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SLUG

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Chris Owens – Graphic Designer

Chris Owens is a local artist, designer, dancer and this month's cover artist. With a style self-described as "fresh to death," Owens' art balances immediate impact with a sleek, elegant finish. In addition to his solo art, Owens has been the Creative Director for two other organizations for the last eight years: the boutique design studio **Canvas Creative** and hip-hop arts nonprofit **1520 Arts**. Of the intersection between these two art forms, Owens says that "both traits feed off each other. The dancing helps me detox from the work and the work gains exposure from the dancing." After seeing a number of talented artists from across disciplines featured in *SLUG* over the years, Owens is excited to join their ranks through his cover art and a feature spread (pg. 6–7). You can find more of Owens' work via Instagram [@monkee1895](#).



ABOUT THE COVER: For our *Amplify Black Voices* July cover, **Chris Owens** has crafted a colorful tribute to the theme. Here, he makes visual the internal beauty of the artistic process, offering a metaphoric distillation of SLC's excellent Black creative voices. Find more of Owens' art on Instagram [@monkee1895](#).

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Bianca Velasquez, Connor Lockie,
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ThatGuyGil, Tyson Call,
Weston Colton, William Cannon

Videographers:

Mason McFarland

Community Development & Advertising Sales:

John Ford, Community
Development Manager:
johnford@slugmag.com
Angela H. Brown:
sales@slugmag.com
SLUG HQ: 801.487.9221

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CHRIS OWENS DEVOTED BROY FROM UTAH

By Austin Beck-Doss | austinbeckdoss@gmail.com
Photos By Logan Sorenson | lmsorenson.net



"Working with 1520 Arts is my way of giving back to the culture that helped define me at a young age," Owens says.

Chris Owens always figured that if he could dance in front of 1,500 people, presenting to a handful of suits in a boardroom would start to feel easier than a rudimentary two-step. After years of breakdance competitions, this confidence accumulated and enabled him to confront his fears and find success beyond breaking. Owens, who designed the cover of *SLUG*'s July 2020 issue, balances his life between work as a visual artist and his roles as Co-Founder and Creative Director of *1520 Arts*, a Utah-based nonprofit that "showcases hip-hop arts as a viable path to success through practice, performance and education." It's clear—hip-hop is the rhythm that Owens' life moves to.

Since his teenage years, Owens' personality has been molded by a passion for art and, more specifically, a connection to hip-hop culture. Early memories of his include background music by **De La Soul**, a room piled high with art materials and a fashion sense that outwardly identified him as a hip-hop head. In his youth, he possessed a rare artistic impulse that kept him constantly designing in order to improve and progress his skill set. When art talent test cards would arrive in the mail—each promising a sum of scholarship money to the best mailed-in drawing—Owens would always add his drawings and name into the submission pool. With this same foresight, he soon observed the value of translating his thoughts and ideas to a digital format. "It was the future," he says. "That's what led me to go to college for graphic design."

The design that Owens created for the cover of this month's issue of *SLUG Magazine* is a tribute to "creatives designing in a confined space," Owens says. In one sense, it's a nod to his younger self; sitting in a room and experimenting with drawing and design while hip-hop kept

him company, penetrating both his work and his identity. Additionally, this concept seems to examine the period of isolated quarantine that we have all just lived through and might still be experiencing. When the world serves up solitude and loneliness, there is an opportunity to tap into other sources of companionship that can exist within. For Owens, it's always been hip-hop.

Recently, Owens has created a series of profile portraits of iconic rappers and hip-hop artists. This concept was originally born from an idea to merge user interface with music streaming. In the background of each portrait, there is a large circle that Owens envisions could be filled with album art while a track or album is playing. Once again, this seems to highlight Owens' interest in paying homage to the past, while keeping pace with progressing technological formats. "Think, modern record player," he says. Another series depicts big-name rappers from **Tupac** to **Drake** as cartoonish, emoji-like versions of themselves. With his own, unique graphic vocabulary, Owens' work reveres and immortalizes the greats of hip-hop.

Owens' dedication to the hip-hop world extends beyond his personal dancing and artistry. "Working with 1520 Arts is my way of giving back to the culture that helped define me at a young age," he says. In 2019, after a decade of programming and an insightful trip to New York, **The Bboy Federation** changed its title to *1520 Arts* after reevaluating their mission and reflecting on their accomplishments. Official 501(c)(3) nonprofit status was acquired in 2012, and programs have been continually expanding ever since. The new name refers to 1520 Sedgwick Ave., a legendary high-rise apartment complex in the Bronx that is often considered to be the birthplace of hip-hop. Regarding the new title, the *1520 Arts* website says, "It represents more than just the dance and serves as a reminder of what hip-hop could become."

For Owens and the other founders of *1520 Arts*, **Josh Perkins** and **Josie Lee Marine**, the nonprofit is a dynamic way to maintain and grow the presence of hip-hop culture in Utah. Between 2006 and 2008, the trio had noticed that the breakdancing scene was declining significantly,



Ahmaud, 2020.



Space Cowgirl, 2020.



Rooster, 2017.

and in response, they organized a series of dance competitions called the *X-SeriesCC*. This series helped renew local hip-hop energy, and it soon transformed into a competitive league in 2009, which marked the beginning of the original Bboy Federation. Since then, the organization remains focused on "promoting hip-hop as a respected and legitimate art form."

The Hip Hop Education & Resource Center (The HERC), named for **DJ Kool Herc** (a turntable visionary known for organizing gatherings at the original 1520 location in the 1970s) is a full-time facility dedicated to hip-hop arts in Salt Lake City. At *The HERC*, *1520 Arts* hosts dance, DJ and arts classes, as well as regular drop-in sessions. *They Reminisce* is a stage production created by *1520 Arts* featuring an all-local cast and exploring the various eras of hip-hop as it has evolved through the decades. In addition to these programs, *1520*

Arts also offers various afterschool programs and summer camps for underserved Salt Lake City youth populations. These include workshops and classes in painting, dancing and more. Removing barriers to access is central to the purpose of *1520 Arts*.

As Co-Founder and Creative Director, Owens works on designing new programming and creating partnerships with other entities and venues in order to get events on the calendar. In addition to workshops at *The HERC* and *They Reminisce*, which will be showing at the *Rose Wagner Performing Arts Center* in September, there are also events lined up for the *2021 Utah Arts Festival*.

At the most essential and formative level, hip-hop is the charge of Owens' identity. When he is not contributing graphic artwork and performance to the hip-hop canon himself, he is sharing the past and present legacies of the culture with others.



Pan, 2017.



Break-dancing is Owens' movement-based expression of his love for hip-hop.

Owens' is the kind of energetic force that continues the cycle and keeps it working. He is like the embodiment of evaporation, condensation and precipitation, soaking up hip-hop history and experiences so that he can rain them down upon the next generation and begin the process anew.

More about *1520 Arts* can be found at their website, 1520arts.org. Owens suggests that people, especially those with children, check out the various offerings that are open for enrollment now. Donations keep these programs operating and can be made directly via the website. More information can also be found on Instagram @1520arts and @slc_herc, and on Owens' personal and design accounts @monkee1895 and @evil.monkee, respectively.

