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Correction from the previous issue

The best recruiter

Young did not know for a fact that her father received COVID-19 from her.
When the Pac-12 canceled all conference athletic competitions in the fall, it was widely regarded as a necessary decision amid a pandemic.

Athletes, coaches and fans came to terms with the fact their seasons would not follow a normal timeframe. While football eventually got its chance to compete, dozens of other Division I sports were either canceled or delayed to the spring semester. This means teams like volleyball, soccer and cross country are now occupying the same space on the calendar as traditional winter and spring sports like basketball and baseball.

While the decision was hailed as the safe call for the athletes, who spend their entire lives dedicated to competing at the collegiate level, it placed a heavy burden on an oft-forgotten piece of any athletic program: the equipment staff.

Operating out of Desert Financial Arena, the ASU equipment staff is in charge of overseeing the tracking, cleaning, transport and setup of thousands of pieces of athletic gear. Now, with nearly twice as many sports taking place at once, and COVID-19 posing added regulations for a safe environment, their job is more difficult than ever.

"The equipment staff hasn’t missed a day since last March," assistant athletic director Douglas Tammaro said. "They’ve been in there doing the laundry, cleaning the locker rooms. They have had a non-stop workload."

But Routier is hesitant to complain. "One thing with an equipment manager’s job is to deal with things as they come. With COVID and how things have been rescheduled, it’s been a little bit more (difficult) this year."

“We’re happy to have a job,” Tammaro said. “We understand things are going to be hard, but as long as we have an administration and coaches’ understanding and support, we’re going to do the best we can and get it done.”

Routier recalled one particularly busy Thursday in February. Basketball, soccer and softball all had games, with specific challenges for each.

“For me it was a lot of running around,” Routier said. After preparing the locker rooms at ASU’s Alberta B. Farrington Softball Stadium for the opening day matchup against BYU, Routier had to return to Desert Financial Arena to prep the basketball and soccer uniforms. “Then I just kind of play the waiting game until something happens. I think that day actually I had to run new goalie uniforms over to the [Sun Devil Stadium] field five minutes before they kicked off.”

If it sounds hectic, that’s because it is. Routier moved to Arizona last year from California. After working as a student equipment manager during his undergrad at Virginia Tech, plus years with the U.S. Women’s Soccer team and at the University of Redlands, he’s picked up a few tricks to deal with the demands of the job. “A good, deep breath definitely helps settle the nerves a little bit,” Routier said.
He’s not the only one whose job has been upended by COVID-19.

Hockey equipment manager Jon Laughner had the unique task of presiding over an entire season on the road. Laughner spent many years working in minor-league professional hockey, but even then the road trips weren’t as severe.

“I’ve never experienced anything like that,” Laughner said. “You’re getting in and unloading, and then reloading, and then going to a different school, and doing that as many times as we did was crazy.” The first segment of the trip was 36 days. “I got pretty tired of eating pizza and Chinese food,” Laughner said.

Aside from almost 90 bags of team equipment, Laughner’s main travelling companion was a 150-pound sanitizing machine. Before every series, Laughner would bring the machine into the locker room to make sure the players were safe.

“That’s a new addition since COVID,” Laughner said. “It’s me and the fogger.”

He was quick, though, to credit those around him who make his job easier. Despite being the only equipment manager for the travelling party, he said he felt supported during the trip. From assistant operations managers to the athletic trainer, there was always an extra set of hands. His biggest realization, however, was how much he missed his student assistant, who wasn’t allowed to travel with the team for reasons related to COVID-19.

“I’m starting to realize he did a lot more stuff than I ever knew,” Laughner said with a laugh. “I want him back out with me. I much prefer being the guy who gets to sharpen skates and kind of do nothing else.”

For now, sharpening skates is just a small part of Laughner’s job. The 25 pairs need to be hand prepared prior to each match.

“The hand that they’ve been dealt is not their fault obviously,” manager of equipment operations Mark Zimmer said. “Nobody’s complained.”

