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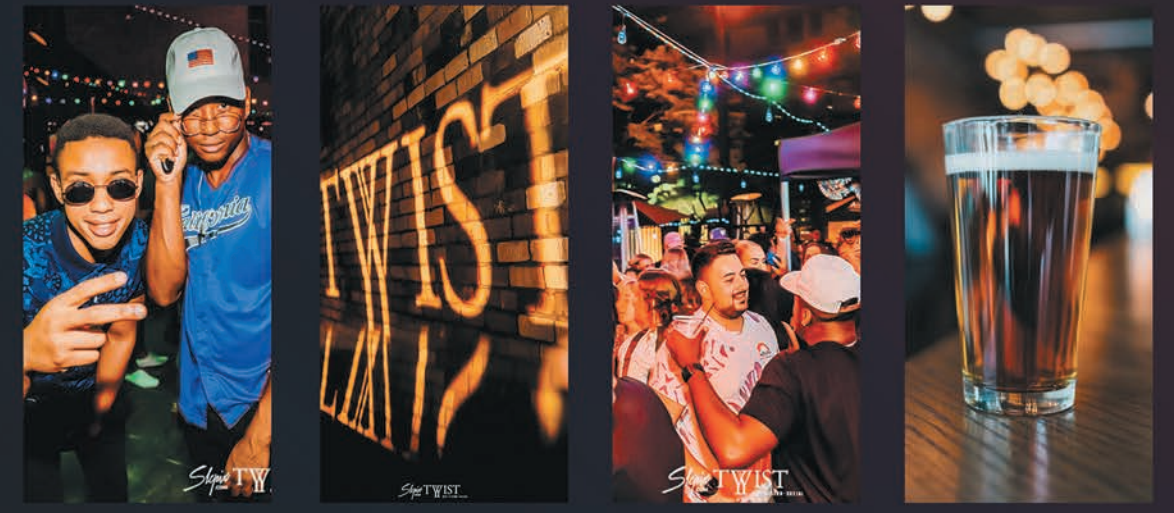


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ABOUT THE COVER: Our 16th annual *Beer* issue cover features an embroidery work from Liz Amato (@peanutbutterjellycat). Her colorful piece displays familiar beer imagery and incorporates a variety of stitching techniques and textures for a style both rustic and highly detailed.

Mary Culbertson

Contributor Limelight
Senior Staff Writer



Since joining *SLUG* in 2019, Mary Culbertson has dipped her toes into a variety of subjects, but her writing shines brightest in our music section.

Balancing detailed knowledge with evocative imagery, Mary's writing helps give *SLUG* its essential voice. Check out her *Localized* articles on *Sharing* and *The Alpines* on pgs. 30 and 32, respectively.

Alex Guzman

Contributor Limelight
Issue Designer



Alex Guzman has been designing layouts for *SLUG* for just over a year. Visit the *SLUG* archives to check out Guzman's winning layouts for articles on *Form of Rocket* (May '22), *Commerce and Craft* (Dec. '22) and more. This month, take a look at his layout for our article on the *Tastemasters* podcast on pg. 10.

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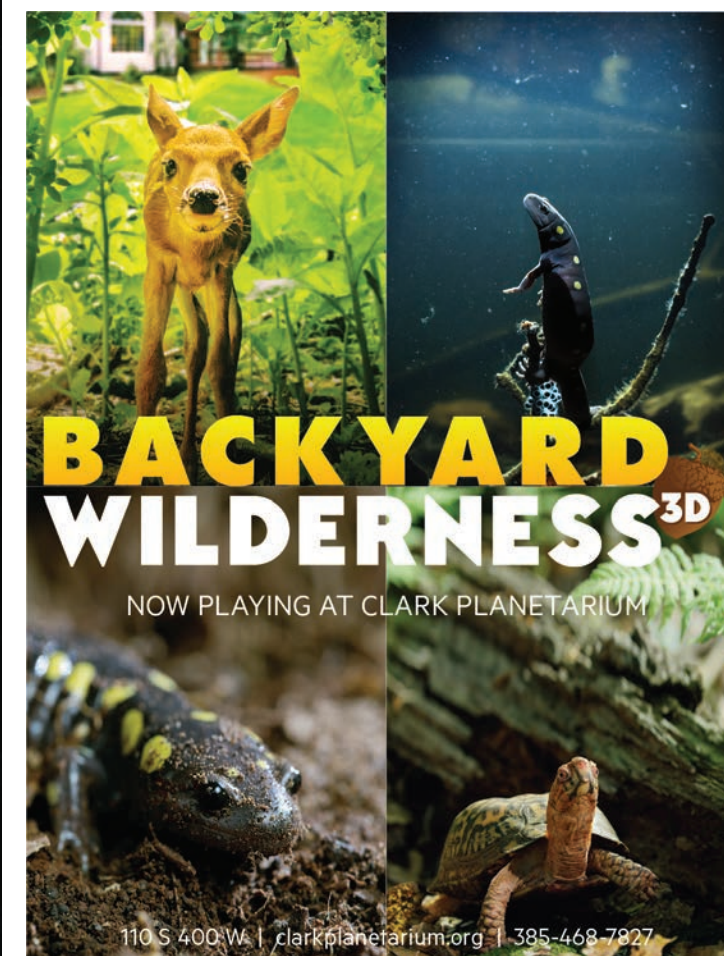
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(L-R) Brian Zinsmann, Jacquie King and Lane "Lefty" Montoya make up the core leadership team at Ogden Beer Company.



Ogden Beer Company

a brewery for all

By Cailey Rohovit • ceearr73@gmail.com || Photos by Lexi Kiedaisch

Whether you're a seasoned beer drinker or new to the territory entirely, you'll find a new drink to love at *Ogden Beer Company*. Formerly *Ogden River Brewing*, this new-and-improved brewery is thriving under the leadership of Head Brewer **Jacquie King** and co-owners **Brian Zinsmann** and Lane "Lefty" Montoya.

Having previously worked in research and development brewing at *Roosters Brewing Co.*, King jumped at the opportunity to step out of a supportive role and begin her own venture at *Ogden Beer Company*. "It's super exciting for me to get to spread my wings and test the waters in a head brewing role," she says. "I started officially in January of 2023, and we've just been putting out really fun, drinkable beers for the past two months."

The brewery hit the ground running with a lineup of five flagship beers, including 1851, an American lager named after the year Ogden was founded; Cougar Juice, an American wheat ale with tangerine; and Hibiscus Haole, a pink wheat

ale with hibiscus.

Apart from their unique collection of beers, *Ogden Beer Company* also serves a variety of American, brewpub-style food, including burgers, sandwiches and flatbreads. One particular Mexican-Hawaiian fusion flatbread called the *Hola Aloha* is loaded with pork carnitas from *Wimpy and Fritz*, a taco spot in Ogden also owned by Zinsmann and Montoya. Although you can never go wrong with classic brewpub food, *Ogden Beer Company* isn't stopping there. Currently in the works is an additional, entirely vegan menu set to launch this spring. "Especially in northern Utah, we don't really have any breweries that have a dedicated vegan menu," King says. "Our quality and creativity are going to start setting us apart."

Latino owned and women led, *Ogden Beer Company* strives to create an inclusive and comfortable space where everyone can explore the world of beer. They hope to be a spot where people of all backgrounds can come to enjoy the beer, food and atmosphere, from small family gatherings to **Pink Boots Society** meetings. "We want everyone to feel welcome there," King says. "We want to be approachable, so if you see me or any of the owners we want people to come up to us, talk to us, ask us anything. We're all about community and being that beer-is-for-all spot."

Even though *Ogden Beer Company* is just getting their feet off the ground, they already have a plethora of projects, events and new ideas in store for the future. Once fully up and running, King plans to have a draft line dedicated full-time to collaborative beers, hoping to strengthen even further the already tight-knit and collaborative craft beer community. "If we can't have a collab beer on, then we're definitely going to have guest taps," King says. "We want to open all of our drinkers up to other breweries that either they haven't had a chance to try or haven't heard of." The brewery also plans to use their two-story, outdoor patio space for tasting and pairing events, bringing together all kinds of beer drinkers and creating a welcoming community for everyone. "There is a beer, especially in craft, for everyone," King says. "Even if you don't consider yourself a beer drinker or think that beer isn't really your style, we'll find a beer for you."

Visit *Ogden Beer Company* at 358 Park Blvd Mon-Thurs 11 a.m.-9 p.m., Fri 11 a.m.-10 p.m., Sat 10:30 a.m.-10 p.m. and Sun 10:30 a.m.-8 p.m. Find them at [@ogdenbeercompany](https://www.instagram.com/ogdenbeercompany) on Instagram.

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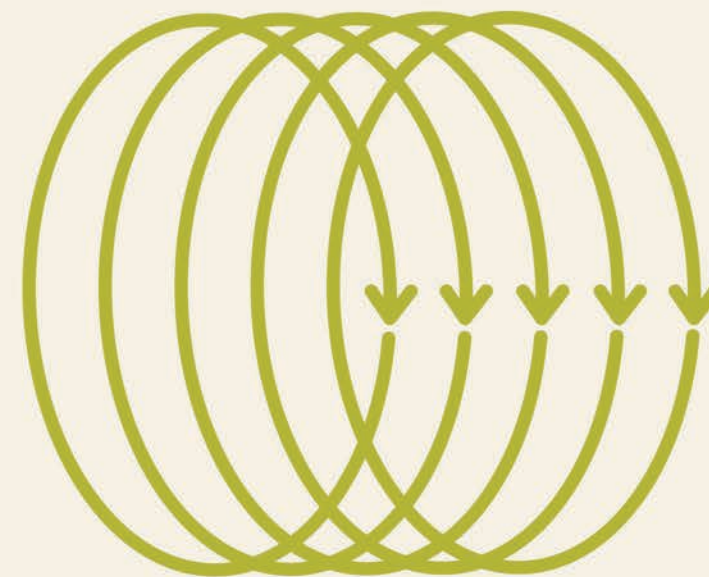
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GRID CITY'S BUBBLE WORKS

A Seltzer By Any Other Name



The flavor inspirations for Grid City's Bubble Works from the worlds of fine wine and craft cocktails.

