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**A Little of This,
A Little of That**



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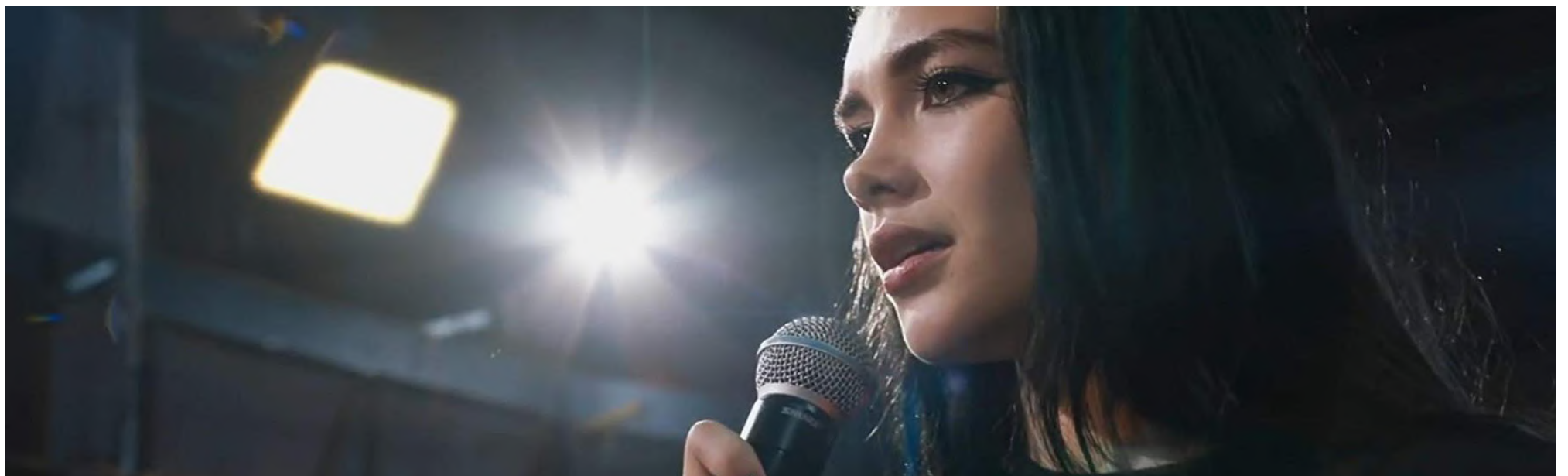
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“Fighting With My Family” is a Silver Screen Sibling Rivalry for the Whole Family



WWE Films latest biopic delivers excellent performances

Jeff Blumer
Alumnus

“Fighting With My Family” is a formulaic biopic that nevertheless delivers some genuinely touching moments, thanks to the stellar direction and excellent performances. “Fighting” is the story of

Saraya “Paige” Bevis (Florence Pugh), a small-town English teenager from a wrestling family who gets the opportunity to try out for World Wrestling Entertainment’s (WWE) NXT brand. The movie depicts Paige’s

journey as she works her way through the NXT bootcamp, and eventually becomes the youngest Divas champion in WWE history. At the same time, “Fighting” also follows Paige’s brother, Zak “Zodiac” Bevis (Jack Lowden),

as he spirals into depression following an unsuccessful WWE tryout and his girlfriend’s unplanned pregnancy. Pugh and Lowden are both brilliantly cast as Paige and Zak. The two have excellent





“ Director Stephen Merchant certainly deserves a shout-out for getting deeply emotional performances out of his main actors, even in the quietest moments.

screen chemistry, playing off each other more convincingly than some actual siblings. When apart, their performances are just as strong. Paige’s plot sees her as a fish-out-of-water, while Zak’s disappointment in not making the cut is heartbreakingly real in every scene. Although both characters are archetypes, audiences will immediately recognise, the actors bring an uncommon gravity to their performances. Most

notably, each stands out for their wordless performances in-between dialogue. Director Stephen Merchant certainly deserves a shout-out for getting deeply emotional performances out of his main actors, even in the quietest moments. The real stand-out of the film, however, is Vince Vaughn as WWE talent scout Hutch Morgan. Vaughn steals every scene he’s in with a constant barrage of ruthless

