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**November 2020 ▶ Issue 383 ▶ Vol. 31**



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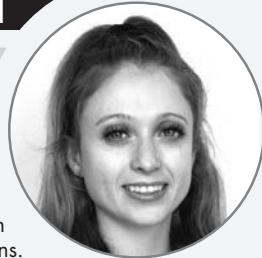


**ABOUT THE COVER:** For our fourth annual *Design in Utah* issue, **Christian Broadbent** has created an illustration of the computer interface that graphic designers use to make magic. Behind it are myriad icons used in graphic design, such those for the golden ratio and grid. You can find more of Broadbent's work at [madetrue.com](http://madetrue.com).

## Sarah Nagel

### Contributor Limelight

#### Design Intern

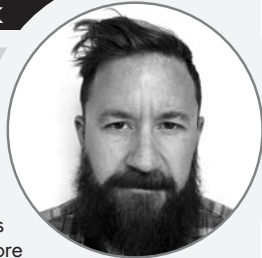


Starting her time at *SLUG Magazine* as a Design Intern in May of this year, Sarah Nagel has used her internship as an opportunity to make her mark on each issue of *SLUG* with her inventive and eye-grabbing layout designs. "Layout design for *SLUG* creates a visual story telling element that makes the content more compelling and expressive," Nagel says. And without the talented behind-the-scenes work of contributing designers such as Nagel, our pages would miss their aesthetically pleasing storytelling element. Check out Nagel's designs on the following articles: **Afa Ah Loo** (pg. 12), *Virtualized* (pgs. 20–21) and **Local Propagandists** (pgs. 26–27).

## Ryan Peck

### Contributor Limelight

#### Ad Designer



Beloved events such as *SLUG Localized* and our recent *SLUG Yard Sale* would not have the response they do without the hard work of Ad Designers such as Ryan Peck. Peck enjoys his work at *SLUG* because it offers him more room for personal creativity and "I love being able to contribute to a local cause," he says. Now with four years under his belt at the magazine, Peck's personal touch and voice saturates many of our in-house and client advertisements. From event posters to website graphics, restaurant ads and beyond, Ryan Peck provides a vital addition to our visual design workforce. We look forward to more of Peck's work in years to come!

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Maeve Reiss

### Community Development & Advertising Sales:

John Ford, Community Development Manager: [johnford@slugmag.com](mailto:johnford@slugmag.com) Angela H. Brown: [sales@slugmag.com](mailto:sales@slugmag.com) SLUG HQ: 801.487.9221

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Este Pizzeria: A buzzing, hot-light neon sign gives an offering to grab a “hot slice” inside the restaurant. For *Hot Slice Design Studio* Founder and Creative Director **Alli VanKleeck**, this meant more than just grabbing a bite of pizza. Recognizing the symbolism behind the idea of a slice being just “one piece of the pie,” VanKleeck related this to her design work and how the idea of design within a company’s identity is just one piece of the intricate puzzle to crafting their brand.

*Hot Slice* was founded by VanKleeck two years ago after she moved from Denver to Salt Lake City. In Colorado, while attending *Colorado State University* for graphic design, she interned for a few smaller design firms. “I got to see firsthand what it was like and the variety it gave,” she says. VanKleeck compared the experience of working for larger corporations to her time with smaller businesses, and ultimately, missed the feeling of working for the smaller firms. Once she moved to Utah and began design marketing work for a software company, the idea of creating and working in a more intimate setting continued to persist. VanKleeck had a “pipe dream” to begin freelance work, which is where *Hot Slice* comes into play.

“It was two months of sending out 20 emails a day to build a client list,” she says of the initial process to get *Hot Slice* up and running. Though, VanKleeck notes that referrals are really the best source of marketing. Most of her clients are made through connections VanKleeck has or an impression she made on them through past projects; word travels about the quality of *Hot Slice*, and they’re thus able to gather more clientele. “It started with doing a mural for the Maven District,” VanKleeck says. And since that launching point, *Hot Slice* has expanded to a fully formed design agency, offering work that varies from print to typography to digital design to building a company’s entire identity. So far, a few notable clients range from *Tesoro Design*, a handbag company out of Philadelphia, to *Mineral and Matter*, a jewelry store based in Salt Lake.

VanKleeck describes her process as “furthering a brand’s ethos.” This can come in the form of designing a company’s environmental space through murals and design work, transforming their logo, creating print collateral or designing a website, among other reformatations. “You’re giving a new company or an existing company a refresh,” she says. “You’re building their visual identity.” VanKleeck notes that one favorite industry to provide work for is skincare, and is often creating designs for their products and packaging they send to



By: Jamie Christensen  
jamiec1331@gmail.com

clients. She says, “That’s really fun because I love packaging design and seeing your design out in the world in use. It does my heart good to support smaller, independent business owners and to bring personality and vision to their visual identities. They’re so passionate.”

*Hot Slice Design* Founder and Creative Director Alli VanKleeck seeks to tailor her work to the unique needs of each client or commission.



Photo: LmSorenson.net

*Hot Slice* doesn’t embody one specific style of design. Clients will normally come to VanKleeck with a design in mind, or she may help them entirely from scratch, allowing those who work with her to find a style that represents them best and is most aesthetically pleasing to their branding. Speaking of her process, she says, “I do a creative deep dive into their industry.” She’ll find out who their competitors are, what the market looks like, what their product is, and deliver them two to three concepts to look through that all have a very different look and feel. “The clients have a choice in the process ... and can choose different avenues their brand can take on,” she says. “Good design accomplishes its goal and conveys the right information while still being impactful and memorable. It’s also timeless.”

VanKleeck herself doesn’t belong to one set style, which allows her to work with so many varying demographics and industries. Though, as an artist, she notes that her personal style is influenced. “The organic-ness of sketching, rough around the edges, maybe American traditional tattooing,” she says. She specifically loves designing tattoo flash-style and is equally influenced by screen printing, bold color blocking and designs with a multiple-layer feel. And since she is able to work through so many varying design types and present multiple options for clients to choose from, VanKleeck says she has a buildup of prints that were never chosen. “It’s a logo graveyard,” she says. “I have a backlog of ideas I didn’t get to bring to fruition.”

In the future, VanKleeck hopes to bring on another member to the *Hot Slice Design* team as things begin to return to normal, due to many businesses having to cancel creative projects as COVID-19 occupies their budgets. Fortunately, *Hot Slice* has loyal clientele and those who work with VanKleeck on a retainer. She notes that through support and collaboration, many small businesses in Salt Lake have been able to stay afloat. In fact, VanKleeck is working on an upcoming local project creating a crosswalk design for *The Gateway* this fall. Be sure to check out *Hot Slice*’s designs on their website ([hotslicedesign.com](http://hotslicedesign.com)) and Instagram page ([@hotslice.design](https://www.instagram.com/hotslice.design)), and look out for VanKleeck’s work throughout the city.

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# SIT DOWN AND GATHER 'ROUND

Photos by John Barkiple

Serving the dual role of function and aesthetic, furniture holds a special place in human home life. Balancing this teeter-totter between practicality and beauty presents a special challenge for furniture makers, but it's a task that local designers **Justin Brown** of **Justin Brown Designs** and **Colby Wade Carper** of **Salted Grain** take on with enthusiasm, poise and gusto. Respectively specializing in chair and table design, these two artists create pieces that look good and function well, each showcasing a unique approach to ideas of form, durability and purpose.



Through pieces such as his award-winning lounge chair, Justin Brown creates eye-catching furniture with an emphasis on lasting value and comfort.

## JUSTIN BROWN

By Ali Shimkus • [alishimkus@gmail.com](mailto:alishimkus@gmail.com) of justin brown designs

Designer and craftsman Justin Brown seeks to merge practicality with beauty in the chairs he creates. For Brown, the appeal of designing and making chairs comes from the challenge and artistry involved. "Chairs have become my favorite piece of furniture to create. [Chairs] provide a medium for pursuing the endless possibilities of design and creativity in woodworking," he says. "Chairs are a uniquely interactive piece of furniture because we go to them when we need rest, and if the chair is good it will bring us comfort and relief. I appreciate the utility aspect of the chair and how useful they are to people." The evidence of Brown's passion for woodworking is in the eye-catching curvature and flowy composition of a lounge chair Brown presented at the 2019 *Utah Design Exhibit*, which won first place in the chair design and building competition.

In addition to stylistic quality of his work, Brown's chairs also boast comfort and durability. For Brown, part of the design of the chair goes beyond seeing its general purpose and incorporating designs and techniques that will help the piece last for years to come. "Chairs are often taken for granted, overlooked and discarded; valued only for their basic function," he says. "My chairs change that perspective. They provide the normal function but also comfort, beauty and lasting value." In particular, Brown cites legendary woodworker and furniture maker **Sam Maloof** as an inspiration for his prize-winning lounge chair. The result is an eye-catching chair which highlights the circular grain of the walnut wood as well as the

smooth joints and unique design.

Brown got his start in woodworking through his trade in rough carpentry, as well as a career creating and installing staircases and handrails for residential homes for almost a decade. About 17 years ago, he started experimenting with making furniture as a personal hobby. "I have always enjoyed a challenging project," he says. "My furniture making evolved through the years as I was making pieces on the side and learning through trial and error. Most of my education came from reading books and magazines and through my own experiences."

For him, the design aspect of his chairs and other furniture comes from this mix of experimentation as well as a natural artistic inclination, which he attributes to helping him draw his designs out before creating them. "Design inspiration and creativity will ebb and flow but can be continually improved, and the skills associated [can be] strengthened with time and experience. In this respect, I consider myself to be in the beginning stage of pursuing design," he says.

When Brown is designing and creating a chair, he thinks about the look and ergonomic aspects of the piece, keeping in mind how the chair will look in different settings and how to design it for optimal long-term use. In addition to his prize-winning lounge chair, some of Brown's personal favorite designs are pieces he built for clients who are looking for expert craftsmanship

and sentimental value. "It is important to me to create something that will be around for a long period of time and hopefully for generations," Brown says. "I was fortunate to be able to make a dining table for a young couple who wanted a meaningful piece of furniture to start their family with. The piece was a wedding gift from their family." The timelessness of owning a piece expertly designed and created to last is something Brown personally strives for in his work, especially when compared to the common rabble of mass-produced, "disposable" furniture.

Justin Brown has his eyes set on more furniture creation in the near future, including new chair designs. Brown also wants to expand to some designs based on his lounge chair and also delve into larger pieces. "I enjoy the prospects of the evolution of a design. Improving on and recreating previous designs have always been one of my long term goals. Being able to change, control and improve the building process—this will make it possible to pass on the added value to my customers," he says. Brown is involved with every part of the woodworking process for his pieces, from the design to the build and the finish, and offers customization for every customer. A portfolio of his work, as well as contact information can be found at [justinbrowndesigns.com](http://justinbrowndesigns.com). Brown's online shop with ready-made pieces, including his lounge chair, can be found at [etsy.com/shop/justinbrowndesigns](http://etsy.com/shop/justinbrowndesigns).

# SIT DOWN AND GATHER 'ROUND

"I see a table as a place that creates space for a group of people—whether it's a family, friends or co-workers," says Colby Wade Carper of Salted Grain. "People are together around a table. I love that tables are a statement in a home and they are typically passed down as mementos of memories remembered and moments shared." He makes a point: Think of all the laughs and tears that have been shared over your kitchen table; all the good and bad, it happens right there.

Carper started creating at a young age. "I have always been drawn to creating things with my hands and loved building. I grew up helping my father with projects around the house, figuring out how things go together learning to use tools," he says. In fact, he also acknowledges the influence of PBS's *New Yankee Workshop*, of which he was a big fan. As he grew, he became interested in architecture, leading to him discovering his passion for furniture building.

Carper was born with the talent of pure craftsmanship, which is one I've always been envious of. How does one do that? How do you see something in their mind and turn it into a reality? I may never know, but Carper always has. You can tell just from looking at the gallery page on his website ([saltedgrain.com](http://saltedgrain.com)) that he is a man of diligence, quality and expertise, which are three traits we as a society could always use more of. As big corporations continue to grow and as the public continues to buy everything they could possibly need from them, it's important to remember people like Carper. His work is not an IKEA table that will last for a few years until the plastic leg breaks off—Carper

makes art. His are pieces of integrity that can be passed down from generation to generation, and what a beautiful thing that is.

Carper originally started making furniture because it was his creative outlet. "I have always looked at things and thought, 'I can build that,'" he says. "Building and designing furniture is a way of expressing myself. I spent a lot of time dreaming about being a furniture maker." And then, he became one. Just as Carper turns sketches into tangible pieces of art, he turned his passion into his life. The result? Salted Grain.