Zimmer told of the time he joined Laughner for a road trip in the middle of the season. “I picked two [series] to go on, not realizing that they stayed out there,” Zimmer said. The first weekend featured a series at Boston College, with the next scheduled in Centre County, Pennsylvania. “We actually drove up to Penn State and we were there the whole week. It was an interesting experience to say the least.”

Zimmer detailed the struggles faced by the equipment when COVID-19 protocols force the postponement of contests. “You get ready and pack the team up to go on the road, and then suddenly you can’t go,” Zimmer said. “You unpack everything, you have to wash it so you can hang dry it, otherwise it’ll have been sitting in a bag for ten days and uniforms will come out wrinkled.”

ASU men’s basketball had two program shutdowns this season due to COVID-19, with a total of eight games being impacted. This uncertainty was stressful for those behind the scenes.

“There’s a lot of wasted preparation that has gone into sending teams on the road, getting ready for games that just get canceled, due to nobody’s fault except the pandemic” Zimmer said.

The job has faced a new level of uncertainty. “With how things have been canceled and moved around, it’s been a little bit more trying to stay on your toes and expect change,” Routier said.

Since equipment is one of the few things consistently in proximity to the athletes by necessity, the staff must be vigilant at all times.

“You want to be a lot more cognizant of making sure everything is disinfected,” Routier said. “If we’re to go down with COVID, that could shut down a lot of things. We’ve been pretty good and pretty safe with everything.”

Despite the constant pressure and changing of plans, the routines of the job keep those who do it in the moment. Routier continues his game day ritual of preparation and meditation. He’s constantly ready for that buzz of a cell phone which will send him on the next task in the never ending spin cycle of his job.

“I love interacting with the student-athletes,” Routier said. “I just enjoy being around sports. This has always been a job that I really enjoy working.”

It’s this sense of pride and purpose which drives equipment managers to this occupation. They’re an integral part of the fabric of athletics, and they realize what they do is critical to a successful program.

“All of our players put in massive amounts of work and sacrifice to be able to get into a position to play,” Laughner said. “As support staff, it’s our job to support them in those games. Anything we can do to make it happen is something we’re going to do.”
**best brunch** – Otro Café

This vibrant, upbeat restaurant is where you should be spending your late mornings, michelada in hand and glorious huevos rancheros before you. Otro Café may seem like just another breakfast spot in uptown as the name suggests, but the twists on Mexican food staples set them apart from any other. Julieta Venegas playing from the speakers, there’s no better start to the day.

**best IPA** – La Ciudad

Whether you’re ditching Zoom class for happy hour or looking for Friday night drinks, Arizona Wilderness DTPHX has the best IPA: La Ciudad. The name of this smooth brew translates to “the city” in Spanish, reflecting the location of the bar in the heart of Roosevelt Row. With a patio big enough for fires and plenty of dog watching, there’s no better place to taste the sweet, citrusy notes in La Ciudad.

**best tea shop** – Cha Cha’s Tea Lounge

Open the doors of ChaCha’s Tea lounge and enter a majestic utopia of tasty drinks and vegan treats. The plant-covered walls create a mellow atmosphere right on the Grand Avenue arts district in Downtown Phoenix.

**best pastry** – Bressane from Reap and Sow

Suss pastries created the perfect Bressane, a buttery brioche roll filled with fruit jam and cream cheese. The best flavor is mango, and the best place to kick back and sink your teeth into one is Reap and Sow Coffee. The shop, a new expansion of Driftwood Coffee, is located inside the Rebel Lounge where you can watch old movies projected on the wall as buttery mango and cream cheese melt on your tongue.
best breakfast burrito – Los Favoritos

If nobody got you on a hungover Sunday morning, Los Favoritos got you. Los Favoritos, right off Broadway Rd and Rural Rd, offers the best breakfast burrito. Bright red and yellow walls and plush booths encircle the order counter. A stack of iconic styrofoam cups with “I love Los Favs” embossed on the side sit next to the register. The space radiates comfort, much like the burrito. Keep it simple with egg, cheese and potato. Or branch out and throw some chorizo in there. The result is always complete satisfaction and a slight food coma.