Addison Rose | addiesan.sl@gmail.com | Photos by Em Behringer

At their most generic, seltzers are a carbonated alcoholic beverage made by fermenting cane sugar or malted barley and adding fruit flavorings. Down in South Salt Lake, *Grid City Beer Works* is crafting a beverage that, while labeled a seltzer, defies definition. *Bubble Works* is a boundary-breaking line of products that offer something appealing to all who imbibe.

CEO **Drew Reynolds** and Brewmaster **Jeremy Gross** have a symbiotic flow and comfortable, humorous energy. Along with President **Justin Belliveau**, they opened *Grid City* in early 2020. "There was a concerted effort to have seltzers from the start," says Reynolds.

They started their *Bubble Works* line with Cucumber Lime and Hoppy Hard. The Hoppy Hard is produced with the same hops as their flagship Pale Ale. Without the beer's added malt to balance, the hops' punchy fruit characteristics shine in a clean and approachable beverage that is an easy intro to seltzer for typical beer drinkers.

Next in this effervescent family came a Rosé Hard Seltzer that began as an experiment for Belliveau's wife. Due to the 5% Utah draft laws, and a full line up already on tap, they decided to make the leap to a high-point, canned beverage. Most seltzers float around 5%, so there was no guide book on how to approach the process, but Gross was undeterred. "Fermentation is fermentation, whether its wine or beer," he says. Part of what makes *Bubble Works* unique is their use of quality wine grapes, juices and yeasts. This does not make them a wine, though. There are other fruit juices and ingredients fermented at ratios that

legally disqualify it from the classification.

The Rosé Hard Seltzer incorporates muscat grapes infused with raspberry, prickly pear and hibiscus juices. This seltzer reads wine aromatics on the nose with a brighter finish than a traditional rosé. Fans of white wine or fruity sour beers will find this drink to be a perfect party companion.

Prior to working at *Bohemian* and *Uinta*, Gross had been a home brewer, long time server and bartender in the Park City fine dining scene. This knowledge base built a palate capable of creatively balancing unique drinks. One of his favorites to make during a seven-year stretch at *High West Distillery* was a riff on an Aperol Spritz. And thus, Grid's next seltzer, *Aperitif*, was born. "You always want to innovate, right? This really hits a seltzer drinker, a wine drinker and a cocktail drinker," says Reynolds, who wanted to bring an innovative, "ready-to-drink" beverage to this



Grid City Brewmaster Jeremy Gross pioneered a line of unique, high-point seltzers with Bubble Works, bringing elements of wine distillation to the brew room.

booming sector of the alcohol industry.

With ingredients including gentian, rhubarb root, sweet orange peel and juniper berry, Gross has crafted a handsome beverage fit for lovers of earthy, herbaceous sips that packs an 11.2% punch.

Continuing with the mixed drink inspiration, their Elderflower seltzer nods to an Italian cocktail called the Hugo, which involves prosecco, elderflower and mint. They found that gewurztraminer white wine grape's flamboyant, spiced flavors meshed well with elderflower's floral charisma, then dropped the mint. Gross states it is "simple to make, but ... there is complexity." Their most recent seltzer, *Raspberry Sage*, invokes the wild Utah landscape. It is fermented with Pinot Noir grapes and red wine yeast, producing a drink as voluptuous as a summer sun-warmed snack straight off the vine.

Grid City has more seltzers in the works, but it can be hard to play within Utah's restrictions. These boundaries also force a creative flex to produce a winning drink. Reynolds says Gross "thinks in fermentation" and can conceptualize any idea from tank to tap. The seltzers at *Grid City* are not secondary to the beer but are an intentional, hybrid craft beverage in its own right. Gross says, "It's supernatural to us. It's sort of like ... What are we capable of?"

Stay in the loop on all things *Grid City* and catch their new releases @gridcitybeer on Instagram and at their website, gridcitybeerworks.com.

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David Jimenez & Tastermasters: CRAFTING CONVERSATIONS

By: Austin Doty • rdotytwo@gmail.com

David Jimenez didn't always expect to end up in the world of artisan beers and podcasting. For years, he worked as a bartender at the *Sundance Resort* selling domestic beers such as Budweiser and Coors Light. In 2016, *Strap Tank*, Utah County's first and only brewery since before prohibition, invited Jimenez to help open a bar at their new Lehi location. As he saw all the unique blends and flavors that the brewers were using, Jimenez realized that beer isn't just a drink—it's a craft. Fascinated by this discovery, he not only wanted to learn more about brewing but wanted to make a podcast about it. Since January 2020, he has hosted and produced *Tastermasters*, Utah's most popular beer and fermentation podcast.

Over three years and more than 160 episodes, *Tastermasters* has evolved and succeeded as it reached ears in and around Utah. As much as it has grown, Jimenez says the goal of the podcast has remained the same. "What I do is try to showcase artists within local craft beer, craft spirits and anything fermentation in Utah," he explains. However, he admits that interpreting, evaluating and complaining about the numerous liquor laws in Utah has also become a big part of the show. "Making alcohol in Utah—that's a pain in the ass," he says. "I want to help be a mouthpiece for these brewers."

Jimenez learned the art of interviewing from his grandfather, who was a journalist. He learned how to ask questions, listen and bring a human element to his interviews. "He taught me to be

real, to be friends [with the interviewee]," Jimenez says. Now, before he invites a guest on the show, he likes to befriend and get to know them. For him, befriendng a subject leads to a better interview. "I like to meet the individual, look them in the eye and be like, 'Hey, this is my spirit, my soul,'" he says.

Looking over *Tastermasters'* growing catalog of episodes, Jimenez has hosted some big guests from the Utah beer scene. For the show's 100th episode, he hosted **Kevin Templin** of *T.F. Brewing*. "Kevin Templin



Photo: John Barakipile

Over three years and more than 160 episodes, *Tastermasters* has evolved and succeeded as it reached ears in and around Utah.

is a big name," he says. "He's one of the heavy hitters in Utah. Everyone knows about *T.F.*" He has also hosted **Andrew Tendick**, owner of *Proper Brewing Co.*; **Tanner Lenart**, Utah's liquor lawyer; and Utah's chapter of the **Pink Boots Society**, an association of women brewers. However, he says his favorite episodes are with people who are less known in the industry but remain a big part of Utah beer. "People that are behind the scenes that no one talks about," he says, "those are big episodes."

It's not just people in the world of beer and liquor who've graced the show: He has also hosted coffee-makers, farmers, people who work in IV therapy and other podcasters, including **Chris Holifield**, host of the *I Am Salt Lake* podcast. Interviewing subjects outside of the world of beer helps Jimenez to expand his listenership and further evolve the podcast.

Jimenez hopes he can keep expanding and growing *Tastermasters*. He hopes to keep talking to people in different areas of fermentation, such as kombucha and hot sauce. He also wants to host new kinds of guests, including politicians and policymakers. "If I ever come and reach out to an individual, I'm just here to truly hear your story," he says. "So, don't be afraid to come on or have a conversation with me."

You can listen to *Tastermasters* anywhere podcasts are available, and be sure to follow the podcast on Instagram @*the_tastermasters*. The podcast also has merchandise and a full catalog of its episodes available on its website, tastermastersdrink.com.

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"Historically, every town had its own brewery, but every town also had its own malt house," says **James Weed**, the owner and sole full-time employee of *Solstice Malt*. "That's where you get Vienna malt or Pilsner malt or Munich malt." These malts, and the beer that resulted from them, became so popular that they are still recreated around the world today.

I wouldn't be surprised if "Utah malt" is the next big malt on the horizon. *Solstice Malt* is taking the state's breweries and distilleries by storm, and it doesn't get more hyper-local than this. "I work with almost exclusively Utah grains," Weed says. "I get my rye out of Collinston, my wheat comes out of Nephi and I get my oats and corn from West Jordan. Barley comes from lots of different places, but this year, I mostly get it out of Price."

While *Solstice Malt* will accommodate all kinds of special requests, Weed typically won't malt grains that aren't grown in Utah. "We've had requests for rice for rice beers, but nobody's growing that here," he says. "The mantra of brewing is 'drink local,' right? So we've kept everything local, and I've had super warm reception from all the brewers and distillers."

With a past as a stockbroker and investment advisor, Weed's journey to

becoming a maltster began with an interest in homebrewing. His knowledge of economics and the importance of locality drives his commitment to local sourcing. When he attended a party where several head brewers were hanging out, drinking each other's beers and sharing advice, Weed knew he was ready to pivot his career. "It was the opposite of finance, where it's cutthroat," he says. "I liked the community aspect."

Weed wanted to be more involved in the homebrewing process, so he started growing his own hops. But when he began malting his own barley, he found it was difficult to find resources. "It wasn't easy in a small-batch, 20-50 pound scenario," Weed says. "I went online trying to find tips and tricks, and there's nothing out there. The big malt houses have owned everything since the '70s, and they keep everything proprietary."

