

THIRTY-FIRST ANNIVERSARY ISSUE

31

SLUG MAG

THE LIGHT
OF LOCAL
LEADERSHIP

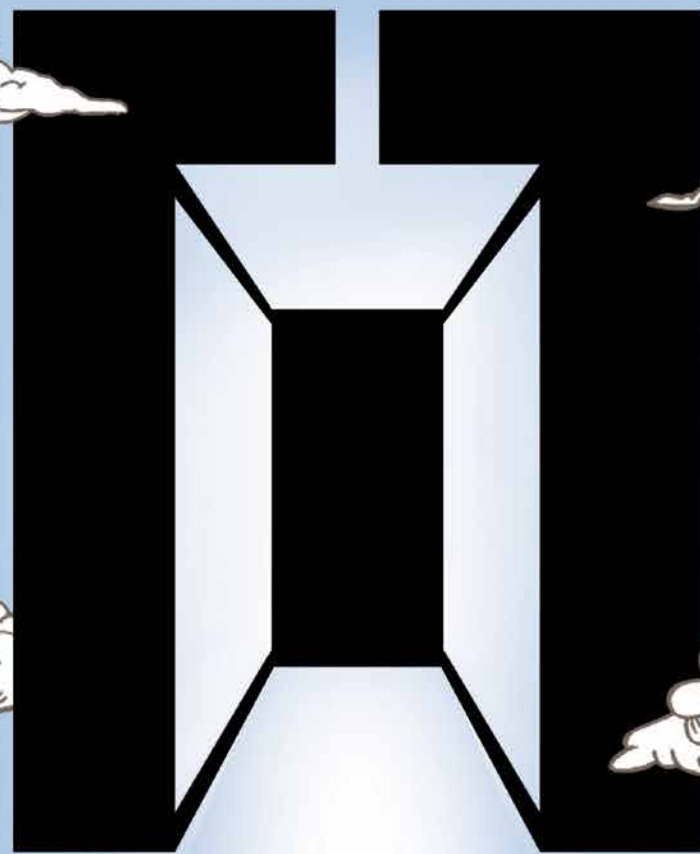
ISSUE 374 VOL 31 FEBRUARY 2020



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WEDNESDAY, FEB 5 | ASHLEE K THOMAS
THURSDAY, FEB 6 | AMDRAMORA
FRIDAY, FEB 7 | MEANDER CAT - FULL BAND
SATURDAY, FEB 8 | SCOUNDRELS
WEDNESDAY, FEB 12 | MICHELLE MOONSHINE
THURSDAY, FEB 13 | MORGAN SNOW
FRIDAY, FEB 14 | STONEFED

SATURDAY, FEB 15 | STONEFED
WEDNESDAY, FEB 19 | CASEY WEBBER
THURSDAY, FEB 20 | GLEEWOOD
FRIDAY, FEB 21 | SUPERBUBBLE
SATURDAY, FEB 22 | MURPHY & THE GIANT
WEDNESDAY, FEB 26 | SIMPLY B
FRIDAY, FEB 28 | RAGE AGAINST
THE SUPREMES
SATURDAY, FEB 29 | THE POUR

A black and white line drawing of a vintage typewriter. The word "SLUG" is printed in large, bold, capital letters on the carriage. The typewriter has a classic design with a keyboard, a paper support, and various adjustment knobs and levers. The drawing is simple and stylized, typical of mid-20th-century graphic design.

CONTRIBUTOR LIMELIGHT

Since July 2015, Senior Staff Writer Alex Blackburn has written chiefly about local music for *SLUG*. Ever since, he's been our go-to guy for anything in the realm of math rock or instrumental-leaning rock music. He appreciates consistently writing about music, and cites his *Localized* double-feature about **Mortigi Tempo** and **Lord Vox** as his favorite *SLUG* assignments. An avid snowboarder, Blackburn makes his first *SLUG* foray into non-musical territory this month, with a feature about the *National Ability Center* on pg. 18. He sheds light on the NAC's leadership in facilitating fun on the mountain for people of all levels of ability. Whether it's about music or relating his convivial journey with riders on the hill, Blackburn has a knack for transporting us to his experience in whatever he writes. We're always charmed by Blackburn's engaging work and proud that he's a member of our team!



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Katelyn Williamson

SaltLakeUnderGround 5

SLUG Mag's 31ST ANNIVERSARY LOCALIZED

By Kimberly Portillo • port.kimberly@gmail.com || Photos by Lmsorenson.net

Reunited and it feels so good! This month's *SLUG Mag's Anniversary Localized* consists of outstanding bands from Salt Lake's past, back together for a lively night of commemoration. Be ready for the theatrics that await you at this 21+ event with **Beachmen**, **Dream Slut**, **Purr Bats** and **Telepanther** on Friday, Feb. 21, at *The Urban Lounge* with doors opening at 8 p.m. and music starting at 9 p.m.

It's been five years since Beachmen released their second album, *Everybody's Pink Inside*—unbeknown to them, that would be the last album they would release. Members **Michael Cottle** (keyboard/guitar), **Kyle Dickson** (guitar/vocals), **Joshua Hunsaker** (bass/vocals) and **Evan Vice** (drums) came to a mutual agreement to end the band while still remaining good friends—but they are back to play for us one more time. They may not have liked having to end the band, but it helped each member grow in their own ways. "Personally, it's helped me become aware as a musician," Vice says.

There is a slight difference between Beachmen's first album, *Beachmen*, and *Everybody's Pink Inside*, yet they both undeniably sound like Beachmen. Beachmen deliver dance-pop tracks with fruity guitar notes and experimental space noises that remind me of being in a car going on a roadtrip with good friends. There's no doubt that the same vibe is in *Everybody's Pink Inside*, however, that album captures a more vulnerable side of the band, both lyrically and instrumentally.

"We had to step away. And now, it means a lot to do this [again]," Dickson says. As Beachmen are

open to playing together again, they want to take a different direction with their newfound perspective. Great communication and collective growth through the years made playing together always enjoyable—"The vibes and whatnot are still there," Hunsaker says.

In no way were they a jam band, but their practices often ended up becoming jam sessions. Practicing trial-and-error methods and brutal honesty helped them create the music that they have out today. "You throw it at the wall and see what sticks," Dickson says. All can agree that "Gusher" is their preferred track to play together.

The timing of the reunion couldn't have been more optimal. Vice and Cottle both admitted to getting butterflies when asked to play again. You can catch Vice in his own band, **Night Prowler** (@nightprowlergloom). Hunsaker plays in **Umbels** (@umbelsband), and Cottle creates artwork under the moniker **Boom Box Animation** (@boomboxanimation). "It'll be like old times," Dickson says. If you want to see Beachmen play all their hits, don't miss them at *SLUG Mag's Anniversary Localized* show at *Urban Lounge* on Feb. 21st.

(L-R) Evan Vice, Kyle Dickson, Joshua Hunsaker and Michael Cottle.



Beachmen

What's better than an all-female band who aren't afraid to express how they feel? I think nothing. The pop-punk band Dream Slut is coming back for one night only, with members **Kayla Dowell** (drums), **Elowyn LaPointe** (bass), **Summer Sigriz** (lead guitar), **Elisar Soueidi** (drums) and **Bianca Velasquez** (guitar/vocals/keys) coming back to play. During its conception, the band consisted of **Jessie Hildebrandt** (bass), Sigriz and Velasquez before Hildebrandt moved to California a few months after the band had formed. Then Dowell joined on drums and LaPointe replaced Hildebrandt as the bassist. Dowell was the next to move to New York in 2016, and that's when Soueidi was asked to be the drummer. What was once a four-piece will be coming back as five-piece with members Velasquez, LaPointe and Sigriz playing their original roles, and Dowell and Soueidi alternating on drums.

Dream Slut tout a mixture of dreamy and psychedelic guitar riffs, deep bass cuts and sassy vocals. "Lyrically, we're talking about some real shit," Sigriz says. These women are not afraid to express how they feel about anything, though songs such as "Myspace Tom," "Passive

Aggressive Tweet," and "Where's The Bar At" often show their playful side.

Nostalgia struck Dream Slut when they realized it had been more than three years since they last played together. Most of the members first met each other at their initial band practices and managed to develop strong friendships with one another from there. When the reunion opportunity came about, the group was more than ecstatic to say yes.

After Dream Slut ended, all the women felt like they were becoming great musicians in their own right and wanted to go in their own directions. As of now, Sigriz and Dowell have their own project, **Grandma's China**. LaPointe's solo project is in the works, and Soueidi is working on her own solo project called **One Eyed Girl**. Velasquez continues to work on different forms of art through her brand @tinymessy. If you want to see these girls jam out without biting their tongues, come out to *SLUG Mag's Anniversary Localized* on Feb. 21st for \$5. You never know—you might catch them playing together again in the future.

(L-R) Summer Sigriz, Elisar Soueidi, Bianca Velasquez, Elowyn LaPointe and Kayla Dowell.



Dream Slut

Purr Bats

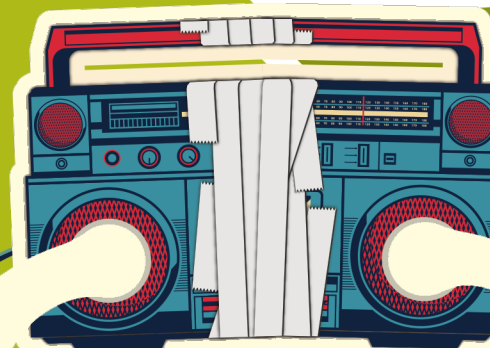


(L-R) Dave Payne, Kyrbir Is-p, Jesse Winters and Terrence Warburton.

Bright-orange gospel gowns with fringed sleeves were the chosen attire for Purr Bats' *Localized* photoshoot. Their theatrical rituals show the commitment to their unique discography. "[The live shows] always have a healthy helping of the absurd," says composer and lead vocalist **Kyrbir Is-p**.

Purr Bats were initially envisioned as the Utah Valley band **Puri-do**, starting in the mid-'90s. The mind behind the projects was Is-p. He later moved to London to find creative sparks in pop music. He returned to the U.S. with a new direction in his experimental sound. "Pop for a really special breed of weirdos," Is-p says was his idea that molded Purr Bats. In 2003, the collective was born with the present-day accompaniment of **David Payne** on keytar, **Terrence Warburton** on guitar, **Jesse Winters** on keys and **Derwood Hutchison** on bass.

With it being a reunion show, Purr Bats is going back to their classics, playing the songs that they performed in the beginning. "These are the lost songs that we are going to play," Payne says of the *Localized* live setlist. Even though this show is a reunion special, Purr Bats intend on releasing new music.



Telepanther



(L-R) Kirk Dath, Brice Okubo and Michael Wright.

