

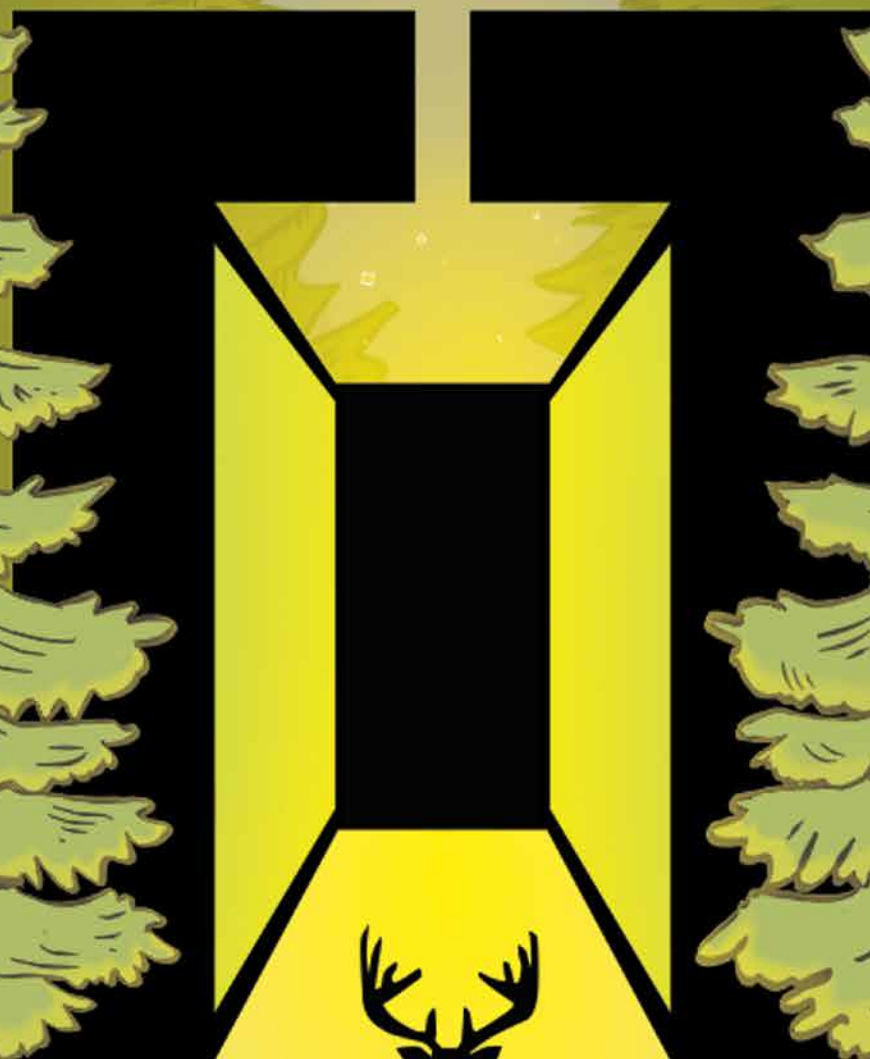
# SLUG MAG

ISSUE 373 • VOLUME 30 • JANUARY 2020  
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FRIDAY, JAN 10 | SUPERBUBBLE

SATURDAY, JAN 11 | FISTS OF FUNK  
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THURSDAY, JAN 16 | TRACORUM

FRIDAY, JAN 17 | MEANDER CAT - FULL BAND

SATURDAY, JAN 18 | SCOUNDRELS

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THURSDAY, JAN 30 | THE OUBURG BROTHERS

FRIDAY, JAN 31 | WISEBIRD



# SLUG MAGAZINE



SaltLakeUnderGround • Vol. 30 • Issue #373 • January 2019 • SLUGMag.com

## CONTRIBUTOR LIMELIGHT

### Katelyn Williamson – Front-end Developer

Whether you're reading this before or just a little after its launch, *SLUG Magazine* has been brewing a new website for nigh one-and-a-half years. The coding architect behind our website is Front-end Developer Katelyn Williamson, and we're continually in awe of her talent and digital prowess with which she's stewarded the magazine's ideas to fruition. As we enter a new decade, Williamson has ushered *SLUG's* digital presence and feel into a contemporary sphere, and we have a spring in our step because of it! Of course, she's been there for all the troubleshotting of our previous website that comes with position, ensuring that everything runs smoothly. Williamson relishes the challenges that have come with this role, as well as our supportive environment, community focus and events we organize/sponsor. We love having her in our community, enriching it in kind.



**ABOUT THE COVER:** For our January *Film in Utah* issue, spunky stop-motion artist **VHS Vic (Cool Banana)** constructed a rendition of SLC's beloved *Tower Theatre* ... under siege by dinosaurs and crocodiles! With a love for '80s and '90s media, his DIY approach resonates with the spirit of independent film burgeoning in Utah. Follow him @vhsvic on Instagram for more of his surreal marvels!

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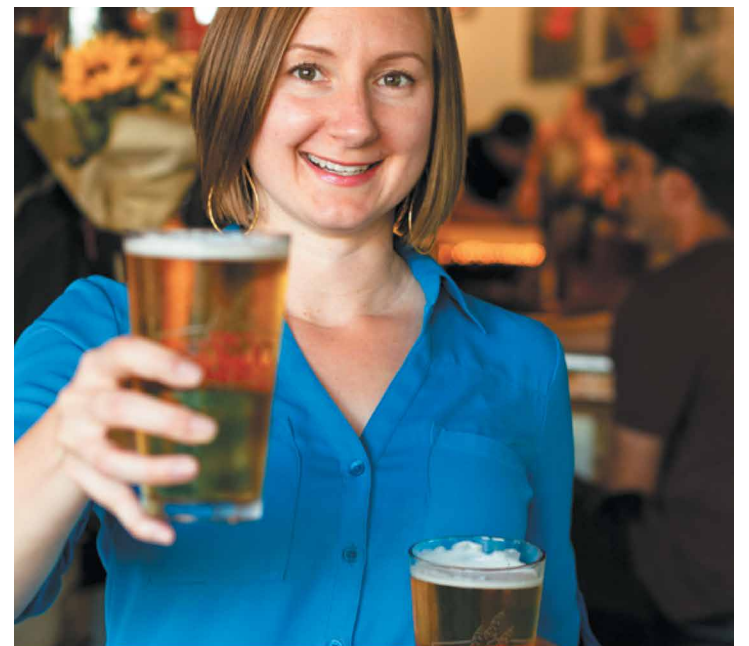


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### Monthly Calendar January 2020

- 1/1 **Wed. Closed**  
1/2 **Thurs. Cumbia Night w/ Vibras Del Lago**  
1/3 **Fri. DJ : Concise Kilgore**  
1/4 **Sat. DJ : Flash & Flare**  
1/5 **Sun. The Rubes - LIVE**  
1/6 **Mon. Motown on Monday : Soul Dance Party**  
1/8 **Wed. Beats & Bones (Dominoes Night)  
w/ DJ : Concise Kilgore**  
1/9 **Thurs. Night Court - Soul & Funk Dance Party  
w/ DJ : James Beard**  
1/10 **Fri. Laker Girls w/ DJ's : Bo York & Concise Kil**  
1/11 **Sat. DJ : Flash & Flare**  
1/12 **Sun. The Alibi Beat w/ DJ : Nixbeat**  
1/13 **Mon. Caviar Club (Strictly Vinyl LP's/45's)  
w/ Local DJ's & Crate Diggers**  
1/15 **Wed. Beats & Bones (Dominoes Night)  
w/ DJ : Concise Kilgore**  
1/16 **Thurs. Night Court - Soul & Funk Dance Party  
w/ DJ : James Beard**  
1/17 **Fri. DJ : Jimmy Whoo**  
1/18 **Sat. Laker Girls w/ DJ's : Bo York & Concise Kil**  
1/19 **Sun. The Mix : Latin Jazz Soul Fusion LIVE**  
1/20 **Mon. Caviar Club (Strictly Vinyl LP's/45's)  
w/ Local DJ's & Crate Diggers**  
1/22 **Wed. Beats & Bones (Dominoes Night)  
w/ DJ : Flash & Flare**  
1/23 **Thurs. Night Court - Soul & Funk Dance Party  
w/ DJ : James Beard**  
1/24 **Fri. DJ : Bo York**  
1/25 **Sat. Wide Open w/ DJ : James Beard**  
1/26 **Sun. DJ : Key 1**  
1/27 **Mon. Caviar Club (Strictly Vinyl LP's/45's)  
w/ Local DJ's & Crate Diggers**  
1/29 **Wed. Beats & Bones (Dominoes Night)  
w/ DJ : Bo York**  
1/30 **Thurs. Night Court - Soul & Funk Dance Party  
w/ DJ : James Beard**  
1/31 **Fri. DJ : Flash & Flare**



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WE

have locked up the guitars, tied up the singers and hidden the drums to allow comedy to take over at *Urban Lounge* for the comedy showcase of *SLUG Localized*. Hitting the stage on Jan. 23 for a night of stand-up are local co-headliners **Jasmine Lewis** and **Greg Orme**, with **Rachel Rothenberg** and **Sam D'Antuono** as the co-openers. Each comic has their own unique style of comedy—there is something for everyone. Whether you like clever puns, killer dry humor, flamboyant storytelling or the downright absurd, there's a guarantee of a good time. Bring the last of your family who haven't left yet from the holidays, or that one coworker who keeps telling you that you should "hang out sometime," because the show is \$5 and the bar is stocked. *SLUG Localized* is brought to you by our amazing local sponsors *Uinta Brewing* and *Huge Brands*.

These comedians are dedicated to stand-up. Ranging from two years of experience (Lewis) to Orme's decade in comedy, the time pounding stages and open mics keeps them going. D'Antuono says, "I've never done anything this long. I've never done anything for four years. I think I'm just kind of in it because I've done it so long at this point."

D'Antuono forgoes gritty and real topics for the more surreal. He jokes that he got into comedy because his real dream of becoming a cruise-ship captain was already taken. D'Antuono likens his start in comedy to performing in the Colosseum—I hope this is an analogy: "I started back in the day where people, instead of laughing, would throw spears at you." It's possible that a short four years ago, a thumbs down from the "mighty emperor" would result in death. "So it's significantly improved since I started," he says. Then again, these are open mic crowds in Utah, so the analogy seems to check out. D'Antuono will also be performing as a part of the *Soliloquy Showcase* at *Wiseguys Comedy Club* in SLC on Jan. 16.