For an industry that makes very little information available, malting is an integral part of the brewing process. During germination, enzymes break down starches in the grain to help produce a plant. Malting stops the enzymes from attacking the starch so brewers can use it in the brewing process, activating the enzymes and



By **Mekenna Malan**
mekenna.malan@gmail.com
 Photos by [@tbzdphoto](#)



James Weed took his background in economics and homebrewing and created Utah's only malt house, *Solstice Malt*.

reusable bag program, which he estimates has saved thousands of bags from the landfill. Even the byproducts of the malting process have a use. "Those rootlets that we separate are almost 25% protein, and it becomes animal feed," Weed says. "I give that back to the farmer, and maybe they throw me a few cuts of meat by the end of the year. That's reciprocity."

About 90% of *Solstice Malt* customers are brewers or distillers who use the malt for beer or whiskey, with the remaining small fraction using it for a baking product called diastatic malt, which is used by savvy bakers to boost yeast activity for a faster rise and adds sweetness and color. The majority of Utah-local breweries—such as *Bewilder*, *Proper*, *Kiitos*, *Shades*, *Desert Edge*, *Prodigy*, *Hopkins*, *Salt Flats* and more—use *Solstice Malt*, and Weed keeps a "shrine" of Utah-made products that feature his malts in his warehouse.

Because he's working in small batches, Weed is able to work with brewers to experiment with special grains such as blue corn and Kernza perennial wheat. In the summer, he takes advantage of 100-degree days by using his own version of the historic wind-drying process. For this, Weed runs air through the kiln and allows the natural heat of the summer air to dry the malt for just one special batch per year.

"If a brewer wants to try it, I'm willing to do it," Weed says. "I'm nimble enough that I can try different kinds of grains, whereas a big malt house can't devote 300 tons to a special project, right? Brewers are always looking for a new beer or something new. It's awesome that [brewers in Utah] feel like they can work directly with their maltster."

With a growing number of breweries and distilleries popping up in Utah, Weed works hard to manage the demand. These days, he's pretty much operating at capacity. "The next step goes big. It goes from 8,000-pound batches to 22,000-pound batches," Weed says, "and that's just a lot for one guy."

To keep up with orders, he will often enlist the help of volunteers by posting on local Facebook pages for whiskey lovers or homebrewers. "Homebrewers will come to help shovel and [in return] they get a bag of malt," Weed says. "That's another beautiful thing about the industry—people want to be a part of it. People will spend money to go on malt house tours in Scotland. Here, they get to be part of the story ... It's cool to taste your efforts when you go out to the brewery."

Learn more about *Solstice Malt* by visiting solsticemalt.com or by following the business on Instagram [@solstice_malt](#).



The sole full-time employee at *Solstice Malt*, James Weed approaches malting with an artisanal eye.



Weed uses the labor-intensive process of floor malting at *Solstice Malt* to set himself apart from bigger malt houses.



breaking down starches into sugar. The yeast can then eat the sugar to create alcohol. The color, flavor and foam properties of the final beer product are also dependent on the type of malt used to create it.

At the *Solstice Malt* production facility in west Salt Lake City, Weed soaks 8,000-pound batches of grains in 65-barrel tanks, which mimics a spring thaw. Then comes a special germination process: The grains are shoveled onto the floor by hand. Weed rakes them every 10-12 hours for about five days. "This is an old style of malting that is still used in some Scottish distilleries," he says. "I knew I couldn't compete with big malt houses price-wise, so I had to create a premium product. That's the reason I went with floor malting, even though it is really labor intensive."

The grains are then transported into a kiln, which is operated at different temperatures to create different colors of malt.

"Nobody builds equipment in my size, so I kind of had to create it. It used to be the walk-in freezer at *Lehi High School*, or so I was told," Weed says about his kiln, which is the most technologically advanced piece of equipment he uses. "I've got multiple humidity and temperature sensors on there. It's a pretty smart system, and I get pretty tight on the kilning style. It does integrate some new technology into the kilning phase, but I like to keep it as old-world style as I can."

Once dried down, Weed vacuums out the grains and drops them into a debarder, which agitates the rootlets free from the grain over a screen. The product is then lifted into a grain cleaner (Weed's is solid oak and bears an inscription from 1947). Finally, 50-pound bags are loaded and shipped off to breweries and distilleries. The entire process takes about one week.

Weed strives to run a zero-waste operation and offers a

AN APPLE A DAY

Introducing The Six Sailor Cider Way

By: Sophie Caligiuri • sophiecali7@gmail.com Photos By Ashley Christenson



Michael Valentine of Six Sailor Cider runs a tight ship, conscious not just of the finished product but of ensuring the ciders' vibrancy in both flavor and personality.

As I asked about the various flavors of cider offered, **Michael Valentine**, owner of *Six Sailor Cider*, rose from his chair and moved with purpose toward a nearby table. He grabbed a well-worn notebook and plopped it—already opened—in front of me. The pages were coated completely in cider labels representing the countless flavors *Six Sailor* has manufactured since they officially began selling their product in 2017 and opened their storefront in *The Gateway* this past September. Although the entire interview had already elucidated such, this was the precise moment I knew I was dealing not just with a brewer or entrepreneur but a craftsman impassioned by every part of the cider-making process.

In Valentine's early 20s, brewing beers for kicks with friends morphed into making meads, which evolved into the "final boss" of crafting cider. He hatched the idea of *Six Sailor* in 2014 and began peddling products three years later. "I think I researched every cider company in the world at the time trying to figure out what they were doing and what we could do differently," he says. "No one was really doing interesting flavors; they were just doing different types of apple. So, we started doing stuff that was more interesting."

"Interesting" hardly scratches the surface of *Six Sailor's* creativity. As I sat contently chugging a Hazelnut Chai Cider (my chilly day choice), he pointed to a-jillion-and-one different, delectable flavors, all

crafted with real fruit and spices that are often locally sourced through partnerships with companies such as *Weeks Berries* and *Kessimakis Produce*.

Valentine runs a tight ship, conscious not just of the finished product but of ensuring the drinks' vibrancy in both flavor and personality. The six namesake ciders each have a different sailor identity attached to them complete with expertly executed names, backstories and incredible character designs painted by local artist **Jacob Wayne Bryner** adorning each can. Valentine explains that the sailor identity "pays tribute to [my] background in film, writing movies and working on screenplays." He says, "We wanted to do something more fun, creative and artistic. We wanted the cider to look like something you've never seen and have it jump off the shelf."

The six main flavors available year round include the classic Night Compass (spiced apple cider), Shipwreck (blueberry peach)—Valentine's favorite—and dessert blends such as Mermaids Lagoon (Irish cream). On a three-month basis, *Six Sailor* introduces seasonal flavors, as with the unconventional, foolproof candy cane and cranberry orange. The upcoming spring cycle will feature ciders flavored with jalapeno, rose and lavender.

If those choices aren't enough for a cider skeptic, *Six Sailor* also rolls out a flavor of the week at local markets and has craft-

ed a *Ciders for a Cause* series, in which 100% of profits are donated to local organizations. Popular and tantalizing, Pasifika Pride (strawberry guava dragon fruit) benefits the **Nuanua Collective**, and Fuck the Supreme Court (orange honey lemongrass) benefits the **Utah Abortion Fund** and **Indigenous Women Rising**.

On top of these innumerable, mouth-watering mixes, *Six Sailor* plans to regularly produce both hard and non-alcoholic offerings. Valentine says, "The unfiltered is designed for families and kids, the sparkling will be a punk-rock alternative for teenagers to have something a bit healthier than soda and the hard cider will be for adults craving something different than just a beer."

With plans to expand his storefront into a full-fledged, Art Nouveau cinema and cider bar, establish a manufacturing warehouse, sell ciders in local and eventually national grocery stores, develop online and subscription-based purchasing programs, continue collaborating with local business and organizations (did someone say cider ice cream floats?) and continuing concocting completely kick-ass flavors, Valentine clearly has his flags raised and is ready to set sail. Follow *Six Sailor Cider's* progress via their website, sixsailorcider.com, or their Instagrams: @sixsailorcider, @sixsailorhardcider and their new bar handle, @themaidsgrasp.



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HOPKINS BREWING Company:

Good Things Come in Small Batches

By: Marissa McEntire • marrmc@gmail.com

Walking into *Hopkins Brewing Company* on a Friday evening, you immediately sense that this space is a neighborhood hub. This makes sense, as owner **Chad Hopkins** grew up nearby. What started as a home brewing hobby grew into a full-scale craft brewery and restaurant in the heart of Sugar House that recently celebrated its fourth anniversary.

One key to *Hopkins'* success is daring to be different. "I feel like we're probably the most unique brewery in Salt Lake," says Hopkins. "None of our beer styles are trying to chase a trend or anything. We brew what we like to drink." Nowhere is that more evident than *Hopkins' Small Batch Friday*, a bimonthly event that has developed a fervent following. Hopkins credits current Head Brewer **Matt Yeager** as the creative genius behind *Small Batch Friday*. Initially a way to experiment during the brewery's early days, these small batches quickly expanded into something more.

Today, *Small Batch Friday* features a rotating menu of six taps. When I attended in late February, Hopkins was drinking the Honey Lager, so I started my tasting there. It's a Mexican-style lager brewed with honey, which gives it a touch of sweetness without overpowering the distinct corn flavor. "To me, it tastes kind of like honey graham cereal," says Hopkins. It's crisp and easy drinking and has already been nominated to join the full menu soon.

The best thing about the *Small Batch Friday* menu is that it's constantly evolving. Yeager continues to dial in repeat



(L-R) Chad Hopkins and Matt Yeager offer small batches of creative craft brews every other Friday at Hopkins Brewing Company.

recipes and bring new flavors forward. Some *Small Batch* brews are so popular that they recur, such as the Red Velvet Amber, a dessert amber ale brewed with lactose, cacao, vanilla and, surprisingly, beets. Yeager says he didn't want to use red food coloring, so he adds fresh beet purée to the kettle. You wouldn't know this beer contains a vegetable from the taste, though—it's thick and sweet with a smooth finish that bears a striking resemblance to the cake that shares its name.