2020 has been one of the most widespread experiences of shared trauma in living memory. Every community has experienced a portion of the anxiety and pain, but not equally. The shared experience of the pandemic and recession has given people and institutions long segregated into comfortably distinct worlds a common denominator—and it's forcing us to witness the impact of disasters on poor communities, especially those of color. **Sarah Hobin**, Visual Arts and Community Outreach Manager at *Finch Lane Gallery*, says the format and content of the gallery's shows launching this month—**Andrew Alba's** *Everyone Sucios* and **Laura Hendricks' SIX MONTH SUMMER—reflect the mental health toll of multi-layered crisis. Alba, a Salt Lake City native, artist, activist and construction worker who is a descendant of migrant Mexican workers, is using his painting as a protest, his outrage as a cause and his words to call out racist systems, from the police to the art world itself. The virtual exhibition opened on Friday, June 19, on saltlakearts.org/program/finch-lane-galleries.**

Alba's paintings feature call-backs to an American childhood with Mexican influences in Salt Lake City. His painting *Laborer* and earlier work *Paisano* (the word for countryman), both contain the symbol of the sombrero—a reminder of Southwestern and Central American workers' rights movements, much like the work *Mano de Obra Campesina*, meaning "Hand of the Peasant Labor," by Chilean, New York-born muralist **Dasic Fernandez**. "I don't want to make art

OUTRAGE AS RIGHTEOUSNESS IN ANDREW ALBA'S SHOW *EVERYONE SUCIOS*

By Hannah McBeth, hannahmcbeth22@gmail.com

for artists," Alba says. "I see a lot of academic art that seems to have a conversation with itself and leave out everyone that doesn't have an education. I only see this as a way for the elite to pat each other on the back and call it a day without saying anything worthwhile to the people. I find that this approach to art is very intimidating to most people. Especially the Black, POC and lower-income communities."

More paintings in *Everyone Sucios* are dark and tense visions of animals. They offer the viewer an immediate threat of violence that many people of color must carry around with them every day. *Burro* (slang for dunce) is a close-up of a donkey braying, in pain or lashing out. The image evokes emotional intensity. *Dog* is visual art, but almost immediately evokes a sound in your memory: You see the teeth and red eyes, and can hear the animal's barking.

Though Alba has worked in the stratified art world for some time now—as a 2019 Artist-in-Residence (AIR) at the *Utah Museum of Contemporary Art* and a current AIR at *Modern West Fine Art*—he still gets reminders that as a person of color and a construction worker, many would assume he doesn't belong there. "I think there is a lack of

imagination concerning the depth of construction workers and laborers," Alba says. When asked whether his construction clients know he's an artist, he says, "The clients I work for? They typically choose not to talk to their laborers. And if it does come up that I am a painter, they usually think that I'm talking about painting houses. I don't bother to correct them because I do, in fact, paint houses, and I'm fine with leaving it at that. But if it goes beyond that and they realize that I am an artist, they are always surprised that this dirty, brown guy covered in drywall dust is also an oil painter."

Alba is a self-taught artist, and his determination—to succeed as an artist and to confront systems of injustice—comes through in his artwork. He says, "Painting, for me, has always been a form of protest. The process can be really intense at times. It has always been a way that I have dealt with the frustration I feel towards injustice and the state of the world. I have found that outrage can be a form of righteousness."

Hobin hopes that the frank depiction of anger and hurt at *Finch Lane*—and Alba's words about conscious and unconscious racism—will prompt Utahns to confront truths about the disparities that exist in their own neighborhoods. "His art speaks to issues that are relevant regarding race and mental health in Salt Lake City and across the country," says Hobin. "It will spark conversations that need to happen about racial justice and police violence, especially during this critical time. It will provide a space (even if it is primarily virtual space) to not only grapple with these issues but to be compelled to take action."

From the spread of the pandemic to police violence against minorities and protesters demanding change, it's easy to feel like the world is devolving into chaos. But at this critical moment of so much shared pain, activists like Alba—who won't stop showing and talking about what's really going on—are finally starting to get people to have an empathetic connection and to pay attention. The virtual show *Everyone Sucios* is on the *Finch Lane* website through July 31, and you can follow Alba on Instagram @andrew.alba. Visit the *Finch Lane* homepage for more information about upcoming events like *Finch Lane's Flash Series*, and to read more about Laura Hendricks' *SIX MONTH SUMMER*, visit their site and SLUGMag.com.



Andrew Alba, *Burro*, oil on canvas, from *Everyone Sucios*.

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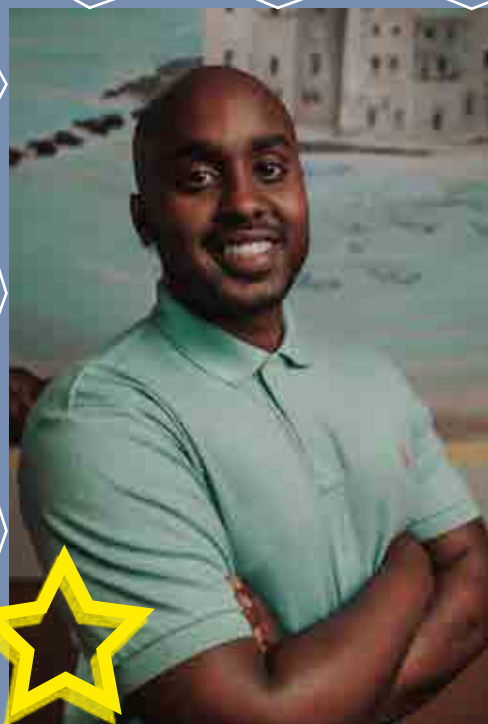
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Horn of Africa Owner Raghe Harbi.



HORN OF AFRICA: GRABBING GOAT BY THE HORNS

By Rio Connelly | globalricon@gmail.com ★ Photos by Talyn Behzad | [@tbzdphoto](https://www.instagram.com/tbzdphoto)

My first tastes of Somali food were from *Horn of Africa*, a tiny restaurant in a strip mall on Salt Lake City's Westside. As a local food reviewer knowing little about the cuisine, I jumped at the opportunity to dive deeper through this successful local operation just off California Avenue by I-215. I'd tried dishes from neighboring countries such as Ethiopia and Eritrea, yet geographical proximity doesn't equate to culinary similarity. It's imperative that we start improving the discourse about food cultures originating in Africa—I've been susceptible myself to referring to a cuisine as "African" without any further nuance, turning a continent of countless ethnicities and diverse traditions into a monolith. Here, the rich array of spices and flavors on display at *Horn of Africa* make for an unforgettable introduction to what Somalia has to offer the world.

Somalia and Somaliland are the seats of ancient civilizations with thousands of years of cultural exchange contributing to their ways of life. This is exhibited in their diverse food traditions, which display a cosmopolitan confluence of influences both ancient

and modern found nowhere else in the world. The menu at *Horn of Africa* reflects this deep and complex history of the area, spanning thousands of years and incorporating flavors from all over the globe.

The restaurant's namesake "Horn" is a peninsula that juts out eastward into the Indian Ocean from the main body of the continent, which gave the cultures and empires that lived there a unique position in the region. They were often members of a rich and commercial maritime trading economy that spanned the waters between Asia and Africa, which brought them techniques, dishes and ingredients, plus the wealth and bounty of the sea and fertile interior alike. Islam came early to the country, arriving during the seventh century, and the cuisine has been halal (meaning no pork or alcohol) ever since. Trade with India brought flatbreads, spices and pastries. Waves of European imperialism and colonization in the late 19th century ended with independence in the mid 20th century, but the pasta

the Italians had brought with them remained as a beloved staple. Today, the food has transcended being a mere mixture to become truly and uniquely Somali.

