

**S U C**  
*M A G*

**SOUTHERN UTAH CULTURE MAGAZINE**

LIVE MUSIC.

ENTERTAINMENT.

COMMUNITY.

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## CAN GET EXCITED ABOUT

#GEORGEFEST

FIRST FRIDAY OF EVERY MONTH

# SEPTEMBER GEORGEFEST ENTERTAINMENT

JAZZ GARDEN

6:30 - 8:45 P.M.

TYLER SEVY ACOUSTIC

9 - 11 P.M.

FULL TILT BOOGIE

MAIN STAGE

7 P.M.

THE SHAKERS

8:30 P.M.

DJ DANCE PARTY



# Illuminating

## Anxious

### Art

By Zoey Schumer

With the soft, melodic sounds of obscure indie-rock playing in the background, Beau Elliott lay on his bedroom floor, felt-tipped markers in hand and mouth.

He's crouching over a drawing, and, more often than not, it's wildly different than the physical space around him.



Beau's art depicts anxious, ugly characters contorted in vibrant scenes created to make its viewer uncomfortable, yet the overall pieces come together in whimsical imperfection. His sketchbooks are filled with crying faces in panels surrounded by bright colors and graceful hands reaching out toward something. It's like Alex Pardee meets "Adventure Time."

Although that imperfection is part of the draw (no pun intended) to Beau's nonsensical illustrations that fall somewhere between uncomfortable and graceful, it's something he grapples with on nearly every piece.

"There's something that feels very authentic about it," Beau said. "It's hard for me to leave mistakes even when I want them to be there. It's a bad mixture."

Perhaps one solution, Beau said, has been creating digital illustrations. As a recent graduate of Dixie State University's film program, he has both the practical training in storytelling, and he often uses storyboards to communicate in his artwork.

But while illustrating by hand is somewhat permanent, Beau, a St. George native, says working digitally is both a blessing and a curse--a blessing because he's able to achieve a clean, polished look that favorable design-wise, but a curse because he often finds himself returning to the same pieces, recoloring them and altering them in circles.

"Sometimes I go back to the same things over and over again," he said. "It freaks me out."

The 23-year-old said he appreciates when someone calls his work "weird,"

because he knows it breaks some perceived norms in the illustration world.

Beau's style is both ugly and pretty at the same time. It's high-energy, and sometimes it's a manifestation of his own feelings, but other times it's not, he said.

"I found that I love the energy and anxiety," Beau said. "It's like having a lot of ambition but not knowing exactly where to put that and sometimes thinking the places you've put it are ineffective."

However, most of the time, Beau said assigning his ambitions to art is always an effective route, even if it doesn't immediately seem that way. It's for that reason why Beau said he typically posts everything he creates, even if it's a piece he doesn't like too much. He said anxious art typically lends itself to more pointed art.

His process, he said, is literally forcing himself to draw at least something every day. And if he doesn't feel inspired? He still forces it.

"I think you find out a lot about yourself when you're trying to force things," he added.

Beau has a lot of goals, a few being a clothing line, comics, and a children's book.

"I'm in a weird phase in my work," Beau said. "There are so many things I want out of it and so many things I struggle to get."

Until then, Beau says he continues to navigate the frustrating world of self-promoting his art on social media.

He said it's an uncomfortable form of exposure.

"It's really unpleasant because you're constantly getting ratings for everything you do," Beau said. "At its core, it's a good thing. But it's intimidating.

Social media is such an intense part of our society these days."

The ease of access social media offers is also a good thing, especially when artists are looking for inspiration or seeking other creatives to hang around.

"A lot of my friends do art, and I think that's a great community to be in," Beau said.

