



# ‘WEDNESDAY’

– A CHEAP 2022 PARODY?

**M**uch like most 21st century classic ‘remakes,’ ‘Wednesday’ is full of weird occurrences, unexplainable happenings and corny magic. Though, to give credit where credit is due, the cinematography and the storyline of the show are gorgeously otherworldly. From the mind of Tim Burton, this Addams’ Family reboot does not do his other works any remote justice, to say Burton is in his “flop era” is undoubtedly fact.

The show is not entirely distasteful, however. Jenna Ortega’s portrayal of Wednesday is one of the best cinemas has ever seen, she does a teenage Wednesday exactly as she would be in 2022, maintaining her classic apathetic charm and cold, blackened heart; however, the portrayal of family in this version of the Addams is slightly different comparatively to the timeline. Wednesday’s character obviously has a very similar relationship to her brother as previously depicted in the original 1938 comic, and her father is still as in love with his wife as ever and continues his role as a protector of his family. However, the issues start when we



delve into the bond present between Morticia and Wednesday.

Classically, the entire Addams’ family is a massive unit - each member defending the name with their lives, but the ‘mommy issues’ Netflix give Wednesday in this series is a **downright mockery**. It is understandable that they want to change the story slightly, to make it an individual series which stands on its own in the cinema world; however, there was no need for this transformation to their relationship to be so drastic. Clearly it was altered purely to encourage Gen Z relatability – it reads as though the writers have spent a bit too much time drawing inspiration from the likes of TikTok.

This is not the only problem seeping its way into the series; another pressing matter is the sardonic love triangle. It is so prevalent in modern media that a show cannot do well commercially without some kind of romantic turbulence and it truly is **distasteful** in this particular instance. In filming, Jenna Ortega herself spoke to the writers and practically begged for them not to have Wednesday stuck in a puerile love triad, but the writers did it anyway. Wednesday Addams and love

are two concepts which unquestionably do not mix and Netflix didn’t even try to make it remotely fit the traditional indifference of her persona.

The changes made by Netflix take the Addams out of Wednesday’s entire identity; without making their rendition a decent homage to the archetype at all. Ultimately, this series deserves half of the hype it gets, and most of that comes from Ortega’s brilliantly choreographed dance scene.

**Gio Cruickshank**



# THE ACHING BEAUTY OF FRANCES HA



If you've ever experienced the boundless fear of seriously contemplating a creative career, then *Frances Ha* is absolutely the movie for you. Co-written by Greta Gerwig and Noah Baumbach and spanning a brief ninety minutes, this is possibly one of the greatest modern explorations of female friendship, self-belief, and the wonderful relatability of imperfect characters.



Frances and Sophie are two best friends sharing an apartment in 2010's New York. Their lives are wonderfully ordinary, willing away each other's days, until Sophie announces that she is moving out of their home to live with her boyfriend Patch. Frances is very quickly left all alone, and befriends a myriad of New York archetypes to try and score financial security, a new home, all the while struggling to ensure her place in the Christmas recital of her dance troupe - though the incredible script plays so naturally that you completely forget about these core plot points, and along with the

story told entirely in black and white, every scene is conversational and drawn out until the pivotal awkward moments are rendered to the point of pain. We quickly realize that Frances lacks a place: in this city, in her relationships, even from playing a part in her own life. Her character completely embodies physical uncertainty itself as she navigates interaction with a fleeting array of people she is consistently ignored and undervalued with. Then comes the infamous 'What I Want' monologue which has deservedly done the rounds of being an honorary cultural highpoint - Frances, at a dinner party, articulates to half-listening friends what she wants in a relationship, the essence of a soulmate. In this, without realizing, she is describing Sophie: 'it's a party, you're talking to other people and you're laughing and shining, and you look across the room and catch each other's eyes'. Frances utters those words, and we examine our own lives, treasure our 'person' we may have or are yet to encounter so far.

The film continues meandering through Frances' life as she continues searching for meaning: to Paris for solace, later escaping for a job upstate, and has a tearful reunion with Sophie after being estranged for so long. The final collection of scenes, in which Frances becomes fully actualised, is worth the growing pains felt over the course of several mishaps and shambolic ventures. She catches Sophie's eye, they laugh, and their irreplaceable bond

glows. If there's one thing to take from this movie, it's all of life's messy, clogged-up circumstances, and the honest, true people who can make it really count.



*Olivia Burgess*



# The Word of the Year: Gaslighting

Gaslighting: a colloquialism meaning to manipulate someone by making them question their own reality.

Merriam-Webster has picked their 2022 word of the year, 'gaslighting', a term largely popularised through social media discussions of toxic relationships and political manipulation. Searches for the word have spiked over 1700% this year, but before being adopted by Twitter and TikTok, the term lay dormant for 84 years, hidden amongst theatre history.



'Gas Light' is the name of a 1938 play by British playwright Patrick Hamilton, a melodramatic Victorian-era tale that follows the lies of a middle-class family as a husband systematically convinces his wife that she is going insane. In one particular scene, the husband deceives his wife by telling her that she is imagining the dimming of the gas light in their home. Thus, the term 'gaslight' was born, being used to describe similar psychological manipulation as that seen in the play.

As the decades have passed, 'gaslighting' has become more versatile than just referring to the paranoia-inducing manipulation seen in Hamilton's play, becoming more of a synonym for deception. Such contexts include 'medical gaslighting', which refers to doctors inappropriately dismissing legitimately ill patients, but the most common use of the word stays true to roots of Hamilton's play, as it is most often used to describe manipulation within close relationships.

