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Keep Going Review

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Earlier this spring, pop singer/DJ Mike Posner of “I Took a Pill in Ibiza” fame began a walk from New Jersey to California hoping to inspire himself creatively and fulfill himself spiritually.

Since then, the artist has recorded and released a 16 track mixtape as a sort of diary of his adventure. The mixtape titled “Keep Going” is 52 minutes long and was released unannounced on Wednesday, October 9.

Expecting a homemade, down to earth, soulful and genuine mixtape, we instead received a self-boasting, humblebrag of an album. The album never ceases to rattle on about Posner’s talent, importance to mankind and bloated self-esteem.

Posner displays a cringey, savior complex throughout the project. This is seen through his

melodramatic disillusionment, the praise of his own ability and an inflated sense of grandeur about his work. He constantly references his own “wokeness” and wisdom, while lending his shallow life advice from his “tribulations” at Duke University.

The album’s introductory track politely asks the listener to focus all their attention on the album. It initially comes off a little pretentious and then becomes entirely unrelatable as it transitions into the second track, “Come Home”. Mike Posner claims to be a pop singer but tries to rap over the entirety of the album, either falling flat on his face or poorly imitating other popular artists like Mac Miller and Kanye West.

His beats are unoriginal and emotionless. They either repeat sub-par melodies or mimic beats we have heard before. All

the instruments sound cold and synthetic with the exception of a pleasant horn line ebbing in and out of tracks like “Come Home” and “Prince Akeem”.

The album has features by a few popular rappers like Logic and Wiz Khalifa who provide nothing to the songs they’re featured on. Additionally, there are tracks of “Sage Wisdom” provided by Posner’s celebrity friends. These tracks are voicemails grooming Posner’s ego, inflating the significance of his walk across America – which neither the story nor this album can make me care about.

The mixtape does end on a high note with a heartfelt voicemail from Mike’s mother and genuinely sweet song about the loss of his personal friend Avicii, and a repetitive but enjoyable chorus.

There has yet to be any

professional reviews or sales statistics about the project. Overall, I found the project to

be underwhelming and self-gratuitous, and I don’t think it’s worth listening to nor remarkable.



Photo of Mike Posner Album Cover
From Genius.com

Celebrating 30 years of Game Boy

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The Nintendo Game Boy turned 30 earlier this year, and gamers have been reminiscing on their favorite childhood titles. Including later iterations like the Game Boy Color or Advance, the Game Boy catalog spans 19 years. While it may be hard to track down a copy of those games now, many of them can be found on online emulators for free. Here are a few I think are worth checking out.

Super Mario Land: This is one of the launch titles for the original Game Boy. It’s your classic Mario game with platform jumping and princess saving. However, don’t expect any real lead into this game. I lost a couple of lives before I figured out that koopa shells explode rather than being able to be used as

weapons, as is the norm in other Mario titles. Like many other games at the time, when you lose all your lives, you get a true “game over” and are sent back to the start. If you’re looking for the more hardcore Mario experiences of the classic games, this is a great one to try out.

The Legend of Zelda: Link’s Awakening: I know that the remake of this game just came out for Switch, and it’s a beautiful game, but here’s the thing: I don’t have \$60 to spend on it. However, the original 1993 game is available on emulators online. You may miss out on the adorable art of the new game, but all the puzzle solving and monster vanquishing you could want is still there. The dialogue genuinely made me laugh, which is a rarity. At the end of the day, you can pick the shiny new toy, or stick with

the original and get basically the same experience for free.

Hamtaro: Ham Ham Heartbreak: When it comes to my nostalgic favorites, this game is definitely a highlight for me. It’s about as cutesy as it could possibly be. You play as a hamster who needs to stop the evil Spat from destroying love. The game is based on the show “Hamtaro,” so if that was a part of your childhood like it was mine, this could be a wonderful throwback. For a game based on a TV show, there’s a lot of love put into creating the world and making varied and entertaining gameplay. I know it couldn’t be more cheesy, but I think that’s something we all deserve to indulge in now and again. So go forth and solve the relationship issues of hamsters, ghosts and one trash robot.