Beyond the recurring favorites, Yeager always brews up something new, too. Every week, he creates two or three different beers, building a library of more than 100 recipes. He takes a seasonal approach,

which means flavors such as maple syrup and cinnamon in the winter and light and fruity beers in the summer.

My next sample, The Dry-Hopped Amber Ale, is one both Hopkins and Yeager are excited about. This first-time *Small Batch* release is special because it's not very common for an amber ale to be dry hopped. The result is a beer with low bitterness that smells of pine and tastes of caramel and a hint of citrus. "A lot of breweries are either focused on malty or hoppy, and it's not very often that you get to see the two together," says Hopkins.

Yeager says, "This has always been a dream of mine, to brew beer. It's definitely a good feeling knowing people are into it." No matter what's on tap, expect it to go fast. Yeager brews one five-gallon batch of each *Small Batch* beer and it's usually gone within a week; Hopkins says they've even seen some go within a few hours.

Small Batch Friday takes place every other Friday, falling on April 7 and 21 this month. A full, 16-ounce pour costs \$6. If you want to try them all, each sample pour costs \$1. Hopkins posts the details of each *Small Batch Friday* lineup on their website at hopkinsbrewingcompany.com and Instagram [@hopkinsbrewingco](https://www.instagram.com/hopkinsbrewingco) a few days before the event. Stay in touch to make sure you don't miss any of Yeager's inventive creations!



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PROPER BREWING CO MOAB:

THE NEWEST BEER DESTINATION

By Kirby Dorsey | misskirbydorsey@gmail.com

Proper Brewing Co., famously known for their self-proclaimed title “beer nerds,” have expanded to the red beds of Moab with their new location, *Proper Brewing Moab*.

The expansion to the Moab location was tied deeply to *Proper*’s roots. Many of the staff members who work at *Proper* are originally from Moab, including the President of *Proper Brewing Co.*, **Andrew Tendick**, who went to high school in Moab. The brewery wasn’t originally looking to expand to Moab, but the stars aligned. Part of the inspiration to expand was the hope of making Moab one of the greatest beer destinations. In Utah, the breweries have won more awards per capita than in any other state. “Utah has really great breweries. We want people to know we have great beer,” *Proper* says.

The new location hopes to continue the legacy of all the other *Proper* holdings, which is to create a space that makes you feel at home. When you first walk into *Proper Brewing Moab*, it feels like you’re walking into someone’s living room. The design has a mid-century modern feel, welcoming people to sit down and hang out. The brewery is split into two spaces. When you walk into the brewery, you are met with the counter service for the burger menu. This space is the family-friendly

side with TVs to watch your favorite sports games. On the other side of the brewery is the 21+ section that offers a wide selection of elevated cocktails, local spirits and, of course, *Proper*’s famous beer menu.

What makes *Proper* different from most other breweries is their ever-changing beer selection. *Proper* experiments with new flavor profiles frequently, trying to stay ahead of the curve by putting their own spin on beer trends. “It’s like we’re throwing something against the wall to see if it’ll stick,” *Proper* says. “We’re always thinking of new things to put into our draft system.” Whether you want to try sours, stouts or a juicy IPA, *Proper* has you covered.

Along with an extensive beer menu, *Proper Brewing Moab* offers a wide selection of elevated food and cocktails. Their menu ranges from vegan staples such as the vegan chili cheeseburger to Moab-specific additions—after a long day hiking the beautiful red rocks, you may want to dive into the “Mother of All Burgers,” AKA the M.O.A.B burger. Stacked with two patties and double cheese, this burger will satisfy any hungry outdoorsman.

There are two new *Proper* beers that are exclusive to the Moab location; both are a throwback to traditional West Coast IPAs. The Leisurebrau is brewed with a lager yeast, which makes for a crisper flavor profile. The Daily, named after the Moab Daily river stretch that is the most popular part of the Colorado River for boating, is an IPA with a *Proper* spin that was inspired by the New England-style hazy. “If you’re watching the sun set over the red rocks or just hanging in a hammock, you’ll want one of our earthy, easy-drinking beers in your hand,” *Proper* says.

Proper Brewing Moab is kicking off the summer season with a local beer fest. On May 20, they will be hosting various local and national breweries alongside live music and food. It’s a fantastic way to support all breweries and enjoy the Moab beer scene.

Next time you’re in Moab, try out *Proper Brewing Moab*, and of course, don’t forget their six locations in Salt Lake *Proper*. Check out upcoming events, seasonal menus and more on their website, properbrewingco.com, and Instagram page, [@properbrewing.moab](https://www.instagram.com/properbrewing.moab).



Photo courtesy of Proper Brewing Co.

Opened in February, *Proper Brewing*’s new Moab location pays homage to the childhood home of its President, Andrew Tendick.

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By Olivia Greene • greeneocg@gmail.com | Photos by Em Berhriger

**ETTA
PLACE**
CIDER

TORREY  UTAH 

Ann Torrence and Robert Marc didn't intend to start their own cider business when they planted apple trees at their home in Torrey, Utah. Being close to an elevation of 7,000 feet, there weren't many resources that detail which cider varieties do best in their climate, let alone which trees produce the best apples for cidering. Now, the couple and business partners have over 500 trees split among two orchards, with 90 varieties of cultivar apples used in their outlaw-inspired business, *Etta Place Cider*. The first and only of its kind in Torrey, the business draws in locals but also those passing through on their way to *Capitol Reef* and other national parks in the Southern Utah basin. "Torrey isn't a straight shot from anywhere, but when you find it, we hope you can visit and savor life for a bit where the arrow has hit its mark on our hearts," says Torrence.

The name *Etta Place Cider* was inspired by the elusive outlaw and rancher **Etta Place**, who was wanted by detectives alongside the infamous **Butch Cassidy**. It is speculated that Place ended up somewhere near Torrey, which was an unexpected area for Torrence and Marc to settle after having lived and gardened in Sugar House. Now, the couple has found community in the farm-to-table industry, filling a niche with their cidery. "We talk a lot about farm-to-table food, but we don't talk much about farm-to-table beverages," says Torrence. The local business that kick-started the farm-to-table

beverage experience in Torrey was the *Hunt & Gather Restaurant*. "We collaborated with Chef **Chet Saign**, who paired our cider with his food in a way that was so astounding and unexpected ... I would have never put our plum-flavored cider with dessert, but it was delicious," she says.

Friends and business partners have also come from other growers in neighboring states such as Colorado, providing other apple varieties or pears that the couple can make specialty ciders from. Torrence says, "A pear tree grower in Notom hadn't harvested the fruit in over 40 years because he had no one to sell them to. [Working with him] is really rewarding ... to be expanding the agricultural opportunities all over this area."

Growing in the desert comes with its own set of challenges, and last year's late freeze meant *Etta Place* had to rely on blending the back stock of apples saved and fermented from the previous year's harvest. Certain apple varieties are grown solely for cider making. "In the cider world there are inedible apples which add a whole lot of mouth feel and character to the cider," Torrence says. One of these varieties, the red-fleshed apple, is used to make the rosé cider for which they are well known.

The business's approach to befriending neighboring farms and Torrey residents also extends to the land itself. The organic, regenerative and agricultural-based model makes the cider that much more valuable to busi-

nesses that are looking to provide top-tier cider to their patrons. *Etta Place* currently offers ciders, "... none of which are particularly sweet. Two of them, in fact, have zero residual sugar," Torrence says. Each variety of fruit is cider-specific and will result in a cider that will be either dry, semi-dry, semi-sweet or sweet. The Newtown Pippin variety is akin to a Granny Smith but amplified in the way it comes out "dry and tart like a pinot grigio," Torrence says. The heritage fruit is made into semi-dry ciders that come out semi-sweet but still not too sweet.

Etta Place Cider is on the menu at many locations in the Salt Lake Valley, including *Scion Cider Bar*, *The Bayou*, *East Liberty Tap House* and more. Those visiting Torrey can stop by the cidery at 700 W. Main Street to learn how the cider is made. Book a tasting experience at ettaplacecider.com.



Ann Torrence is the co-owner of outlaw-inspired business, *Etta Place Cider*, the first and only of its kind in Torrey, Utah.



Etta Place currently offers five flagship ciders, with each variety containing fruit that is cider-specific and will result in a cider that is dry, semi-dry, semi-sweet or sweet.

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BREW NEWS

By SLUG Staff · info@slugmag.com

The wheels of the Utah brewing scene never stop turning, with new developments and happenings occurring around every corner. Keeping track of all the new brews, locations and more may seem a bit daunting, so *SLUG* has compiled a handful of new developments in our “Brew News” to help keep you up to date on all the latest from the world of Utah beer. Cheers!

2 (More) Row(s)

2 Row Brewing 2rowbrewing.com

Midvale’s 2 Row Brewing recently started canning their first, in house-canned beers. Now, you can purchase 2 Row favorites Feelin’ Hazy Double IPA and the Tastes Like Citrus Hazy IPA in 16 oz. cans. The brewery is also currently in the process of building out a new, larger location that will include the company’s first-ever tap room and brew pub. 2 Row has secured a building for this planned expansion, and they are currently seeking investors and other partners through an online fundraiser at wefunder.com/2.row.brewing. Support the brewery’s efforts here, and keep an eye out for a prospective open date of the new location later this year.