*To view more by Beau, visit [SUC-MAG.com](http://SUC-MAG.com), and find him on Instagram at [@beuelliott](https://www.instagram.com/beuelliott).*



# FRANTICALLY FRAGILE

ST. GEORGE USED TO BE HOME TO SEVERAL MUSIC VENUES, HOSTED MULTIPLE OPEN MIC NIGHTS, AND IN GENERAL SUPPORTED A BUDDING COMMUNITY OF ARTISTS AND MUSICIANS. NOW, THE HOME OF THE PIANO GUYS, MEG AND DIA, AND BRANDON URIE (LEAD SINGER OF PANIC! AT THE DISCO) LACKS A LARGE LIVE MUSIC VENUE. WHAT HAPPENS NOW? *by Ryan Huskins*

Southern Utah is known for its beautiful landscapes, and for Zion. Something most people do not associate with it is the underground music scene; but there are many trying to change that.

With popular local venues for touring artists gone, such as Jazzy's or GoGo 37, and The Electric Theatre no longer wasting its time with promoting live music, it has been left to the local artists to keep pushing to get better community support, as well as support from other bands in the area.

## Venues... or lack thereof

To get a better sense of the venue situation in the community, I talked to Zane Watrous, lead singer of Shine Bright, a local Post-Hardcore band that believes the attempts by the city to keep its small town feel is one of the the reasons for lack of growth in the scene.

"The single most frustrating thing I've noticed is the seemingly deliberate attempt of the city to rid St. George of

its music scene," Zane said, adding that the closure of Jazzy's seemed fishy. "Every time something grows, the head of the snake gets removed, and things die down for a period until another sturdy venue comes around. I believe it is more or less an attempt to keep this city's 'small town feel' and appease its largest demographic." Referring to the retired, religious base in St. George.

St. George is one of the fastest growing cities in the country with a 3.1 percent annual growth rate - the fastest rate in Utah and sixth-fastest in the country. So why does the local population want to make sure that we have a shiny small town image when it is not necessarily the case?

We need to adapt to the change that is coming to our little town.

## Community

Another problem in St. George is fans of the music scene are very dedicated to certain bands but do not stick around to show support for other bands, or touring bands.

Steven Lee of the band Aura Surreal says: "Of course we all say we support one another but remember, everyone is trying to 'make it' to a certain extent and those bands and their fans are there for that group's set... most the time leaving whenever another group goes on, which is extremely frustrating."

The few times he has seen full audiences stick around are for "Battle of the Bands," because they have to stay if they want their band to win.

In contrast, Watrous believes that St. George music is a very tight knit group and band members often crossover into joining multiple other bands.

One thing that they all can agree on is there needs to be a larger fanbase if they plan to stay afloat. This rapidly growing town is the perfect breeding ground for that.

## What now?

The St. George underground music scene cannot survive without the support of locals. So get out there and follow band pages on social media. Check out venues like Studio Allegro that are trying to fill the void left by all of those venues that came before it.

When this generation decides that its art and music are just as important as those 400 paintings of the red rocks out in Kayenta, the local population will have no choice but to get with the times, or get left behind in what has the potential to be a massive scene.



# Loud.

## Getting Acquainted

by Zoey Schumer

*Editor's Note: For privacy and safety concerns, the identity of individuals named in "Loud," the nonfiction recurring column about sexual violence, have been changed, including the name of the writer. "Loud" is the true story of a St. George resident's experiences of sexual assault; therefore, each column will come with a trigger warning.*

Do you know that feeling when something is so loud, it creates a physiological response in your body that's impossible to ignore?

It can happen at the front railing of a concert, when the bass from the speaker above you is pounding so deep you can't see straight, and you feel the pressure of the vibrations infiltrate your core. Even with earplugs, it becomes increasingly harder to ignore.

It's invasive.

