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ABOUT THE COVER: Noelle Margetts' (@noe.space) *Pride LGBTQ+ Issue* cover design incorporates the imagery from their art for *SLUG's* 2022 *Pride* t-shirts alongside a tapestry of characters, symbols and scenes that showcase the unbridled multiplicity of LGBTQ+ identity.

Nic Renshaw

Contributor Limelight
Contributing Writer



Joining the team in March of 2021, Nic Renshaw has made their mark within our local and national music coverage. "When I first started getting into music that wasn't on the radio or in my parents' CD collection, *SLUG* was an invaluable roadmap to all the amazing art that was being created in my own backyard," Renshaw says.

Olivia Greene

Contributor Limelight
Contributing Writer



Olivia Greene has been covering community and arts for *SLUG* since 2020. "I feel honored to be included and have the opportunity to speak to people about their endeavors and how their efforts offer so much to the surrounding community," Greene says. We feel honored to have Greene on our team!

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SALT LAKE'S QUEER LITTLE BOOKSTORES:

UNDER THE UMBRELLA

By Parker Scott Mortensen
parker@slugmag.com

Under the Umbrella opened November 15, 2021, 11 months after Kaitlyn Mahoney made it her New Year's resolution to open a queer bookstore. "I was never interested in writing a book," says Mahoney, an English major and the owner and sole employee of *Under the Umbrella*. "I always thought owning a bookstore would be really cool. When I started reading queer books, I was like, 'God, we need a queer bookstore. Somebody needs to do that, right?'" No one did, so Mahoney stepped up and committed herself to creating a space that would strive for inclusiveness, anti-racism, affirmation and safety.

At the start of the year, Mahoney knew nothing about retail, much less owning a business. She studied and took a course on bookstore management, and by April she had launched a crowdsourced funding campaign for the store's inventory budget that raised \$56,000. By the end of July, Mahoney found the store's future home on the corner of 200 S. and 500 West just off the TRAX station; by November, the store was open. Mahoney now works with a team of volunteers to run the store.

As a young person, Mahoney discovered her queer identity through books. "I grew up Mormon and didn't have access to the language of queerness," she says. "I was taught very binary things, and without access to those stories, I don't know how long it would have taken to start questioning my gender and my sexuality. When would I have figured out who I am?" Mahoney recognizes that even though her access to these stories was stifled, she was still privileged to find them as quickly as she did. It became important to Mahoney to increase accessibility to queer narratives. Stories give us the opportunity to see ourselves in unexpected places, and that possibility for tremendous, life-



Photos: John Barkiple

Kaitlyn Mahoney opened the queer bookstore *Under the Umbrella* in November 2021 after realizing how important reading queer stories were to her own journey of realizing her identity.

altering resonance makes a place like *Under the Umbrella* feel bright.

In its short time open, the queer community has emphatically embraced *Under the Umbrella*, and the store hosts events from queer speed dating to watercolor workshops, evincing the need for a welcoming community space of *Under the Umbrella's* kind. Events like these, Mahoney says, come about when people encounter the space and see Mahoney's vision. For instance, **Madazon Can-Can**, a local queer

performer, acquired a grant from **Project Rainbow** for a monthly series called *Drag King Story Hour* that features drag kings from the community performing readings of books for children. The store also offers meeting spaces that anyone can book, as well as a gender-affirming closet (a community-supplied clothing repository anyone can take from).

Even though it's technically a special-interest bookstore, *Under the Umbrella's* book selection is diverse, an intention set by Mahoney's anti-racism action plan she instituted as a tenet of the store. "At least 50% of the books that are face-out on the shelves are books written by people of color. The displays we have are representing the more marginalized identities within our community," she says. Stories from Black trans women and Indigenous authors are front and center. In May, the store's front display featured books concerning aromanticism and asexuality, two identities often and unfortunately excluded from the queer community, says Mahoney. The bookstore also features a Community Curated Shelf, which rotates monthly, and 5% sales of the shelf's books go to the organization that curated it.

There's too much to say about *Under the Umbrella*. Between its community events and its ideas around inclusion and the power of stories, the store seems to be on a trajectory toward becoming a community pillar. The store's slim margins and slight opportunities to break even mean that community support is vital for this queer little bookstore. Find it on the corner of 200 S. and 500 West just off the TRAX station, and visit them online at undertheumbrellabookstore.com.

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UNIDXS: EXISTING AND CELEBRATING WITHOUT RESISTANCE

By Kelly Fernandez • talesofevergreenhills@gmail.com • Photos courtesy of Unidxs

Leadership at a complex intersection requires a conscientious community perspective that prioritizes observing similarities and differences between the members of a group. *Unidxs* (pronounced Oo-knee-dex) stands up to fill this need as a community council of Latinx/Xicanx individuals. “Unidxs informs *Latino Behavioral Health Services (LBHS)* on gaps, barriers and needs addressing the intersections between the LGBTQ+ and the Latinx community of Utah,” says **Javier Alegre**. The group does this by facilitating equitable access to behavioral health, community resources and education. *LBHS* is a nonprofit organization focused on providing behavioral health services that are linguistically and culturally responsive to the Latinx community of Utah.

To better understand the needs of the LGBTQ+ Latinx community, *LBHS* began their journey by taking the initiative to hold an intimate workgroup to gain awareness of the disconnect between this community and other LGBTQ+ organizations. To reconstruct a healthier connection, the workgroup chose to first engage in activities that bring this community together and regain their trust through opportunities specifically geared toward their community. The workgroup continued to meet and eventually evolved into a community council that took the name *Unidxs*, which is the non-gendered Spanish equivalent of “United.”

Outside of *Unidxs*, there have been little efforts to address the intersectionality between the LGBTQ+ and Latinx community of Utah. Although there are many large organizations that serve the queer community, little to none focus on providing a space and a voice specifically for QTBIPOC people. Customs and language are essential parts of the Latinx identity, and it has been a barrier for those in this community to experience mainstream LGBTQ+ spaces without the culture. Efforts by *Unidxs* have springboarded the closing of this gap and have provided initiatives toward creating this space.

Representatives on the *Unidxs* Council come from different organizations all around Utah that can provide specific services and resources for the LGBTQ+ Latinx community, including *Planned Parenthood*, *UCASA*, *Utah Coalition Against Sexual Assault*, **Project Rainbow**, *Salt Lake County Mayor’s Office of Diversity and Inclusion*, *Comunidades Unidas*, *Tracy Aviary*, *Utah Office for Victims of Crime*, *HEAL Utah* and others. *Unidxs* makes a point to collaborate with organizations or individuals whose voices actively and directly benefit the queer and Latinx community. “Allyship is a verb, and we expect those we work with to uphold the same values as us in practicing equity and inclusion,” says **Natanael Choi**, the *LBHS* Youth Programs Coordinator. The group requires an understanding from their partners that the focus of *Unidxs* will always be toward the people that they serve—highlighting their experiences, their lives and learning how *Unidxs* can continue to provide them with a safe environment to be completely themselves.

Unidxs provides leadership of this complex intersection by fostering communication, events and resources that facilitate consciousness and awareness of the many identities within their community



that include national origin, language, sexuality, gender, race, ethnicity and (dis)ability. They prioritize highlighting their similarities and observing their differences, knowing that *Unidxs* is the place where members have a safe space to learn from one another. “[Leadership] means existing without resistance, putting our guard down and simply being in a space of our peers that we do not have in everyday spaces,” says **Nick Arteaga**.

One way to participate includes attending one of *Unidxs*’ monthly *Cafe con Leche* socials that are filled with cultural activities and members of the queer and Latinx community. They also hold an LGBTQ+ and Latinx support group that is held every other Monday at *LBHS*. For anyone interested in becoming part of the *Unidxs* community council, please contact **Natanael Choi** at natanael.choi@latinobehavioral.org or fill out a volunteer form found on their Instagram bio. For any other information or events, check out the organization’s Instagram @*Unidxs_slc*.



Top (L–R): Pedro Rico, McEdgar Castro and Nata Choi, Middle: Dani Romero; Bottom (L–R): Frances Ngo, Aimee Contreras, Nick Arteaga, Efen Coronado and Elizabeth Totterer

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re-defining what it means to take up [outdoor] space

SALT LAKE AREA QUEER CLIMBERS

By Olivia Greene • greenecg@gmail.com



Photo: Lani Galley

(L-R) Salt Lake Area Queer Climbers Co-organizers Leandra Hernández, Matt Kastellec and Rue Zheng.