best example of gentrification/best place to find your wife/husband/spouse – Trader Joe’s

It should come as no surprise that the new Trader Joe’s on University and Rural takes the crown as the best example of gentrification. Though a Trader Joe’s shopper is not quite up to snub with our former gentrification champion, Whole Foods, it does ride the yuppie line. But, with its chic and price-savvy customer base, it very well is the best physical place to find your future spouse (because we all know Tinder takes the crown overall). So go ahead. Wander the frozen breakfast section and look into the mini quiches like micro wishing wells. Toss your coins, you starry-eyed lover you. When you glance up to scan for the gluten-free Jo Jo’s on the top shelf, maybe you’ll lock eyes with a fellow hot and sensible grocery shopper and make small talk about the best items in the vegetarian section. And if your grocery store soulmate misses your gaze, don’t fret. You just happened to pick out the cashier’s favorite tortilla chips. Just wait ‘til you reach the checkout.

best picnic park – Steele Indian School Park

Steele Indian School Park offers the perfect picnic epicenter for those looking for lighthearted peace and quiet. Rolling hills situate picnickers just above the horizon line where they can gaze upon a slightly murky lake with quiet fishermen at its concrete shores. There are a few shaded ramadas and plenty of spots on grassy hills beneath trees. The opportunities are endless. Grab some coffee with a friend and lounge in the grass, or maybe camp out solo at a table and read a book, or do some homework. But as always, watch out for Pokemon Go players.
best place to get breathed on – El Paisano Market

If you’ve ever needed a midnight Gold 4 Loko, banana Puff Bar or a pack of American Spirits, you’ve likely stumbled to El Paisanos, which now has a few locations right by campus. The combo smoke shop, liquor store and junk food stop has fueled students’ vices for years, and now they can come with a side of breath droplets since El Ps cashiers have not worn masks in months. But we won't stop going, and you probably won't either.

best burger – The Chuckbox

There are few places left in America like Chuckbox, which feels like a blast from the past when you walk in the door and see burgers searing on the grill. Located on University Drive right across from the Tempe campus, Chuckbox has served Sun Devils for generations. During a year that has caused pain for so many, returning to ASU traditions like the Chuckbox just feels right.

best TikTok series – Rusty Ranks Beers

Having a night in with the boys but don’t know what beer to pick up? Or maybe you’re having a beer with the old man and want to find something that the two of you will enjoy together? Well, TikTok user @rustyfeatherstone has you covered. In his series, “Rusty Ranks Beers,” a kindly-looking frat guy buys a 12-pack of beers and updates us as he drinks four, eight and, you guessed it, 12 of them. After the 12th, he gives the beer a score out of 10. Truly immaculate vibes.

Howie’s picks

best pasta – Saint Pasta

The trash-talking, weed-smoking, liveable-wage-paying, pasta-making Jersey boys at Saint Pasta have nothing close to a worthy rival in the Phoenix area. Their fabled vodka sauce is like a garlicky dream and their social media presence is a nightmare for the problematic Phoenix food scene. Saint Pasta has created a whole community of pasta lovers, and State Press Mag is proud to be a part of that community. #AlDenteOrDie.

Jay’s picks

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The worst of State Press Magazine

Awful quotes from the staff and editors this year

“I’m also writing (a letter from the editor). But it’s a picture of my big booty ass.”

“You know that Vine...”

“I’m glad you just dropped a ‘bonkers’ in the room”

“I was considering getting a gold tooth just for Zoom calls and then not addressing it”

"Coolio"

“It’s like when I realized I walk like a Sim”

“*Frank Ocean plays* I’m thinking about E.T.”

“He has that song — I think I put it on one of my finsta stories when I was simping...”

