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Alton Barnhart

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Alton Barnhart started as an Editorial Intern in 2022 and has since evolved to become the maven of local music and film, the keeper of the *SLUG* archives and the wittiest voice in the office. There’s no piece of media he can’t review or subject he can’t interview — even a ventriloquist dummy (see page 16).

Cam Elliott

Contributor Limelight  
Contributing Writer



Cam Elliott is a brilliant and versatile journalist, both painting the pages of *SLUG Mag* and riding the airwaves at *KSL NewsRadio*. From jazz music and mens fashion to local politics, Cam covers it all with dogged ambition. Read his interviews with *The Apathetics* and *Punks & Punchlines* on pages 23-24!



**January Performing Arts Issue:** From dance and theater to clownery and drag, our first-ever Performing Arts issue spotlights the entertainers and productions that are lighting up Utah’s stages. On this month’s cover, *SLUG* photographer **Hayley Stoddard** (@stoddard.photography) captures the dancers of Fleet Cooperative in motion using long exposure, light painting and collage. Read more about Fleet Co-op on page 30!

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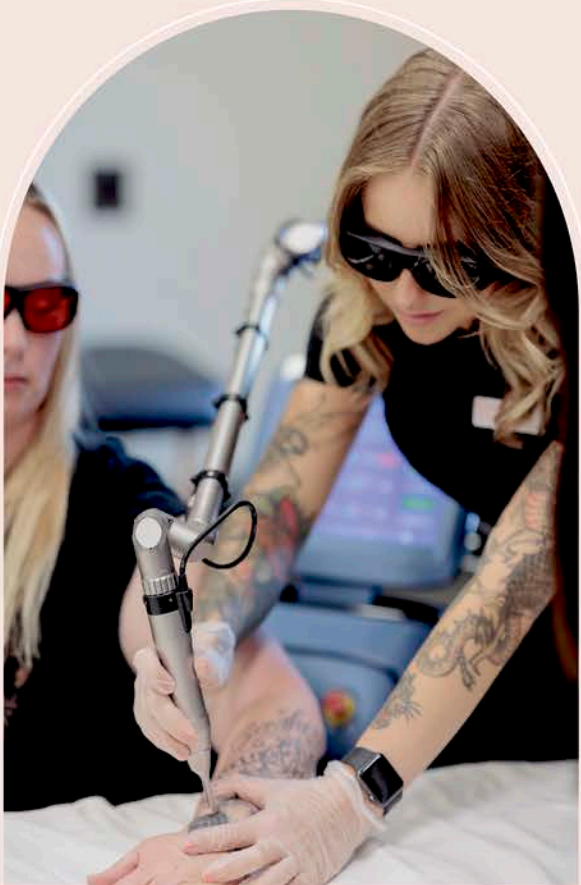
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# PYG PYGMALION PRODUCTIONS

By Katie Hatzfeld • [katiehatzfeld@gmail.com](mailto:katiehatzfeld@gmail.com)

is on a mission to elevate women's voices

Quickly approaching its 30th anniversary, PYGmalion Productions enters the milestone much as it began: committed to staging stories centered on women's lives and experiences. Founded in Ogden in 1995 by actors **Reb Fleming** and **Nancy Roth**, the company emerged from what Fleming describes as a deep friendship and a sudden creative spark.

The two soon realized the kind of work they wanted to produce needed a wider reach, so they moved down to Salt Lake City. In this transition, PYGmalion formalized a mission focused on elevating women's voices — not just telling women's stories, but also giving the opportunity to shine for women writers, directors, playwrights, lighting designers, costume designers and actors.

Over the years, the company staged works exploring subjects ranging from immigration to aging to the pressures of body image. "As I think back on some of the pieces that we did ... They tell an inclusive human story," Fleming says. There was *Fat Pig*, which deals with women's body issues, and *Living Out*, a bilingual play that examines immigration issues. Others, like *Knowing Cairo*, considered themes of aging and caretaking, while *Welcome Home, Jenny Sutter* focused on the story of a female veteran. She also pointed to uniquely Utah stories like *The Passion of Sister Dottie S. Dixon*, about an LDS woman with a gay son.

directed by **Morag Shepherd**. The play comments on *The Crucible* and how narratives around female desire and accusation have endured. In Ruhl's version, Shepherd says, "she's bringing up how we have demonized younger women as being lustful, and she completely upends that tale and says that she wasn't lustful at all." It's also written as a commentary on the Trump administration, with other current issues included like the opioid crisis and how it affects women.

The company's current artistic director **Frances Pruy**n, who has served in her role for over two decades, says when it comes to selecting PYGmalion's season of shows, they have a strict litmus test. "Most importantly, does it fit our mission statement?" Pruy says. "Will it attract an audience? Does it have great or at least good literary value and great theatrical value? Can we cast it? Is it affordable?"



Photo: John Barkiple

(Clockwise from top): Frances Pruy, Morag Shepherd and Reb Fleming of PYGmalion Productions.

Sarah Ruhl's *Becky Nurse of Salem* is a new comedy running Feb. 6-21, with tickets available at [pygmalionproductions.org](http://pygmalionproductions.org). Fleming will play the lead in the seven-cast crew

Pruy says despite challenges with the current political climate, the company's focus has intensified in following its mission. "I think it's intensified over time," she says. "I think we've become clearer and clearer about what our mission statement is, how broad it can be, how inclusive it can be and the demographic that we serve."

Like many Utah arts organizations, PYGmalion recently faced new pressures after the passage of House Bill 261, Pruy says. "In interpreting House Bill 261, the Utah Division of Arts & Museums this year said, 'OK, we like you. We like the work you do. For the last 20-odd years, we have been supporting you with a grant. We can't do it this year,'" she recalls. The board met and decided not to alter its programming in response, and after sharing the situation publicly, Pruy says supporters raised twice the amount they would've received from the grant. "I think if anything speaks to the need for these stories to be told, it was the fact that our community, our audience, is seeing need and will support us," she says.

As PYGmalion moves into its next decade, Fleming says that the heart of the work remains unchanged. "Without narrative, we are dates and times and places," Fleming says. "Who was she? How did she live? What made her laugh? What did she sacrifice? What did she bring that nobody else could bring? That's the narrative that in women's lives is never-endingly rich and brave and courageous, strong, vulnerable and fragile. That's the story, and that's the magic for me of theater."

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# SALT CITY SLAM:

## A SPACE FOR ANYONE

By Braxtyn Birrell • [braxtynb101@gmail.com](mailto:braxtynb101@gmail.com)

Chris Atkins is on the mic, delivering a hefty dose of poetry courtesy of Salt City Slam.



Photo: Logan Sorenson

Chris Atkins is the current Slam Master at **Salt City Slam** (SCS), Utah's premier slam poetry group, which he has been a part of for 10 years. Prior to that, he ran a youth poetry group, from which his students went on to win a national competition. SCS saw what he did with those kids and decided they'd like to have him as a coach. From that moment on, he's been involved in their leadership in many different ways. "I went from having nothing to do with the scene to traveling internationally and placing in the top five out of almost 50 teams," he says.

Slam poetry is both competitive and performative. Atkins says, "A good slam poet is performance-centered. Poets should not just think about what's on the page, but how it's delivered." He condemns "poet voice" — flowy, flowery — because it doesn't facilitate connection. Atkins wants his performances to feel more human and relatable. "I try to be so prepared that it doesn't feel like I prepared at all," he admits. "I don't want it to feel like I memorized something; I want it to feel like a conversation with the audience."

