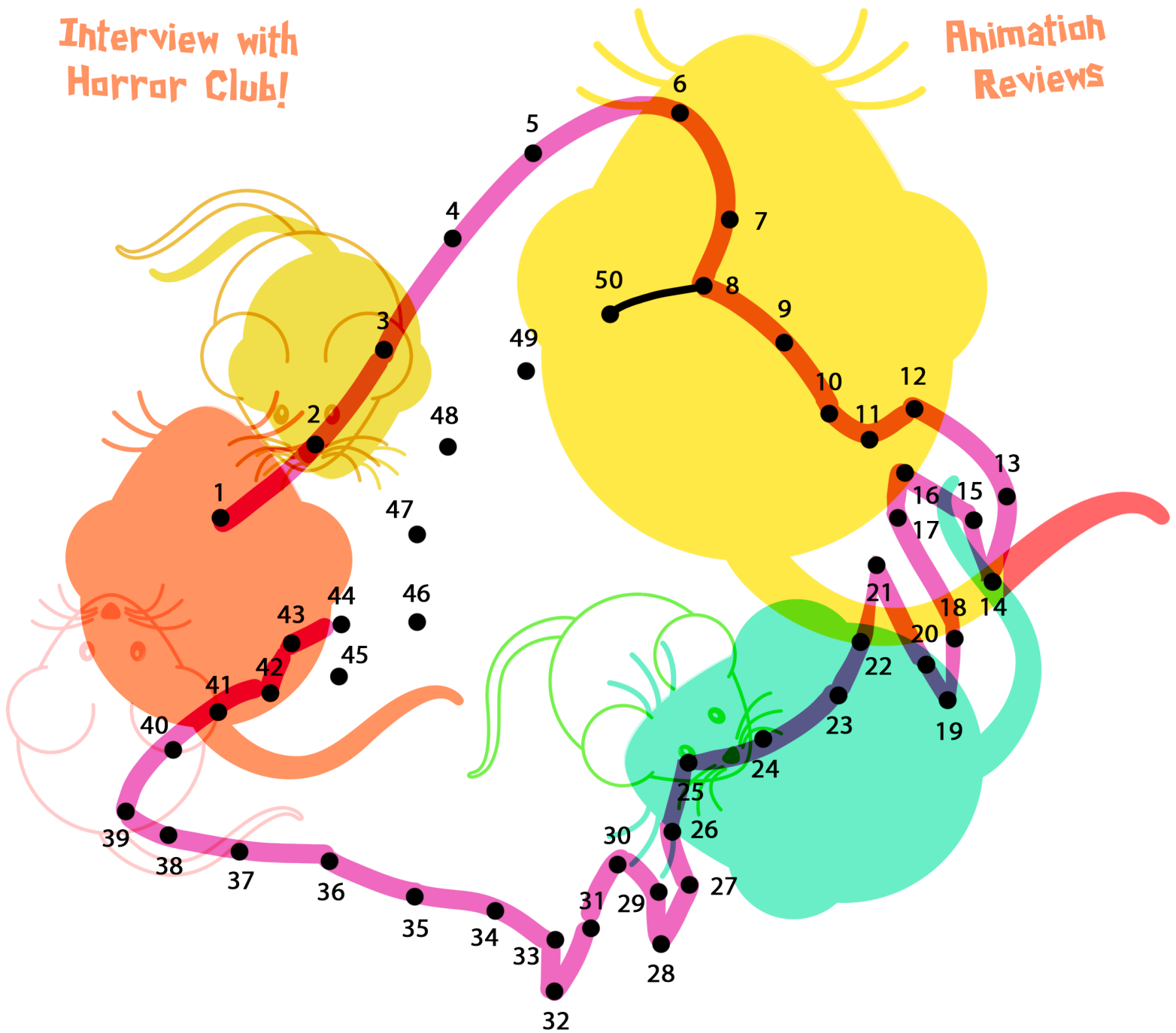


# THE MONTHLY SQUEAK

Interview with Horror Club!