“Here’s the PDFs and also a picture of my right nipple. Keep hangin' loose”

“Mansplaining kinda does it for me”

“You’re not on cheating TikTok?”

“Do you ever type so long that Tinder cuts you off?”

“Smooth ass road… This is what driving on my brain would sound like, just a silent car ride”

“You know the page ‘Dude's Down Bad’ on Twitter? That’s most military recruiters”

“I just gotta go home and practice my roundhouse kicks for white girl Instagram stories about their morning coffee”

“I want a tramp stamp that just says ‘Army of one’”

“I don’t think I understand how unions work, there I said it”

“We’re sex-havers, we don’t have GIFs as Slack reactions”

“We need to romanticize the ASU shuttles”

"Minimalist design, but at what cost?”
Education, detained

The coronavirus pandemic halted the only path some incarcerated individuals had to education

by Chase Hunter B.
The end of ASU’s Inside Out prison program is usually marked with a graduation ceremony for incarcerated people, but the final in-person class in 2020 came and went before anyone knew it would be the last.

The COVID-19 pandemic forced Arizona Department of Corrections, Rehabilitation and Reentry officials to abruptly end in-person visits to prisons which curtailed ASU’s Prison Education Programming and the Inside-Out classroom. Since then, civil rights organizations like the ACLU and NAACP sued ADCRR — including at least three prisons involved in or seeking to be involved in ASU prison programs — for providing inadequate living conditions for inmates.

PEP and the Inside-Out classroom are two ASU initiatives bringing education to incarcerated people in Arizona prisons. The PEP offers a diverse set of classes for inmates to participate without credit. The Inside-Out classroom, ran through ASU’s School of Criminology and Criminal Justice, allows students to attend class with inmates once a week.

According to March 26 data from the COVID Prison Project, more than 1 in 4 incarcerated people have tested positive for COVID-19 out of 43,644 inmates tested. Arizona prisons have faced lawsuits from the ACLU and NAACP among other ongoing lawsuits concerning prison conditions.

Inmates in a Perryville prison did not have running water for a pair of days last summer. Labor practices at a Red Rock Correctional Facility in Eloy, Ariz. were alleged to reflect those of modern-day slavery by the NAACP. Another case by the ACLU, suing on behalf of defendants with “leukemia, kidney cancer, asthma, and high blood pressure,” alleged that a private prison in Florence, Ariz. was not complying with public health guidelines to protect incarcerated people from COVID-19.

But since in-person PEP ended after the spring semester, educators and former students of the class have had no contact with incarcerated people, said co-Director of PEP Naala Brewer.

“The only thing I can do is pray for them because there’s nothing else really I can do.” Brewer said. “You’re not allowed to ever contact them again. You just have to know you did the best you could while you were there.”

A shift to online interconnectivity

Cody Telep is the director of the Inside-Out program at the School of Criminology and Criminal Justice. Once a week, he and students in the program would drive to Arizona State Prison Complex in Florence to attend class with inmates.

“We had our final class in the prison on March 4 and we really had no sense then that the class might be impacted by COVID,” Telep wrote in an email. “By Friday of Spring Break, the Arizona Department of Corrections announced they would be restricting visitation and volunteers from coming in for at least a month.”

By the following Monday, the tsunami of COVID-19 chaos continued to wash over the state, and ASU would hold on to the class through a lifeboat of virtual meetings for the rest of the semester.

“Inside-Out is definitely tough to adapt to a virtual learning environment,” Telep wrote, “as much of the class depends on the in-person interactions between inside and outside students.”

Telep tried his best to continue the course by sending ADCRR printouts for class, including letters and updates from outside students, but it “definitely was not the same.”

Safety concerns for students at ASU and inside the prison derailed the Inside-Out program until Spring 2022. While ASU classes will be returning to in-person instruction this fall, Telep and the Inside Out program felt it was wise to hold off relaunching the program until all students, incarcerated or otherwise were vaccinated.

