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HURRICANE VALLEY THEATRICAL
COMPANY PRESENTS

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EVENTS

HURRICANE VALLEY THEATRICAL COMPANY PRESENTS "THE HUNCHBACK OF NOTRE DAME"

By Nicole Kimzey

The musical "The Hunchback of Notre Dame" rings onto the stage as Hurricane Valley Theatrical Company brings this epic drama to southern Utah. Based on the Victor Hugo novel and songs from the Disney animated feature, "The Hunchback of Notre Dame" showcases a powerful story along with the film's Academy Award-nominated score and new songs by Menken and Schwartz.

Adults who usually shy away from lighthearted Disney-esque musicals should not dismiss this powerful production. Disney films often alter original storylines to be more befitting a children's film, but this show is more rooted to original source material: that of Hugo's original novel. It is a darker, more gothic adaptation of the film.

The brilliant and moving script is not lost on its actors.

"I love the message of this show," said McKenzie Morgan, who plays the gypsy girl Esmeralda. "This show is about love, it's about how one act of kindness can change a person's whole world. If we can all reach that level of compassion then life will be fairer, need will be rarer, greed will not pay! The play also dares ask the question, 'What makes a monster and what makes a man?' It's about learning that someone's heart is what defines them, not what they look like or the power they have over others."

Aaron Meadows, one of the actors double cast as the deformed Quasimodo, echoed McKenzie's sentiment.

"My favorite aspect of the show is its simple yet profound overarching message: All life has meaning and value, and no matter what our differences are, we are much more alike than we are different," Meadows said.

To present such a powerful story can be a daunting task for any cast, but Nate Myers, the other actor portraying Quasimodo, could not be more enthusiastic about the cast's ability to do just that.

"It is rare to obtain the high volume of experienced male talent that this show has," Myers said. "It's been astounding to see the principal roles in this show consist of highly experienced male performers such as Aaron Meadows, John Grzesiak, Greg Knell, and BJ Cox. These are performers with ample acting experience, commanding stage presence, and glorious singing voices. I simply cannot wait for audiences to experience the performances of these men and of the entire cast."

Myers is also enthusiastic about the environment Hurricane Valley Theatrical Company gives them to tell their tale.

"Because of the stage size, this show is able to utilize a beautiful set that plays with all sorts of elevated levels," he said. "This provides the cast with a whole new set of tools when it comes to presenting their craft."

Beyond the sweeping story and sets are individual characters that the actors construct, and for McKenzie it has been an absolute pleasure. McKenzie, a trained dancer since youth, said that he loves that Esmeralda is a true dancer lead, because that is rare in the musical theater nowadays.

"I very much identify with her love of dance," McKenzie said. "Beyond that, she also stands up against those who do her and others wrong! To me, that is such an admirable trait, and I can't wait to bring that to the audience."

Playing the physically deformed character of Quasimodo presented the two actors portraying the role a unique experience.

"The most challenging aspect of preparing for this role was letting Quasimodo's physical restraints become as organic and natural in my body as possible," Meadows said. "Allowing his challenges to become my challenges while also allowing myself the freedom to make bold choices about his physical characteristics and mannerisms, all while singing and moving around the stage. It has not been easy, but it has been incredibly rewarding."

This incredibly talented cast, moving score, and powerful story make Hurricane Valley Theatrical Company's production of

"The Hunchback of Notre Dame" an instant classic. Audiences will be swept away by the magic of this truly unforgettable musical.

"If you make the drive out to Hurricane to see the show, you will not be disappointed!" Meadows said. "The Hunchback of Notre Dame" runs

from Oct. 5-27 every Friday, Saturday, and Monday at 7 p.m. with Saturday matinees at 2 p.m. Performances will be at The Hurricane Fine Arts Center, located at 92 S 100 W in Hurricane. For tickets, visit hurricanetheatrical.com or call (435) 668-9753.



Nate Myers as Quasimodo



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EVENTS

AGATHA CHRISTIE'S THRILLER "MURDER ON THE NILE" BEGINS AT BRIGHAM'S PLAYHOUSE

By Melanie Baxendale

Brigham's Playhouse, a southern Utah leader in live theater, is excited to announce Agatha Christie's "Murder On The Nile" running Oct. 11–Nov. 17 at its intimate, indoor theater in Washington!

Kay Ridgeway has led a charmed life. Blessed with beauty, enormous wealth, and a new husband, she embarks on a honeymoon voyage down the Nile. Fatal circumstances await when the idyllic surroundings are shattered by a shocking and brutal murder. Under scrutiny are a multitude of memorable passengers, each with a reason to kill. The tension and claustrophobia builds as a shocking and audacious conspiracy is laid bare. This

thrilling production will have you on the edge of your seat and is sure to have you asking, "Who done it?"

This stage version of the 1944 murder mystery play by crime writer Agatha Christie is based on her 1937 novel "Death on the Nile." Performances are running Thursdays through Saturdays at 7 p.m., with matinee performances at 2 p.m. on Saturdays. Tickets for adults are \$23, for seniors \$21, and for children over 5 and students \$17. You can purchase tickets at brighamsplayhouse.com or by visiting or calling the playhouse box office.

Brigham's Playhouse believes in the power of live theater and its ability to provide audiences and performing artists with life-changing experiences. It is located at CottonTown Village in Washington, just across from Star Nursery on Telegraph Road, next to Red Barn. This is the fifth season for the playhouse, which was founded in 2014 by the Young and Knapp families. For more information about Brigham's Playhouse, please visit brighamsplayhouse.com or call (435) 251-8000. Box office hours are Tuesdays–Fridays from 2 to 7 p.m. and Saturdays from noon to 7 p.m.



VOTE ROBERT E. FORD for Washington County Commissioner



Robert E. Ford has been a Utah property owner and resident for 30+ years. Since 2013 he has served on the Rockville Planning Commission and recently joined the Rockville/Springdale Fire Protection District Board. He operates his own small business located along the Virgin River on land protected by a conservation easement.

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- Protection of public lands and natural resources
- Planning for smart growth in ways that moves us toward a clean-energy future
- Promotion of job growth that benefits the working class and poor
- Provide fair, accountable, and cost-effective governance that is fiscally responsible
- Promote and support attainable and accessible social and public services:
 - Public transportation • Child care • Housing • EMS/Fire & Police • Education–K-12 & higher ed • Community Arts & Humanities

General Election: November 6, 2018

Mail ballot postmark deadline: on or before November 5, 2018 (the day before the Election)
 You can register to vote at the polls on Election Day or during the Early Voting Period, but if you register beforehand: October 9, 2018: last day to register to vote by mailing in a registration form.
 October 30, 2018: last day to register to vote online or at your county clerk's office.

PIANIST LEANNE REES PERFORMS "SPANISH SOUNDS" AT CENTER FOR THE ARTS AT KAYENTA ANNIVERSARY

By Jan Broberg



The Center for the Arts at Kayenta is honored to have Leanne Rees perform Spanish-themed music for its one-year anniversary celebration Oct. 20 at 5 p.m. A full reception follows her performance.

This celebratory concert at Kayenta features classical music in the Spanish tradition with pieces ranging from Claude Debussy's "Habanera" to Alberto Ginestera's "Milonga" and Isaac Albeniz's "Malaguena." Rees is also performing her own new work, "Porto Alegre," a piece that is inspired by the joy of new relationships. The program will feature a montage of visuals that influenced this vibrant music.

Rees is the daughter of Lorraine Boccardo, the influential woman for whom the Center for the Arts at Kayenta black box theater was named. Rees is a classically trained pianist, composer, and performer who has traveled the globe bringing female composers and new works to wider audiences.

A trailblazer in the development of works by female composers, Rees researched, commissioned, and performed works of women throughout the U.S. and Europe.

Rees composed music for the theatrical production of Shirley Jackson's "Haunting of Hill House" as well as a two-piano arrangement of "Love Songs" by Cole Porter and Jerome Kern. Her piano composition, "Funky Tango," was presented in concert by The Capital Composers Alliance in DC.

Rees's recordings include "Music by American Women Composers" on Bravura Recordings and "Women Composers and the Men in Their Lives," which made it to the final ballot for a Grammy Award. Among the more noteworthy of her countless performances are Rees' performance with the National Symphony for the opening of the National Museum of Women in the Arts in DC; in the Dumbarton Concert Series; at the Embassies of Germany and India; the San Francisco War Memorial & Performing Arts Center; Kennedy Center; and to an enthusiastic full house at Weill Recital Hall at Carnegie Hall.

Tickets are \$40, or \$35 if purchased on or before Oct. 15, and include refreshments. Information and tickets are available at kayentaarts.com.



THE ELECTRIC THEATER HOSTS NATIVE GRASS BAND

By Walter Josey

Straight out of the Coral Desert in southern Utah, the Native Grass Band will bring its bluegrass-influenced original music to the Electric Theater in Downtown St. George Nov. 10. The doors will open at 6 p.m., and the music starts at 7.

Come hear fiddle tunes, banjo rolls, melodic mandolin riffs, and fiery flat pick guitar as Native Grass plays ballads, waltzes, and rapid-fire foot-stomping music at the speed of sound. Coming off of a successful debut year, they were received with joyous applause wherever they performed, be it at the Kayenta Center for the Arts Theater, KARMA Fest, Logandale Bluegrass Festival, and many other venues in the southern Utah area. They will sing songs with themes from Americana influences beginning at the Appalachian Mountains, across the plains to the Rocky and Wasatch Mountains, and onward towards the west coast.

The Electric Theater is a wonderful venue to come and hear the instrumental and vocal harmony of the Native Grass

Band. Renovated and updated to its former glory, it feels like a walk back in time as you take in the atmosphere when you enter.

Tickets are \$25 at the door. For more information or to purchase discount tickets for \$15 before Nov. 1, go to nativegrassband.com or call (435) 817-1599.



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OPINION

PROBE INTO LAKE POWELL PIPELINE PROJECT CONTINUES, PUBLIC COMMENTS DUE

By Lisa Rutherford

I had the honor of presenting information to Gov. Herbert's Executive Water Finance Board Sept. 17 when the board was in St. George for two days of meetings. Conserve Southwest Utah, on whose board I serve, was invited to do a presentation focused on Washington County's local water resources — resources we assert can sustain our county's future development and growth.

During the many Executive Water Finance Board meetings held earlier this year, a variety of topics have been covered. But up to this point, the focus has been on payment options, water use, and the perceived need for the proposed Lake Powell Pipeline with our local water resources and opportunities getting short shrift.

Concerns about our county not being able to meet its economic potential without the Lake Powell Pipeline water were expressed by leaders who attended the meeting. In fact, it is interesting that of all comments expressed at the meeting most were against the project — comments by average citizens — and almost all supportive comments were made by either current leaders or those who stand to gain greatly from the project, such as the Southern Utah Home Builders Association. The same “we cannot reach our economic potential” argument was expressed the following day, Sept. 18, by Mayor Pike to the Executive Water Finance Board before they began their tour of our county's water facilities.

This argument lacks credibility. Conserve Southwest Utah's presentation to the board made it clear that we have more than enough water, if managed well, to meet our county's needs and help realize the economic potential leaders want.

It's clear from the most current water usage number, 303 gallons per capita per day, that we are still wasting water. The better we get at using our water wisely, the longer our local resources will last.

The entire Conserve Southwest Utah presentation, audio and .pdf versions of the PowerPoint presentation, is available along with other presentations from the Sept. 17 meeting at utah.gov/pmn/index.html (CSU 2018 Sept 17 Executive Water Finance Board presentation FINAL for Board.pdf). A large part of the presentation focused on the report, “Local Waters Alternative to the Lake Powell Pipeline” (westernresourceadvocates.org/projects/lake-powell-pipeline).

This report, based on a study completed by Western Resource Advocates, was published in 2013, but the message is still strong today: Our local resources can provide for this county's 2065 water needs even with projected population growth. And, it's important to remember that the projected population in 2060, the target year used by the state for the project, is now down from 860,000 to around 500,000. So, our local resources will provide for us. The state and county water district assert they can provide 98,528 acre feet per year without the Lake Powell Pipeline water. To put that in perspective, Albuquerque supports over 600,000 on under 100,000 acre feet per year. And the 98,528 does not include water that has not yet been converted from agricultural use to municipal and other sources. It also does not include additional potential yearly yield from reservoirs and aquifers or future advancements in water treatment which improve daily with lower costs.

It is clear from this latest meeting and those that preceded that there are no easy answers for financing this massive project. Members of the board, two of whom are from the governor's office and one our state treasurer, provided information about the challenges this project presents due to other demands on the state.

The current projected cost of \$1.1–\$1.8 billion does not include interest on loans that would potentially add billions to the cost.

Also not included in the current projected cost is the Pumped Storage Project. This energy-producing component is clearly included in state reports to the Federal Energy Regulatory Commission for licensing. It is the only portion of the project that

actually might produce a significant amount of energy but gets very little discussion locally or at the state level.

The Pumped Storage Project costs nearly \$700 million and would have to be paid by Washington County, with no state assistance. Of course, per current law, the majority of the Lake Powell Pipeline cost would have to be paid by Washington County, too. So this is no small matter for a county that uses more water than necessary and already has sufficient water resources.

It's overreach, for sure.

Executive Water Finance Board members listened patiently and respectfully to those leaders present at the meeting who support the project. Nevertheless, the board's concern about the state acting as banker for the Lake Powell Pipeline cost, which would essentially amount to about a \$1 billion subsidy from the state to our county, was clearly expressed.

Of course, that was not received well by those who support the project and feel that all Utah taxpayers have supported other projects and should support the Lake Powell Pipeline, too. They use projects such as the Central Utah Project and transportation projects that received state funds as justification. But those projects and tax dollars supported a much larger number of Utah's citizens while this expensive and risky Lake Powell Pipeline project would support a mere 5 percent of the state's residents. Of course, visitors and second-home owners need to be included, too. But currently, with all those people included, our county is using about 56,000 acre feet at 303 gallons per person per day with little conservation effort expended.

Supporters emphasized the great benefit this project and its water would have for our state. But over-allocation demands on the Colorado River and diminished flows could make this project just a financial albatross.

The subsidy issue was greeted with much angst by former Utah House Speaker David Clark, author of the 2006 Lake Powell Pipeline Development Act. Clark, who apparently has much skin in this game, forcefully pushed back against the idea, reminding Executive Water Finance Board chair Phil Dean that the Lake Powell Pipeline is a state project and it's just the board's responsibility to figure out how to pay for it.

But that's the rub, as Phil Dean made clear to Dave Clark in no uncertain terms.

Basically, and in a nutshell, Dean pointed out that the legislature can come up with all sorts of legislation that needs funding, but that doesn't mean it can be done in a financially reasonable manner. Given the state's constitutional debt limit and desire to maintain its stellar credit rating, cost increases for Lake Powell Pipeline and other projects such as the prison relocation and roads make decisions more difficult.

In fact, the actual cost of the Lake Powell Pipeline is yet to be determined, so the \$1.1–1.8 billion cost (\$1.8–\$2.5 billion if the Pumped Storage Project is included) is not even a firm cost at this point. The conversation got a little testy, but the board did not buckle in its position, which gives me great hope that they will be strong enough to withstand the considerable pressure I'm sure is being exerted on them not only from Clark but from other proponents as well.

Other options for payment such as loading the entire project on Washington County from the start, which is unfeasible, or turning to the federal government's Water Infrastructure Finance and Innovation Act program (epa.gov/wifia/learn-about-wifia-program), which will have many states across our nation clamoring for those dollars, are options. But none of the options are easy ones.

Furthermore, until a more definite cost

for the project is determined, application for Water Infrastructure Finance and Innovation Act funds is not even possible.

On Sept. 20, three days after the meeting, FERC met to review and decide on their Lake Powell Pipeline jurisdiction. In December of last year, after having been lead agency on the project since 2008, FERC questioned their jurisdiction on the entire process, stating they should only have jurisdiction over the hydropower portion. Soon after, the state asked that the process be put on hold until a decision made. FERC has stood by its December position, and now greater involvement by other agencies will be required for project licensing.

The Sept. 20 FERC decision has restarted the project clock, and the public comment period is now in progress once again. Initial comments are due Nov. 19. The subsequent 45-day response period will close Jan. 3, 2019. To comment, citizens can visit ferc.gov/docs-filing/efiling.asp. The project number is P-12966-000. If you need information to help with your comment, go to conservewu.org. When you're ready to submit, here's how to submit a Lake Powell Pipeline comment to FERC:

—Go to ferc.gov/docs-filing/efiling.asp and click the orange “eRegister” button.

—Fill out your personal information, including an email address (which serves as your username), and create a password.

—At the bottom, select “Next” by the sentence that begins “Proceed to full registration.”

—As prompted, fill out your address information and another company contact (or file as a private individual), and click on “Done.”

—FERC will send an email from eRegistrationProd@ferc.gov to the email address provided.

—In the email from FERC, click the link that reads “to confirm your email address and complete your registration” to complete the registration and take you back to FERC's online portal.

—Below your personal information and under the “Enter Docket” box, type in “P-12966-000” — the Lake Powell Pipeline's docket number.