By Kenz Waldon • waldonk95@gmail.com

As far as the songwriting process goes, it's stayed continually similar over time. "Anything goes," Warburton says. Sonic influences include late '70s to early '80s punk and new wave, but Is-p's descriptors give Purr Bats the twist they have. Suggesting words like pop or danceable, "Kyrbir's verbiage is the core of the band," Payne says when it comes to the musical dynamic.

Along with their theatric garb, playing out these timeless songs is more of a ritual than anything for Purr Bats. Like riding a bike—or, as Payne says, "It's like digging out an old Druid spell." The familiarity to the music is never more than a quick thought away. As for the upcoming *SLUG Localized*, Purr Bats' lasting guidance to concertgoers is: "Everyone should come with costume and [a repertoire] of their spasmodic fresh moves." Get ready to be captivated by the powerful Purr Bats and internalize Is-p's new mantra, "Why live blandly?" There is a lot to say about a group of people who can come together at the drop of a hat after years of separation. Don't miss this at *The Urban Lounge* on Feb. 21 for *SLUG Mag's Anniversary Localized*.

The present-day product of Telepanther is heavily driven by psychedelic space sounds. The synth from **Mike Wright** and **Brice Okubo** mixed with **Kirk Dath's** interests in outer-worldly concepts propelled this band to what it is today. "[My interests] happened to coincide with the formation of [Telepanther]," Dath says, "And when Brice and Mike get together, the music just is the sound of space."

Telepanther consists of Wright on drum machine and synth, Okubo on synthesizer and Dath on vocals and guitar (and honorary member **Joseph Hanson** as the projectionist). Each member stems from different local music groups—with Okubo originally from **Laserfang**, Dath from **Crook and the Bluff** and Wright from **Agape**. Wright and Okubo were also in a band together called **Veda** that semi-merged into Telepanther.

In 2015, Telepanther was formed by Wright, Okubo and **Bianca Velasquez**. As the years went on, the band started to "organically drift apart," and Wright and Okubo started sending music samples to Dath to sing on. Their songwriting process has since evolved from the beginning to more of a collected energy. "The message in the songs is consistent," Wright says, as everyone brings

something similar to the table. "We just like sci-fi and science," Okubo says, and space-age ambiance is the strongest motif throughout Telepanther's discography.

SLUG Mag's Anniversary Localized Show will be their first performance together in a couple of years. Their live shows give themselves and the audience a chance to carve out an alter ego that may have never been tapped into with any other environment. "I can be someone completely different," Dath says about performing live with Telepanther. They strive to include the audience in the cosmical experience as well. "If you can curate that experience for someone, that's pretty special," Wright says.

As far as prepping for the reunion show goes, "It's strange, especially when you have years apart, and you get together again and say, 'Where are we at right now?'" Wright says. The future is wide open for Telepanther, whose main goal is to release an album. Watch out for a new record by Telepanther and check out their current music on SoundCloud (soundcloud.com/telepanther). Be sure not to miss them for the *SLUG Localized* at *The Urban Lounge* on Feb. 21.

The UNION for STREET SOLIDARITY

compassion for fellow Salt Lakers

By Ben Trentelman • bdk10@yahoo.com

Socialist group Union for Street Solidarity uplifts unsheltered Salt Lake citizens through the direct action of providing them food, clothing and conversation.

Photo: John Barkiple

Salt Lake City's housing crisis has been an issue fraught with controversy since long before the rise in tension between city officials, police and individuals seeking shelter in camps in *Washington Square* in past months. We've seen numerous studies—and numerous efforts, including Operation Rio Grande, the closure of the *Road Home Shelter*, and the opening of three new regional shelters in just the past few years alone. Although, the problems that plague people needing to seek a respite from the elements persist. We are one shelter short of what was proposed and hundreds of beds short, all while the building that formerly housed the *Road Home* sits vacant. People in tents and makeshift shelters line several downtown streets, looking for a break from the snow and cold with no clear place to go. Our new mayor has pledged to find additional space and temporary housing to help, but for those sleeping outside tonight (currently 26 degrees as I write this), their plight is most urgent.

The Union for Street Solidarity (USS), a small but growing group of concerned individuals, has been working to aid those in need through their own direct actions. USS serves food, gives out clothes and blankets, and provides a sense of community to those who are perceived to have none. While new housing plans are proposed, there is still an immediate need for blankets, food and other resources, which is where USS has decided to step in to help fill the gaps by providing weekly distributions of food and support.

Rory Tarics, Summer Smith, Andrew Noyes and **Matt Monahan** are a few of the volunteers who have made the ongoing commitment to pick up where they feel the city and state have fallen short. USS is a socialist group, and they aim not only to provide resources to those in crisis, but to help foster a

greater sense of empowerment and community for those they serve through direct action.

Tarics says, "Direct action is the point at which theory becomes reality. We find out whether or not our ideas are worth anything. There's so much time-wasting to be done waiting for someone else to do something, and that's never kept anyone warm or fed. Any effort is better than no effort, and organized effort is better than undirected effort. What better way to both address and understand a problem than by simply getting out there?"

USS is not an organization or a nonprofit. They've intentionally avoided any type of "official" status. They are a concerned group hoping to help where they can. They are neighbors being neighborly. Tarics explains that the "USS believes that mutual aid is a particularly effective form of praxis," he says. "Humans have always taken care of each other. We form societies because it's impossible for anyone to do much more than survive on their own. There's an innate drive to combine our strengths and compensate for each other's weaknesses. Socialists value this, and we know that bringing people together is the only way we're going to create a better world."

Their approach is collaborative and inclusive in that they not only partner with other groups such as the **Syringe Exchange** and the **Taking Shelter Coalition**, but they are partnered with the individuals they serve. Smith says, "It's not just us serving them. We get out and talk and just listen. No one ever does that."

USS seeks to better understand the needs and individuals through conversation, surveys, and personal stories. A newer initiative, *Street Stories*, a one page newsletter where USS shares how people have responded to specific questions or prompts, has been an effort to give the people

they support a sounding board to talk about what is most important to them while helping USS better inform the public at large who these individuals are and where they are from. Tarics says, "*Street Stories*, has given us the chance to guide conversation towards specific issues and then share the things we learn. We use *Street Stories* as a conversation starter as well, through which we can distill the knowledge shared and apply theory to the real things people experience."

A key component of their support is establishing trust and safety, and *Street Stories* has played an important role in helping to establish that kind of community. Monahan, one of the longest active in the group says, "I think that is actually our most important step in amplifying their voice so they feel some solidarity with their own community. We also try to maintain a safe space when we're distributing, and lots of people have said that is one the things that has helped them to trust us."

The group was surprised that *SLUG* reached out to them and were curious how we even caught wind of their activities—speaking to their genuine drive to do good. They aren't seeking attention or photo ops but want to make earnest connections and a stronger healthier community for all of us living here. Throughout the interview, the group referred to the people they serve as houseless or people without houses instead of homeless. Smith explained this as a way to keep the people at the forefront of what they do and to define them less by their housing situation. People are the focus, and as **Andrew Noyes** says, "A lot of people consider Salt Lake their home, even if they don't have a house."

You can find more information about the Union for Street Solidarity, how you can volunteer to help distribute goods, make a donation, or find the latest issue of *Street Stories* at streetsolidarity.com.

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SLUG MAG

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UINTA BREWING



Photo: Talyn Sherer

Not like any other avocado toast you've seen—the avocado toast at *Beaumont Bakery* tops theirs with hydroponic microgreens, cotija cheese and Fresno chiles.



Beaumont Bakery & Café

BIJOU OF THE BONNEVILLE

By Tim Kronenberg • tkronenberg10@gmail.com

It's safe to say that after hitting a saturated market, humanity will accommodate itself wherever pie mends hearts. Driving down the main drag of Wasatch Boulevard, separating Millcreek from Cottonwood heights, we find *Beaumont Bakery & Café*. Throughout their past year of operation, *Beaumont* has safely secured their spot as one of the classier pastry/lunch shops in the valley. Stemming from the minds of **Jana** and **Jeff Whiting**, owners of *Pizzeria Limone* and *Aspen Mills Bread Co.*, it was a no-brainer that the couple would eventually need to flex their baking mastery within the finer Euro-chic experience that is *Beaumont*.

The entrance lets all the vitamin D in through natural-light fixtures and iridescent sound dampening overhead. Textured walls with psychedelic paisley roses keep the room olde and warm, while plush, long seating entreats one to sit for hours. It's in this openness that, whichever direction guests look, it's met by dramatic views of the Bonneville benches, a complete panopticon of chef's ceramic kitchen or first-of-their-kind pastry displays. *Beaumont* also boasts a drive-thru and espresso bar, fueled by the fruity aromas of *Campes Coffee Roasters*. It's no surprise that these guys have monopolized their own existence as the best quality quick-fix for mountain commuters in the area.

The cafe hosts a modest wine-and-beer selection, and we side with a lunch date and envelop ourselves in imported design tastes surpassing others in our valley. Spending time on the *Beaumont* card reads like a diner menu, but the items themselves carry a punch. Featured soups are French Onion, Split Pea and Cream of Artichoke (\$6.75). The idea is to keep a silky-crunch texture by ordering the artichoke, which mingles angelically with toasted orange zest and garlic bread crumbs like a christening. This soup is heavy on cream, with artichoke chunks blended in, and is prime for dipping. So, you'll naturally want to get a sandwich or breakfast thing to dip in it.

Call me bold, but I pride myself on testing the merit of a good cafe tuna sandwich (\$11.25), and *Beaumont* delivered. There's a fine line in making just enough mass to sell before it goes bad. Classic "salad sandwich" protocol dictates that one may add anything to this entity and mayo. Regardless, great texture and bread need not be superseded by superfluous ingredients, and for this, I thank you *Beaumont*.

What's more with this tuna sandwich, you wonder. Who even thinks to handcraft a loaf of jalapeño-cheddar-wheat bread, then toast perfect half-inch slices of it into pure golden butter? Simplicity is the key here, as sliced roma, chopped red onion, romaine and sweet house pickles marry the entity into a creamy, crunchy juxtaposition met only by blissful transience. Chips are less ideal than side salads, so we take an arugula/spinach blend, cherry tomatoes and watermelon radish.

Life experience says that people prefer to douse their leaves in however much dressing suits them. Empowering the people, *Beaumont* appropriately serves a generous chalice of their lemon-basil vinaigrette on the side. Without question, the salad feels freshly picked and chilled, and that vinaigrette highlights all points. The viscosity from oil and emulsifier are made sweet by an earthy sour, as lemon and basil harmonize on another level altogether. They leave you with just enough juice that the eater can dribble all excess over bites of said tuna sandwich.

The Avocado Toast (\$10.75) is tearing down walls in a big way. *Beaumont* turns their Super Seed wheat bread into two slabs and slices out an entire avocado over citrus crema. They then top this bad boy with hydroponic microgreens, cotija and thinly sliced Fresno chiles. A big part of *Beaumont* leans toward a sustainable 80%-plant, 20%-meat-based diet, and splitting the tuna with avocado toast accomplishes this dual mantra in harmonious excess. The nice thing about a fresh Fresno chile garnish is that it compounds what would have been a quirky spin on tradition by entertaining garden aromas on the front and alluring with its naturally assigned sweet-pickle and spice tones toward the back of the tongue.

