

Spring Styles

Scott Convery | Editor-in-Chief

Hayden
Hanna
senior

Vintage
Silver Eagle
Necklace

BROCKHAMPTON
Iridescence
T-Shirt

Thrifted
Beige Patterend
Pants

Doc Martens
1460 Black Boots

Forever 21
White Turtleneck
Sweater

ASOS
Pink Floral
Dress

Emi
Thomas
senior

Doc Martens
1460 White Boots

best of coffee

Shera Tanvir | Assistant Editor



Edison Coffee Co.

Edison Coffee was overpriced compared to its competitors. Their most popular drink, the Fifth, was an aged vanilla latte sweetened with local honey. The flavor combination was executed well, but it was expensive at \$4.80 for 12 ounces.

- Friendly staff
- Good variety of drinks
- Overpriced



151 Coffee

151 Coffee had a questionable atmosphere, as they had loud EDM music playing from their speakers. Disregarding their awful music choices, their coffee was reasonably priced. Their most popular drink is the 151 Caramel Macchiato, which isn't anything special. However, it got the job done. Also, 151 is close to the school, making coffee runs convenient.

- Friendly staff
- Good menu variety
- Reasonable price
- No seating area



Sukoon

Sukoon is a family owned business. The focus of their store is to serve coffee made from sustainably-sourced organic coffee beans. Their most popular drink is a caramel latte, which is a bit basic. Fortunately, it was a solid drink. It had a good coffee to ice ratio and the organic taste was there.

- Friendly staff
- Reasonable price
- Organic coffee
- Limited menu variety



Java City

Java City is the most convenient but worst overall coffee shop. Located in the cafeteria, Java City is the most efficient way for students to get their caffeine fix. However, for the price, it isn't worth it. Their most popular drink is an iced white chocolate mocha. The drink is basically water and sugar mixed together with a hint of coffee. It's nearly \$4 for a small cup of mediocre coffee.

- Friendly staff
- Overpriced
- Too much ice
- Limited drink variety

albums at a glance

Circles - Mac Miller



Modus Vivendi - 070 Shake



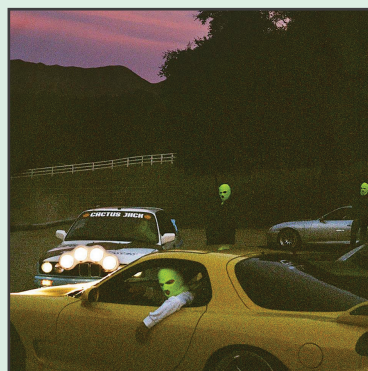
Music To Be Murdered By - Eminem



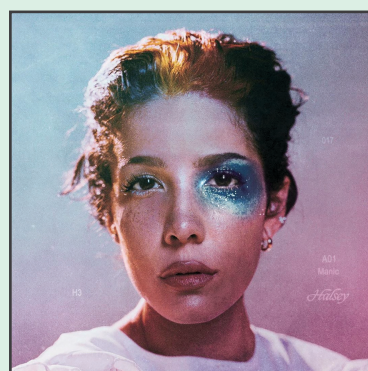
Have We Met - Destroyer



Jackboys - Travis Scott



Manic - Halsey



The Slow Rush Marks a New Era for Tame Impala

Shera Tanvir | Staff Writer



Kevin Parker, also known as Tame Impala, released his first studio album in five years, *The Slow Rush*, on February 14, 2020. It follows the release of "Borderline" last year, which serves as the first single from the album. Parker delivers an exhilarating record that moves away from the eclectic guitar elements of his earlier works and basks in a newfound musical maturity.

The album's opening track, "One More Year," sets up a euphoric energy for the whole piece. The melancholy is masked by synth wave beats, diverging from the funk rock base of Parker's earlier works. The song establishes that the band is moving forward musically while noting a fear of change. This fear could pertain to the psychedelic rock to synth pop transition or Parker's marriage last year. "One More Year" establishes the new Tame Impala five and a half minutes into the album.

"Borderline" is different on the album than when it first came out as a single. The new version has more synth, but still retains the original aspects that made the song so popular when it first came out. "Posthumous Forgiveness," which also came out prior to the album's release, noticeably showcases two different sides of Parker's musical vision. The first half reminisces his earlier albums, revolving around a strong baseline and funk roots. The second half contrasts

with this energy by incorporating more today's pop music. This was one of the most emotional tracks on the record, featuring Parker expressing his estranged relationship with his deceased father.