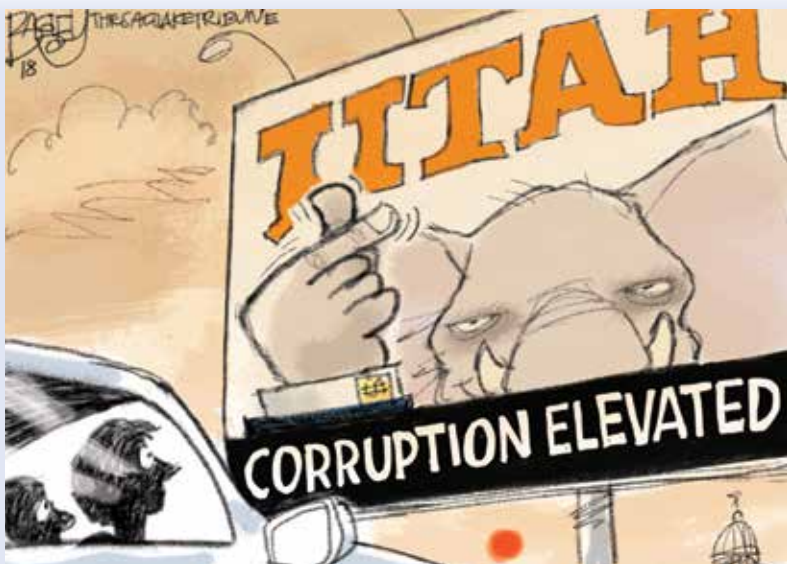
—Click the blue plus sign to the right of the first entry that shows up (“Application for a Preliminary Permit for the Lake Powell Pipeline Project. RM”).

—Add a comment (fewer than 6,000 characters) in the box directly below (to right of “Comment”).

—Select “Send Comment” to submit.

If this is all too confusing, just type, print and mail your comments to the following address:

Kimberly D. Bose, Secretary Federal Energy Regulatory Commission
888 1st Street, N.E.
Washington, D.C. 20426
RE: P-12966-004



Pat Bagley, The Salt Lake Tribune

OPINION

WILD-ISH KINGDOM: INEPT INTERACTIONS WITH BACKYARD WILDLIFE

By Jase Graves

As you enjoy the pleasant weather of late summer and early autumn, you are likely to encounter local wildlife. No, I don't mean the neighbors' children, but actual non-humanoid, indigenous animals.

What follows are some accounts to assist you in identifying and interacting with some of these creatures that may intrude upon the domestic tranquility of your own yard and cause you to reconsider ever going outside again.

At a recent family gathering in my own backyard, we caught a glimpse of a shaggy mammal that appeared to be failing a field sobriety test along the top of our privacy fence. At first, we couldn't determine whether it was a morbidly obese rat or a Pomeranian with a serious meth habit. Finally, my middle daughter identified the intruder as the North American opossum.

There has been a recent attempt in the media to rehabilitate the image of the opossum by reminding observers that these fierce-looking creatures are relatively harmless as they often hiss and involuntarily faint, or play dead, when they feel threatened. (My youngest daughter exhibits this same behavior when we try to wake her up for school.) There are even celebrity opossums with their own YouTube channels and Facebook pages. Our opossum visitor, on the other hand, didn't even have the courtesy to stop for a group selfie.

About a week after the opossum sighting, I chanced upon another hairy nocturnal beast that is often the stuff of nightmares. No, I don't mean a teenage boy picking up one of my daughters for a date, but a small brown bat. As the girls and I were watering our flowers in a futile attempt to delay their inevitable and untimely doom, we found the animal clinging to the side of a large planter on our patio.

At first, I thought it might be a frog in need of a good waxing, but upon closer inspection, I realized that we were in dangerous proximity to an animal that might very well transform into an animated version of Adam Sandler and speak with a goofy Romanian accent at any minute.

Seriously, though, knowing that bats can carry rabies, I took an extremely scientific approach to removing it. Amid earsplitting squeals (some actually coming from my daughters), I grabbed a large Rubbermaid dustpan and gingerly scooped the bat off the planter. The bat wasn't moving and may have been dead, but I didn't feel like taking its vitals to be sure. Instead, I deposited it on top

of a fence post at the back of the yard so that it could hang out with the opossum the next time he came by. I then went inside to change my shorts.

My next wild animal encounter took place one evening while I was emptying a skimmer basket on the pool we put in a few years back (because sanity and financial responsibility are overrated). When I clean the baskets in the dark, I always feel like Flash Gordon in the gloriously cheesy 1980 film when he reaches into the hollow stump and tries to avoid being stung by that alien-scorpion-slug thingy with the Queen soundtrack playing in the background.

Sure enough, the basket contained the ultimate baddie of the animal kingdom: a snake. It was a baby garter snake, but it still had that fiendish look in its eye as if it might tempt me to do something sinful. Being the manly skimmer-basket cleaner that I am, I snatched the serpent by the tail and flung it over into a flowerbed. When I told my wife about my impressively macho reaction to the snake, the ensuing conversation went something like this:

"How big was it?" she asked.

"Hard to say. It was dark."

"How big, do you think it was?"

"You know that water hose out back?"

"You mean it was as big as a water hose?!"

"Well, it was the same general shape."

I then quickly changed the subject.

At any rate, I hope that these mostly true anecdotes will help you enjoy the diversity of nature that you can experience right in your own yard. And if wild animals creep you out, you can always stay inside and re-watch "Flash Gordon."

Jase Graves is an award-winning humor columnist from East Texas.



Nate Beeler, The Columbus Dispatch, OH

AMERICA HAS ALWAYS BEEN GREAT

By Christine Flowers

I never liked the campaign slogan "Make America Great Again." The implication was that we'd entered some dystopian era in which America was unexceptional, unpleasant, and diminished. Watching the red-hatted #MAGA folk cheer at Donald Trump's rallies angered me, because the passionate elders and enthusiastic youth were inspired by a flimsy myth — namely, that America was second-rate.

The irony was not lost on me. These followers of a man who wore the mantle of a conservative as uncomfortably as a porn star would wear a cloistered nun's habit were adopting an attitude that was typical of the left.

Back in 1981, this Philadelphian who fancied herself an internationalist signed up for two semesters in the City of Lights, intent on perfecting my French and finding a boyfriend. The former was a wash, since I ended up telling my host family that I had a giant radish (I meant radio) in my bedroom at home, and that I had many prostitutes (I meant Protestants) for friends, and that we put too many condoms (I meant preservatives) in our food. The search for the boyfriend was even less successful.

But even if my initial goals were unfulfilled, I did return home with something of value. The United States of Ronald Reagan was not viewed with great appreciation in the France of Socialist President Francois Mitterrand, and I found myself defending my country at bakeries, at museums, at cinemas, at pharmacies, and pretty much everywhere else. Some of the most heated arguments took place at the university, where pretentious natives with superfluous scarves wrapped around their necks let me know that my president was going to kill them all with his lust for nuclear dominance.

If my French had been good enough, I would have said, "Good, I hope he takes out the Sorbonne first," but instead I straightened my shoulders and muttered quietly, "Thank God I'm an American and understand the purpose of deodorant." And I came back with the ability to look at my country with uncomplicated devotion, which was becoming increasingly unpopular on college campuses and among the nascent special-interest groups that would one day channel their annoyance and resentment into something called "multiculturalism."

The vast majority of the people who criticized the U.S., both during my stay in France and when I came home, were what we would today call "progressives" and what we then called liberals. They made an art out of finding fault with the country they refused to abandon, probably because no other nation would allow them the freedom to whine incessantly and then applaud their constitutional engagement. My year in Paris turned me from a rather apolitical suburbanite to an unadulterated conservative who was in love with America.

It wasn't a blind love. There was the understanding that improvements were needed. Utopias only existed in the mind of Thomas More. But while I got the part about working to make positive changes, I was repulsed by the way so many on the left refused to acknowledge what was good because of their addiction to pointing out what was rotten. They proved the old axiom that the perfect is the enemy of the good.

Then, 17 years ago, the enemies of America ground two majestic towers into human dust, murdered thousands of innocents, and tried to crush our dreams under the weight of their hatred. For a very brief moment, we joined together and sat shiva for the memory of an invincible America. And for that very brief moment, before the dust settled and the tears dried up, we were worthy of our citizenship.

But that willingness to suspend personal grievance has an infinitely short shelf life, and we were soon back to the bickering about how America was racist, and sexist, and homophobic, and then Islamophobic, and then xenophobic, and then ... and then.

I was catapulted back to Paris 20 years before, battling the French as I tried to articulate why my country was and always would be an imperfect but glorious Valhalla. Plus ca change.

So imagine my disgust to hear people allegedly on my side say that we needed to be "great again." Donald Trump may scream that we are less, and he is wrong. Colin Kaepernick may silently condemn us for being unjust, and he is wrong. They are the same in their shameful displays of ingratitude. And they are free to look like the fools they are.

We cannot diminish ourselves, despite our best efforts. America will always be great.

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EVENTS

ART COMES TO LIFE IN A TRANQUIL DESERT COMMUNITY WITH ART IN KAYENTA

By Jan Broberg



Gorgeous fall weather, majestic red rock and mountain views, lively music, food vendors, Xetava Gardens Cafe, stellar art galleries and studios, a world-class Center for the Arts ... this is Art in Kayenta.

Join us October 12–14 at Kayenta Art Village in Ivins for three fun-filled days of art and entertainment. Over 40 juried local, regional, and national artists along with thousands of guests will come together to be a part of the art! Art in Kayenta will offer one-of-a-kind creations from artisans specializing in sculpture, painting, jewelry, ceramics, wood, and more. A festive beer and wine garden will provide a relaxing respite for festival attendees. Art in Kayenta will take place from 11 a.m. to 5 p.m. Oct. 12 and 13 and 11 a.m. to 5 p.m. Oct. 14.

Now in its 18th year, Art in Kayenta is sponsored by the Kayenta Arts Foundation, a nonprofit organization dedicated to supporting diverse arts in the region. This year's festival celebrates the newly-opened Center for the Arts at Kayenta, home to the Lorraine Boccardo Theatre — a 200-seat black box and concert stage — and artful spaces to accommodate meetings, receptions, seminars, and rehearsals. Located at 881 Coyote Gulch Ct. in Ivins, The Center for the Arts at Kayenta hosts a broad range of performing arts, dramatic plays, lectures, films, concerts, and educational opportunities for the southern Utah area. The Kayenta Arts Foundation will also host a silent auction where patrons can bid on the art of many professional Kayenta community artists as well as visiting artists, who will donate the proceeds toward supporting the Center for the Arts at Kayenta.

Visit kayentaarts.com for more information.



ZION PLEIN AIR INVITATIONAL DATES AND FEATURED ARTISTS ANNOUNCED

By Wade Wixon



Zion National Park Forever Project and Zion National Park have finalized the dates, event locations, and artists for the 10th Zion Plein Air Invitational. The weeklong event starts Nov. 5 and culminates Nov. 10 with the “Art-In-The-Park” Paint Out celebration on the great lawn in front of the historic Zion Lodge.

It has been remarked that it takes an acre of canvas to get one good painting, that every painting is about solving a problem, and that Zion's landscape should be considered a verb.

Come every November, 24 artists, through their work and voices, remind park guests of the transformational power that Zion retains within its aquifers of sandstone. In the immediacy of their art, they show all of us that the beauty of this landscape is right now, just as it was to Thomas Moran and Frederick Dellenbaugh more than 100 years ago.

Experiences and events include in-park demonstrations, instructive evening lectures, and interactive wet-paint exhibits. Studio pieces from each artist are featured in the Zion Human History Museum, and renderings from the paint-out event and silent auction will be featured Nov. 10 at the Zion Lodge. The plein air pieces painted during the week will also be on sale at the museum over the weekend.

The 24 acclaimed artists that have been invited to participate in this year's event are as follows:

- Bill Cramer (featured artist), oil, Prescott, Arizona.
- Suzie Baker, oil, Shenandoah, Texas.
- Richard Boyer, oil, Salt Lake City.
- Arlene Braithwaite, pastel, Cedar City.
- Royden Card, acrylic, St. George.
- John D. Cogan, acrylic, Farmington, New Mexico.
- Michelle Condrat, oil, Salt Lake City.
- Cody DeLong, oil, Cottonwood, Arizona.
- Kimball Geisler, oil, Idaho Falls.
- Bruce Gomez, pastel, Denver.
- George Handrahan, oil, Layton.
- Mary Jabens, oil, Cedar City.
- Rick Kinatader, watercolor and gouache, Provo.
- Roland Lee, watercolor, St. George.
- Bonnie McGee, oil, St. George.
- James McGrew, oil, Lake Oswego, Oregon.
- Meredith Nemirov, watercolor, Ridgeway, Colorado.
- Hadley Rampton, Salt Lake City.
- Steve Stauffer, oil, Murray.
- Gregory Stocks, oil, Cottonwood, Arizona.
- Michele Usibelli, oil, /acrylic/

gouache, Woodway, Washington.

—Lewis Williams, pastel and acrylic, Montrose, Colorado.

—Jim Wodark, oil, Orange, California.

—Suze Woolf, watercolor, Seattle.

“The plein air event provides an opportunity for visitors to appreciate the beauty of Zion in new ways through the impressions of these talented artists,” said Superintendent Jeff Bradybaugh. “Their work continues to enhance our perpetual stewardship of this wonderful sanctuary we recognize as Zion National Park.”

The Zion Forever Project is the park's official nonprofit partner. Learn more at zionpark.org.



Steve Stauffer

CELEBRITY CONCERT SERIES BRINGS BALLROOM DANCE TO ST. GEORGE

By Gerard Gibbs

BYU's Ballroom Dance Company, performing Oct. 12, is recognized both nationally and internationally as a treasured and unique dance ensemble. Its production “Swing ‘n’ Sway” is a spectacular show presenting ballroom dance in a theatrical environment with a contemporary point of view. Its innovative choreography is compelling, engaging, and just plain fun. Audiences will be mesmerized as couples dance a romantic waltz and feel the energy build as the company moves to the rhythms of Latin America. More surprises lurk throughout the performance making “Swing ‘n’ Sway” a family friendly show that should not be missed.



SO. EXPOSURE

SOUTHERN UTAH MORMON SUPPORT GROUP LEND A HAND TO THOSE IN NEED OF HEALING

By Joseph Nelson

The Southern Utah Mormon Support Group meets every Sunday at the Smith's at Dinosaur Crossing at 1 p.m. Meetings usually last until around 2:30 p.m. You will find us in the community room that is at the north end of the building by the pharmacy. We welcome everyone that needs a listening ear or needs help replacing the community they lost after leaving.

I started the Southern Utah Mormon Support Group because I needed a place where people understand the pain and hurt I felt when my worldview shattered.

I needed someone who knew what it feels like to have a spouse who still believes. It helped me talk about things and heal without straining my relationships. After a time, more people started coming, and the group became a soft place for people to land outside of Mormonism.

When I started Southern Utah Mormon Support Group, it was just two people every Sunday at Harmon's in the eatery section, and it slowly grew from there. About eight months later, it was suggested that we move the group to a quieter place. We chose the new Smith's at Dinosaur Crossing because it had a community room that could be used free of charge, and there was of course food and drink available for anyone that wanted to buy and bring to the meeting.

Over time, the group just kept growing, and I found myself getting more involved by getting the word out. We now average 17-20 people each week. A few regulars come most every week, and we always have new faces every single Sunday. Some people only need to come once just to know that they are not alone and to make connections. We have had about 100 different people attend at one time or another.

Although there is a larger post-Mormon group that meets once a month, which is a fantastic group, we felt that it was not addressing the more immediate needs of those who were finding their world turned upside down, in most cases due to new information about LDS Church history that for years had been kept hidden from its members. These people just needed someone to talk to and not necessarily a speaker talk on some aspect of Mormonism.

The Southern Utah Mormon Support Group is very casual, and its purpose is to make people feel welcomed among other

like-minded people and to allow them to tell their stories. There is no structure other than introductions, after which the conversation just evolves in any direction that the participants choose. Every Sunday ends up different in the way our discussion evolves: sometimes it is about current events in Mormonism, and sometimes it leans into philosophy, but mostly it centers around people grappling with new information, dealing with torn relationships within families, and discussing how best to deal with and repair those relationships if possible.

Many people who were never Mormon or still are sometimes have difficulty understanding the stress that often accompanies leaving the Church of Jesus Christ of Latter-Day Saints. What follows is a series of testimonials from members of the Southern Utah Mormon Support Group. They help illustrate the pain of leaving Mormonism, but they also reveal the interpersonal struggles that arise in the wake of leaving the faith as well as how this group lends a helping hand to those who need it most during a very painful time in many people's lives.

Paul and Julie's story

We have been married for almost 35 years. Last year, we moved to St. George from out of state. Julie was born and raised in the LDS church in a very active LDS family with pioneer heritage. Paul converted to the LDS church a couple of years after we married. We were both actively engaged in church responsibilities and activities as we raised our children. We enjoyed being active in the church and had some great experiences through the LDS church.