Lagerpalooza x 8

Bohemian Brewery bohemianbrewery.com

Bohemian Brewery’s Lagerpalooza returns in 2023. Lagerpalooza, likely familiar to many in the Utah beer scene, is America’s biggest homebrew lager competition, now entering its eighth year. Hosted alongside organizing partners Salt City Brew Supply and Bewilder Brewing, the Lagerpalooza Festival takes place at Bohemian on May 20. As per previous years, the winner of the homebrew competition will have their beer brewed and canned in a special Bohemian release and

will get to donate a sum toward a charity of their choice. Bohemian also has a number of new beers on the horizon, so stay up-to-date to catch those!

Epic Comes Back Home

Epic Brewing Company epicbrewing.com

After a number of years working out of facilities in Colorado, Epic Brewing Company has moved all of their productions back to their headquarters in SLC. This summer, the brewery will debut their newest draft beer, the Peach Cream Ale. “It went through several months of product testing before we felt like the new beer met our standards,” says Epic Brewing Company Marketing Manager Gus Erickson. Additionally, Epic has worked with survey responses from their biggest fans to confirm the to-be-announced flavors for their annual release of six new Big Bad Baptists, their highly lauded whiskey barrel-aged Imperial Stout; keep an eye out for those this fall.

Firkin Festival

Kiitos Brewing kiitosbrewing.com

RoHa Brewing rohahabrewing.com

At not one but two SLC breweries, you can engage in weekly explorations of experimental beer curios. Briefly, a firkin is a small cask that begets a unique, “conditioned ale”

that is fermented in its own yeast. Over the last year, both Kiitos Brewing and RoHa Brewing have undertaken a weekly Firkin Wednesday (or, sometimes, Friday) event. Here, these fine breweries show off their more esoteric flair with seasonal, uniquely flavored beverages. Recent offerings at Kiitos include Blackberry Truffle, Coconut Peppermint Patty and a Hoppy Gosé, and RoHa has boasted a Cactus Fruit Seltzer, an Orange Belgian ale and a Mango IPA. Keep an eye out on the breweries’ respective Instagram pages (@kiitosbrewing and @rohahabrewing) for the weekly releases and more.

Park City Brewing —Live and In Person

Park City Brewing parkcitybrewing.com

Park City Brewing is open and ready to serve in Park City. After making a name for themselves over the years as a staple brew available in restaurants and bars around Park City, the brewery opened its first tap room and public brewery in summer of 2022. With a plethora of events—including sports tournaments, trivia nights and more—and a number of new beers to augment their “core five” line up (the Gold Town Pale Ale, Sneaker Tree IPA, Siren’s Call American Lager, Powder Buoy Pilsner and Silver Creekwater Amber Lager), PCB is a haven for Park City beer drinkers. Stop by at 1764 Uinta Way C1 in Downtown Park City to check out the space and purchase beer.



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Illustrations: Wes Wood

Stay up to date with all the latest from Utah breweries with our *Brew News* section.

A New Name at Salt Flats Brewing

Salt Flats Brewing
saltflatsbeer.com

Salt Flats Brewing welcomes **Eric Beaner** as their new head brewer, who previously held the same position at *Uinta Brewing* and *Squatters*. He brings with him a wealth of knowledge on the microbiology of beer and has introduced “a state-of-the-art lab program” at Salt Flats that makes their beer “some of the purest in the state,” says Operations Manager **JC Straub**. Additionally, the brewery recently launched their Save the Lake Pilsner, of which 5% of total sales go toward the conservationist nonprofit **Save Our Great Salt Lake**. “We are passionate about doing everything we can do to preserve our Great Salt Lake, and this is a great way to give back,” says Straub.

Strap Tank Brewery's Collaborative Spirit

Strap Tank Brewery
straptankbrewery.com

The only brewery in Lehi, *Strap Tank Brewery*, is spending part of their year collaborating with other local brewers. First, they will release the Wee Heavy Scotch ale, which was created with SLC's *Bewilder Brewing* and won the gold medal at the 2022 **North American Brewers Association** competition. Later this spring, they will debut a Belgian Tripel made in cohort with *Heber Valley Brewing*. This is all in addition to their numerous solo releases, including Key Lime and Lemon Meringue editions of their Pie or Die special, Hopsicle (hazy cream-sicle) releases again first week in June and a number of other special surprises. Alone or alongside their brewing community members, *Strap Tank* has innovation and perfection on the brain.

New Brews on the Wasatch/Squatters Front

**Wasatch Brewery/
Squatters Craft Beer**
utahbeers.com

Utah brewing stalwarts *Wasatch* and *Squatters* will collectively debut four new beers throughout the spring season. At *Wasatch*, hop heads can revel in their new UTX IPA, which they describe as a “high point IPA with medium bitterness, a semi-sweet malt backbone and incredible drinkability.” They will also offer a Salt Lime Cerveza (notice the acronym), their Top of the Main Ginger Beer, which sits at 5% ABV. Over on the *Squatters* front, try out the 147 West Citrus IPA, named in honor the brew pub's well-known downtown location. Celebrate the continued legacy of these longstanding breweries through these new releases and more.

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NEW BREWERIES

CHAPPELL BREWING AND HELPER BEER

By Sage Holt | sageholt12@gmail.com

The Utah brewing scene is constantly growing and expanding—in this year's *Beer* issue, we can barely wait to introduce two new brewers and their innovative brewing styles. Whether you're reading this in a brewery, on the mountain or simply at home, take a moment to crack a cold one and meet the brew kids on the block.

CHAPPELL BREWING 2285 S. Main Street, South Salt Lake | W-Su 4 p-10 p | chappell.beer

For many homebrewers, the goal of opening their own brewery starts as a pipe dream. This rings true for brewer **Tim Chappell** of *Chappell Brewing*.

During the housing crisis of 2008, Chappell came across craft brewing, which led him to the heart of Oregon's hop country where he started visiting with hop farmers and rapidly got into homebrewing.

Soon after, Chappell's beer education would take him to China. Chappell assisted the *US Agricultural Trade Office* in Guangzhou to promote the import of United States and international brewing ingredients into China, creating a home-

brewing club with apartments full of grain, hops and yeast. It wasn't until Chappell moved to Salt Lake that the pipe dream from years ago began to form.

In 2016, Chappell started modeling and remodeling his business plan, eventually found a building and raised some funds from which *Chappell Brewing* emerged. The taproom at *Chappell Brewing* is focused on bringing a creative approach to the customer experience with a relaxed and warm atmosphere where modern industrial beer laboratory meets contemporary farm-house patio. Along with a unique taproom, *Chappell* also brings an unapologetic approach to beer quality and style through unparalleled beers, such as their rotating hoppy beer, Playground, and Chappell's take on a Cascadian Dark Ale (CDA) called War Pig.

Tim Chappell of Chappell Brewing

Photo: ImSorenson.net

HELPER BEER 159 N Main St, Helper | Hours TBA | helperbeer.com

Although **Jaron Anderson** may not be the most famous name in SLC's brewing scene, it should be. Starting out under the tutelage of *TF Brewing's* **Kevin Templin**, Anderson has bounced around Utah's breweries, including *Red Rock Brewing*, gathering all the tips and tricks of the trade. It wasn't until 2017 that the idea of *Helper Beer* was born under the beautiful sight of a total solar eclipse in rural Idaho. Helper, Utah (located in Carbon County halfway between Salt Lake and Moab), may seem like an unusual place to launch a brewery, but Anderson fell in love will Helper after frequently visiting his best friend who moved there in 2009.

Helper is widely known for its vibrant art scene, and amazing outdoor recreational areas allow for great views and even greater brews. Anderson's

beers include IPAs as fresh as the day brewed, lagers so crisp they could cut and stouts as sultry and warm as a summer evening. On top of fantastic beer, *Helper Beer* also offers an amazing, family-friendly pizza kitchen with an "inclusive, clean, energetic and hard-working atmosphere in order to artfully craft world-class beer and delicious eats," says their website. The brewery's design brings a fresh and inviting ambiance, giving the community a stunning space to create real, lasting memories. Next time you find yourself indulging in Carbon County's adventures, make sure to stop in for some adventurous beer, as well.

Jaron Anderson of Helper Beer

Photo courtesy of Helper Beer

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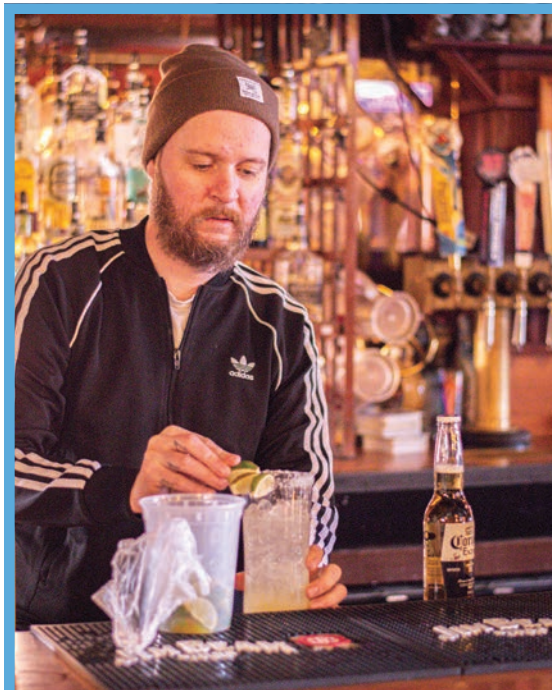
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BEER COCKTAILS!

