



SNEAKER / CELEB COMBOS - PAGE 10

ONLINE AUTHORSHIP - PAGE 14

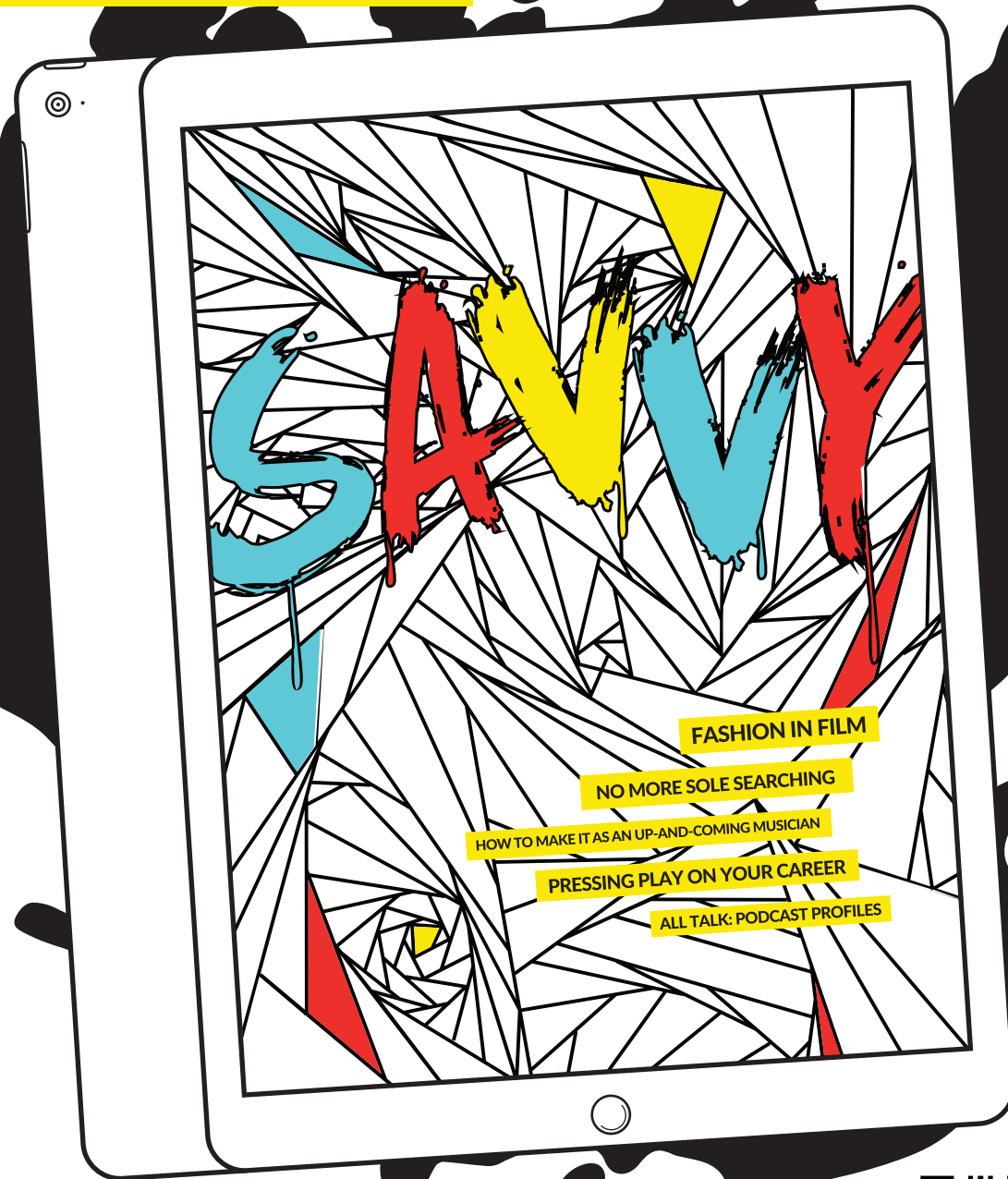
HOW TO MAKE IT AS AN UP-AND-COMING MUSICIAN - PAGE 19

EXCLUSIVE WITH DISNEY EFFECTS ANIMATOR - PAGE 40

SUMMER 2016

SAVVY ON SCREEN

MAGAZINE FOR IPAD



SCAN WITH IPAD
TO DOWNLOAD



DOWNLOAD FROM THE APP STORE TODAY

SAVVY STAFF

EDITOR-IN-CHIEF

VICTOR LEWIS

ART DIRECTOR

BECKY SCHEIBLE

ASSISTANT ART DIRECTOR

KARA WILEY

WRITERS

CAROLYN COONS

JOSIAH GRAHAM

GRACE LEE

ALISA PELAEZ

DESIGNERS

CORI DYMOND

DELAINEY FARRIS

NICOLE GOLDFARB

HALEY HUCKABEE

ALLISON LYLES

SYDNEY OAKLEY

KRISTIN TAJLILI

PATRICK WILSON

ADVISORS

LINDA BRINSON

TERENCE OLIVER

FROM THE EDITOR

The working title for the magazine that has somehow found its way into your hands and/or eyeballs was “Savvy — Your Quarterly Swagazine.”

During the development process of this fine piece of lifestyle literature, our staff was very much attached to the flavor and flair of the portmanteau we had found in “swagazine.” Eventually, the entire subtitle was dropped in favor of a sleeker, sexier title — Savvy.

All elegance and brevity, the title as you know it conveys the precise idea we need it to: casual expertise.

It takes a certain amount of proficiency and confidence to have swag at levels high enough to produce an entire publication, and having swag to spare is what “Savvy” is about. Much like the process of naming this superior publication, in creating the content we’ve stripped away all the fluff our dear readers don’t need and emphasized exactly what they do. After all, anyone can become an

expert after spending an afternoon researching on the Internet, but it takes putting that research into practice to determine what’s actually important. It takes... savvy.

An enthusiast is often an expert. Connoisseurship is required to provide ample pro-tips, create helpful guides, craft bespoke recommendations and dispense the kind of advice you could get only from someone who has put in the time and effort. That’s our staff. That’s who we are: experts on the things we love. We look forward to sharing all of our pet projects with you, helping optimize you for whatever you’re into, and assisting in your discovery of new things to obsess over along the way.



- VICTOR LEWIS

roote

NORTH CAROLINA

Local NC flavors gift boxed & delivered.

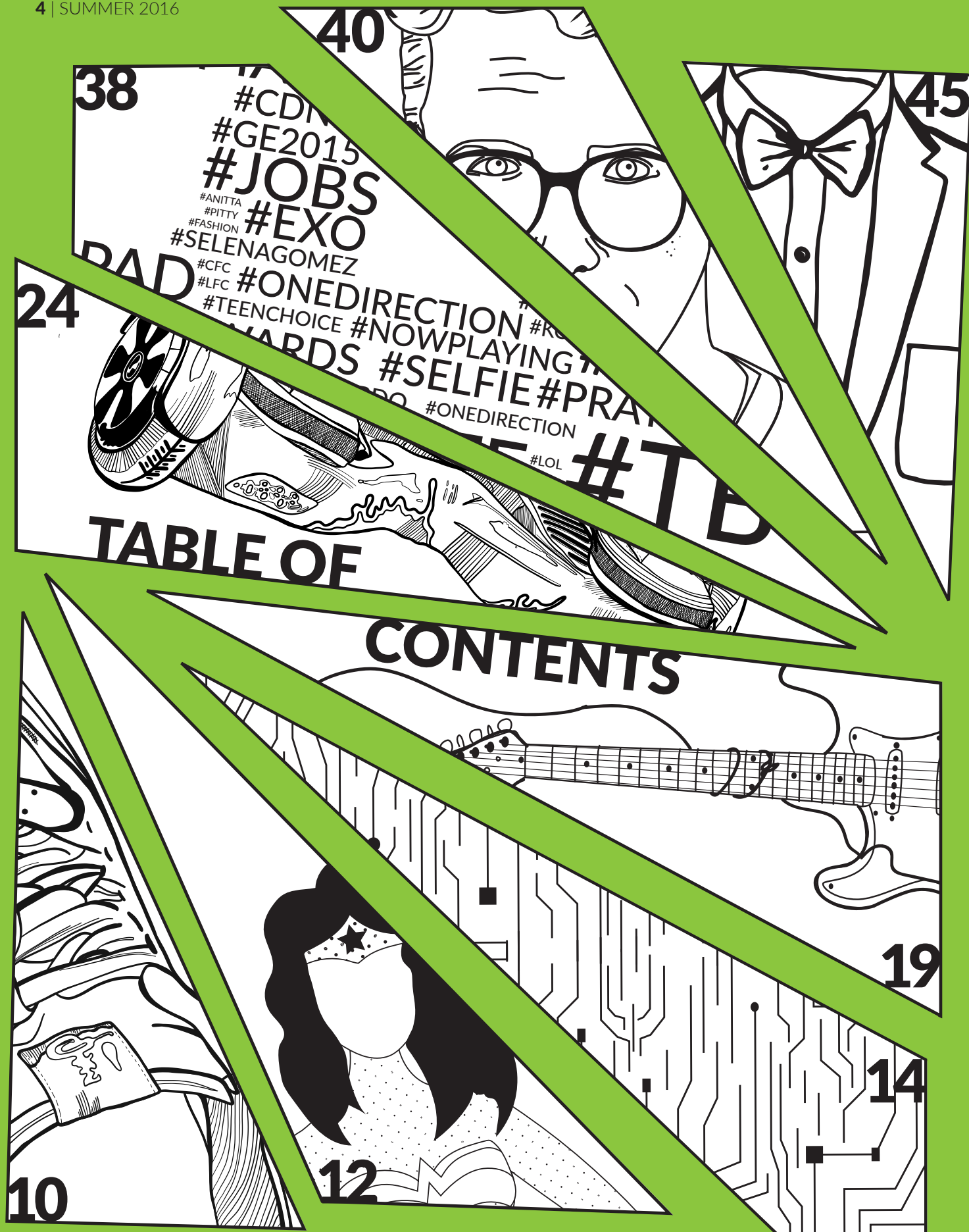
rootenorthcarolina.com



POST CARD.

Dear Joe,
We're back from the festival, tired and inspired.
There's amazing food in North Carolina to match
the music. Here's a taste.

Rock On!



6

STAFF RECOMMENDATIONS

Here's what you might need to look into, courtesy of your friendly neighborhood swagazine staffers.

8

ART AMBUSH

Not all heroes wear capes, and not all art is in museums. Art is out there, waiting to surprise you. Take a walk on the mean streets made a little more colorful, and you just might see something you didn't expect.

10

NO MORE SOLE SEARCHING

Shoes aren't just shoes. What you keep on your feet can be part of a reflection of who you are. When famous artists and personalities collaborate with the companies that clad your perambulators, the result is specialized footwear that makes the best kind of waves.

12

COMIC RELIEF

This looks like a job for Savvy. The Multiverse can be a scary place for the uninitiated. Since comic-book movies are all the rage and seemingly here to stay, we're here to give you some jumping-off points for your favorite heroes.

14

AUTHORSHIP IN THE DIGITAL AGE

High-concept literature and lengthy tales have found a home on the Internet, and J.C. McCrae (also known as "Wildbow") and Sam Hughes (curator of "Things of Interest") have quite a bit to say.

19

PITCH IT

Up-and-coming bands are the college sports of the music world. Emotions seem heightened, and stakes seem higher. When you're crammed in a van for hours without end, who do you really want beside you?

24

HOSTELS AND HOVERBOARDS

Has science gone too far? Why does humankind expend so much effort to eventually expend no effort? What is the difference between a Hoverboard™ and a hoverboard? Why can't I afford either? All these questions and more, answered live from Washington, D.C.

30

YOUTUBE CAREERS

YouTube has launched careers and ended them. If you're looking to make it big on the world's most-used video streaming outlet, you're going to need a starting point. YouTubers Clayton Snyder and Gaby Dunn share their experiences in getting rolling on the Internet.

34

FASHION IN FILM

Fashion and movie stars do more together than take outfits from the runway to the red carpet. The styles you see in movies may have affected the clothes you see during Fashion Week more than you think.

38

#HISTORY

#hashtags #historyofthehashtag #whyhashtagsareathing #edutainment #trending #truefacts #themoreyouknow

40

INDUSTRY INSIDER

Most people working on set in Hollywood or behind the scenes in a music studio don't get anywhere near the amount of respect they deserve. This is a place where every cog in the machine is appreciated, and where jobs you didn't know existed are brought into the limelight.

42

GRAZE REVIEW

Snacks in a box? Snacks in a box. The convenience of doorstep delivery, the deliciousness of things you picked out for yourself. Our review of Graze's offerings might push you off the fence and into the world of curated foodstuffs.

45

THE SWAG IN THE STRUGGLE

Everyday luxury is a deceptively simple concept: things that work in your day-to-day life and make everything feel that much nicer. Clothes that fit, shoes that support, hair products that work, mattresses that get delivered to your door. Luxury.

48

PODCAST PROFILES

Listening to other people talk has never been this enjoyable. Downloading a talk show in the Golden Age of Television may seem like a step back, but these podcasts may just change your tune. From subtle horror surrealism to musical process breakdowns, podcasts provide an endless source of entertainment and information for your ears.

Fresh / Aged

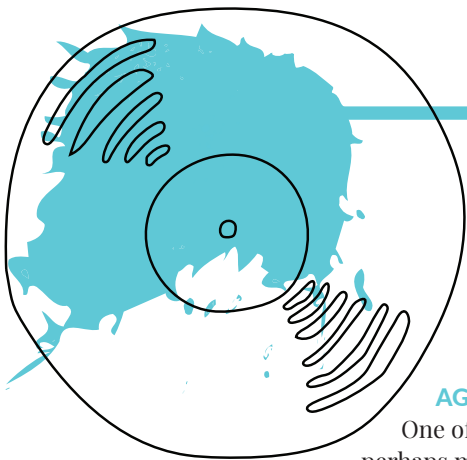
STAFF RECOMMENDATIONS

STORY BY JOSIAH GRAHAM AND DESIGN BY DELAINEY FARRIS

What's up, best friends! Ever have that bothersome buddy who blabbers on about his or her favorite stuff in the world? Well, everyone has that special annoying someone, and since we're best friends, you should definitely know about the stuff that piques our interest.

Here's a brief list of our favorite "Fresh" and "Aged" stuff. No judgments... OK, just a little. The topics on this list include people, movies, music and video games that hold a special place in our hearts. But don't fret! There's still enough room for you!

Hey, this isn't just a one-way street kind of thing. We want to know your favorite "Fresh/Aged" stuff, too. If you have some outrageously obscure, banal or weird favorites that you'd like to share, email us at Savvyzine@gmail.com.



MUSIC

FRESH: GIVEN TO THE WILD (2012) – THE MACCABEES [POLYDOR RECORDS]

This soundscape of an album is full of cinematic tracks that show a band in peak condition: fully confident in themselves but not unwilling to take risks. While some of those risks result in songs that are difficult for five (or even six) guys to recreate on stage, the album itself holds strong.

Best Tracks: Child, Went Away

AGED: SWORDFISHTROMBONES (1983) – TOM WAITS [ISLAND RECORDS]

One of my earliest musical memories is the strange tale from "Frank's Wild Years," which is perhaps more of a monologue than a song, filled with images of a burning house and a tiny dog that are equally striking today as they were to 5-year-old me.

Best Tracks: Frank's Wild Years, 16 Shells from a 30.6

- Alisa Pelaez

MOVIES

FRESH: "DOPE" (2015)

If the Cohen Brothers met Quentin Tarantino and decided to remake "Friday" with the smallest hint of Wes Anderson flavor, the result would undoubtedly be "Dope." Substance with an overabundance of style, "Dope" is a smoothly written and vivid portrait of life for a trio of black geeks in Inglewood, Calif.

AGED: "THE TWILIGHT SAMURAI" (2002)

"The Twilight Samurai" is not a martial arts movie and wants you to know it. If you want your samurai stories with a side of real Japanese historical drama (and a 99 percent "certified fresh" on Rotten Tomatoes), then look no further.

- Victor Lewis



COMEDY



FRESH: "LESLIE JONES" (2015)

Leslie Jones is killing the game on SNL at a fine 48 years old — the oldest cast member to ever join the show. After working her ass off for decades as a stand-up, battling to be seen as more than just a black comedian or female comedian, Jones is finally getting the credit she is due, and she's making sure people know it.

AGED: "GILDA RADNER" (1996)

Gilda Radner was one of the first members of the SNL cast, and frankly one of the fiercest. Radner, an OG comedy chick, won an Emmy for SNL in 1978 and is known for characters like Roseanne Roseannadanna and Baba Wawa. One of the first comedians to parody journalists, Radner helped forge the way for other funny ladies.

- Carolyn Coons

VIDEO GAMES

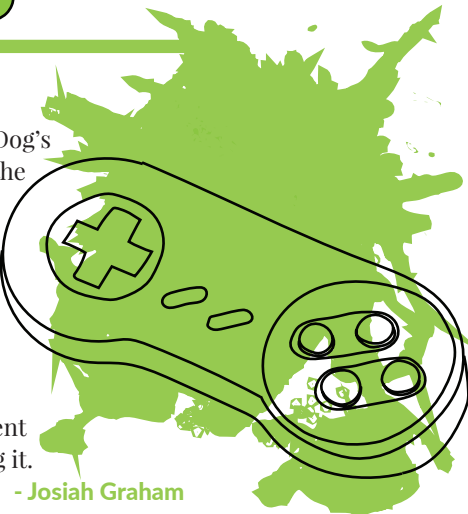
FRESH: "UNCHARTED: THE NATHAN DRAKE COLLECTION" (2015)

"Uncharted: The Nathan Drake Collection" is an amazing deal that combines Naughty Dog's three greatest hits into the price of one game. It's also fully remastered, which means the already stunning game looks superb now. The series revolves around Nathan Drake, a daring treasure hunter seeking to prove worth, not just in the precious valuables he finds but also within himself.

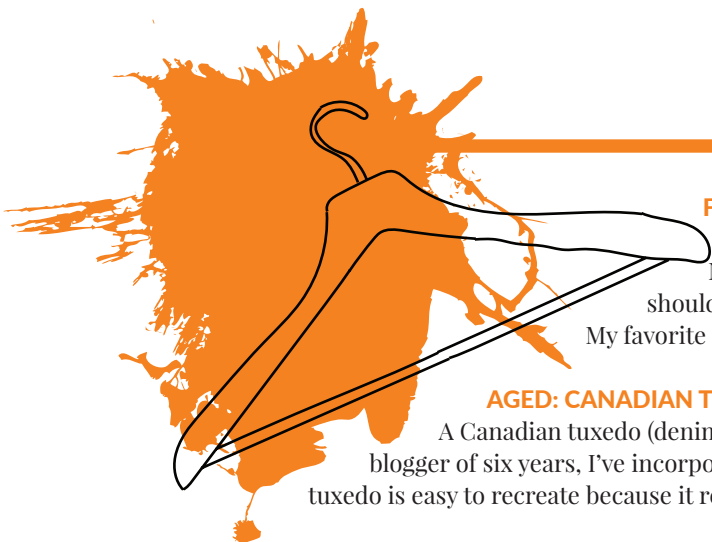
AGED: "CRASH BANDICOOT" (1996)

"Crash Bandicoot" completely rattled my 9-year-old mind back in the day with its vibrant colors and quirky characters. This new-age platformer presented something pivotal to games of its kind: coolness. His persona placated the interests of prepubescent and adolescent children everywhere by breaking things and being a badass while doing it.

- Josiah Graham



TRENDS



FRESH: COLD SHOULDER (2010s)

This trend has made appearances on summer and spring runways at New York Fashion Week and street style fashion blogs. The open, off-the-shoulder neckline is perfect for warm weather and adds a subtle but sexy touch. My favorite aspect of this trend is that it is universally flattering on all body shapes.

