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THE BATMAN

By Sophia Liu

From the film's first announcement in 2014 to its release day in 2022, Matt Reeves's The Batman has been no stranger to high expectations. The trailers promised intriguing changes from previous Batman films, featuring a darker, noir-style story, and after numerous delays due to the COVID-19 pandemic, my excitement for The Batman was through the roof. Thankfully, The Batman did not disappoint. The film follows Batman (Robert Pattinson) through his second year working with the Gotham PD as he and Jim Gordon (Jeffrey Wright) track down a mysterious serial killer called the Riddler (Paul Dano), known for killing high-profile figures in Gotham and exposing their corruption. Almost like a detective movie, the Riddler leaves behind clues for Batman to find, leading Batman to understand his motives and intentions. Despite some flaws, Matt Reeves has delivered one of the best Batman films ever, full of gorgeous visuals, incredible performances, and a captivating story. After years of formulaic, predictable superhero movies, The Batman is both a welcome addition to the Batman franchise and paints a bright and optimistic picture for the future of blockbuster superhero films.

Firstly, the best aspect of The Batman overall is its cinematography, especially in terms of lighting and color. Every shot provides something interesting to look at, and even the most mundane scenes managed to amaze me. In particular, the film characterizes the city of Gotham perfectly. The amount of shadow used throughout the film gives Gotham a dark, gritty ambience, befitting of the corruption lying beneath the surface. The use of silicone on the camera lens helps give Gotham a greasy look, blurring the objects on screen and making the viewer feel one with the constant pouring rain. The red, cyan, orange, and yellow tones make Gotham look like a real gothic city, adding to its sinister and unpredictable nature.

The Batman's action sequences also blew me away, and kept my eyes glued to the screen the entire time. One technique Reeves and the cinematographers use repeatedly throughout the film is limiting the viewer's ability to see the full scene as action unfolds, creating a sense of instability and chaos. For example, one scene that particularly impressed me is in a hallway, which is lit up only by the flashing of machine guns, making it difficult to see Batman or what he is doing. Additionally, while the Batmobile chases the Penguin (Colin Ferrell), a crime boss believed to be one of the Riddler's targets, the directors place cameras on the sides of the car to simulate looking through the sideview mirrors. This, like the hallway scene, helps to place the viewer amidst the action and simulate the chaos created by the fast-paced movement, keeping the audience engaged throughout the film.

Although every member of the cast gives a solid performance, Robert Pattinson in particular is excellent as both Batman and Bruce Wayne, providing a new, more tragic side to the character. Unlike portrayals in previous Batman films, Pattinson plays Bruce Wayne like a reclusive, brooding homebody, making him seem younger and more immature than the rich playboy he ends up becoming. Pattinson and the story characterize Batman's inexperience extremely well; throughout the film, Batman makes numerous mistakes that demonstrate how new this version of the character fills the vigilante role. Batman also receives more of a personal story arc compared to previous iterations of the character, something that has rarely occurred since Batman became so iconic. Beginning as a figure of vengeance and fear, Batman's battle with the Riddler shows him how his vigilante antics have become a negative inspiration, leading him to work to become a figure of hope instead. Batman's transition from emerging ominously from the shadows in the first scene to staring up into the light without squinting for the first time in the last scene perfectly captures this character development.

Furthermore, The Batman has incredible rewatch value, just like a detective movie. Rewatching The Batman for the second time, I was extremely impressed by the filmmakers' attention to detail, and how many clues and easter eggs they left behind to indicate how the Riddler managed to pull off his master plan. For example, in the very beginning of the film, as Batman walks around the mayor's apartment, one of the newspaper clippings boasting about the mayor's successful drug bust features a smaller headline about how reinforcements to Gotham's seawalls had been halted. Although I never even noticed it on my first watch, this is a subtle indication of why the Riddler is able to destroy the seawalls so easily later on. Similarly, as Batman exits the Iceberg Lounge for the first time, a wide shot of the club reveals a lit window in the building across the street, with a silhouette taking photos of the street below. Not only does this explain how the Riddler manages to take incriminating photos of the corrupt Gotham officials, but it also foreshadows the location of Riddler's apartment. Finally, one last detail I noticed was that in the Riddler's apartment, there is a paparazzi photo of Bruce Wayne on the wall, and right behind him is someone with an eerie resemblance to the Joker (Barry Keoghan). Although this did not end up being relevant to the plot, I wonder if it will carry more significance in future sequels. Unlike so many other superhero movies, this attention to detail made me excited to watch The Batman again, and made me even more appreciative of the film's cinematography every time.

Admittedly, The Batman is not entirely perfect. I enjoyed the story and how it gives Batman a much-needed personal character arc, but the pacing of the story is not particularly smooth, and it was unclear when the movie was going to end. The middle act, in which Batman and Gordon chase down the Penguin, drags on for far too long. Conversely, the final act, when Batman fights with the Riddler's army, feels sudden and much too short. I also disliked the romance between Batman and Catwoman (Zoë Kravitz), which despite being featured in several Batman comics, feels out of place in this film. The number of unnecessary scenes and plotlines in the film eventually becomes detrimental, as it makes the film insanely long at an almost three-hour runtime. Cutting down the movie by even half an hour could have made the final act more engaging, and the plot a little less complicated.

Still, I could talk about The Batman all day. I could probably write an article the length of this Cinemann issue about it. For every one thing The Batman gets wrong in terms of plotlines and pacing, it gets five things right in terms of cinematography and characterization. After so many predictable, boring-looking superhero movies being released over the past few years, The Batman has knocked it out of the park in practically every aspect.

> I can confidently say that The Batman is one of my all-time favorite superhero movies, and I eagerly await its sequel.

Director **Matt Reeves** and star **Robert Pattinson** prep for a pivotal scene

Akira Kurosawa

By Jack Chasen

ヨジンボ

Yojimbo (1961), directed by renowned Japanese director and filmmaker, Akira Kurosawa, was the first movie to pop up when generated on www.bestrandoms.com movie generator. Despite the randomness, Yojimbo perfectly represents the unbelievable ability for the film industry to blow me away with a hidden gem yet again.