A few years ago, Julie heard about some issues with women in the church protesting in Salt Lake City. An Internet search for information on the protests led to LDS and post-LDS podcasts and blogs. Issues with church history and recent church policy were both surprising and disturbing for us. After a couple of years of "trying to make it work," we decided that we could no longer participate in the LDS church.

Knowing that making a retirement move to St. George might present challenges socially, we were happy to find the post-Mormon support group. Paul says meeting with former and questioning LDS members has helped to validate feelings and provide a forum to discuss ideas, share experiences, and talk about current "church in the news" information. We both agree that the Southern Utah Mormon Support Group has been invaluable.

Grant and Michelle's story

We both come from pioneer heritage — sixth generation Mormon. Michelle's grandfather funded the startup of the church and donated the land for the Kirkland temple. He was JS counselor and his doctor.

Michelle was raised in California and considered herself an elite Mormon. Her children referred to her as "Nazi Mormon" with zero room for faltering in the standards set by the church. Her life was dedicated wholly to building up the kingdom — it is what gave her purpose.

To illustrate, when we met, Michelle's first question was, "Where do you stand with the church?" and she continued with, "If you don't measure up or make me choose, I will choose the church every time." Grant's answer was that he considered himself a Zen Mormon, meaning his experience of God didn't match with what he had been

taught, therefore he found a more Zen space to exist within his Salt Lake City community, which was predominantly LDS. Both served in various leadership callings.

The first door opening to questioning belief came as we started the process to be sealed, which meant Michelle needed a cancellation of her first sealing. Grant warned that he felt it could get ugly and that he did not believe they needed to subject themselves to that. Michelle was adamant that they pursue it and get the sealing. As matters progressed, it became incredibly abusive and harmful for our family. It was the first time in Michelle's life when she questioned what her belief was based upon. It became clear that there was no inspiration from God through the entire process. Once the inspection and questioning began, it all fell apart.

We quit attending at that time — 2003. In 2008, we actively and very publicly protested against the church's insertion into California's Proposition 8, the ballot initiative to ban same-sex marriage. Michelle's son was one of the first to be married in San Francisco — to a returned Mormon missionary. We ended up in the documentary film "8: The Mormon Proposition."

We hoped that our activism would lead to excommunication. It did not.

In November 2008, we resigned with six of our nine children. The remaining three children are very active LDS, and our family experienced a time of complete disconnection from them due to the fact that we were considered apostates, and the LDS Church teaches not to associate with apostates.

We enjoy attending the Southern Utah Mormon Support Group meetings to hear others' diverse and interesting stories. We hope that we offer a glimpse into the future for those who are beginning their journey and trying to navigate life outside of the confines and rigors of the church. It can be difficult to realize your value as simply a good human being, living life, serving, and contributing outside of religious purposes to gain salvation — having gone through a two-year grieving process ourselves.

Jared and Elaine's story

We are a couple who moved from Oregon nine years ago. We were both raised in the church but were inactive for 12 years, then renewed activity when we arrived in Utah. Three of our four sons served a mission.

Our "aha" moment was when our oldest son started listening to podcasts from Mormon Stories, then started reading CES letters and any other books they could find. Elaine's "aha" moment was when she read "American Crucifixion." Jared's "aha" moment was when he read the CES letters. Three of our sons are out of church now, and they are hoping that their returned missionary will also be out soon. We get camaraderie and fellowship out of weekly Southern Utah Mormon Support Group meetings. It is nice to hear other people's struggles and know they are not alone.

Mark and Ilene's story

My wife and I are both descendants of long lines of pioneers. I was raised in Idaho and she in Utah County. We did everything Mormons are supposed to do: baptism, seminary, BYU, missions, getting sealed in the temple, and being active in our church callings. I have worked for all three BYUs as a professor and as a psychologist in the counseling centers. Ilene attended BYU campuses in Provo and

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SO. EXPOSURE

Rexburg during her undergraduate studies. I stopped participating in the LDS Church in 2013, and Ilene stopped in 2015.

There are many things that contributed to our transition away from Mormonism. Aside from the obvious misogyny, anti-intellectualism, homophobia, racism, and financial gratuitousness, meeting with thousands of Mormons as an LDS psychologist opened my eyes quickly to the disparities between public vs. private presentations, spirituality vs. religion, and the devastating effects Mormonism can have on an individual's mental health.



Additionally, the lies and whitewashing the LDS Church blatantly disseminates were too much to deny. I was taught to have integrity, and when I recognized that the very church that claimed to be “perfect” was deprived of that quality, it was time to go.

In one week, literally, I quit my job at the university, sold our house, and moved across country to start our new life, void of religion and full of a new conviction: to be moral and kind, not out of duty or fear but out of desire.

We have never been happier since that time, but it was heartbreaking for our families. My mother still has a picture of Jesus holding a black sheep above her mantle. I'm proud to be that black sheep and only wish more of my family would open their minds — even just a little bit.

Making the transition away from Mormonism can be challenging. It consumes entire families, towns, and cultures. Attending the Southern Utah Mormon Support Group on Sundays is a way for us to feel connected, laugh, and process the trauma of leaving a fundamentalist religion.

Living in St. George as an ex-Mormon can be extremely isolating. The good news is there are many of us here — and many more to come. We can share in our discovery that life is beautiful, full, and fascinating without Mormonism.

Steve and Rhonda's story

My wife and I grew up within 10 minutes of Salt Lake City in a highly concentrated LDS population. We were both born in the covenant and had had many callings in the LDS church. I served a mission abroad and enjoyed the experience. Upon returning home, I entered the dating scene and met and married my wife soon after. We decided that we wanted to finish school before having children, and that set us apart from the typical married LDS couple.

I didn't have an “aha” moment. I enjoy the sciences, and too many theories are contradictory to or don't coincide with the LDS beliefs. I had tried for years to try to bend the beliefs to fit the theories within the scientific community. I realized that I just needed to “have faith” and that I would understand in due time, and I put my doubts on the back burner.

Near the end of my schooling, I came across some church history that I had always thought was anti-Mormon. It changed everything. I couldn't believe what I was reading, and it was backed up by church-published sources.

I studied solo for a while, and I eventually showed my wife. She, of course, was caught off guard with what I had been reading and was against me leaving the church.

After about a year, I discovered the Gospel Topic Essays, and she and I started studying them together for family night. Within a week of continued study, we had both decided to leave the LDS church for good.

After we had left, we felt utterly alone. We hadn't told our families yet, but that would come. We didn't have a ward anymore (we had moved around the same time we started studying the Essays), and we didn't have any friends in the area. We were miserable.

I came across the weekly Southern Utah Mormon Support Group meeting on Reddit, and we decided to see how it was.

We didn't know what to expect. The people we met at the Southern Utah Mormon Support Group and the friendships we have gained were everything we needed. The people at the meetings have experienced similar situations and are understanding and loving. The Southern Utah Mormon Support Group helped us to make it through the extremely difficult transition out of the LDS church.

Nick's story

I was born and raised as an orthodox Latter Day Saint. I came from a large family who are all currently still active in the church. From a very young age, it was pretty much the centerpiece of my life, attending weekly church meetings, scouts, and release time seminary.

All my older brothers served faithful missions except one, who chose not to serve and got married instead. Knowing this, I wanted to make sure and follow my other siblings' paths and serve a faithful mission.

Despite him not serving a mission, he has maintained activity in the church throughout his life. I served on the Seminar Council my senior year and looked forward to serving my mission when I receive my call. It was never a question of if I would serve a mission, but only where my call would be to.

Upon my return, I was married in the temple just a few months later. I was fully active in my callings and church attendance, rarely missing a month of home teaching, holding weekly family home evenings, doing regular family scripture study, and raising my children actively in an LDS lifestyle. My children have been selected to serve on their seminary councils and chose to serve missions when they came of age and attend LDS colleges.

Although an active believer with a strong testimony of the gospel, never really questioning if it was true, I at times found myself at odds on certain things with my wife regarding the level of orthodoxy to which we should practice the religion. My wife argued that the TV should never be watched on Sunday unless it was a church-produced or related video. She was also very strict regarding all of us getting up prior to school for family scripture study regardless of other factors, and I noticed myself having issues with being sleep deprived and struggling to manage being tired throughout the day.

As I would make requests for alternatives to some of these standards, like reading at night or watching the Super Bowl on Sunday, I was viewed as not being faithful

or being lax in my morals or commitments to the gospel.

About this time, as I was serving in the Elders Quorum Presidency, I was informed in a ward council meeting about the “Gospel Topic Essays” on lds.org regarding some of the controversial issues involving the church. I had never heard of these, but it sparked an interest, leading me to read them. Instead of resolving my concerns, I found that as I read them I became more concerned and curious about church history, which I previously had not had much interest in.

I then proceeded to do some internet searches and gospel reading, trying very carefully to consider all aspects from the faithful church information on lds.org and apologetic view points along with some non-member sources. I had been praying for some time to be able to know what was “true” and felt this was my opportunity to grow in my learning and pondering of questions I had.

To my complete surprise, all my research and study of all the different sources kept indicating to me that what I had been taught about church history was not fully accurate. In fact, I came to learn that there was quite a common consent among non-members and church apologists that the church narrative being taught was skewed and designed to cover up many of the concerning facts of church history.

To be honest, I was quite disappointed and struggled to take it all in. I was feeling a huge loss in my life. Everything I had known or thought I knew now was being challenged.

When I tried to bring up my concerns and doubts to my wife, and eventually to my children, I was met with rebuke and fear. Instead of allowing me to bring up the insights and information I had come across, I was told to keep it to myself as to not threaten any one else's testimony. I was told mixed messages. They said they supported me on my faith journey but did not want to hear anything about it and that they knew that I was being lead down the wrong path by Satan as the church was the one and only true church.

This did not feel supportive to me, and eventually I started to feel like an outcast in my own family.

Despite the fact that I was feeling alone and ostracized, I hesitated to reach out, not knowing who or what sources to trust. I knew that Utah is a predominantly Latter Day Saint state, and I wanted to be cautious of who I told about this as I feared it would likely impact my reputation. Because I was so involved in an LDS lifestyle, I didn't know many people outside of the faith. I tried talking with some extended family members about my faith journey, and while somewhat empathetic to what I was feeling and going through, for the most part they seemed more interested in bringing me back into the fold and helping me to see all the good the church has to offer.

I knew and understood that the church had many positive aspects about it, and I still continue to see much good in the church and its teachings, but felt I could not ignore the concerning aspects I had learned both about the modern day church and its views towards LGBTQ+ members and personal interview practices along with historical concerns of the church including polygamy, polyandry, blacks and the priesthood, Joseph Smith's translation of the book of Abraham, and many inconsistencies with doctrine changing frequently when I was taught that God was an unchanging God.

I began questioning why God would give doctrine only to completely change that doctrine down the road. It just didn't make rational sense to me. I felt like understanding

the church and church history all the sudden became a great passion of mine, with me trying to understand more and more about the real history rather than the one that had been presented to me at my church meetings and my entire upbringing in the church.

However, I had no one I could even talk to about this who seemed to understand or be interested in talking about these things.

This was a very lonely time. I did an Internet search regarding any local supports or resources that I could turn to. That was when I came across the Southern Utah Mormon Support Group.

Honestly, despite feeling alone, I waited several months after finding out about the group before attending for my first time. It took a lot of courage to show up for my first meeting, and I wasn't sure what I would find there.

I remember my first time attending a meeting and being welcomed with open arms. The thing that seemed to help the most was to be able to sit for an hour or so and listen and talk with people of like minds who have experienced some of the similar faith shifts that I have.

Each one is on his or her own journey, and many have differing levels of spiritual beliefs and lifestyles. However, I can tell that they all are good people striving to live good, happy, and productive lives. It was interesting to find that they were not a lot different from I had been as a member of the church in their desires to raise healthy children, live authentic and meaningful lives, and to care about others. I can see that for the most part they are choosing to live good lives and have found happiness in the lives they are living outside of the church. I have found that some choose to continue to live primarily a similar lifestyle as they did as members of the church while others may choose to live a more secular lifestyle.

However, the interesting thing is that regardless of the lifestyle they choose I have noticed the internal joy and life satisfaction they express as they are able to make choices authentic to them while still maintaining a sense of values and principles by which to live by. These are really good people who I would feel comfortable being my neighbors or inviting over for dinner. They do not match the typical “anti-Mormon” profile that I would have expected as an active Latter Day Saint. It was quite refreshing to be able to connect with people who believed as I once did, have had a faith transition, and to see that they are still experiencing joy and happiness in their lives.

The main pain I have heard is not around what someone might label as a “sinful life” or “mistakes” from leaving the church but primarily around the lost connection from family and friends as a result of their leaving the church and the feelings of judgment they have received from time to time for their decision. While some share positive examples of friends and family being supportive and understanding, it is sad to see the pain many experience as a result of choosing different faith beliefs.

The Southern Utah Mormon Support Group has really helped me as I remain in a mixed-faith marriage and have experienced a significant amount of that pain myself. The group provides the needed empathetic ear that I wish my family would have, which definitely helps ease the natural burden of going through a faith transition. I'm sure that more people in our community are going through a similar struggle and hope that they are able to have the courage to reach out for support and friendship to help them navigate through their journey.

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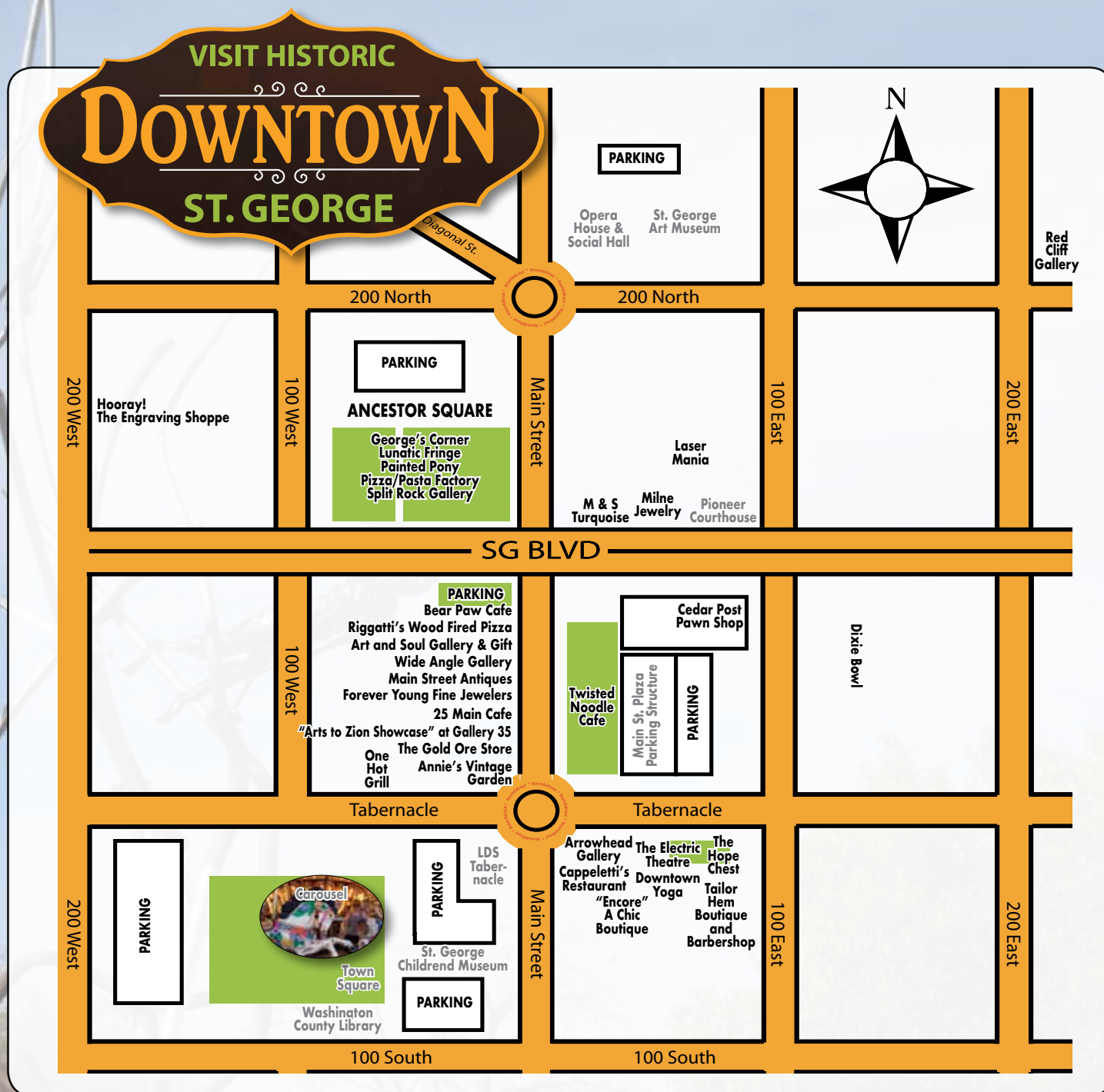
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THE INDEPENDENT THEATER REVIEWS

By Brian Passey

Utah Shakespeare Festival's "An Iliad" is a powerful rumination on the nature of war

War is hell, but the Utah Shakespeare Festival's "An Iliad" is a masterpiece about the hell of war



Brian Vaughn (left) as The Poet and Katie Fay Francis as The Muse in the Utah Shakespeare Festival's 2018 production of "An Iliad." (Photo by Karl Hugh. Copyright Utah Shakespeare Festival 2018.)