Again, the people of *Beaumont* have devoted their livelihoods to peddling some of the most flavorful and textured baked goods available in the Salt Lake Valley. While their entire menu encapsulates these traits as a quality cafe should do, your first visit shouldn't be the drive-thru. Instead, you should be introduced through *Beaumont's* assortment of croissants, key-lime tarts and rotating breakfast pastries inside at the counter with a double shot of espresso. For more information check out *beaumont.cafe*—though walking in will never be a wash.

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Alibi Bar & Place

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February 2020
Calendar

- 2/1 **Sat. DJ : Concise Kilgore**
- 2/2 **Sun. The Rubes - LIVE**
- 2/3 **Mon. Motown on Monday : Soul Dance Party**
- 2/5 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Concise Kilgore
- 2/6 **Thurs. Cumbia Night w/ Vibras Del Lago**
- 2/7 **Fri. DJ : Concise Kilgore**
- 2/8 **Sat. DJ : Flash & Flare**
- 2/9 **Sun. The Alibi Beat w/ DJ : Nixbeat**
- 2/10 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 2/11 **Tues. Martini Police - LIVE**
- 2/12 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Bo York
- 2/13 **Thurs. Night Court - Soul & Funk Dance Party**
w/ DJ : James Beard
- 2/14 **Fri. LOVE ISLAND - Valentine's Night**
w/ DJ : Mr. Jesse Walker
- 2/15 **Sat. DJ : Flash & Flare**
- 2/16 **Sun. The Mix : Live Latin Jazz / Soul Fusion**
- 2/17 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 2/19 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Concise Kilgore
- 2/20 **Thurs. Night Court - Soul & Funk Dance Party**
w/ DJ : James Beard
- 2/21 **Fri. DJ : Bo York**
- 2/22 **Sat. DJ : Concise Kilgore**
- 2/23 **Sun. DJ : Key 1**
- 2/24 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 2/25 **Tues. Martini Police - LIVE**
- 2/26 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Matty Mo
- 2/27 **Thurs. Night Court - Soul & Funk Dance Party**
w/ DJ : James Beard
- 2/28 **Fri. DJ : Bo York**
- 2/29 **Sat. DJ : Flash & Flare**



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PROFOUND PRONOUNS

JESS COUSER'S PRO BONO LGBTQ+ LEGAL REPRESENTATION



Photo: John Barkiple

Couser practices being an active ally to the LGBTQ+ Community by using her law degree and experience to help trans people change their identity legally.

By Connor Lockie | connor@slugmag.com

Of all the trials, tribulations and traumas of transitioning genders, one of the most frightening—but also one of the most necessary—is the inevitable legal change of identity. Even with the support of friends, family, coworkers, etc., the idea of sitting down in front of a judge and petitioning for your right to be yourself is a daunting prospect. Jessica (Jess) Couser is a local attorney who aims to alleviate some of the anxieties surrounding this process by offering her expert legal services for free to transgender individuals in need of representation at these hearings.

On top of years working in family law—often with LGBTQ+ clients—through her own firm, *Just Law*, Couser also runs a monthly free clinic in conjunction with the *Utah Pride Center* and the *University of Utah School of Law* called the *Rainbow Law Clinic*. Here, Couser and a team of volunteer attorneys and university law students provide assistance, guidance and education for LGBTQ+ community members trying to navigate the legal system. It was after the 2016 election—feeling both hopelessly dismayed and vigorously motivated—that Couser decided to elevate her work with the *Rainbow Law Clinic* and began offering representation for transgender-identity-change cases pro bono (for free). Since then, Couser has represented almost 20 individuals in courts, including a number of child-transgender cases.

Within the numerous changes that need to be made in order to provide more advocacy to the trans community, Couser sees two as being especially significant: a change in legislation and in the personal attitudes of attorneys, judges and legislators. “Right now, the law—when it comes to a legal change of gender—has a lot of room for interpretation,” she says. “The judges really have the power to decide.” While Couser acknowledges the fear that some attorneys express with regard to change in legislation—that the law could become more rigid *against* the interests of the trans community—she hopes that a better system will eventually take over. The ideal legal path, she says, would “have a clear statutory path for any trans person to change their identity documents and [state] that there should be no specified requirements for transitioning. [It] would recognize that each gender-nonconforming experience and transition is different.”

The change in thinking and understanding throughout the legal community is both less concrete and more vital than the pure legal change. In her years representing LGBTQ+ clients, Couser has grown increasingly impatient with any closed-mindedness on the part of her peers. “Sometimes it’s frustrating to me because when I’m talking to somebody—another attorney, a

mediator, a judge—I found they’re questioning whether my client [is] or ... whether transgender is [in theory] ... legitimate,” she says. “I believe that, at this point in history or not, as an advocate, it’s not about us. It’s not about our personal beliefs. It’s about advocating for someone whose rights aren’t being protected.”

It’s precisely these retained prejudices that, combined with the haziness of the law, provide the biggest barrier for Couser and her clients’ success. As it’s currently stipulated, for a trans individual to change their identity documents, they judge has to believe that the action represents “a genuinely held belief.” That some deny her clients this truth is, for Couser, nothing short of ludicrous. “By the time we’re coming in front of a judge and asking for identity documents, my client has already transitioned,” she says. “They’ve gone through all the conversations with grandparents, uncles, parents. They’ve already transitioned at work—maybe lost jobs, maybe gotten new jobs. Maybe their relationships have changed. They’ve done this; they’ve done the work.”

Still, Couser’s experience and persistence has led to numerous happy endings. One particularly potent experience occurred when Couser represented an individual who had previously attempted to change their identity documents, though was unable to do so due to a lack of knowledge about the legal process. He had lived a large portion of his life in a position where he was unable to represent himself in the way he desired, and the final confirmation was a relief and affirmation like no other. In light of both successes and increased involvement with the trans community, Couser has become more conscious of how and where her work—and the work of American law at large—needs to grow. “I’m not transgender. It’s an odd space to be in to be advocating for a community as ‘they.’ What I would love and what I would foster is a place of employment in my firm ... where transgender and gender-nonconforming people can become a part of the law and advocate along with me and ahead of me.”

Hopefully, *Just Law* will follow this path—and hopefully, the law, in both a legislative and communal sense, changes in the ways Couser wishes. For now, Jess Couser is providing a vital sense of guidance and assistance to the trans community, one that should be seen both as a blessing in the present and a small step toward the equality and empathy of the future. Those interested in seeking out Couser’s services can contact her through *Just Law* at justlawutah.com, or can attend the *Rainbow Law Clinic*, held in the *Utah Pride Center* on the second Thursday of every month.

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Parallel Lines

Comforting Discomfort

By Parker Scott Mortensen • @coldbloom



Dalila Sanabria, "Legs" from *Comforting Discomfort*.



Fiona Barney, "Ant Project: Park" from *Comforting Discomfort*.

It's tempting to think of comfort and discomfort as opposites, positive and negative poles we move back and forth between. *Comforting Discomfort*, an exhibition running through spring featuring the work of **Dalila Sanabria** and **Fiona Matisse Barney** at the *Rio Gallery*, treats the two states as parallel lines of inquiry rather than sides of a coin. The way Barney and Sanabria have conceptualized comfort and discomfort allows us space to reconsider the boundaries of self-care, the importance of empathy and the value of the familiar.

Barney and Sanabria are interesting human lenses for this concept. Both artists are presenting separate work in different mediums, and their methods help loosen the brain of its desire to polarize comfort and discomfort. Sanabria creates sculptural objects using non-durable materials like cardboard, drywall, plaster and found furniture. Barney creates playful narratives using photography, illustration, sculpture and performance. That these two approach a supposedly diametric concept—from separate, equally valid lines of inquiry—reinforces the idea that their subjects are similarly aligned.

"Fiona and I come from very different backgrounds, with very different motives to making the work that we do," says Sanabria. "The underlying thread that we've found is comfort and discomfort—the ways in which we view it and why it matters to us both individually and to the world at large." For Barney, this endeavor is the basis for stability, for finding a place where "trying" is an end in itself. "It is a curious thing, really," says Barney, "to constantly be searching for a space with sufficient 'OK-ness' to be able to do important things in their sphere of influence."

And so what is the sphere of influence that matters? When we can maintain "OK-ness," who benefits from our important work? This isn't always a choice, but Barney's work seems to argue that the overlooked and unseen is a worthy focus. In an ongoing piece of work, Barney fixates on ants and their insignificance to humans. "I started the project by making myself an ant costume," says Barney. "Then, I visited the places where I grew up, placing ant houses I made out of unfired clay whenever I saw an ant. I wore that ant costume to make ants feel comfortable, and by doing so, I felt comforted in return. I don't know if the ants cared about the houses I made for them or the fact I was in an ant costume. I don't even know if they noticed, however, the act of comforting the insignificant is an important one to me, which made me feel a sort of 'OK-ness' in my attempts to care."

Ultimately, the act of caring is a selfish one, but Barney's work considers that true self-care is enabled by empathy for the overlooked, the marginalized. The pursuit of selfishness becomes a means toward connection rather than its own end goal. That this feels radical—that when we feel OK about ourselves, we care better for others—itself feels overlooked.

Alongside this, is Sanabria's work, which is informed by her family's deportation from the United States—something that shaped her youth dramatically. "It would spark the next 10 years of my parents' exile from my home country and consequences that would have me really question this illusion we call permanence," she says. "What narratives are comfortable and which aren't, and how does revisiting them change that, if at all?"

Materiality feels like the crux of Sanabria's inquiry in this exhibition. Her work mines the domestic space and its objects for their ability to house experiences traumatic and cozy, both carrying their own sense of familiarity. "I feel that memorializing the domestic space is a process that involves this seeking for comfort in the presence of total discomfort," says Sanabria. "A memorial is often a longstanding structure created to commemorate or uphold the memory of an event or someone significant, usually in mourning. For myself, bringing something grand or monumental into the conversation of the humbler setting such as a home felt congruent with the traumatic experiences I was revisiting. There was a need to hold onto things and also to dispose of some others."

As life swirls comfort and discomfort together, our time with each breeds a desire for the feelings that both have brought us. In other words, we crave our discomfort as much as we crave our comfort, and familiarity can work like gravity. Barney and Sanabria remind us that these experiences of comfort and discomfort coexist, and that if we choose to interrogate these feelings, we can create a powerful well of empathy. "Conceptually," says Barney, "they work together to call into question how we engage with people and things in the world, as we also try to understand ourselves as caring, healthy, individuals that live in a dynamic and complex world."

Visit Sanabria and Barney's works at the *Rio Gallery* on 300 S. Rio Grande St. through March 6. For more information, visit artsandmuseums.utah.gov/rio-gallery.