The movie begins as a wandering samurai, Sanjuro Kuwabatake (Toshiro Mifune), trudges through a bare Japanese countryside, when he stumbles upon a farmhouse. In the farmhouse, a father argues with his son who is an aspiring gambler and is tired of the farm life. He wishes to get rich quickly in the town, which is divided into factions by criminals. The samurai travels to the town where he sees the division and the violence first hand. He learns from Gonji (Eijirō Tōno), a restaurant owner, that two criminal bosses, Seibei(Seizaburô Kawazu) and Ushitora(Kyū Sazanka), are fighting over a large-scale gambling trade based in the town. Ushitora used to work for Seibei, but when he found out that Seibei would give the business to his son, who Ushitora considered to be incompetent and inferior to him, Ushitora rebelled. Sanjuro, who gets hired by Seibei after killing Ushitora's men, is immediately threatened by Seibei's wife and son, who want to kill Sanjuro so that they don't have to pay him. Sanjuro realizes that the only way to free the town from the gambling overlords is to have both sides kill each other, and this becomes his mission throughout the movie.

Despite the language gap of Japanese, Yojimbo is highly entertaining. The shot selection, engaging fight scenes, realistic combat, engagic conversations, and gut wrenching suspense.. Kurosawa did an excellent job with the set design, as the village felt like its own little world. I was fascinated by the individual character relationships, yet always felt compelled to side with Sanjuro throughout the entire film due to his sheer humble heroic nature. The choreography was fantastic, as each gang moved in unison yet each member could be recognized individually. Shot selection was Kurosawa's chef kiss in this movie. When Ushitora and Seibel faced each other, separated by a windy road, a wide shot cut to overhead as they began moving closer to each other, gangs behind them. The suspenseful Yojimbo theme song played and I got chills. All in all, the shots were masterfully done.

The film, however, is really similar to countless westerns, often where a lone vigilante makes his way into a town struggling under gang violence or other issues. The outlaw comes in, makes friends with common people and defeats the antagonist. The townspeople are happy and the vigilante either stays as a local celebrity, or walks away into the desert as intense western music plays and the credits roll. However, renowned western directors such as Clint Eastwood have stated that a lot of their movies were greatly influenced by Kurosawa. Kurosawa also inspired countless American film tactics, such as rain in intense sequences, large scale battles and even the mentor character archetype. In the end, I really enjoyed this film, and I think I am going to explore more of Akira Kurosawa's movies

Fantastic Beasts: The Secrets of Dumbledore

By Patrick Stinebaugh

Fantastic Beasts: The Secrets of Dumbledore (2022) is the third film in the Harry Potter prequel series, continuing the story, told in Fantastic Beasts and Where to Find Them and The Crimes of Grindelwald, of oddball magizoologist Newt Scamander (Eddie Redmayne). Newt is swept up in an epic battle against evil wizard Gellert Grindelwald (Mads Mikkelsen), and must work with friends and Albus Dumbledore (Jude Law) to stop Grindelwald from gaining power and starting a war between wizards and muggles (non-magic-users).

Starting off positively, The Secrets of Dumbledore is a successful course-correction from The Crimes of Grindelwald and tells a coherent and, most importantly, focused narrative that sets up a clear direction for the franchise to go forward. A problem with Crimes of Grindelwald was that the film couldn't seem to figure out whether it was telling a whimsical story between Newt and his beasts or a dark epic about the battle to stop Grindelwald. Contrastingly, Secrets of Dumbledore manages to successfully walk the line between the light-hearted fun and the darkness in a way that I think works better than either of the previous two films, since in this film the beasts themselves play a large part in Grindelwald's greater plan. In my opinion this is the way the Fantastic Beasts– finding a balance between the whimsy of the first Fantastic Beasts and the grand stakes of the second, so that we get to see the battle against Grindelwald while not losing the magic of the Harry Potter universe.

Another improvement this film makes over its predecessors is finally creating a believable relationship between Dumbledore and Grindelwald. For anyone who doesn't know, in the first two Fantastic Beasts films, Johnny Depp played the role of Grindelwald, but in Secrets of Dumbledore Mads Mikkelsen replaced him. The internet is up in arms over this decision, and without taking a side in the debate, I will say that Mikkelsen should have been cast as Grindelwald from the start. One of Crimes of Grindelwald's many problems was the highly unbelievable romantic relationship between Depp's strange, creepy version of Grindelwald and Jude Law's Dumbledore. With Mikkelsen, there's a noticeable chemistry between himself and Law, and the conflict Dumbledore feels as a result of their former relationship is therefore much more noticeable and effective.

Speaking of Dumbledore's conflict, my favorite aspect of Secrets of Dumbledore is the exploration of Albus Dumbledore's mistakes, regrets, and growth. Those who have read the Harry Potter books know about the death of Dumbledore's sister and the role Grindewaled played in it, but it previously had not been explored in the films. In Secrets of Dumbledore, however, the film places Dumbledore and his brother Aberforth (Richard Coyle) at the forefront emotionally, forcing Dumbledore to confront his guilt-ridden past. We also get to see Newt finally come into his own and give Dumbledore some much-needed advice in what is easily one of the more emotionally resonant moments in the Fantastic Beasts franchise thus far. Between that and Aberforth's interactions with Credence (Ezra Miller), this film finally makes us understand the flaws of the Dumbledore family, a realm previous films had mentioned but never ventured into.

In the mixed aspects of the film, as in neither positive nor negative, but things you should be aware of going in, the first 20 minutes of the film contains on-screen violence towards and deaths of animals. It's not something I knock the film for at all, but watching animals get hurt is very difficult for me and I know it is something others might want to be aware of going in as well.

The biggest issue with Secrets of Dumbledore, which doesn't necessarily feel fair to point out, is that it suffers greatly from being a follow-up to Crimes of Grindelwald. As I said in the positives, the film does as good a recovery job as possible, but that doesn't mean it's perfect. Firstly, the reshuffling to recover certain characters', such as Queenie's, reputations from where Crimes of Grindelwald left them, lets those characters off the hook much easier than they should have been given their actions in the previous film. Second, one of the big problems with Crimes of Grindelwald was that it was not just a poorly made film, but a forgettable one.

Director **David Yates** and star **Eddie Redmayne (Newt)** talk on set

Two of the six main heroes in the Secrets of Dumbledore, not counting Dumbledore, were characters that I had completely forgotten existed. This film unfortunately also doesn't do much to make them memorable or emotionally relevant, so most of their on-screen time left me wondering about the significance of their presence in the film at all. Third, the film attempts to make people forget about Crimes of Grindelwald by simply avoiding it, which for the most part works, but in cases where such discussion cannot be avoided, some scenes play out in a clunky manner.