Brian Vaughn has been a fixture at the Utah Shakespeare Festival for more than two decades. He's starred in some of the festival's biggest plays and most memorable roles. Yet his performance in "An Iliad" may be his best yet.

Vaughn is on stage for 100 minutes and is speaking nearly the entire time. Even for seasoned actors like him, that is a challenge. Not only does it require a whole lot of line memorization but it must be delivered in a dynamic way that manages to maintain the audience's attention without the advantage of the interactions that come with a larger cast.

Yet Vaughn seems entirely at ease in the role of The Poet, a modern storyteller who might actually be Homer himself. He enters the Eileen and Allen Anes Studio Theatre silently, walking around the stage — which is surrounded by the audience on three sides — as if he's gathering energy to launch into this epic story.

It's pin-drop silent.

Ever the charismatic presence, Vaughn manages to hold the audience in rapt attention, even through that initial silence. Finally, he speaks, announcing that he is about to tell the story of the Trojan War and two great fighters, Achilles and Hector.

The basic storyline is based on Robert Fagles's translation of Homer's epic poem, "The Iliad," but the words were written by playwrights Lisa Peterson and Denis O'Hare. The script allows The Poet to bring in contemporary references, connecting the Trojan War to modern scenarios, from grocery-store lines to road rage.

This approach makes the events more relatable. However, the playwrights want us to do more than simply relate to the events of the Trojan War. They want us to understand the nature and magnitude of war in general. They want us to know that war is hell.

Rather than noting the Greek island towns of origin for the soldiers in Achilles' army, The Poet brings it home to an American audience. He says these are soldiers from Kansas, the Bronx, Flint, and Cedar City. Then he begins to count. The numbers aren't soldiers. The numbers represent ships. And each ship has 120 men. We begin to grasp a magnitude of human life in this particular conflict.

While Vaughn tackles the vast majority of dialogue, he's only alone on stage at the beginning. Shortly, he's joined by Katie Fay Francis (who touchingly portrayed Catherine Simms in "The Foreigner" this year) as The Muse. Her role is primarily musical as she sings and plays the violin, though she does have a few lines.

Francis' role may seem minor compared to Vaughn, but her melodies and percussion bring a dynamic jolt to the play and Vaughn's own performance. At times, she simply keeps the beat, tapping out basic percussion on her instrument. At other points, her violin screams, enhancing the play's drama with its intense trills.

Most striking is Francis' voice. It's often ethereal and always gorgeous. Her wordless vocals — combined with the percussion and violin melodies — create a soundtrack that enhances the play, similar to the way a film score helps tell the story. Some of the characters, from Apollo to Paris, even get their own theme music.

As Vaughn introduces the characters, the storyline begins to unfold. His voice rises at times and falls at others. He's the consummate storyteller, building the drama when appropriate and then pulling back so he's able to build it up again. Even though it's a story of war, it's not all about the fighting. There's plenty of character development as The Poet paints a picture of Troy, its residents and its assailants.

Assisting in the storytelling is lighting designer William C. Kirkham. That might seem odd. Obviously, lighting often enhances the beauty and artistic qualities of a play, but we may not always think of it as an aspect of storytelling. With "An Iliad" it most definitely is.

Consider the part where The Poet is talking about Hector's family. The lighting is soft and warm as The Muse's gentle melody sways in the background. The Poet then says he is going to describe the front line of the battle. Suddenly, the music stops as bright light abruptly calls our attention to a description of dead bodies.

Again, the playwrights brings this scene home. Instead of simply thinking of the fallen soldiers as a mass of nameless Greeks and Trojans, we get names, ages, and other details about their lives. But they aren't Greek and Trojan names and details. No, they have American names and American stories.

It begins to become clear. This ultimately isn't a story about the Trojan War. It's a story about war and what it means to the human race. Wars are not just full of heroic moments that result in national boundary changes. Wars take the lives of real people — individuals with their own stories that suddenly cease to exist because of the politicians and monarchs they will never even meet.

"An Iliad" personifies the Trojan War. Its violence and fury come alive as Vaughn screams his lines, shouting above Francis' careening violin under the blood-red lighting.

Perhaps most perplexing is how we feel for both sides. It's because we see them all as human beings. They have wives and sons, mothers and fathers. They are also capable of horrible things, fueled by the adrenaline and fury of battle. War truly is hell.

Director Jason Spelbring pulls all of these elements together. Under his direction, each change in tone, volume, and illumination appears flawlessly executed. This is a master class in storytelling.

Yet we are constantly reminded that this is more than just a story. As The Poet begins to compare an element of the Trojan War to a different historical war, he keeps the comparison going, listing every major historical conflict in chronological order, including those meant to speak to an American audience: the American Revolution, the War of 1812, the American Civil War, World War I, World War II, Vietnam, Afghanistan, Iraq.

War. War. War.

It seems to ask: Why do we continue, time after time throughout history, to kill each other?

Because we're addicted to rage. All of us.

And that addiction leads to the destruction of civilizations, from Troy and Alexandria and Constantinople to Hiroshima and Kabul and Aleppo.

War is hell, but "An Iliad" is a masterpiece about the hell of war.

The Utah Shakespeare Festival's production of "An Iliad" continues through Oct. 9 in the Eileen and Allen Anes Studio Theatre at Southern Utah University's Beverley Center for the Arts in Cedar City. Tickets are \$50-\$54. Visit bard.org or call (800) 752-9849.

Charm, inside jokes minimize the tired tropes in "The Liar" at Utah Shakespeare Festival

It might be called "The Liar," but this current Utah Shakespeare Festival production is all about the ladies



Betsy Mugavero (left) as Clarice and Jeb Burris as Dorante in the Utah Shakespeare Festival's 2018 production of "The Liar." (Photo by Karl Hugh. Copyright Utah Shakespeare Festival 2018.)

Adapted by David Ives from Pierre Corneille's French farce, "The Liar" was a particular brand of humor. If you like dad jokes or films like "Wild Hogs," you'll probably think it's hilarious. If you're under the age of 50 ... well.

At least that's what it feels like at first. There were plenty of people laughing on opening weekend, but it was most definitely an older crowd. The dialogue is filled with joke after joke, all encapsulated in rhymes that are often creative and nearly always cheesy.

It's silly. The humor feels a bit cheap. There's an entertainment value, but it seems lightweight.

Then Betsy Mugavero enters. Up to this point, it has only been male actors on stage, primarily Brandon Burk as Clinton and Jeb Burris as Dorante, the titular liar. Though skilled, their performances are not quite enough to elevate the dialogue beyond its inherent cheesiness.

Not so with Mugavero, who owns this play as Clarice, a young woman wooed by Dorante, even though she is already secretly

betrotted to Alcippe, played by Wayne T. Carr with a brilliantly restrained rage. The difference between Mugavero's delivery and the male actors is her complete embrace of the character and Clarice's lines.

For Mugavero, these are more than words repeated for humorous effect. Her diction and phrasing are masterful. Her comedic timing is spot-on. She puts her whole self into the role. She delivers the lines not only with her lips but her entire face. This is next-level acting.

That said, the play was still fresh on opening weekend, and it's probable that the rest of the cast will become more comfortable with the humor after a few more performances. Comedy can be especially tricky that way, especially when it comes to timing.

However, both of the other women in this play also deliver smart performances. At first, Aidaa Peerzada, seems to be holding back as Clarice's friend Lucrece. Soon, you realize she really is, but on purpose. That's the way her character is written. And Peerzada handles Lucrece's slow-build with elegance.

And much of the play's most fulfilling humor comes from Katie Cunningham, who plays the dual roles of Isabelle and Sabine, twin servants who are "vivacious" and "puritanical," respectively. Sure, it's the tired Shakespearean cliché of Mistaken Identity With Twins, but Cunningham injects it with fresh, new life.

In fact, the main plot of the play is based on the tired mistaken identity cliché with Dorante believing that Clarice is named Lucrece. And yes, it gets old as quickly as it does with some of Shakespeare's lesser works.

But there are plenty of other elements of "The Liar" to enjoy. One of them is the set's gorgeous backdrop. Scenic designer Jason Lajka has created a stunningly beautiful map of Paris where the water of the Seine changes color from scene to scene.

Another is the tendency for subtle references to pop culture (a lightsaber duel), Bard culture (slightly tweaked Shakespearean lines), and local culture (Burris' show-stopping Brian Vaughn impersonation). These "inside jokes" are among the more delightful elements of the play.

Speaking of delight, between each scene we hear what sounds like the strains of a harpsichord. But there's something familiar about the melodies. Pop culture aficionados will be able to identify most of them. Without ruining the fun by naming them here, they run the gamut from '80s sitcoms to Broadway musicals to blockbuster science fiction films.

Still, after intermission, the play faces that second-half slowdown as the mistaken identity tropes become infinitely more tiresome. Thankfully, there are glimmers of redemption. Peerzada turns Lucrece into the heart of the play while even Burris' notorious liar becomes endearingly sweet.

While this production of "The Liar" has room to grow, the cast does a fine job with the problematic source material and end up with a play that is, at the end, quite charming. It may not be one of the best plays to appear on the stages of Utah Shakes, but it does have its moments ... and its Mugavero.

The Utah Shakespeare Festival's production of "The Liar" continues through Oct. 13 in the Randall L. Jones Theatre at Southern Utah University's Beverley Center for the Arts in Cedar City. Tickets are \$32-\$75. Visit bard.org or call (800) 752-9849.

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THE INDEPENDENT ALBUM REVIEWS

By Brian Passey

Paul McCartney's "Egypt Station" is a gift "Fuh You"



Musicians as legendary as Paul McCartney could have easy lives resting on the laurels of their early careers. Five years ago, Macca showed us he wasn't about to do that as he delivered the spectacular "New." Now the Beatles bassist is back with another strong showing: "Egypt Station."

It's not as immediately captivating as "New" was. And the songwriting might not be quite as adventurous. But "Egypt Station" is full of charm — the kind of charm only Sir Paul could deliver.

That charm is strong on "Happy With You," which tells the story of an angry man who used to get stoned and wasted, who drank too much and lied to his doctor, but now he doesn't do anything of these things because he's happy with someone special. It would be almost cheesy if it didn't sound so darn genuine. Plus, there's a fantastic little acoustic guitar riff that is one of the highlights of the album.

Speaking of charming, there's no better word to describe the acoustic guitar-based "Confidante," where McCartney sings, "I played with you throughout the day / And told you every secret thought / Unlike my other so-called friends / You stood beside me as I fought."

"I Don't Know," the first full track after a short chorale opening, makes it immediately known that this is a Paul McCartney album. It's anchored by a bittersweet melody and tender chorus: "But it's alright, sleep tight / I will take the strain / You're fine, love of mine / You will feel no pain."

Now well into his 70s, McCartney is still a captivating singer. Check out "Hand In Hand," where that distinctive voice we've loved for more than five decades wafts over lyrics like "Want to give you my heart / Want to tell you my story." Or there's "Do It Now," where his distinct phrasing perfectly frames lines like "Got the time, the inclination / I have answered your invitation."

It's kind of amazing that after decades of writing music — including many of the most beloved songs of the past century — that McCartney still comes up with absolutely engaging tunes. Among them is "Dominoes" with its catchy pre-chorus and its lyrically

adept chorus: "And lines of dominoes keep falling / Into place ignoring everything in their way / And all the telephones keep calling / Constantly imploring us to come out and play."

The most hook-heavy songs here are, reasonably, the first two singles. He debuted the first one, "Come On To Me," before the album released on "The Late Late Show With James Corden." It's not the most complex song McCartney has ever written. In fact, it's pretty basic. The lyrics are simple. And aside from the surprising horn section, the music is fairly straightforward as well. But, damn, it's catchy. Good luck not singing along by the end.

Then there's "Fuh You," which may catch McCartney fans off guard at first. Co-written with song doctor Ryan Tedder of OneRepublic, there's definitely more of a contemporary pop influence here. Yet it still has some of that McCartney magic, and the sweeping chorus is enchanting after a few listens.

While the overall vibe of "Egypt Station" is the jaunty pop-rock that defined much of McCartney's career, there are a few harder hitting tracks like "Who Cares" and "Caesar Rock" that remind us he's still very much a rock star too, even if "Caesar Rock" is the only forgettable track on the record.

There are some interesting influences on this record as well. An obvious one is McCartney's former songwriting partner, John Lennon. The lyrics and the vocal effect McCartney uses on "People Want Peace" are both quite Lennon-esque. Still, there's a McCartney-like showmanship here when he sings, "Ladies and gentlemen / I'm standing before you / With something important to say."

And there's the Brazilian influence on "Back In Brazil," which was recorded, appropriately, in Sao Paulo and incorporates a fun Latin lounge rhythm.

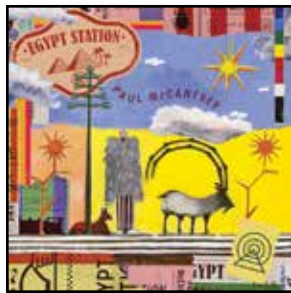
McCartney also reportedly played nine different instruments on the track. Despite a markedly different texture from the rest of the album, it still fits in remarkably well with the rest of the songs.

Perhaps the most fascinating tracks here are two numbers near the end of the album that both clock in at more than six minutes. "Despite Repeated Warnings" is a nearly seven-minute epic tale of a ship bound for doom and the act of mutiny that just might save it. The beginning is slow and melodic as the narrator unveils a dire situation. Then the music shifts, becoming more rhythmically driven as the engineer rises up to save the ship from the captain's bad decisions, erupting into a triumphant chorus of "Yes we can do it."

Apparently unwilling to settle for a single epic track, McCartney also delivers "Hunt You Down/Naked/C-Link," which is really three songs in one. The first is an upbeat rocker, complete with fuzzy guitars, barroom piano, and horns. The second is a breezy tune that focuses on the vocals and employs a rhythmically complex lyrical style. And the final part is a ruminating instrumental led by a searing electric guitar.

While "Egypt Station" may lack some cohesion and could have possibly benefited from losing a track or two, it's still a fine showing for a 76-year-old rocker's 18th solo album — his 50th album if you include all his collaborations, classical works, and recordings with The Beatles and Wings.

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- ★★★★ - Good
- ★★★ - Decent
- ★★ - Poor
- ★ - Terrible

THE INDEPENDENT MOVIE GUIDE

By Adam Mast

“The Predator” (R)

★★½



Writer and director Shane Black was all the rage in the '80s. He was only in his early 20's when his screenplay for a little film called “Lethal Weapon” would cause

bidding wars among Hollywood's biggest studios. Later on during that same decade, director John McTiernan would cast Black as a grunt in the Arnold Schwarzenegger-headlined sci-fi/action classic “Predator.” Now, several directing and writing credits later (credits that would include “The Last Boy Scout,” “The Long Kiss Goodnight,” “Kiss Kiss, Bang Bang,” “Iron Man 3,” and “The Nice Guys”), Black's career comes full circle with “The Predator,” a film that further explores the mythology of the galaxy's fiercest hunters.

In “The Predator,” a ragtag team of misfit soldiers played by the likes of Boyd Holbrook, Trevante Rhodes, Thomas Jane, and funny man Keegan-Michael Key, just to name a few, come face to face with both a familiar otherworldly competitor as well as a genetically upgraded version of a race of deadly hunters who've been visiting our planet for decades. As expected, things go from brutal to ultraviolet as these soldiers join forces with a science teacher (played by an uninspired Olivia Munn) and a young autistic boy (played by Jacob Tremblay) in an effort to put a stop to these deadly Predators and save humanity as we know it. It won't be easy, though, as a rival military man with an agenda of his own (played by Sterling K. Brown) constantly gets in their way.

I'm sad to report that the “Alien vs. Predator” films aside (actually, the first AVP isn't as bad as its reputation suggests), this is not only the worst of the standalone “Predator” movies but it also emerges as Black's messiest effort as a filmmaker. Upon watching the film, it's pretty easy to see why Arnold Schwarzenegger turned down what was speculated to be nothing more than a glorified cameo.

Negativity aside, there are positive aspects worth noting in this movie, particularly the cast chemistry. These slightly offbeat and unhinged characters do play off each other quite well, and their banter crackles with the kind of colorful wordplay that you'd expect from the writer and director of “Kiss Kiss, Bang Bang.” Honestly, though, there were times throughout “The Predator” when I sort of wished these characters were in a completely different movie, because the story being told isn't always worthy of their personalities.

Of the entire cast, the standouts are an amusing and effective Thomas Jane as a grunt with Tourette's and young “Room” star Jacob Tremblay as an autistic with direct ties to one of the soldiers. Sterling K. Brown has some delightfully cruel and quirky moments as a cretin of a military officer as well.