By contrast, Rothenberg, who has been on the stage for a similar three-and-a-half years, seems to have missed out on all the ceremonial spear-chucking. She realizes that comedy is a good personality fit for her. "I like monologuing to myself," she says. "It's kind of like talking to yourself in a room full of people. Because you're not having to look anyone in the eyes, you're kind of just talking at nobody, which is how I function best. I've tried doing improv and things where you have to work with people, and I just don't have the temperament to do that." Rothenberg finds that she has a talent for making people laugh when she worked as a political canvasser during the 2016 election cycle.

Rothenberg has had to work hard to polish her style and come into her own as a comedian. "I was uncontrollably awkward," she says. This is a sentiment that she expressed to *SLUG* in the online exclusive *Rachel Rothenberg: Fierce, Funny, Fashionista*, published in October of last year. However, Rothenberg is always looking for room to grow. She records her sets and studies her comedy to continue discovering her style. Her hard work has paid off. "I have really become an adult woman in the time I've done stand-up," she says. "I've gotten a little more composed."

Orme has a more simple reason for joining the stand-up world: "I demand attention," he says. "I was playing in a band before this. Thank god there's no evidence

Localized

Comedy

Showcase

By Rachel Jensen  
[supermochella@gmail.com](mailto:supermochella@gmail.com)

Photos by @robxequis

of that." The band didn't last, quite possibly due to his guitarist's insistent need to cover **Phish** songs. "Not good," says Orme, "but eventually, it got to the point where it was more fun talking in between the songs than listening to us play music. I was like, 'What if I could just do that part and not have to worry about these other people?'"

After doing stand-up comedy for nine years, Orme—with his dry, straight-man delivery—eventually followed his dream away from Utah to New York. "I bombed for two solid years in New York, and at a certain point, I was like, 'What the hell am I doing this for? It's expensive and I hate everybody,'" he says. Yet, he kept going, deciding not to care if other people liked it or not. "I'm going to entertain myself, and I got a little better." After five years in New York, he decided to come back to Utah and pursue comedy as a career.

Lewis is the newest comedian in the lot. She started out in improv rather than in stand-up. A former college cheerleader, her energy and confidence still come out in her comedy.

Lewis also performs with the improv group **Crowdsourced Comedy**. Hitting the stage as a solo act seemed like an easier transition for her than for most. "I've always liked to be onstage and entertain," she says. "Growing up, I did stuff like dance, and then I was a cheerleader. In college, I majored in broadcast journalism. I wanted to be a news anchor, but I always enjoyed the funny, comedic stuff."

Lewis says, "When I started comedy, I started doing improv, so that was way different. You're in a group. You can fail while others succeed, and other people help you to succeed. So when I started doing stand-up, I felt like I already had a lot of natural components to be funny. It wasn't as nerve-wracking." Once she was used to being on the stage and talking to a crowd, she realized that she was not afraid to be in front of people, and it came naturally. "When I started, I was like, 'I'm not bombing—am I doing something wrong?'" she says. "I had already experienced failing in

Greg Orme

Jasmine Lewis

Rachel Rothenberg

Sam D'Antuono

a group, which is way easier than failing by yourself."

But can just anybody do stand-up comedy? The sentiment was an overwhelming yes, but with some interesting outlooks. D'Antuono says, "No one should do it ... but people can." Joking that he is quitting the all-or-nothing world, he says, "If you've exhausted every other option, if you can't be a cruise-ship captain, and if you've made it so far in the Colosseum that you've never died, then you try stand-up."

Lewis is a bit more practical when it comes to encouraging others to get involved in comedy. "I think that, technically, anybody can do it," she says. She believes that the subjective nature of comedy makes this true, but also presents its own challenges—comedy changes between shows, venues, crowds and locations. Sometimes a joke lands in one place and bombs in the next. "I think that's the hardest part of comedy, how unpredictable it is," Lewis says.

Rothenberg laughs and says, "You shouldn't do it if you're doing OK. I think you should do it if you feel more comfortable speaking to people you've never met than you feel speaking to people you have. This is something you can only find out if you try open mic."

Live comedy has a different kind of magic altogether when compared to watching a special or scripted sketch show. Lewis posits that the reason to see live stand-up is to experience the energy from the crowd. With her improv background teaching her to feed off the crowd's suggestions, the feeling of a live show is different than what you can see in a recorded work, which can leave out the natural riffing and the unpredictability of the audience. "Everybody around you is laughing, the comics onstage are having a good time; you're really in the moment enjoying," Lewis says. "It's like seeing a play. You don't go watch plays on YouTube. You want to be in the seat. You want to be there."

She agrees that there is a difference in seeing live comedy due to the crowd consciousness that forms. "You kind of get to mess with a group of people who are experiencing the emotions and waves together," she says.

D'Antuono and Orme share a more cynical view on live comedy, albeit in a joking way. "I don't think people should go see live comedy for any other reason than I can develop a craft that will be useless forever," says D'Antuono. He sarcastically explains that the reason comedians continue doing comedy is for the love of the stage, not the money. There is—relatively—no money in comedy. "My bank account is bursting with many coins," he says waggishly.

Orme sees his comedy as a way to have human interaction, or more than interaction, really. He points out the sometimes too-personal nature of comedy. "I think stand-up is a great way to hear the 'F' word." He jokes that it's the only human connection he has—"I'm lonely," he says.

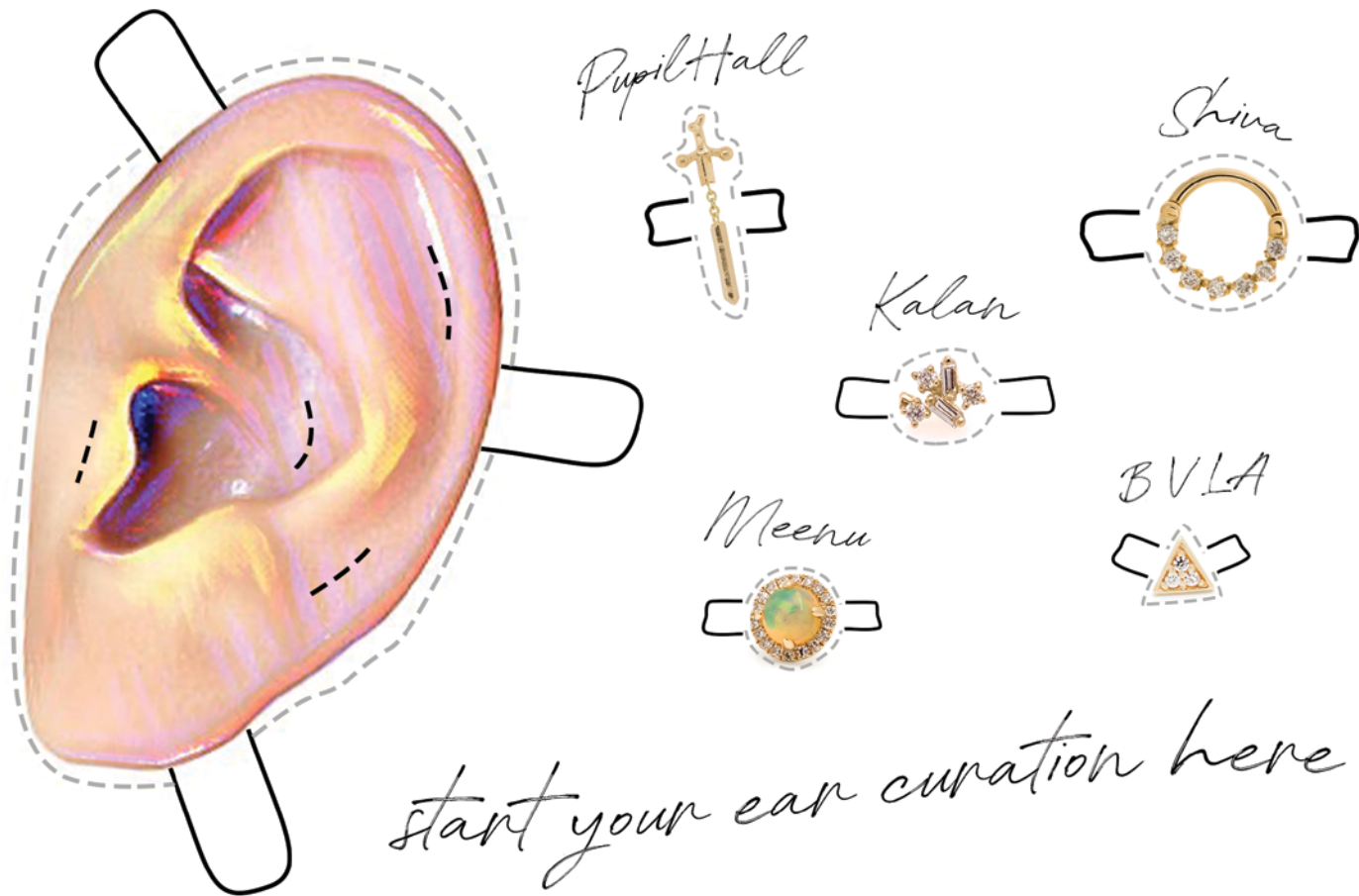
As far as this special *Localized Comedy Showcase* goes, Rothenberg encourages getting out of the dark, cold, awful January. "I think you should kick off the cold with some comedy," she says.

The *SLUG Localized Comedy showcase* is Thursday, Jan. 23. This \$5 show is 21+ at the *Urban Lounge* in Salt Lake City. Doors open at 8 p.m.; show starts at 9 p.m. If you need any more convincing to see a local comedy show filled with amazing Utah stand-up comedians, Orme makes a great point: "They have a bar. So..."



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## TRIANGULATING EMPATHY

NADIA  
BEDZHANOVA  
PREMIERES  
BEWARE OF  
DOG AT

# SLAMDANCE

## 2020

By Connor Lockie  
connor@slugmag.com  
Photos courtesy of Slamdance

Nadia Bedzhanova's *Beware of Dog* is a film that uses its lofty poetic, narrative and aesthetic ideals in service of a greater humanistic project. The film follows three characters—Marina Vasileva (Marina), Buddy Duress (Mike), Paula Knüpling (Paula)—in three different urban centers of the world (Moscow, Berlin and New York, respectively) as they struggle with and attempt to overcome three types of mental illness (OCD, Bipolar disorder and addiction, respectively). These three characters all live separate but vaguely interconnected lives, and the collective anthology of their experiences forms a picture of contemporary life that is both beautiful and damning, hopeful and biting realist.