All in all, Fantastic Beasts: The Secrets of Dumbledore is exactly the life-support the franchise needs. It's not a flawless film, but most of its issues come down to the ever-present faults of its predecessor, making them essentially unavoidable. Warner Bros has stated that the performance of this film will determine whether the franchise will stay as a trilogy or follow the original five-film plan, and the ending is open-ended enough that either path could be followed. I, for one, am certainly back on the Fantastic Beasts train, and hope that Newt and his friends get the true conclusion that they deserve.

X

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS

By Sarene Choudhury

The first Doctor Strange film may only be the sixteenth highest grossing Marvel film, but with the central part the Multiverse of Madness promises to play in Marvel's phase four, this sequel may well top that list. Thus far, installments of phase four have included Black Widow, Eternals, Shang-Chi and the Legend of the Ten Rings, and a few mini-series, most notably WandaVision and Loki. However, none of these can compare to the outstanding success of Spider-Man: No Way Home, the third highest grossing Marvel film ever, making $1.69 billion in the box office. It is partially due to this triumph that Multiverse of Madness is so highly anticipated, as the events set up to take place are of the same caliber as when the three generations of Spidermen appeared in No Way Home.

The first and most important part to look forward to in Multiverse of Madness is the involvement of the Multiverse. This may sound quite obvious, but the multiverse opens up such a wide variety of possibilities that Marvel will be able to continue on its path of unpredictability. With the ability to cross between film franchises (ex. using Sony's Spider-Men), as well as with a multitude of other devices such as time travel (think Avengers: Endgame) at their disposal, Marvel now has an extensive catalog of characters to choose from. In the end tag of No Way Home, Eddie Brock (Tom Hardy) and his pal Venom were featured right before Eddie was transported into a different universe, presumably one with characters we will be familiar with, and possibly the home universe of Cumberbatch's Doctor Strange. Additionally, Loki's show introduced the concept of variants, which are alternate versions of beings from branching timelines. The theoretical concept of branching timelines is too complex to cover in this article, but is something I certainly expect to appear in Multiverse of Madness. In the trailer for the film, at least one variant of Doctor Strange is shown to have a potentially important role; This variant, Dark Strange, was first pictured in animated miniseries What If?. As a whole, the ideas related to alternate universes, time, and the multiverse, explored in both No Way Home as well as Loki, are sure to appear in the upcoming Doctor Strange sequel. However, the most elusive concepts to look forward to are those related to Wanda Maximoff (Elizabeth Olsen).

In the final episode of WandaVision, Wanda was revealed to be the Scarlet Witch, something that fans had suspected since her introduction to the MCU. The significance of this is that Wanda now officially is the wielder of chaos magic, an extremely rare form of magic. The limitations of chaos magic are practically limitless, as they can alter the very fabric of reality, which viewers got a taste of during WandaVision and the events in Westview. In the trailer for Multiverse of Madness, we see that Wanda has left her self-imposed exile after the Maximoff-Anomaly, and is shown to be practicing her newfound chaos magic while decked out in her full comic Scarlet Witch regalia. Her goal will continue off from WandaVision, which is to say, finding her children in the multiverse. However, her status as an Avenger doesn't secure her position as a hero, as she will stop at nothing in her quest to ensure the safety of her twins.. This could bring her head to head with master of mystic arts, Doctor Strange, whose goals align more with keeping the integrity of the multiverse intact. We also are confirmed to see some sort of interaction between Strange and Wanda, as we see them together in some altered reality in the trailer, which could be a result of Wanda's new control over her chaos magic. Either way, I do expect the goals of the two magic-wielders to at least chafe in this upcoming film, and whether they look past their differences and join together remains to be seen.

Sam Raimi, Benedict Cumberbatch, and **Rachel McAdams** talk on set

Besides Wanda, we will see numerous exciting characters brought into play in this film. This includes returning characters from previous MCU blockbusters and the original comics. Xochitl Gomez is set to enter the MCU as America Chavez, a young girl with the ability to navigate through realities, a skill that will undoubtedly come to be helpful considering the state of disarray the multiverse is expected to be in following the events of No Way Home. Additionally, Rachel McAdams is set to return as Doctor Christine Palmer, Strange's previous love interest. We will also see Benedict Wong and Chiwetel Ejiofor reprise their roles as Wong and Mordo, respectively. One of the most interesting new additions to the Marvel universe has been Professor X. The X-Men lie in a gray area as to where they stand in relation with the Avengers, but Patrick Stewart has confirmed his appearance in the upcoming film. With his powerful telepathy, he is sure to be one of the main additions to watch out for, unless of course, the rumor about Tom Cruise playing a superior Iron Man variant is true. Overall, this film is expected to be full of surprises and may end up becoming an even bigger blockbuster than No Way Home.

MOON KNIGHT

By Jack Komaroff

Hesham Nazih's royal Egyptian score fills your ears. Oscar Isaac's and Ethan Hawke's masterful performances grace your screen. Inventive and cinematic shots present themselves in glorious 4K quality. Free from the ubiquitous MCU unfunny jokes or the callbacks to prior films, Moon Knight is a wholly original and masterful Disney+ series that sets a new bar for Marvel Studios's television series.

In Moon Knight, a show that presents itself as a fusion between Fight Club and Indiana Jones, Oscar Isaac plays the titular character and avatar for Khonsu, the Egyptian god of the moon. With Moon Knight as his avatar, Khonshu must stop Arthur Harrow (Ethan Hawke) in his evil plan to release evil goddess Ammit. Did I mention that "Moon Knight" is the alter ego of British gift-shoppist Steven Grant AND American mercenary Marc Spector? Yeah, it's complicated; but that's why it's so interesting.

Aside from the plot itself, Moon Knight contains a technical mastery not found in other Marvel shows such as-Hawkeye or The Falcon and the Winter Soldier. Writer-Director Mohamed Diab brings an Egyptian authenticity to the show that is unique to his talents as a storyteller. Similarly, composer Hesham Nazih brings his Egyptian music to the MCU in a rare change of pace for Marvel shows (as they usually hire repeat composers who turn in similar music each time). Additionally, the music team selects some incredible Egyptian trap and street music to use in the end credits, which are catchy and help to add further levels of originality and style to a show set in a very cookie-cutter franchise. Costume wise, Moon Knight delivers incredible looks for Moon Knight, Mr. Knight, Khonshu, and Arthur Harrow. The character always looked a bit gimmicky in the comics so I'm glad the costuming team was able to adapt the look successfully while staying truthful to the spirit of these beloved designs. The cinematography is inventive for a Marvel show and plays with darkness and shadows expertly. As the show's title suggests, the creators don't hesitate to take advantage of a perfectly timed shot of the moon or night sky. There is also some very creative work done with mirrors, reflections, and shot types; an auteur approach to filming this show can certainly be detected as it stands apart from the visuals of Agents of Shield or Hawkeye. Unfortunately, with most of the show's budget being spent on the two lead actors, Moon Knight's VFX suffers heavily. While I typically excuse TV VFX due to budget and timing constraints, this is a Marvel Disney+ show that does not have the same fiscal limitations like Agents of Shield (which aired on ABC weekly). As such, I can't ignore the laughably bad effects throughout the show. They distract the viewer and suggest an improper allocation of funds considering how little action Moon Knight actually has (as compared to Loki or What If?).