Animation Reviews



Featuring notes from SGA and the Squeak Staff

Mar.-Apr.  
2025

# Announcements

1

S

## Rat Refuge

On March 3rd, the opening of the Rat Refuge was held on the second floor of our library. SGA's Public Relations Coordinator Marissa Rappaport has worked hard to transform the game room into a quiet, cozy space where students can take a moment when they need one. The sensory room includes a new couch, a weighted blanket, and an assortment of fidget items available for use. The Rat Refuge is open during library hours, and we encourage you to stop by and relax!

2

G

## Paper Drive

On March 4th, SGA Vice President Maggie Barrett held a Paper Drive as part one of a recycling event. The goal is to use waste paper to make new material that can be used in students' work in an environmentally friendly and less costly manner. After a successful collection period, we are working to schedule part two of the event, which will be a student workshop in papermaking using our gathered materials.

3

A

## Blood Drive

SGA President Percy Huffman has been working with the Boston Children's Hospital to organize a Blood Drive on Wednesday, April 9th. This is a fantastic opportunity to give aid to those in need, and signing up is easily accessible via the flyers around campus. If you are unable to donate blood, but still want to help out, we are also looking for volunteers to help with check in and other logistics during the event.

## MassArt Collaborative Gallery

The upcoming fall, SGA Vice President Maggie Barrett has been working with MassArt's SGA Vice President Ciara Smith to organize a collaborative gallery between schools with the hopes of increasing student involvement and communication. Please keep an eye out for updates and opportunities in relation to this going into next semester!

4

5

## Upcoming Elections!!

Self nominations for participating in Student Government opened on March 28th and close on April 11th! If you are interested, please fill out the form linked on the appropriate flyer. Student government is a good opportunity to get involved on campus, push for changes you'd like to see, and get experience in a leadership role. We're so excited to work with you next year!




# An Interview with Horror Club

Interviewer *Maggie Barrett* sat down with *Jasmyn Mall*, the current president and founder of Montserrat's horror club, to ask about her experience.

MB: Can you tell us a bit about why you started Horror Club and any goals you had in organizing it?

JM: When I was going to start Horror Club, it was my freshman year, second semester. David Spenard had an assignment saying, "Pick a topic, it can be whatever you want, as long as it's something that you are interested in, and I'll give you extra credit based on what you choose to do with it". It was in relation to what we were reading at the time, which was this person talking about a bunch of people that they'd met, their connections and experiences with them. At first, I wanted to do a paper on horror films, how they're actually really interesting, the depth and thought that goes into them. David went, "You seem really passionate about this, why don't you just start a club?" And I went, "Wait, you're so right." So then I started Horror Club.




MB: As president of the Horror Club, what would you say some of your responsibilities are in running meetings and events?

JM: Meetings are weekly, so there's definitely a bit more responsibility in having those. The big ones are making sure I'm researching what the films are, what the content is, because I make content warnings for every film. These get posted day-of with all the meeting information. And then the meetings themselves are pretty easy, they're a lot less labor intensive, occasionally there'll be food or something specific that we're doing. Most of the time, I just kind of come in, and I'm like, "Here's the movie we're watching, enjoy!" And then allow people afterwards to have discussion about it, contributing here and there. That's pretty much it for meetings, but in terms of running the club overall, I do a lot of planning. I've been recently, in the past two years, making full semester sheets of what movies we're doing, what we're doing during the actual meetings themselves. That way people can plan ahead, see what's going on. I've also done a couple events; two dances, a Halloween carnival, and obviously some of the stuff the school runs that I show up to. A lot of it is trying to figure out how to do these fun things but also relate it to what the club is about. For the most part it's a lot of planning and making announcements.

MB: Do you think that participating in Horror Club has allowed for a sense of community among its members?

JM: Yes and no. I think that a lot of people who join Horror Club do end up forming a sense of community. I know a lot of people have made a lot of their friends, especially if they joined their freshman year, through the club. It's pretty easy to find friends when you



already have a common ground of being into a certain genre. I also think that there are definitely people who show up for just the movie and keep to themselves. A lot of it is, you get out what you put in. I do my best to try to make sure that everyone is included and participating, but I understand that not everyone is there to make friends, some are just there to watch a movie.