AGED: CANADIAN TUXEDO (1990s)

A Canadian tuxedo (denim on denim) look has been a classic trend since the '90s. As a fashion blogger of six years, I've incorporated the trend into my wardrobe differently each season. The Canadian tuxedo is easy to recreate because it requires two denim pieces styled in two different shades.

- Grace Lee

ART AMBUSH

STORY BY
CAROLYN COONS

DESIGN BY
HALEY HUCKABEE

THE BEST ART ISN'T
IN THE MOMA OR
THE MET.

IT'S ON THE STREET,

and you can't beat that admission price. Moving outside of walls instead of inside buildings, this month we're highlighting three different street artists who use three different mediums — spray paint, ceramics and yarn — to create masterpieces.



PAINT STINKFISH

Stinkfish is a Mexican artist who migrated to Colombia with his parents at a young age, and Colombia is where he still operates today. His signature is embellishing stencils of faces with brightly colored spray paint — hot pinks, lemon yellows, sky blues — and intricate curved designs that fan out beautifully. Stinkfish often carries a camera with him and uses the portraits he takes of passersby to make his stencils, highlighting real people and turning them into stunning works of art that stare into your soul and brighten your day.



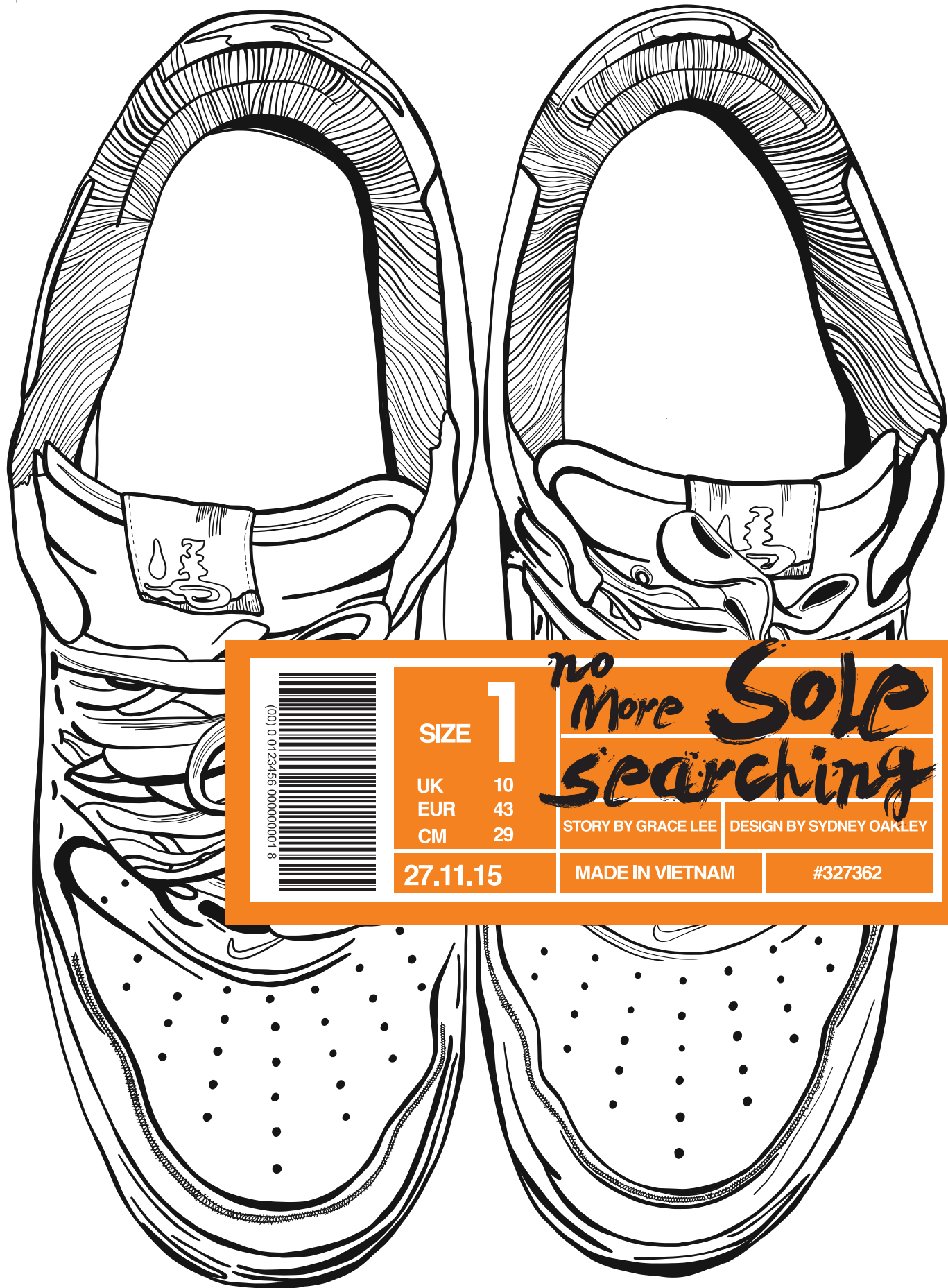
YARN LONDON KAYE

The only artist featured here who works without a pseudonym, London Kaye creates art that is also the most temporary. Kaye started in New York City as a dancer at New York University, but she's been crocheting since she was 13 years old. After graduation, she decided to continue to pursue her childhood passion in street art. Kaye participates in a form of street art called "yarn bombing," in which an artist crochets, or knits, around an object on the street. Kaye crochets images on chain-link fences and often uses open pipes to create the illusion of yarn running from the pipes like water.



TILE INVADER

With the mission to liberate art from museums and Space Invaders from their game, Invader began making mosaics of the iconic video game figures on walls around Paris almost two decades ago. A self-described UFA, Unidentified Free Artist, Invader has been known to hang out with some of the most prolific and renowned street artists in the world, including Banksy, whose work sells for millions of dollars. While Invader is based in Paris, he has worked in cities all around the globe including Miami, Cancun, London, Vienna, Bangkok and Tokyo.





(00) 0 0123456 000000001 8

SIZE	1	no More Sole searching	
UK	10		
EUR	43		
CM	29	STORY BY GRACE LEE	DESIGN BY SYDNEY OAKLEY
27.11.15		MADE IN VIETNAM	#327362

HERE IS A BREAKDOWN OF 6 SNEAKER COLLABORATIONS FOR THE *Savvy trendsetter* #7361

Rihanna x PUMA



Named the PUMA Women's Creative Director in December 2014, Rihanna has changed the sneaker game by remixing the PUMA suede with a platform sole. The PUMA Creeper sold out in three hours. If anything, the sellout and demands of restocks from customers can only hint that the sneakers were a major hit.

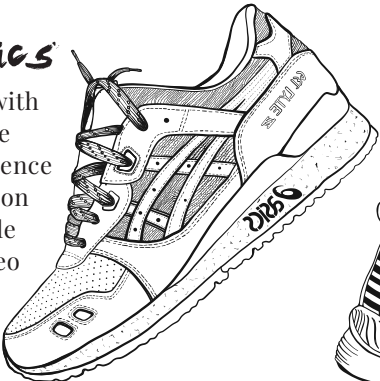
A collaboration or partnership plays a pivotal role for any footwear company. Collaborations can connect consumers with the idea of a new product and maintain a beneficial relationship with a celebrity. Meticulous thinking and planning go into each design, a story between the collaborator and the company. More than the perception of a new shoe — there is creativity, there is art, and there is passion behind every sneaker collaboration. That does not necessarily mean that all sneaker

collaborations are effective. Not all of them are successful — some fall short. In an industry where not all items are pleasing to consumers, it is hard to find that balance for effective sneaker collaborations. The secret lies between staying true to the company's brand and reflecting their collaborator's personality — all embodied in a sneaker. Sneaker collaborations are still omnipresent in today's celebrity-obsessed market. Various sneaker collaborations are effective and instantly sell out at retailers.



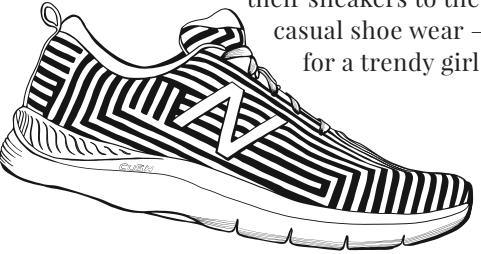
Wale x Asics

Villa, a sneaker retailer, teamed up with Wale to create "The Bottle Rocket." The collaboration is based on an Independence Day theme with blue and red contrast on the outside and inside of the shoe. Wale debuted his sneakers in the music video for his latest single, "The Matrimony."

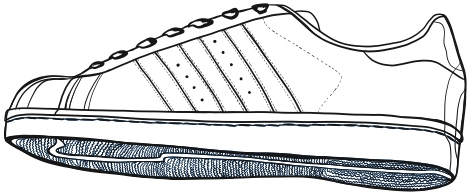


Kate Spade x New Balance

This collaboration re-vamped the New Balance shoe with four vibrant prints tailored to women. The idea behind these sneakers was for women to feel comfortable enough to wear their sneakers to the gym or as casual shoe wear — perfect for a trendy girl on the go.

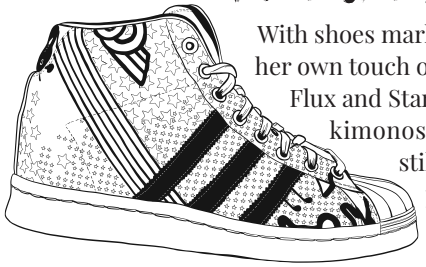


Pharrell x Adidas



Pharrell has teamed up with Adidas to create a Superstar "Supercolor." Supercolors are the same iconic Superstar style but now in 50 shades of vibrantly colored monochrome. The option to choose from various color tones provides convenience — it's no surprise that the collaboration was and is a huge turnout.

Rita Ora x Adidas



With shoes marked relatively reasonable, Rita Ora puts her own touch of traditional Japanese culture on the ZX Flux and Stan Smith sneakers. The print resembles kimonos with geisha-inspired detailing, while still adhering to the iconic Stan Smith perforated three-stripe feature. These sneakers are tailored for women.

Fragment Design x Nike

Fragment Design teamed up with Nike to create the Nike "Sock Dart" in 2004. These men's sneakers returned again in late 2014 with a new design. What is most interesting about this sneaker collaboration is that the "Sock Dart" is a laceless sneaker with an interesting build. The sneaker is designed with a sock-like structure at the top of the shoe to create a more futuristic, trend-setting appeal.



COMIC RELIEF

STORY BY ALISA PELAEZ AND DESIGN BY NICOLE GOLDFARB

With at least three different major cinematic franchises on top of multiple TV and streaming shows, it can be hard to keep track of all the different superhero stories hitting the big (and small) screen. When you find a character or storyline that resonates with you, finding a good starting spot can be hard. Most major characters have gone through decades of reboots, creative team changes and alternate universes, only compounding the problem. Fortunately, we've compiled a list of comic book recommendations for this season's most anticipated movies, perfect for an introduction to comics, starting out with a new character or just background for hordes of "this isn't how it happened in the comics" discussions.



BATMAN VS. SUPERMAN: DAWN OF JUSTICE

Both Batman and Superman were created in the late 1930s. With almost 80 years of comics to wade through and numerous joint ventures in various universes, picking a starting point can seem intimidating. Let's face it; they've been making Batman and Superman movies for decades, and if you haven't picked up one of their comics at this point, you might be better off trying a different hero. Instead, try Wonder Woman, who has been around almost as long as the boys but is finally making her big screen debut in "Dawn of Justice." If you want to make sure to include Bats and Supes, go for Christopher Moeller's "Justice League America: A League of One." In this arc, Wonder Woman receives a prophecy about the awakening of a dragon. Unfortunately, it's predicted that the one who slays the dragon will die in the process, so Wonder Woman must cast her JLA teammates aside and take center stage to fulfill the prophecy.

X-MEN: APOCALYPSE

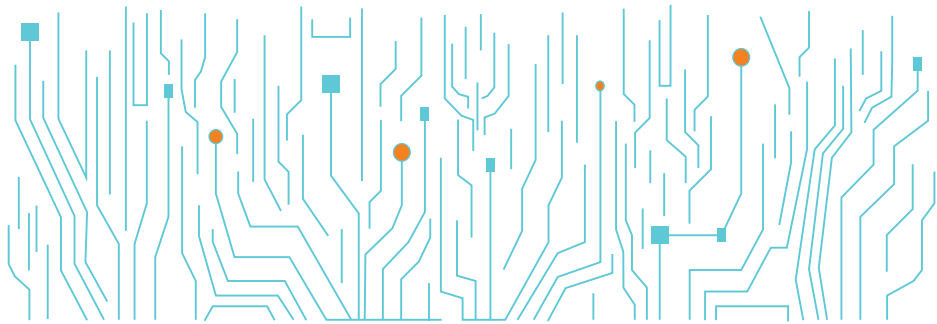
As is the case for many comic book movies, "X-Men: Apocalypse" is not based on one arc but is an amalgamation of several different incarnations of the Apocalypse character. For an introduction to Apocalypse himself, try Terry Kavanagh and James Felder's "The Rise of Apocalypse," an origin story for one of the X-Men's most notorious villains. This arc takes place 5,000 years ago in Egypt where Apocalypse was born En Sabah Nur. The plot is short and simple, and the art can be lacking at times — for a better story with Apocalypse as the villain instead of the hero, read "Uncanny X-Force: The Apocalypse Solution." In this volume, well-known favorites like Wolverine and Deadpool team up to defeat threats to mutant-kind, in this case a young Apocalypse. Writer Rick Remender touches on many of the quintessential themes of the classic Apocalypse stories in this arc, and its spin-off, "The Dark Angel Saga," is one of the best-reviewed comics of the decade.

CAPTAIN AMERICA: CIVIL WAR

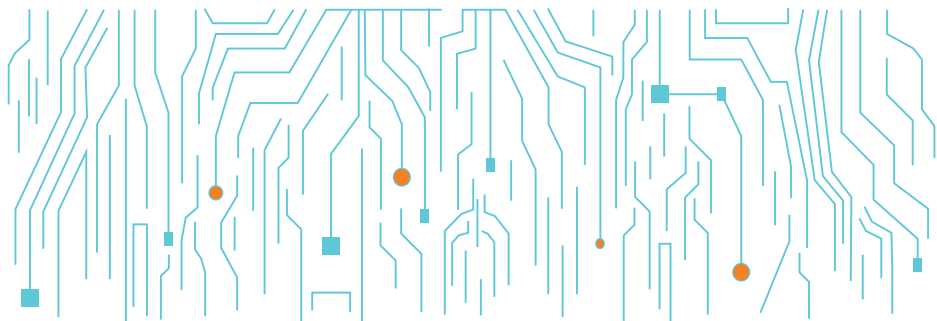
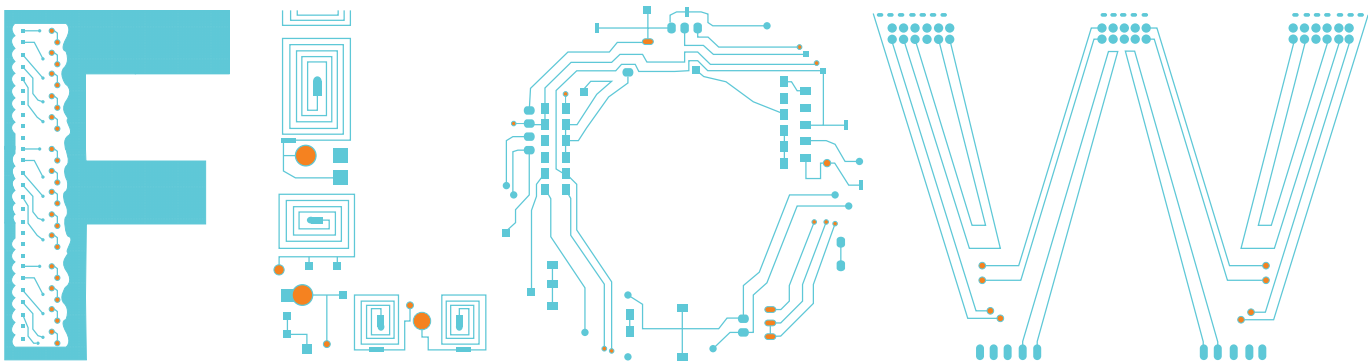
While the Civil War comics event is fantastic, it's one of the most daunting comic arcs to start with as a new fan. Not only is it long, spanning more than 100 issues, but it contains so many characters that even tenured Marvel fans may need a second reference. If the 2014 movie didn't convince you, start with Ed Brubaker's "Captain America: Winter Soldier Ultimate Collection." Though the titular Winter Soldier doesn't have as much of a direct role in the comic "Civil War" as he does in the movie, the events of the two arcs happen concurrently. This gives you a taste of Civil War without the complications of the multiverse, as the cast is much smaller and more familiar. That being said, if you feel up to the challenge, starting with the "Civil War" 7-part comic (penned by Mark Millar) and moving your way out to the full series may be the best way to go.

SUICIDE SQUAD

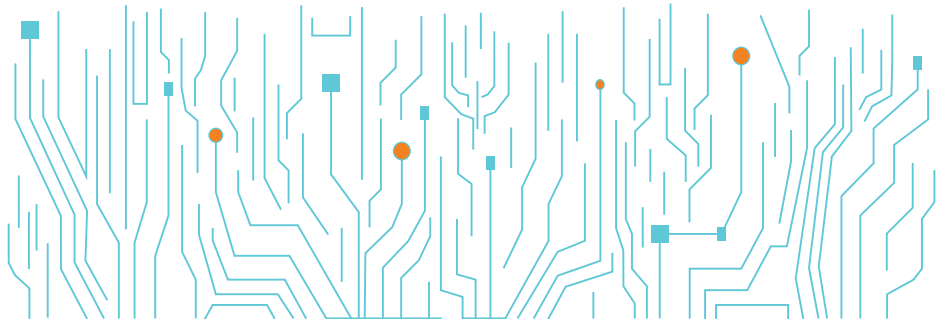
The Suicide Squad, a team of criminals who complete dangerous missions in exchange for their freedom, was originally created in the 1950s, but writer John Ostrander took over in 1987 and turned the characters into the team we know today. Then in 2011, DC launched 52 new comics series, dubbed the "New 52." The ensuing Suicide Squad reboot brought fan-favorite Harley Quinn onto the team. However, the New 52 Suicide Squad has been passed between various creative teams and in many cases, pales in comparison to the original Ostrander run. Unfortunately, much of Ostrander's Suicide Squad is currently out of print. While not the easiest place to start, (as it relies heavily on the continuity from the greater DC universe) Ostrander's 2008 "Suicide Squad: From the Ashes" strikes the duo of good writing and characterization while still being fairly easy to find in shops.