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Trigger warning: This article addresses issues of sexual violence and consent. Please take that in advisement as you read and share it.

"Everyone plays a role, whether you're aware of it or not, in maintaining the culture of sexual violence," says **Jorge Barraza**, Prevention Coordinator of the *Rape Recovery Center*. Direct services for survivors have been a staple of the center since its inception in 1974. In recent years, a new strategy has formed for the *RRC* and its community collaborators. "Education is the newest aspect," says Barraza. "We are employing a public-health approach with community stakeholders to bring about social and cultural change and attitudes around the perpetration of sexual violence."

The *RRC* has been the flagship trauma-informed and multiculturally conscious sexual-violence safe space in Salt Lake for 45 years. Their vision to provide survivors services has grown to include a mission of comprehensive prevention and social-awareness training. "Real prevention would be the ability to be in the world and not fear violence," Barraza says. "The way we treat survivors is part of primary prevention." Barraza is well-versed in this realm, having come from the **Utah Domestic Violence Coalition** (UDVC), and is driven to build not reactive models of outreach but proactive and age-progressive educational approaches, which change the conversation around prevention.

"We're focusing on perpetration rather than victimization—I prefer to use the term 'people who perpetrate,'" Barraza says. "I came from [UDVC], and one of the common realities is seeing perpetrators as 'monsters' ... They are not strangers in a bush. They are neighbors, family members, clergy members. We need to accept that to understand how it happens and [how to] dismantle it." Barraza and his colleagues have added school-based outreach the *RRC*'s programming—including bullying, consent and terminology education in local schools—in addition to its ongoing survivor services for counseling, groups, training internships for therapists and informed wellness programming.

Barraza's view on primary prevention is broad and intersectional, always considering the numerous identity factors that make large-scale social change and how to mold programming to meet each challenge. His vision is the expansion of prevention work to include the lifelong spectrum of anti-violence awareness. "Consent is a life skill that should be taught long before it has anything to do with sex," Barraza says. "The risk and protective factors related to sexual violence are the same as bullying, suicide, domestic violence ... It's power and control. When I explain that to middle schoolers, they get it," he adds with regard to the *RRC*'s middle- and high-school programs. "Studies show that with comprehensive sex education, students delay sexual activity and maintain healthier relationships. Prevention work is from the cradle to the grave."

One of the *RRC* leadership's major initiatives has been the center's Spanish-language programming, spearheaded by *RRC* Programming Coordinator **Stephany Murguia** and Barraza. "All of our services are available in Spanish, from counseling to hospital-response team to outreach," Barraza

Lighting Lanterns in the Dark

The Rape Recovery Center and its Social Justice & Outreach Leaders



By Paige Zuckerman • paigez@redwillowcounseling.com



Stephany Murguia, Megan Asadian and Jorge Barraza.

says. "Last year, we had the first all-Spanish, 40-hour advocacy training, and now we have a two-hour Spanish crisis line. It's the most I've ever seen in an agency. The first participants have shown us about how to make it better; we even had a couple people come all the way from Ecuador to attend the training and take it back with them."

Outreach Coordinator **Megan Asadian** plays an important role alongside Barraza and the team, including the creation and support of these Spanish-language services. "Our bilingual programming really arose from about 10 to 15 years," she says. "I suppose many different things—including intentional hiring of Spanish-speaking staff, a Diversity Coordinator, as well as a needs assessment conducted in the community—were really what drove the momentum for our bilingual programs. A large part of these efforts were led by our current Director of Education and Outreach, **Stephany Murguia**."

Initially, Murguia spearheaded the expansion of offerings for Spanish speakers, including in the recruitment of Barraza and his fellow program staff. "Over the years, we've taken small but important

steps to work towards an overall goal of ensuring that Spanish-speaking survivors had equal access to services as English-speaking survivors," Murguia says. "This includes ensuring that Spanish-speaking services are not just translated but given in a way that is culturally relevant and community-informed, and that our Spanish-speaking staff feels welcome and safe to take risks in our agency."

Murguia, Asadian and Barraza validate the need for culturally sensitive and informed rapport in the *RRC*'s svices. "Marginalized and Latinx communities experience sexual violence at higher rates," Barraza says. "One in two Latinx women will experience it." In their community educational efforts, Barraza and his Spanish-language colleagues bring their lived and linguistic experience to assure that frontline and outreach services support the local Latinx community.

Additionally, Murguia sees further areas of growth for the *RRC*'s Spanish-language services. "We have added goals such as better serving the LGBTQ+ community, refugees and many others," she says. "It's a natural progression [where] once you start to critically look at what you need to improve for one community, you start to question what is needed for other communities. Our vision is to ensure that all survivors have access to the services they need to heal and thrive!"

Amid the big, bold and courageous dreams of the *RRC* leadership and staff, their current work cultivates a healing and safe energy. Their immense efforts to build comprehensive and conscious outreach and their mirror-image Spanish-language services speak to their ever-developing awareness and intention to unpack and eliminate the social scourge of sexual violence.

For more information, including training and volunteer opportunities, visit raperecoverycenter.org.

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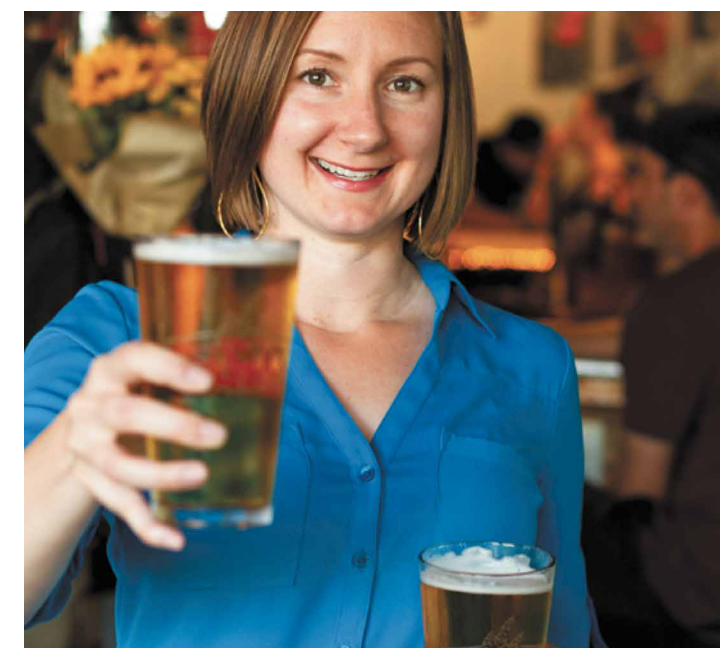
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Regardless of the necessities you may require, Castillo and the crew at the *National Ability Center* are eager to help you get onto the slopes—or rock-climbing, mountain-biking and other activities in the warmer months. “When we look at getting people out onto the hill ... we don't want there to be a barrier to recreation,” says Castillo. “[Our] programs are designed for individuals of all abilities, including those with physical, developmental and intellectual disabilities.” The NAC has instructors trained to assist and teach individuals of all abilities, and they've also got all sorts of specialized equipment to get individuals with any sort of physical requirements out onto the slopes. As an NAC instructor and gear manager **Travis Thiele**, aptly says, “Gravity doesn't discriminate.”

Castillo is one of the ski and snowboard program managers at the *National Ability Center*. He coordinates thousands of experiences throughout each season for people of all abilities. “It started pretty small in 1985 with a grant from the [Disabled American Veterans] to get 45 veterans out on the hill,” says Castillo. The program has grown vastly since its humble beginnings in Park City. “Last year, we topped out at around just under 5,600 experiences for the winter season,” a figure that is more than double what it once was when Castillo joined the NAC as an instructor 11 seasons ago. With the recent acquisition of another adaptive sports recreation organization, **Splore**, it's clear that the NAC is continuing to grow as quickly as it can.

After our interview, I hopped at the opportunity to ride along with Castillo and one of the *National Ability Center's* instructors as they taught a young girl, **Brooke**, how to use a sit ski. “We came to Utah because of the *National Ability Center*,” says Brooke's mother, while strapping on gear for our outing. Out on the slopes, instructor **Colton Bradley** used a couple of bright-orange cables to drag on the sit-ski, controlling its speed while snowboarding behind it. At the same time, Brooke used two poles with skis on the ends to control the direction of the craft. On the couple of occasions where the sit-ski slowed down too much and tipped over, Castillo would swoop in on his skis and together he, Bradley

MASTERING GRAVITY

HOW BRIAN CASTILLO AND THE NATIONAL ABILITY CENTER HELP ANYONE CONQUER THE SLOPES

By Alex Blackburn
alexblackburn32@gmail.com



Photo: Ben Klawner

(L-R) Serei Panh, Ski, Snowboard Program Manager Brian Castillo and Snowboard Head Coach/Program Equipment Supervisor Colton Bradley enjoy riding at Park City Mountain as a part of the *National Ability Center's* adaptive-recreation program.

and Brooke would all work together, to push it upright again. As we rode, it quickly became clear that Brooke was well-acquainted with the nuances of seated skiing, and we all flew down several runs together.

“We really focus on individualizing the folks who come through the program,” Castillo says. “I think it's [about] taking folks to that next level, or reaching that ‘aha’ moment when they really get it and it clicks with them.”

Castillo describes a few such moments as his favorite experiences working for the *National Ability Center*, including one particularly heartwarming story about helping a young boy go from his wheelchair to skiing upright with his grandfather over the course of their sessions. “That was huge for this family,” says Castillo. “You know, we can take it for granted because we see and do this every day, but if we take that individual out of this environment, and they're back home where there aren't these opportunities ... It can be really empowering for them.”

On another occasion, Castillo worked with a young girl affected by hemiparesis, which causes one side of the body to be weaker than the other side. After working with her on skis for a little while, Castillo had the idea to get her on a snowboard with her strong foot

forward. “The next season, [she was] out taking snowboarding lessons, and she went from being OK on lower terrain to being able to ride all over most of the mountain,” says Castillo.

With only a small team of full-time employees, the *National Ability Center* has learned to wield the tremendous volunteer efforts of our Utah communities in order to meet the rising demand for their work. “Volunteers are the glue that holds the organization together,” says Castillo. The NAC relies on the efforts of hundreds of volunteers for “anything and everything!” From instructing one-on-one to admin and coordination efforts, volunteers are clearly the lifeblood of the whole effort. “I just got addicted to it,” says **Avery Hill**, one such volunteer who had actually started at the NAC doing work with their equestrian team—today, however, she's skiing with the instructors and lending her hands however she can.

The *National Ability Center* is an incredible resource for individuals trying to find their stride on the mountains, regardless of their current ability level. If you're looking to take lessons, or get involved with the volunteer efforts, look no further than the center's website, discovernac.org!