Climber Emily participates in one of Salt Lake Area Queer Climbers' outdoor bouldering trips.



Photo: Emily Krebs



Salt Lake Area Queer Climbers have been providing both in-person and on-line spaces for the queer community since 2015. After a hiatus during the pandemic, co-organizer **Matt Kastellec** launched a conversation about bringing it back for *Pride* in June 2021. After conversations with fellow climbers **Leandra Hernández** and **Rue Zheng**, the three have been co-organizing and hosting SLAQC meet-ups nearly every week for a year.

Since the first meet-up, the organization's reach has grown exponentially. SLAQC's roots have formed natural offshoots, connecting community members, small businesses, gyms and social justice organizations. The group organizes weekly at *The Front Climbing Gym*, a place becoming more accessible and supportive to queer people due to SLAQC's involvement. "So many people come to the gym because they've seen us online and factored our group into their decision to move to Utah. They see support for both out-of-state transplants and people who grew up here who hadn't seen a space for queer climbers until recently," Kastellec says. "[But] what we've built in almost a year is a part of a vision that is not limited to the gym space."

Utah provides a confluence of outdoor opportunities and a community, but it is also a state in which queer people and queer people of color have histor-

ically been dissuaded from exploring. "For queer people, trans women and/or queer people of color, the outdoors has an added stressor of real violence," Hernández says. Many people don't know where to start or how it could be safe to do so. Kastellec states, "There are really important stories ... about how we all deserve to be outdoors."

SLAQC's Mentorship Program works to remove as many of these barriers as possible, including formal gym memberships and new gear costs. People who have never climbed before or are just starting out will be paired with a certified climber who will teach them how to set up ropes, climb safely and do so in a way that treats the land ethically. For gear, **Project Rainbow** initiated a redistribution effort in which people can donate or receive gently used gear. For beginners and experienced climbers, a lending library of guidebooks was created to map out bouldering spots and routes across Utah.

"If you've never been outside, you may not know where to go. There is an entirely educational component to SLAQC and our outdoor events to teach people," Hernández says. SLAQC and **Color the Wasatch** partner often, but one of the most memorable moments for Hernández came when the groups traveled to St. George on a sponsored trip from outdoor equipment brand, **Black Diamond**. Photographers **Bobbie Lee** and

Lani Galley captured "... two days outside of climbing and celebrating queer and queer BIPOC joy," Hernández says. "The photoshoot ... sought to further promote one of our core values—'redefine who climbs'—by purposefully putting queer and QTBIPOC climbers at the forefront of a major brand's advertising campaign," Kastellec says. Hernández states, "There are so many BIPOC people at the intersection of queerness and racial identity who haven't had the chance to meet one another." At events organized by SLAQC at *The Front*, "both groups get the chance to talk about intersectionality, community, allyship and what that means for white queer people supporting BIPOC queer folks. We share the solidarity, educational wealth and access to items," Hernández says.

Moving forward, SLAQC will continue with their weekly meet-ups, partnerships with other climbing organizations and the Mentorship Program. "I hope we continue to be able to influence the systems/structures/culture of climbing in Utah to be inclusive, accessible, and supportive of all climbers," Kastellec says. Be on the lookout for SLAQC's *Pride* events and more on their Instagram [@slaqueerclimbers](https://www.instagram.com/slaqueerclimbers).



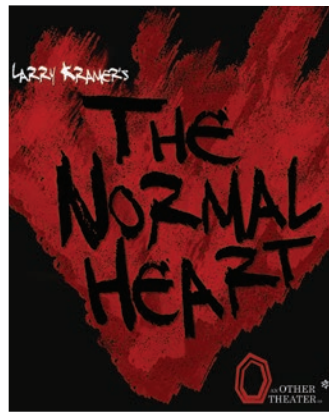
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INESCAPABLE

Erasing the Stigma with An Other Theater's A Normal Heart

Photos Courtesy of An Other Theater Company

Brittanie Gallegos • gallegosbrittanie0319@gmail.com



Taylor Jack Nelson, Co-Founder and Artistic Director | Shelby Noelle Gist, Artistic Director | Kacey Spadafora, Co-Founder and Executive Director

With the severity of the pandemic weighing them down, *An Other Theater Company*, a nonprofit theater in Utah County, had fewer options for developing and producing their usual, thought-provoking, inclusive performances. However, AOTC used available technology to make their productions streamable to wide audiences on any device. Artistic Director **Shelby Noelle Gist** believes that certain topics are more than worth the learning experiences formed by the *An Other Theater* online panel series that streamed in 2020. "The goal [of the panel series] was to create a place where people could talk about their experiences, struggles and goals ... and listeners had the opportunity to learn about the experiences of the 'othered'," she says. Those that were sharing and discussing these experiences were BIPOC or belonging to the LGBTQIA+ community. Since the panel series, AOTC has hosted Zoom play readings and production revivals. Some official productions were held online such as *Hedwig and the Angry Inch* and *The Fossil Record*. An all new production, *A Normal Heart*, is in development with plans to open in the summer.

Being in Utah, marginalized experiences are often overlooked within the white, cis Mormon community of Utah county where *An Other Theater* resides. Similarly, when programming their shows, *An Other Theater* puts just as much emphasis on those issues and identities in the casting and producing of their shows.

A Normal Heart is a drama based on the true story of the AIDS crisis in New York. The story follows Ned Weeks, activist and caretaker of those lovers and friends who have fallen victim to the disease. Although the story of *A Normal Heart* takes place some 40 years ago, a lot of the material in the show still holds relevance today. **Kacey Spadafora**, Co-Founder, says, "There's some poetic parallel in essentially a large mishandling of a pandemic

leading us to cancel a show about a large mishandling of an epidemic." These connections can be uniting and even therapeutic for those living through the pandemic. Show writers at *An Other Theater* find these stories and experiences are "powerful tools to foster empathy and understanding between people with extremely different life experiences before and after the show is happening," Spadafora says.

A Normal Heart is intense because of the experiences it will be portraying to an audience. Spadafora speaks on *An Other Theater's* key to success when bringing a story like this to life: "The first, last and every instance really must come back to empathy; understanding that these are real people with flaws facing real, existential fears helps paint the production in a way that not only is powerful, but also fiercely approachable," he says.

Since the story of *A Normal Heart* is one of harrowing truth and a show of this nature has its own challenges with representation and production, *An Other Theater* has had their own internal struggles with a venue. "Well, I have to say one of the biggest challenges was being booted from our space shortly after we'd cast the show!" Spadafora says. Amid the pandemic, unexpected circumstances led to there being no permanent location for the theater currently. *An Other Theater* was scrambling to find a new location and instilling the cast with confidence that progress will be made. A show such as *A Normal Heart* can deliver a piece of true art and masterful storytelling and also serve as a basis for the erasure of the stigma and discrimination toward AIDS/HIV in the past as well as the future.

Coming Summer 2022, *A Normal Heart* can be followed through the *An Other Theater* Instagram, @anothertheater, or website, anothertheater.org. The panels are free to stream on the website, as well.

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LOCALIZED

With Pride month well underway, we've got a special treat for this *SLUG Localized* event! Hosted by Salt Lake's own **Sequoia** with **Schade the Queen**, **Madazon Can-Can** and **Sarah Prollem**, get ready for a drag show to remember. Mark your calendars for June 17 at 8 p.m. at *Urban Lounge* (tickets are \$5), and don't forget to bring cash to tip the performers! *SLUG Localized* is sponsored by *Uinta Brewing* and *Riso Geist*.

SEQUOIA



Photo Courtesy of Sequoia

SLUG: How has your approach to drag changed/developed since your early days performing?

Sequoia: I think my drag has changed a lot since my early days in that I mostly had no vision for what I was doing. I didn't know what it was I wanted to do or how I could do it! I just knew [that] I wanted to be a drag queen and perform for a living. Now that drag is my full-time career, I've really got the time to focus on and refine my craft into something I feel quite proud of.

SLUG: Can you please talk about one of your favorite looks you've done? What made it so special, and how do you feel like it represents your work as a whole?

Sequoia: One of my favorite looks I've ever actualized is this beautiful pair of pants I had custom made years back. They're gorgeous,

emerald green, crushed velvet pants with a huge flare at the bottom, and they're so tailored to my legs that the pants touch the ground when I'm in four-inch heels!! They make my extra long legs look even longer, and I'm all about the legs! Plus, my gorgeous friend **Lozzo** made them for me, so I'm very proud of that collaboration.