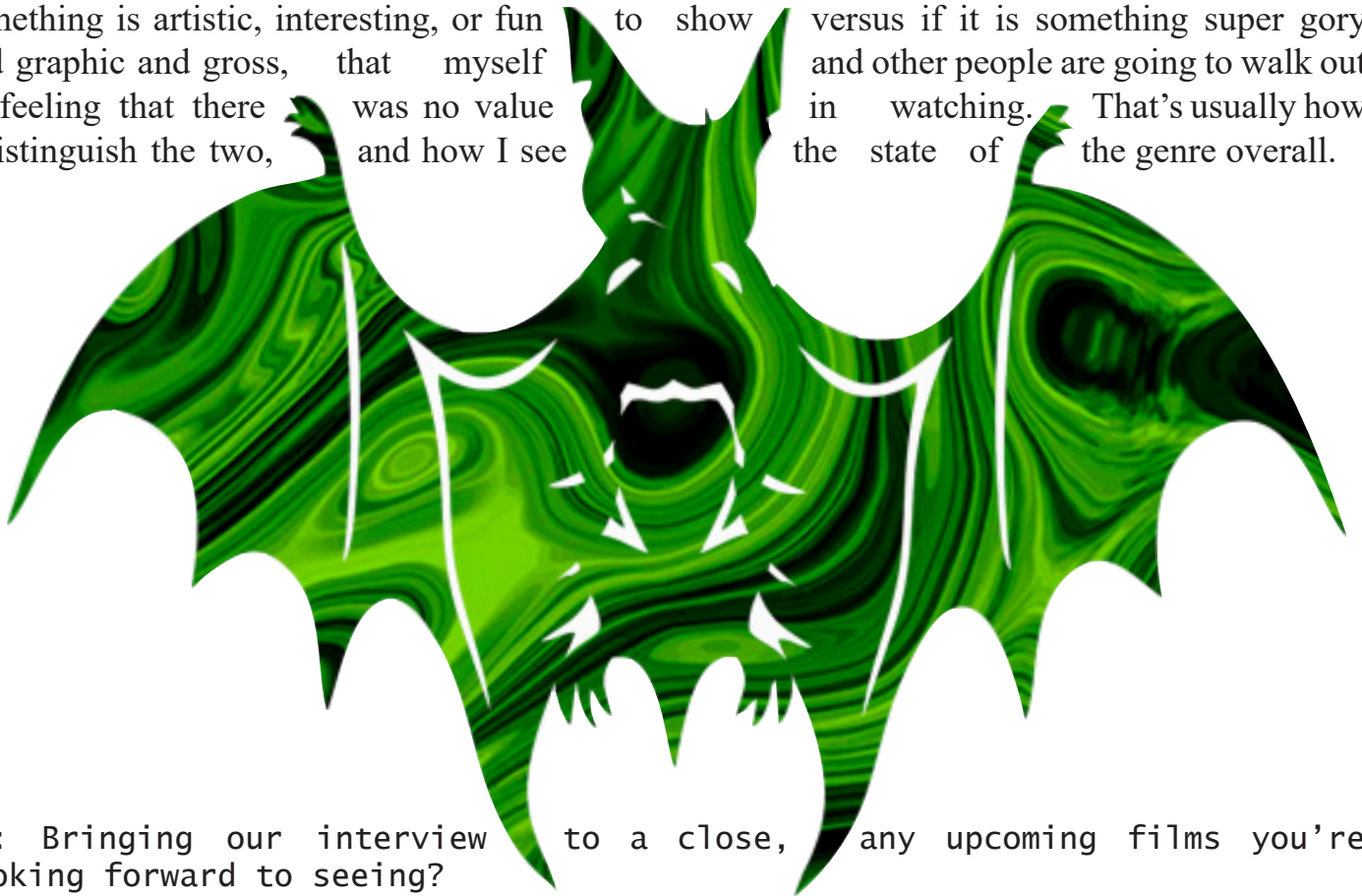
*The Green Slime* and *Vertigo*, shown by Horror club this year

MB: Tell us a bit about your personal thoughts on Horror as a genre. Does it hold value beyond entertainment? Where do you think the line should be drawn between ethical and unethical horror content?

