

Movie goers are “getting out” to see new film

New movie adds depth to previously shallow genre

by Jessi Zook and Alyssa Pak

“Get Out”, the thriller/horror film released last week, netted \$33.4 million dollars in its opening weekend, and was a huge success among viewers.

Jordan Peele made his directorial debut with the film. He was previously best known for his role in the sketch comedy “Key & Peele”, which he starred in, as well as co-wrote.

The movie centers around Chris Washington (Daniel Kaluuya), who is black and planning to meet his white girlfriend Rose Armitage’s (Allison Williams) family for the first time.

Despite Rose’s assurance that her family will accept him, he’s apprehensive of racial discrimination.

Both parents welcome Chris with open arms upon arrival, but he is put off by the unusual behavior of the two black servants, Georgina (Betty Gabriel) and Logan (Kieth Stanfield). Despite being friendly, they continue to act robotic, always smiling and obeying without hesitation.

Throughout the visit, it becomes apparent to Rose’s parents that Chris is struggling to quit smoking. This leads Rose’s father to recommend hypnosis, which Rose’s mother specializes in as a psychiatrist. While Chris is quick to decline the help, Mrs. Armitage later insists and proceeds to hypnotize him.

Chris becomes increasingly concerned when he meets a friend of the family who is black and is acting strangely, similar to the servants at the house.

Finally, after another series of disturbing events, Chris decides he is no longer safe in the home and struggles to make his way out.

The disturbing plot twists forced me and many other viewers to try to piece together scenes and series of events to make sense of the movie as a whole

After seeing Rotten Tomato’s 99 percent and rave reviews, it was hard to believe that the movie would live up to the high expectations.

The majority of thrillers and horror movies depend solely on jump

scares, which I have never been a fan of. I was shocked to find that “Get Out” actually had a complex plot that captivated viewers.

Peele achieved this through meshing a multitude of genres into a single movie. Peele took on the difficult task of incorporating horror, thrills, and comedic relief.

Despite directors falling short in the past, it was obvious from the audience’s consistent engagement that Peele had been successful.

The result was a film capable of making audience members laugh and scream and enjoy every minute of it. The movie felt fresh and took on a story line that I had never seen anyone attempt before.

The plot stuck with me even days after leaving the theater. The disturbing plot twists forced me and other viewers to try to piece together scenes and series of events to make sense of the movie as a whole.

Though I was often tempted to disregard scenes that I didn’t understand, everything eventually converged into an unexpected ending.

Looking back, I can’t imagine the film ending any other way.

The movie, which Peele first thought of in 2008, was inspired by the Presidential Primaries, which brought to light racial tension, as well as hope for racial equality in the future.

Since then, Peele was searching for a way to finance the movie, and



The thriller “Get Out” was Jordan Peele’s directorial debut | Getoutfilm.com

eventually he succeeded in doing so.

The movie was worth the nine year wait, as seen by sold out theaters everywhere and success at the box office during the opening weekend.

Overall, I had no complaints and would recommend the movie to anyone who’s looking for a complex, thought-provoking thriller.

Poetry Club lights the fuse at “Louder Than a Bomb”

Poetry club members participate in Chicago’s annual “Louder Than A Bomb” slam poetry competition

by Eleanor Kaplan

In a nondescript classroom on a regular Thursday, the few dozen members of Poetry Club can be found rhyming and rapping the afternoon away.

The club, led by senior co-heads Caroline Cobb and Jacqueline Steel, attended Louder Than A Bomb, a slam poetry competition sponsored by Young Chicago Authors.

The competition includes students from all over the Chicagoland area.

This included nearby high schools like Niles West, to urban magnet schools such as Gwendolyn Brooks College Preparatory Academy.

Sponsor and English teacher John O’Connor said the diversity of the students attending is, “the beauty of Louder Than A Bomb.”

Sophomore Lila Formicola, who joined the club last year said, “It was really exciting to be in an environment with people who shared a love for poetry and enjoyed talking about it.”

This year, New Trier poetry club entered four soloists and a group piece into the competition.

Although the club did not advance past the preliminary round, freshman Lydia Kaup said, “I was exposed to so many inspiring poems and poets. I left with many tips for my future work, and met a lot of role models.”

Formicola is equally as enchanted with the club and performance aspect as Kaup.

“It’s one of the most amazing things I’ve participated in,” Formicola

The largest youth poetry festival in the world

Chicago-based Grammy award-winning artist **Chance the Rapper** worked with Young Chicago Authors in his youth. In 2015, he was one of many guest speakers at LTAB.

According to the LTAB website, the event was established in 2001, after “the Twin Towers fell, during a time when young people of color in Chicago were being targeted by an anti-gang loitering law which aimed to take away their right to assemble in groups of more than two.”

A documentary (of the same title) about the event was released in 2010 by Emmy award-winning director Jon Siskel.

said. “You’re surrounded by people of different backgrounds, all coming together for one sole purpose.”

The general vibe of the competition is that it is not a competition. It’s an appreciation of the art of poetry, she added.

While the club does experiment with other kinds of poetry, the spoken-word performance piece at the festival is the most anticipated event of the year.

However, there are also smaller performances and events they participate in, such as their upcoming reading at the Glencoe

Public Library on March 12.

Poetry Club meetings typically begin with short introductions and an ice-breaker question created by the leaders.

Then, students have the opportunity to share any poems they are writing. Feedback and critique is generally appreciated.

Meetings conclude with the reading of poems by either famous authors or other group members, and if there is time, some writing.

With the emphasis on the group being student-led, sometimes creative disorder results.

O’Connor said of a typical meeting: “It’s a little bit chaotic.” However, this chaos manages to create a welcoming and unique environment, according to students.

O’Connor, who is in his twelfth year as sponsor of the club, and shares the job with photography teacher Tom Lau, said, “It’s a safe space in which people can experiment with language. It tends to be the one of the most eclectic, diverse, clubs in the school.”

This contrasts the many clubs that seem to cater to one specific group of people, added O’Connor.

The club has active members

who range from freshman to seniors of all different genders and backgrounds, the only rule being to respect and support other people.

“There’s a great, friendly atmosphere that encourages all writers,” Kaup said.

This amiable environment extends all the way from the first club meetings to the final performance at Louder Than A Bomb.

Co-heads Cobb and Steel wrote the agenda for the club over the summer so as to increase productivity before the performance.

Many of the club members have been interested in poetry their whole lives.

Cobb said, “I remember being the only one excited for the poetry unit in any English class I was in.”

For students with a passion for writing, the club provides a creative and safe outlet.

The group also has conversations about big topics such as gender, race, sexual orientation, and politics.

While the main focus of the club is the final competition, the discussions and readings are emphasized as well, said O’Connor.

The creator of Louder Than A Bomb, Kevin Coval, had in mind these same goals.

According to the Young Chicago Authors website, the festival strives to create an environment in which creativity and expression is fostered and youth are engaging in conversations about important ideas.

A common saying at the festival is, “The point is not the point, it’s the poetry.”

Kaup experienced this at Louder Than A Bomb.

She said, “The points and competition aspect was not as important as sharing out and the satisfaction of being heard. I can’t wait to do it again next year.”