With slam poetry comes community. Poetry goes from a solo project to a collaboration when you're presenting it to judges and an audience, getting immediate feedback. Atkins attributed his favorite metaphor for slam poetry to another local poet, **RJ Walker**, who says the slam is a gym. "I don't know that there are many places I can go

to exercise my art," he says. "It's nice to have a place where I can test my work out and see what comes back, even if it's booing."

Atkins revealed that a challenge for SCS has been locking down a venue. "In the 10 years I've been involved, we've been at five or six venues." Therefore, **Andrew Earley**, owner of *The Beehive* and an OG slam kid, has been an invaluable resource to SCS. "It says a lot to know that this community leaves a lasting enough impact on people that even when they step away, they are eager to step back," Atkins says. "We reached out to him, and he let us use The Beehive for free. Not only did he create that space for us, but he re-embedded himself in the scene and has become a really big part of it." Even if things get moved around, SCS isn't going anywhere.

Along with recently being crowned Slam Master (again), Atkins is also excited to announce his and Earley's new literary magazine, *Wailing and Gnashing*. To read and submit, visit [wailingandgnashing.com](http://wailingandgnashing.com). They separate their submissions into "wailers," which are more spoken-word and raw, and "gnashers," which have been fine-tuned

and feel finished. If you're not quite sure which category your poem fits into, they'll categorize it for you.

Find SCS on Instagram at [@utahpoetryslam](https://www.instagram.com/utahpoetryslam) or performing live on the last Monday of each month at *The Beehive*. If you'd like to compete, you can just show up and read your own work — come prepared with three poems. You might not get a chance to read all three, but you'll need them all if you go all the way to the final round.

If you're on the fence about performing, Atkins wants to remind you that every poet you see on stage was once where you are, wondering if they should try this out. "It can be scary to get in front of a crowd, but it's one of the few places where people are ready to hear anything anyone has to say," he encourages. If you're still nervous, just come and be in the audience. "You'll see how the performers are received and understand that this is a space for anyone. Some of it sounds like it belongs in a literary journal, but a lot of it sounds like it was written five minutes before the slam, because it was, and who cares?" Atkins says. The nature of the slam is that it rewards honesty, which anyone can bring to the microphone.



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# Beyond Sexuality:

## How House of Temptaxxions Educates and Entertains

By Grace Simpson • [simpson.ograce@gmail.com](mailto:simpson.ograce@gmail.com) || Photos courtesy of Curve Collection Boudoir

Utah's conservative climate means it is rarely associated with nightlife. Burlesque, drag, fetish, cabaret and erotica are considered radical, even rebellious, in our red state. But to **Jax Hernandez**, also known as Jax Creative and mother of the House of Temptaxxions, pushing these strict boundaries is how you get people to listen, change and hopefully, have some fun.

Founded five years ago by Hernandez's now-spouse, **Mr. Creative**, House of Temptaxxions was originally imagined as a *Magic Mike*-style traveling show. Hernandez was initially hired as an aerialist, but soon helped lead the company through one of the most challenging times in recent history: the COVID-19 pandemic. The global devastation caused by the pandemic forced Temptaxxions to restructure, and they evolved into a community-centered gothic cabaret that blends a plethora of dance styles and erotic shows. Hernandez explains how the pandemic affected their community: "We saw so many of our friends and family lose opportunities because they couldn't perform. But there is something magical about a group setting around dance. Our whole community was devastated and

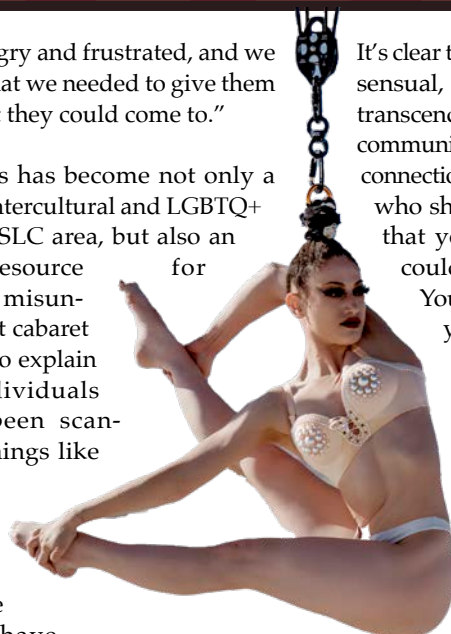
**Roary Hollace is an aerial performer and member of the House of Temptaxxions.**



depressed, angry and frustrated, and we understood that we needed to give them a location that they could come to."

Temptaxxions has become not only a home for countercultural and LGBTQ+ artists in the SLC area, but also an educational resource for Utahns who misunderstand what cabaret is. "It's hard to explain to some individuals who have been scandalized by things like burlesque. They don't think that it is safe, and a lot of people who don't have the education to understand what these things are will push them away before giving them a chance," Hernandez says. "And even though this is nightlife, it is still professional. It is not a wild party. We are the creators of the atmosphere, of the story."

Though Utah is undeniably entrenched in conservatism and religious culture, Hernandez is seeing a shift. Education through performances, friends and social media has significantly impacted how people view nightlife — and that change is becoming more positive. "It's unbelievably important that we're [in Utah]. It's what the community needs," Hernandez says. "Those who may be stuck in a situation that has no way out, who have only been taught a certain way of living, come to our nights, and it may be the thing to help them come out of the closet. So many people feel guilt and shame about being different, when being different is what makes us beautiful." Temptaxxions works to make Utah an inclusive state, and they have no plans to give up on the people here.



**Jax Hernandez is a hair hanging performer and mother of the House of Temptaxxions.**

It's clear that Temptaxxions, though often sensual, playful and kinky, ultimately transcends sex. How exactly? Like any community, the fetish world is built on a connection between like-minded people who share values and interests. "Say that you all like baseball, and you could talk about baseball all day. You could talk about how much you love it, who did what, who hit base, who didn't, but at the end of the day, you all get ice cream together, and maybe you don't talk about baseball anymore," Hernandez says. Consent and respect are central to the community and performances. These principles are the foundation for people to feel safe enough to appreciate the work onstage without judgment. The goal is sensuality, artistry and expression — not shock value. The shows highlight creativity and storytelling; erotic themes are just a lens.

Hernandez reiterates the importance of the community showing up for performers, especially as Utah's economic and political conditions hit LGBTQ+ communities with job losses, financial strain and shrinking nightlife budgets. Many shows across the industry are being cancelled, leaving artists with fewer opportunities to earn income. In response, Temptaxxions is restructuring, this time to introduce more performers to the company, expand creative collaboration and generate greater interest in their events. Hernandez hopes to produce shows that strengthen the local queer arts scene.

Keep up with House of Temptaxxions' 2026 event schedule on Instagram at [@\\_temptaxxions\\_](https://www.instagram.com/_temptaxxions_) and Hernandez's personal artistry at [@mother\\_of\\_temptaxxions](https://www.instagram.com/mother_of_temptaxxions).

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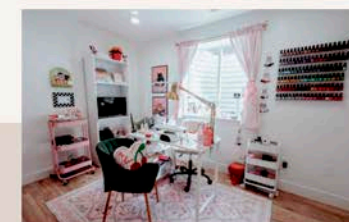
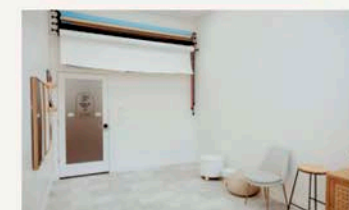
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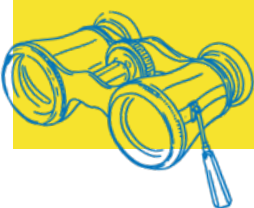
Who do you picture in the audience of an average opera? How are they dressed? How many of them are using those little monocles? Perhaps they're discussing the talent of the tenor who sang the cadenza at the end of the aria, or maybe they're commenting on how well the sweet sound of the continuo complemented the end of the third act. I don't know about you, but I would feel out of place. I didn't know that a cadenza is the moment the orchestra goes quiet to let a singer put on an improvised vocal display, or that continuo refers to an accompaniment in the orchestra that provides a bassline and adds harmony.