First, let's talk about *Horn of Africa's* Sambusas (\$2 each). While I've had many versions of these savory, meat- or vegetable-filled pastries from other cuisines—especially the version from India, where they originated—this version is probably my favorite! Flaky, tender dough is folded into the classic, triangular shape and filled with ground beef and chopped vegetables, all perfectly seasoned with a complex mix of spices that impart just enough heat for you to notice it. These are addictively good and especially perfect when dipped in the accompanying, house-made hot sauce.

This sauce deserves special attention. If you check out reviews of *Horn of Africa* online, you'll see numerous positive mentions of the "green sauce," including both praise and warning. I made sure to request some with



(Top Left) Sambusas. | (Bottom Left) Spaghetti and Goat. | (Right) Chicken Kati Kati.

my dinner, and was pleased to find out that every dish I ordered came with it! The sauce is an innocuous-looking, pale green but packs a spicy wallop while remaining fresh and bright with wonderful pepper and onion flavor. Somali cuisine is generally set up so one can add heat to a dish via a hot sauce, so as to customize it and not dominate the other flavors. This sauce is perfect for that, and I recommend it with any of the excellent meat dishes found below.

I had to try some pasta next, so I ordered the Spaghetti and Goat (\$14). If you've never tried goat before, I highly recommend you let *Horn of Africa* show you how it's done. This plate was a heaping portion of spaghetti noodles in a richly spiced tomato sauce, as well as a small side salad. But the real star was the goat. This much beloved meat is underappreciated in the United States, and we should get over it because it's delicious. The preparation here is simple, without much

seasoning, but the method is to cook it low and slow on the bone until it's meltingly tender and then tossed with lightly grilled onions and bell peppers. This ends up showing off the flavor of the meat itself and its fat, instead of covering it up. I couldn't get enough of dipping juicy chunks into the green sauce and while the portion was ample—next time, I will be ordering double.

My final dish was unlike anything I've ever had before, Chicken Kati Kati (\$12). This unique offering features wide strips of chapati flatbread, another loan from India, swimming in a mildly spiced, yellow gravy that's like a curry, topped with fiery-red pieces of chicken with onions and bell peppers. Despite the color, the chicken isn't spicy but flavorful, if a little dry. A squeeze of an accompanying fresh lime over the top fixes that, though. The chapati strips are the real star here, as they soak up the sauce and become almost like toothsome, chewy noodles. I kept thinking of home-style chicken noodle soup, which makes this comfort food in my book—and the large portion and the dish's filling nature makes it a great deal. You can also order individual

Chapatis (\$2 each) on the side for all of your scooping and dipping needs.

Check out *Horn of Africa* if you are seeking to explore these savory dishes. The menu here is large and is currently going through a thorough revision according to the gentleman who rang up my order. There is far more to the cuisine than what was listed here, and I know that I'll be returning to try other delicious staple dishes with rice and fish—and for more of that green sauce!

Horn of Africa
(Somali Restaurant)

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"JAZZ" by Ashley Finley

"What you know about this?"
Mommy asks me
swaying her hips to the vinyl
smile so big
it makes me think of pound cake!

From the record player,
Sarah Vaughn's voice
drips into the room
sweet and thick
like honey.

And my mother is a young woman again
in a yellow dress
sandy brown hair down her back
swaying to a rhythm of amber
pouring herself all over the room
perfuming the atmosphere with her
laughter.

"You young ones don't know nothin about this"
sings Mommy.
Her voice lilting above the notes
like smoke.
Sending itself into my lungs
and I know what she means to say

She says a sentence
and it tells me an entire history.
A thousand stories about
How the people I come from survived
off of music.

How a bottle of whiskey
a pan of roasted peanuts
a room big enough to dance in
and a song story
could make a black woman have hope again.

How sheet music
can look like freedom papers.
Or how a melody can crawl its
way up into your rib cage
grab hold of your beating heart

and remind you that you come
from a people who have defied death
over and over again.
A people who sing and dance in spite of
the noose.
A people who resist with joy
and music
and pound cake.

"What you know bout this little girl?"
Mommy smiles and sways and hums
to the music.
And in that moment I know so much.
So, I stand up and dance too.

As a Black woman, birth keeper, medicine maker, poet, activist and educator, Ashley Finley's passion lies in the liberation of all colonized and oppressed people. She works to facilitate the return to sacred, ancestral knowledge that bloomed before colonization and capitalism. Follow her and her work at findingfinley.com.



Photo: Brandon Gholston

Ashley Finley is a consistent advocate for social justice and change. She does this through her work as a poet and in her everyday life.

black LIVES matter

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

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

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

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

Daud Mumin on ALLYSHIP & ACTIVISM

By Parker Mortensen • parkermortensen@gmail.com

Daud Mumin is a young activist in our community who’s been working since he was 13 to effect political change. Mumin has worked with **Black Lives Matter** since 2016 and also recently became the youngest board member at **March for Our Lives**. His recent work has focused on taking an intersectional, equitable approach toward issues like gun violence and police brutality, conceptualizing them as symptoms of larger structural issues. Here, Mumin shares his thoughts regarding how non-Black people can be the best allies, as well as what makes a successful protest.

SLUG: What do you think defines someone as an ally?

Mumin: I think it’s important to understand that allyship is not a self-proclaimed title. A lot of people are like, “I am an ally!” and I’m like, “Interesting. Which one of us said that?” An important trait of an ally is that they are in the work not to call themselves something but to do the work. Another thing is that an ally is someone who puts their body on the line, right? They’re showing up. They’re protecting vulnerable communities. When we’re in these streets protesting, we’re putting ourselves in direct harm’s way. We’re putting ourselves in front of the police, right?

So it’s important for allies to use their privilege and ensure that these vulnerable communities we need to protect are actually being protected. That also means being inclusive and accessible. It’s not always about putting your physical body on the line; it’s about putting your resources on the line. How are you putting your money, your education, your title on the line? We’ve seen celebrities from all across the country give Black activists their social media to amplify their message. That’s an example of giving resources, of giving space.

The fourth thing is to decenter your own narrative. What’s important about allyship is that it’s specifically not about, “How is my whiteness, my able-bodiedness, my class privilege—how are these things at the center? How is this oppression revolving around those things?” No. It’s about, “How do I center the experiences of Black people? I must look at my experiences through their lens.” So often, people talk about “Oh, **Ahmaud Arbery** can’t go on a jog, but I can. That’s a terrible world we live in.” And I’m like, “You just addressed the problem through your lens. It was more than just a jog, right? It was a murder in the street.”

It leads me to my fifth point, which is that allyship is not performative. Performance is dangerous to the movement. When we allow someone to put on theatrics about donating or signing a petition, attending a protest—when we allow people to center their worth instead of what the movement actually is, then you’ve co-opted—you’ve taken over space. I think that’s one of the biggest ways to delineate an ally versus someone who’s against us: Are they taking up space they shouldn’t be? Are they taking up resources they shouldn’t be? That’s a conversation a lot of allies need to have.