As for the Predators themselves, they certainly look good. Most are akin to the standard Predator made famous by the original film while the genetically upgraded version is a colossal beast capable of a considerable amount of bodily damage. And new to this film are the much talked-about Predator hounds, which are essentially their version of a hunting dog, only they really don't serve much of a purpose in this film because the Predators do a good enough job tracking prey on their own.

“The Predator” offers up the obligatory Easter eggs and callback lines to be sure (“Get to the choppers!”). There's also an appearance by Jake Busey as the son of the character his father Gary Busey played in 1990's underappreciated “Predator 2.” This movie doesn't take the time to acknowledge the Busey connection, however, but a visit to IMDB reveals that both characters do share the same last name. Finally, there's Henry Jackman's rousing score, which provides so much “Predator”-inspired familiarity (in a good way) that one might wonder why Alan Silvestri didn't just jump on board and compose the music himself.

Beyond these traits, Black, working from a script he wrote with his “Monster Squad” co-writer Fred Dekker, admirably tries to subvert our expectations and bring new plot hooks to the table, including the aforementioned upgraded Predator and motivation behind the primary hunter's reason for being on Earth in the first place. But these hooks do little to rise above the overall messy nature of this movie as a whole. There's too much going on, and in some cases it appears as if scenes are straight-up missing entirely (watch as a soldier's ex-wife shows up for a couple of scenes, only to never be heard from again). Furthermore, it's been widely reported that the final act of this film has been majorly retooled. It feels like it!

I recognize that the original “Predator” isn't exactly high art. But as an action piece, it's breathtakingly crafted — plus, it's a hell of a lot of fun to boot! “The Predator,” by comparison, is more goofy and nonsensical than fun despite moments of very entertaining character banter and ample amounts of bloodshed. Ultimately though, there's no sense of rhythm or geography to the bigger set pieces in this movie, and that's not a good thing, particularly when discussing a big sci-fi actioneer like “The Predator.” It's surprising, because Black knows his way around a film set, and he certainly understands the logistics of action movies.

It's hard to know what exactly went wrong here. All the pieces were in place. But for whatever reason, this one simply

doesn't come together, and while I wouldn't call “The Predator” a straight-up bad movie, it's definitely a crushing disappointment, particularly given all the talent involved.

“Hell Fest” (R)

★★½

Apparently CBS Films and the makers of the new slasher flick “Hell Fest” wanted to get a little jump on the witching season as to not compete with David Gordon Green's upcoming take on “Halloween.” Whatever the case may be, this slasher movie cliché smorgasbord doesn't leave a very strong impression, and that's a real shame, because clearly, a lot of time and craft went into the creation of the film's awesome locale.



“Hell Fest” follows six 20-somethings as they embark on a terror-filled evening at a traveling carnival known not only for its intense spook alley attractions but also for a young woman authorities found murdered on those same carnival grounds a few years prior. Of course, said murder doesn't do anything to hurt the carnival's massive attendance, and it certainly doesn't do anything to sway our lead 20-somethings from attending and having the night of their lives. Unfortunately for them, a crazed killer in a mask is loose in the park, and he plans on making their lives a living hell.

Chances are that if you grew up on the slasher movies of the '70s, '80s, and '90s (see “Halloween,” “Friday the 13th,” “Scream,” etc.), you'll probably find “Hell Fest” painfully familiar. It is positively bursting at the seams with nearly every slasher trope you can shake an ice pick at. Of course, a film of this nature doesn't have to be completely original to be engaging, and once our clueless potential victims initially arrive at their destination, the beautifully constructed practical backdrop at the center of this movie feels as if it'll be the shot in the arm “Hell Fest” needs to rise above the familiar. Alas, that is not the case.

Director Gregory Plotkin (“Paranormal Activity: Ghost Dimension”) has spent plenty of time as an editor on outstanding pictures like “Get Out,” and his various skillsets aid him in the overall geography of this picture. But ultimately, he and his filmmaking team squander a whole lot of potential by way of a generic film that isn't nearly scary enough. “Hell Fest” is also plagued by sequences in which its central stock characters — half of them semi-appealing while the other half are unbearably obnoxious — are split apart in the laziest of ways so that they can be stalked individually by a killer whose strongest personality trait is his humming of the “Jack in the Box” theme. What's more, it makes virtually no sense that there are multiple times in this picture where, despite the wall-to-wall crowds visibly seen roaming throughout the park, potential victims happen to find themselves in areas that, for whatever reason, have no people in them. How and why is that? Even the

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ladies restroom is virtually deserted during a pivotal scene in which a potential final girl comes face to face with the killer.

There are certainly a handful of jolt-worthy scenes in “Hell Fest,” and there’s a wonderfully sadistic bit involving a guillotine that — I feel like a disturbed individual for even admitting this — actually would have benefited from being even more sadistic. Still, it’s one of the stronger gags in the picture. Overall, though, “Hell Fest” simply never hits that sweet spot. The final showdown isn’t particularly eventful, and a brief reveal in which we learn a bit about this killer’s life outside of killing feels obvious and half baked. Even Candyman himself (the wonderful character actor Tony Todd) is unable to elevate the all too familiar proceedings.

The best that could be said for “Hell Fest” is that it does succeed in making me want to hit as many kick-ass haunted house attractions as possible this Halloween season, so at least there’s that. The worst that could be said is that this flick has absolutely nothing on Tobe Hooper’s “The Funhouse,” a horrific, campy, undeniably freaky slice of carnival-inspired terror that’s held up tremendously well over the past 35 years. It’s doubtful that horror fans will be talking about “Hell Fest” in the year 2055.

“The Nun” (R)

★★½

After the success of the horror hit that was “The Conjuring,” James Wan had the intriguing notion that perhaps his own version of a shared universe was a concept worth exploring. After all, if it’s good enough for superheros, it’s good enough for evil spirits, right? So following “The Conjuring,” audiences would eventually see a couple of “Annabelle” spinoffs and a “Conjuring” sequel — and now we’re being treated (or mistreated, depending on your particular point of view) to “The Nun,” an origin story of sorts that brings us face to face with a malevolent spirit that was first introduced in “The Conjuring 2.”



“The Nun” opens in the early ’50s and finds Sister Irene (Taissa Farmiga), a novice on the verge of taking her final vows, accompanying veteran man of the cloth Father Burke (Demian Bichir) on a trip to a cloistered abbey in the heart of the Romanian countryside where they have been sent to investigate the horrific death of a young nun. Eventually, Irene and Burke discover that things are far from normal at this particular abbey. As it turns out, an evil force lurks on these sacred grounds, and only a novice with a special gift and a man with a haunted past can potentially put a stop to it.

Sometimes a supporting character is best left a supporting character, and this is

certainly the case with the evil spirit that is Valak (aka The Nun.) The truth is that this entity was much scarier in its introductory film, because it proved to be more effective in smaller doses. In “The Conjuring 2,” this supernatural presence was lurking around the corner, masked by the darkness. But here, The Nun is front and center, and in the end, the idea of this evil force is considerably more terrifying than the force itself.

“The Nun” was directed by Corin Hardy (“The Hallow”) and while this storyteller gets a lot of mileage out of his goth locales and stunning Romania, countryside backdrop, he’s ultimately let down by a script with very little meat.

Furthermore, “The Nun” can’t rise up to its rather hefty aspirations. A lot of the film is clearly influenced by “The Exorcist,”

but it’s often done in by a severe lack of character, boring jump scares, and dull CGI effects.

Not that “The Nun” doesn’t offer up a few spirited moments, mind you. A scene in which one character is buried alive and another in which a man is pursued by something evil in the woods crackle with a sense of dark and morbid fun. Likewise, a sequence involving bells in a graveyard brings to mind that effective clapping gag in “The Conjuring.” As a whole, though, “The Nun” is disappointing and uninspired.

Even talented performers like Farmiga (so good in underappreciated meta slasher parody “The Final Girls”) and Bichir (terrific in “The Hateful Eight”) are unable to truly elevate the proceedings, because the routine script rarely gives them that opportunity. Speaking of Farmiga, it’s

interesting to note that Taissa is the sister of Vera, who stars as Elaine Warren in “The Conjuring.”

Spoiler alert

You’d think the makers of this film would have more fun with that connection, but they don’t. In other words, if you’re one of the countless “Conjuring” fans (myself included) who thought that perhaps Sister Irene might be a young Elaine Warren, you’d be wrong. That fan theory has been debunked by the filmmakers.

“The Nun” is far from bad. Again, it has a few effective moments, and it’s certainly a more worthy viewing experience than the first “Annabelle.” But for the most part, this film is of the been-there-done-that variety, and it doesn’t really do anything substantial to elevate the Nun mythology.

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Military Lending Act Notice
Due to changes in the Military Lending Act regulations, we regret that we are no longer able to make loans to the Armed Forces serving on active duty or active Guard or Reserve duty or the Spouse or Dependent of such person. If this applies to you, please disregard this offer. We support and are grateful for the service and sacrifice of all service members.



10TH ANNUAL
**PLEIN AIR
INVITATIONAL**

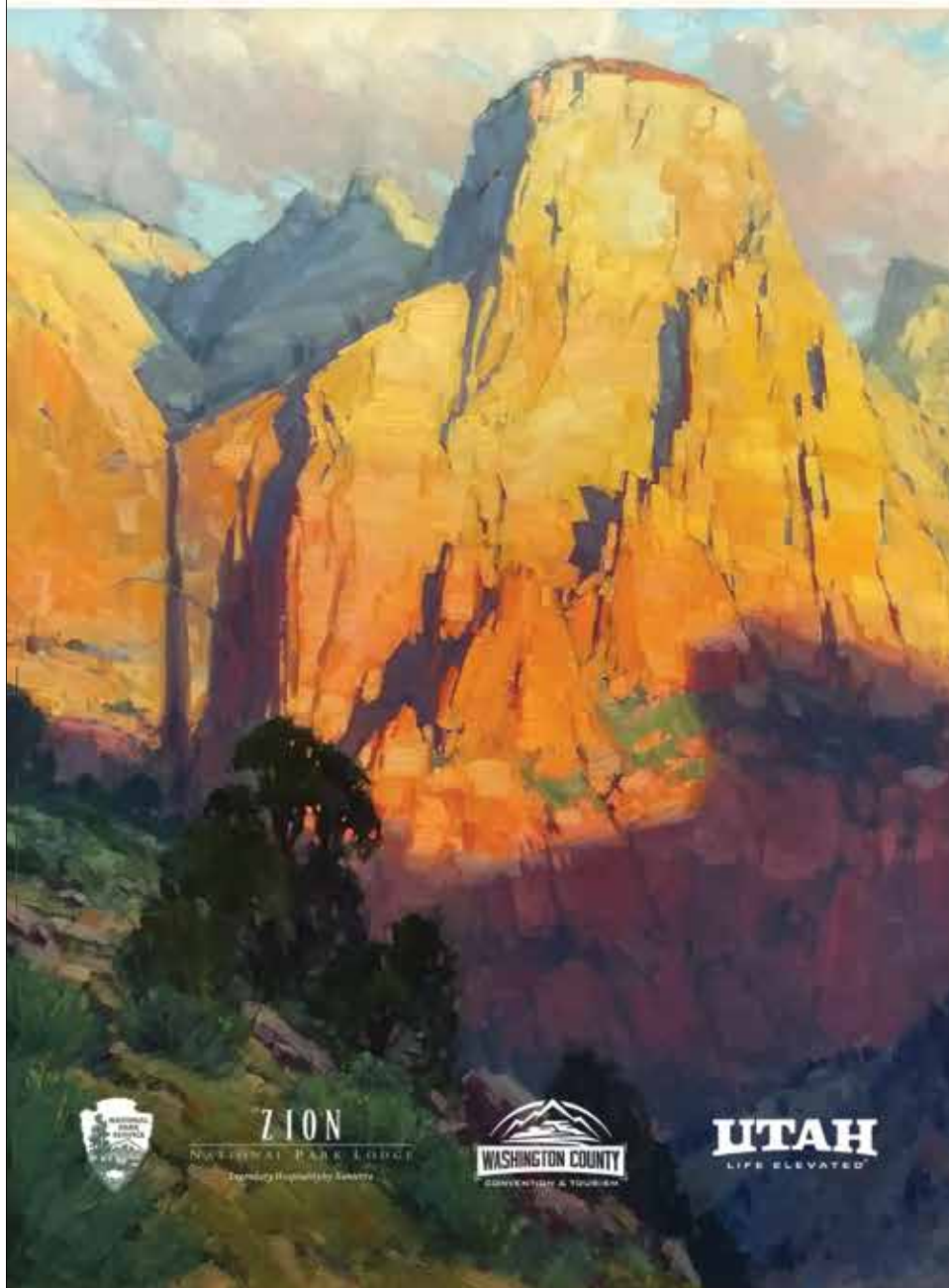
The Canyon is Calling.

November 5-11, 2018

Come witness, enjoy and learn from acclaimed landscape artists as they share their talents and insight within the inspiring backdrop of Zion National Park. Experiences and events include in-park demonstrations, instructive evening lectures and interactive wet-paint exhibits. We extend a welcome to all who seek beauty and wonder.

Hosted by the Zion National Park Forever Project.

ZIONPARK.ORG



MOVIES

Here's hoping that a proposed "The Crooked Man" spinoff has something more creative up its sleeve, because in the end, "The Nun" is plagued by a little too much nonsense.

"The House With a Clock in Its Walls" (PG)

★★★½

"The House With a Clock in Its Walls" is a throwback to those glorious (and magical) Amblin films of the '80s. No surprise there, given that this is in fact an Amblin production; therefore, that '80s vibe is by design. What is surprising, though, is that shockmeister Eli Roth was brought in to direct this thing. The man behind "Cabin Fever" and "Hostel" might seem like an odd choice to helm a film geared towards a more family-oriented audience. But in the end, Roth does a pretty good job.

In "The House With a Clock in Its Walls," young Lewis Barnavelt (Owen Vaccaro) moves in with his eccentric uncle Jonathan (Jack Black) after an unforeseen tragedy strikes. It isn't long before the two begin to bond famously. But shortly thereafter, the realization that Jonathan is actually a warlock (layman translation: a male witch) opens Lewis's eyes to a world he never new existed: a world filled with magic, otherworldly beasts, and inanimate objects come to life. That said, wherever there is magic, there is often evil not far behind. And in this picture, said evil appears in the form of Isaac Izard (Kye MacLachlan), a warlock gone bad and raised from the dead.

In addition to a handful of notable Amblin efforts of the '80s ("Gremlins," "Batteries Not Included," "Young Sherlock Holmes," etc.), there are also shades of "Monster House," "Harry Potter," "The Gate," "Monster Squad," Steven Spielberg's "Amazing Stories," and even "The Witches of Eastwick" here, and admittedly, it's interesting to see a guy like Roth, who also gives himself an amusing little cameo in the film, playing in a sandbox of this nature. He's not only given a bigger budget to work with, as is more than evident by way of wonderful visuals and stunning art direction, but he's also asked to freak out an entirely different demographic. The end result is an uneven but well intended movie that plays a little like Tim Burton-light. From its roster of social misfit characters to its central bigger-than-life gothic locale to its lively Danny Elfman-esque score (beautifully composed by Nathan Barr), there's no doubt that Roth is a Burton fan.

And as is generally the case with Burton, Roth doesn't pander here. While this is far removed from the likes of "Hostel," Roth is more than aware that some kids enjoy a good scare (after all, he too, was a kid once), so he does his best to bring the creep-out factor without crossing lines he usually has no problem crossing. That said, while this picture has earned a PG rating from that inconsistent entity that is the MPAA, it should be noted that a PG-13 rating probably would have been more appropriate. A couple of sequences involving a decaying Isaac and a few scenes involving children's playthings come to life might be a little too frightening for the under-10 crowd. Granted, it should be noted that I loved seeing such disturbing cinematic images when I was a youngster, so perhaps my assessment is a tad off base. I suppose it simply depends on

the child. For what it's worth, "The House With a Clock in Its Walls" certainly gave my kids the willies, but not to the point that they had nightmares.

As far as the cast goes, Jack Black is lovable and engaging as Jonathan Barnavelt while Cate Blanchett lends a touch of class to the proceedings as Florence Zimmerman, a witch with a fondness for bickering with her magical colleague. Both Jonathan and Florence have pasts that inform who they ultimately become, and it doesn't take a wizard to figure out that they will eventually confront that past.

Owen Vaccaro is terrific as a lost, picked-on boy who just wants to find a place where he belongs. This lively young actor brings an innocence and a sense of wonderment to the role of Lewis, but he also offers up moments of real dramatic depth. He also manages to hold his own against the manic bundle of energy that is Jack Black.

Rounding out the cast is Kyle MacLachlan as antagonist Isaac Izard. MacLachlan, an actor who cut his teeth in David Lynch movies early in his career (see "Blue Velvet" and "Dune"), appears to be having a ton of fun as the film's heavy, particularly in the final act when he truly gets to wreak some havoc. But truth be told, I wanted a little bit more from him.