A dual purpose

It wouldn’t be the first time that a prison program was abruptly ended, albeit for very different reasons. Corri Wells, co-director of PEP, spearheaded the Pen Project, which abruptly ended when the English department cut the program in 2018, she said.

It came as “an accident” in a conversation with a graduate student during sessions of an English conference, she said. The student mentioned a professor named Joe Lockard who had just received a message from a woman in the Penitentiary of New Mexico in Sante Fe, Wells said.

“I was talking about wanting to be more involved in something that would filter out into real communities,” Wells said.

Wells founded the Pen Project at ASU in 2011; otherwise known as English 484. Interns in the project did not write to incarcerated individuals — “it’s not pen pals at all” — rather, they would go by pseudonyms and provide literary critique to inmates who wrote essays, poems and other pieces of writing for the class.

The Pen Project exploded.

PEP at the time when Wells was facilitating the Pen Project, had 8 classes in two prisons. When Wells became the director of PEP that rose to seven prisons and more than 30 different classes per semester.

But ASU’s education programs do more than just provide a learning environment for inmates.

“I think it gives them pride, but I think having contact with a responsible adult they may have never had that in their lifetime, who’s consistent with them... that gives them something they can’t get there,” Brewer said.

Brewer noted the “tense” relationship that
often exists between inmates and prison guards. But in the classroom, inmates have a chance to expand their intellectual curiosity. One inmate wrote a 300-page manuscript on investing.

“We allowed him to take the first hour of the class one semester to teach – I actually learned something from his investing class,” Brewer said.

Some students say the program helped them form a more compassionate view of incarcerated people and a more informed perspective on the prison system.

“I have a cousin. He’s been to jail. He’s a distant cousin,” wrote Samantha, a former participant of the class on the syllabus of the Spring 2019 course. “He is distant because we don’t really associate with that part of the family. Until now. Thanks to you.”

**Without a goodbye**

The English department ended the program in late 2018. Wells recalled the end of the Pen Project as the “greatest sadness of my time at ASU.”

The fate of the Pen Project became a preview for the other prison program initiatives at ASU when a once-in-a-generation pandemic spread through the United States in March 2020.

PEP has continued through the pandemic but program coordinators had to adapt. “The Arizona Department of Corrections really didn’t want to start a new mail service,” Brewer said. “They didn’t want to deliver our course materials and switch them back and forth.”

Lantern, “a watered-down version” of Canvas, available on tablets would allow ASU to continue its variety of courses. But Brewer is still in talks to establish this as an opportunity for incarcerated individuals.

Learning to adapt through Lantern has given Brewer hope for greater access to education for inmates in the future, she said. Even though in-person classes will be hampered for the foreseeable future and through the fall.

“We’re very hopeful that things will be more back to normal by then,” Telep said. “We plan to open up applications for the Spring class early in the Fall 2021 semester.”

**A pestilential environment**

Inmates are at the will of prison guards and the warden. And throughout the pandemic, prisons have been an epicenter for COVID-19 across the country, worsening the mistreatment of incarcerated people.

“For months, public health officials and corrections experts have warned that under current circumstances, prisons and jails will become especially potent vectors for the rapid spread of COVID-19 inside the facilities and in the surrounding communities,” said Emma Andersson in a press release, senior staff attorney with the ACLU’s Criminal Law Reform Project.

Some prisons in Arizona have seen more than half their populations test positive for COVID-19. At the correctional facility in Florence, 12 inmates have been confirmed to have died from COVID-19 complications, according to March 18 statistics from the COVID Prison Project.

And in the Red Rock Correctional Center in Eloy, the NAACP sued ADCRR and private prison firms GEO Group, CoreCivic Inc. and Management and Training Corp for allegedly engaging in conduct amounting to slavery. This court case was dismissed by the U.S. District judge.

The ACLU sued Central Arizona Florence Correctional Complex for not complying to public health guidelines last May, including a lack of proper care for a 39-year-old woman with leukemia and 50-year-old woman with kidney cancer who were denied access to treatment for their conditions, according to the lawsuit.

