Portfolio

ALICE SEBOLD

is the author of three #1 bestselling books, including Lucky, and the novels The Lovely Bones and The Almost Moon. Her work has been translated into more than fifty languages and has appeared in The New York Times and The Guardian, among other publications. She is a member of the National Leadership Council for RAINN.org (Rape, Abuse & Incest National Network). She lives in California.

alicesebold.com
simonandschuster.com

Jacket designed by
HANNAH BUSINGER

"Exhilerating to read."-FRANCINE PROSE, *ELLE*

In the tunnel where I was **raped,** a tunnel that was once an underground entry to an amphitheater, a place where actors burst forth from underneath the seats of a crowd, a girl had been murdered and dismembered. I was told this story by the police in comparison, they said, I was

LUCKY.

"A rueful, razor sharp memoir...Funnier than you'd think was possible...Sebold tells what it's like to go through a particular kind of nightmare in order to tell what it's like- slowly, bumpily, triumphantly-to heal."
-SARAH KERR, *VOGUE*

$19.95
ISBN 978-0-692-46561-5
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LUCKY.

ALICE SEBOLD

SCRIBNER

LUCKY.

A MEMOIR

ALICE SEBOLD

Non-Fiction $19.95

"Moving, compelling, and hard to put down, a horror story that, finally, gives way to hope."
-*TIME OUT*

In a memoir hailed for its searing candor and wit, Alice Sebold reveals how her life was utterly transformed when, as an eighteen year-old college freshman, she was brutally raped and beaten in a park near campus. What propels this chronicle of her recovery is Sebold's indomitable spirit - as she struggles for understanding, her dazed family and friends sometimes bungle their efforts to provide comfort and support; and as, ultimately, she triumphs, managing through grit and coincidence to help secure her attacker's arrest and conviction.
In a narrative by turns disturbing, thrilling, and inspiring, Alice Sebold illuminates the experience of trauma victims even as she imparts wisdom profoundly hard-won:

"You save yourself or you remain unsaved."

Illustration by Hannah Businger

THE CURRENT CINEMA

TODD PHILLIPS'S "JOKER" IS NO LAUGHING MATTER

Trailing clouds of controversy, Joaquin Phoenix, in the title role, invites us to watch his wrongness grow out of control and swell into violence.