Carper says that his first actual commissioned piece was for some friends who wanted a table built out of a walnut tree that was on their family's apple orchard. Carper jumped on the opportunity, and in return his life would forever be changed. For Carper, it's not about the end result—beautiful furniture—it's about the process. "I loved the challenge and the process and learned a lot along the way, from finding a mill to mill the large slabs, then figuring out the drying process, then flattening the slabs and then—finally—building a beautiful table. When I delivered that first table and saw it in their dining room, I knew I would pursue my dream," he says.

Since then, Carper's process has evolved into a second nature. He lets the wood guide the way, leaving the flaws in the grain to "stand out," making the piece feel even more authentic. His personal creative process comes in when choosing the perfect base and legs that attract people to the table. Since starting Salted Grain, Carper has

created comfortable environments for some of Salt Lake's favorite places, including *Seabird Bar* and *La Barba* coffeehouse. But Carper says his favorite piece Salted Grain has done this far is the crib he made for his sons, and he can't wait to create art with them one day. Along with the crib, Carper hopes to keep making tables, of course, but he also wants to master the chair. He says, "A lot goes into designing the joinery in chairs, and it needs to be functional and comfortable."

But, overall, Carper just wants to continue creating art for the community. He wants to be known for uniqueness and quality, and he wants to keep learning more about the art of woodworking. "I'm always learning about new techniques and ways to implement the ideas I have churning in my head," he says. "One of the wonderful things about woodworking is that you're always learning—or at least I am. So, I want to continue to make innovative pieces and learn new ways of marrying function to form. I also have really enjoyed the process of getting to know a client and understanding what their specific needs are. So, I want clients to know that when they're working with me, it's more than just a piece of furniture. We're creating art—and art can be an extension of ourselves."

Carper has a passion and talent that is undeniable. His work is true art, where memories are made. Find more information on Carper's work with Salted Grain at [saltedgrain.com](http://saltedgrain.com).

## COLBY WADE CARPER of salted grain

By Theadora Soter • [theadoraisabella@gmail.com](mailto:theadoraisabella@gmail.com)



With Salted Grain, table maker Colby Wade Carper takes pride in the delicate and intricate process that yields his standout pieces.



## A GIVING CULTURE:

### Fashion Designer Afa Ah Loo Encourages Sharing Your Art

By Hannah McBeth  
[hannahmcbeth22@gmail.com](mailto:hannahmcbeth22@gmail.com)

From LA and London *Fashion Week* to Season 17 of *Project Runway*, Utah-based designer Afa Ah Loo has experienced the upper echelons of the global fashion world. After appearing on *Project Runway*, he exhibited one of his most well-known pieces at *The Commonwealth Fashion Exchange*: an elegant evening gown with a bright floral print, small white shells donning the neck piece and large flowers on the back—a piece that is representative of his fresh, bold and positive design approach. Today, as a self-taught artist and someone who never thought he'd achieve success, let alone meet the **Queen of England** for that very show, he has a positive message about working to achieve your dreams while ignoring the categorizations society pushes on you.

"The one thing I want to say to young Polynesian and other creatives is that these big fashion brands are pulling from Polynesian culture and from Latin culture," Ah Loo says. "It is our time to benefit from our culture and stop giving other people that power. That is one of the most beautiful things about being Samoan and Polynesian—our culture is so rich and full. We have so much to give."

The roots of Ah Loo's art go back to a tiny island and a traditional upbringing in Samoa. When he was a kid, he sold fruits and vegetables to support his aging grandparents who raised him. When he had time alone at home, he started using his mom's sewing machine to piece fabric together in secret, because of the heavy cultural stigma against males doing anything perceived as feminine. Raised in a family with three brothers and two sisters, later he made Sunday dresses as some of his first major sewing projects.

When Ah Loo was younger, *Project Runway* was a few years behind in Samoa. Ah Loo watched as he learned to sew and create clothes for his sisters, keeping his hobby quiet for fear that "he'd be asking for it," beat as he was by local boys for being too creative or



Photos: @afa.images

(L-R) Alyssa Bacon and Matthias Perez pose in two floral items designed by Afa Ah Loo. Makeup: @amyjomakeup.

sensitive. Despite the negativity, he set a goal to be the first Samoan fashion designer. He taught himself how to sew, draw and draft, and continued to create on the side as he went to *BYU Hawaii*, later moving to Utah after serving an LDS mission here. "I'm proud that I set goals and accomplished them. We really had very little growing up," he says.

Fast forward to when he was accepted to design on *Project Runway*, and Ah Loo says the hardest thing was leaving his family—his daughter was five weeks old and his wife had to take care of her on her own. Being on the show, he says "You have to have thick skin to have someone else critique your work. The biggest lesson I learned is that some people are just not going to like your work. What makes the world beautiful is that people create differently."

This celebration of difference, the hues between black and white, is at the heart of what Ah Loo brings to his designing. "What I create is an extension of me and how I create, and there's really no excuse for being a jerk. You can just say it's not for me, but you don't have to put down others. Fashion is exhausting in the way that it's negative and critical," he says. "You need to emotionally move people, because if you don't, then fashion is just objects on people's bodies. And people stick to nonsensical rules. Why can't people wear what

they want? Human beings are beautiful the way they are. I don't tolerate that kind of energy." This positive and relaxed energy is also apparent in the ready-to-wear urban collection he created just after *Project Runway*. In his Facebook cover photo, an Asian-American model stands in a snowy RV park, with Winnebagos visible in the background. Another message that Ah Loo wants to carry is that fashion doesn't just exist in the big cities like Paris and New York, "Fashion is in tiny rural villages in Samoa or in an RV park. Fashion is wherever people are," he says.

With this kind of positivity, I ask what he makes of the people who spent so much energy trying to hold him back. He says, "I don't remember any of the beatings that I got, but I remember the name-calling and the things people said to me when they were teasing me ... but I let my work speak for itself. Art is there to move people to be better."

You can see Ah Loo's work on his *Instagram* (@afa.ahloo), Facebook page ([facebook.com/afa.ahloo](https://facebook.com/afa.ahloo)), and through his humanitarian foundation, **Alofa Humanitarian**, an organization that supports humanitarian efforts in Samoa.

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## NATE WILLIAMS AND THE ILLUSTRATION OF LIFE

By: Tobias Berggruen • [tberggruen@gmail.com](mailto:tberggruen@gmail.com)



Nate Williams, *lady man*, 2020

As a child, Nate Williams never saw himself as a future artist, nor did he know he could make a career of it. He felt the same way when he enrolled at the *University of Utah* as an anthropology major. “I never really thought of it as an occupation. I always thought of it as a hobby, something you do on the side for fun,” he says.

Fast-forward several decades, and Williams is an in-demand graphic designer and illustrator. His varied clients include cultural and educational institutions (*Utah Symphony* and *Brown University*), leading newspapers (*The New York Times* and *The Wall Street Journal*), the most recognizable names in the world of technology (Microsoft and Facebook), prominent publishers (**HarperCollins** and **Puffin Books**), as well as global brands (Converse, Starbucks and Coca-Cola). Widely respected in his field, he gives lectures on creativity globally in countries such as Argentina, Brazil, Canada, Ireland and Spain. Given his shift from hobbyist to careerist, you might want to know how Nate Williams got to where he is today.

If you ask Williams to explain his trajectory, he will say his story started “really early.” He begins with his childhood, long before he realized making a living as an artist was remotely possible: “I’m dyslexic, so I’ve always gravitated toward imagery because it was easier to understand,” he says. Despite this early affinity for aesthetics and visual learning, by the time college rolled around, he remained blissfully unaware of what was to come.

That’s not to say his early studies had nothing to do with his work as an illustrator. Williams entered the *University of Utah* with the intent of studying anthropology. “I was interested in different cultures,” he says. “[G]rowing up, we had exchange students at my house.” While anthropology classes didn’t teach him perspective, figuration or shading, they did provide him with a certain

understanding of the world, an understanding readily apparent in his illustrations. He often turns to the human form—almost always in profile or silhouette—not isolated and alone, but surrounded by rich environments of warm hues, verdant greenery and fellow humans and animals. It was not until later that he started delving into the arts, when he decided to take some sculpture classes. Only then did he begin to see art as a viable career—casually, at first. “I initially got my start by calling up some snowboarding companies and asked them if they would be into trading artwork for snowboards” he says.

After that first foray, he found work not as an artist, but in the corporate sphere, first as a web designer and then as an Art Director at **XBox Game Studios**, only dabbling in illustration on the side. It was not until he had a conversation with Los Angeles-based designer **Gary Batesman**, who, according to Williams, “encouraged me, and that’s when I decided to pursue illustration full-time.”

With newfound confidence in the economic viability of working in the arts, Williams moved to South America, where he lived for several years as a freelance illustrator. Though he’s since returned to the United States, where he now works as both an illustrator and an art director, the time spent in Latin American countries has provided considerable influence on his artistic process. For Williams, it was cause for self-examination, a questioning of our culturally determined—and therefore contingent—powers of observation. “When you live in another culture, you become a little kid again, you start to notice everything again,” he says about living in Argentina. “I started reexamining what was mundane in my culture, but new to me in their culture.”

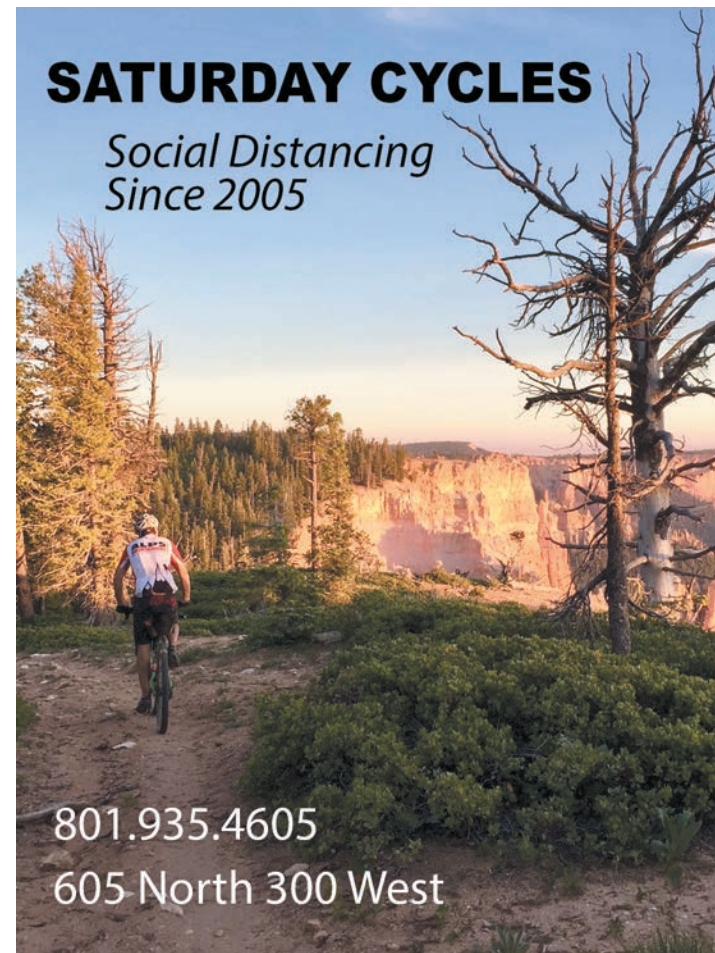
Over the years, Williams has developed a highly original style. Though his often whimsical illustrations eschew traditional notions of perspective and depth in favor of flattened, recurrent patterns and a collage-like layering reminiscent of Matisse, they never quite lose sight of reality. Williams is a hiker, and it shows. Local Utah flora and fauna often find their way into his illustrations, especially birds. Particularly distinctive is his use of color: All of his illustrations are inflected with colors of all sorts, often deployed to create contrast with great efficiency. As with so much of Williams’ work, this is a deliberate choice, underscored by his scientific and data-informed knowledge of perception and human behavior. “From a distance, one of the very first things you see is color, secondly you see shape,” he says.

Despite navigating two jobs, Williams still finds time to lecture on creativity—widely. Among other things, these speaking engagements have afforded him the opportunity to return to Latin America: In recent years, he has spoken at the *Universidad Autónoma de Querétaro* in Mexico and the *University of Buenos Aires* in Argentina. “I talk about the creative process,” he says: “Idea generation, how to change your environment and change your perspective.” Another frequent topic, and one close to home, is about “being the bridge between art and business, especially when we live in a data-driven world.”

Williams’ fundamentally democratic and unpretentious passion for creativity is wide-ranging and infectious. He sees today’s world as one rife in creative possibility. “There’s no recipe to be a successful artist or illustrator,” he says. “People have never lived in a better time to make it on their own.” Whereas previously cultural elites determined what was tasteful, the advent of the internet has signaled a democratizing of the arts, according to Williams. In today’s world “everyone can get their ideas out there.”

