

# That Nerd Show



## WEEKLY NEWS

APRIL 11 / APRIL 18, 2021

VOL. 4

FILM/TV NEWS, STORIES, INTERVIEWS, THE NERD OPINION,  
MUSIC NEWS, REVIEWS, GAMING, COMICS, COSPLAY AND SCIENCE NEWS



A MESSAGE  
FROM YOUR  
SQUAD LEADER  
CALL OF DUTY  
ZOMBIES



7 SONGS THAT  
WILL MAKE YOU  
A PRINCE FAN

# ANIME FOR BEGINNERS

18 GREAT SHOWS FOR THE ANIME FAN IN YOU

BY CHLOE JAMES & ACLAIRIC AMBROSIO



**JUSTICE LEAGUE**  
THE SNYDER CUT VS.  
THE THEATRICAL CUT



**GODZILLA VS. KONG**  
**THE TOLL AND**  
**COMING TO AMERICA 2**  
**MOVIE REVIEWS**

**PLUS**  
**OTHER REVIEWS**  
**FROM OUR STAFF**

**WHAT YOU SHOULD**  
**BINGE-WATCH**



*Stephan Keller*



**MARVEL** STUDIOS

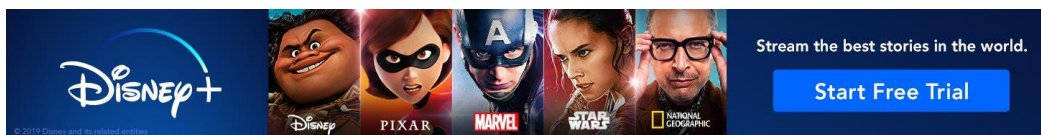
# THE FALCON AND THE WINTER SOLDIER

Disney+

Original Series Streaming March 19

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# Anime For Beginners

## 18 GREAT SHOWS FOR THE ANIME FAN IN YOU



BY CHLOE JAMES  
AND ACLAIRIC AMBROSIO

**YOU'RE** not an Anime Fan, but you want to be? You want to get into Anime, but don't know where to start. That's what we're here for! But why is Anime Great?

### THE GREATNESS OF ANIME.

**Aclairic:** Anime is overlooked, mainly because the average individual hears about the more "famous" anime that have come to the US or UK. Names like *Pokemon*, *Sailor Moon*, and *Dragonball Z* are synonymous with Japanese animation. However, anime doesn't stop there. And there is probably an anime out there for everyone. As long as you don't mind watching your shows in animated format, you don't have to believe you're stuck watching shows about cute girls with shrill voices or overly buff dudes fighting the same space alien for twenty episodes. However, it was due to these entry-level anime that allowed me to get into the genre and start exploring the types of entertainment that I really enjoyed. My godfather, who showed me the 1975 Toei Animation of *The Little Mermaid*, was my introduction to it. It follows the original Hans Christian Anderson version almost word-for-word (so, spoiler alert, the Little Mermaid dies, and as a seven-year-old I bawled my eyes out). But it was the animation style that caught my attention, and it wasn't until I was in early middle school that I realized that I was watching something different than the usual cartoons that came on television. This art style was different. And so, my love for anime was born.

**Chloe:** I'll begin by reiterating that under no circumstance are you required to be a fan of anime to earn/maintain your nerd card. I know quite a few people deep into other nerd-domes who for one reason or another can't get into anime. But what I will say is that if you do swing in the direction of geeking out over other types of media, chances are there's an anime (or several) out there you will highly enjoy. That's one of the reasons why anime is so great. The way I see it, anime is not a genre, it's its own medium in itself. Of course, one could argue, anime often shows similar story tropes, jokes, art style, and character types with each other. But all of those things evolve and change throughout the years. And the truly great anime out there are either the ones that invent such tropes, or perfect them. The other reason why anime has fascinated me for almost two-thirds of my life now, is because the medium of animation along with it not just being limited to the "for kids" demographic is that it allows almost unlimited imagination to visualize a story. And if you find an anime you truly love, that story could affect you just as much, if not more than, the best films and live action shows you'll ever see.

You can often age an anime nerd by what series first got them into anime. While I unknowingly watched a lot of Japanese animation as a small child (as it was often dubbed and not advertised as anime back in those days), my first foray into official anime territory is *Sailor*



*Moon*. Absolutely predictable, right? So many anime nerds around my age range owe everything to that show. As for me, it came at the exact right time. I was about 12, still loved animation, but was starting to crave something with more “meat” to the story than western cartoons were offering me. Then, for some reason I woke up very Saturday morning, turned on the tv, and my life changed. I saw a teenaged girl centric fantasy series, with actual romance, pretty aesthetics, silly humor, and a wildly imperfect main character I could actually relate to! After becoming thoroughly obsessed with the series and running out of episodes to watch, I craved more. Luckily, good guy Cartoon Network had just launched “Toonami” an afternoon television block dedicated entirely to anime. I’ll admit, many of my favorites on my list were introduced through “Toonami”. After that was a slippery slope of renting, and eventually getting a job just to buy anime dvds. Let me tell you, as an anime old-timer fan. Streaming anime services may seem expensive, but they are nothing compared to my early anime junkie years in which I would pay upwards of \$30 for a three episode DVD.

## ANIME GENRES

**Acclairic:** While there are many subgenres of anime, there are four that are important that I feel should be taken into consideration when picking something to watch. **Shounen: Young Boy:** These are shows geared towards, as it says, young boys, but it doesn’t mean anyone else can’t enjoy them. Famous shows like *Naruto* and *Dragonball Z* fall under this category. **Shoujo: Young girl.** Like *shounen*, *shoujo* is geared towards a younger audience, but typically girls. *Sailor Moon* and *Cardcaptor Sakura* are famous examples of shoujo anime. **Seinen: Young Adult Men:** These are geared towards the 18 and up crowd. *Ghost in the Shell* and *Hellsing* are prime examples of seinen anime. **Josei: Young Adult Women:** This is the female equivalent of *seinen*, but is an overlooked genre when it comes to mainstream anime. However, you can find some well-known ones floating around, like *Jellyfish Princess* and *Aggretsuko*.

**Chloe:** As I mentioned earlier, anime is not a genre, but a medium in itself. That being said, anime does contain quite a few genres (and sub-genres) within it that are meant to appeal to different types of audiences. The mainly known ones are *Shōnen*, which are aimed at teenaged boys, and *Shōjo*, which are aimed at teenaged girls. More specialized categories include **Harem**, which is when the male character is surrounded by a cast of girls, and “Reverse-Harem”, which is -- of course, the main girl is surrounded by a cast of guys. Everyone knows about the “**Mecha**” genre in anime, that is giant robots (or robotic armor) fighting each other. Then there’s one of my favorites, *Isekai*, in which the main characters gets transported to a different world. Besides that, there are many of the standard genres you’ll see in any series: horror, sci-fi, comedy, sports, action-adventure, romance...you get the idea. The thing is, *Isekai* aside, I don’t tend to favor a specific genre myself. Some of my favorite anime blends genres or break them entirely. But if you are new to anime, it may be important to know what genres may interest you and research which anime falls into what category. After all, my goal is for you to become as addicted as me, and I can’t have you thinking all anime is bad because you watched the wrong type!



### DEATH NOTE

Shounen/Seinen - Thriller

*Consider this anime if you'd like a protagonist you'd love to hate and crime mixed with the supernatural.*

**Acclairic:** *Death Note* stars a boy named Light Yagami, an honor-roll super student who gets his hands on a book called the Death Note, which allows the name of anyone written inside of it to be killed within 40 seconds. The book is guarded by a shinigami (a god of death), but humans, such as Light, are able to use it freely. Of course, no one who uses this book can expect to be welcomed into either Heaven or Hell. Light, tired of all the injustice in the world, decides to take it upon himself to right the wrongs of Japan using the Death Note as his tool of execution. However, all of the deaths in Japan raise the interests of a famous detective only known as L, and Light finds himself locked in a battle of wits against his new adversary. *Death Note* has been complete for several years now, so you can easily read all of the manga or watch the anime. Netflix put out its own movie adaptation, but it’s not very good. At all (though

the actor for L’s character was fun to watch). The *Death Note* anime boasts a style very close to the original manga art, and its ability to make a story about a guy writing in a book fast paced cannot be matched. If you love genius main characters, *Code Geass* is another popular anime!

**Chloe:** Another frequent addition to any basic top anime list, this series is about a genius student who finds a death god’s notebook that will kill anyone whose name you write in it. While the sheer idea of this kind of plot is just so full of potential (I mean, the idea of silently and effortlessly killing any evil-doer out there is tempting), the anime exceeds even that. While it definitely has strong horror and thriller elements, the real joy of this show is watching Light and L, the two brilliant main characters, trying to outwit each other. Also, the opening title themes are just \*chef’s kiss\*.

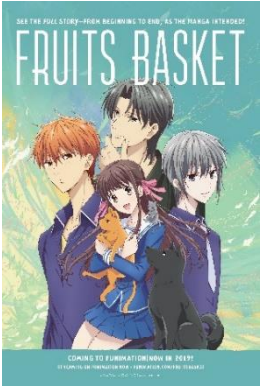
## SAMURAI CHAMPLOO

Seinen - Action/Adventure

*If you love shows with a killer soundtrack, the Japanese samurai period, and amazing lead characters, this anime has you covered.*

*Samurai Champloo* stars two samurai men and a young woman as they travel across Japan. Mugen and Jin, the samurai, inadvertently kill a high ranking politician’s son in a match against one another. The young waitress they saved in an earlier altercation, Fuu, helps them escape execution: on the condition that they journey with her to find “the samurai who smells of sunflowers”. The pacing changes in every episode, with some more mellow than others, some going by in a frenzy. The content is usually humorous, but there are plenty of serious, reflecting moments. The animation and music are relatively seamless. The show does a great balance of combat in it for people who both enjoy it or could care less. If you love the era of the samurai, an oldie but a goodie you can also check out is *Rurouni Kenshin*





## FRUITS BASKET

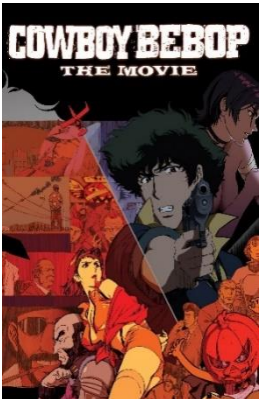
Shoujo - Romance

*Heart warming and wrenching in equal measure, if you want a show with just enough drama to need a hug from a friend.* *Fruits Basket* follows a sweet girl named Tohru Honda, who has been homeless since the death of her mother. She finds she has been unknowingly living on the forest property of some wealthy classmates, who take her in. During this time living with three attractive men, she finds that their family is cursed: if they are hugged by the opposite sex, they turn into the animals of the Chinese zodiac. Tohru understands now just why her companions, a dog, a cat, and a rat, act out so much! But there is far more to this curse than meets the eye, and Tohru is dragged through a series of cruel family events, forced to make tough decisions about life, friendship, and love. The great thing about this anime is that it has also recently received a reboot that follows its manga counterpart more closely than the original animation that came out, so you can experience it in newfound glory! If you love the romance genre, you could also check out *My Love Story* and *Vampire Knight*.

## SK8 THE INFINITY

Seinen - Sports

*If you love the X-Games or good-looking anime guys, this wild ride of an anime gives you action and "the feels" all at once.* *Sk8 the Infinity* stars Reki Kyan, a high school student with a love of skateboarding. One day, a transfer student from Canada, Langa, arrives, and the two quickly become best friends. Langa, who used to snowboard, finds new interest in skateboarding as a way to transfer his skills. When Reki introduces Langa to "S", an underground skateboarding circuit, Langa very quickly moves up the ranks as a top skater, gaining the interests of the founder of "S". ADAM. ADAM's obsession with Langa, known as SNOW at "S", and Langa's desire to compete, drives a wedge in he and Reki's friendship. This anime has some great music and stunning animation. Like most sports anime, it is over the top, but its colorful cast and action make it an enjoyable watch. There are a bunch of multiple storylines going on between the relationships of the various characters, which make the show engaging. I am personally a fan of the issues going on with the adult characters rather than the showrunning high schoolers, but mainly because I tend to relate to them more. If you'd like another great sports anime, *Kuroko no Basket* is also a fun watch! Also, it gave me an interest in skateboarding that hasn't been prevalent in my life since I played all of those *Tony Hawk Pro Skater* games as a kid.



## COWBOY BEBOP

Unclassified - Space Western

*Aclairic:* *If you're a fan of classic film genres like Noir or Western, this anime with a sci-fi twist might win you over.* *Cowboy Bebop* starts you off with a Jazzy bop and does not stop. Taking place in the not-so-distant future, Earth is uninhabitable, and mankind has taken to colonizing on the other rocks of space. This new style of living has also seen crime skyrocketing, to the point where the ISSP (The Inter Solar System Police), cannot keep up with all of it. Now, bounty hunters (known as Cowboys), are being rewarded for catching big names in crime in efforts to keep it down. The story follows Cowboy Spike Spiegel and his motley crew as they journey through space and catch bad guys left and right. While the series is not a personal favorite of mine (as I am not a fan of the 'Space Western' genre that is now incredibly popular in anime), *Cowboy Bebop* is seen as a Space Western classic and is beloved by many fans, to which I suggest giving it a watch. However, if you prefer goofy humor and fun characters, I would suggest the show *Trigun* as an alternative. The reason the show is listed as 'unclassified' is due to the fact that it has appeared in both a *shounen* and *shoujo* publication in Japan--so perhaps the creator has no intention of directing it towards a particular audience.

particular audience.

**Chloe:** One of the absolute staples of any top anime list. I truly wish I could have been less basic and avoided this on my list. But I just can't. There are many great space outlaw genre series out there, but this is THE space outlaw series. Honestly, I don't think we'd even have *Firefly* if it weren't for this one. It's basically about the adventures of Spike Spiegel, a bounty hunter making his way through various Earth colonies in space while running from his own past. Everything from the direction of Shinichirō Watanabe to the music by legendary composer Yoko Kanno is a masterclass on how to make an animated series into work of art. I'm choosing to approach the upcoming Netflix live action series with cautious optimism.

## MORIARTY THE PATRIOT

Shounen - Crime

If you're a fan of historical dramas or love twisted crime shows, you'll enjoy this Sherlock Holmes adaptation that follows his notorious nemesis, James Moriarty. *Moriarty the Patriot* is an interesting take on the detective genre. It stars William James Moriarty, a young aristocrat who daylights as a university professor of mathematics. However, Moriarty also works as a self-professed 'crime consultant', helping people get away with committing the perfect crime. His carefully planned, unsolvable crimes eventually catch the eye of no other than detective Sherlock Holmes, and thus begins a playful game of cat and mouse, with London as the playing field. What is interesting about this take is Moriarty's motives; he proclaims what he is doing is good for the status quo of mankind. He is against the large wealth gap between the various classes in London and is committing crime in retaliation for the cruelties the aristocracy is casting upon the lower class. The show makes it so that you are rooting for Moriarty to get away with his crimes, and for the audience to enjoy how he is leading Sherlock along (especially since they know each other on a friendly basis on the surface). Since *Moriarty the Patriot* is a newer anime, the animation is lovely, the theme song is very catchy, and the drama between the relationship between Moriarty and Sherlock as well as the interesting crime and storyline make it a hit show. Season Two is coming in April 2021, so this is a great time to jump into it. If you love Victorian era drama, you may also enjoy *Black Butler*.



## MY HERO ACADEMIA

Shounen - Action/Adventure

If you're a fan of the Marvel and DC universes, this anime about a superhero high school might just be up your alley.

*My Hero Academia* tells the story of an alternate universe where the majority of the human population are born with powers known as 'quirks', which range from telekinesis to superstrength. With these powers, people choose to do good or evil, which has led to the adaptation of superheroes and supervillains. Izuku Midoriya has always wanted to become a superhero... however, he is one of the few unlucky people who are 'quirkless': those born without powers. Through a chance encounter with Japan's number one hero, All Might, he finally inherits a unique quirk called 'One For All', which is passed from person to person. With this newfound strength, he is able to finally attend U.A. High School, an academy made just for aspiring superheros. It is here that he must face new challenges in regards to his childhood friend turned rival, talented rivals, and also the secret that surrounds the power he obtained. *My Hero Academia* is a very cut-and-dry *shounen* anime. However, it boasts some stronger writing than its *shounen* predecessors (such as *Naruto* and *Bleach*), which makes it an easier swallow for those not wanting to

jump into anime that already spans hundreds of episodes. Also, the *My Hero Academia* movies are great to watch! I am not usually a fan of the superhero genre (other than *The Boys*), but *My Hero Academia* is a great mixture of lighthearted and cool, with characters that display amazing powers and relationship dynamics that are more complex than found in some *shounen*.

## FULLMETAL ALCHEMIST: BROTHERHOOD

Shounen - Action/Adventure

If you like fantasy shows with dark undertones and sibling camaraderie, look no further.

*FullMetal Alchemist: Brotherhood* is a story about two brothers who are on a quest to find the Philosopher's Stone of legend. Of course, they look like quite a ragtag team. The older brother, Edward Elric, is missing an arm and a leg that have been replaced by automail. The younger brother, Alphonse Elric, well... he doesn't even have a body anymore! Like Edward's arm and leg, they were lost during a ritual as they attempted to use alchemy to bring back their dead mother. And, as alchemy works on the law of "equivalent exchange" (a theme that is repeated over and over in the anime), Alphonse lost his entire body, and now, his soul is hosted in a giant suit of armor. Now on a quest to right their own wrongs, Ed and Al become talented alchemists and face foes who cross their paths. *FullMetal Alchemist: Brotherhood* should not be confused with the first anime adaptation of this manga, which is just simply titled *FullMetal Alchemist*. *Brotherhood* follows the manga more closely, and is a faithful representation of its source material. With better animation and a huge following, this is a *shounen* anime that has a great mix of combat and plot to appease anyone. Want more anime about magic? Check out *The Devil is a Part-Timer!*







## JUJUTSU KAISEN

Shounen - Action/Supernatural

If you like the horror genre but don't want to get too spooked, this anime is a great introduction before hitting other anime horrors. Jujutsu Kaisen follows a high schooler named Yuji Itadori, an athletic high schooler who hasn't committed to any sport, due to the fact that it would leave him with an inflexible school schedule and his grandfather is in the hospital. He joins the Occult Club at school for this very reason: they allow him to dip out whenever he needs. On the night of his grandfather's passing, the old man tells him to not die alone, and to help others if possible. He finds out shortly after by a mysterious sorcerer named Megumi Fushiguro that his Occult Club schoolmates have unleashed an evil curse unto the school, and the two rush to save them. Yuji, seeing how powerless he is to save his friends and Megumi, swallows the curse (which was bound in the form of a mummified finger), and finds himself its new host. Now that Yuji is holding the curse, he can either be executed on the spot... or, extend his time on earth by finding and swallowing the other nineteen fingers of this four-armed demon to contain it.

The show's premise sounds strange on paper, but it's executed well on television. The anime reminded me a lot of Naruto when I first started to watch it, but it's a little darker and the ghouls they come across on their day-to-day missions pretty creepy. It's not a horror by any means, but the supernatural elements are bizarre in their own right. If you're looking for something really creepy, might I suggest watching *Yamishibai* or *Corpse Party* in the dark?

## YURI ON ICE

Unclassified - Sports

For fans of figure skating and my LGBTQ+ crowd, this is for you! Yuri on Ice tells the story of the rise from Yuri Katsuki's fall of grace from the figure skating world. After multiple crushing losses during various skating events, Yuri puts his career on indefinite hold and returns to his hometown. While there, he skates a flawless performance of a routine done by his idol: Russian figure skating world champion Victor Nikiforov. When the routine is uploaded onto the internet, it happens to catch Victor's attention, and the skater travels to Yuri's hometown in order to meet the skater and make an unprecedented offer: to coach Yuri and get him back on the path of his skating career. This isn't entirely out of the blue, however--it is revealed later on that Yuri had previously asked Victor to be his coach while drunk. Yuri on Ice gained a lot of attention from the figure skating world, with music from the show being performed at the Winter Olympics in 2018. The anime focuses on the relationship between Yuri and Victor, while also not straying from its tale about not giving up on dreams and realizing that even if you're not young anymore, it doesn't mean you cannot pursue what makes you happy. There's a lot of great beginner anime out there, and not enough time to go through them all.

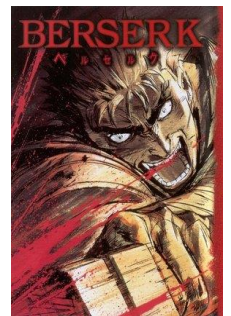


## TENCHI MUYO

One of my all time favorite "Toonami" offerings! While this series can be simply defined as a "harem" genre, it is so, so much more. The story follows the struggles of Tenchi Masaki, an ordinary Japanese teenager who one day accidentally unseals Ryoko, a violent but beautiful space pirate from his families' shrine. This series (while being 30 years old by now) really has something for everyone. Very strong female characters, great humor, traditional Japanese aesthetics, and even a crazy amount of Star Wars homages. I also highly recommend *Tenchi Universe*, which has the same cast of characters, but a slightly different storyline.

## BERSERK

If there's anything I can give credit to for my love and (and tolerance) of violent dark fantasies such as *Game of Thrones*, it's the original *Berserk* series. Set in a crap-sack medieval fantasy world, we follow the story of Guts, a tough as hell warrior, during his years with the mercenary group, "The Band of the Hawk." While the violence in this series is no joke, I will warn viewers that there are even darker, more triggering **themes such as rape to contend with. Why do I punish myself by watching such a dark, horrible show? The story really draws you in as it gets increasingly intense.** I also find myself really caring about the characters, even the seemingly unlikable Guts. There is a newer *Berserk* series that continues where this one lets off, but the CGI animation is...controversial to many fans to say the least. If you are a masochist like me and end up enjoying this one, I suggest you pick up the manga instead...which has been ongoing for 32 years now.



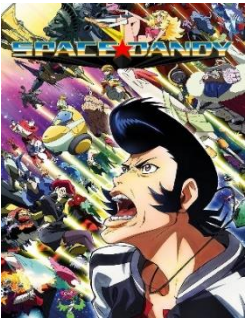
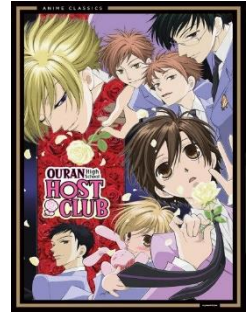


## WOLF'S RAIN

Look, I have a weakness for things involving wolves, pretty boys, and post apocalyptic fantasy. And Wolf's Rain offers all of these things, as well as gorgeous animation that holds up 18 years after it's release. The plot is about Kiba, a wolf who appears human to other humans, as he searches the dying world for the legendary flower maiden who will lead him to paradise. This show is emotionally gut-wrenching for me, and yet I found myself rewatching it multiple times. I will warn anime newbies its not the easiest plot to understand at first, but absolutely worth how unique of a story it is if you have the patience to make it til the end.

## OURAN HIGHSCHOOL HOST CLUB

This one is my all-time go-to anime to instantly make me happy. When model student Haruhi accidentally breaks a very expensive vase belonging to a wealthy school's host club, she must pose as a boy to work off her debt by entertaining bored rich girls. It seems like your classic "girl must cross-dress as a boy" kind of plot, but this show is so freaking hilarious and self-aware that it really stands out from the others. Despite how funny it is, *Ouran* also has a lot of heart deep down.



## SPACE DANDY

Why do I have not one, but two space mercenary shows made by Shinichirō Watanabe on my list? Space Dandy may seem like it's another Cowboy Bebop, but it couldn't be more different (in the best ways possible!) Following the adventures of alien hunter, Dandy and his crew, this isn't a simple sci-fi. Rather, Space Dandy is a genre bending, avante-garde, surrealistic trip I can barely describe. A very fun and mind-blowing watch whether you are or aren't under the influence of psychedelics.

## BLACK BUTLER

The media that single-handedly is responsible for giving me a butler fetish. Taking place in a fictional Victorian England, Ciel Phantomhive is a young boy who made a deal with a powerful demon to save his life. Now Sebastian, the said demon, serves as Ciel's butler catering to his every wish...for the price of his soul of course. I love quite a few supernatural horror animes, but I can never stop thinking about this one. Is it the setting? The larger than life characters? The refreshing snippets of humor among the otherwise intense plot? Maybe I just have the most giant crush on Sebastian? Can't say for sure, but I definitely try to force this anime on anyone who'll listen to me.

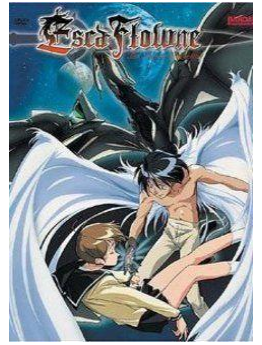


## PUELLA MAGI MADOKA MAGICA

This is just a totally standard, innocent magical girl genre type anime, I swear! It's about Madoka, a sweet middle school girl who encounters Kyuubey, an adorable cat mascot-like creature who offers her a wish in return for her to become a magical girl who fights evil witches. I'm not lying, there is nothing deeply disturbing about this show!...(Ok really I don't want to give away too much, but for real, this one is not for the faint at heart, as it actually completely flips the "magical girl" genre on its head. I'm glad I was well into adulthood before I saw this.) Oh, and it has some absolutely gorgeous visuals!

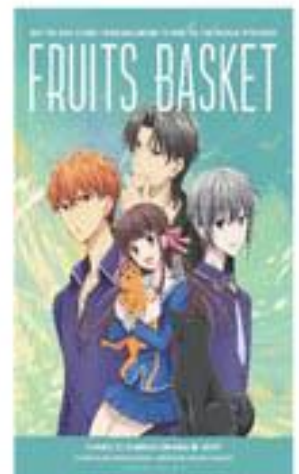
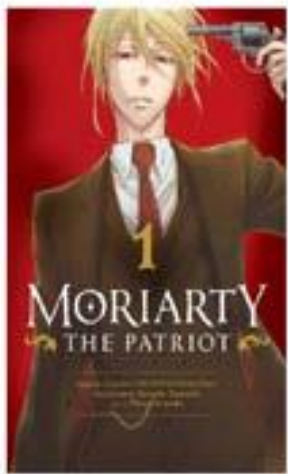
## VISION OF ESCAFLOWNE

While my list was not in any particular order, I am saving my personal favorite series for last. This is, to me, the ultimate example of a perfect “isekai” type anime. Japanese highschooler Hitomi Kansaki gets transported to the magical world of Gaea and must help a prince bring down an evil empire. This show has everything: mecha, romance, epic battles, cat girls, dragons...there’s really no demographic it can’t appeal to unless you just flat out hate fantasy. The plot is wonderfully paced with no filler episodes, yet most of the characters get satisfying development. Not to mention, it has one of the best scores in any anime, being composed by Yoko Kanno right before she worked on *Cowboy Bebop*. I love this show so much I actually wish for a remake (and I never wish for remakes) just so an entirely new generation could watch it and fangirl with me.



**THESE** are the shows to get started with if you are getting into Anime. You catch catch a lot of anime on Netflix and Hulu--but if you'd really love to delve into anime, check out the Funimation streaming service. It's free! But if you are an anime fan, what do you think of our list? What would you add? Anime is one of the best forms of entertainment especially if you're a nerd. It's an artform unlike no other and is worth checking out even if you're just a beginner. So what are you waiting for, start watching one of these great Anime shows and get hooked!



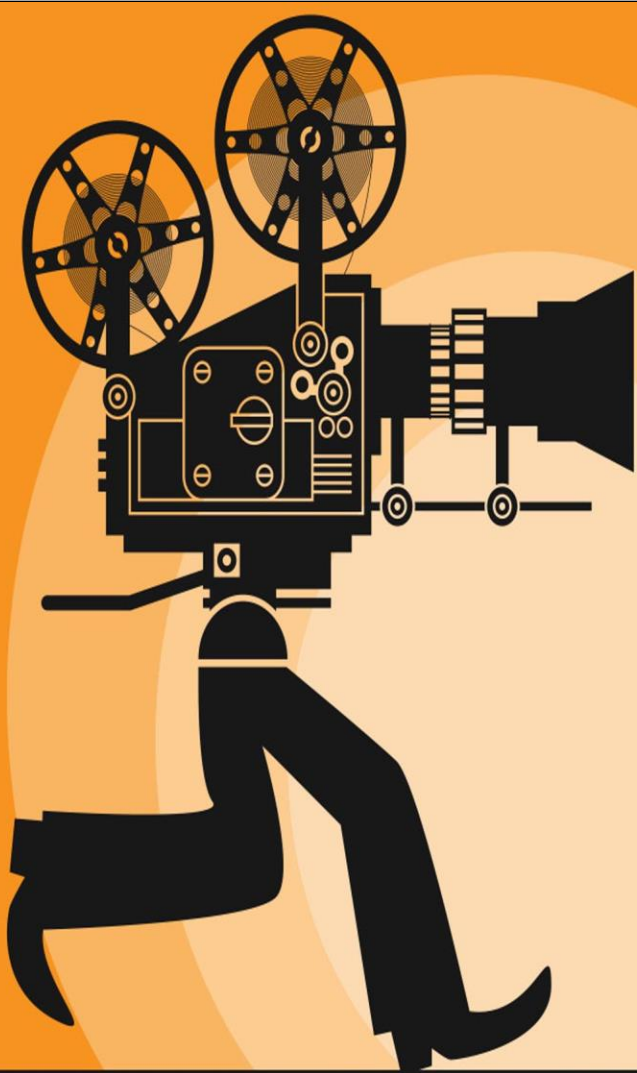


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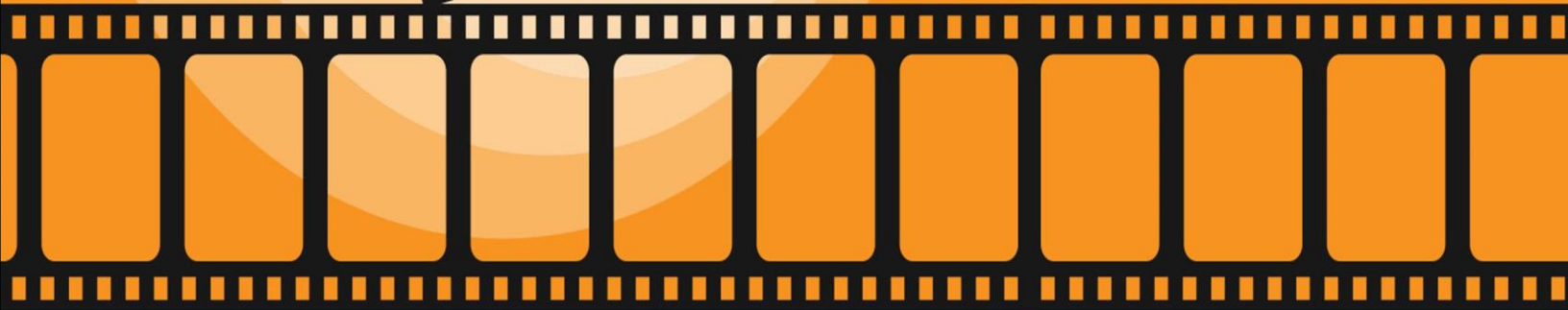
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# Film

# and

# TV



What's Happening This Week...