ASU is working with both the prisons and third party education platforms to help inmates earn college credit through ASU classes while serving time. President Michael Crow has supported the effort, Brewer said, and they hope this can be an opportunity for inmates in the future.

“Part of doing prison education is you kind of have to detach and wear other people like a loose garment,” Brewer said, “because they’re going to come and go and you have no control over it.”
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NOT A STRETCH OF THE IMAGINATION
hey once scanned the crowds, making
quick and subtle eye contact with
dozens of slightly strung-out faces.
Now, their eyes alternate between the
dark black pupils of the smiley face beach ball to
their right and the eyes of Saints flickering
in the prayer candle wicks on a shelf above
the turntables.
But the DJs, curators and music fanatics
running Recordbar Radio believe this is the
best possible alternative.
At least for now. The project was originally intended to
be a hybrid venue, coffee shop and record
store, but the pandemic changed its path.
Now the organization’s Youtube livestreams
bump every subgenre from deep house
to drum and bass and feature DJs digging
through crates, spinning records and mixing
on laptops.
Recordbar Radio engineered a digital
microcosm for Arizona’s seldom understood
underground electronic music community,
even as a pandemic picked away at the
scene’s very foundation.
Nearly a year since its inception, members
of the organization take a minute to
reflect on where they’ve been and where
they’re going.
JAKE STELLARWELL — Founder, DJ

What led you to the Phoenix music
scene? Tell me a little bit about how
Recordbar got its start.
I’m almost 40, and I started DJing when
I was 15. So, over a decade of promoting
parties, doing the whole DIY underground
ting thing. And this was kind of going to be the
final peak of all of those years doing that —
opening up a place for DJs, producers, musi-
cians, artists, bands to not only gather and
share ideas, but also to perform and hang
out and create.
There’s a place in Chicago that I really
fell in love with called the Co-Prospority
Sphere, in Bridgeport on the south side… it
was just a really, really awesome community
space that I thought Phoenix could truly
benefit from.
I spent 13 years here and worked really,
really hard developing a scene and
showcasing the talent that hadn’t really
had an opportunity prior… Anyway, I just
learned so much about how people work
together (in Chicago) and that really wasn’t
happening here. So, I’m gonna come back
and see if I can give this a shot and see if
there’s a way to bring all of these various
dispersely, disconnected pieces together.
Then the pandemic hit. And so we were
like, ‘Why don’t we just create a platform
that allows people to come and perform, and
at least still share their ideas, but we’ll just
do it as a YouTube livestream?’ Because we
didn’t have the money or the infrastructure
to actually create a true DIY radio station or
an independent, internet radio station…
We were like, ‘You know what, screw it. Let’s
just throw this up on YouTube.’ Yeah, that’s
what we did. And here we are.
How would you describe the Phoenix
music scene right now?
It’s primordial. I know a lot of people say
that. Arizona music and Arizona culture
have been here forever. And if you look back,
that’s true, right? But that culture is really…
just a Southwest version of Americana,
right? We’re talking about Southern-fried
rock, we’re talking about western country
and blues, we’re talking about metal, and
punk and noise. And that’s great. Those are
all fine scenes. But where music at large is
moving is like a whole bunch of different
styles of music, representing a whole bunch
tastes, age groups, scenes, communities.
And Phoenix just hasn’t really done a great
job of keeping up with all that.
There’s also just a lack of resources here.
And so there’s a lot of just tension when
people aren’t able to share or feel like they
can’t share. So you’ll have someone who
owns a club. And not not only do they own
the club, but they also make money as the
DJ. And so they don’t give anyone any gigs.
Or the other person owns a venue. And all
they care about is making money. So they
don’t book any talent that is actually creative,
experimental, unique, new, underground,
unheard of or local. And they’re only bought
by talent that sells tickets. The problems are
fundamental and deep here. And it’s because
things are just truly not run by artists, DJs,
creatives or collectives that really care about
unearthing, showcasing and bridging the
gap between talent and scenes.