One of the many problems with the MCU is that movies/shows often use the connected universe as a crutch. It's easy to get away with an uncompelling story if you can constantly make throw-away references to Thor, Iron Man or Spider-Man. As evidenced by many of the weaker Phase 4 Marvel entries (Black Widow, for example), Marvel has gotten all too comfortable using the MCU as a fallback for unoriginal ideas. Moon Knight goes in the opposite direction and does not make a single (important) MCU reference or have any cameos from other Marvel heroes. As shown by Eternals' sub-par reception, if a project doesn't have major MCU reveals and lacks a compelling story, audiences won't react positively. That's why it is so impressive that Moon Knight has proved itself a worthy MCU title without relying on the overused "Marvel formula," nor the typical bells and whistles of a Marvel show.

A prime example of Moon Knight's originality comes in the shape of its depiction of visceral violence. When watching Episode 3 especially, I was shocked that Disney allowed this to premiere on their platform. These fight scenes featured a main character clearly murdering someone with a knife, or even getting impaled by a spear. Moon Knight did not hold anything back from its audiences and went for a more realistic and brutal approach to superhero action. I greatly enjoyed this change as Marvel has always been lacking the type of gritty violence found on the Marvel Netflix shows or in DC films.

Even if Marvel shows haven't been your favorite recently, I'd highly recommend giving Moon Knight a try. It tries to be original in a crowded superhero landscape and that is something that we should all commend Mohamed Diab and Jeremy Slater for doing. Given that Phase 4 is already in full swing, I think it's clear to say that Marvel fatigue is a real phenomenon and there is an overflow of MCU content. With this in mind, Moon Knight successfully delivers quality entertainment that has its own identity. I don't think it's too far of a stretch to call it the best Marvel Disney+ show and certainly an impressive contender in the overall superhero TV arena.

Khonshu **(F. Murray Abraham)** and Mr. Knight **(Oscar Isaac)** turn back time

GOSSIP GIRL

By Alara Yilmaz

For those of you who are fans of the original Gossip Girl released in 2007 and set in NYC, you might have been happy to hear they created a reboot. Yet again, this new season is based on the children of elite New Yorkers and their secrets hidden behind luxurious wood and gold-laced high-floor apartment front doors. In the original show, Constance Billard and St. Jude were two separate "sister" schools, Constance being the all-girls school and St.Judes all boys. In the reboot, they were updated as one singular co-ed school, Constance Billiards, St. Jude. A website called Gossip Girl is created, by an unknown person, to expose the lives of these students. In the final episode of the original, we find out the creator and author of the website Gossip Girl. Essentially, the whole show revolves around these teenagers and the drama created by Gossip Girl so identifying the creator provided a plot twist and the perfect ending to the original series. The reboot branches off the original website and creates a whole new Instagram page dedicated to exposing the lives of these teenagers. In the reboot, the audience knew that the owners of the account were teachers taking away that previous sense of mystery, and in my opinion, ruining the new show. While the reboot contained some exciting character and plot parallels, I couldn't overlook the unsettling behavior of the adults and would overall, not recommend it to anyone seeking the iconic vibe of the original.

The original Gossip Girl was released in 2007 and contains a total of 121 episodes spread out over 6 seasons. The story begins in the high school careers of the main characters: Serena VanderWoodsen, Blair Waldorf, Dan Humphrey, Chuck Bass, Nate Archibald, and Jenny Humphrey. Similarly, the main characters of the gossip girl reboot are Julien Calloway (Serena's counterpart), Audrey Hope (Blair's counterpart), Otto Bergmen (Dan's counterpart), Max Wolfe (Chuck's counterpart), Aki Menzies (Nate's counterpart), and Zoya Lott (Jenny's counterpart). This friend group has been tied together since middle school and continuously stays together, even through their mutual "back-stabbing". The only character who's new to this society is Zoya who was brought to the city by her half-sister Julien. They share a mother which is explained through the past generations, Julien and Zoya's, parent's conflicts. The element of past "flames" and romances in older character's youths is also evident in the original show through Lily VanderWooden (Serena's mother) and Rufus Humphrey (Dan and Jenny's father) who have a parallel storyline originating from their teen years and evolving into multiple marriages and divorces. Similarly, in the reboot, Julien's mother leaves her father to be with Zoya's father and dies during childbirth. Another similarity is the idea of an outsider in the friend group, someone who didn't fit in economically and socially. Before it was Dan and Jenny, and now it's Zoya. All three of these characters share economic problems, showing that money still plays an important role even in the 21st century. This new character started her journey by moving from Buffalo NY to the Upper West Side and has multiple financial issues threatening her education, housing, and relationships. She is most similar to Jenny Humphrey who also experiences similar problems such as never fitting in and not being able to afford school tuition without a scholarship. They even have similar nicknames -- Jenny is referred to as "Little J" and Zoya as "Little Z". Otto, relatively the wealthiest character in the reboot, lives in Brooklyn. Ironically, in the original show, the least wealthy family had a flat in Brooklyn, the Humphreys, while the Bergmen currently live in a designer penthouse. The new penthouse is a considerable improvement to the flat

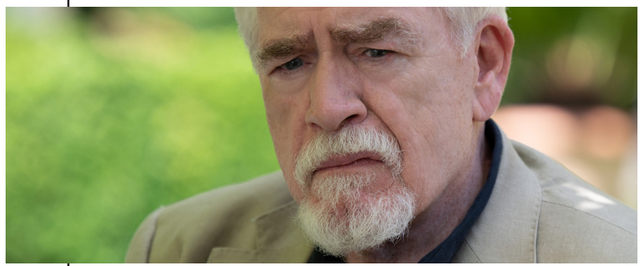
which barely had walls and seemed to be falling apart. Another parallel worth noticing is that Dan dated both Blair and Serena who were best friends similarly to how Otto dated both Julien and Zoya, who were considered very close and half-sisters.