The passage of time is a central theme in the album. *The Slow Rush* embodies how time is constantly in motion. "One More Year" focuses on the constraints of passing time. Parker sings about living life with-



out worrying about time. He is also apprehensive about his marriage, as having his entire life mapped out is unfamiliar for him. "Is It True" echoes Parker's anxiety about commitment and his ability to love one person forever. It's a personal song that shows his vulnerable side, allowing the listener to connect to the lyrics in an intimate manner. "Lost in Yesterday" and "Tomorrow's Dust" revolve around the effects of nostalgia. Parker questions if it is healthy to live in the past. He expresses that time is short lived and it's important to move on. Death is one of the most terrifying effects of time, but it's the focus of "Posthumous Forgiveness." Parker copes with the inevitable end of time with this track, solidifying his take on the passage of time.

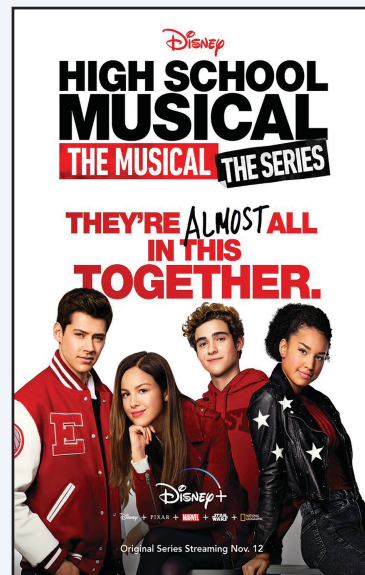
The Slow Rush is Tame Impala's

most cohesive album to date. Parker transforms beliefs, grudges and insecurities into a dynamic collection of songs that evoke thought. His meticulous tendencies allowed him to create such a thoughtful album. Musically, the entire album deviates from the band's psychedelic rock roots towards a synth pop direction, but still hones in on their core. Parker pushes his music into new areas, but still focuses on the classic

Tame Impala aspects of electronic inflections. From the first few notes of the album, it's obvious that it needs to be listened to in full. *The Slow Rush*

is unlike anything else in the music world today. Tame Impala continues to defy genre barriers and produce an all around musically cohesive album.

television at a glance



YOU Continues With a Compelling Season After Moving to Netflix

Shera Tanvir | Staff Writer



Netflix Original *You* initially gained its popularity on Lifetime by daring the audience to root for the show's conventionally attractive, sadistic protagonist with serial killer tendencies, Joe Goldberg. The show deconstructs rom com tropes to illuminate his chilling warmth and friendliness. Many fans were apprehensive for the second season, as the shift from a successful cable company to a streaming giant had the potential to take away the show's addictive tone. In Season 2, Joe, who goes by "Will Bettelheim" now, finds himself seeking a new life in California. Despite being desperate to avoid falling back into the same patterns as his life in New York, he subverts the established expectations of the people in his new love interest, Love's, orbit. Unlike Beck in Season 1, Love's characterization contributes to the season's success. Beck was written as a blank character who was constantly searching for and questioning what she wanted. She was extremely predictable and uninteresting. Love, on the other hand, was the opposite. She is fully developed and straightforward, which is refreshing after an entire season of Beck's dependency on Joe. Love doesn't need to be saved by anyone, despite Joe's instincts. This new dynamic along with the new setting puts his confidence in crisis and broke him down in ways the first season could not.

As the story progresses and the audience grows accustomed to Joe and Love's relationship, it becomes easier to digest the terrible things he does, like kidnapping, murdering and gaslighting. Joe was never properly diagnosed with a specific mental illness in the show, even when there was an opportunity to do so in the first season with Dr. Nicky. This was one of the smartest things the writers have done with



the show, as diagnosing him would imply that his character could be fixed. Season 2 goes deeper into Joe's history, explaining what made him who he is. It digs into the roots of his savior complex and family issues before he landed in the foster system and ended up getting taken in by the abusive Mr. Mooney. While this information was vital, it doesn't serve as an excuse for Joe's crimes.. Most of it is told through flashbacks throughout the season. It was the most extraneous part of the show.

Voiceovers in television seems like a lazy way to aid character development in most cases. However, Joe's monologue in *You* makes the show addictive. It takes the audience deeper into his denial, delusions and justification for his crimes. Joe's relentless stream

of consciousness expands on the severity of his mental issues and monstrosity. His velvety narrations are scary in how they can easily tip the audience into seeing things his way. Joe's the worst kind of misogynist imaginable, one that thinks of themselves as a savior and wants to go back to the age of chivalry. Yet, the audience loves Joe. This shows how powerful gaslighting can be. Joe manipulated the audience without directly interacting with them.

The brilliance of *You* rests in the writers' take on the deception of likability. Joe is a terrible person who does terrible things, yet we can't get enough of his compelling character. Season 2 explores his emotional intelligence and how it makes him a dangerous manipulator. In the first season, Joe took on more of an antihero role. He stepped up his game in the second season and became a villain.