one-liners, interspersed with moments of brutal honesty. A notable scene sees Morgan talking over the phone with Zak, telling the desperate new father for the final time that he needs to give up on his dreams of being in the WWE. His role is somewhere between the antagonistic mentor and the father figure to the main characters, reminiscent of J. K. Simmons’ role in “Whiplash.” Despite the excellent act-

ing and direction, “Fighting” tries too hard to be a feel-good family movie and suffers for it. Any time Paige fights with her family, the movie ensures everyone is on the same side again within a few minutes. The moral of the story clearly has to do with loving and supporting one’s family, but it’s cheapened by the fact that family conflicts are barely given a chance to exist, let alone breathe in this movie.

Luckily, the main conflict, Zak’s jealousy of his sister, is brilliantly portrayed through Lowden’s performance, so when the payoff finally comes in the form of the “Christmassacre” fight between the siblings, it feels earned. “Fighting” isn’t a new story by any means, but it is a well-told one. Featuring excellent directing and performances, “Fighting” is a great movie to start off 2019.

// ARTS



“Stan & Ollie” Combines Comedy, Drama and a Period Piece

**A must see period piece
that delivers**

Jeff Blumer
Alumnus

“Stan & Ollie,” the Laurel and Hardy biopic from director Jon S. Baird, is an emotionally uplifting story featuring career-highlight performances from Steve Coogan and John C. Reilly in the title



roles.

Set during a British comedy tour of the duo's final year together, "Stan & Ollie" follows the aging comedians as they come out of retirement in hopes of making their first movie together in 16 years. Though the film never materializes, Laurel writes a wealth of new material in preparation, which is brilliantly performed by Coogan and Reilly. In addition, the tour revives the duo's old material, which gets plenty of



screen time.

A movie about Laurel and Hardy lives and dies by the performances of its lead actors, and there's no one better for the title roles than Coogan and Reilly. Both successful comedians themselves, it's no surprise that both actors' comedic timing is perfect. Every movement, expression, and joke lands exactly as it should. In the theatre I was in, the two occasionally got more laughs out of the real audience than they did out of their onscreen, sold-out auditoriums.

Equally importantly, Coogan and Reilly give fantastic performances as dramatic actors. Coogan in particular stands out as a phenomenal leading man. Hardy is a relentlessly funny guy, making jokes nearly as often as he draws breath, and Coogan's delivery makes him electrifying in every scene. Humorous and at the same time a man struggling to maintain a friendship with an extremely professional partner, we see

him try to sustain a career that won't survive the loss of either.

Also notable are Nina Arianda and Shirley Henderson as Ida Laurel and Lucille Hardy. While not comediennes themselves, Ida and Lucille are nearly as hilarious a comedic duo as their husbands, and "Stan & Ollie" immediately picks up when they appear in the film. Simply, "Stan & Ollie" is a comedy first, a drama second, and a period piece last. Unfortunately, composer Rolfe Kent's score puts too much emphasis on the latter. While the music always technically fits, it's forgettable at best and lifeless at worst – the only exception to this being the various performances of the duo's theme "Dance of the Cuckoos," which are too few and far between. "Stan & Ollie" remains about Laurel and Hardy, and the performances of each are too good to pass up. That, along with stellar directing, makes "Stan & Ollie" a must-see.

“ Every movement, expression, and joke lands exactly as it should.”



// ARTS

SUMMER MUSIC TOUR

Toronto, Washington, California, and more -- plan your summer getaway around your music taste.

Curtis Woodcock

Arts Editor

THE SMASHING PUMPKINS AND NOEL GALLAGHER'S HIGH FLYING BIRDS SUMMER TOUR 2019 WITH SPECIAL GUESTS AFI

Travelling that are worth tour together August 13. boast many after a the roadtrip, during the The next clos other fun gruelling or even the month of est destina- options in semester is flight ticket: August. While tions would proximity so it always a plus, they will not be in the state of may be worth- especially S m a s h i n g stopping close California., while to plan an when your P u m p k i n s, to Kelowna, You can see Disneyland itinerary Noel Gal- or even B.C., them on Au- trip and to involves a lagher's High travelling to gust 28 in San catch this m u s i c a l Flying Birds see them might Diego, on Au- tour at the endeavour. and AFI: not be too gust 30 in Los same time! Here are some This summer difficult or Angeles, or amazing tours these three in- costly. The only on August 31 announced credible bands Canadian date in Mountain View. These for this cal- will embark is in Toron- destinations endar year on a short to, Ottawa on destinations