*Beware of Dog's* global focus is one of its most ambitious undertakings, but also one of the most personal for Bedzhanova. "During my upbringing, I grew up and lived under the influences of multiple cultures," she says, "Russia and the United States primarily, but traveling often, and having close relatives in Germany. I really wanted to honor the places that molded me into who I am." No one spot feels like the real "home" of the film. Rather, each city serves an equally important role as the others. This sense of egalitarian authenticity is furthered by Bedzhanova's choice to shoot on location and use the appropriate language of each setting when featured.

The trials that each of Bedzhanova's main characters goes through reflect a mixture of both her own personal experiences as well as a more outward-looking perspective. As she would describe her own history with OCD to friends, she found that openly

over her characters' shoulders, she blows the screen images up to full size, making each text message or Instagram story a significant visual in its own right.

"Sometimes it feels like physical human connection becomes luxury in a world of online self-concentration and presentation," Bedzhanova says. "The main reason to use the digital intermissions is to shrink the space between characters and emphasize the commonality of each story, no matter what part of the world we live in. The ensemble of protagonists connects online: Physical locations are juxtaposed with digital space."

Another of *Beware of Dog's* hyper-stylized visual features comes from Bedzhanova's use of surreality and disorientation during key moments in the film's narrative. Against many moments of highly realist filmmaking, the few scenes where Bedzhanova breaks into shocking bits of flashing color and dreamlike imagery speak with power. Herein, the real logic of the film breaks down, and Bedzhanova finds that these moments end up portraying the deepest truths:

"We can often lose track of our own reality quickly, become lost in our mind from outside influence or even our own inner monologue," she says. "The goal of these scenes were to express an emotion. The audience can interpret it however they feel; it doesn't have to be objective or discreet." It's in these moments that viewers connect most with the characters on a deep, emotional level—it's not about analysis or clinical study, but pure feeling.

Despite the film's depictions of difference—neurological, geographical, socioeconomic, etc.—Bedzhanova ultimately appeals to the power and necessity of human connections. Her aim with *Beware of Dog* is not to fetishize or ostracize these characters, but rather to instill a sense of empathy within the viewer. "The cognitive changes over the past few years provide us a different perspective on our lives, one that emphasizes the relative importance of emotion over a reason, social connections over individual choice, perceptiveness over I.Q.," she says.

While far from suggesting that no hard-lined treatment is ever needed to treat mental illness, Bedzhanova places special import on her characters' continued perseverance and their ability to find solace through unity and solidarity (even if only through the occasional text message). "Despite my pessimistic nature, I do believe in a light at the end of the often gloomy tunnel of life's many ups and downs," she says.

Nadia Bedzhanova's *Beware of Dog* is a poetic, colorful and timely film, one that speaks to both long-standing and universal woes as well as uniquely individual and contemporary issues. Catch the world premiere of the film at the 2020 *Slamdance Film Festival*, and look out for potential future screenings in New York and various parts of Europe.



Nadia Bedzhanova's *Beware of Dog* chronicles the lives of three individuals in three different cities all coping with various forms of mental illness.



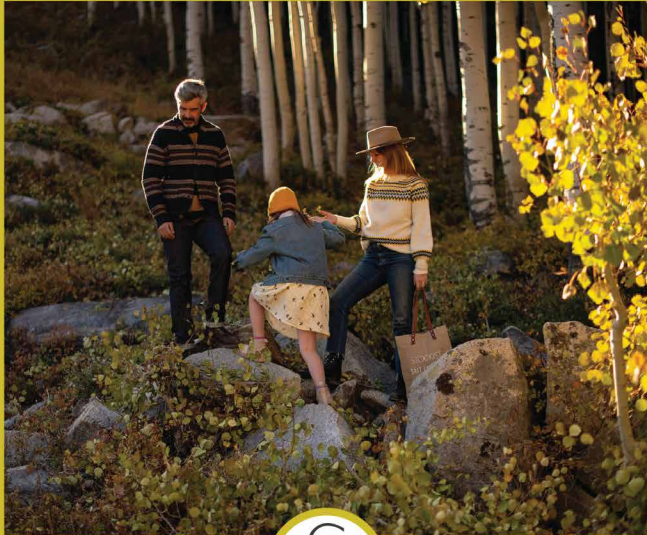
discussing this sometimes taboo subject was, in itself a healing force. "A lot of people struggle with mental deviations, and when I was sharing my story with friends, I often was getting 'I understand' and 'I feel ya' responses," she says. "It felt right to make something and cover a theme that you don't see in movies often, yet is extremely relatable to a lot of people, whether they are comfortable admitting [it] or not."


In order to address properly the realities of her character's lives and the film's chaotic, late-2010s backdrop, Bedzhanova employs a variety of atypical film techniques—aggressive editing, neon-lit dream sequences, shaky and almost voyeuristic camera movement among them. However, one of the most readily perceptible (and arguably successful) experiments Bedzhanova undertakes is the use of phone screens and other digital imagery throughout the film. Rather than softly glance

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Photo: Talyn Sherer

# GINGER STREET

BY DANIELLE SUSI • [DSUSI@SAIC.EDU](mailto:DSUSI@SAIC.EDU)

*Ginger Street's spin on takeout chicken wings offers a sweet and sticky experience that beckons a moist towelette's company.*

At *Ginger Street* in Downtown Salt Lake City, a casual and trendy atmosphere is almost as interesting as the food being served. Diners are greeted by servers sporting identical Cotopaxi fanny packs. A DJ in the corner plays what can only be described as lo-fi, trip-hop elevator music. A large, bright-pink neon sign on a central wall inside reads, "Real Food for the People." Serving what the restaurant refers to as "Southeast Asian hawker style street food," *Ginger Street's* food is hyper-accessible both in concept and in price.

Created by restaurateur **Michael McHenry** and notable local chef **Tyler Stokes**, *Ginger Street* is scaffolded by the use of fresh, high-quality ingredients. Most notably, these kinds of ingredients appear in the Crispy Duck Fresh Rolls, undoubtedly the best thing I tried from their menu. Wrapped in rice paper in the style of a spring roll, the duck rolls are filled to the brim with fresh lettuce, loads of basil and—of course—little nuggets of duck meat. Combined with the sesame-hoisin dipping sauce, these rolls are visually dazzling and texturally interesting—pairing refreshing, crunchy herbs with unctuous, crispy portions of the duck.

Many of the *Ginger Street* menu items, like pad thai or orange chicken, are familiar for those who have ventured into Asian-style cuisine. The finger-licking Sweet and Spicy Chicken Wings are sticky, salty and immediately recognizable as a more flavorful spin on household takeout chicken wings. It is this westernized version of Asian takeout on which many Euro-Americans have constructed our first experiences and points of comparison. Another example of this effect is *Ginger Street's* Drunken Noodles (Pad Kee Mao), consisting of charred, wide rice noodles laden with bell peppers, Thai basil and pastrami. This pastrami in particular is deeply evocative of the kind of bright-red spare ribs my family used to order with their Chinese food takeout when I was a child.

2019 was undeniably the year of the chicken sandwich, so I was desperate to try *Ginger Street's* version. The Spicy Chicken Sandwich—layered with green papaya slaw, tomato, jalapeño and Kewpie mayo—was just spicy enough

without being burn-your-lips-and-ruin-your-dinner spicy. While the sandwich delivered on flavor, the chicken was only lightly fried, resulting in a squishier, smoother sandwich than expected. Combined with the too-soft bun, the sandwich began to fall apart in my hands after just one bite.

Finally, and not to outdo the brilliance of the Crispy Duck Fresh Rolls, *Ginger Street* offers a rotating menu of soft-serve flavors. Even among the other choice dessert selections, such as fried bananas and G-bars, the blood orange soft-serve is an immediate winner. Velvety licks are tangy-cool in the chill of winter. The flavor is full-bodied and bright, and the texture is smooth and creamy. Without any concern for melting, it seems that winter might actually be the ideal season for consumption of *Ginger Street's* ice cream.

While the blood orange originates from the southern Mediterranean, this kind of cross-pollination of flavors and ingredients is indicative of the way hawker street food has become a globalized business. What once began as mobile food carts on the streets of Southeast Asia has, like many styles of street food, spread beyond its region of origin.

Hawker Centers initially become popular in places like Hong Kong, Singapore and Indonesia, and this style of street food has now become a contemporary sensation in the United States. Restaurants like *Hawker Fare* in San Francisco, multiple locations of *Hawkers Asian Street Fare* across Florida, and of course, *Ginger Street*, which opened in May of 2019, are just some of the stateside locations offering this kind of cuisine.

Hawker food is real food for the people who inhabit that place of origin, but when brought to the United States, who is it for? What will be critical now for *Ginger Street*, is to maintain the legitimacy and necessary cultural experience to sustain a restaurant based on the most essential and honest part of a place's cuisine. Diners should be excited about *Ginger Street's* fresh and intricate flavors, as well as the way the chefs and owners will keep an eye to authenticity.

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# FINDING HOPE IN TRAGEDY

Director Kim Snyder on *Us Kids* at Sundance Film Festival 2020

By Ali Shimkus • [alishimkus@gmail.com](mailto:alishimkus@gmail.com)

Images by KA Snyder Productions

Filmmaker/director Kim Snyder was in Florida on Feb. 14, 2018, when the shooting at Stoneman Douglas High School in Parkland, Florida occurred. As someone who had previously highlighted the communal trauma of the Sandy Hook shooting in Newtown, Connecticut, in her film *Newtown*, the Parkland shooting invoked a sense of dread and déjà vu for Snyder. "I really didn't expect to make another movie about gun violence," she says. *Us Kids*—which follows the story of grief, recovery and activism in the wake of the Parkland tragedy—is set to premiere at *Sundance Film Festival* as part of the U.S. Documentary Competition this month.

Snyder immersed herself in the community impacted by the Sandy Hook shooting during the creation of her film *Newtown*. She says the narrative focus of the two films is completely different, though they both share the common thread of tragedy. "[*Newtown*] was really a treatise on grief and collective trauma on what this kind of thing looks like, the aftermath," she says. While *Newtown* focused on the parents of the victims and the terrible effect of the shooting on the community, *Us Kids* focuses on the trauma through the eyes of the young survivors. "I thought about the country needing to understand the trauma of kids around the country, surviving kids, all kinds of kids—not just kids in towns with mass shootings but kids throughout the country who experience everyday violence," she says.

Despite the tragedy of the Parkland shooting being so fresh, many survivors of the incident have taken their grief and turned it into a vehicle for change. *Us Kids* partially follows the stories of the students involved with the March

for Our Lives movement, specifically the 50-city tour that was meant to raise awareness on issues relating to gun reform. "It was grueling," Snyder says. "It was arduous. I learned so much from watching their patience, their stoicism and their resourcefulness ... They did their research about what was going on in [every town] and how they might reach out and talk to people there about this issue." Snyder came to admire the tenacity of the kids involved: "This was a bunch of kids who are 17 and 18. They've been through trauma, they've lost friends, and they were going through a lot of PTSD. At the same time, [they are] trying to change the country."

