

# Features

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## MOVIE REVIEW

# *Inside Out* paints vivid, emotional picture

## Animated, anthropomorphized feelings relay visually and emotionally striking piece

Geoff Rosenthal  
Senior Reviewer

SINCE A SUBSTANTIAL PART OF MY major has to do with animation stuff, as well as making stuff in my free time, you could say I was excited to see what Pixar had up their sleeve with *Inside Out*. Pixar is one of the few animation companies I've found that has the ability to consistently put out original animation movies, and when they do happen to make sequels, they don't compromise the originals, if you ignore *Cars 2* of course. And after watching the movie, I have to say, it does not disappoint. This is probably one of the most visually striking and emotional pieces Pixar has made to date, and not just because it stars a young girl's feelings as the main protagonists.

The film follows Riley, a native Minnesotan and otherwise happy 11-year-old girl who is finding it hard to transition to a sudden move to San Francisco. Making matters worse, her emotions have started losing control over how Riley acts in these tough scenarios, with Joy, voiced by Amy Poehler, attempting to rein in Riley and stop Sadness, portrayed by Phyllis Smith, from taking control of Riley and making



Courtesy of Disney Pixar

**RILEY ANDERSEN'S PERSONIFIED EMOTIONS INFLUENCE Riley's mind. The characters are Anger, Disgust, Joy, Fear, and Sadness, from left to right.**

her sad. Through this short time in Riley's life, we mostly follow Joy and Sadness as they are accidentally expelled from their control

room and attempt to return Riley to normal.

What I found interesting first and foremost was the similarities to

the animated film *Osmosis Jones*. Having parts of your body anthropomorphized such as your feelings or white blood cells, then having

them journey throughout your body trying to figure out how to fix you is a very striking resemblance to have. However, *Inside Out* combats this resemblance by creating moments that makes the viewer think about their own mind, like how a song gets stuck in one's head, or how we dream. It's moments like these that poke at the heart of the movie, a young girl who is alienated and isn't sure how to feel.

In terms of art and animation, Pixar made something completely new. I felt like Riley's mind was a cross between *The Jetsons* and a children's pop-up book. And while the scenery was striking, I always found myself way more interested on the emotions, especially Joy and Sadness. Many remember Poehler as Leslie Knope from *Parks and Recreation* and Smith as Phyllis Lapin-Vance on *The Office*, and I've got to say, they killed it in not only their portrayals, but their chemistry as a pair of opposing emotions. With Riley usually being a happy girl, Joy is used to being in charge with Sadness as the submissive lesser used emotion that sits to the side and reads the manuals, and when this dynamic is shifted, it is difficult for all feelings involved.

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## TV SERIES REVIEW

# *Scream* reboot proves promising on TV

## New Ghostface dons metaphorical mask of unpredictability and technological savviness

Olivia Fisceletti  
Senior Reviewer

THERE HAVE BEEN SO MANY REBOOTS OF CLASSIC movies over the past couple of years, and honestly I'm getting a little sick of it. So when I heard that MTV was going to air a TV series version of *Scream* this summer, I was not exactly happy. Of course I had to watch it though, just to see if they would tarnish the reputation of the *Scream* franchise. *Scream* revitalized the horror genre in the late 90s by combining the concept of a slasher film with a little bit of humor and a clever plot and cast. The TV series has big shoes to fill, and even though it's only two episodes in, I'm intrigued by what the show has had to offer so far. Don't worry, there are no spoilers in this article, so read on!

*Scream: The TV Series*, follows completely different characters than the original film, but is similar as the show follows a group of attractive, trouble making teenagers who can't seem to get their heads out of their asses. The opening scene of the first episode basically reenacts the (in)famous scene with Drew Barrymore as a nod to the original series. Thinking that they were going to botch it, I was pleasantly surprised with how they handled it. I was also taken aback by how much gore was shown, not that I mind. This scene left me intrigued by what else they had up their sleeves to contrast the series with the films, so I kept watching.

Ghostface in the TV series is imitating a serial killer, Brandon James, from the past (not the same killers as in *Scream*) and who also donned the ghost face mask.

What differentiates this killer from previous versions is his unpredictability and technological savviness. While in the movies it was obvious that those who were killed were connected in some way, those who have been murdered thus far in the TV series seemingly have no connection to each other. I'm also finding that figuring out who the killer is to be much more difficult than when I watched the films because of this unsureness of who he will go after next, and that's definitely a good thing.