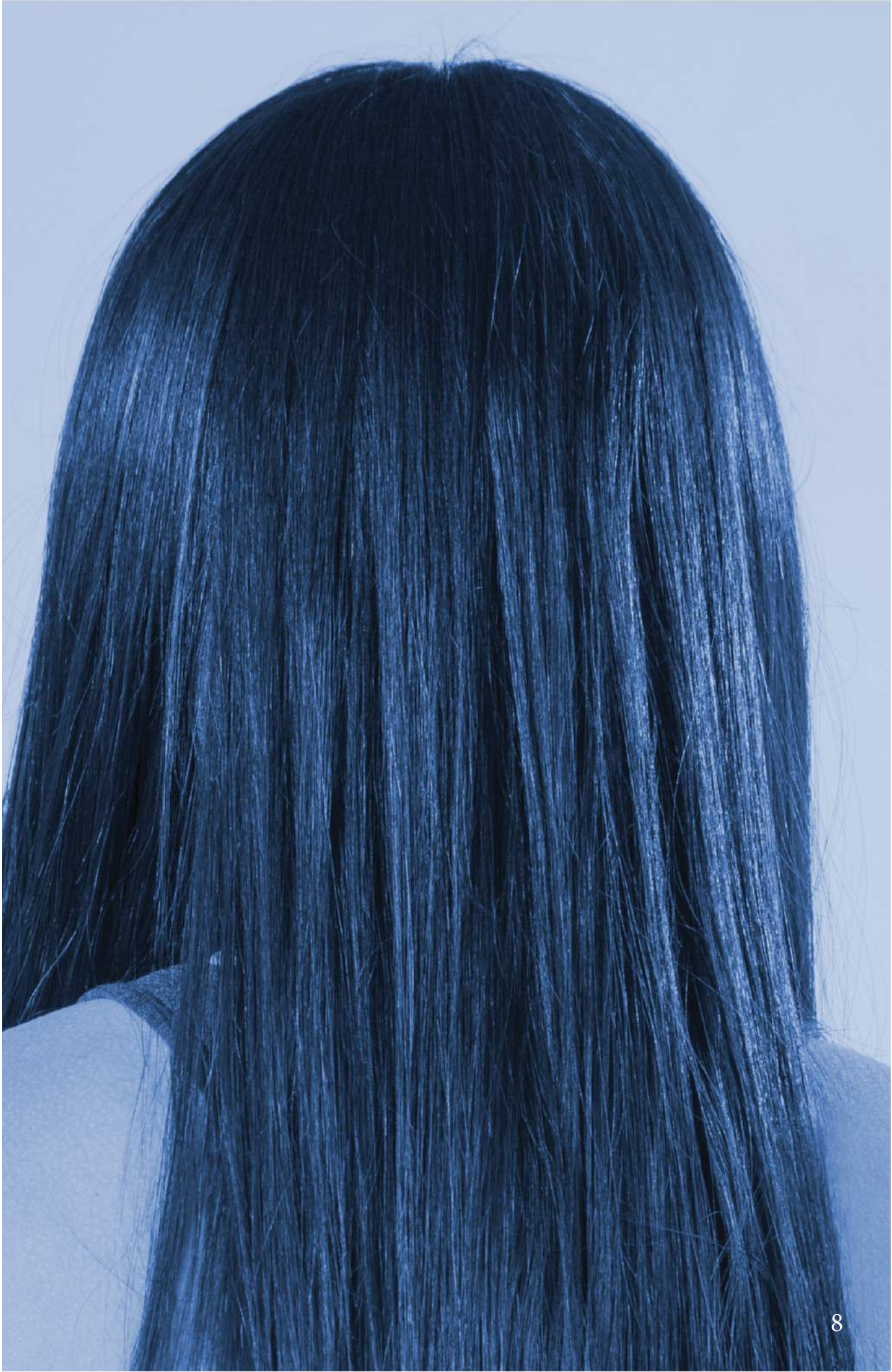
Or, it can happen with a loud crash, pop or bang. It's a sound so loud that can leave ringing in your ears that lasts longer than you'd hope.

That's kind of how my story is.

This is the story of how I teetered on a tightrope that was my girlhood, and how I fell far when in one single night, I lost control of my body, my autonomy, my memory, and my dignity.

I don't tell my story lightly. In fact, this is only the very beginning of my healing process. The noise inside of me has kept quiet for the past six years, for





the most part, only manifesting in symptoms I frequently dismissed or still haven't addressed yet.

It was a noise I quieted, shamefully, for years. Looking back on my adolescence, it's becoming more clear how and where that shame was planted.

