

SCREAM QUEENS

By Jennifer Kusch
CO-MANAGING-EDITOR

Living in a sorority that is being stalked by a serial killer may be difficult, but watching all of Fox's *Scream Queens* is no easy task either.

The first horror-comedy show to hit the silver screen, prime-time is witnessing the love child of *Psycho* and *Clueless*, but it possesses none of the appeal of either one. While it may just be three episodes in, this show has exhausted every pretense and cliché joke in its arsenal.

Touting names like Emma Roberts, Nick Jonas, Ariana Grande, Abigail Breslin, Niecy Nash and KeKe Palmer, *Scream Queens* fits into an instant niche left by the decline of *Glee*'s reign. The show was created by the minds behind *American Horror Story* and *Glee*, serving an unlikely combination of gore and Gucci. It caters to a generation raised on harsh humor and stereotypes of blonde bimbos in movies like *Mean Girls*, but lacks the punch of its predecessors.

The show was met by widespread anticipation, but lacks any of the execution necessary for a primetime winner in this year's competitive market. While it seems to cater to the millennial crowd, the show offers a scathing critique of modern culture embraced by the "me" generation with a side of overstated satire.

While their outfits may be killer, the stylish sisters of *Scream Queen*'s Kappa Kappa Tau indulge in homicide

and sleuthing as the show's whodunnit format has the campus of the fictional Wallace University running for their lives. Manicures chip and pleated skirts stain with blood as a serial killer targets the sorority.

The lines between hunter and hunted blur as the sisters explore their sinister sides in comedic scenes with no shortage of oozing blood and sarcastic humor. While the tone lacks the subtlety of works like *Heathers*, it is noticeable and relatable to a generation of kids who have grown up in the era of the overdone.

However, the show indulges itself in a cheap humor in an attempt to reach its younger audience, and it often feels ridiculous. Its stars are saddled with cheap dialogue and insulting stereotypes that seem cliché and insensitive. The murder scenes seek to top the last, but are never actually believable or funny. While I've never considered myself a fan of Ariana Grande, seeing her character get stabbed in the head was not a necessary addition to the season premiere.

It's 2015, and *Scream Queens* indulges in humor best left off primetime. Mammy jokes and casual misogyny have no redeeming value to the plot and undermine any message that the show is attempting to convey.

While the concept of *Scream Queens* is interesting, its execution lacks the depth and taste necessary to carry a satire.

Scream Queens (2015)

Created by Brad Falchuk, Ian Brennan, Ryan Murphy

45 minutes

TV-14

FOX



TV SHOW

GRANDFATHERED



Uncle Jesse is back. Only this time, he's twenty years older.



WWW.IMDB.COM

John Stamos plays a flirtatious restaurateur named Jimmy Martino in Fox's new comedy, *Grandfathered*. Martino is a successful businessman with a night-spot in the city. His

life is soon interrupted, only five minutes into the pilot, by the shocking news that he is the father of 20-something Gerald, played by Josh Peck. Gerald brings a bundle of joy with him, making Martino the grandfather of baby Edie, Gerald's daughter.

The beginning was rushed. Jimmy initially struts to the song "Uptown Funk," where he serenades his customers and talks about how "he would give up anything to have a family." Gerald arrives, and randomly walks into the restaurant and automatically assumes that Jimmy Martino is his father.

Ironic right? A fifty-year-old bachelor jokes about wanting a family and two minutes later he meets his long lost son? And of course, the son easily finds his father he hasn't seen for the past twenty years in a restaurant he just so happens to manage.

The plot was a bit too predictable, and is one that is often repeated throughout television. Stamos is an actor and producer who appears in classics like *Full House* and television favorites like *Law & Order: Special Victims Unit*. It was disappointing to see an actor and filmmaker like Stamos fall into the norm of other shows.

Despite the rushed plot, *Grandfathered* proved to be exceedingly witty and had strong characters throughout.

Gerald's mother Sara is played by Paget Brewster. She is Jimmy's old flame, and her lively, feisty personality is what made her the character that stood out the most in the first episode. She added spark and flavor, giving *Grandfathered* a slight edge.

Was the first episode funny? Yes. Is it worth watching the rest of the season? No. The pilot overall was mediocre. With the show's anticipated beginning and imitative plot, it didn't meet the expectations Stamos's previous works set. It simply lacked originality.

Grandfathered; 2015; TV-14; Fox.

By Anna Post

ALBUM

EVERY OPEN EYE



Standing amongst the biggest names in the alternative music scene, Scottish synthpop band CHVRCHES has reemerged with its glittering second album *Every Open Eye*.

