

SLUG MAG

THE LIGHT OF LOCAL LEADERSHIP -G- 33RD ANNIVERSARY ISSUE

FEBRUARY 2022 • ISSUE 398 • VOL 33
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ABOUT THE COVER: Patric Bates' (@patricbates) illustration for our February cover personifies the light of local leadership through a watchful sage imposed over the Salt Lake skyline. Beneath the guardian, symbols and numbers abstractly represent *SLUG*'s 33 years of publication.

Joshua Joye

Contributor Limelight Lead Designer



As *SLUG*'s Lead Designer, Joshua Joye has been at the helm of what makes our print issues, ads and online content visually appealing and unique! Alongside our team of Contributing Designers, Joye works tirelessly to execute the right visual assets to pair with each article, helping further along *SLUG*'s storytelling. Check out his layout designs on pgs. 7, 14 and 15.

John Barkiple

Contributor Limelight Contributing Photographer



For just over 20 years, *SLUG* has had the joy of working with John Barkiple (@johnbarkiple) in nearly every issue we have published since. "Thanks to my many years of shooting for *SLUG*, I've built a respectable collection of images and relationships," says Barkiple. Check out his work on pgs. 6 (Wynter Storm), 10 (Jason Rabb) and 20 (Save Our Great Salt Lake).

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WASATCH WYNTER STORM WATCH: THE POWER OF THE UTAH BLACK ARTISTS COLLECTIVE

by Alexis Perno | alexis.perno1@gmail.com

Art is a powerful force—as a poet, it saved Wynter Storm’s life. Now, after creating Utah Black Artists Collective (UBLAC) alongside **Jayrod Garrett**, Storm shares that same power of art with all of Salt Lake. “UBLAC is our baby,” Storm says. “UBLAC is my heart.”

Founded in July 2020, UBLAC seeks to offer space for Black creatives in Utah to connect and grow. The collective now boasts over 30 professional artists ranging between musicians, dancers, writers, visual artists and more. “That was wild to me—we’ve created such a community,” Storm says. “I always say ... the picture is bigger than me. I had no idea how much bigger the picture was than what I initially wanted to do.”

Just how big does the picture get? If you’re Storm, it looks like bridging the gaps between communities in Utah by continuously reaching out. UBLAC isn’t just a place of refuge—it’s a way for all communities to connect with the Black artists that haven’t been given a platform. “We hope to change the face of art in Utah, especially how people see Black art,” Storm says.

The mostly white atmosphere of Utah has affected Storm both as an artist and an individual. While Storm’s accomplishments are impressive—her finalist list is no joke—the work that had to be put into those feats often involved blood, sweat and tears. “Unfortunately, I’ve had to work a little bit harder,” Storm says. “Sometimes, you can tell that you’ve already gotten a score when you walk on stage, even before you open your mouth.”

Preconceived notions didn’t stop Storm. In

fact, they pushed her to “dig even deeper” and keep building pathways. “It always goes back to community,” Storm says. “I’m so grateful to say [that] ... as an organization, we have been welcomed with open arms. That says a lot because of course you get a little bit nervous—you’re starting an all-Black collective in Utah!”

Storm’s right—community is at the center of what UBLAC does, and the **Youth Mentorship Program** exemplifies that goal. Aspiring young artists of color are matched with UBLAC professionals to grow their talent, and it’s a program that’s near and dear to Storm. “When I didn’t feel like I had anywhere else to turn to, I turned to poetry, and sometimes that’s all we have,” Storms says. “I always hope to be that light in someone else’s life.”

Establishing the Youth Mentorship Program was a high priority for both Storm and Co-Founder Garrett. Storm herself has worked with **Boys & Girls Club** since she was 16 and thinks back fondly on her own mentors who had a “huge impact” on her. “Just the lives that I was able to touch through those programs,” Storm says. “The kids that walk up to me ... to see the smiles on their face, I’m almost in tears now because it does something to me.”

UBLAC is the first organization both Garrett and Storm ever created, and in Storm’s words, leading it has taught her a few lessons on patience. Despite the challenges, Storm wouldn’t trade her experience for anything. “It’s taught me a different and a new type of love,” she says. “It’s made me hopeful that we can—that we have—made a change and we can continue to make a change.”

With Storm at the helm, UBLAC’s impact is only getting larger. With new, exciting community partnerships in the works and workshops on the way, UBLAC is an organization that is always evolving to fit the needs of the community. “I’m excited for the future,” Storm says. “I’m excited to see where we take UBLAC. I’m excited for UBLAC to continue to grow.”

Stay connected with UBLAC through Facebook at Utah Black Artists Collective, on Instagram @_ublac_ and through their website, ublac.org. You can support UBLAC through donations via their website, and Storm encourages everyone to get involved: “Show us some love and participate in our events so we can continue to bridge the gap and build community.”



Photos by John Barkiple

Wynter Storm, UBLAC’s Co-Creator, works with UBLAC to bridge the gap between communities in Utah.

The Rose Club

LEADING THE COMMUNITY TO SHOW UP AND SKATE

By Kelly Fernandez • talesofevergreenhills@gmail.com

Photos by Ian Casey



Top: Co-Founders Jess Harper and Michelle Tierney strive to create a safe space for beginning skaters to learn and grow.