So I'm going on this journey. Right. Now.

Each month, I'll discuss all the events that broke me, all the lovers and dear friends who are trying to fix me, and what's working and not working as I try to fix myself.

My hope, first of all, is that sharing my story will help harbor a culture in Southern Utah and beyond in which people feel empowered to share their stories. A culture in which victims continue to turn into survivors.

Secondly, I hope to find out more about myself, more about my trauma, more about how it's affected me, and more about how I can move on.

Now that we have introductions out of the way, let's start removing stigmas. Let's get a local dialogue going.

In the wake of realizing how I've constantly put others' needs before my own, how I have a hard time saying "no," and how I'm continually looking for a balance in my femininity in a world where some believe being a woman somehow makes you worth less, I'm more empowered now than I've ever been.

*Zoey Schumer, although not her real name, lives in St. George and is SUC Magazine's content strategist. Do you have anything you'd like to say to her, or any tips you're itching to share? Contact her at [zoey Schumer@gmail.com](mailto:zoey Schumer@gmail.com).*

# NEVERMIND

By Ryan Huskins

**For Nevermind, one of southern Utah's most popular local bands, it all started with a cup of coffee.**

Nevermind is a self-described 80s emo hardcore band from St. George. Though only recently formed, the band is making waves in the Southern Utah music scene, competing in Jazzy Java's battle of the bands and even touring the nation.

Lead singer, Austin Mariano, says the band's earliest stages began while he was working making coffee for McCabe Johnson at Dixie State University. While they were talking they realized they were into the same type of music.

"I met McCabe naturally through human interaction and finding out we like the same type of music," Austin said. "I met others just in the scene here in St. George and it all happened naturally."

Nevermind is composed of Austin Mariano on guitar and vocals, Dylan Martinez on guitar, McCabe Johnson on Drums and

Kolton Leishman on bass.

The band is just returning from its third official tour, performing in states across the pacific northwest, including Washington, Oregon, Colorado and Montana.

Nevermind's unique sound combines melodic guitar with heavy drums and bass. It's members say they're influenced by a spectrum of artists ranging from The 1975 all the way to music reminiscent of their middle school days like Underoath and Hawthorne Heights.

Nevermind will be playing along side Hail The Sun on Sep 5 at the new Jazzy Java Location on Sunset Blvd.

"It should be one of the biggest shows here in St. George in the last few years," Austin said.

With multiple large bands coming through, as well as the hype surrounding the opening of the new Jazzys, Austin might just be right.

*If you want to check Nevermind out you can find them on Bandcamp, Itunes, and Spotify.*

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AN ARTIST HIGHLIGHT BY KESHARA BJORKMAN

sego



The music scene has long been the soulful underdog of culture in southern Utah, with the potential of being more always lingering under policy, lack of a central local music hub, or simple fan disinterest.

St. George is a tourist town – its busiest streets lined with chain restaurants, locally-owned car dealerships and a stale sense of familiarity. Let's dust the famous red dirt from our shoes for a moment to focus on what has always been yet rarely seen. Or, rather, heard.

The retirement-turned-college-town is growing up – or perhaps growing younger. During the August 2017 Georgefest in the historic ancestor square, the Jazz/Beer Garden hybrid became taken over by a crowd of a different persuasion: the young adult. The headlining band of the evening, Segó, spiced up the scene a bit with its indie-pop, electro-grunge sounds, catering to the ears of people all ages in attendance. Even with grumbles of there not being actually jazz in the Jazz Garden vaguely heard by few.

The band, originally from the Provo area but took up roots in Los Angeles eight years ago, is made up of four musicians. SUC Mag spoke with the original two members, Spencer Petersen and Thomas Carroll, in regards to local music in St. George: what is is, what it could be, and why they keep coming back.

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**SUC: How did Segó start?**

Spencer: Tom and I began just like other band, we were in different bands together, and that took us to Los Angeles. As the typical story goes, that band kind of dissolved and we found ourselves just kind of the last two. We were in a warehouse down there and these songs found their way out of the sort of disillusion or whatever. We just continued on down there ☒ the thread that carries through ... and now it's fours of us, our bass player, Alyssa Davey, and our keyboard player, Brandon McBride.