*Us Kids* doesn't focus on the actual shooting, but rather on the teens involved and their stories of dealing with the loss of their friends and PTSD. For some of the survivors, this meant stepping into the spotlight and raising awareness about gun reform through their trauma. With gun reform in America being a controversial topic, some of the teens involved have dealt with resistance from critics and, in some cases, received negative attention and death threats. "When I say courage, I'm not overdramatizing," says Snyder. "There were situations that were really scary for them. That's part of the courage—just actually [getting past] that first year of the trauma and trying to make your body go at times when you haven't even had time to process the experience."

In addition to featuring those involved in the March for Our Lives, Snyder profiles other young people affected by the Parkland tragedy. *Us Kids* includes stories of teens who joined the movement in other cities and survivors who simply struggle to recover from their injuries, both men-

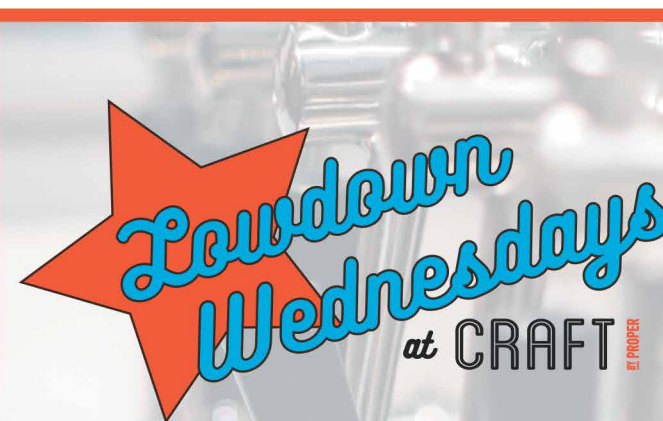
tal and physical. One young woman featured in the documentary is **Sam Fuentes**, who was injured in the shooting. For Snyder, Fuentes' story of survival and recovery is something that is revolutionary in itself. "[Fuentes'] ability to literally get back up—even after suffering from a lot of PTSD, time and time again—[shows] what human beings are capable of," she says.

For Snyder, the biggest takeaway for *Us Kids* is to find solidarity with the teens who experienced unimaginable tragedy and to motivate viewers. "I want people to do something," she says. "I want people to feel energized, angry, hopeful at times, and to do something about this surge in gun violence." The biggest victories for the March for Our Lives movement had to do with increasing voter participation, especially among young and first-time voters. During the March for Our Lives tour, Snyder recounts that the stop in Salt Lake City had one of the best turnouts. For her, the impact of the tour was felt in the midterm election with the surge of new voters and the political focus on gun reform, something she hopes to convey in her film.

"*Us Kids* is told through the lens of youth," Snyder says. "It was an attempt to give them their voice. The teenage activism around this is different so the film tries to honor that. [*Us Kids*] has enormous hope."

You can find scheduling information for the *Sundance Film Festival* premiere and subsequent screenings of *Us Kids* at [sundance.org/projects/us-kids](http://sundance.org/projects/us-kids).

*Sundance Film Festival*  
U.S. Documentary *Us Kids* follows the youth who led the March for Our Lives Movement after the Parkland, Florida, shooting at Stonemason Douglas High School.



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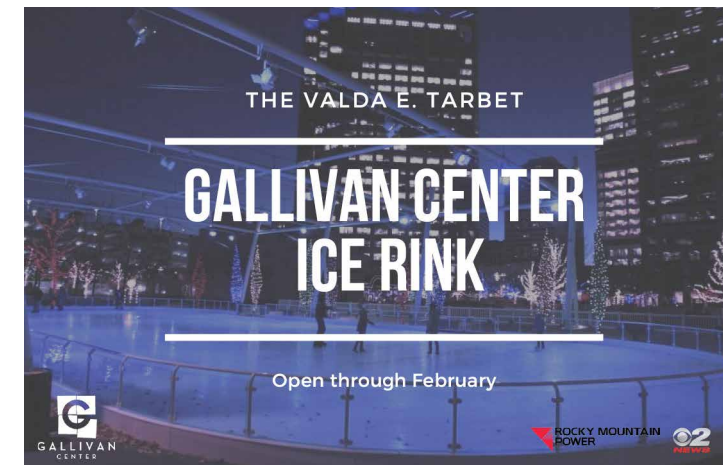
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By Austin Doty • [rdotytwo@gmail.com](mailto:rdotytwo@gmail.com)

**M**iles Romney found himself in the concrete jungle of Los Angeles trying to make a name for young, eclectic filmmakers. But the city, having little patience for developing artists, ignored and displaced his work with a preference for larger, mass-marketed titles done by already known and renowned figures. Disgruntled, he took a step back to recollect his thoughts and reevaluate his efforts. After some time, his interests would eventually cross with those of the *Salt Lake Film Society (SLFS)*. Both he and *SLFS* wanted to create a platform for developing filmmakers to make original content. They would decide to combine their efforts and together founded the media-studio accelerator *MAST*.

Today, *MAST* is a program put on by *SLFS* and is driven to help young filmmakers and artists hone their craft and to become "artist entrepreneurs"—fledgling filmmakers who know how to construct a proper business plan in distributing their work, which is a skill many creators today lack. "Successful artists must be entrepreneurs," says Romney, "but art schools rarely teach business-survival skills like marketing, networking, brand-building, accounting or even how to build a business plan. That's where we come in."

*MAST* offers grants, networks, labs, fellowships and an impressive group of advisors and mentors consisting of **Richard Scott** (Dean of *Salt Lake Community College's* School of Arts, Communication and Media), **Jon Beutler** (Alumni Manager at Goldman Sachs' 10,000 Small Businesses), **Eric Doctorow** (former President of Paramount Pictures Worldwide Home Entertainment) and **Jared** and **Jerusha Hess** (directors of *Napoleon Dynamite*), among others. These resources and mentors give the artist entrepreneurs an opportunity to work in a professional setting alongside seasoned professionals of the arts and learn what the industry actually looks like.

Romney says they find their art entrepreneurs through *MAST's* own networks. Examples include *Springboard* contests they hold a handful of times every year, their labs and by having artists simply reach out to the organization with an interest in learning

how to distribute their work better. One of their current entrepreneurs is **Gabriela Badillo**, an animator whom they found through *SLFS' Filméxico* program in 2018. She also was a winner for *MAST's* *Voices Seen* project—a contest and now-upcoming animated short film Romney calls a "phenomenal" opportunity for young animators—having entered her short film, *Matlatzinca*. She is now working under a fellowship for *MAST*, continuing to work on the *Voices Seen* project, as well as projects of her own design.

Before joining *MAST*, Badillo had been working on her *68 VOCES* project, which is centered around the idea of preserving 68 indigenous languages of Mexico, some of which are at a high risk of disappearing from the country altogether. The project, a series of 36 (of the 68 languages) animated short films, is an effort to preserve and stop discrimination against these languages, as well as trying to get people to understand what they can lose, even if they aren't aware that it exists in the first place. She says the series has developed on the premise that "no one can love what they don't know."

One interesting thing about Badillo is that she doesn't view herself as an artist, but rather as someone who uses art as a form of communication. "I love the idea of being able to communicate ideas through a graphic [medium]," she says, "and making it my main [form] of communication." For her, art is a way to

override communication breakdowns and transcend to something relatable. "I think art opens doors and helps us to cross boundaries, as it is a universal language and helps us to get deeper when it really connects," says Badillo.

She is continuing her fellowship with *MAST* by working as an animator on the *Voices Seen* short animated film, directed by Jared and Jerusha and starring **Tim Blake Nelson** (*Ballad of Buster Scruggs*). Badillo hopes to keep *MAST* at the heart of her work. She and the organization are working to develop two more short films for her *68 VOCES* series, covering two more indigenous languages of Mexico.

*MAST* hopes that it can continue to provide aid to young artists and the greater Salt Lake City area in curating new and eclectic content. "MAST, for me is an incredible initiative of the *Salt Lake Film Society* to help artists to grow, connect and be better," says Badillo, "not only artists, but entrepreneurs, helping also with growth in the film industry and the reach of the art itself, everywhere."

The *Voices Seen* film can be previewed at [maststudio.org](http://maststudio.org), along with more of *MAST's* contest entries, programs, labs and the many other exciting projects and events the organization and its fellows are working on. And for anyone interested in more of Badillo's work, visit [holacombo.com](http://holacombo.com) and [68voces.mx](http://68voces.mx), or wait for it to be curated through the media studio accelerator.

The *MAST* lab "Business of the Business," led by writer, director and producer Jerusha Hess.



Photo courtesy of MAST

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By **Nia Shaunce Morton**  
nia.morton11@gmail.com

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The University of Utah's Department of Film and Media Arts partnered with *Slamdance Film Festival* to create film-industry opportunities for the U's film students.

The *Slamdance Film Festival* fosters a grassroots community for artists to showcase their work freely and independently. In 1995, **Peter Baxter** cofounded *Slamdance* alongside filmmakers who refused to depend on the excessive and meretricious film industry. Baxter, now the President of *Slamdance*, persists in providing a community wherein independent filmmakers can showcase their raw creativity. He and *Slamdance* Festival Manager **Alina Solodnikova** work with the University of Utah's Department of Film and Media Arts professors—also twins and independent filmmakers—**Miriam** and **Sonia Albert-Sobrino**, to offer students roles in the *Slamdance Film Festival*.

"As filmmakers and educators, it is always our goal to give our students the necessary skills to become proficient filmmakers who can find real job opportunities, if possible, even before graduating," Sonia says. In August of 2016, the Albert-Sobrino sisters reached out to Baxter to ensure students' future success. "*Slamdance* came to mind first and was the logical place to try, given our very similar understanding of independent cinema and its geographical proximity," Miriam says.

The Albert-Sobrino sisters' appeal to collaborate with *Slamdance* came somewhat naturally, since they share an emphasis and passion for independent filmmaking. After the sisters reached out to Baxter, he began to conduct the *Anarchy Workshop* at the U. "We spoke about doing more together, and out sprung this partnership," he says.