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# 'Obi-Wan Kenobi' To Start Production In April; Disney+ Series Cast Includes Joel Edgerton Returning To 'Star Wars' Franchise

Reported by deadline.com



**Disney+** confirmed its cast for new *Star Wars* series *Obi-Wan Kenobi* and that includes Joel Edgerton and Bonnie Piessie returning to *Star Wars* – they respectively played young Uncle Owen and Aunt Beru of Luke Skywalker in *Star Wars: Attack of the Clones*. Also . In addition, new cast members include Moses Ingram, Kumail Nanjiani, Indira Varma, Rupert Friend,

O'Shea Jackson Jr., Sung Kang, Simone Kessell and Benny Safdie. It was rumored that Edgerton would reprise his role as Uncle Owen. In the *Star Wars* canon, a baby Luke Skywalker is left in the care of Owen and his wife Beru after Anakin Skywalker turns to the dark side and becomes Darth Vader. Deadline first told you that *Game of Thrones* actress Varma was joining the series.

Cameras rolls in April. The story begins 10 years after the dramatic events of *Star Wars: Revenge of the Sith* where Kenobi, played by Ewan McGregor, faced his greatest defeat, the downfall and corruption of his best friend and Jedi apprentice, Anakin Skywalker turned evil Sith Lord Darth Vader. *Obi-Wan Kenobi* is directed by Deborah Chow, who directed two episodes of *The Mandalorian*, Season 1.

As previously announced at Disney+'s Investor Day in December, the series also marks the return of Hayden Christensen in the role of Darth Vader. *Obi-Wan Kenobi* is executive-produced by Kathleen Kennedy, Michelle Rejwan, Deborah Chow, McGregor and writer Joby Harold. The casting director is Carmen Cuba. *Obi-Wan Kenobi* is one of many *Star Wars* in the works at Disney+, the others including *The Book of Boba Fett* (set to debut later this year), a *Rogue One* prequel focusing on the character of Cassian Andor, *Rangers of the New Republic*, and an Ahsoka Tano *Mandalorian* spinoff series.

<https://deadline.com/2021/03/obi-wan-kenobi-to-start-production-in-april-disney-announces-cast-including-joel-edgerton-returning-to-star-wars-franchise-1234723648/>



<https://dmedmedia.disney.com/news/new-lucasfilm-special-event-series-obi-wan-kenobi-to-begin-production>



# NEW *STAR TREK* MOVIE COMING SOON!

## Kalinda Vazquez Set By Paramount To Script Original '*Star Trek*' Movie

Reported by *Deadline.com*

**Kalinda Vazquez** has been set by Paramount Pictures to write a *Star Trek* movie. JJ Abrams' Bad Robot is producing. Vazquez has written on *Star Trek: Discovery*, and insiders said this is a blind deal for an original movie that she hatched, one that expands her role in the *Trek* Universe. Vazquez was a co-executive producer on *Fear the Walking Dead*. She also got her name from the original *Star Trek* series, after a character from the second-season episode "By Any Other Name." In the 1968 episode, the character's name was Kelinda.



Vazquez just made a splash in teaming with *Game of Thrones* author George R.R. Martin on an HBO series adaptation of the Roger Zelazny sci-fi novel *Roadmarks*. Vazquez's TV credits include...

Marvel's *Runaways*, *Once Upon a Time*, *Nikita*, *Human Target* and *Prison Break*, and she recently adapted *Barrier*, based on a Brian K.

Vaughan graphic novel, for Legendary Television. The most recent big-screen voyage of the Starship Enterprise came in 2016's *Star Trek Beyond*. There have been several attempts at mounting another movie, including one by *The Revenant*'s Mark L. Smith that Quentin Tarantino and Abrams hatched, and another by *Fargo*'s Noah Hawley. Both of those cooled: Tarantino stepped out of the first project, and Hawley told *Deadline* last year that Paramount wanted to go another way with the franchise and pushed pause on his film. <https://deadline.com/2021/03/star-trek-movie-kalinda-vazquez-jj-abrams-paramount-1234706899/>

## Alamo Drafthouse Cinemas - DFW & Twin Cities will be returning!



The seven Alamo Drafthouse Cinema - DFW & Twin Cities with locations in Dallas, Denton, and Tarrant counties and one in Woodbury, Minnesota, are independently owned by the father and son duo, Bill D. (Owner) and Bill C. DiGaetano (Owner & CEO). This family business signed a franchise agreement with Alamo Drafthouse Cinema in December 2010 and opened their first theater in Richardson, TX in August 2013.

### CUT TO THE CHASE

"Our franchisor Alamo Drafthouse Cinema announced today that it has voluntarily filed for bankruptcy as the Coronavirus pandemic continues to have a negative affect on the movie business. Our DFW and Twin Cities locations are not in bankruptcy. We have confidence that when the Alamo franchisor emerges it will be even stronger and better able to support all franchisees," says Bill C. DiGaetano. The DiGaetanos immediate plans have not changed. The intention is to open their seven theaters over the next several months with the wider distribution

of the COVID vaccine and a firm slate from studios for first-run film releases."To say that the last 12 months have been a roller coaster ride for us here at Alamo DFW & Twin Cities would be an understatement, and I know I don't need to explain this to anyone. This pandemic has affected every single one of us, and we all have faced challenges at home, work, and school. The well wishes, questions, and curiosity about our reopening are truly appreciated. Thanks to our bank, investors, local municipalities and federal government support, we are targeting a reopening this summer. We cannot wait to see you all again in a safe, fun, and of course, over-the-top theater experience!" said Bill C. DiGaetano.

### OVERVIEW OF THIS PANDEMIC YEAR

COVID-19 forced the closure of US movie theaters, including Alamo, in the first quarter of 2020. Aside from a short 6-8 week period in August- September 2020, the seven theaters remain closed due to the lack of

first-run film releases from major studios, the hesitancy of guests to attend movies and the government enforced, reduced rates of occupancy.

### MOVING FORWARD

The DiGaetanos continue to invest in their theaters and retain the full support of their bank for continued operations. This long-term banking relationship predates the opening of the first theater in 2013. Separately, the DiGaetanos are waiting on the Small Business Administration application(s) for the Shuttered Venue Operators Grants outlined in the December 2020, COVID relief package. These grants are specifically tailored to theaters, live music venues and certain museums that suffered significant revenue losses in 2020 versus 2019. The film exhibition industry believes that once vaccines are more widely administered and major markets continue to reopen in New York and California, that studios will firm-up scheduled film release dates.

# Creed III! Michael B. Jordan Ready To Fight For New Title As the Director ; MGM Dates Film For Thanksgiving 2022



**Michael B. Jordan** has now committed to a step up to a new title: director. He'll helm the third installment of *Creed*, per **MGM**, which has dated the film for Thanksgiving 2022. Jordan's big moment — this is his directorial debut — was spoiled by his onscreen leading lady Tessa Thompson as a toss-away in an online interview. But most knew this was in the cards for several years since Irwin Winkler, producer of the original *Rocky* films and the *Creed* spinoffs, revealed that Jordan was going to be the director of the third film. Script is by Keenan Coogler and Zach Baylin, based on an outline by Ryan Coogler. Aside from Thompson, Phylicia Rashad is also back. Not mentioned is whether Sylvester Stallone will answer the bell and bring his Rocky Balboa back.

Jordan has already shown he has the ring chops to play Apollo Creed's son Adonis Johnson, and he has been learning from some fine filmmakers in Ryan Coogler and now Denzel Washington, who is directing Jordan in *Journal For Jordan*, a fact-based drama about 1st Sgt. Charles Monroe King, who was killed in action in Baghdad, and the journal he wrote for his son on how to live a good life despite not having his father to guide him. That film is currently shooting in New York for Sony Pictures. Jordan's rise has been methodical and the expectation here is that he'll step to the challenge of this new title in fine fashion, as he

has in transitioning from youth roles in the TV series *The Wire* and *Friday Night Lights* to adult roles in films including his Coogler collaborations *Fruitvale Station*, *Creed* and *Black Panther*. As an actor, he'll launch a new franchise at Amazon as part of a colossal movie/TV/multi-platform deal he made there with the adaptation of *Tom Clancy's Without Remorse*, which bows April 30. A Chartoff-Winkler Production, *Creed III*'s producers include Irwin Winkler, Charles Winkler, William Chartoff, David Winkler, Jonathan Glickman, Jordan and Ryan Coogler in association with Proximity Media. Executive producers include Adam Rosenberg, Sev Ohanian and Zinzi Coogler. Now, the quotes: Said Michael De Luca, MGM's Film Group chairman, and Pamela Abdy, MGM's Film Group president, "Michael's vision for *Creed III* is incredibly exciting and will undoubtedly be an important contribution to the cannon of this storied franchise. We are thrilled to bring his directorial debut, and share this next chapter in the *Creed* story, to theaters next year."

Said Jordan: "Directing has always been an aspiration, but the timing had to be right. *Creed III* is that moment — a time in my life where I've grown more sure of who I am, holding agency in my own story, maturing personally, growing professionally, and learning from the Greats like Ryan Coogler, most recently Denzel Washington, and other top tier directors I respect. All of which sets the table for this

moment. This franchise and in particular the themes of *Creed III* are deeply personal to me. I look forward to sharing the next chapter of Adonis Creed's story with the awesome responsibility of being its director and namesake."

Said Winkler, "I cannot overstate how thrilled we are to have Michael directing the third film in the *Creed* series. His commitment to this character has been nothing short of extraordinary, and we know that will extend to his role behind the camera at the helm of this great new installment." "The films of Sylvester Stallone's *Rocky* franchise have always been important to me and my family. It was an honor to help bring the *Creed* franchise to life with Sly, Michael, Tessa, Irwin, and all the creative parties involved. I couldn't be more thrilled to see Mike in the director's chair on the third installment. The team at Proximity and I are excited about the story Keenan and Zach have crafted and can't wait to help bring it to life," stated producer Ryan Coogler. The *Creed* series of films have earned nearly \$400 million at the global box office. Jordan is represented by M88, WME and Ziffren. *Creed III* will be released theatrically in the U.S. via MGM's distribution and marketing joint venture United Artists Releasing, on November 23, 2022.

<https://deadline.com/2021/03/michael-b-jordan-director-creed-3-film-mgm-1234711695/>

# Tiffany Haddish To Produce & Star In 'Mystery Girl' Adaptation For Dark Horse Entertainment & Netflix; McG Directing



**Tiffany Haddish** is set to star in *Mystery Girl*, the Netflix feature adaptation based on the Dark Horse comic of the same name that was created by Paul Tobin and Alberto Alburquerque. Haddish, under her She Ready Productions label, will produce the film, which is being directed by McG (*The Babysitter*). Mike Richardson and Keith Goldberg will produce the pic for Dark Horse Entertainment, which currently has a first-look deal with the streamer and has previously collaborated on the action-comedy series *Umbrella Academy* and Jonas Åkerlund's feature *Polar*.

In *Mystery Girl*, Haddish will star as Trine who, living off the grid in Los Angeles as a street psychic, has no memory of who she is or where she came from but is guided by an omniscient VOICE in her head that knows everyone's business and everyone's darkest secrets. When a down on his luck LAPD officer, Cooper, seeks out Trine in hopes that she'll help him crack a case, the two are framed for murder and must work together to clear their names and solve the ultimate mystery: the one behind Mystery Girl herself. McG and Mary Viola are also producing on behalf of Wonderland Sound and Vision. Melanie Clark of She Ready

Productions will serve as executive producer.

Emmy-winner Haddish is currently in production on the CBS' *Kids Say the Darndest Things* and recently wrapped on Apple TV's *The Afterparty*. She can next be seen in Netflix's *Bad Trip* as well as *The Card Counter*, opposite Oscar Issac and Willem Dafoe, *The Unbearable Weight of Massive Talent* with Nicholas Cage, *On the Count of Three*, alongside Jerrod Carmichael, and *Here Today*, directed by Billy Crystal.



# Ed Harris To Direct Robert Duvall, Garrett Hedlund In 'The Ploughmen'



Reported by Deadline.com

**Ed Harris** has set Robert Duvall and Garrett Hedlund to star in *The Ploughmen*. This will be the third film that Harris directs after *Pollock* and *Appaloosa*. Harris wrote the screenplay, adapted from Kim Zupan's 2014 debut novel. Amy Madigan and newcomer Lily Harris are also set for

the film. The movie is slated to begin filming in early May on location in the Missouri Breaks area of Montana, and in New Mexico. Ginger Sledge of Zenzero Pictures (*Where'd You Go Bernadette*, *Last Flag Flying*) is set to produce, as is Robert Knott who produced *Appaloosa* together with Sledge and Harris. *The Ploughmen* is the story of the strange friendship that develops between a haunted young deputy sheriff and a notorious old murderer that turns both their worlds upside down. The men sit across from each other in the dark, talking through the bars of a county jail cell. John Gload is a killer so adept at his job that only now has he been apprehended. Valentine Millimaki is low man in the

Copper County sheriff's department, who works the overnight shift that puts him in proximity with the killer. The young sheriff finds much in common with his prisoner, and dangerously seeks counsel from him.

<https://deadline.com/2021/03/ed-harris-directing-robert-duvall-garrett-hedlund-the-ploughmen-1234705237/>



## 'Bridgerton' Star Regé-Jean Page, Billy Bob Thornton & Alfre Woodard Join Ryan Gosling In The Russo Brothers' 'The Gray Man' For Netflix & AGBO



Reported by Deadline.com

**Billy Bob Thornton**, **Alfre Woodard** and *Bridgerton* breakout star Regé-Jean Page have rounded out cast of the Russo Brothers' *The Gray Man* starring Ryan Gosling, Chris Evans and Ana De Armas. Wagner Moura, Jessica Henwick, Dhanush and Julia Butters are also on board. Joe and Anthony Russo have been developing the project for some time at Sony, and when the package went back on the market over the summer, Netflix was quick to acquire it and set Gosling and Evans to star. *The Gray Man* will be the biggest-budget feature film in Netflix's history. The production is starting in two weeks in Los Angeles. The film is a piece of the strong partnership Netflix and AGBO have garnered in the past year starting with *Extraction*, which premiered last April to some of the biggest viewing numbers in streamer history. They also worked on the critically acclaimed *Mosul*, which bowed in November on Netflix. The Russos penned the script, with a recent polish by Christopher Markus

and Stephen McFeely. The Russos and Mike Larocca will produce on behalf of AGBO along with Joe Roth, Jeff Kirschenbaum and Chris Castaldi through their Roth Kirschenbaum banner. *The Gray Man* is based on the debut novel by Mark Greaney, published in 2009 by Jove Books. It also is the first novel to feature the Gray Man, freelance assassin and former CIA operative Court Gentry. The action thriller will follow Gentry (Gosling) as he's hunted across the globe by Lloyd Hansen (Evans), a former cohort at the CIA. The film is based on the first installment of the book series. Thornton recently wrapped production on the fourth season of his Amazon series *Goliath*. He also recently seen in the Sam Taylor-Johnson drama *A Million Little Pieces*. He is repped by WME, Media Talent Group and Myman Greenspan. Page is best known for his breakout role in the Netflix series *Bridgerton*, which earned him a SAG and an NAACP Image Award noms for his individual performance, and recently signed on to star in the Paramount's untitled *Dungeons & Dragons* pic.

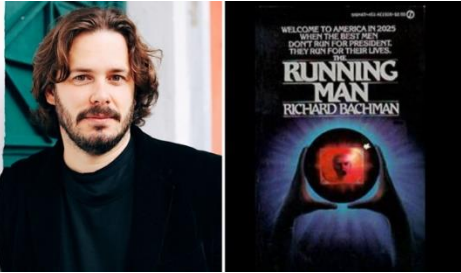


The action thriller is a deadly duel between killers as Gentry (Gosling) is hunted across the globe by Lloyd Hansen (Evans), a former cohort of Gentry's at the CIA. *The Gray Man* turned into a bestselling book

series, and the expectation is that Gosling will continue in multiple installments. The project was developed years back at New Regency as a Brad Pitt/James Gray vehicle, but it stalled. The Russos quietly have been developing it for years. "The movie is a real mano a mano between those two great actors who represent two different versions of the CIA, in what it can be, and what it can do," Anthony Russo told Deadline. "For those who were fans of *Captain America: Winter Soldier*, this is us moving into that territory in more of a real-world setting. That's what this movie really means for us. Said Joe Russo on the film's scale: "The intention is for it to be competitive with any theatrical, and the ability to do with with Gosling and Evans is a dream for us. The idea is to create a franchise and build out a whole universe, with Ryan at the center of it. We have all committed to the first movie, and that's got to be great to get us to the second movie. These are master assassins, and Gosling's characters gets burned by the CIA and Evans' character has to hunt him down. We have a great working relationship with Netflix, and we go back almost 20 years with Scott Stuber. We formed AGBO to be an agnostic storytelling company, where we figure out the best platform. We think Netflix is the perfect place for this film."

<https://deadline.com/2021/03/bridgerton-rege-jean-page-billy-bob-thornton-alfre-woodard-ryan-gosling-russo-brothers-the-gray-man-1234705175/>

# Edgar Wright To Direct Stephen King's 'The Running Man' At Paramount Pictures; Simon Kinberg's Genre Films Producing



Reported by Deadline.com

Paramount Pictures is making a deal with Edgar Wright to develop to direct a new adaptation of *The Running Man*, the futuristic novel by Stephen King that the author first published under the pseudonym Richard Bachman. This won't be a remake of the 1987 film that starred Arnold Schwarzenegger;

the *Baby Driver* writer-director will co-write the story with Michael Bacall, and they will be much more faithful to King's bestselling novel. Bacall will write the script. Simon Kinberg will produce through Kinberg's Genre Films banner, alongside Nira Park from Wright's Complete Fiction banner, and Genre Films' Audrey Chon. Kinberg brought the idea to Emma Watts, based on their long relationship, and then Kinberg courted Wright. While the filmmaker is very selective, the prospect of a new *The Running Man* is one that has intrigued him; to the point that when asked if he could remake any film, he would choose that one. This was back in 2017. Now it has become real. This becomes a top priority pic for Paramount, and a novel, which King published as a paperback back in 1982, a

dystopian thriller that still feels prescient in the current collision between pop culture and politics, this before social media ratcheted up the stakes. Alex Jackson is shepherding it at Paramount. Wright is coming off great reviews for *The Sparks Brothers*, the documentary he directed that premiered last month at the virtual Sundance Film Festival. His next film, *Last Night In Soho* gets a spring release by Focus and he's percolating a Jane Goldman-scripted adaptation of the Adrian McKinty novel *The Chain* at Universal, and a *Baby Driver* reprise.

<https://deadline.com/2021/02/edgar-wright-direct-the-running-man-stephen-king-paramount-pictures-simon-kinbergs-genre-films-1234697279/>

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# Daisy Ridley To Star In Thriller 'The Marsh King's Daughter' For Director Neil Burger, Black Bear, Anonymous Content & STX Int'l - EFM Hot Pic



Reported by Deadline.com

*Star Wars* lead Daisy Ridley has been set to star in the movie adaptation of hit psychological-thriller novel *The Marsh King's Daughter*, we can reveal. *Limitless* and *Divergent* filmmaker Neil Burger is newly aboard to direct the film, which heralds from Black Bear, Anonymous Content and STX International, which will be selling the hot package at the upcoming virtual EFM. Ridley will star as Helena, a woman living a seemingly ordinary life, but hiding a dark secret: her father is the infamous "Marsh King," the man who kept her and her mother captive in the wilderness for years. After a lifetime of trying to escape her past, Helena is forced to face her demons

when her father unexpectedly escapes from prison. Karen Dionne's novel has been adapted for the screen by *The Revenant* screenwriter Mark L. Smith and Elle Smith. Principal photography is due to get underway this summer in Canada. Black Bear Pictures' Teddy Schwarzman (*The Imitation Game*), Anonymous Content's Keith Redmon (*The Revenant*) and Mark L. Smith will produce. Black Bear will finance. STX will distribute in the UK, Ireland and India. CAA Media Finance is handling U.S. rights. The film has been a long-time passion project for the producers, which initially brought it to market in 2018 in a different configuration. Ridley and Burger should provide the rocket fuel to get it to screen.

*Star Wars* and *Murder On The Orient Express* actress Ridley will next to be seen in Doug Liman's big-canvas sci-fi *Chaos Walking*. Burger is well known for directing *Divergent*, which grossed more than \$300M, *Limitless*, and the *The Illusionist*. His most recent film, *The Upside*, grossed more than \$100M in North America and was

the director's third number one opening in a row. On the TV side, Burger directed and executive-produced the first two episodes of *Billions* for Showtime. STX's movies



in production include Guy Ritchie's Jason Statham action pic currently shooting in the Middle East, JD Dillard's Korean war epic *Devotion* (you can read our deep dive on the project here) and *Cop Shop*, directed by Joe Carnahan and starring Gerard Butler. *The Marsh King's Daughter* falls under the output deal between Black Bear and STX. STX International sells and distributes all Black Bear productions overseas, with Black Bear's sister company, Elevation Pictures, distributing all STX productions and acquisitions in Canada.

<https://deadline.com/2021/02/daisy-ridley-star-wars-marsh-kings-daughter-neil-burger-movie-thriller-1234696195/>



## NOMINATIONS

### *Best Picture*

"The Father" (Sony Pictures Classics)  
"Judas and the Black Messiah" (Warner Bros.)  
"Mank" (Netflix)  
"Minari" (A24)  
"Nomadland" (Searchlight Pictures)  
"Promising Young Woman" (Focus Features)  
"Sound of Metal" (Amazon Studios)  
"The Trial of the Chicago 7" (Netflix)

### *Best Director*

Thomas Vinterberg ("Another Round")  
David Fincher ("Mank")  
Lee Isaac Chung ("Minari")  
Chloé Zhao ("Nomadland")  
Emerald Fennell ("Promising Young Woman")

### *Best Actor in a Leading Role*

Riz Ahmed ("Sound of Metal")  
Chadwick Boseman ("Ma Rainey's Black Bottom")  
Anthony Hopkins ("The Father")  
Gary Oldman ("Mank")  
Steven Yeun ("Minari")

### *Best Actress in a Leading Role*

Viola Davis ("Ma Rainey's Black Bottom")  
Andra Day ("The United States v. Billie Holiday")  
Vanessa Kirby ("Pieces of a Woman")  
Frances McDormand ("Nomadland")  
Carey Mulligan ("Promising Young Woman")

### *Best Actor in a Supporting Role*

Sacha Baron Cohen ("The Trial of the Chicago 7")  
Daniel Kaluuya ("Judas and the Black Messiah")  
Leslie Odom Jr. ("One Night in Miami")  
Paul Raci ("Sound of Metal")  
Lakeith Stanfield ("Judas and the Black Messiah")

### *Best Sound*

"Greyhound," Warren Shaw, Michael Minkler, Beau Borders and David Wyman  
"Mank," Ren Klyce, Jeremy Molod, David Parker, Nathan Nance and Drew Kunin  
"News of the World," Oliver Tarney, Mike Prestwood Smith, William Miller and John Pritchett  
"Soul," Ren Klyce, Coxa Elliott and David Parker  
"Sound of Metal," Nicolas Becker, Jaime Baksht, Michelle Couttolenc, Carlos Cortés and Phillip Bladh

### *Best Costume Design*

"Emma," Alexandra Byrne  
"Mank," Trish Summerville  
"Ma Rainey's Black Bottom," Ann Roth  
"Mulan," Bina Daigeler  
"Pinocchio," Massimo Cantini Parrini

### *Best Animated Short Film*

"Burrow" (Disney Plus/Pixar)  
"Genius Loci" (Kazak Productions)  
"If Anything Happens I Love You" (Netflix)  
"Opera" (Beasts and Natives Alike)  
"Yes-People" (CAOZ hf. Hólamóí)

### *Best Live-Action Short Film*

"Feeling Through"  
"The Letter Room"  
"The Present"  
"Two Distant Strangers"  
"White Eye"

### *Best Cinematography*

"Judas and the Black Messiah," Sean Bobbitt  
"Mank," Erik Messerschmidt  
"News of the World," Dariusz Wolski  
"Nomadland," Joshua James Richards  
"The Trial of the Chicago 7," Phedon Papamichael

### *Best Documentary Feature*

"Collective" (Magnolia Pictures and Participant)  
"Crip Camp" (Netflix)  
"The Mole Agent" (Gravitas Ventures)  
"My Octopus Teacher" (Netflix)  
"Time" (Amazon Studios)

### *Best Documentary Short Subject*

"Colette" (Time Travel Unlimited)  
"A Concerto Is a Conversation" (Breakwater Studios)  
"Do Not Split" (Field of Vision)  
"Hunger Ward" (MTV Documentary Films)

### **Best Actress in a Supporting Role**

Maria Bakalova ("Borat Subsequent Moviefilm")  
Glenn Close ("Hillbilly Elegy")  
Olivia Colman ("The Father")  
Amanda Seyfried ("Mank")  
Yuh-jung Youn ("Minari")

### **Best Animated Feature Film**

"Onward" (Pixar)  
"Over the Moon" (Netflix)  
"A Shaun the Sheep Movie: Farmageddon" (Netflix)  
"Soul" (Pixar)  
"Wolfwalkers" (Apple TV Plus/GKIDS)

### **Best Adapted Screenplay**

"Borat Subsequent Moviefilm." Screenplay by Sacha Baron Cohen, Anthony Hines, Dan Swimer, Peter Baynham, Erica Rivinoja, Dan Mazer, Jena Friedman, Lee Kern; Story by Sacha Baron Cohen, Anthony Hines, Dan Swimer, Nina Pedrad  
"The Father," Christopher Hampton and Florian Zeller  
"Nomadland," Chloé Zhao  
"One Night in Miami," Kemp Powers  
"The White Tiger," Ramin Bahrani

### **Best Original Screenplay**

"Judas and the Black Messiah." Screenplay by Will Berson, Shaka King; Story by Will Berson, Shaka King, Kenny Lucas, Keith Lucas  
"Minari," Lee Isaac Chung  
"Promising Young Woman," Emerald Fennell  
"Sound of Metal." Screenplay by Darius Marder, Abraham Marder; Story by Darius Marder, Derek Cianfrance  
"The Trial of the Chicago 7," Aaron Sorkin

### **Best Original Song**

"Fight for You," ("Judas and the Black Messiah"). Music by H.E.R. and Dernst Emile II; Lyric by H.E.R. and Tiara Thomas  
"Hear My Voice," ("The Trial of the Chicago 7"). Music by Daniel Pemberton; Lyric by Daniel Pemberton and Celeste Waite  
"Húsavík," ("Eurovision Song Contest"). Music and Lyric by Savan Kotecha, Fat Max Gsus and Rickard Göransson  
"Io Si (Seen)," ("The Life Ahead"). Music by Diane Warren; Lyric by Diane Warren and Laura Pausini  
"Speak Now," ("One Night in Miami"). Music and Lyric by Leslie Odom, Jr. and Sam Ashworth

### **Best Original Score**

"Da 5 Bloods," Terence Blanchard  
"Mank," Trent Reznor, Atticus Ross  
"Minari," Emile Mosseri  
"News of the World," James Newton Howard  
"Soul," Trent Reznor, Atticus Ross, Jon Batiste

"A Love Song for Latasha" (Netflix)

### **Best Film Editing**

"The Father," Yorgos Lamprinos  
"Nomadland," Chloé Zhao  
"Promising Young Woman," Frédéric Thoraval  
"Sound of Metal," Mikkel E.G. Nielsen  
"The Trial of the Chicago 7," Alan Baumgarten

### **Best International Feature Film**

"Another Round" (Denmark)  
"Better Days" (Hong Kong)  
"Collective" (Romania)  
"The Man Who Sold His Skin" (Tunisia)  
"Quo Vadis, Aida?" (Bosnia and Herzegovina)

### **Best Makeup and Hairstyling**

"Emma," Marese Langan, Laura Allen, Claudia Stolze  
"Hillbilly Elegy," Eryn Krueger Mekash, Patricia Dehaney, Matthew Mungle  
"Ma Rainey's Black Bottom," Sergio Lopez-Rivera, Mia Neal, Jamika Wilson  
"Mank," Kimberley Spiteri, Gigi Williams, Colleen LaBaff  
"Pinocchio," Mark Coulier, Dalia Colli, Francesco Pegoretti

### **Best Production Design**

"The Father." Production Design: Peter Francis; Set Decoration: Cathy Featherstone  
"Ma Rainey's Black Bottom." Production Design: Mark Ricker; Set Decoration: Karen O'Hara and Diana Stoughton  
"Mank." Production Design: Donald Graham Burt; Set Decoration: Jan Pascale  
"News of the World." Production Design: David Crank; Set Decoration: Elizabeth Keenan  
"Tenet." Production Design: Nathan Crowley; Set Decoration: Kathy Lucas

### **Best Visual Effects**

"Love and Monsters," Matt Sloan, Genevieve Camilleri, Matt Everitt and Brian Cox  
"The Midnight Sky," Matthew Kasmir, Christopher Lawrence, Max Solomon and David Watkins  
"Mulan," Sean Faden, Anders Langlands, Seth Maury and Steve Ingram  
"The One and Only Ivan," Nick Davis, Greg Fisher, Ben Jones and Santiago Colomo Martinez  
"Tenet," Andrew Jackson, David Lee, Andrew Lockley and Scott Fisher.



## 2021 WINNERS

### **Best Motion Picture – Drama**

Nomadland  
Highwayman/Hear/Say/Cor Cordium; Searchlight Pictures

### **Best Performance by an Actress in a Motion Picture – Drama**

Andra Day  
The United States vs. Billie Holiday

### **Best Performance by an Actor in a Motion Picture – Musical or Comedy**

Sacha Baron Cohen  
Borat Subsequent Moviefilm

### **Best Motion Picture – Musical or Comedy**

Borat Subsequent Moviefilm  
Four by Two Films; Amazon Studios

### **Best Director – Motion Picture**

Chloé Zhao  
Nomadland

### **Best Performance by an Actor in a Motion Picture – Drama**

Chadwick Boseman  
Ma Rainey's Black Bottom

### **Best Television Limited Series, Anthology Series or Motion Picture Made For Television**

The Queen's Gambit – Netflix  
Netflix

### **Best Performance by an Actress in a Motion Picture – Musical or Comedy**

Anya Taylor-Joy  
The Queen's Gambit

### **Best Performance by an Actress in a Television Supporting Role**

Gillian Anderson  
The Crown

### **Best Performance by an Actress in a Supporting Role in a Motion Picture**

Jodie Foster  
The Mauritanian

### **Best Motion Picture – Foreign Language**

Minari (USA)  
Plan B; A24

### **Best Television Series – Drama**

The Crown – Netflix  
Left Bank Pictures/Sony Pictures Television

### **Best Performance by an Actor in a Television Series – Drama**

Josh O'Connor  
The Crown

### **Best Performance by an Actress in a Motion Picture – Musical or Comedy**

Rosamund Pike  
I Care a Lot

### **Best Television Series – Musical or Comedy**

Schitt's Creek – Pop TV  
Not a Real Company Productions/Canadian Broadcast Company/Pop TV

### **Best Performance by an Actor in a Television Series – Musical or Comedy**

Jason Sudeikis  
Ted Lasso

### **Best Original Score – Motion Picture**

[Soul](#)  
Trent Reznor, Atticus Ross, Jon Batiste

### **Best Original Song – Motion Picture**

"Io Sì (Seen)" – The Life Ahead  
Music by Diane Warren  
Lyrics by Diane Warren, Laura Pausini, Niccolò Agliardi

### **Best Performance by an Actress in a Television Series – Drama**

Emma Corrin  
The Crown

### **Best Screenplay – Motion Picture**

Aaron Sorkin  
The Trial of the Chicago 7

### **Best Performance by an Actor in a Limited Series, Anthology Series or a Motion Picture Made For Television**

Mark Ruffalo  
I Know This Much Is True

### **Best Motion Picture – Animated**

Soul

### **Best Performance by an Actress in a Television Series – Musical or Comedy**

Catherine O'Hara  
Schitt's Creek

### **Best Performance by an Actor in a Television Supporting Role**

John Boyega  
Small Axe

### **Best Performance by a Supporting Actor in a Motion Picture**

Daniel Kaluuya  
Judas and the Black Messiah



# The Sequel We've Wanted for 33 Years, But Was It Worth the Wait?

## Coming to America 2 Review

By Julie Jones



**I still** remember the first time I saw *Coming to America*. I didn't understand all the jokes, but the ones I got were hilarious. Being a kid and not having a huge social life books and movies were my key to the world. So, when I saw this movie and how much people loved it because it was funny, I realized that humor is the key to people. But, having sharp intellect was like the grindstone for the knife. It really helped me understand people better, which isn't saying a lot really.