SLUG: How do you feel like your work intersects with the larger drag community in Salt Lake City/Utah?

Sequoia: I feel like my work very much intersects with the larger SLC drag scene as I produce a lot of events on my own. I work with such a vast array of artists because there are SO many to work with and so many talented, fabulous drag artists here in town. I'm thankful to have the platform to provide to the members of my local community in an ever-expanding group of artists I get to book and work with.

SLUG: How has your approach to drag changed/developed since your early days performing?

Schade the Queen: My drag has developed in a way that I could have never predicted. Going into drag, I think people think they know what kind of drag persona they're going embody, and my drag has grown entirely differently than I was expecting. It's helped me love myself and my abilities more, and my makeup and stage presence has gotten substantially better.

SLUG: Can you please talk about one of your favorite looks you've done? What made it so special, and how do you feel like it represents your work as a whole?

Schade the Queen: One of my favorite looks I've done and I'm most proud of is my **Klaus Nomi**-inspired tuxedo bodysuit. It's theatri-

cal, whimsical, eye-catching and gives a nod to a queer artist that has inspired so many other queer artists. I love connecting the contemporary with history in so many areas of my life. Art inspires art, and I try to let that show through my drag. Plus, it's just fun!

SLUG: How do you feel like your work intersects with the larger drag community in Salt Lake City/Utah?

Schade the Queen: My work intersects with the larger drag community in that it stands out as its own entity while (I hope) simultaneously uplifting my Utah drag family. Utah's queer performance art community is small but houses some of the most incredible talent and strong-willed people I've ever met. I just hope that my drag helps expose that talent in a positive way so that drag is continuously sought after around the valley.



Photo Courtesy of Schade the Queen

SCHADE THE QUEEN

MADAZON CAN-CAN

SLUG: Can you please talk about one of your favorite looks you've done? What made it so special, and how do you feel like it represents your work as a whole?

Madazon Can-Can: OH! My orange look that is on the label for *Ogden's Own Five Husbands Vodka* this year is one of my first and favorite looks. It's incredibly special to me because it is a combination of pieces of costumes from my travels and [pieces from] a friend that sold me my first boy shirts (vintage, of course) and taught me how to be a gentleman. ... I often call myself "The Clown of the Flowers" because blooming takes time and attention, but the results affect the heart and bring beauty to the yes.

SLUG: How do you feel like your work intersects with the larger drag community in

Salt Lake City/Utah?

Madazon Can-Can: Well, there weren't a whole lotta Kings around before I began running my programs. **Liam Manchesthair** has also been a CRITICAL King to the scene here in SLC, but outside of the two of us, it was relatively quiet. I perform often with *Quorum of the Queens* now, **JRC Events** and at universities to continue pushing the art of drag into all the places and faces we can. Kings are a critical part of the queer community, and our representation is key to a more connected and thriving queer scene. Without Kings and Things ... drag isn't fully complete; we want the full rainbow, not just one side of it. I believe that my work as a performer, activist, educator and advocate is necessary to continue building the bridges among the entirety of the queer community here in SLC.



Photo: Bonneville Jones

SLUG: When did you first get into drag performance? How has your approach changed/developed since your early days?

Sarah Prollem: I started drag just over three years ago ... I would say the thing I've learned most is to be okay with not being perfect. I think drag comes with this expectation to be 100% polished and put together, but the truth is, even the best of the best are still striving for perfection. I learn something new every single time I get in drag, and that really is the best part for me.

SLUG: Can you please talk about one of your favorite looks you've done? What made it so special, and how do you feel like it represents your work as a whole?

Sarah Prollem: My favorite look I have ever done would actually have to be the first ever custom outfit I designed. I call it "Real House-

wife of the North Pole," and it is a red velvet bodysuit with white fur trim that has a removable, high/low skirt to make it a dress. The skirt has a keyhole cut out in the groin and buttocks areas lined with fur trim. This look was super fun to create because it is out of the normal box and really shows my creative, edgy side.

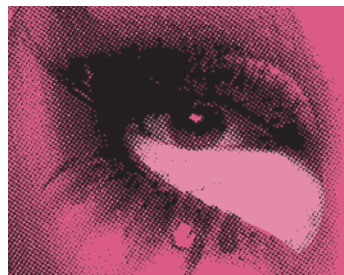
SLUG: How do you feel like your work intersects with the larger drag community in Salt Lake City/Utah?

Sarah Prollem: I have been lucky enough to perform in all kinds of shows all over the state and beyond. I feel like my drag intersects with the larger community as a whole in that my drag is specifically tailored to the Utah scene. Here in SLC, we have a scene unlike any other and people love coming out to support us at our shows. We absolutely could not do what we do without the love and support of our SLC community.

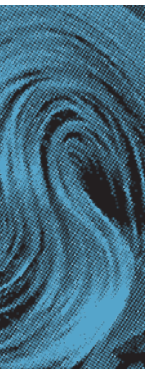


Photo Courtesy of Sarah Prollem

SARAH PROLLEM



LOCALIZED



Wise Guys

SCOTT FILLMORE AND QUEER COMEDY IN SLC



Photo courtesy of Scott Fillmore

Scott Fillmore has been funny his whole life, queer a more difficult time to calculate and pursuing comedy seriously since fall of 2020.

By Dylan Bueche
dbueche@ymail.com

I initially set out to do a story on the Rainbow Whale of 9th and 9th, but as I thought about monumentally gay things in the community, my mind drifted to local comedian Scott Fillmore.

I stopped by *Wiseguys* comedy club for *Open Mic Wednesday*, a weekly mic that anyone can hop on for three minutes. In between 9/11 jokes (never forget) and an absolute misfire of a miscarriage joke, Fillmore commands laughter from the audience with his wry commentary on straight relationships and brunch. A crowd of about 100 erupts in laughter, and chatting after the show, Fillmore and I agree that is pretty cool for an open mic.

Fillmore has been funny his whole life, queer a more difficult time to calculate and pursuing comedy seriously since fall of 2020. "I cashed my 401k and started doing comedy full-time, posting my own sketches to social media and going to open mics around town," Fillmore says. My personal favorite is a TikTok series featuring *SLUG's* own Contributing Writer **Sam D'Antuono**—it's half cooking and half comedy as Scott attempts to fatten Sam up 'til they can date.

Seeing that there was little comedy specifically for the queer community in Utah and at a phase in his comedy career where he wanted to do more than just open mics or the occasional tight five at a show, Fillmore put together a showcase of his own at *The Sun Trapp*. "Right away, I made sure all of the queer comics I knew got stage time; that was always the priority," he says. "Obviously, our crowd was going to be largely gay people, so I wanted this to be for them."

Soon, Fillmore began working with **Artel Talent**, a company that puts on drag shows. Out of this partnership came the idea to have the queens go shopping with Fillmore's straight comic friends, picking out outfits, makeup and planning a drag makeover for them. Enter **Labia Menorah**, **Glittoris**, **Madam Sandler**, **Ally Gations** and Fillmore as **Chedda Squeeze**. "Since then, I have paid more attention to drag. Traveling a lot, you realize every city has its own drag community and it's a really special thing. I haven't met a drag queen that isn't naturally funnier than most comics I know," Fillmore says.

While I wonder aloud if there isn't something inherently funnier about being gay, Fillmore's already reflected on this deeply. Having suppressed that

part of himself entirely until serving his two-year mission (the gayest thing you can do), for Fillmore, humor was a great distraction when he was uncomfortable—diffusing tension and distracting people. "The good part is [that] once you openly join the LGBTQ+ community, it's a really fun part of our interactions," he says. "Everyone knows how to have a good time [and] how to deal with tense situations. What was once a coping mechanism becomes a really rad personality trait."

Fillmore is largely straight presenting, so lots of his material is about not yet feeling super comfortable in the gay community. "Nothing has made me more comfortable about being gay than doing comedy. I'm forcing myself to talk about it in front of strangers and confront things I'm worried about," he says. He wants to create a community of queer comedy in SLC, which is great because no one else can afford therapy either.

This month, Fillmore created the first-ever Pride comedy show at *Wiseguys*. Catch Scott Fillmore hosting on June 9 with Utah's own **Ryan Erwin**, **Daniel Spencer** and drag performances from **Tara Lipsynki** and **Lilia Maughn**. Follow Fillmore @grindrgrill on Instagram for more information.

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WILLOW SKYE-BIGGS' INDETERMINATE FILM ABSTRACTIONS

By Audrey Lockie • audrey@slugmag.com • Photos courtesy of Skye-Biggs

Willow Skye-Biggs has completed two short films—*April In Her Mind* and *Wish*—which have both screened at festivals in Utah and around the country.