JM: I have a lot of thoughts about this. One of the reasons why I really enjoy running Horror Club is because I'm very interested in the genre, it's something I'm super passionate about, outside of just liking scary things or liking monsters. I think a lot of the time, horror, especially horror films, is put down as a genre, because a lot of people see it as just a gore fest, with very little plot. I think one of the things that's really nice about horror as a genre is that it's so diverse, and you can get a lot of different ideas from this one genre. One of the things I think is really valuable about



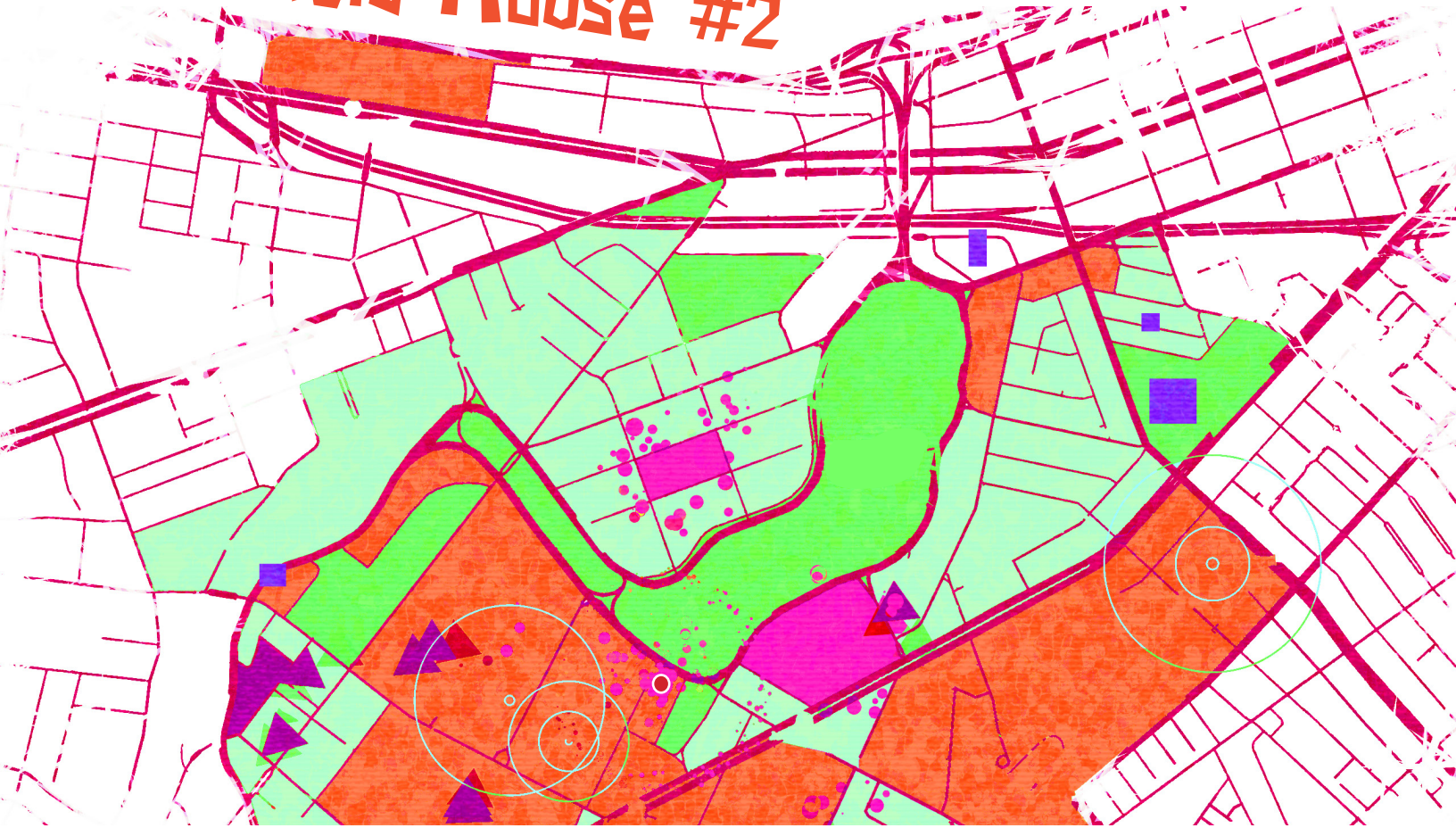
it is that horror often depicts real world issues or thoughts that people have in a way that isn't as obvious. There's a lot of subtext and subtleties that play on sexuality, gender, race, stuff like that, which I think is really interesting. I do try to show, because it's so diverse, films that I find more interesting at Horror Club. Obviously I understand that there are certain films that I find aren't as groundbreaking or visually interesting, but they're popular or a lot of people think they're super scary, so I'll show those. But I'm really passionate about the actual content and making that goes into horror films and horror as a whole. I do try to make that an emphasis when I'm planning films. On top of that, there is a very hard line in the sand that I draw. I've had a couple people ask me why I won't show certain films, how I feel about extreme horror or gore, and I have to tell them, I don't feel that this is what the whole purpose of Horror Club is. I think that horror is so much more than just blood and guts and violence, so hard stops come into play when it's a question of if something is artistic, interesting, or fun to show versus if it is something super gory and graphic and gross, that myself and other people are going to walk out of feeling that there was no value in watching. That's usually how I distinguish the two, and how I see the state of the genre overall.