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Existimos Collective

HELPING THE QTBIPOC COMMUNITY FEEL SEEN

By Bianca Velasquez • bianca@slugmag.com

Photos: @robtookthis

Being present for the *Existimos Collective Open House* Jan. 4 of this year was much more like being a guest in a warm home, anticipating the arrival of friends and family for an evening of celebration. Evolving from the *Existimos Magazine* release in August of 2017 to obtaining a physical community space for QTBIPOC (Queer & Trans Black, Indigenous People of Color) folks in January 2020, Existimos Collective (sisters **Graciela** and **Patricia Campos**) has had a robust timeline developing and strengthening their mission. “We like putting on events and having spaces that focus on community healing and art, primarily on groups that are underrepresented in Utah,” says Graciela. The heart of their mission is to provide a solution to a stark lack they identified in Utah’s art community and created a space made by QTBIPOC for QTBIPOC offering a financially accessible platform for artists’ work to be seen, while also offering a space that can host community-bonding events such as workshops, dance nights and book clubs.

In December of 2019, **Jennifer Salazar** and **Esther Aboussou** from *Wanderlust Sex* reached out to Existimos to offer to share Jennifer’s mother’s space that was originally *The Hispanic Center for the Arts* on 7677 S. Main St. in Midvale. “A lot of the spaces on this street are POC-owned,” Graciela says. “This area is currently being gentrified.” Salazar’s mother, the original owner of the space, wanted to keep her previous dance studio under ownership by people of color. Existimos officially moved in Jan. 1, 2020, and hosted the *Open House* party that week.

Since the conception in 2017, the collective has taken various forms, molding itself to fill voids in the art and QTBIPOC communities by curating events previously unavailable to groups of people in our community. “I’m a photographer, so I was looking at other photographers in Utah,” says Patricia. Identifying the lack of diversity in the realm of Utah photography, Patricia saw an opportunity for change. “So I decided to make a magazine, and it was based on Latinx in Utah,” she says. This intention to create a platform that feels more accessible to QTBIPOC artists is what kick-started the



(L-R) Sisters Patricia and Graciela Campos spearhead the Existimos Collective with the mission to provide a safe space and resources to the QTBIPOC community.

transition for Existimos to not only be a magazine but a collective.

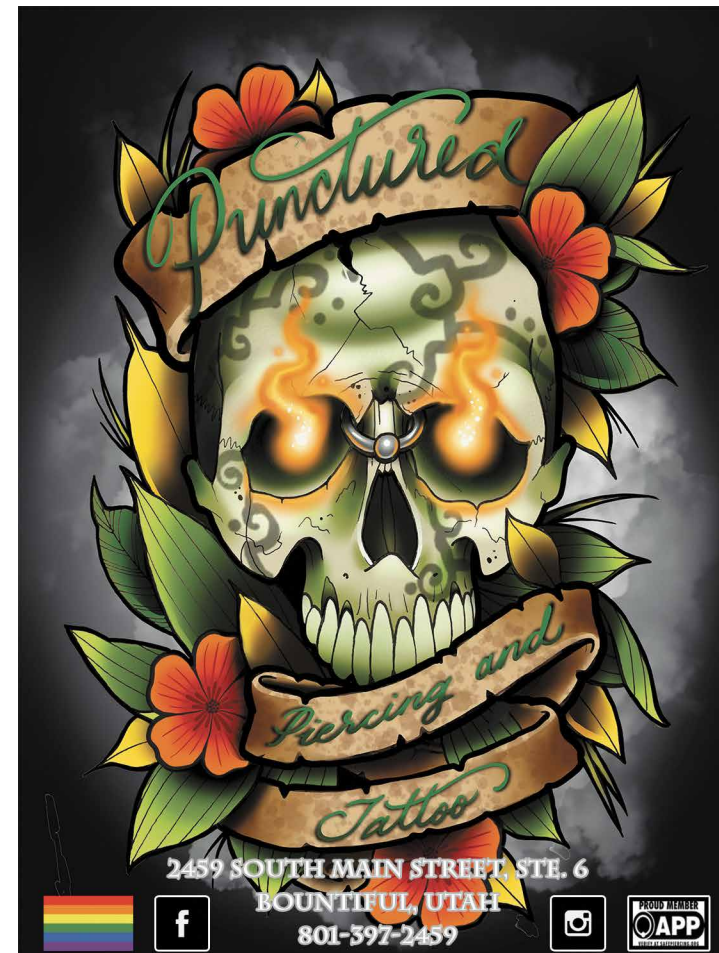
Graciela says, “I went to a film festival in L.A. held at a park. All the filmmakers were Latinx women, and I was like, ‘All they freaking did was bring a projector and a screen to the park. I can do that.’” With Graciela’s idea in tow, the second Existimos event, *The Existimos Film Festival*, and was held at the *Utah Arts Alliance* in October of 2018. The theme was “A Slice of Life” and featured films from **Connor Nielson** and **Mac Berg** with performances by **Marqueza** (musician), **Alfonso Belloso** and **Stef Leaks** (poet).

With the momentum built from their first two successful events, Graciela and Patricia turned their attention to the rising generation. “We wanted to do an event that was focused primarily on artwork from the youth,” Graciela says. From here, Existimos reached out to educators. “We didn’t have a lot of support,” Graciela says. “It seemed like they themselves didn’t believe in their students.” Speaking a lot to the inequality or negligence in Utah

schools to youth of color, this experience stoked Existimos’ fire to continue offering these opportunities. Existimos transformed the initial event idea to be an open art event for local artists titled *Now That’s What I Call Art Volume 1*, hosted at the *Sugar Space Arts* in December of 2018. Artists and performers who participated are **Karen the Wizard**, **Luis Ramirez**, **Ella Mendoza** and **Dorian Banks**. With tacos, entertainment and the warmth of the community, the event was a success regardless of the obstacles.

In June of 2019, the Existimos *Pride* event at the *Utah Arts Alliance* was a turning point for Existimos. They identified a lack of representation of people of color at Utah’s *Pride* celebrations: “We need diverse people behind the scenes and in front of the scenes,” says Graciela. Taking the first step, Existimos reached out to Leaks and Marqueza in a group chat. “Patty and I identify as queer, but we are cis, right?” Graciela says. “Stef is black and non-binary. [Marqueza] is Japanese-Venezuelan and non-binary. We needed a diverse group who knows the community more than us.” In order to make the event free and have the budget to pay their performers, they created a GoFundMe fundraiser for the event. After an anonymous donation of \$1,000 (and other donations), Existimos was able to make the event free, offer free food, pay performers and create a clothing drive for the transgender community.

The future of Existimos and their space is projected to be a home for workshops, art shows, weekend dance parties and even Zumba classes. A more centered goal for the collective is making an impact on the youth by working with educators. Through the changes and growth, the core mission for the Existimos Collective remains their driving force: “We have to stop relying on people who don’t care for us unless they are trying to meet a diversity quota. We have to do it ourselves,” says Graciela. Keep up with Patricia’s and Graciela’s passionate journey to provide the resources to help local artists be seen by following their Instagram @Existimos.co, and keeping an eye out for “Existimos” events on Facebook.



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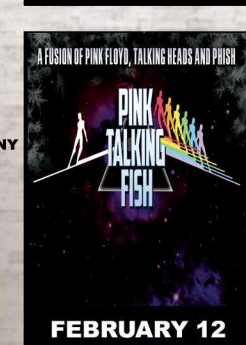
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Seven Masters: 20th-Century Japanese Woodblock Prints was organized by the Minneapolis Institute of Art and is toured by International Arts & Artists, Washington, D.C.

far left | Torii Kotondo, *Rain*, October 1929, woodblock print, ink and color on paper. Published by Sakai and Kawaguchi. Minneapolis Institute of Art, Gift of Ellen and Fred Wells, 2002.161.20. © Torii Kotondo. Photo: Minneapolis Institute of Art.

BEYOND THE DIVIDE

Merchant, Artist, Samurai in Edo Japan

FEBRUARY 6–JULY 5, 2020

second from left | Detail from Kano School (Japanese), *The Yasaka Shrine*, ca. 1825, Japanese ink, gouache, paper, wood, silk, and gold leaf screen, purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks, UMFA1980.045_B



INCLUSION EXPERIENCE PROJECT

Why Utah leaders need to value vulnerability

By Kia McGinnis Wray • mcginniskia@gmail.com



inclusion  project

(L-R) IXP's Sara Jones, James Jackson III, Shawn Newell and Sui Lang L. Panoke provide tools for local businesses and their leaders to champion diversity.

Utah is blossoming into a multicultural and economically thriving hub. Its homogenous, conservative reputation will stick, however, until business professionals are willing to dig deep.

One in five Utahns identify as a minority, yet many corporations aren't having crucial conversations about diversity in the workplace. **Sara Jones**, CEO and founder of **InclusionPro** and cofounder of the **Women Tech Council**, says that leaders need to be intentional about building inclusive environments in order to change the narrative about our state.

Jones is a community leader with decades of experience in disciplines such as law, tech and entrepreneurship. She decided to organize around the need she observed first-hand for effective diversity and leadership training. "There's a lot of power when people are able to come together and build that collaborative momentum," says Jones. She joined forces with trusted peers **Sui Lang L. Panoke (Rethink International)**, **James Jackson, III (Utah Black Chamber, J3 Motivation)** and **Shawn Newell (NAACP, Utah Multicultural Civic Council)** to create the *Inclusion Experience Project (IXP)*.

IXP's mission is to create inclusive cultures in the workplace by facilitating a safe learning environment centered around trust, growth and connection. Their training experiences are highly interactive and applicable to a broad array of industries, from corporate finance to nonprofits. IXP offers thoughtful, tailored curriculums for teams, individuals and corporations. *IXP Public* is a workshop-style training open to the community, while *IXP Corporate* occurs onsite and is adapted for the unique needs of the team at hand. The team believes that they are able to cultivate rich, meaningful conversations—no matter who's in the crowd—by sharing their personal stories and perspectives.

Jones explains that building a diverse team with a wealth of lived experience was key in the creation of IXP. "Just saying that we are a group of POC is far too simple—we're diverse in gender, religion, industries, thought, faith, background and education," she says. With collective areas of expertise ranging from higher education to politics to sports, the leaders of IXP have an unmatched breadth of life experience and wisdom to share.

The IXP curriculum is built around concepts such as authentic conversations in the workplace, building resilience in leadership, understanding unconscious bias and exploring privilege in leadership. Trainers focus on breaking down barriers in mindsets and allowing relationships to form organically through breakout groups and guided conversations. The experience emphasizes tools that could be used in any given workplace. A participant should be able to leave thinking, "I can go and do this tomorrow."

IXP doesn't take an academic approach, but trenches the learning in experience. "People know that, when they come to us, this is not 'you will be lectured to'; this is 'we are all on this learning journey. Be a part of it,'" says Jones. Participants are encouraged to leave their ego at the door and allow themselves to be challenged. Jackson III notes that many people may enter the space feeling some fear or anxiety around having hard conversations about diversity. He says, "It's OK to say the wrong thing. We're not here to judge—we're here to educate."