Opera can seem complicated and above thee, but it doesn't have to be. This is something Park City Opera is working to change. Although still in their florescence, they are changing the scene and working to make opera an art form that anyone can enjoy. Park City Opera got their start in March 2024 with a summer concert season. Their very first performance of any kind was held at the *Park City Library*.

Their second (and first full) season included a year-round concert series and inaugural large-scale operatic production, *Gioachino Rossini's The Barber of Seville*. For the upcoming summer 2026 season, the troupe is planning two main stage operas: **Aaron Copland's** *The Tender Land*, which co-founder and Artistic Director **Benjamin Beckman** calls "the classic Americana opera," and another classic, **Charles Gounod's** *Roméo et Juliette*. The season also includes a "very packed" concert series put on in partnership with Mountain Town Music, a Park City nonprofit that often presents live music.

Park City Opera has worked with "more than a dozen different community organizations," according to co-founder and Executive Director **Lena Goldstein**. "Pretty much every event that we produce is done in partnership with another community organization," she says. Work-

Park City Opera's newest performance, *The Gift of the Magi*, shows off local talent like Sarah Neal (left) and Théodora Cottarel (right).



(From L-R) Park City Opera co-founders Lisl Wangermann, Lena Goldstein and Benjamin Beckman are lifting up community voices.



## OPERA FOR EVERYONE: *PARK CITY OPERA* AND THE VALUE OF COMMUNITY

By Devin Oldroyd • [devin.oldroyd@gmail.com](mailto:devin.oldroyd@gmail.com)

Photos by Kevin TK Frantz

ing with these organizations allows the troupe to utilize a variety of venues. Goldstein points out the greenhouse at *Park City Gardens* as a favorite: "It's a beautiful glass greenhouse filled with plants. We sort of turned the aisles into seating. We do prosecco and present a full concert of songs and arias." co-founder and Development Director **Lisl Wangermann** recalls the *Park City Library* as an impactful venue for the troupe. "We see a lot of kids there, and that's really, really exciting to see the next generation of performers and audience members discovering something new," she says.

Working with the local community is a core tenet of Park City Opera as the organization works to break down opera's highbrow reputation. Things like offering free events and giving opportunities to Utah-based artists are all a part of that effort. Goldstein describes this as "extremely important" to the organization and an "impetus for founding Park City Opera to begin with." As Wangermann says, "You can't really do opera by just yourself ... It just provides a lot of opportunity to meet other creatives and other organizations." She says opera forc-

es a "meeting of the minds" because so many people are involved in each production.

The troupe also prioritizes producing "audience-centered" opera. They want to put on shows that everyone can enjoy. "You go and hear a world-class performance, but the chairs are uncomfortable, it's hard to find parking and there are no concessions ... that's not fun, especially if you're not someone who's familiar with opera," Beckman says. Park City Opera is trying to "counteract" that experience, he says, "by making everything around the performance ... just as fun for an audience member as the performance itself."

If the idea of accessible opera piques your interest, or maybe you just want to get acquainted with the art form, Park City Opera is the troupe for you! "We just want to see you at our shows. We will make sure you feel comfortable and welcome and that you have all the information you need to fully enjoy the show," Wangermann says. To learn more about Park City Opera and their upcoming season, visit [parkcityopera.org](http://parkcityopera.org).

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In the meeting of minds between Associate Editor Alton Barnhart and ventriloquist doll Howdy Doody, which one's the real dummy?

# TALKING TO MYSELF

The new millennium has set the stage — we’ve evolved into global entertainers, whether we’ve noticed it or not. Our imaginations of advanced futures were bright with flying, lightning-quick cars and instant dinners to cure world hunger. That was until our future brought us a glass video camera and 24-hour access to the world at our fingertips, so why wouldn’t we put on a show? Your life hacks and Monday morning team meetings are intersplined into the same algorithm that gives you leveled-out Palestinian cities and lustful thirst traps on full display for the masses! What’s the matter? Are you not entertained? And to throw my hat in the debate of who is fake or “performative,” at least I’ll be honest when I’m putting on an act.

So to hash out the world’s current affairs and hopefully “get the band back together,” I made a quick call to my stomping grounds — the donation bins, which to my surprise, a familiar face graced by. Made out of polyurethane plastic and missing one of his Tupperware boots, the long-gone (but not forgotten) **Howdy Doody** came back to life. “Considering I haven’t had your hand in my ass for the last decade, I’d say I’m doing pretty well,” Doody says.

Doody and I were stage partners for the better half of grade school. The fascination came about after seizure-inducing reruns of **Jeff Dunham** specials and that one episode of *The Twilight Zone* where a ventriloquist

an interview with  
**a ventriloquist...**  
*Dummy*  
By Alton Barnhart  
altonboy2009@gmail.com

gets tormented by his living dummy. “To think your parents were worried about video games rotting your brain,” Doody says. It was on one Christmas morning when Doody showed up in his cheap, translucent suitcase that things would change forever. For me, it was a theatrical connection bound to contend with the likes of **Siegfried & Roy**. However, Doody remembers it differently: “Yeah, you were alright,” Doody says. “A little chubby and full of hope, but with good intentions nonetheless. How’s your acting career, by the way?”

First came the abundance of talent shows of back-and-forth “comedy.” I would nervously try to rudder through a routine, while Doody would hit back with one-liners. His Southern drawl was both charming and confusing, especially when his voice sounded like he was talking from one side of his mouth. “Y’know, they saw your lips moving the whole time, right?” Doody says. The act was whiplash improv, crowd work and dry delivery that made our audience courtesy laugh through most of the set. “Remember that one time the teacher

dragged you off stage after five minutes of crickets?” Doody chuckles. “I would’ve shoved you in a suitcase myself after that.”

I continued the schtick for a few years, trying my best to practice moving neither lips nor teeth. I even studied the greats like the vaudevillian **Edgar Bergen** who gave off a wooden demeanor in old films and stage performances. “It was hard to tell which one was the puppet,” Doody says. However, I dropped the act after one night during a Benadryl febrile coma when I had visions of Doody attacking me with a meat cleaver. “It’s idiotic that girlfriends call their relationships off after dreaming about their boyfriend cheating on them — you pretty much did that!” Doody says. Before I knew it, Doody had his flannel button-ups and blue jeans packed for the *Goodwill Outlet*.

It was safe to say that our reunion was less reflection and more retaliation. Taking up a hobby I didn’t understand involving an uncanny, humanoid doll that mostly freaked me out was meddlingly unhelpful. Ventriloquism is a craft blessed by trial and error, and someone who wants instant results (like I did) will be gravely disappointed. As for Doody and I, we’ve buried the hatchet and are still friends today... and if not, I know a voodoo shop in Louisiana to dump him off at.

You know I have access to your Google Drive, right? You asshole! —H.D.

