to boozy raves and beyond. As a sequel to last year's quartet of pairings between local spirits and experimental music albums, we again offer you four unique combinations. Regardless of your preferred poison, hopefully these four pairings provide equal enticement to your taste buds as they do your eardrums.



Dented Brick Distillery – Disco-Nut Coconut Flavored Rum

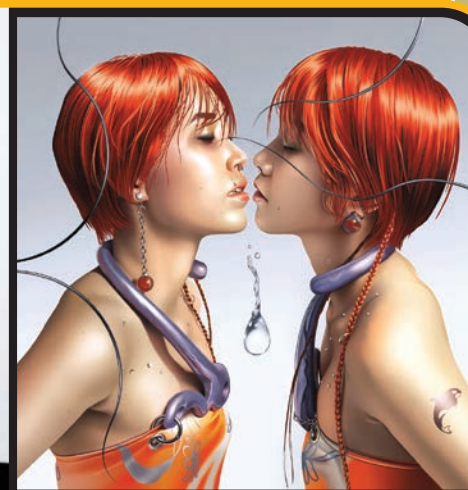
NTsKi – Orca (Orange
Milk, 2021)

Resisting the obvious pairing of *Dented Brick's* disco-branded coconut flavored rum with classics like *Donna Summer's Bad Girls* or *MFSB's* singles, we look instead to the avant-pop marvels of NTsKi's debut record, *Orca*. The album's 10-track set of experimental earworms relishes in surrealism and nostalgia. In "On Divination of Sleep feat. Dove," a refrain of "You can call me rhinoceros / Rhinoceros lives in your dreams" floats along the track's drunken sway of a beat, while the lilts and plinks of "Plate Song" offer a sort of alien lullaby.

Dented Brick's description for the hyper-sweet Disco-Nut boasts powers of tropical transportiveness ("reminiscent of surf, sun and sand"), but the syrupy nature of its paradisiacal sweetness and

visage of glitter possess a glistening sheen. This drink emphasizes saccharine fun—admittedly low in alcohol content at 25%, and hats off to you if you can even taste that amid the coconut sweetness. This makes Disco-Nut impossibly drinkable—a quick recipe for long nights and rough mornings, but what exemplifies the ethos of disco more than knowing indulgence?

With Disco-Nut's festivities-first flavor profile, the pairing here comes simply. With nothing of the technical similarities or conceptual mirrorings found in the later listings, *Orca* and Disco-Nut share one core quality: They're a lot of fucking fun. Slurp down the liqueur's fruitiness while you dance to the stomps of "1992" and block out the impending hangover this sugary delight is bound to bring, as well as the knowledge that it might be a minute before you hear something as delightfully carefree and explorative as *Orca*.



Outlaw Distillery – Cask Reserve

Cameron Knowler & Eli
Winter – *Anticipation*
(*American Dreams*, 2021)

Perhaps a consequence of my inherent partiality to aged spirits, but whiskey has always felt comforting and overtly soul-warming to me. *Outlaw Distillery's* new, limited-edition Cask Reserve whiskey capitalizes on this quality for an even greater comfort: An offshoot of their Clearly Naked honey liquor made by aging the distilled honey in bourbon barrels, Cask Reserve boxes out any extremity—be it sweetness, alcoholic burn or bourbon spice—for one of the smoothest whiskeys I've ever tasted.

Sipping on Cask Reserve feels easy and content, a lackadaisical quality matched by the duet record from fingerpicking virtuosos Cameron Knowler and Eli Winter. With its roots in country blues guitar practice, *Anticipation*



thrives off of the symbiotic bleed between these two guitarist's sounds. Immediate standout "Cumberland Application" teases at melody, one musician tossing out a fragment before the other counters, absorbs and progresses the tune into mercurial bliss. When the duo embraces a bluesier drive—the sinister "And So I Did," the slide-heavy closer, "Southern Fillibuster"—the music bends and sways under the weight of reverberating strings and the ricochets of sour bent notes.

Big-brand honey whiskeys often taste sickly sweet, drowning out the bite of a good bourbon. The blues and folk origins of *Anticipation* are sometimes remembered for pastoralism more than the desolate, lonesome expanses of their origins. Cask Reserve and *Anticipation* understand these jagged underpinnings, honoring the grit while still finding room for velvet placidity.