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**SURMISE CLOTHING COMPANY**  
JUSTICE THROUGH PARADOX  
By Austin Doty | [rdotytwo@gmail.com](mailto:rdotytwo@gmail.com)  
Photos: @robtookthis

Photos: @robtookthis

With his screen-printing operation *Surmise Clothing Company*, Nick Jones uses graphic design to impart a message of justice.

**Nick Jones**, a graphic designer with roughly a decade of experience, founded the *Surmise Clothing Company* about five years ago. Before it officially became a company, *Surmise* was an idea that had been floating around in Jones' head while he was working on zines about his life and travels and trying to make change in the world. Eventually, he'd pull the trigger on the idea and set up shop near downtown Salt Lake City.

Jones says that people are often surprised when he tells them it's pretty much just himself working the company. While he does have people that help him and his work, he says everyone involved understands it's more about *Surmise* and what it stands for than any specific design or designer. "Our intention never really was to take credit for anything," says Jones. "It's more to spread the awareness, spread the message and keep the art being made, you know?"

On its website, *Surmise* describes itself as "an anarchist screen printing collective" with a goal to "express radical ideas through T-shirt and fashion design." There's an obvious paradox with a capitalistic company describing itself as "anarchist" that Jones is more than aware of, saying it's in this paradox that the company chooses to thrive. "Obviously, I'm a business owner in a capitalist world," Jones says. "That, in no sense, can reflect what anarchism is. That's part of the reason this company is called *Surmise*."

The brand's website defines the word "surmise" as: "To assume something is true, without having evidence to confirm it." The company wears its contradiction on its sleeve, as Jones admits that this definition doesn't entirely add up, allowing the arrogance and paradox to be part of the idea that is *Surmise*. "Even if we don't have

proof that we can make a better world for all of us, we're still gonna try," Jones says, sorting out his thoughts. "That is where *Surmise* comes from for me—sort of realizing that we don't really know. We have a lot of evidence and a lot of reasons we believe this, but we don't really know, you know?"

One of the main issues Jones and *Surmise* take on in their work is police brutality. The company sells a few popular T-shirts and designs that read, "The police are not your friends." A press-



Radical political imagery and messaging are a hallmark of *Surmise Clothing Company's* designs

ing question that comes from the issue of police brutality is are all cops bad? Is every single one of them to blame for the obvious unjust and corrupt system that is law enforcement in the United States? "I mean, I wouldn't say that if I didn't think that," Jones says firmly. "They uphold a system of racism that defines them all as that." It's pretty black and white for him: If you're a cop, you're part of the problem.

However, he does add, "It doesn't mean that everything about you is bad if you're a police officer. It means that you are part of upholding a racist unjust system. The way that we have set up the police forces in this country is all bad." Like the collaborators in *Surmise*, it's not about putting the

magnifying glass on one person; it's about taking a look at the larger picture as a whole.

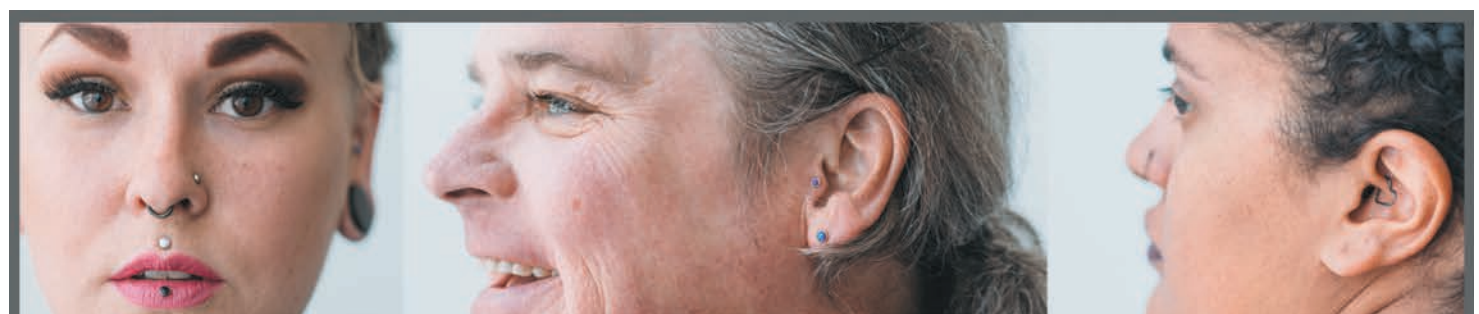
The big picture for *Surmise* in 2020 is continuing to take on more social and political issues in the vein of police brutality. Jones and *Surmise* want to make change through T-shirts and attempt to bring more attention to those kinds of problems in the world. "I've tried really hard to focus on only uplifting voices that need to be heard through this movement," he says. "And to use my platform to share what is going on, as well as raise money for folks who need it—for mutual aid causes, for bail funds and stuff like that."

Jones wants *Surmise* to fundraise as much as it possibly can to help alleviate corruption in the world, or at least help to bring awareness to different issues. He knows there isn't a clear path to the resolution he seeks and that there isn't even a clear picture to what he is after; however, he does know that there is a desire and a need for change. How will he get there? By not getting too hung up on conflicting details and allowing paradox to light the way. He doesn't care if it doesn't make sense. All that matters is that there are issues to resolve and a clear message that needs to be said.

"Justice for **Bernardo [Palacios]**. Justice for **Breonna Taylor**. Justice for everyone. This fight is far from over. Really, that's what I am here to say," Jones offers as concluding thoughts. "Justice for all victims of police brutality."

You can support *Surmise Clothing Company* and its fight against police brutality by buying one of its T-shirt and clothing designs online ([www.surmise.cd](http://www.surmise.cd)). Jones also wanted provide resources for those wanting to involve themselves the movement. You can find a list of those resources in the online version of this article on *SLUGMag.com*.

*SURMISE*



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# VIRTUALIZED

By Mary Culbertson  
mlculbertson@outlook.com

SLUG Mag's November *Virtualized: An Online Concert Featuring Utah Bands* showcases Josaleigh Pollett, **Marny Proudfit** and **Future.Exboyfriend**. Each has a unique way to bear their troubles and triumphs through distinctive music, and there's no better lineup to bring into the comfort and safety of your own home through this virtual live concert. Check out SLUG's first *Virtualized* on November 20 at 8:00 p.m. on SLUG Mag's Youtube channel.

Josaleigh Pollett spent 2019's weekends with her bandmates in a hangar at the *Ogden-Hinkley Airport* recording her new album, *No Woman Is The Sea*. If you visit the airport on Google Earth, you'll find that it has World War II and small-town vibes, with light aircrafts and small, private planes peeking around. Maybe I'm romanticizing the place, but as unusual and interesting as it is, it prefaces the album perfectly. Pollett and her team have managed to achieve an indie rock-folk fusion sound that's smashing and layered with intensity. There are times when it feels completely rock and others when it feels more blues and folk inspired, but the two are married perfectly.

**Casey Romney**, who plays guitar and keyboards for the band in addition to mixing and recording, had connections to the airport through his dad, who built a soundbooth there. Pollett describes the recording space as "this little corner of this big garage that we recorded vocals and some smaller instruments in. Then, out in the big garage area, there's an old Corvette and like, half of an airplane, and that's where we did drums, some loud vocals and some stringed instruments."

For Pollett and her musicians, *No Woman Is The Sea* became highly anticipated. "I am really really proud of how sonically good I think this record sounds," Pollett says. On this record, Pollett gained a few more bandmates that collaborated with her on the construction of the album. She speaks highly of them, grateful for the input and energy they gave the songs, taking them from her usual stripped-back folk vibe to a full-sounding indie-rock record.

The project started when Romney recorded basic guitar tracks and vocals of Pollett and her electric guitar. "**Jordan Watko** had gotten his hands on all of these scratch tracks," Pollett says, "He said he had all of these big ideas for these songs—saying

we should do a full band, flesh out all of these sounds, do really cool things and get really ambitious with it." Watko became a guitarist and keyboardist for Pollett and worked together with Romney to mix and—ultimately—produce the album. **Spencer Howe** (bassist) and **Carson Wolfe** (drummer) joined the mix to bring the songs to life as the rhythm section the tracks deserved.

When I asked Pollett about the writing, though, it surfaced a completely different story. "While we've been making it this whole time, I've been calling it my divorce record," she says, "and that's definitely what it is. When I was younger and writing songs, I was imagining myself as this big, vast body of water—this big ocean that could not be contained. And then my divorce [finalized]. The feeling around that was this really humbling experience. When it comes down to it, I really am just a person that's very able to be hurt and to have the rug ripped out from underneath me." Before her marriage, Pollett talks about her year in 2017 when she lost her stepdad to suicide. A few months later, Pollett got married, causing the grief to fester. She felt that because of this, she became very uncreative and anxious for the remainder of her marriage.

Pollett explains that at the end of 2018, her divorce went through, and within two weeks she bought herself a white Gibson Firebird. "I wouldn't have been able to finish writing those songs without this

guitar," she says. "It gave me this new voice and new power that I never felt like I had before." She explains that her life at that time consisted of a day job, getting done with work, drinking tequila and writing this album.

One of the singles released prior to *No Woman is the Sea* was "Crying Wolf. The song is about Pollett wrestling with the decision to leave her marriage. In the chorus, she sings, "Are you sad enough to say that you're sorry?" as in, sorry for leaving. She explains that she wrote that line as an inner dialogue to herself. Pollett says that it was her way of saying, "No. Even if this fucking hurts, this is the right thing to do." When the track plays, there's this resounding bass-synth backing her up, a groovy beat, sassy and bluesy guitar chords and a gut-wrenching vocal line. It radiates this vision of a woman who walked through hell and back but is done with the bullshit and decided on what she wants in this world.

Josaleigh Pollett and her team have worked with *Lavender Vinyl* in her hometown of Ogden to release *No Woman Is The Sea*. In addition to *Lavender Vinyl*, you can purchase her record at *Graywhale* and digitally on Bandcamp at [josaleighpollett.bandcamp.com](https://josaleighpollett.bandcamp.com). So head to your living room or anywhere you can get wifi and prepare your glossy eyes to stream Josaleigh Pollett and the band's live show at SLUG Mag's *Virtualized*.

Marny Proudfit exudes a free spirit. She is someone who is strictly guided by her creativity and motivated by relationships. She never stops talking about inspiration, and it's refreshing. Proudfit takes inspiration from artists such as **Regina Spektor** and **Margaret Glaspy**, and has created her own singer-songwriter, indie-rock sort of sound. Sometimes she's whispering and sometimes she's belting, but any way you slice it, she masters raw and moving sound.

Proudfit has figured out that taking the time to travel and cultivate deep relationships creates a spirited and successful artist. She's spent most of her adult life moving around the U.S. and back home again to Utah, chasing visions of art and music. Where she'll end up next is anybody's guess, but we might be lucky to keep her in Utah for a while.

Proudfit grew up in Ogden and went on to attend *Berklee College of Music* in Boston for songwriting. While *Berklee* was a great time and a game-changer for starting musical relationships—including **Ellis Tucker**, the producer for her latest EP, *The Crowd*—it was meant for songwriters who wanted to write for other artists. Not seeing herself fit into that mold and wanting to be her own artist, Proudfit dropped out. She came home to Ogden for the summer and went back to Boston to meet with Tucker in 2013 to work on an album she wrote.

"Yeah ... it was really fucking cool," says Proudfit. She called it *The Barn* because it was recorded in a barn in Pennsylvania, where Tucker is originally from. Proudfit and Tucker gathered up ten of the best musicians they could find to record the songs there in the barn. "There were just these weird moments of [realizing] 'oh, these people are all here for me to make my songs come to life.' And that's like, really cool—it's crazy to feel that important."

Proudfit and her team had poured so much into the record financially and emotionally that she felt it needed much more time and money to give it the release that it deserved, and thus delayed the release of *The Barn* until March of 2020. "I felt like, if I couldn't do that then, I was kind of letting down everything that I'd built it up to be," she says. Although, there was another reason Proudfit decided not to release at the time. "Most of the songs were written about Ellis because I was like, so in love with him at the time. But it wasn't a romantic

thing for he and I. Looking back on all of that, it's like [there's a] line between being romantic and having that connection and then having a musical connection. They're both so passionate that I think it gets blurred so much of the time. You see that throughout history. A lot of the wires get crossed where they shouldn't be."

After recording *The Barn*, Proudfit seemed restless with her life in general. She had come home and thrown herself into a depression, mourning a loss she wasn't expecting to have, dealing with other relationships ending and not really sure where to go from there. Barely 21 at this point, she decided to move to northern California in a cabin in the woods, where she spent some time depressed and searching. "The roads up there were super skinny, way up high, and there was a river that ran close to the town. One day I was like, 'I'm going to drive off this cliff or I'm going to drive home.' So I packed up my stuff and I drove home."