On the road that leads to

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Aker Restaurant & Lounge:

# FIGHTING THE GOOD TUNA FIGHT

By James Orme • [greaserjames@gmail.com](mailto:greaserjames@gmail.com) | Photos by Talyn Behzad



Sushi, to me, has always been about more than just what is on the plate. It's about the excitement of what comes next; it's about ceremony and the discovery of something new. Being somewhat of a sushi nut, when I first heard about *Aker Restaurant's* Tuna Fight Club event — in which their chefs process a 250-pound bluefin tuna fish into a 10-course meal — I knew I had to get in on that.

Aker is an upscale downtown sushi shop that aims to incorporate Latin fusion elements into their sushi. Paired with delightful cocktails, even their regular menu can tantalize the sushi snob and novice alike. But once a month for the last eight months, Executive Chef **Johnny Lopez** and Sushi Chef **Pae Randall** have been busy with a special treat for the most ardent of sushi patrons, creating a one-night-only omakase menu using the contents of the giant fish. While answering questions from the crowd, Chef Randall explained how this challenge pushed them in directions that a more traditional setting would not allow.

For the first course of the evening, I watched as saws and knives big enough to be called swords were used to break down the different anatomy. The kitchen crew answered questions from their eager audience, who sipped on complementary champagne as

fish scales flew. A portion of the rib meat was placed in front of the crowd for us to scrape spoons along the bones, and harvesting our own tender treats to be placed on a tostada and dressed with red onion, avocado and a lime-cranberry leche de tigre sauce which was so bright and popped along the fresh oceanic flavor of the tuna.

I decided to splurge on the offered cocktail pairing and truly give in to the pleasures of the experience. The first was a refreshing vodka based mixture with rosemary and lemon called the Winter Orchard. But the second course was when I knew that this was going to be a night to remember: chutoro sashimi with a cranberry-yuzu gelée on top, beautifully presented and tasting unlike anything I'd ever had before. The cranberry was sharp and sweet but didn't overpower the other flavors; the tuna with the citrus all worked together well in these fleeting bites.

The only tuna of the evening that wasn't harvested that night was the dry-aged toro sashimi with a truffle dashi sauce. I was surprised by how tender it was and how easily it compared to the fresh tuna being served. The enzyme breakdown is controlled by temperature and moisture removal that allows the fish to taste rich and flavorful. Maybe the most inventive course, though,



Left: Toro pâté with caviar set over a wasabi hash brown. Right: Chutoro sashimi with a cranberry-yuzu gelée.

was the toro pâté and caviar set over a wasabi hash brown. Usually made from poultry or pork, pâté is often thought of as stuffy and old fashioned, but the smooth silky texture made of tuna belly with the salt from the caviar and the crispy bite of the hashbrown was truly a wonderful combination.

My last cocktail of the evening was a take on an old fashioned with Toki Black, a smooth Japanese whiskey, finished with cherry and grapefruit peel. One of the most surprising final courses was a miso tuna meatball in a red chile sauce. I'm not sure what I was expecting, but after my first bite I was pleasantly comforted by its warmth and texture. Tender, delicious and better than any mere meatball ought to be.

Now, an evening of indulgence such as this may not be for everyone, and the exclusivity and \$195 per person ticket price point to just that. Personally, I cherish experiences and memories like I have from this night, but it'll be a while before I'm able to attend a Tuna Fight Club again. Every month's menu is different, so while I can tell you how extraordinary my night was down to the last detail, your round will be different. Regardless, *Aker* is dedicated to such high-quality food that I can't imagine regretting it.



Aker chefs process a 250-pound bluefin tuna fish into a 10-course omakase meal.



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# Tamra Davis Revisits *The Best Summer* of Her Life at Sundance

By Lexi Hall  
lexieliz05@gmail.com  
Photos courtesy of Sundance Institute



Mike Diamond and Tamra Davis appear in *The Best Summer* by Tamra Davis, an official selection of the 2026 Sundance Film Festival.

Sundance Film Festival 2026

Tamra Davis spent the summer of 1995 filming musicians she already knew, carrying a camera through shows, backstage hallways and tour buses at the *Summersault* music festival in Australia. At the time, the footage wasn't meant to become anything. 30 years later, while evacuating from the Palisades fires in January 2025, Davis found boxes of videotapes she had shot that summer featuring **Sonic Youth, Beastie Boys, Foo Fighters, Pavement, Bikini Kill, Beck** and more.

Watching them decades later, Davis realized she had documented a rare and intimate moment in music history. "I was like, what is in all these boxes of tapes that I'm ferrying around, trying to protect from the fire?" Davis says. "So I looked at them, and that's when I realized I filmed a documentary."

The footage became *The Best Summer*, which premieres at the 2026 *Sundance Film Festival* as part of the Midnight program. The film is entirely archival, shot handheld by Davis herself, placing viewers directly inside the moment. It stays immersed in 1995, with no present-day commentary. "I just want [the audience] to go back to the '90s, and [for] it [to] be pure," Davis says. "So there's no conversation; there's no context. I take you back there and you never leave that time." For Davis, rediscovering the tapes was also a confrontation with memory. "It's literally my point of view," she says. "So when I watch it, it's like somebody recorded my brain."

In the 1990s, Davis was already deeply embedded in music culture, directing videos during what she calls "the heyday for music videos." She often operated the camera herself. "I went to film school and I just always had a camera in my hand," she says. "So I not only was directing them, but I usually shot a good portion."

During *Summersault*, that constant filming blend-

ed into daily life. "It wasn't like, 'Oh, a journalist is here,'" she says. "It was like, I was part of the group, and I just so happened to have — and always had — a camera." Davis says that familiarity shapes the film's tone. Musicians speak casually, joke, ramble and sit in silence. "I left the interviews uncut," Davis says. "Almost all the concert footage is one shot." She credits that intimacy to trust and proximity. "When I'm talking to Beck, or any of those guys, they're looking at me," she says. "That's why I kept the whole thing POV. It looks like they're looking at you."

Looking back now, Davis sees the era as unusually communal. The audience is present. The bands are accessible. Phones are nowhere in sight. "You look at the audience, the audience is there," she says. "There's no phones. Nobody is looking at the band with a screen in front of them."

When editing *The Best Summer*, Davis

made a deliberate choice to work independently. "I decided to self-finance the film so that I didn't get any notes from executives," she says. Instead, she screened cuts directly for the musicians. "So when I got my cuts done, I screened it for the bands, for them to give me notes," Davis says. "I own this — that's the only way a film would ever have gotten approval from all these bands."

As *The Best Summer* premieres, Davis hopes it encourages younger creators to make work without waiting for permission. "If you have a movie to make, and you want to make a movie, you tell yourself to make movies," Davis says. "And [it] doesn't matter what Hollywood is doing, right? It's on you."

*The Best Summer* screens at *Sundance* beginning Jan. 24, with additional Park City and Salt Lake City showings, and will be available online Jan. 29 through Feb. 1.

(From L-R) Tamra Davis, Alfredo Ortiz, Kathleen Hanna, Thurston Moore, Tobi Vail and Kim Gordon appear in *The Best Summer*.



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**LOCALIZED**

**THE APATHETICS**

(L-R) Bassist Eric Norris, drummer Ben Frank, vocalist Tyler William and guitarist Josh Leland crush skulls and take names as punk's last hope, The Apathetics.

Photo: John Taylor

By Cam Elliott • [cameronchelliott@gmail.com](mailto:cameronchelliott@gmail.com)

2026... Did you ever think we would make it? Celebrate this historic moment with a fist-pounding show of raw, aggressive rock and a few gut-bursting jokes in between. Kick off the night with **Hangxiety**, laugh your ass off with **Punks & Punchlines** and top it all off moshing to **The Apathetics**! Catch *SLUG Localized* on Thursday, January 22 at *Kilby Court* for a night that'll make you say, "hell yeah!"

