

As season four approaches its end, so does President Underwood’s term



By Jen Kusch
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COMMONS.WIKIMEDIA.ORG

In today’s political climate of vocal bullies, power grabs and epic com-
bovers, Netflix’s *House of Cards* has the opportunity to strike a chord with its
sensitive audience.

This drama puts on its boxing gloves in an anticipated fourth season, which
seemed ready to put up a fight. But President Frank Underwood (Kevin Spacey)
swings and misses, his political footwork falling flat in the first round of his bid
for another term as president: primary season.

Season one perfectly balanced the good vs. evil dynamic of Washington. Zoe
Barnes, a journalist willing to do anything for the truth, stood up to “the man”
that was Frank Underwood and the Washington establishment. But, as luck
would have it, she met her demise in front of a moving subway train via a light
nudge from our narrator Frank.

Ever since then, the writers of *House of Cards* have struggled to find a voice the
people can root for, whether it be in amicable support of sheer disgustor a car
crash of presidential magnitude that we cannot turn away from. The power
dynamic between the most complex relationship on television, that of Frank
and his wife First Lady Claire Underwood (Robin Wright), doesn’t deliver in
season four.

Not that there wasn’t hope. The writers hopped into the ring and nearly
wrote themselves into a spectacular implosion that would rival even the
Rounda Rousey/Holly Holm upset. Unfortunately, they ended up as the
metaphorical Rousey in this situation, with their plot knocked out cold
in just a few successive episodes. Frank fantasized of ending
his wife’s life, a plot twist that would
upend Washington as he knew it.
Claire nearly filed for divorce,
a move in the middle of his
first term that would surely
doom him. She nearly hit
the kill switch on his
campaign, finally as-
serting her power as
more than merely
homicidal arm
candy at his din-
ner parties. Yet
Claire and Frank
emerge from
season four
yet again un-
scathed—entire-
ly unhinged, and
in need of psycho-
analytic counsel-
ing and a removal
of access to our



nuclear weapons, but alive and well, and married.

This season lacked the brutality of seasons past, and made us forget about
the Frank Underwood who murders senators, frames nosy editors for cyber-
terrorism and pushes doe-eyed journalists under trains. Underwood simply
underwhelmed on his primary trail, with even an assassination attempt fail-
ing to turn his cold path into the trailblazing storyline we had all expected
from the sociopathic man who just happens to be the most powerful man in
the free world.

Once you reach the top, there’s nowhere to go but down. Watching Under-
wood’s journey to the White House in past seasons made for an incredible
ride, but witty dialogue and attempts at relating the plot to current events
can only do so much for a show that has lost touch with the events that really
matter. Season four has no overarching plot and no real rival for the Under-
woods to overcome except for themselves. Their marriage is entirely
overanalyzed, as by now viewers understand the characters well
enough to move on to something else besides their mournful
glances and handling of each other like stepstools under their
tasteful leather loafers. The show spends so much time analyz-
ing the two that there will be nobody to catch them when their
political ladder eventually buckles.

The show’s masterful visuals and strong soundtrack can only
do so much to distract from an illogical plot and impossible
political climate. With no end in sight, season four served as
a mere placeholder to the hopeful finale that will be

Frank’s final round in the
2016 election.



HOUSE OF CARDS
2013-2016
TV-14
NETFLIX

MOVIE

ZOOTOPIA



THEGLOBALDISPATCH.COM

In its newest
animated film,
Zootopia, Disney
abandons the typi-
cal cute animal sto-
ryline to deal with
some of today’s big-
gest issues.

The movie takes
place in Zootopia, a
metropolis where predator and prey have
put aside their differences to live in peace.

Zootopia focuses on Judy Hopps (Gin-
nifer Goodwin), a bunny trying to disprove
the stereotypes that bunnies can’t be cops
by becoming the first bunny cop at the
Zootopia Police Department (ZPD). But on
her first day at the ZPD, she is assigned to
parking duty while the rest of the cops are
assigned to find 14 missing predators that
have reverted back to their savage ways.
With all of the other police busy, Hopps
takes it upon herself to chase down a crook
and lands in some hot water.

Hopps is reprimanded by the chief of
police while the wife of one of the missing
predators approaches the chief to ask him to
find her husband. Without thinking, Hopps
offers to take the job and the chief agrees to
give her the case, on the condition that she
will lose her job if she fails.

While looking for information, Hopps
teams up with Nick Wilde (Jason Bateman),
a sly con artist, whose sneakiness is able to
help find the missing predators. At first the
natural adversaries don’t seem like a good
fit, but over time the fox and the bunny
prove to be a dynamic duo.

As the film goes on, the partners re-
alize that there is more to the case than
they thought and decide to team up once
more to find out what is truly going on
and who is behind it to take them down
once and for all.

The movie’s biggest issue is the lack of in-
formation about the antagonist’s motives.
This hole leaves the plot incomplete, which
leaves the viewer wondering why they did it.

While this isn’t a typical Disney movie,
Zootopia tells a story suitable for all ages
that also manages to address a big issue:
stereotypes. By using animals as a meta-
phor, *Zootopia* shows that who you are
should not be based on your appearance,
but your actions.

Zootopia; Barsuk Records; iTunes; \$7.99 2016

By Billy Steigelman

TV

THE 100



THEGEEKIARY.COM

In a post-apoca-
lyptic world, Clarke
Griffin, along with
99 others, must try
and survive on a
possibly radioactive
Earth. Filled with
unseen develop-
ments and unique
characters, author
Kass Morgan creates

a new take on the classic end-of-the-world
story in *The 100*.