The characters aren't half bad either, especially for an MTV show. The closest thing we have to a Sidney Prescott is Emma Duval, and she hasn't annoyed me yet like Prescott often did. I also am enjoying Noah Foster, the horror film junkie who compliments Randy Meeks from *Scream*. I'm almost rooting for these characters to make it out okay. The plot has many other parallels to the first film, so I'm always looking for subtle references to *Scream* within the conversations and scenes and trying to match the characters and plot with those from the original.

While the TV reboot has some good things going for it, I'm not sure how the concept will work in the long term. The show is only two episodes in, and there have been a lot of revelations about the pasts of the older characters and their relationships with the first killer. I think that this could have been drawn out more, leaving some mystery about the past. There are ten episodes total, but there isn't much more to find out about the connections with the first killer, which leaves the focus only on the present day killer. How many episodes can there be about Ghostface murdering one of the teenagers and then



Courtesy of MTV

**SCREAM: THE TV SERIES PREMIERED on MTV on June 20, 2015. The show is an adaptation of the film series *Scream*, which was first released on December 12, 1997.**

go on to tormenting Duval? It could get old pretty fast, unless there is a serious plot twist coming up in the next few episodes.

As far as what could happen after the first season, the writers/producers could either go the *American Horror Story* route, and switch up the plot but maintain similar underlying themes each season, or they could go the *Pretty Little Liars* route. If they do end up like *PLL*, the show will undoubtedly be cancelled. I couldn't make it through the second season of *PLL* because of how ridiculous the show was getting in order to avoid revealing

who the villain was. In my opinion, that kind of thing will not work for something like this.

I still have a lot of questions about how *Scream: The TV Series* will live up to one of the best horror franchises. With what has been shown in the two episodes, I'm not completely disgusted with how it's being handled. I'm a little wary for what's to come, but I do see some potential. I'll be watching the rest of the season, keeping a close eye on things. I would recommend *Scream* lovers to give it a chance, even if only to see the references to the film.



## TV SERIES REVIEW

# Game of Thrones deviates from books

## Season five lacks suitable level of passion; remains entertaining

Geoff Rosenthal  
Senior Reviewer

SINCE I'VE WRITTEN ON *GAME OF THRONES* MULTIPLE TIMES FOR THE PAPER, IT should be known I am a huge fan of the show and books. As I've said before, I believe both mediums allow for George R.R. Martin to explore the characters, themes, and moments he wishes to create or revisit. And while I usually am all for both, this season was the exception, in a very bad way.

For those who read the books, people will start to realize things have started to get a bit jumbled in terms of placement within the story, but most things within this season have been from book five, *A Dance with Dragons*. Personally, this is one of my favorite books in the series with lots of action, betrayals, and all that stuff you would expect from GRRM. And just to be safe, I will not include any spoilers from the books or this most recent season. But for those who haven't read the book, or watched the show, let me tell you that the problem is not in how they clash.

In fact, the problem lies in how it is portrayed, the most important parts of the book I found to be the most boring. Dorne wasn't the incredible side story we were expecting, but rather a pretty predictable plotline that was stretched for much too long. The best part of the Wall was a scene not even written about in the books, involving a large fight scene with Wildlings, Jon Snow, and even White Walkers. Even Tyrion, probably the most beloved and interesting character, got shafted with some pretty terrible supporting characters that did not make his scenes that memorable. The best moments I found were the ones not in the books, like the Jon scene I mentioned before, as well as some important ones with Sansa and Stannis. I don't know if they were trying to highlight the scenes especially because they were new, but they stood out especially because of their quality of emotion and build up, which made the book scenes portrayed look even worse by comparison.

However, I would say that any *Game of Thrones* fan should watch this season, while it doesn't display its important scenes with the right amount of passion, it does include some very pivotal events that would catch even book readers by surprise. I celebrate the times where the book series has evolved past being a simple copy and paste scripting of the text, but disliked when the show couldn't live up to the moments from the book like they did in previous seasons.



Courtesy of HBO

TYRION LANNISTER, PLAYED BY PETER DINKLAGE, PLAYS a major part in season five of *Game of Thrones*.

This season is dark and full of terrors, but if you burn away the fat, of which there is a lot, you will still be entertained. If you've gotten this far in the series, there's still no reason to drop it, and I remain faithfully optimistic for the next season.