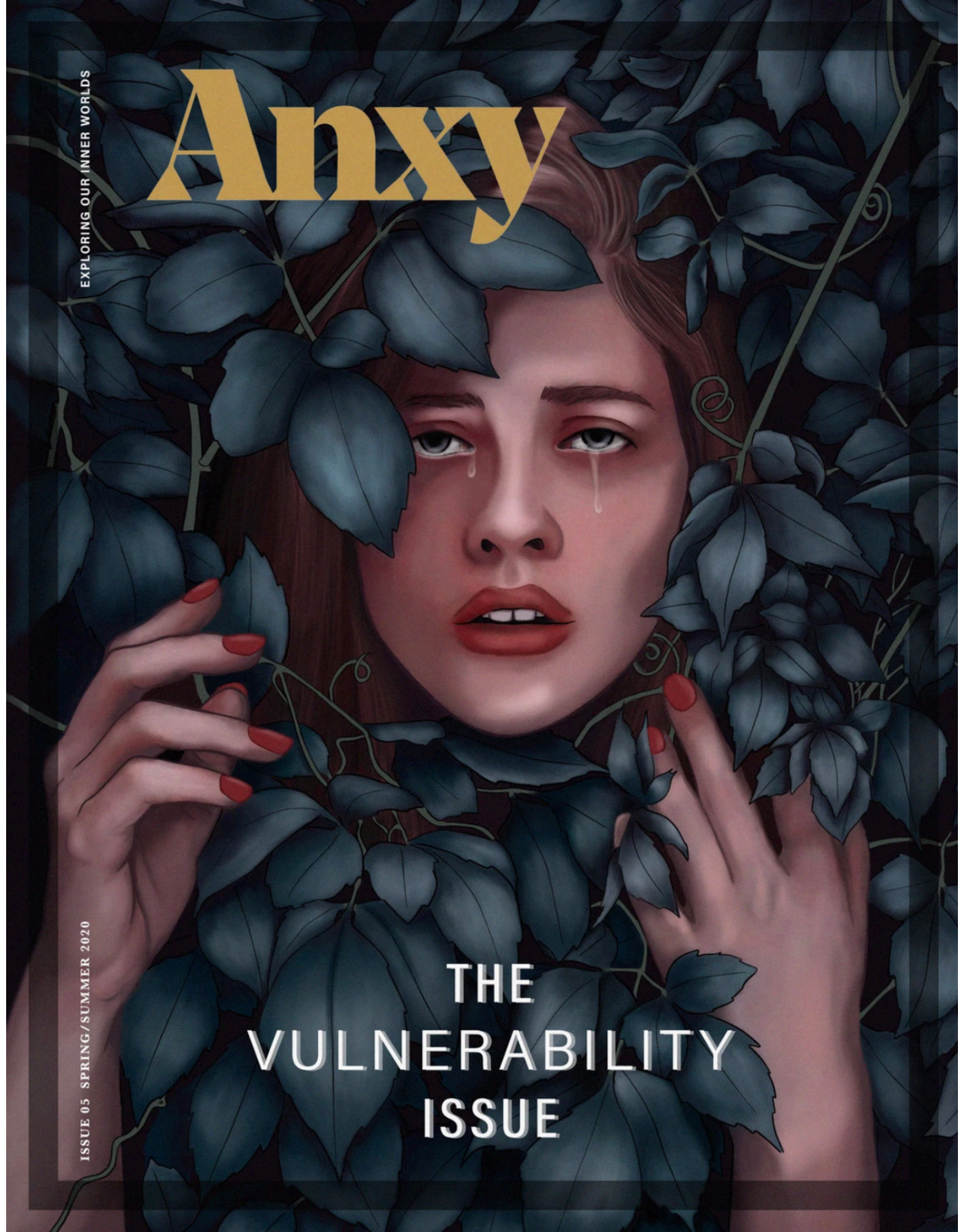
By Anthony Lane

At the beginning of "Joker," Arthur Fleck (Joaquin Phoenix), seated in front of a mirror, hooks a finger into each corner of his mouth, and pulls. Up, then down: a grin, a grimace. We are meant to think of the masks, comic and tragic, that were worn by the actors in ancient Greek drama. Over the next couple of hours, those two moods will be welded together, until we can't tell the light from the dark.

Arthur is a clown, and a would-be comic, but he's really not funny at all. So badly does he bomb at a comedy club that footage of his set is replayed on television. That's the joke. He lives in Gotham City, which, as everybody knows, equals New York City minus the peace and the pastoral bliss. The year, by my reckoning, is 1981, since "Blow Out" and "Zorro: The Gay Blade" are advertised on cinema marquees. Other highlights include a garbage strike. Arthur works for a clown agency, and one of his jobs is to stand on the street in a red nose and a green wig, holding a promotional sign for a local store. When some kids grab the sign, he gives chase, his enormous shoes clomping on the sidewalk. Another clown lends him a gun, for safety's sake, but it drops out of Arthur's costume, clattering to the floor, while he's entertaining children in a hospital ward and singing "If You're Happy and You Know It." A tough gig for Arthur, who says, "I haven't been happy one minute of my entire fucking life."

And there you have it. "Joker" is a miserabilist manifesto. It's directed by Todd Phillips, who co-wrote it with Scott Silver, and whose previous films, from "Road Trip" (2000) and "Old School" (2003) to the "Hangover" triptych, have delighted in the imperishable idiocy of the American male, and in his stubborn plans to dodge the draft of adulthood. Arthur Fleck, you might say, represents a nasty new twist on this theme. He still shares an apartment with his aging mother, Penny (Frances Conroy); their relationship is close but tense—he washes her hair while she takes a bath—and he must search for confidants elsewhere. As well as befriending, or imagining that he has befriended, a single mother (Zazie Beetz) who lives in his building, he meets with a social worker (Sharon Washington), appointed by the city, who monitors his medication. We learn from her that Arthur has been institutionalized in the past, and he carries a card that he shows to people when they flinch away from him. It reads "Forgive my laughter: I have a condition."

But what condition? Could it be pseudobulbar affect, which is neurological in origin and gives rise to uncontained laughing and crying? Under stress, Arthur certainly breaks into a hyena's cackle, which stops as abruptly as it starts; he also weeps, and, in closeup, we follow the tracks of the tears on his clown's white-painted face. (I haven't seen such artful drips since 1971, when Dirk Bogarde's hair dye melted, along with his soul, at the end of "Death in Venice.") The film, however, takes no


Anxy
EXPLORING OUR INNER WORLDS
THE VULNERABILITY ISSUE
ISSUE 05 SPRING/SUMMER 2020

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Paramore's 'After Laughter' Triumphs

Illustration by *Hannah Businger*

Our take on the band's fifth LP and reunion with drummer Zac Farro

Paramore
After Laughter

★★★★

BY MAURA JOHNSTON

Paramore's giant hooks and soaring vocals have often been accompanied by a withering worldview – their rip-roaring breakthrough single "Misery Business" was a poison-pen letter to a romantic rival, while "Ain't It Fun," the Top Ten single from their 2013 self-titled album, blended the gospel-assisted bounce of "Like a Prayer" with a firm trust-no-one stance. The tension between sugar-spun pop hooks, the acrobatic soprano of lead singer Hayley Williams and an arm's-length take on the world has placed Paramore at the head of music's post-millennial class. They simmer on After Laughter, their first album since that 2013 offering and their reunion with drummer Zac Farro, whose acrimonious departure from the band in 2010 presaged their fuller turn from the rock world into pop. What "pop" can be in 2017 is open to question, and on After Laughter Paramore thankfully decides to junk large chunks of the concept