*Coming 2 America* is about King Hakeem finding his son. He never knew he had one, but at the last minute his crown is threatened and that hidden morsel reveals itself. Of course, the subplot to the story is that his elder daughter would like to rule one day, but women still can't rule Zamunda, which adds equality and women's issues to the story. There isn't a lot more to the plot, but there really doesn't have to be. You get to see a lot of the same actors and characters from the original films and some bonus 90's acts, which is great. The 90's acts were funny. They may have been unnecessary for the plot, but were funny anyway. Also, Wesley Snipes plays a really funny African Warlord.

Don't bother looking for acting, cinematography, manipulation through color or sound...none of those things are relevant here. I'm not saying they are lacking, I'm saying they knew this wasn't that kind of film. The question here is how the comedy and the storyline played out. The comedy is fine. It's Not great. but could have been worse. But, it's just not what you got with the original. Its as if they were trying to rehash a lot of the same jokes. If you came in expecting it to suck, you came out happy with what you got. But, if you expected something like the original...sorry, bud...it's just not the

same. However, Eddie Murphy still reminds us that he's funny and no matter what, we're going to enjoy him in a comedy. That alone is why you should see *Coming to America 2*.

The storyline isn't great. Did it suck? No. But, it felt very contrived and patched together, not unlike when John Landis was directing Eddie Murphy in a film like the original *Coming to America*. Landis did not direct this one. The disconnect is one that is obvious and makes it almost awkward in between laughs. Overall, it was ok. I give it a seven. I had hoped it would be funnier than it was and I thought I was being somewhat reasonable with my expectations. There are funny moments and some good music and dancing. It's not a total loss. But, if you are going to watch it I recommend a bottle of wine or bottle of scotch, if you want to cover your bases. And don't expect this to be anywhere as good as the original film, sequels seldom are. But *Coming to America 2* is not a bad film to watch on Amazon Prime.

**Final Grade 7 / 10 (Okay)**

# “Chaos Walking” is Finally Here, But is it Worth Seeing?

Review by Marcus Blake



*Finally*, Chaos Walking is now in theaters. It's one of those films that got caught up in the pandemic and should have been released last year, but like so many films it got delayed. There hasn't been much fanfare about this film, after all it was filmed a few years ago after the two stars, Tom Holland was done with the Infinity War movies and Spider-Man: Far From Home and Daisy Ridley who was about to begin filming the Rise of Skywalker. Based on the young adult Sci-Fi series of the same name, the story follows a girl who is on a scout mission to see how the settlements on a new world are living. Like so many dystopian and futuristic stories, this is a series that deals with finding a new habitable world for humanity to live on, but space travel is not like what we see in Star Trek, it takes years and years of space travel to arrive at a destination. As she is about to scout the planet, her ship malfunctions and she crash lands on the very world that she is supposed to be scouting. And this is where we start to figure out that not all is what it seems. It's a strange world to humanity so the planet changes their physiology a little bit, but only to the men. All their inner thoughts are displayed in a haze above their head, which is called the noise. Every man can hear each other's thoughts and it is very hard to control, but it doesn't happen to women and now we have our conundrum in the story. The same themes that we often see in sci-fi stories are seen in this film, it's a story about one group of people completely misunderstanding that which they do not understand and a loner or hero or sometimes both having to escape a group of people that only want to control them or use them for some nefarious reason. The themes are the same and the plot isn't exactly original, but what is a different cake in a Sci-Fi story or humanity is finding a new world and the new planet causes problems for them is the idea that everybody's inner thoughts can be heard. There's not

really any secrecy and so humanity's violent and selfish nature is on full display. They call it Chaos Walking which is where the story gets named its name.

Let me first say that I did not hate this movie, but it's an average science fiction story. Except for the uniqueness of inner thoughts being on display and not being able to hide what men are thinking, it doesn't feel very original and that's not necessarily a bad thing. I'm not saying that you shouldn't see Chaos Walking. Personally, I've been waiting a couple of years ever since I heard they were making this film to see it because I love Daisy Ridley and Tom Holland... It was certainly worth the wait, but as someone that watches a lot of Science Fiction and grew up reading the greats like Ray Bradbury, Isaac Asimov, and Arthur C. Clarke... I've read and seen this kind of story before. But at the heart of this movie is an adventure tale and very much wrapped up in that Adventure tale is the hero's path. Tom Holland plays a character who is misunderstood and throughout the film will find about Secrets regarding his parents especially of his mother's tragic death. He wants to help the girl he found who crash-landed on the planet played by Daisy Ridley. Yes, he's never seen a girl before, so not only is his thoughts giving him away, but also his sexual feelings. There are some great jokes about him imagining kissing her and when she's being tough and honest, saying that she will not do that. It's a tender moment between these characters that make you feel sympathy for them. But this story is about getting her back to her ship and away from the town's people who only want to use her to find a ship and take it over in escape the planet. And of course, when you look at the antagonist, they are a group of people who tried to control the narrative by creating their own false mythology and the only way to do that is to burn books, and also have some ridiculous prophet who thinks those people who are not like, them should burn in fire. So now you get elements of witch hunts and religious fascism. Again, not original themes because they are very popular in science fiction stories and the reason they are, is it's the ultimate truth about the nature of humanity. That's who we are. But what's great about this story is how these two characters come together to try to save each other. Their Journey becomes one in the same and you feel sympathy them. The chemistry between Daisy Ridley and Tom Holland is very good that's why this film was recommended as one of those underrated films that movie buffs should see. And it lives up to that description. Daisy Ridley really doesn't have a whole lot of lines in the film, it's mostly Tom Holland and his inner thoughts doing the talking, but when she does, she's good. Another thing that makes this film great is it has the ultimate bad guy played by Mads Mikkelsen. I never seen him be NOT great! If you don't think he can be a good bad guy, then you've never watched him as Hannibal Lecter in the Hannibal series, which will leave you with chills. But like most films that we review, it's not perfect and I have a few complaints.

First, this movie is predictable, like I said it may not necessarily be a bad thing, but we've seen this before. I can make a lot of comparisons to Battlefield Earth, but don't worry, this film is much better. And just because I'm making a comparison to that shitty movie shouldn't sway you to not see Chaos Walking, I'm just pointing out that there are science fiction themes which are very similar. The worst part about films is when the filmmakers underutilize a great actor. You have David Oyelowo in this film and his character is so one-dimensional that it's a waste of his talent. I feel like you could have put any actor as the crazy dark angel with visions of fire and brimstone in this film and it would have been okay. Don't waste the talent of great actors. Also, take the time to establish your

mythology, especially if this movie is going to be the first of a trilogy. We don't know enough about these characters and while we get a few moments here and there explaining who they are and why they're there, if you didn't know anything about the story, you might feel lost about what's really going on or wouldn't care. If you don't care, you may not finish the film and that never bodes well for any film if you can't finish it. This should be part of a trilogy, but it'll probably never get a sequel and we'll never really dive into all the politics and strife of the settlers who are trying to inhabit the planet. We skim the surface, just enough to try to keep us interested but that leaves us more with questions. Sure, that's good if you plan on making more films, but I'll compare this to another great sci-fi film, Star Wars. At least the first film gave us just enough with its mythology that if we never got any other films we could have been satisfied. I don't feel like Chaos Walking gives us that kind of closure so now I need more films which probably won't be made. Honestly, this is a story that probably could have been a better limited series on a streaming Channel. The moments between Daisy Ridley and Tom Hollands characters are good but we certainly could have had more. It's almost as if they give us just enough to somewhat keep us interested adult explorer that much about these characters. They have a lot of funny moments, but the most emotional that connects the two characters is when she reads his mother Journal because he doesn't know how to read. This film should have more moments like that.

Overall, Chaos Walking is not a bad thing, but it is average at best. I liken the movie to a great short story that I might read and loved in that moment, but then quickly forget about. It would be nice to see what happens to Daisy Ridley and Tom Holland characters because they do work well together in this film and it's one of be stronger aspects. Mads Mikkelsen is such a great bad guy that I want to know more about him and his motivation, he is certainly one of the bright spots of the film. So, while I am not disappointed by Chaos Walking, I also feel like it's a film that could have easily been on Amazon Prime or Netflix and one can watch it at home without having to go to a theater. It's not worth a full price movie ticket unless you're seeing a matinee. And if you know me, I always harp on performances so Daisy Ridley, Tom Holland and Mads Mikkelsen certainly make this film worth watching. The cinematography is gorgeous because the landscape very much feels like its own character, especially when it's trying to kill the characters. This is a movie that has some great sci-fi elements to it and will make you want more, but doesn't completely satisfied with just one movie. That's probably the most disappointing aspect of Chaos Walking, but it's director, Doug Liman, always gives us a good show and never leaves us fully disappointed, enough so that we usually watch his films again. I can't tell you how many times I've seen Edge of Tomorrow with Tom Cruise and Emily Blunt. I would definitely watch Chaos Walking again, but I would prefer to have seen this from the comfort of my own home rather than going to a movie theater. That's never the feeling you should have when it comes to good science fiction. Chaos Walking is an okay to adequate as a film. It's not great, but it's definitely not bad because of the performances from Daisy Ridley, Tom Holland and Mads Mikkelsen.

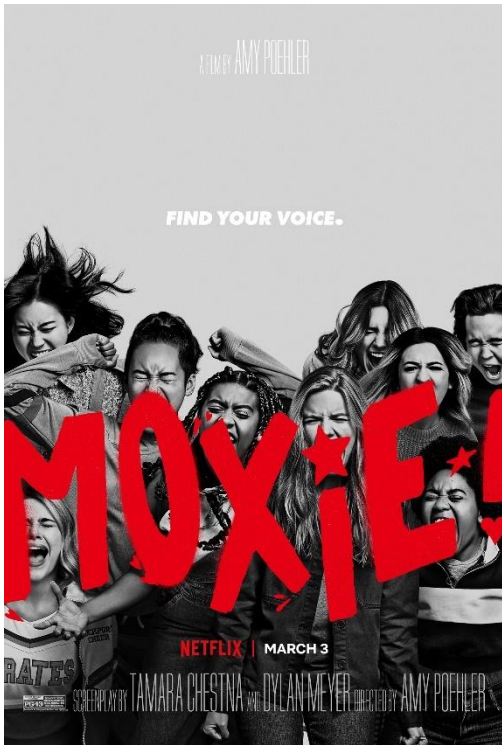
## Final Grade 7 / 10 (Okay)



# GIRL POWER AT IT'S BEST!

## MOXIE FILM REVIEW

BY HOLLY SCUDERO



**What is Moxie?** It's the latest female centered film on Netflix and certainly worth watching if you happen to perusing the streaming channel. What is it about, a shy teenage girl trying to find her voice in a misogynistic dominated High School? Maybe some of you can relate. It starts with Vivian who is starting her junior year of high school and from the very first day, it's shaping up to be the same old, same old. Same clueless teachers desperately seeking to maintain the status quo because change is uncomfortable. Same douchebag guys who start off the year "rating" the girls and giving them stupid and often sexist titles. Same quiet, compliant girls who don't want to rock the boat.

But this year, something feels different. Maybe it's Lucy, the new girl who isn't going to quietly accept harassment from the school's alpha jock. Maybe it's the newfound respect for Vivian's mom as a feminist who wouldn't put up with that kind of misogynistic behavior. Maybe it's the fact that this year, Vivian herself has made the list. Whatever it is, Vivian is getting angry, and she channels that anger into creating a feminist zine called MOXIE. Turns out many of her school's girls are fed up, and together they're going to fight for change.

Amy Poehler's new film *Moxie*, based on the young adult of the same name written by Jennifer Mathieu, is cute, funny, and inspirational. The feminist fire of Vivian and her newfound friends is slow to build, but by the end it reaches a crescendo that forces a showdown with the school administrators. By the end of the movie, we've seen the girls rebelling against the sexist dress code, standing up to teachers for outdated views, and even walking out of classes in support of a fellow student who was assaulted.

It's not all smooth going, but that's part of the movie's appeal. Vivian, played by talented young actress Hadley Robinson, is far from perfect, and she portrays her character's teenage angst and righteous anger with great skill. Vivian makes mistakes: she takes out her frustration on her mom and her boyfriend, and some of her actions as the founder of Moxie are dangerous and carry real consequences, both for her and for her friends. But that's part of the character's appeal; we love Vivian because she really feels human, sometimes doing the wrong thing but carrying on in spite of that.

Amy Poehler directed *Moxie* and also plays Vivian's mom, Lisa. One might worry that with her star power, Poehler would steal the show, but that's definitely not the case. As Lisa, she's funny and awkward, supportive in all the right ways but also appropriately parental when necessary. The rest of the cast is a delight too; the casting of Vivian's best friend Claudia (Lauren Tsai), whose support of her friend is at war with her stricter upbringing, is spot on, while Lucy (Alycia Pascual-Peña) is the perfect blend of sass and seriousness.

Probably the biggest issue with *Moxie* is its overall slow pace. The story moves, well, *slow*, and for much of the movie it just feels like any high school drama, albeit with more important, timely themes. But in all honesty, that's part of what makes the movie feel more realistic. We get to watch Vivian, Claudia, Lucy, and the others develop and grow as people. We get a true sense of what life is like in high school, important for viewers who are more than a few years removed from those days themselves. The drama builds slow, but when the story really lights up, it's a delight to witness. These girls, these everyday high school girls, show us that anyone can create change, even when we don't feel like we're enough of a leader to step up.

*Moxie* is not a revolutionary film, and it's not going to inspire every girl, everywhere, to rise up against the patriarchy in their schools and everyday lives. But it's an inspirational story with realistic characters, set in a very average American high school that many kids will be able to identify with on some level or another.

**Final Grade 7 / 10 (Okay)**

# Oscar Contender: Is it the Best Picture of the Year?

## “Nomadland” Film Review

By Alex Moore



*One* week, I was visiting with an old friend and we began to watch a show involving families, of various walks of life, looking to purchase a tiny home for their future. After a little while, I realized that there are, indeed, many ways to make life work, depending on what you have and what you plan to do with it. Simultaneously, not everyone chooses where they are, at a given time and place, and they are simply attempting to make the most of a difficult situation. Either way, what each individual is really seeking is a connection to other people and respect from everyone else around them. As with most things in life, it is a simple goal, but not one that is easily attained.

In keeping with the somewhat recent trend of movies dealing with true-to-life scenarios, “Nomadland” explores the plight of starting over, particularly at a later age. If you want to stretch the definition of tiny home living, you cannot get much smaller than the inside of a small van. Director Chloe Zhao (“The Rider”) agreed to write and direct the film after being approached to take on the project by Frances McDormand (“Isle of Dogs”) and Peter Spears (“Call Me by Your Name”). It is based on the book, ‘Nomadland: Surviving America in the Twenty-First Century,’ written by Jessica Bruder (“Burning Book: A Visual History of Burning Man”). Zhao, McDormand and Spears all went into the project as producers, as well.

“Nomadland” takes place in the year of 2011. McDormand is Fern, a stubborn and self-sufficient woman who has lost the life she once knew and has taken to traveling around the

country, finding jobs along the way, and living out of her van. She soon discovers an entire community of people who live the same lifestyle and have been doing so for years, before she arrived. One thing that Fern makes clear from the outset is that she is NOT homeless. She is just “house-less.” The distinction truly has merit. She encounters numerous, interesting individuals; many of which are true nomads in real life, by the way, but there is one who stands out from the rest of them: David, played by David Strathairn (“Godzilla: King of the Monsters”). You might notice that every actor plays a character with the same first name, apart from McDormand. I am positive that this was done intentionally; not to patronize the prospective viewing audience with some attempt to make all these wealthy, celebrated actors and actresses more relatable, but as a method to motivate everyone to be MORE themselves and not just hired performers.

Early on, Fern is earning as she goes and accepting the help of friendly strangers. Depending on how you view societal roles, you might think that people should not have to live like this and so the government needs to step in, but if this country makes this lifestyle possible and certain individuals prefer it, maybe the answer is not more government, but less, instead. “Nomadland” rarely brings this up and tries to preach a specific socio-political viewpoint. When it does, it is brief and to the point and then moves on. You could say that this makes those moments really stand out, which they do, but the volume does not bother me as much as the repetition would have, hypothetically. In any case, probably the most significant of the real-life nomads is one Bob Wells. In both this film and in real life, he is leader and inspiration to thousands who live the minimalist, “vandweller” lifestyle. Swankie is another effective, real-life vandweller. I do not know how much of her story within the movie is actually hers, but she runs with it as though it IS hers and she plays the part remarkably well. I would go so far as to say that her story and performance is the most-memorable of the included nomads in the film. Where the story seems to lose momentum, for me, is when Fern is forced to return to her remaining family for help and the whole truth comes out about her character. It is almost as if the mystery and restraint of what makes Fern who she is best left behind the curtain. Once she hits the road again, you view her character in a totally different light and it just is not the same, in my opinion. By this time, she has gone through the cycle of a full year in her new confines and we can only expect that she will rinse and repeat for as long as her body, mind and spirit will allow her to.

Overall, I thought that Frances McDormand’s performance was gutsy and challenging in a way that I have not often seen, up to this point. I credit the director for helping to bring that about; she took some risks and they mostly paid off. The story is thin, but also not that important. However, McDormand can only carry the whole movie, as anyone else could, so far. I think the whole film would have been better off with a quicker finish that does not reveal quite as much about Fern as we wound up getting, in the end. Be ready for a lot of acclaim, though. Some of it is definitely warranted. We shall see...

**Final Grade 7 / 10 (Okay)**

# A Good Horror Film with a GREAT Twist! "The Toll" Review

By Marcus Blake



To be honest, I'm not much of a horror movie fan. Doesn't really make me the perfect guy to review a horror movie, does it? But I know a good horror movie when I see one and while I can definitely appreciate some good old school B horror films, I think the great ones are films with an interesting twist. There are movies where you definitely don't see it coming and leave you in awe. It's true that there's a lot of horror films out there that are predictable. You know who the Killer is and you know what they want. It's just simple, they have a killer who tries to kill everyone, but that's kind boring. Horror films shouldn't just be about blood and gore, there should be a Hitchcock like suspense to it that leaves you surprised by the end. And while I didn't think much of the movie, *The Toll*, when I first started watching it, by the end it became one of those horror films that I really like. Mostly because I love the idea of The Toll Man being the antagonist... we all have to pay a toll and it's a metaphor for Humanity. Nothing comes free especially when it comes to the atonement of our sins. Movies with a deeper meaning are always better than simple blood and gore.

Max Topplin and Jordan Hayes star in this horror film where they meet the toll man. The basic story is about a girl who gets into a Rideshare to be taken home and along their Journey they end up in a place where they're trapped. The only way to get out is to pay the toll, but the toll is death. What I found interesting about this film is there so many things to fear than just this simple metaphorical demon. Imagine being afraid to get into a Rideshare like Uber or Lyft. Can you really trust the driver? It's not something we really want to think about because it should be one of the most trusting things in our society, but it's not us really that simple. I think we've all gotten into a Rideshare where we've had to deal with a driver that might be a little too creepy or just makes us feel uncomfortable. What if they are killer? I mean they would be the perfect kind of killer and if you've ever watched the *Sherlock* series with Benedict Cumberbatch then you know that the

premise of the first episode was about a cabbie who is leading people to their death. But what's even more interesting is while you distrust the driver and maybe the driver distrusts the passenger, what if you end up in a situation where you have to rely on each other to escape. It's not about blood or Gore, but it can be one of the most frightening situations you'll ever deal with. To be put into a position where you have to trust someone that you can't trust in order to survive, that's a great theme for a horror movie. And this film does everything right when it comes to making you feel that intensity when it comes to the characters survival well also wondering are either one of them really the Killer all throughout the film, tricks are being played on your mind and making you question everything. I definitely felt like this was a Hitchcock film in a lot of ways and that will definitely keep my attention when most horror films can generally be ignored while I work and still know what happens. Earlier I touched on predictability when it comes to horror films. I honestly did not see the ending coming. There's a lot of things that work for this film. One of them is, they don't try to make it too long, it's the right amount of time within 80 minutes. Sometimes horror films linger too long trying to constantly build up this intensity when really 80 to 90 minutes is all you need for the payoff. I want to praise the performances of Max Topplin and Jordan Hayes for making me question everything about their characters and wondering, again, if one of them really was the Killer or if I should feel sympathy for them. I'm not going to give everything away because this is a horror film and you need to experience the intent to the idea by watching it can I do will be a rewarding experience. I think pretty much everything works for the most part in this film because it's not too short or not too long so you feel exactly what you should with this film without being bored through half of it. If I have one complaint, sometimes I feel like it was too dark and the film could have been lighted better, but in the end, it does work when really the only lights you have is the headlights of the car. It's a nice touch allowing simple lights to play tricks on you. And I think we should know a little bit more about the toll man, but then again less is more when it comes to fear. The movie *Jaws* prove that where we don't really see the shark until the end of the movie. The audience's fear builds throughout the movie until we see the monster. We don't need to know much about the toll man because it's a metaphor. Kind of reminds me of the Mothman where the image is similar but also very different for each person and sometimes spiritual manifestations whether they're good or evil will show themselves in a new form to individuals based on that particular situation. But there is one thing that this film does very well, it's the underlining story about the characters having to face their own past to what I referred to earlier as "atoning for their sins." Human beings can never truly Escape those things. So, there's so many different things to fear besides the Boogeyman in the night that might want to kill you.

This may not be the type of film you necessarily go to the theater to see. If you did, it be a great matinee. I don't think it would be a waste of a good hour and a half because of everything that goes into this film. But it's also perfect for streaming services like Amazon. I definitely think this is a good movie to watch late at night in the dark on a Friday night. It's the kind of movie that will keep you awake and won't make you turn your head every five minutes because there's too much blood and gore. There's a place for that in films, but the best ones are films that make you fear what you don't know and what you can't see, and then give you a great twist in the end. That's what this film does and that's why it's worth seeing. It may not be the best horror film ever made, but you will get your money's worth with it. And the performances by Max Topplin and Jordan Hayes will keep you intrigued and afraid throughout the entire film. Good performances make good films and *The Toll* is no exception.

**Final Grade 7 / 10 (Okay)**

# THE NEXT GREAT DISNEY ANIMATED FILM!

## “Raya and The Last Dragon” Review

By Allison Costa



If anyone has figured out a way to capitalize on the new Covid-induced streaming and release hype it is Disney+. From the moment my little crew saw the trailer for "Raya and The Last Dragon" it was a given that we would definitely be purchasing the premiere access. This latest movie in the Disney Universe would have no doubt been a huge blockbuster in movie theaters, but given our current social and political climate, Disney+ is still making the best of the situation by continuing to provide premium and exciting new content. My family loved this new take on the traditional role of what it means to be a "Princess". And the new role of young women as Heroes in society.

Obviously, Disney has come a long way since the early days of Snow White, and more recent princesses like Mulan and Elsa we have seen both warriors and those with magical powers, but Raya took this role to a whole new level. She is the daughter of a widower and at a very young age she is thrust into a solo journey to try and avenge/free her father (won't spoil it here on why/how!). This movie brings together a wide assortment of characters and her merry little band of helpers is quite unconventional--including a toddler and her monkeys! She does not have a mentor to show her the way or to help her find her path as other princesses typically have. Instead, she must forge her own path and hope for the best. The banter between Raya and Sisu, the last dragon, is both

witty and endearing. I found the plot line intriguing and new--both of which are rare in a cartoon feature film as most plot lines have been done MANY times with very few variances.

Of course the film was not without its political subtleties. Including a plea for the world to put aside all of their differences and selfishness and come together as one for a more united and happy existence. In fact the climax of the movie did not happen in a traditional way at all, and I felt the poignant twist in the climax scene (which flipped the role of the heroine) was very clever and provoked different emotions and thoughts for what it means to be a hero.

I also loved that the movie explored a more "Fantasy"-themed version of the typical princess narrative and drew on elements of a Pangea-style culture. One that was split into various kingdoms, each representing a part of the Dragon. My children were thrilled with the incorporation of dragons and magic and it kept everyone's attention from age 6-15. It is truly a must-see for family night and I felt it was worth the money spent to watch it early. It's not the same experience as being at the movies of course, but Disney is really trying to salvage their losses and keep providing thought-provoking, original and quality productions for families even if they do have political undertones. The animation felt exciting and was well done, and the characters were lovable and memorable. With so many of the streaming movies for children being just down-right idiotic, this was truly a welcome reprieve.

**Final Grade 9/10 (Great)**

# "Just Another Monster Movie:" **Godzilla vs. Kong** Review

by Marcus Blake



**Who** doesn't love a monster movie? Even if it's a classic horror movie with monsters, I don't think there's anyone who can't appreciate a good monster movie and that's exactly what a King Kong or a Godzilla movie really is. It's just a fun monster movie. You don't need some great story, just monsters fighting and sometimes that's the best entertainment in a movie theater. And that's what I can say about the latest Godzilla reboot, *Godzilla vs. Kong*. I'm not going to start out this review by telling you that it's a great movie or it's going to change how we make movies, but it's a perfect fun film that you can watch any movie theater at movies are starting to come back. And I say movie theater because this is the type of movie that needs to be seen on the big screen. Sure, it's entertaining if you watch it on HBO Max, but going to a big movie theater with awesome surround sound, with popcorn or candy or a beer, this movie is the perfect escapism and why we go to movie theaters just to be entertained. I enjoyed the film, it was fun, like I said it's not great, but it doesn't have to be. It does a wonderful job of entertaining and the special effects are not so over-the-top that you feel like you're watching a video game instead of a movie. With this latest installment in the Godzilla reboot series, the movies have had their ups and downs. *Godzilla: King of the Monsters* wasn't as good as I could have been. *Kong: Skull Island* wasn't even necessarily the best King Kong movie ever made, but they were both entertaining. I think *Godzilla vs Kong* is one of the better movies of the series and definitely an improvement over the last film, but that may not be saying much.

So why are Godzilla and King Kong going to fight... that's the big question that sets up the premise for this movie. If you're looking for a complicated answer, that's not this movie nor does it require something scientific explanation except for the fact that you can't have two alpha Predators on the same planet. One has got to go and thus brings us the plot point of the Hollow Earth or something like a parallel universe if you will... it's a place where one can exist and the other Alpha can exist someplace else... it makes sense, but you have to have a bad guy and that brings in the evil corporation that wants to bring down all the alpha Predators under the excuse that it's protecting humanity. Yep, that's the basic plot. I'm not necessarily complaining about the plot and you've got to have a protagonist and antagonist in your story to make it work, but instead of one monster being evil in the other monster being good of course it's mankind trying to control everything. And to make the plot work even further, you also have to have the plucky kids who discover the conspiracy and somehow save the day and that's where the character played by Millie Brown comes in. It pretty much feels like an episode of *Stranger Things*. The plot is very simplistic and we've seen it before. That's not necessarily a bad thing but that's what you get because at the end of the day this is a monster movie where you're going to see two Alphas go at it and that's what you want. One of the things that works in this film is they don't over complicate the plot and it has a lot of good action scenes, but that's all the movie really is. Unlike in previous films where you develop an origin story about the house of predators this one is just about how the two can exist and how mankind is evil.

Now what doesn't work for this film is you have a very simplistic plot while trying to add a story of sympathetic human beings that want to help the predators so it's not just a movie about monsters fighting each other. The biggest problem this movie has it doesn't take the time to really develop new characters and hopes that everybody just knows what's going on with the returning characters. Then again, if you've never seen any of the other movies then you don't really know anything about these characters and maybe you don't really need to because the plot line is very simple. But one thing I did notice in the difference between this Kong movie versus the origin story movie *Skull Island*, there was plenty of character development. You got to know each one of the characters and why they were there especially the World War II pilot who had been stranded on the island for 22 years. It was a nice touch that during the credits you get to see him return home and watch a Cubs game. This film immediately jumped into the action and except for the little girl who can't speak, but can communicate with Kong you are left to guess why all these characters are really there. I mean, you sort have to know the agenda with the scientist working with Kong, but it isn't explained that well as it should be. I look at this current film as just a pure action film and nothing really matters regarding the characters. They make you laugh. It's cool to see Millie Brown play in this world as if she's in the next season of *Stranger Things* along with her plucky sidekick, but at least the other films took time to establish the characters and their motives. You at least got to know their origins in what brought them to the current situation. Not this film and that's what makes it less than the movie it could have been. It's a fun monster movie, there's no denying that. But it is also largely forgettable compared to the other films. It's like that sequel you have to make but isn't going to measure up to the first film. It's simply a fun monster movie to see on the big screen and you should see it on the big screen because that's what it's meant for. If you are a King Kong and a Godzilla fan then you definitely want to see this movie. If you could care less about monster movies then unfortunately there isn't anything special that will make you see this movie unless you just want to see monsters on the big screen because you haven't been to the movies in a while during a pandemic. It is definitely one of the weaker films in the reboot series, but it looks good so it does have that going for it. However, the origin movies for Godzilla and King Kong are the better ones of this series... to me *Godzilla vs Kong* is like the *Freddy versus Jason* movie. There's no need to make it, but you do because you have these two beloved characters and why not have them face off against each other. And unfortunately, there's nothing special about the bad guy, it's the same trope that we've always seen a really were a rich guy who wants to control the monsters under the guise of saving humanity. If you're going to see it at the movie theater, see it as a matinee and have some fun with it. It's an adequate enough film that you will enjoy it at the movies, but that's it. It was entertaining enough and the same goes for watching it on HBO Max.

**Final Grade 6/10 (Adequate)**



# Jack O'Connell, Alfie Allen & Dominic West Among Cast For Steven Knight's BBC Series 'SAS: Rogue Heroes'



Reported by [Deadline.com](https://deadline.com)

The **BBC** has announced the cast for *SAS: Rogue Heroes*, *Peaky Blinders* creator **Steven Knight's** dramatized account of how Britain's Special Forces unit was formed in the darkest days of World War Two. Connor Swindells (*Sex Education*) will play David Stirling, with Jack O'Connell (*The North Water*) as Paddy Mayne, Alfie Allen (*Game*

*Of Thrones*) as Jock Lewes, and Sofia Boutella (*Modern Love*) as Eve. Dominic West (*The Wire*) will play Lieutenant Colonel Wrangel Clarke. Produced by Banijay-owned **Kudos**, the series also features Amir El Masry (*Industry*), Theo Barklem-Biggs (*Carnival Row*), Corin Silva (*The Bay*), Jacob Ifan (*Bang*), Dónal Finn (*Cursed*), Jacob McCarthy (*The Last Summer*), Michael Schaeffer (*Chernobyl*), and Miles Jupp (*The Great*).