JULIAN FRENCH a.k.a. Jules Quimby —
Recordbar Partner, DJ

What led you to the Phoenix music
scene? What led you to Recordbar?
Well, records had been a lifelong hobby.
I’ve always been purchasing records since I
was short pants as Paulie Walnuts would say,
(laughs) Sopranos. I managed to hold on to
most of the records. And DJing, certainly
bands, small-time gigs, here and there
through high school and whatnot. And
again, just amassing a huge record collec-
tion throughout the 90s, 2000s not so much.
I switched over to CDs for a while.
I realized that in certain places, people are still playing records as opposed to doing the laptop thing, and it kind of really just sparked something inside me.

Jake offered me a position as one of the partners and I jumped on it real quick. It’s something I really believe in. And I really like it. It’s the start of something. And I’m really impressed with everybody involved. The DJs and people behind the scenes as well. So, so far so good. I’m quite impressed.

**How would you describe the Phoenix music scene right now?**

I’m really impressed with all the musicians that are popping up. The beatmakers, the different musicians, it’s just unbelievable. And I learned through Recordbar, they’re starting to have talent come through, a couple DJs that are doing their own cuts. People coming out with EPS and whatnot. So, I’m just like, Wow, that’s great. They’re putting their own music out.

I myself was in a group. I did an album too. It’s called Phase. This is from the late 80s. And it’s me. That’s right.

**Quimby whipped out Phase’s album with his smiling face on the record sleeve.**

Yeah, that’s it for Phase. Look at that! Look at that sexy kid. 17 years old, man.

**DAVINA GRIEGO a.k.a. Davina — Recordbar Partner, DJ**

**What led you to the Phoenix music scene? What led you to Recordbar?**

I got involved in the Phoenix music scene just from going to tons of events from when I lived in Tempe in 2005. And I just migrated my way to downtown Phoenix… And I started DJing at Valley bar. They used to have these indie music nights subterranean, that I would partner up with my current partner [and perform].

And much like everyone else, I’ve been collecting records since 2007, and just have a massive collection. And getting involved in Recordbar Radio. I think I got a text from Jake one afternoon… he had just asked me if I wanted to work in a record shop.
And I got involved with Recordbar Radio when they first started. They approached me about doing some regular programming on the show. And after doing that for a little while, I was really impressed with the mission and the stuff that everyone was trying to do with Recordbar Radio. I started off making a donation. And then they approached me about becoming one of the investing partners. And I was more than happy to jump on board. I really love what everyone here is trying to do.

**How would you describe the Phoenix music scene right now?**

The Phoenix music scene has been a really solid place to grow up in, at least from my experience. It’s been a wild ride of seeing warehouse parties come and go, seeing groups of promoters do a bunch of collaborations. There’s always going to be some mega for-profit promoters in every major city. But Phoenix has such a great depth of coverage for genres and types of events with small promoters that there’s always something fun going on when we’re allowed to throw parties.

The gay and queer scene has been really cool for stuff that pops up at bars, warehouse parties. There’s even been a house party circuit… where people were throwing pop-up drag shows in houses. And those parties were really awesome. In the last 10 years, Phoenix’s music scene has been really diverse with a bunch of options for types of shows to see, genres that you can go out and hear.

**Tara Lopez, a.k.a. Stoneypie — DJ, Recordbar contributor**

**What led you to the Phoenix music scene? What led you to Recordbar?**

I was going to a lot of shows when I was young, like in high school. I would go to a lot of punk and hardcore shows with friends and I started buying records, and through that I started digging for records in the local bookstore circuit that was happening at the time. Basically, a few years later after collecting some records, I was approached by someone named Djentrification, his name is Alex but he goes by Djentrification, and he asked me if I wanted to maybe try DJing. So he really encouraged me.