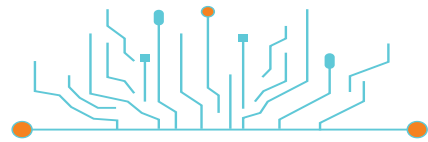
THE WORDS MUST



AUTHORSHIP IN THE DIGITAL AGE

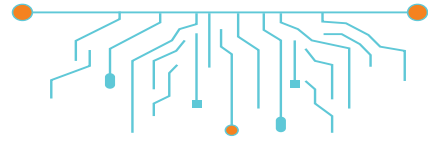


STORY BY VICTOR LEWIS AND DESIGN BY ALLISON LYLES



There's an old joke that goes a little something like this:
"What's the difference between a professional writer and a large pizza?"
pause for punchline effect
"A large pizza can feed a family of four!"
bask in applause and laughter
Unfortunately, like all humor, this joke proves all too often to be based in slightly uncomfortable truth. The stereotype of the starving artist exists for writers as it does for the rest of the creative community. Fortunately, there is hope. Even if that hope doesn't always include a large pizza, much less a fat paycheck.
Without the need for a publishing deal to get books in the hands of readers, a studio executive to approve a script for filming, or a recording studio to cut an album, the Internet has proved that it can be infinitely more than information: It can be fertile land for a new generation of storytellers to colonize, pushing their work faster and further into the ether than ever before. Being part of a community with worldwide roots allows for unique opportunities for the aspiring avid writer.
"I've always written as part of a community," says Sam Hughes, curator of his personal collective blog "Things of Interest" and author of noted online novels "Ra" and "Fine Structure." "If the community isn't encouraging, I say find another one."
Much as YouTube transitioned from early days of vanity vlogs and the occasional burst of Flash-animated color to a vast proving ground for amateur filmmakers and budding entertainment personalities, the typical start-up author has found a home on the Net where work can be written, read, reviewed and eventually paid for.
The days of Quentin Tarantino working in a video-rental store to learn film techniques or Robert Rodriguez selling blood to finance his first film are almost gone. Now, any aspiring

creative professional can demonstrate with a shoestring budget and a mid-range camera why someone else should provide the capital they need to make their art. The same principle applies to writing of any variety. If the author is willing to put in the time and effort, the Internet unfailingly provides one thing to the lucky few: visibility.
"I expected to have no audience, no support, for the interest I got to be middling at best," says J.C. McCrae, also known as "Wildbow," the author of the hugely popular online superhero serial "Worm" and subsequent works "Pact" and "Twig." "My self-esteem was nothing, so saying I had any hopes for the writing at all would be a lie. It was an experiment, and I think the fact that it was an experiment made every success and every positive comment a genuine surprise; it meant I didn't have to face the void. I grew as the writing did, and found esteem and identity and hope as the writing grew."
Based in the UK, Hughes finds time on free evenings and weekends to work on his projects. Spending his days working for "an International company that makes Machines. For Business," Hughes treats writing as a scientific and logical progression of his thoughts onto the page. For McCrae, producing content full time is a job steeped in ritual and unwritten scheduling designed to keep him focused and productive and his teacup filled.
Hughes' work is unforgivingly precise and reflective of his technical background, keeping hand-waving to a bare minimum and abiding by strict structure. McCrae's prose is fast and fluid, providing readers with a firehose of plot and characterization to drink from that somehow doesn't satisfy until the crashing, multi-layered, and supremely satisfying conclusion you would expect from a serial the length of roughly 27 normal novels.
Savvy was fortunate enough to speak with both authors and about their experiences.



Online serials are such an immediate format... what does your editing process look like?

SAM HUGHES You can edit forever and still never end up with something you're totally satisfied with. The trick is to know when to walk away. In general, the point when I declare a chapter "done" is the point where my need to get the current chapter out of my life outweighs my need for it to be as good as possible.

J.C. MCCRAE I edit what I can before the chapter goes live and fix anything the readers raise my attention to, but what I put out there is fairly rough and raw. I got into serial writing to break a habit where I kept going back to what I'd already done or to the start of the story and I'd edit it ad nauseam to get it "right," burn out all motivation I had to work on that story, and then leave the work unfinished. Now that I'm editing "Worm," my first work, to try and get it to a publishable standard, I'm having to learn to edit effectively, which is admittedly a struggle.

How do you keep the scale of your work from spinning out of control? Does your status as a writer who sets your own parameters influence the scope of your work or the topics you write about?

SH I don't find world-building hard, and it's not a bad thing to think deeply about all aspects of a new fictional world. The problem comes when you decide to jam every single detail of that world you built into the story, no matter how relevant to the story it is; then you end up with a story which isn't much more than a tedious, extended guided tour of the world. I consider the purpose of world-building to be world-destroying. There's no point in setting up a hugely complicated and original universe unless you're going

to closely examine the foundations of that universe, challenge those assumptions and maybe overthrow them. This makes the world-building count for something in the narrative, rather than be arbitrary.

JCM The worlds I create make sense to me. I know the characters; I know the various elements that go into making those characters or why the characters are the way they are. When you devote 40ish hours a week to a story ... then that story is present in your mind. To use a computer analogy, there's no need to store or pull the info from the hard drive — it's all in the RAM, it's there, immediately accessible, floating in my headspace. If I were writing 20 or 10 hours a week, I think writing would be far, far harder than it is with me writing 40 hours a week. Stuff wouldn't be as present. I run into this when real life gets in the way.

An active online fanbase can be both a blessing and curse. What kind of experiences (positive and negative) have you had with the online community/communities that follow your work?

SH Positive feedback is rewarding, negative feedback is demoralizing unless you have techniques for managing it. I find that as my readership has grown, their expectations have become greater and their demands and feedback have become more specific ... You also have to keep in mind that your opinion counts for something.

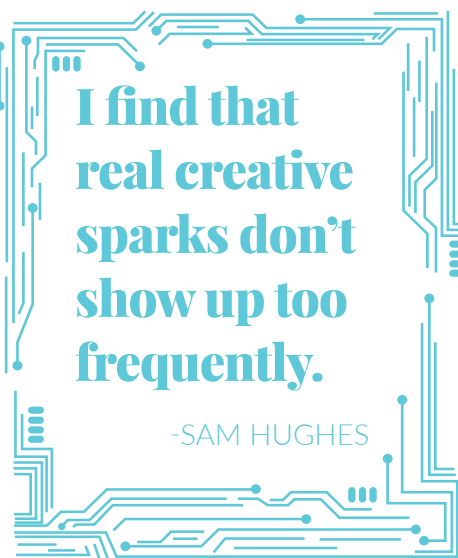
JCM The reality is that I write and I say "I'm going to write for free, you can pay me what you think is appropriate and if you do I'll write more," and my fans pay me a living wage. It would be so easy for them to sit back and do nothing, be selfish and take what I'm putting out there, but they don't, and that's really cool ... Being an online content creator does have its dark side, though ... What

caught me off guard was the deluge of negativity. The positive outweighs the negative in terms of responses, but holy damn, can the negative be louder and more persistent. That one story arc or chapter that you wrote when you were tired or distracted by a death of a loved one or because you otherwise weren't on your "A" game will generate negative comments on a daily or even hourly basis so long as it's up there ... You realize that a share of critics don't necessarily want to help or help effectively, or they give bad criticism, or you've already heard what they're saying literally 2,000 times already, and it's just a background noise that sounds and feels an awful lot like what that voice of doubt in the back of your head has been saying all along.

Where do you find inspiration?

SH Inspiration isn't really my model. I find that real creative sparks don't show up too frequently. I'm more likely to start with one or two small, interesting ideas and then gradually turn the handle, extrapolating the universe around them, taking them to their logical conclusion, until a story appears.

JCM I'm a creative person, and I'm confident saying that. As a kid I was a storyteller, a crummy artist, a liar and a voracious consumer of media. As an adult, I'm a writer and still a voracious consumer of media.



How much research/planning do you do?

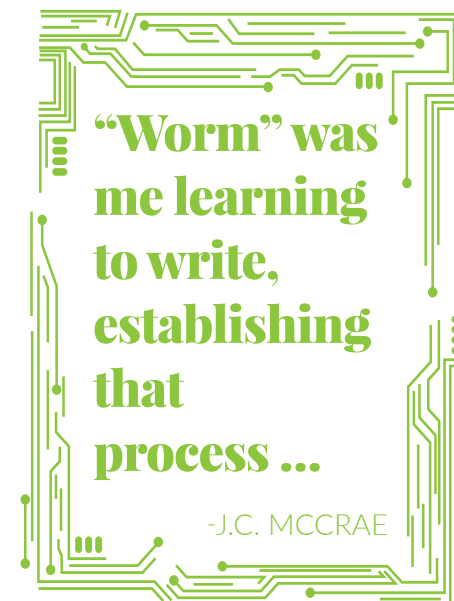
SH Relatively little research, because most of my stuff is predicated on purely fictitious science, which I can bend in any direction I want. However, I do boatloads of planning. Of course, it's never enough.

JCM I wing it, so it stays interesting to me. I generally know the premise of the story and the general sense of where it's going, with a few key points I want to hit along the way, but even then, the key points aren't what you'd think they would be; I'm interested in cool scenes, not in the pivotal or turning points of the story. Sometimes I don't know the decisions my characters will make until they make them.

How has your work changed over the years? Have you seen your readers evolve with you?

SH I think I've become better at descriptive writing and longer-term planning, but I'm still not great at characterization or distinctive dialogue; every character has my voice. Character-driven plots, as opposed to concept-driven, I still find very difficult, because characters have wills of their own and never want to advance the plot the way I had planned. Meanwhile, my readers have become very astute at predicting future plot developments, which makes it next to impossible to pull off grand reveals or twists.

JCM Prior to "Worm," as I mentioned, I struggled with the writing, endlessly revising. In the 2.4 years I spent writing "Worm," I learned so much more than I did in the 10 years of struggling. "Worm" was me learning to write, establishing that process ... It is in itself, from the somewhat amateurish beginning to the frantic, multi-layered ending, kind of a demonstration in that learning.



"Pact" was ... ah, "Pact" was a different story for me. My second work, second album syndrome. I did learn things from the writing of it, but they were mostly lessons learned from mistakes. What not to do in pacing or character. What not to do in day to day life, in terms of taking on too much at the cost of the work. Above all else, I learned that if I write what I enjoy, I can trust that there is an audience out there that also enjoys it. If I don't enjoy the writing, which I didn't when it came to "Pact," then I don't have that trust. Even today, with a vocal contingent of fans saying they did like it, that it was good ... I still hesitate to recommend it to others.

"Twig," currently ongoing, is more the growth I wanted to be doing ... I took the mistakes made in "Pact" and have been working on developing my ability to write character, to write dialogue and to appeal to fans. I've learned also that to really get traction online, a story needs to be expandable, to appeal to fanfiction writers and stuff. "Twig" is, compared to "Worm" and "Pact," a very contained story, with less room for people to add to the universe.

"Pact" got half the readers "Worm" did in its heyday, and "Twig" got half the readers "Pact" did, but ... the fans that have stuck with me are the most loyal, and there is still a flurry of interest and a lot of engagement across the board.

How do people find out about your work? Do you have a PR agency?

SH I gain most of my readers from other readers organically sharing links around. I know I have a few cheerleaders who will drop my name and some links whenever a discussion of free online science fiction is taking place. I do very little self-promotion indeed and I have no use for a PR agency. This isn't my day job.

JCM People find out about my work through word of mouth. From the beginning, I've never been into self-promotion or social media. I prefer to write something good and let that work promote itself. To attach myself to a PR agency, to advertise, to tweet or to use Facebook would all be distractions, another set of things on my plate, and while they could get me attention, I feel like I'd be writing less or writing at a lower quality as a consequence.

How do you prefer your work be read? How do you prefer to read the work of others?

SH In linear order, word by word.

JCM I prefer my work read online, if only because the stats are another measure by which I can track how happy and gripped my readers are. In consuming the work of others, I like to binge-read or binge-watch ... take it in as fast and undiluted as possible.

How confident (or not) are you when publishing your work?

SH More confident the instant before pressing the button than I am the instant afterwards. It's astounding how many tiny mistakes leap out at you as soon as a new chapter becomes live.

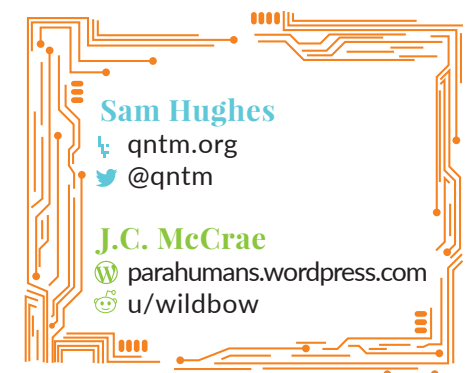
JCM I'm getting more confident. Most chapters, I don't worry too much.

But when family stuff intervenes or I'm tired, I find myself in less familiar waters, rushing more, taking less time to revise or scrap a given section of writing I'm not sure about. I often find myself in a position where if I'm convinced it's garbage, the readers love it, and if I'm fairly happy with it, the readers tear it apart.

Would you consider your writings/sites/web presence self-contained, or does it bleed over into your personal life?

SH It's not a secret identity, if that's what you mean. People I know in reality know I write. Some of them even read my stuff and enjoy it.

JCM Definite bleed. Writing involves sacrifices, and one of those sacrifices is in what I mentioned before, about the writing being in my personal RAM, so to speak. When I'm doing just about anything ... the writing is there, in my head, conversations playing out. It's like this story I read, where a guy was at a party with his wife. She nudged him and whispered, "stop writing," and he realized he was. He was in that headspace, plotting his story, figuring out character, deciding on clever little bits of conversation he had to stick in the story. It impacts everything I do on some level; it impacts every relationship. It's an integral part of my identity and a career or job with no vacations allowed. △



INVOLVE

NEXT LEVEL AND BEAT MAKING LAB AT UNC



THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

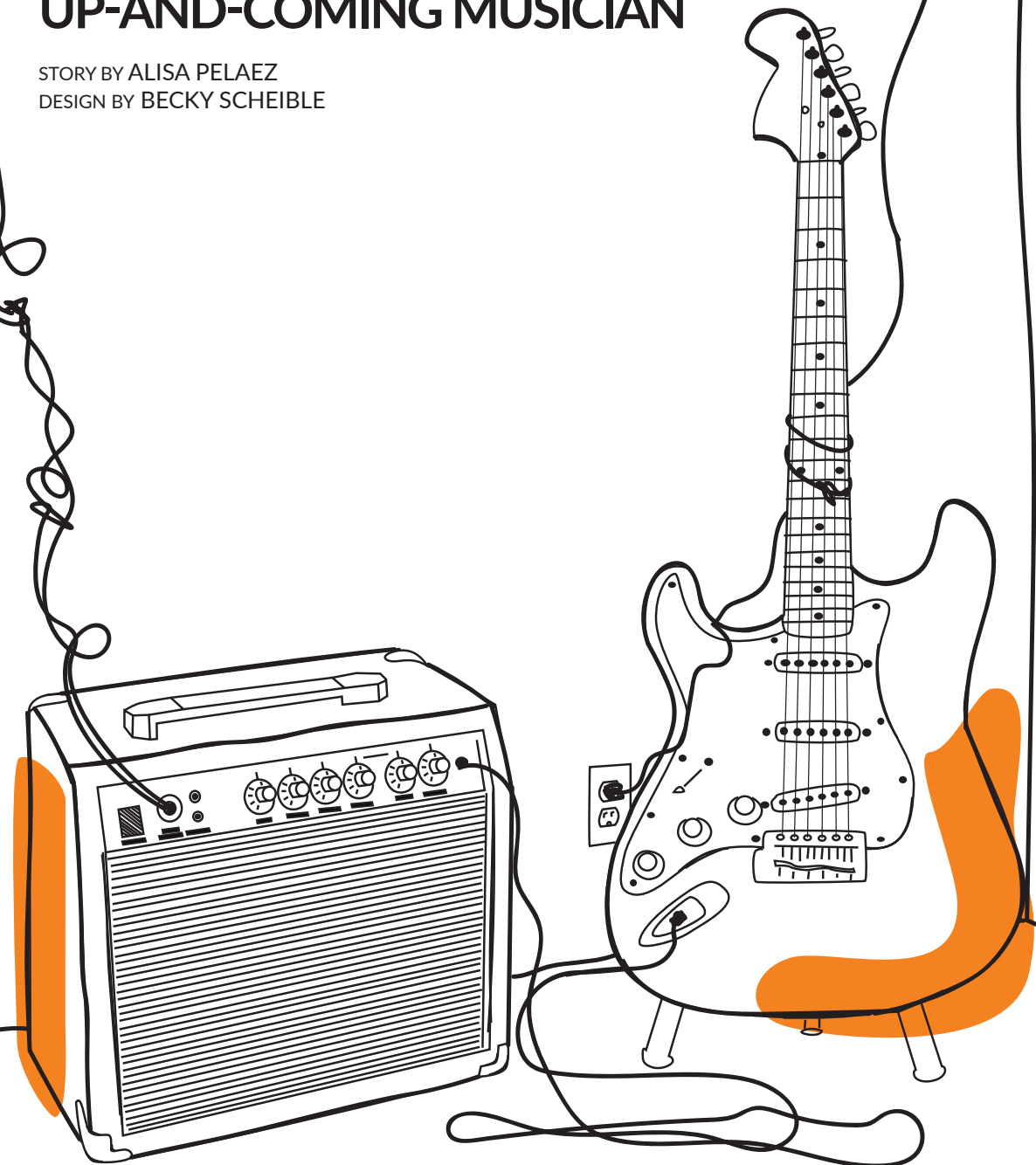
INNOVATE CAROLINA

innovate.unc.edu

PITCH IT

HOW TO MAKE IT AS AN UP-AND-COMING MUSICIAN

STORY BY ALISA PELAEZ
DESIGN BY BECKY SCHEIBLE



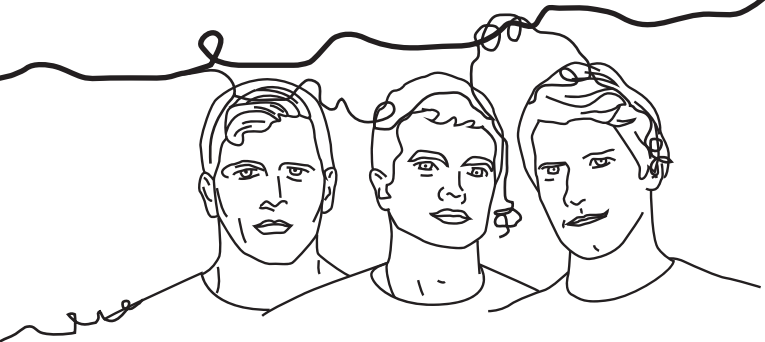
Although the instruments have stayed the same, the way bands produce, market and sell their music is ever evolving. Kids are making albums in their bedrooms on laptops and tablets; bands are amassing national and international

fans on Twitter and Facebook before they're even signed to a label, and some artists are choosing to forgo record labels all together. Like the keyboards and guitars they play on, some aspects of the music scene have remained intact, and face-to-face

networking is still the key to many bands getting gigs. To grasp the idea of what it's like to be an up-and-coming musician in the year 2016, Savvy spoke with two bands and two solo artists:

Cold Weather Company

Cold Weather Company is a folk band from New Jersey made up of guitarists Brian Curry and Jeff Petescia and keyboardist Steve Shimchick. The band formed in 2013 when the guys were still in college. After releasing a series of demos, Cold Weather Company put out their first album in 2014.



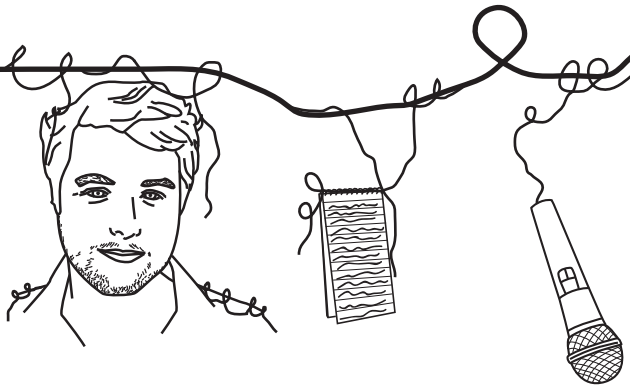
Supatight

Will Miller is the percussionist of the North Carolina-based funk and jam band Supatight. The band was formed in high school by bassist and lead singer Tyler Mack and guitarist Mikey Domanico. They have since cycled through several lineups before rounding out their numbers with lead guitarist Josh Bertram and keyboardist Matt Powers, and they hope to put out their first album with this lineup (but second as Supatight) sometime this year.



Colton Kayser

Colton Kayser is a singer-songwriter from New Jersey. Mixing rock, folk, country and pop styles, and with a focus having great lyrics alongside strong melodies, Kayser put out his self-titled debut album in 2013. It's out on Spotify, iTunes or anywhere else you'd like to pick up some new music.