"The House With a Clock in Its Walls" succeeds in capturing a bit of that '80s magic, but it doesn't always sustain it. Following a solid opening 30 minutes, the film lulls a bit in the midsection before redeeming itself with a worthwhile climax that includes dueling warlocks and, among other creepy things, an infant with Jack Black's head. The movie as a whole isn't a masterwork, and it certainly could have done without the poop jokes, but for my money, it succeeds where that tepid (and all too safe) Jack Black-headlined "Goosebumps" adaptation faltered.

"The House With a Clock in Its Walls" is worthy of seeing in Imax during its first week of release, because you get Michael Jackson's "Thriller" as an added bonus! Trust me when I tell you that you haven't seen this John Landis-directed gem until you've seen it in glorious Imax 3D! Word to the wise, though: "Thriller" probably will give your kids nightmares!



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CALENDAR

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FEATURED EVENT

ZION PLEIN AIR INVITATIONAL



The weeklong event starts Nov. 5 and culminates Nov. 10 with the "Art-In-The-Park" Paint Out celebration on the great lawn in front of the historic Zion Lodge. Experiences and events include in-park demonstrations, instructive evening lectures, and interactive wet-paint exhibits. Studio pieces from each artist are featured in the Zion Human History Museum, and renderings from the paint-out event and silent auction will be featured Nov. 10 at the Zion Lodge. The plein air pieces painted during the week will also be on sale at the museum over the weekend. Twenty-four acclaimed artists have been invited to participate. Learn more at zionpark.org.

CORN MAIZE, FARMLAND, PUMPKIN PATCH, AND WITCHES Oct. 5, 6, 8, 15, 18, 19, 20, 22, 25, 26, 27, and 29, noon. Like and scroll through our Facebook page to enter contests and win farm tokens. Staheli Family Farm, 3400 S. Washington Fields Road, Washington.

FAMILY FARM DANCE NIGHTS Oct 5, 6, 11, 12, 13, 18, 19, 20, 26, and 27, 8 p.m. Come dance and celebrate our fall season with the awesome sounds our DJs will be playing! Staheli Family Farm, 3400 S. Washington Fields Road, Washington.

PUMPKIN PATCH, FARMLAND, AND CORN MAIZE Oct. 23 and 24, 5 p.m. Staheli Family Farm, 3400 S. Washington Fields Road, Washington.

ECHOS OF THE WEST GALLERY SHOW Mondays-Saturdays, 10 a.m. Featuring artist Donna McMullin. The DiFiore Center, 307 N. Main St., St. George.

ZION PLEIN AIR ART INVITATIONAL STUDIO ART EXHIBIT Oct. 5-Nov. 4. Twenty-four landscape painters have been invited to participate in the Zion Plein Air Art Invitational. Prior to this event, each artist displays 2 studio paintings at the Human History Museum in Zion National Park. Utah 9, Springdale.

BALLET SERIES WITH MARJOLAINE CAZALIS HALL Oct. 6 and 20, 8-9:30 a.m. Intermediate/advanced age 16-adult. \$60. Electric Theater, 68 E. Tabernacle St., St. George.

MASTER ASTRONOMER PROGRAM Oct. 6 and 10, 7 p.m. Forty-hour hands-on workshop where community members can come and learn more about southern Utah's amazing dark night. SUU Community Education & Academic Experiences, 136 W. University Blvd., Cedar City.

DIXIE WATERCOLOR SOCIETY FALL ART SHOW AND COMPETITION Oct. 9-13 and Oct. 15-20, 10 a.m. This semiannual transparent watercolor show pits local artists against each other for prizes and awards. An awards ceremony and open house will be held Oct. 11 from 5:30 to 7 p.m. Gallery 35, 35 N. Main St., St. George.

ART IN KAYENTA Oct. 12-14, 11 a.m. Three days of art and entertainment. Over 40 juried artists specializing in sculpture, painting, jewelry, ceramics, ceramics, wood, and more. Beer and wine garden. Kayenta Art Village, 800 Coyote Gulch Ct., Ivins.

FALL FAMILY FEST Oct. 13 and 20, 10 a.m. Free. St. George Academy, 380 E. 3090 S., Washington.

DESERT HILLS HIGH DANCE COMPANY FALL SHOW Oct. 18 and 19, 7 p.m. Desert Hills High School, 828 E. Desert Hills Dr., St. George.

NHRA TOYOTA NATIONALS Oct. 25-28. Las Vegas Motor Speedway, 7000 Las Vegas Blvd. N., Las Vegas.

"THRILLER" Oct. 25, 26, 27, 29, 30, and 31, 7:30 p.m. Odyssey Dance Theatre's "Thriller highlights Halloween themes, such as Bubbles the Clown and the "Giggle Girl" who sings and maniacally laughs her way through songs such as "I Saw Mommy Killing Santa Claus." Tuacahn Amphitheatre, 1100 Tuacahn, Ivins.

"PERICLES, PRINCE OF TYRE" Oct. 18-20, 7:30 p.m. Frontier Homestead, 635 N. Main St., Cedar City.

"THE HUNCHBACK OF NOTRE DAME" Oct. 5, 6, 8, 12, 13, 15, 19, 20, 22, 26, and 27, 7 p.m. and 2 p.m. Saturdays. Hurricane Valley Theatrical Company, tickets are \$10. hurricanetheatrical.com. (435) 668-9753. Hurricane Fine Arts Building, 92 S. 100 W., Hurricane.

"MURDER ON THE NILE" Oct. 11-13, 7 p.m. Kay Ridgeway has led a charmed life. Blessed with beauty, enormous wealth, and a new husband, she embarks on a honeymoon voyage down the Nile. Brigham's Playhouse, 25 N. 300 W., Washington.

UTAH SHAKES BACKSTAGE TOUR 2018 Oct. 6, 10, 13, 10:15 a.m. boxoffice.bard.org. Cedar City.

"THE FOREIGNER" Oct. 5, 6, 9-13, 8 p.m. Randall L. Jones Theatre, 300 W. Center St., Cedar City.

"AN ILIAD" Oct. 6, 11, 12, and 13, 1.8 p.m. "Every time I sing this song, I hope it's the last time." So says the Poet in this modern retelling of an ancient classic. The Trojan War is over, and the Poet saw it all — unquenchable rage and endless battles. The telling sometimes overwhelms him, but he must sing. He must tell his sad tale of humanity's unshakable and perpetual attraction to violence, destruction, and chaos. Utah Shakespeare Festival, Randall L. Jones Theatre, 300 W. Center St., Cedar City.

"MATILDA" Oct. 10 and 13, showtimes vary. The Tony Award-winning "Matilda The Musical," inspired by Roald Dahl, revels in the anarchy of childhood, the power of imagination, and the inspiring story of a girl who dreams of a better life. Packed with high-energy dance numbers, catchy songs, and plenty of Tuacahn magic. Tuacahn Ampitheatre, 1100 Tuacahn Dr., Ivins.

Zion Rocktoberfest!

WHISKEY TOOTH REVIVAL
CHRISTIAN MILLS BAND
GEORGE STAHELI UMPAH ENSEMBLE

4-9 pm at the entrance to Zion National Park
Beer Garden, German BBQ, Kids' Zone
Open to the Public, FREE ENTRY

October Live Music

All shows start at 4 pm

10/6 – Parley's Drifters

10/13 – Zion Rocktoberfest!

10/20 – Wirelefant

10/27 – Duane Mark Trio

95 Zion Park Blvd, Springdale • 435-772-0336

CALENDAR

COSTUME SEMINAR Oct. 5, and 12, 11 a.m. 11 a.m. Eileen and Allen Anes Studio Theatre, Cedar City.

ACTOR SEMINAR Oct. 6, and 13, 11 a.m. Seminar Grove, Cedar City.

"OTHELLO" Oct. 2, 4, 5, 6, 9, 10, 12, and 13, 2 p.m. Anes Studio Theatre, Cedar City.

PROPS SEMINAR Oct. 11, 11 a.m. Eileen and Allen Anes Studio Theatre, Cedar City.

"CINDERELLA" Oct. 6, 8, 16, and 19, Showtimes vary. 7 p.m. The brand new Rodgers & Hammerstein's "Cinderella" is the Tony Award-winning musical that's delighting audiences with its surprisingly contemporary take on the classic tale. This lush production features an incredible orchestra, jaw-dropping transformations and all the moments you love. Tuacahn Amphitheatre, 1100 Tuacahn Dr., Ivins.

"THE PRINCE OF EGYPT" July 13–Oct. 20, showtimes vary. From the Tony & Academy award-winning composer Stephen Schwartz ("Wicked," "Godspell") comes the Tuacahn premiere of "The Prince of Egypt," an inspiring new musical that recounts Moses' journey to save his people from the oppressing grasp of his Pharaoh brother Ramses. Inspired by the beloved DreamWorks animation film featuring a score that includes the Academy Award-winning "When You Believe." Tuacahn Center for the Arts, 1100 Tuacahn Dr., Ivins.

OUTBACK HIKING CLUB OF SOUTHERN UTAH Dates and times vary. Visit meetup.com/outback-hiking-club-of-southern-utah.

"THE LIAR" Oct. 6, and 10–13, 8 p.m. A spirited seventeenth century French farce brilliantly adapted for today, complete with mistaken lovers, suspicious fathers, sparkling romance, frothy comedy, and an abundance of breathtakingly intricate "alternative facts." Randall L. Jones Theatre, 300 W. Center Street, Cedar City.

LARA ASH & INFERNO AT RIVER LOUNGE Oct. 5–7, 8 p.m. Variety cover band. Free admission, must be 21 or older. 100 Pioneer Blvd., Mesquite.

GREGG PETERSON BAND AT CASABLANCA Oct. 6 and 7, 8 p.m. showtimes may vary. Variety and dance band. Free. 21 or older. 950 W. Mesquite Blvd., Mesquite.

CJ SIMMONS AT RIVER LOUNGE Oct. 10–14, 7 p.m. showtimes may vary. Country covers and originals! Free admission, must be 21 or older. 100 Pioneer Blvd., Mesquite.

CHASE & THE PURSUIT AT CASABLANCA Oct. 10–14, 7 p.m. Showtimes may vary. Rock, top 40, dance, and country variety band. Skydome Lounge. Free admission, must be 21 or older. 950 W. Mesquite Blvd., Mesquite.

MOST WANTED AT RIVER LOUNGE Oct. 17–21, 7 p.m. Showtimes may vary. Playing classic rock, disco, oldies, country, and everything in between. Free. 21 or older. Virgin River Hotel & Casino, 100 Pioneer Blvd., Mesquite.

PIZZA N PAINT NIGHT FOR KIDS 6 p.m. every Friday and Saturday. Fridays are for 4–12 year olds and Saturdays are for 8–14 year olds. Pizza, a movie, and paint supplies are provided. Kids take home their creations. Ms. Traci's Small Scholars, 293 E. Telegraph St. Ste. 103, Washington.

360 BAND AT CASABLANCA Oct. 17–21, 7 p.m. Showtimes may vary. 80s rock, pop, dance, R & B cover band. Must be 21 or older. Free admission. Skydome Lounge, 950 W. Mesquite Blvd., Mesquite.

HIGH RISE AT CASABLANCA Oct. 24–28, 7 p.m. Showtimes may vary. Vegas dance band playing current and retro pop, rock, dance, and R&B. 21 or older. 950 W. Mesquite Blvd., Mesquite.

BIG SKILLET AT RIVER LOUNGE Oct. 24–28, 7 p.m. Showtimes may vary. 70s and 80s rock and country cover band. Free admission. Must be 21 or older. 100 Pioneer Blvd., Mesquite.

TOUCH OF SILK AT CASABLANCA Oct. 11–Nov. 4, 7 p.m. Showtimes may vary. Playing old school R&B, Motown, and more. Free. 21 or older. 950 W. Mesquite Blvd., Mesquite.

SOUTHERN UTAH WATERCOLOR SOCIETY EXHIBIT Nov. 1–3, 9 a.m. Cedar City Library, 303 N. 100 E., Cedar City.

"NEWSIES" Nov. 1–3, 7:30 p.m. Pine View High School, 2850 E. 750 N., St. George.

BLACKSMITH ADVENTURES 6 p.m. Experience a hands-on introduction to the age-old craft of blacksmithing. Forge lasting memories as you forge your very own keepsake project. Great fun for families, small groups, couples and individuals. Taste of Fire 6–7 p.m., Flirt with Fire 7–9:30 p.m. blacksmithadventures.com. Blacksmith Adventures shop, 2540 S. Hwy 89A, Kanab.

JERRY ANDERSON'S PRIVATE STUDIO Oct. 26, and 27, 10 a.m. Washington Co. artist/sculptor Jerry Anderson's studio will be open. Silver Reef Ghost Town, 1903 Wells Fargo Rd., St. George.

KANAB TREASURE QUEST Nov 2–4. Teams of 3-5 people will use a phone app to complete challenges and gain points for the chance to win over \$10,000 in cash and prizes. Kanab.

LIVING HISTORY AT SILVER REEF GHOST TOWN Fourth weekend of every month. 10 a.m. Silver Reef Museum, 1903 Wells Fargo Rd., Leeds.

BEST FRIENDS ANIMAL SANCTUARY TOUR 8 a.m.–5 p.m. Drive to the sanctuary and take a tour through the visitor center. Make reservations at (435) 644-2001 or visit bestfriends.org. Best Friends Animal Sanctuary, 5001 Angel Canyon Rd., Kanab.

COWBOY DINNER AND SKIT 9 a.m. Join the Chuckwagon Cookout at Little Hollywood Museum for the buffet when they have tours scheduled. Walk-ins are welcome. Most seatings include an episode of the "How the West Was Lost" cowboy skit. \$16 for lunch and \$20 for dinner. 297 W. Center St., Kanab.

ART CLASSES Tuesdays and Thursdays at 6 p.m. Oil painting, drawing, portraits, and pastel classes available. Desert Rose Art Studio, 225 N. Bluff St., Suite 1, St. George.

POLE FITNESS CLASSES 7 p.m. Beginner class (Flow 1) held Tuesday and Thursday nights at 7 p.m. for \$10. Or attend the free community intro class at 7 and 8 p.m. Saturday nights. Book a party for your bachelorette or birthday party. 270 N. 2940 E., St. George.

MOVIES AT CRESCENT MOON MOVIE THEATER Wednesdays–Saturdays at 7:30 p.m. and Saturdays at 1 p.m. Ticket prices start at \$6. Call (435) 644-2350 or visit crescentmoonkanab.com. 150 S. 100 E., Kanab.

KARAOKE AT THE STATELINE CASINO Tuesdays and Fridays at 8 p.m. Karaoke goes until they're finished. Stateline Casino, 490 W. Mesquite Blvd., Mesquite.

STAR PARTY A guided stargazing tour takes place in Dark Canyon Star Park every night. Learn something about the night sky and the universe. For reservations, text or call (435) 899-9092 or email kanabstars@gmail.com. N. Hwy. 89, Kanab.

NEW HORIZONS BAND AND ORCHESTRA FOR SENIOR ADULTS 2 p.m. Dates vary. Supports lifelong music participation for seniors, teacher training opportunities for college music students, and music education for youth. Visit zionmusicensembles.com. The DiFiore Center, 307 N. Main St., St. George.

GENTLE YOGA Mondays and Wednesdays at 4:15 p.m. ZACI Yoga, 348 N. Bluff St. #205, St. George.

KARAOKE AT THE ONE AND ONLY Mondays and Wednesdays at 9 p.m. 800 E. St. George Blvd., St. George.

Events by Day SUNDAYS

SOUTHERN UTAH MORMON TRANSITION/SUPPORT GROUP 1–2:30 p.m. Held Sundays from 1 to 2:30 p.m., this weekly support group is for individuals questioning their Mormon faith and looking to join like-minded people in open discussion on navigating a faith transition. The group meets in at the north end of the building by the pharmacy in the community room at Smith's, located at 565 S. Mall Dr. in St. George.

MONDAYS

USMS SWIM TECHNIQUE COACHING 8 a.m. Free. Must pay Sand Hollow Aquatic Center pool entry fee. Current USMS membership required. All level swimmers 18+, individual abilities considered in workout structure. Call Lynne Lund at (760) 844-6288. 1144 Lava Flow Dr., St. George.

STORY TIME WITH GRANDPA STEVE 10 a.m. Washington County Library, 88 W. 100 S., St. George.

PRECISION HEARING AND MEMORY MATTERS MONDAY MOVIE MATINEE 1 p.m. The Precision Hearing Monday Matinee series is a new, free community event that is bringing back the classics featuring memorable film favorites from the 1950's and 60's. The Electric Theater, 68 E. Tabernacle St., St. George.