WORTH THE TRIP

Beck, Cage The Elephant, Spoon, Starcrawler: This tour will also require some travelling if you are keen enough to catch some great

acts. On July 11 the bands will stop in the Ridgefield, Washington. Two days later, on July 13, they plan to perform in George, Washinton.

The tour also has dates of perfo-manes in Moutain View, Califonia on July 16. They will also be stopping in Las Vegas, Nevada on July 19 before

coming back to California, this time in Chula Vista, in the San Diego area, on July 20. They will also be performing in Toronto on August 11, where

you could also catch the Smashing Pumpkins, who will be performing there two days later.



THE
NIGHT
RUNNING
TOUR
BECK
CAGE THE ELEPHANT
SPOON

// ARTS



DMX It's Dark, and Hell is Hot's the very least, 20th Anniversary Tour: but is still an excellent excuse to get fans out there, away for a while. Your dates closer to home. be to catch them on April 24 in Seattle, still require a road trip at Washington.

There are also April 21; dates, but performances in Anaheim on Seattle is quite accessible to catch this tour in action! April 23; on April 19. There are no Canadian

KNOTFEST

ROADSHOW

Slipknot

VOLBEAT

GOJIRA

Behemoth

Slipknot, Volbeat, Gojira, Behemoth: This grand tour will probably be quite the spectacle! As a travelling version of Slipknots Knotfest, there will be art, food, and music available at a one-day only event in each city this tour will visit.

Travelling is a must for this one as well, but as Slipknot near their potential retirement, it may be worthwhile for some. Each album has taken longer to get released since "Volume 3," and several members have other commitments.

Shows seem to be smaller, with the rumours of the band's retirement brewing. The beginning of the tour will be in California on July 26 in Mountain View and July 27 in San Bernardino. The only Canadian date is scheduled in Toronto on August 20. As a bonus, if the travel bug has you wanting to run away somewhere on the other side of the world, Slipknot and Metallica are planning a joint Australian tour in October. It will be cooling down here, so it may be the perfect excuse to run away somewhere warm.

Keep an eye out on The Phoenix News for more concert and music announcements in the upcoming weeks.

// ARTS

MOVIE REVIEW: DESPITE THE NAME, "CAPTAIN MARVEL" IS ANYTHING BUT MARVELOUS.

Marvel Studios' self-titled heroine flops despite a great cast

Jeff Blumer
Alumnus

Despite some great performances from an all-star cast, "Captain Marvel," Marvel Studios' latest self-titled superhero opus, is a forgettable movie suffering from lazy clichés, sloppy writing, and unenthusiastic production.

"Captain Marvel" follows Carol Danvers – or sometimes just "Vers" – a former Air Force pilot who, after losing her memory in a crash six years prior, was drafted by an alien race called the Kree into a war against the shapeshifting Skrulls. After a boring opening battle on a dark set, Carol crash-lands in Los Angeles, where she must hunt down Skrull leader Talos, before the shapeshifters invade Earth.

Danvers is played by Academy Award winner Brie Larson,

whose talent as both a comedic and dramatic actress are vast but underutilized in this film. When Danvers gets a one-liner, it usually lands, when she's allowed an emotional scene, it hits the right notes; but, unfortunately, these scenes are few and far between, and the result is a flat main character. Similarly, Jude Law and Ben Mendelsohn

play well-acted, yet poorly-written antagonists Yon-Rogg and Talos. The only well-written character in the movie is Samuel L. Jackson's Nick Fury – who also steals every scene he appears in. This could be attributed to the fact that the team has over 10 years experience writing Fury into movies by now.

The biggest let-down is how much potential these characters have, and yet never reach. Danvers' arc sees the hero trying to recover the memories she lost before the war. In one of the

coolest scenes in any Marvel movie, this arc begins with a series of flashbacks to important moments in her life, which are narrated by Skrull scientists as they search her thoughts by slowing down, fast forwarding, pausing, and repeating scenes like a VHS tape. Later on, her memories take the form of normal flashbacks.