*SAS: Rogue Heroes* centers on Stirling, an eccentric young officer, hospitalized after a training exercise went wrong. Convinced that traditional commando units don't work, he creates a radical plan that flies in the face of all accepted rules of modern warfare. He fights for permission to recruit the toughest, boldest, and brightest soldiers

for a small undercover unit that will create mayhem behind enemy lines. Knight said: "The people who are depicted and who did such extraordinary things were young, in their 20s, and we have made a conscious decision to cast people of the same age. We enter this project with a spirit of adventure and believe our young and talented actors will do justice to this period of history." Production is underway on the six-part series, with Tom Shankland (*The Serpent*) directing. The drama will be executive produced by Karen Wilson, Martin Haines and Emma Kingsman-Lloyd for Kudos, and Tommy Bulfin for the BBC. Stephen Smallwood is the producer.

<https://deadline.com/2021/03/sas-rogue-heroes-cast-jack-oconnell-alfie-allen-dominic-west-1234709813/>

## 'Queen Of The South': USA Network Drama To End With 5th Season



Reported by [Deadline.com](https://deadline.com)

The *Queen of the South* is done playing games. The USA Network drama is ending with its upcoming fifth season, which will mark the end of the NBCU cable net's long-running scripted series. Production on Season 5 of the show, which was renewed back in August 2019, was suspended in March 2020 due to the Covid pandemic and started up again last fall in New Orleans. The 10-episode season – the previous four had 13 each – will premiere at 10 p.m. Wednesday, April 7<sup>th</sup>.

"We could not be prouder of our entire cast and crew that joined us on this magnificent journey," said executive producers Dailyn Rodriguez, Ben Lobato and David Friendly. "*Queen of the South* began shooting in Mexico City, brought us to faraway places like Malta and Colombia and finally landed in New Orleans. We cannot wait to share the explosive final season with our devoted fans. And, of course, we could not have made this show without the talented and tireless Alice Braga, who brought our queen to life." Braga plays Teresa Mendoza, a woman who is forced to run from the Mexican cartel and seek refuge in America. *Queen of the South* follows her eventual rise to power over her own drug-trafficking empire.

Season 5 will see Molly Burnett, who plays Kelly Anne, a member of Mendoza's cartel, upped to series regular, with Pasha Lychnik off joining in a recurring role as an underworld oligarch and war criminal. *Queen of the South* is based on Arturo Pérez-Reverte's novel *La Reina del Sur*, which was a popular series

for NBCU-owned Spanish-language network. It is produced by 20th Television and UCP with Friendly, Rodriguez and Lobato as EPs. It leaves *The Sinner*, which was renewed for a fourth season last summer, as USA Network's only current scripted series as part of the network's move away from ongoing scripted series toward more live and unscripted programming and "eventized" scripted projects such as anthology series. "For five incredible seasons, *Queen of the South* has captivated us with brilliant storytelling and bold, powerful characters," added Frances Berwick, Chairman, Entertainment Networks. "This series broke boundaries for the genre, and we are so grateful to have had the opportunity to work with this incredible team of creators, cast and crew along with our studio partners at 20th Television and UCP. As we close this final chapter, we look forward to a great season culminating in a finale that will give our fans the ending they deserve."

<https://deadline.com/video/queen-of-the-south-usa-network-drama-to-end-season-5/>



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# Apple TV+ Unveils Robust Lineup of Hit Children's Series, including the Peanuts Gang, Emmy-winning "Ghostwriter," Parents' Choice-winning "

**Apple TV+** today revealed a first look at its lineup of award-winning programming for kids and families returning with more episodes for kids and families to enjoy this spring. Daytime Emmy Award-winning series "Ghostwriter" and "Helpsters," both produced in partnership with Sesame Workshop, as well as "Doug Unplugs" from DreamWorks Animation are set to return with new episodes featuring new special guests. Hailing from some of today's most trusted franchises in kids and family programming, the new installments of "Ghostwriter," "Helpsters" and "Doug Unplugs" will also premiere this spring alongside the beloved special, "It's the Easter Beagle, Charlie Brown," which will stream globally on Apple TV+ as part of an expanded partnership with Wild Brain. Additionally, ahead of the premiere of "Ghostwriter" season two, Apple TV+ will also launch "Ghostwriter: Beyond the Page," an educational adventure featuring bonus content and unsolved mysteries, available in subscribers' homes, and distributed free to libraries across the country this Spring as part of National Library Week.



## "Helpsters"

*Second half of Season 2 Premiere date: Friday, March 5, 2021*

"Helpsters" is a live-action pre-school series from the makers of "Sesame Street," encouraging children to explore the power of teamwork and develop early pre-coding skills. Problem-solving pals Cody, Scatter, Mr. Primm and Heart are joined by a cadre of new celebrity guests this season, including Robin Thede, Judah Friedlander, Kate Micucci, Indya Moore; musical guests include Protoje, The Mowgli's and Ne-Yo. In this fun and fuzzy series, the Helpsters approach any challenge – from babysitting a lizard, to hiding successfully while playing "hide and seek," to opening a park – with a can-do attitude, because everything starts with a plan.

The recipient of a Parents' Choice Gold Medal Award and Common Sense Media Award, "Helpsters" has been recognized as "immersive, educational, and entertaining." The series teaches young viewers important lessons that build pre-coding skills and inspire self-confidence, collaboration, effective communication and much more. Emmy Award winner and Parents' Choice Gold Medal winner Tim McKeon ("Foster's Home for Imaginary Friends: Destination Imagination," "Odd Squad") is the creator and showrunner of "Helpsters." He and Kay Wilson Stallings, Sesame Workshop's Executive Vice President of Creative and Production, are executive producers. The series has also scored a season three renewal.

## "It's the Easter Beagle, Charlie Brown"

*Premiere date: Friday March 26, 2021*

Peppermint Patty tries to teach Marcie how to decorate eggs, Snoopy gets a birdhouse for Woodstock, and Linus convinces Sally that she doesn't need to color eggs because the Easter Beagle will bring them. "It's the Easter Beagle, Charlie Brown," along with the other classic Peanuts specials, was produced by the Hollywood animation studio Bill Melendez Productions, with Lee Mendelson Film Productions and Peanuts Worldwide.

## "Doug Unplugs"

*Second half of Season 1 Premiere date: Friday, April 2, 2021*

Hailing from DreamWorks Animation and based on Dan Yaccarino's Doug Unplugged book series, "Doug Unplugs" follows a young robot named Doug who senses there's more to life than just the facts. While other robots plug in for their daily download, Doug unplugs and journeys into the human world with his best friend Emma to experience its wonders firsthand. "Doug Unplugs" is executive produced by Jim Nolan, Aliki Theofilopoulos and Dan Yaccarino, and stars the voice talents of Brandon James Cienfuegos, Kyrie McAlpin, Eric Bauza, Mae Whitman, Leslie David Baker and Becky Robinson.

## "Ghostwriter: Beyond the Page"

*Premiere date: Thursday, April 1, 2021*

The world of Apple TV+'s mystery series "Ghostwriter" comes alive this Spring with "Ghostwriter: Beyond the Page," featuring on-platform

bonus content, activities, and challenges for young adventurers. Hosted by children's book author D.J. MacHale, four bonus videos star Donna (played by Hannah Levinson) as she revisits some of the series' beloved books: "Alice in Wonderland," "The Jungle Book," "Trinity," and "Frankenstein." Presented as video diary entries, the videos follow Donna as she embarks on a journey to write her own original story. Throughout each video, "Ghostwriter" characters will pop in and help Donna tackle various challenges in the writing process. As a companion to the bonus videos, viewers will have access to an online activity guide that matches up with Donna's journey, available on Apple.com. This bonus content will also be distributed to libraries via the Youth Outreach Coordinators at various State Public Library Systems which will be supported as part of National Library Week, April 4-10, 2021.

### "Ghostwriter"

Second half of Season 2 Premiere date: Friday, May 2, 2021

In its second season, the young heroes of "Ghostwriter" work to save their bookstore and discover the true identity of their ghostly companion; viewers will dive into new stories including "Time Castaways" by Liesl Shurtliff and an original story called "The Cobalt Mask," written especially for the show.

"Ghostwriter," which garnered a historic Daytime Emmy Award win for Outstanding Children's or Family Viewing Programming for Season 1, is a re-imagining of the classic Sesame Workshop series from the early nineties. The series is designed to expose children to a wide array of literature and foster a love of reading; each multi-episode story arc is themed on a different work, from beloved classics to new works commissioned from popular authors like D.J. MacHale and Kwame Alexander. Academy Award winning and DGA Award-nominated Luke Matheny returns as a writer and director on the series, with PGA Award-nominated Andrew Orenstein serving as showrunner. Kay Wilson Stallings, Sesame Workshop's Executive Vice President of Creative and Production, is executive producer. "Ghostwriter" is produced by Sinking Ship Entertainment. The award-winning show joins "Helpsters" in gaining a season three renewal.

Apple TV+ is home to original series from some of today's most trusted franchises in kids and family programming, including the Daytime Emmy Award-winning "Ghostwriter" and "Helpsters" from Sesame Workshop; as well as upcoming series "Fraggle Rock" from The Jim Henson Company; "Doug Unplugs" from DreamWorks Animation; "Stillwater" from Gaumont and Scholastic; and a newly imagined original series based on the stories and illustrations of Maurice Sendak. Apple TV+ is available on the Apple TV app in over 100 countries and regions, on over 1 billion screens, including iPhone, iPad, Apple TV, iPod touch, Mac, select Samsung, LG, Sony and VIZIO smart TVs, Amazon Fire TV and Roku devices, Chromecast with Google TV, PlayStation and Xbox consoles, and at tv.apple.com, for \$4.99 per month with a seven-day free trial. For a limited time, customers who purchase a new iPhone, iPad, Apple TV, Mac or iPod touch can enjoy one year of Apple TV+ for free. This special offer is good for three months after the first activation of the eligible device.



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# THE BRILLIANCE OF WANDAVISION

## Season 1 Review by Beth Currier



If you started watching *WandaVision*, you might be asking yourself, “what the hell am I watching?” Honestly, it takes a few episodes before everything really starts to unfold, but it’s worth the wait because once it gets going you will be on one exciting ride in the Marvel Universe. *WandaVision* is a show that delves deeper into the Scarlet Witch and her grief due to the aftermath of *Avengers: Infinity War* and *Avengers: Endgame*. The Scarlet Witch is a character that I have always wanted the Marvel Universe to take a closer look at. She is so incredibly powerful and her journey has never been kind to her. Wanda Maximoff has had to watch her parents and brother die on different occasions. It’s not surprising that having to first kill Vision and then have to watch him be murdered by Thanos would be damaging to the psyche. You take all that grief and trauma and mix it with one of the most powerful beings, you’re going to get something powerful and worth watching.

SPOILERS AHEAD: From the ending of the first episode, the viewer knows someone else is watching Wanda’s sitcom world. At the end of the third episode, it is revealed that Wanda’s magical area is surrounded by government agencies. Starting with the fourth episode, the viewer now gets to see what is happening outside Wanda’s world as well as inside. You get to see Wanda’s powers on a completely other level than they’ve shown in the Marvel films. You also get the creation of Monica Rambeau’s superpowers, which weren’t explained in much detail, hopefully she’ll be coming and we’ll get to see more of her character arc. It’s Marvel so it’s a safe bet that is their way of setting up her origin story and give us a sample of her character’s story in Phase 4.

While most of the viewers’ questions are answered by the season finale, the beginning of the show leaves you clawing for answers at the end of first couple of episodes. Wanda and Vision begin as a combination of *I Dream of Jeannie* and *The Dick Van Dyke Show*, a great homage to the era of 1960s television. Throughout the season each era of sitcom television, from the 60’s to present day, is celebrated. The production team did an absolutely incredible

job creating the different worlds generated by Wanda’s grief. From the cast switching between several acting styles to the costumes and scenery, Disney spared no expense putting this production together.

Darcy Lewis turned out to be one of the best characters and one of my favorites too. Her commentary was what everyone watching was probably thinking and she added an excellent amount of comedic relief. Darcy hasn’t been around since *Thor: The Dark World* and she has spent her time getting a doctorate in astrophysics, which means she is now super smart as well as hilarious. She is also a vital key to this story because she is the one that finds the Westview broadcast of Wanda’s world. She also helps Monica and Jimmy take down Hayward, which was such a satisfying moment.

I spent a lot of the show hoping that they weren’t really making Wanda the villain so the reveal of Agatha was amazing. Hayward was always a little sketchy. It was no surprise when he turned out to be selfish and evil, but he was also small potatoes. The Agatha reveal put a whole other layer on every interaction that had happened and is a huge reason why a re-watch is a must. For instance, in the moments where Wanda would look at Vision or Fake Pietro and see their dead faces, was that Wanda’s subconscious effecting her magic or was it Agatha having a little bit of sadistic fun? Agatha is a definitely a major player of this story and seeing it all again with that information will put a completely new perspective on everything. Fun fact: This show is the first time in the current MCU that anyone has actually called Wanda Maximoff by the name Scarlet Witch.

All that to say that *WandaVision* is to Marvel Universe what *The Mandalorian* is to the Star Wars Universe, a brilliant piece of writing and cinematography that leaves you wanting 1,000 more episodes because it is that good.

**Final Grade 9/10 (Great)**

# THE NEXT GREAT PARANORMAL MYSTERY ON NETFLIX

## “The Irregulars” Review

by Holly Scudero



*Looking* for a new twist on the Sherlock Holmes mysteries, how about paranormal mysteries! If you’re intrigued, then Netflix has you covered with a new original series. Set in Victorian-era London, Netflix’s new series *The Irregulars* follows a group of teenagers who are struggling to support themselves on the streets. Bea, Jessie, Billy, and Spike do what is necessary to earn money to pay for food and a roof over their heads, but their definition of what kind of work is acceptable expands mightily when they’re brought into the sometimes-employ of the mysterious John Watson. Watson and his partner, a man named Sherlock, are investigators of the paranormal, and they see a lot of useful qualities in these teens--intelligence, tenacity, resourcefulness--that they’re not afraid to exploit for their own purposes. Rounding out the group is Leopold, a noble afflicted with a host of medical ailments who’s desperate to experience the real world, and who quickly finds himself drawn to Bea and her friends.

In the process of investigating ghosts, monsters, cultists, and other mysterious phenomena, the kids discover that Jessie possesses some psychic powers of her own. As the series progresses, each episode sparks a host of questions, some of which remain unanswered for quite some time, and readers will find themselves drawn deeper and deeper into the mystery. *The Irregulars* moves fast and throws out fascinating new revelations and hooks in each of the eight episodes that make up season 1. The show is based on the written works of Sir Arthur Conan Doyle, creator of the famous character Sherlock Holmes, but approaches the mysteries with a fresh and exciting twist, placing the group of kids known as the Baker Street Irregulars in the center of the story.

The cast is well-rounded and delightfully diverse, showcasing a wide range of talented actors and actresses. Thaddea Graham, who might be known to some viewers for her work on several previous TV shows, often steals the spotlight as the headstrong and fiercely protective Bea, who is willing to do what it takes to protect her sister. The other kids are played by similarly talented actors though, and their skilled portrayal of their characters are part of what makes this show so immersively fascinating.

The one major fault to be found in *The Irregulars* is that it tries to cram a full, complex mystery into each hour-long episode, making each individual case feel a bit rushed. When you add in individual character development, setting the scene, and the larger mystery of the kids trying to learn more about their employers, it’s hard not to wish that each episode were at least twice as long.

Beyond that little sticking point, however, there is very little negative to be found about this show. The acting is superb, the special effects manage to give off the desired creepy vibes without being cheesy, and the stories are well-written and intense. It’s currently unknown whether *The Irregulars* will be given a second season, but the success of season 1 is making us all hopeful!

**Final Grade 8/10 (Good)**



**GAMING NEWS**





# THE SHOW 21

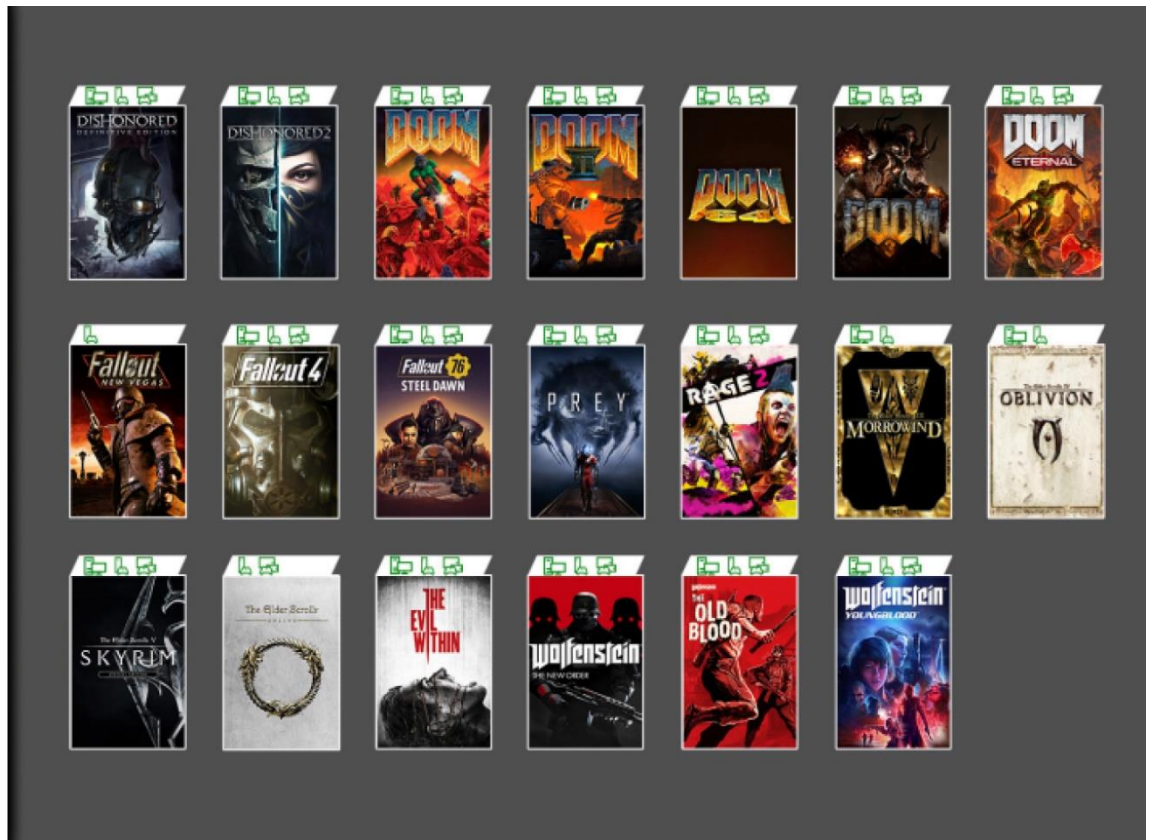
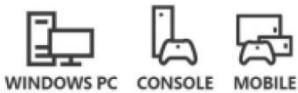


JACKIE ROBINSON EDITION

**4-20-2021**

# 20 Bethesda Games from the World's Most Iconic Franchises Available in XBOX Game Pass NOW!

**PLAY 20  
ICONIC  
BETHESDA  
GAMES**



From Xbox.com

As we shared earlier this week, we've officially welcomed ZeniMax Media and Bethesda to the Xbox family, adding even more incredible talent, creative diversity, and beloved gaming franchises to an already stacked Xbox lineup. You might be wondering what exactly that means for you as a gamer. Well, as we've said in the past, Xbox Game Pass is all about bringing you more great games to discover and play with your friends. Starting tomorrow, we continue that journey and celebrate welcoming Bethesda to Xbox by making 20 of Bethesda's most iconic and award-winning games - including games from franchises like *Dishonored*, *Doom*, *The Elder Scrolls*, *Fallout*, and *Wolfenstein* - available to Xbox Game Pass members.

## **DOOM (1993) (Console, PC, Cloud)**

*Doom* introduced millions of gamers to the fast-paced, white-knuckle, demon-slaying action the franchise is known for. Relive the birth of the first-person shooter and experience the demon-blasting fun that popularized the genre. *Doom* includes Episode IV: Thy Flesh Consumed, with 9 additional action-packed levels and split-screen 4-player deathmatch and co-op.

What's more, 16 of those titles will be available everywhere you play whether it's PC, console, or mobile devices through the cloud for Xbox Game Pass Ultimate members.

The full list of games is below and we can't wait to jump in and discover our next favorite game with players from around the world. A handful of these games will also benefit from FPS Boost on Xbox Series X|S, and we'll have more to share on that soon.

We invite you to play these iconic games, whether it's the first time or a revisit to these beloved worlds. As for what's next, the teams across Bethesda are hard at work and will have more to share later this year.

## Bethesda Games Playable with Xbox Game Pass (As of March 12)

*Dishonored Definitive Edition* (Console, PC, Cloud) This complete compilation includes *Dishonored*, winner of over 100 Game of Year awards, as well as all of its additional content - Dunwall City Trials, The Knife of Dunwall, The Brigmore Witches and Void Walker's Arsenal.

## *Dishonored 2* (Console, PC, Cloud)

Reprise your role as a supernatural assassin in *Dishonored 2* - the next chapter in the award-winning saga by Arkane Studios. Play your way in a world where mysticism and industry collide. How will you combine your character's unique set of powers, weapons and gadgets to eliminate your enemies?

### **DOOM II (Console, PC, Cloud)**

Bring your trusty Super Shotgun and an arsenal of classic *Doom* weapons to bear against deadlier demons and the infamous boss, the Icon of Sin. *Doom II* includes The Master Levels for *Doom II* with 20 additional levels, as well as split-screen 4 player co-op and multiplayer.

### **DOOM 3 (Console, PC, Cloud)**

Battle your way through a demon-infested facility before entering the abyss to battle Hell's mightiest warrior – and put an end to the invasion. *Doom 3* includes both campaign expansions – Resurrection of Evil and The Lost Mission.

### **DOOM 64 (Console, PC, Cloud)**

Battle armies of demons in your crusade to hunt down the Mother Demon and stop Hell's invasion. As you fight through more than 30 action-packed levels, be on the lookout for enhanced weapons and secrets to help you put an end to the demonic threat.

### **DOOM Eternal (Console, PC, Cloud)**

Hell's armies have invaded Earth. Become the Slayer in an epic single-player campaign to conquer demons across dimensions and stop the final destruction of humanity. Experience the ultimate combination of speed and power in *Doom Eternal* – the next leap in push-forward, first-person combat. The only thing they fear... is you.

### **The Elder Scrolls III: Morrowind (Console, PC)**

An epic, open-ended single-player RPG, *Morrowind* allows you to play any kind of character imaginable. You can choose to follow the main storyline and find the source of the evil blight that plagues the land, or set off on your own to explore strange locations and develop your character.

### **The Elder Scrolls IV: Oblivion (Console, PC)**

Step inside the most richly detailed and vibrant game-world ever created. With a powerful combination of freeform gameplay and unprecedented graphics, you can unravel the main quest at your own pace or explore the vast world and find your own challenges.

### **The Elder Scrolls V: Skyrim Special Edition (Console, PC, Cloud)**

Winner of more than 200 Game of the Year Awards, the *Skyrim* Special Edition includes the game and add-ons with all-new features like remastered art and effects, volumetric god rays, dynamic depth of field, and more. Also bring the power of mods to consoles. New quests, environments, characters, dialogue, armor, weapons and more – with Mods, there are no limits to what you can experience.

### **The Elder Scrolls Online (Cloud, Console)**

Experience the award-winning story in a persistent *Elder Scrolls* world. Embark on an adventure that lets you play your way, go anywhere at any level. Battle, craft, steal, siege, explore and more.

### **The Evil Within (Console, PC, Cloud)**

Experience a disturbing reality as you try to break free from warped machinations. With limited resources at your disposal, you'll fight for survival and experience profound fear in this perfect blend of horror and action. Defeat insurmountable terror and experience the ultimate thrill by discovering *The Evil Within*.

### **Fallout 4 (Console, PC, Cloud)**

As the sole survivor of Vault 111, you enter a world destroyed by nuclear war. Every second is a fight for survival, and every choice is yours. Only you can rebuild and determine the fate of the Wasteland. Welcome home.

### **Fallout 76 (Console, PC, Cloud)**

Steel Dawn is the first chapter in the new Brotherhood of Steel questline, free for *Fallout 76* players. Visit settlements populated with new NPCs and unlock powerful weapons and armor from the Brotherhood arsenal. Join in their mission to rebuild society and aid in securing valuable technology.

### **Fallout: New Vegas (Console)**

Welcome to New Vegas. It's the kind of town where you dig your own grave prior to being shot in the head... and that's before things really get ugly. It's a town of dreamers and desperados being torn apart by warring factions vying for complete control of this desert oasis.

### **Prey (Console, PC, Cloud)**

Good morning, Morgan. *Prey* joins the Xbox Game Pass library tomorrow, taking you from the comfort of your home to the treacherous depths of space. As Morgan Yu, you'll have to use your wits, weapons and strange powers to fight the alien threat that has overtaken the Talos I space station. Explore the station, upgrade your skills and abilities, and uncover the secrets of Talos I and the dangers within.

### **RAGE 2 (Console, PC, Cloud)**

Dive headfirst into a dystopian world devoid of society, law, and order. *Rage 2* brings together two studio powerhouses – Avalanche Studios,

masters of open world insanity, and id Software, creators of the first-person shooter – to deliver a carnival of carnage where you can go anywhere, shoot anything, and explode everything.

### **Wolfenstein: The New Order (Console, PC, Cloud)**

*Wolfenstein* sends players across Europe on a personal mission to bring down the fascist war machine. With the help of a small group of resistance fighters, infiltrate their most heavily guarded facilities, battle high-tech legions, and take control of super-weapons that have conquered the earth – and beyond.

### **Wolfenstein: The Old Blood (Console, PC, Cloud)**

The year is 1946 and the Nazis are on the brink of winning World War II. In an effort to turn the tide in the allies' favor, B.J. Blazkowicz must embark on an epic, two-part mission deep within Bavaria...

### **Wolfenstein: Youngblood (Console, PC, Cloud)**

Set 19 years after the events of *Wolfenstein II*, BJ Blazkowicz's twin daughters, Jess and Soph Blazkowicz – after years of training from their battle-hardened father – are forced into action. Team up with a friend to level up, explore, and complete missions to unlock abilities that compliment your playstyle.



## **OUTRIDERS IS COMING TO XBOX GAME PASS ON DAY 1**

**We** all got a taste of *Outriders* with the recent demo, so I'm thrilled to announce that *Outriders* will be available on Console and Android phones and tablets via Xbox Cloud Gaming (Beta) with Xbox Game Pass on day one! Starting April 1 (not an April Fool's joke, I assure you), Xbox Game Pass for Console and Xbox Game Pass Ultimate members can jump into this true genre-hybrid from Square Enix, which combines brutal combat with deep RPG systems. *Outriders* is set in the distant future where players attempt to colonize a planet that they believe to be a new home for humanity. Turns out, the planet doesn't want them there. *Oops*. A mysterious storm called the Anomaly burnt out all the tech that's more advanced than a lightbulb, hyper-evolved the wildlife into ferocious monsters, and colonization efforts broke down into a bitter war of attrition for the last remaining resources available to humanity. You are an Outrider, re-awoken from cryostasis 30 years after the first landing on Enoch – emerging as an Altered – a being with access to powerful skills and healing abilities. And now you get to flex those skills on the ever-raging battlefield! Create and customize your own Outrider, then use their devastating array of abilities to annihilate your enemy as you embark on the journey to discover the source of a mysterious signal on a dangerous and untamed world. You can play single-player or co-op with up to two friends as you combine skill and speed in a frenetic attempt to survive a savage future in this aggressive third-person perspective RPG-Shooter. And don't forget it's fully cross-play – explore Enoch with any of your friends on any other platform!



## MLB The Show 21 is Coming to Xbox Game Pass on Day One

**With** another thrilling Opening Day in the books, Major League Baseball fans around the world were treated to all the nail biters, dingers, and bat flips they could handle when teams took the field to kick off the 2021 season. But if you thought that was all the big news we're bringing you this week, you'd be wrong! **We're delighted to announce that *MLB The Show 21* is coming to Xbox Game Pass on day one** and will be available on April 20 for Xbox Series X|S and Xbox One, as well as on Android phones and tablets via Xbox Cloud Gaming (Beta) for Ultimate members. Both *MLB The Show 21 Xbox One* and *Xbox Series X|S Standard Editions* will be included with Xbox Game Pass so members will be able to play the best version of the game regardless of which

console they're on. And with cross-platform play and progress, you can play against others online, and earn and use content across the platform and generation you choose.

As we said from the beginning, this is an incredible moment for all of us and bringing the franchise to more players and baseball fans is something that we at MLB, MLB Players, Inc., and Xbox are all excited about. We can't wait for Xbox fans to experience the fastest, deepest, and most intense moment-to-moment baseball action yet. With pinpoint pitching, brand new fielding mechanics, and gameplay styles, Xbox gamers are in for a treat when *MLB The Show 21* launches on April 20.

*MLB The Show 21* rockets the franchise onto the next generation of video game consoles with a huge range of improvements, enhancements, and optimizations that make *The Show* the ultimate Major League Baseball experience. Thousands of new animations, revolutionary innovation on gameplay, and an all-new Stadium Creator let you *own The Show* like never before. *MLB The Show 21* is available for pre-order now from the Microsoft Store or your local retailers and available with Xbox Game Pass on April 20. For more information about *MLB The Show 21* stay tuned to Xbox Wire.

<https://news.xbox.com/en-us/2021/04/02/mlb-the-show-21-coming-to-xbox-game-pass-day-one/>





# DARQ: COMPLETE EDITION COMING SOON TO SWITCH AND NEXT-GEN CONSOLES

Dive into the Nightmare! DARQ: Complete Edition heads to Switch and Next-gen Consoles this March!

Fearademic has announced Unfold Games' surrealist horror puzzler, DARQ: Complete Edition, will be available on Switch March 18th and next-gen consoles (Xbox Series X|S and PlayStation 5) March 25th. DARQ: Complete Edition launches on digital storefronts at \$19.99 / £17.99 / €19.99. Owners of DARQ: Complete Edition on PlayStation 4 and Xbox One will be able to update to their respective next-gen editions for FREE. Retail editions for PlayStation 4, PlayStation 5, and Nintendo Switch will be available during the second quarter of 2021. Fall into the DARQ as Lloyd, a boy who finds himself trapped in a lucid nightmare. Unable to wake up, Lloyd has to face his fears and explore the darkest corners of his subconscious in order to escape to the waking world. As Lloyd, you'll survive the nightmare through stealth, physics-defying exploration, and find objects to solve puzzles and discover the way free.

Both PlayStation 5 and Xbox Series X editions will be playable in cinematic mode at 4K resolution at 30 FPS, or in performance mode at 1800p resolution at 60 FPS. Additionally, the PlayStation 5 version will take advantage of DualSense haptics.

DARQ: Complete Edition is currently available on PC, Xbox One, and PlayStation 4 and can be played in English, Polish, French, German, Italian, Spanish, Japanese, Korean, Russian, Portuguese - Brazil, Simplified Chinese, Dutch, Greek, Norwegian, Portuguese, Swedish, Turkish, Ukrainian, and Hungarian.

### More info about DARQ: Complete Edition:

DARQ takes you on a journey through Lloyd's dreams that quickly turn into a loop of nightmares. Each attempt to wake up sinks Lloyd deeper into his lucid, subconscious-driven dreams. Lloyd has to adapt to the new world, re-learn gravity, and stretch his mind in order to solve puzzles and sneak past the creatures guarding the corners of DARQ.

Will you decipher the true meaning of Lloyd's dreams?

The Complete Edition includes:

- DARQ - Original Game
- The Tower DLC - Lloyd wakes up in his dreams again only to find himself in a Tower filled with many new mysteries, puzzles, and creepy creatures
- The Crypt DLC - Another loop of nightmares continues, introducing new mechanics and puzzles in a crypt filled with dark surprises

DARQ has a 94% positive score from users over Steam, a 70% positive score from critics over Metacritic, and collected 12 awards and nominations, including "Best Adventure Game" and "Best Game Music" at Chainsaw Festival 2020, "Best Game Award" at MIX / PAX West 2018, and "42nd most shared PC game of 2019" on Metacritic.