I got an email from Jake about doing a radio show around the time of the pandemic. I was really kind of depressed about not
being able to do shows anymore because I had been throwing my own warehouse raves and shows for a few years. And he emailed me about Recordbar and I was super excited about it. … I’m super happy to have the platform. It’s a great thing for Phoenix, and it helps keep that cycle of continuing to encourage people to get into the music scene.

How would you describe the Phoenix music scene right now?

I’m born and raised here in Phoenix. And it’s not an easy place to grow up. Let’s be real. Phoenix specifically, I’m not talking about Ahwatukee or Scottsdale here. I’m talking about Phoenix and Glendale and South Phoenix. These are hard places to grow up. This is not an easy environment by any means. So I think the greatest gift that I can give is that relief that I was given when I discovered the music scene here. I saw that there is refuge in the desert, there is beauty and art and music that is so amazing that comes out of this land. And for the people here, having that refuge and finding that at a young age was really important to me so I’ve been doing all I can to pass it on. Not just move to LA.
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For the past year, I have had the immeasurable pleasure of running this magazine. I watched reporters cut their teeth in these pages and saw editors go above and beyond out of love for this organization. I made lifelong friends along the way.

I learned a lot about journalism. I learned about what it is, what it certainly isn’t and what it should be and needs to become. I learned a lot about resiliency.

Inheriting the responsibility of this magazine in the wake of a pandemic, I felt discouraged and robbed.

But State Press Magazine didn’t skip a beat. Reporters worked harder than ever and produced content I can only describe as miraculous. My managing editors rose to the occasion, holding not only our reporters accountable and to the highest possible standard, but also themselves. They wrote stories they loved. They wrote stories they believed in. And to see that passion, that fire, that tenacity in the face of a crisis like COVID-19, was nothing short of breathtaking. I watched freshman Mia Andrea report stories as if she were five years my senior. I watched Connor Wodynski weave beautiful and creative sports coverage seamlessly into a magazine that lacked it for years. I watched Ike Everard make us laugh when it was way too easy to cry, watched Jonmaesha Beltran make us cry when we all needed a bit of catharsis. And I watched Matthew Keough and Nghí Tran turn pages full of black and white words into something beautiful. I watched Noah Bulson step in and masterfully take over page design at a moment’s notice. I watched this staff stare adversity in the face, unblinking and fearless, determined and ready to rise to the occasion.

So, with humility and admiration, I thank the entire magazine staff.

And with every fiber of my being, I thank Itzia Crespo and Kiera Riley. My managing editors for the year, Itzia and Kiera were the most reliable, hardworking and passionate duo I could ever have asked for. The work this magazine produced this year would not be possible without the two of them, and on a more personal note, they are two friends I intend to hold close for the rest of my life.

And to our audience, I thank you for holding The State Press accountable in our failures, for celebrating us in our successes and for creating a more informed world in your reading of our coverage of this student body.

Journalism, when done right, functions as a tool to uplift silenced voices and hold power accountable. I pray it will be used to build a better world.

Quite Truly,

Joseph Perez
Editor-in-chief, State Press Magazine
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Graduation from a physical therapist education program accredited by the Commission on Accreditation in Physical Therapy Education (CAPTE), 1111 North Fairfax Street, Alexandria, VA 22314; phone: 703.706.3245; accreditation@apta.org is necessary for eligibility to sit for the licensure examination, which is required in all states. Creighton University is seeking accreditation of a new physical therapist education program from CAPTE. The program is planning to submit an Application for Candidacy, which is the formal application required in the pre-accreditation stage, on June 1, 2021. Submission of this document does not assure that the program will be granted Candidate for Accreditation status. Achievement of Candidate for Accreditation status is required prior to implementation of the professional phase of the program; therefore, no students may be enrolled in professional courses until Candidate for Accreditation status has been achieved. Further, though achievement of Candidate for Accreditation status signifies satisfactory progress toward accreditation, it does not assure that the program will be granted accreditation.

The OTD program is accredited by the Accreditation Council for Occupational Therapy Education of the American Occupational Therapy Association. Learn more at acoteonline.org.