This story begins as any good one does: in a storage unit in Woods Cross, Utah. Guitarist **Josh Leland**, alongside his longtime friend and bassist **Eric Norris** and drummer **Ben Frank**, had been using the spot as a place to practice. Vocalist **Tyler William** found his bandmates through an ad posted on Craigslist: "It was dark, and [I was at the] gated entrance to a storage unit facility... and I said, 'Okay, this is either gonna be really cool, or I'm going to get murdered,'" William recounts. Luckily, it was the former, and thus a punk band was born.

Something that is immediately apparent when listening to The Apathetics play is that this is a band of people who love making music together. "It's kind of ironic ... we're all very empathetic, but 'The Empathetics' wouldn't sound very punk rock," Leland says when I ask about the name. In fact, the only thing these guys seem to be apathetic toward is their naming scheme. "Coming up with a name is the hardest thing. I've [nearly] gotten in fist fights over it [with] other bands. This was one where we were like, 'Okay, it's decent,'" Leland finished.

When it comes to the type of music that The Apathetics play, even the band itself says it is hard to define. In a previous interview with *SLUG*, Norris

describes the genre with a title of his own: "soft punk." When I ask if this is still the case, William says they're still very bipolar. "Some of the new songs we're going to record are definitely on the pop, soft punk side ... there's still some emo stuff there," William says. "[It's] more structured, more developed," Frank adds. "Half of them are melodic and poppy ... and half of them are more thrashy, metal stuff." Leland finishes, "We know how to bring them together, so it doesn't sound like two different bands."

With such a wide range of genres, how can someone tell they're listening to The Apathetics? "[Frank] is not a punk drummer, and that's what we love about him," Norris says, who described his style as a traditional underhand, like a marching band. "He doesn't just play that standard punk beat." "My goal is to write something that doesn't sound like anything else," Leland says. William jokes, "I'm a pussy, I just try to write a

good hook." They attribute it to many things, including a unique drummer and a rhythm section composed of two guitars and a bass, but Norris touts William's vocal style as one of the iconic facets of the band, "like a combination of **Billie Joe Armstrong** and **Tim McIlrath**."

It's a tale as old as time: Music groups make albums that define generations, and through it all they lose sight of why they began in the first place. Look at the **Eagles** all taking different tour buses, or **Hall & Oates** becoming Hall v. Oates in litigation. The Apathetics were clear with me about their intention of having fun. "We all get along really well, we all have a lot of fun, we don't argue, we don't fight, it's just a good time," Leland says. "We hate ego ... no one in this band has an ego."

If you're looking for a band that rocks, check out The Apathetics. See them live at *SLUG Localized*, and you'll see just what it is that makes this band special.



LOCALIZED



Photo: John Taylor

# PUNKS & PUNCHLINES

(Clockwise from top): Antonio Iacobellis runs Punks & Punchlines with the comedic stylings of David Hone, Chuck Fury, Bobby White and Ben Corrigan. Not pictured: Kayla Stone.

When you think of punk rock, the first thing you think of probably isn't stand-up comedy. Unless you're **Antonio Iacobellis**, the founder of Punks & Punchlines, of course. When Iacobellis explains it, the connection is obvious, as both comedy and punk music are rooted in counterculture. They're cousins in the entertainment world, and Punks & Punchlines turns it into a family reunion.

These guys nearly had me on the floor through the whole interview, which is no surprise considering it's a room full of Salt Lake's finest comedians. Iacobellis was joined by comedians **David Hone**, **Ben Corrigan**, **Chuck Fury** and their producer **Bobby White**. Five viciously funny men and one chuckling interviewer.

"I dove head first into [comedy] and at the same time was going to a lot of underground punk and metal shows, and I just got the idea. I love both of these communities ... and I want to make something with both of them," Iacobellis explains. "The whole idea is: We have everyone laughing together with comedy, and then we all throw each other around in a mosh pit." What's the difference between taking the stage at *Wiseguys* and doing your material in someone's packed basement? Corrigan says it's the connection. "At these shows you're up close with them, you're in the room with them," he says. "You're not a show pony, you're among them."

As with any performance, however, there is a chance it won't go well, or in comic terms, it'll bomb. When I ask about the wisdom gained from telling a joke

that turns sour, Hone is simple in his response: "I love bombing." This comment is followed by something unfit to print, but he continues, "Failure is the greatest teacher, and every time I bomb it's because I'm not remembering to have fun," he says. White, who runs the open mic at *Kamikazes* in Ogden, dispenses a pearl of wisdom he shares with the open-micers: "One of my ads is 'Come bomb at *Kamikazes*' because you're gonna learn more that way ... Just because you don't hear a roar from the audience doesn't mean no one thought it was funny."

There is a relatively obvious question in the core principle of Punks & Punchlines, and that is how they handle the sheer change in momentum from fast and loud music to one man telling jokes. Iacobellis said it's hard, but he has his way around it. "Honestly, I've been trying to get more of the musicians to banter with the audience ... or even make jokes themselves," Iacobellis says. "**The Debasers** literally wrote down a bunch of really offensive dad jokes and it was fucking hilarious. Even if they're not comedians, they're a part of the show too."

Finally, we touch on the topic of hecklers, which White explains are a double-edged sword: "[If you heckle], they're gonna heckle you back." Fury continues, "Most hecklers think they're helping the show ... and you can play with it and use it." But the difference in venues brings a difference in hecklers. "At bar shows it's more likely to be confrontative ... especially if they don't know there's gonna be a show that night. They're just trying to eat their nachos and you're up there saying, 'That cheese looks like my [REDACTED] if it was orange.' Comedians are never of average intelligence, they're either smarter than smart or dumber than dog shit," Fury explains.

It's here that I curse a word count, because I wish I could tell you every single clever line and devastating quip we shared over the two-or-so hours I spent with these comedians. But fret not, dear reader, you'll have your chance to hear them for yourself at January's *SLUG Localized* show, and I will be there chuckling right beside you. Follow the guys at *@punksandpunchlines* on Instagram to keep up with their next shows. Rock on and keep laughing!

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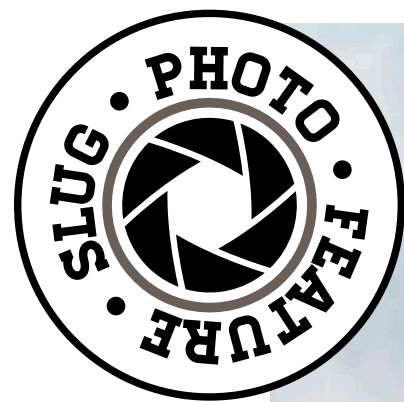
Caffe Ibis Coffee Director, Tom Wilson, at partner farm in Aceh, Indonesia.

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# SNOW

Pat Fava is a Southern Utah native who has quickly become snowboarding royalty. Not many people from Cedar City go on to win a gold medal at the X Games, but Fava has done that and more. Here he is in the Bone Zone at Brighton Resort, cracking open a case of cold ones for the boys.

By Jovvany Villalobos • @thevillagewolf



Pat Fava — Backside Lipslide — Brighton, UT

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# SLUG MAG ASTROLOGY FORECAST

With Liberty Comes Responsibility

By Nichole Huntsman • nicholehuntsman@gmail.com

The new year turns and asks us to reflect on our past choices. January is a month of radical self-ownership. You make it happen; don't let it make *you* happen.