Terry Moore

Terry Moore is an Amsterdam-based musician whose current projects include the band Koala Ghosts and his solo songs under the name In The Raw. Moore first picked up the guitar at age 16 and has been in various bands and music project since the 1980s. While he hasn't officially released any singles with either of his current projects, Moore is optimistic about their future.



GIGS

Proficiency playing live is an essential part of any great band. Moore describes live performance as the most rewarding part of being a musician. Playing in the right venue and to the right crowd is equally important as the show itself for up-and-coming bands. Sometimes finding that venue can be a struggle.

Coming from the Jersey area, Cold Weather Company is not overly fond of playing gigs in New York City. They say the city is oversaturated with venues and one show doesn't get very much attention. Instead, they set their sights on college towns.

"When it comes to the music scene around the country, colleges are the arteries that you can get to and spread it out to the rest of the people," says Shimchick.

Kayser echoes his sentiment, saying, "The more I tour, the more I find that there's places that you'd never really hear about if you weren't from there that are absolutely phenomenal."

One of Kayser's strategies is trading shows with people. For this, he'll meet up with other musicians, usually by being introduced by mutual friends or going to their shows. Then, when that band is in his hometown, he can give them a place to stay and help them book a gig. In return, when Kayser is on tour, he can pull from his network of musician friends to find a couch to sleep on or a basement to play in.

Trading shows also helps get more people in front of a band. The friend helping out in another town will invite all his or her friends to the gig, which is often a crowd of people who may not have otherwise gone to the show.

"You're playing for a crowd that you wouldn't normally get because it's all their friends. They understand that it's their friends, and they listen and pay attention. They don't talk over you. It's an easier way to get an attentive crowd than playing in a club where no one knows you," says Kayser.

Curry says that for up-and-coming bands, bars and other small clubs are not the ideal place to play when you're looking to get the word out.

"A lot of times at bars, unless you're playing loud or heavy music, people are just there to drink and don't really want to pay attention to some folk band," he says.

Shimchick says, "The biggest support for the local scene is the house shows and the basement shows."

At these sorts of shows, among friends, it's easy to get a crowd invested in the performance and the music. Having a good network of bands trading shows also helps to line up basement gigs.

"Some of your favorite bands could be playing in your town, and you'd never even know it," says Shimchick, explaining the network of underground shows put on by music lovers, often not even marketed by the bands themselves.

Supatight also gets gigs by trading shows. Some friends of the band are popular enough to get them exposure beyond house shows. This can mean traveling long distances and not making much, if any, profit.

"The band operates like a democracy," says Miller. "So if it's a 3-to-5 vote, then you play the gig, and most of the time it works out for the best."

Supatight describes their schedules as "weekend warriors." The band plays shows Thursday through Saturday, and then everyone goes back to their day jobs the rest of the week. Miller is the only member who is a full-time musician. The guitarists are servers, Powers is a cook, and Mack makes hummus to pay the bills.

This can lead to some crazy nights and bleary-eyed mornings. If

Supatight plays a gig in Blacksburg, Va. (another college town), on a Saturday night, they could be playing until 2 a.m., then hanging out with their friends until 5 or 6. If someone has to be back for a Sunday afternoon shift, this could mean high-tailing it back to North Carolina early in the morning, often with little to no sleep.

Miller says that you just have to think: "Is it worth it? Is it really worth doing this? And then we would play the shows and be like, 'Hell yeah! This is awesome.' It's definitely worth it."

SOCIAL MEDIA

For Cold Weather Company, social media has become so ingrained in how they operate as a band that it's difficult to imagine life without it.

Their foray into the world of Internet promotion started shortly after the founding of the band. The band formed in November 2013, but two months later, in January, Petescia left to study abroad in New Zealand for six months.

Fortunately, the band had written several songs and recorded most of Petescia's parts before he left. Over the subsequent months, Curry and Shimchick finished recording and mixing the songs and released them periodically online, usually via SoundCloud.

The cycle of announcing the release of a song, building up excitement, releasing the song, and then announcing another release helped the band gain momentum, even while they were separated and limited in their ability to perform live.

"It was a blessing in disguise, me going away," says Petescia.

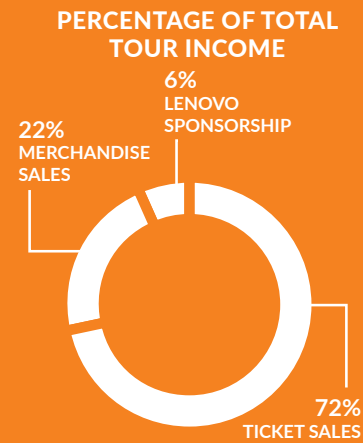
Curry says, "Before this band I was always in the mindset that if

You always have the opportunity to get the right person to listen to your songs as long as you have the Internet.

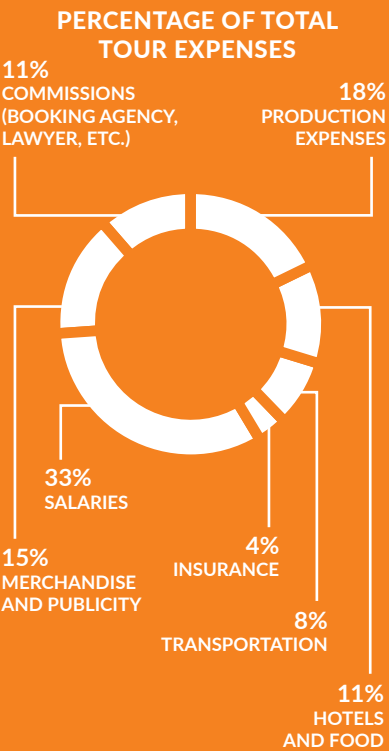
- BRIAN CURRY, COLD WEATHER COMPANY

SHOCKING COSTS

You might think that once a band gains a large following, it will make stable profits. A case study of an indie band Pomplamoose dispels this notion. The band went on tour in 2014 and earned about \$135,983 in revenue.



However, Pomplamoose spent \$147,802, yielding a net loss of \$11,819. Despite this loss, the band still says the tour was worthwhile to gain popularity and continue on the path toward profitability.



Source: Digitalmusicnews.com

the music is good enough, we’re going to make it. If we play enough shows and we go to the right places, we’re going to find the right venue and somebody will be there, but you always have the opportunity to get the right person to listen to your songs as long as you have the Internet.”

Shimchick is the social media wizard of the band, constantly finding new people to follow, replying to messages and sometimes earning new fans from social media alone. But his is not a solo endeavor, and each member contributes uniquely to their collective online presence.

Curry went to school for landscape architecture and has a background in design. With that, he is able to design posters and promotion images for the band and keep the website looking good.

Petescia has a background in advertising that at one point had him running the official IHOP Instagram.

Cold Weather Company has found that having distinct personalities is key to their social media success. Each member has a distinct posting style: Petescia talks about soccer, Curry likes the outdoors, Shimchick favors puns, and they each make sure to sign all of their posts.

Kayser has a similar take on all things Internet. He says, “Being good is a prerequisite. You have to be able to use the tools available to you.”

Aesthetic is also key. Kayser ensures that all aspects of his marketing, from his logo and the colors of his t-shirts, to the images on his website, reflect the type of music he plays.

For Supatight and Koala Ghost, Facebook is their primary form of social media. From there, they are able to link to other content such as YouTube videos and pictures from live shows.

Miller says sometimes when booking gigs, a Facebook page or other social media account can substitute for a formal press kit. If an artist has enough likes, that can almost guarantee booking certain gigs. He

says it’s also probably easier for booking agents, only having to click through a few links instead of dealing with numerous packages from bands.

There’s generally a correlation between gigs and social media as well. After a particularly good show, Miller says, he can watch their Facebook likes and YouTube views go up.

Even with all their strategies, Shimchick says, “A lot of what we had was luck, too.”

MUSIC

Making the music itself is obviously the most integral part of any band

We’ve literally had to turn down gigs because we couldn’t afford it.
- WILL MILLER, SUPATIGHT

or solo career. For these musicians, a combination of new technology and old-fashioned hard work has allowed them to release music almost totally on their own.

Supatight is finishing up work on a new album and couldn’t be prouder, but it’s taken a lot for them to reach this particular mountaintop.

“We’ve struggled getting our name out there,” says Miller. “We’ve literally had to turn down gigs because we couldn’t afford it.”

Miller says that these struggles have helped them grow as a band. They’ve had to be entrepreneurial and learn things the hard way, but it’s created a sense of camaraderie within the band that makes it worth it at the end of the day, and makes it feel a lot better now that they’re “finally starting to get off the ground.”

During early gigs, some of the venues were small, which left them cramped on stage or unable to fit in a horn player. Now, their album is going to feature a horn player who played with Prince.

BLUEBIRD: A STRONG VISUAL

To make touring easier, the guys from Cold Weather Company bought themselves a bus, painted it blue and hit the road. After they removed some of the seats from its previous life as a school bus, their new transport (affectionately dubbed “Bluebird”), now comfortably fits the band, all their gear and even a friend or two.

Beyond simple transportation, Bluebird has taken on a life of her own. The bus has a section on the band’s website and is frequently featured on Instagram. When marketing the band, Brian Curry emphasizes the importance of having an aesthetic, something visual to complement the music. For Cold Weather Company, Bluebird is just that.



Photo courtesy of Cold Weather Company

Supatight’s music has gotten more serious. Such early songs as “Sugar Tits” and “Vape that Dank” recall memories of the teenagers who wrote them. The band has evolved as they aged, especially since Mack is now a father. This is reflected in their lyrics that have gained a social conscious, but, as Miller is keen to point out, not lost any of their goofiness.

Their upcoming album is called “Does This Work?” and features Mack’s baby son Theo on the cover wearing headphones and holding an unplugged guitar cable.

Miller spends much of his time working in the studio. Because the band members are spread out across the state, they have to record individually, but Miller says he likes it better that way, modeling themselves after the greats like Steely Dan.

Cold Weather Company records most of their songs either in one band member’s bedroom or in one of two cabins. They like the intimacy of these recordings so much that the bedroom version of their song

“Horizon Fire” made it onto their album as the opening track.

For both bands, trust and transparency are huge. They pool most, if not all, of the money made after shows into a band fund, and use it to pay for gear, gas and studio time. The guys from Cold Weather Company joke that this sort of budgeting scenario would make a great board game.

Moore also works on his music full time, but he notes that “if I am unable to earn a living, I will need to return to work.”

This is a pattern mirrored by Miller, who has gone back and forth from saving while working in the service industry to doing music full time on several occasions.

While Miller likes the democratic aspects of working with a band, Moore prefers writing alone.

“Logistically it’s far easier to write, arrange and record solo,” he says, going on to say that while he prefers guitar, he plays all the instruments needed in a band. He

adds that live shows do benefit from the styles of other musicians.

Moore and Cold Weather Company find SoundCloud to be the preferred place to put their music online. It has more of a community and interactive aspect than other services such as Bandcamp.

Koala Ghost doesn’t have any recordings now, but plans on recording and releasing an EP soon. Moore hopes to get radio airplay from his contact in Dutch radio.

For all these artists, the most important thing about being in a band is the love for the music. Without a constantly burning passion, it’s not worth all the late nights, long drives and questionable sleeping arrangements. △

Hostels and Hover Boards

Story by Josiah Graham

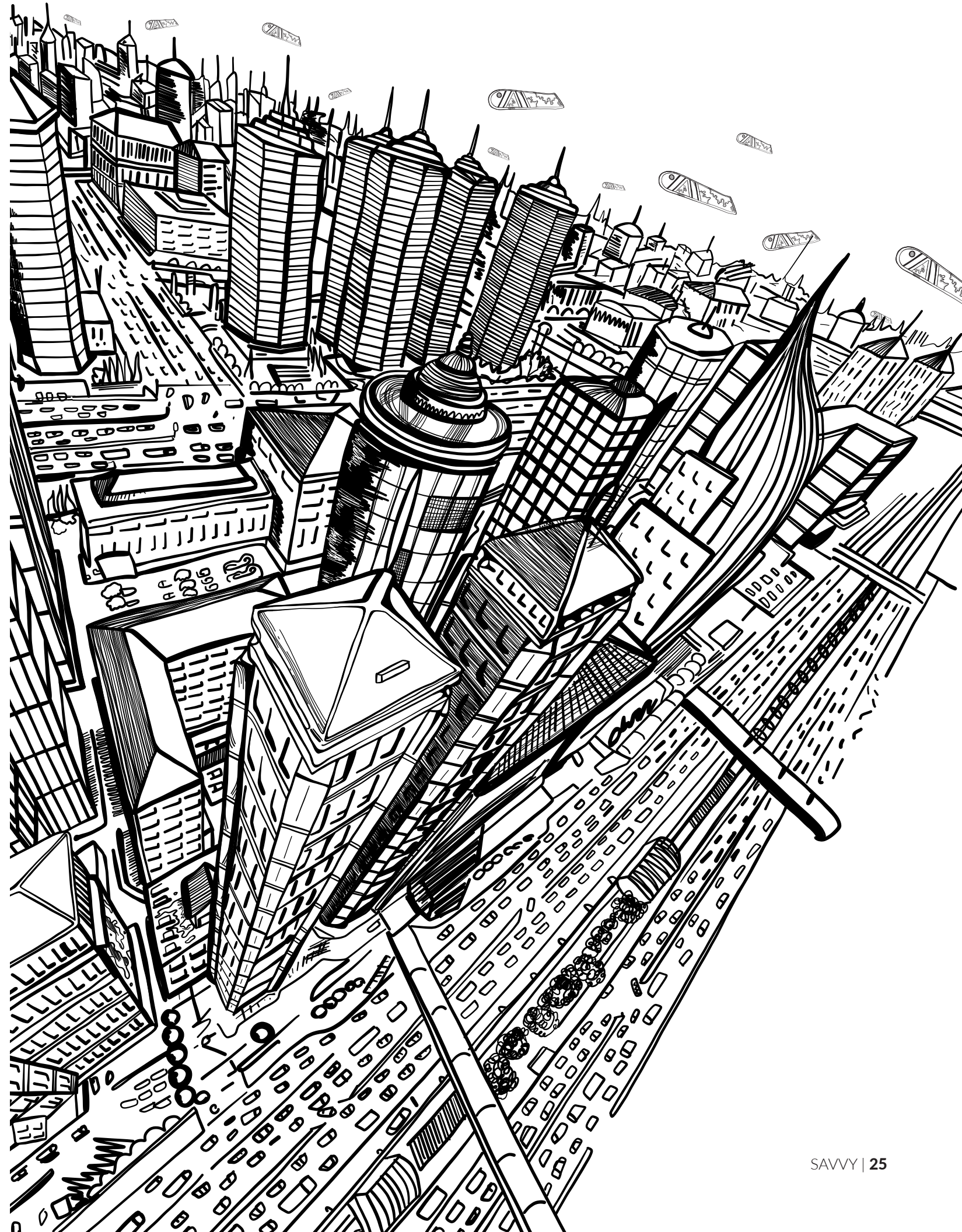
DESIGN BY SYDNEY OAKLEY

What wakes up at 6 in the morning, orders two shots of espresso injected into a Starbucks latte at noon, and rides on a tacky two-wheeled child's toy in the evening? The answer is the average American. Or rather, Americans who think they're too cool to use their legs to walk. Admittedly, the phenomenon is not confined to those from the good old U.S.A., although America is something of a hotbed.

Today, we're talking about plastic pieces of hardware that you roll on. Those appliances that catch a lot of heat, both literally and metaphorically, because of their horrible habit of bursting into flames. We're talking about your hoverboards.

Before hoverboards were banned on many campuses, people would ride them around shamelessly to class. On social media, some celebrities would flaunt their coolness while riding hoverboards in their expensive homes. And it's not just Americans: In 2015, Father Albert San Jose, a Catholic priest from the Philippines, was suspended for riding a hoverboard up the aisles during service. One thing is certain: for a cheap gimmick that costs \$100 to \$300, hoverboards sure are getting a lot of exposure.

Honestly, the potential safety hazard of having a hoverboard is not at all what



we're worried about. We're more concerned with how fast they've blown up in the mainstream, pun not intended. The hoverboards that we see today are a misnomer; these boards don't actually levitate above the ground. Instead, the base of the hoverboard is supported by two wheels and sensors that adjust to the user's weight. Learning to ride the hoverboard is supposedly intuitive; if a person wants to move forward or backward, he or she simply has to lean in that direction, and the machine deftly responds.

People have certainly complained about hoverboards. But are the boards really the problem? Maybe we're looking at this wrong. Maybe we are the problem.

1223 11th St. NW, Washington, D.C., In one of D.C.'s downtown hostels, we found that people from across the globe were still using hoverboards despite the potential dangers of riding one, including the risk of social suicide. At first glance, we didn't know what to expect. The brick façade of the building jutted out randomly in spots, like fingerholds on a rock-climbing wall. The puddles on the sidewalk cast reflections of taxis passing by and of tourists enjoying the dreary morning on double-decker tour busses. The sign on the hostel read "Duo Housing," and the Yelp reviews promised quality service. The sky poured, but over the harsh sound of wind and rain, laughter was heard from inside. That was where Lesly Hickman, a 24-year-old native of Kentucky who's a graduate student at Ohio State University, spoke about her opinions on the gimmicky product.

"Hoverboards are neat and all, but you couldn't catch me dead on one of them," Hickman said. "I see some people at Ohio State University riding them. It just looks like a fad. Not to mention that in almost every situation when you're using a hoverboard, you can actually get

to your destination faster by just using your damn legs," she continued. "My younger brother even has one; he's 21 years old. Sam's board hasn't burst up in flames or anything. I think there are a lot of cheap hoverboards out there, and that was the reason they would blow up. Sam's board is definitely tricked out, though. He has LED lights on the bottom and everything, even spinners."

Another hostel mate, Wes Dalin of Sweden, said the hoverboard has replaced his bike for most of his commutes. He's finding a use for it, even though he could just venture forth on foot.

"I get groceries on it, and I ride it to my friend's house. I also take my dog out on walks with it. The hoverboard is pretty great. It's also easy to use. I bet someone could have an easier time learning to ride a hoverboard than a bike," Dalin said.

In Washington, the nation's capital and conveniently located tourist trap, the hoverboard scene is alive and well. Business is booming, and the gimmick is growing. Out-of-towners and tourists gawk at them because... well, they're tourists. In fact, they fork over up to \$70 just for a tour on the hoverboard's tired grandfather, the Segway.

Yes, you read that correctly. That's \$70 — 70 dead presidents, 70 small salty fries from your favorite dollar menu, and all for just a tour and one hour on a Segway. Remember now, that no one buys a Segway anymore. There was a time when people thought they were the wave of the future. Before the Segway's unveiling, Steve Jobs was once quoted

Out-of-towners and tourists gawk at them because... well, they're tourists.

as saying that it was going to be "as big as the PC," though other sources state that he said the product's design "sucked." Regardless, now the Segway has been reduced to the butt of jokes in Kevin James' mall cop movies. A far cry from 15 years ago, when the Segway was supposed to change the infrastructure of cities, cut down on commutes and be the future of transportation.

To be clear, hoverboards and Segways were not the only gimmicky mode of travel tech abroad in D.C. for those folks too cool to walk. People were riding on electric scooters and bikes; one special snowflake cruised on an electric unicycle. The old favorites were definitely there as well: skateboards and scooters were in abundance. One stranger zoomed past on a Hoverboard™, note the capitalization and the trademark. We're not talking about hoverboards any more. We're talking about the Hoverboard™, as in the actual name of this particular brand, the Kleenex to everyone's "tissue." Nevertheless, what sets this particular board apart from imitations that share its name is that instead of two wheels, this device operates with only one.