Instead of falling into a sophomore slump, *Every Open Eye* is just as entrancing as the band's debut album *The Bones of What You Believe*. Lead singer Lauren Mayberry's piercing yet ethereal vocals juxtapose resonating bass and the band's signature video game-esque synth and pulsing beats.

From shrill mechanical harmonies to mesmerizing subdued noise, the album does out every pitch known to the human ear. Infectious dance rhythm graces each track, no matter what the message of the song is.

"Keep You On My Side" and many others on the album combine an upbeat tempo with minor breaks to create a jittery atmosphere for the listener.

"Clearest Blue" is the perfect example of the enticing build that CHVRCHES has mastered in its songs. The song starts slow and later explodes into an epic, synth-heavy finish.

Track six, "High Enough to Carry You Over," is the only track not sung by Mayberry. Keyboardist Martin Doherty takes over lead vocals and provides an unexpected switch-up from Mayberry's falsetto. The track captures the sound of what would be played during an 80s high school dance scene in a John Hughes movie revamp (see *The Breakfast Club*, *Pretty in Pink*, *Sixteen Candles*).

Various methods of new age sound like overlapping and layered vocals and reverberation are sprinkled all over the album. After hearing the first three tracks, listeners will know why CHVRCHES is renowned for its modern new wave sound.

To put it simply: It's like 80s music of the future.

With *Every Open Eye*, it is apparent that CHVRCHES is standing head-and-shoulders above a majority of its fellow alternative artists. The seamless production of the album outclasses its rivals and is leading the way into the growing genre of tech-savvy hipsters.

Chvrches; *Every Open Eye*; Universal; 2015.

By Abbey Cadieux

GAME

TIMBERMAN



Timberman is an interesting title made by indie studio Digital Melody that offers surprisingly addictive fun in a very simple concept.

This game does not have a specific genre. The best way to describe it would be an arcade-style game. The player controls a lumberjack cutting down a never-ending tree, so the premise is simple. However, skill comes into play in the form of dodging to either the left or the right side in order to avoid the descending branches protruding from the tree.

Simplicity is the game's greatest strength. Its closest comparison would be *Flappy Bird*, but this game is more about being skilled than getting lucky.

Its basic nature also lends to the addictive aspect that the game holds. It takes advantage of the "just one more try" mentality, which serves to increase the longevity of the title.

The game has 35 unlockable lumberjacks ranging anywhere from Santa Claus to ninja. Although the characters do not serve any purpose from a gameplay standpoint, they are very enticing goals to reach. The feeling of unlocking that next new skin is very rewarding and will no doubt keep people playing.

Some may be put off by the low-resolution, retro aesthetic. Although the pixelation may be a deterrent to some, the game simply would not have the same amount of charm without it.

Timberman is free on mobile devices and only \$1 on PC, so even if that's too steep a price to pay, one can always give it a try on a phone to see if it's worth the small price tag.

Timberman is a very savvy purchase for anyone looking for a simple and addictive game to pass a couple of hours.

Timberman; Digital Melody Games, Inc.; Updated September 18; Apple; Free.

By Giuseppe Parison

MOVIE

THE INTERN



Movies about internships are usually one and the same—an ambitious college student meets a high-powered working environment where they rediscover themselves and their passions. However, *The Intern* doesn't follow the pattern.

Robert De Niro plays Ben Whittaker, a 70-year-old widower who is well into his retirement. Despite his relaxed schedule, Whittaker doesn't like the extra time that it has brought him. He is done with traveling and taking yoga classes, he wants to continue to do something with his life.

Whittaker applied for a senior internship at an online clothing site that was founded by Jules Ostin. Instead of employing seniors in college, the slot is meant for those in their golden years. Jules Ostin, played by Anne Hathaway, is a career-driven woman with a passion for her company.

The movie analyzes the dynamics that Whittaker brings to a high-powered office environment. It is a great contrast in the theaters, as its take on a very common experience brings a new perspective to the millennials breaking into the world of corporate internships.

De Niro adds depth to the plot with his unique personality. He conveys the contradiction present in such a stressful environment where he is out of his element. De Niro's acting fulfills the role of Ben perfectly and gets the point across.

Hathaway is the ideal actress for the workaholic boss that runs her own company because she showed the same qualities in *The Devil Wears Prada*. It is not absurd for her newest movie to possess the same tone.

The movie was designed for an older audience because of the witty banter and older references. De Niro definitely gets the attention of the older folks. At points, the movie doesn't make any sense yet the laughter in the audience is still there. It is easy to get lost and misled but still remain interested.

A new twist on the senior intern is only so suspenseful. After something big happens, the expectation is that the movie is almost over. However, *The Intern* feels never-ending. Its length doesn't override the great concept behind the movie and its star-studded cast.

The Intern, 2015; Nancy Meyers; PG-13; 121 Minutes

By Allison Lackner