After making ambient music as **Sabriel's Orb** and avant-pop as **Ava Lux**, local artist Willow Skye-Biggs shifted her focus to film-making during the early days of the 2020 COVID-19 pandemic. Since, Skye-Biggs has completed two short films—*April n Her Mind* and *Wish*—which have both screened at festivals in Utah and around the country. Taken together, the two works outline an artistic voice that envelops itself, both consciously and not, in issues of isolation, human connection, indeterminate identities and displacement. As in her musical works, Skye-Biggs' films seek to "blend something tangible with something intangible," she says. "I'm trying to explore that sweet spot where there's enough plot that it's engaging, but it's loose enough that you can project your own story onto it."

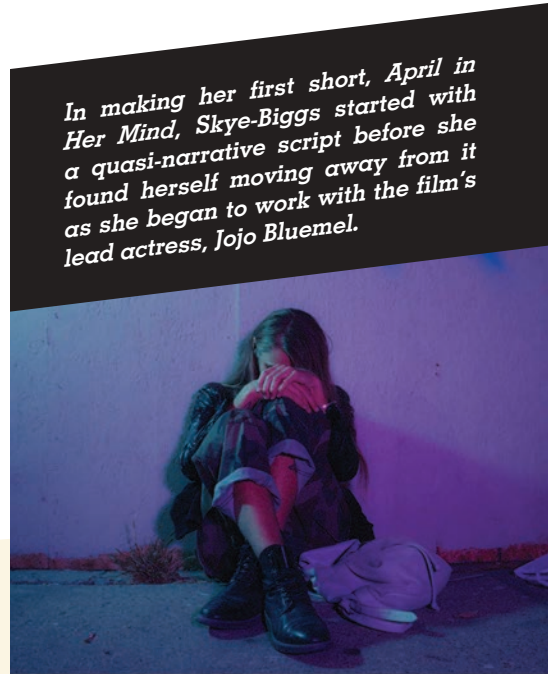
As Sabriel's Orb, Skye-Biggs obscured herself into her music's murky drones; as Ava Lux, she put herself front and center in a self-conscious engagement with pop music's high visibility—on the album art, in the project's heartbroken robot vocals and through its kitschy aesthetics. Moving behind the camera offered an opportunity to re-engage with a less direct connection between the visible self and the finished artistic product. "I don't like the classic, dictatorial-style directing myths we hear," she says of her working process. "I'm definitely not interested in that; I think of it as a collaboration in a lot of ways."

In making her first short, *April in Her Mind*, Skye-Biggs started with a quasi-narrative script before she found herself moving further away from the strict story as she began to work with the film's lead actress, **Jojo Bluemel**. "There's not so much a plot that happens," says Skye-Biggs. "It's just kind of a glimpse into this person. She [April] started to become a character that I didn't understand as much as when I first wrote it." As the pair worked on the film, Skye-Biggs' trust in Bluemel allowed the character to develop naturally past the director's original intentions through the actress' mostly wordless performance. "I had a great time letting it evolve ... Now, it's interesting that I'm curious about her [April]," she says.

Skye-Biggs' latest short, *Wish* (starring the director herself and her son, **Sebastian**), premiered in April of 2022 at the *Toronto Queer Film Festival* and delves even further into non-narrative and non-linguistic abstraction. Again originating from a fuller screenplay before Skye-Biggs pared it down in editing, the film features no dialogue and instead works through a series of visually inventive shots surrounding the characters' subtle movements. "It really became a lot more atmospheric and impressionistic," Skye-Biggs says. "It was another experiment in 'what if I lost the plot even more?' In *April*, I lost the plot quite a bit, but what if I just really really abandoned [it]?" Importantly, all the footage of *Wish* derives from the shoots of the intended screenplay, connecting the otherwise abstract shots into a singular feeling as you watch Skye-Biggs wander through grassy hills and the shadows of unspecific urban locales.

Watching *April in Her Mind* and *Wish* presents a significant, recurrent motif of obscured faces, with Skye-Biggs often shooting her subjects from behind and *Wish* displaying no footage of her own face. She reflects that she only noticed it herself post-facto, the choice an almost subconscious move throughout her work. "I spent most of my life with a very unclear sense of identity, and I very much do still have that," she says of the blurred and blocked visages in her work. "I don't think it's something I'm intentionally trying to comment on, but I think it's inevitably going to be built into whatever I do."

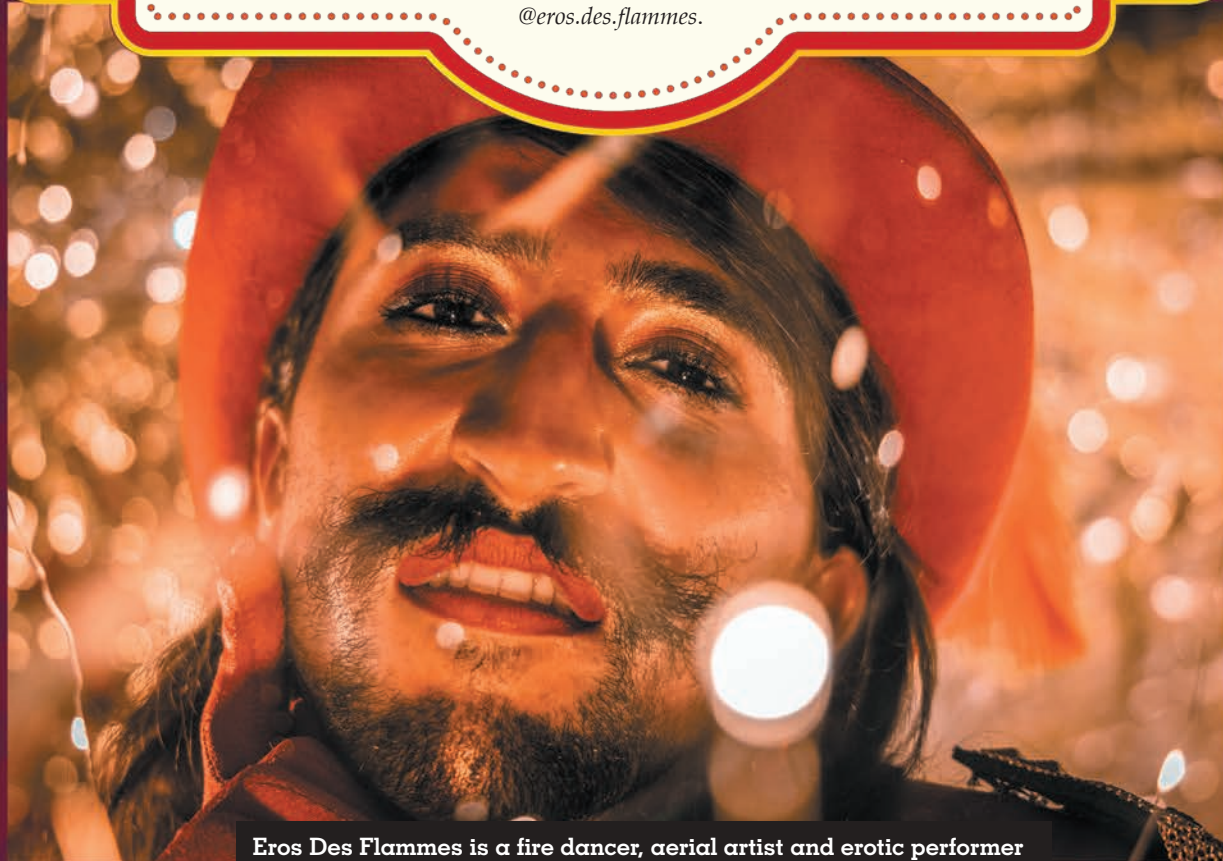
Skye-Biggs is currently finishing up shooting and editing another short titled *Vapor Trails*. While the piece retains the minimalism of her first two works, it also expands her vision with the inclusion of more actors and dialogue, almost approaching the semblance of a narrative (for now). To keep up to date with Skye-Biggs' work, visit her site, willowskyebiggs.com, or follow her on Instagram @willowskyebiggs.