Jones notes that IXP groups tend to be 70% white people and 30% minorities. Though this demographic breakdown may come as a surprise to some, the trainers welcome this trend and hope that more white executives begin to see the value in diversity inclusion. "Leaders develop and create changes," Jackson III says. "Culture starts from the top."

One challenge that IXP faces is ensuring that those in positions of power and influence at corporations attend and embrace the experience alongside their team. As Newell says, "We need the CEOs and presidents that drive policy in their organizations to be present. That's what drives change." The IXP team has sold out several of their trainings, and they believe they can continue to move the needle as word spreads about this necessity.

IXP is optimistic and energized about the significant impact of their experiences, which they bring to life with qualitative stories from participants. All of the trainers relate that they've seen incredible transformations happen in front of their eyes when leading an experience. Panoke says, "It's how you *feel* leaving a training—whether that's inspired, empowered or motivated." Newell adds that although understanding others takes investment, "equity is forever," he says.

Another compelling aspect of IXP's success is the trainers' commitment to living out the core values of their mission. Jones describes the importance of authenticity within their leadership team, saying, "It's been one of the most enriching professional experiences to see a group practice our values themselves. We all 'walk the walk,' and that is reflected in the ways the trainings are received."

As Utah continues to boom, IXP will carry on responding to the need for comprehensive, compassionate training in the community. They hope that by building bridges in the community and enhancing opportunities for learning, they can help ensure a prosperous future for Utah. To learn more or to sign up for an upcoming experience, go to inclusionxproject.com.



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Keeping Salt Lake Unique SLC's Business Development Division

By Ali Shimkus alishimkus@gmail.com



Photo: LmSorenson.net

(L-R) Pictured at *Black Feather Whiskey*, Roberta Reichgelt, Peter Makowski, Ben Kolendar, Jacob Maxwell, Andrew Wittenberg, Simone Butler and Will Wright comprise the Business Development Division of SLC's Department of Economic Development.

Whether you're a born-and-bred local or a newcomer arriving on the scene, there is no denying the change that has happened in Salt Lake City within the last few years. While large companies, such as Amazon and UPS, have created jobs through nearby distribution centers, smaller businesses have flourished and multiplied throughout the city. For SLC's Department of Economic Development, Business Development Division, attracting, retaining and enabling the success of businesses in SLC is the lifeblood of keeping SLC an amazing place to live.

The department was formed in 2016, and the Business Development Division was created to be an economic resource for businesses in the city. On the small-business side, the Business Development Division team might help with the loan process or securing the proper zoning permits. On the large-business side, the Business Development Division might help with bigger developments or corporate recruitment. "Overall, we think about it as customer service," says **Ben Kolendar**, Acting Director of the Economic Development Department. "Imagine you're a business here and you're thinking of expanding or you have a general question. We're doing our best to have the city serve those businesses, have them know where the resources are and see us as a resource to them."

Jacob Maxwell, Workforce Development Manager, helps businesses recruit and retain employees within SLC. "Finding people was one of the biggest challenges [for SLC businesses]," he says. "[We help] them figure out places they can partner with or products that are available to them that they might not be taking advantage of." This is a core tenet for the Business Development Division.

For **Roberta Reichgelt**, Local Business and Entrepreneurship Manager, attracting new businesses and helping existing businesses succeed are contingent upon one another. "In order to recruit the companies that we really want to recruit outside of SLC, we have to have a vibrant local-business scene," she says. "It's really important for us to build up the unique culture in SLC." Reichgelt, along with

Special Projects Coordinator **Will Wright**, will oftentimes go door to door in order to let local companies know about the resources available to them through the city as part of their outreach.

"Our day-to-day is going out and shaking hands with businesses, figuring out what their needs are, their challenges are and then help them by making introductions to the right people," Reichgelt says. For example, the Business Development Division has built up a relationship with *Black Feather Whiskey* and chose to conduct the interview for this story at their private speakeasy, close to a site where they are planning to expand later this year.

Peter Makowski, Acting Director of the Business Development Division, asserts that the key word for the Business Development Division is balance. For him, the goal is to attract new businesses while also retaining SLC's charm. As a lifetime local who has played in punk bands around SLC (**Form of Rocket, Accidente, Swarmer**), Makowski has bore witness to the changes that have taken place in neighborhoods such as Central Ninth and the Granary District, changes catalyzed by the work of the Business Development Division.

"A lot of the work that we do is redeveloping neighborhoods and making them vibrant and cool again," he says. "While we work really hard to attract jobs and investment into the city, we're very focused on making sure that all the little things about the city don't get lost as we grow. We feel like this place is unique and authentic. That's definitely in the front of our minds in all of the work that we do."

Building rapport in the local-business community is the core of the Business Development Division. Since 2016, the team has seen a positive trajectory in the metrics and surveys that measure how businesses

"It's really important for us to build up the unique culture in SLC."

—Roberta Reichgelt

feel about SLC's support for their business, something they plan on continuing under Mayor **Erin Mendenhall**. Kolendar points out that SLC is still a town where you can have an active nightlife while maintaining the feel that SLC residents love about the city. "I do believe we are making a difference," he says. "The core of our existence really is how happy businesses are to be here and feel like the city is listening and collaborating."

Ultimately, the Business Development Division wants to create a vision of SLC that balances a vibrant local scene with responsible economic growth. As one comprehensive unit, the Department of Economic Development—which includes the Arts Council, the Redevelopment Agency and Business Development Division—collaborate on how best to serve different neighborhoods throughout the city while enhancing everything that makes SLC unique. Moreover, "We're always exploring new opportunities to help strengthen and enrich the local economy while also addressing small-business needs," Makowski says. "Rising rent is one of those concerns. The Department has made it a priority to address this issue, and we will continue to work internally and with our partners to identify solutions."

Adding to that, Marketing and Research Manager **Andrew Wittenberg** says, "We want to keep the culture, energy and vibe that SLC has, but we also want to capitalize on the interest and growth that we're seeing. It is really just a cool time to be in the city. You have this very tangible feel of a budding system of entrepreneurship and business and culture all coming into a confluence."

To find out more about the SLC Department of Economic Development's Business Development Division and how they can help you or your local business, visit slc.gov/ed/business-development.

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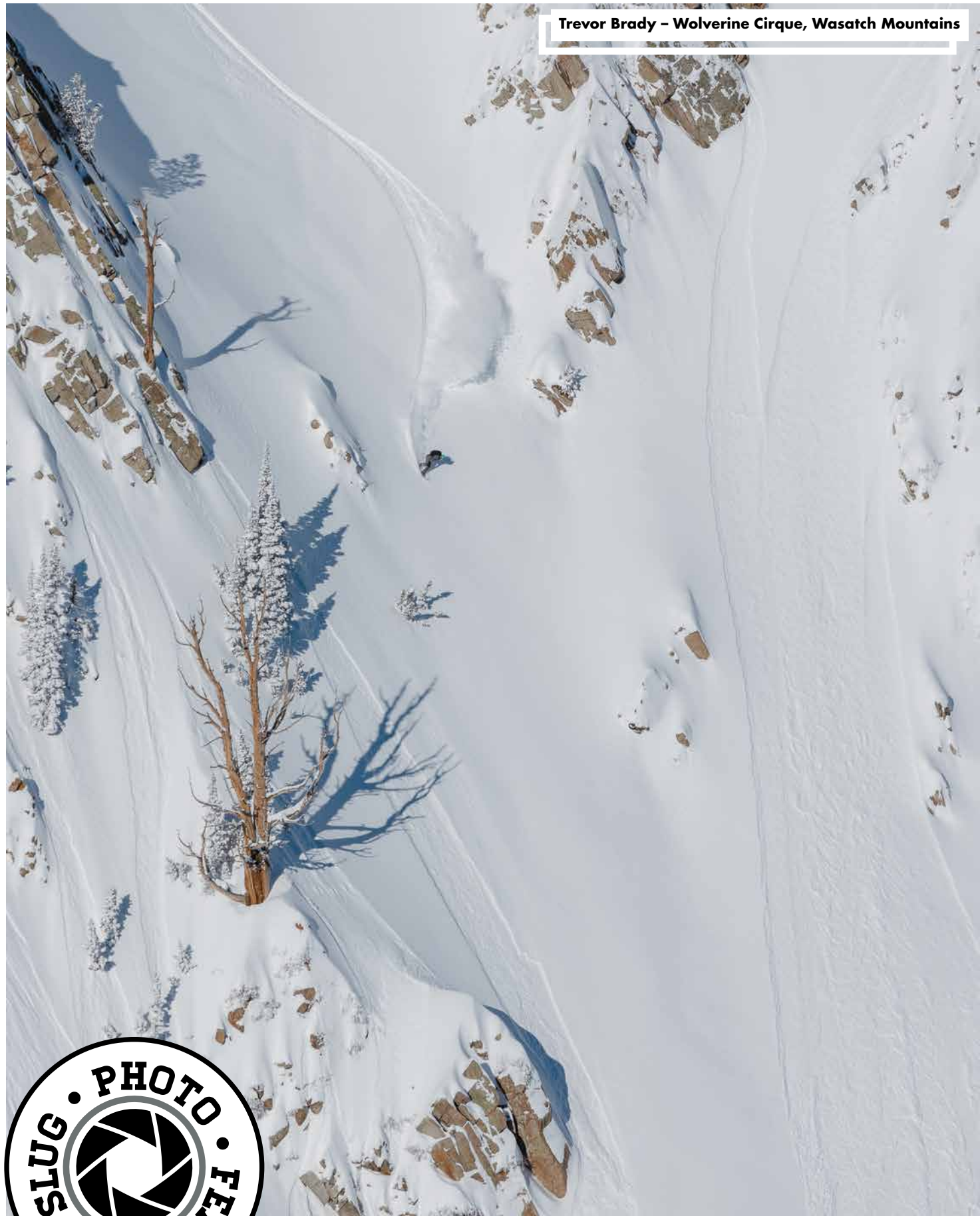
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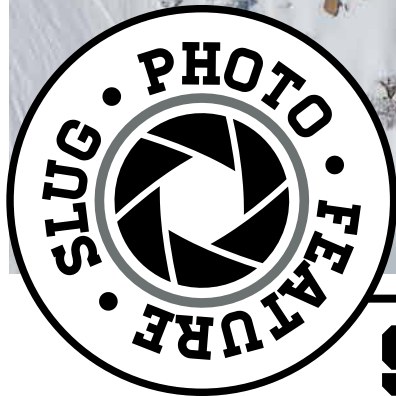
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Trevor Brady – Wolverine Cirque, Wasatch Mountains



SNOW

By Jack Dawe • @wjackdawe

Trevor Brady on THC one February morning before work. In this case, THC stands for "The Huge Chute" in Wolverine Cirque rather than tetrahydrocannabinol. Nevertheless, we all had a good time.