## Teenage Mutant Ninja Turtles: Shredder's Revenge (Radical Side Scrolling Brawler) Announced by Dotemu and Tribute Games, Coming to PC and Consoles

Publisher Dotemu and developer Tribute Games in partnership with Nickelodeon today announced *Teenage Mutant Ninja Turtles: Shredder's Revenge* for PC and consoles, a classically informed side scrolling beat-em-up directly inspired by classic TMNT games like *Teenage Mutant Ninja Turtles: Turtles In Time*. *Teenage Mutant Ninja Turtles: Shredder's Revenge* reunites Leonardo, Raphael, Michelangelo, and Donatello to kick shell in a beautifully realized pixel art world invoking the turtles' classic 1987 design. Today's announcement trailer perfectly encapsulates the Heroes in a Half-Shell's rambunctious attitude as they leap and bash their way across Manhattan to a thumping rendition of their signature anthem belted out by Faith No More's Mike Patton

<https://youtu.be/gHMYwrC7oAo>

With Bebop and Rocksteady amassing gizmos to support Krang and Shredder's latest scheme, *Teenage Mutant Ninja Turtles: Shredder's Revenge* finds the turtles battling through a breathless tour of iconic TMNT locations to thwart their nemeses' most diabolical plan yet. Armed with shell-shocking new abilities built on a foundation of classic brawling mechanics, the gang are in for an exhilarating, Foot Clan-stomping romp leading them through the sewers and bustling boroughs of New York City all the way to Dimension X.

*Teenage Mutant Ninja Turtles: Shredder's Revenge* joins two retro gaming experts: Dotemu, the developer and publisher known for faithful ports as well as



impeccable remakes and continuations of beloved gaming series including *Streets of*

*Rage 4*, the smash hit nominated for Best Action game at The Game Awards 2020, as well as the upcoming *Windjammers 2* and highly lauded *Wonder Boy: The Dragon's Trap*; and Tribute Games, the studio behind retro-themed original IPs including *Panzer Paladin*, *Flinthook* and *Mercenary Kings* which embody the spirit of classic games in new experiences. Tribute Games also houses key talent behind the acclaimed *Scott Pilgrim vs. The World: The Game* beat-em-up and *Teenage Mutant Ninja Turtles* game released for Game Boy Advance in 2007.

# PM Studios Comes out Swinging with *Bladed Fury's* Console Launch Announcement



*PM Studios Announces Launch Date for Bladed Fury on Consoles* PM Studios is leading with their sword hands and announcing the launch date for *Bladed Fury* coming to consoles in digital and physical edition. This game will be slashing its way onto the PlayStation, Xbox, and the Nintendo Switch March 25th. *Bladed Fury* is a classic 2D action game, based on Chinese mythology with an accompanying traditional art style and sound design, but with a dash of surrealism added to the mix. Featuring a fluid combat experience, a high-octane combo system, and a plethora of ancient enemies and deities to destroy, *Bladed Fury* is a truly addictive action game.

Take on the role of a Chinese princess fighting off rival clans to recapture your kingdom. Restore honor to your family as you hack and slash your way through this beautiful side-scroller and avenge the death of your father. Physical pre-orders are still available in limited quantities via retailers. All Launch Edition copies of the game include a voucher code for the digital soundtrack, Get them at Amazon, GameStop, Best Buy, and Video Game Plus

## WATCH DOGS: *LEGION* ONLINE MODE NOW AVAILABLE



**THE ONLINE MODE IS AVAILABLE TODAY ON CONSOLES AND STADIA AT NO ADDITIONAL COST. PC PLAYERS WILL GET ACCESS SOON**

Ubisoft announced that the online mode for Watch Dogs: Legion is now available on Xbox One, Xbox Series X | S, PlayStation®4, PlayStation®5 and Stadia at no additional cost for Watch Dogs: Legion players. The mode will also be coming shortly after on the Epic Games Store and Ubisoft Store on Windows PC, and Ubisoft+, Ubisoft's subscription service. The online mode of Watch Dogs: Legion includes:

- Free-roam open-world co-op where players can team up with their friends for up to four-players and explore London, encounter city events, complete challenges and participate in side activities.
- New co-op missions for two-to-four players using new co-op gameplay mechanics and giving players the opportunity to recruit the perfect team and fight back against London's threats

across the most iconic landmarks of the city.

- The first available Player-vs-Player (PvP) mode, Spiderbot Arena, where four players control armed spiderbots and compete in a high intensity free-for-all deathmatch.
- Two exclusive single-player missions for Season Pass owners are also available today:*
- Guardian Protocol: DedSec will track down an algorithm that shows that AI can sometimes override human decision. If this algorithm was to be used in weaponized drones... they would have power over life and death.
  - Not In Our Name: DedSec discovers a secret group using their name in London, working under the orders of a ruthless tabloid owner, who uses information stolen by this group to blackmail his notorious victims and gain power in the city.

On 23<sup>rd</sup> March, "Leader of the Pack," the first four-player co-op Tactical Op which will require teamwork and efficiency will be available. More content will continue being added after launch through free updates, including Invasion PvP mode, all-new co-op missions, free characters and more.

In Watch Dogs: Legion, London is facing its downfall. Amidst the growing unrest of a restless London, an unknown entity named Zero-Day has framed secret underground resistance DedSec for coordinated bombings across London. In the aftermath, criminal

opportunists from every corner of London took hold and filled the void left by a defeated government. As a member of DedSec, players will be going up against those criminal opportunists in Watch Dogs: Legion; sadists, mercenaries, cybercriminals, and more; they'll have to be prepared for a variety of situations. Players must recruit members into their DedSec Resistance to take on these criminal opportunists, liberate London and uncover the identity of Zero-Day. Watch Dogs: Legion has a variety of accessibility options, ranging from fully customisable controls to directional audio captions. A full list of accessibility options can be found on [news.ubisoft.com](https://news.ubisoft.com).

For the latest news on Watch Dogs: Legion and all of Ubisoft's games, please visit [news.ubisoft.com](https://news.ubisoft.com). For more information about Watch Dogs: Legion, please visit [watchdogs.com](https://watchdogs.com), and join the conversation by using #watchdogsligion. \*£12.99 per month. Cancel anytime. The Ultimate Edition (Excluding VIP status) will be available as part of a Ubisoft+ subscription. More information at [ubisoft-plus.com](https://ubisoft-plus.com).

### ABOUT WATCH DOGS

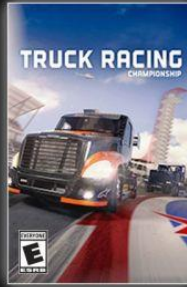
Watch Dogs launched in 2014 as the video game industry's best-selling new IP at launch. To-date, the award-winning franchise has registered more than 50 million unique players worldwide. The hacker series extends to other entertainment media, including books and comics. The latest opus in the franchise, Watch Dogs: Legion, was released on October 29, 2020

# GAMES WITH GOLD

With \$129.96 in value and 3200 in Gamerscore



Apr 1 – Apr 30  
\$39.99 Free



Apr 16 – May 15  
\$59.99 Free



Apr 1 – Apr 15  
\$14.99 Free



Apr 16 – Apr 30  
\$14.99 Free



## NEW FREE XBOX GAMES WITH GOLD FOR APRIL 2021

The April Games with Gold lineup is here! On Xbox One and Xbox Series X|S, battle mythical beasts in *Vikings: Wolves of Midgard*, and drive heavy big rigs to victory in *Truck Racing Championship*. And for our classic lineup via Backward Compatibility, step into the Void and fight on land or in the skies in *Dark Void*, and play the spiritual successor to *Contra* in the shooter game, *Hard Corps: Uprising*. Xbox Live Gold members will have exclusive access to these games for a limited time as part of Games with Gold. So will Xbox Game Pass Ultimate members, who receive all the fantastic benefits of Gold plus access to over 100 high-quality games with Xbox Game Pass.

- *Vikings: Wolves of Midgard* (\$39.99 ERP): Available April 1 to 30
- *Truck Racing Championship* (\$59.99 ERP): Available April 16 to May 15
- *Dark Void* (\$14.99 ERP): Available April 1 to 15
- *Hard Corps: Uprising* (\$14.99 ERP): Available April 16 to 30

### Vikings: Wolves of Midgard

Journey to the shores of Midgard, a world based on mythology with a fantasy twist. Join a notorious band of Viking warriors and take up the fight against the fearsome Jotan and the beasts of Ragnarok. Master mighty weapons including sword and shield, two-handed hammers, axes, and bows, and vanquish the fiendish creatures of Fimbulwinter which threatens to end all life.

### Truck Racing Championship

Take the wheel behind giant 5-ton, 1,000 horsepower semi-trucks in a completely new racing experience. Featuring all the unique challenges of the European Truck Racing Championship, drive 45 different vehicles in 14 worldwide circuits. Consider the weight of the truck when cornering, monitor tire wear, and find the best tactics to win the race.

### Dark Void

Step into the Void, a sinister parallel world full of hostile aliens and deep mystery. *Dark Void* showcases powerful weapons, where a combination of ground-based combat and jetpack powered dogfights bring a thrilling

dynamic. Experience the seamless transition between fight and flight in this epic adventure.

### Hard Corps: Uprising

Play the retro run-and-gun action title, *Hard Corps: Uprising*. Write your own legend in the grueling trenches of Arcade mode or upgrade and build up your soldier in Rising mode, where only the best of the best can survive and achieve ultimate victory. Read more about our Games with Gold program here and stay tuned to Xbox Wire for all the latest news on Xbox. Like we said before, if you're an Xbox Game Pass Ultimate member, you get all the benefits of Xbox Live Gold, over 100 high-quality games you can play on console, PC, and Android devices with cloud gaming (Beta, where available), and access to EA Play at no extra cost. New games are added all the time, so you're never without something new to try when you're looking to find your next favorite game. If you're new, or if you're an existing Xbox Live Gold and Xbox Game Pass for Console member, join or upgrade today for just \$1.





# APRIL MONTHLY GAMES

For PlayStation Plus members



Available from 04/06/2021 - 05/03/2021  
Active PlayStation Plus membership required.  
\*PSS Console Only. Benefit not applicable for Oddworld: Soulstorm on PS4.

PS5

ODDWORLD SOULSTORM

PS4

DAYS GONE

PS4

ZOMBIE ARMY 4 DEAD WAR

## PlayStation Plus games for April 2021: Days Gone, Oddworld: Soulstorm, and Zombie Army 4: Dead War

### Oddworld: Soulstorm\* | PS5\*\*

Oddworld's Abe returns in this action adventure platformer set directly after the events of 2014's Oddworld: New 'N' Tasty. Having undergone a transformation from clueless cog in a mega-corporate machine to unlikely hero and beacon of hope, Abe must now save his fellow Mudokons by any means necessary. As you recruit more followers, stick to stealth and puzzle solve to survive or scavenge goods and craft an arsenal to liberate your friends. In Oddworld: Soulstorm, you will begin to understand the power of many will be needed to solve problems that the individual alone cannot.

### Days Gone | PS4

Ride into a desperate, dog-eat-dog open world of the Pacific Northwest as drifter and bounty hunter, Deacon St. John. Risk the threats of the broken road on the back of your trusty bike as you face swarms of mindless feral Freakers - and equally terrifying humans. Unpredictable weather and different times of day and night can cause incredible danger and shocking surprises... and everything wants you dead. Devise your strategies as you customise weapons and skills, craft traps and upgrade your bike as you try and survive the unforgiving wilderness.

### Zombie Army 4: Dead War | PS4

Hitler's hordes are back for more in this spine-chilling shooter from the makers of Sniper Elite 4. Abominable occult enemies, epic weapons and a harrowing new campaign for 1-4 players\*\*\* await in 1940s Europe, as you fight to save humankind from undead Armageddon. Continue the alternate history of Zombie Army Trilogy in huge new levels, and uncover a sinister plan that takes the Survivor Brigade across Italy and beyond.

<https://blog.playstation.com/2021/03/31/playstation-plus-games-for-april-days-gone-oddworld-soulstorm-and-zombie-army-4-dead-war/>



# GAME RELEASES FOR APRIL 2021

VIDEO GAME	COMPANY	FORMAT	RELEASE DATE
<b>Outriders</b>	Square Enix	PC, PS4, PS5, Stad, XO, XSX	01/04/2021
<b>What comes after</b>	Toge Productions	NS	01/04/2021
<b>Star Wars Republic Commando</b>	Aspyr Media	NS, PS4	06/04/2021
<b>Before Your Eyes</b>	Skybound Games	PC	08/04/2021
<b>What The Dub?!</b>	Wide Right Interactive	Mac, NS, PC, PS4, PS5, XO, XSX	08/04/2021
<b>THE LEGEND OF HEROES: TRAILS OF COLD STEEL IV</b>	NIS America	NS	09/04/2021
<b>Northgard</b>	Shiro Games	iOS	13/04/2021
<b>Rain on your Parade</b>	Unbound Creations	NS, PC, XO	15/04/2021
<b>Rogue Shift</b>	Crytivo	PC, XO	15/04/2021
<b>SaGa Frontier Remastered</b>	Square Enix	iOS, NS, PC, PS4	15/04/2021
<b>Poison Control</b>	NIS America	NS, PS4	16/04/2021
<b>Maskmaker</b>	InnerspaceVR	PC	20/04/2021
<b>Atelier Mysterious Trilogy Deluxe Pack</b>	KOEI TECMO EUROPE LTD	NS, PC, PS4	22/04/2021
<b>Atelier Mysterious Trilogy Deluxe Pack</b>	KOEI TECMO	NS, PC, PS4, PS5	22/04/2021
<b>Humankind</b>	SEGA	PC	22/04/2021
<b>MotoGP 21</b>	Milestone	NS, PC, PS4, PS5, XO, XSX	22/04/2021
<b>Wraith: The Oblivion - Afterlife</b>	Fast Travel Games	Oculus Rift, Quest	22/04/2021
<b>Judgment</b>	SEGA	PS5, Stad, XSX	23/04/2021
<b>NieR Replicant ver.1.22474487139...</b>	Square Enix	PC, PS4, XO	23/04/2021
<b>NieR Replicant ver.1.22474487139...</b>	Square Enix	PC, PS4, XO	23/04/2021
<b>Clan O'Conall and the Crown of the Stag</b>	HitGrab	PC	28/04/2021

# ***A MESSAGE FROM YOUR SQUAD LEADER!***



## **Glowing Eyed F@#k Came Outta No Where: Call of Duty Zombies**

By K. Scott Cooper

Welcome back Nerdy Gamer to the magical time of the year and nope I ain't talkin' Christmas, we are bringin' in the glowing eyed undead of Call of Duty: Zombies. Yes, I know the Zombies in Call of Duty: WWII didn't have glowing eyes, so calm your rant nerd brain. We are going to keep this bad boy in the wheelhouse of Call of Duty: Black Ops 3, Black Ops 4, and WWII for all nibbling pleasure of today's gamer fat chewing. Why? Because Call of Duty: Zombie Chronicles is the shit and the best thing the Call of Duty Franchise has produced in the last 10 or 12 years. The Zombie Modes were the only thing good about Black Ops 4. WWII was the one that packed up a weak game with a "crying back to momma" zombie mode. It was scary too. I have never been a fan of just giving all the answers away, oh no, that takes all the mystery out of it and the learn out of it for you. So, keeping in style of the cheeky little box in the game, my advice is slightly shrouded in mystery.

### **1 - From Wimps to Widow Makers**

There are so many zombie maps out there that each one could be an article all to itself, maybe later when I'm feeling froggy. But for now, the first thing to focus on is start with chronicles and work your way through the maps in the order they were originally released and get a feel for the basics that Black Ops 3 of making us all nervous little turds because that's right you can't take a hit to save your life. Which I know some of you are complaining already because it sounds hard, and it can be at first. But this is where you learn the art of little misses, where you time a slight movement at just the right moment that the zombies attack just barely misses you. This is a simple one to learn because the zombies slow down or pause just before they strike at you in most cases, a simple two steps back is a great place to start. Yes, you will find yourself overwhelmed and backed into a corner more than once in the game, keeping your cool as you hip fire to zombie faces to carve out a pocket you can run through barely alive, but alive none the less. I know, I know this isn't really much to start on and if you haven't played Zombies before you don't have much to go on starting out in Black Ops 3. Black Ops 4 has a fair number of changes to better the Zombies gameplay. Players move better and have a more overall fluid feel which makes all your training from Black Ops 3 pay off. Screw dodging, with your new superior Equilibrium level skills, you will blast off that zombie arm with a well-placed shot as you gently step out of the way or learn how to time a knife strike at just the right moment to stagger a zombie rather than soaking the hit.

### **2-Doing This Will Get You Killed and Your Ass Turned into a Salad Bowl**

So now with some wonderful don't do this in game moment, we are starting with "standing still," don't F\*#kin do it. Zombies are sneaky and they will always get you from behind, it's not you it's them and they won't go to therapy. When repairing the boards used to keep the zombies out, always remember to look around behind you and below you. Yes, I said below you! It's called a crawler and it's the result of a zombie that gets its wee little legs blown off, they are very mean, and they bite, they are also twice as sneaky and can shockingly be faster without legs. So, it's best always to have a causal look around as you are running for your life from the screaming hordes of the undead. Being silent can also be deadly, nothing is worse than covering your buddy's ass only to discover he hasn't done it for you because they are reloading. So, if you don't want your mates calling your mother horrible names, best to just announce you are reloading and trust me it works. You know what doesn't work in zombies...shooting through your mate's head. Lucky for that one guy we all have on our team that always walks in front of you while you shoot, but screw you, your points, and that ammo you desperately need. So, if you are noticing the trend of situational awareness and its overall value in this gameplay setting, you either clearly have your "shit" together, cheated and got the answers from the shady Spanish teacher that hangs out next to the dumpster of the wood shop, or you most likely have superpowers.

### **3-Guns Are Like Naked People**

There is a lot of them and not all of them are fun. Between these three games there is an arsenal and a half of weapons, perk sodas, gobble gum, and various other goodies dreamed up for your zombie killing delight. But that doesn't mean the one gun will get you done, the various weapon systems in the games can be upgraded and modified to enhance your chances of getting further into the waves of rotting fascist flesh. Despite the upgrades and add-ons, smaller arms such as pistols and SMGs tend to see a serious increase in ammo consumption to kill a single zombie. So, remember to check that weapon before you buy from the Mystery Box or the chalk outlines with your current wave, Wave 5 you'll be just fine, wave 25 you might as well be using a paintball gun.

### **4-WWII Zombies**

You will fight them on the beaches, you will fight them in the snow- So you know everything I just talked about, well you are going to need all of that and some serious game time when it comes to the zombies of this game. With maps and enemies that are designed to be a horror film more than sub section of gameplay takes everything you will experience from the other zombie maps and turns it over on its ass at high speed. Teamwork, situational awareness, a strong constitution, and the gumption of a 1980's action star to face all the sudden jump scares and literal zombies spawn right as you turn around crazy this zombie mode with throw at you. The maps are hectic, creepy, and unforgiving, paired with overall behavior of these "Untoten" that will funnel the players into the path of some insanely strong monsters. If you haven't reached a decent skill level of gaming, these maps won't be for you or your squad and will be a soft off faster than you can think of Winston Churchill's fat naked ass.

Well Gamers the candles are low, and my time is up, join us again for more topics and tips of the trade. Always wanting to hear from you, so remember to drop us your comments and concerns to get you sorted out right. Keep your Crunch game strong. Until then... Stay Safe, Stay Crazy, Stay



**COMIC BOOK NEWS**

# Your Place To Talk!



**DISCORD**



# Marvel Unites Four Generations of Captain America in a New Series

From CBR.com



A new limited series will unite four generations of Captain America to celebrate the Sentinel of Liberty's 80th anniversary. *The United States of Captain America* begins when a mystery thief steals Captain America's shield. Steve Rogers and Sam Wilson must then embark on a journey across the United States, discovering there are others who have been inspired by the legend of Captain America that the shield thief is targeting. Christopher Cantwell will write *The United States of Captain America* with Dale Eaglesham on art duties. Each issue will also feature a backup story by an all-star roster of diverse creative talent that reveals the origin of the various Captain Americas across the country. The first backup story will be written by Josh Trujillo and illustrated by Jan Balzadua.

"It's an incredible gift and definitely a creative challenge to take on the character of Captain America, especially during these

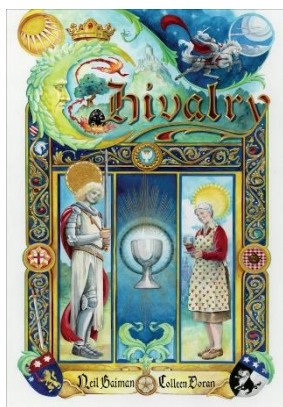
unprecedented times in our country's history. With this miniseries we're hoping to explore what the idea of Captain America means at this precise moment – not just on the grand stage of the world – but to everyday and often overlooked communities throughout the United States," Cantwell said in a statement. "This story is ultimately structured like a 'road movie,' harkening back in ways to old Bob Rafelson and Hal Ashby films, with Steve Rogers (and soon Sam Wilson, and later... other key members in Steve's life) getting to directly interact with those he represents as a symbol and has sworn to protect, but in an up close and personal way he hasn't experienced in a while. I'm extremely excited to show how the idea of Captain America has been conceptualized and translated by various groups in the country, and for me the juice of the story is Cap reconciling so many interpretations OF himself WITH himself,

both as a person and as an icon. This kind of cross-country epic is uniquely American and seems like a fantastic way to celebrate the character's legacy right now.

## THE UNITED STATES OF CAPTAIN AMERICA #1 (OF 5)

- Written by CHRISTOPHER CANTWELL & JOSH TRUJILLO
- Art by DALE EAGLESHAM & JAN BAZALDUA
- Cover by ALEX ROSS
- On Sale 6/2

*The United States of Captain America* #1, by Christopher Cantwell, Josh Trujillo, Dale Eaglesham and Jan Balzadua, goes on sale on June 2 from Marvel Comics.



## NEIL GAIMAN AND COLLEEN DORAN REUNITE WITH 'CHIVALRY' GRAPHIC NOVEL

**Colleen Doran to Adapt Neil Gaiman's Humorous Short Story 'Chivalry'** Neil Gaiman and Colleen Doran, Eisner-award winning team behind *Snow, Glass, Apples*, team up again to bring the delightfully humorous short-story *Chivalry* to life as a graphic novel! An elderly British widow buys what turns out to be the Holy Grail from a

second-hand shop. This chance purchase sets her off on an epic adventure when she begins receiving visits from an ancient knight who lures her with ancient relics in hope for winning the cup. "I've wanted to do an adaptation of Neil Gaiman's 'Chivalry' ever since he sent a draft of the story to me at about 1 AM via fax machine decades ago. It is one of Neil's loveliest, most charming stories, and I cried with happiness when I learned I would get to do the adaptation. I wear my art on my sleeve throughout, bringing Golden Age illustration styles and Illuminated Manuscript studies to the work. It's a Holy

Grail project for me. I sincerely hope it brings joy to people." – Colleen Doran. Colleen Doran set the world of comics abuzz (and then cleaned up come awards season) for her adaptation of *Snow Glass Apples*. Now she's created a whole new style to tell the story of Mrs. Whitaker and the Holy Grail, and I'm thrilled with every page she sends me. I can't wait until the world sees what she's done." – Neil Gaiman *Chivalry* arrives September 8, 2021 and is available for pre-order now through Amazon, Barnes and Noble, and your local comic shop for \$19.99.

# 'Avengers: Curse of the Man-Thing': Meet the Harrower

Get a look inside the issue before it arrives -- and meet the new character designed by Carmen Carnero! The Florida Everglades can be a scary, lonely place... but one of the creatures haunting it may not be alone. Coming on **Wednesday, March 31**, AVENGERS: CURSE OF THE MAN-THING #1 will see Earth's Mightiest Heroes stepping into a global conflict to help Ted Sallis AKA Man-Thing as he faces a new enemy -- the Harrower! Have a look inside the issue, written by Steve Orlando with art by Francesco Mobili and colors by Guru-eFX, before it arrives in comic shops! And keep scrolling the get the inside story on the Harrower from the artist who designed her, Carmen Carnero!

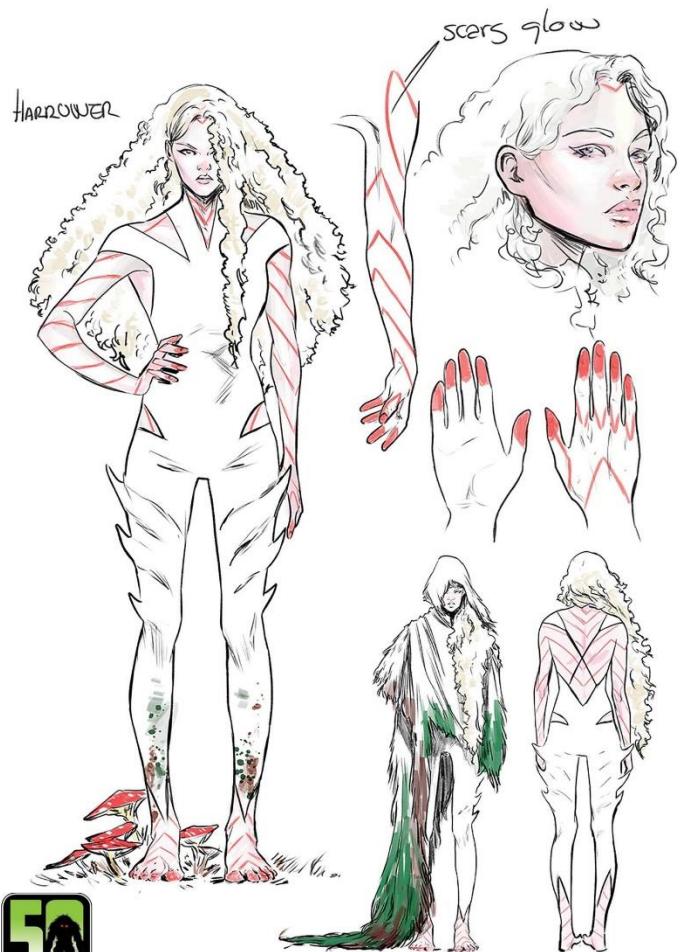
**BURN AT THE TOUCH OF THE HARROWER!**



Critically acclaimed writer Steve Orlando (*Martian Manhunter*, *Batman*, *Wonder Woman*) makes his Marvel debut with a blockbuster celebration of MAN-THING'S 50TH ANNIVERSARY! For decades, the Man-Thing has haunted the Florida Everglades. Now a new enemy has hijacked his body on a quest to take his incendiary abilities global! We

wake to fear as gargantuan monoliths menace cities worldwide, with only the AVENGERS standing between the population of Earth and a planetwide inferno. Can they save Man-Thing in time to douse the fires? And does the man inside the thing, TED SALLIS, even want to be saved? Introducing a sensational new villain, THE HARROWER!

Here's what Carmen Carnero had to say about designing the Harrower: "Once I received the basic concepts the team was working with, I had in my head the idea that Harrower had to be albino because free animals that are albino are rare to see in nature. I added some vegetation and organic designs to the suit which I decided to make white to represent the 'absence of color' so visually there was a strong contrast with all the characters and the intricacies of the story."



AVENGERS: CURSE OF THE MAN-THING #1 **MARVEL**





# DC's 'Infinite Frontier' Expands with New Series: Infinite Frontier #0 by John Timms and Alex Sinclair



## DC'S INFINITE FRONTIER EXPANDS WITH NEW SERIES

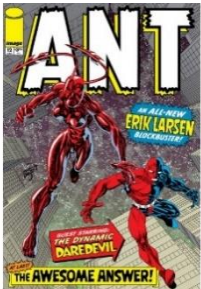
New six-issue summer event by Joshua Williamson and Xermanico begins on June 22! While Future State offered a thrilling glimpse of the near and far futures of DC's heroes and villains, fans can't help but wonder what's next, and the status of the current DC Universe. That era started in a big way today with *Infinite*

*Frontier* #0, a 64-page one-shot from some of DC's most innovative creators – setting the stage for new story lines, surprises, and mysteries unfolding over this year and beyond.