Differently, the new show draws much more attention to the adults. Both the teachers and parents face crises of their own. For example, Zoya's father and one of the teachers have a slow-burning romantic relationship creating tension between him and the school. The original show had a teenager running the Gossip Girl page and a character who aged and matured along with the other protagonists. In the reboot, the gossip girl page is run by teachers which in my opinion didn't really sit right. The whole idea behind starting the account stemmed from teaching the students a lesson but instead turned into a fight for power and leadership. The dedication and curiosity these adults had for minors' personal lives seemed concerning.

In my opinion, apart from the clever parallels, the show overall didn't achieve its potential. The adult characters seemed boring and drew attention away from the teenagers. The show also did not capture the same old-school, "preppy", and glamorous vibe the original had. The way the characters conversed seemed forced rather than natural. They didn't sound like teenagers and it was obvious. It was upsetting to watch the show and be let down after the advertising and suspension build-up. Overall, the reboot didn't capture the same aesthetic and felt ingenuine. Regardless, the show is expected to return for season 2 in September 2022 so brace yourselves for a whole new year of drama and overhype for the Gossip girl reboot.

SUCCESSION

By Eliza Becker



The plot and drama of the HBO original TV series, Succession, is enough to keep viewers entertained, but what truly makes the show fascinating is the complex and horrifyingly cruel relationships between members of the Roy family, the main characters of the show. Succession is far from just another streaming platform's original series full of shallow drama. It has some of the best acting in modern television, but the performances of renowned actor Brian Cox, as patriarch Logan Roy, are especially outstanding. Cox is able to convey a range of Logan's characteristics from his explosive temper to his gentle manipulation to his silent brooding. Season 3 of Succession, which HBO released at the end of 2021, maintains the themes of cruelty, betrayal, and complex relationships from the past two seasons, without repeating plot points from the first two seasons.

Brilliantly, the viewers of Succession are almost never rooting for any particular character because they are each awful people in their own way; each of them either deserve failure or are bound to it. But at the start of season 3, I was actually rooting for Kendall. In the season 2 finale, he had finally done the right thing by standing up to and betraying his father, and I wanted him to defeat Logan by being the nobler man. But Kendall's previous character development deteriorates throughout season 3. He continuously fails at defeating his father due to ego and incompetency and has absolutely no support to help him cope with his depression and trauma. Kendall's character development diversion was crucial to season 3 as it further hooks viewers. The intricate psychology of Kendall Roy is arguably the most captivating part of Succession.

The biggest payoff from Season 3 is the three core Roy siblings' character development, which culminated in an unprecedented move to unite against their father. One of the intrigues of the show is how the writers weave each character's individual story and motivation. narrative enabled them to reach that point.

Throughout the season Roman Roy (Kieran Culkin) finally begins proving himself to be a competent businessman. In the end, he is competent enough to set up a deal with a business rival and then recognize that the deal will fall through. But more importantly, he finally realizes that he can never trust his father. When his father fights back, Roman doesn't back down like he did in season 1, instead, he stands his ground which shows his increased maturity and love for his siblings.

Kendall finally realizes that he can't hold onto his horrible secret anymore, and he can no longer go through life without anyone to support him. After he chooses his siblings to be by his side by confessing the secret to his siblings and he remains by their side in their attack against their father, despite his saying earlier in the episode that he didn't want anything to do with the family business anymore.

In my opinion, of the four siblings, Shiv (Sarah Snook) is the most selfish. She learned that Logan can never be trusted in season 2, and she knows her brothers are incompetent. Throughout all three seasons, Shiv does anything she can to obtain power within the company, including screwing over her brothers and even her own husband. In season 3's finale, she leads the coup against her father, which fails because her husband betrays her. I see these two events as indicative of Shiv's negative character development throughout the three seasons.

In addition to the Roy siblings, another character who has huge development throughout the series in a more subtle way is Shiv's husband, Tom Wamsgams (Matthew Mcfayden). Tom is more rational and calculating than the Roy siblings, and he doesn't come from a wealthy background. In all the fights within the Roy family, Tom avoids interfering at all costs and stays neutral up until the last second. Although he remained loyal to Shiv for the last three seasons, he finally betrays her, and follows Logan's footsteps of disloyalty to family members. Tom finally chose himself over his wife, and I'm curious to see if he'll be rewarded or punished—continue to parallel Logan or contrast him—in season four.

Although the season 3 finale wasn't as big of a cliffhanger as the previous two finales, it still masterfully sets up the next season. Logan Roy's decision to sell the company doesn't immediately screw over the kids, but rather sets up a season's worth of exciting content. While I'm not craving to see the very first episode of season 4, I cannot wait to see how the entire season 4 will play out. Now that Logan's three children are finally all teamed up against him, I think it's possible that Logan may be permanently overthrown, and perhaps season 4 will be the last one.

In so many ways I hate the three Roy siblings and want them to learn their lesson for being so arrogant, spoiled, and cruel, but at the same time I want to see them succeed. Succession has blurred the lines between the classic terms of "protagonist" and "antagonist." Do I want the kids to overthrow Logan? Do I want Logan to show them their place for good? Do I want everyone to lose? I don't know. But after season 3 of Succession, I desperately want to see how the Roy family war will end.

euphoria and fashion

By Tali Chudnoff

Euphoria is one of the most talked-about shows on television right now - and it has been since 2019. The show delves into the minds of teenagers who strive to find their place in today's society. The first season of Euphoria introduces the audience to Rue Bennett (Zendaya), a drug addict who is fresh out of rehab, and follows her and her high school peers through their experiences and struggles with sexuality, drugs, identity, relationships, and trauma. Rue's self-destructive behaviors deepen as the series progresses, resulting in an intentionally grungy yet casual style. This is only one example of how Heidi Bivens, the sensationalized series' head costume designer, uses her outfit selections to create a story.

Rue narrates the inner workings of her companions' thoughts and life throughout the first season, and director Sam Levinson pays special attention to the characters' development. Instead of just using Rue's narration to describe how characters feel, Euphoria also utilizes some non-conventional methods of storytelling. Because Euphoria is based on the idea of "emotional realism," characters' emotions and behaviors are expanded or even dramatized through visual aspects. One of these techniques is storytelling through fashion. Euphoria's costume designer Heidi Bivens reflects each character's journey and emotional state through their clothing. There are clear differences in each character's wardrobe from season one to season two, demonstrating their unique story progression.