Not taking enough action is also performative. I always ask people, “Why did you take those steps? Was it because you felt bad?” If that’s what you’re doing, you’re not an ally. An ally is going out of their way to do something. They’re taking away racial, socio-economic—so many different privileges—and putting them to the side and going to the fight. So many people, when they sign petitions, they feel guilty. If that’s what you’re doing it for, you’re doing it for yourself. You want to feel good about yourself. Once that’s your goal, that’s not allyship! That’s self-indulgence. That’s called having your head up your own ass. That’s as simple as I can put it.

The sixth thing is continual education. Allies need to understand that this is a lifelong journey, a lifelong work that has to be continued over time instead of this one-stop shop, right? It’s about the continual education and continual support of communities. A lot of “allies” are like, “Oh, the goalpost is being shifted!” And I’m like, “No, actually, we’re just increasing our standard for what it means for you to be in our movement.”

I’d say number seven is following the lead. That means, again, not taking up space: Don’t lead chants. Don’t speak when you don’t have anything productive or constructive to add. It’s about giving space, and when we say that we mean literally give—not just step away, but give it to someone.

I can go on with eight, nine, 10 and 11. But that’s the first seven things anyone who wants to be an ally can work on.

SLUG: How do you feel non-Black allies can support Black people in a demonstration setting?

Mumin: One, follow the lead. I always tell people, “This is our protest. You’re a guest. This is our fight. You’re invited. So behave like a guest.” You go to someone’s house—you wouldn’t be opening their cabinets. You know how to behave! You know the simple decency of being a good house guest. It’s the same thing with a protest. How do you show up and do what you need to do? I think of protests, especially in terms of non-Black people, as an assignment, and there are specific tasks: You show up peacefully, you show up respectfully, you follow the lead, [and] you don’t lead chants. It’s sometimes disturbing when I see white people leading chants of “I

can’t breathe.” Why? There are plenty of other Black people who could have led a chant, but you chose to speak up. Why? Do you wanna feel like you’re doing something? Do you want to feel like you’re doing “enough”? Then just keep showing up!

Another thing that’s really important that’s so misunderstood is that if a Black organizer isn’t doing it, you should not be. If a Black organizer didn’t tell you to do it, don’t do it. You being non-Black has a structural privilege to it. It’s not about, “Oh, I talk this way—” no. Your physical skin color has a subconscious privilege embedded in it by the police that they are less likely to attack you. They are less likely to hurt you. It’s their job to put themselves on the line because we’re already in harm’s way. They’ve brought harm to us, so the job of white protestors is to find ways to circumvent that harm to us. It’s not centering your stories or your narratives. It’s about doing the job.

I think Utah does a really good job, especially allies, because in the past two weeks of protest [at the time of this interview], white allies have followed our lead, have done things to put their money where their mouth is, have done things like walking Black protestors back to their cars to make sure they’re safe. Things of that nature. I hope other states and cities start looking at the example of Salt Lake. We have allies here who are willing to do the work. That’s the most important thing about an ally—be willing to do the work.

SLUG: What can non-Black people do outside of demonstration settings?

Mumin: Pick up a book. Start reading, start learning, donate, give resources—redistribute the wealth you’ve accumulated because of your privilege and status in society. Continue showing up. Just like any movement, each city, state and community needs different resources. What we need in Utah is for people to give money and to show up: presence and monetary resources. But that may be different in other communities.

I would encourage people to keep their ears open. The demands are there. You just have to follow the lead, [continually] doing the next thing. It feels like it’s a never-ending cycle of action, but hey, welcome to our lives.



Photo: @thedivineexperience

Daud Mumin is a local activist, and he shares that supporting Black people necessitates actively keeping these fellow community members at the center of this discourse.

SLUG: What demonstrations were you a part of that you considered successful?

Mumin: I feel like what makes any protest successful is a clear narrative, a clear demand—centering the experiences of those who are at the forefront of the violence so that they’re at the forefront of their respective movement. Often-times, that is vulnerable communities like Black people, brown folks, Indigenous folks, LGBTQ+ and trans folks. How can we center the narratives and stories of those people that are facing these horrific instances of violence? In the specific case of police brutality, how can we center the

stories of Black people? It’s important that we find ways to understand how demonstrations, protests, rallies and marches are simply the beginning of the conversation. They’re not the end. It’s how we bring people together. Once we have that momentum, how do we transform it into something that’s more productive, more logistical? How can we get more action out of it? Our words are only as powerful as our actions. But also, our words are only as powerful as our education. One of the most common next steps is education. When you can build something off a demonstration, it’s successful. Numbers don’t mean anything until we turn those numbers of

people into power, into actionable steps to reduce the harm against communities of color.

If you’re reading this and, like me, strive to be an ally in this movement, think of the ways in which you can center Black people in processing the reality of structural racism and support them. Follow the lead, as Mumin says, and seek out opportunities to act. Visit marchforourlivesutah.com/resources for lists of organizations, Black-owned businesses, events, petitions and donation pools relevant to our current community needs. Start doing the work, and if you already have, keep it going. We’ve got a long way to go.



Photo courtesy of Rosalba Dominguez

(L-R) Black Lives Matter Utah volunteers Rae Duckworth, Rosalba Dominguez and Lex Scott.

Following the murders of **George Floyd**, **Breonna Taylor**, **Ahmaud Arbery**, **Rayshard Brooks** and, horrifically, many more Black people and people of color, Salt Lake City accompanied cities around the world in taking to the streets in protest and unwavering demand for an end to racism and police brutality. In conjunction with offering support and education about how our readers can help in the search for justice and equality, *SLUG Magazine* interviewed Black Lives Matter Utah volunteer **Rae Duckworth** to speak to the organization's stance on these issues and how we can work together for change and reform.

SLUG: What's a brief history of Black Lives Matter Utah, and what are its goals?

Duckworth: **Lex Smith** created the Black Lives Matter Utah Chapter about six years ago. I met her in January/February of 2019 and, unfortunately, created a stronger bond after my cousin **Bobby Duckworth** was shot and killed by police. Its goals are to promote change and remind the community that people of color are valued society members, and people of color deserve equality in Utah.

SLUG: How can allies become better allies when the safety and dignity of Black community members isn't at the forefront of the national dialogue? That is, how should people help in the everyday as a constant?

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Duckworth: Be aware of systemic racism and how it affects Black people and people of color, listen to Black stories and people of color's stories, [and] be a positive addition to the movement. Stand up against systemic racism. Be an active ally when you see or hear racism or racist ideology in the act.

SLUG: How can we become better allies during this crucial time of need?

Duckworth: Talk to your loved ones and children, and let them know what is going on in the world. Educate the next generation on these issues. Correct your loved ones and family members if their acts are making you uncomfortable and are examples of racism. Be open when listening to people's experiences of encountering racism.

SLUG: While systemic racism affects Black communities and communities of color in myriad ways, what are some immediate reforms needed apropos of redlining, community funding or otherwise that could help to give relief to Black communities in Utah?

Duckworth: **POLICE REFORM** – If we can discuss police reform, hold police accountable for their actions, and allow the community to have a review board, it would open the door for the community to be involved in justifying cases and also would put the proper pressure on police to use de-escalation training and less/non-lethal weapons before [resorting] to using a gun.

CRIMINAL JUSTICE REFORM – People of color are given harder punishment for lesser crimes

versus their white counterparts. There are studies and stats to prove this over time, and no one has taken an initiative to correct the justice system for its mistakes. Call your local representatives and bring these issues up, question them [and] ask them what active steps [they're] taking to get these bills passed. **VOTE.**

SLUG: How would such reforms help to lessen police presence among Black community members/those who are vulnerable to police/police violence?