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BEER OF THE MONTH

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

Beer Name: Piña Colada

Brewery: Shades Brewing
ABV: 6.5%

Serving Style: 12-oz. can
Utah's own *Shades Brewing* systematically continues to make excellent moves, all while improving themselves and their products. Previously located in Park City, this small brewery simply outgrew their original location. In 2014, the old *Hi-Grade Meat* building near *Pat's BBQ* in Salt Lake City became the new home base. Initially, this place seemed a little ambitious due to the size of the property. But the *Shades* team, led by owner **Trent Fargher** and Brewmaster **Marcio Buffolo**, filled it in nicely with a welcoming taproom and loads of shiny brewing equipment.

These innovative folks rebranded several of the classics and introduced key additions such as the popular *Grapefruit Revolution* and *Slick City Citrus IPAs*. However, the biggest move that *Shades* may have made is introducing its *Kveik* line of beer to the world. Focusing on creative fruited sours and out-of-the-ordinary brews, the lineup has been a hit. These small batches typically sell out with a furious quickness usually seen during special hazy releases these days. *Shades* recently underwent another rebranding, which included canning beer. This includes two *Kveik* variations, the piña colada-inspired, American-style sour ale, as well as the *Kveik 1 Golden Sour Ale*. We love *Piña Colada* anything—this was sure to be a treat.

Description:

Piña Colada comes in a can wrapped with a pineapple-yellow label, helping the drinker to identify the beer quickly. This color is strategic and seemingly perfect for what you are about to experience. Excitedly, we crack the top and pour the 12 ounces of tropical pleasure into a tulip. A rapid, bubbling, white foam leaves nothing more than a ring of microbubbles after quickly fading into the liquid. Because of the *Kveik* yeast, this sour smells quite

clean. Aromas of ripened banana, coconut and a hint of tartness flare above the glass. This variation pours a hazy-yellow color with hints of orange in the right lighting. It has a gentle mouthfeel, keeping it refreshing and easy to drink. If you are not familiar with sour beers, the first taste may be a bit of a shocker with its mellow tang. But, for the experienced drinker, *Piña Colada* hits the tartness levels at the right notes. The intense coconut flavor lingers well after the liquid is consumed. All in all, the delightful fruits rise to the occasion.

Overview:

Shades Brewing is carving out their own place in the Utah craft beer world. However, they are doing it in a different way than most others would suspect. By playing to their strengths as well as delivering consistently interesting beer, their popularity continues to grow. The people here understood they have a hit on their hands, and rightly so. Two versions of the *Kveik* lineup, two years in a row, have won a *Great American Beer Festival* gold medal: *Kveik 1 Golden Sour Ale* in American Sour and *Kveik Thai Tom Kha* in the Herb and Spice categories. Using *Kveik* yeast as the central, common feature of each of these beers gives them enough consistency while allowing for any number of ingredient combinations *Fargher* and *Buffolo* think of.

This brewery has proven themselves to be resourceful and inventive while never stagnating or allowing time to pass them by. Recently, *Shades* introduced the world to *Fit Brewing*. It's an arm of *Shades* that intends to capitalize on the fact that, though many of us love beer, we understand it's nice to have low-calorie, lower-alcohol options from time to time. So, just as the *Beehive State* brought in the higher ABV, *Shades* filled in a now missing part of the Utah beer world, which is a trend just starting to gain traction nationally.

Cheers!



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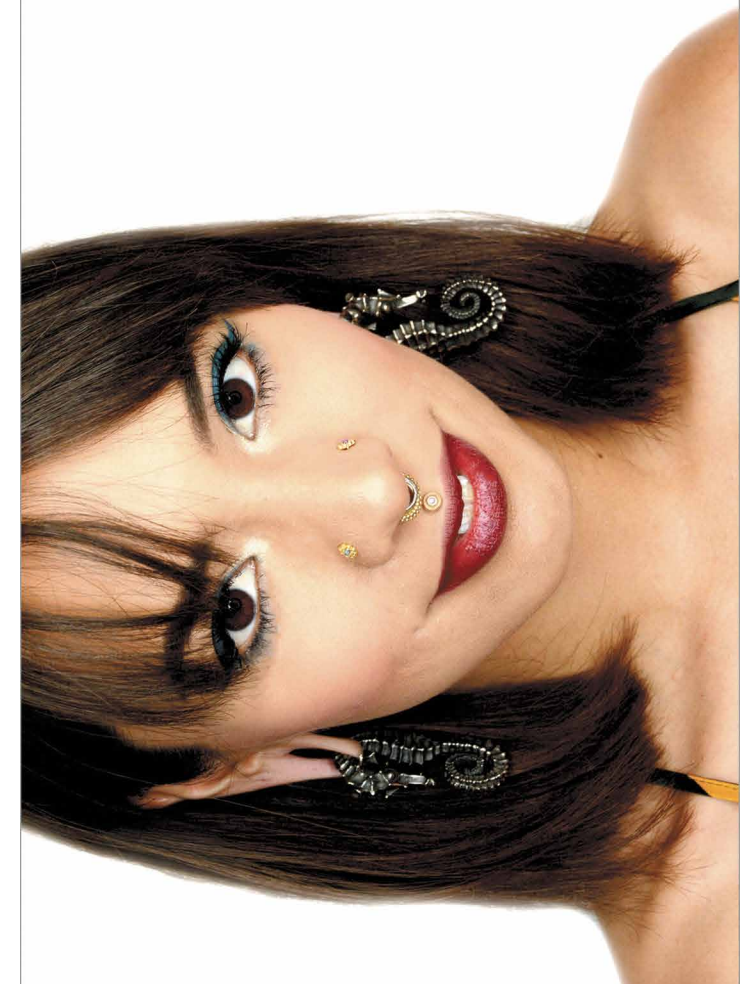
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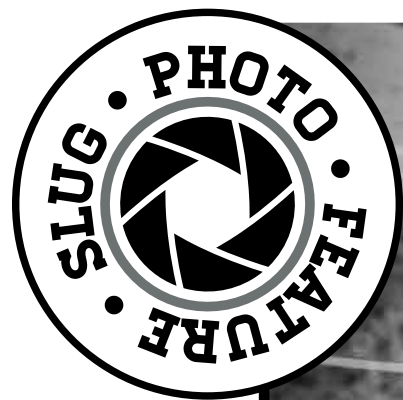
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SKATE

By Niels Jensen • nielsen1@gmail.com

A new year presents us with opportunities for new challenges, for fresh takes and do-overs. Mikey spent the last two years recovering from his first attempt at this roll after breaking his elbow when he was pitched to flat from 16 stairs up. He took some of the hardest slams I've seen there. I wouldn't blame him if he never wanted to see this roll again, but one of the things I admire most about him is his positivity and will to make something amazing happen. After a few minutes of psyching himself up, he rolled away and had conquered an old foe—making it look easy.



Mikey Martinez – Backside 50-50 – SLC, Utah

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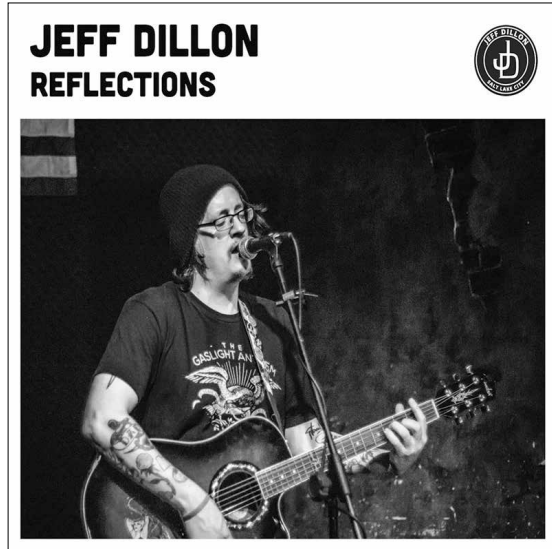
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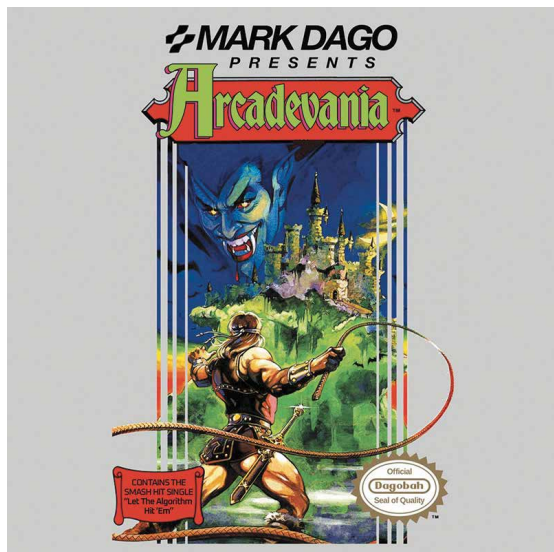
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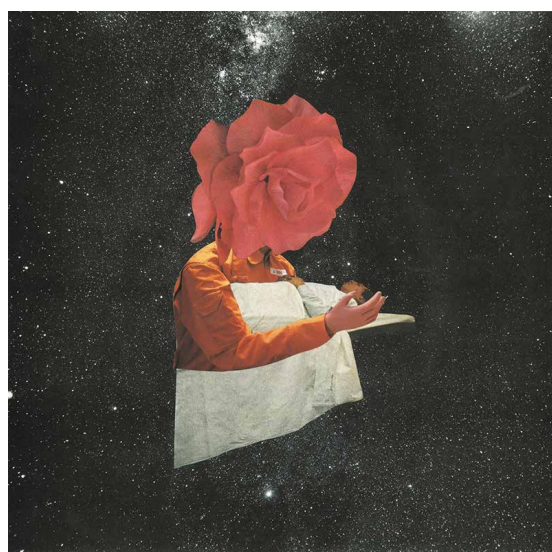
Herring – Herring
(Self-Released, 07.26.19)
Herring = Jeff Buckley + The Killers
–Mary Culbertson



Jeff Dillon – Reflections
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Jeff Dillon = Mouse Rat (yes, from *Parks and Rec*) + Against Me! || –Emilee Atkinson



Mark Dago – Arcadevania
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Mark Dago = The Beastie Boys + Eric B. & Rakim + Kid Koala
–Taylor Hartman



