

# Sarz's Media Virus

## Stewie Griffin: The Untold Story A.K.A. The Family Guy: The Movie

I give it 2 Outbreaks out of 5

**The Details:** 20th Century Fox presents a film directed by Pete Michels and Peter Shin, written by Seth MacFarlane, David Zuckerman, Alex Borstein, Steve Callaghan, Gary Janetti, and Chris Sheridan. The film has a running time of 88 minutes, is unrated, and has some profane language.

**The Low Down:** Stewie Griffin (Seth MacFarlane) in an attempt to kill another child at a swimming pool has a near death experience. His life dramatically changes after getting a glimpse of hell and he tries to make amends for his wrong doings. After seeing someone who looks like him on television he sets out on a journey to find his real

father.

**The Dirty:** Ugh! Yes, I just started my review off with the onomatopoeia of ugh. I was highly disappointed with this movie. I love *Family Guy*, so maybe my hopes for this were set a little high. It would have been great as an episode of the show, maybe even a two-part episode. The fact is though that this is a movie. When a television series makes the leap from TV broadcast to movie status you expect something above and beyond.

Uncensored is just a ploy to get you to purchase the DVD to see what they possibly could have shown. If you are looking for the use of the F-word, it is there. Nothing else that they could not have done on television is there at all. Even the use of the F-word seems forced just so they could bill the DVD as being uncensored. I bet someone over

at Fox said "Hey let's just create a character towards the end of the film who drops the F-bomb 20 or so times, that way we can bill it as uncensored, and let's be extremely secretive about what in fact is uncensored, and drop incorrect hints as to what is uncensored in the TV promos." Yeah, because those 20 or so uses of profanity are really pushing the envelope. All I have to say is give me a break, I am much more intelligent than that.

There were some laughs to be found, but they weren't even as constant as watching one of the episodes. The episodes that revolve around Stewie just seem to lack the creativity of other episodes. When you take the gag of Stewie and drag it out for an hour and a half, the joke gets old very quickly.

This film was merely a failed episode attempt, hyped up by Fox, to make some money on the cash cow that is the *Family*

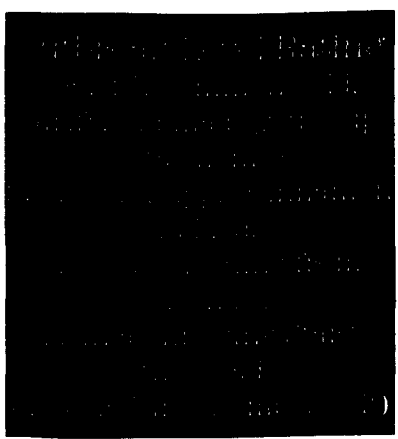
*Guy*. The plotline was nothing special. The only true highlights of the film were some of the cut away scenes.

If you are a fan of the series you should check it out, otherwise don't bother, you're not missing much. Overall I was highly disappointed. I would not buy it, I would not rent it, I would only borrow it from a friend or wait for it to air on TV in its censored format, a beep is just as good as an F-bomb, if not better if you ask me.



Photo courtesy of google.com

The comedic *Family Guy* TV show finally takes the leap to the big screen and critics seem to think their leap was a plunge.



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*When God Made Me* is the most out of place song on the album. It has a church hymn feel to it. One notable aspect of this song is that it sounds like it actually could have been recorded at a church service. The instrumentation is comprised of a piano and an organ and the backing vocals sound very much like a Sunday choir. Even though *When God Made Me* is quite different from any of Young's other songs, it is an appropriate way to close the album because it is simple yet heartfelt.

While new and upcoming artists are constantly compared with and forced to compete with other groups and musicians, an artist of Neil Young's stature is more prone to have to compete with and be compared to his own earlier works. On *Prairie Wind*, Neil Young doesn't sound like he is even trying to compete. The songs sound very honest, natural and from the heart. It is for these reasons that I consider *Prairie Wind* to be one of Young's finest efforts to date.



Photo courtesy of npr.org

Neil Young

# Zach tunes in



By Zach Bailey  
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Artist: Fiona Apple  
Album: *Extraordinary Machine*  
Label: Sony

★★★★☆

*Extraordinary Machine* is Fiona Apple's third studio release. It is also her first release in six years. The album has ignited a good deal of controversy among fans, which stemmed from a bootleg copy of an earlier working of *Extraordinary Machine* that had leaked onto the Internet back in 2003.

This bootleg version had become well known and widely distributed. Jon Brion produced that version. Brion has also produced and worked with musicians including Rufus Wainwright, Aimee Mann, and

Tom Petty. To the disappointment of some fans, Apple decided to redo the album before its release. While the official release still contains two of the Jon Brion productions, the remainder has been produced and reworked by Mike Elizondo. Elizondo has worked in the past with performers such as 50 Cent and Eminem. What

results is the released version of *Extraordinary Machine*.

*Extraordinary Machine* and *Waltz* are the only two tracks on the released album to retain the original production by Jon Brion. Brion, who has worked with Apple in the past, approached these songs with a lighthearted production style including string arrangements, which are almost reminiscent of old Hollywood musicals. These songs have a whimsical and playful touch that seems to be missing from the rest of the album. I found it quite fitting that these two tracks happen to be the opening and closing tracks of the release because they are two of the best numbers on the *Extraordinary Machine* album.

The remainder of the album is a bit heavier, darker and sometimes angry. Mike Elizondo approached the remaining songs on the album with a very different sound. These songs feature more drum loop sounds, organs, and backwards-

sounding noises and hums. Of these songs, some of the most notable are *Parting Gift*, *Window*, and *Not About Love*.

Apple's piano track is the only instrument on *Parting Gift*. The melody of the song is creative and interesting enough to keep the listener captivated for the duration of the song. *Window* is a song about smashing a dirty window to see what lies beyond. This is one of the more angry sounding songs on the album.

*Not About Love* contains an incredible piano performance by Apple. This song and *Waltz* are the perfect two numbers to close the album because they remind the listener that Fiona Apple is not just another random singer / songwriter, but a truly talented performer who takes her craft seriously.

All in all, this album is probably the best that Fiona Apple has offered yet. Apple is a talented singer, songwriter and pianist. This album has been long awaited and well overdue. *Extraordinary Machine* proves that she has returned from her six year pause from recording with a more mature perspective on life and a dozen well written and performed tunes.

Fiona will embark on a U.S. tour in November. The tour dates are as follows:

- 11/22 Roseland Portland, OR
- 11/23 Moore Theatre Seattle, WA
- 11/25 Warfield San Francisco, CA
- 11/26 The Wiltern Los Angeles, CA
- 11/28 House of Blues San Diego, CA
- 11/30 House of Blues Las Vegas, NV
- 12/2 Paramount Theatre Denver, CO
- 12/4 Riviera Theatre Chicago, IL
- 12/5 House of Blues Cleveland, OH
- 12/7 Orpheum Boston, MA
- 12/8 Tower Theatre Philadelphia, PA
- 12/9 Tower Theatre Philadelphia, PA
- 12/11 Nokia Theatre New York, NY



Photos courtesy of fiona-apple.com

Talented singer/songwriter Fiona Apple is back on the music scene and creating controversy with her new album *Extraordinary Machine*.

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