Duckworth: Police presence isn't the whole issue. Law enforcement needs to uphold the constitution and protect our civil and human rights. Police take an oath to protect and serve, and we need to hold them to that standard.

SLUG: How are politicians held accountable with regard to police violence? What remains to be instated?

Duckworth: Punishing politicians who we put in office isn't a route I'd like to take. If we vote these people into office, they should reflect our decisions and our communities.

SLUG: What does Black Lives Matter Utah want to see in the way of more intersectional spaces in Utah as a whole?

Duckworth: Equal representation from politics to neighborhoods, schools, teachers and staff, employees and employers. Equal representation is a missing factor in most cases, and it enables us to lose understanding.

SLUG: For those who may not be able to demonstrate peacefully in person, what strategies do you

suggest for those who may be homebound due to quarantine or other reasons?

Duckworth: Start by educating those in your home, those who you value and love. If we educate our homes and teach compassion towards others, it truly will start to heal the community as a whole. The Black Lives Matter Utah webpage also has additional information on how to support the chapter.

SLUG: Are there any aspects of amplifying Black voices and supporting Black causes that are unique to Utah? If so, what are they; if not, what are strategies to support both our Utah-based Black community members and the overall cause of Black community members throughout the nation?

Duckworth: Support comes in all shapes and sizes. On a local level, shop Black-owned businesses, and people-of-color businesses, especially after the Coronavirus pandemic. On a national level, call your leaders and ask for real change. Ask them to listen to communities that are mostly affected by police brutality. Vote.

SLUG: With elections nearing, what should voters know as far as what may be on ballots (candidates or otherwise) that affects the issues that Black Lives Matter engages?

Duckworth: Voters need to research candidates and everything presented on ballots. Voters need to educate themselves on the community's agenda and the candidates.

SLUG: How would you advise white and non-Black allies to contribute to Black Lives Matter

meetings without taking space away from Black community members?

Duckworth: Black Lives Matter is a safe place for all of our local communities. We promote and encourage supporters to attend meetings, to learn and listen to our local community leaders and follow leadership.

SLUG: How do you feel about social media's role in recent events regarding protests and sharing information?

Duckworth: Like anything and everything, there is good and bad. It's great people are talking about it and sharing facts and information regarding the movement, but the bad shows, too. We just want to focus on the message and not let it get lost in the riots and violence.

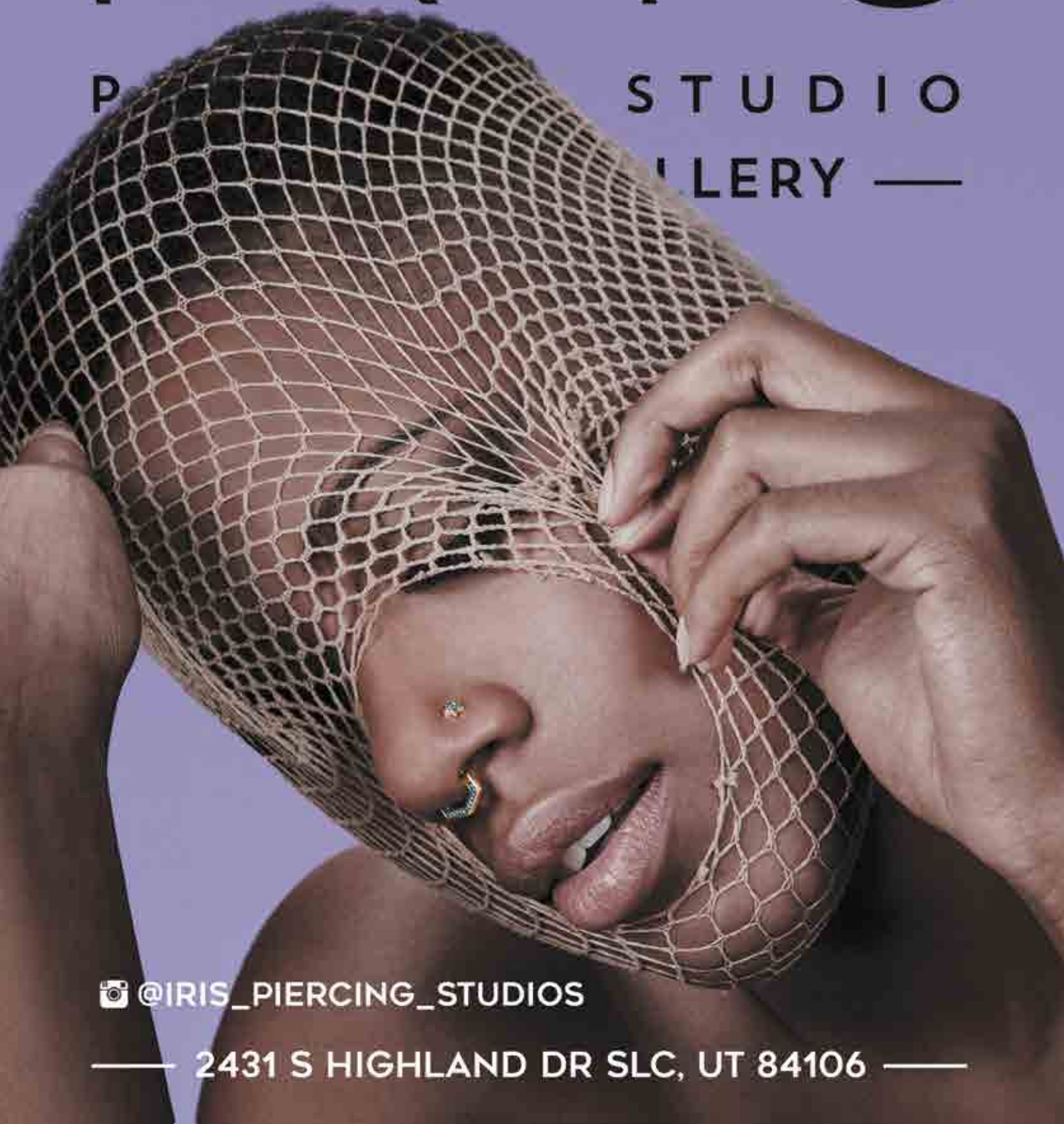
SLUG: How would you describe proper social media etiquette to non-Black allies of color and white allies when it comes to spreading useful information to our communities?

Duckworth: Always be respectful. Always be open, because we never know what someone has experienced or is experiencing. Show compassion to your fellow man and support them. Be diplomatic with your responses.

To learn more about how you can support Black Lives Matter Utah, visit blacklivesmatterutah.com.

IRIS

PIERCING STUDIO GALLERY —



Instagram icon @IRIS_PIERCING_STUDIOS

— 2431 S HIGHLAND DR SLC, UT 84106 —

Through his eponymous fashion brand (stylized Akouyajohan), local designer AJ Sopye creates custom pieces that combine vintage cartoons, colorful patterns and contemporary fashion. His style could be described as eclectic streetwear meets '90s grunge. "I like to show my personality through the clothes," he says. "Some pieces are very loud and bold, and some pieces are quiet but confident. Every piece screams 'AJ.'"

Although Akouyajohan began as a fashion endeavor, it has grown into so much more. "My 'brand' is more like an art gallery, in a sense," he says. "I don't like to categorize it because my interests extend far beyond clothing." Showcasing talented artists from across the valley alongside his own work, Akouyajohan aims to uplift the community while inspiring individuals to step outside their comfort zone.