By Mike Brown • mgb90210@gmail.com

One thing I've learned while writing for *SLUG* is this stupid thing called punctuation. I was thinking about it the other day when I was bartending at *The Jackalope Lounge*, where I work at on the weekends damaging peoples livers at an alarming rate in the name of taking money to feed my cat, **Princes Ramona**. But we have a sign that says, "Beer and a shot! \$5." Really, it should say, "Beer, and a shot! \$5!" Notice the comma after "Beer." That's punctuation. [Editor's note: We know this isn't really correct, but it's the thought that counts.] Because 'Beer and a shot' would be beer and liquor together, and that would mean that beer and liquor had sex and their baby is a beer cocktail, which is what this article is about. Unlike babies, they are actually quite delicious.



Mike Brown is here to show you how to make a fine (or, not so fine) beer cocktail.



"Bartending is pretty much just putting garbage in a glass." —Mike Brown

Anyway, I've written for every single *Beer* issue that *SLUG* has produced. I'm running out of ideas. The last time I wrote about cocktails for the mag ... well, it didn't go so smoothly. Regardless, I'm excited to share some drink recipes with you guys that I think we all will enjoy.

The BeerGarita!

To start, we'll get into a classic, The BeerGarita, which is pretty much exactly what it sounds like. The BeerGarita is probably the most well-known beer cocktail, but I rarely see them around town. Honestly, it's quite simple: a margarita with beer in it, preferably a Mexican beer. Stop by the *Jackalope* and I'll make you one.

The Wisconsin Lunchbox!

Despite the fact that most bartenders think they know everything, we actually don't. Some less than others—much, much less. I had never heard of a Wisconsin Lunchbox until a kindly Midwestern gentlemen from the drunk-est state in the Union came into the *Jack* and ordered one from me.

It might not actually be considered a beer cocktail, but it's got beer and liquor, so I'll allow it. The drink works like a shooter—an Irish Car Bomb, to be specific—but it's a lot less violent than the IRA. Basically, you fill a pint glass up about 1/4 of the way with a shitty draft beer, preferably *PBR* or something else from Milwaukee. Then, you dump some orange juice on that shit, pour a shot of Amaretto, drop the shot in the pint glass and pound it like it's prom night.

The White Trashcan!

This one I made up. Like most drinks I've made up, it doesn't taste very good, but neither do Boilermakers. It will do the same thing though—get the job done.

Grab a stein and fill it up half way with ice. Then, pour in a shot of your bar's cheapest, terrible vodka (granted, most vodka is terrible). Then, add Watermelon or Grape Puckers. Now, you add Budweiser, filling the stein 3/4 full, because that's my favorite beer. Then you garnish this beauty with a can of Red Bull.

You can do numerous variations of this drink, and honestly, bartending is pretty much just putting garbage in a glass, no matter where you work at or what kind of drinks you make, so feel free to fuck this one up. Every drink serves a purpose, and The White Trashcan is a great drink to order for that friend you're mad at or if someone loses a bet in the bar.

Thank you for reading, and I hope you learned something. For more information and terrible drink recipes, subscribe to my *YouTube* channel that doesn't exist. Cheers!



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LOCALIZED:

SHARING



Photo: Chay Mosqueda

(L-R) Maggie Mattinson, Nicole Steinicke, Miles Larkin, Alek Nelson and Spencer Felix make up dream pop band Sharing.

Thankfully (hopefully?), spring is upon us, and what better way to celebrate than with a breezy *Kilby* show. April's *Localized* showcase features the dreamy, indie sounds of co-headliners Sharing and **The Alpines** alongside wunderkind openers **Stage Fright**. Come out to *Kilby Court* on Thursday, April 20 (doors at 7, music at 8) for the show. *SLUG Localized* is sponsored by *Riso Geist*.

By **Mary Culbertson**
mlbculbertson@outlook.com

Sharing is a group of college cuties that began collaborating in early 2020 under the name **Good Color**. Students at *Utah State University*, guitarist **Miles Folsom** and his synth savvy partner, **Nichole Steinicke**, formed a profound music relationship with **Spencer Felix**. With a love for their campus yoga class, **Jack Antonoff** and his project **Bleachers**, they synced with drummer **Alek Nelson**. With the release of their debut EP, *Good Color*, the four were playing energetic, sincere and euphoric shows together, connecting with their crowds on an emotional level.

One consistent showgoer would turn out to be the last piece in their ongoing musical orgy. **Maggie Pattinson** joined as the band's bassist—a beloved friend already to the rest of its members through connections they had with *Aggie Radio*. After Pattinson joined, the band emerged as the free-spirited group under the name *Sharing*, a fitting new title for the group of friends that finishes each other's sentences and celebrates the contributions of each member, distributing love and warmth in their artistry to listeners. "We think of ourselves as a very collaboratively minded band," Folsom

says. During the writing process before Pattinson joined, Steinicke says, "The most likely thing to happen is Miles brings a riff and then we jam it. And then Spencer takes conversations we have about what we want the song to say and formulates lyrics." Steinicke and Nelson fill in drum parts and thoughtfully choose layers of synth sounds, sometimes contributing to lyrics as well. Felix adds, "There's a lot of conversation about what we value, what we care about, what we want to say and then the sound kind of circles that."

The group's unanimous favorite track to play live is the first song they wrote together, which remains unreleased. "That song predates the EP, but it didn't feel right to just put it on the EP," Folsom says. With plans to release this track, called "After Birth," soon, it remains significant to them during live shows because of the way it takes over the room. "I was holding back tears on stage during 'After Birth,'" Pattinson says. "It was just so powerful."

Taking inspiration from artists such as **Slowdive** and **Beach House**, Sharing have a dream-pop and shoegaze-y sound, but they've also featured a meditation track on their EP called "Athentide." Calling back to their roots together in yoga class, the group performs this and other new tracks like it live. They describe what happens as a

sentimental experience. "Spencer did the thing where he had the crowd do a bunch of square breathing [exercises] before we played [it]," Steinicke says. "Having that happen for the first time with a crowd that was so focused already—we didn't need to do that, they were already going to be silent during the song. But Spencer still took the moment to breathe with the crowd. That's when I almost cried."

Discussing their crowd involvement further, transitions between songs became of utmost importance. With their strategy being to fill the moments in between the songs with sounds instead of chit-chat, they found it actually enhances their ability to connect with the audience. "Having that perfectly attentive, respectful [and] beautiful moment distinguishes a concert from being a social event to being a potentially spiritual and life-changing experience," Felix says. Folsom says this "is kind of shocking. I never thought our music would have that effect on people."

Be sure to catch Sharing at April's *Localized* to experience this highly revered show. Follow their socials @sharingband, listen to the EP wherever you listen and watch for more releases soon.

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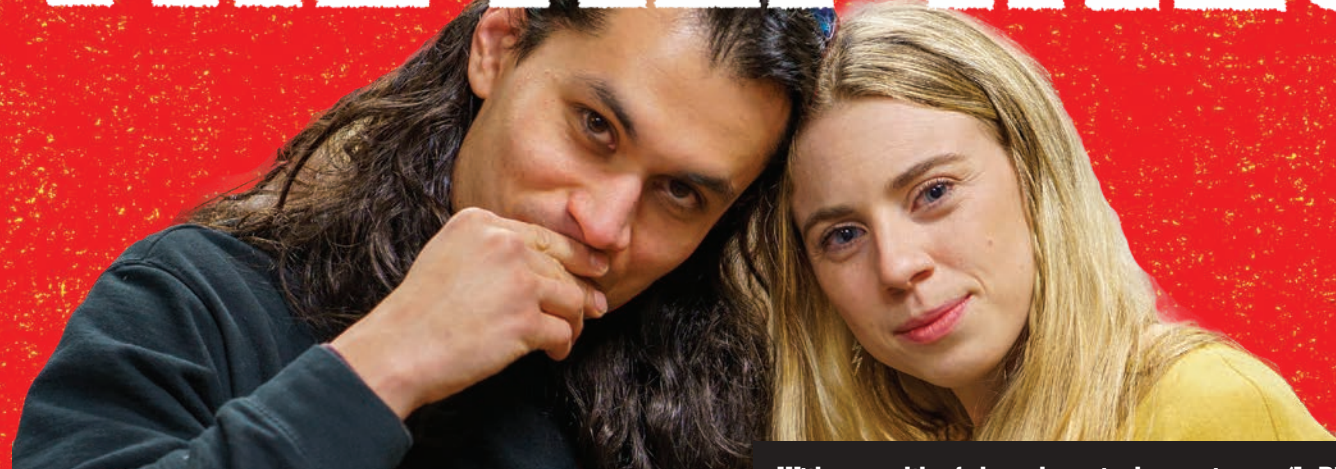


Photo: Chay Mosqueda

With a wealth of shared musical experience, (L-R) Danny Patiño and Bri McCall make up the indie duo The Alpines.

By Mary Culbertson
mlculbertson@outlook.com

It was one of those funny reporter moments when I sat down on a cold evening in a cozy coffee shop with the members of The Alpines, **Bri McCall** and **Danny Patiño**. They were quickly spilling valuable information and thoughts that don't typically come to life until at least 15 minutes into an interview—and I hadn't even started recording yet! "I'll ask the questions," I joked. They laughed with me as we trekked into our friendly and wide-ranging conversation. I quickly realized the reason for the eruption of excitement was that the duo had been sitting on material for over a year; they were bursting at the seams to talk for the first time ever about their upcoming concept album and their story as an indie pop/rock band.

McCall, an adventurous spirit originally from Idaho, had found writing to be the most enthralling part of music making since a young age. Patiño, on the other hand, started his music career as a young person with standard Flamenco and Latin guitar lessons. Because of these roots, he found himself playing different riffs from his peers. "I learned to make a niche for myself and ignore a little bit of what everyone else was doing," he says.

"It seemed fruitless if I just tried to do what they were doing."