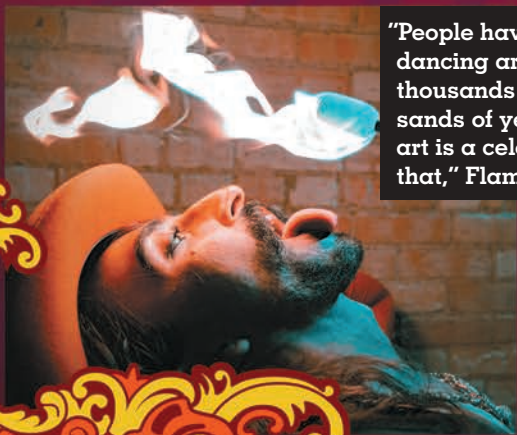
BOLD & BEAUTIFUL

By Avrey Evans | avreyevans21@gmail.com **EROS DES FLAMMES** Photos by Bonneville Jones

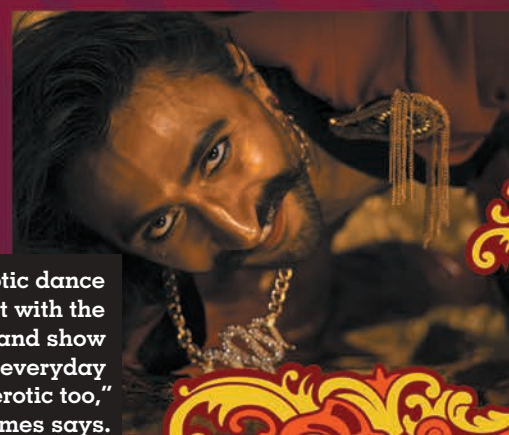
Fire, dance and eroticism—what could be more authentically human? Eros Des Flammes experiments with all three as a fire dancer, aerial artist and erotic performer. Taking his name from the Greek god of sexual love and passion, his powerful displays explore both the limitations and freedoms of life. “People have been dancing around fires for thousands and thousands of years,” he says. By mixing fire with eroticism, Flammes achieves a scintillating vitality. “It’s very freeing to express a part of myself that society says we shouldn’t be showing publicly,” he says. See more on Instagram at [@eros.des.flammes](https://www.instagram.com/eros.des.flammes).



Eros Des Flammes is a fire dancer, aerial artist and erotic performer who takes his name from the Greek god of sexual love and passion.



“People have been dancing around fires for thousands and thousands of years, and my art is a celebration of that,” Flammes says.



“I use erotic dance to connect with the audience and show them that everyday life can be erotic too,” Flammes says.

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"I want to take people on a journey that allows them to get carried away in their emotions and not be ashamed of them," Flammes says.

Flammas combines fire with erotic dance. "It's very freeing to be able to express a part of myself that society says we shouldn't be showing publicly," he explains.



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MAKAYA CATERS

A Taste of Haiti in Salt Lake City

By Kara Dempsey
karadempsey@karadwrites.com
 Photos by Lmsorenson.net

For Chef Roody Salvator, *Makaya Caters* is more than just the name of his catering business. It is also the second-highest mountain in Haiti and one of the sites where the Haitian Revolution started. By cooking Haitian cuisine and sharing it with so many, Salvator is able to dispel preconceived notions regarding Haiti and his heritage.

Salvator leaned through the side window of the truck he built himself while he spoke with me about his culture, family and the history of his people. The immense passion he possesses for Haiti is tangible and clearly demonstrated in the way he prepares and presents his food. Due to some mechanical issues, we met at the center where Salvator stores his vehicle instead of out at an event. As I was his only guest, the experience was



Makaya Caters' Griyo Platters consisting of pork and bone-in chicken. The chicken is marinated in lime juice and epis, while the pork steeps in lime juice, epis and cinnamon.



Roody Salvator's passion for Haiti is tangible and clearly demonstrated in the way he prepares and presents his food.

exceptional. Salvator did not have much of his menu ready, but he did have plenty of his Griyo Platters (\$15) and Haitian Tacos (\$10) prepared, which far surpassed any expectation.

The platters consisted of pork and bone-in chicken. The chicken is marinated in lime juice and epis (Salvator's special seasoning blend taught to him by his mother), while the pork steeps in lime juice, epis and cinnamon. Both rest in their marinades for 24 hours before they are fried to a crispy, golden brown. The moist chicken fell off the bone with minimal effort, and the thick chunks of pork were so tender that I barely needed to press my fork against them to break it apart. These were served with a handful of deep-fried plantains and piled high with pikliz (pick-leez). The fresh, pickled vegetable slaw was "Utah hot, but Haitian mild," according to the chef. I found it to have a respectable balance of acidity and heat; it was not overly dressed and also maintained its crunch, which are preferable slaw attributes.

The plantains, which were much sweeter than the pikliz, calmed the spicy slaw somewhat without masking the flavor or spice. The Haitian Tacos mocked what I know of street food. On these, either marinated chicken (shredded) or pork (chopped) are served on a corn tortilla with pikliz and a cilantro crema. The crema toned down the heat of the pikliz, but putting all three together was a well-thought out and finely

crafted combination. Personally, I look forward to seeing Salvator and *Makaya Caters* at a future event where I can try more of his food, such as his black bean fricassee or garlic rice. Both dishes are pictured on the menu adhered to the side of the food truck and look like they would taste incredible.

Even though the food had to endure a 30-minute trek from his food truck to my home before I could partake, the tortillas did not become soggy. The plantains' texture was not compromised, as is expected of hot, fried food sealed in a container. And, as a special treat before my departure, Salvator shared with me a large cup of his passion fruit juice, which contained passion fruit pulp that he had purchased in Haiti during his last visit. This fresh beverage was sweetened just enough to combat the sourness from the pulp, which crunched pleasantly between my teeth as I drank it.

Having appeared numerous times on *Good Things Utah*, it's evident that Chef Salvator enjoys sharing recipes, stories and anything Haitian-related with anyone willing to listen. His infectious smile was hard not to imitate as he described the evolution of his business. Salvator is particular about the events he attends, but if anything is guaranteed, it is that no matter where he takes his truck, he will always leave his guests smiling in his wake. For more information, follow *Makaya Caters* on Facebook @makayacater and on Instagram @makaya.caters.

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SLUG STYLE

Bonè

Photos by Jovvany Villalobos

Bonè is a self-described idiosyncratic monster, medieval enthusiast, luddite and fashion clown from Salt Lake City. "I've been fascinated by ethnic and medieval costumes and making pieces that express identity through sartorial regiments," Bonè says.

Every month, *SLUG Style* features a distinct member of the community and asks them why they do what they do. Exploring more than just clothing, *SLUG Style* is an attempt to feature the people who give Salt Lake City flavor through personality and panache.

"Style and fashion have been a way of self-obliteration—taking yourself and repeatedly changing the elements attached to it until you have something new all over again," Bonè says.



"I want to see thoughtfulness and novelty in design," Bonè says. "I want to see old things made new, hot blondes in odd positions, absurd and marvelous proportions, and I want it to all feel like I could do it all myself."



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"I don't feign to know what people would be surprised that I enjoy," Bonè says. "I love owning a sense of mystery and vagueness around my goings on, which also means I like not knowing what others think of me. That said, I love, love, love guinea pigs."



"Stylistically, I hold Miguel Adover in high esteem," Bonè says. "His playfulness in destruction and reuse of garments always makes me want to take my closet and rework it and invert it."

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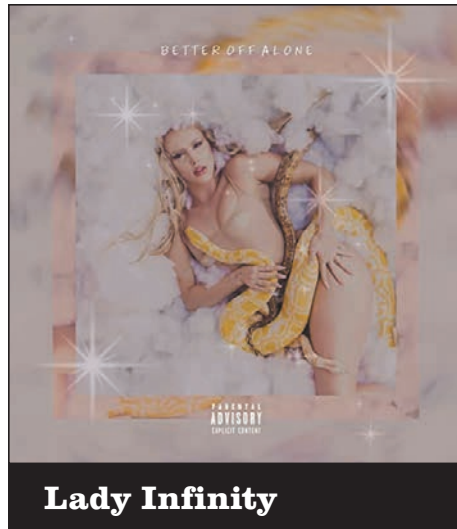
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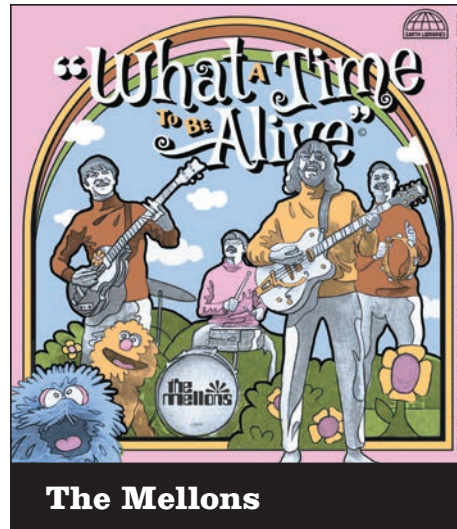
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LOCAL MUSIC SINGLES ROUNDUP