After moving back again, Proudfit was excited to meet her now partner Lex, finished up writing *The Crowd*, moved to LA and back, and then to New York and back. *The Crowd* was produced by Tucker, so they've come a long way in their friendship since 2013. "I literally was on the

phone with him before I got here; he's my best friend, and that's really, really fucking cool. Our relationship is too valuable to compromise it with weird things," she says.

*The Crowd* is named after the title track, "Wilco (The Crowd)." **Wilco** was playing at *Red Rocks* for two nights when Proudfit was around 19, and she wrote the lyrics while standing in the crowd there. "[That track] is so much about wanting to be somewhere that you're not," she says. "Like when I moved to the city just kind of, like, running away. Which is a common theme for Marny. It's a little bit about being lonely when you're in a sea of people, but also kind of like wanting to be that way." She calls it "folksy, sad-girl music," but she also laughs at that after she says it.

*The Barn* is available now on Bandcamp at [marnyproudfit.bandcamp.com](https://marnyproudfit.bandcamp.com). From the stories she told me, it's everything I wanted it to be and more. For Proudfit, it's clear that it's not just about releasing or making a track record for herself as a musician, but it's about doing what feels right, what her soul needs and chasing beauty through her sound. Make sure to tune in to Proudfit's live performance on SLUG Mag's *Virtualized* on November 20 on SLUG Mag's Youtube channel at 8:00 p.m.



Having gone to *Berklee College of Music* for songwriting, Marny Proudfit has always been proactive about her career and future in writing music.





Photo: Matt Nelson

## AN INTERVIEW WITH

By Cassidy Waddell  
kassidywaddell@outlook.com

Nick Anderson's Far Out Cassette Club offers locals a chance to press their own small-batch runs of cassettes, aiding in the label and art design, as well.

"Sure, you can join the club. I'll give you a sticker," **Nick Anderson** jokes referring to his cassette label, Far Out Cassette Club. "I didn't want to call it a 'label,' 'business,' or anything like that. 'Club' is a lighthearted, non-descriptive way to describe my vision and enthusiasm for cassettes," Anderson says. As a musician himself (**Nicky V A**), Anderson noticed there weren't small-batch, affordable options for musicians to get copies of their music, so he decided to do it himself with one recorder and a handful of blank tapes. As stated, it's an inexpensive outlet for artists who want to do 50 cassettes or less, instead of outlets with minimum orders of 100. "They were kind of expensive," Anderson says of these larger plants. "There's no way I was going to sell 100 cassettes, and I didn't need a professionally produced cassette for my shitty music."

You're probably thinking: Why cassettes? Or, like me, you're thinking: Who buys them nowadays? What's the enticement? Besides the coolness, Anderson loves everything about cassettes aesthetically, as well as the opportunity to reminisce on his childhood. "Growing up in the '90s and making mixtapes of music from the radio or my brothers' CDs, and that same accessibility and ease of use is what still makes them great," Anderson says.

Like with thrifting—or any hobby that's bringing the past back—the culture of cassettes is continually on the rise and is kept alive by diverse niche communities of musicians, small cassette brands and collectors. "I've helped a lot of lo-fi hip-hop artists produce cassettes because cassette beat tapes have long played a role in the hip-hop and beat-making communities," Anderson says. "There's a huge community of ambient, harsh noise and other experimental musicians of different genres using tapes to create the sounds and

feelings they're looking for, too."

The cassette community in Salt Lake is not quite a "big scene," but it is substantial. Moreover, Anderson notes that his friends at **FOUNTAINAVM** have put out a hefty amount of cassettes and hosted listening nights before the pandemic happened. "There's also a sick, local label called **¿Po Que No? [Records]** that puts out eclectic stuff. But what I'm doing is different since I'm not a label producing and selling in the same way. I'm a DIY artist resource that sells unique and/or local projects to keep the club funded," Anderson says.

But again, why cassettes? Why are they making a comeback? Is it more than an idiosyncratic craze? Or am I just a stubborn old man who doesn't get it? "I think people are realizing that having music in a physical format can provide an experience that can't be had by playing Spotify from your bluetooth speaker," Anderson says. "It's engaging. You have to flip a record or a tape halfway through. Physical formats require that you be present."

Now, let's talk business. How do artists get prints? It's simple: "All a band has to do is reach out by email or Instagram and we can discuss their project and talk possibilities," Anderson says. And the possibilities are vast. The designs that Anderson creates are gnarly—hell, he even created a tape that simultaneously works as a smoking pipe for tobacco or other fun substances.

The process of creating tapes is more so a collaboration between Anderson and the artist. Some artists will even design their own labels and J-cards for their particular prints, like **davey preece's** *journey from the depths of the earth*, where he used his own photography of Big Cottonwood Canyon. "Often, [artists] have artwork that needs to be adapted to fit a cassette, and I help do

the work," Anderson says. "Honestly, my process is crossing my fingers and hoping I make something that doesn't look like trash."

Additionally, each tape's design interplays with its music due to the physical packaging that's based off of various colors, folding cases and other details which are specific to the artists' vision. "Just like how any album will have artwork, the packaging helps convey that artwork in unique ways. It's an opportunity to do something with your craft that can only be done with a cassette, and create an experience that's distinct," Anderson says. "As for cassette technology itself, recording music to magnetic tape provides an experience that can't be had digitally."

In our digital age of TikTok and cryogenic pods, one would think physical copies are no longer vital. Anderson brings up an excellent point as to why they're essential, and ultimately, matter: "Purchasing physical copies of music directly from an artist is a good way to support them financially," he says. "Streaming doesn't pay for shit. If an artist is providing art you enjoy, you should support them how you can." Touché. I can now dutifully say I'm on the bandwagon when it comes to cassettes.

For the club's future, Anderson wants to keep doing his part. "Currently, I'm mostly helping people outside of Salt Lake City, but if I can help the cassette scene flourish with locals, that'd be cool. I'd like to explore and amplify the experimental, unorthodox uses of cassettes. There's a whole wide world of people doing interesting things and I want to bring that to Salt Lake in any way I can," Anderson says.

To acquire more information and releases, check out [faroutcassetteclub.bandcamp.com](http://faroutcassetteclub.bandcamp.com) and the Instagram account: [@faroutcassetteclub](https://www.instagram.com/faroutcassetteclub).

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### Tacos, Fries and Everything Nice

Corinne Bauer • [corinnebauer@icloud.com](mailto:corinnebauer@icloud.com)



Photo: @slc-bites

(T-B) Diversion Eatery's Poutine Fries, Taco Mix and Parma Pollo exhibit the large range of menu items the restaurant has to offer.

After the past few months, I think we all need a little *Diversion*, and takeout from a local place of that name was just what I needed on a Friday night. I'm tired of being home, but not quite ready to fully go out, and for me, takeout picnics have provided a perfect balance between being out in the world, staying safe and feeling good about my choices. At the moment, a restaurant that makes curbside easy and delicious is exactly what I'm looking for.

The menu at *Diversion* is fairly expansive, ranging from burgers and pizza to tacos and loaded fries. This makes it a great place to please a variety of tastes, and ideal for sharing items with a group so you can try a little of everything—that's what I did. *Diversion* makes online ordering easy, with lots of room for substitutions and alterations built in to the ordering system. It is also very easy to schedule your pick-up, which is a big deal to me as I'm always making orders and realizing too late that I need to pick them up in 15 minutes.

We ordered our meal earlier in the day, then picked it up curbside at 7 p.m. The waiter brought our food to the car, and we drove to a nearby park to enjoy the beginnings of fall weather and our meal. As a group of three adult eaters, we found our order to be just about perfect for our hunger; we each got to try a variety of food and ended the meal full but not overly so. And at around \$35 including tip, it made for an affordable and delicious meal.

To start, we dug into a plate of Poutine (\$3.99). I loved how they packaged the gravy separately, as this helped keep the fries crisp and let us feel like we helped—in the smallest of ways—to make our dinner. In the time it took to get to the park and unpack our meal, the cheese had solidified slightly, but it added a lovely saltiness that balanced well with the dark beef gravy.

The Parma Pollo (\$8.99), a chicken parmesan sandwich, was so good I almost regretted not buying two. On a toasted bun, the moist breaded chicken was layered with salty cheese and tomato sauce with just a hint of spice that lingered on my tongue. Foolishly, I cut this sandwich into quarters, and if we hadn't had more food to look forward to, the three of us may have had to duke it out for the last bites. As it was, we settled our differences and promised to make it up next time.

After the sandwich, we dove into the Taco Mix (3). At \$9.99, it comes with—you guessed it—three tacos. I love that

each taco can have its own protein. We chose all three on blue corn tortillas, and went for carnitas, portobello and steak as our proteins.

The carnitas taco was messy to eat, but in the best way. The loaded taco was a bit much for the tortilla, and in the end it was easiest to bring the whole plate close to my face before lifting the taco to take a bite. The meat melted in my mouth and combined with the tortilla to make for an indulgent and creamy bite.

The next taco up was the portobello. It was a little spicier than the carnitas but much easier to eat. Though all three tacos had cabbage, the balancing crunch it added to the soft portobellos was especially delicious. Overall, the effect was meaty and filling, despite the lack of meat. You can also make this taco entirely vegan by subbing vegan cheese (\$0.75).

Finally, we rounded things off with the steak taco. This taco found the middle ground between the messier carnitas taco and the tidy portobello option. The meat itself had a sweet and almost fruity flavor that I loved, but its subtlety made it difficult to taste against the other taco components, like the cabbage and pico. A bit more seasoning could have brought out the meat's flavor and balanced the taco a little more, but overall it was still tasty.

We ended our meal with the Hope's Royale Cookie (\$2.50). A chocolate chip cookie with semi-sweet chips, coconut and macadamia nuts, it had a crispy outside and soft middle. I appreciated both the overarching coconut flavor and the semisweet chips, which saved the cookie from being oversweet. The macadamia nuts added a soft crunch that complemented the other textures in the cookie and made it fun to eat.

All in all, *Diversion* was a great take out spot with excellent service and an easy online ordering system. The food was excellent and the expansive menu could please a crowd of eaters with varied tastes. Check out *Diversion Eatery* and plan your own takeout picnic while the fall weather still allows it.

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## ART FOR ABOLITION: LOCAL PROPAGANDISTS

By Audrey Lockie  
[audrey@slugmag.com](mailto:audrey@slugmag.com)

Photos by Bonneville Jones

On May 12 of this year, local artist **Taylor Jackson** began learning how to screen-print. By the time of the first large-scale protests following the murders of **Bernardo Palacios** (on May 23) and **George Floyd** (on May 25), she was already mass printing signs for the movement adorned with the oft-chanted phrases “DON’T SHOOT” and “NO JUSTICE, NO PEACE.” Since then, her screen-printing operation has evolved into Local Propagandists, a revolutionary-minded team of artists and printers that, in her words, make “art for the murdered and the missing.” With an ever-fluctuating cast of collaborators and volunteers (over 100 were involved over the summer), Local Propagandists currently exists as a core four-person team, with **Amoiri DeBusk**, **Hannah Kim** and **Tressa Marra** joining Jackson as full-time designers and printers.

For the members of Local Propagandists, their art and imagery exist alongside the work of outlining a progressive ideology and revolutionary organization. To them, the heart of propaganda is a defining paradox: Turning complex historical issues into slogans or images can often feel reductive in the face of the gravity of the messaging, but such a distillation is an essential quandary to come to terms with when defining and actualizing a movement. “A single image actually really helps people connect over what they’re fighting for and what issues they’re trying to solve,” says Marra. “I think it’s really useful for conceptualizing and explaining what’s going on. It’s a form of storytelling that I think is really effective.”

Following this view of art as mass communication, Local Propagandists reject any (in their view, erroneous) assumptions about the elitist nature of art and instead view their imagery as the

(Clockwise from left) As Local Propagandists, Amoiri DeBusk, Taylar Jackson, Hannah Kim and Tressa Marra create and distribute screen-printed posters and T-shirts for local protest movements and abolitionist organizations.

closest thing to universal communication possible. “There [are] less barriers to entry to understanding an image, especially when you craft an image that has a heavy impact,” says Marra. “It’s the very best way for us to tell our stories and express how we feel and speak to other people to hear stories about their lives.” DeBusk further emphasizes that, given the mass availability of Local Propagandists’ apparel and prints through a sliding-scale donation format, the group is “making art at a low price point [so that] you can be involved in the art.”