Bottom: Rose Club members (L-R) Laura, Anna, Mariena and Jenna enjoying a Wednesday Skate Night at Crossroads in Ogden.

Northern Utah offers a favorable landscape for several extreme sports both outdoors and indoors. This can understandably be an intimidating atmosphere for beginners in any of these domains. The Rose Club has taken initiative on leading a change in the dialogue for skateboarding and snowboarding, pioneering accessibility for beginners to learn in the safest environment.

The Rose Club was initiated in the Ogden area by **Michelle Tierney** in July of 2020 as a place for women to connect with other skaters and to feel comfortable in beginning or growing their skateboarding experience. It’s nothing formal and has no defined set of members, rather the club represents a time and place for people to come skate and cheer each other on. On a regular basis, about 20–30 people from all walks of life show up to skate and learn. In the beginning, the group was solely focused on being a space for women. Today, TRC has evolved to be a femme-focused community that welcomes anyone and everyone willing to be encouraging and supportive of each other.

The Rose Club represents a group that is trailblazing the way for more than an empowering experience in diverse physical activity; they are paving new avenues through which people can use their passions to lift up

their community and be an accountable member of that community. “The biggest strength of The Rose Club are the people who are involved in it. We place a big emphasis on people encouraging, welcoming and pushing

each other the way they would like to be treated,” says Tierney. “The skate park can be a very intimidating place, so having that one person who offers encouragement or [says] ‘you got this’ can make the world of difference.”

Examples of how The Rose Club is passing on the group’s supportive character off the skate ramp is shown through their partnerships with local businesses, including *Crossroads Skatepark & Shop*. *Crossroads* has offered The Rose Club event sponsorship while also providing access to their skatepark for their events and skate nights. The Rose Club aims to hold big events once or twice a year that bring the community together in one place and showcase their growth in their various skill levels, further pushing skaters to grow together. This is only possible because of their ability to stand as community leaders and foster these tight-knit relationships. “It gives us a great sense of pride for anyone to consider TRC as a community leader. Leadership is a central part of The Rose Club,” says Tierney. “It is something we take very seriously and understand the importance of it in our community. We look to the people involved in The Rose Club to pass this on to everyone they meet.”

The Rose Club is making a difference in activities with a male-dominated history through a strong, inspirational sense of solidarity and motivation. A first timer can expect to be welcomed by friendly faces, many of whom love teaching and supporting each others’ development as skaters, whether it be learning the basics or trying to hone different tricks. The Rose Club has events all throughout the year; during the summer time they hold *Saturday Skates* and during the winter they have *Wednesday Skates* at *Crossroads*, located at 251 W. 12th St. in Ogden, every second Wednesday of the month, currently from 7 p.m.–9 p.m. These skate nights are sessions dedicated to skateboarding with the collective. Additionally during the winter, they are planning on doing ride nights once a month at *Powder Mountain*. They are also planning on a snowboarding event this year at that same location. All information about these events can be found at the-rose-club.com and on their Instagram @_theroseclub.

MOORE

CARL MOORE is PROTECTING the FUTURE OF our GLOBAL FAMILY

By Audrey Lockie • audrey@slugmag.com

Across his work with three separate organizations—the community-centric Pandos, environmental protection and sustainability group SLC Air Protectors and a newer project focused on unsheltered outreach, O.U.R.'s (Our Unsheltered Relatives)—Carl Moore aims to support, protect and nourish all life on earth: “As far as leadership and the way we operate, we all believe that Indigenous people have a sacred stewardship to location [and] to take care of people and places and all of our relations,” he says, “and that doesn’t just stop with human beings—that’s animals and plants and the air and the water and the mountains.”

Both Pandos and SLC Air Protectors were born out of the 2016 Standing Rock struggle, which Moore says “sparked the need to have organizations standing up for Indigenous sovereignty” for him and the organizations’ other co-founders. While these groups primarily serve Utah’s Indigenous nations, their shared genesis in the Dakotas begets a wider focus: Aid (food, clothing, COVID tests and more) from both organizations extends across the southwest desert and outreach goes as far as Minnesota, where they support the area’s Indigenous nations in the fight against the Line 3 pipeline.

In addition to events such as music and dance festivals, community Pow-wows and their annual, 350-mile prayer run from *Bear’s Ears* to Salt Lake, Pandos serves as the umbrella organization for **Missing and**

Murdered Indigenous Women + Utah, ran by Michelle Brown and Jennifer Boyce. Along with the Indigenous protection and management of the *Bear’s Ears* monument, Moore cites the MMIW project as a primary concern for the group and its supporters. COVID-19 has halted some of the lobbying efforts previously undertaken by SLC Air Protectors, with the group also assisting in quarantine-related food relief, as well as other projects such as helping Southern Utah’s Goshute nation restore their community greenhouses.

Around one year ago, O.U.R.’s blossomed from a different catalyst. Moore and fellow Pandos Co-founder Dave John had helped set up and maintain Camp Last Hope, a westside campsite that hosted over 200 unsheltered residents until the city shut the camp down in February of 2021. Specifically, Moore and John would serve food at the camp on weekends and rejected the push to cease their services. “After Camp Last Hope was raided, we just continued cooking every weekend,” says Moore. The weekend meals have now shifted to only Saturdays, with O.U.R.’s also providing transportation, clothing and assistance in maintaining and protecting the city’s camps among other services.