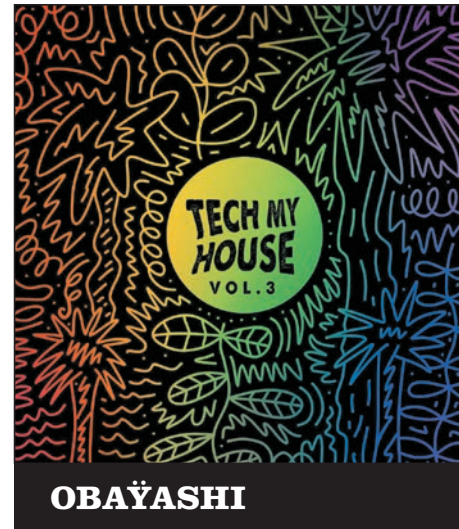
Ah, summer—what a time to be alive. For many, winters can feel like living through death while you're feeling trapped in a dark room. But with the weather warming up and the sun shining bright, it's time to let our heads wander and enjoy some nicer temperatures. *SLUG's June Local Music Singles Roundup* has you covered for all of your upcoming celebrations of summer.



Lady Infinity



The Mellons



OBAÿASHI

"BETTER OFF ALONE"
Mayham Noiz Music
Street: 02.14
Lady Infinity = Jorja Smith + Sabrina Claudio

Lady Infinity's "BETTER OFF ALONE" is a mesmerizing single that preaches self-love with a very fitting, Valentine's Day release date. The track begins with a steady, snappy beat and R&B instrumentation as Lady Infinity introduces her deep, hypnotic voice almost off the bat. Throughout the song, her vocals establish a warm vibrancy and make the track come alive. Lady Infinity sings about being ready to let go of a romance's push and pull and beginning to focus on herself: "Boy, you were in my head / Had me feeling no love / Damn I shoulda known tho / Red flags up but no bodys home." The track evokes a calm, bad-bitch energy and embodies the power of femininity. —*Birdy Francis*

"What a Time to Be Alive"
Earth Libraries
Street: 05.20
The Mellons = The Beach Boys + The Turtles + Harpers Bizarre

'60s-influenced pop quartet The Mellons' "What a Time to be Alive" draws the listener in. An alluring bass and piano bounce back and forth as joyous harmonies sing "la la la la la" before a catchy verse begins, with lead vocalist **Andrew Colin Beck** ruminating about losing himself in the sweep of fame. "What a Time to be Alive" is a refreshing taste of what The Mellons call "a new adventure into baroque pop" while scratching that '60s-pop nostalgia itch. The best quality of the song is the clear vocal chemistry between the members and the various instruments used, including violin, guitar, euphonium, trumpet and even a typewriter. The saying "What a Time to be Alive" could signal an excitement for life or a sardonic statement about how terrible things are in the world right now—or, more likely, both. The song acts as a reminder to embrace the duality of life being both painful and joyful in the same breath. —*Andrew Christiansen*

"Gibberish"
SPACE YACHT
Street: 03.17
OBAÿASHI = Kevin Knapp + Noizu

OBAÿASHI's "Gibberish" incites at the physical level, where linguistic, coherent thought vanishes into broken-circuit surges and the ravers start speaking in tongues. Voices ring throughout the track, intoning nonsense syllables that the producer chops and splices into alien speech fragments—language fails us, washed away in the rush of the rhythm and OBAÿASHI's elastic synthesizers. The best physical descriptors of OBAÿASHI's sound palette on "Gibberish" concern the reactive tactility of toys—bass lines that bounce like slinkys, synths that ricochet like yo-yo's, an up-down structure like the producer is playing cat and mouse with tension and release. In a final wink, the track's concluding 45 seconds prominently feature a buzzing, mosquito-like synthesizer that cycles upward and upward in pitch like it's trapped in a centrifuge. "Gibberish" is all stutter and synesthesia, your senses sublimated in service of pure exhilaration. —*Audrey Lockie*



ABYSS BODY PIERCING

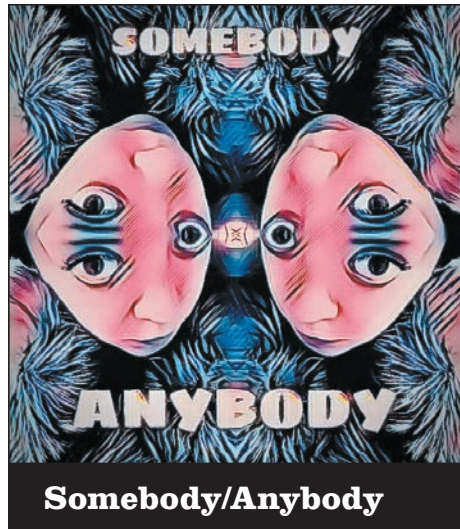
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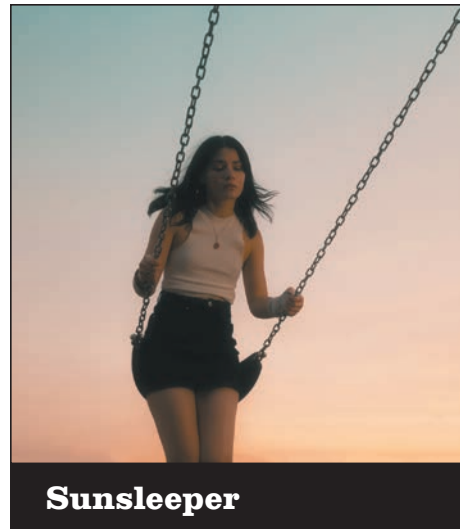
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LOCAL MUSIC SINGLES ROUNDUP



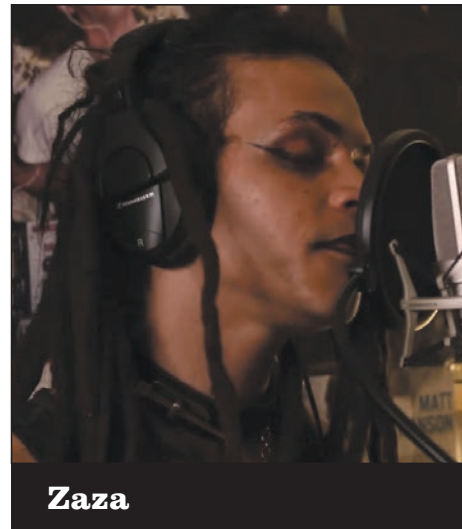
Somebody/Anybody
 "Buzzer"
 Self-Released
 Street: 03.20
 Somebody/Anybody = Goo Goo Dolls + The Muffs

Somebody/Anybody's "Buzzer" is an anthem for all the sleepyheads. The buzzer goes off and it's the same shit, different day. **Kendra** strums a walking bassline, playing off the fading alarm clock. **Kat's** drums crash in and the band comes together like a wave. Lead vocalist **M** sings a hazy harmony, painting a picture of heavy eyelids struggling to roll out of bed. "Sleep is my only peaceful state / That's what a dreamer would say." Ain't that the truth. It's hard not to sway to this song and wish to be back in bed. The splashes of raspy guitar riffs represent that hint of frustration when having to fight off sleep. This "gaggle of wizards" (direct description from website profile) are easy-listening garage punk—something to add to that Monday's Blues playlist. —*Teddy Ray*



Sun sleeper
 "In the Clouds"
 Rude Records
 Street: 3.16
 Sun sleeper = Yellowcard + Vanosdale

At the first listen, it's crazy to think that "In the Clouds" isn't a hidden pop-punk gem from 2003. Set to the moody and energetic sound Sun sleeper is known for, "In the Clouds" brings clever, poignant lyrics depicting the aftermath of a break up and the emotional toll it can leave: "You've been stuck in your old ways / Why don't you laugh like the old days / Hoping that the weather can still change." The combination of sweet melodies, storytelling lyrics, rowdy riffs and rambunctious drums gives Sun sleeper that reminiscent, 2000s rock sound. Pair that with lead vocalist **Jeffery Mudgett's** warm, raspy voice and you have an emotionally rich, endlessly playable banger of a song guaranteed to capture fans' hearts and ears. If you haven't already heard this shoegaze-y band, then you're missing out on some supremely satisfying SLC sounds. —*Sage Holt*