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Logo:

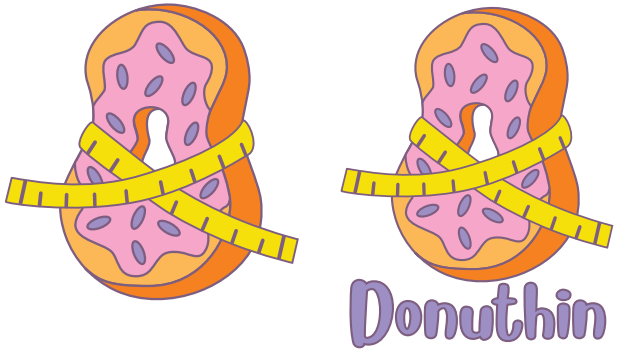
Illustration for Website:

Alternate Logo:

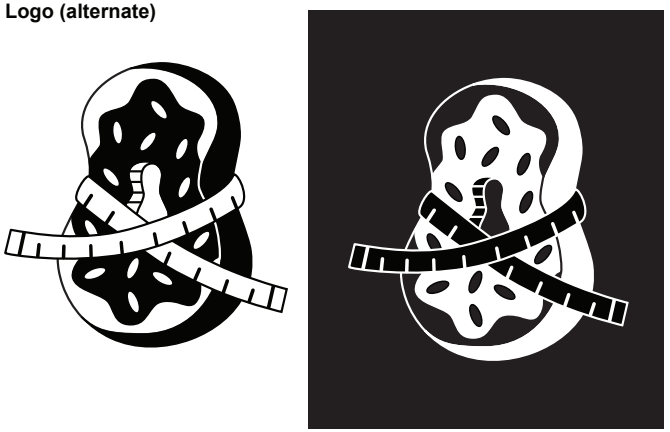
TheraBridge

Brand Style Guide

Logo



Logo (alternate)



Colors

RGB: (157,143,197) CMYK:(39,44,0,0) Hex: # 9D8FC5 Pantone:2100 CP	RGB:(127,95,129) CMYK:(44,61,19,210 Hex: # 7F5F81 Pantone: 4111 UP	RGB: (245,167,201) CMYK:(0,43,0,0) Hex: # F5A7C9 Pantone:210 CP	RGB: (245,130,32) CMYK:(0,60,100,0) Hex: # F58220 Pantone:716 UP	RGB:(252,183,86) CMYK:(0,31,76,0) Hex: # FCB756 Pantone:2017 C	RGB: (248,223,0) CMYK:(4,7,100,0) Hex: # F8DF00 Pantone:115 UP

Background

Ever craved a scrumptious donut but didn't want the extra sugar or calories? Well now you can, guilt free. At Donuthin, we pride ourselves in offering the best tasting donuts and quality personal fitness training. All of our bakers are professional fitness trainers/dieticians and want to help everyone reach their health goals without depriving people of their favorite sugary snack. Donuthin was created by fitness guru and donut lover Sarah Birkenstock. Sarah came up with the concept of having the specific donut flavors correspond with a workout routine. Each donut comes with a 30 minute workout that you can choose to redeem anytime that same day. Donuthin also offers longer workout sessions if desired. Since we are a food truck and can be on the go, we also offer to cater events or have at-home fitness training. Enjoy donuts anytime, diet or not, at Donuthin. A sugary taste while slimming your waist!

Descriptive Words

Fun
Playful
Sweet
Healthy

Typography

Logo

Blueberry

Tagline

Arial Rounded MT Bold

Body

Varela Round Regular

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@ DONUTHIN

the Lonely
COMME des GARÇONS
*

UNIQLO U

Brand Style Guide

Logo

Logo (alternate)

*Color Alterations for Business Cards

Colors

RGB:(242,149,191)
CMYK:(1,52,0,0)
Hex: # f295bf
Pantone: 1905 C

RGB:(239,194,216)
CMYK:(3,28,1,0)
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Pantone:3568 C

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CMYK:(6,72,3,0)
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Pantone:2045 C

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Hex: # 5a5b5d
Pantone:425 C

RGB: (0,0,0)
CMYK:(75,68,67,90)
Hex: # 000000
Pantone:Black 6 C

Background

Hannah Businger is a multi-faceted artist who taps into endured adversity convey a unifying message about the human experience. Striving to connect with others, she combines illustration and design to create a voice that can be heard by all. Hannah utilizes both traditional and digital mediums to creatively problem solve and collage together playful, yet often time dark, relatable imagery.

Themes

Playful	Vs.	Haunting
Light		Dark
Cute		Sinister
Beautiful		Disturbed
Texture		Mood

Typography

Logo

Altered Bree (Regular)

Tagline

Korolev (Medium)

Body

Hannah Businger
Illustration & Design

Hannah Businger
Illustration & Design