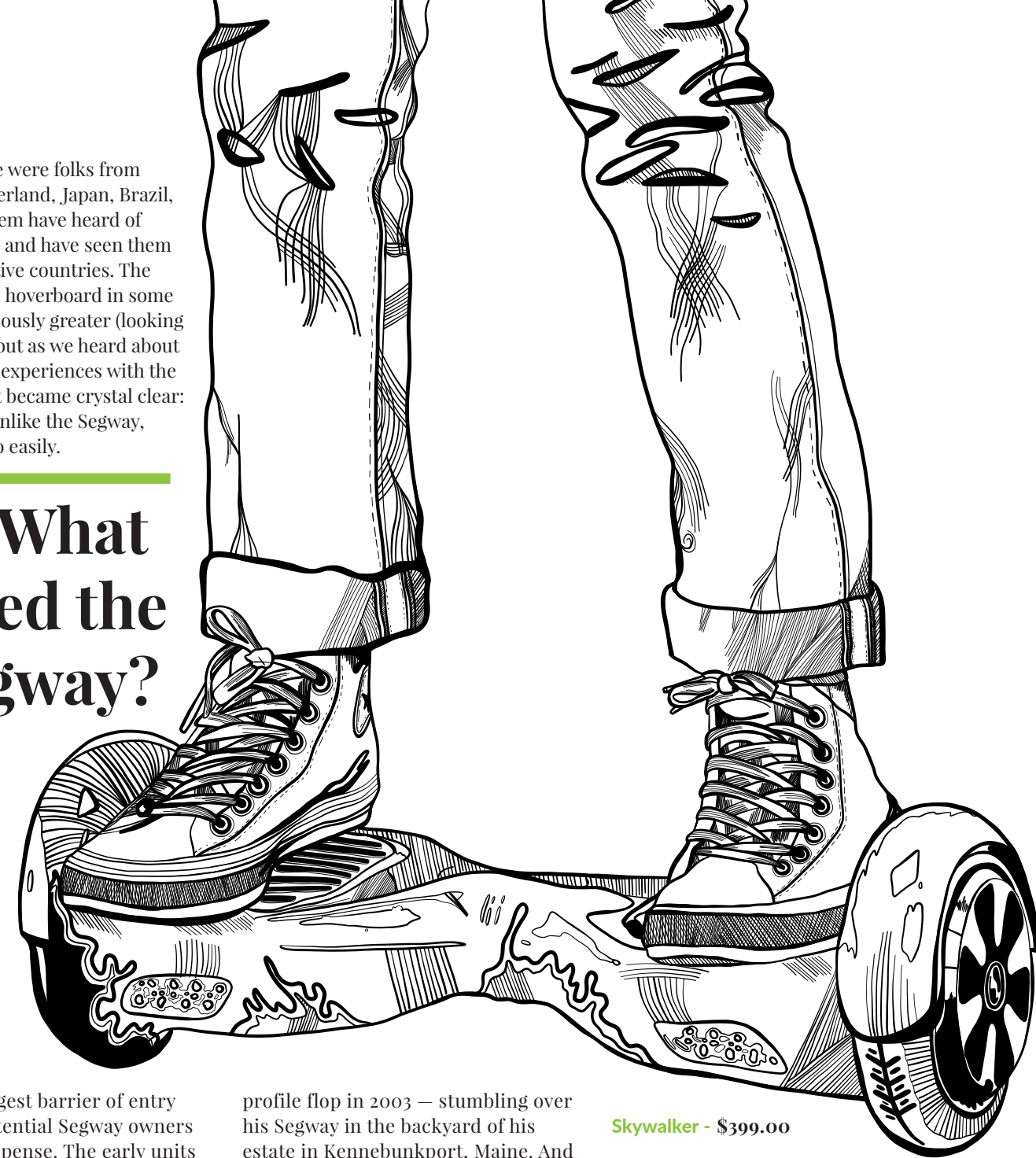
The base model of the Hoverboard™ can carry you at a top speed of 12 mph nonstop for 6 miles. Sounds neat, except that it takes 45 minutes to charge, and it is incapable of scaling steep inclines. The high-end model of the Hoverboard™, however, only needs to be charged for 16 minutes, and it can reach a modest 16 mph and travel for 12 miles without puttering out. This model is slightly more efficient at attacking steep surfaces, but you'd be better off if you just jumped off and hoofed it when there's a hill that needs climbing.

In case you were wondering, the base price for the Hoverboard™ model is locked at \$2,995, but the board with all the bells and whistles, such as LED lights and Bluetooth capability, is set at a staggering \$3,995.

In D.C., you will rarely spot people on the Hoverboard™. Most have either never heard of them, or find them a little too pricey to own. Yet, in

the hostel there were folks from England, Switzerland, Japan, Brazil, Italy — all of them have heard of the hoverboard and have seen them in their respective countries. The presence of the hoverboard in some places was obviously greater (looking at you, Japan), but as we heard about their collective experiences with the devices, a point became crystal clear: these boards, unlike the Segway, won't die out so easily.

What Slayed the Segway?



The biggest barrier of entry for potential Segway owners was expense. The early units in 2001 were priced at \$5,000 — more than a decent used car, and way too expensive for something that was supposed to be accessible for everyone. The other barrier was that America wasn't ready. We're not yet neighbors with the Jetsons, as much as we'd like to be. The Segway looked goofy and awkward, not to mention large. The Segway's first model weighed a backbreaking 100 pounds, too hefty to lug around. The Segway's image wasn't helped by President George W. Bush's high-

profile flop in 2003 — stumbling over his Segway in the backyard of his estate in Kennebunkport, Maine. And there was the unfortunate death of James W. Heselden, the owner of the Segway Corporation, who was killed after he tragically steered his Segway over a 30-foot cliff and into a river in England in 2010.

Humankind has produced mechanical marvels. The steam engine, cars, planes, trains and rockets that could reach heights humankind had previously only dreamed of spring to mind. We have also produced flops like the Segway and upstarts like the hoverboard. Collectively as a species, we seem eager to stop

Skywalker - \$399.00

walking and have something move us along. Look at us now. Generally, we don't like walking long distances. It's exercise. It's work. It's a task, that if not written down on the workout board in our CrossFit class, we would avoid. Sure, walking and running are necessary. We once needed foot locomotion to survive, back in the primal days. Unlike most animals, we don't have long fangs, sharp claws, or tough leathery skin. Being mobile and constantly moving quite literally saved our lives.

Harvard Anthropology Professor Daniel Lieberman proposed his theories on human locomotion during a talk at the Natural History spring lecture series at Harvard in 2012. The talk was titled “Why Humans Run: The Biology and Evolution of Marathon Running.” Lieberman suggested that humans were made to keep on the move.

“There are also several adaptations to help keep our bodies stable as we run for long distances, such as the way we counterbalance each step with an arm swing, our large butt muscles that hold our upper bodies upright, and an elastic ligament in our neck to help keep our head steady,” Lieberman said.

Over millions of years of evolution, we have lost that itch to keep running and moving forward with our legs. We’ve lost a little bit of that urgency. We don’t have to worry about any immediate predators anymore, and now walking is no longer a tool. It’s an inconvenience.

“Humans are terrible athletes in terms of power and speed, but we’re phenomenal at slow and steady. We’re the tortoises of the animal kingdom,” Lieberman said.

This wasn’t a dis at the human race. As the old saying goes, “slow and steady wins the race.” Which is certainly what we did.

Lieberman also stated that we have adapted long, springy tendons that snapped back like rubber bands. We also evolved to take in deep breaths as we run, which allows us to dump excess heat. However for other animals, this task is exceedingly difficult. Instead of breathing through their mouths with ease, most animals haggardly pant to cool down. And when they pant, they’re vulnerable.

“While animals get rid of excess heat by panting, they can’t pant when they gallop,” Lieberman said.

Horses, antelopes, deer, otherwise known as the animals we would be hunting, are capable of maintaining maximum galloping speeds of 30 to 45 mph for several minutes. To put this into context, the elite human runners, the

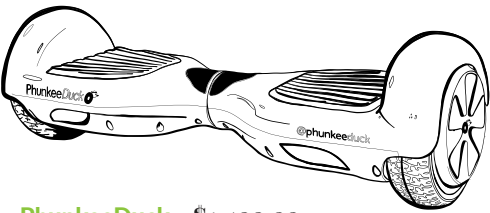
fastest and fittest human beings on the planet, can only muster 22 mph for less than 15 seconds. Humans could never catch up; the only way of surviving was by using what anthropologists call “sustainable distance.” You probably know it as long-distance running.

Humankind, in the truest expression of our nature, has taken a weapon used in antiquity for survival and made it into a leisure activity. Early man would target an animal from a herd and run it down until our prey grew so tired that it literally would die from exhaustion. Imagine if you, a member of modern human society, had to jog or walk for miles, day and night, stalking an antelope that was wounded or had strayed too far from the main herd. You’re not wearing those nice kicks you bought last week with your mom’s credit card. No, you’re wearing nothing more than your hairy and heavily calloused feet.

Chase Lambert, a software engineer from Boosted Boards, a motorized skateboard company in San Francisco, Calif., offered his insights on the motorized board industry and his prediction for the future.

“Technology is changing, and we will definitely see faster and more responsive boards in the future,” he said. “Even though I don’t build software for any of the hoverboards out in the market, I can see the changes happening. Technology is not made in a vacuum; it constantly changes. People gain insight from other ideas and improve. Some of what we do at Boosted Boards will get picked up and modified by other companies, no doubt.”

Lambert and his team work intensely on making sure the technology is as efficient as possible. Boosted Boards



PhunkeeDuck - \$1,499.99

creates electric powered skateboards that handle the road smoothly.

“I work on imbedded systems: prototyping, motor control and detailing of the overall product. It’s pretty taxing but fulfilling work,” Lambert said.

Lambert’s Boosted Boards can propel users at a top speed of 22 mph, much faster than any hoverboard on the market either trademarked or generically named. It can mount difficult inclines of 25 degrees, and its durability is also fairly impressive.

Now, it seems that humans have adapted to walking the long aisles of Costco, not the blistering heat of the savanna. We live in a world where convenience trumps everything, where if doing the simplest of tasks requires just a sliver of our time, we cast it aside, and maybe that’s not entirely a bad thing. We don’t need to run animals down for food anymore; we can just run to keep in shape. Or just ride on motorized boards for our amusement. If people like Lambert or Dalin can find enjoyment out of these contraptions, who are we to judge? Plus, if Lambert is really right, and technology does continue to improve, there’s a chance... just a chance... that the technology will get better. We’re seeing it now with the current hoverboards. They’re smaller, quicker, and more nimble than the Segway. If we keep pushing this tech forward, there could be a time when we actually get a board that hovers one of these days, and that’s not so bad. That’s great. ▲

Technology is not made in a vacuum; it constantly changes. People gain insight from other ideas and improve.

- CHASE LAMBERT



THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

**INNOVATE
CAROLINA**

innovate.unc.edu

PRESSING ON YOUR CAREER



THE NEXT GENERATION OF ENTERTAINERS — WRITERS, PRODUCERS AND ACTORS — ARE TURNING TO YOUTUBE FOR THEIR BIG BREAK.

STORY BY CAROLYN COONS AND DESIGN BY KRISTIN TAJLILI

When someone says “just between us,” they don’t typically mean you and more than half a million other people.

But Gaby Dunn and Allison Raskin have exactly such a situation on their hands with their YouTube series “Just Between Us.” The comedy duo started their channel nearly two years ago in the summer of 2014, and now they have more than 600,000 subscribers and 50 million total views.

“I’m usually kind of embarrassed to say I’m a YouTuber,” Dunn, 27, says about describing her career to family and

new acquaintances. “But then usually people are like, ‘shut up! You are? What’s your channel?’”

YouTube has become a hub for young go-getters looking to make it in entertainment, fashion, lifestyle, music and just about any other creative career you can think of. It’s not easy, as Dunn recently wrote in an article for “Fusion.” The financial state of most YouTubers is dismal — Dunn herself has more than 300,000 Instagram followers but has not made that much in a dollar amount over the entire course of her professional life.

Millions of YouTubers struggle to support themselves on ad revenue generated from their videos; they require sponsorship and promotion deals, appearance fees and occasionally part-time jobs — even as waiters and baristas.

For many people getting into YouTube, it can be about “making it” on the platform itself, but for most, it’s a vehicle to bigger, better and more lucrative things.

JUST BETWEEN US

Allison Raskin is known by her strong, full bangs and timid, prudish demeanor. Dunn, on the other hand, can be spotted a mile away by her blonde hair, with the occasional pink highlight and unapologetic bisexuality. The Raskin-Dunn dichotomy is what first led the best friends and writers/actresses to start their channel, which began as an advice show but now also features weekly sketches.

“We have these weird personalities,” Dunn says. “We were like, ‘I think everything you say is ridiculous, and you think everything I say is ridiculous.’”

The question the two pondered in their very first video was, “How late should you wait to have sex with someone?” The two, who play heightened versions of themselves on the show, took two radically different approaches. Dunn, sipping a Modelo, suggests waiting just until after you take your coat off, while Raskin, responding in subtle horror, says one should wait until he or she is in a monogamous relationship.

Fans of “Just Between Us” see themselves as either a Gaby or an Allison and are immensely loyal to the creators, commenting on every video, responding to tweets and following the two women on Instagram.

“[YouTube] shows that the audience is there,” Dunn says.

Dunn says she and Raskin make whatever “weird as hell” content they want and people will respond

positively. They don’t have to wait for approval — they are their own bosses.

“We don’t have to answer to executives,” she says. “There are no questions of whether the audience will get it. We don’t have to answer any of those questions. An executive once asked us, ‘If Gaby is gay, then why does she hook up with guys?’ Well, there’s a word for that.”

Dunn and Raskin now have multiple projects in the works, including two pilots. A previous pilot they wrote for MTV never got on the air, but they stay busy with their company Gallison, LLC.

Dunn says the duo loves YouTube for the fans, the creative freedom and the opportunities it’s afforded them to work in the more traditional space, just as they are.

“On YouTube, you don’t have to prove anything.”

THE SMALLER SCREEN

People sometimes recognize Clayton Snyder in bars and coffee shops, although his looks have changed over the years.

Snyder, 28, a part-time water polo player and aspiring actor, is most identified for his role on the popular Disney Channel show “Lizzie McGuire,” which aired from 2001 to 2004. Snyder played Lizzie’s crush and the school hunk with long, blonde locks, Ethan Craft, a role he reprised in the 2003 movie based on the show.

Snyder took a break from acting after his Lizzie McGuire days to pursue his education and love of water polo, for which he received a scholarship to attend Pepperdine University in Malibu, Calif. But after he received his diploma and dried off from the pool, Snyder decided to take up acting again, despite the years and inches of hair between him and his well-known role. So, he started small: YouTube.

“One of my earliest involvements with YouTube was just an interview as a member of the water polo team,” he says. “Then someone wrote a parody



STARTING YOUR YOUTUBE CHANNEL

It may be easy to post a video with YouTube, but that doesn’t mean every video is worth sharing. Gaby Dunn and Clayton Snyder have built their careers on the video hosting platform by dedicating themselves to quality control. Remember these three things when creating your content:

LIGHTING AND SOUND

Good lighting and high-quality sound are essential to creating an aesthetically pleasing and professional video. If you are launching your own channel, it may be worth investing in softbox lights and lapel mics, which can easily be purchased on Amazon.



CREATIVE WRITING

If you can’t afford to invest in lighting or sound, or perhaps you don’t have videography skills yet, the idea and writing behind your video must be strong. Although “Just Between Us” may seem off-the-cuff, Dunn and her creative partner Allison Raskin carefully plan and script every episode.



CONSISTENCY AND PATIENCE

The most important thing you can do as a YouTuber is upload consistently — at least one video per week. The fans won’t come overnight, so don’t get discouraged when you start with only a few thousand or few hundred views. If you stick with it, that can grow to hundreds of thousands.





of my life as Clayton slash Ethan Craft, and I did that.”

Today, that video only has 6,000 views, but in total, videos featuring Snyder have amassed millions of views on YouTube. Snyder primarily sticks to comedy, acting in sketches written, directed and produced by friends from Pepperdine who he knows have a long history of writing.

“[Writing] is the absolute most important part,” he says. “It all starts with a concept.”

Snyder says he makes a point to work with good writers on YouTube, citing the old film adage that bad movies can be made from good scripts, but bad scripts can’t make good movies.

“Independence is better than dependence, but interdependence is better than anything,” he says.

And for Snyder, whose career is limited to a couple of small roles on television shows, the sketches he performs in on YouTube make up the bulk of his acting reel, which is shown to casting agents across Hollywood in the hopes of scoring that breakthrough role in a television pilot or feature film.

“YouTube provides an amazingly easy and affordable way to create content that shows your best self as an actor,” he says.

BEWARE THE BUZZ

Snyder echoes Dunn when he says, “Some people go for the like, but you can also find your audience. You find someone that it resonates with.”

Interdependence, collaboration and support within the YouTube community are essential for survival, as is finding your audience. While many think greater recognition comes with a paycheck, there may be a hidden price.

Dunn and Raskin both worked for BuzzFeed Video, creating viral content for the wildly popular Internet media company. They worked on numerous videos, garnering attention for their comedic talent from thousands of BuzzFeed’s substantial fan base (just four of BuzzFeed’s most popular individual channels have more than 20 million total subscribers).

And while Dunn and Raskin appreciate the steady income, they feared what working for BuzzFeed might mean for the characters of Gaby and Allison.

“Yes, as a creator the stability of BuzzFeed is great,” Dunn says. “But you don’t own any of the things you make.”

Independence is better than dependence, but interdependence is better than anything.

— CLAYTON SNYDER

Dunn says her bosses at BuzzFeed were worried about the competition of “Just Between Us,” but Dunn and Raskin were equally worried about the company getting ahold of their concept. So the two left to strike out on their own.

“Now we can take ‘Just Between Us’ and sell it as a TV show,” she says. “We can sell our characters as brands. We can make money off of it.”

“I get nervous for the people at BuzzFeed all the time,” she adds.

Snyder has also found himself in a YouTube video for BuzzFeed, which has received more than 3 million views. BuzzFeed owns the content and any money made by it goes to its bank account, not the creator’s. Snyder, the other actors, the creators, videographers and editors don’t see a dime other than their set pay from BuzzFeed. In a work-for-hire structure, losing the

rights to something you thought was unequivocally yours is all too easy.

“Anything you make at BuzzFeed, BuzzFeed owns,” Dunn says. “They own the intellectual properties. Any money they make off of it goes to them, and if they sell that property, they make money.”

MAKE IT OR BREAK IT

For Lynn Jia, who works in film distribution for Lionsgate and Netflix in Los Angeles, her work with YouTube was nothing more than experience, and not particularly valuable experience at that.

Jia made YouTube videos while she was a communications and cinema student in college and worked with various groups on their channels, including on the series “Redheads Anonymous,” a comedy series about four ginger friends attempting to win an imaginary Redhead Scholarship.

The series raised more than \$15,000 on Kickstarter, has more than 100,000 views on YouTube and was named USA TODAY’s “Web to Watch.” Jia was instrumental in that success as their social media manager, which included drafting Facebook posts and Tweets as

well as connecting with other brands that might promote their content. But Jia says she’s not sure it’s helped her in Hollywood.

“It’s not even on my résumé,” she says. The series produced only five episodes, the most recent posted one year ago. It’s a pitfall many YouTubers succumb to: inconsistency.

“Having growing, consistent subscribers is key,” Dunn says. “That takes time and people get discouraged.”

Dunn says “Just Between Us” has only started to make money recently, and that comes two years after they began with just a couch and a DSLR. In those first few months, when Dunn and Raskin felt they weren’t going anywhere in their careers, they made five videos every Saturday to start themselves up.

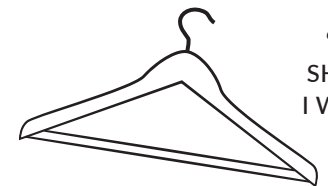
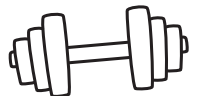
Now of their 600,000 subscribers, they get about half of that in views per video, which Dunn says is great. She advises people wanting to start a YouTube channel that patience and consistency are the two most important things to keep in mind.