Again, community and interpersonal stewardship drive Moore’s work with O.U.R.’s. In his view, one barrier facing the unsheltered community is a lack of respect and

With Pandos, SLC Air Protectors and O.U.R.’s, Carl Moore works to preserve and protect our relationships with all living things.

public awareness among Salt Lake residents about our neighbors. “[I’m] trying to alleviate stereotypes about unsheltered people and why they’re unsheltered,” says Moore, citing the video series on O.U.R.’s Facebook page where he introduces our neighbors and their lives and documents law enforcement abuse of the unsheltered community as an example of this ethos. “O.U.R.’s is not just about feeding people—it’s also being there for people, acknowledging them [and] letting them voice whatever they have to voice.”

Despite his range, all of Moore’s work stems from the core tenet that we all share a deep relation with every living thing on earth. “We have a moral obligation to take care of each other and treat each other like a good family,” says Moore. “We don’t want to see other people sleeping in tents; we don’t want to see people being abused. We want to stand up for them [and] we want to take them in, but [we] also [want to] be there for them when they need to vent, when they need to cry, when they need to hurt.”

Follow Pandos, SLC Air Protectors and O.U.R.’s on Facebook, and visit pandos.org or slc.airprotectors.org for more information and to donate. Contact O.U.R.’s via Facebook to inquire about support or arrange supplies donations.

Photo: lmSorenson.net



Alibi Bar & Place
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Monthly Calendar
February 2022

- 2/3 **Thurs.** Vibras Del Lago - Cumbia Dance Party
- 2/4 **Fri.** DJ : Bo York
- 2/5 **Sat.** DJ : Flash & Flare
- 2/6 **Sun.** DJ : Spaz
- 2/10 **Thurs.** New City Movement Monthly Dance Party
- 2/11 **Fri.** DJ : Concise Kilgore
- 2/12 **Sat.** DJ : James Beard esq.
- 2/13 **Sun.** The Shake-Up w/ Robin Banks & Friends
- 2/17 **Thurs.** Night Court : Disco Boogie Dance Party
- 2/18 **Fri.** DJ : Flash & Flare
- 2/19 **Sat.** DJ : Matty Mo
- 2/20 **Sun.** DJ : Red Scare
- 2/24 **Thurs.** DJ : Concise Kilgore
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Jason Rabb

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Jason Rabb champions local artists and musicians through programs like *HUM TV* and *12 Minutes Max*.

By Parker Scott Mortensen
@_coldbloom

Anyone in Salt Lake can tell you the value of our local library. Beyond being a free repository for books, the *Salt Lake City Library* is full of passionate people who are eager to uplift others in the community who share their interests. Jason Rabb, a librarian at the 400 S. branch, is particularly noteworthy in leading the charge to bring local music to the forefront of the library's archival and cultural efforts. Rabb, a librarian of 11 years who started as a shelver in 2010, works both as a day-to-day librarian answering patrons' general questions and as a coordinator of some of our community's most valuable programming, including *12 Minutes Max* and *HUM* (Hear Utah Music).

Perhaps Rabb's, and the library's, most significant contribution to our music scene is the **Local Music Archive**, a project that was spearheaded by *SLUG Magazine* about five years ago. "*SLUG Magazine* had this amazing archive of local music that was piling up in the office over many decades of people sending in their local music to be reviewed by *SLUG*," says Rabb. "**Angela Brown** reached out and felt strongly about finding a way to make this amazing stuff available to the community." Between *SLUG* and library volunteers and contributors, Rabb

helped lead the effort to digitize over a thousand CDs and tapes (some completely unmarked), as well as their accompanying art, into the library's database.

"To bring [this collection] to the library and make it available to the public creates this amazing resource of local music history," Rabb says. Many recordings go back a few decades at least, and their archival fosters broader acknowledgement of the value of local music as part of Utah's history. "We have all these institutions for Utah history and the settling of this valley. I think music gets forgotten in that," Rabb says. Now, anyone can access this history and appreciate it.

Rabb feels that performance is a valuable thing to offer, too, and the library accomplishes this through *12 Minutes Max*. This program runs every third Sunday of the month and invites performers from SLC's music, dance and film scenes to perform and collaborate. *12 Minutes Max* started "about four or five years ago," says Rabb, and provides an opportunity for artists from separate communities to collaborate with each other. "The idea was anything goes—any art you can perform in 12 minutes or less: Go!" *12 Minutes Max* was the first of the library's programming to be adapted for the virtual setting in which it now runs, and Rabb says this paved the

way for more of the library's local, virtual programming, such as *HUM TV*.

"Hear Utah Music," or "HUM," is the library's portal for local musicians to post their work and house an artist page, as well as make their music publicly available. "Before the pandemic," Rabb says, "we had been doing a lot of local-music programming at the library: We had a *HUM Fest* with music on the roof and out on the plaza." Rabb also coordinated a series called "Shhh," wherein artists were commissioned for quiet music to be played inside of the library. "Finding a way to continue that tradition of live music at the library, during the pandemic, that all led to *HUM TV*," he says.

HUM TV is an ongoing, public access-style online show in which the library gives musicians audio/visual equipment to film themselves performing. Intercut with this are interviews with the musicians conducted by a guest host from the community, someone who is a local music advocate, including representatives from publications such as *SLUG Magazine* and *City Weekly*. "It's important to showcase not only musicians but people who write about local music ... We're inviting the community into that part of it as well," says Rabb. "I think that perspective is unique to *HUM TV*."