In *Infinite Frontier* #0, when our heroes saved the DC Multiverse from Perpetua in *Dark Nights: Death Metal*, everything was put back where it belonged...and we do mean everything! All the damage from all the Crises was undone, and heroes long thought gone returned from whatever exile they had been in. Most of them, at least. The story isn't over! *Infinite Frontier* #0 was just the beginning! *Infinite Frontier*, a new six-issue miniseries by Joshua Williamson and Xermanico with covers by Mitch Gerads, begins on June 22 to further explore DC's rapidly expanding Multiverse! In this summer event, Alan Scott, the Green Lantern from the Justice Society of America, has noticed some of

his allies are still missing in action, and he's determined to find them. There are others, though, that would rather remain hidden than explain themselves, like Roy Harper, a.k.a. Arsenal, a man who should be dead now is not. Plus, what does all this mean for the DCU's place in the Multiverse? On opposite sides of a dimensional divide, both Barry Allen and President Superman ponder this question. Not to mention the Darkseid of it all! Or a team of Multiversal heroes called Justice Incarnate! But let's not get ahead of ourselves. This brand-new event from DC has one foot in the past, but both eyes looking forward to a future that they hope will remain as bright as it seems! *Infinite Frontier*, a new six-issue miniseries by Joshua Williamson and Xermanico with covers by Mitch Gerads, launches on June 22. And grab yourself a copy of *Infinite Frontier* #0 today

## LONG ANTICIPATED ANT #12 WRAPS UP STORY ARC, INSPIRES UPCOMING ANT ADVENTURES



**14 years** after its previous issue was published, Image Comics partner and CFO Erik Larsen returns to *Ant* to provide fans with volume one's awe-

inspiring conclusion and the promise of more *Ant* adventures to come. The story arc finale one-shot, *Ant* #12, will hit shelves this June from Image Comics. "Back when I was the publisher, I brought Mario Gully's *Ant* over to Image and Mario and I talked at great length as to how the book could be retooled in order to be integrated into the Image Universe. I ended up putting a lot of thought into the character and concept," explained Larsen. "I saw the character's potential from the very start." Larsen worked with the original *Ant* creator on a story which was to wrap up the series but several unfortunate circumstances along the way – including lost files – prevented

the final issue from ever coming together. The story was lingered in limbo for a number of years with its fate left unresolved. Gully had moved on and pursued other goals but Larsen wouldn't let it go. "At some point Mario offered to sell me his creation. He knew how much thought I'd put into her. Hell, I'd laid out a full-length story for him – and I couldn't resist," said Larsen. Following Larsen's acquisition, *Ant* appeared in *Spawn* and *Savage Dragon*. But that unfinished story taunted him. "I just couldn't leave it as an unfinished work. I felt compelled to write, pencil, ink and even color the story." But *Ant* #12 wasn't the end Larsen had thought it would be. "Finishing this story got me into the groove. I was experimenting with a new art style. I was playing with color. I was having a blast and I didn't want to stop." Larsen didn't want to just wrap up the story anymore, he wanted to breathe new life into the character and expand her place in the Image Universe. In both the story itself – and in reality – *Ant* was still searching for her identity and Larsen

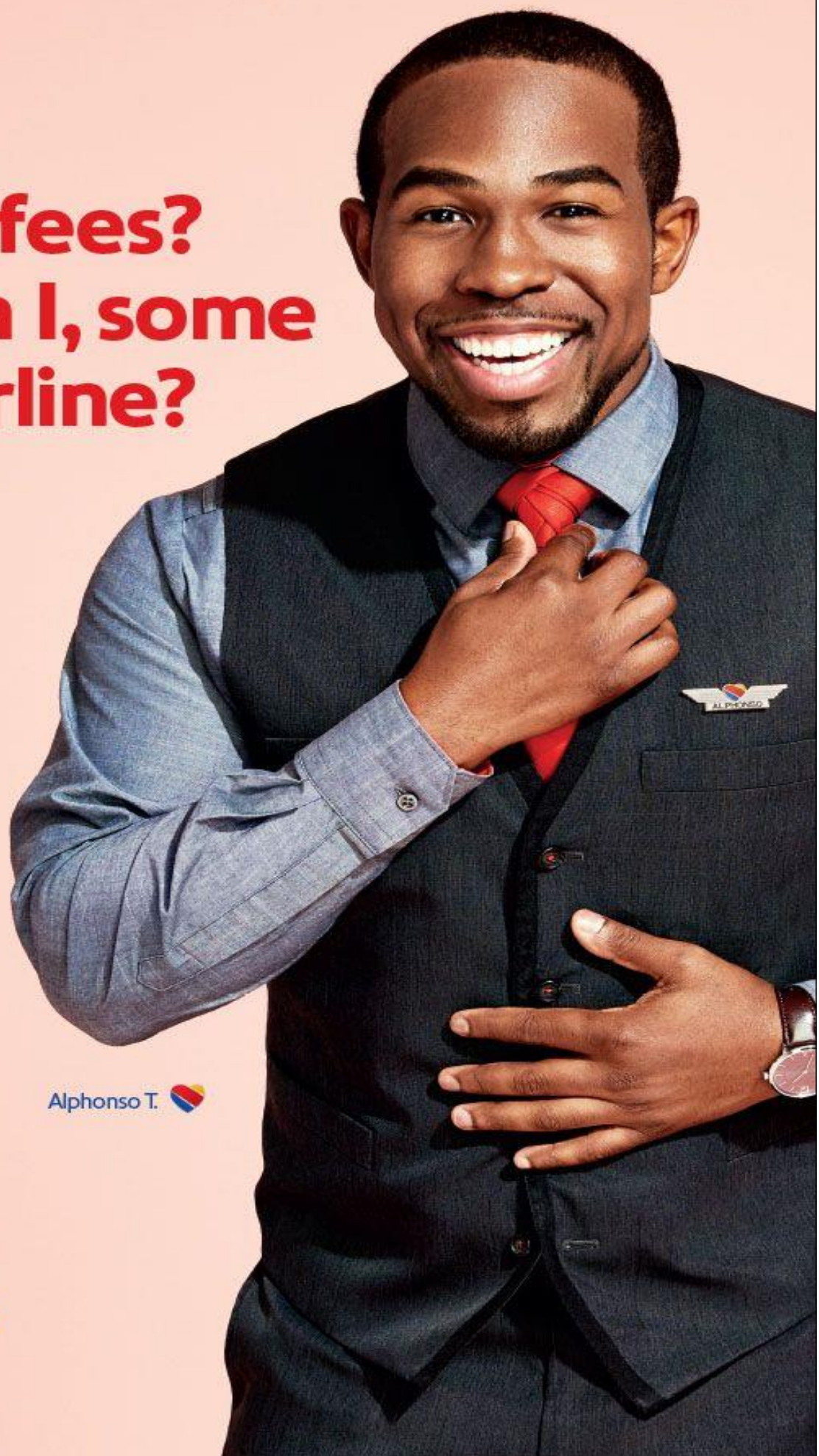
was committed to giving her a new direction and a new lease on life. "I found there was a lot I wanted to say and a lot that I wanted to do. I started digging in on an origin story and it just kept expanding and expanding. Pretty soon I had all kinds of plots dancing around in my head and numerous directions the book could go. Work has begun on a new ongoing *Ant* book. But first – the concluding chapter of the old one – at long last." *Ant* #12 both wraps up the story already begun by Gully and serves as a completely self-contained introduction to *Ant* by superstar creator Larsen. Hannah Washington has spent years looking for answers, and finally her quest comes to its epic conclusion! Guest-starring the Dynamic Daredevil! *Ant* #12 will be available at comic book shops on Wednesday, June 9. *Ant* #12 will also be available for purchase across many digital platforms, including Amazon Kindle, Apple Books, comiXology, and Google Play.

The

**NFERD**

Opinion

**Change fees?  
Who am I, some  
other airline?**



Alphonso T. 

**Southwest** 

Fare difference may apply.

# Should a Successful TV Show be Rebooted?

## The Success or Failure of the Latest 80's and 90's Reboots

by Allison Costa

If you are fortunate enough to be a part of Generation X, then you have also recently seen many of our favorite shows from childhood and teenage years get a reboot--either with a brand-new cast, or with the original cast as adults. In the world of Hollywood this is not surprising, since the last decade or more has seen almost every "new" blockbuster simply be a remake of an older movie or show. In the case of the most



recent reboots there have been a few successes and a few failures. Let's discuss what makes a successful reboot, and what shows (if any) should still be considered as a selection for a future reboot. In 2019, one of the first shows from the 90's to receive a reboot was that of "Roswell". Although I absolutely loved the original series of Roswell, I surprisingly loved the reboot as well. The reboot did several things to help it be successful. First it had an entirely new cast--which in this case worked to its benefit. Although the cast had the same "characters" from the original, the actors who play them are completely different, and so is their background story. They did NOT pick up where the original story left off and instead re-wrote the characters high school and college years. The show begins 10 years after the original show ends, and other than the same characters and location, almost everything else about the show is different. They added new characters, new plot twists, new relationships, and

even changed some of the original character's homelife and past. In this instance it really worked well. The creators took the outer shell of a great series and basically made another great series. They didn't try to recreate anything beyond the alien element, and in so doing they made it relevant and interesting for today's society. The next and more recent reboot to be successful in my opinion is that of "Saved by the Bell". Now, "Saved by the Bell" took an entirely different approach than Roswell. Roswell stayed true to the drama and intensity of the first series, while "Saved By the Bell" decided to go the opposite direction and do a "tongue and cheek" remake of the original hit series. Although they use a completely new cast as well, their brilliance lies in also combining the new characters with the original cast in limited capacity. They play up the ridiculous nature of the original cast and have them poke fun at their personalities. Focusing more on being an outrageous comedy and making fun of certain elements of the original show has allowed the reboot to be both witty, light-hearted and even laugh out loud funny for both new viewers and those reminiscing over the past. Being able to laugh at the cheesiness of the original, while still adding storylines that are relevant for today (issues on racism, transgender, and discrepancies of wealth) has all been done quite skillfully.

And of course, one of the most popular reboots has been "Fuller House", which I feel is even better than the original. They took a lot of the elements that made the original show a success and embellished them in every way. They used multiple approaches--adding the next generation, changing up our main characters storylines, bringing back beloved characters as "specialty guests", making fun of the cheesy elements etc. All things that other successful reboots have done as well, however in this instance the chemistry of the original and new cast just worked really, really well for the franchise. The reboot of "90210" took yet another approach as well, choosing to focus on the "real lives" of the actors and all of the drama therein. Although it was cancelled after the first season, I felt that the actors were all good sports in making fun of themselves and poking fun at the ridiculous nature of Hollywood and being celebrities. It was a make-believe reality show, but I thought it was still funny and clever. However, the last show to get a recent reboot has been "Punky Brewster". In my opinion, this is one of the few reboots that is a total flop. Punky chose yet another different approach and simply tried to make the show exactly like the original except with Punky as the "adult" instead of Henry. They chose to use the childhood actors as adults and follow their adult life as parents all while putting them in similar situations as were experienced when they were children. They stuck with the sitcom format and in my opinion, this just does NOT work. You cannot recreate the magic of the original show 30 plus years later without making some big changes. Everything from the canned laughter to the over-the-top similarities of the original show just fell flat and was extremely boring. Nothing original or innovative and it was not worth watching sadly.

As you can see, reboots can be successful but only if the writers and creators decide to take a creative and different approach. Whether it's taking the bare bones of the original show and creating something brand new or making a comedic mix of the new and old characters, or even depicting the actors as a reality show--all of these methods can work! What doesn't work is trying to recreate the exact same magic of the original show with the same cast as adults. Nostalgia can only take us so far. So, should reboots continue? Why or why not? And if they do continue, what are some of your favorite shows from childhood or youth that you would like to see done? I know I would love to see a reboot of "Buffy, the Vampire Slayer", because I hated the way the series ended. However, I don't know what the best approach would be. I would love to see the original cast, but it would definitely need an infusion of new blood to make it work as well. Maybe a new hell mouth and a new slayer mixed with parallel storylines for the new generation as well as the old. As you can see, there isn't a perfect formula for a successful reboot, but the one common element is a lot of creativity and clever writing to make it work. Just don't rehash what you've already done before in the case of the new Punky Brewster show. New and original is always better even when rebooting a show from out childhood!

# JUSTICE LEAGUE: THE SNYDER CUT vs. THE THEATRICAL CUT

## WHICH IS BETTER?

By Marcus Blake



**LET** me first start out by saying that the Snyder Cut of Justice League is the version that we deserve. That's not to say that it doesn't have its problems. It's not a perfect film by any means, but it is definitely better than the theatrical cut. It's also a prime example of why studios should not interfere with films. 9 out of 10 the director's vision for a film will be better than what the studio wants unless they are smart enough to leave the director alone. It's not hard to understand why Warner Brothers wanted a more upbeat superhero movie mixed in with a little comedy. They have always tried to compete with Marvel when it comes to superhero movies, but in reality, they have never been able to truly compete. Sorry, Marvel won and they were ahead in the game on day one. But in trying to compete, they did bring in Joss Whedon to direct after he had found success with the Avengers movie and it's sequel. But what I think Warner Brothers has always failed to realize is DC movies are always darker and they should be. That's why Zack Snyder has always been the perfect director for these films. Much like Tim Burton gave us a darker noir style Batman, Zack Snyder truly understood the darker tones of the DC world. So, it isn't any surprise that he would have the better of version of Justice League and I must say, I enjoyed it a lot. Of course, I can nitpick quite a few things and there are certainly some things in the theatrical cut that I think are better. Like for example there's one particular line from Superman that I think is more true to his character. It's when he shows up to fight Steppenwolf and says, "I love truth and I'm a big fan of justice." It's not in the Snyder cut and it's disappointing. But here is what works with the Snyder cut and why it needed to be 4 hours. He's essentially directing two Justice League movies and while you will not get to see them fight Darkseid, this film has more character development that makes us truly understand how all of these characters will come to be the Justice League. And proper character development is necessary

to make Justice League a great movie. We also get to understand the strife between the Amazonians and the Atlantians, and how it's Wonder Woman and Aquaman who can bring them all together to fight a common enemy, while also realizing that they have more in common than their ancestors would have them believe. There's just a lot more character development that needed to be done to set up the Justice League that Batman vs Superman couldn't do, that film had the building blocks of what would become the Justice League, but you really did need a 2-part movie to really set up everything and then face their ultimate villain... That was supposed to be Justice League part 1 and part 2, Warner Brothers' version of the Marvel Infinity War movies. But if we're not going to get that, what Zack Snyder does is give us a movie that sets up the Justice League it also gives us a satisfying ending and leaves room for more. If we never see another Justice League movie and chances are, we probably won't this is a satisfying conclusion.

It's a long movie, at times it feels really long, not like when watching one of the extended versions of The Lord of the Rings and it seems to fly by quickly. I admit that there were parts of this movie that I thought were unnecessary, lingering scenes that made it too long. In all honesty I feel like it could have been three and a half hours and still a great movie if they had solely focused on the characters of The Flash and Cyborg as well as setting up Aquaman. Zack Snyder really takes his time in establishing these characters and how they will come into the Justice League, and why they're important. This wasn't something that could necessarily be done in a 2 hour movie and we all know how Studios to make people watch a 3-hour movie in the theater. But the bottom line is this was a necessary version of Justice League to make it great. He gives us a good strong Narrative of how Bruce Wayne will bring the Justice League together while also bringing Superman back to life I'm taking out some of the silliness that was in I see a triple cut. For example, The Flash is kind of annoying in the theatrical cut whereas his character shows us the maturity of a proper superhero while also maintaining his innocence. He can still have his boyish charm and somewhat comic relief in comparison to the older characters. This version flows very nicely while setting up some origin stories for other characters. I almost feel like we don't need a Cyborg movie anymore because his origin story was pretty much explained in the Justice League and I don't know if we really need an origin story for the Flash unless it's going to center on all the different timelines. Another thing that the Snyder cut does really well is gives us all of the Easter eggs that we really need for DC movies and the Justice League. Zack Snyder even went as far as to give us better perspective on some of the side characters like for example revealing General Swanwick's true identity. That's right he has a secret identity and it's very important to the Justice League. But then again there's also too much focus on characters like Lois Lane, we really don't need multiple scenes of watching her grieve for Superman, except to give us a little hint of what is to come. No, I will not give that away, but pay very close attention to what is in her dresser drawer. The most important thing that I think makes this version better is we have a better version of Superman. He isn't as clownish even though I still think that line in a theatrical release is better. And we don't have to suffer through watching a movie with a CGI jawline because you had to cover up Henry Cavill's beard... that may have been the most annoying part of the previous Justice League movie. One more thing that this version does very well is gives us a more linear story. It doesn't necessarily feel like a movie as much as it is a miniseries that really tells all of the individual stories that need to be told for bringing in all these characters together.

First Justice League movie in a lot of ways felt too much like part one of a two-part movie or like they were trying to cram in too much because I knew they weren't going to make a sequel. All of those problems go away in the Snyder cut while also maintaining the dark themes that are necessary to tell a better story. For anybody that thinks DC Comics are light-hearted and slap sticky because you've seen the original Batman series and the Joel Schumacher Batman movies or the older Superman movies, no it has always had darker themes than Marvel Comics. Thankfully, the studio understood that and let Zack Snyder do his vision even if it was going to be a 4 Hour movie. True nerds don't mind a longer movie or even a miniseries as long as the story is told right. That's why the extended versions of The Lord of the Rings movies which are better. So yes, the Snyder cut of Justice League is movie we deserve and it's a shame that we didn't get to see this on the big screen, but it definitely makes having an HBO Max account worth it. This Justice League story is simply better than what Warner Brothers gave us 4 years ago just like the 3 hour version of Man of Steel will always be better than the theatrical release. If Zack Snyder proves one thing, sometimes you have to have a long movie to a more linear and better story.... hopefully WarnerMedia will understand this in the future if it wants to make more DC movies, but if not, maybe we can just get the director cuts on HBO Max. At least they did one thing right by giving us the Snyder cut and the Justice League movie fans deserved. If I have to give it a grade then it's a **9/10 (Great)**!

# I Am Not Fan of Cartoons, But is the Tom and Jerry Movie Better Than the Original Cartoons?

By Danielle Butler

*Honestly*, I am not a cartoon fan. Weird uh, since I am nerd, but after watching the Tom and Jerry movie that finally got released after being delayed due to the pandemic, I found myself being engaged and entertained more than I thought I would be. The film has a simple premise. Tom and Jerry directed by Tim Story, takes place in New York City at a high-end hotel called the Royal Gate Hotel where Tom and Jerry find themselves fighting to stay. The writing credits are William Hanna, Joseph Barbera, Kevin Costello, Eric Gravning, and April Prosser. There were several well-known actors in the half CGI film. It's a regular cat and mouse chase. The audience is not given a backstory as to why Tom and Jerry fight; they just do. Tom and Jerry's first interaction in a New York City when Jerry spots Tom playing the piano in the park and the timeless fighting begins. There is barely enough motivation or substance to hold the attention of older audiences. This is a kids' movie. Although this does not compare to the Space Jam or the classic Looney Tunes of my childhood, it did have a modern twist with newer dance moves and music. The music was great. Kayla, Forester (played by Chole Grace Moretz) is a con-artist posing as the woman whose resume she stole.

Spoiler alerts throughout...Kayla's goal is to stay at the hotel (room and board) and her driving force is find and get rid of Jerry, the mouse who won't leave the hotel. Ironically both Tom and Jerry's goal is to stay at the hotel as well. Kayla set up a whole day for Tom and Jerry to explore the city together and if they behave and get along Kayla will allow them to stay. Meantime, Kayla's new task is to step in as the Event Manager and assist in planning the big extravagant wedding of Ben (played by Colin Jost) and Preeti (played by Pallavi Sharda). Tom and Jerry's friendship is tested when they end up at the dog pound and run into the gang of alley cats that cause trouble.

Terence, hotel manager, (Michael Peña ) climbed all the way from the bottom to the middle! And he's not stopping now. Terence (Peña) repeatedly overlooked by his boss with Kayla arrives and she continually passes as a hotel and restaurant management expert until Tom and Jerry fought at the wedding orchestrated by the revengeful Terence. Kayla and Terence redeem themselves and the loveable couple staying at the hotel got their beautiful happily ever after. Tom and Jerry doing what they do best, fight. Its as simple as that, but their fights bring an onslaught of comedy and that's what makes them entertaining even in a movie with real life people mixed with cartoons.

I thought Chole Grace Moretz did a great job acting for the greenscreen. She was funny and reacted to all the animated craziness. Peña did a great job being a pompous, humorous, antagonist. Honestly, this pestering character was a man trying to do his job. I enjoy all of the scenes with Pallavi Sharda and Colin Jost as well. They were entertaining, but not enough to make this a great movie. It's a good one to watch on a streaming channel and maybe kids will like it. Overall, I rate this movie a five because its average at best.





# MUSIC STUFF







Spotify®

# 7 Songs That Will Make You a Prince Fan

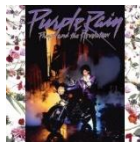
By Chad Womack

Royalty.....Maestro.....Artist.....Icon.....Enigma.....Genius.....Legend A man impossible to describe with just 1 word. A musical powerhouse so dazzlingly talented and diverse that when he tragically passed away April 21, 2016, the entire planet bathed in purple light to mourn the loss. To say I'm a fan of the man would be a massive understatement....for those of u that know....u just know. For those of you that DON'T...I'm about to give u a lesson in Musicology. Here are 7 songs that will MAKE u a Prince fan. There are obviously popular songs that everybody knows like Purple Rain, 1999, Let's Go Crazy, Raspberry Beret, and I Wanna Be Your Lover. They're definitely songs that will make you a Prince Fan, but here are 7 that are not obvious choices, and will most certainly make you a Prince Fan.



## Automatic - from 1999

A look into the dark, twisted mind of a sexual expressionist that would become even more realized in later compositions like Erotic City, Darling Nikki, and Hot Thing. An S&M psycho-kink fantasy that evokes the smell of sweat, smoke and pure sexual energy. This is a gateway drug that hooks u immediately and refuses to let go.



## The Beautiful Ones - from Purple Rain

A masterwork that almost did not get its chance to shine. Originally planned on the album/film soundtrack as a completely different track known as Electric Intercourse, famously performed at First Avenue at the same blistering show where the title track from Purple Rain was captured for posterity, The Beautiful Ones was later borne from Prince's love 4 his lead guitarist Wendy's twin sister Susannah.



## Mountains - from Parade

A carnivalesque, candy coated confection of heavy drums and brassy horn riffs, Prince weaves a majestic utopian view of the world conquered by the overwhelming power of love and the beauty of it's geography...specifically "mountains and the sea"...and it is GLORIOUS! I DARE U 2 just play it 1 time.



## Adore - from Sign "O" the Times

A heart stopping soulful ballad that I am almost certain is responsible for the conception of several children in the late 80s. If u noticed a slight uptick in the baby population after 1987 it's because THIS song was released. MANY a mix tape was assembled with THIS track at the end of it...because if u dropped this song and NOTHING happened.... you never had a shot to begin with.



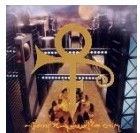
## Joy in Repetition - from Graffiti Bridge

An incredible composition that Prince culled from his vault and put an impeccable coat of polish on 4 its official release. Played as a sultry jazz like number it weaves a tale of a seedy club that ends up being the unlikely setting 4 a chance encounter that results in being SO much more than just a simple 1 night stand. for extra goosebumps seek out the live performance of this from August 3, 2007 at the O2.... It is utterly life changing,



## Money Don't Matter 2Night - from Diamonds & Pearls

When art meets social commentary, it tends 2 b incredibly effective in getting its message across, and Prince is no exception. Released in 1991 during an economic crisis and a highly misunderstood war in the Middle East, it teaches us that love is truly the most important universal currency.



## 7 - from O(+>

Probably the most commercially popular song on this list, my experience with this track is its undeniable appeal with folks that do not even consider themselves Prince "fans" and completely dig it regardless of their interest in him or his music. THIS seems to be the song everybody agrees on...with a hypnotic beat and incredibly positive optimistic message about conquering the evils of the world with love and harmony.

If these 7 songs don't stir an interest in the uninitiated or novice music fan, just show them his masterful halftime performance from the Super Bowl...where he even managed to get the freaking WEATHER to cooperate and RAIN while he belted out his signature song to an awestruck worldwide audience...OR when he gave a master class in showmanship as he CRUSHED the guitar solo at the end of While My Guitar Gently Weeps during the finale all -star jam at The Rock n Roll Hall of Fame ceremony in 2004 as his contemporaries stood there in slack jawed amazement. Game...Set...MATCH!

# DID YOU KNOW?

## Billie Piper

**“Music career left me cynical and jaded”**



*Billie Piper's* early experiences of fame left her “cynical” and “jaded”. The former Doctor Who star found success as a singer and at the age of 15 when her debut single, *Because We Want To*, made her the youngest female artist to top the U.K. Singles Chart. However, speaking to the *Changes With Annie Macmanus* podcast, the star revealed she has never worked as hard as she did in those early years, admitting: “It was the most punishing schedule ever.”

Reflecting: “I think I saw a lot of things at a very young age,” she mused: “I think some of that can be really good and means you see parts of life that you wouldn’t normally see, maybe ever.” She continued: “Then in other ways, it made me quite cynical, quite jaded and incredibly paranoid.” Billie, now 38, went on to admit that, by the time her musical success came to an end, she was “so angry and so exhausted and burnt out”. From [music-news.com](http://music-news.com)

# Daft Punk Split Up

## The Legacy They Leave Behind

The electronic duo - whose real names are Thomas Bangalter and Guy-Manuel de Homem-Christo - have announced their split via a dramatic video titled 'Epilogue'. In the video, the French duo - who are widely considered to be one of the most influential groups of recent decades - are seen sporting their trademark space helmets and leather jackets. During the scene, one of the group looks at the other and reveals an energy pack on their back. Then, the other member touches a button on the pack and a big explosion takes place. The eight-minute video clip cuts to an image captioned "1993-2021" - in recognition of the group's lifespan - before the scene transitions to a setting sun.



A spokesperson for Daft Punk has confirmed their split to *Variety*, although it remains unclear if they may work together again under different names or on other projects. The duo have worked with some of the biggest names in the music industry over the years, including the likes of Pharrell Williams and Kanye West. Daft Punk released their last album, *Random Access Memories* - which featured Nile Rodgers and Pharrell - in 2013, and it proved to be a critical and commercial success. The acclaimed record actually won in several categories at the 2014 Grammy Awards, including Album of the Year, Best Dance/Electronic Album, and Best Engineered Album. Since then, however, the electronic duo have largely kept a low profile and it now remains to be seen whether they'll ever record together again. From [music-news.com](http://music-news.com)



## 2021 GRAMMY AWARD WINNERS

### Record of the Year

"Black Parade," Beyoncé  
 "Colors," Black Pumas  
 "Rockstar," DaBaby and Roddy Ricch  
 "Say So," Doja Cat  
 "Everything I Wanted," Billie Eilish  
 "Don't Start Now," Dua Lipa  
 "Circles," Post Malone  
 "Savage," Megan Thee Stallion feat. Beyoncé

### Album of the Year

*Chilombo*, Jhene Aiko  
*Black Pumas* (Deluxe), Black Pumas  
*Everyday Life*, Coldplay  
*Djesse Vol. 3*, Jacob Collier  
*Women in Music Pt. III*, Haim  
*Future Nostalgia*, Dua Lipa  
*Hollywood's Bleeding*, Post Malone  
*Folklore*, Taylor Swift

### Song of the Year

"Black Parade," Denisia Andrews, Beyoncé, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Kim "Kaydence" Krysiuk & Rickie "Caso" Tice (Beyoncé)  
 "The Box," Samuel Gloade & Rodrick Moore (Roddy Ricch)  
 "Cardigan," Aaron Dessner & Taylor Swift (Taylor Swift)  
 "Circles," Louis Bell, Adam Feeney, Kaan Gunesberk, Austin Post & Billy Walsh (Post Malone)  
 "Don't Start Now," Caroline Ailin, Ian Kirkpatrick, Dua Lipa & Emily Warren (Dua Lipa)  
 "Everything I Wanted," Billie Eilish O'Connell & Finneas O'Connell (Billie Eilish)  
 "I Can't Breathe," Dernst Emile II, H.E.R. & Tiara Thomas (H.E.R.)  
 "If the World Was Ending," Julia Michaels & JP Saxe (JP Saxe & Julia Michaels)

### Best New Artist

Ingrid Andress  
 Phoebe Bridgers  
 Chika  
 Noah Cyrus  
 D Smoke

### Best Gospel Album

*Second Wind*: Ready, Anthony Brown & group therAPy  
*My Tribute*, Myron Butler  
 Choirmaster, Ricky Dillard  
*Gospel According To PJ*, PJ Morton  
 Kierra, Kierra Sheard

### Best Roots Gospel Album

*Beautiful Day*, Mark Bishop  
*20/20*, The Crabb Family  
*What Christmas Really Means*, The Erwins  
*Celebrating Fisk! (The 150th Anniversary Album)*, Fisk Jubilee Singers  
*Something Beautiful*, Ernie Haase & Signature Sound

### Best Recording Package

*Everyday Life*, Pilar Zeta (Coldplay)  
*Funeral*, Kyle Goen (Lil Wayne)  
*Healer*, Julian Gross & Hannah Hooper (Grouplove)  
*On Circles*, Jordan Butcher (Caspian)  
*Vols. 11 & 12*, Doug Cunningham & Jason Noto (Desert Sessions)

### Best Boxed Or Special Limited Edition Package

*Flaming Pie (Collector's Edition)*, Linn Wie Andersen, Simon Earith, Paul McCartney & James Musgrave (Paul McCartney)  
*Giants Stadium 1987, 1989, 1991*, Lisa Glines & Doran Tyson (Grateful Dead)  
*Mode*, Jeff Schulz (Depeche Mode)  
*Ode to Joy*, Lawrence Azerrad & Jeff Tweedy (Wilco)  
*The Story of Ghostly International*, Michael Cina & Molly Smith (Various Artists)

### Best Album Notes

*At the Minstrel Show: Minstrel Routines from the Studio, 1894-1926*, Tim Brooks (Various Artists)  
*The Bakersfield Sound: Country Music Capital of the West, 1940-1974*, Scott B. Bomar (Various Artists)  
*Dead Man's Pop*, Bob Mehr (The Replacements)  
*The Missing Link: How Gus Haenschen Got Us from Joplin to Jazz and Shaped the Music Business*, Colin Hancock (Various Artists)  
*Out of a Clear Blue Sky*, David Sager (Nat Brusiloff)

### Best Historical Album

*Celebrated, 1895-1896*, Meagan Hennessey & Richard Martin (Unique Quartette)  
*Hittin' The Ramp, The Early Years (1936 - 1943)*, Zev Feldman, Will Friedwald & George Klabin, Matthew Lutthans (Nat King Cole)  
*It's Such a Good Feeling: The Best of Mister Rogers*, Lee Lodyga & Cheryl Pawelski, Michael Graves (Mister Rogers)  
*1999 Super Deluxe Edition*, Michael Howe, Bernie Grundman (Prince)  
*Souvenir*, Carolyn Agger, Miles Showell (Orchestral Manoeuvres In The Dark)  
*Throw Down Your Heart: The Complete Africa Sessions*, Béla Fleck, Richard Dodd (Béla Fleck)

### Best Engineered Album, Non-Classical

*Black Hole Rainbow* (Devon Gilfillian)  
*Expectations* (Katie Pruitt)  
*Hyperspace* (Beck)  
*Jaime* (Brittany Howard)  
*25 Trips* (Sierra Hull)

Doja Cat  
Kaytranada  
**Megan Thee Stallion**

**Best Pop Vocal Album**

*Changes*, Justin Bieber  
*Chromatica*, Lady Gaga  
***Future Nostalgia*, Dua Lipa**  
*Fine Line*, Harry Styles  
*Folklore*, Taylor Swift

**Best R&B Performance**

"Lightning and Thunder," Jhené Aiko Featuring John Legend  
**"Black Parade," Beyoncé**  
"All I Need," Jacob Collier Feat. Mahalia & Ty Dolla \$ign  
"Goat Head," Brittany Howard  
"See Me," Emily King

**Best Rap Song**

"The Bigger Picture," Dominique Jones, Noah Pettigrew & Rai'shaun Williams (Lil Baby)  
"The Box," Samuel Gloade & Rodrick Moore (Roddy Ricch)  
"Laugh Now, Cry Later," Durk Banks, Rogét Chahayed, Aubrey Graham, Daveon Jackson, Ron LaTour & Ryan Martinez (Drake feat. Lil Durk)  
"Rockstar," Jonathan Lyndale Kirk, Ross Joseph Portaro IV & Rodrick Moore (DaBaby feat. Roddy Ricch)  
**"Savage," Beyoncé, Shawn Carter, Brittany Hazzard, Derrick Milano, Terius Nash, Megan Pete, Bobby Session Jr., Jordan Kyle Lanier Thorpe & Anthony White (Megan Thee Stallion feat. Beyoncé)**

**Best Pop Solo Performance**

"Yummy," Justin Bieber  
"Say So," Doja Cat  
"Everything I Wanted," Billie Eilish  
"Don't Start Now," Dua Lipa  
**"Watermelon Sugar," Harry Styles**  
"Cardigan," Taylor Swift

**Best Melodic Rap Performance**

"Rockstar," DaBaby feat. Roddy Ricch  
"Laugh Now, Cry Later," Drake feat. Lil Durk  
**"Lockdown," Anderson .Paak**  
"The Box," Roddy Ricch  
"HIGHEST IN THE ROOM," Travis Scott

**Best Latin Pop or Urban Album**

***YHLQMDLG*, Bad Bunny**  
*Por Primera Vez*, Camilo  
*Mesa Para Dos*, Kany García  
*Pausa*, Ricky Martin  
3:33, Debi Nova

**Best Country Album**

*Lady Like*, Ingrid Andress  
*Your Life is a Record*, Brandy Clark  
***Wildcard*, Miranda Lambert**  
*Nightfall*, Little Big Town  
*Never Will*, Ashley McBryde

**Best Country Song**

"Bluebird," Luke Dick, Natalie Hemby & Miranda Lambert (Miranda Lambert)  
"The Bones," Maren Morris, Jimmy Robbins & Laura Veltz (Maren

**Best Remixed Recording**

"Do You Ever (RAC Mix)," RAC (Phil Good)  
"Imaginary Friends (Morgan Page Remix)," Deadmau5 (Morgan Page)  
"Praying for You (Louie Vega Main Remix)," Jasper Street Co. (Louie Vega)  
**"Roses (Imanbek Remix)," Saint JHN (Imanbek Zeikenov)**  
"Young & Alive (Bazzi vs. Haywire Remix)," Bazzi (Haywyre)

**Best Engineered Album, Classical**

*Danielpour: The Passion of Yeshua*  
*Gershwin: Porgy and Bess*  
*Hynes: Fields*  
*Ives: Complete Symphonies*  
***Shostakovich: Symphony No. 13, 'Babi Yar'***

**Producer of the Year, Classical**

Blanton Alspaugh  
**David Frost**  
Jesse Lewis  
Dmitriy Lipay  
Elaine Martone

**Best Latin Rock or Alternative Album**

*Aura*, Bajofondo  
*Monstruo*, Cami  
*Sobrevolando*, Cultura Profética  
***La Conquista Del Espacio*, Fito Paez**  
*Miss Colombia*, Lido Pimienta

**Best Regional Mexican Music Album (Including Tejano)**

*Hecho En México*, Alejandro Fernández  
*La Serenata*, Lupita Infante  
***Un Canto Por Mexico, Vol.1*, Natalia Lafourcade**  
*Bailando Sones y Huapangos Con el Mariachi Sol de Mexico de Jose Hernandez*, Mariachi Sol De Mexico De Jose Hernandez  
*AYAYAY!*, Christian Nodal

**Best Tropical Latin Album**

*Mi Tumbao*, José Alberto "El Ruiseñor"  
*Infinito*, Edwin Bonilla  
*Sigo Cantando Al Amor (Deluxe)*, Jorge Celedon & Sergio Luis  
**40, Grupo Niche**  
*Memorias de Navidad*, Víctor Manuelle

**Best Orchestral Performance**

"Aspects of America - Pulitzer Edition," Carlos Kalmar (Oregon Symphony)  
"Concurrence," Daniel Bjarnason (Iceland Symphony Orchestra)  
"Copland: Symphony No. 3," Michael Tilson Thomas (San Francisco Symphony)  
**"Ives: Complete Symphonies," Gustavo Dudamel (Los Angeles Philharmonic)**  
"Lutoslawski: Symphonies Nos. 2 & 3," Hannu Lintu (Finnish Radio Symphony Orchestra)

**Best Opera Recording**

"Dello Joio: The Trial at Rouen," Gil Rose, Heather Buck & Stephen Powell (Boston Modern Orchestra Project; Odyssey Opera Chorus)  
"Floyd C., Prince of Players," William Boggs, Keith Phares & Kate Royal, Blanton Alspaugh (Milwaukee Symphony Orchestra; Florentine Opera Chorus)  
**"Gershwin: Porgy and Bess," David Robertson, Angel Blue & Eric Owens, David Frost (The Metropolitan Opera Orchestra; The Metropolitan Opera Chorus)**  
"Handel: Agrippina," Maxim Emelyanychev, Joyce DiDonato, Daniel

Morris)

**"Crowded Table," Brandi Carlile, Natalie Hemby & Lori McKenna (The Highwomen)**

"More Hearts Than Mine," Ingrid Andress, Sam Ellis & Derrick Southerland (Ingrid Andress)

"Some People Do," Jesse Frasure, Shane McAnally, Matthew Ramsey & Thomas Rhett, songwriters (Old Dominion)

#### **Best Country Duo/Group Performance**

"All Night," Brothers Osborne

**"10,000 Hours," Dan + Shay & Justin Bieber**

"Ocean," Lady A

"Sugar Coat," Little Big Town

"Some People Do," Old Dominion

#### **Best Rock Album**

*A Hero's Death*, Fontaines D.C.