The *Slamdance* community supplies students with indispensable experience for their advancement in the film industry. One success story is that of **Summer Florence**, a U graduate who now works for *Slamdance*. "I would not be where I am without *Slamdance*," Florence says. Graduating from the U last spring, Florence has worked with *Slamdance* for the last two years, thanks to Baxter's and the Albert-Sobrino sisters' converging aims to

support emergent, independent filmmakers. "Peter Baxter and the *Slamdance* family are great at creating a positive learning environment in which our students not only get to learn how a festival operates, but also do that in a very welcoming setting—all of that, while actually getting paid, as well," says Sonia.

Florence's latest short film, *Salty Plastic*, illustrates the six-year period following her withdrawal from the LDS faith and BYU. Her reclamation of individuality and independence inaugurated her passion for film and prompted her to attend the U. During her senior year at the U, the Albert-Sobrino sisters recommended her for a production-management position with *Slamdance*. This allowed Florence to exercise her educational skills and knowledge. For this upcoming *Slamdance Film Festival*, Florence has advanced to the position of Associate Producer.

The Albert-Sobrino sisters' and *Slamdance's* parallel goals led to a collaboration committed to developing student's experiences, knowledge and abilities. "Sonia and I do our best to champion independent cinema among our students," Miriam says. "*Slamdance* is the epitome of that, not only in origin but also ideologically." *Slamdance's* manifest mantra, "By Filmmakers, For Filmmakers," coalesces with the Albert-Sobrino sisters' esteem for independent cinema and upholding artistic integrity.

The sisters also help their students who are interested in submitting films to a festival "understand how to make their projects in a way that, while reading honest and genuine to their style and interest, can still be competitive in this challenging industry," Miriam says. "Being there, seeing the work of others and getting to know the talented people who work and screen their work at *Slamdance* is priceless."

The *Slamdance Film Festival* necessitates collaboration, energy and ingenuity. "The

festival in Park City requires lots of energetic production staff ready to engage with our DIY spirit: building theaters from the ground up, recording interviews for *Slamdance TV*, handling box office and balloting, rush lines, etc.—it's a lot!" says Solodnikova. "The U students have been an integral part of the festival team in the last several years, and we can't wish for a better group of people to weather the storm with, sometimes quite literally."

Florence says, "Essentially, I support the Festival Producer, **Michael Morin**. We work together to ensure that *Slamdance's* production needs are met." They coordinate events, manage staff, obtain city permits and many other tasks to ensure the festival runs smoothly. "*Slamdance* gave me the opportunity to be seen as an equal and allowed me and my voice to be respected as part of something. I am so grateful." *Slamdance's* atmosphere initiates students' transitions from film students to professionals.

"We are confident that since our partnership began in 2016, our students are more aware today than ever of what independent cinema really is in practice, and that the best place to find it during the festival season is *Slamdance*," says Miriam. This collaboration is beneficial for students because the connections they make serve as a door into the film industry—and Florence identifies that *Slamdance* celebrates a different side of film. "In the face of this big Hollywood film industry, I struggle because I don't really want to be a part of that," she says. "*Slamdance* is a sort of haven."

The festival recognizes that there is value in unconventional mediums, ideas and techniques. *Slamdance* remains committed to its goals and roots while forming partnerships along the way. "*Slamdance* really is, to its core, 100% invested in fostering a community for emerging artists," says Florence. The 2020 *Slamdance Film Festival* runs Jan. 24–30. Visit [slamdance.com](http://slamdance.com) to buy tickets or learn more about a festival that embodies genuine artistic integrity and endorses rising filmmakers.



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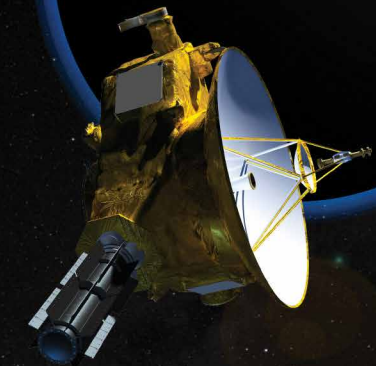
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# Scriip: making it a little easier to tell your story

By Bianca Velasquez  
bianca@slugmag.com



Photo: John Barkiple

As a screenwriter, Skye Emerson took it upon herself to create an affordable, intuitive and user-friendly screenwriting app called Scriip.



A decorated screenwriter and Cofounder of Utah's newly available screenwriting app Scriip, **Skye Emerson** knows that writing is hard enough and that no roadblocks should hinder you when inspiration strikes. As a former screenwriting teaching student and alumni of **UCLA**, Emerson discovered the challenges that students and aspiring writers face when it comes to accessible screenwriting technology. "One of the frustrations for me is that every person has a story to tell, but they don't know how to tell it, or they don't have the resources to tell it," says Emerson. As a visionary with connections in app development, Emerson was able to come together with **Annie Quan**, her partner and Cofounder of Scriip, to find an innovative solution.

Emerson knows that with the challenges writing can present, the tools you use should be last on that list. "I went to **UCLA** and realized that many of my cohorts couldn't afford the [screenwriting] software that was available, and it wasn't intuitive," Emerson says. "I was teaching undergraduates who had never been exposed to the software. The challenge was tenfold there. Once they purchased the software (which was way out of their budget), they didn't know where to start."

Emerson's observations posed an opportunity to solve these problems with modern app development. Using their network, the duo reached out to developers, designers and app architects to create the perfect team. Quan says, "They are world-class, create quality products and have phenomenal skills in technology and development." With Emerson's background in creative arts and network in tech, she wielded her knowledge to build bridges in the creative industry using the vast potential of apps. "We need to marry those worlds of technology and creative arts," Quan says. "Developers usually don't tap into this world, but they are needed."

In January of 2018, the team started working on Scriip, an easy-to-use, affordable, accessible and modernized screenwriting resource. With the Scriip team's experience and skill propelling its development, the app was completed by June of 2018. At the moment, the app is web-based, and users just log into [scriip.com](http://scriip.com), create an account, choose what project they'd like to do—you can choose between a play, a series/pilot, a musical and a story—and off you go! Conveniently, Scriip has templates for each project, so really, you just have to fill out a form, and Scriip does all of the formatting for you. "You shouldn't need to know that it needs to be in Courier 12-point type with these margins," Emerson says.

Scriip officially launched in November of 2019, proudly touting their app's user experience (UX) and user interface (UI). Their UX system is designed to be intuitive and easy to use. Their UI ensures that the app looks good and has an aesthetically pleasing design with a digestible color scheme and round fonts, as they believe the visual component is one of the most important aspects to user-driven design. Scriip is also built on a framework designed not to crash the system. This is where its cloud-based capabilities come in—their limitless memory for users won't put your workflow at risk by onloading too many users to a single server. Another asset aiding in workflow is the collaboration access that their app offers. You can share your work with others and even share notes in real time. Most importantly, Scriip values the security of your work. Using a secure database protected by SSL and Google Cloud security, Scriip understands the value of your work and guarantees it is only accessed by you.

In addition to making the app affordable and easier to use, there are little things that really make the Scriip experience a productive one for all writing levels. "We include quick keys, short cuts—things that make the process a little easier," Quan says. Reflecting on other screenwriting options, Emerson says, "Even to get started [with other software], you had to go several layers deep—and this was the industry standard." This helped set forth intention during the first phases of the app's development. "We want to disrupt this because we don't believe this has to be the industry standard," says Quan. With that in mind, Emerson knew she wanted to bring everything forward when visualizing the app. Scriip is designed for you to just have to click a couple times to get you writing.

Scriip also does not charge you for the 30-day trial like most apps do—you can simply log in and start using the app for free for the first 30 days. Scriip offers two projects for free, and you can archive them on the cloud and use them at any time. If you want to create more projects after the first two, you pay \$9.99 a month and can cancel at any time.

Scriip isn't limited to just screenwriting students or professional writers. "I have a friend that started journaling in this, everything saves and uploads to the cloud, so if your computer crashes, your writing is safe," says Emerson. Thanks to Emerson, Quan and the rest of the Scriip team, you can finally sit down and write your screenplay on two star-crossed lovers or your comedy TV show about your day-to-day shenanigans with your friends. Tell your story now!

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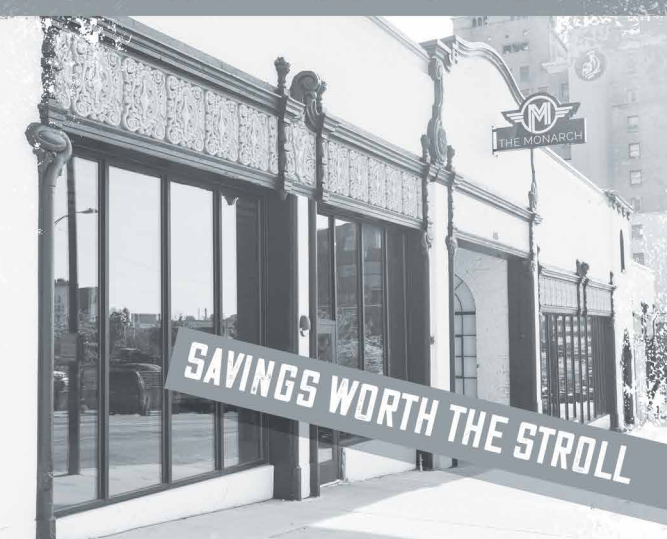
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# JOSIE JANE

## Rides the Rising Tide of Utah's Indie Filmmakers

By Brian Udall • [brian.udall@gmail.com](mailto:brian.udall@gmail.com)

As with every type of creative community, the deeper you go, the more complex and rich the narrative becomes. The film scene here in Utah is an excellent example. Since so much money and talent go to Los Angeles, comparing it to what's happening here would first suggest a certain superiority in L.A. Yet, **Kohl Glass**, local director of the upcoming film *Josie Jane: The Last Girl Scout*, says that even though he's considered working in Hollywood, "I feel like I'd get there only to turn around and find out I'd missed out on what's happening here in Salt Lake City."

I had a chance to stop by the set of *Josie Jane* on their second-to-last day of shooting to get a behind-the-scenes look at what will definitely be my go-to movie when all I want to see is a full-grown girl scout fight off a badass doomsday cult. What I got was a look at what it means to make independent film in Utah right now. Without being embedded in the film community, it might be difficult to know this, but Salt Lake's movie-makers are starting to gain traction in a way that had the whole crew of *Josie Jane* buzzing.

Shortly after I arrived on set, I watched as everyone hurried to get the last scene involving **Scarlett Hazen**—who plays Sophia, the young girl being watched by Josie Jane—finished so she wouldn't be working over what was allowed by child-labor laws. Everything went dead silent as **Riley Scott**, who plays Josie Jane, carried her down the stairs, covered in blood, and then, "Cut! That's a wrap on Scarlett!" The whole place lit up with applause.