“We’re never going to have a video that has a viral hit,” she says. “But the people who do, their subscribers are at like 2,000, and you can’t survive off of that.” ▲



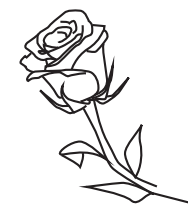
WHAT TO WATCH FROM “JUST BETWEEN US”

“GET FIT OR DIE TRYING”

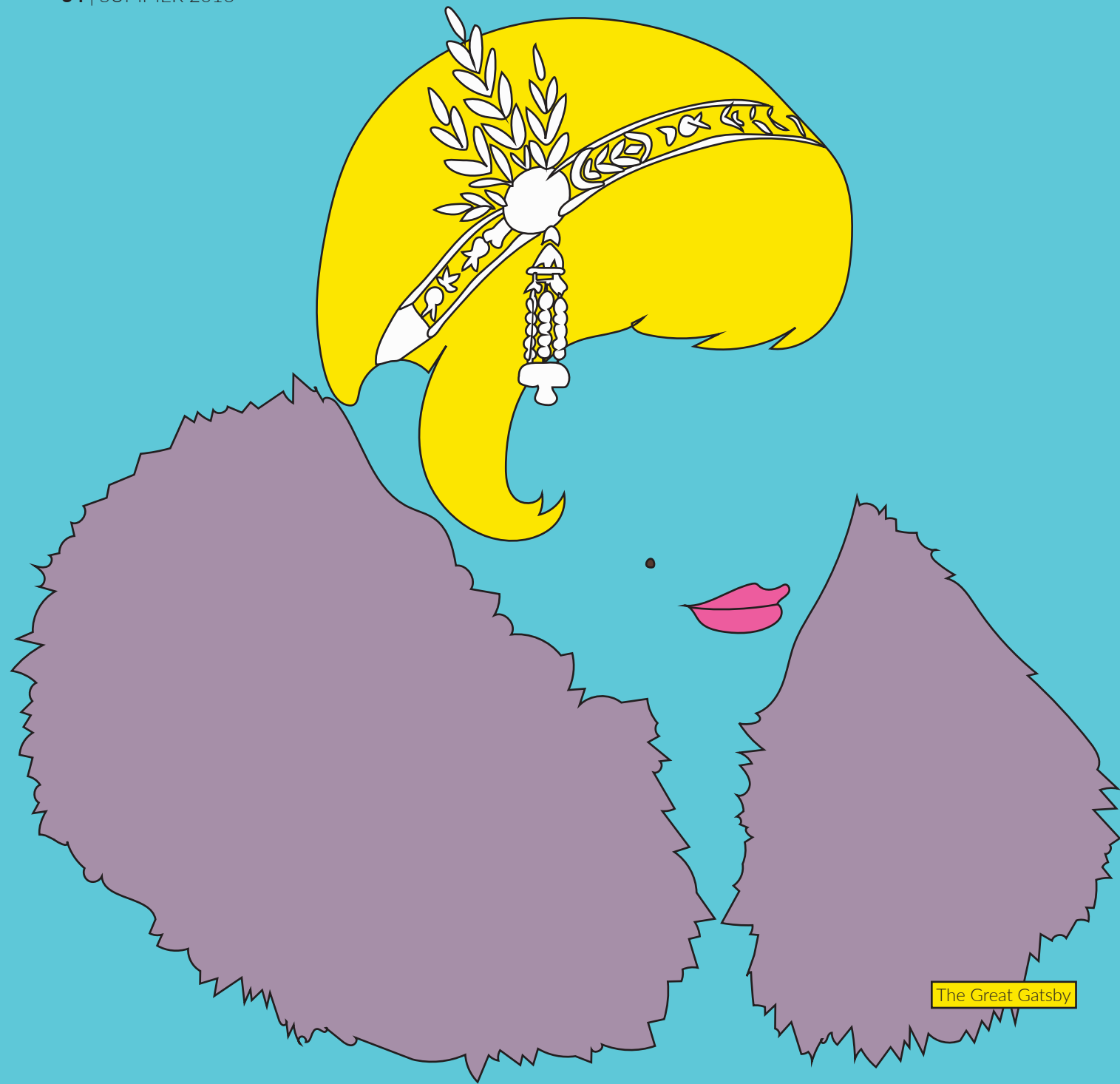


“WHAT SHOULD I WEAR?”

“DON’T GET TURNED ON”



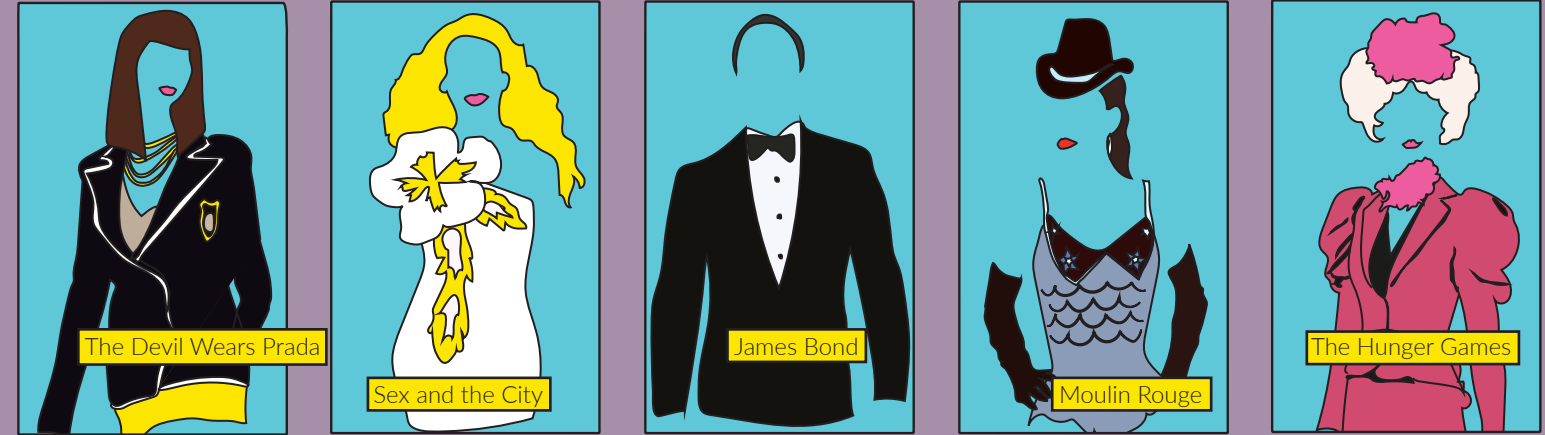
“ALLISON’S BACHELORETTE AUDITION”



The Great Gatsby

fashion in film

STORY BY GRACE LEE AND DESIGN BY DELAINEY FARRIS



Fashion in films like “The Great Gatsby” or “The Devil Wears Prada” inspires trends better than a runway show at New York Fashion Week. Not all trendsetters are the ones seen in magazines or runways; some come from Hollywood films that leave a greater impact in the world of fashion than one could imagine.

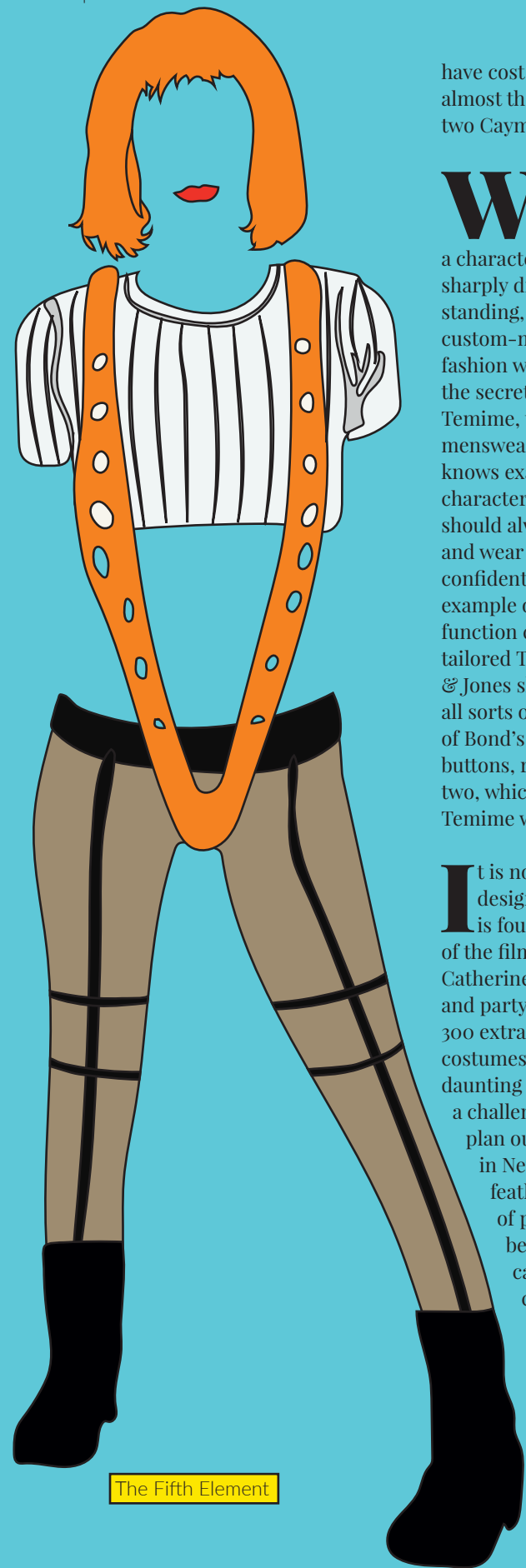
There are no limitations when it comes to fashion in films. Costume designers seek to inspire runway designers with their costumes and wardrobe, while still maintaining the wardrobe budget, of course. It’s interesting in the sense of watching fashion exceed its boundaries, whether it’s through the idealistic and practical city-style fashion in films like “The Devil Wears Prada” or an outlandish but inspiring style in “The Fifth Element.”

If there’s a film you should take notes on about the fashion industry, it’s “The Devil Wears Prada.” With Miranda Priestly (Meryl Streep) gracing our presence in a custom-made Valentino black gown in the museum benefit scene; Andy Sachs (Anne Hathaway) strutting Calvin Klein, Dolce & Gabbana and Chanel while at the office; and Emily (Emily Blunt) rocking the edgy look in Rick Owens and Vivienne Westwood, this film is a fashion-making statement. Patricia Field, the costume designer, noted that the budget for the film was a mere \$100,000. For one of the most coveted wardrobes for a film, the budget was a tight one. With the help of friends in the fashion industry, Field was able to showcase Streep in designer bags and fur coats, to create the aura that she had

access to everything. To show gratitude to Valentino Garavani, the designer who custom-made Streep’s black Valentino gown in one of the scenes, the director of the film had Garavani make an appearance in the film. Streep, who played the character of the editor-in-chief of a fashion magazine, had to look timeless, luxurious and most important, expensive. On the other hand, Hathaway’s character was unconcerned with her appearance and struggling to make ends meet. But after her makeover, Andy Sachs was styled in a Chanel double-breasted jacket with Chanel thigh-high boots, a Grecian Calvin Klein dress, Chanel accessories, La Rue handbags — and that’s just naming a few of the incredible pieces Hathaway was able to don for the role. “The Devil Wears Prada” is certainly a fashion flick that reminds us all of the harsh reality of the fashion world and how to style for it.

The “Sex and the City” movie in one word: inspiration. Inspiration everywhere. The style icon Carrie Bradshaw is the one woman who taught us everything we need to know about fashion. From the print mixing to the pops of color to her classic tulle skirts, Bradshaw, played by Sarah Jessica Parker, knows style has no bounds. Patricia Field, the

costume designer behind all the fashion in the film and original series, wanted to portray a maturity shift from the TV show to the film by debuting the four women in a more vintage appeal. Charlotte (Kristin Davis) is presented in a Jackie Kennedy portrayal; Samantha (Kim Cattrall) is styled in Armani and Gucci suits; Carrie (Sarah Jessica Parker) is more sophisticated in the sense that she is still the risk-taker in pattern mixing, but she’s seen more in suits with her classic Manolo Blahnik heels; Miranda (Cynthia Nixon), who was once a blunt and young lawyer, was always decked out in office-appropriate black blazers and button-up shirts on the TV show. In the “Sex and the City” movie, Miranda trades her professional attire for more lush color palettes like blues, greens and plums, and breezy blouses and dresses seem to become her signature style. In this film, designer name drops were the practical aspect and gist of what made up “Sex and the City.” There were many instances when Carrie was running around the City donning her staple Manolo Blahnik heels, or times when viewers could spot the bright, cherry-red Louboutin trademark on the bottom of her soles. As impractical as the practicality of New York City fashion is — meaning Bradshaw’s outfits were totally unrealistic — the movie is rumored to



The Fifth Element

have cost nearly \$10 million. That is almost the same price as purchasing two Cayman Porsche cars. Casual.

When you think James Bond, one thing comes to mind: timeless. You have a character like Bond (Daniel Craig), sharply dressed and running, sitting, standing, falling and shooting in a custom-made Tom Ford suit, and the fashion world is insisting on knowing the secret to looking that good. Jany Temime, the costume designer and menswear expert behind the film, knows exactly what she looks for in characters like Bond. She says men should always be perfectly groomed and wear clothes that make them feel confident. “Spectre” is one prime example of a film where style and function can coexist. With Bond’s tailored Tom Ford suits and Crockett & Jones shoes, he’s able to perform all sorts of action stunts. The detail of Bond’s suit jackets is in the three buttons, rather than the traditional two, which is a traditional British style Temime wanted to focus on.

It is no surprise that the costume designer behind “The Great Gatsby” is four-time Oscar winner and wife of the film’s director Baz Luhrmann, Catherine Martin. Each extravaganza and party scene featured more than 300 extras with uniquely designed costumes, which shows just how daunting the task was. It was certainly a challenge for Martin to organize, plan out and recreate the 1920s in New York without the typical feather boas and long strands of pearl necklaces. This had to be different. The outfits had to capture viewers in a way that came across as this-was-the-’20s-era but also in a modernizing perspective with styles like V-necks, feathered skirts and fringed shift dresses. Brooks Brothers supplied Martin with 1,200 costumes for the men in

the film. Miuccia Prada supplied the women’s costumes by designing 40 background dresses for the party scenes and even some of Daisy’s costumes. Daisy (Carey Mulligan) wore a fur and chandelier dress designed by Prada for her first experience at one of Gatsby’s parties.

It’s incredible to see how a film can exert so much influence over the fashion world. Take for example, “Moulin Rouge.” The film’s corsets and tulle skirts dominated fashion designers’ collections and creative boards for future seasons. The corsets changed the fashion industry to the point where designers were incorporating the sexy lace-ups into their collections, and stores like TopShop were selling them for the high-street crowd. Catherine Martin, the costume designer, opted for corsets, black and silver sequin bodysuits with fishnets, feathers, silk gloves and a bevy of sequins on Satine (Nicole Kidman). The Australian costume designer has a brilliant and creative eye for designing period pieces, hence “The Great Gatsby,” and was up for the challenge to create a pop musical set in Paris around the 20th century. For “Moulin Rouge,” the gist of the film had to do with the materialistic costumes and whimsical sets. Kidman’s character was meant to steal the show, and she did just that in a Swarovski crystal-studded black satin piece while she swung from a trapeze in one of the scenes.

Besides the, you know, twisted and horrifying plot of a dictatorship that keeps its elitists entertained with children killing one another in a yearly event called “The Hunger Games,” the fashion in the Capitol — home of the bloodthirsty elite — just kills it. Pun intended. Katniss Everdeen (Jennifer Lawrence) volunteers as tribute in order to save her younger sister Prim’s life and becomes a piece in the Capitol’s game. The work of art here is Katniss’ transformation from an ordinary, poverty-stricken girl in

District 12 to “The Girl On Fire.” In a TV interview at the Capitol, Katniss twirls in a fiery orange dress that is literally on fire, taking fashion to a whole ‘nother level. The costume designer, Judianna Makovsky, who has worked on “X-Men: The Last Stand” and “Harry Potter and the Sorcerer’s Stone,” is clearly experienced in working with science fiction and fantasy costumes. Makovsky’s intentions for the people of the Capitol were to depict them as villainous but in a humorous way. She opted for powdered, eyebrowless faces with theatrical hats and overly done costume-like outfits. Effie Trinket (Elizabeth Banks) is an example of one of the Capitol citizens with her ghostly face that gives off haunting yet artistic facial features. Makovsky was inspired by Elsa Schiaparelli, an Italian fashion designer who used bright, striking colors.

Sci-fi thriller “The Fifth Element,” which takes place in 23rd-century New York City, has one of the most creative and thrill-seeking looks onscreen. Jean-Paul Gaultier, a French designer and past creative director of Hermès, is the man behind the vibrant and vivid colorific costumes on the film. Gaultier wanted the costumes to stand out because of the film’s location, which was a surreal version of New York City. He opted for military silhouettes that were exaggerated with sculpted details and bandage costumes that later inspired the tight-fitting bandage, bodycon dresses. Leeloo (Milla Jovovich), the “fifth element” or Supreme Being is seen in combat boots, a cropped white T-shirt and gold pants that later become her signature look. Gaultier does a fine job of matching Korben Dallas’ (Bruce Willis) look to Leeloo’s by dressing him in cargo pants and a muscle shirt with the designer’s touch of a backless orange rubber shirt with a strap across his back. Gaultier’s signature touch of bandage dresses and backless menswear is clearly portrayed through his film and shows his take on a retro futuristic look.

Older films such as the “Back To the Future” franchise have done their best to predict modern fashion with ‘80s leisurewear crossed with futuristic techie clothing, which still inspires the red carpet and runways in more ways than one. Joanna Johnston, the “Back To the Future II” costume designer, was very optimistic about recreating the past and present because it was something she had never done in her career. The Marty McFly (Michael J. Fox) style has influenced fashion trends such as vintage sneakers, Nike Air Max 90s, retro aviators, red padded vests and the classic denim jacket. If there’s something that “Back To the Future II” got right, it was the metallic trend. Metallic accessories in “Back To the Future II” were featured everywhere in the film and proved to be an accurate prediction for the runway. Louis Vuitton’s Spring 2016 runway show consisted of bold metallic pieces and futuristic dresses that push creative minds with ideas of what fashion can be in the years ahead.

A film’s fashion has more impact than moviegoers realize. The fashion can change the meaning, setting and appeal of a film. Trends will resurface, and it’s amazing to see how films exert that much power and influence over the fashion industry. Films are just as effective as runways and magazines, if not more, on the fashion industry. △



Back to the Future

HASHTAG HISTORY

STORY BY CAROLYN COONS AND DESIGN BY KRISTIN TAJLILI

It's hard to remember a world before hashtags — before throwbacks on Thursdays and woman-crushes on Wednesdays. How did we search Instagram for new feline friends before #CatsofInstagram? Hashtags have revolutionized our lives without us even taking notice, and hashtags, like all things, have a history. Social technology expert Chris Messina (@chrismessina), who once worked at Google and now heads up developer experience at Uber, was actually the first to use a hashtag in the way we know them today.

In August 2007, Messina asked the Twitterverse, “how do you feel about using # (pound) for groups?” Well, people felt good about it because hashtags have existed in popular culture ever since, and their use is widely supported on such platforms as Instagram, Facebook, Google+, Tumblr and Pinterest. The hashtag has evolved over the years as a way not only to join conversations about trending topics, but also to infuse humor into everyday posts. Many people see hashtags as an aside, not as a beacon for others. Twitter has instituted new branded hashtags, which allow businesses and organizations to connect a customized emoji to their chosen hashtag. Now whenever someone tweets #shareacoke, the image of two tiny Coke bottles clinking appears next to it. #MarchMadness has a bracket emoji, and next to #WrestleMania is a belt.