*Kiwanuka*, Michael Kiwanuka

*Daylight*, Grace Potter

*Sound & Fury*, Sturgill Simpson

***The New Abnormal*, The Strokes**

#### **Best Rock Song**

"Kyoto," Phoebe Bridgers, Morgan Nagler, and Mashall Vore (Phoebe Bridgers)

"Lost In Yesterday," Kevin Parker (Tame Impala)

"Not," Adrienne Lenker (Big Thief)

"Shameika," Fiona Apple (Fiona Apple)

**"Stay High, Brittany Howard (Brittany Howard)**

#### **Best Rock Performance**

**"Shameika," Fiona Apple**

"Not," Big Thief

"Kyoto," Phoebe Bridgers

"The Steps," Haim

"Stay High," Brittany Howard

"Daylight," Grace Potter

#### **Best Rap Album**

*Black Habits*, D Smoke

*Alfredo*, Freddie Gibbs & The Alchemist

*A Written Testimony*, Jay Electronica

***King's Disease*, Nas**

*The Allegory*, Royce Da 5'9"

#### **Best Rap Performance**

"Deep Reverence," Big Sean feat. Nipsey Hustle

"Bop," DaBaby

"What's Poppin'," Jack Harlow

"The Bigger Picture," Lil Baby

**"Savage," Megan Thee Stallion feat. Beyoncé**

"Dior," Pop Smoke

#### **Best Pop Duo/Group Performance**

"Un Día (One Day)," J. Balvin, Dua Lipa, Bad Bunny, Tainy

"Intentions," Justin Bieber and Quavo

"Dynamite," BTS

**"Rain on Me," Lady Gaga and Ariana Grande**

"Exile," Taylor Swift and Bon Iver

#### **Best R&B Album**

*Happy 2 Be Here*, Any Clemons

*Take Time*, Giveon

*To Feel Loved*, Luke James

Zalay (Il Pomo D'Oro)

"Zemlinsky: Der Zwerg," Donald Runnicles, David Butt Philip & Elena Tsallagova, Peter Ghirardini & Erwin Stürzer (Orchestra Of The Deutsche Oper Berlin; Chorus Of The Deutsche Oper Berlin)

#### **Best Choral Performance**

"Carthage," Donald Nally (The Crossing)

**"Danielpour: The Passion of Yeshua," JoAnn Falletta, James K. Bass & Adam Luebke (James K. Bass, J'Nai Bridges, Timothy Fallon, Kenneth Overton, Hila Plitmann & Matthew Worth; Buffalo Philharmonic Orchestra; Buffalo Philharmonic Chorus & UCLA Chamber Singers)**

"Kastalsky: Requiem," Leonard Slatkin, Charles Bruffy, Steven Fox & Benedict Sheehan (Joseph Charles Beutel & Anna Dennis; Orchestra Of St. Luke's; Cathedral Choral Society, The Clarion Choir, Kansas City Chorale & The Saint Tikhon Choir)

"Moravec: Sanctuary Road," Kent Tritle (Joshua Blue, Raehann Bryce-Davis, Dashon Burton, Malcolm J. Merriweather & Laquita Mitchell; Oratorio Society Of New York Orchestra; Oratorio Society Of New York Chorus)

"Once Upon A Time," Matthew Guard (Sarah Walker; Skylark Vocal Ensemble)

#### **Best Chamber Music/Small Ensemble Performance**

**"Contemporary Voices," Pacifica Quartet**

"Healing Modes," Brooklyn Rider

"Hearne, T.: Place," Ted Hearne, Steven Bradshaw, Sophia Byrd, Josephine Lee, Isaiah Robinson, Sol Ruiz, Ayanna Woods & Place Orchestra

"Hynes: Fields," Devonté Hynes & Third Coast Percussion

"The Schumann Quartets," Dover Quartet

#### **Best Classical Instrumental Solo**

*Adès: Concerto for Piano and Orchestra*, Kirill Gerstein

*Beethoven: Complete Piano Sonatas*, Igor Levit

*Bohemian Tales*, Augustin Hadelich

*Destination Rachmaninov - Arrival*, Daniil Trifonov

***Theofanidis: Concerto for Viola and Chamber Orchestra*, Richard O'Neill**

#### **Best Classical Compendium**

*Adès Conduct Adès*, Mark Stone & Christianne Stotijn; Thomas Adès, Nick Squire

*Saariaho: Graal Theatre; Circle Map' Neiges; Vers Toi Es Si Loin*, Clément Mao-Takacs, Hans Kipfer

*Serebrier: Symphonic Bach Variations; Laments and Hallelujahs; Flute Concerto*, José Serebrier, Jens Braun

***Thomas, M.T.: From the Diary of Anne Frank & Meditations on Rilke, Isabel Leonard, Michael Tilson Thomas, Jack Vad***

*Woolf, L.P.: Fire and Flood*, Matt Haimovitz, Julian Wachner, Blanton Alspaugh

#### **Best Contemporary Classical Composition**

*Adès: Concerto for Piano and Orchestra*, Thomas Adès (Kirill Gerstein, Thomas Adès & Boston Symphony Orchestra)

*Danielpour: The Passion of Yeshua*, Richard Danielpour (JoAnn Falletta, James K. Bass, Adam Luebke, UCLA Chamber Singers, Buffalo Philharmonic Orchestra & Buffalo Philharmonic Chorus)

*Floyd, C.: Prince of Players*, Carlisle Floyd (William Boggs, Kate Royal, Keith Phares, Florentine Opera Chorus & Milwaukee Symphony Orchestra)

*Hearne, T.: Place*, Ted Hearne (Ted Hearne, Steven Bradshaw, Sophia Byrd, Josephine Lee, Isaiah Robinson, Sol Ruiz, Ayanna Woods & Place Orchestra)

**Bigger Love, John Legend**  
*All Rise*, Gregory Porter

**Best Progressive R&B Album**

*Chilombo*, Jhene Aiko  
*Ungodly Hour*, Chloe X Halle  
*Free Nationals*, Free Nationals  
*F\*\*\* Yo Feelings*, Robert Glasper  
*It Is What It Is*, Thundercat

**Best R&B Song**

**"Better Than I Imagine," Robert Glasper, Meshell Ndegeocello & Gabriella Wilson (Robert Glasper Feat. H.E.R and Meshell Ndegeocello)**  
"Black Parade," Denisia Andrews, Beyoncé, Stephen Bray, Shawn Carter, Brittany Coney, Derek James Dixie, Akil King, Kim "Kaydence" Krysiuk & Rickie "Caso" Tice (Beyoncé)  
"Collide," Sam Barsh, Stacey Barthe, Sonyae Elise, Olu Fann, Akil King, Josh Lopez, Kaveh Rastegar & Benedetto Rotondi (Tiana & EARTHGANG)  
"Do It," Chloe Bailey, Halle Bailey, Anton Kuhl, Victoria Monét, Scott Storch & Vincent Van Den Ende (Chloe X Halle)  
"Slow Down," Nasri Atweh, Badriia Bourelly, Skip Marley, Ryan Williamson & Gabriella Wilson (Skip Marley & H.E.R.)

**Best Traditional R&B Performance**

"Sit On Down," The Baylor Project Featuring Jean Baylor & Marcus Baylor  
"Wonder What She Thinks of Me," Chloe X Halle  
"Let Me Go," Mykal Kilgore  
**"Anything For You," Ledisi**  
"Distance," Yebba

**Best Alternative Album**

*Hyperspace*, Beck  
***Fetch the Bolt Cutters*, Fiona Apple**  
*Punisher*, Phoebe Bridgers  
*Jaime*, Brittany Howard  
*The Slow Rush*, Tame Impala

**Best Music Video**

**"Brown Skin Girl," Beyoncé**  
"Life Is Good," Future Feat. Drake  
"Lockdown," Anderson .Paak  
"Adore You," Harry Styles  
"Goliath," Woodkid

**Best Contemporary Christian Music Album**

*Run To The Water*, Cody Carnes  
*All Of My Best Friends*, Hillsong Young & Free  
*Holy Water*, We The Kingdom  
*Citizen Of Heaven*, Tauren Wells  
***Jesus Is King*, Kanye West**

**Best Song Written For Visual Media**

"Beautiful Ghosts" [From *Cats*], Andrew Lloyd Webber & Taylor Swift (Taylor Swift)  
"Carried Me With You" [From *Onward*], Brandi Carlile, Phil Hanseroth & Tim Hanseroth (Brandi Carlile)  
"Into The Unknown" [From *Frozen 2*], Kristen Anderson-Lopez & Robert Lopez (Idina Menzel & AURORA)  
**"No Time To Die" [From *No Time To Die*], Billie Eilish O'Connell & Finneas Baird O'Connell (Billie Eilish)**

***Rouse: Symphony No. 5*, Christopher Rouse (Giancarlo Guerrero & Nashville Symphony)**

**Best American Roots Performance**

"Colors," Black Pumas  
"Deep In Love," Bonny Light Horseman  
"Short and Sweet," Brittany Howard  
"I'll Be Gone," Norah Jones & Mavis Staples  
**"I Remember Everything," John Prine**

**Best American Roots Song**

"Cabin," Laura Rogers & Lydia Rogers (The Secret Sisters)  
"Ceiling To The Floor," Sierra Hull & Kai Welch (Sierra Hull)  
"Hometown," Sarah Jarosz  
**"I Remember Everything," Pat McLaughlin & John Prine (John Prine)**  
"Man Without a Soul," Tom Overby & Lucinda Williams (Lucinda Williams)

**Best Americana Album**

*Old Flowers*, Courtney Marie Andrews  
*Terms Of Surrender*, Hiss Golden Messenger  
***World On The Ground*, Sarah Jarosz**  
*El Dorado*, Marcus King  
*Good Souls Better Angels*, Lucinda Williams

**Best Bluegrass Album**

*Man On Fire*, Danny Barnes  
*To Live In Two Worlds, Vol. 1*, Thomm Jutz  
*North Carolina Songbook*, Steep Canyon Rangers  
***Home*, Billy Strings**  
*The John Hartford Fiddle Tune Project, Vol. 1*, Various Artists

**Best Traditional Blues Album**

*All My Dues Are Paid*, Frank Bey  
*You Make Me Feel*, Don Bryant  
*That's What I Heard*, Robert Cray Band  
*Cypress Grove*, Jimmy "Duck" Holmes  
***Rawer Than Raw*, Bobby Rush**

**Best Contemporary Blues Album**

***Have You Lost Your Mind Yet?*, Fantastic Negrito**  
*Live At The Paramount*, Ruthie Foster Big Band  
*The Juice*, G. Love  
*Blackbirds*, Bettye LaVette  
*Up And Rolling*, North Mississippi Allstars

**Best Folk Album**

*Bonny Light Horseman*, Bonny Light Horseman  
*Thanks for the Dance*, Leonard Cohen  
*Song For Our Daughter*, Laura Marling  
*Saturn Return*, The Secret Sisters  
***All The Good Times*, Gillian Welch & David Rawlings**

**Best Regional Roots Music Album**

*My Relatives "Nikso Kowaiks"*, Black Lodge Singers  
*Cameron Dupuy and the Cajun Troubadors*, Cameron Dupuy And The Cajun Troubadours  
*Lovely Sunrise*, Nā Wai 'Ehā  
***Atmosphere*, New Orleans Nightcrawlers**  
*A Tribute To Al Bernard*, Sweet Cecilia

**Best Reggae Album**

*Upside Down 2020*, Buju Banton  
*Higher Place*, Skip Marley

“Stand Up” [From *Harriett*], Joshua Brian Campbell & Cynthia Erivo  
(Cynthia Erivo)

#### Best Score Soundtrack For Visual Media

*Ad Astra*, Max Richter  
*Becoming*, Kamasi Washington  
**Joker, Hildur Guðnadóttir**  
1917, Thomas Newman  
*Star Wars: The Rise of Skywalker*, John Williams

#### Best Compilation Soundtrack For Visual Media

*A Beautiful Day in the Neighborhood*, Various Artists  
*Bill & Ted Face the Music*, Various Artists  
*Eurovision Song Contest: The Story of Fire Saga*, Various Artists  
*Frozen 2*, Various Artists  
**JoJo Rabbit, Various Artists**

#### Best Music Film

*Beastie Boys Story*, Beastie Boys, Spike Jonze  
*Black Is King*, Beyoncé  
*We Are Freestyle Love Supreme*, Freestyle Love Supreme  
**Linda Ronstadt: The Sound of My Voice, Linda Ronstadt**  
*That Lil Ol' Band From Texas*, ZZ Top

#### Best Musical Theater Album

*Amelie*, Audrey Brisson, Chris Jared, Caolan McCarthy & Jez Unwin, principal soloists; Michael Fentiman, Sean Patrick Flahaven, Barnaby Race & Nathan Tysen, producers; Nathan Tysen, lyricist; Daniel Messe, composer & lyricist (Original London Cast)  
*American Utopia on Broadway*, David Byrne  
**Jagged Little Pill, Kathryn Gallagher, Celia Rose Gooding, Lauren Patten & Elizabeth Stanley, principal soloists; Neal Avron, Pete Ganbarg, Tom Kitt, Michael Parker, Craig Rosen & Vivek J. Tiwary, producers (Glen Ballard & Alanis Morissette, lyricists) (Original Broadway Cast)**  
*Little Shop of Horrors*, Tammy Blanchard, Jonathan Groff & Tom Alan Robbins, principal soloists; Will Van Dyke, Michael Mayer, Alan Menken & Frank Wolf, producers (Alan Menken, composer; Howard Ashman, lyricist) (The New Off-Broadway Cast)  
*Prince of Egypt*, Christine Allado, Luke Brady, Alexia Khadime & Liam Tamne, principal soloists; Dominick Amendum & Stephen Schwartz, producers; Stephen Schwartz, composer & lyricist (Original Cast)  
*Soft Power*, Francis Jue, Austin Ku, Alyse Alan Louis & Conrad Ricamora, principal soloists; Matt Stine, producer; David Henry Hwang, lyricist; Jeanine Tesori, composer & lyricist (Original Cast)

#### Best Comedy Album

**Black Mitzvah, Tiffany Haddish**  
*I Love Everything*, Patton Oswalt  
*The Pale Tourist*, Jim Gaffigan  
*Paper Tiger*, Bill Burr  
*23 Hours to Kill*, Jerry Seinfeld

#### Best Spoken Word Album (Includes Poetry, Audio Books & Storytelling)

*Acid for the Children: A Memoir*, Flea  
*Alex Trebek - The Answer is...*, Ken Jennings  
**Blowout: Corrupted Democracy, Rogue State Russia, and the Richest, Most Destructive Industry on Earth, Rachel Maddow**  
*Catch and Kill*, Ronan Farrow  
*Charlotte's Web (E.B. White)*, Meryl Streep (& Full cast)

#### Best Global Music Album

*Fu Chronicles*, Antibalas  
**Twice As Tall, Burna Boy**

*It All Comes Back To Love*, Maxi Priest  
**Got To Be Tough, Toots & The Maytals**  
*One World*, The Wailers

#### Best Children's Music Album

**All The Ladies, Joanie Leeds**  
*Be a Pain: An Album for Young (and Old) Leaders*, Alastair Mook And Friends  
*I'm An Optimist*, Dog On Fleas  
*Songs For Singin'*, The Okee Dokee Brothers  
*Wild Life*, Justin Roberts

#### Best Improvised Jazz Solo

“Guinevere,” Christian Scott Atunde Adjuah, track from: *Axiom*  
“Pachamama,” Regina Carter, track from: *Ona* (Thana Alexa)  
“Celia,” Gerald Clayton  
“All Blues” **Chick Corea, track from: Trilogy 2 (Chick Corea, Christian McBride & Brian Blade)**  
“Moe Honk,” Joshua Redman, track from: *RoundAgain* (Redman Mehldau McBride Blade)

#### Best Jazz Vocal Album

*Ona*, Thana Alexa  
**Secrets Are The Best Stories, Kurt Elling Feat. Danilo Pérez**  
*Modern Ancestors*, Carmen Lundy  
*Holy Room: Live at Alte Oper*, Somi With Frankfurt Radio Big Band  
*What's The Hurry*, Kenny Wahington

#### Best Jazz Instrumental Album

*on the tender spot of every calloused moment*, Ambrose Akinmusire  
*Waiting Game*, Terri Lyne Carrington And Social Science  
*Happening: Live at the Village Vanguard*, Gerald Clayton  
**Trilogy 2, Chick Corea, Christian McBride & Brian Blade**  
*Roundagain*, Redman Mehldau McBride Blade

#### Best Large Jazz Ensemble Album

*Dialogues on Race*, Gregg August  
*MONK'estra Plays John Beasley*, John Beasley  
*The Intangible Between*, Orrin Evans And The Captain Black Big Band  
*Songs You Like A Lot*, John Hollenbeck With Theo Bleckmann, Kate McGarry, Gary Versace And The Frankfurt Radio Big Band  
**Data Lords, Maria Schneider Orchestra**

#### Best Latin Jazz Album

*Tradiciones*, Afro-Peruvian Jazz Orchestra  
**Four Questions, Arturo O'Farrill & The Afro Latin Jazz Orchestra**  
*City of Dreams*, Chico Pinheiro  
*Viento y Tiempo: Live at Blue Note Tokyo*, Gonzalo Rubalcaba & Aymée Nuviola  
*Trane's Delight*, Poncho Sanchez

#### Best Traditional Pop Vocal Album

*Blue Umbrella*, Burt Bacharach and Daniel Tashain  
*True Love: A Celebration of Cole Porter*, Harry Connick Jr.  
**American Standard, James Taylor**  
*Unfollow the Rules*, Rufus Wainwright  
*Judy*, Renee Zellweger

#### Best Metal Performance

“Bum-Rush,” **Body Count**  
“Underneath,” Code Orange  
“The In-Between,” In This Moment



Agora, Bebel Gilberto  
*Love Letters*, Anoushka Shankar  
*Amadjar*, Tinariwen

#### Best Dance Recording

"On My Mind," Diplo & Sidepiece  
"My High," Disclosure Feat. Aminé & Slowthai  
"The Difference," Flume feat. Toro y Moi  
"Both Of Us," Jayda D  
"10%," Kaytranada feat. Kali Uchis

#### Best Dance/Electronic Album

*Kick I*, Arca  
*Planet's Mad*, Baauer  
*Energy*, Disclosure  
**Bubba, Kaytranada**  
*Good Faith*, Madeon

#### Best Contemporary Instrumental Album

*Axiom*, Christian Scott Atunde Adjuah  
*Chronology Of A Dream: Live at Village Vanguard*, Jon Baptiste  
*Take The Stars*, Black Violin  
*Americana*, Grégoire Maret, Romain Collin & Bill Frisell  
*Live At The Royal Albert Hall*, Snarky Puppy

#### Best Instrumental Composition

"Baby Jack," Arturo O'Farrill, (Arturo O'Farrill & The Afro Latin Jazz Orchestra)  
"Be Water II," Christian Sands (Christian Sands)  
"Plumfield," Alexandre Desplat (Alexandre Desplat)  
"Sputnik," Maria Schneider (Maria Schneider)  
"Strata," Remy Le Boeuf (Remy Le Boeuf's Assembly Of Shadows Featuring Anna Webber & Eric Miller)

#### Best Arrangement, Instrumental or A Cappella

"Bathroom Dance," Hildur Guðnadóttir (Hildur Guðnadóttir)  
"Donna Lee," John Beasley (John Beasley)  
"Honeymooners," Remy Le Boeuf (Remy Le Boeuf's Assembly Of Shadows)  
"Life Every Voice and Sing," Alvin Chea & Jarrett Johnson (Jarrett Johnson Featuring Alvin Chea)  
"Uranus: The Magician," Jeremy Levy (Jeremy Levy Jazz Orchestra)

#### Best New Age Album

*Songs from the Bardo*, Laurie Anderson, Tenzin Choegyal & Jesse Paris Smith  
*Periphery*, Priya Darshini  
*Form//Less*, Superposition  
**More Guitar Stories, Jim "Kimo" West**  
*Meditations*, Cory Wong & Jon Batiste

#### Best Gospel Performance/Song

"Wonderful Is Your Name," Melvin Crispell III  
"Release (Live)," David Frazier (Ricky Dillard Featuring Tiff Joy)  
"Come Together," Rodney "Darkchild" Lashawn Daniels, Rodney Jerkins, Lecrae Moore & Jazz Nixon (Jerkins Presents: The Good News)  
"Won't Let Go," Travis Greene  
"Movin' On," Darryl L. Howell, Jonathan Caleb McReynolds, Kortney Jamaal Pollard & Terrell Demetrius Wilson (Jonathan McReynolds & Mali Music)

"Bloodmoney," Poppy  
"Executioner's Tax (Swing of the Axe) – Live," Power Trip

#### Best Country Solo Performance

"Stick That In Your Country Song," Eric Church  
"Who You Thought I Was," Brandy Clark  
"When My Amy Prays," Vince Gill  
"Black Like Me," Mickey Guyton  
"Bluebird," Miranda Lambert

#### Producer of the Year, Non-Classical

Jack Antonoff  
Dan Auerbach  
Dave Cobb  
Flying Lotus  
**Andrew Watt**

#### Best Arrangement, Instruments and Vocals

"Asas Fechadas," John Beasley & Maria Mendes (Maria Mendes Featuring John Beasley & Orkest Metropole)  
"Desert Song," Erin Bentlage, Sara Gazarek, Johnaye Kendrick & Amanda Taylor (Säje)  
"From This Place," Alan Broadbent & Pat Metheny (Pat Metheny Featuring Meshell Ndegeocello)  
"He Won't Hold You," Jacob Collier (Jacob Collier Featuring Rapsody)  
"Slow Burn," Talia Billig, Nic Hard & Becca Stevens (Becca Stevens Feat. Jacob Collier, Mark Lettieri, Justin Stanton, Jordan Perlson, Nic Hard, Keita Ogawa, Marcelo Woloski & Nate Werth)

#### Best Contemporary Christian Music Performance/Song

"The Blessing (Live)," Chris Brown, Cody Carnes, Kari Jobe Carnes & Steven Furtick (Kari Jobe, Cody Carnes & Elevation Worship)  
"Sunday Morning," Denisia Andrews, Jones Terrence Antonio, Saint Bodhi, Brittany Coney, Kirk Franklin, Lasanna Harris, Shama Joseph, Stuart Lowery, Lecrae Moore & Nathanael Saint-Fleur (Lecrae Featuring Kirk Franklin)  
"Holy Water," Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash & Scott Cash (We The Kingdom)  
"Famous For (I Believe)," Chuck Butler, Krissy Nordhoff, Jordan Sapp, Alexis Slifer & Tauren Wells (Tauren Wells Featuring Jenn Johnson)  
"There Was Jesus," Casey Beathard, Jonathan Smith & Zach Williams (Zach Williams & Dolly Parton)

#### Best Classical Solo Vocal Album

*American Composers at Play*, William Bolcom, Ricky Ian Gordon, Lori Laitman, John Musto, Stephen Powell  
*Clairières*, Lili & Nadia Boulanger, Nicholas Phan  
*Farinelli*, Cecilia Bartoli  
*A Lad's Love*, Biran Giebler  
**Smyth: The Prison**, Sarah Brailey & Dashon Burton

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*Stephan Keller*



# XBOX

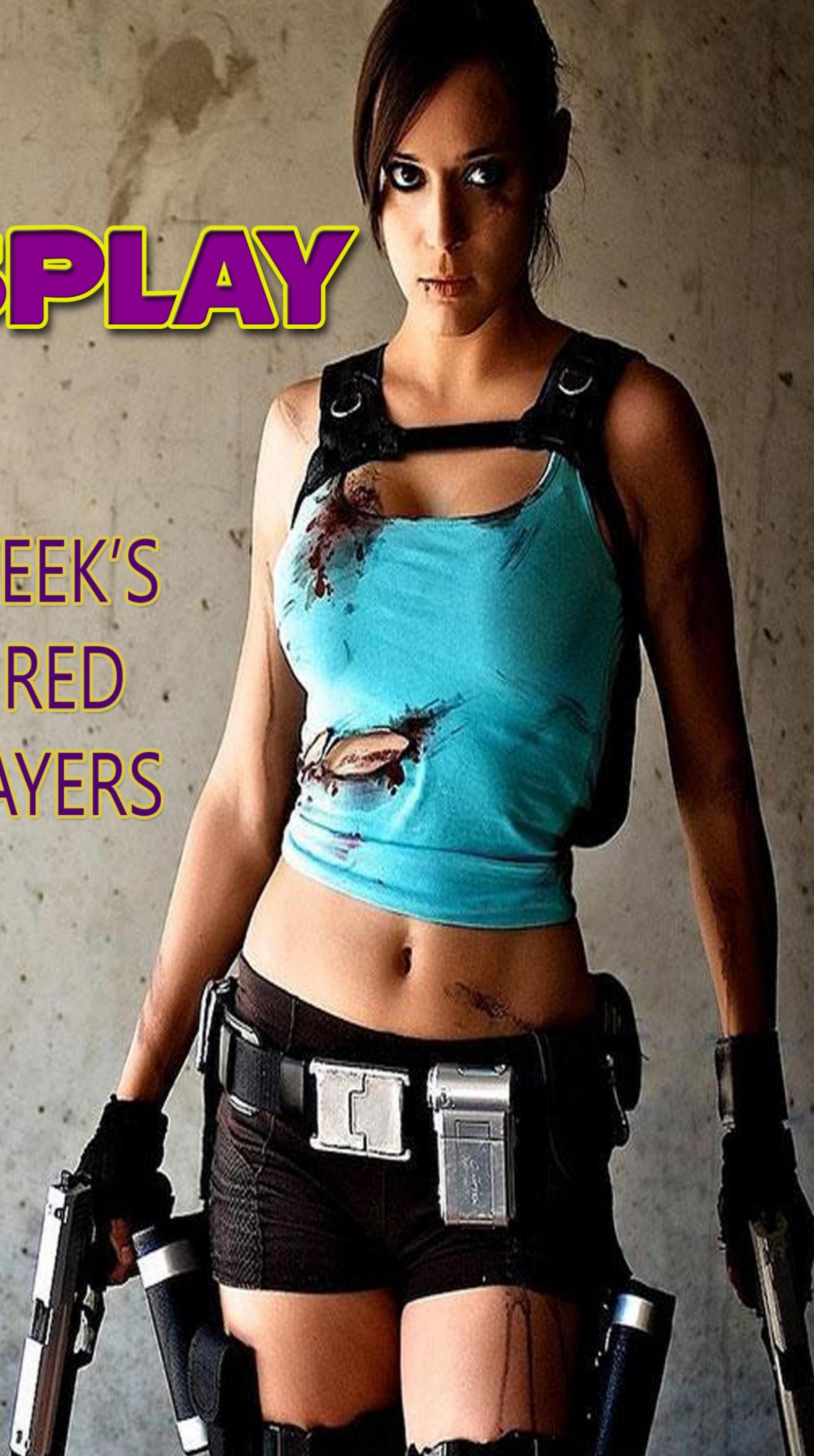
## SERIES X

**IN STORES NOW!**



# COSPLAY

THIS WEEK'S  
FEATURED  
COSPLAYERS



HUSBAND and WIFE  
**COSPLAY**

Nick of Wardco Props

Ayanami Lisa



 [ayanamilisa](#)

 [wardco\\_props](#)

 [wardcoprops](#)

Photo by Ronald the Bald



## **ABOUT AYANAMI LISA and NICK OF WARDCO PROPS**

**Lisa and Nick** in April will celebrate 7 years of marriage and have been together for 15 year (going on 16), but they've been cosplaying even longer than that. They cosplayed together as friends and have never really stopped creating together. Lisa started cosplaying when she was about 17 years old and Nick started when he was 18. It's something they have both had a passion for and a something they have never grown out of. These days, they each have our own little craft room where they continue to make costumes and props. Lisa is the host of "I Love That Movie Podcast."

## **LISA'S INTERVIEW**

### **How did you get into cosplay?**

Anime was the gateway drug that got me into cosplay. When I was a teenager, I attended my first Anime convention and that is where I saw and learned about cosplay. I made sure the next con I attended I had a costume.

### **Who is your favorite character to cosplay and why?**

Ayanami Rei from Evangelion. She's where my cosplay handle comes from. I've always loved the art style and story from Neon Genesis Evangelion. The plug suits are amazing. These days I cosplay Batgirl more often though. I love Batman and I just love Babs. She's so much smarter than I'll ever be but its fun to put the cowl on anyway.