Though Local Propagandists have printed work by a litany of local artists and thus eschew any one set style, each print contains recurring imagery and a collective tone. The popular “DROP THE CHARGES” T-shirt (designed by Jackson) and their poster stating “THE WORLD IS WATCHING” (a collaboration with **Oscar Roche**) employ the motif of red paint in reference to the felony charges Sim Gill delivered to protestors for splattering red paint on 400 South at the July 9 protests. Historic revolutionary iconography such as **Black Panthers**, the Black Power fist and broken chains appear more than once, and the text on these posters is often big, bright and clear, emphasizing catchy slogans and chantable phrases.

Despite what might seem to be outright political ideology upon first viewing, Local Propagandists are cagey about describing their art as an inherently political statement. They view it more as person-centric art that inevitably gets embroiled in political happenings: “It’s not about the politics involved, but amplifying the voices that have been hurt by political figures,” says DeBusk, noting that their primary focus is sharing in the grief and quest for justice with the friends and families of those memorialized and fought for through Local Propagandists’ prints.

But if they don’t consider themselves to be making firm statements of political ideology, there is

a collective consciousness at the heart of the Local Propagandists’ art. Jackson says, “Our views are [in line with] abolition, and to us, abolition is radical love. To conceptualize these really heavy, heavy concepts and put them in images that can resonate and bring different feelings other than hurt and anger—also hope, [and it] has been said [that] hope is discipline.”

More than just the ideological and aesthetic benefits printed art presents to their cause, Local Propagandists view the process of making their posters and wares itself as a dedication to the movement. “Screen-printing has a history of propaganda and art for the masses, but I think there’s something really powerful about the fact that it’s very labor-intensive,” says Marra. “There’s so much literal, physical sweat and tears that go into every single piece that comes out of the shop.” Jackson adds, “It’s labor intensive, emotionally intensive ... to have meetings with the families, and they believe in us to portray their emotions.”

Both despite and because of these multifacetedly intensive work demands, Local Propagandists have become a well-oiled and impressively productive machine. At the time of our conversation, the group had screen-printed more than 300,000 prints and around 7,000 T-shirts since late May, often cutting down the standard screen-printing turnaround time of two weeks to a rapid four days or less. “Essentially, we’re just a screen-printing shop full of really strong women who believe that love can get us through that, even though it hurts so much to do this work,” says Jackson. “Sometimes, we’re just running from a protest to come back to print more.”

Many of these prints have been commissions for other Utah-based mutual-aid and activist organizations, among them **COVID Mutual Aid SLC**, **Decarcerate Utah** and the **Justice for Bernardo** organizations. While the many collaborations and commissions have added to the volume

of Local Propagandists’ work, these jobs are necessary to take on for these artists.

“I wasn’t expecting the demand to be so high when I started this project, but I think it’s so important for all of these organizations,” says Jackson. “It’s become almost an interactive art installation when you’re there and people take them and they tape them up on buildings.” Not just content to create art for their own aims, Local Propagandists seek to use their skills and resources to help uplift those who share similar abolitionist and revolutionary aims, spreading their message and visualizing their cause.

And it’s this sense of community connection—more than the pride of individual creation—that drives Local Propagandists in all that they do. By providing their wares and prints to the masses without hefty price tags, the group seeks to infiltrate the world with their message and imagery. “You can see it outside your window; you can see it on street lamps on your way to work—wherever you are in your community,” says DeBusk. “And ... you know the people that are making this art. You see them at your rallies. You’ve seen them, and you’ve hugged them and you’ve cried with them, and that’s something that’s so important. [When] you see that image for the rest of your life, you know how it connects all of us.”

Another leg of this outreach and engagement turns toward the concept of public education. “Local Propagandists have created an avenue [through which] people can grasp what activism is. It really is the thing itself. It gives you something to hold or to wear,” says Jackson of their use of physical items to spread their messages. More than this, the organization has already begun undertaking speaking and educational events at institutions such as *Salt Lake Community College* about the importance of propaganda, and they hope to continue spreading knowledge about abolition, screen-printing and more in the months and years to come through classes, lectures and workshops.

On top of this literal educational outreach, Local Propagandists view their work itself as a catalyst for conversation and communication within the movement. “If you can make the revolution trendy somehow, then do it, but to ensure that it’s not a trend is the biggest importance,” says Jackson. The collective’s art—visually appealing and attention-grabbing—certainly serves the cause of making revolution accessible and shareable, but there’s more at stake than these catchphrases and logos: Following the ethos of radical love, Local Propagandists view themselves as one part of a collective process to imagine a new future unhelden to today’s oppressive systems.

While the group acknowledges that tearing down certain structures is a vital step to take, there’s another facet of greater importance. “The primary work is to build replacements,”







DEMANDING INDUSTRIES

# Underrated & Historical Relics

The Esko Type Foundry

By Nia Shaunce Morton | [Nia.morton11@gmail.com](mailto:Nia.morton11@gmail.com)

**Peter Esko**, a graphic designer and photographer, also works as a consultant for design, branding and identity. It should be known that Esko proudly calls himself “a creative evil genius.” He vehemently defies the hyper-specialization versus generality dichotomy by nurturing nuanced services and modes for creative expression. He refuses to sacrifice a diversity of services for hyper-specialization and vice versa. Esko’s decades of design experience, historical affinity, creative curiosity and the demanding reality of business communications led him to establish the Esko Type Foundry. ETF constitutes an offshoot of **Works Collective**, which is self-described as “the design, copywriting, branding, strategy and creative direction of Peter Esko.”

ETF is an independent type foundry that revitalizes archaic and found typefaces with the two-fold aim of preserving historical relics and diversifying business brand and identity development. “The last 20 years in design, branding and identity development have allowed me to explore so many different aspects of visual communication,” Esko says. “The experience has shown the importance of every layer in the texture of communication and how important type can be in communicating a particular personality or feeling.” Just as one wears vintage clothing to evoke certain emotions and curate an aesthetic, resurrected typefaces awaken memories, lived experiences and emotions that Esko transmutes into a company’s identity development. “When we think of an identity or the ‘brand’ of a particular company or place, typography is one of the underlying elements that contributes a beautiful sense of continuity and texture,” he says.

We find ourselves immersed in a visual culture where a company’s success partially hinges on cultivating individuality. ETF complements the Collective’s business-design services by providing another mode for differentiation. “Marketing, branding, advertising and brand identity are all forms of business communications. The

need for differentiation is stronger than ever with so many design tools becoming more democratized and available to the public,” Esko says. While ETF is not the lifeblood of Works Collective, it does help integrate vintage typefaces into brand identity. “The intersection of typography with the other aspects of communication drives the desire and need for a business to differentiate itself in a very crowded market,” says Esko.

While the revival of typefaces complements Works Collective’s aim to develop a company’s image or brand, ETF also strives to preserve these evocative historical artifacts. “Custom or commercial projects are possible and encouraged when needed to support a new brand, or strengthen an existing identity, but the main focus is to develop the historical typefaces,” Esko says. Historical typefaces simultaneously preserve the images and emotions from a mural, photograph, street sign or artifact and, sometimes, transmute those sentiments into identity and brand development. “The mission of Esko Type Foundry is to recreate and preserve some typography from the great cities of the world. The type from these locations can continue to carry on the beauty and feel of these places as many reference points for them become homogenized,” says Esko.

“The first release was Westminster Terminal, based on the classic enameled street signs of London,” Esko says. “These signs have existed in many forms, and there are consistent elements that carry through the different variations.” Esko and his team conduct extensive research to initiate the process of re-creating a particular historical typeface. This process involves “comparing and overlaying different variations of the type ... to catalog and find the similarities and factors that go into the creation of a unified representation,” says Esko. After realizing a cohesive image of what the typeface consists of, the ETF team begins to design. “We sketch, craft and refine the shapes of individual letterforms,” Esko

says. “[We] work to build out complete typefaces with as much versatility as can be, create the digital type with refinements of kerning pairs. [Then we] create sample materials to show off the qualities of a particular type in use.”

The Esko Type Foundry’s second project derives from a 1912 **Eugene Atget** photo entitled “Epicerie Fruterie.” Esko says, “The decorative nature of the type is amazingly expressive.” As a writer myself, the type in this photo compels me to abandon my avid use of Times New Roman. It plays with soft curls and pronounced lines—waving between rounded and abrupt edges. “I am particularly fascinated by the variation even within the limited characters displayed in the original photo. Using those to extrapolate the remaining characters and capture the feeling of the type to represent something that holds a snapshot in time and place is both challenging and inspiring,” he says.

Additionally, the ETF’s third release explores Scottish typography, and particularly, the old ghost signs in Edinburgh. “An outside project that I am working through in my role as creative director for **TruHearing** [a hearing aid company] is developing a full custom typeface based on the original logo. This work highlights the interesting rounded letterforms that were developed specifically for the mark,” says Esko.

“Travel and exploration have been some of the more meaningful times in my life. I hope to capture and preserve some of those places and some of the historical beauty to further communication needs,” Esko says. As an artist, he discerns the imperative of preserving historical designs, visuals and memories rather than objects; enabling the vivid effects of historic typefaces to reverberate in contemporary contexts. Experience Esko Type Foundry and Work’s Collective for yourself on Instagram at [@eskotypefoundry](https://www.instagram.com/eskotypefoundry) and online at [workscollective.com](https://www.workscollective.com).

A self-described “creative evil genius,” Peter Esko revitalizes vintage found font through Esko Type Foundry.

Photo: John Barkiple

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# DESIGN BRAIN

PLASTIC ATTACK AND YEEHAW STUDIO

By Mekenna Malan  
mekenna.malan@gmail.com

Look around. See that? Someone designed it. The app buttons on your phone, the logo on your favorite can of beer and yes, even this page of *SLUG Magazine*—every line and color was thoughtfully placed to tell a story. The world simply looks different once you train your eyes to see design everywhere, and no one understands that better than local designers **Erik DeWaal** of Plastic Attack and **McKenzie Wallace** of Yeehaw Studio. During work or play, on and off the clock, these two artists have design on the brain.

## Erik DeWaal of Plastic Attack

## McKenzie Wallace of Yeehaw Studio



"I think separating design from life is impossible," says Erik DeWaal, the creative force behind *Tour of Utah's* print ads, **Lick'd Pops** boxes and even **Hi-Chew** packaging. "Everything is designed and is part of a system. I am constantly looking at what works and what doesn't work."

After studying printmaking in art school, DeWaal developed an interest in typography and bought a letterpress with two friends. "I bought some design books and started learning the computer programs. Then it was just a matter of putting in the work," he says. "It took me a while to figure out that producing good work means putting in some hours." What happened next was a well-deserved stroke of luck: After admiring a billboard on his way to work, DeWaal asked the design firm that created it if they were hiring. "They gave me a job, and I have been working there for six years now," he says.

What lights the fire under DeWaal's creative wings? Well, everything. Quirky typography, foreign movie posters, old packaging and even seemingly design-unrelated activities like listening to music, watching soccer or cooking for his family inspire DeWaal in his design pursuits. "I love anything that seems well thought out and executed. It can be a parking lot layout or a set piece by a soccer team," DeWaal says. "If something is put in place with a goal in mind, and it achieves that goal, I find it inspiring, even more so if the goal is accomplished in an efficient, entertaining or unexpected way."

Efficient, entertaining and unexpected are all exemplary words to describe DeWaal's own design work. Follow him on Instagram (@plasticattack) to peruse his impressive portfolio of delightful personal projects, including a style guide for the 1989 dark comedy *The 'Burbs*. Typophiles beware—you'll be scrolling for a while.

Oftentimes, my patronage to local businesses starts with an interest in their brand identity. In several cases (as with **Pie Party**, **Desert Rose Jewelry** or **The Bearded Lady**), it was Yeehaw Studio's McKenzie Wallace who crafted it for them. Identifiable by bold typefaces and minimal line drawings, Wallace describes her work like the exclamation "Yeehaw!" itself: fun, full of life, not taking itself too seriously and "maybe a little whacky at times."

"I see design as a way of combining things I've always held interest in, like letters, typesetting, illustration, cool signage and space, all the while trying to say something beyond what can be articulated with words," Wallace says of her interest in a design career. After a stint waiting tables and some sporadic freelancing, a pandemic-inspired shift in perspective has led to her doubling down and focusing on getting her art into the world.

Eating out at restaurants, developing film, roller skating and even conversations with her peers all feed Wallace's creative process. "I think anything can make you a better designer if you go into it with that mindset. Everything you do can inform your work in some way," she says. "A large part of my creative process is incubating an idea for a good while. As it's in there, the things I do and look at will usually evolve that idea, giving it legs and eventually a face and a name."