You can see the fruits of Rabb's leadership at slcpl.org, where you can find links to *HUM*, *HUM TV* and the Local Music Archive.

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F Á C I L



TO LEAD WITH LOVE MOUDI HOB

By Bianca Velasquez · Bianca@slugmag.com

Rarely do you meet someone that can stand by their name in a literal sense. Moudi Hob considers being a lover an identifying state of being. Their last name translates to “love” in Arabic, and Hob’s work proves that they do in fact lead with love.

Born in the U.S. and raised in Lebanon, coming into adulthood carried layers of formative realizations that helped steward much-needed soul searching and self-discovery for Hob. “I was fortunate enough to be evacuated from a war zone at age 18, then relocated to Sandy, Utah, where my aunt lives,” Hob says. “Two years prior to the disruption of war, I had recognized and acknowledged the queerness in me, finding it increasingly difficult to live openly and truthfully with myself, though I could not shy away from it.” Without yet knowing it, Hob had been taking the first steps to not only find freedom within themselves but to later take a role in fighting for the freedom of others.

In 2013, Hob and their now ex-husband **Derek Kitchen** (with the help of **Restore Our Humanity** and others) established *Kitchen vs. Herbert*, the pivotal case that found Utah’s ban on same-sex marriage unconstitutional and allowed for same-sex couples to be legally married in Utah. “The experience of filing suit itself was very formative, beginning with applying for a marriage certificate at the county clerk’s office, only to be rejected, as expected,” Hob says. A plethora

of media appearances, interviews and attorney meetings came after. In October of 2014, the Supreme Court motioned to end Utah’s ban on same-sex marriage. “To this day ... it brings me such joy and gratitude—someone will recognize me and say, ‘My child came out because of this case’ or ‘My daughters were finally able to marry,’” Hob says.

However, Hob’s contributions to change and progress within our community had just started with that first victory. Hob knew that bringing food meant bringing joy and stability to others, and after establishing a hummus business, catering services and cooking classes, Hob found the opportunity to share more joy through beloved Mediterranean restaurant *Laziz Kitchen*. “Running a restaurant proved to be no cake walk. I immersed myself in learning everything I could as it came along,” says Hob. While *Laziz* is successful in its own right, Hob



Moudi Hob believes in writing as a method to further understand and love yourself.

expanded the use of the space to offer a monthly *Queer Poetry Night*. “I envisioned an alcohol-free space, serving tea and cookies instead, where queer people could bravely practice being themselves, sharing vulnerably who they were on any given day,” Hob says.

Hob’s next pursuit, **Soulful Exploration**, expands on the intentions behind the *Queer Poetry Night* and offers a space and guidance for those looking to discover what lies internally through writing. With Soulful Exploration, Hob will work as a writing coach and facilitate writing circles. “Soulful Exploration is my deeper dive with people, both in intimate, one-on-one settings and in groups,” Hob says. “I’ll show up with an open heart and my love, along with everything I’ve learned and am still learning.” Hob believes that through writing, individuals can find healing, growth and acceptance. “Writing is a way to process through your experiences and make sense of all the things that have inevitably impacted and shaped you,” they say.

True to their name, love sits at the core of each of Hob’s endeavors. Whether fighting for the recognition of love in court, spreading love and joy through food or helping others discover love and acceptance for themselves through writing, each pursuit begins and ends with love at the helm. You can join the monthly *Queer Poetry Night*, happening one Sunday a month from 7–9 p.m. at *Laziz*, at Riverawriting.com/events. Keep up with Hob and Soulful Exploration at Moudihob.com.

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SLUG Magazine Celebrates the Variety in Local Music with

DEATH BY SALT

~&~

33RD ANNIVERSARY PARTY

By Mary Culbertson • mlbculbertson@outlook.com



Salt VI is a true celebration of that.

SLUG also features the work of local artist **Lunares** for the cover of *Death by Salt VI*, which captures the heart of the project. Lockie says of the collaboration, “We went through a number of concepts and directions together before combining the macabre imagery of the skull with the honey/bee element, representative of characteristic Utah iconography.” Lunares helps to bring more brilliance to this project by celebrating local visual art and displaying the importance of this. Not only because everything SLUG does requires this visual art element, but the local music scene wouldn’t be what it is without visual artists as well.

A crucial part of what made *Death by Salt VI* possible was SLUG’s collaboration with curator **Tyler Harvey**. Originally from Portland, Maine, Harvey moved around and found a career in music while he was living in Denver, Colorado. It was there that he participated in a collaboration for a similar project. “I launched an annual vinyl



Fuzzy, scuzzy garage rock artist Jacob T. Skeen is among the 10 local artists featured on *Death by Salt Volume VI*.



Local hip-hop visionary The Pho3nix Child will close out SLUG’s 33rd Anniversary Party at Urban Lounge on Feb. 11.