## ARIES:

*Best Practices*

It's never too late to start over, rethink the routine or eliminate addictive behaviors. Have crucial conversations with strangers. You're the one holding the whip. It's what you want but is it what you need? Don't abandon yourself in the process.

## TAURUS:

*Jump Into the Fog*

There are multiple streams you could float down, but your direction may seem unclear. Find strength in numbers. But be aware that you may mistake others' truth for your own. The past that left you with scars will be the book you rewrite this year. Move forward with caution and be prepared for a change in the current.

## GEMINI:

*Adapt or Die*

Circumstances may have brought frustration. Are your actions gaining traction? Time to switch tactics. Go on the charm offensive and use your own unique genius, mercurial and unexpected. Hold tight while the others squirm. Be in service to the principles that have brought you this far.

## CANCER:

*To Remember*

The roots underground know the way, through the darkness of lost memories. You are safest when stripped of pretense and bonded to your personal vision. Your true self is brought back from the edge.

## LEO:

*Performance Review*

Fiction and fact: two sides of the same coin. Have you played your most honest role? It's time for a script change, like a new job or a move. You will be given direction and the opportunity to prove your worth. Take this month seriously and expect to be held accountable in the coming months.

## VIRGO:

*Realizing Unlived Potential*

That was the old you. Now, outer forces are pressing in close. You know the effort it will take, but you must break free from self-sacrifice. You know the truth. The apprenticeship is over and you deserve to lead. Stop waiting for the perfect moment and take action on your plan.

## LIBRA:

*Out With the Old*

From your unique vantage point, the scene is unfolding. You have the luxury of observing others and knowing their moves. While watching, you've gathered evidence — proof that others will take corrective action. Soon, it will be your chance to reemerge, refined and armed with a resolute plan.

## SCORPIO:

*Get Off the Crazy Train*

Some have taken advantage of your reliability. Taking your commitment for granted. You've allowed your own needs to go unmet. Say no to any more abuse. Break free from unconscious patterns of control. Let go and let them go on without you.

## SAGITTARIUS:

*Laughter Is the Best Medicine*

The key to humor is tragedy. Without sadness, there is no joy. Your past brushes with loss have not stifled your hopeful soul. An offer to share your story arrives this month. Take this chance and give them your best material.

## CAPRICORN:

*Why Are You Hitting Yourself?*

We all know you enjoy a little punishment. But stop trying to do it all. Prune the dead wood; it's time for some delegation. Accept that you need help and take the offer. No need to prove how strong you are. Stress is not a sign of success.

## AQUARIUS:

*Your Urgency Is Not My Emergency*

Who or what has been taking too much from you? You're expecting a betrayal of self. Boundaries have been crossed, too much has been asked of you and a breaking point has arrived. Liberate yourself from this situation. Know that you don't deserve to be taken advantage of anymore.

## PISCES:

*Wait, What?*

Feedback may sting, but you need to be open to change. Denial of painful truths stunts your own development. If you see something in others that triggers disgust, ask yourself if it mirrors your own behavior. Chances are, you've found an area for self-improvement.



Illustration: Wes Wood

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By Asha Pruitt • [asha@slugmag.com](mailto:asha@slugmag.com)  
Photos by Hayley Stoddard

(From L-R):  
Kelsey Smock,  
Shelby Taylor  
and Alex Seager.

Shelby Taylor established Fleet Cooperative in 2023, but she doesn't call herself the founder of the dance group. Instead, she prefers the title of dramaturg — an advisor who researches and interprets a theatrical work in collaboration with the performers. "Someone who listens and asks questions and facilitates the work," Taylor explains. Dramaturgy in dance is important, she says, because "a lot of mainstream dance has been taken from [its] historic context without knowing where it came from."

Fleet Co-op is a collective of movement-based artists who are interested in creating "soul-satiating work," Taylor says, "as well as impacting the greater community and enacting change in the industry itself." As a lifelong dancer, Taylor has dipped her toes into nearly every facet of the industry: competitive, commercial, creative and intellectual. She participated in dance competitions as a child, taught commercial, pop culture-infused dance after college, learned how to choreograph without music in Oregon and studied Forsythe improvisation technique in San Francisco.

Though Taylor grew as a performer from each experience, she noticed a common theme in every place. "Misogyny and pedophilia run rampant [in dance leadership] ... and these men just stay in positions of power," she says. Taylor often found herself in situations that teetered on the line between being empowered and being objectified. During the COVID-19 pandemic, she moved back home to Utah and turned part of her home into an intimate performance space and photography studio called Burnswood, where she started dancing on her own terms. It soon became a safe haven for collaborating with friends. "It just awoke so much of the playfulness of creating [in] me because I was in charge of it," Taylor says.

Even when Taylor sold the house, the community remained, so Fleet Co-op was born in 2023 with a rotating group of 7-12 members. Their approach is charac-

ters first, movement second. "What kind of mischief can we create based on what everyone's bringing to the table? Where are the allies? Where are the tensions?" Taylor asks. "Movement is a language to me. I'm not just moving around for nothing. There's so much scribbling, like an artist scribbles." Fleet Co-op's first show, *Monomyth*, was all about collective myth-making, inspired by the literary framework of the hero's journey. Last year's *GNAW* explored hunger and rage in the wake of the presidential election using punking, whacking and club-style dance.

Their 2026 show, *Limelight*, was inspired by an ARRI Fresnel stage light that has become a character in its own right. When someone is in the limelight, Taylor says, "You feel on fire in the best way but also in a terrifying, vulnerable way." The dancers became curious about their relationship with the limelight. "Do you seek it? Do you want to hog it? Are you afraid to stand in it?" she asks. *Limelight* will be performed every other month starting in February, for a total of eight shows. Each show gets six weeks of rehearsal and will be reinvented each time. "If we just performed the same show for a year, we would get super bored. I structured it so that the performance can also be the process," Taylor says.

The venue that Fleet Co-op chose for this performance is *The Pearl On Main*, a historic venue in Midvale that first opened in 1918. "There's so much light, life and character in every single corner," Taylor says. Local venues like *The Pearl On Main* have been instrumental in fostering space for the group's creative freedom. "So much of the narrative with dance is that you have to flee to a coastal city to have a career," she says, noting that from New York City to Los Angeles to Salt Lake City, the dance industry has problems everywhere. "I think that our city specifically needs a surge of art specific to dance and queerness."

Learn more at [fleetcooperative.com](http://fleetcooperative.com) and get tickets to see *Limelight* on Feb. 15 at [thepearlonmain.com](http://thepearlonmain.com). "It's filled my creative cup, which is worth it for me and for everybody," Taylor says. "It's not about making money; it's about making our lives worth living."

(Clockwise from top): Shelby Taylor, Kiya Green, Mads Ward, Alex Seager, Hailey Nilson and Kelsey Smock.  
Not pictured: Mia Batte and Izzy Akers.

# WE ARE ALL MIGRANTS

## JAN 23 - APR 3

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Jan. 23, 6-8 p.m.