The Skrulls, as shapeshifters, are unconventionally threatening as Marvel villains. Early on, it's established that they can copy other lifeforms down to their DNA simply by looking at them. This leads to some excellently paranoid early fight scenes in which even well-established characters turn out to be secret aliens. Halfway through the movie, the important Skrulls take their true form and stop shapeshifting until the end of the film.

Overall, the movie is just not fun to look at. The space scenes



take place on dark, barren planets devoid of personality. The Earth scenes take place in bright, barren deserts or downtown areas devoid of personality. The only exception is a series of scenes at Danvers' old best friend's house in Louisiana, which is pleasant to look at, but certainly not recognizable as a house in Louisiana.

Though the actors do their best to save it, "Captain Marvel" misses a proper adaptation of its own characters in favour of a safe, predictable plot. What could be one of the most spectacular stories in a long series of fantastic fiction is instead just another superficial hero movie.

4/10

FOUR GREAT ALBUMS, HATED BY FANS

When these artist-stook risks, some fans had negative reactions

Curtis Woodcock
Arts Editor

Eve 6: "It's All In Your Head"

This album was the band's third, and last with the record label RCA, and it brought about the end of the group for a lengthy period of time. It only sold 198,000 copies in comparison to their previous works, which were certified gold and platinum. As a more experimental album, many of the band's fans did not enjoy the direction it took. The album's weak sales are a clear indication of the loss of confidence from their record label as well. Personally, I think it is the most cohesive record in their catalogue. All the songs fit together tone wise and while listening from beginning to end, the flow of the sound is quite enjoyable. The album seems more grown up and less juvenile with its

lyrics as well. The guitar playing was inspired and interesting in comparison to the radio-friendly pop-punk tones that are quite prominent on the band's first two albums. It is an exciting record, and it deserves more credit. This album has become a hard find, since no streaming service has it, except for youtube. I Recently got my hands on a sealed CD for ten dollars on Amazon, but some are selling for much more.

Architects: "The Here And Now"

This album was the band's fourth album, and the second with vocalist Sam Carter. The album takes a much more melodic and softer approach, and many fans hated this, calling it an attempt at mainstream success. The band's early albums are entrenched in technical riffs with harsh vocals and blistering guitar and tempo shifts while "The Here and Now" is filled with singing and heartfelt personal lyrics. The songs were emotional, and



frankly, Sam Carter's singing voice is lovely to hear. The fact that they took risks to show how they have grown as individuals was also refreshing. The distaste for this album is strong, and to me, it seems entirely unwarranted. Since the release of "The Here and Now," Architects have returned to a sound more in line with their previous songs, but they never wholly abandoned this direction either. Each album has beautiful

melodic and atmospheric moments, and while there are fewer moments of Sam's singing, his singing is still a staple that hasn't disappeared. This album was a perfect transition from their underground career to their successful worldwide career. It remains my personal favourite of the band.

Metallica: "Metallica (The Black Album)"
Metallica is no stranger to alienating their fanbase, yet remain-

ing insanely successful. Many bands may not survive taking new directions, but Metallica has never slowed down. The first time that Metallica really angered their fans was with the 1991 self-titled album that has become known as "The Black Album." Moving away from their strong thrash sound, the album was a more polished, and more mainstream effort from the group which their hardcore



thrash fans strongly disliked, though it was produced by the same producer who previously worked with them, Motley Crue. Some fans were so upset that they reportedly burned all of their records. Objectively, this is a fantastic album. It showed discipline, growth, and arguably some of the best vocal work from James Hetfield during his career. It

remains to this day one of their highest grossing albums. Even though Kirk Hammett has gotten a little lazy in his lead work, this album really forced him to take accountability and deliver an intentional performance. Bob Rock refused to let Kirk coast on this album and, while it was frustrating, the results were great.