As a self-taught entrepreneur and designer of color, Akouyajohan's artistic journey isn't without its bumps and obstacles. When asked what advice he could give to other creatives of color, Johan says, "Never take 'no' for an answer, and know that there is no wrong in art. Stay consis-

tent, and you'll reap the benefits." Regarding his own journey, he says, "The challenges I've come across ... are mostly mental. You get in your head a lot and tend to get overwhelmed, but it helps to surround yourself with hardworking, solid and reassuring people." In spite of these hurdles, Johan says it's important to appreciate the small things, such as the proud moment he shipped his first package. Johan has also worked in larger arenas, such as collaborating on a pop-up show with local brands **joshuath-emvster** and **SLCRetroSpect**.

While collaborations and fashion shows have been put on hold by quarantine and social distancing, Johan is using the opportunity to flex his creative muscles. "I've used this time to master my craft even more and connect with the local creatives on an insane level," he says. "We have a lot in the works. I'd say this quarantine was a blessing and a curse."

Follow Johan on Instagram @akouyajohan, and check out his most recent fashion lines at akouyajohan.com. —Avrey Evans



Photo courtesy of AJ Sopye

AKOUYAJOHAN CLOTHING
AJ SOPOYE

AMPLIFYING BLACK VOICES

EIGHT LOCAL CREATORS YOU SHOULD KNOW ABOUT

ARLANDER TAYLOR IV

WAKUU WORKS / TMINEC



Photo courtesy of Arlander Taylor

Arlander Taylor IV earned his undergraduate degree in finance, but has always carried a love for design work. In 2012, Taylor downloaded Photoshop and began to teach himself the intricacies of design. His work has graduated from small commissions for friends and creators to working with larger companies such as Adidas, A Ma Maniere and the Atlanta Design Festival.

Currently, Taylor works at Fice Gallery and Boutique as Manager and Creative Director, a role in which he's able to maintain his artistic drive by designing logos and T-shirt graphics. Locally, Taylor's commissions heavily revolve around logo projects for smaller businesses. "I love to create for my own personal, artistic expression," he says.

His design work also expands to his clothing line, TMINEC, which began as an interest in high school when Taylor would create custom, stone-washed denim pieces. "I figured if I could teach myself graphic design, I could start a clothing line," Taylor says. "My passion for design came a few years after I designed my

first T-shirt, when I realized I loved graphic design far more than I loved fashion or streetwear." This realization allowed Taylor to focus more heavily on building a design practice.

Moreover, Taylor's work in designing gig posters is where he initially outlined his stylistic emphasis on typography and form. Taylor's commissioned work draws inspiration from numerology, semiotics and nature. "I build out most of my grids (when I use them) using Fibonacci sequences, and all of my personal work has some level of symbolism embedded within, if it's not visually explicit," he says.

While quarantine has slowed down several businesses, Taylor has actually found himself busier than usual, spending his free time learning calligraphy and type design. "It feels to me like more people are starting businesses and creative endeavors with the extra time, and that's been really good for me," he says. Make sure to check out Taylor's design work on his Instagram @wakuu.works. —Jamie Christensen

Recently, social media hashtag and online movement #ShopBlack has put many Black local creators at the forefront, educating consumers on the robust presence of Black creators and the need to support Black entrepreneurs through their patronage. Celebrating, supporting and giving space to our local creatives holds true to SLUG's mission while we, along with the rest of our community, learn how to be unremitting allies. Here are eight talented, Black SLC creators we are honored to celebrate and support.

Henry Kemp, the face behind Hippie Culture Clothing Co., recognizes fashion as a way to manifest individuality and self-expression. Kemp opened his own clothing line with the hope that others with the same style may use his pieces to express themselves.

Hippie Culture Clothing Co. began after Kemp spent several years studying graphic design and learning how to tie-dye with the mission of "bring[ing] people from different races, religions, genders, political views and all other walks of life together in realizing that we are all connected," says Kemp. Hippie Culture Clothing Co.'s mantra is also represented through their logo, which illustrates "two [differently] colored hands coming together in peace with the world behind it, which symbolizes two different beings coming together to contribute to world peace," Kemp says.

Many of Hippie Culture's clothing items are tie-dyed, involving an intensive process of dying the clothes, soaking them in soda ash, letting them sit, then repeatedly rinsing and drying so the colors don't bleed out. Considering how

time-consuming and intensive his process is, Kemp appreciates those who support local brands and businesses over larger corporations.

"To have members [of] a community take the time of day to support the brand—and over the well-known brands—is special for me, and I want to thank everyone who has," says Kemp.

Though self-isolation has proven difficult for many businesses, Kemp has seen the time as an opportunity to harness his creativity and invest time in designing new logo styles and innovating his design process. "[Social distancing] has helped me get back into my zen of creating," says Kemp.

Kemp's hope for Hippie Culture Clothing Co. is to open a storefront in which customers can browse and shop, as well as to create his own pop-up shops to help others create their own tie-dyed pieces. You can support Kemp and his brand through the shop's Instagram @hippiecultureclothingco and their website, hippiecultureclothingco.com. —Jamie Christensen



Photo courtesy of Henry Kemp

HIPPIE CULTURE CLOTHING CO.
HENRY KEMP

Killabee's Kitchen offers options for those who are interested in meal prep but perhaps don't have the time or resources to do it themselves. Prepared, cooked and packaged in his own kitchen, Tristan Thomas believes in delicious, healthy eating. Though his background in cooking is not extensive, his passion and dedication to helping others in his "Beehive" community enable him to create consistently healthy meals that have allowed the business to progress and find loyal clientele.

"I decided to pursue *Killabee's* after gaining confidence and positive feedback with my cooking through loved ones," Thomas says. *Killabee's* serves their customers a variety of meals—past options have included stuffed bell peppers, homemade tomato sauce over cheese-filled meatballs and pasta, teriyaki shrimp and chicken with lemon-sage cream sauce over angel hair. *Killabee's* also occasionally offers vegan options, such as their vegan burrito bowl.

Thomas' food plans provide a great variety, as his menu doesn't conform to dietary plans to reach specific fitness goals. He's found that it's

much easier to stick to a meal plan if you allow yourself room for "error." He iterates that maintaining a strict diet of counting calories and eating plain rice and chicken can prove tiresome. "If it's easy to enjoy what you eat, you're more likely to stick to it, especially if there's a cheat meal or two here and there," says Thomas.

Though meal-prepping may sound like an option only for those who are hoping to reach fitness goals, Thomas hopes to erase this stigma by serving his food to all those who are wanting to eat well-balanced meals. Finding a lot of community through *Killabee's*, quarantine and self-isolation have separated Thomas from being able to connect with his customer base. However, this time has also allowed him the ability to become more creative with his meal plans through research.

Those who are interested in *Killabee's Kitchen* can find meal plans for the current week on their Instagram account @killabeeskitchen. There, you can message Thomas to get in for that week's schedule. Just keep in mind that there's a cap for how many people can sign up. —Jamie Christensen



Photo courtesy of Tristan Thomas

KILLABEE'S KITCHEN
TRISTAN THOMAS

JESSICAKES
JESSICA VILLENEUVE



Photo: Lmorenson.net

Jessica Villeneuve finds artistic expression through both acting and cake-decorating. Though she's been an actress since she was 12 years old, Villeneuve has been baking professionally for six years after a failed attempt at a two-layer cake for a neighbor's baby shower. "It upset me so much that I decided, right then and there, I was going to figure out how to make beautiful cakes properly," she says. Eventually, she graduated from making cakes for family and friends to designing custom works for clientele. She says, "Over the years, that turned into what it is today: a full-blown custom-cake business."