Vincent Draper & The Culls – Heavy Sleeper
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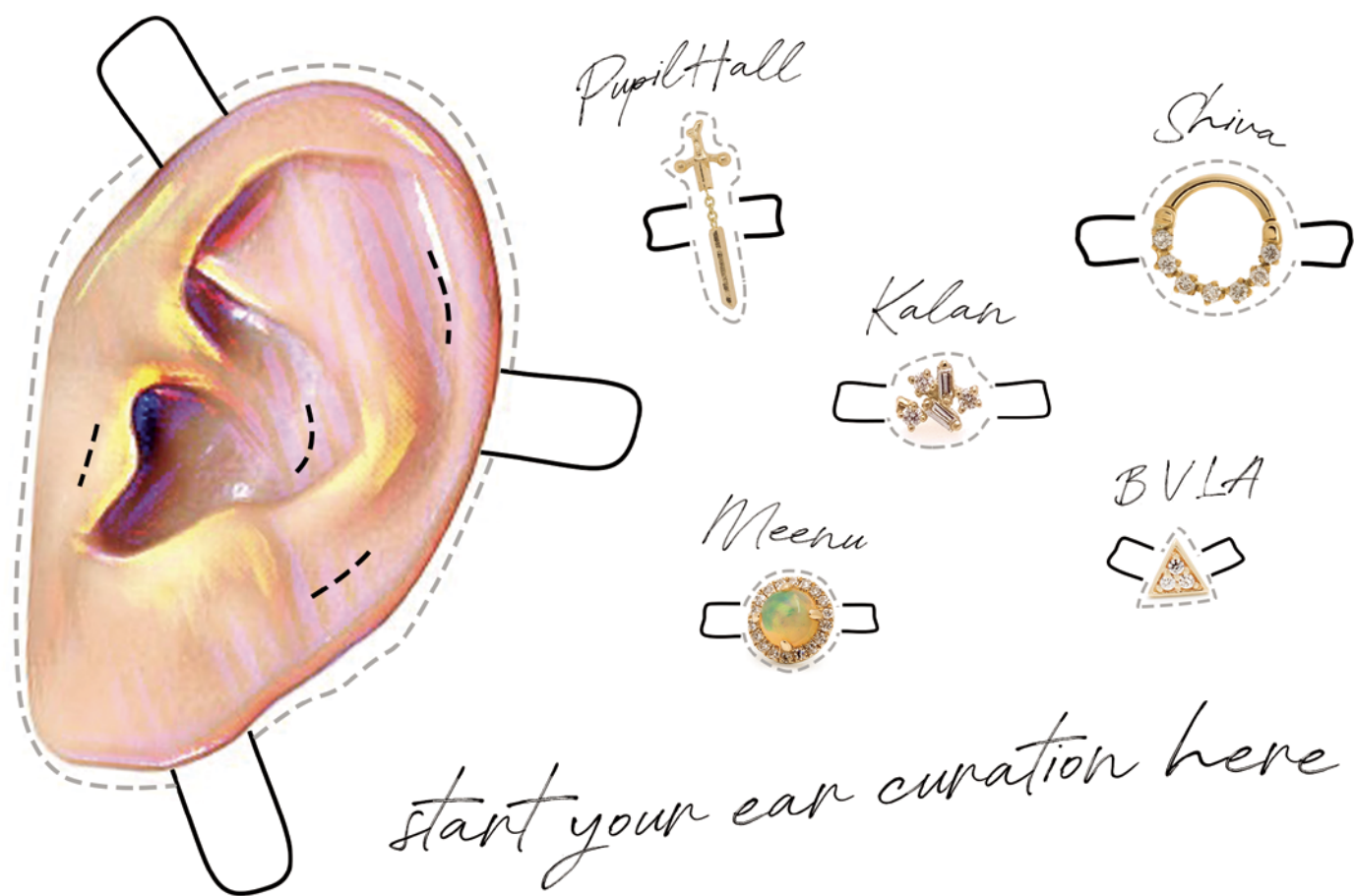
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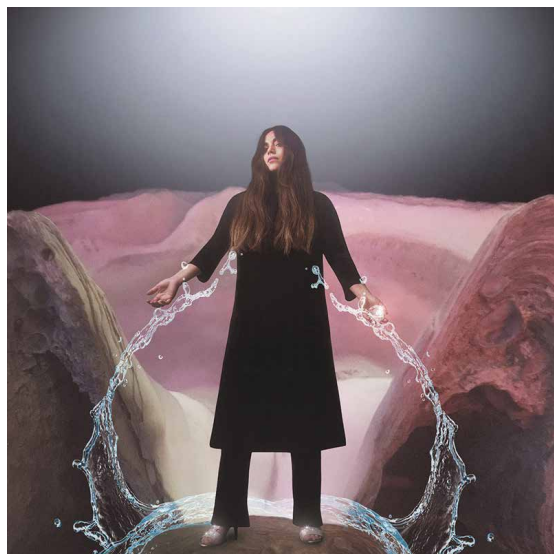
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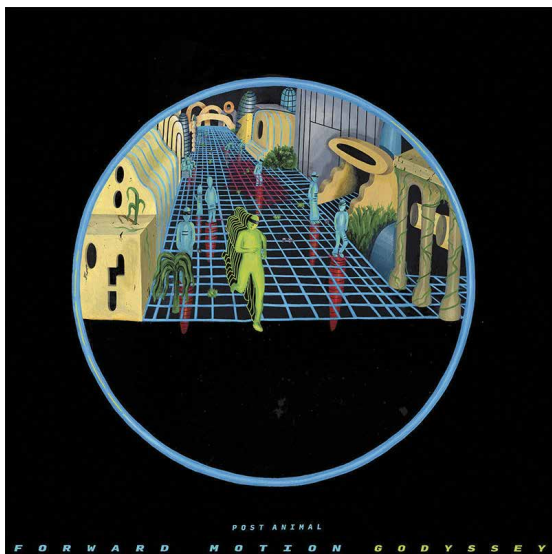


MUSIC REVIEWS





Molina –*Vanilla Shell*
 (Tambourinoceros, 01.24)
 Molina = Frankie Rose x Lust for Youth
 –*SLUG Staff*



Post Animal – *Forward Motion Godyssey*
 (Polyvinyl Record Co., 02.14)
 Post Animal = Portugal. The Man + Kevin Parker || –*Jamie Christensen*



Riki – *Self-titled*
 (Dais Records, 02.14)
 Riki = Sally Dige + Tempers
 –*Kimberly Portillo*



Too Free – *Love in High Demand*
 (Sister Polygon Records, 02.21)
 Too Free = KWAYE + Wajatta + SBTRKT
 –*Kimberly Portillo*

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COMEDY NIGHT

02.07.20 // 6PM

DUBWISE

02.07.20 // 9PM

JOSHIA JOHNSON

02.08.20 // JOSH Y SOUL

DOLCE VIDA

02.08.20 // RED SCARE

WOLF PARADE

02.09.20 // LAND OF TALK

HOMEBY SANDMAN

QUELLE CHRIS

02.11.20 //

MATTIEL

02.12.20 // CALVIN LOVE

BLOOD OF THE YOUNG

02.13.20 // SCULPTURE CLUB

LANDON CIDER

02.14.20 //

METRONOMY

02.15.20 // BODEGA

ARTIST TOWN HALL

02.16.20 //

MIKE & THE MOONPIES

QUAKER CITY NIGHT HAWKS

02.17.20 //

SALDURO

02.18.20 //

BOBO

02.19.20 //

STONEFIELD

02.20.20 // HOOVERIII

SLUG LOCALIZED

02.21.20 // DREAM SLUT

ELECTRIC GUEST

02.22.20 // SOLEIMA

PART TIME

GARY WILSON

02.23.20 //

IVOURIES

02.27.20 //

THE SHIVAS

02.28.20 // SAY HEY

SUNSLEEPER

02.29.20 //

DAVE HAUSE

03.01.20 //

IDI ET AMIN

03.03.20 //

YOUNG GUV

03.04.20 //

KILBYCOURT.COM ALL AGES

AUSTIN WEBER

02.01.20 //

HEAD PORTALS

02.04.20 //

BELLE JEWEL

02.05.20 //

TEDDY SWIMS

02.06.20 //

NIGHTLY

02.07.20 // THE WILDLIFE

DRUSKY

02.08.20 // RALLY

INGESTED

02.09.20 //

MINIATURE TIGERS

02.10.20 // KATZU OSO

ILLITERATE LIGHT

02.11.20 // SHANE T

MELANCHOLY CLUB

02.12.20 // HARBOR PATROL

THE CLASSIC CRIME

02.13.20 // YOUNG, DEFINE

THE PARANOYDS

SPENDTIME PALACE

02.14.20 // PUMMEL

PALACE

02.15.20 // JANET MAY

MAL & DAEBREAK

02.16.20 // PHANTXM

SPYHOP 801 SESSIONS

THE LASER YES

02.17.20 // DARLING

SOAP

02.18.20 // GUAVA TREE

TALL HEIGHTS

02.19.20 // GUAVA TREE

JOAN

02.20.20 // RALPH

ELLIOT MOSS

02.21.20 // OSLA

HOLLOW COVES

02.22.20 // HARRISON STORM

KIZMET

02.23.20 // JEREMY ROMANCE

OUTSET

02.24.20 // LORD SINEK

BRANSON

ANDERSON

02.25.20 // PAINTED ROSES

LUNA LUNA

02.27.20 // DAD BOD

DRAKULAS

02.28.20 // SPELLS

NEOMA

02.29.20 // JOSH Y SOUL

SUPER WHATEVR

03.02.20 // CHAPEL

CYRUS

03.03.20 // 2020 VANDAL

VISIT OUR WEBSITES FOR ADDITIONAL SHOW INFO

Dearest **krcl**,



We've known one another for a while now... Still, after all these years, our heart flutters everytime we hear you on the radio. We've watched you grow into the strong, independent station that you are and couldn't be more proud of your contributions to our community.

We know that you've just turned 40, and while you continue to age like the finest of wines, please know that nothing can extinguish the burning passion we feel for you, deep in our soul. Your existence shines upon us with the radiance of a million suns.

In short, we think you're cute and want to hang out sometime. Will you be our valentine?

With everlasting love,

HUGE
BRANDS





YOUR PHOTOS DESERVE
BETTER THAN YOUR PHONE



Editing Tips From Landscape Photographer Jonny Hill

Light is one of the most essential factors to make a good photograph, so whenever I am out at a location, I make sure I know beforehand where the light will be in relation to the composition I have chosen. My basic editing process consists mainly of Adobe Lightroom, where I do some general enhancements to the whole image, then move on to local adjustments, known as dodging and burning, where you add light or shadow to the image to add depth and really make it come alive.

I shoot with the Canon EOS R and a variety of different EF and RF lenses. I believe that mirrorless is the best step forward and I decided on Canon because I have a lot of EF lenses from when I used a Canon DSLR, and the adapters that Canon introduced for the EF lenses to RF mount work absolutely flawlessly. The EOS R also has superb weather sealing, which is very important when I am out shooting in adverse conditions. I get the majority of my gear from Pictureline as it is so conveniently located and I love supporting local businesses. Everyone who works there is just like me—they love the art of photography and want to share it with others. Pictureline always offers the most up to date pricing as well as excellent customer service! Find more at <https://jonnyhilluk.darkroom.tech>



EOS M6
Mark II



EOS 90D



EOS RP

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