After humanity put the world into a nu-
clear apocalypse, they abandon it for a life
in space. Hundreds of years later, supplies
are running low. Taking drastic measures,
the colonies’ leader sent 100 juvenile delin-
quents—who were previously sentenced to
almost certain death—to Earth as a second
chance to see if it is now safe for humans
to recolonize it. Main characters Clarke,
Glass, Bellamy and Wells each bring an
unique point of view towards the action on
Earth and on the ships as both groups fight
for survival.

Morgan demonstrates what is happening
on the ship and what life was like living there
for hundreds of years, a stand-out detail
about the book. With a strict class structure
and lots of corruption, the book is more re-
alistic. Instead of an almost utopian society
living peacefully in space, Morgan creates
a struggling community willing to turn on
each other in seconds. This makes the novel
unique as it reveals both sides of the story in-
stead of just the 100 on Earth.

The unwanted love triangle is the only
bad thing about this book. The attraction
between Clarke and Bellamy or Clarke and
Wells feels forced. Even so, the reader will
find themselves unable to resist rooting for
a side, even if each relationship seems exces-
sively artificial.

Even though many of the characters are
criminals, it was often hard to picture them
as such. Most seem reasonable, though there
are a few who take things to the extreme.
This spins the book in a more realistic di-
rection as some of the teenagers act how stereo-
typical juvenile delinquents are expected to.

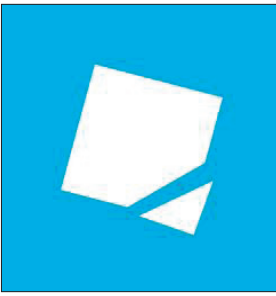
Even with an unnecessary love triangle,
the plot and characters more than make up
for it. Readers will find themselves unable to
stop reading as Morgan creates an unforget-
table story.

The 100; 2014-; TV-14; The CW

By Katelynn Mulder

APP

SUPER SHARP



APPANNIE.COM

Super Sharp
will sharpen your
way of thinking.
This trending
app is equivalent
to *Cut the Rope*,
the popular game
in which you ma-
neuver through
a rope course to
collect stars. Both games have the same
objective, but *Super Sharp* is a more
cutting-edge version of *Cut the Rope*.

This app is simple and clean-cut,
which adds to the difficulty of the
game. The bright contrasting colors in
each level pop against each other. The
catchy music also increases the pres-
sure and makes the gaming experience
more intense. It is comparable to music
from the quiz game *Kahoot*.

The game has eight levels and it
is hard to get past the first level. The
game’s pleasing aesthetic hides the
challenge of moving on, and it requires
a lot of thinking, mostly outside-the-
box.

The goal is to get non-cuttable ob-
jects together by having them touch.
The only way for them to be in contact
is by cutting the other object. The catch
to this is that in order to pass a level, the
gamer must complete it in the required
number of swipes, although they aren’t
necessary to get through the objectives.

This part was confusing because it
was never mentioned that to the gam-
er. The game will let you go to the next
challenge in that level, but not into the
next level up if you don’t complete it in
the number of swipes suggested. An-
other complication is that the number
of swipes the game suggests is hidden
until you click the top of the screen.

The game is addicting to a certain
point. More than often, the player will
find themselves stuck inside a level.
This app isn’t for relaxing, it has a large
amount of stress and frustration. The
clean cut of the game doesn’t make
up for the levels of confusion and pure
frustration after not figuring out a chal-
lenge. *Super Sharp* ends up leaving
players feeling stifled.

Super Sharp; 1Button SARL; 2015; Available for Apple and
Android; \$1.99

By Allison Lackner

TV

LEGENDS OF TOMORROW



DESIGNTREND.COM

From the channel
that brought super-
heroes to our living
rooms, comes *Leg-
ends of Tomorrow*, a
spin-off the CW’s *Ar-
row* and *The Flash*.

*Legends of To-
morrow* is also based
in the DC Comic uni-
verse just like *Arrow* and *The Flash*. The show
uses the supporting characters from the other
two as heroes.

This show follows those heroes as Rip
Hunter (Arthur Darvill) recruits them and
travels forward in time to save his own time
period, 2166. Hunter must stop supervillain
Vandal Savage from destroying the world,
time itself and from slaughtering his wife and
son.

The series begins when Hunter gathers all
of the crew to a rooftop and lets them know
who he is and why he came for them. The
members are motivated to join so they can be
remembered forever.

The backstories of each character (already
established in *Arrow* and *The Flash*) eat up
time and don’t add any depth to the story
line. Too many characters equate to too much
screen time wasted focusing on them.

Time that could be spent developing the
plot is lost in repetitive storylines, and while
the action scenes are done well, they are
frequently paired with narratives from the
characters. This information is usually im-
portant, but viewers often forget since it is
thrown in abruptly.

There are many talented actors, but their
characters are miscast which undermines
their performance.

The visual and special effects are the show’s
greatest attributes. Many of the missions the
team partakes in involve time-traveling, and
the show does a good job of letting the viewers
experience what it is like. The effects used for
the superheroes’ powers are also appealing.

Legends of Tomorrow is a show that brings
out the best in the effects and purpose of each
thing the characters do, but is too fast paced
and repetitive for the viewers to grasp what is
actually happening in each scene. *Legends of
Tomorrow* needs to take the successful path
that brought *Arrow* and *The Flash* to life, but
until then it will just be a show with too
much exposition, narrative and decent
action entertainment.

Legends of Tomorrow; 2016-; TV-14; The CW

By Sonny Mulpuri