The music and movies Wallace consumes all play a part in inspiring her next designs, but she finds inspiration in the most unsuspecting of places as well. "I love when, in the middle of a seemingly mundane activity, I'm like, 'damn look at that butter carton,'" she says, "and [I] have to buy it because it's too striking to not."

Follow along with Wallace's latest work on Instagram at @yeehaw.studio.



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what we talk about when we talk about hog:

# FULL HOG ACCESS

By Parker Scott Mortensen • @coldbloom

Photos by @robtookthis



The evening of the **FULL HOG ACCESS** exhibit's debut centered around the unveiling of (L-R) artists **Tucker White** and **Jason Dickerson's** self portraits.

Abstract teaser paintings were displayed throughout the **FULL HOG ACCESS** event to give viewers a hint of what the main paintings would look like.



The evening of Oct. 5, 2020, I was promised full, unthwarted access to hog. A beautiful, hand-made invitation from the artists, **Tucker White** and **Jason Dickerson**, promised, among other things, **FULL HOG ACCESS**, an event revealing a pair of oil paintings the two had each made depicting one another nude together. The night was pitch perfect, socially distanced and masked, staged at Arlo restaurant as a small, private event. There was a pomp to it all I struggled to contend with at first—imbued in the elegance was a certain sense of farce. But **FULL HOG ACCESS** successfully divested me of any doubt, leaving me delighted and smiling under a warm October sky.

The story of how we ended up with two nearly identical nude paintings of White and Dickerson is partly a story of rejection. Earlier in 2020, after having finished a mural project downtown, Dickerson and White responded to a call from local watercolorist **Madi Bollinger** to send in personal nudes for her to paint. The duo asked photographer and producer **Chrissy Bjornn** to capture the nude image they would send in, spending an afternoon challenging one another to forego their usual modesty and go “full hog access.” Bollinger passed on their submission, but the rejection only pushed Dickerson and White further down the rabbit hole. The duo decided they would each paint a version of the photo themselves. They also created abstract mockups of the finished paintings, black-on-white figures of Dickerson and White that evoked the finished product through Rorschach-esque fidelity, which they pasted around the event space to help build anticipation for the evening's reveal.

The paintings themselves are detailed oil works—each more or less identical with a few stray details here and there to distinguish one from another. Dickerson and White stand naked and close, with White facing the viewer and Dickerson's body facing to the left, toward White, keeping his gaze on the viewer, his penis lightly brushing against White, whose penis faces us. Of the two, only White offers the viewer full hog, while Dickerson offers semi-hog. White leans a supporting arm on the canvas' edge and stares at us, as though we were looking through a window. Dickerson feels more coy, his arms raised, armpit visible, ribs showing through his skin. The moment these paintings were undressed, a line formed to examine them.

Dickerson and White's pale bodies are tinged with a blue hue, a cue intentionally taken from **Picasso's** Blue Period. The Prussian Blue, combined with the black, enveloping background, gives White and Dickerson an almost sickly texture. White's tattoos stand out in black ink and the veins in their feet crinkle together. White's tummy bears down his long frame, pretended by an orange ascot. Dickerson's navel rubs up against White's wrist. They are undoubtedly beautiful men.

I admit that at first I felt a little betrayed by the obscured angle of Dickerson's hog. I felt as though I had been denied the promised full access. As I spent more time with the paintings (and more time at the event revealing them), the symbiosis between Dickerson and White manifested. Why are there two paintings? **FULL HOG ACCESS** is a record of the journey Dickerson and White have taken together. The earnest

fragility can only come when the two are paired together—White would seem unduly cocky without Dickerson, and Dickerson would seem too shy without White. Together, they present a massive sense of tenderness nearly undone by the initial presentation. To see the two paintings together is to see their commitment to the bit, their commitment to each other.

By the end of the night, I felt like I understood something about the relationship between Dickerson and White. As someone with body dysphoria, I was happy to see two people with bodies similar to mine contrive such a reason for us all to view them naked. Would either have endeavored to do such a thing alone? I don't know the artists, but I somehow doubt it. The pent-up isolation of months of quarantine has, for me, robbed most days of any opportunity to truly be seen, perceived or known; endless loops with no new feedback. To see the silly spectacle of public nudity and the vulnerability therein, the tenacious speedrun toward rejection, the hogs—I was able to enjoy the night and socialize. A stiffness left my body, if only for a few hours.

In that sense, my enjoyment of **FULL HOG ACCESS** is inextricable from the event in which the pieces were presented. All pretension resolved itself by the end of the night. From the initial, tender invitation, to the pomp and circumstance of the black-tie dress code, to the anticipation and climax of the paintings' reveal all made for an unforgettable night, especially in 2020.

A full retrospective of Dickerson and White's collaborative work will be on display at **FICE Gallery** this November.

## Beer of the Month

By Chris and Sylvia Hollands

chris.hollands@porchdrinking.com

sylvia.hollands@porchdrinking.com

**Beer Name:** Oh-J

**Brewery:** Lone Pine Brewing

**Company**

**ABV:** 8.1%



**Serving Style:** 16-oz. can

*Lone Pine Brewing Company* comes to Salt Lake City straight out of Portland; Portland, Maine, that is—not Portland, Oregon. Though Utah has seen its fair share of new beer coming to the valley, it's worth noting when an up-and-comer slips into the state, as if aided by a Trojan horse. You see, *Lone Pine Brewing* is on a hot streak that includes several awards, culminating with a bronze medal in the Hazy Imperial IPA category at last year's *Great American Beer Festival*. This has recently become one of the toughest categories to win in, not only for quality but because of the quantity of competition. When asked why *Lone Pine* ventured so far out west, Co-founder **John Paul** filled us in: “Utah is a really unique market with an emphasis on an active, outdoor lifestyle that we thought was similar to Maine, admittedly with different weather and topography,” he says.

Indeed, this East Coast brewery, specializing in several beer styles, came in quietly. Once they got inside the gates, the party started. *LPB's* arrival includes several of their most popular beers and plenty of hoppy ones. One such beer is the Double IPA with the apt moniker Oh-J, which seems to lay down a clear roadmap for what you are going to get. As a consensus, they do as good as anyone in the nation, as indicated in their performance at *GABF*. Now, we get lucky enough to have a go at Oh-J.

**Description:**

This American DIPA comes in brightly labeled, pint-sized cans.

To consume, we decided to use our favored tulip-stem glasses. The liquid fits exactly right because, when poured correctly, it leaves a nice bit of head to serve your first sip, then allows room to be topped off. Oh-J pours into the glass like a classic New England IPA, which is murky and unfiltered. It's the color of apricot with a natural haze and a fluffy, white head. It's hard to believe that this unfiltered look was once considered undesirable. Nowadays, this beer may be considered not hazy enough, as this wouldn't be deemed a haze bomb. The aroma is super fragrant, and *Lone Pine* is not shy about what they set out to do with this beer; it's an obvious ode to citrus juice and fruity hops, almost like a citrus salad. The first taste is sharp and fresh with flavors of orange and lemon zest. Finishing this beer showcases nice flavor with a clean edge and a moderately piney bitterness. At 8.1%, it's certainly a heavier beer, but with the drinkability of a brew that has much less knockout power.

**Overview:**

*Lone Pine Brewing Company* continues to see steady growth. “*Lone Pine* was founded in 2016 as a small-barrel brewhouse/taproom,” says Paul. “We later opened a second production facility in Gorham, Maine, in 2019.” It feels like we are fortunate to get distribution of this relatively new company's stuff, so we asked what brought *Lone Pine* to the Utah market. “We have some industry relationships in Utah and we were told receptivity to our beer would be pretty good,” Paul says.

Along with traditional, session and New England IPAs, there are several different sour beers. Among these sours is their rotating fruited Sparkler Series, including delicious blueberry and raspberry versions. We welcome *Lone Pine Brewing Company* to Utah and are thankful for them bringing quality beverages along.

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# Local Music Singles Roundup

The gears of the Utah music scene never stop churning, and keeping up with the flow of new releases can sometimes feel like a toiling goldminer’s quest of sifting through the digital river of streaming services and Soundcloud pages for new gems. As an

addition to *SLUG*’s long-running coverage of EPs and albums, find here reviews on new singles from some of the talented artists strewn throughout the Beehive state, from psychedelic disco-pop to fiery hip-hop, summery indie rock to dreamy alternative.



Beatnik

*“Reel to Reel”*  
**Self-Released**  
**Street: 10.01**  
**Beatnik = Prince + Vulfpeck**

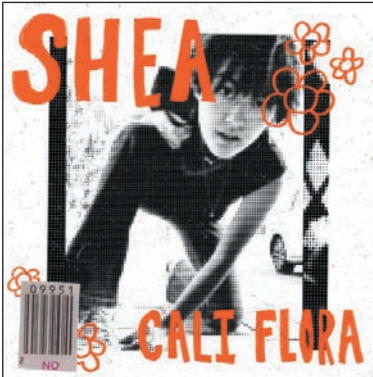
Subtle disco and a splash of jazz are the backbone of Beatnik’s, or **Peter LaBarge**’s, newest single, “Reel to Reel.” Best described as a quintessential chill song, this single builds on the foundation of traditional disco music with its own spin. While the combination of the sexy sax, kinetic keys and Beatnik’s relaxed vocals is enough to get you groovin’, there’s a certain underlying snark to the lyrics, like when LaBarge sings, “Wasn’t a perfect picture / And now we’re just reel to reel.” The song is indeed beat driven, but it’s lyrically heavy compared to traditional disco music. In this case, the lyrics work, and their deeper meaning is present enough for listeners to let loose while listening but still take away substance. —*Palak Jayswal*



Ben Ra

*“No Sailing”*  
**Self-Released**  
**Street: 07.27**  
**Ben Ra = Schoolboy Q + Young Thug + Lil Keed**

“No Sailing” begins with the line “Let me introduce myself,” which is a fitting intro for the track. Low, muted horn samples blare along with the quick-paced trap beat. Ben Ra glides along the beat well, pulling out all the stops in the last few verses of the track. He sounds a bit like Young Thug, exploring and playing with meter and flow, dancing lyrically with a sleek, multisyllabic rhyme scheme. —*Taylor Hartman*



Cali Flora.

*“Shea”*  
**Self-Released**  
**Street: 10.09**  
**Cali Flora. = Real Estate + Oceanator**

Local artist **Emiko Itamura**’s new single as Cali Flora., “Shea,” is a breezy indie-pop single with a sneaky emotional heft. Atop a midtempo, sunny guitar track, Itamura regales us with a tale as old as pop itself: feeling like you can’t be “the one” for your romantic partner. Specifically, Itamura regrets that they can’t be the titular character in her lover’s eyes, and paints Shea as someone cooler, chillier and more fun than herself. “She’s a less complicated girl to get high with,” Itamura sings in one of the single’s hardest-hitting lines. “Shea” is a real-time reckoning with self-worth, belonging and the toils of romantic communication, all wrapped up with an infectious earworm of a hook and a refreshing instrumental. —*Audrey Lockie*



Dawn Chorus

*“Origami Heart”*  
**Self-Released**  
**Street: 08.06.20**  
**Dawn Chorus = Unknown Mortal Orchestra + Grizzly Bear**

“Origami Heart” is a gently psychedelic, steadily lilting new single from Salt Lake City–based trio Dawn Chorus. With an uncomplicated chorus and a catchy, droning melody, the overall track evokes the satisfying monotony of kicking rocks down a dirt road. The band says “Origami Heart” was written after a short trip to Las Vegas, and thus compares the pesky vices that humans carry around to “a ten-ton walrus, resting on [our] shoulders.” It’s an agreeable, versatile track that will coolly flex to suit the vibe. —*Austin Beck-Doss*

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# MIKE BROWN NBA Bubble Trouble!

By Mike Brown • [mgb90210@gmail.com](mailto:mgb90210@gmail.com)

Normally about this time of year, *SLUG* gives me the liberty of using my platform to rant and rave about all things important to me—other than my cat, **Princess Ramona**—and talk about the **Jazz**. But ... yeah, it's 2020, and there's a new normal, I guess. With many things turbulently shifting and swirling in our lives, our sports consumption adjusts accordingly.

Like so many things unprecedented this year, the NBA took a bold step and decided to stop the season right when the **Billy Ray** Virus hit and shut shit down faster than a rabbit in heat. With the help of **Rudy Gobert**'s worst press conference of his life, the entire country followed suit, and thus, no sports—just Netflix and Pornhub for the next couple of months.

Then, as we all kinda came to grips with things, the NBA was like, "Fuck it—we can do this shit and show people that we can," in a beautiful and crazy effort. The solution? Send all the players to *Disney World* and see what the fuck would happen. Honestly, what happened was pretty awesome, for the most part.