Jessicakes' designs range from chocolate cake—with salted caramel filling in the shape of a burrito—to red velvet cake in the form of an armadillo. She's even decorated a "quarantine-themed" cake, topped with miniature toilet paper rolls and adorned with a face mask. One of her more recent cake designs is titled "The Black Man Is" and features a "vibrant cake surrounded by positive words to describe the beauty and strength of the Black man," says Villeneuve.

Though her main focus is her work in cake

design, Villeneuve also bakes cookies, macarons, tarts and pies, among other sweets for customers. Clients, ranging from corporations to individuals, will normally come to Villeneuve with images of what they want their cake to look like. From there, Villeneuve discusses details of size, timeline and flavor.

"My cakes are like edible pieces of art, and I love seeing how happy my cakes make people. Many are so in love with the cakes that they don't want to eat them," she says.

Normally booked months in advance, Villeneuve says that during the COVID-19 pandemic, she didn't receive a lot of business, but things have recently picked up. Though quarantine and isolation can prove strenuous, she comments that the time has allowed her the flexibility to expand on her art, learn new techniques and explore ideas that otherwise would have been burdensome.

To view Jessicakes' creations and support her art, check out her Instagram @jessicakesutah, where you can also order her custom-designed cakes. —Jamie Christensen

TAVIE MASON
CONCISE KILGORE
AVENUES PC



Photo: Bonneville Jones

For DJ and designer Tavie Mason, his work is all about fulfilling a dream. Whether he's making custom T-shirts for his clothing line, Avenues Prom Committee, or producing music for various venues around the city, he does it all with authenticity and passion. Going by his music persona, Concise Kilgore, Mason says he doesn't use a set playbook. "I'm just playing piano in the dark," he says. Despite his easygoing disposition, Mason's ventures in both fashion and music have served as a refuge in a troubling world. "I would describe Avenues Prom Committee as my escape from reality with hopes [that] it translates my feelings and emotions to those who identify with what I'm going through at the time," he says.

As for his DJ career, Mason prefers to describe himself as an aficionado of a wide range of genres and records. After catching his first big break in 2006 as the opening act for another DJ named **Brisk** in Park City, Mason gained a valuable foothold in the industry. Recently (pre-COVID-19), he'd play frequently at Downtown hotspot *Alibi* and emceed private parties for *cityhomeCollective* or *Nice & Easy*. Each gig is different, he says, and there is always the

danger of becoming burnt out or "hitting the ceiling," as he puts it. In addition to playing live venues, Mason has released a diverse discography over the years. Early songs like "Octapussy Tentacles" and more recent albums like *Prom Ride* combine old-school hip-hop with experimental samples. Mason's talented lyricism adds a unique spin on Salt Lake's rap scene and appeals to lovers of all genres.

During Concise Kilgore's involuntary hiatus due to quarantine and social distancing, he's taking the time to explore and record ideas that will eventually make their way to our ears. Kilgore has also released new clothing through his Avenues PC brand, like the PMA T-shirt that inspires solidarity with the **Black Lives Matter** movement.

Support Concise Kilgore and other local musicians by sharing their work on social media and purchasing merchandise through their sites. You can keep up with Avenues PC on Instagram @AvenuesPC and stream Mason's music on Spotify, Apple Music and Tidal. —Avrey Evans

Salt Lake's vibrant drag scene gained another talented performer when Terra Flesh moved to Utah from New York. Terra's drag aesthetic lies somewhere between soft goth and refined glam. While he turns out stunning looks and spirited performances, he also uses drag as a means of self-exploration. "I became aware of how diverse and deeply rooted in queer-transgender-POC history drag has always been, and pursued my own self-discovery," he says. Intertwining his identity with his passion for drag, Terra centers his experience as a Black trans-masc, nonbinary person in every aspect of his art. "The way I choose to express my drag has always been and will continue to be unapologetic and Black," he says. As a Black, queer person, Terra's performances breathe life into the drag community and ring true to audience members who share similar experiences.

While artists like Terra Flesh enrich our city and invigorate Utah's cultural inclusivity, allies and consumers of drag must continue to uplift underrepresented voices and improve our allyship. Occasionally, that is straightforward.

Terra says, "Sometimes, it's as simple as listening. Other times, it's knowing when to stop talking over people. All of it requires being humble." But most often, we must work toward allyship by unpacking our own ingrained beliefs, an act that Terra says is equally important for the LGBTQIA community. To privileged consumers of drag, Terra says, "Make space, and honor the ones we hold for ourselves. Listen to people when they have problems. Give those people a voice, and use your privilege to defend and uphold space for Black [and] Indigenous people of color."

Although drag performances and events have been obstructed by social distancing, you can still support local performers by asking them for their preferred methods of payment and other ways to fund their artistic ventures.

Salt Lake is in for a treat once Terra Flesh is able to share his passion onstage again. Until then, follow Terra Flesh on Instagram @terraflesh. —Avrey Evans



Photo: KP Pereyra

**TERRA
FLESH**

TRASPACA
ABRAHAM VON AUGUST



Photo courtesy of
Abraham Von August

With fast fashion becoming increasingly frowned upon, vintage clothing shops and consignment stores have gained renewed popularity in Salt Lake's already robust fashion scene. One such brand that has been pioneering a non-gendered focus in vintage fashion is Abraham Von August's Trashpaca. "I like to think of Trashpaca as sort of a clothing shop for artsy folks—almost like a crayon box full of clothing, ya know?" he says. After 12 years of collecting vintage wares and a lifetime of fascination with clothing's power to tell stories, August began curating the brand. "I really wanted to start speaking MY personal language through my clothing, and I wanted that language to scream nothing more than 'ART!'" he says.

Along with providing an eco-friendly alternative to fashion, Trashpaca also allows people to connect with clothing that has history. "I think it tells a story," August says. "It lets us have a peek into the past." Vintage clothing carries the energy of its former owners, thus encouraging people to manifest new courage and strength. "It helps us to embody certain characters or characteristics that we might need to face any given situation," he says.

Not only is Trashpaca redefining perceptions of old and new, but they also pride themselves on curating nonbinary, fluidly sized styles. "I think the idea of clothing being gender-specific is so silly," he says. "I want Trashpaca to be a safe space for people to buy what makes them feel good, without worrying about 'women's' or 'men's' sections." Eliminating the boundaries of gender creates endless opportunities for expression, and changes the often heteronormative and cisgender fashion narrative.

As quarantine drones on, August is focusing on creating art that is whimsical and dreamy—whether it's curating a random assortment of accessories, taking photos of outfits for the shop or maintaining his ultimate design fantasy in *Animal Crossing*. Driven by such a passionate and creative individual, Salt Lake is lucky to have Trashpaca.

Keep up with Trashpaca on Instagram @trashpaca and check out their wares on Etsy: etsy.com/shop/trashpaca. —Avrey Evans

black LIVES matter

@manda.bull

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

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

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

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

How To Be An Ally DURING QUARANTINE

By Ricky Vigil

rickyvigil@gmail.com



As long as protests are happening, people will be arrested and put in jail. Donate to bail funds, if you can, to help them be released quickly—there's a pandemic, after all.