Established in 2004, *Death by Salt* is a series of compilations made up entirely of some of our best local artists. Curated by SLUG, *Death by Salt* celebrates the essence of local music in SLC—basically, anyone with an “801” tattoo should be going ballistic about it. With the celebration of SLUG’s 33rd anniversary in 2022, *Death by Salt* is being officially released for the sixth time since the beginning of the tradition. Not only will the 10-track tape be available for purchase, but SLUG will additionally host a release party that doubles as SLUG’s 33rd Anniversary Party on Friday, February 11 at *Urban Lounge*. A select few artists from the tape’s lineup will play sets, possibly including some never-before-heard songs written for this collaboration. The opportunity to experience *Death by Salt* will be available for only the sixth time in the history of SLUG Magazine, and it will be a special night.

Audrey Lockie, SLUG’s Junior Editor, speaks on the curation of *Death by Salt VI*. “It’s been a long process getting all the music and artwork together, and finally listening to the 10-track tape through and seeing it all come together is such a rewarding experience,” she says. In some of the previous years’ *Death by Salt* releases, SLUG

compiled local singles of one specific genre and released the albums as a celebration of that genre in our local scene. While Salt Lake’s music scene has been on the rise, the theme for this year’s tape went in a completely different direction. As Lockie describes it, “eclecticism” was the project’s focus. *Death by Salt VI* features 10 local artists from different and unique corners: **Lord Vox**, **Josaleigh Pollett**, **LAST**, **The Aces**, **Jay Warren**, **Marqueza**, **The Pho3nix Child**, **Jacob T. Skeen**, **Bobo** and **Choice Coin**. The last four of these listed will be featured at the release party and the night will therefore include emo (Choice Coin), electronic pop (Bobo), blues/garage rock (Jacob T. Skeen) and hip-hop (The Pho3nix Child).

With the exception of the hit single from The Aces, “801,” all other singles on the tape were exclusively recorded by each local artist for the purpose of this project. Each artist has gained local exposure and has already carved out their place in the SLC music scene in their respective genres. The artistry presented with *Death by Salt VI* is a display of Salt Lake’s real excellence. The level of production and quality that is exhibited in so many SLC artists today is an evolving reflection of the history of Salt Lake’s music scene. Great music production quality in our neck of the woods has not always been this accessible, and *Death by*

compilation in partnership with **Vinyl Me, Please** titled *303 Music* that’s now released four volumes. When I moved to Salt Lake City I had to give up the project, which was hard for me. However, it just so happens SLUG had pioneered a similar project in SLC that we connected about and decided to re-ignite this year—*Death by Salt VI*,” he says.

With his expertise in similar collaborations, Harvey was able to secure a sponsorship with an organization called **Barnstock**. “Barnstock just cares about music and community,” says Harvey. “The organization benefits nonprofits through live entertainment and community projects—they essentially find creative ways to give back to the local industry.” With such a similar mission to SLUG’s, it was a perfect partnership, and one that paved the way for *Death by Salt VI* to come to fruition this year.

Harvey also worked to help this project give back to the community as more than just a platform for local artists and the inspiration we hope it gives listeners: SLUG will also be donating portions of the proceeds from *Death by Salt VI* to the local arts organization **Mestizo Insti-**

tute of Culture and Arts (MICA). “The compilations I’ve worked on in the past have been inspired by three things: music, art and social justice,” says Harvey. “MICA encapsulates all of those themes and I hope that this donation supports their mission in elevating emerging voices from the local arts community. My hope is that through this project everyone will discover a new act to support. I also hope that those who don’t already know about MICA discover the amazing work they’re doing.”

MICA’s vision involves supporting local artists in SLC by providing them with opportunities that wouldn’t otherwise be there. They fight for creativity by making artistry available to specifically westside SLC communities that don’t always have events, education or activism readily available to them. Their mission supports the talent that is often hidden in those communities and works to inspire youth and adults to act on their artistic endeavors. The music and arts scene in SLC would not be the same without MICA’s mission, helping every year to put this talent on the map.

Harvey ties it together eloquently with his personal vision for the project: “Salt Lake City has such an incredible music scene with a passionate

community that supports it. I hope that this project helps that community continue to grow while also nourishing young artists from all backgrounds, and their voices,” he says. It’s not just about the quest for excellence of the music scene in SLC, but the inclusivity of the scene, as well. It’s something that can set Utah apart from any other “music town” or big name music industry city—in Salt Lake, everyone can have a place. No matter their background, their upbringing, their ethnicity or their gender identity—mastery and exposure in music should know no classification.

Not only is *Death by Salt VI* a chance to celebrate the local music scene within SLC, but it’s a chance to look back and celebrate the history of where it came from and where it might be going. The community in Salt Lake as a whole has gained more and more attention in the last 33 years, leading to more support of the music scene, as well. It wouldn’t be the same without all of the community events, the local shows, the support of local businesses and the activism of local organizations. Hopefully, *Death by Salt VI* reminds people in the 801 of the community that we’re all a part of, giving us a sense of belonging which we will never stop pursuing.





"Monsoon Thunder Clouds, Sky Dazzler"



"Monsoon Rain Clouds, Sky Dazzler"

Gilmore Scott has been creating art for as long as he can remember. From the South-eastern corner of Utah, Scott brings his original pieces to viewers digitally and through local art shows across much of the state. With vibrant, high-desert depictions, Scott hopes that viewers see the landscape from a richer and more complex point of view. "[Being an Indigenous artist], I want people to know that we're still here ... not just in storybooks or movies. Folks tend to think that our style of work is meant to be viewed at roadside art booths, but we're being approached by museums and placed into them," Scott says.

