

“The Girl on the Train” release met with mixed reviews

Book-to-screen adaptation on track for some, derails for other viewers

by Helen Fagan

If you’re searching for a thrill, a little romance, and a borderline disturbing plot, look no further than “The Girl on the Train.”

The film is based on Paula Hawkins’s popular novel that won the 2015 Goodreads Choice award in the Mystery & Thriller category.

The movie follows the life of Rachel Watson, an alcoholic who continues to stalk her divorced husband, Tom (Justin Theroux), his new wife, and young child. Rachel, played by Emily Blunt, also becomes interested in Tom’s neighbors Megan and Scott Hipwell, (Haley Bennett and Luke Evans, respectively).

Rachel watches the two couples from the train every day on her morning commute. When Megan goes missing, Rachel becomes a prime suspect due to her bizarre behavior in the aftermath of her divorce.

The lives of Tom & his family, Megan, Scott and Rachel become increasingly intertwined as authorities try to piece together the circumstances of Megan’s

disappearance.

The film scored high-profile actors. Emily Blunt is well-known for her role in “The Devil Wears Prada.” Lisa Kudrow, remembered for her role as Phoebe Buffay on “Friends,” plays Tom’s boss’s wife, Martha.

Haley Bennett, who portrays Megan Hipwell, is an experienced but lesser-known actress. Though Bennett has acted in many small films, her role in “The Girl on the Train” is her first major role in a major motion picture.

Despite the names, the movie was a bust to many. Rotten Tomatoes gave the film a mere 5.4/10 rating. The critics said, “Emily Blunt’s outstanding performance isn’t enough to keep “The Girl on the Train” from sliding sluggishly into exploitative melodrama.”

Though the acting was notable, it was not enough to captivate audiences.

The book, released in 2015, gained stellar praise after its release. Amazon reviews give the novel 4/5 stars, and Goodreads and Barnes and Noble give similar reviews of 3.9/5 stars.

The book was praised for its intensity and suspense, with many readers unable to put it down. The unreliability of Rachel as the narrator provided an intriguing aspect to the book that kept readers entranced as they were continually forced to ask themselves, after hearing every

detail, “What she said—is it true?”.

Due to the hype of the novel, the public had high expectations for the movie adaptation. Movie rights to the novel were bought by Dreamworks Pictures in 2014, before the novel was even released.

The action-packed drama of the book radiated the idea that Hawkins’s novel was written with the hope of clinching a movie deal—not necessarily to advance the field of literature.

The film was expected to gross a similar amount in its opening weekend to “Gone Girl,” a film released in 2014, adapted from a mystery-thriller novel that shares a similarly suspenseful and intriguing plot.

“The Girl on the Train” did not receive the widely-positive reception that “Gone Girl” did.

The film grossed \$13 million less than “Gone Girl” on opening weekend, bringing in \$24.5 million. Critics explain “Gone Girl’s” success could be due to its more star-studded cast. Big names such as Ben Affleck and Neil Patrick Harris starred in the blockbuster.

The movie attempted to stay as close to the plot of the book as possible, making sure all twists found in the novel were incorporated into the movie. But “The Girl on the Train” is a dense, 395 page novel.

Because the film was focused so heavily on running through the



Emily Blunt stars in movie that disappointed box office predictions | Google

timeline of the book, deep character development and intense cinematic elements were sacrificed. Instead of elevating the book into a more dramatic and compelling version like movie adaptations should, “The Girl on the Train” simply turned into a retelling of the novel.

For this reason, the film received more positive audience reviews than ones from critics. Lovers of “The Girl on the Train” novel got exactly what they wanted—the movie

screen played out exactly what their imaginations saw while reading the book. But for movie-goers who hadn’t read the novel, the lack of focus on the nuances of each character made the movie seem uninteresting and did not live up to its uber-suspenseful, edge-of-your-seat expectations.

“The Girl on the Train” was an average book-to-film adaptation. It satisfied novel readers who viewed the film, but fell short in enthralling a new audience.

10 Questions with Trevious

Trevious answers questions, keeps identity anonymous

by Jessi Zook

This past week, I had the opportunity to sit down with the one and only Trevious Maximus.

The acclaimed school mascot answered a few questions that have no doubt been on all of our minds. While it’s imperative to keep Trevious’ true identity a secret, these ten questions might give you a few hints as to which student has taken on the responsibility this year.

Jessi Zook: Why did you choose to be the mascot?

Trevious Maximus: I chose to be mascot because I have an insane amount of school spirit and I’ve always wanted to be my high school’s mascot. When I was a little kid at New Trier football games, I would only pay attention to the mascot.

JZ: What’s the process like to become a mascot?

TM: The process is pretty straight forward. The mascot from the pervious year finds someone that they think would be “worthy” enough to be the mascot and they pass down the mantel to the person they choose. There’s also an application process through Student Activities.