This is the *Design Issue*, so I wanted to address the design of the bubble. Although in all fairness, I was not actually there. I was trapped in my new apartment, forced to illegally pirate NBA games for my viewing pleasure because I fucking hate Comcast, and the **Reddit** nerds have pirate internet on lockdown during the lockdown.

From a fan perspective—that of illegally streaming NBA games without the express, written consent of the league—the games were entertaining. I'm not an interior designer, so I don't know how much or how little the designers had to work with in regard to dealing with so many new scenarios.

There was new stuff like, obviously, no fans, which means no mascots, which means no T-shirt cannons, but that's probably a good thing because T-shirt-cannon violence is how Maude Flanders on *The Simpsons* died, and that was actually a super-sad episode and a classic example of how mascots can really fuck society up. If you don't get that *Simpsons* reference, just Google it, OK?

Now, onto the bubble: Designers might actually be really bummed that the so-called bubble was not actually a bubble. Like, they



Illustration: Ricky Vigil

Mike Brown has been stuck in his quarantine bubble while the NBA had one in a league of its own.

weren't playing in the Epcot golf ball at *Disney World* or some shit. There was probably very little bubble blowing or chewing of bubble gum.

I kinda feel like the whole bubble thing, from a fan perspective at home, was a giant metaphor—the metaphor of the bubble bursting, and thus I wouldn't be able to stream games illegally, like if a player got the Billy Ray Virus and ruined everything or some shit like that.

But none of that happened.

Basketball went on. The **Lakers** won, and my friends who know how much I hate the Lakers had to do welfare checks on me, but overall, I was OK in my Downtown apartment.

But enough about sports. Design nerds, can we talk about the NBA Virtual Fan thing?

I was super skeptical at first as to how that would work out—I can barely figure out Zoom meetings. Like, I had my first Zoom meeting ever a few weeks ago with fellow *SLUG* writers [Editor's note: It was actually Google Hangouts] and had no idea about Zoom etiquette, like when to mute your mic, and I was like "mute this MIKE! (ha ha)" or when to put pants on, etc.

So NBA Virtual Fans is like one, massive Zoom meeting but for a nationally televised basketball game, right? I know it's the NBA and not the **WWE**, but what are the chances of a virtual fan pulling some lewd behavior? Like, that could happen—maybe it did happen and got deleted—but there's gotta be someone with way less shame than me that would have done that?

Also, maybe I'm just getting nitpicky here, but graphic-designer tech nerds, could you have just made all the virtual fans' heads the same size? That was weird. Again, I'm just pirating these games illegally, so I'm not gonna make a big deal out of that.

All things aside, I liked it. The Jazz lost just as they should have (an article and an argument for another day), but the bubble was entertaining. As of right now, no one really knows what's happening with the NBA next season—like, could there be another bubble? I propose this: Utah has a bubble built already! It's Utah county! It's been a bubble for years! We can totally have the whole NBA there next season! That bubble's already constructed! Go us!

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# SNOWY

Jeff Richards making a case for Utah's claim to the "Greatest Snow on Earth®" on the northern side of Little Cottonwood Canyon, December 2019.

By Jack Dawe • @wjackdawe



Jeff Richards – Little Cottonwood Canyon

# 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](mailto:angela@slugmag.com).



# CONTENT SHIFTER

11 New Series  
to Stream in  
November

By Bill Frost • [billfrostsfc@gmail.com](mailto:billfrostsfc@gmail.com)

Finally, November. By the time this makes it to publication, 'Merica could be in flames and under siege by obese militia rednecks while I'm stowed away on a flight to Any Other Fucking Country in search of journalistic asylum. I'll let you know how it shakes out.

Anyway: A new month (fingers crossed) means new TV shows to stream. Here are 11 series premiering in November to enjoy (or tolerate) in the bunker.



## Moonbase 8 (Sunday, Nov. 8; Showtime)

After Netflix's *Space Force* and HBO's *Avenue 5*, is there room for another surreal astronaut comedy? Only if it's from **Tim Heidecker**, **Eric Wareheim** (*Tim & Eric*) and **Jonathan Krisel** (*Baskets*). *Moonbase 8* follows three bros (Heidecker, **Fred Armisen** and **John C. Reilly**) training for their first lunar mission in an isolated Arizona moon base simulator, and slowly losing their minds (not that they had much to spare). Don't think too hard—*Moonbase 8* doesn't.



## Industry (Monday, Nov. 9; HBO)

If you've ever wished Showtime dad-rock drama *Billions* was less old and white, and sexier and angsty-er (and British), *Industry* might be for you. New to the shiny world of London high finance, New Yorker Harper Stein (**Myha'la Herrold**) is thrown in with a pack of hungry, ridiculously good-looking grads looking to claw their way to the top. Do they do drugs and fuck? You bet. Do they deal with class, gender and race issues? Between the drugs and the fucking, sure.



## A Teacher (Tuesday, Nov. 10; Hulu)

Speaking of sexy angst, here's a teacher-hooks-up-with-student "miniseries" (10 episodes isn't *mini*, Hulu) pretending not to be a supersized Lifetime movie. The imaginatively-titled *A Teacher* stars **Kate Mara** as a married high-school teacher in a torrid (and illegal, because Texas) romance with a senior (**Nick Robinson**). Because *A Teacher* is under the usually prestigious FX on Hulu banner, it's presented as premium, cable-level art. Really, it's just eight episodes too long.



## The Real Housewives of Salt Lake City (Wednesday, Nov. 11; Bravo)

So far, so garbage—the quality's going to turn soon, promise! Before then, however, there's the 10th(!) installment of the *Real Housewives* franchise/cancer to attend to. The latest victim of the White Claw of reality shows is Salt Lake City, which introduces six new Botox repositories who are indistinguishable from any other *RH* coven. The Housewives aren't "real," nor is a millisecond of this "unscripted" bullshit bazooka, but who cares? *Idiocracy* accomplished.



## The Lego Star Wars Holiday Special (Tuesday, Nov. 17; Netflix)

"Lego" is a mashup of the Danish phrase *leg godt*, which means "play well." Nice, but that doesn't mean you get to insist that your brand name is always all-capped as LEGO when it's *not a fucking acronym*! Can I demand that I am henceforth FROST? No, because it *stands for nothing* ... and neither do I. Except for this grammatical atrocity—I will die on this hill! Oh yeah: *The Lego Star Wars Holiday Special* is a Lego reenactment of the infamous 1978 original. Should be fun.



## Animaniacs (Friday, Nov. 20; Hulu)

One of the most insane cartoon series to ever air on normie broadcast TV is back, so 2020 isn't a complete wash. *Animaniacs*, which originally ran 1993–98, followed "Warner brothers" Yakko and Wakko, as well as "Warner sister" Dot, as they wreaked pop-cultural hyper-havoc on the Warner Bros. studio lot. Most importantly, the 'toonied-up sketch/variety show introduced the world to *Pinky & the Brain* (also returning), two mice bent on world domination. *Take it*, P&B.



## We Are the Champions (Tuesday, Nov. 17; Netflix)

*The Office*'s **Rainn Wilson** produces and narrates this docuseries about hyper-niche competitions around the world. Episodes chronicle the low-stakes gamesmanship of chili eating (by heat, not quantity), cheese rolling (downhill cheese-wheel races), fantasy hairstyling (over-the-top 'dos), yo-yo-ing (self-explanatory), dog dancing (ditto) and frog jumping (ditto-ditto). Sound ridiculous? Playing videogames has somehow been elevated to an "esport," so step off.



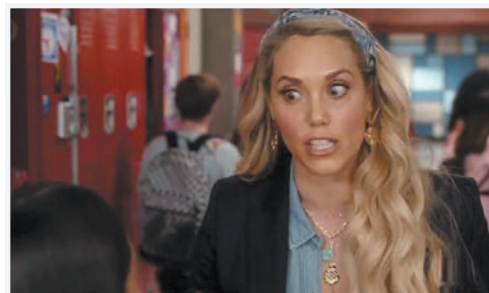
## Belushi (Sunday, Nov. 22; Showtime)

How has there never been a decent biopic about **John Belushi**? The rightfully hated *Wired*, a 1989 film dramatization of **Bob Woodward**'s equally reviled book, doesn't count. *Belushi* finally recounts the former Saturday Night Live star's rise (*Animal House*, *The Blues Brothers*' movie and music) and fall (death by drug overdose at 33 in 1983). He claimed he'd "rather be an anarchist than a professional," and Belushi shows the highs and lows of killing yourself for art.



## Black Narcissus (Monday, Nov. 23; FX)

In 1934, a group of nuns led by young Sister Clodagh (**Gemma Atherton**) are sent to the high Himalayas to establish a mission in a palace donated by an Indian general. The catch? The palace was previously a harem house (or sex palace, if you will). Will the Sisters of St. Faith overcome their erotic surroundings? Can Sister Clodagh resist the sexy swagger of soldier Mr. Dean (**Alessandro Nivola**)? *Black Narcissus* is predictable, but it's also gorgeous to look at.



## Saved by the Bell (Wednesday, Nov. 25; Peacock)

Picking up decades after the 1989–94 series, this *Saved by the Bell* sequel centers around the political machinations of California Gov. Zach Morris (**Mark-Paul Gosselaar**) and ... does the plot really matter? Zach, A.C. (**Mario Lopez**), Kelly (**Tiffani Thiessen**) and Jessie (**Elizabeth Berkley**) are back; Screech (**Dustin Diamond**) was not invited. A new *Saved by the Bell* makes about as much sense as a *Dexter* revival (don't get me started), but at least Zach Morris is still *the worst*.



## The Flight Attendant (Thursday, Nov. 26; HBO Max)

*Big Bang Theory* escapee **Kaley Cuoco** (currently the titular voice of HBO Max's *Harley Quinn*) is *The Flight Attendant*, a woman who wakes up in a hotel next to her one-night stand—problem is, he's a bloody, dead mess. A brisk, back-tracing murder mystery unfolds from there, balancing raw tension and dark humor with Cuoco dominating the lead. *The Flight Attendant* is either too smart or perfect to drop on Thanksgiving Day—anything makes sense in 2020, so just roll with it.





# SKATE

Shooting photos at night is always hit or miss with me (mostly miss), and this night was no different. I had been shooting soft, grainy, ill composed and overall terrible photos all night. But for some reason, as soon as John started to throw up this craislide at Solo, the stars seemed to have aligned and that feeling of pure joy swept over me the moment I looked at the back of the camera because I knew something special just happened.

By Randy Roberts • @randyphoto

John Quezada - Craislide - South Jordan Skatepark



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**BMX**

In the vast wasteland of the valley, Mike Mastroni (@mikemastroni) snuck in an elusive full-pipe mission. With a setting sun and a stealthy thrill behind us, 10-o'clock tire marks were the only trace of activity within the yards.

By Jon Tinsley • @jontinsley



Mike Mastroni – Sunset Full-Pipe – SLC, Utah

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# Local Music Reviews

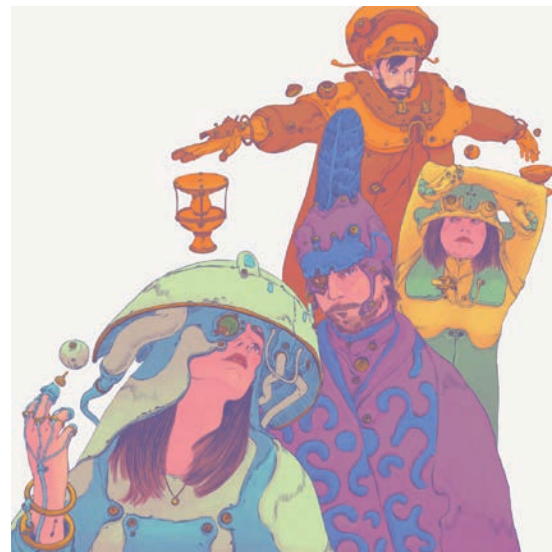


## Jay Warren – Give Love

(Self-Released, 09.25)

Jay Warren = SoMo x Gallant

–Palak Jayswal

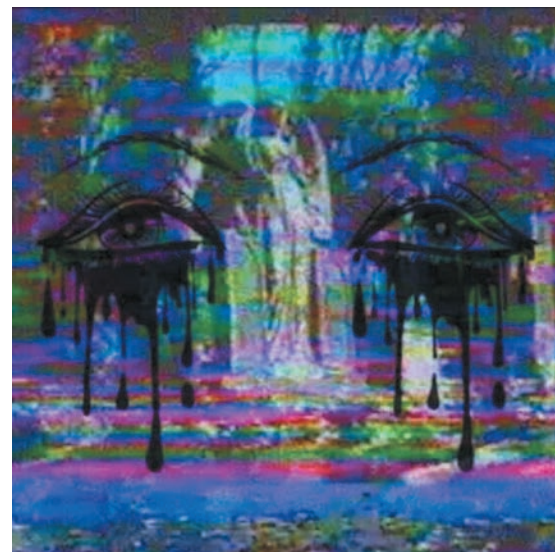


## Muzzle Tung – Gannet

(Self-Released, 09.04)

Muzzle Tung = Post-Chelsea Girl Nico  
x (Rangers + Pocahaunted)

–Audrey Lockie



## Nick Simone – The Acid Prophet Pt. 1

(Self-Released, 03.20)

Nick Simone = Ultravox (Systems of Romance)  
+ Doon Kanda + Avey Tare (Down There)

–Kassidy Waddell



## picnics – stood up too fast

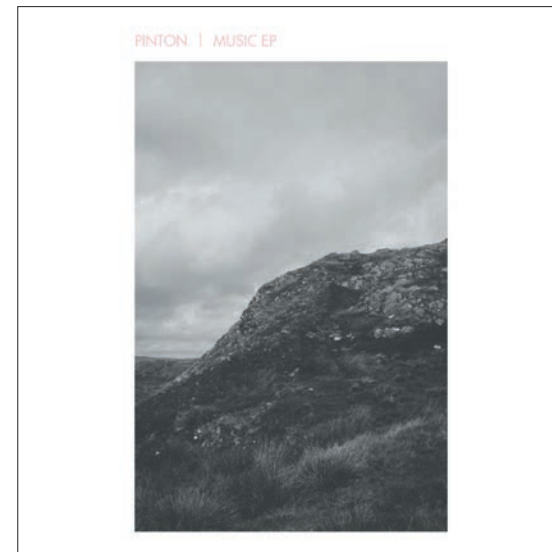
(Self-Released, 10.23)

picnics = Sabreteeth + Unwound

–Audrey Lockie

Read full reviews at [SLUGMAG.COM](http://SLUGMAG.COM).