In a big way, one of the most exciting things happening is the work of **Gary and Julie Auerbach** as they rebrand their production company, **Top Dead Center Films** ([topdeadcenterfilms.com](http://topdeadcenterfilms.com)), to begin making movies here in Utah after a long stint in L.A. with television. Top Dead

Center is one of the only production companies working here that hires local creators for key positions. They recruited power duo **Dallin and Jacquelyn Cerva**, whom you may know as the founders of what is now the *Artist Foundry*. Dallin and Jacquelyn are producing *Josie Jane* and hand-selected the mostly local crew to put the project in motion. Dallin mentioned that "most production companies will bring in professionals from out of state to work key positions. It's exciting to be working with a crew where those positions are being held by Utah locals."

The team had actually just finished shooting another film together with the Auerbachs, the working title of which is *Stay Out of the Fucking Attic*. They had been shooting 12–14-hour days for almost a month straight. Scott was loving it. "Because I'm coming in on the second movie, everyone is already really synced in with each other," she says. Scott lived in Salt Lake a few years back and had moved to L.A. since then to pursue acting. This was her first gig in Utah, and she was beaming about how easy everyone was to work with and how passionate everyone was about their craft. "It's really the true spirit of independent filmmaking," she says.

She wasn't the only one impressed with the local scene. Cinematographer **Neil Fernandez** was one of the other L.A.-based members I talked to on set. He mentioned that he'd been a little worried about sty-

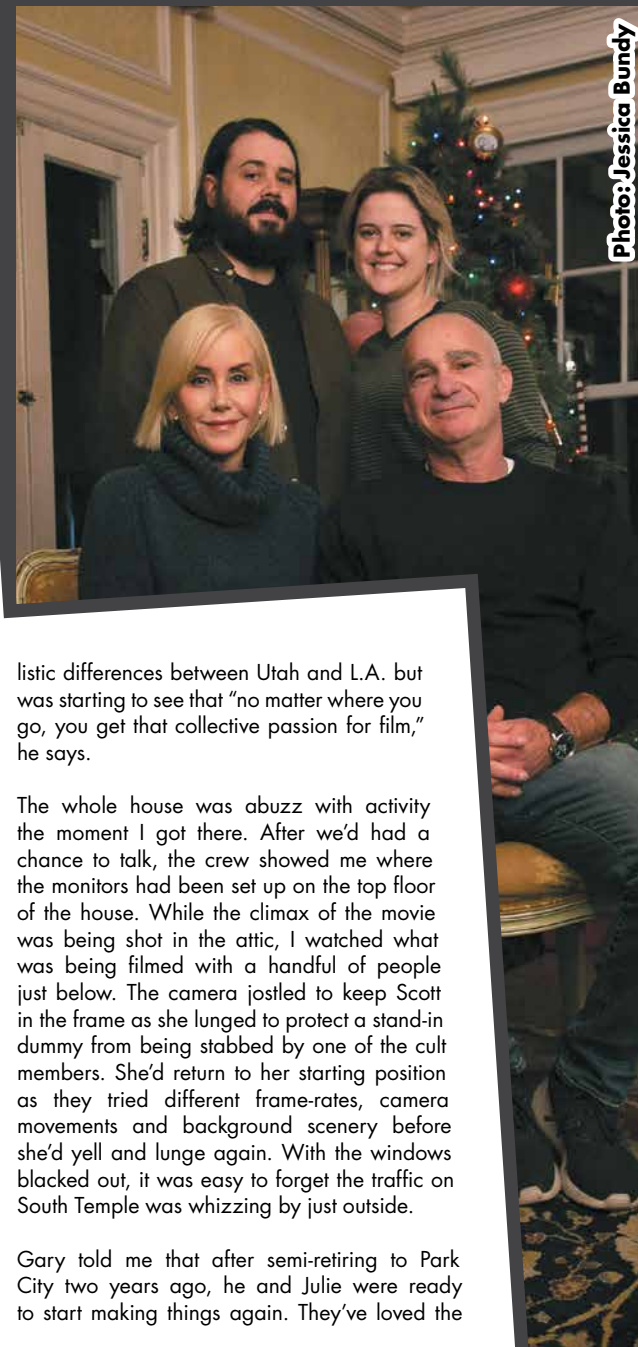


Photo: Jessica Bundy

listic differences between Utah and L.A. but was starting to see that "no matter where you go, you get that collective passion for film," he says.

The whole house was abuzz with activity the moment I got there. After we'd had a chance to talk, the crew showed me where the monitors had been set up on the top floor of the house. While the climax of the movie was being shot in the attic, I watched what was being filmed with a handful of people just below. The camera jostled to keep Scott in the frame as she lunged to protect a stand-in dummy from being stabbed by one of the cult members. She'd return to her starting position as they tried different frame-rates, camera movements and background scenery before she'd yell and lunge again. With the windows blacked out, it was easy to forget the traffic on South Temple was whizzing by just outside.

Gary told me that after semi-retiring to Park City two years ago, he and Julie were ready to start making things again. They've loved the

(L–R, front–back)

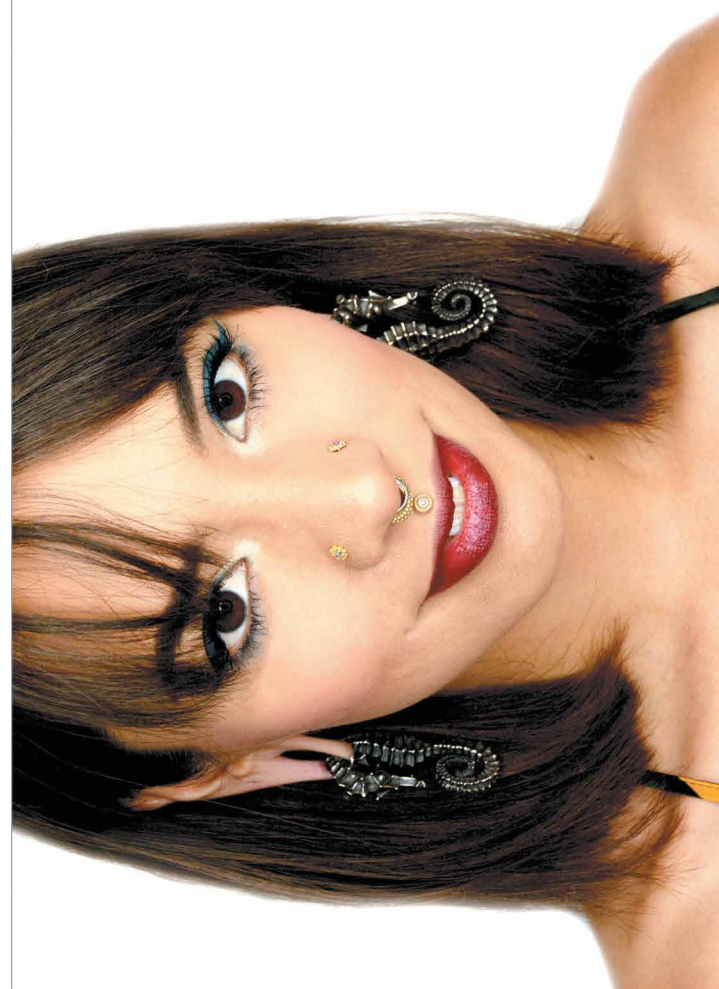
*Josie Jane* Executive Producers Julie and Gary Auerbach, and Producers Dallin and Jacquelyn Cerva have rooted Top Dead Center Films' filmmaking in Utah.

supportive atmosphere they've found here and want to use their reputation to help build the kind of opportunities Utah filmmakers are hungry for and deserve when it comes to key positions on set. Jacquelyn certainly vouches for that, saying, "It's so inspiring to have picked the crew we have and to see them talking about how much this film means for them in their careers." The crew of *Josie Jane* is certainly helping lay down the tracks for the future of Utah film.

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**UTAH FILM CENTER**  
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Utah Film Center Executive Director Patrick Hubley and the *UtFC* team cultivate conversations through their film programming at the Main Library and Rose Wagner Performing Arts Center.

Photo: @maralecannephoto

**Patrick Hubley** widens his hands farther and farther apart, indicating the range of topics featured in *Utah Film Center's* weekly and monthly programming. He's the Executive Director at the *Utah Film Center (UtFC)*, and when it comes to the scope of films they screen weekly at the Downtown Main Library and monthly at the Rose Wagner Performing Arts Center, "We don't shy away from stuff," he says. "We're not an issue-focused organization; we're a community focused organization. We like to support and engage the community through cinema. We like to create conversations."

The subject matter that *Utah Film Center* presents supports this assertion. Many films from festivals, such as *Sundance* and the *Toronto International Film Festival*, are featured in the weekly *Free Film Tuesdays* and monthly *Through the Lens* series. Festivals offer films of various perspectives and subjects to our attention—but attending their premieres might not be easy, even for Utahns near locally based festivals. *UtFC's* Downtown features might ease the burden of travel or extensive crowds. The financial costs of these presentations are generally considerable for *UtFC*. Yet, Hubley underscores that *UtFC's* film screenings provides the public the ability to view and engage with films featured in world-renowned film festivals for free.

Held every Tuesday, *UtFC's* *Free Film Tuesdays* offerings at the Main Library are valuable because of the post-screening discussions about topics that the films address. These could be moderated by the filmmaker or local expert about the issues found in the film.

"We showed *Anthropocene*, and partnered with *The Nature Conservancy* and the *Utah Center for Architecture* as a part of the AIGA's annual *Design Week*," Hubley says. *Anthropocene* is a documentary that addresses the grand-scale influence humans have on our planet—and the

problems therein. "We had a post-film discussion that focused on the man-made, created environments and discussed possible solutions to minimize the impact of manmade structures on the environment. We had architects from a few local architecture firms—*GSBS, Architectural Nexus* and *DFCM*—on the panel."

One Wednesday a month, *Utah Film Center* holds their *Through the Lens* screening at the Rose Wagner. This is done through a partnership with *KUER's* *Radio West*. "For the past six to seven years, this series has presented films that push the envelope in filmmaking, storytelling and doing things differently," says Hubley. This series focuses on the filmmaking element behind the movies they screen, and they'll invite filmmakers, cast or crew members to speak—in-person or via Skype—in a discussion moderated by *KUER/Radio West* host **Doug Fabrizio**.

For *Through the Lens*, *UtFC* featured *Chained for Life* this past November, which is about an actor struggling to connect with her physically changed costar. British actor **Adam Pearson**—who played the latter role—is a British actor with neurofibromatosis who was featured in this film, and this condition can cause facial deformity. He was here for the Q&A after the film. Here, we can see the types of dialogues *UtFC* wants to inspire—an audience leaving the film with talking points about beauty certainly has the ability to surpass in value more typical dialogues on Tuesday evenings. These Q&A opportunities facilitate conversation within an environment featuring answers to—or pathways to answer—local audiences' questions.