The two main characters of this season were ex-best friends Cassie Howard (Sydney Sweeney) and Maddy Perez (Alexa Demie), who went through major style changes throughout the series, especially in season two. Maddy and her ex-boyfriend Nate Jacobs had a toxic and abusive on-again, off-again relationship before Cassie interfered in their relationship. In the season 2 premiere, newly single Cassie and Nate end up together when he gives her a ride to a party, after running into each other at a gas station. After these events, we see drastic changes in both characters' styles - likely as a reaction to love interest Nate being either in or out of the teenagers' lives.

The fact that Maddy Perez is Euphoria's "It girl" is undeniable and her outfits are aligned with her confident nature. As a result, it's easy to forget exactly how much Maddy has been through in her life. Her clothing serves as a shield against her trauma as well as the things she is unable to control, such as her connection with Nate. In season one, Maddy isn't on a mission to find herself like her counterparts. Like Rue said, "Maddy knew who she was from a very early age." So even though Maddy's friends went through fashion transformations as a reflection of their growth, Maddy's core style is relatively consistent throughout the series. Her wardrobe consists of shoulder bags, mini skirts, crop tops, bodycon dresses and her famous matching sets. Despite this relative consistency, there were many times in season one where Maddy either doubted or changed her style while with Nate because of the "babydoll" ideal that Nate set for her.

Maddy's outfits have seen a significant transformation in the second season. This time around, she is experimenting with darker and more mature silhouettes without abandoning some of her signature colors, cutouts, and 2000s inspiration. An outfit that exemplifies this is her custom New Year's Eve dress. Maddy's introductory outfit this season is a black mini dress with cutouts and thigh-high rhinestone heels. Maddy puts on a tough persona by wearing all black in this outfit. Black as a color symbolizes healing and protection, and accessories like her Mugler-inspired nails symbolize yin and yang. Maddy is trying to find balance in her life after the ending of her relationship. Maddy's outfits have been characterized by her level of confidence throughout the series, and that confidence was often shut down by Nate who tells her that she doesn't dress "like a person." At the carnival in season one, Maddy wears a purple matching set showing a lot of skin, and Nate doesn't at all approve of it, even physically abusing her for seemingly making him look bad. In season two, however, Maddy shows Nate that he doesn't control her or her confidence anymore, and wears the mini dress, something she couldn't do with Nate.

Season two also sees Cassie's attire play a major role in the season's plot. Cassie's looks are typically based on her current love interest and lack any sort of personal style. However, for Cassie, her frequent style changes represent her losing the progress she made forming an identity and being more independent at the end of season one. Cassie tries on outfit after outfit to attract Nate Jacobs, and her experimental outfits look bolder than her usual simple style while still somewhat sticking to her innocent light pink and blue color palette that she uses to offset her reputation. Cassie's viral "Country Music Star" outfit is her most outrageous attempt. Nate is attracted to the look of a girly girl, and Cassie's southern costume is an overdone effort to fulfill Nates' feminine and homely fantasy. Cassie's defined color palette and presentation already highlight her innocence. Cassie knows she can exploit this aspect of her identity and appearance to her advantage. But after all of the days spent waking up at 4 AM to fulfill Nate's ideals, the only time Cassie gets Nate to even glance at her is when she wears an outfit almost identical to Maddy's. As viewers, we don't know Cassie outside of her desire for male attention. Her outfits are a mere reflection of her struggles with her self-worth and misogyny.

In the last episodes of the season, we see all of Cassie's desperate efforts to make Nate love her finally pay off. Nate and Cassie are dating publicly, and to honor this moment, Cassie once again mimics Maddy's iconic style to fit with Nate even better. She wears a pink crochet crop top and shorts matching set with pink heels, straightens her usual wavy hair, and recreates some of Maddy's extravagant makeup. Even Maddy can admit that "she certainly looks the part." Even though Cassie tries her best to dress like Maddy, her efforts honestly all somewhat fail, as she either can't get Nate's attention, or wears something that Maddy finds repulsive.

> "Even though Euphoria characters have been known for their aesthetic styles, like how Maddy's I.Am.Gia set became one of the most coveted outfits and costumes of 2019, the actual symbolism of what the characters wear is often disappointingly overlooked by many viewers.

Costume Designer **Heidi Bivens**

Richard, **(Will Smith)** Venus **(Saniyya Sidney)**, and Serena **(Demi Singleton)** Williams practice on the courts

NOMINATED FOR 6 OSCARS, INCLUDING BEST PICTURE, ORIGINAL SCREENPLAY, AND LEAD ACTOR

King Richard

By Suzette Sheft

King Richard is a Warner Bros. picture based on the true story of Serena and Venus Williams (Demi Singleton, Saniyya Sidney). The film follows the journey of the sisters through the eyes of Richard Williams (Will Smith), their overbearing father determined to make a better life for their family. Utilizing somewhat unconventional, yet effective tactics, Richard moves his family from Compton, California to Orlando, Florida where his daughters train under world-famous tennis coach Rick Macci. King Richard is a heart-warming film that demonstrates the power of family, perseverance, and faith in achieving the unachievable.

Richard grew up in Louisiana and experienced intense racism from a very young age. One of the strongest storylines of this film was how Richard navigated the oppressive system and thereafter managed to shelter his daughters from it. In his pursuit of giving his children a chance at a life he had never had access to, Richard crafted a now famous 85-page plan to guide his daughters in reaching their full potential both on and off the tennis court.

In focusing on Richard Williams, King Richard is able to shift the public perception of Richard Williams from a villain to a kind-hearted man. However, I wish the film had further developed the character of Oracene Price (Aunjanue Ellis), the girls' mother, who was instrumental in the training of the girls. The movie shows Richard taking credit for the majority of the girls' success although Oracene is clearly crucial as well. One example is Serena's serve; Richard claims responsibility for her killer serve, when in reality it was Oracene who had fixed – and thus created – the famous serve of Serena Williams.

Additionally, I thought the movie was exceptional in depicting the emotions of the girls through close up candid shots. One glaring example of this is when the audience witnesses the stress on Venus' face as she plays her first competitive match against the number one ranked women's tennis player in the world. In this scene, the opponent uses mind games to upset Venus because Venus is winning. Tensions high, the close-up shots made the audience feel for Venus and feel invested in the match unfolding on their screen.

Overall, I would definitely recommend this movie. Visually appealing and cinematographically intentional, this movie truly moved me. Furthermore, its message makes it a must see, inspiring the audience as it so clearly highlights how if you really put your mind to something, you can do anything.