Their overlapping stories began in 2018 when McCall moved to Salt Lake, started solo gigging and was impressively able to make a living for herself. Eventually, it took a toll on her aching desire to create. "I felt very stagnant," she says. "Nobody's really listening to you and they really would prefer if you just play covers ... It felt like my soul was getting crushed."

Meanwhile, Patiño had spent the last decade being the "band guy." He was a member of two notable local groups, **Hamartia** and **Ghost Radio** (the latter band had just come to an end). By that time, Patiño's sound had transfigured from his Flamenco roots to a more prog-metal influence. As Ghost Radio concluded, he found himself interested in indie rock bands such as **The National** and **Fleet Foxes**. He then connected with McCall on a platform neither of them regularly frequent.

After a while of looking on KSL and at music get-togethers, McCall finally took to Reddit. The result was Patiño, who, within a week of the duo recording McCall's first song, came back with a fully produced

piece, or "a beautiful portrait," as McCall describes it.

McCall sparked the idea to write "a soft, apocalyptic album." She pitched the idea to Patiño and his dark senses tingled for what would become their first concept album release. "Basically, the story is about four people who decide to head north together," McCall says. It's a story written from all different perspectives that has a soft enough delivery to force the listener to figure out what's really happening. The first single, "Maybe," is streaming now anywhere you listen. The track takes place at the beginning of the album's apocalyptic narrative, right before shit hits the fan.

The Alpines will be selling merch and lyric books at *SLUG's* April *Localized* for listeners who want to sink their feet in early. While the record is a story of the end of the world, at its roots it's really a story about two musicians that put themselves entirely into their work. Find The Alpines on streaming services, and follow them on Instagram @thealpinesmusic for more information.

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By Kara Dempsey
karadempsey@karadwrites.com

Emigration Brewing Co. sits amid the picturesque mountains of Emigration Canyon in a modernized, rustic, Swiss-style building. Opening their doors on the verge of a global pandemic in 2019, the concept of this European-inspired restaurant dramatically changed from what was initially planned to what it is today.

Director of Operations **Jake Connor** came to be a member of the *Emigration Brewing Co.* team in 2020 by happenstance. Always passionate about food, he described how his mother was a wonderful cook who inspired his love for good food and beverages. Seeing how much SLC has changed since his childhood, Connor says the local beer scene is very important to him personally, and it has been incredible to witness its growth over the years.

While a mountainside location has its perks, it also comes with a handful of challenges. Connor explains that because the restaurant is on its own water well, brewing on-site was less than ideal. Partnering with local brewers, distilleries, coffee roasters and local and regional farmers, *Emigration Brewing Co.* focuses on quality and seasonality and heavily rotates their side dishes to reflect this. Items that are not accessible locally are imported from Italy for the most authentic and delicious ingredients and flavor combinations. To showcase the collaboration with local artisans and the talent of their kitchen staff and executive chef, **Sheldan “Shelly” Dockstader**, Connor chose three plate and brew pairings to share with me.

The first was a Traditional Bavarian Pretzel (\$13.00) paired with a pint of the Emigration Lager (\$7.00) brewed by *Bohemian Brewery*. The pretzel is garnished with stone ground mustard, dijon mustard and Marzen beer cheese. Tender and soft, the well-seasoned breaded knot has an even, hickory colored crust that Connor says is the result of their secret baking method.



Photo: John Barkiple

Filet mignon, roasted Brussels sprouts, crispy pancetta and chile Béarnaise paired with a pint of the Emigration Stout brewed by *Moab Brewery*.

This was, by far, the best soft pretzel I have tasted in a very long time. The use of the Emigration Lager in the beer cheese adds an earthy depth that is unexpected and thoroughly unique. The lager is crisp and, as Connor puts it, the “perfect, refreshing ‘summery’ brunch beverage.”

The second dish was the Smoked Salmon Hash (\$20.00) paired with a pint of the Emigration Pale Ale (\$7.00) brewed by *RoHa Brewing Project*. The hash is served with herbed breakfast potatoes, onion jam, fresh tomatoes, mushrooms, arugula and avocado with a drizzle of Hollandaise sauce. It is most popular with two added eggs (\$3.00). The fresh, bright flavors of the hash and sauce marry seamlessly with the hoppy bitterness of the pale ale. It is their driest beer and has “no fluff,” says Connor, making it the perfect beverage to have alongside this brunch dish. A newer menu item, it provides a pescatarian option in addition to being packed full of flavor—successfully elevating the beer-and-brunch experience for guests.

Lastly, Connor brought a beautifully plated filet mignon (4 oz. \$42.00, 8 oz. \$53.00) with a pint of *Moab Brewery*’s Emigration Stout (\$7.00). The medium-well steak is artfully seared in rosemary and garlic and rested atop a pile of roasted Brussels sprouts and crispy chopped pancetta with a ramekin of drinkable chile Béarnaise. Scallops (\$22.00) or lobster tail (\$23.00) can be added for a “surf-n-turf” option. The dark stout is surprisingly light, enhancing the buttery, garlic taste of the steak and pulling a sweeter side from the sprouts. Connor himself is a “sucker for dark beer” and enjoys the richness of it.

Emigration Brewing Co. plans to open a second location in Holladay that will feature a restaurant, bar, taproom and their own microbrewery. While still a couple years from fruition, their current location will not disappoint with year-round brunch service and creekside and “treehouse” patios open during the warmer months. Follow them on Instagram [@emigrationbrewing](https://www.instagram.com/emigrationbrewing) for the inside track on specials and new menu items.

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MANY WESTS

The Artists
Challenging
An American
Mythology

By --
**ROSE
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48 photographs cover a wall in *Utah Museum of Fine Arts (UMFA)*, making up the *Many Wests: Artists Shape an*

American Idea exhibit. Each image features a striking, silver obelisk in a familiar western landscape—deep in an old-growth forest, in the grass beside a roaring freeway or overlooking an expanse of sagebrush. They denote a long-forgotten border, the lands south of which, in 1821, the United States ceded to Mexico “forever.” Forever, it turned out, lasted 27 years.

The piece, “DeLIMITations,” was created by **Marcos Ramírez ERRE** from Mexico and **David Taylor** from the United States. The pair traveled the length of the historic border, placing and photographing the markers. As the modern border faces sustained conflict, the piece provides a timely reminder of the subjectivity of these lines and how what we know as the American West belonged to Mexico in the not-so-distant past.

Connecting past to present is one of *Many Wests’* goals. The exhibition challenges the mythology of the American west by centering overlooked and marginalized perspectives. “We talk about the West as ... this expansive landscape. Open plains, enormous mountain lakes evoking ideas about freedom, possibility and opportunity,” says UMFA senior curator **Alisa McCusker**. “But for many, the West was a place of confinement; in some cases, even imprisonment.”

Many Wests depicts the diversity of experiences that has always existed. It does so in varied forms: photography, printmaking, even machete-chopped bits of Western films. Almost 50 artists are featured in the final exhibit, representing Black, Indigenous, Asian-American, Latinx, female

and LGBTQ+ perspectives.

The project began as a collaboration between *Art Bridges* and the *Terra Foundation for American Art*. It resulted in a partnership between the *Smithsonian American Art Museum* and a consortium of Western museums, including UMFA. Some pieces, such as “DeLIMITations Portfolio,” belong to UMFA’s permanent collection while others are on loan from museums in Idaho, Washington and Oregon. The exhibition is divided into three categories: *Caretakers*, *Memory Makers* and *Boundary Breakers*, each role essential to the survival of marginalized communities in the West.

Caretakers represents a commitment to honoring the past and shaping future generations. One featured artist is **Awa Tsireh**, who was born San Ildefonso Pueblo in New Mexico in 1898. His works, created during an era of forced assimilation, preserve sacred traditions of the Pueblo while protecting the secrecy reserved for the initiated. “Native Americans were moved west from their ancestral homelands, put in reservation systems, kept in certain locations,” says McCusker. “*Caretakers* has a lot to do with preservation and survivalist activism.”

Memory Makers recovers the stories that were lost in the prevailing narrative of the West. **Jacob Lawrence’s** “The Builders” brings to life his experience as a Black migrant working with the WPA (Works Progress Administration) and New Deal programs. **Christina Fernandez’s** “Maria’s Great Expedition” tells the story of her great-grandmother’s immigration to the United States from Mexico in a display style often used to tell stories of white expansionists. Subverting that form, she writes of a parallel history that has long been omitted.

Boundary Breakers pushes conversation and advances different ideas through experimentation and symbology in the featured art. **Wendy Maruyama’s** “Minidoka” consists of thousands of paper tags representing the Japanese-Americans incarcerated during World War II in Idaho’s Camp Minidoka. The ceiling-high sculpture is just one piece from her series *The Tag Project*, in which she created one sculpture for each of the internment camps in the United States.

McCusker stresses that all the works defy categorization. “A lot of these [pieces] are about gender roles, they’re about family, they’re about identity. These are things that we can relate to no matter who we are,” says McCusker. “Where the hope lies with me is in the idea that all of these stories are reminders of similarities more than they are of differences.”

Many Wests is on display at UMFA through June 11. To learn more, check out umfa.utah.edu/many-wests.



Angela Ellsworth, “Seer Bonnet XI and XII,” 2010, corsage pins, fabric and steel.



Roger Shimomura, “American Infamy #2,” 2006, acrylic on canvas.

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Extremity in Every Form: GENERAL VIOLENCE CONFERENCE

By Audrey Lockie • audrey@slugmag.com

General Violence Conference, a passion project born from Utah-based musicians **Spencer Anderson** and **Tyler Barrani** and L.A.'s **Anthony Gonzales**, is a one-day, SLC-hosted meeting ground for the U.S. hardcore+ scenes. With nearly 30 acts from across the country (including a healthy showing of Utah bands) that straddle genre lines of straight-edge punk, grindcore, power violence, emo and more, *General Violence Conference* stands as one of the most radical and inventive music festivals in the city.