Spirit + Experimental Music Pairings

PART TWO

By Audrey Lockie • audrey@slugmag.com || Photos By John Barkiple



Waterpocket Distillery – Temple of the Moon Gin

Francisco Mela feat. Matthew Shipp and William Parker – *Music Frees Our Souls, Vol. 1* (577 Records, 2021)

Balancing 15 tasting notes and herbaceous infusions, *Waterpocket Distillery's* Temple of the Moon Gin teems with alchemical precision. The dominating bite of coriander floods the tongue upon first contact, a spiciness that presides over the spirit's complex flavor journey. Just after this peppery introduction, the smoother botanical notes and a notable lavender fullness settle in. Instead of fistfighting, these competing flavors nestle atop each other into a springtime ease.

In the same way Temple of the Moon celebrates mannered complexity, the trio of master improvisers behind *Music Frees Our Souls* welcomes reserved turbulence as a challenging balancing act. Drum-

mer Francisco Mela leads a trio with modern legends Matthew Shipp (piano) and William Parker (bass), exploring the upper limits of restrained exuberance. Closing track “Infinite Consciousness” opens with an extensive drum solo that traverses booming toms and rattling stick clicks before Parker and Shipp weave a spider web of pointillistisms over Mela's rustling rhythms. “Light of Mind” spends its opening minutes tumbling over itself with a sense of perpetual motion that stabilizes (as in the rollicking cacophony around 12) just as quickly as it re-embraces entropy (the rubbery bass solo shortly thereafter).

Waterpocket's Temple of the Moon and *Music Frees Our Souls* share a sense of confidence and technical assuredness. Bombast with no limit can be wonderful, but sitting just below the boundary where controlled ecstasy teeters into chaos produces a work of art.



Desolation Distilling – Moscow Mule

Gudrun Gut + Mabe Fratti – *Let's Talk About The Weather* (Umor Rex, 2021)

A canned cocktail is a harbinger for a wealth of possibilities—it's portable, storable and readily available. One of the state's longest-running canned cocktail brands, *Desolation Distilling*, has become a go-to source for these portable libations, whether that's for take-home drinks or packed in for the great outdoors. Their ever-popular canned Moscow Mule (using vodka from fellow locals *Beehive Distilling*) stands as my favorite, a simple and delightful rendition of a particularly refreshing cocktail.

To meet this Moscow Mule, we look to the genial collaboration between cellist Mabe Fratti and electronic composer Gudrun Gut, *Let's Talk About the Weather*. Defined by driving, motor-ick grooves, this musical

dedication to the human necessity of companionship and unhurried connection swells with the easy collaboration of Gut's and Fratti's partnership. “Walk” dons its titular leisurely pace in a mess of sloping synths and resigned vocals. “In D” turns the walk into an intentional strut, providing one of the album's most grisly climaxes in its blend of splashing electronic drums and frequency-spanning cello drones.

Let's Talk About the Weather feels mobile. Its restless rhythms, blurred fragments of speech and organic cello tones suggest life in motion, the symbiotic flow from one head's voice to the other—especially in its four-part title suite. Electroacoustic music walks a tenable line with artifice; canned cocktails risk tasting tinny or overly sweet. Nevertheless, *Desolation's* canned Moscow Mule and *Let's Talk About the Weather* shine in how they wrap their mechanisms up into a notable naturalism.

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MIKE BROWN Absinthe-Minded

By Mike Brown • mgb90210@gmail.com

For the *Spirits Issue*, my SLUG Editor asked me what my favorite liquor was—like, if I had a choice of anything, what would it be?

If there were such a thing as a utopian existence where money didn't matter, hangovers didn't happen and alcoholic spirits flowed freely throughout a tranquil valley directly down your throat akin to Big Rock Candy Mountain, which would you choose? On a normal day in my shitty life, I reach for the nearest shot of whiskey and yellow beer. But if I had my choice in such a fantasy land, I'd chase the Flaming Green Fairy, better known as absinthe.

For those of you unfamiliar with this particular distilled demon, I'll give you a brief breakdown. Absinthe is a relatively new spirit developed in Switzerland in the late 19th century. And much like Swiss watches and Army Knives, Swiss craftsmanship in the art of fucked-up-ness is on full display in this liquor.

Absinthe is green—so it looks cool—is usually a super high proof and has almost a black-licorice aftertaste. Locally, it's a popular ingredient in cocktails (such as a Sazerac) as opposed to being enjoyed on its own—I'm guessing mainly due to its strength. When enjoyed alone as the primary ingredient, it's most popularly served with a sugar cube and distilled with water. Drinking straight absinthe might burn a hole in your stomach, but I like it when my stomach feels warm and fuzzy.