Metallica: "St. Anger"
 "St. Anger" came out in 2003 during a tumultuous time for the band. James Hetfield ended up in rehab, Jason Newsted left the group, and relationships were extremely strained within the band and reportedly with producer Bob Rock. The musical direction this album took ended up being an extreme change of

form from previous albums like "Load" and "Reload." Guitars were deeply detuned, reminiscent of modern metal bands such as Slipknot, and there was a severe lack of guitar solos. The snare sound was a bit irritating, and a lot of fans found the songs to be annoying and disjointed. However, I still strongly believe that "St. Anger" is a hugely underrated

album. Sure, it is not their strongest, but it achieved something for them-- and that's important to remember. It as an album processing emotion and trying out a more raw sound that reflected the dark lyrical content and the state of the band at the time. It is a heavy hitting album worth a replay and definitely worth more recognition.

// ARTS

The latest album by duo Les Claypool and Sean Lennon draws inspiration from the best prog-rock has to offer

Jeff Blumer
Alumnus

“South of Reality,” a Can’t-Miss Album

The Claypool Lennon Delirium, a project comprising the duo of Primus frontman and bassist Les Claypool and Ghost of a Sabertooth Tiger frontman Sean Ono Lennon, is one of the best collaborations currently making music. This year sees the duo releasing their second album, “South of Reality,” a gloriously weird fusion of their individual styles with plenty of reverence for 70s psychedelia, 90s grunge, with just a hint of Lennon’s dad’s old band.

Thematically, “South of Reality” is filled with Claypool’s fascination with twisted Americana. Opener “Little Fishes” uses the voice of a jaded old man to recall a bygone era in which, according to the lyrics, “you didn’t need WiFi to help you find someone to kiss.” “Easily Charmed By Fools” namedrops dating app Tinder as well as making reference to television preachers. Other tracks, including single “Amethyst Realm” as well as album highlight “Cricket Chronicles Revisited,” recall golden age prog bands like Pink Floyd and King Crimson.

Musically, the blend of styles works impossibly well. Claypool is well-known for his eccentric basslines, often relegating the guitarist of his own band Primus to a supporting role. While the bassist is no less impressive on South of Reality, Lennon holds his own as a guitarist



and vocalist. The best examples are “Little Fishes” and standout track “Blood and Rockets.”

After a brief guitar intro, “Blood and Rockets” sees Lennon adding guitar flourishes and staccato over Claypool’s bass-led melody. As the song pro-

gresses, Lennon gets multiple solos – in addition to his frequent guitar fills – before finally taking over the lead in the second act, “Movement II: Too the Moon.” Meanwhile, Lennon’s beautiful vocals tell the story of rocket-scientist and part-time occultist Jack Parsons. Parsons’ story is a truly bizarre one,

even when told completely straight, and lends itself perfectly to the duo’s unorthodox sensibilities. The result is a song that’s danceable and bizarre, entertaining and educational, and easily one of the best in either musician’s discography. While there’s a few lesser songs on the album (“Toady

Man’s Hour” being the least interesting), “South of Reality” is a fantastic old-school prog album showcasing not only both musicians’ incredible talents, but also their love of the genre. Claypool and Lennon are can’t-miss artists for any prog fan, which makes “South of Reality” a can’t-miss album.

//FEATURES

A Little of This, A Little of That

The top nine things you weren't sure you wanted to know about age play.

Melissa Weiss

#Littles is gaining major popularity on Instagram lately. But what is it, where did it come from, and why is it important?

1. What is age play?

According to the ABCs of Kink [<http://abcsofkink.com/a-is-for-age-play/>], age play is “any type of play/scene/scenario you and your partner(s) are engaged in where you are purposefully playing a different age than you happen to be in reality. You can age play as older or as a younger age than you actually are.” Scenarios can include (but won't necessarily include) activities typically associated with childhood, like drinking from bottles, diapering, spanking, and playing with toys.

2 How is this different from being a “little”?

Many members of the littles community feel that age play doesn't pertain to them. This is because being a little is a lifestyle; being an age player is an activity. One blogger [<https://notsogrowedup.wordpress.com/2014/02/27/a-little-lifestyle-vs-a-little-age-play/>] writes: “being a babygirl is an integral part of who you are and not something you can turn on and switch off at will as you can do with a persona you wear for role play. Anyone can act like a child much in the same way that

actors play a part in a production. However, it takes a very special person to be a natural little, and that part of your personality is always with you, no matter whether you actively indulge it at any given moment or not.”