Scott's identity as an artist and his Diné heritage are profoundly intertwined. When asked for his pronouns, Scott responds, "I am an artist and traditional Native American—if those can be considered my pronouns." The artistic influence that surrounded him as a child was an undeniable catalyst in his art career. His mother is a rug weaver and silversmith, so Scott grew up watching her create traditional rug patterns. "I would watch her weave as a kid and then repeat those patterns in my drawings. Once I got older, I started to look toward my culture again,"

GILMORE SCOTT

THE LANDSCAPE FROM THE ARTIST'S POINT OF VIEW

By Olivia Greene | greenecg@gmail.com • Photos courtesy of Gilmore Scott

Scott says. Many of the geometric patterns Scott produces are inspired by rug weavers' sacred designs linked with the stories that are passed down from those particular nations. As the background of more than half of his work, these vividly angular patterns provide the silhouette for Scott's art.

While in college at *Utah State University Eastern*, Scott was encouraged by his counselor to study nothing but art. "I dove into photography, digital art, sculpture ... anything I could get my hands on," he says. As a mixed media artist, Scott paints with oils, acrylic, pencil and watercolor. He is known for painting certain subjects repeatedly while altering the colors in each original work. The electric reds, blues, purples and oranges are integral in the way he perceives the desert landscape. Scott's paintings of slanted shadows are never simply sketched with a light hand but drawn with definitive, bold lines. In the painting "Monsoon Thunder Clouds, Sky Dazzler," billowing, gray-black clouds release a burst of lightning onto a foreground of terracotta buttes. The unwavering shadows from green crops amid the storm suggest a connection from the sky, to earth, to people that can not be disentangled. The expansive point of view from which Scott paints was also inspired by his nine years with the **U.S. Forest Service**. Working with the repel crew monitoring fires, "I was always looking from the sky down on the landscape, and that's played a big influence in my shadow work," Scott says.

The *Bears Ears National Monument* is frequently depicted in Scott's work. For example, in the piece "The Bears Ears Monarchs," four women walk in their

traditional skirts from east to west. "The footwear of the women represent the four Indigenous groups of people from this area: The Zuni, The Hopi, the Diné and the Southern Ute," Scott says. He frames the women leaders in butterflies because, he notes, "a lot of Southwestern Indigenous people are matriarchal, and I'm playing on the word monarch and matriarch."

Scott's oeuvre reflects a deep and ever-present meditation on the Diné's relationship to the Southwest desert. The viewer's glimpse into the history and present lives of the Diné peoples is one outlined in incandescent colors and meaning. As a leader in the modern art movement from the Diné nation, Scott inspires viewers to reconsider what Indigenous art has meant to them and what it could mean moving forward.

To see Scott's work in person, follow his Instagram at [@gstruarts](https://www.instagram.com/gstruarts) where he posts the shows in which he is featured. His website, with images of his work, is [gscott-tru-arts.com](https://www.gscott-tru-arts.com).



As a leader in the modern art movement from the Diné nation, Scott inspires viewers to reconsider what Indigenous art has meant to them.



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The Meatball, another hot sub, is served with sliced provolone, shredded parmesan and a thick marinara sauce. It can be difficult to stabilize this sandwich, but *Gaetano's* have perfected the meatball-to-sauce-to-bread ratio, creating a meal that is neither a sopping mess nor too dry. While not considered a sub, the Chicago Dog does come straight from the grill. This ¼-pound all-beef sausage comes split and grilled on a toasted

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Photo: John Barkiple

By: Katie Hatzfeld
katiehatzfeld@slugmag.com

SAVE OUR GREAT SALT LAKE

The Great Salt Lake is drying up, and unless we act now, it might soon disappear for good. This issue demands the support of the people who call this area home. This is not a drill—our namesake will die if we don't do something now!

Just over three months old, Save Our Great Salt Lake is one organization fighting for the lake's protection. Founder and Executive Director **Denise Cartwright** explains that, for her, "Save Our Great Salt Lake is a passion project that was motivated by urgency." A Master Esthetician and founder of skincare company **CRUDE**, Cartwright is just like any other Salt Lake resident trying to make a change. After hearing about the devastating state of the Great Salt Lake, she decided to put her skills to work. Offering "years of leadership, branding and digital campaign experience," she says, "[my] focus is looking at the goals of the group and transforming that into messaging that is legible and engaging to the general public." She is raising awareness and support from people like her and people like us. "I'm 33, I run a local business and I want to have a family here in Salt Lake City," she says. "I want a happy, healthy future here. I want my children to have clean air to breathe and a livable, thriving city and planet to exist on."

Denise Cartwright started Save Our Great Salt Lake as "a passion project ... motivated by urgency" for the precarious future of the Great Salt Lake.

Already the second-driest state in the country, Utah has some of the highest per-capita water use, a figure disproportionate to the amount of water naturally collected. With rapid population growth, infrastructure expansion and climate change impacting our average rain and snowfall, the state is pushing the limits of an already dire situation: There isn't enough water to replenish what's being used. How does this affect the Great Salt Lake? The lake relies on runoff to fill its shores and maintain a healthy salinity. With more and more water being diverted from the shores, it is shrinking. What's left is dry soil full of decades-old toxins creating dust that is easily picked up by strong winds. "If Great Salt Lake dries up, we're looking at a dust bowl in Salt Lake City ... The Wasatch Front could very well be unlivable," says Cartwright.