GVC ballooned out of an idea between Barrani and Gonzales to bring a small handful of L.A. bands to Salt Lake for a show. As they began working out logistics, the pair turned the five–six-band bill into a full-day, 22-act festival. “We know everybody, we know enough bands, we’re friends with these venue owners—why not make it a whole festival and just go for it?,” says Barrani of the event’s origins. Bands from both cities began gleefully accepting slots, and even more representation from across the U.S. heavy music scenes began signing on.

The first *General Violence Conference* took place on April 30, 2022, with daytime sets at *The Beehive* and an evening show at *Ace’s High Saloon*. “It went off surprisingly smooth, considering how overwhelmed we all were,” says Anderson, highlighting the benefit of the organizers’ shared history in the DIY hardcore scenes—Anderson manages the underground venue *Your Mom’s House*, and the trio share a wealth of experience in performing, organizing and booking independent shows. Equally important was the support from venue owners and others in the Utah music communities, especially **Gunner** and **Jeremy**, owners of *Ace’s*.

Unlike last year’s festival, all of *General Violence Conference* 2023 (which features nearly 30 bands) occurs between two stages at one location, the Utah Arts Alliance’s *Art Garden*, and is entirely all ages. After a few false starts with venue acquisition, local promoter **BeanKat** (who owns and operates

booking company **Y’allt Entertainment**) worked out a deal with the Arts Alliance for the festival’s current home in a deal that provided a lifeline for the festival to continue as planned.

Outside of providing a Utah-friendly wink, the name *General Violence Conference* describes the festival’s musical identity. “It’s anything heavy,” says Barrani. “Any kind of genre you can think of—that’s why it’s ‘general.’” While all of the bands at GVC share a tenor of distortion and aggression, niche sonic divides can often keep these acts from sharing stages. Barrani continues, “Ordinarily, you’d never see straight-edge bands or hardcore bands play with power violence bands. That everybody can be on the same bill and participate in the same thing in our community and for each other is really awesome.”

Top-billed acts include Oakland grindcore group **Choke**, Portland’s **Rank and Vile** and **Cancer Christ** from L.A. Barrani describes a crucial goal of the festival as “giving bands a reason to come out to Salt Lake and putting us back on the map as a tour destination,” but equally important is building a connection between these traveling acts and the extant scene here. Some of the finest sounds from the Utah extreme music scenes will perform at GVC 2023, many of them returning from the fest’s first year—the emo-tinged metallic hardcore of **Threar**, **fuckskin**’s anthemic noise and **Portraits**’ beatdown hardcore among them.

General Violence Conference takes a village of volunteers and sponsors, with this year’s edition featuring activist groups such as PSL, AAMP and **Armed Queers Salt Lake City**, food and drink sponsors that include **Shades Brewing** and **Mark of the Beastro**, and more. The *General Violence Conference* takes place Sat., April 29, at the *Art Garden* on 627 W. 100 South. Doors open at 11:30 a.m., and tickets are available at aceshighsaloon.com. Follow GVC on Instagram [@generalviolenceconference](https://www.instagram.com/generalviolenceconference) for more, including news of a fall edition of the event set for *The Beehive* in November.



Photo courtesy of General Violence Conference

Led by stalwarts of the local and regional hardcore scenes, the *General Violence Conference* serves as a meeting ground for heavy, vitriolic sounds.

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During his time with the Washington D.C. band **Black Eyes**, **Michael Kanin** was part of a group of elite, eclectic musicians that destroyed stages in the early '00s. Every live performance was a crushing experience of raw, unfiltered, post-punk wreckage that exploded out like a new kind of free jazz. Reflecting, Kanin says, "D.C. ... was always evolving; every band came with a punctuation mark. People were creating and demanding to be heard."

The label Kanin currently manages, **On Repeat Recordings**, began as a means for revisiting and reamplifying the artists from this era through reissues of their rarely heard records. The project was born from a nostalgia for a bygone scene. "As **Black Eyes** really started talking about getting back together [in the last few years], it brought up a lot of stuff and these bands that existed in the community; there was a special thing going on," he says of the label's origins. "All this stuff was happening around the turn of the century, and all these folks were playing together and creating stuff that was really phenomenal."

Kanin has a simple goal: "To give a window into what it was like to make music in Washington from 2001–2004," he says. "It's hard to place the music in time, because I think for me it's still vibrant ... The sound of it feels of a time for me, but that time is still relevant. I've been chasing that musical experience for years."

On Repeat Recordings gets its start housing three bands from that era: **et at et**, **Rench's Rifles** and **RaRaFre+Am**. These three bands are a perfect foundation for the label, and they blossom like beautiful, complicated flowers. Respecting (or tolerating) my flower metaphor, Kanin continues his description of these records in that vein. "et at et is a flower; it blooms in different ways. **Rench's Rifles** is a sturdy fir tree, and **RaRaFre+Am** is more prickly—yet, there's

GOLD MINING THE



warmth to it, like getting a big hug from a cactus," he says.

RaRaFre+Am, **Rench's Rifles** and **et at et** deliver loud, electric and beautiful records. RaRaFre+Am is as punk as you can get showing a unique aggression with absolutely no drums and an oboe.

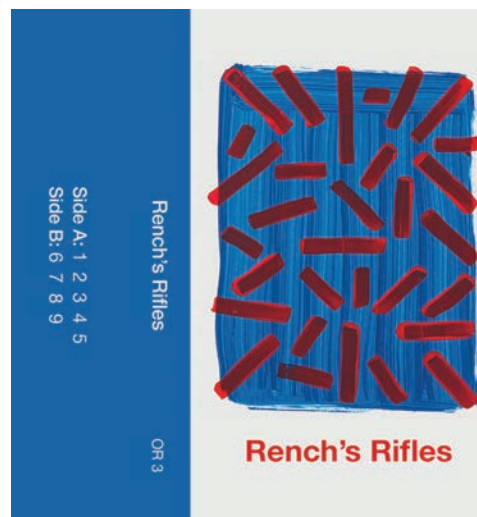
Rench's Rifles maybe the tightest of the three records. Each artist had overlapping projects in the scene that include **El Guapo**, **Orthrelm**, **Chrom-Tech**, **The Craniums** and stints with RaRaFre+Am. The record is bouncy, sublime and strange, and it sticks heavy like cement.

The final record of the three, from **et at et**, throw out a fisherman's net and catches everything. "Something's different about **et at et**," says Kanin. "They were more tongue in cheek, incredibly stripped down, incredibly thoughtful—just brilliant stuff.

It shines in contrast to what is loud." **Et at et** has the same noise and aggression as the other two records, but they comes across more like a Valentine. The trio of **Fiona Griffin** (guitar), **Amelia Saddington** (guitar) and **Franke Vogl** (bass) seems to have invented noise pop—equal parts malfunctioning alarm clock and warm sonic blanket.

On Repeat Recordings succeeds in bringing Kanin's larger musical goals to "play intentionally and to think about bringing a larger context with us" to fruition. "I think that creating with history in mind, the borders that we carry in mind and whether these borders are privileged or not is extremely important, and I think there has to be space for that," says Kanin. He's found that space with On Repeat Recordings, as the three releases bear the mark of their regionality and inventiveness. The labels' initial releases from **et at et**, **Rench's Rifles** and **RaRaFre+Am** reintroduce an era to a new generation. Purchase cassette releases of these albums and stay up to date about future releases at onrepeatrecordings.bandcamp.com.

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FILM REVIEWS



Between Sins
 Director: Carlos Miller
 Buffalo 8
 Streaming: 03.31

—Seth Turek



From Black
 Director: Thomas Marchese
 K7 Entertainment
 Streaming: 04.28

—Brandon Erner

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Rye Lane
 Director: Raine Allen-Miller
 DJ Films
 Streaming: 03.31

—Eric Ray Christensen



Beau Is Afraid
 Director: Ari Aster
 A24
 In Theaters: 04.21

—Brandon Erner

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PRESENTS

APRIL 2023

Microwave - 04.05 Soundwell | Snail Mail - 04.12 Soundwell | 100 Gees - 04.12 The Complex
 Tennis - 04.16 The Depot | NOAHFINNCE - 04.20 Soundwell | Yoke Lore ^{SOLD OUT} 04.20 The Depot | Sierra Ferren ^{SOLD OUT} 04.21 The Depot
 North Star Boys - 04.21 Soundwell | The Academic - 04.22 Soundwell | Hippie Sabotage - 04.29 The Complex
 Real Friends & Knuckle Puck - 05.02 Soundwell | M83 - 05.06 Ogden Ampitheater | Molchat Doma - 05.06 The Depot
 Pond - 05.11 The Depot | WATSKY - 05.12 The Depot | The Electric Feels - 05.13 The Depot | Future Islands - 05.16 The Union

KILBY COURT

A Traitor's Last Breath 04.01
 Bombshell Flowers 04.04
 Enumclaw 04.05
 Bad Luck Brigade 04.06
 Michigander 04.07
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 Andi 04.09
 HASHA 04.10
 Thomas Aren 04.11
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 + Swerved By Blondes

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 The World Is A Beautiful Place & 05.02
 I Am No Longer Afraid To Die 05.05
 Avey Tare 05.05

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 Murphy And The Giants 04.06
 The Scary Monsters & Nice Sprites Rave 04.07
 Marrio Suzzanne And The Galaxy Band 04.08
 VADER 04.09
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 Brick + Morter 05.23
 My Life With The Thrill Kill Kult 05.24
 Merula 05.26
 Ingested 05.27
 HAMMERFALL 05.31



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