Zaza
 "Butterfly"
 Self-Released
 Street: 04.15
 Zaza = Karen Dalton + The Avett Brothers

Blending an ensemble of cello, banjo, string bass and acoustic guitar, Zaza's "Butterfly" swims through a woody, tumbling sound. Each low-end hit reverberates in shuddering waves, the staccato plunk of the banjo stutters like pebbles tumbling toward the ground and the chorus background vocals swell as if floating on the backs of long-building gusts of wind. Nothing about "Butterfly" feels rigid or incisive; the track moves with aqueous motion as its energy ebbs and flows between soft peaks. Zaza's new-age naturalism floods her vocals as well, the melodic lines spinning like cyclic ruminations and retaining the sing-songy, phrasal writing of authorless folk music. Of course, the track's studio video footage on Zaza's Instagram (@_zaza_vandyke) provides clear indicators of the track's creators, but "Butterfly" also feels distinctly familiar and elemental. To quote **Joanna Newsom**: "This is an old song / These are old blues / And this is not my tune / But it's mine to use." —*Audrey Lockie*

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THE COMPLEXITY OF CARE, COMMUNITY AND COMFORT

in Sharmi Basu's Music

By Audrey Lockie • audrey@slugmag.com
Photos courtesy of Sharmi Basu/Ratskin Records

With roots in the DIY noise and free improvisations scenes of the Bay Area, Sharmi Basu uses their music as a platform for healing and meditative processing.

Bay Area musician, educator, activist and artist Sharmi Basu works from the vantage point of perpetual experimentation and music's inherently healing powers. After a prolific run of releases under various monikers and as a member of a variety of groups throughout the late 2000s and early-to-mid 2010s, Basu returned to releasing music after a roughly six-year hiatus in the face of, among other things, the continued political turmoil in the United States and the aftermath of the *Ghost Ship* fire in Oakland. Basu's two releases of early 2022, a solo **Beast Nest** record titled *Sicko* on **Ratskin Records** and the *Katla* release as part of the duo **Felidae** on **Full Spectrum Records**, stem directly from this period of reflection and grieving, looking for peace, self-care and community connection in Basu's present-minded approach to improvisation and experimental performance.

With a musical background based in DIY noise and free improvisation, Basu's music promotes a present- and healing-focused artistic attitude. "Most of the narrative process for me with the music that I make is moving through these harsh emotions, trying to get to somewhere that feels like comfort or safety," they say. On *Sicko*, this tension between discordant, avant-garde textures and Basu's distinctive artistic mindset shines. Much of the record flows through burbling synthesis that traverses industrial, beat-driven textures and glistening ambience. In these abstract constructions, Basu probes the quasi-meditative practice of improvisation and performance for self-healing powers. "If you're in a high-trauma space, you only exist in either the past or the future," they say, ultimately finding "an escape from a really intensive oppression that can come from trauma or learned mental health reactions to harsh things" in their music's

willing affrontation to negativity and oppression.

Outside of improvisation's innate ritualism, the key to this view of music as medicine stems from a number of meaningful samples laced throughout *Sicko*, such as saxophone sounds from Basu's friend **Genox Devi** or grainy interpolations of the musical numbers from the 1998 film *Kuch Kuch Hota Hai*, a longtime favorite of the artist's. "I really like the stark difference between these raggedy, analog-sounding recordings [and] the crispness of certain synth sounds," they say. "I think that juxtaposition feels really true to me in how we experience life ... [I'm] finding spaces to put home into these sounds that can maybe be very lofty otherwise."

The live improvisations of *Felidae's Katla* find Basu working with fellow Bay Area musician **Fanciulla Gentile (The Creatrix)** in a purely improvisational space. Full of airy synthesizers and cosmic electronics, the project feels airier, more drawn toward cathartic wandering than the incisive experiments of *Sicko*. *Felidae* dates back to the early 2010s, serving as a continued space for Basu and Gentile to explore their own interpersonal connection and shared position in an overly white, cis-male dominated experimental scene. "I think it's for us; it's for our relationship," Basu says of the project's focus. "It reminds me how much unspoken love and connection I

have for this person ... A lot of the time, we are on the same page about what's going on around the project a lot of the time without ever talking about it."

The phrase *Katla* has a double meaning for *Felidae*, translating from Icelandic to "kettle" and from Hindi to "slaughter." "There's this volcanic eruption that happens, then slaughter is the result," Basu says of the album's twin, side-long tracks. Recorded in the fall of 2020 at the height of the COVID-19 pandemic and the racial and social justice movements in the U.S. and beyond, Basu notes that the "Kettle" side looks to "the mounting pressure of capitalism, of white supremacy" while side two, "Slaughter," explores the violence that lingers after the time bomb bursts. That the music sounds almost tranquil in its harmonious beeps and blips speaks to Basu's grander philosophy of using music and art as a present-centric tool for connecting within community, processing the oppressive forces around us and accessing a type of reprieve, if only temporary and imagined.

Find Basu's music on Bandcamp, and stay up to date on the artist by visiting their site, sharmi.info, or following them on Instagram @beast.nest.



Following a six-year hiatus of releasing music, Sharmi Basu returns with two records, *Beast Nest's Sicko* and *Felidae's Katla*.

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 - 7/29 & 7/30 **Fast Times At Ridgmont High vs Dazed and Confused**
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 - 8/26 & 8/27 **Robocop vs The Terminator**
 - 9/02 & 9/03 **Dogtown and Z-Boys vs. SLC Punk**

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SUMMER SHOWDOWN

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Jon Tinsley • @jontinsley



Shawn "Elf" Waters – Smith Grind – Salt Lake City, UT

KIITOS BREWING'S BIG GAY ALE

By Davis Slaugh • daviss08@gmail.com



Photo: LmSorenson.net

It's a beautiful, sunny day in June where everyone is gleefully celebrating, the flowers are blooming and the beer is flowing at Kiitos Brewing. Made every year for Pride month by Head Brewer Clay Turnbow, Kiitos' Big Gay Ale is as flavorful as it is colorful, made to capture the essence of spring in a glass.

To ensure the glitter is not stuck to the bottom of the can and mixes properly as it's poured, the beer is pulled out of the fridge upside down. Big Gay Ale is served out of a 16-oz aluminum can (like all of Kiitos' beers) into a classic, tall pint glass. There is a subtle carbonation and smooth mouthfeel that washes down effortlessly with every gulp. There is a medium, blush/pink color that, when shined in a bright light, becomes buoyant within the liquid. Kiitos is trying out a new glitter this year, which makes the sparkle appear more subtle. Upon sipping, brace yourself for an explosion of hibiscus and blueberries with an undertone of zesty grapefruit and a subtle spice aroma to balance out the finish. The hibiscus adds a nice, fruity aroma and an earthy flavor on the back

of the palate, packing a powerful punch to the tastebuds for anyone hankering for a crisp, refreshing beer.

The base of this beer is a traditional-style blonde ale that is adapted into a slightly more complex, fruitier style. When I drink this beer, I get several notes of grapefruit and floral tones from the Cascade hops used; the bitterness is subtle and not at all overpowering. I don't have a ton of experience drinking beverages with hibiscus in it, but I would say the taste is tangy with a slight touch of earthiness. This beer is visually appealing in a pint glass and has a fair amount of fruity flavors that they were going for. There are plenty of simple ales in this world, but only one will the people of Salt Lake City know as Big Gay Ale.

Find the Big Gay Ale at Kiitos Brewing (608 W. 700 South in Salt Lake City) throughout the month of June, and follow the brewery on Instagram @kiitos-brewing, or visit their site, kiitos-brewing.com, to stay up to date and find more information.