Kirby’s Dream Land 2: I’ve always thought Kirby was one of Nintendo’s more underrated characters. However, this game really sucks. As in, you’ll probably spend most of your time sucking up enemies and then spitting them out at other enemies. The soundtrack is lovely in its retro way, and the enemies in the game are charming and cute. I almost feel bad killing them. Almost. So far in my playthrough, I’ve yet to see any dialogue. I suspect it’s because stories in handheld games at the time were usually kept in the game booklet. I don’t quite get what’s going on, but it’s an enjoyable time nonetheless. Also, Kirby rides a hamster for some reason, so if you’re really into hamster content, you’ve come to the right place.

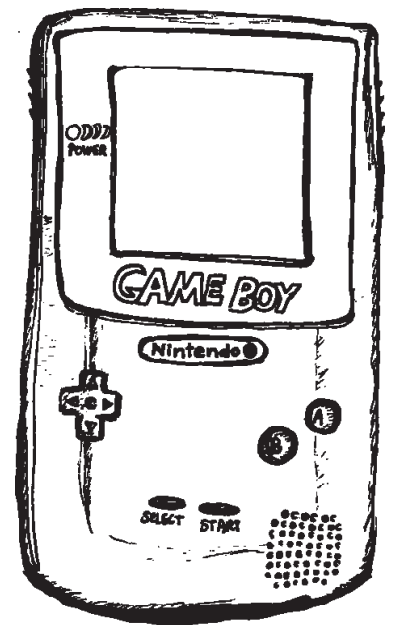


Photo of Gameboy
Graphic By Natallie Rocha

boygenius still genius after a year

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boygenius, the self-titled debut of the powerful trio of indie-folk artists Phoebe Bridgers, Julien Baker and Lucy Dacus, is a six-song EP that came out a year ago but continues to knock the wind out of me every time I listen to it.

Though the three singers share the same musical genre of indie-folk guitar rock, their styles are distinct. Baker delivers stripped rock that is emotionally ridden with themes of mental health and addiction, Dacus is a brilliant lyricist that combines her poetry with guitar and Bridgers has a dreamy indie pop feel with evocative lyrics. Added together, their styles create a breathtaking narrative full of harmonies that

center around relationships and self-doubt.

In my favorite song on the EP, “Me & My Dog,” the trio wrestles with heartbreak and its ensuing feeling of suffocation and sadness. “We had a great day,” Bridgers sings in the beginning, “Even though we forgot to eat, and we got no sleep, cause we were kissing.”

Then when the relationship falls apart, the world feels heavy and self-blame and self-doubt ensue: “I couldn’t breathe, I went outside / Don’t why I thought it’d be any better.” The only place where things might be OK is not even on earth: “I wish I was on a spaceship / Just me and my dog and an impossible view.” Bridgers soft voice is contrasted

with Baker’s dissonant harmonies on this song, but the contrast works so well with a song about escapism and the disharmony of heartbreak.

In “Stay Down,” an emotionally-scorching rock ballad, Baker addresses body dissociation and depression in a way that is liberatively honest: “I look at you and you look at a screen / I’m in the back seat of my body / I’m just steering my life in a video game.”

She brings up the feeling of being a burden in her struggles with mental health and addiction, which is a common theme in her albums. “So would you teach me I’m the villain, aren’t I? Aren’t I the one constantly repenting for a difficult mind?” Baker sings.

“Push me down into the water like a sinner, hold me under / And I’ll never come up again / I’ll just stay down.” At its face, it sounds like she’s giving up, but Baker’s belting voice is more like a powerful cry for hope even as she is drowning.

“Ketchum, ID” is the last song on the EP. The trio sings about the difficulties of touring and the feeling that “I am never anywhere, Anywhere I go / When I’m home, I’m never there / Long enough to know” with a Wailin’ Jenny-esque stripped bluegrass feel to it. Still, there a sense that maybe these three have found a home in music and in one another, finding solidarity in each other’s pain. There is an urgency in the need to listen to the other who is hurting — a sense we get in this

EP. Even in the homelessness and groundlessness of a world that moves way too fast, it is good to find a home in the presence of another human being who cares what we have to say.

These heartbreaking lyrics don’t offer an answer to the pain, but, like in the powerful way music does, we can listen to others in their pain and stand in solidarity with them. As Baker said in an interview with The New Yorker: “Punk teaches the same inversion of power as the Gospel—you learn that the coolest thing about having a microphone is turning it away from your own mouth.”