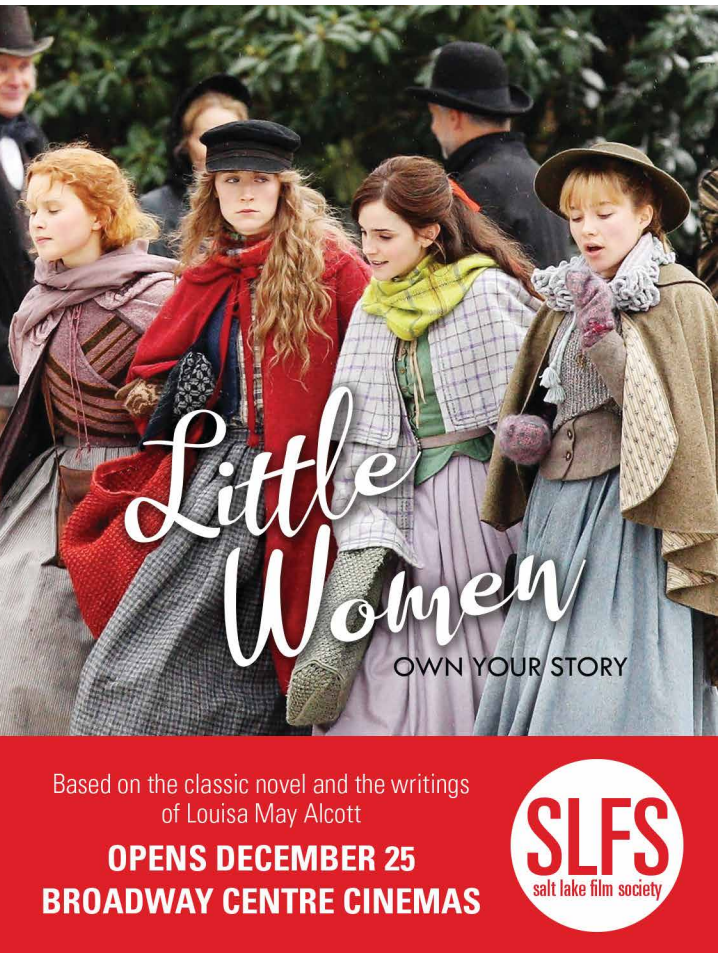
*Utah Film Center* features local films in this series as well because of the local ethos of the partnership with *KUER*. **Tyler Measom** is a local filmmaker featured for his film *I Want My MTV*, which is about the origins and impact of MTV. This film was also supported through *Utah*

*Film Center's* Fiscal Sponsorship program, which helps generate funding for selected films. Of course, when it comes to local films, *Utah Film Center* may even curate a special screening to show work from community members. Such was the case with the film *However Long* by **Jenny Mackenzie**, in which we see the story of four women and their battle with metastatic (Stage IV) breast cancer.

For the past 12 years, Hubley has been involved with *Utah Film Center*, creating this forum while educating and providing tools for the public to experience and connect with under-the-radar films to create a dialogue. "These screenings predate me (not the *UtFC*)," Hubley says. "The *UtFC* has been around for 18 years, [since] the mid-2000s ... and the focus back then was bringing films like documentaries and other film formats that [weren't] popular like they are today, and bring them to the public." Hubley indicates that these films are provided to create an opportunity for public impact and subsequent discourse about their content within the community.

When I ask Hubley about the turnout for *Free Film Tuesdays*, I get an enthusiastic yet surprising "Great! The Downtown [Main] Library has excellent turnouts," he says. This is encouraging and also serves as a heads-up regarding when you arrive to a screening—not all theaters have converted to prepaid saved seats, so arrive early if you want to secure a good vantage point.

Hubley wraps up our conversation talking about Utah's growing place in the film world. *Utah Film Center's* role here is to underpin how important it is for creative people to come together through this medium, whether that's to teach or simply to to create healthy conversation on a local level through film. You can find more information about upcoming film-screenings and other *UtFC* programming at [utahfilmcenter.org](http://utahfilmcenter.org).



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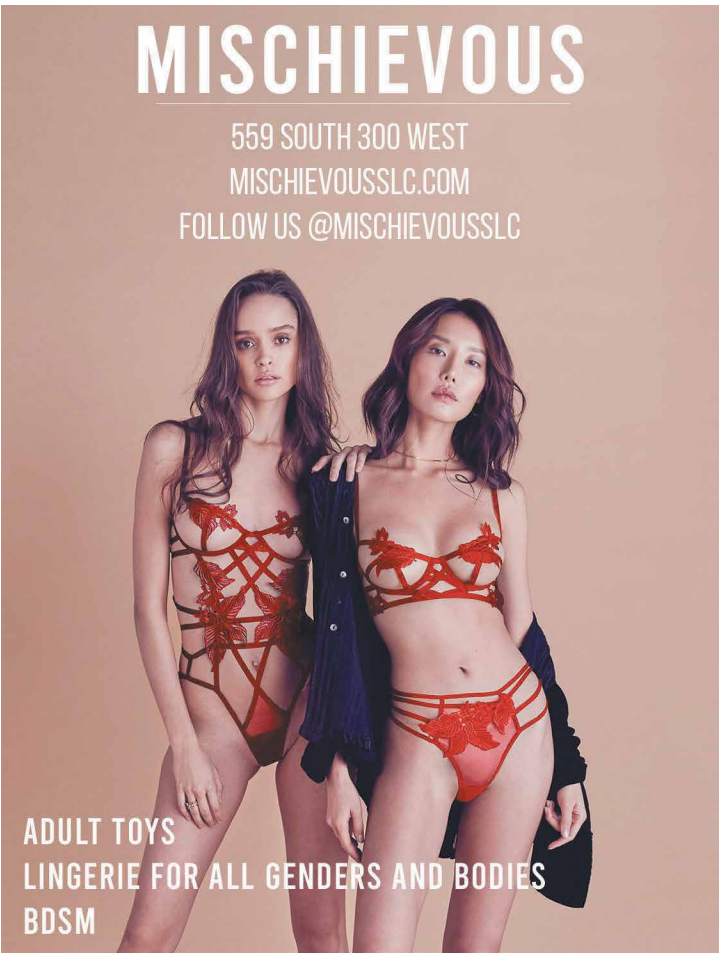
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## FILM FESTIVAL 2020

The *Slamdance Film Festival* runs Jan. 24–30 in Park City at the *Treasure Mountain Inn*. Here, find featurettes about *Slamdance 2020* films. Go to [slamdance.com](http://slamdance.com) for more info and [SLUGMag.com](http://SLUGMag.com) for more fest coverage!

***Close Quarters (Territorio)***  
**(Mexico)**  
**Director: Andrés Clariond Rangel**  
**North American Premiere**



If you're seeking a dark, psychological/erotic thriller at the 2020 *Slamdance Film Festival*, see director Andrés Clariond Rangel's *Close Quarters* (called *Territorio* in Spanish). *Close Quarters* is a narrative feature that deconstructs tropes of masculinity—in Mexican society, no less—and instills a gripping sense of unease. Starring **José Pescina** (*Carmin Tropical*), **Paulina Gaitán** and **Jorge Jiménez** (each from *Narcos*), the performances of the film's leads may well elicit your pity while your eyes are glued to the screen.

*Close Quarters'* premise is that spouses Manuel (Pescina) and Lupe (Gaitán) are unsuccessfully trying to have a baby. Rubén (Jiménez) starts working under Manuel at his job, looking to earn some quick cash so he may cross the border into the U.S. The two become fast friends and work out some deals to help the other with what they're each trying to achieve. Rubén gets closer to the lead couple, yet the two men act increasingly aggressive toward each other. Primal and societal conceptions of manhood come to the fore—with Lupe navigating through these masculine forces all the while.

"The story unveils the obsessions and worries of men," Clariond Rangel says. "It questions what it means to be a man. Manuel is the more sensitive type, and Rubén is the macho. [*Close Quarters*] is the clash of these two forms of being a man in a time when there's a lot of confusion. On one hand, young men are educated to be more sensitive, but at the same time, culture and society push them to keep being machos: Boys don't cry and can't open up to emotions."

With this dichotomy, Pescina finesse Manuel's neurotic behavior as tensions rise, and Jiménez exudes formidable callousness as Rubén. Clariond Rangel endeavored to cultivate the perfect environment to coax compelling performances from his actors. "We rented an Airbnb and rehearsed there for two weeks," Clariond Rangel says. "I like an acting style based on containment, especially [with] subjects like the one we addressed in [*Close Quarters*] that could easily cross [into] melodrama land. I always ask the actors to choose the minimal gesture over the full emotion."

What's more, *Close Quarters'* lighting design infects the film's emotional atmosphere with a sense of despondence. "The DP and I decided to avoid, the most we could, direct sources of light," Clariond Rangel says. "We wanted a look that could give a sense of melancholy. I wanted a camera that captured every emotion without calling attention to itself. We used the steady cam in scenes at the beginning and handheld camera at the end in more chaotic and dramatic scenes." Clariond Rangel is an experienced filmmaker—his first full-length film is 2014's *Hilda*, which is based on a play of the same name. You can witness the breadth of Clariond Rangel's and his cast's skill in *Close Quarters*. —Alexander Ortega

***Thunderbolt in Mine Eye***  
**(United States)**  
**Director: Zachary and Sarah Sherman**  
**World Premiere**



What we think awkwardness looks like changes as details that define our life change. *Thunderbolt in Mine Eye*, from Directors **Zachary** and **Sarah Sherman**, stands as a testament to a new age of strange interactions,

which themselves may seem alien a few years from now. Featured at the 2020 *Slamdance Film Festival*, *Thunderbolt In Mine Eye* captures a 2019 vision of young romance, following two teens entering an awkward but solid relationship. Harper (**Anjini Taneja Azhar**) and Tilly (**Quinn Liebling**) meet under an uneasy teen pretense. Tilly is the best friend of Harper's brother, Adam, and though both Harper and her brother are adopted from India into a white, Portland-dwelling, liberal-posturing family, they assimilate well enough, and the crux of the film focuses on the ways in which Harper's burgeoning sense of womanhood begins to distance her from the boys her young heart once found worth fighting for.

Liebling exemplifies this quality as Tilly, whose quiet confidence is peeled away by Harper's strong will. "What surprised me about Anjini and Quinn's performance was their ability to drop right in, find and explore the authentic and honest work which began on the page," says Zachary.