3 What are some common terms within the community I should know?

The little community houses many diverse members. These can include:

Caregiver / Babysitter / Big / Mommy / Daddy: These terms are typically given to the more dominant member, or whoever is in charge. They

vary depending on preference.

Little / Babygirl / Babyboy: These terms are typically given to the more submissive member, or whoever is doing the age playing in that particular scenario.

Middle: According to Kinkly [<https://www.kinkly.com/help-my-partner-is-into-ageplay/2/15697>], “the most common type of age play involves choosing a role to play between the ages of one and ten. ‘Middles’ specifically identify themselves because they prefer role playing ages older than ten.”

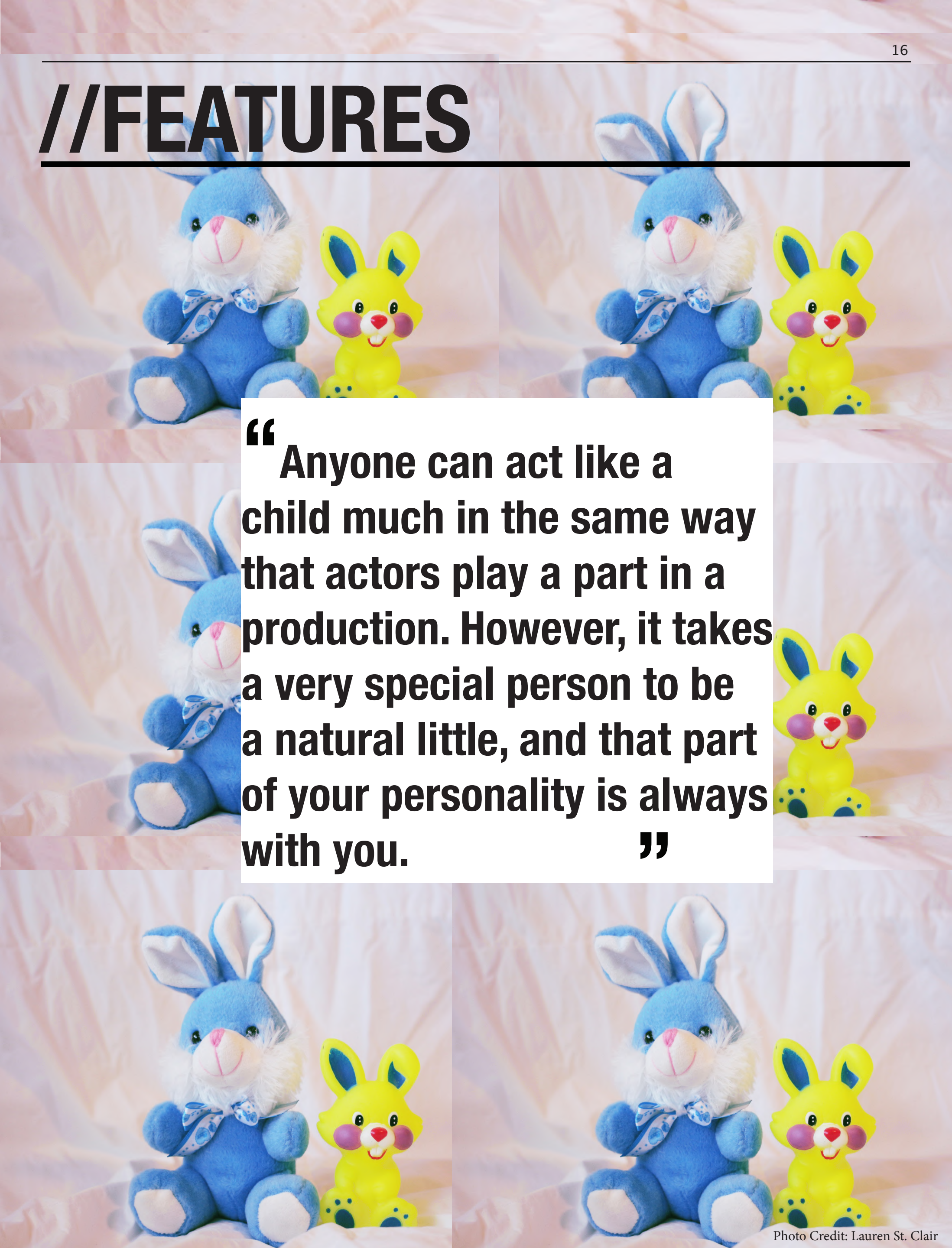
Regression: This is the act of mentally going back to a younger age. Deeper levels of regression often take longer for the participant to come back to reality.