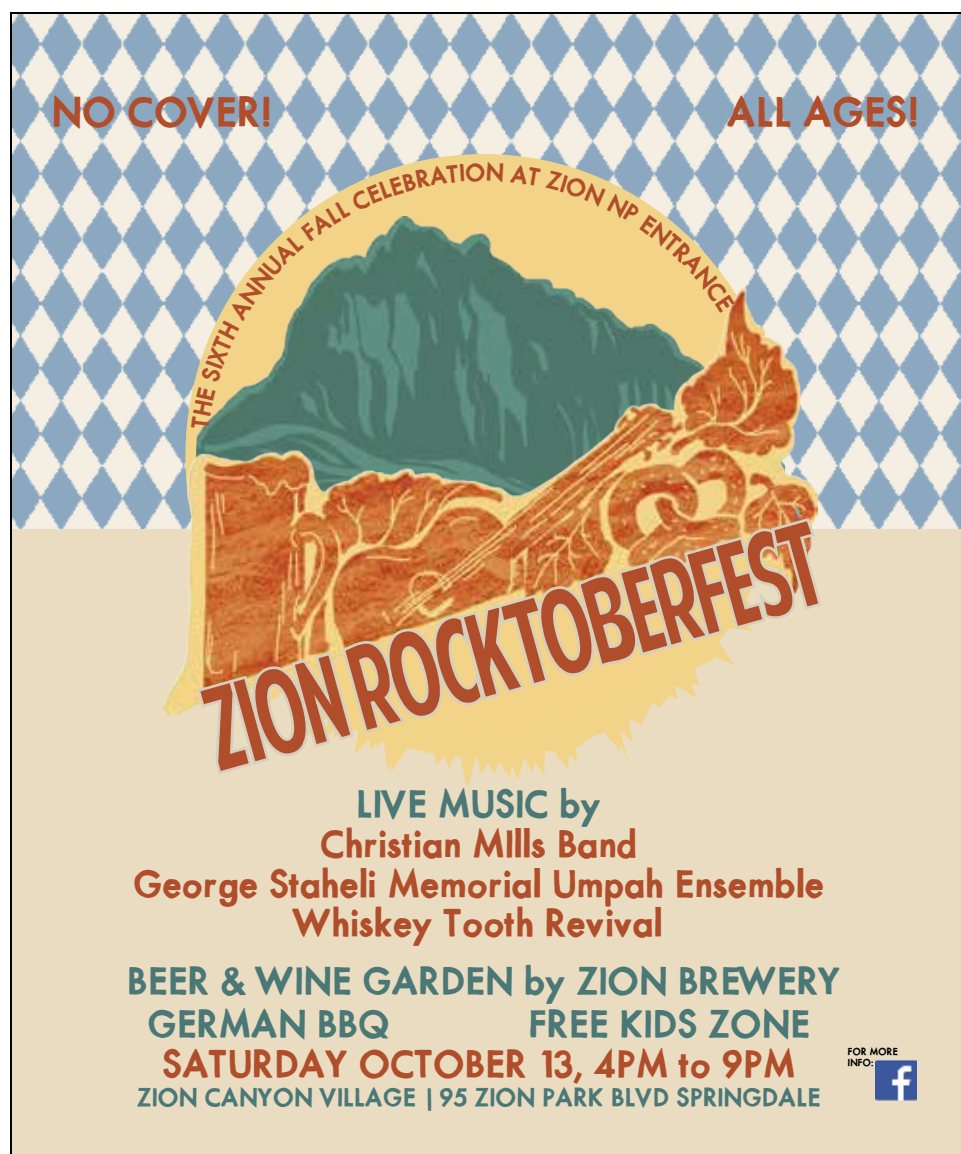
COMMUNITY BEREAVEMENT GROUP 3:30 p.m. A supportive and educational group for those experiencing grief resulting from the loss of a loved one. Call (702) 346-5224. Mesquite Library, 121 W. First N. St., Mesquite.

KICKSTART YOUR HEALTH NUTRITION AND COOKING CLASSES 4:30 p.m. Class topics range from digestion to blood pressure. Visit nutritiousway.org. 1554 Hummingbird Dr., St. George.

GIVE IT A WHIRL POTTERY CLASS 5 p.m. Try out a potter's wheel and learn basics of throwing a pot on the wheel. 2-hour class. All tools and supplies provided. \$30 per person. No registration. The Tilted Kiln, 215 W. St. George Blvd., St. George.

ST. GEORGE DANCE COMPANY CLASS 7:30–8:45 p.m. Ballet for adults, intermediate to advanced. Open to the public. Visit saintgeorgedance.com or call (435) 773-1221. The Electric Theater, 68 W. Tabernacle St., St. George.

**YOUR FEATURED EVENT HERE!
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NO COVER! **ALL AGES!**

THE SIXTH ANNUAL FALL CELEBRATION AT ZION NP ENTRANCE


ZION ROCKTOBERFEST

LIVE MUSIC by
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George Staheli Memorial Umpah Ensemble
Whiskey Tooth Revival

BEER & WINE GARDEN by ZION BREWERY
GERMAN BBQ **FREE KIDS ZONE**

SATURDAY OCTOBER 13, 4PM to 9PM

ZION CANYON VILLAGE | 95 ZION PARK BLVD SPRINGDALE

FOR MORE INFO: 

CALENDAR

TUESDAYS

NEW HORIZONS ORCHESTRA 9:30–11:30 a.m. Tuesdays. Free group music instruction for senior adults, beginning or experienced. zionmusicensembles.com. Washington Fields, 471 W. Washington Palms Way, St. George.

CHILDREN'S STORY TIME 10 a.m. Frontier Homestead State Park, 635 N. Main St., Cedar City.

FRONTIER STORY TIME 10 a.m. Each Tuesday, preschool children can learn about the past through stories and history-related events. A different story and activity is featured each week. Free. (435) 586-9290. Frontier Homestead State Park Museum, 635 N. Main St., Cedar City.

MEMORY MATTERS EARLY STAGE MEMORY LOSS SERIES 10:30 a.m. Designed to aid the person with memory loss and their primary care partners and includes presentations on legal and financial preparation, pharmaceutical and alternative remedies, brain health, and nutrition. Falls Event Center, 170 S. Mall Dr., St. George.

STORY TIME WASHINGTON BRANCH 11 a.m. Washington County Library System, 220 N. 300 E., Washington.

NEW HORIZONS BAND 2–4 p.m. Tuesdays. Free group music instruction for senior adults, beginning or experienced. zionmusicensembles.com. St. George Library, 88 W. 100 S., St. George.

KARAOKE AT PEGGY SUE'S DINER 5–9 p.m. Full bar and grill. Hosted by singer Gayle Louise. 380 N. Sandhill Blvd., Mesquite.

HERITAGE WRITERS GUILD Second Tuesday of each month at 6 p.m. Meets in the basement of the St. George Library. Call (435) 634-5737. 88 W. 100 S., St. George.

PAINT NITE 6 p.m. Thursdays. Use the code "SUTAH" for 35% off. 21 and older. Sand Hollow Resort, 5662 W. Clubhouse Dr., Hurricane.

OPEN PAINT NIGHT 6 p.m. Desert Rose Art Studio invites anyone who would like to join a group of artists. Bring whatever medium you want. Cost is \$15. Call Alice Hiatt at (435) 256-3317. 225 N. Bluff St. Suite 1, St. George.

TRIBUTE TO THE KING AT CASABLANCA 6–10 p.m. Starring John Brooks. Must be 21 or older. Free. "Voted Best of Las Vegas 2013 "Best Elvis Tribute Show" and "Best Lounge Performer." CasaBlanca Skydome Lounge, 950 W. Mesquite Blvd., Mesquite.

THE GRACEFUL WOMAN 6:30 p.m. Open to women of all ages for a night to empower, uplift, heal, strengthen, and teach. Fruit and tea will be served after class. By donation. Sage Hills Healing Center, 6232 W. Sage Hills Dr., Cedar City.

LIBRARY ART CLUB FOR CHILDREN 6:30 p.m. Every second and fourth Tuesday of each month. Free. Register in the children's area. St. George Library, 88 W. 100 S., St. George.

OLD TIME FIDDLERS JAM SESSION 7 p.m. Free. Parry's Lodge Old Barn Theater 89 E. Center St., Kanab.

INTERMEDIATE LEVEL WEST COAST SWING CLASSES AND DANCING Each first and third Tuesday of the month at 7 p.m. \$6 per person per class. For more information, contact Neil Duncan at neiljamesduncan@gmail.com or call (619) 994-6854. Washington City Community Center, upstairs aerobics room, 350 E. 200 N., Washington.

WEDNESDAYS

STORY TIME WITH MRS. MANN 10 a.m. Washington County Library, 88 W. 100 S., St. George.

STORY TIME 11 a.m. Washington County Library System, 36 S. 300 W., Hurricane.

WRITERS' IMPROVEMENT GROUP 2 and 6 p.m. Offered by Heritage Writers Guild. Bring up to eight pages of writing, double spaced, 12-point font for free and friendly feedback. For more information, call (435) 625-1743. St. George Library, 88 W. 100 S., St. George.

ANIME GAMER CLUB 3 p.m. Teens and 'tweens who love anime, gaming, or both meet for book discussions, games, and great times. Santa Clara Library, 1099 Lava Flow Dr., St. George.

WELCOME WAGGIN 5 p.m. Join one of Best Friends' founders to learn more about the organization, hear heartwarming stories, and discover secrets about the sanctuary. Best Friends Animal Sanctuary, 5001 Angel Canyon Rd., Kanab.

KARAOKE AT BEAVER DAM STATION 5:30–9 p.m. Full bar. 21 and over, must have ID. Hosted by singer Gayle Louise. Beaver Dam Station, County Hwy. 91, Littlefield, AZ.

PAINT NITE AT 'BOU TIME PUB & GRUB 6 p.m. No experience necessary. Use the code SUTAH for 35% off. Drinks purchased from the venue separately, no BYOB. 21 and up. 929 W. Sunset Blvd., St. George.

GRATITUDE & GRIT: YOGA FOR ADDICTION RECOVERY 6 p.m. Meditation and yoga exercises to help overcome destructive behaviors. All are welcome. Sage Hills Healing Center, 6232 W. Sage Hills Dr., Cedar City.

THURSDAYS

DESERT COMMUNITY STRINGS 6:30 a.m. New community orchestra open to all ages and abilities. Cost is \$30 per month. St. George Medical Building, 736 S. 900 E., St. George.

SUMMER STORY TIME 10:30 a.m. Cedar City Library, 303 N. 100 E., Cedar City.

TODDLER TIME Thursday's and Friday's, 11 a.m. Washington County Library System, 88 W. 100 S., St. George.

MENTAL HEALTH CLASSES 5:30 p.m. Free. National Alliance on Mental Illness offers classes for families and loved ones coping with mental illness. Peer to Peer and Family to Family classes taught by trained volunteers in recovery. Support group for Peer to Peer Sept. 7. Support group for Family to Family Sept. 4. Washington County Library, 88 W. 100 S., St. George.

PAINT NIGHT AT SAND HOLLOW RESORT 6 p.m. No experience necessary. Use the code SUTAH for 35% off. Drinks purchased from the venue separately, no BYOB. 21 and up. 5662 W. Clubhouse Dr., Hurricane.

LINE DANCING AT THE ONE AND ONLY 9 p.m. Come have some good old fashioned fun with a friendly crowd. 64 N. 800 E., St. George.

KARAOKE WITH DJ JANELLE AT MIKES TAVERN 9 p.m.–1 a.m. No cover. 90 W. Hoover Ave., Cedar City.

JOYFUL YOGA 6:30 p.m. Kundalini Yoga as taught by Yogi Bhajan. Free, donations accepted. Sage Hills Healing Center, 6232 W. Sage Hills Dr., Cedar City.

INDUSTRY 7 p.m. Free drink and drawing ticket, corn hole tournament, beer pong, and Jenga. Live entertainment. \$10 buckets of beer. No cover charge. 275 Mesa Blvd., Mesquite.

FRIDAYS

YOGA NIDRA AND GONG 9 a.m. A unique guided meditation preceded by yogic breathing and movement. All levels welcome. The Healing Tree, 535 S. Main St. #4, Cedar City.

SUP YOGA AT QUAIL 10 a.m. Join Michelle Ennis and DIG Paddlesports UP Yoga Friday mornings. Experience the Bliss of Yoga on the water while laughing, getting wet, and having a great time. Whether you are an experienced yogi or you just want to try something new, challenging, and fun, this class is for everyone. Feel at ease while you are guided to move and balance. Taught by a certified Stand Up Paddle Yoga instructor in a safe and supportive environment. Classes are 90 minutes and include SUP instruction, warm up, flow, playtime, and savasana on the water. Quail Creek State Park, 472 N. 5300 W., Hurricane.

TODDLER TIME Thursday's and Friday's, 11 a.m. Washington County Library System, 88 W. 100 S., St. George.

MOMS 'N TOTS PLAYTIME 11 a.m. Washington County Library System, 36 S. 300 W., Hurricane.

PAINT YOUR PET PARTY 5–7 p.m. For just \$20 per person, you're provided with an 11x14 canvas, paints, brushes, and artist instruction. No prior painting experience is needed. Don't have a pet? Thumb through one of the many Best Friends' magazines to find an animal of your liking or email a web image to vistor-center@bestfriends.org and they'll print it out for you. Email jennifernagle@hotmail.com to sign up. Best Friends Animal Sanctuary, 5001 Angel Canyon Rd., Kanab.

KARAOKE AT OASIS GOLF CLUB 5–9 p.m. Full bar and grill. Hosted by singer Gayle Louise. 100 Palmer Lane, Mesquite.

SUU DISCOVER STORY TIME 6:30 p.m. Cedar City Library, 303 N. 100 E., Cedar City.

LIVE MUSIC AT PEEKABOO WOOD FIRED KITCHEN 8–10 p.m. Free. 233 W. Center St., Kanab.

DJ SPINZ AT THE ONE AND ONLY 9 p.m. 64 N. 800 E., St. George.

SATURDAYS

GUIDED SATURDAY MORNING HIKE 7 a.m. Venture into the stunning outback that surrounds St. George on a guided half-day hiking tour (4–5 hours). Scheduled hiking tours begin at the St. George Adventure Hub (spring and fall months). The guide is a local expert trained as a Wilderness First Responder. Call (435) 673-7246. Adventure Hub St. George, 128 N. 100 W. Suite 124, St. George.

TUACAHN SATURDAY MARKET 9 a.m.–1 p.m. Come enjoy the wonderful surroundings at the outdoor market in the canyon featuring local artwork, crafts, food and entertainment. 1100 Tuacahn Dr., Ivins.

YEAR ROUND FARMERS MARKET 9 a.m.–noon every Saturday. Cedar City's year-round downtown farmers market. 50 W. University Blvd./Center St., Cedar City.

CEDAR SATURDAY MARKET 9 a.m.–1 p.m. every Saturday. Food, artisans, drawings, bingo, and more. Held indoors during winter. (435) 463-3735. IFA, 905 S. Main St., Cedar City.

TAI CHI DRAGON QIGONG AT SANTA CLARA LIBRARY 10:30–11:30 a.m. Full-body energetic healing. Admission is free. No experience needed. Tai Chi Dragon Qigong is good for all ages and all levels of health and mobility. Santa Clara Library, 1099 N. Lava Flow Dr., Santa Clara.

SATURDAY MOVIE MATINEE 2 p.m. St. George Library, 88 W. 100 S., St. George.

KANAB OUTDOOR MARKET 4 p.m. Local crafts, produce, live entertainment, and more. Comfort Suites, 150 W. Center St., Kanab.

LIVE MUSIC AT ZION CANYON BREW PUB 4–7 p.m. Free. Zion Canyon Brew Pub, 95 Zion Park Blvd., Springdale.

Events by Date

Fri, Oct 5

FIELD OF SCREAMS OPENING FRIGHT NIGHT Staheli Family Farm, 3400 S. Washington Fields Road, Washington.

TOM WHEELER ARTIST RECEPTION 6 p.m. Z-Arts will host an artist reception for local Springdale artist Tom Wheeler. Refreshments will be served and admission is free. Canyon Community Center, 126 Lion Blvd., Springdale.

ST. GEORGE STREETFEST 6 p.m. On the first Friday night of every month, downtown St. George transforms into a multi-stage outdoor concert venue and street market. Town square, 50 S. Main, St. George.

DSU CHORAL CONCERT 7:30 p.m. DSU, 225 S. 700 E., St. George.

UTAH SYMPHONY 7:30 p.m. cedarcity.org/calendar Heritage Center Theatre, 105 N. 100 E., Cedar City.

THE MARVELOUS WONDRETTES 7:30 p.m. Featuring your favorite hits from the '50s and '60s, Betty Jean, Cindy Lou, Missy, and Suzy are set to entertain after the prom's original plan for music has fallen through. St. George Musical Theater, 212 N. Main St., St. George.

JOSH WARBURTON AT PEEKABOO KITCHEN 7:30 p.m. Free. Josh Warburton covers folk, blues, and rock with unique vocals and acoustic guitar. 233 W. Center St., Kanab.

FAMILY FARM DANCE NIGHTS 8 p.m. Staheli Family Farm, 3400 S. Washington Fields Road, Washington. 233 W. Center St., Kanab.

THE COMEDY MACHINE 8:30 p.m. Enjoy top comedic performances from the United States. Tickets are \$15–\$25 and can be purchased at startickets.com. Casablanca Resort, 950 W. Mesquite Blvd., Mesquite.