The title is an allusion to the Shakespeare play *As You Like It*, specifically the line, "If I had a thunderbolt in mine eye, I can tell who should down." As Harper's friend group, as well as her own brother, begin to criticize her for dating an older boy—and her brother's best friend—she unravels a double standard. Tilly faces little to no ridicule while Harper is called a "slut." Harper's modest and young sex life is exaggerated into a thing to be ridiculed by every high schooler who has any desire to climb the social ladder. Harper quickly identifies her allies and who has effectively abandoned her.

The depiction is fly-on-the-wall—Harper and Tilly perform a vision of teenage relationships that older viewers may have imagined but never seen play out. It paints a picture of teenage life in 2019. "[The actors] do this dance of trying to connect. That's all it is," says Zachary. "Being human is complicated. As long as we acknowledge that we're in the right room so to speak, 'awkward' and 'right' are either to the left or the right. It doesn't matter which way—when you're in the right room, you're in the right room."


The crux of the film is awkwardness. Harper and Tilly are an unlikely couple. It's impressive how much of this is captured in performance and editing. "When I watch the final film," says Sarah, "I'm amazed and delighted at how much Harper and Tilly are exactly as I'd imagined them to be. Anjini Taneja Azhar was especially impressive in seemingly seamlessly bringing to life a curious 14-year-old when, in reality she was 18, had just graduated high school, and was living on her own for the first time."

—Parker Scott Mortensen

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Wednesday | Jan 8 | 7pm | Rose Wagner  
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Tuesday | Jan 14 | 7pm | The City Library  
**GHOST FLEET**



Tuesday | Feb 4 | 7pm | The City Library  
**ARTIST FOUNDRY SHORT FILMS**



Tuesday | Feb 11 | 7pm | The City Library  
**AFTERWARD**



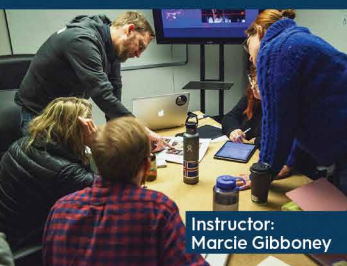
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## BEER OF THE MONTH

By Chris and Sylvia Hollands  
[chris.hollands@porchdrinking.com](mailto:chris.hollands@porchdrinking.com)  
[sylvia.hollands@porchdrinking.com](mailto:sylvia.hollands@porchdrinking.com)

### Beer Name:

### Hazy Nosh IPA

Brewery: Uinta Brewing

Company

ABV: 5%

Serving Style: 12-oz. can

Folks, it's been a couple months now that we've had a higher-percent alcohol available on tap and at our grocery and convenience stores—5% alcohol-by-volume (4% alcohol-by-weight). Leading up to the conversion, many Utahns observed interesting things around town. Store shelves looked like post-apocalyptic clips from zombie movies with empty beer cold cases, local breweries sold their flagship brands at deeply discounted rates (which was an excellent byproduct of the change—let's be honest), and some breweries held “kick the keg” contests to help rapidly clear out the 4% supply. Plus, the state-run liquor stores threatened to pour remaining inventories of low-point beer down the drain. There were certainly out-of-the-ordinary happenings, to say the least.

At the same time, things were shifting behind the beer scenes. Many brewers accepted the challenge to revise existing recipes or come up with completely new brews. In some cases, breweries took two leaps at once by immediately canning or bottling their fresh innovations. That's what local craft beer powerhouse *Uinta Brewing Company* did. On Nov. 1, they introduced a twist on a community favorite. Capitalizing on a hot trend, they brought us a new variant, Hazy Nosh IPA. “The hops for this beer were selected for their oil content and citrus-forward presentation,” says **Patrick Keahey**, *Uinta Brewing* Head R&D Brewer. “We want this beer to exhibit all the over-the-top hop flavor that is expected for this style.” They bridged the higher-ABV beer of yesteryear, the original Hop Nosh, to a session thirst-quencher at 5% for the new norm. Tweaking a classic, *Uinta* presented a supermarket gem.

### Description:

Hazy Nosh IPA showcases renewed branding, enticing patrons to take a first and second glance at the



fresh brew. Snaggin' a six-pack, we cracked open a cold one and poured it into a tulip. Liquid of golden-yellow with a light dusting of fog danced in the glass. The first glimpse and fragrant whiffs are nice on this one. A sheet of brisk, white bubbles quickly come to a rest, leaving no foam. As opposed to a traditional haze-bomb, this looks like more of a purified-halo glow. “The largest challenge was managing haze stability,” says Keahey. Aromatic hops are in the forefront, waiting delightfully. The first sip is equally pleasant, with notes of mango and a soft hop bite. Fluid layers of flavors like pineapple and citrus then emerge a surprisingly velvety mouthfeel.

### Overview:

Granted, the recent adjustment from 4% to 5% ABV wasn't the most satisfying result for many craft beer lovers. A fear going into the change was the chance of big beer companies gaming the aisle and squeezing out the little guys. Luckily, our resident brew houses are full of clever and energetic leaders, who quickly innovated in response. Hazy Nosh is one of many first-hand treats of this movement, and all of our neighborhood breweries embarked on this journey. From a community standpoint, let's team up to ensure that our locals won't be stamped out. How? By continuing to support the local beer we love and always looking out for their brands, or by swinging into the breweries—where fresh is best—for a pint poured at the new limit.

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**FREE KITTENS**  
COMEDY  
01.03.20 //  
**DUBWISE**  
DJUNYA, GRIED, ILLOOM  
01.03.20 //  
**ICEBURN**  
EAGLE TWIN  
01.04.20 // DONE, LOS ROJOS  
**AMERICAN HUMOR**  
01.06.20 // THE COLD YEAR  
**BABY PINK**  
01.07.20 // PICNICS AT SOAP ROCK  
**THE PICTUREBOOKS**  
01.08.20 //  
**DANNY WORSNOP**  
01.09.20 // STARBENDERS  
**THREE%HERO**  
01.10.20 // WICKED BEARS  
**DUMB LUCK**  
01.14.20 // ZAC IVIE

**THE SUPERHEROES**  
OF FUNK  
01.15.20 // SABRINA BLACKBURN  
**CYCLES**  
01.16.20 // SIMPLY B  
**MIDNIGHT PALM**  
01.17.20 // THE POPPEES  
**PSYCH LAKE CITY**  
W/ LORD VOX  
01.18.20 // LOVELY NOUGHTS  
**IVY LOCAL**  
01.21.20 // THE NIGHT CREW  
**INTERNAL BLEEDING**  
01.22.20 // LOGISTIC SLAUGHTER  
**SLUG LOCALIZED**  
01.23.20 //  
**YACHT**  
01.24.20 //  
**BOWIE TRIBUTE**  
01.31.20 //

**THE EMO NIGHT TOUR**  
02.01.20 //  
**STOP KAREN**  
RELEASE PARTY  
02.02.20 //  
**THIEVES RUN WILD**  
02.04.20 //  
**MYTHIC VALLEY**  
02.06.20 //  
**DUBWISE**  
02.07.20 //  
**GAGA NIGHT**  
02.08.20 //  
**WOLF PARADE**  
02.09.20 // LAND OF TALK  
**MATTIEL**  
02.12.20 // CALVIN LOVE  
**METRONOMY**  
02.15.20 // BODEGA  
**ELECTRIC GUEST**  
02.22.20 // SOLEIMA

## KILBYCOURT.COM ALL AGES

**MAXWELL HUGHES**  
01.02.20 //  
**LUCID LYNX**  
01.03.20 // BAD CHARM  
**BROTHER**  
01.04.20 //  
**ADVENTURER**  
01.05.20 // MET A YETI  
**JOSALEIGH POLLETT**  
01.06.20 // NIGHT MARCHER  
**COMMANDER**  
SALAMADER  
01.08.20 // HORRIBLE PENNY  
**CALIFORNIA QUEENS**  
01.09.20 // MARCUS KONCAR  
**THE MOSS**  
01.10.20 // THE WANNA GO  
**OSKAR & JULIA**  
01.15.20 // CHERRY THOMAS

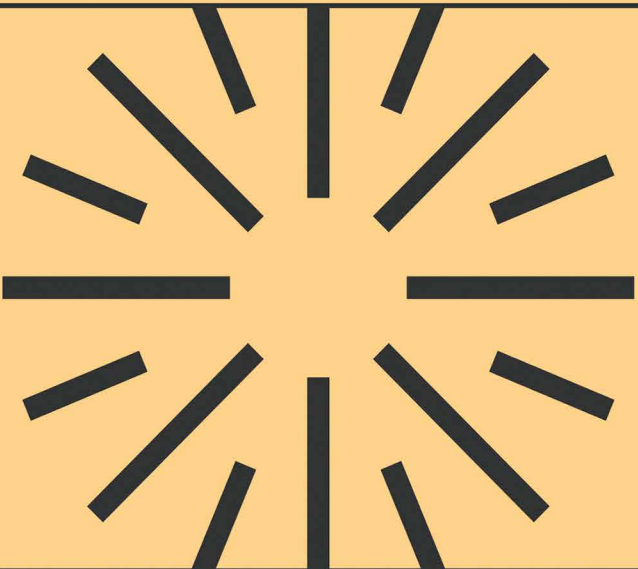
**INDIGO WAVES**  
01.16.20 // BEAUTY QUEEN  
**YOUR SMITH**  
01.17.20 //  
**MOJAVE NOMADS**  
01.18.20 // PAINTED ROSES  
**OL FASHION DEPOT**  
01.19.20 // DANGUS KONG  
**CHRIS FARREN**  
01.20.20 // RETIREMENT PARTY  
**NICK SIMONE**  
01.21.20 //  
**ALL GET OUT**  
01.22.20 // SUNSLEEPER  
**DRUSKY**  
01.23.20 //  
**BLUE RAIN BOOTS**  
01.24.20 //  
**HONEY HOUNDS**  
01.25.20 //

**ETHER COVEN**  
BARISHI, OUTLIER, PINEWALKER  
01.27.20 //  
**THE LASER YES**  
01.29.20 //  
**THE DREAM TAPES**  
01.30.20 //  
**JADE JACKSON**  
01.31.20 //  
**AUSTIN WEBER**  
02.01.20 //  
**BELLE JEWEL**  
02.05.20 //  
**TEDDY SWIMS**  
02.06.20 //  
**NIGHTLY**  
02.07.20 // THE WILDLIFE  
**INGESTED**  
02.09.20 //  
**MINIATURE TIGERS**  
02.10.20 // KATZU OSO

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