**SUC: I saw you guys live last summer for the first time. Why do you keep coming back to St. George?**

Spencer: To northern Utah, St.


George is a bit of a Palm Springs, where it's far enough to get away but not quite California. So I grew up coming down here all the time as a youth, and I have this nostalgic connection to the area. In combination [with that] through the years we've played shows and we've made a lot of friends here. A kind of local legend, Ryan Groskreutz, he's always been good about inviting us to do stuff around here.

Tom: It's the perfect middle stop [between LA and Provo] and it's always been the perfect place to play. Great crowds, great people.

Spencer: It's got a unique little scene here.

**SUC: What do you think of the music scene down here?**

Tom: I've been pleasantly surprised.



When we first started playing here the creativity and the kind of small, little culture that started to grow ☒ it's always been really rad.

Spencer: Yeah, I don't really want to say support, but there is this cool little group pf support network, or fans, that I think maybe get shafted by a lot of bands that just pass over [St. George]. Local touring bands get a lot of love here because it's a little more of an event.

**SUC: How many albums do you guys have?**

Spencer: We put out our first full length a year ago. We had a couple EPs before that.

**SUC: Are you working on another one?**

Tom: ... It's done.

Spencer: We're getting ready to release that here in the next few months. There's been no formal announcement, but -

Tom: This. You heard it here first! We've got the new album, and then a tour in September for about a month.

Spencer: We're going out with this band called El Ten Eleven. We've done some runs with them before and they were kind enough to invite

us out for another national run.

**SUC: What do you guys think could contribute to building the music scene here?**

Tom: I think getting promoters and bookers, people who care about it most of all at events like this, to bring in more bands.

Spencer: Seeing towns that have a lot of success, especially small towns, it usually sprouts out of a central hub everyone rallies around.

Tom: Kind of like Jazzy's was.

Spencer: Yeah, it really just takes on really good hub and a promoter to make a scene start to sprout. Because otherwise bands don't know what to do. There's only so many house shows you can do ... This is beginning to be a decent size town. There's going to be a lot of people with the university here, so there's resources to draw from. Having a specific place where people can rally, I think that's the most important.

*Listen to Sego's music and check out their touring schedule at [segomusic.com](http://segomusic.com).*



# EDITOR'S LETTER

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I don't like to tell people where I'm from.

It's not that I'm embarrassed to live here, in fact, I love Southern Utah and wouldn't have chosen to grow up anywhere else. The reason I typically refrain from telling people where I'm from is that Southern Utah means something completely different to most people than it does to me.

I think we can all agree that the Southern Utah conversation revolves around members of the community that are, to put it delicately, extremely experienced. I'm not saying the older members of our community shouldn't be accounted for, or that they shouldn't have a voice. But should they be the only voice? Or the loudest?

So. What does Southern Utah mean to me?

When I think of Southern Utah and my experiences growing up here, I think about the vibrant culture that surrounds music and the arts. I think about going to my first concert at The Electric Theater. I think about starting bands with friends. About going to open mic night at Jazzy's. About all of the people I've met in Southern Utah who share a passion for the same things.

And I think about how all of that, all of what Southern Utah means to me, is underrepresented.

I don't want this to sound like some long winded manifesto where I rag on the all of the old people in this town, and complain about my generation's lack of representation. If we're underrepresented it's our fault. This magazine is an attempt to remedy that.

I love my version of Southern Utah, and I know I'm not the only one.

Welcome to Southern Utah Culture Magazine. A celebration and examination of our Southern Utah.

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COLTON SIMMONS CAMPBEL IS THE EDITOR IN CHIEF FOR SUC MAG, A HUSBAND TO A WONDERFUL WIFE AND A FATHER TO AN INCREDIBLE 2 YR OLD. YOU CAN FIND HIM ON TWITTER AND INSTAGRAM AT @theCSCD.