Hamilton could not have predicted the longevity or impact of this term, but younger generations have not hesitated to adopt it into their vocabulary, embracing the newfound versatility of the term and making it their word of the year.

**Zoe Mudd**



## KILLING EVE ENDING: EXPLAINED

Eve Polastri, an obsessive and easily frazzled woman, is a British Intelligence analyst struggling to locate an assassin who is killing off prominent people with seemingly no obvious connection between them. A theory put forward by Eve gets her access to a secret task force designed solely to catch the killer, whose future is inextricably linked with Eve's. Tangled up in a world of turbulent romance, attempted murders and strange baptisms, 'Killing Eve' is a must watch for the thriller lovers amongst us.

Eve and Villanelle, having finally succumbed to the will-they-won't-they tension that prevailed the previous season, had defeated the bad guys and finally kissed (perfect cinematic timing, of course). THE END fills the screen, leaving its audience in a composed (or perhaps not composed at all) state of shock.

In its final season, 'Killing Eve' obsessively focused on the Twelve — the secretly powerful international organization that groomed and employed Villanelle as a secret agent. Both Villanelle and Eve were determined to see the slippery organization meet its end for reasons both personal and moral.

Not only is the fate of Villanelle and Eve unsatisfying, but the episode in general is a rather monotonous and unexciting end to an otherwise dynamic series. Having said

that, the finale fortunately stays true to some distinctly "Killing Eve" qualities, which were able to be appreciated one last time.



**Miguel Carpio**

# POET'S CORNER

# HARRY AND MEGHAN NETFLIX CONTRAVERSY

## Small Lives

after Maggie Smith's 'Good Bones'

Tomorrow isn't certain, but today I can be in  
your kitchen

frying halloumi in honey and thyme, but  
without garlic, because it upsets your stomach.

I cradle these certainties, small, delicate, pocket  
them in the room you own in my head

so that I can return and crawl into this moment  
and call it home.

The air tastes of cayenne and hollow sunsets,  
and you tuck away a baby hair

in the oven's mirror with the same relinquished  
ease of stroking a family pet.

Tomorrow isn't certain, but I can watch your  
hands select a wooden spoon

and wield it like a paintbrush through a  
rainbow, clutch the pepper mill to season,

then simmer lemon rice murmuring on the  
spitting stove. I have a sudden knowing

that I am caught on precious ground: the tiny  
lamp and its nonplussed amber,

the stack of frying pans waiting in a drawer at  
our feet. Love was born in your kitchen -

this, I now realize, and there's your crumpled  
smile

in the dimmed light switch of an autumn  
Wednesday evening.

In the living room, the near doomsday of six  
o'clock news fades to

a dull thrum of vacant mutter, and maybe the  
world will end, splitting into oblique diamond  
chunks, but you can find us at the table, shifting  
cutlery, clinking glasses.

Tomorrow isn't certain, but right now: this, this  
is e

**Olivia Burgess**



Harry and Meghan's relationship looks like every other ordinary relationship – that is of course if one partner is a famous actress and the other is royalty. They met, had a wild romance, got married, had children, and built a life based on shared values and mutual support of each other's work and ambitions. But the Duke and Duchess of Sussex are not seen as ordinary people. Their romance is one of the most high-profile love stories in history, and even the most plugged-in fans and followers of their story have never heard it told like this before.

'Harry & Meghan' is an unprecedented six-part documentary series that explores the span of their relationship: from the early days of the couple's courtship to the challenges and controversies that prompted them to step back from the royal family. This series also includes profoundly interesting interviews with family and friends who've never spoken publicly about their relationship before.

When asked why they're making this program, Harry says in the teaser trailer: "No one sees what's happening behind closed doors. I had to do everything I could to protect my family." Meghan then promptly adds: "When the stakes are this high, doesn't it make more sense to hear our story from us?"

Encircled with controversy, as most news of this royal calibre usually are, the docuseries has received mixed and deeply ambivalent reviews. Whilst some believe that Meghan and Harry are incredibly brave for choosing to delve into the tumultuous history of their lives, others think it is yet another ploy to make some headlines and earn some publicity.



**Miguel Carpio**

# IDAHO COLLEGE ONGOING MURDER CASE

The victims Kaylee Goncalves (21), Madison Morgan (21), Xana Kernodle (20) and Ethan Chaplin (20), were found on the morning of the 13th of November in their off-campus residence, stabbed to death. Alongside the victims, the two other surviving roommates living in the house, remained unharmed, asleep during the hours in which this brutal attack took place. As of now, there are no concrete leads in the case despite 113 pieces of physical evidence and an astonishing 4000 photos of the crime scene being collected, alongside over 1000 tips and 150 interviews.



## ***What do we know so far?***

Moscow Police have remained largely quiet about the gritty details surrounding this case; however, the nature of the case makes exposure unavoidable, with many members of the public beginning to take matters into their own hands. Some have even go as far as to broadcasting the crime scene to the public eye. However, what has been disclosed is that police were involved in an incident at Taylor Avenue and Band Field at 3:01 a.m. that night, the same area in which the crime took place yet this has been assessed to not be an involved offence.

Whilst many details have not been released to the public, those that have been disclosed are irregular and quite frankly sloppy, with major irregularities between police and prosecutors. The attack has been deemed by Moscow Police to be "isolated" and "targeted", not posing any threat to the wider community. Despite this, the erroneous statements made have left the students and wider community fearing for the safety of the community, the killer still not found.

***Alice Hannan***