Additionally, one of the Great Salt Lake's unique roles is that of a feeding ground for roughly 10 million migratory birds annually, which includes around 330 different species. However, as the homeostasis of the lake is disrupted, the organisms that feed these birds will die, forcing them to find other food. But, this can be prevented! There are still large amounts of these necessary organisms surviving underwater. If legal protection of the lake can be won, there is still hope for the ecosystems of the lake.

"It's crucial that Utah residents take interest, responsibility and stewardship of our ecosystems. The Indigenous populations that stewarded the lake and this land before it was forcibly taken from them through settler colonialism understood this. Their descendants understand this," says Cartwright. It's time for that same responsibility to motivate everyone enjoying the splendor of the Wasatch Front—the ski-bums and the dirt-bags, the underground local bands, the brewers, roasters and distillers, the downtown nightlife lovers and the sunrise hikers. "History shows that Utah needs to be pushed (hard) to take water conservation seriously," says Cartwright, "so we need you to push. Please, please, please help us scream, yell and show your support; contact your legislators to help communicate our unequivocal support for this precious ecosystem."

You can get involved this legislative season (Jan. 18–Mar. 4) by writing a postcard to one of Utah's elected officials, signing the petition at saveourgreatsaltlake.org and volunteering for citizen lobbying at the statehouse—no prior experience necessary! If you're an artist, Save Our Great Salt Lake is collecting posters and poems for their #ArtistsForGSL campaign. Follow them on Instagram @[saveourgreatsaltlake](https://www.instagram.com/saveourgreatsaltlake) and on Twitter @[saveourgsl](https://twitter.com/saveourgsl) for more updates on campaigns and events. For questions about getting involved, email saveourgreatsaltlake@gmail.com.

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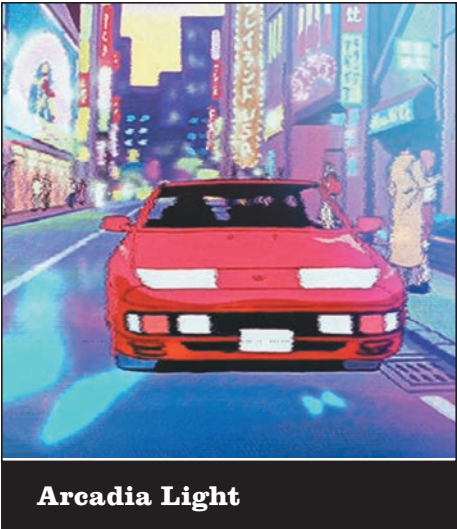
LOCAL MUSIC SINGLES ROUNDUP

For those who have traded hiking boots for headphones, *SLUG* keeps Utah updated with all things musically magnificent. In this month’s *Local Singles Music Roundup*, you can find a sample of SLC’s eclectic music style, from mellow-pop beats to an anarchist rager. Whatever your style, *SLUG* has something to match it. Read more February Local Music Singles Reviews at *SLUGMag.com*.



“Fever American Dream”
Self-Released
Street: 07.18.2021
#1 Babe Team = Slaughter Beach Dog + PUP + Modern Baseball

“Fever American Dream” is a pop-punk song from the solo project of **Austin Ryan-Mas**, #1 Babe Team. The song is immediately accessible through the catchy guitar, Ryan-Mas’ whiny singing tone that draws attention to his lyrics and the fitting piano and drums that make the track feel more complete. With all of these elements, “Fever American Dream” stays true to the genre I would call singer-songwriter pop-punk. The lyrics keep it unique, born out of Summer 2020 when wildfires across the Western United States were raging, political tensions were high and the COVID-19 pandemic was infecting millions worldwide. “Built a shrine all to yourself / A wall around everyone else / You keep pretending everything’s okay / It makes me sick, your birds of prey.” Although “Fever American Dream” comes from a meaningful place, the song manages to also be fun and playful and leaves me excited for future #1 Babe Team releases.
—Andrew Christiansen



“She Wanna Go”
The 17th Angel, DDR
Street: 12.10
Arcadia Light = Russ + Gusto Leimert + blackbear

It’s cuffing season, so pop on your hoodie and turn on this bluesy beat that will give you the confidence to make the first move. “She Wanna Go” paints that scene of us sitting in our depths, figuring out our feelings and crafting that perfect message to keep things rolling. This track brings up those lingering ghosts who appear as that handsome face that makes you question what you want or think about the one you really wanted. While commonly in collaborations the features sound abruptly inserted, featured vocalists Arcadia Light, **Mama’s Boy**, **Ceyz** and **MOD** sound like they’ve always been working together. Arcadia Light has orchestrated a hip-hop ballad that captures relatable, ingenious lyrics: “I’m just being honest / Spirit with the goddess / We just getting started.” The words take silent interactions and add profundity. “She Wanna Go” captures loneliness’ silver lining that we need to get through this winter.
—Kelly Fernandez