Absinthe is mainly a botanical concoction akin to a high-end gin, with one of the main herbal ingredients sounding like it could be the name of a black metal band—wormwood. It has been suggested that wormwood has psychedelic properties, although that's highly debatable. I've drank absinthe many times



As far as Mike Brown is concerned, the best spirit to treat oneself to is brought to you by the green fairy herself, absinthe.

with the intent of tripping out, and my personal experience has been, sadly, no hallucinations—not even a tracer. But there is definitely more of a body relaxation that accompanies an absinthe binge, like getting ripped off of high-end wine.

Regardless, lots of cool people have been known absinthe-holics over the years. Some famous ones throughout the early 20th century include **Ernest Hemingway**, **Pablo Picasso** and **Vincent Van Gogh**—those are some pretty cool dudes. Hemingway used to drink his absinthe with champagne and called it “Death in the Afternoon”—that’s rad.

Another cool thing about absinthe is that it was banned in the US for most of the 20th century. That’s one major signal that it’s cool. Much like **John Travolta**, absinthe made a massive comeback in the 1990s. Supposedly, the absinthe distributed in America is nothing compared to the real stuff you can get in Europe. So when I was in Prague a few years back where there

are bodegas dedicated to the sweet green stuff, I was ready to get weird. I spent a night in the Czech Republic drinking as much absinthe as my liver would let me. Still no hallucinations, and yes it was delicious, but a Bohemian hangover of epic proportions ensued the next day.

The next time I got to drink some real absinthe was a night where I found myself in a bikers club/bar. I cannot say which one or how I got there—you have to follow the rules of the establishment when in such environments. You’ll get your hand smashed if you pull out your cell phone in there, and understandably so. I was sitting down next to a friendly biker who pulled out a bottle of the real stuff—smuggled or bootlegged I cared not. He kindly poured me a couple shots and I let the magic of the absinthe take its course.

I recommend the next time you’re at your favorite nicer, shitty bar, order a shot of absinthe with 2 ice-cubes and no sugar. That’s how I like it, as should you.



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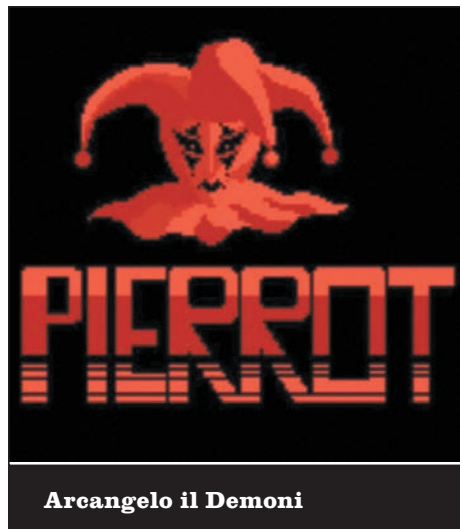
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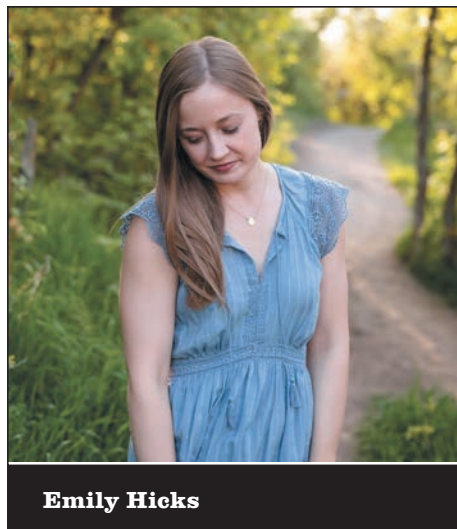
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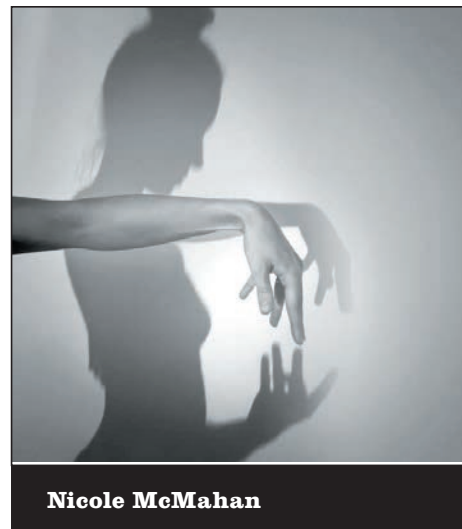
Headphones in, the rest of the world out—we’re back again with a handful of singles to offer a temporary escape from reality. Check out these fresh releases from some talented Utah locals that are guaranteed to mix up your current music rotation. From the sensual bass in **Nicole McMahan’s** “Touch Me” to the husky hand drums in **Young Spit’s** “Rukundo,” these full sounds will feel like a blanket to your ears.