Mary Elizabeth Dee  
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#### Visiting Artist Lectures

**Nancy E. Rivera:** Jan. 28, 6 p.m.  
Room 143 in Kimball Arts

**Mark Menjivar:** Feb. 19, 6 p.m.  
Hetzl-Hoellein in Stewart Library

**Jacobo Alonso:** March 26, 6 p.m.  
Room 143 in Kimball Arts

#### La Bestia Film Screening

March 12, 6 p.m.  
Hetzl-Hoellein in  
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**ALEX UNGER**

“Made In The East”  
Self-Released  
Street: 09.19.2025  
Alex Unger = DJ Shadow + Sven Wunder + Nightmares on Wax

Alex Unger coined the term “Sound System Sensuality” to describe his vibey brand of laid-back, bass-heavy electronic music, saying in a recent interview that he tries to move away from the “hype-party” standard of mainstream EDM into a more “introspective” domain. This ethos reveals itself on “Made In The East,” Unger’s smoky remix of London rapper **diale**’s 2021 single of the same name. Unger keeps only **diale**’s voice on the track, using his deep tone in a manner that clarifies and accentuates its heft while layering it over a more worldly beat. With the sprinkling of a snake charmer’s flute and jazzy keys providing contrast to the song’s otherwise urban feel, “Made In The East” acts as a genre-bent ride along the dividing line between tangled tropical forests and the bastardized modern world of concrete, glass and LED lights, leaving you with a liminal space to ponder.

—*Kyle Forbush*

**COLLIN KIRK**

“Stop Motion”  
Self-Released  
Street: 09.28.2025  
Collin Kirk = Magic Bronson + Pet Shop Boys

Under no circumstances should you allow this single’s crunchy cover art deter you from listening to it. In fact, if you imagine the clay dude as the singer, I find it makes the experience better. “Stop Motion” is clean: no bells or whistles. It’s made up almost entirely of Collin Kirk’s rhythmic voice and a mesmerizing beat, and you don’t need much more than that. Here is a song that can be the soundtrack to an afternoon walk when you need a little swagger to boost your confidence, or a night drive when the world is quiet and you want to feel like the main character in a coming-of-age movie. “Stop Motion” makes you want to bob your head, tap your foot and maybe even get a little groovy with it. I hope you blow up on TikTok, Collin Kirk! —*Grace Simpson*

**JANDRO**

“GAS IN AN AIRFRYER”  
Self-Released  
Street: 11.05.2025  
jandro = SPFDJ + DJ Bountyhunter

There’s something to be said about music like jandro’s “GAS IN AN AIRFRYER” and the way that it arrests you. It’s the kind of sound you hear at raves or in slimy storage units filled to the brim with sweaty bodies. Electronic music serves a unique purpose as it reconnects you with a forgotten animality, forcing you to surrender. The song instantly grabs you with a fast-paced synth that seems to chase you towards desperation. With a primal bass, creating an impression of all things carnal and volatile. “GAS IN AN AIRFRYER” is explosive... literally. Filled with atmospheric sounds chasing towards a satisfying bassy climax, it’s a delightfully dirty treat that provides an escape from the rat wheel. I encourage all of you Utahns to seek out the storage unit once in a while. It’s music that reminds us of our human desire to dance through chaos. Experience a techno catharsis and connect with your body. It’s all you’ve got, after all. —*Gabriella R.W.*

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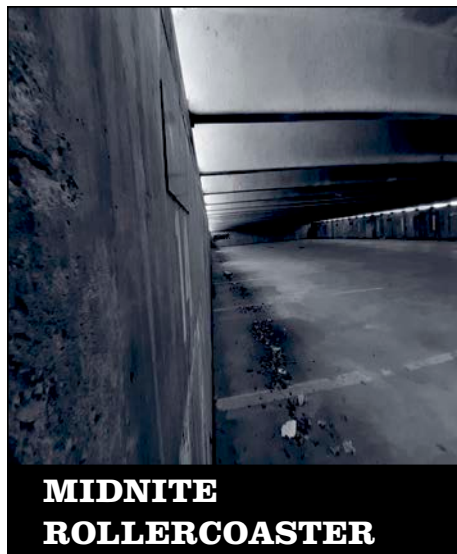
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**LAUREN SUM**  
“Woman”  
Self-Released  
Street: 09.25.2025  
Lauren Sum = Florist + Julien Baker

Lauren Sum is a girls’ girl through and through. Her latest single, “Woman,” touches on the same themes reflected in her other projects — a close examination of what it means to be a woman, a wife and a mother. The song follows a woman grappling with her role in society. Is motherhood and marriage all there is to being, or is there more? Soft and acoustic, the instrumentals of “Woman” transport you to a whole other world of sound. The gentle guitar creates a unique juxtaposition with the anger seeping out of what Sum is actually saying. The resentment of expectations placed upon her is palpable, and the expression of the rage itself falls in line with how much of the world still expects women to express their emotions: meekly, sing-songy and without any aggression. By the end, you feel the same frustration and longing for something else that the singer feels. “Woman” is a great exploration of what womanhood often feels like. —*Elle Cowley*



**MIDNITE  
ROLLERCOASTER**  
“Joyride”  
Self-Released  
Street: 10.31.2025  
Midnite Rollercoaster = Queens of the Stone Age + Fu Manchu

“Joyride” definitely feels like going on a high-octane, headbanging joyride. From its opening percussive riff, you are strapped in and then it’s pedal to the metal once the guitar comes shredding in. Only a few lyrics lace this song; the rest is just a rocking instrumental journey! The song is all about creating an experience that is over far too soon — thanks to its two-minute duration. It keeps the excitement up until the middle of the song, where we are treated to a truly amazing electric guitar solo. It’s the kind of track that would score over a scene of wild, slightly psychotic teenagers driving around completely out of control, speeding over speed bumps and doing donuts, half their bodies out the windows and cheering as they put their lives at risk. “Joyride” commands you to get on your feet and get energized. Pure rock goodness! —*Angela Garcia*



**SINDAR**  
“Eclipse”  
Belogg Records  
Street: 09.26.2025  
Sindar = Death + System of a Down

This song makes me feel like something bad is going to happen, but in a way that I enjoy. It’s like the gates of hell are about to open up, and I’m here for the ride. The best word I can use to describe the opening instrumental is “epic.” The track is six whole minutes long, but it doesn’t feel like it drags on since there’s so much variation within it. The lyrics don’t even start for a full minute, but once they do, it’s that classic death metal growl that scares your grandma. You only have to listen to these aggressive vocals for so long, as you’re soon given a break with something slower and smoother that makes you feel like you’re soaring. These two voices seamlessly take turns, forming a conversation that makes this song feel so heavy yet so light. —*Bratyn Birrell*

# SLUG MAG

## ANNIVERSARY

37 LOCAL BANDS 1 NIGHT 1 SONG EACH

Sat, February 21  
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TICKETS

Metro Music Hall,  
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Doors @ 7 p.m.

Illustration: @lokehearts





Do you have a “new year, new me” attitude, but nothing to do? Scan the QR code for the best local events that Utah has to offer!