MB: Bringing our interview to a close, any upcoming films you're looking forward to seeing?

JM: Yes. Some of them have already come out, but I've yet to see them, and I haven't heard too many people talk about them. Starting off with something a little more stupid, and just me liking the franchise; the new *Final Destination* movie looks super interesting and fun. I personally kind of love early to mid 2000s horror films that just have insane plots. I'm trying to remember the name of one that just came out with a priest in it, the name escapes me, but the actor who is the main character was also in *The Menu*, as the chef [*Conclave*]. There's some other films too, like *The Wolfman* remake. I'm pretty excited over that because the *Nosferatu* remake was good. *The Woman in the Yard* looks really good, I've been seeing a ton of stuff for that. There's a couple that came out in February, I saw *Heart Eyes*, that was really fun and campy. *Companion* looked really interesting. I haven't seen anything I'm dying to see, but there's definitely stuff out there.

# Field Mouse #2



# Fenway

Elliot MacDonald

“Feat. Mrs. Isabella Stewart Gardner”

Fenway, sometimes called Fenway/Kenmore, is right next to the Back Bay and South End neighborhoods of Boston. It’s easy to get to by taking the Orange Line from North Station. It’s home to a park, stadium, the Museum of Fine Arts, several other museums, and multiple colleges, including MassArt. I took a trip to one of these museums, the Isabella Stewart Gardner, with my mom, who flew up from Florida during spring break.

The Isabella Stewart Gardner Museum is seen as more of an “experience” than a museum. For one thing, the museum doesn’t label any of the artwork.

Isabella, the woman who built it, wanted people to view the art from an emotional level, rather than an intellectual one. The validity of this is debatable and the experience varies from person to person. As someone considering going into Art History, I intended to listen to the audio guides online, though they’re only about three to five minutes each and only cover a few artworks. I would put my phone away and my mom, who immediately said she didn’t like the lack of labeling, would ask me what something was, so I’d have to take it out again. As we continued going through the museum, I ditched the audio guide and started just looking at things with her, and if I had an additional question I could take a picture and search it later. The museum is also known for its center courtyard, another untraditional museum element, which houses plants that are regularly replaced due to the sun-protective ceiling for the various sculptures and mosaics.

The rooms are not sorted by origin or time period but by how an interior designer collaborating with a curator would sort them. There’s throughlines,

of course, but one room on an upper floor included a painting of Hercules, a large ornate fireplace, and a Byzantine altarpiece painting, off the top of my head. A big draw are the rooms themselves, the wallpaper and vintage furniture different in every room. I started getting drawn into the house itself as we went along, aided by the select pieces of information that do have labels, and the occasional audio supplement. It does feel a little bit like you're experiencing what the people in the early 20th century were experiencing when it first opened, walking through the museum and pointing at things and saying what they might be. My mom got over the lack of labels pretty quickly once we started our own commentary to replace the lack of reading involved. Every little column is packed with something to see, with paintings, screens, and tapestries lining the sides of staircases and above doorways, so much so that three small floors is just about the right length before you get overwhelmed.