Mutual aid, food banks and activist-oriented organizations need money and supplies to support their communities. If you're able, consider setting up monthly donations.



There are dozens of Black-owned businesses in Utah. You can find a list of restaurants (like Mahider Ethiopian Restaurant), barbers and much more at blacklivesmatterutah.com.



Times are tough—not everyone can donate money toward these causes, and that's OK. You can still do plenty to help!



Don't rely on anyone else to make you aware of the many injustices faced by people of color. The city and county libraries have tons of great books available digitally.



Whether you have a few-dozen Twitter followers or you're Instagram famous, use your platform to spread information, promote causes and amplify Black voices.



We need to follow the lead of Black people in this moment. Make sure that you aren't speaking for or speaking over Black voices. Sit back, listen and learn.



Let your city, county and state officials know how you feel about the way police are treating Black people in your community. Write letters, send emails and make calls.

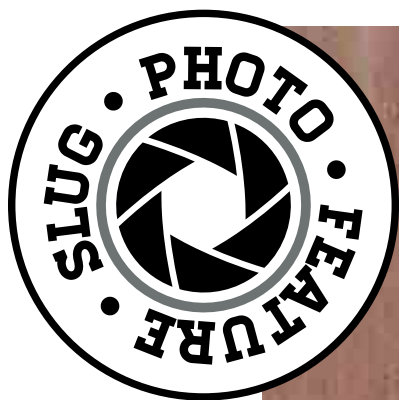


You probably know someone who posts ignorant stuff on Facebook or says it in everyday conversation. Now is the time to ask tough questions and engage them in educational conversations.

It's easy to remain passionate in the moment, but we can't become complacent.



Learn from your mistakes. Understand that things are changing constantly, and it's up to you to change with them. Support Black lives constantly and consistently.



SKATE

Written by Cabe Harmer | @cabeharmer • Photo by Weston Colton | @westoncolton

"This photo is a still from my upcoming Krux Trucks part. It's a hard flip down the 420 set in downtown Salt Lake City, and it had been on my mind to try this for months. I was so defeated after skating this spot the first time, though. I couldn't get the clip, but I recognized that there was no other way but to keep trying. I returned to this spot three times before I could succeed. The thing we have to remember, especially in the times we live in today, is that we must set a goal and keep persevering and keep fighting until we reach our goal and we all succeed."



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

Beer Name:
Honey Cream Ale
Brewery:
Grid City Beer Works
ABV: 5%
Serving Style: 1-pint can

New brewery *Grid City Beer Works* is located in Salt Lake City, not far from the 2100 South freeway entrance to I-15. The brewery jumped the many hurdles needed to get a new beer establishment started. Head Brewer **Jeremy Gross**, President **Justin Belliveau**, CEO **Drew Reynolds** and their crew at *Grid City* planned a spectacular gathering to showcase the beautiful taproom and tasty food and, most importantly, to launch several beers on their menu: Pale Ale, Pilsner, Hoppy Pilsner and Honey Cream Ale. So, when it came to the all-important money shot of opening day, what could go wrong? Well, we all know what happened.

What is it about "plan for the worst; prepare for the best" scenarios? Is it really Murphy's Law that proves time and again that we should abide by that axiom? While talking with brewery owners over the years, they consistently mention, "Always plan for the unexpected," or "If you don't plan for the worst, it usually happens."

Nobody could have expected that our new normal would be social distancing, wearing masks and cancelations of long-standing annual events. Luckily, the *Grid City* group was fluid. Instead of the expected tap-room fill-up, they immediately changed gears like the rest of the world. No hang-out space, but they offered curbside food and beer, allowing patrons just a glimpse around of the new establishment. For now, we'll take the beer to go, but we'll be happy when we can gather and enjoy a Honey Cream Ale draft on the rooftop at the brewery.

Description:
Honey Cream Ale is our first glimpse of *Grid City* beer. The amber-hued, liquefied treat went from the frosted can straight to a tulip. A layer of off-white foam quickly clutches to the edges of the glass, forming a ring that sticks around. Aromas of citrus, flora and a bit of wheat come through with a solid smell of gourmet, farmers'-market honey sticks. It's hard to determine which of the ingredients is taking the lead. Is it the combination of malts, the light sugars or the raw, orange-blossom honey? Regardless, it's clear that they all come into play in the beer's flavor, delivering a smooth and lightly dry mouthfeel. It has a clean, pilsner-type taste, finishing with honey and herbal esters from the hops. This tastes like a wonderful rooftop beer.

Overview:
Over the past years, Utah has been supremely lucky to introduce new breweries with a level of quality that is spot on, right from the beginning. *Grid City Beer Works* is another example of this, offering excellent out-of-the-gate beers. *Grid City* has a cool approach to serving patrons by offering three beers using three different serving methods: traditional CO2, nitro and cask. This almost becomes a teaching moment for the beer-loving public. People get to experience what each of these methods do to the beer's profile and flavor while familiarizing with each process.

With the pandemic affecting small businesses across the country, what a time to open up shop. Despite the chaos, *Grid City* is yet another reminder to support our local businesses. The black-and-yellow brewery is sure to be a prime place to meet up with your crew and enjoy a pint or two. Social distancing aside, doesn't grabbing tasty fresh beers with friends at a new hangout sound like a fun and much-needed night out?

Cheers!



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BMX

"I think about it all the time. When my father was my age, he had just graduated as one of the first non-segregated classes from a Denver high school. His community was being rebuilt into one of acceptance and equal opportunity for their future and the future of their children. Forty years later, and now I ride BMX bikes off jumps and throw concerts. Until now, the main narrative has not focused on the issues that were swept under the rug after the revolution, which my father's generation started. We owe it to him and the ones who came before us in the battle for justice to do what we can to help in times like these and appreciate the things they made possible for us."

Written by Adrian Evans | @nygelevans • Photo by Jon Tinsley | @joninsley

Adrian Evans - Can-Can - SLC, Utah



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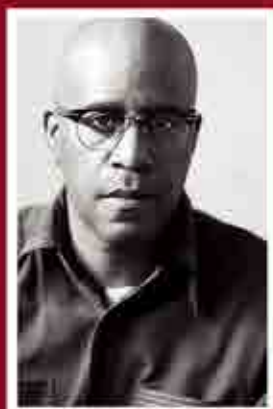
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WWW.MICHAELBRANDY.COM

After photographing my first concert — I was hooked.

What I love most about concert photography is the uncertainty and the spontaneity of it all—after photographing my first concert, I was absolutely hooked. Concerts are challenging and unpredictable events to photograph. No matter how much pre-planning and visualizing you do before a show, it's never enough—the subject ignores you, the fans jostle for your position, and the onstage lighting can change as quickly as Katy Perry can get into her next colorful costume. It's absolutely crucial that your undivided attention is focused on the details. I've gotten the best results by setting my camera on aperture priority with spot metering on the artist's face for best exposure; however, on that rare occasion when the venue lighting is constant (either dim or bright), manual exposure has worked best for me.

Probably the most important thing about concert photography, other than being willing to change your expectations, is having confidence and trust in your technical skills and in your camera equipment. For me, this means purchasing my Canon gear from pictureline, a professional camera store with friendly, knowledgeable staff ready to help you get the gear you need for whatever you're photographing next. —Michael Brandy



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