# Local Music Reviews



## Pinton – Music EP

(Self-Released, 07.11)

Pinton = Brand New + O'Brother

–Mary Culbertson



## Red Checker – Mandarin

(Self-Released, 04.10)

Red Checker = Pedro the Lion + The Strokes

–Billy Swartzfager



## Rifamos – Rifamos

(Self-Released, 09.04)

Rifamos = Shannon & The Clams

+ Ennio Morricone

–Austin Beck-Doss



## Villain – ACT III - The Getaway

(Self-Released, 10.02)

Villain = Bring Me the Horizon

(pre-Sempiternal) + As I Lay Dying

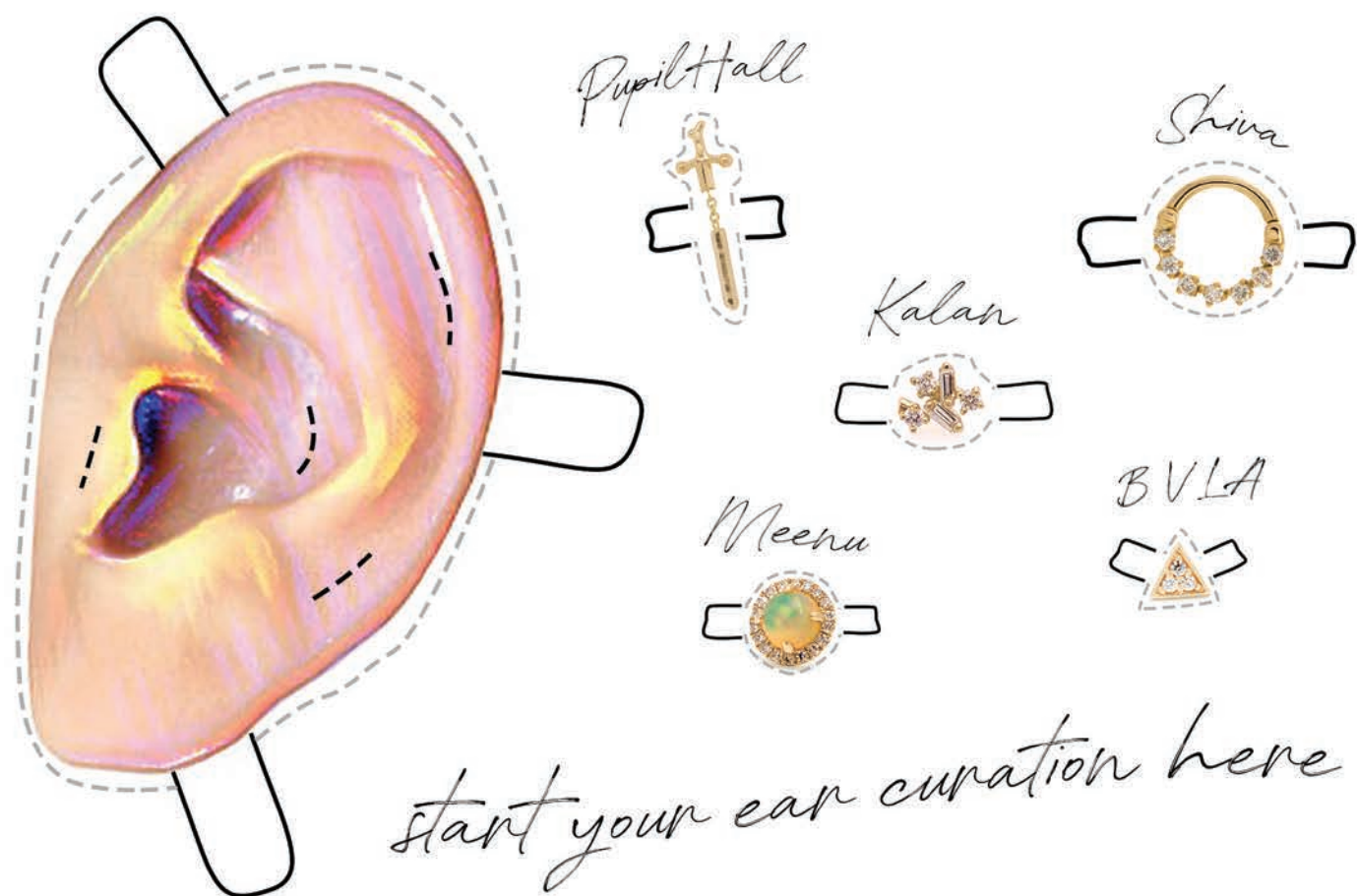
–Marina McTee

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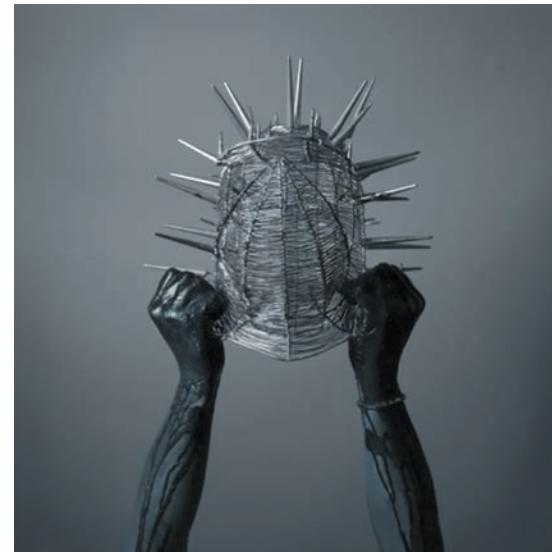
JEWELRY & CUTE A\*\* GIFTS



# Music Reviews



**BBsitters Club – BBsitters Club & Party**  
(Hausu Mountain, 10.16)  
BBsitters Club = The way Rush sounded when you were 14 + Rented Mules  
+ Phish live bootlegs  
–Audrey Lockie



**Ghostmane – ANTI-ICON**  
(Blackmage, 10.21)  
Ghostmane = Suicide Boys + Slipknot / Marilyn Manson ^ Nine Inch Nails  
+ Harm's Way  
–Zaina Abujebarah



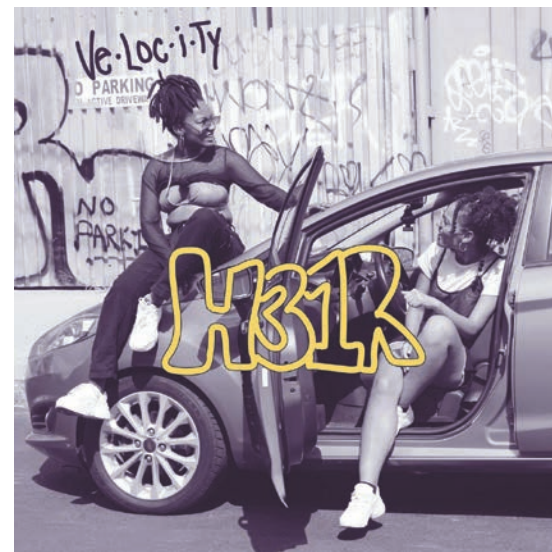
**J.E. Sunde – 9 Songs About Love**  
(Vietnam, 11.20)  
J. E. Sunde = Paul Simon + Buck Meek  
+ Elliot Smith  
–Russ Holsten



**Matt Berninger – Serpentine Prison**  
(Concord, 10.16)  
Matt Berninger = The National + Nick Cave  
+ Tom Waits  
–Paul Michael Zuniga!



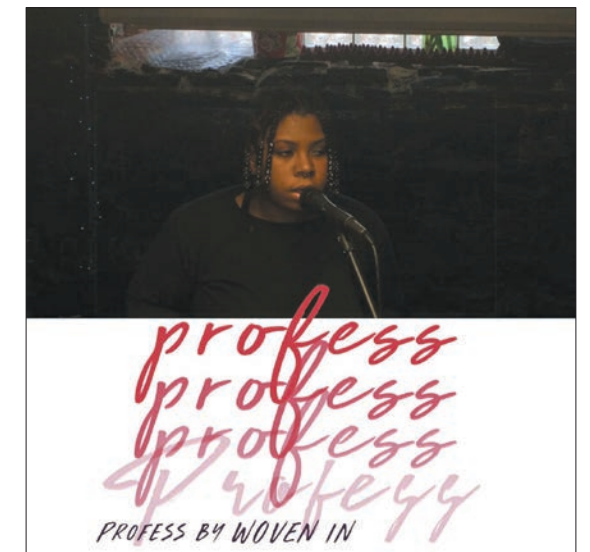
**Golden Champagne Flavored Sweatshirt – Expectant**  
(Ratskin, 11.20)  
Golden Champagne Flavored Sweatshirt  
= Hiro Kone + Ipek Gorgun  
–Audrey Lockie



**H31R – Ve·loc·i·ty**  
(PTP, 10.03)  
H31R = Lil Simz + Apani B. + Angelika  
– Taylor Hartman



**Nonlocal Forecast – Holographic Universe(s?)**  
(Hausu Mountain, 10.30)  
Nonlocal Forecast = Early Giant Claw  
x Will Ackerman  
–Audrey Lockie



**Woven In – Profess**  
(Grimalkin, 10.30)  
Woven In = Depeche Mode + Nine Inch Nails  
+ Hunting Dog  
–Marina McTee

Read full reviews at [SLUGMAG.COM](http://SLUGMAG.COM).

Read full reviews at [SLUGMAG.COM](http://SLUGMAG.COM).



# Film Reviews



**Jungleland**  
Director: Max Winkle  
Paramount Pictures  
In Theaters: 11.06

—Patrick Gibbs



**The Witches**  
Director: Robert Zemeckis  
ImageMovers  
In Theaters: 10.28

—Patrick Gibbs

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**11/14: CINDERS SOLD OUT**  
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## Tips from a Top Astrophotographer



@dereksturmanphotography

Astrophotography to me has always been about the exploration of communicating the experience of the night sky. Exploring the relationship between mechanical photographic capability and artistic expression and sharing an experience or emotion has become the passion in astrophotography for me. There's also something inexplicably exciting about the feeling of standing under the stars, and seeing what you were able to capture appear on that screen.

It's important to use the right equipment when photographing the night sky—a wide lens that stops to 2.8 with infinity focus, a solid tripod and a remote are all among my must-haves. And try to get as far away from city as possible.

I've been shooting Nikon for four years now, and the D850 has been my workhorse now for three of those years. It's been the perfect tool for me because it's been able to deliver the performance I need in a wide variety of conditions for its resolution capabilities. Having lived in Utah most of my life I really can't recommend any camera store aside from pictureline—and I cannot recommend pictureline enough! They carry all the Nikon essentials, and are always incredibly helpful. Even though I live more than an hour away, and there are three or four other camera shops closer to me, I make a point of going to pictureline because of how much I prefer them.

- Derek Sturman, [www.sturmanphoto.com](http://www.sturmanphoto.com)



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