#ARIANAGRANDE
#STARTUP
#THEWALKINGDEAD
#LEADERSHIP
#APPLE
#TWITTER
#OBAMA
#HALAMADRID
#BLACKLIVESMATTER
#FIFTHHARMONY #PRAYFORPARIS
#JESUISCHARLIE #WAKEUPAMERICA #PLL
#AUSPOL #TRAVEL #PAULOCASTAGNOLI
#WASTEHISTIME2016 #ORIANASABATINI
#YESALLWOMEN #LOVEWINS
#CDNPOLI
#GE2015
#JOBS
#EXO
#SELENAGOMEZ
#IPAD
#ONEDIRECTION
#TEENCHOICE
#NOWPLAYING
#MTVEMA
#IHEARTAWARDS
#SELFIE
#PRAYFORPARIS
#YOUNOW
#CHARLIEHBD
#ONEDIRECTION
#LOL
#GOPDEBATE
#TBT
#ART
#OBAMA
#GOT7
#FASHION
#QURAN
#TBT
#LOVEWINS
#BIEBERROAST
#LOVE
#PHOTOGRAPHY
#MUFC
#DULCEMARIA
#AMAS
#ANITA #FASHION #LOL
#TEENCHOICE
#FOOTBALL #SIS
#RISINGSTAR
#YOUNOW
#EMPIRE
#TCOT
#NBA
#BIEBERROAST
#NOWPLAYING
#ANDROID
#MUFC
#LOL
#THEWALKINGDEAD
#SOUNDCLOUD
#FOOD
#SELFIE
#IPHONE
#PERISCOPE
#DEMIOVATO #PETERLANZANI
#AMAZON

There are so many hashtags out there vying for your attention, but do we really know where they came from? What they mean? Or who wants you to see them? Here are the stories of a few.

#WASTEHISTIME2016

#WasteHisTime2016 is definitely meant for humor, but it also has a political nature. The hashtag first came into being on January 6, 2016, when a few women on Twitter started proposing ways to waste men's time. @AlikaArtist tweeted, “Wait until ur wedding day & then send him a snap from the airport saying ‘I catch flights not feelings’ #WasteHisTime2016” while @cyrenelovette suggested in a tweet, “finally allow him to take you on a date then after have him drop you off at your other man's house #WasteHisTime2016.” The suggestions are all wild and hilarious, but the message is clear: Women are strong and aren't taking s**t from guys anymore. After the hashtag started trending, men in the Twitterverse and other dark corners of the Web started to chatter, saying they were offended by the tweets. Some started using #WasteHerTime2016, but it never caught on like the original. Other hashtags such as #YesAllWomen have a clear message: All women have suffered in some way from harassment or sexual assault. But #WasteHisTime2016 is more about general empowerment of women through humor.

#BLACKLIVESMATTER

After the acquittal of George Zimmerman in the death of Trayvon Martin in the summer of 2013, Alicia Garza, Patrisse Cullors and Opal Tometi created the Black Lives Matter movement and its corresponding hashtag. In a note on Facebook, Garza wrote “Our Lives Matter, Black Lives Matter,” to which Cullors responded, “#BlackLivesMatter.” Since, the hashtag has gained steam, in part due to the increasing coverage in American media of police brutality. #BlackLivesMatter has also created spin-off hashtags — both in support and opposition of the message. #AllLivesMatter emerged to say all lives are equal, but garnered criticism for missing the point of the original hashtag, which was to draw attention to the history and continued perpetration of violence toward black Americans. #MuslimLivesMatter came into being after the murder of three Muslim college students in Chapel Hill, N.C., in February 2015, using the same sentiments as Black Lives Matter to draw attention to the targeting of another marginalized community.

#THROWBACKTHURSDAY

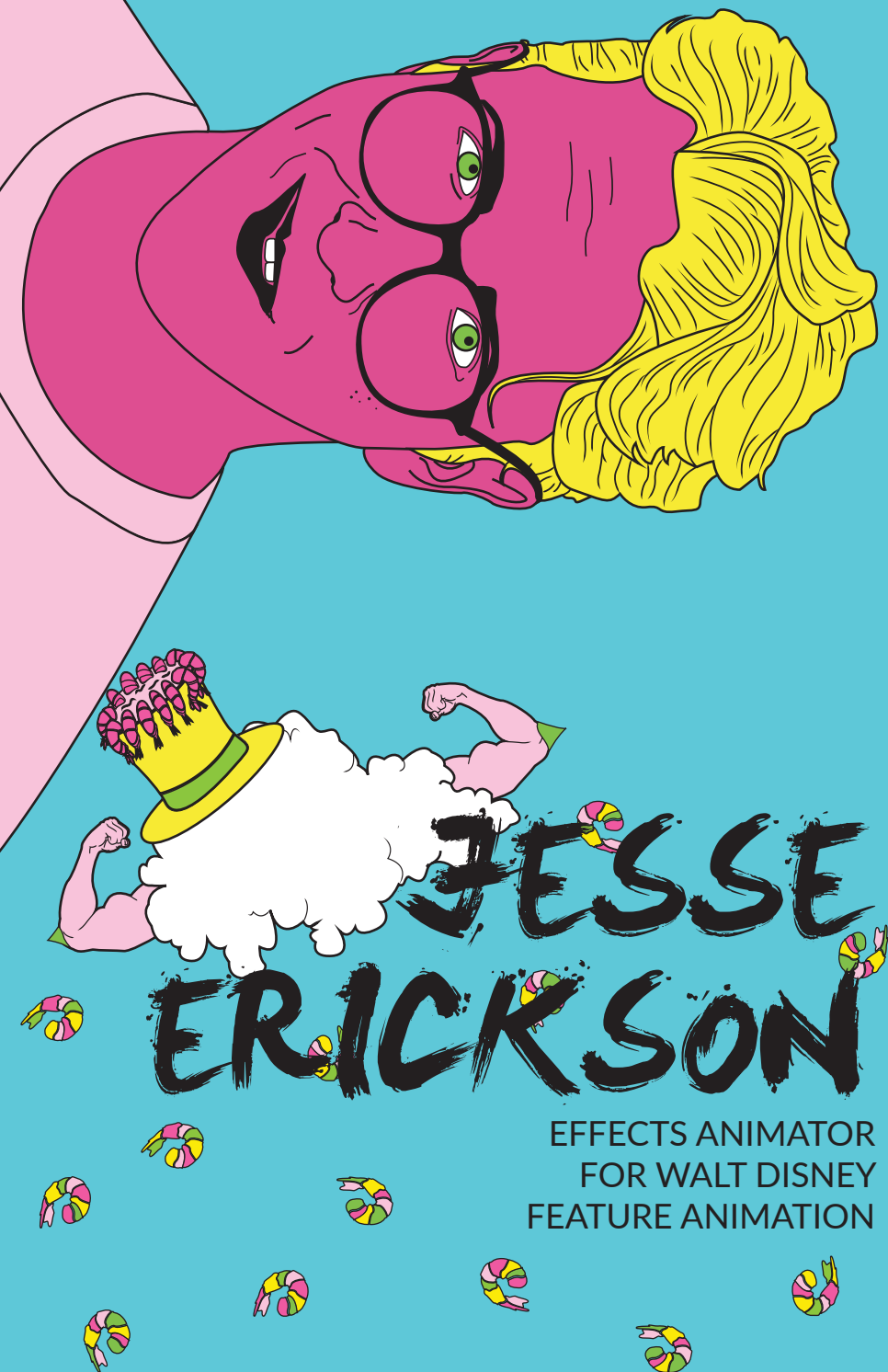
Throwback Thursday actually existed before the hashtag itself. Matt Halfhill started a blog about sneakers, NiceKicks.com, where he could speak to the “sneakerhead” community. The blog launched in July 2006 and included a variety of regularly featured content, including a weekly post titled “Throwback Thursday” where he could share old sneakers he still loved. This is the earliest any historian of the Web and popular content can find Throwback Thursday used. In 2011, a man named Bobby Sanders, who posted a picture of Hot Wheels, first used the hashtag on Instagram. In an interview with BuzzFeed years later, he said, “I don't even remember that picture — it must have been something on my phone and I didn't have anything better to post that day.” By 2013, #tbt became one of the most popular hashtags on Instagram, and it hasn't lost its charm. From childhood photos to that birthday party picture you forgot to post on Monday, #tbt is still a hashtag fan favorite.

POUND OR HASH?

The # symbol is sometimes known as a pound, but to millennials and anyone social media-literate, it's a hash. Combine the hash with a word or phrase, like #savvy, and you get a hashtag searchable by anyone on that platform, even people who are not your followers.

Hashtags are convenient for people to sift through the billions of posts on Twitter or Instagram for relevant content that someone has labeled with a hashtag — think #NewYorkCity, #fitness or #cats. Twitter recommends using no more than two hashtags per post, just #FYI.

INDUSTRY INSIDER WITH



JESSE ERICKSON

EFFECTS ANIMATOR
FOR WALT DISNEY
FEATURE ANIMATION

STORY BY ALISA PELAEZ
DESIGN BY KARA WILEY

Here at Savvy, we take you behind-the-scenes of the entertainment industry to give you an inside look at how your favorite music, movies, TV shows, videogames — and much more — are made. This month, we talked to Jesse Erickson. Erickson is an effects animator for Disney who has worked on movies such as “Happy Feet 2,” “Frozen” and “Big Hero 6.”

What exactly is your job? What does a normal day look like for you?

I work as an Effects Animator for Walt Disney Feature Animation. Basically we animate anything that’s not attached to a character: smoke, fire, water, snow, clouds, destruction, spray, poofs, splats, interdimensional wormholes, etc. It’s an interesting intersection of disciplines; you need to have a strong artistic eye but also be math savvy.

What projects have you worked on? What’s your favorite project, or part of a project, that you’ve worked on?

My first film was the critically acclaimed box office smash “Happy Feet 2,” but I’ve been at Disney since “Wreck It Ralph.”

In “Big Hero 6” there’s an interdimensional portal that we had to design a look for; I was lucky enough to help out with that. We built the whole thing out of 3D Mandelbulb fractals, and the end result was candy-coated math-y deliciousness.

Did you always know you wanted to be an animator? What made you want to do this for a living?

I grew up in a small town in rural Iowa, so I didn’t really know anything about the entertainment industry. We didn’t even have Internet at my school. I knew I wanted to work in media, but I had a broad array of interests, and it took some time to hone in on the intersection of capability, passion and opportunity. It makes a lot of sense for me; I grew up drawing constantly and making movies with my friends, plus I have always been fascinated by physical phenomena, geometry and patterns in nature.

What sort of schooling or preparation did you do to get this job?

First I waited tables for 10 years in order to cement my motivation to never work in the service industry again. Then I went to Savannah College of Art and Design and majored in Visual Effects. While there I learned about my go-to software package, Houdini, and after school I did a six month internship with Side Effects Software (makers of Houdini). Both were instrumental in landing my first gig.

Who’s your favorite animated character? If you were an animated character who would you be?

I probably identify most with Flint Lockwood from “Cloudy with a Chance of Meatballs,” but if I were an animated character, I’d be a big ol’ puffy cumulus cloud with titanium elbows and a hat full of shrimp cocktail.

If I were an animated character, I’d be a big ol’ puffy cumulus cloud with titanium elbows and a hat full of shrimp cocktail.

- JESSE ERICKSON

Are there any projects you’d like to work on in the future?

I’d like to work on a romantic docudrama about denim spiders.

Who’s the coolest person you’ve met (for work or otherwise)? What was that like?

I didn’t meet him, but last year I saw Werner Herzog driving a beat-up white Toyota Camry on the highway. Earlier today I saw a Johnny Depp impersonator, mistook him for a different Johnny Depp impersonator who he then proceeded to talk trash about. “I make way more money than that clown,” he said.

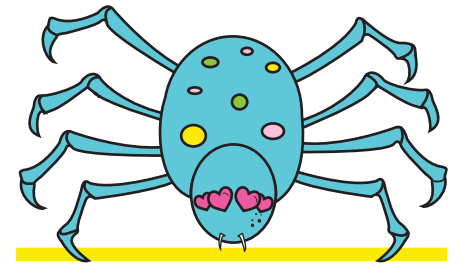
What’s the best secret perk of your job?

The coolest thing is when you’re traveling and strangers find out you work for Disney. It doesn’t matter where you are in the world (with the exception of Los Angeles, maybe). They always break into a huge smile, and you can tell that the films that we’ve made inhabit a special place for them.

I also feel incredibly lucky to live and work in Los Angeles. I’ve lived a lot of places, but this city is my clear favorite, amazing and endlessly discoverable. When I left school I was looking for work “Anywhere but LA,” but once I actually lived here for a bit and experienced the vibrant mesh of cultures. I just can’t think of anywhere I’d rather be.

Do you get to create effects, or do you mostly get told what effects will look like (or is it a collaborative process)?

Sometimes directors will have a specific idea in mind but more often they will let us bring our own ideas



I’d like to work on a romantic docudrama about denim spiders.

- JESSE ERICKSON

and interpretations to the table. Compared to live action, visual effects work animation is more collaborative and offers more opportunity for creative input because you have the director in-house.

What’s the most stressful part of your job? What’s the most fun?

Films tend to compress and get into crunch mode toward the end, which can lead to working extra hours. It can get stressful, but sort of fun in a way, like how things can get crazy around finals.

The most fun and rewarding aspect for me is tackling something challenging that hasn’t been seen before, making it pretty and bringing it to the screen.

It can get stressful, but sort of fun in a way.

- JESSE ERICKSON

Do you have any weird or funny on-the-job stories?

When I worked on “Happy Feet 2” I sat next to the motion capture stage for over a year. They were constantly recording 10 people in mocap suits tap dancing on a plywood stage to “Under Pressure” on the other side of a felt curtain from my desk. It was a mess but actually pretty fun in retrospect.

GRAZE REVIEW

STORY BY GRACE LEE AND DESIGN BY PATRICK WILSON

Every so often, I come across healthy food subscription boxes through the Internet, word-of-mouth, advertisements on TV, newspapers and flyers, and I find myself questioning whether they are worth trying. As someone who isn't an avid snacker, I am quick to opt out of these food subscription boxes before even giving them a try. Why subscribe for snacks when I can just purchase my own at the grocery store? But, after seeing the brown cardboard box shipped to my housemate in my mailbox every other week or so, and hearing all my friends rave about their

latest snack in their Graze box, I finally caved.

To note, Savvy will be reviewing various food subscription boxes in the next few issues. This time, I will be reviewing what was in my free 8-snack variety Graze box.

How does Graze work? The task is quite simple, really. With Graze, you can receive a box of four or eight snacks mailed directly to your front door. The snacks you receive are tailored on your preference, based on ratings — love, like, try or trash — that you select on the Graze website. The box contains a card that provides all the ingredients

and nutritional information for each snack. The box also contains discount Graze coupon codes you can share with your friends (and that gets you a free box if they sign up). Each eight-snack box costs \$11.99 including delivery, and four-snack boxes cost \$6.99 including delivery.

Even though I would prefer to have a container of fruit or a granola bar when snacking, Graze has come in handy at times when I've been too busy to pack a snack. From nearly 100 varieties of healthy snacks to choose from, I ordered my free box and rated all my choices on the website.



THE VERDICT

The thing about Graze is that there are always new items in each box. I love that it keeps you guessing and adds suspense to each box. It also gives you the option to “trash” the items that you don't like so that you won't get those items again. The best part about these snacks is the portion control. It limits your portions and makes for the perfect on-the-go snack. If you want snacks that are savory, sweet, healthy and high quality, Graze is a subscription worth trying.



**BUTTERSCOTCH
POPCORN FLAPJACK**

This whole grain flapjack came in a pack of three mini bars. I am a sucker for soft, fresh bars, and this one exceeded all my expectations. I always steer clear of bars that are not whole grain, so I was excited to finally try something with an interesting flavor. This snack probably lasted 30 seconds.



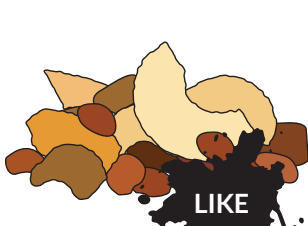
**RASPBERRY &
COCONUT MUFFIN**

I'm pretty certain the name of this snack won me over. This snack contained raspberry-infused cranberries, almond slivers, amoretto drops and coconut flakes. I will admit, I wasn't sure what I was eating, but I will say that it was so tasty, I finished it in well under a minute. That might have been a bit dangerous had there been more of these lying around, but it was only 140 calories. Relief.



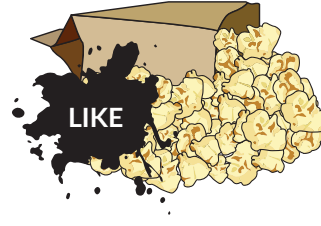
**SMART
BLONDIE**

My only problem with this blondie was that it didn't come in a bigger size. I could tell the blondie was still fresh inside the packaging. That might have been the main reason the blondie was the first snack I opened. I was immediately drawn to the cinnamon raisin taste. As I mentioned with the flapjack, the soft bars are always the best.



**PEACHY
ORCHARD**

Dried fruit is always the best kind of snack, in my opinion. For starters, it's still fruit, but it gives off the vibe of eating a guilty snack minus the guilt. I had never tried rhubarb before, and I loved it. The pear and peach fruit drops were a nice touch in the mix.



**LIGHTLY SALTED
POPCORN**

As someone who loves healthy popcorn, I was intrigued by this snack, mainly because I was curious how a 130-calorie popcorn bag fit into the snack slab inside the box. It arrived in a mini popcorn bag that gave clear instructions on what to do. The instructions were playful, reading, “Don't burn me. I'm too delicious for that.”



**MAPLE PECAN
GRANOLA TOPPER**

To start off, I am not a huge nut person. With only 140 calories contained in this container, I wanted to try this granola topper in my yogurt. I loved the maple-flavored granola pieces, which added a hint of sweetness to the mix. This snack wasn't necessarily a winner for me, but you have to get your fiber intake somewhere, right?