Alibi Bar & Place
369 Main St, Salt Lake City, UT 84111
Monthly Calendar
June 2022

- 6/2 **Thurs.** **Vibras Del Lago - Cumbia Night**
- 6/3 **Fri.** **DJ: Juggy**
- 6/4 **Sat.** **DJ: Concise Kilgore**
- 6/5 **Sun.** **PRIDE CELEBRATION ALL DAY!**
- 6/9 **Thurs.** **Elementary (Classic Hip Hop Night)**
- 6/10 **Fri.** **DJ: Flash & Flare**
- 6/11 **Sat.** **DJ: James Beard esq.**
- 6/12 **Sun.** **The Shake-Up w/ Robin Banks & Friends (60's Girl Groups on vinyl!)**
- 6/16 **Thurs.** **DJ: Radical Jones**
- 6/17 **Fri.** **DJ: Flash & Flare**
- 6/18 **Sat.** **DJ: Blessed 1**
- 6/19 **Sun.** **China Doll Patio Party w/ DJ Choice**
- 6/23 **Thurs.** **DJ: Andy Doors**
- 6/24 **Fri.** **DJ: Matty Mo**
- 6/25 **Sat.** **DJ: Key 1**
- 6/26 **Sun.** **Social Antidote Patio Party**
- 6/30 **Thurs.** **DJ: Spaz**





SKATE



SJ Johnson - Ollie - SLC, UT

SJ Johnson has only been skating for a little over a year, but the impact they've made on the skate community is timeless. Since they've been skating, they've become more and more themselves and have been a positive force for other nonconforming individuals finding a home in SLC's skateboarding community. When skating with SJ, it's hard not to be inspired to have the courage to be your authentic self and have a hell of a time while doing it. Now taking on a role at *All Together Skatepark* downtown, you can expect to see SJ's influence continue to shine through community events and other inclusive programs.

By Keisha Finai • @keishafinai

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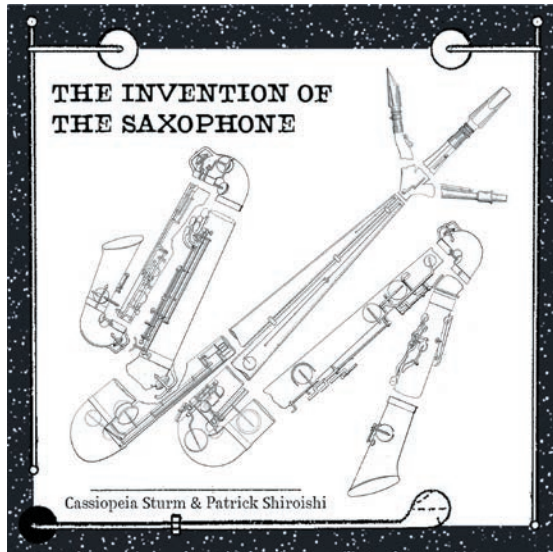
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MUSIC REVIEWS



Cassiopeia Sturm & Patrick Shiroishi – *The Invention of the Saxophone*

(Surface World, 06.10)

Cassiopeia Sturm & Patrick Shiroishi = Ellen Arkbro + Andrew Bernstein

–Audrey Lockie

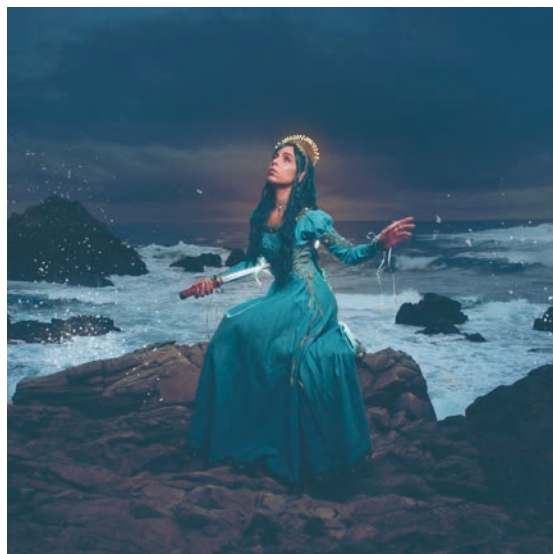


Diatom Deli – *Time~Lapse*

(RVNG Intl, 05.13)

Diatom Deli = Marina Allen + Tirzah

–Russ Holsten



MJ Noble – *Kind Blade*

(Doom Trip, 06.10)

MJ Noble = CHINAH + FKA Twigs

–Birdy Francis



Panda Riot – *Extra Cosmic*

(Vinyl Junkie Recordings, 06.10)

Panda Riot = Beach House x

My Bloody Valentine + Pinkshinyultrablast

–Mekenna Malan

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LOCAL MUSIC REVIEWS



Breaux – Doom Goddess

(Self-Released, Street: 01.17)

Breaux = Five Finger Death Punch + Mayene & The Sons of Disaster

–Litzi Estrada



\$oel – 16sixteen

(Self-Released, Street: 03.16)

\$oel = Lil Keed + Rich Homie Quan

–Nic Renshaw

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Kipper Snack – Pretty As A Flower

(Self-Released, Street: 04.28)

Kipper Snack = Elephant Overdrive + Seabear + Daddy's Beemer

–Sage Holt



Zigga – Not Enough

(Self-Released, Street: 02.14)

Zigga = \$NOT + XXXTentacion

–Harper Haase

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Thundercat AUG 6 • THE UNION	LANY SEPT 17 • USANA AMPHITHEATRE	Novo Amor SEPT 23 • THE COMPLEX	COIN JUL 22 • THE GREAT SALT AIR

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6/16 • The Wrecks @ Soundwell // 6/18 • Last Dinosaurs @ The Beehive // 6/18 • NOAHFINNCE @ The Loading Dock
6/21 • Bleachers @ Ogden Amphitheater **SOLD OUT** // 6/21 • Greyhaven + LIMBS @ The Beehive // 6/22 • Benee @ The Depot
6/22 • STARBENDERS @ The Beehive // 6/25 • Jeff Rosenstock @ Soundwell

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6/1 • The Body
6/2 • GenderFuQ Pride Kickoff/Afterparty
6/3 • Motel Radio: Backyard Show
6/3 • Cane Hill
6/4 • Pride Backyard Bash W/ Talia Keys
6/4 • Tomberlin
6/5 • Corb Lund
6/8 • Broods
6/9 • Still Corners
6/10 • The Emo Night Tour
6/11 • The Pickpockets: Backyard Show
6/15 • Sensi Trails
6/16 • Chali 2na & Cut Chemist
6/17 • LSTBYZ: Backyard Show
6/17 • Localized: Hosted By Sequoia, With Schade The Queen, Madazon Can-Can, Sara Prolem
6/18 • Vincent Draper & The Culls: Backyard Show
6/18 • Modern Speed
6/21 • Tanner Usrey
6/23 • Giovannie And The Hired Guns
6/24 • Martian Cult: Backyard Show
6/24 • Angel Magic 6/24
6/29 • Baby Gurl
6/30 • Diane Coffee
7/2 • Pink Floyd Night Ft. The Discographers: Backyard Show

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6/1 • The Palms
6/2 • Pride 2022 Kickoff Extravaganza
6/3 • Homephone: Album Release Show
6/4 • Wingtip
6/5 • Tchotchke
6/6 • Psychedelic Purple
6/7 • Daniel Nunneler **SOLD OUT**
6/8 • Vansire **SOLD OUT**
6/9 • Vundaba **SOLD OUT**
6/10 • Harbour
6/11 • Lane And The Chain: EP Release
6/12 • Teenage Wrist
6/13 • Hovvdy: True Love Tour
6/14 • BC Bustamante
6/15 • Sara Kays
6/16 • Problems
6/17 • Lunar Vacation
6/18 • Emily Wells
6/19 • Winona Forever/Laundry
6/20 • Thru It All Feat. Nick Jordan
6/21 • Ultra Q
6/22 • Lo Moon
6/23 • Lesser Care
6/24 • Idi Et Amin Album Release Show
6/25 • Cheekface
6/27 • David Rosales
6/28 • Stage Fright, Who Killed Candace, Blood Mother
6/30 • Fake Nice: Album Release

21+ METROMUSICBALL.COM

6/1 • United Defiance
6/2 • 11th Annual City Weekly Pride Pageant
6/3 • Angeria Paris VanMicheals
6/4 • The Boulet Brothers
6/5 • Internal Bleeding
6/7 • Psyclon Nine
6/8 • Blackwater Holylight
6/9 • The Hot Dog Revue
6/10 • The Black Angels
6/11 • MAX & IGGOR CAVALERA
6/16 • Resurrection: A Queer + Ally Industry Event
6/17 • Thank You Scientist
6/18 • SAINT
6/19 • Kishi Bashi: 151A 10th Anniversary Tour
6/21 • Billy Howerdel
6/23 • Fonteyn
6/24 • METROPOLIS: Garth
6/25 • Hallows
6/26 • Allegaeon
6/28 • Rings Of Saturn
7/1 • Skeletal Remains
7/2 • Bosco
7/5 • Ty Segall & Freedom Band
7/12 • MELVINS
7/13 • Haunt Me

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