“Slide Through”
Self-Released
Street: 11.18
Kimi K = Rihanna x Zoe Wees

Kimi K’s “Slide Through” is hypnotic, although that very well may be accredited to the artist’s immaculate voice. The track is reminiscent of late ‘90s and early 2000s R&B with its thoughtfully curated, lo-fi production and overall beat. Both Kimi K’s vocals and the theme of the track’s content mesh together effortlessly. It’s the type of track to listen to as you get ready to go out—mood-elevating and full of good vibes. The lyrics, although simple, fit the overall aesthetic and mood of the track. “Slide Through” is relaxed and laid back and it makes for good music. Frankly, Kimi K could sing about anything with that voice and it would be a hit, but this track is successful precisely because it’s done so well. With an ear for the music and an eye for the overall vibe, it’s the perfect package. —Palak Jayswal

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SKATE

By Keisha Finci • @keishafinci

Lina has been killing it for years and challenging the norms of who skateboarding should be for. She's no stranger to being the only gal at skateparks or street spots, but that doesn't stop her—neither does snow or ice, apparently. “Well, at least we won't need wax,” she says as we arrived to this snow-covered park before most people had had their morning coffee. Her passionate, good-natured approach to skating is already inspiring a whole new generation of skaters behind her. If Lina isn't already one of your favorite skaters in Utah, she should be.



Lina Moeung – Icy back boardslide at Harmony Park

RIP RMFP

02/09/74 - 01/16/22



Rob Packer was a true original. A skater, bar fly, music aficionado, dog dad, humorist, vegan chef, PBR pacer, supporter of local businesses, collector of tattoos, van driver, lost soul collector, bird-flipper, art lover, animal lover, defender of the defenseless, shit-talker, loyal friend, listener, good time pal, prankster, SLUG Mag volunteer and supporter and oh so much, much more.

Printed here on this page is Packer's last submission to SLUG. Typed on his electric typewriter during his final days, Packer knew it would be published posthumously.

RMFP, thank you for loving as hard as you lived. May you live forever in the crazy stories shared by all who knew you.

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KEVIN TEMPLIN THE LUPULIN LORD OF UTAH

By Steve Koonce • @thedailybeard



Once upon a time, there were three Kevins—one brewed for *Uinta*, another at *Epic* and the third at *Red Rock*. All three were great at their craft and made amazing beers in Utah's burgeoning craft beer scene. Today, one Kevin remains, and he is Kevin Templin of the aptly named *Templin Family Brewing*.

The only nice thing about living in a control state is that the DABC must show their work. In doing some (very light) research, I was able to look up the best-selling small package beers and the top two—both double IPAs—came from the mind of Kevin Templin: *T.F. Brewing's* Ferda and *Red Rock's* Elephino. Kevin Templin is the Lupulin (oils in hops responsible for bitterness) Lord of Utah. "I don't know about that, but I'll take it. That's flattering," Templin says from the beautiful barrel room of his brewery at 936 S. 300 West in Salt Lake.

What does the Lupulin Lord look for in an IPA? "Bright, crisp, well-fermented, not mucky, sweet [or] overly heavy-handed [with] specialty malts. The hop aroma and flavor is just crackling with life," he says with a gleam in his eye. "The days of 100 ibus and 200 lbs of crystal malt in there are long gone. The modern IPA drinker is not the same drinker (from) 2010 ... 2005 or 2015 ... People know what [a] good IPA is now."

Templin may be known for the Ferda DIPA, but the hazy—or "modern" as Templin likes to say—IPAs they produce typically sell out in a day or two. At \$6–8 per can, they can get awfully pricey, but there's a reason. "Brewing [a] hazy IPA is significantly different than brewing west coast IPAs. It's just pure ingredients. They have their own yeast strain [and] they have their own water chemistry. Those beers are really expensive to make," Templin says.

Sure, hops are great, but what are these two large, wooden vessels in front of the *TF Brewing* bar? "We just received our foeders," Templin says, with excitement. "It's just a big wood maturation vessel. We have a whole foeder line of lager beers that we're doing." My mouth starts to water. *Templin* is about to get funky.

"We have a Valentine's beer coming out that's a foeder-maturated sour beer. We put some pinot grigio wine ... rose hips and raspberries [in there]," Templin says. Sounds like love in a glass. When it comes to creating the perfect IPA, Templin says that, "Cleaner fermentation, healthy yeast, hop utilization; you can save money by buying less expensive grain, or you can spend a little bit more and get better quality ... Those are things we tend to focus on."

The Lord hath spoken.

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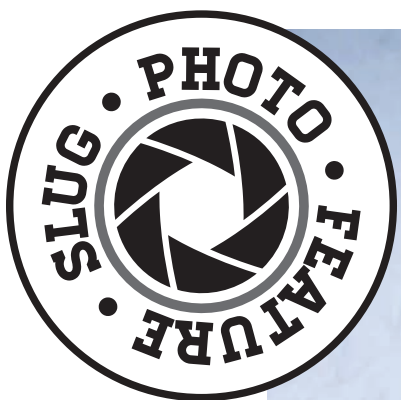
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SNOW

By Jovvany Villalobos • countercultureconscious.com

This log jib is named after the 1999 Disney movie *Johnny Tsunami*, filmed primarily at *Brighton Ski Resort*. The spot is a favorite for locals like Treyson Allen. Born and raised in the Salt Lake Valley, Treyson began riding *Brighton* in elementary school. He worked at the resort in high school as a snow shoveler and was eventually hired on as a digger. After years of learning the art of digging from masters like *Mouse* and *Jared Winkler*, Treyson has now taken over as Terrain Park Director himself.



Treyson Allen – Front board to switch hillbomb – Brighton, UT

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