Arcangelo il Demoni



Emily Hicks



Nicole McMahan

“Pierrot (feat. Cupid Come)”
Acid Cult
Street: 07.09
Arcangelo il Demoni = Kono +
Peter Murphy + Slow Dive

Arcangelo il Demoni’s new single, “Pierrot,” is an intriguing track that **Nickolas Simone** (the musician behind the name) describes as “a fusion between ‘80s Italo disco/synthpop, 16-bit game era type music, and ‘90s acid house.” After a one-minute intro featuring an exciting synth line and a bumping beat, **Mario Zizumbo** of the Salt Lake shoegaze band **Cupid Come** delivers a verse that sounds pained, buried in the mix and somewhat discordant, creating a uniquely eerie sound. The Italian chorus is haunting in the way Simone talk-sings in an unorthodox style, relating to Pierrot (a stock character of pantomime originating in the 17th century) in the way he accepts the inevitable disappointment that comes with pursuing art as a profession. “Pierrot” sounds almost nothing like any musicians in Salt Lake I’ve heard. Even if it’s not perfect, it feels fresh and full of potential.
—Andrew Christiansen

“Addicted”
Self-Released
Street: 06.07
Emily Hicks = The Band Perry +
Miranda Lambert

With “Addicted,” Emily Hicks describes just how difficult it is to function in any capacity when you’ve recently acquired a new lover. More specifically, to leave the bed in the morning when they’re residing there is seemingly impossible. Hicks’ lyricism describes the warmth of this feeling with a precise homage that leaves the listener with that same soft and tingly adrenaline. The backing band to her light and pure-sounding vocals makes for a track that spews an innocence much like the sound of an early **Taylor Swift** album. The lead electric guitar doesn’t speak out of turn—it isn’t the honkey-tonk country with the slide spitting solos, but it’s not also the acoustic sound of a folk album, either. “Addicted” brings Tennessee energy to a Utah singer-songwriter soundscape and marries the two with a romantic, bubbly narrative. —Mary Culbertson

“Touch Me”
Self-Released
Street: 08.06
Nicole McMahan = Mariah Carey +
Carly Rae Jepsen

Nicole McMahan’s “Touch Me” opens with a steamy declaration: “Lightweight / When I take a good sip of you.” This sensuality—liquid, evaporative—guides the pop vocalist’s latest single. Revolving around staggered, pin-pricked synth harmonies and a serpentine bass sequence, the instrumental of “Touch Me” hits the sweet spot of unhurried, wave-like motion that marks the best intimate music. This elastic instrumental serves as the backbone for the single’s primary focus—McMahan’s vocal performance. Much of the track floats along sweet, whispered ululations, but as she propels into the song’s final chorus, McMahan erupts into a chilling, belted high note (a trademark of her fledgling sound) that releases the track’s accumulating tension like a dam floodgate; the sweet reward of the track’s titular request. “Touch Me” balances restraint and urgency, secret desire and ecstatic proclamations of romance and sexuality—a distillation of the competing forces present within the art of seduction.
—Audrey Lockie



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Monthly Calendar
November 2021

11/4 Thurs. Vibras Del Lago Monthly Cumbia Party
Día de los Muertos Edition

11/5 Fri. DJ : Flash & Flare

11/6 Sat. DJ s : Andy Doors & Radical Jones

11/7 Sun. DJ : Spaz

11/11 Thurs. DJ : Concise Kilgore

11/12 Fri. DJ : Blessed 1

11/13 Sat. DJ : James Beard

11/14 Sun. DJ : Pied Parkler (Peasantries + Pleasantries)

11/18 Thurs. Night Court : Funk & Disco Dance Party
w/ DJ's James Beard & Chase Onez

11/19 Fri. DJ : Flash & Flare

11/20 Sat. DJ: Spaz

11/21 Sun. The Rubes LIVE!

11/24 Wed. Pre Thxgiving Party !!!