NOMINATED FOR 4 OSCARS, INCLUDING BEST PICTURE, INTERNATIONAL FEATURE, AND DIRECTOR

Drive My Car

By Liv Dwyer

Drive My Car (2021), directed by Ryusuke Hamaguchi, follows Yūsuke Kafuku (Hidetoshi Nishijima), a recent widower, as he directs a multilingual production of Uncle Vanya. Due to their policy, the theater company gives Yūsuke a driver to bring him to and from rehearsal. The driver is a young woman named Misaki (Tōko Miura), and the film largely focuses on their growing relationship. With excellent performances, beautiful cinematography, and a brilliant script that balances complex discussions of grief with a seemingly simple story, Drive My Car is one of the best films to be released last year.

Despite its straightforward premise, Drive My Car is a complicated tale, weaving seemingly separate threads together before bringing them all in at the end. Throughout the film, little pieces of information are subtly revealed that recontextualize Yūsuke's relationship with his wife and Misaki's complicated relationship with her mother. Despite the long runtime, this writing technique makes each scene feel impactful and draws you further into the film's narrative. The characters are also excellently written. While Yūsuke and Misaki are extremely closed-off characters in the beginning of the film, as the plot progresses they slowly begin to open up. This progression feels earned and satisfying when they both finally open up and help each other with the losses they've each experienced. The actor's performances really add to the writing by allowing the audience to see each character's emotional walls fall down through the way they deliver their lines and pull off different expressions. Despite the film's focus being on Yūsuke and Misaki, there is a large cast of characters made up of the actors in Uncle Vanya. The play's actors are multiethnic, featuring performers from Japan, Korea, and China. They each speak their own language and despite what should be a language barrier, we see a group of people come together to put on an amazing production. Even though we don't learn very much about them, the actors have a chemistry that grows throughout the film as they spend more time together, which gives weight to the decisions Yūsuke makes at the end of the filmin a way that wouldn't feel real if the audience didn't care about the actors. The closest thing that this movie has to a score is the sound of a car running. Rather than let music influence the audience's emotions, Hamaguchi allows the sounds of the scene to immerse the viewer. The cinematography only adds to this effect, allowing the viewers to feel like they're in the car during the film's most important scenes. The film's colors feel very distinct and make every shot feel unique. Overall, Drive My Car has one of the best screenplays written last year, and its technical brilliance only heightens the already excellent script.

Will Smith and Star Culture

By Nathaniel Garelik

To those who couldn't believe it when actor Will Smith assaulted fellow celebrity Chris Rock on stage after Chris delivered a seemingly inappropriate joke about his wife's hair loss, this event is not isolated. In recent years there have actually been a wide range of reports in which people were harmed either physically or verbally by celebrities. While every corner of the internet continues to focus on this act of assault, with the media constantly updating the story with new details or opinions to keep ur relevant, it is essential to point out what this incident tells us about modern Hollywood. In today's world, stars are often revered as more noteworthy than everyday people. It has come to the point where it seems the whole world focuses its attention on this small group of individuals. Celebrity bus tours led by TMZ, where people pay to spend two hours driving through LA with the hopes of spotting a celebrity, are a perfect example of the pedestal on which these people are placed. The unbelievable importance these celebrities are assigned changes how some of them might act towards other people. While the life of a star may seem nice on pen and paper, it's clear they are granted no privacy in their lives.

The most recent example of this arrogance brought on by star culture is the Oscars meltdown involving beloved actor Will Smith, squared up against famous comedian Chris Rock. While everyone has undoubtedly heard of the drama, too few people focus on what it might imply about the idea of star culture. For example, many philosophical concepts, like Socratic ethics, explain a connection between wealth and arrogance. In Plato's Meno, man, known as meno, possesses arrogant qualities when in possession of wealth and power. It is concepts such as this one that help explain the odd behavior exhibited by many stars today. Celebrities like Will Smith are placed on a pedestal above others which creates the illusion suggesting they are better than others. This belief, coupled with the power and wealth they possess from their stardom, instills a wild fantasy in which many celebrities feel above the law. Philosopher Terry Price explains this as "exception-making," where celebrities face very few ramifications for their actions due to the influence that their power and wealth have over others. Hence, star culture is riddled with behavior such as casually walking up to a fellow respected celebrity and feeling like you have the right to assault them on live television.

The incident at the 2022 Oscars wasn't even the first time Will Smith hit another celebrity. In 2012 celebrity prankster journalist Vitalii Sediuk jokingly gave Will Smith a European welcome on the red carpet premiere for Men in Black III by kissing him on the cheek. Reports indicate, and video footage confirms, that Will Smith then pushed Sediuk back from this embrace and delivered a not so well deserved backhand slap across the face. While it's disputed whether or not what Sediuk did was right, his growing up in Ukraine, where a hug and a kiss are standard welcome gestures, indicates that he meant no harm. However, it is debatable whether Smith is in the right or the wrong concerning this offense because he's one of the biggest stars of the 21st century. However, this being his second instance in which he slapped someone unjustly, does provide conclusive evidence and validity to the philosophical ideas of both Plato and Terry Price: that arrogance and a lack of consideration for consequences is tied to money and fame.

Not all examples of the problems with star culture are caused by Will Smith on the red carpet, as there are many instances in which other celebrities have gone too far with fans. Justin Beiber once denied fans an autograph while cursing them out, and then, when confronted and an altercation arose, Bieber had to be restrained to the floor by the denied fan. This fan has since received death threats and lost his job by the hands of Bieber's loyal fans. Singer Afroman reportedly punched a female fan in the head because she wanted to dance with him on stage. The same fan was left so hurt by the incident that she had to get jaw surgery. The list goes on and on and continues to grow as more instances of celebrity altercations with fans occur. But what does this mean for star culture?

While it's understood that stars are constantly berated by paparazzi and fans willing to go to insane lengths to interact with them, it still doesn't exempt physical or verbal abuse caused by celebrity entitlement and superiority complex. The fame and wealth that define celebrities' daily lives feed into several philosophical concepts, driving them into arrogance and thinking they are above the law, ultimately causing physical harm to others. The list of examples, such as those presented above, are parts of the more significant problem of the toxicity that star culture brings to Hollywood and the problem born from celebrities being treated differently than other people.

What Makes an Oscar-Worthy Movie?

By Sam Perlman

This year there was a surprising amount of chatter surrounding how exceptional this year's nominees for the Best Picture award were. With films like West Side Story and King Richard making it onto the list of nominees, discussions arose around the caliber of the year's best film nominations.

