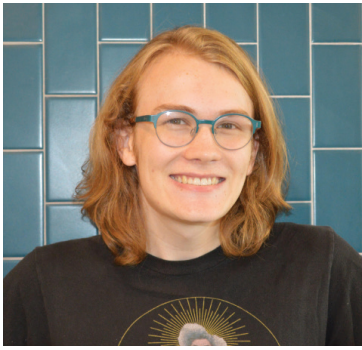


Student Views

This week we asked Trevians what they think of the design of the new west wing addition. Here's what they said...



Finn Wagstaff, Senior

"Some of the features kind of remind me of a hospital. It's not really good, not really bad."



Taylor Pochetti, Senior

"I think it's nice. It's very different. It is a very relaxed environment."



Matt Adkins, Sophomore

"There's a major lack of bathrooms. Other than that it's pretty great. I like the openness."



Millie Fox, Sophomore

"I love it. The design is really clean and fresh. There are a lot of options."



Ravi Jha, Senior

"I think it makes students more rowdy and less well behaved. It's so open and modern, it's a little distracting."

Why new Ghostbusters sets a bad example



by Sam Blanc

In terms of summer blockbusters, "Ghostbusters" certainly got the most publicity. It was a reboot—a reboot of a classic franchise at that—plus the original male team was replaced with all female actors.

If any movie could've started a second Civil War, it was this one.

With all this hype, I thought popcorn would be flying as people fought to get into the theater. Unfortunately for the production company, this was certainly not the case. The movie struggled just to break even with its \$154,000,000 budget.

How, with all the buzz surrounding it, could this movie not blow up?

I think the reason could be because the movie was just plain unnecessary. Was it good? No. Was it bad? No. As I see it, it was caught somewhere between mildly amusing and utterly forgettable.

A good addition to a franchise does so much more than piggyback on famous names and symbols

There were nice bursts of nostalgia from the classic logo and the classic car, but what did this new version add?

Well the plot was different, certainly complex enough with plenty of detail and nuance, but the characters lacked the mental and emotional development to bring the

story full circle. It was enough for the film to stay above water, but I needed more.

One of the main arguments in favor of this movie is that the main cast was replaced with women.

Now I'm all for diversifying the film industry, but I don't think that's enough. That alone just doesn't justify a \$250,000 film. I'm sure there are hordes of people with ideas for films starring women.

In fact, there are films that do both. "Star Wars: The Force Awakens" had a female and an African American lead and it was still a kickbutt movie. "The Force Awakens" had everything a sequel could ask for: diverse cast, great writing, directing, producing and acting, good special effects, and wonderful nods to the original films (when I saw Chewie for the first time, I swear I almost screamed).

A good addition to a franchise does so much more than piggyback on famous names and symbols. One of my favorite sequels, "Toy Story 3," not only continues the story with the characters set forth in the two previous movies, but it uses those characters to express new ideas, adapting our understanding through our connections to Woody and Buzz.

The films have a symbiotic relationship to one another—the first helps develop the characters we love which makes us care even more as the subsequent films expand the story.

Part of the reason we love franchise films so much—why the film industry continues to make them—is that we feel closer to the characters and the world they inhabit. With each movie, we feel closer to the story. This gives these movies a multitude of opportunities: some good, some bad.

"The Jungle Book," for example, may have brought you in with thoughts of your favorite cartoon jungle boy Mowgli, but they

used the audience's understanding of the basic character to expand the emotional depth of his mentality.

They kept most of the plot and some of the songs, but added more of an internal struggle to Mowgli's character. There was more to him than just moving the plot around.

The whole thing was more real, and that change was rooted in the technology. With the jungle surrounding you, you had to be more present—you were involved.

Of course, technology has its flaws. Apparently it's become acceptable to think that advancements in technology are enough on their own to justify a reboot.

"Tron" is my favorite awful example. They tempted hordes of sci-fi fans with a remake of the classic 80s film, only to present them with a movie that was 99% flashing lights.

I'm fairly certain a conversation with the producers would go something like this:

"I just felt like the story was lacking in—"

"But the lights!"

"Yeah but there was really no character development and—"

"Lights!"


"I don't actually remember the plot of the—"

"Lights!"

The moral of the story, I guess, is focus more on writing, directing and acting, and less on bells, whistles and twitter hashtags.

Diversity in film is great, so is technology, and so are remakes and sequels, but none of those things are ever going to have the opportunity to shine if the film industry doesn't focus on making a great movie to back it all up.

So hopefully the film industry learned a lesson from Ghostbusters. Who ya gonna call? Not Director Paul Feig.



September 21-23
7:30 P.M.

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Buy tickets at New Trier Revtrak

The debate over voting age

by Nora Crumley

With a controversial presidential election quickly approaching, organizations such as VOTE16USA are igniting a debate over lowering the voting age to 16. While allowing 16 and 17 year-olds to vote would create an exciting school environment this November, the voting age does not need to be lowered.

Instead, organizations should begin protesting the disenfranchisement of many eligible (over 18) voters all across the United States.

Disenfranchisement of eligible American voters is a growing issue. According to the New York Times, a Kansas judge found 18,372 eligible voters, in Kansas, had been disenfranchised from federal elections.

In order to vote in some states, like Georgia, Indiana, Kansas, Mississippi, Tennessee, Texas, Virginia and Wisconsin, voters must produce a Photo ID in order to prove their citizenship.

These strict registration policies were enacted in order to prevent voter fraud. But in a 2014 article from the Washington Post, where Loyola Law School in Los Angeles professor Justin Levitt tracked voter fraud, he found only 31 incidents of

voter's fraud during a 14 year span from 2000-2014. He estimates that more than 1 billion ballots were cast during that time.

VOTE16USA and similar campaigns claim that 16-year-olds are mature enough to vote. Moreover they argue allowing them to vote will create a voting habit that will stick with them through adulthood.

But 16-year-olds should not vote. Period.

Most 16 year old have not completed a full US History Course, which typically is taught during a student's junior year (when most are 17). Furthermore, most 16-year-olds still live, depend, and are influenced by their parents, unlike 18 year olds, many of whom move out when they graduate high school.

Furthermore if the voting age is lowered, combined with the current complicated registration policies, only those 16-year-olds motivated and educated enough to register will vote.

Programs like VOTE16USA should, instead, be fighting for the suffrage of all eligible, and mature citizens. Not 16-year-olds

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