Adult Baby / Diaper Lover (ABDL): Kinkly says, “this term is generally used to identify the entirety of the act of age play and diaper wearing. If someone says they are an ABDL, they're into some aspect of age play or diaper wearing. However, not everyone who enjoys age play wants to wear a diaper.”

4 Are littles or age players often adult survivors of childhood sexual abuse?



//FEATURES



“ Anyone can act like a child much in the same way that actors play a part in a production. However, it takes a very special person to be a natural little, and that part of your personality is always with you. ”

“ It is important to note that the littles community is comprised of consenting adults, and each one is unique with unique experiences. ”

It is important to note that the littles community is comprised of consenting adults, and each one is unique with unique experiences. One member of the littles community, Sassafras Lowrey, stresses, “not all littles are survivors. Just like being queer isn’t the result of childhood abuse, neither is being a little or being involved in BDSM. Some littles are survivors, but it’s not causation.”

5 Are all littles submissive?

Often, but not always! Lowrey says, “there are littles who have Daddies or Mommies or babysitters they might be submissive to, or dominant over like a spoiled princess! There are also littles who are free agents and only want to fly solo, or find themselves to be more compatible with other littles.”

6 Okay, so what’s so enticing about the littles’ lifestyle?

Why do people do it?

According to Kinkly, “instead of worrying about all of the stresses of adult life, playing a different age allows someone to enjoy the simpler, easier life that came along with that younger age. Similar to other methods of relaxation (such as meditation, adult colouring, yoga, and the like), age play offers an easy way to escape the pressures of adulthood.”

Some enjoy regressing back to an age where they have no responsibilities and are completely taken care of. Others are wanting to live out social scenarios that perhaps they missed out on in their teens. Still others use it therapeutically, in order to re-enact a traumatic event and reclaim safety and control by choosing to play it out as an adult. Essentially, everyone who engages in age play does so

for a slightly different reason.

7 I’m confused. Is age play sexual, or not?

It can be either!

According to Kinkly, “non-sexual age players do not find their regression to be a sexual experience; they like regression for its own sake. Non-sexual age players tend to enjoy going further into regression and may require more hands-on care than a sexual age player. Non-sexual age players are going for genuine regressive experiences; they want to immerse themselves in the genuine experience of their younger selves.”

Sexual age players, on the other hand, find sexual gratification in the role play. Kinkly notes, “for many sexual age players, this is due to the feeling of being cared for, and the trust and inti-

macy involved in the role play scenario.”

8 Are age players pedophiles?

This is arguably the biggest and most harmful misconception surrounding the littles community. Age play is not indicative of pedophilia, or child sexual abusers. In fact, many people in the community argue it’s the exact opposite. Lowrey stresses, “this is the worst and scariest stereotype. I almost don’t even want to include this, because it should be obvious. All BDSM dynamics occur exclusively between consenting adults. Period. Age play has nothing to do with actual children. Age play is a kink or lifestyle dynamic between two (or more) consenting adults.”

9 What do I need to know if my partner is into age play?

First off, have an open and

honest discussion with your partner. What are their preferences? What do they enjoy? Ask them if age play is sexual or non-sexual for them; find out how old their persona is. Even more importantly, ask them how age playing makes them feel. Kinkly notes, “for many people who enjoy age play, this desire can become a taboo topic that make them terrified of rejection. Try to be as accepting as possible.” And finally, don’t forget to vocalize your own preferences as well!

It goes without saying that age play isn’t for everyone. It’s a deeply intimate connection that requires mega trust. But if done in a safe environment with consenting parties, it has the potential to be a mutually beneficial and deeply fulfilling experience.