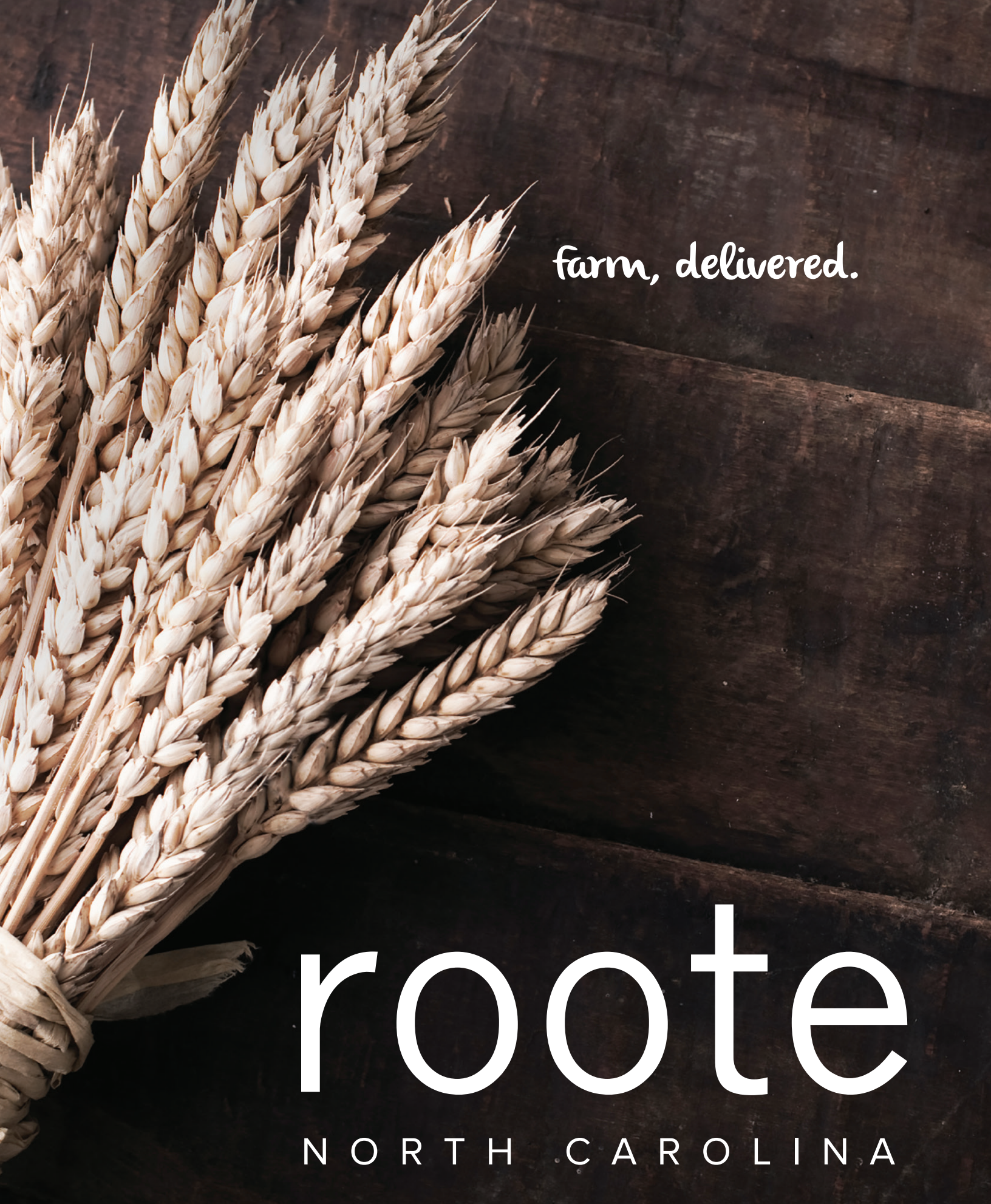
**THAI SWEET
CHILI BITES**

Whenever I see the word “soy” in a product, I am always down to try it. (Most people find it odd that I enjoy soy chicken bites, claiming they taste like rubber.) When I saw these baked soy bites, I had to try. I love spicy foods, so the sweet chili sauce really contributed to my liking for this snack.



**SOUR CREAM
& GARLIC CROSTINI**

The sour cream and onion flavored cashews with garlic crostini was not my favorite. In fact, I rated it a “like” on the Graze website, but after trying it, I wish I had rated it “trash.” I wanted to try a crostini because I had never had one, but the sour cream and onion flavored cashews kind of ruined the taste for me.



farm, delivered.

roote
NORTH CAROLINA

ORDER YOUR GIFT BOX TODAY AND BRING HOME THE BEST OF NORTH CAROLINA ORGANIC AND NATURAL FOODS | WWW.ROOTENC.COM

The Swag in the Struggle

STORY BY VICTOR LEWIS AND DESIGN BY CORI DYMOND

“A really good pair of leather boots cost fifty dollars. But an affordable pair of boots, which were sort of OK for a season or two and then leaked like hell when the cardboard gave out, cost about ten dollars. Those were the kind of boots Vimes always bought ... but the thing was that good boots lasted for years and years. A man who could afford fifty dollars had a pair of boots that’d still be keeping his feet dry in ten years’ time, while the poor man who could only afford cheap boots would have spent a hundred dollars on boots in the same time and would still have wet feet.”

In Terry Pratchett’s novels, Sam Vimes called this his “Boots Theory of Socioeconomic Unfairness,” and it illustrates a valid point that can be simplified further: you get what you pay for. Unfortunately, what most of us can afford without a sudden windfall isn’t always of the highest quality. While the cost of living rises and

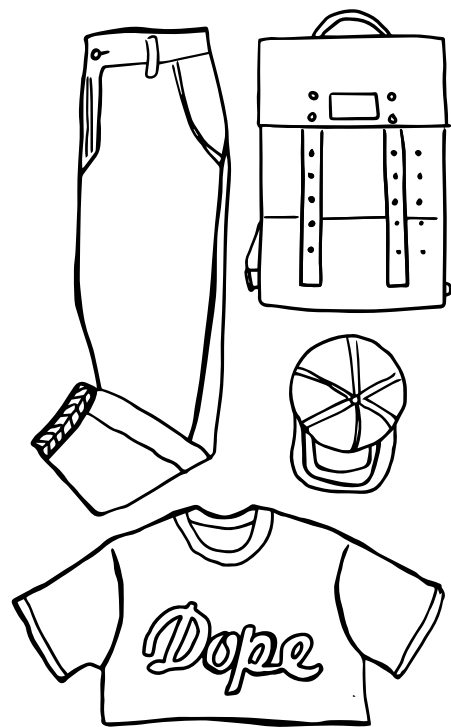
each new season of Yeezy’s fashion line pushes stylings closer to post-apocalyptic chic somewhere in sub-Saharan Africa and price points for beige jumpsuits and hoodies made of garbage bags skyward, it is becoming increasingly apparent that social rank signified by material goods is just as important now as it was when women wore corsets fashioned from whalebone and men made sure their pocket watch and monocle matched.

The “social rank” hypothesis predicts that unequal societies are statistically inclined to devote more of their resources to status-seeking behavior, including the acquisition of goods that indicate a higher socioeconomic status. Popularly referred to as “keeping up with the

Joneses,” the practice of trying to out-do one’s neighbor in an ever-escalating arms race of new trends and smooth styles is especially prevalent in areas with high income disparities.

The pursuit of luxury is one that transcends these barriers and unspoken competitions. Looking for luxury is more than expensive possessions and unnecessary trappings; it’s an attempt to buy those \$50 boots instead of the \$10 ones. Luxury is about maximizing what you have... whether that’s squeezing the last drop from a tube of toothpaste, browning your butter to add nutty depth and butterscotch notes to your chocolate chip cookies, or finding the last hoodie you’ll ever wear. True luxury exists to genuinely improve quality of life, rather than improve the image of that life for the benefit of others.





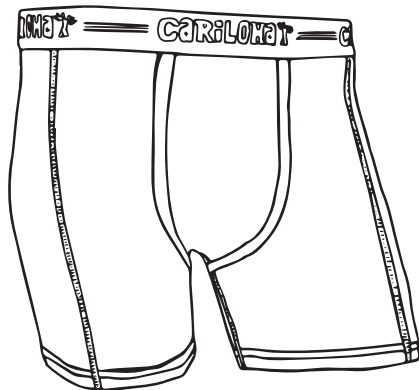
For those who don't want to expend the effort and burn the calories involved with actual shopping (even the online variety), subscription services like FashionStork and Threadbeast offer a curated package of fresh threads delivered to your door at prices that don't break the bank.



If it's a luxury watch you're after, skip the investment involved in the average Rolex or Breitling and go straight for the Denmark-based watchmaker Skagen. An import with slick lines and clean, classic styles, Skagen offers most watches starting at a \$70-\$80 price point.



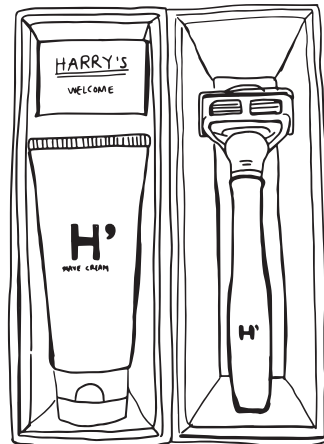
A shoe built for basketball provides impressive durability and outrageous arch and ankle support. With a tradition of loving upkeep, everyone has their own way to keep Jordans fresh. Pairs often run for upwards of \$200, but if you buy from the previous lines just before the release of new pairs, you can often score some for around \$60. Take care of them, and they'll take care of you.



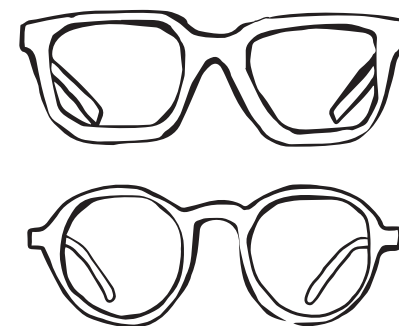
Bulk packs of Hanes get the job done... but an upgrade to the downstairs can increase the value of the whole house. Buying your unmentionables from companies like Cariloha or Duluth Trading can boost comfort and confidence in ways you never thought possible. You haven't lived until you've felt the soft touch of spun bamboo on your skin.



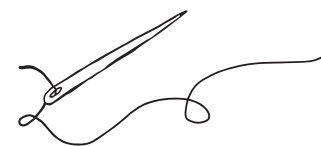
The hoodie. As practical as it is timeless. Unfortunately, most of us treat our sweatshirts like our mothers. Namely, we don't appreciate them and what they do enough. Enter the American Giant hoodie. Heavy in weight, double-stitched, and built to last, American Giant has crafted a zip-up for the ages, and a backorder to match. At \$89, it isn't cheap... but the quality of construction is undeniable.



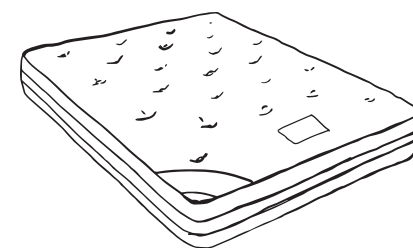
Most of us shave something, somewhere, on a near-daily basis. Subscription services such as Harry's are around help you avoid high prices and plastic fortresses in your local store and deliver razors (and creams, gels, lotions, etc.) as often as you need, with packages starting at \$15 every five months. A more luxurious variant of the famed "Dollar Shave Club," Harry's offers quality goods clad in slick minimalist style.



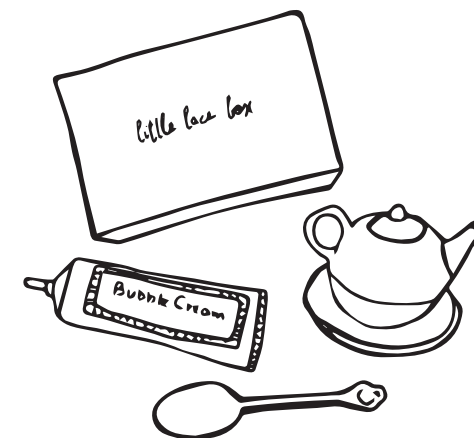
Warby Parker offers a wide selection of trend-friendly prescription specs (and a visual tool working with user-uploaded photos to allow customers to "try on" any pair they like), but at prices slightly lower than what you would pay otherwise. Down in the bargain basement, startup Zenni Optical offers no-nonsense prescription glasses in customizable configurations for as low as \$10.



Tailoring is a simple thing, but often overlooked. Just because you bought a suit from combatgent.com or from a local department store doesn't mean it has to look like it. Taking it to a tailor for a touch-up can make even the cheapest suit look just good enough to hang with the big boys.



The "ultra-premium" mattress offered by Lull comes vacuum-sealed in carbon-conscious packaging to your home. Eliminating traditional mattress shopping and offering an in-home trial period of 100 days, Lull's foam sleeping surfaces are light on price, with a Queen size going for \$800.



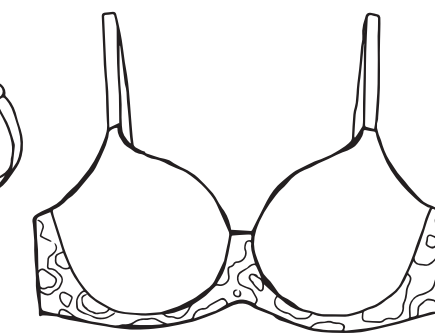
Little Lace Box works hard to be a subscription service that's worth a \$40-per-month price point. Featuring a curated blend of designer items from boutique providers, LLB is a bimonthly service that features a letter to subscribers explaining the theme of the box and a complete list of descriptions and retail values of the products inside, from food and beauty products to beauty products.



When it comes to handbags that have luxurious connotations, the word "affordable" isn't one you'll hear often. Nevertheless, some brands are a little more accessible than others, such as Henri Bendel. Offering top-tier bags anywhere from \$120 to \$500, Henri Bendel makes high fashion just affordable enough.



London-based Percy & Reed offer a line of lightweight shampoos and conditioners made with ingredients like grape seed oil, aloe vera gel, keratin boosters and vitamins to leave hair clean without dryness and impart volume without weight.



After making their name by offering bras that move toward a customized fit rather than a boilerplate one, True & Co. offers helpful tools to assist customers in finding bras and panties in sizes and styles that fit and flatter without faltering, all at fairly affordable prices. With high marks in comfort and appearance, True & Co. has a solid reputation to back up their significant online presence.



STORY BY JOSIAH GRAHAM
DESIGN BY ALLISON LYLES

We're sure this has happened to you. You're laid back on your couch or bed trying to find something that breaks the terrible cycle of boredom. You've exhausted your dismal options on your favorite streaming service. You sit dejected, defeated, wishing you had something to pique your selective interests and appeal to your discriminating tastes.

At Savvy, this happens to us all the time. So here's our advice: Instead of watching something on TV or scouring the Internet for something to enthrall you for more than a few minutes, try listening to a damn good podcast.

The benefits of listening as opposed to viewing

content are twofold. First, you can multitask easily. You don't have to sit stationary while the show goes on. No, you can take it with you and enjoy it at your own leisure. Second, congratulations! You have just opened your mind to a higher plane of entertainment: your imagination. Cheesy, but true. Aside from a few descriptions of people and places given to you by narrators, breathing life into each moment of a podcast relies heavily on your own creativity.

This month, Savvy is going to break down four podcasts that you should check out. We're also going to suggest the proper activity each podcast warrants in case you would like to amplify your overall experience of the content. In addition, we're going to include the average time of the podcast and our favorite episode.

WELCOME TO NIGHT VALE



Created by Joseph Fink and Jeffery Cranor, "Welcome to Night Vale" is a beautifully twisted and wonderfully crafted world.

Night Vale is set in a fictional desert community somewhere in the U.S. The exact location is a mystery to all. So, too, are the town's deep, dark secrets.

Why are there cultish, hooded figures roaming around Night Vale's dog park at night? Why is a portal to a strange dimension being opened during a PTA meeting? What's with the ominous, glowing cloud hovering above city hall? We can't say. But by listening to "Welcome to Night Vale," you'll slowly begin to understand.

If you're in the mood for some weirdness in the vein of "The Twilight

Zone," "Twin Peaks" or "Gravity Falls," you owe it to yourself to give "Welcome to Night Vale" a try. We recommend that you listen to it at night, perhaps during an evening jog at your local dog park.

Favorite Episode: Episode #13 — A Story About You
Average Runtime: 25 min.

SONG EXPLORER



In podcasts narrated and produced by Hrishikesh Hirway, a bona fide song surgeon, listeners will hear the stories behind the struggles, the triumphs and the technical know-how of each musician being interviewed.

Hirway has interviewed such popular artists as Joey BadA\$\$, a 20-year-old rapping upstart from

Brooklyn who released an album that soared to the top five spot on the Billboard charts last year. Hirway has also talked to impressive artists such as Thundercat, the former bass player for Erykah Badu and one of the many artists featured on Kendrick Lamar's Grammy Award winning album "To Pimp a Butterfly."

Talented artists such as John Lunn, the critically acclaimed composer behind the hit BBC show "Downton Abbey," and Brian Tyler, the composer

behind Marvel's "Avengers: Age of Ultron," make an appearance on the podcast as well, and that's just scratching the surface. There are 63 other episodes to enjoy.

We recommend that you listen to this podcast when you want to feel inspired.

Favorite Episode: Episode #30 — Jeremy Zuckerman, the composer behind "Avatar: The Last Airbender"
Average Runtime: 15 min.

BLACK MEN CAN'T JUMP (IN HOLLYWOOD)



Jonathan Braylock, James III, and Jerah Milligan review major motion pictures with black leading actors. Though the trio talks

about a wide range of social issues, the common thread is the lack of black representation within movies, and how this has affected their lives from childhood to adulthood.

The group's personal, dark and humorous appraisal of the industry is pretty eye-opening and quite relatable to people who feel misrepresented or completely ignored in the media. Their personalities make the lengthy runtime of the podcast enjoyable. Despite its time commitment, "Black Men Can't Jump (In Hollywood)" goes at a fair pace and is pretty well-constructed.

"Black Men Can't Jump (In Hollywood)" is the perfect podcast to listen to during a long commute. To increase your viewing pleasure, we recommend listening to this podcast with that one friend who swears he or she doesn't see color.

Favorite Episode: Episode #9 — Blade Movie Review
Average Runtime: 1 hr., 30 min.

99% INVISIBLE



"99% Invisible" is a podcast about the inner-workings of our lives, the things we rarely notice and the people we may

have forgotten.

Did you know that for decades, there was a lone phone booth in the middle of the Mojave Desert, and no one knew why? Do you know the

long and storied history behind the inventors of soda? Curious to know how the Citicorp Center building, the one that stands prominently in Midtown Manhattan, was once the most structurally unsafe structure in New York? Oh, and how a citywide catastrophe was prevented by Diane Hartley, a student of the architect behind the Citicorp building? If you want to know interesting and obscure factoids, give "99% Invisible" a listen.

We recommend that you listen to this podcast before a social event so that you can fire off talking points to combat the ever-present danger known as the awkward silence. Awkward silence is the true Apex predator of the social world.

Favorite Episode: Episode #92 — All the Buildings
Average Runtime: 25 min.

STAFF BIOS

DESIGN BY
BECKY SCHEIBLE

VICTOR LEWIS

Victor spends his days wandering around North Carolina, where he was born for some reason, in a series of increasingly broken-down cars. After discovering the fountain of youth in South Jersey, Victor has decided to take an eternal sabbatical to contemplate exactly how many licks it would take to reach the center of a Tootsie Roll Pop in a perfect vacuum.



ALISA PELAEZ

After being gifted the demon axe of Robert Johnson at the tender age of 7, Alisa spent her formative years as a session musician for acts including Jefferson Airplane, the Sex Pistols and the Parliament Funkadelic, as well as moonlighting as a drum machine for a Pavement cover band. She currently resides in Belarus cultivating her collection of vintage slinkies.



JOSIAH GRAHAM



I am Josiah, son of Gazuul the Destroyer of Demons, nephew of Carl the Unemployed, grandson of Andre, homeboy of Tyreese The Forgetful Who Definitely Owes Me Money And Better Not Have Excuses, great-grandson of D' Isiah T. Billings-Clyde, brainchild of Bill Gates. I was birthed from the molten pools of Mount Vesuvius, and I make dope memes on occasion.

CAROLYN COONS

Carolyn is a retired hedge-fund manager who made her millions shorting the housing market. After the financial crash of 2008, she moved from her Manhattan penthouse to a bougie Brooklyn loft, where she lives and runs her satirical horse racing blog. Her favorite pastimes include eating exotic meats, lying on bearskin rugs and writing passive-aggressive noise complaint notes to her completely silent neighbors.



GRACE LEE

Grace is a fashion enthusiast, blogger and avid tweeter who prefers her puns intended. She enjoys long strides on the beach — not the romantic ones, no. The ones where she's trying to escape the salty ocean, so it doesn't ruin her perfectly polished pedicure. Besides having a perfect life, she is strategically planning to take over the world, one blog post at a time.





INVENT

NEXT LEVEL AND BEAT MAKING LAB AT UNC

**START
HERE / NEVER
STOP**



UNC
SCHOOL OF MEDIA
AND JOURNALISM

The former
UNC School of Journalism and Mass Communication
has a new name.

UNC School of Media and Journalism

Focused on the future of media
Rooted in journalism and First Amendment values



The new name reflects our evolution into a premier modern media school defined by:
Innovation, Entrepreneurship, Leadership, Excellence



Our students, faculty and alumni ignite the public conversation with an acumen for:
Storytelling, Critical thinking, Data and analytics

Start Here Never Stop

Learning Exploring Adapting Growing Innovating



MJ.UNC.EDU

UNCMJSCHOOL



THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

**INNOVATE
CAROLINA**

innovate.unc.edu