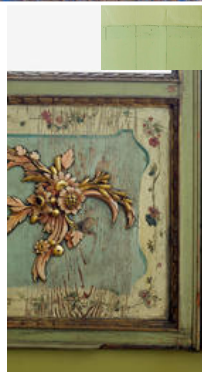
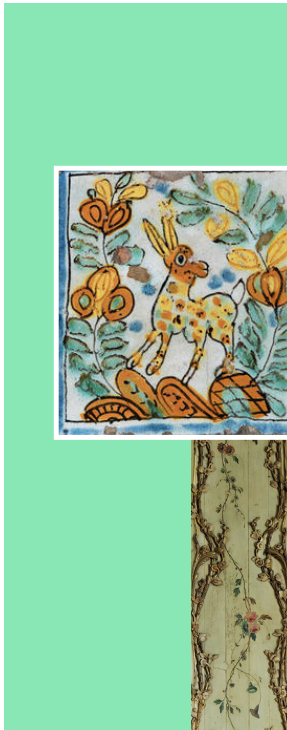
There's also never a better time to go to an "experience" museum than when you're in art school and freshly informed on certain topics, though the lack of confirmation on your guesses can be a trial of patience for some. It's a bit of an experiment in your taste, too, with a more unbiased look at work, without knowing whether it's a classic or European or painted by a man or a woman.

Of course, there's plenty to say about the white Western ignorance surrounding art and who made it. Removing "intellectualism" from art is a plausible excuse for not properly identifying what you're displaying, especially back when there weren't audio guides or image searches. Some people may also prefer not to have their cultural background mixed in which others based on aesthetics or perceived shared themes, like the hallway where a Buddhist bodhisattva carving sits between a statue of the Mother Mary and Chinese pottery. I also assume that, when they switch out the plants in the courtyard, they do them on a timed basis and not because the plant is actually about to die,

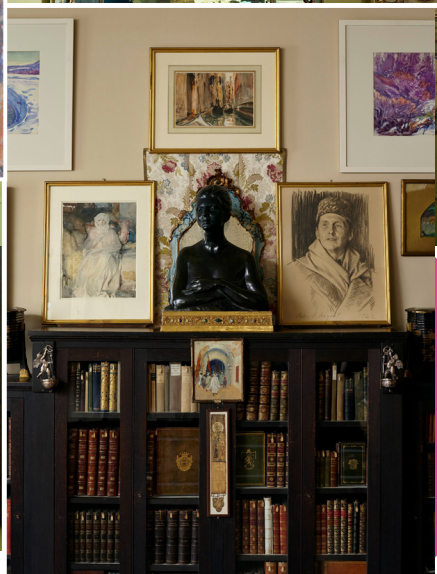
though while we're going through criticisms I suppose I don't actually know the museum's botanical death toll.

That all said, the museum is worth going to at least once, especially if you're interested in curation or interior design. It has a very strong artistic identity and draws you in as though it's one major art piece.

The Fenway area itself is also a very nice area to walk around in, considering the high volume of colleges there, and the park. MassArt and their gallery is on Huntington street, along with Northeastern, which a best friend from Florida coincidentally attends and has been trying to drag me to for a hockey game, along with their numerous music events you can easily infiltrate. Berkley is right nearby, with concert halls, numerous hidden areas, bars, and clubs that the large amounts of college students hang around in.\*



From Museum Website



\*There is a famous Heist that occurred at the museum. There's a documentary on Netflix.

# FROM UNION YAQI TO MAGICAL GIRLS:

## Independant Animation News

By R.G. Bunny



*Pretty Pretty Please I Don't Want to be a Magical Girl.*

With the internet eating up a storyboarded pilot episode, GLITCH Productions dropping a trailer for a new show coming out in April, and the unexpected return of the internet's favorite cartoon PSA couple, independent animation is once again on a winning streak (in some cases, quite literally).