# Inside Out

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So, I almost always have one caveat with every film, and here's mine with *Inside Out*. I liked it, and thought it was very good, but I don't think I would want to see it again. This isn't a bad thing for a movie, but I consider it similar, but obviously not on the same level, as a film like *Requiem for a Dream*. Both are fantastic movies, but also emotionally draining. That's not to say I don't rewatch sad movies and that Pixar hasn't made any sad movies, *Up* and the *Toy Story* trilogy are obvious examples of both accounts. While *Inside Out*, like other Pixar movies, end happily, this film hit emotional lows that none of the previous films had before with a sense of loss and emptiness in moments that were very powerful. Meaning, my recommendation is that this a must see at the very least once, because it is one of the most powerful animated movies to date.

Geoff's rating:  
8/10

## ALBUM REVIEW

# Hudson Mohawke lights up summer with *Lantern*

Shane O'Brien  
Senior Reviewer

PRECEDED BY AN OMINOUS TRAILER AND AN unfathomable amount of hype, the album *Lantern* was released by Hudson Mohawke on June 15. *Lantern* features a unique combination of haunting sounds, chiptune melodies, and piercing vocals that has never been heard before. The man behind the moniker, Ross Birchard, is no newcomer to the electronic scene. He is currently signed to Kanye West's label, GOOD Music, and was half of the world famous electronic duo TNGHT. *Lantern* is his second studio album and his first since the relatively unknown 2009 release *Butter*. Due to the success of his TNGHT collaboration and the six year gap between albums, the expectations were high for *Lantern*. I was very satisfied with Birchard's latest release. Its seamless flow and unique sound is something to remember.

The 14 song release starts off with the title song, "Lantern." The two minute intro is the song that was featured in the trailer for the album. The trailer presented nothing but a 90-second-long slow motion Ronald McDonald running down a dark, snowy alley. One of the darkest, yet most interesting album trailers I have witnessed sets the theme well for the album. Although I don't particularly enjoy the intro as a song, its distinct sound is a good mood setter.

The second song on the album is perhaps the biggest hit. "Very First Breath" is possibly the most perfect form of the sound that Birchard seems to be going for in *Lantern*. Vocals unlike any I've heard before are put over a track with subtle chiptune influences and extremely solid drums. The follow up track, "Ryderz," is very similar. Birchard certainly hits hard in the beginning of the his second studio album.



Courtesy of Hudson Mohawke

ELECTRONIC ARTIST HUDSON MOHAWKE RELEASED his second album, *Lantern*, which offers both faster and slower BPMs, with a slight chiptune influence.

The following two tracks, "Warriors" and "Kettles," are a bit of the dropoff. Personally, I don't hear any interesting elements in these songs. Things pick up, however, in the sixth song, "Scud Books." The song opens immediately with a catchy beat and solid drums. The song sounds victorious and uplifting, something I personally enjoy in music. The track gloriously builds for over three minutes, successfully adding onto its best elements until its conclusion.

*Lantern* then features a mellow section with three tracks that slow the pace. "Indian Steps," "Lil Djembe," and "Deepspace" are nothing particularly special but still worth listening to. You can certainly vibe to these pieces with a late night listen, but I wouldn't consider them the best of the album. They do, however, contribute well to the album as a whole.

One of my favorite songs on the album, "Shadows," is featured as the tenth song. Very similar to "Scud Books," it has a

catchy beat and hard hitting drums. But on top of this, "Shadows" is beautifully composed as a chiptune song. First listening to this song, I couldn't help but picture a legendary boss fight. The choppy vocals and muffled background sounds make for a unique track that I thoroughly enjoyed listening to.

Birchard slows it down once again for the track "Resistance." Featuring solid vocals but falling flat on production, the album falls off a bit at this point. The concluding three tracks, "Portrait Of Luci," "System," and "Brand New World," are certainly of a higher quality. "Portrait Of Luci" is one of the few slower songs on the album that I enjoy. The ending melody is especially a delightful listen. The penultimate song of the album, "System," is another chiptune song that is uplifting and inspiring. Although, at this point in *Lantern*, it's playing second fiddle to the first half of the album. The concluding song, "Brand New World," fits well, embodying the theme of the album. With a high BPM and unique sounds, the album ends on a positive note.

After several listens and some time to let my opinion settle, *Lantern* is a very solid album with a lot of positives and few shortcomings. I absolutely love new sounds and experimental tracks, which this album has an abundance of. However, the slower parts of the album present nothing new to the table. They're not bad, but not particularly interesting either. Overall, I'd give Hudson Mohawke's second studio release, *Lantern*, a 3/5.

Shane's rating:  
6/10