JZ: How does your personality influence the persona of Trevious Maximus?

TM: I try not to let my personality influence the actions of the Trevious because I try to act the way I think a trevian would. I act like a trevian every time I stand on the sideline or when I try to pump up the crowd. Even the way I walk changes when I put the costume on.

JZ: What’s the best part of the job?

TM: The best part of the job is when

I see students in the student section mimicking my actions. I also love when little kids line the stands to get high fives.

JZ: What’s the worst part of the job?

TM: The worst part of the job is the costume. It’s extremely hot and there’s no way to cool down because I can’t take off my mask.

JZ: Why do you choose to remain anonymous?

TM: When people look at Trevious they shouldn’t think of the person in the costume, they should think about Trevious as a person. I think it’s funny watching people try to guess who it is.

JZ: Who, if anyone, have you revealed your identity to?

TM: The only people who know are my closest friends and my parents. My sister found out when I left the head on my bed and she walked in to get something.

JZ: What are your responsibilities as school mascot?

TM: My responsibilities as Trevious are to be at every game and entertain the crowd by dancing and reacting to plays and touchdowns. I also walk around the school occasionally and high five students. I have to be a physical representation of school spirit and I take it very seriously.

JZ: How does Trevious influence the atmosphere of New Trier sporting events?

TM: Trevious is there to help pump up the crowd and get them excited for games. I’m also there as a form of entertainment for kids and students.

JZ: Can you tell us anything about yourself personally?

TM: I am a senior and my favorite class is humanities. I enjoy long walks on the beach and getting caught in the rain.

New year brings big changes to WNTH

WNTH replaces citrus sale fundraiser with on-air radio show to raise money

by Beth Wall

As the first listeners are tuning in for the year, WNTH is making sweeping strides to tune up its facilities and execution.

One of the most crucial changes to the station’s process has been the makeup of the student radio board. Whereas in years past, radio board members were assigned positions specific to the skill set they applied with, the 2016 board is divided into two general groups: one half devoted to communications, the other to internal affairs such as programming. Each is led by senior co-Station Managers Danny Kogan and Kilmer Bennewitz, respectively.

According to Bennewitz, the new setup “makes people more accountable...last year was a lot of people being pigeonholed into jobs, but this year, if there’s a project they have a special interest in, they’ll speak up and say they want to work on it, rather than just assuming that whoever’s job it is will take care of it.”

This year’s board is also working to establish a similarly responsible reputation among its weekly student-run shows. “I think we’re more scrutinizing about what goes on air,” said Bennewitz. “We make sure that DJs are capable of filling up their time, and not just playing music.”

“We’re really working to establish closer relationships between the board and DJs so that every show knows what’s expected of them and what a successful show is like,” said senior board member Ben McCormick.

McCormick predicts one such successful show to be the revamped “Night Talk,” a program in which radio board members, in the style of



WNTH is a forum for students to share their unique opinions | tunein.com

a late-night talk show, host special talents, live music performances, and guest speakers.

The show is to be facilitated by a once-dormant recording studio, which, with newly updated and restored software, can be employed to record live performances and interviews. This studio is being updated almost entirely by WNTH board members.

WNTH, unlike most after-school organizations, is entirely independently funded—it thrives outside of Student Alliance. And although this freedom allows 88.1 to choose how they manage their club, it also requires show hosts to find their own funds.

In years past, DJs were required to peddle citrus in order to raise money for the station’s upkeep. As of 2015, however, Radiothon, an annual fundraiser in which DJs broadcast interviews with special guests, has replaced the citrus sale as the main source of funding. Last year, Jeff Bridges, Louis the Child, and a Bachelor contestant were a few of the headlining features.

“We’re changing the very concept of how we’re raising money. Instead of fruit, the product is a radio show, and the product is the DJ,” WNTH sponsor Iwona Awlasewicz said.

“I think that it makes the most sense to use what we have--the radio-

to raise money for the radio,” said Bennewitz. “When you sign up for a show, you want to run a show, not be an orange salesman.”

Although the concept of Radiothon is not entirely new, WNTH is striving to continue the event’s legacy with an updated quality, including earlier advertisement, and more stress on DJs to secure a guest. Awlasewicz also mentioned the possibility of visually streaming(?) the interviews online, in addition to broadcasting over the radio.

One of the major changes WNTH hopes to see this season, however, is not entirely under their direct control.

“I feel like not enough people are even conscious of our existence... we’re kind of an afterthought to New Trier, like when we’re asked last-minute to DJ a school event, and we’re given equipment that’s falling apart,” said Bennewitz.

“A major goal this year is just to get the word out,” said co-Station Manager, Danny Kogan.

Kogan mentioned senior students expressing their regret over never taking part in the radio program, or rarely hearing about it for four years.

Bennewitz said, “We have great shows, it’s just a matter of getting people to listen. Which isn’t to say that nobody does, but I just think we have an untapped market.”