When you think of Oscar nominated films, you think of movies that will inevitably go down as some of the best of all time. Think back to just two years ago at the 2020 Oscars. Among the best picture nominees at the 92nd Academy Awards were Ford v Ferrari, Once Upon A Time In Hollywood, The Irishman, 1917, Joker, and Parasite. Although these are just six of the nine total nominations that year, my friends and I saw all of them, and each of them moved us in a significant and unique way. This year, I've only seen 1 of the 10 films nominated for best picture; and I'm not alone. From what I gather from the experiences of those around me, many people have not seen this year's best picture nominees. Some may say it is due to the recovering film industry in the post-COVID world, still struggling to recapture its audience, but I think it is because the quality of films being released is not up to par with those of past years.

For instance, in previous years there have been at least three films that were all worthy of the Best Picture award. In 1990, Ghost, Goodfellas, Godfather III, and Dances with Wolves were all in the running, all exceptional films that easily could have won the award. In 1994, Forrest Gump, The Shawshank Redemption, and Pulp Fiction were all nominated. Only one could win but there were equally valid reasons for why the others could have or should have. In 2009, Avatar, The Hurt Locker, Inglourious Basterds, and The Blind Side were all nominated, in a similar, ultra-competitive situation. While this year's nominees for best picture were impressive movies, when compared to the nominees of past years they seem lackluster. In past years there could be multiple nominees that would go down as some of the best films of all time. This year's films, however, do not seem to be of that caliber.

The fact that there was talk of Spiderman: No Way Home being a valid potential nominee for Best Picture, says something about the films that were nominated in its place. While I loved the newest Spiderman movie, superhero movies are generally fun, well-done, action-packed, and catered to a specific audience. Best Picture nominees are generally deep, moving, aesthetically impressive, and universally understood. This is to say that superhero movies are generally understood to not be Oscar winning best films. Thus, the fact that this year's nominated films were so unimpressive to people that the public had the thought of a Spiderman movie being a better, more moving, more impactful, and overall impressive film, speaks to the lacking best-picture-ness of this year's nominees.

This trend may point towards two potential issues. The first is that films are decreasing in their quality, zest, achievement, and depth that make them Oscar-worthy. The other possibility is that movie-watchers are experiencing a shift in what they look for in a movie.

To address the first of these issues, I do not believe that films are decreasing in their quality. I do, however, think that this year was an overall weaker year for Hollywood. Especially with the havoc that COVID has wreaked on the movie industry, this is excusable. It is a tall order to ask for multiple new "greatest movies of all time" every single year, especially in a year in which people are hesitant to even go out to a movie theater. That being said, it is a bummer nonetheless for avid movie watchers to be stuck in a cinematic depression of sorts.

The second issue is more concerning. If movie-watchers' priorities in what makes a "good film" shifts, this may lead to a rift between the academy and the audience. It is possible that the underwhelming enthusiasm surrounding this year's Best Picture nominees is a result of the academy falling out of touch with the people. It could be that movie-watchers genuinely think that Spiderman: No Way Home was among the best movies of 2021, in which case it would be in the best interest of the academy to hear that out.

Although this may have simply been an off year for the cinemas as directors, producers, writers, and actors rediscover their way as the pandemic fades, there could be some deeper issues beneath the surface. Is the academy out of touch with the audience? Are film-writers and directors overall worse than they were a few decades ago? Should superhero movies be seriously considered as best picture candidates? I do not know the answers to these questions, but I do think these are important ideas for movie-watchers to keep in mind over the next handful of years, and certainly at the next few Oscars.

Why are There So Many Video Game Movies Now?

By Leonard Lane

This February, Uncharted released in theaters to underwhelming reviews from critics. Some may not know, but the film is based on a video game of the same name developed in 2007 by the company Naughty Dog and published by Sony Interactive Entertainment. Despite hosting a 40% on Rotten Tomatoes, the star studded film has grossed a respectable $226 million in the box office. The success of the production was a surprising win for Sony, and another win in terms of video game movies. Although Uncharted is certainly not the first movie of its kind, it certainly marks a stepping stone in the future of video game movies and TV shows as a whole.

Hollywood has realized the general loss of interest in film over the past few years, and, in response, they want to reinvigorate people's desire to see movies. To accomplish this goal, they use characters and plots from well-known video games in hopes to entice the ever growing gaming audience to go see the movie.

As video games movies are proving themselves to be very lucrative, more and more companies are starting to consider making these types of films. In the 2010's alone, titles such as Hitman: Agent 47, Assassin's Creed, Warcraft, The Angry Birds Movie, and The Witcher were produced and published by major production studios like Netflix and Columbia Pictures Animation. Video game movies have existed since the 80's and 90's, but they are becoming much more common, especially in the past five years. While movie studios have relied on books and comics as sources of inspiration for decades, there now seems to be a shift to video games adaptations to re-innovate the film industry.

One of the biggest successes, besides Uncharted, is Arcane, the TV show created by Netflix based on League of Legends, an extremely popular real-time strategy game. Not only was the show fairly popular, but critics admired it. Netflix put time and effort into making Arcane a critical success and a deviation from the norm of forgettable or laughably terrible video game movies. Arcane was one of the most watched TV shows on Netflix in November, showing just how large of an audience it was capable of reaching.

Not only have companies recognized the potential video game movies have, but they also have realized the difference in profits between the two industries. In 2021, the Nasdaq Composite, an index of some of the largest corporations in America, stated that the total revenue from video games surpasses both the movie and music industry combined. It's possible that Hollywood has realized that movies are not as popular as they used to be, and only culture-shocking films can really make enough revenue to match the video game industry. Gen Z, specifically, has played a major role in this shift from passively watching movies to actively gaming with their friends online. The rise in video game movies clearly represents the film industries' attempts to captivate younger audiences while making significant profits.

Aside from major blockbusters such as The Batman and Spider-Man: No Way Home, theaters have generally been less crowded and fading from popularity. The pandemic has effectively catalyzed the speed at which theaters are fading from mainstream culture. Many movie theaters closed for the bulk of the pandemic, and some remain closed today, discouraging many viewers from returning to the cinema. Even the turnover time from when a movie comes out in theaters to when it is released digitally is shortening. Movie-goers can probably see the most anticipated movies of the year on pay-per-view just a few months following their release in theaters. The number of video game movies is only expected to increase, and with recent successes, it has the chance to revitalize captivation in the film industry as a whole.