### **What tips do you have on making a costume?**

When I started there were no tutorials, no guides, it was the wild west and our costumes reflected our limited resources but that is not true today. Take advantage of YouTube, TikTok, Instagram and more and there are so many tutorials and tips out there right at your fingertips.

### **What is your favorite memory of being a cosplayer?**

Its hard to pick just one if I'm honest. All the times I've had volunteering are my absolute best memories in Cosplay.

### **What advice do you have for fans getting into cosplay?**

Surround yourself with people that will lift you up in this hobby. There are a lot of good people out there. Make sure you're always in it to have fun.

### **If you could have a weapon or superpower to fight the forces of evil, what would you choose?**

I'm not real big on superpowers so I would say to be a master detective like Batman.

## NICK'S INTERVIEW

### How did you get into cosplay?

For me it was video games. The first costume I ever started was from Phantasy Online. I didn't finish it but that gave me the cosplay bug.

### Who is your favorite character to cosplay and why?

I really enjoy cosplaying my Hunter Guardian character from Destiny. I put a lot of effort into that costume and getting something to look exactly the way you want it to from digital to in real life is very satisfying.

### What tips do you have on making a costume?

Most importantly don't get mad at your mistakes. If you take your time you will learn from them. Mistakes are not the end of a costume. I've had to start over many times till I got it right.

### What is your favorite memory of being a cosplayer?

Being a prop builder and getting to meet the builders I look up to.

### What advice do you have for fans getting into cosplay?

Be vocal in the community because there's a lot of people with a lot of experience that are willing to help and in turn you will make a lot of friends.

### If you could have a weapon or superpower to fight the forces of evil, what would you choose?

Having the force would be pretty cool.





Photo by Paul Karpey





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# What happened to Mars's water?

## It is still trapped there!



### New data challenges the long-held theory that all of Mars's water escaped into space!

Billions of years ago, the Red Planet was far more blue; according to evidence still found on the surface, abundant water flowed across Mars and forming pools, lakes, and deep oceans. The question, then, is where did all that water go? The answer: nowhere. According to new research from Caltech and JPL, a significant portion of Mars's water -- between 30 and 99 percent -- is trapped within minerals in the planet's crust. The research challenges the current theory that the Red Planet's water escaped into space. The Caltech/JPL team found

that around four billion years ago, Mars was home to enough water to have covered the whole planet in an ocean about 100 to 1,500 meters deep; a volume roughly equivalent to half of Earth's Atlantic Ocean. But, by a billion years later, the planet was as dry as it is today. Previously, scientists seeking to explain what happened to the flowing water on Mars had suggested that it escaped into space, victim of Mars's low gravity. Though some water did indeed leave Mars this way, it now appears that such an escape cannot account for most of the water loss. "Atmospheric escape doesn't fully explain the data that we have for how much water actually once existed on Mars," says Caltech PhD candidate Eva Scheller (MS '20), lead author of a paper on the research that was published by the journal *Science* on March 16 and presented the same day at the Lunar and Planetary Science Conference (LPSC). Scheller's co-authors are Bethany Ehlmann, professor of planetary science and associate director for the Keck Institute for Space Studies; Yuk Yung, professor of planetary science and JPL senior research scientist; Caltech graduate student Danica Adams; and Renyu Hu, JPL research scientist. Caltech manages JPL for NASA.

The team studied the quantity of water on Mars over time in all its forms (vapor, liquid, and ice) and the chemical composition of the planet's current atmosphere and crust through the analysis of meteorites as well as using data provided by Mars rovers and orbiters, looking in particular at the ratio of deuterium to hydrogen (D/H). Water is made up of hydrogen and oxygen: H<sub>2</sub>O. Not all hydrogen atoms are created equal, however. There are two stable isotopes of hydrogen. The vast majority of hydrogen atoms have just one proton within the atomic nucleus, while a tiny fraction (about 0.02 percent) exist as deuterium, or so-called "heavy" hydrogen, which has a proton and a neutron in the nucleus. The lighter-weight hydrogen (also known as protium) has an easier time escaping the planet's gravity into space than its heavier counterpart. Because of this, the escape of a planet's water via the upper atmosphere would leave a telltale signature on the ratio of deuterium to hydrogen in the planet's atmosphere: there would be an outsized portion of deuterium left behind. However, the loss of water solely through the atmosphere cannot explain both the observed deuterium to hydrogen signal in the Martian atmosphere and large amounts of water in the past. Instead, the study proposes that a combination of two mechanisms -- the trapping of water in minerals in the planet's crust and the loss of water to the atmosphere -- can explain the observed deuterium-to-hydrogen signal within the Martian atmosphere. When water interacts with rock, chemical weathering forms clays and other hydrous minerals that contain water as part of their mineral structure. This process occurs on Earth as well as on Mars. Because Earth is tectonically active, old crust continually melts into the mantle and forms new crust at plate boundaries, recycling water and other molecules back into the atmosphere through volcanism. Mars, however, is mostly tectonically inactive, and so the "drying" of the surface, once it occurs, is permanent.

"Atmospheric escape clearly had a role in water loss, but findings from the last decade of Mars missions have pointed to the fact that there was this huge reservoir of ancient hydrated minerals whose formation certainly decreased water availability over time," says Ehlmann. "All of this water was sequestered fairly early on, and then never cycled back out," Scheller says. The research, which relied on data from meteorites, telescopes, satellite observations, and samples analyzed by rovers on Mars, illustrates the importance of having multiple ways of probing the Red Planet, she says. Ehlmann, Hu, and Yung previously collaborated on research that seeks to understand the habitability of Mars by tracing the history of carbon, since carbon dioxide is the principal constituent of the atmosphere. Next, the team plans to continue to use isotopic and mineral composition data to determine the fate of nitrogen and sulfur-bearing minerals. In addition, Scheller plans to continue examining the processes by which Mars's surface water was lost to the crust using laboratory experiments that simulate Martian weathering processes, as well as through observations of ancient crust by the Perseverance rover. Scheller and Ehlmann will also aid in Mars 2020 operations to collect rock samples for return to Earth that will allow the researchers and their colleagues to test these hypotheses about the drivers of climate change on Mars.

**Story Source:** Materials provided by **California Institute of Technology**. Original written by Robert Perkins. *Note: Content may be edited for style and length.*

# Fiction Lovers Benefit Strongly from Reading!

*Picking up a book for fun positively affects verbal abilities...*



**Bring on** Twilight. Lee Child's Jack Reacher? Yes, please. More of James Patterson's Alex Cross while we're at it. And let's finish off with revisiting the million-plus words of the Harry Potter saga. No one will confuse the above book series with high literature. But a new study published in the journal *Reading and Writing* shows that the more people read any kind of fiction -- even mass market stuff sniffily derided as pulp -- the better their language skills are likely to be. The piece was written by Sandra Martin-Chang, professor of education in the Faculty of Arts and Science, and PhD student Stephanie Kozak. They found that people who enjoyed reading fiction for leisure and who identified as a reader scored higher on language tests, whereas those who read to access specific information scored more poorly on the same tests. Kyle Levesque of Dalhousie University,

Navona Calarco of Toronto's Centre for Addiction and Mental Health, and Raymond Mar of York University also co-authored the paper. As leisure reading declines as a pastime for younger adults especially, Martin-Chang says emphasizing the fun aspect of it can draw them back to novels while at the same time boost their verbal abilities. "It's always very positive and heartening to give people permission to delve into the series that they like," Martin-Chang notes. "I liken it to research that says chocolate is good for you: the guilty pleasure of reading fiction is associated with positive cognitive benefits and verbal outcomes."

## Habit-forming pastime

Martin-Chang and Kozak used a scale developed by Mar called the Predictors of Leisure Reading (PoLR) to investigate reading behaviour (motivations, obstacles, attitudes and interests). They then examined how well the PoLR predicted the language skills of 200 undergraduate students, with all data gathered at York University. The researchers note that the age range of the subjects in the study is of key interest. In early adulthood, reading becomes self-directed rather than imposed by others, which makes this a pivotal time for developing one's own reading habits. This population is also rather understudied, with most existing research focusing far more on children. The researchers administered a series of measures over two separate half-hour sessions. First, the volunteers completed the 48-question PoLR scale measuring various reading factors. They were then given language tests similar to those found in the SAT and a measure of reading habits called the Author Recognition Test. This test asks respondents to select the names of real fiction and non-fiction authors they are familiar with from a long list of real and fake names. Scores on this test correlate with both actual reading behaviour and with verbal abilities: those who scored higher read more and have better verbal abilities than those who scored lower. After analyzing the data, the researchers concluded that reading enjoyment, positive attitudes and deeply established interests predict better verbal abilities and that they were more strongly associated with exposure to fiction than non-fiction.

## The written word: a love story

The many benefits of reading have long been established. Besides having better verbal abilities, lifelong readers are known to be more understanding of others, more empathetic, less prejudiced, to attain higher socioeconomic status and even to live longer, healthier lives than non-readers. Teachers and parents can nurture a love of reading by letting young people read what they want, without guilt or shame. "This ingrained interest, wanting to read something over and over again, feeling compelled to read an entire series, feeling connected to characters and authors, these are all good things," Martin-Chang concludes. **Story Source:** Materials provided by **Concordia University**. Original written by Patrick Lejtenyi.

# Dr. Pepper



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# COLD GAS PIPELINES FEEDING EARLY, MASSIVE GALAXIES

To come into being, galaxies need a steady diet of cold gases to undergo gravitational collapse. The larger the galaxy, the more cold gas it needs to coalesce and to grow. Massive galaxies found in the early universe needed a lot of cold gas -- a store totaling as much as 100 billion times the mass of our sun. But where did these early, super-sized galaxies get that much cold gas when they were hemmed in by hotter surroundings? In a new study, astronomers led by the University of Iowa report direct, observational evidence of streams of cold gas they believe provisioned these early, massive galaxies. They detected cold gas pipelines that knifed through the hot atmosphere in the dark matter halo of an early massive galaxy, supplying the materials for the galaxy to form stars. About two decades ago, physicists



working with simulations theorized that during the early universe, cosmic filaments ferried cold gas and embryonic, node-shaped galaxies to a dark matter halo, where it all clumped together to form massive galaxies. The theory assumed the filaments would need to be narrow and densely filled with cold gas to avoid being peeled off by the hotter surrounding atmosphere. But the theory lacked direct evidence. In this study, scientists studied a gaseous region surrounding a massive galaxy formed when the universe was about 2.5 billion years old, or just 20% of its present age. The galaxy was previously unstudied, and it took the team five years to pinpoint its exact location and distance (through its redshift). The team needed a specially equipped observatory, the Atacama Large Millimeter/Submillimeter Array, because the target galaxy's environment is so dusty that it can only be seen in the submillimeter range of the electromagnetic spectrum.

"It is the prototype, the first case where we detected a halo-scale stream that is feeding a very massive galaxy," says Hai Fu, associate professor in Iowa's Department of Physics and Astronomy and the study's lead and corresponding author. "Based on our observations, such streams can fill up the reservoir in about a billion years, which is far shorter than the amount of time that was available to the galaxy at the epoch that we were observing." Crucially, the researchers located two background quasars that are projected at close angular distances to the target galaxy, much like how Jupiter and Saturn's motion drew them closer to each other when viewed from Earth during the Great Conjunction last December. Due to this unique configuration, the quasars' light penetrating the halo gas of the foreground galaxy left chemical "fingerprints" that confirmed the existence of a narrow stream of cold gas. Those chemical fingerprints showed the gas in the streams had a low concentration of heavy elements such as aluminum, carbon, iron, and magnesium.

Since these elements are formed when the star is still shining and are released into the surrounding medium when the star dies, the researchers determined the cold gas streams must be streaming in from outside, rather than being expelled from the star-making galaxy itself. "Among the 70,000 starburst galaxies in our survey, this is the only one associated with two quasars that are both nearby enough to probe the halo gas. Even more, both quasars are projected on the same side of the galaxy so that their light can be blocked by the same stream at two different angular distances." Fu says. "So, I feel extremely fortunate that nature provided us this opportunity to detect this major artery leading to the heart of a phenomenal galaxy during its adolescence." The study, "A long stream of metal-poor cool gas around a massive starburst galaxy at  $Z=2.67$ ," was published online in the *Astrophysical Journal* Feb. 24. Study co-authors include Rui Xue, who was a postdoctoral researcher at Iowa and is now a software engineer at the National Radio Astronomical Observatory; Jason Prochaska from the University of California, Santa Cruz; Alan Stockton from the University of Hawaii-Honolulu; Sam Ponnada, who graduated from Iowa last May and is a graduate student at the California Institute of Technology; Marie Wingyee Lau, from the University of California, Riverside; Asantha Cooray, from the University of California, Irvine; and Desika Narayanan, from the University of Florida. The U.S. National Science Foundation funded the research. **Story Source:** Materials provided by **University of Iowa**. Original written by Richard C. Lewis.



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# Storytellers





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# Island of Toys

By

William Diaz

**After** unpacking the last of the boxes, Darren and Agatha Chambers took a well-deserved break on their leather sofa. Since moving to their new Walmer Road Victorian - style house, almost everyone seemed to be on Cloud Nine. Eight-Year old Christie was anxious to play in her new bedroom with her new friends, ten-year old Aiden was in his bedroom, glued to the iPad that his mother tried to pry him away from. Only six-year old Maggie clung to her parents, scared and unwilling to go upstairs.

"Maggie, honey, why don't you want to play in your new room?"

Maggie vigorously shook her head. "I don't want to mommy."

Darren shot a look at his wife. "We've been here three weeks now, yet she still won't sleep in her own room."

Before Darren could continue, Agatha piped up. "Maggie, why don't you want to sleep in your room?"

Maggie pouted at first, her stringy brown hair partially hiding her eyes. "Clyde wants me to follow him to the attic."

Darren's eyes narrowed. "Who's *Clyde* honey?"

"The little huntsman."

Darren couldn't recall a huntsman toy at first, but it was Agatha who remembered. "That was Aiden's toy when he was seven; do you remember how happy he was when we brought it home? The way the little arms swung his ax..."

Darren nodded. "How can I forget, he cried for days when he thought he lost it. Turned out it was buried in his closet." He turned to his youngest daughter and lovingly said. "Honey, *Clyde* is only a toy. He can't talk. If you want, mommy or I can sleep next to you tonight. Would you like that?"

Maggie, though unconvinced, nodded.

That same evening, Darren was prepping Maggie's bed sheets when he heard a faint creak up above. He craned his head to the side, and sure enough he heard it again.

"Raccoons," he muttered.

It was almost five in the morning when little Maggie found herself alone in her bed; her father awoke early to go to work. After rubbing the sleep from her eyes, her attention was drawn to her dresser. Standing in front of it was the toy huntsman from the attic. The tiny ax in the huntsman hand had an unusual gleam to it, it appeared very real. The painted eyes of the toy huntsman went from green to blood red. *Its ok child, the toy seems to say, Clyde can take you to a wondrous place. Just take my hand; I will protect you with my trusty ax.* Little Maggie's lips trembled; she wailed until her mother rushed in to soothe her.

Mister and Mrs. Chambers were called into Maggie's school that afternoon. Miss Potter, the First Grade teacher met with them in an empty classroom. She had with her a file folder.

"Thank you for coming and I apologize for pulling you from your jobs." Miss Potter took a deep breath; there was a tremble as she breathed out. "As you know, here at Fern Avenue Public School we encourage our little ones to tap into their creativity as much as possible," Miss Potter bit her bottom lip. "Not only do encourage them but we as teachers also monitor their progress."

"So what's the issue?" Darren Chambers asked after a brief pause.

Miss Potter opened the file folder and produced the first drawing. "Maggie is a talented little girl; she's drawn some very nice pictures. So I was a little taken back when she drew this."

Agatha looked at the drawing, goosebumps forming on her arms. She shot a glance to her husband. "That's Aiden's toy huntsman from the attic, but she drew it with red eyes instead of the green."

Darren swallowed nervously. "I'm sure that's just Maggie's imagination running wild."

"There's more." Miss Potter pulled out the second drawing. It was the same huntsman, only depicting it with an ax; beneath it was another toy, a Humpty Dumpty, its arm already severed. There were streaks of red coloured in with a crayon, where the Humpty Dumpty's arm was cut off.

Agatha gasped. "Oh my God."

Darren Chambers looked on, his face a few shades pale. "When did Maggie start drawing these disturbing pictures?"

"About two and a half weeks ago," Miss Potter responded. "Maggie told another student that 'Clyde' had been visiting her room almost every night since moving into your new home. Says that he wants her to come up to his attic and take her to a nice place. Does any of this sound familiar?"

Agatha slowly wagged her head. "No, she's never told us about this 'Clyde,'" she lied, "or told us about going anywhere with anybody."

Darren saw that the last drawing was face down. "Is that another of Maggie's drawings?"

Miss Potter looked down, instinctively placing her hands on the picture. "I was hoping I wouldn't have to show this one." She tapped her fingers on the table. "This drawing...was the one that unsettled me the most." Miss Potter flipped the paper.

Mister and Mrs. Chambers were aghast. The same huntsman was drawn, and so were Maggie's parents and siblings. It would have been a nice picture, had it not shown a smiling huntsman with a bloody ax, holding a smiling Maggie by the hand and the Chambers family, with "x's" drawn as the eyes and little frowns on their faces, chopped up into pieces.

"I know I'm being forward," Miss Potter said. "But I would suggest taking Maggie to see a specialist who deals with abnormal child behaviors."

"No," Darren said instantly, almost on the defense. "We'll talk to Maggie, tonight."

Later that evening, Darren and Agatha asked about Aiden and Christie's day as they sat at the dinner table. All but Maggie cheerfully told their tale. When Aiden and Christie cleared their dishes and rushed away to their respective bedrooms, Darren and Agatha turned their attention to their youngest daughter.

"Maggie, honey, Miss Potter showed us some your drawings," Agatha reached out to touch her daughter's little hand. "Maggie, your teacher thinks you can draw nice pictures, but what she's shown us today is...is there anything you'd like to tell us?"

Maggie folded her arms and pouted. "Clyde keeps coming to my room. He wants to take me somewhere." In a lower voice she murmured. "I don't want to go."

Mr. Chambers slid closer to little Maggie, putting her arm around the little girl. "Honey, I find that hard to believe. That toy used to belong to your brother, if you want, I can hide it for you."

"Ok," Maggie muttered in a small voice.

Right after tucking the kids in bed, Darren Chambers climbed the steps up to the attic. From the first day moving into the new house Darren never liked the attic. Though not a religious man, Darren had cold chills every time he climbed up to the almost one hundred year old attic.

Darren reached the top of the attic stairs. He almost turned around but vigorously shook his head. "This is ridiculous," he muttered. "I'm a grown adult."

The attic's flooring creaked with Darren's weight. He scanned about him, noticing taped up boxes and an antique cabinet in a dark corner that had been left behind by the previous owner. A flash of forest green caught Darren's eye; Aiden's toy huntsman. The small axe held firm in its hands. It sported a mini green tunic, brown leggings and tiny black boots. The little huntsman was propped up on top of one of the boxes.

"Aiden...I'm going to have a talk with the little devil for scaring his sister." Darren turned to leave when a thought entered his mind.

*It was me.*

He froze, icy cold spider legs crawled down his spine. He glanced back at the toy huntsman still propped on the box. Darren did not want to admit it, but he felt as though the toy was staring right at him, as though it wanted to communicate with him. Darren hurried to the stairs; he did not look back to see the toy huntsman waddling to where Darren stood moments ago, watching intently but staying out of sight.

Two days later Darren's real estate agent, Ricardo Sandoval was sitting in the Chamber's living room.

"Thank you for coming on such short notice, Ricardo," Darren said as he and Agatha shook hands with the agent.

"Not a problem Darren," Ricardo said with a light trace of a Salvadoran accent. "You know, I have to admit, your urgent request to know the history of your home over a week ago caught me off guard." Ricardo slid the folder across to Agatha, thick with loose leaf papers and newspaper clippings. "I apologize if it took me this long to gather the information you requested, but better late than never."

After the children had gone to sleep, Darren and Agatha pulled up in their study and began poring over the folder. Darren had not told his wife about his uncomfortable experience in the attic.

They flipped through the mundane paperwork of deeds, titles and agreements. The one hundred year history of residents of the Walmer house was found at the bottom of the pile. Agatha pulled out a newspaper clip, dated back to August, nineteen-eighty two that caught her eye. Her eyes went wide.

"Jesus."

Darren snatched the article and began to read it out loud. "...police were called to the Baldwin residence just after four this morning after neighbours witnessed a screaming woman thrown from the top floor of the house. Police discovered the bodies of all four Baldwin children: eleven year old twins Darcy and Danielle, nine year old Joseph and six year old Kenneth with multiple stab wounds to the torso. All four children were found tied up in the family attic. Forty-nine year old Clyde Baldwin was found dead with a self-inflicted slash wound to the throat. Sources say the Baldwin family seemed normal the night before the killings; greeting neighbors..."

"Darren, you need to see this," Agatha said as she handed her husband another newspaper clip of the Baldwin murder-suicide. Darren looked at the photos taken of the attic, and paled. The pictures showed the attic walls scrawled with markings of "666" and upside down pentagrams and crosses. On the floor of the attic was another image more terrifying than the first; it was the image of a four eyed demon sitting on a throne with arms spread open.

"Holy shit," he cursed. "My stomach is in knots right now. You think Maggie calling the toy huntsman 'Clyde' is any coincidence?"

"It seems like it..." Agatha's hand absently brushed on the yellow stained file folder. She gasped when she read the contents. "This house was purchased by the wealthy Barnabas family one hundred

years ago. It was passed down from generation to generation, each one more evil than the last." Agatha found another sheet of paper. "According to this last known Barnabas family member, his kin, we're engaged in animal sacrifices, orgies, Satanic rituals, the last of his people even went as far as...*oh my God*, ritual murder."

Darren finished reading the rest of the report. "The victims were cleverly chosen. They were people of lower class; prostitutes, winos, the mentally unstable and in some cases, disowned relatives and children of the wealthy. Then the house went up for auction when the surviving Barnabas members vanished without a trace. There's even more reports of strange occurrences: sounds from the attic at three in the morning, screaming throughout the house, shadows of evil entities and so on." Darren paused before wiping his brow. "We should have suspected something was up when we bought the house at a low price..."

Clyde the huntsman stood at the vent, listening. His eyes swirled a bright red when he heard the man named Darren, Maggie's father says, "*We need to sell.*"

"No," Clyde said, his painted smiley faces betraying nothing. "With my trusty ax this family will never leave from here." Clyde cackled a wicked laugh.

"I want to sleep in your bed mommy," Maggie pleaded.

"Maggie, honey, you're a big girl...you need to sleep in your own bed like your siblings."

The little girl shook her head. Darren and Agatha looked at each other, sighing.

"Fine," her father said, "but when mommy and I say lights out, it's lights out."

It was three o'clock in the morning when Maggie was awoken by a shuffling noise along the floor. Clyde the toy huntsman propped himself on the nightstand, staring at her with luminous red eyes. *Sssh, do not be afraid child; I am here to take you to a special place.*

Maggie remained frozen in place, lips trembling, but unable to produce a sound.

*Good, very good my little Maggie. But first...*

Clyde hopped onto the bed into Maggie's lap. His luminous red eyes began swirl, hypnotizing the little girl. *You are my child.* The toy huntsman said with a hush, *you belong to me now.*

Any fear that Maggie felt, had evaporated like a morning fog in the sunlight. Her face was one of tranquillity as she slid off the bed and followed Clyde to the attic. *That's right Maggie, go up and wait for me.*

The toy huntsman hopped up onto the bed again next to Agatha Chambers. He raised his little axe, a sliver of moonlight gleaming off the deadly blade.

Beside Agatha, Darren began to stir. His eyes opened; he stiffened, then sat up in an instant. Agatha's throat was cut open. He looked down to see that his bed sheets were covered in his wife's blood. Darren's own blood ran cold when he saw the empty space next to his deceased Agatha.

"Maggie," he whispered. Even before he saw the trail of blood on the hardwood floors, Darren knew where Maggie went.

The flight up the attic stairs was the longest Darren had ever felt. He'd stumbled a few times, cursing himself for nearly waking his other two children. He hesitated when he reached the attic door. *This has to be a nightmare.*

The door opened with a loud creak. Darren inched his way across the attic floor. Once his eyes adjusted to the dark, Darren saw two shadows shuffling into the cabinet. Two small shadows the same height as his older children.

Then it hit him. "Aiden! Christie! What are--?"

Darren felt a stinging sensation in his Achilles heels. He fell to his knees, fighting hard to not scream, and then dropped to his side when Darren was struck again. He looked up, with eyes as wide as saucers and too injured to defend himself, to see Clyde the toy huntsman looming over him with his bloody ax.

Although the mouth made no movements, Darren Chambers heard the words resonate in his mind from Clyde as he lifted his little but deadly ax. "With my trusty ax, you will never leave!" Over and over again the blade rose and fell until Darren was no longer moving. Satisfied with his work, Clyde scrambled back into the cabinet. "I will return for you," he said.

Maggie was in her trance the whole time, including when her siblings marched into the cabinet.

The toy huntsman returned. "Take my hand little Maggie," Clyde said. Maggie clutched the toy huntsman's hand and was led into the cabinet.

An island appeared before them. Toys could be seen as far as the eye can see. Toys in the sand, toys hung in the trees, broken toys, discarded toys...toys everywhere.

At first Maggie was elated, until she saw a pair of boy and girl toys with brown hair, hung from a branch...

"Is that my brother and sister?" Maggie asked.

"Why yes," Clyde responded.

Maggie shrieked. "They're toys...you've turned them into toys!" Maggie tried to move. "What is happening to me Clyde?!"

"Precious Maggie," there was a deep, guttural sound in Clyde's voice. "As I told you, I took you to a nice place, and here you are." Clyde picked up Maggie, now a doll, grabbed a line from a nearby spool and tied her to a tree next to Aiden and Christie. He cackled his horrendous laugh as he finished with the knot.



# Divinity

Away from the world of duality,  
There exists another land,  
Which lies undiscovered by living being,  
Deep within lies divinity,  
Bliss and ecstasy,  
Covered by layers of dust,  
Cleansing of the same,  
Blooms everyone like a flower,  
There is so much treasure,  
So many jewels,  
Which we hunt outside,  
When the doors within open there is  
So much peace and solace,  
Which can never be found in the outer world.

~ Vandana Bhatnagar

**WORD**

**games**

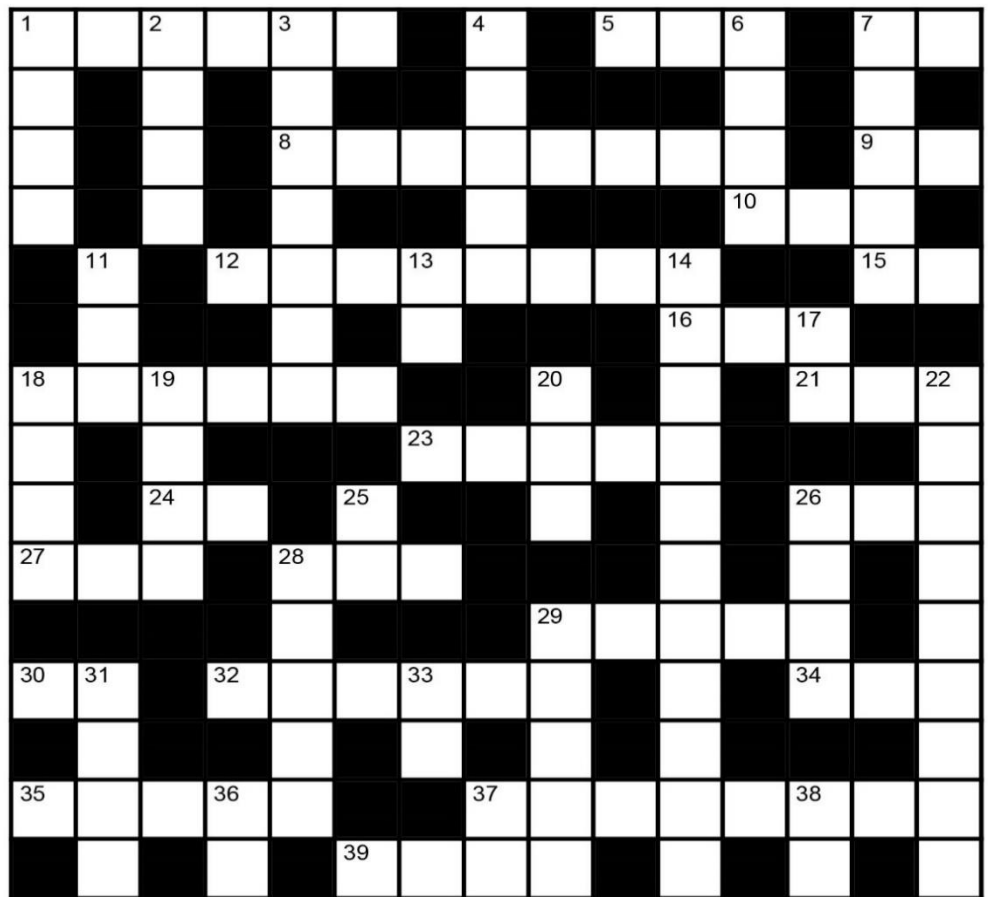
FORWARD ►



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**Across**

- 1 Framed '80s bunny (6)
- 5 'Beverly Hills \_\_\_' (3)
- 7 Back off man, he's a Ghostbuster! (Initially) (2)
- 8 Perfect car for going 'Back to the Future' (8)
- 9 '80s teen king, initially (2)
- 10 'Flamingo' or 'Karate' (3)
- 12 Chevy Chase and family went on a few (8)
- 15 One of the 'Young Guns', initially (2)



- 16 'Nightmare' street (3)
- 18 '80s 'Weapon' (6)
- 21 'St Elmo's Fire' star (3)
- 23 '80s 'Balls' (5)
- 24 'Platoon' director, initially (2)
- 26 This was 'Hard' in the '80s (3)
- 27 '80s 'Gun' (3)
- 28 Size of '80s 'Chill' (3)
- 29 Funny name for 'A Fish'... (5)
- 30 'Mask' star, initially (2)
- 32 The colour of '80s 'Rain' (6)
- 34 '\_\_\_-Con 4' (3)
- 35 'Big' '80s star (5)

- 37 '80s 'Bride' (8)
- 39 If you were an '80s one you got 'Revenge' (4)

**Down**

- 1 '80s 'Genius' (4)
- 2 '80s 'Velvet' (4)
- 3 Mr Jones of 'Raiders of the Lost Ark' fame (7)
- 4 '80s 'Circuit' (5)
- 6 'Pretty' '80s colour (4)
- 7 '80s 'Runner' (5)
- 11 'Peggy \_\_\_ Got Married' (3)
- 13 'The Terminator', initially (2)
- 14 '80s 'Story' (11)

- 17 '80s teen queen, initially (2)
- 18 '80s 'Good Friday' (4)
- 19 Sucked Jeff Bridges into a computer (4)
- 20 Ferris had one off (3)
- 22 '80s 'Club' (9)
- 25 'A Room with a View' director, initially (2)
- 26 What you were 'Better Off' in the '80s? (4)
- 28 '80s 'Brothers' (5)
- 29 '80s 'Science' (5)
- 31 '80s 'Face' (4)
- 33 Aka 'Crocodile Dundee', initially (2)

- 36 'Footloose' star, initially (2)
- 37 Aka Pee-Wee Herman, initially (2)
- 38 Alien that wanted to phone home (2)



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