11/26 Fri. DJ : Bo York

11/27 Sat. DJ : Flash & Flare

11/28 Sun. Alibi Beat Club - Psychedelic Dance Party
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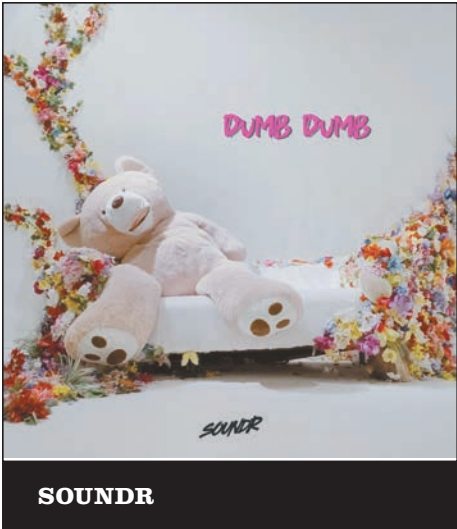
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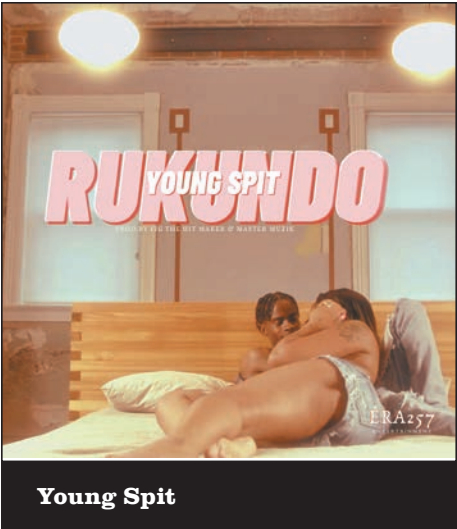


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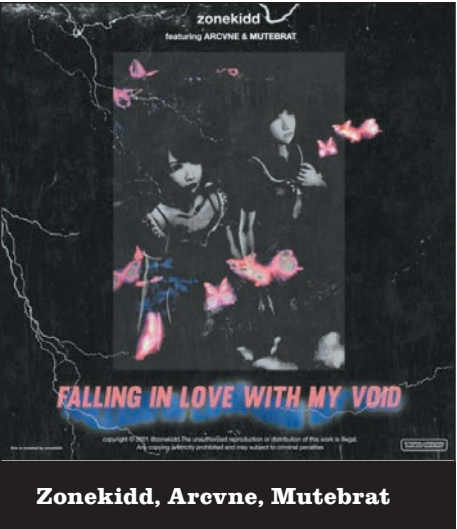
“DUMB DUMB”
Self-Released
Street: 08.26
SOUNDR = Flyleaf + Hayley Williams

It doesn’t matter what you do now or who you’ve grown to be—you’ll never be as cool as you were when you were thirteen. This is what makes SOUNDR’s guitar schreeches and brainworm lyrics on “DUMB DUMB” such a delight. This year of our youths is a time when those first signs of life outside of your childhood peak through and you run headfirst into whatever you can see, emotionally tender toward a period of unadulterated you. “Bet you’re sorry darlin’ / Sittin’ on my doorstep / Waiting for what could have been,” SOUNDR sings on this anthemic, pop-punk rager. Not the least bit adolescent in its creation, the track unites SOUNDR’s stylistic contemporaries with modern flourishes both in the lyrics and production with a precision that’s soon to have you digging through old CDs, rediscovering your chatroom usernames and finally finding those prized *UPROAR Festival* tickets. —Aidan Croft



“Rukundo”
Self-Released
Street 09.01
Young Spit = Lil Tecca + Obongjayar

Based on his name, you might think Young Spit is going to spit some crazy raps, but his new single, “Rukundo,” isn’t crazy at all—it’s a calm, bedroom pop song about love with an African rhythmic twist (rukundo means love in Rwanda), and I can picture myself waking up to this song as someone I love clanks around in the kitchen on a sunny weekend. It’s not comparable to the blindly blissful love Tyler, The Creator sings about on “Glitter” and it’s not the passionately painful love that Rihanna recounts on “Love On The Brain,” but it might be tucked on a playlist next to Etta James’ “Sunday Kind of Love”—to be played as the sun pours in while you lie next to your sweet partner. The cover photo shows us the steady simplicity of this scene; the sweetness that rukundo can bring. —Harper Haase



“falling in love with my void”
Self-Released
Street: 09.01
zonekidd = atlas + Glass Animals’ Dreamland era

“falling in love with my void” is electronica that demands your attention. Upbeat but not overwhelming, the drumbeat and synthy piano uplift the voices of featured artists Arcvne and Mutebrat. As the backing track starts to expand and grow, Arcvne’s voice acts as a grounding agent, keeping the audience tuned in. Mutebrat’s verse especially impressed me: Lines like, “Mutebrat, I’m the one who charge it like a battery / Back then used to laugh at me” came across as clever and heartfelt. Both artists deliver confidence with an air of easy acceptance of who they are. After Mutebrat’s burst of liveliness, zonekidd knows how to come in for a landing, easing listeners out of the track with some airy vocals and fleshed-out synths. Their energetic trip into the void is a supernova—short lived, flashing behind your eyelids even after it’s done. —Alexis Perno

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