On February 28th of this year, storyboard artist/director Kiana Khansmith posted an eleven minute storyboarded pilot episode for a cartoon called *Pretty Pretty Please I Don't Want to be a Magical Girl*. The episode follows a young teenage girl named Aika, a magical girl who is desperate to have a mundane and boring life. Unfortunately, her first day at a new school is thrown into chaos as the very thing she tries to run

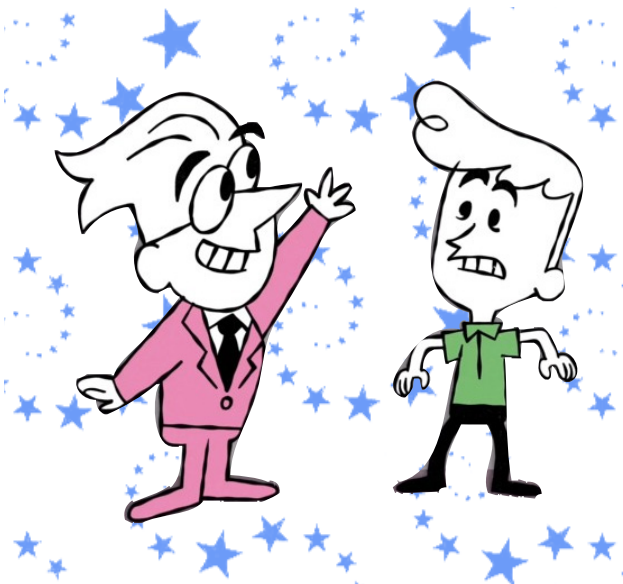
from catches up to her. The episode does an incredible job of establishing the world, and the writing creatively subverts expectations by poking fun at every anime trope in the book. It's hilarious, engaging, and very much worth watching. With over three million views in just one month, the pilot episode is free to watch on YouTube.

Only a few days later, we saw the Academy Award for Best Animated Feature Film go to an indie film called *Flow*. It was a historic moment for the animation industry, as not only was the movie produced by an independent studio in France, but it was animated entirely in a program called Blender. Blender is a free 3D program that, for those who are interested, is taught

in the 3D Modeling for Physical and Virtual Worlds class.

Later on in March, GLITCH Productions, the independent studio behind *The Amazing Digital Circus*, uploaded a trailer for their newest series called *The Gaslight District*. The trailer showcases a grungy style, which I personally find very similar to the style of *Teenage Mutant Ninja Turtles: Mutant Mayhem* (2023). The show seems to be targeted at a young adult audience, following a found family of zombie-like characters living in a city overrun by organized crime. The first episode is set to premiere on April 15th.

Most of what we see coming from big name studios, like Disney and Warner Bros, consists of reboots and sequels to pre-existing IP. It's sad, but it has also caused the public to shift their eyes to indie animated content. What speaks volumes, though, is how audiences are genuinely excited to see an indie cartoon based on familiar characters. Jellybox Studio, best known for their animated shorts commissioned by Animation Workers Ignited, educates viewers on the state of the animation industry. Their animations helped boost support for The Animation Guild as they went into negotiations for a new contract.



The shorts followed a single father wearing a green shirt (voiced by *Gravity Falls* creator Alex Hirsch) and an animation know-it-all sporting a pink business suit (voiced by standup comedian Adam Conover), learning what TAG was fighting for and how best to show support for them. After a few of these shorts, the two characters exploded in popularity, being shipped together under the hashtag #unionyaoi. A few weeks ago, Jellybox Studio announced their plans to make a proper series following the iconic duo, finally giving fans the official names of Umberto (Adam Conover) and Misterman (Alex Hirsch). The official post describes them as husbands, which boosted excitement amongst the pre-existing fanbase. The kickstarter launched on March 31st, so if you want to show support for *UMBERT ACTUALLY!*, you can.

It's clear that the future of creativity lies with independent creators, so it's important to show your support for your favorite independent projects. They rely on funding from unreliable sources like ad revenue and merch sales (occasionally the creators may have a Patreon, but it isn't a guarantee). If you can't afford to purchase merchandise in support of an indie show, the best thing you can do is to be vocally supportive. Post about it on social media, draw fanart. Every view and every like counts.

# The Monthly Squeak

Issue 2

Apr. 2025

## Credits



- Editor-In-Chief: Elliot MacDonald



- Interviewer and Editor: Maggie Barrett



- Journalist: R.G. Bunny

## Submissions



## Discord



## Note from the Editor-In-Chief



First, I'd like to give everyone who spoke to me about the newspaper a big thank you! I was not expecting as much support from the staff and students as we got. Second, this month is your LAST CHANCE to submit your work from this year! Don't miss it! Lastly, I'd like to give a thanks to both the two club members who wrote for this issue, and also Jo Broderick and Colleen Michaels for helping us get the newspaper published!