REALITY CHECK AT TOADZ 9 p.m. Classic rock covers. 432 N. 100 W., Cedar City.

Sat, Oct 6

GIANT PUMPKIN DROP AND CANDY CANNON 5:30 p.m. Staheli Family Farm, 3400 S. Washington Fields Road, Washington.

"WOODLAWN" AT ELECTRIC THEATER 6 p.m. Free movie screening. 68 E. Tabernacle St., St. George.

JON STONE AT KAYENTA 7 p.m. Multi-instrumentalist from Louisiana plays acoustic folk on violin, mandolin, and other strings. Kayenta Arts Village, Ivins.

Find more events daily
at SUindependent.com

CALENDAR

UTAH CONCEALED CARRY CLASS 10 a.m. Fulfills the training required by the Utah Bureau of Criminal Identification (BCI) to qualify for a Utah Concealed Firearm Permit. Class length: 4 hours. Range time: none. (not required for permit) BCI-approved course curriculum and instructors. What to bring: Pre-registration ticket or receipt, Something to take notes with, state-issued photo ID. Do not bring weapons or ammunition into the classroom. You do not need a gun to take this class. Class topics include the safe loading, unloading, storage, and carrying of firearms to be concealed. Current laws defining lawful self defense, use of force by private citizens, including use of deadly force, transportation, and concealment. Pistol operation, pistol cartridges and components, ammunition malfunctions, maintenance and cleaning, holster selection and concealment techniques. C-A-L Ranch, 750 S. Main St., Cedar City.

KAYENTA ACOUSIC ROOTS MUSIC ARTS FESTIVAL (K.A.R.M.A. FEST) 1 p.m. Lacey Drew and Crew, McLaughlin Brashear, The Canyoners, Native Grass Band, Jon Stone Desert Duo with Byron Owens, Lindsey Short Band, Washburn Family Band. Kayenta Center for The Arts, 881 Coyote Gulch Ct., Ivins.

PARLEY'S DRIFTERS AT ZION CANYON BREW PUB 4-7 p.m. Parley's Drifters play good-timey music. Their style is heavily influenced by old-timey players, with a lot of country, bluegrass, blues, and rock-n-roll mixed in. Old-timey refers to the oldest form of country music that was ever recorded. 95 Zion Park Blvd., Springdale.

MASTERS OF PUPPETS AT CASABLANCA 8:30 p.m. World-famous Metallica tribute band. Most requested tribute by U.S. military. (800) 585-3737 950 W. Mesquite Blvd., Mesquite.

MUDDY BOOT BAND 9 p.m. Mike's Tavern, 90 W. Hoover Ave., Cedar City.

Sun, Oct 7

UTAH CULINARY FESTIVAL KICKOFF PARTY 6 p.m. A weeklong celebration of local restaurants showcasing unique menu items. IG Winery, 59 W. Center St., Cedar City.

Mon, Oct 8

LAKE MEAD BIRTHDAY CELEBRATION 12:30 p.m. Join rangers to celebrate the 54th anniversary of the establishment of Lake Mead National Recreation Area. Alan Bible Visitor Center, 10 Lakeshore Road, Boulder City, Nevada.

FAFSA COMPLETION NIGHT 5 p.m. Expert help for parents and students to complete the application for Federal Student Aid. Enterprise High School. 565 S. 200 E. St., Enterprise.

PAINT WITH ME 6 p.m. For ages 6 and over. Even Stevens, 471 E. St. George Blvd., St. George.

SNOW CANYON HIGH COLUMBUS DAY CONCERT 7 p.m. Snow Canyon High School, 1385 Lava Flow Dr., St. George.

CHOIR CONCERT 7:30 p.m. Cedar High School, 703 W. 600 S., Cedar City.

DESERT HILLS HIGH SCHOOL CHOIR CONCERTS 7:30 p.m. Desert Hills High School, 828 E. Desert Hills Dr., St. George.

Tues, Oct 9

RANGER CHAT: WILDLIFE OF NEVADA 11:30 a.m. and 1 p.m. Join a Nevada Department of Wildlife ranger to learn about the variety of wildlife living in the recreation area. The ranger will share tips about wildlife and answer questions about licenses and other regulations. Alan Bible Visitor Center, 10 Lakeshore Road, Boulder City, Nevada.

JAZZ IMPROV CLINIC 6 p.m. (435) 673-4206, difiorecenter@gmail.com, difiorecenter.org. DiFiore Center, 307 N. Main St., St. George.

SYMPHONY BAND CONCERT 7:30 p.m. Eccles Fine Arts Center, S. 700 E., St. George.

Wed, Oct 10

REGENERATIVE STEM CELL SEMINAR FOR PAIN RELIEF 12:15 p.m. Free, must RSVP and bring tickets. (435) 773-7790. East West Health, 558 E. Riverside Dr. #208, St. George.

FIX & FLIP REAL ESTATE DEALS 6:30 p.m. Come tour of a real property and learn about the many aspects to consider when looking at an investment possibility. Properly evaluating a CMA, rehab costs and time schedules are the key to becoming a successful RE investor. (646) 470-8121. St. George.

Thurs, Oct 11

CHAMBER TRAINING FEATURING DAN CLARK 11:30 a.m. Dan Clark is a Hall of Fame speaker who has worked with 200 of the Fortune 500 companies. Dixie Technology College, 610 S. Tech Ridge Dr., St. George.

OSU CONCERT 7:30 p.m. (435) 592-6051 Heritage Center Theatre, 105 N. 100 E., Cedar City.

Fri, Oct 12

JON STONE AT PEEKABOO KITCHEN 7:30 p.m. Free. Multi-instrumentalist Jon Stone from Louisiana plays acoustic folk on violin, mandolin and other strings. 233 W. Center St., Kanab.

BYU BALLROOM DANCE COMPANY 7:30 p.m. Cox Performing Arts Center, 325 S. 700 E., St. George.



BYU BALLROOM DANCE COMPANY



At the Cox Auditorium at 7:30 p.m. as part of DSU's Celebrity Concert Series, BYU's Ballroom Dance Company's production "Swing 'n' Sway" presents ballroom dance in a theatrical environment with a contemporary point of view. Its innovative choreography is compelling, engaging, and just plain fun. Audiences will be mesmerized as couples dance a romantic waltz and feel the energy build as the company moves to the rhythms of Latin America.

Sat, Oct 13

MOST WANTED BAND 10 a.m. Apple Festival, New Harmony.

CLASS: SHAKESPEARE FORUM 10 a.m. SUU education department, 351 W. Center St., Cedar City.

"O.U.R." PADDLE Noon. ourrescue.org, facebook.com/digpaddlesports, email 12@digpaddlesports.com or bill@digpaddlesports.com or call (435) 680-5818. Quail Creek State Park, 472 N 5300 W, Hurricane.

ZION ROCKTOBERFEST AT ZION CANYON BREW PUB 4-9 p.m. Whiskey Tooth Revival, Christian Mills Band, George Staheli Umpah Ensemble. There will be a Beer Garden, German BBQ, Kids Zone. Free. 95 Zion Park Blvd., Springdale.

WADE HAMMOND AT CASABLANCA 8:30 p.m. "Celebrating the Country Legends" plus "The Best of The Crooners." Must be 21 or older to attend. 950 W. Mesquite Blvd., Mesquite.

KARAOKE WITH DJ VEXIFY AT MIKE'S TAVERN 90 W. Hoover Ave, Cedar City.

Mon, Oct 15

LIBRARY STORY TIME 10 a.m. Panguitch Library, 25 S. 200 E., Panguitch.

PAINT WITH ME 6 p.m. For ages 6 and over. Even Stevens, 471 E. St. George Blvd., St. George.

CANYON VIEW HIGH MARCHING BAND SHOWCASE 8 p.m. Marching Band. Family/Community Performance. 166 W. 1925 N., Cedar City.

Tues, Oct 16

CANYON VIEW HIGH FALL CHOIR CONCERT 7 p.m. 166 W. 1925 N., Cedar City.

MOSCOW BALLET PERFORMS "THE NUTCRACKER" 7:30 p.m. Heritage Center Theatre, 105 N. 100 E., Cedar City.

Thurs, Oct 18

READ TO A DOG 4 p.m. Children can read to registered therapy dogs. Washington County Library System, 88 W. 100 S., St. George.

BOOK CLUB 4 p.m. "People of the Book" by Geraldine Brooks. St. George Art Museum, 47 E. 200 N., St. George.

DSU FLUTE CHOIR 7:30 p.m. Eccles Fine Arts Center, S. 700 E., St. George.

Fri, Oct 19

"COCO" 6 p.m. Free movie screening. Promising Future, 435 N. Main St., La Verkin.

COYOTE TALES 7:30 p.m. Open-mic storytelling event where audience members take the stage to share true, on-theme stories. This event's theme is "Right Place, Right Time." Prepare a five-minute story about what antics transpired just because you were in the right place at the right time. Preshow cocktail party at 6:30 p.m. Center for the Arts at Kayenta, 881 Coyote Gulch Ct., Ivins.

TOM BENNETT AT PEEKABOO KITCHEN 7:30 p.m. Free. Tom Bennett sings country and is based out of SLC. 233 W. Center St., Kanab. ok

DJ JANELLE AT MIKE'S TAVERN 9 p.m. 21 and over, 90 W. Hoover Ave., Cedar City.

GOTHIC BALL: VAMPIRE AND WITCHES NIGHT OUT 9 p.m. Toadz, 432 N. 100 W., Cedar City.

Sat, Oct 20

SPOOKYTOWN FAIR 10 a.m. Free. St. George Area Chamber of Commerce, 136 N. 100 E., St. George.

TUACAHN OKTOBERFEST 10 a.m. Free Oktoberfest is a celebration of the German culture including wine and beer. Tuacahn Amphitheatre, 1100 Tuacahn, Ivins.

GIRLFRIEND GETAWAY MINI RETREAT Noon. Enjoy a day together full of pampering and laughs. Tickets are \$159. Must be 16 years or older. CEO Salon Spa and Wellness, 671 S. 1000 E., St. George.

WIREFELANT AT ZION CANYON BREW PUB 4-7 p.m. Free. Wirelefant is an alternative rock band formed in Southern Utah. Originally created as an acoustic duo, they have continually developed their sound, changing members throughout. From entertaining young crowds in loud venues, to pleasing families out to dinner with some light melodies and familiar tunes, Wirelefant is just good music. 95 Zion Park Blvd., Springdale.

RED ROCKTOBERFEST 4 p.m. Art, food, music, poetry, dancing, wagon rides, photography, games, activities, and more. Center Street, Kanab.

OKTOBERFEST 5 p.m. Free. Homesforheartsfoundation.org. Bloomington Country Club, 3174 S. Bloomington Dr. E., St. George.

LEANNE REES AT KAYENTA 5 p.m. Celebrating the one-year anniversary of the Lorraine Boccardo Theatre with concert pianist Leanne Rees, daughter of Lorraine Boccardo. \$40. Full reception follows with hors d'oeuvres and drinks. 881 Coyote Gulch Ct., Ivins.

TOM BENNETT AT GEORGE'S CORNER 8 p.m. Tom Bennett sings country and is based out of SLC. 2 W. St. George Blvd., St. George.

DONNY EDWARDS AT CASABLANCA 8:30 p.m. Elvis tribute artist. Must be 21 or older to attend. CasaBlanca Resort, 950 West Mesquite Blvd., Mesquite.

Mon, Oct 22

FALL FESTIVAL 5 p.m. The garden in Tonaquint Park, 1851 S. Dixie Dr., St. George.

COLOR COUNTRY CAMERA CLUB 4TH MONDAY 6 p.m. The Color Country Camera Club is a fellowship of people with a mutual interest in photography who routinely gather at meetings and on field trips to share photographic knowledge and experiences. Attendees are at all levels of expertise, beginners to professionals. No fees or by-laws. St George Public Library, 88 W. 100 S., St. George.

PAINT WITH A TEEN NITE 6 p.m. Ages 13 and over, anyone under 16 must be accompanied by a paying/painting adult Even Stevens, 471 E. St. George Blvd., St. George.

DSU JAZZ CONCERT 7:30 p.m. Eccles Fine Arts Center, S. 700 E., St. George.

Wed, Oct 24

MEET THE CHAMBER AT LIVE WELL CENTER 11 a.m. Live Well Center, 652 S. Medical Center Dr., St. George.

BOOK DISCUSSION GROUP 7 p.m. 126 Lion Blvd., Springdale.

Thurs, Oct 25

SCARYOKE KARAOKE WITH DJ JANELLE Mike's Tavern, 90 W. Hoover Ave., Cedar City.

CALENDAR

Fri, Oct 26

2018 ZION MATRIX 7 p.m. Doors open at 6. Concert only: \$45. Dinner only: \$35 (dinner starts at 5:30 p.m.) Concert and dinner: \$80. sagehills108.com/zion-matrix-2018. Sage Hills Healing Center, 6232 W. Sage Hills Dr., Cedar City.

JON STONE AT PEEKABOO KITCHEN 7:30 p.m. Free. Multi-instrumentalist Jon Stone from Louisiana plays acoustic folk on violin, mandolin and other strings. 233 W. Center St., Kanab.

HALLOWEEN PARTY WITH DJ JANELLE Mike's Tavern, 90 W. Hoover Ave., Cedar City.

Sat, Oct 27

BOO BUNCO AT CASABLANCA Noon. \$99, includes room, buffet, and tournament fee. 950 W. Mesquite Blvd., Mesquite.

THIS IS HALLOWEEN 2:30 p.m. Center for the Arts at Kayenta, 881 Coyote Gulch Ct., Ivins.

AUCTION FOR EDUCATION 3 p.m. Free parking at Hampton Inn & Springhill Marriot. To donate: (435) 627-9191 springdaletown.com. Hampton Inn & Springdale Marriott, 1127 Zion Park Blvd., Springdale.

DUANE MARK TRIO AT ZION CANYON BREW PUB 4-7 p.m. Duane Mark delivers his heartfelt stories with a personal take on American Roots music. 95 Zion Park Blvd., Springdale.

DUCK CREEK TRUNK OR TREAT AND HARVEST CELEBRATION 4 p.m. Village Halloween Trunk or Treat 4-5 p.m. Starts at the East End of the Village and Ends at True Value for Haunted Hayrides. Duck Creek Villiage.

DIXIE STATE SYMPHONY ORCHESTRA 7:30 p.m. Dixie State University, 225 S. 700 E., St. George.

DAN LAVOIE AT PEEKABOO KITCHEN 7:30 p.m. Dan Lavoie is a New York-based singer/songwriter who cites rock, folk, funk, and blues influences. Peekaboo Kitchen, 233 W. Center St, Kanab.

MICK ADAMS & THE STONES AT CASABLANCA 8:30 p.m. Rolling Stones tribute. Must be 21 or older to attend. 950 W. Mesquite Blvd., Mesquite.

KARAOKE HALLOWEEN PARTY WITH DJ VEXIFY Mike's Tavern, 90 W. Hoover Ave., Cedar City.

Sun, Oct 28

BLOOD DRIVE 8:30 a.m. Snow Canyon High School, 1385 Lava Flow Dr., St. George.

Mon, Oct 29

ELIZABETH SMART BOOK SIGNING 8 p.m. Tickets available Oct. 15 at all secondary schools. Cedar Valley High School, Cedar City.

Wed, Oct 31

CREATE PLAYDATE 11 a.m. Southern Utah Museum of Art, 13 S. 300 W., Cedar City.

HALLOWEEN SPOOKTACULAR 5 p.m. Food, entertainment, and games. 76 N. Main St., Kanab.

PAINT YOUR PET 5 p.m. Local artist and instructor Jennifer Andrews will walk you through painting over a copy of your pet's photo. \$20 per person includes an 9x12 canvas, paints, brushes, artist instruction, and light refreshments. No prior painting experience needed, all ages welcome. 5001 Angel Canyon Rd., Kanab.

Thurs, Nov 1

TEEN BOOK CLUB 4 p.m. Ages 12-18. Cedar City Library, 303 N. 100 E., Cedar City.

CHAPTER 1 BOOK CLUB 5:30 p.m. Washington County Library System, 88 W. 100 S., St. George.

Find more at SIndependent.com

Fri, Nov 2

KANAB TREASURE QUEST Nov 2-4. Teams of 3-5 people will use a phone app to complete challenges and gain points for the chance to win over \$10,000 in cash and prizes. Kanab.

KRISTEN CHENOWETH AT TUACAHN 8 p.m. \$55-\$90. Tuacahn Amphitheatre, 1100 Tuacahn, Ivins.

DJ JANELLE AT MIKE'S TAVERN 9 p.m. 21 and over, 90 W. Hoover Ave., Cedar City.

Sat, Nov 3

DSU PARADE Desert Hills High School, 828 E. Desert Hills Dr., St. George.

SPREAD HOPE, SEND LOVE 5 p.m. Suicide awareness event. Red Cliffs Mall, 1770 E. Red Cliffs Dr., St. George.



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