Friday Jan 02

- » CLUB MUNGO  
– Kilby Court
- » Eagle Twin  
– Urban Lounge
- » Gazing Eyes and Giving Ears  
– Kimball Art Center

Saturday Jan 03

- » Early Bird  
– Kilby Court
- » Strange Familia  
– Urban Lounge
- » The Lunatics Ball  
– Metro Music Hall

Sunday Jan 04

- » Will Sangster & The Fine Chaps  
– Kilby Court

Tuesday Jan 06

- » Stage Fright  
– Kilby Court

Wednesday Jan 07

- » LaLion  
– Kilby Court

Thursday Jan 08

- » David Bowie Tribute  
– Urban Lounge
- » Ferrin  
– Kilby Court

Friday Jan 09

- » Boyfriend Sushi Town  
– Urban Lounge
- » Repertory Dance Theatre’s EMERGE  
– Rose Wagner
- » Tommy Oeffling  
– Kilby Court

Saturday Jan 10

- » Lonely Heights  
– Kilby Court

Sunday Jan 11

- » Cousin Curtiss  
– The Urban Lounge

Tuesday Jan 13

- » Coastal City  
– Kilby Court

Wednesday Jan 14

- » Madison Cunningham  
– The State Room
- » Willy Lowe  
– Kilby Court

Thursday Jan 15

- » Ana Popovic  
– The State Room
- » Brad Williams  
– Kingsbury Hall
- » The Drought  
– Kilby Court
- » Ririe Woodbury Dance Company’s TRAVERSE opens  
– Rose Wagner

Friday Jan 16

- » Michael Henry  
– Blue Gene’s

- » The Emo Night Tour  
– Metro Music Hall
- » Taylor Tomlinson  
– Eccles Theater

Saturday Jan 17

- » Prikaganda 2 Year Anniversary  
– Aces High Saloon

Sunday Jan 18

- » The Devil’s Carnival and Repo! The Genetic Opera  
– The Pearl On Main

Tuesday Jan 20

- » Kayo Dot, BCKRMS, Born of two Nations, LAST  
– Aces High Saloon

Wednesday Jan 21

- » Horse Rider  
– The DLC at Quarters
- » Inhuman Condition, Wretched, Trash Panda, Sacrilegion  
– Aces High Saloon
- » The Toasters  
– Urban Lounge

Thursday Jan 22

- » Death Persona  
– The Pearl on Main
- » Girl From The Interstate  
– Urban Lounge
- » Sundance Film Festival Begins  
– Multiple Venues

SLUG Localized: Punks & Punchlines, The Apathetics  
– Kilby Court

Friday Jan 23

- » Musor  
– The State Room
- » Rehash  
– Kilby Court
- » Wey, Dragster Gas, Solitude  
– Aces High Saloon

Saturday Jan 24

- » Yonder Mountain String Band  
– The Complex
- » Talia Keys & The Love  
– The State Room

Sunday Jan 25

- » Whitey Morgan & the 78’s  
– The Commonwealth Room

Tuesday Jan 27

- » Rattlesnake Milk  
– Urban Lounge
- » Stardew Valley: Symphony of Seasons  
– The Eccles Theater

Wednesday Jan 28

- » Ruston Kelly  
– Urban Lounge

Thursday Jan 29

- » Nellie and the Yardswillers  
– The Pearl On Main
- » The Gontiks  
– Kilby Court
- » The Runarounds  
– Soundwell

Friday Jan 30

- » Dawn of Ashes, Antania, Social Abyss  
– Aces High Saloon
- » Dogs In A Pile  
– The Commonwealth Room

Saturday Jan 31

- » Cold Weather Venture  
– Kilby Court
- » Sammy Brue  
– The State Room

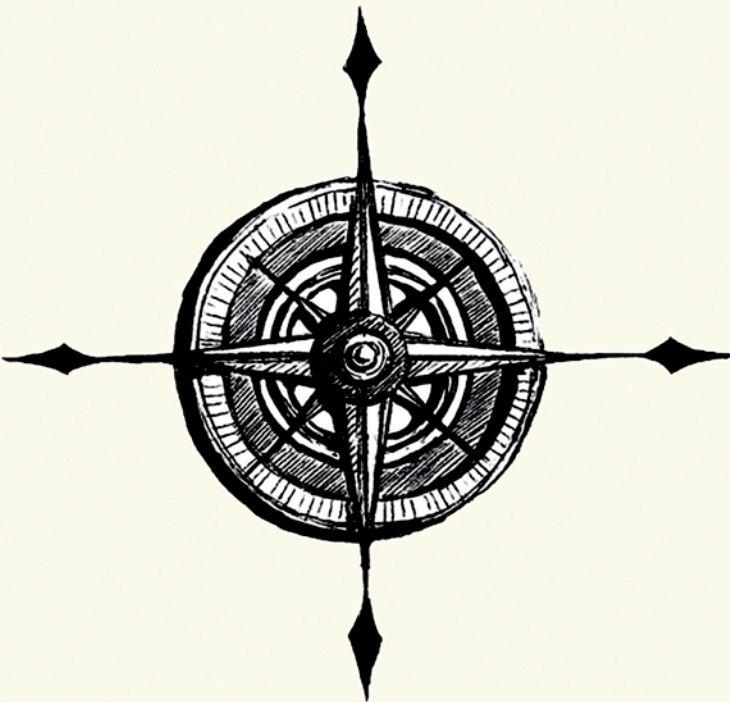
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PRESENTS

## COMING IN 2026

**Dean Lewis** - 1.7 The Complex  
**The Runarounds** - 1.30 Soundwell  
**Del Water Gap** - 2.9 The Depot  
**Snow Strippers** - 2.13 The Complex  
**East Forest** - 2.26 The Complex  
**Badflower** - 2.27 The Complex  
**Alex Sampson** - 3.4 Soundwell  
**BENEE** - 3.6 The Complex  
**Peaches** - 3.11 The Complex  
**The Strumbellas** - 3.13 The Complex  
**Steinza** - 3.13 Soundwell  
**Indigo De Souza** - 3.14 Soundwell  
**ARIES** - 3.19 Soundwell  
**Jonah Kagen** - 3.20 The Complex

**ALEXSUCKS** - 3.20 Soundwell  
**Landon Conrath** - 3.27 Soundwell  
**Yellow Days** - 3.27 The Complex  
**Machine Girl** - 3.28 The Depot  
**The Wonder Years** - 3.28 The Complex  
**LANY** - 3.28 The Delta Center  
**bbno\$** - 4.2 The Union  
**Mindchatter** - 4.3 The Complex  
**ERRA + Currents** - 4.5 The Complex  
**Worry Club** - 4.5 Soundwell  
**Microwave** - 4.6 The Complex  
**GoldFord** - 4.7 Soundwell  
**Des Rocs** - 4.8 Soundwell  
**Ethel Cain** - 4.19 The Great Saltair

### KILBY COURT

Club Mungo 1.2  
Early Bird 1.3  
Will Sangster & The Fine Chaps 1.4  
Stage Fright 1.6  
LaLion 1.7  
Ferrin 1.8  
Tommy Oeffling 1.9  
Lonely Heights 1.10  
Coastal City 1.13  
Willy Lowe 1.14  
The Drought 1.15  
Chloe Gendrow 1.17  
Sunny Day Soap Opera 1.21  
Rehash 1.23  
The Gont 1.29  
CHRISTIAN GATES 1.30  
Cold Weather Venture 1.31

### METRO MUSIC HALL

Brenda Famina 1.2  
The Dark Carnival Presents: 1.3  
The Lunatics Ball  
Sapphic Playground 1.10  
Codefendants 1.15  
The Emo Night Tour 1.16  
Broadway Rave 1.17  
Samba Queen Contest 1.24  
LIGHTS 2.24  
Eidola 3.28  
The Menzingers 3.29  
Metalachi 4.4  
Ty Segall 4.17  
Chet Faker 5.11  
Osees 9.6

### URBAN LOUNGE

Eagle Twin 1.2  
Strange Familia 1.3  
David Bowie Tribute Night 1.8  
Boyfriend Sushi Town 1.9  
Let It Happen 1.10  
[tame impala dance party]  
Cousin Curtiss 1.11  
AK 1.15  
The 3rd Annual Battle Of The Bands! 1.16-1.31  
The Toasters 1.21  
Girl From The Interstate 1.22  
Rattlesnake Milk 1.27  
Ruston Kelly 1.28  
All Your Friends - The Indie Party! 1.30  
SOS: The Recession Pop Party 2.7  
Jeris Johnson 2.11  
CLUB XCX: 2.14  
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