



Poster from IMDb

New 'Frankenstein' movie is twist on a classic story

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Perfect for these cooler and drearier months, Guillermo del Toro's "Frankenstein" is a satisfying blend of Mary Shelley's eerie romanticism, body horror, and gothic atmosphere, brought to life on screen. Among the many other film adaptations of Shelley's 1818 novel, "Frankenstein" or "The Modern Prometheus," del Toro's vision creates a unique and visually stunning world for Shelley's story to unfold within. As expected of a horror movie, "Frankenstein" is disturbing, uncomfortable to watch at times, and grotesque. But most of all, it is compelling.

"Frankenstein" tells the tale of obsessive scientist, Victor Frankenstein (played by Oscar Issac), as he strives to create a living creature whose strength and intelligence exceeds that of an average human. Meanwhile, Victor's brother (played by Felix Kammerer) celebrates his engagement to the beautiful and clever Elizabeth (played by Mia Goth), who Victor quickly becomes enamored with. As Victor eventually succeeds in generating new life through the horrifying Creature (played by Jacob Elordi), he quickly realizes that his being lacks any and all basic understanding of the world around him, which enrages Victor and causes his life to spiral.

Upon watching, one of the first things that become abundantly clear is del Toro's attention to detail regarding set and costume design, which heavily contributes to the superb ambience of the film. For instance, the dresses, headpieces, and jewelry that Elizabeth is adorned with are always intricate; however instead of serving as an unwelcome distraction, they make her character shine in the best way possible (my personal favorite being her blue feathered ensemble). In terms of scenery, the many different locations of each shot, from Victor's shadowy laboratory to the Creature's earthy cottage hideout, are nothing short of enthralling to witness.

Another facet I loved to watch play out were the dynamics Victor formed with those around him, the most obvious stand-out being the tumultuous relationship between himself and the Creature. To me, this is where "Frankenstein" particularly excels

compared to other movies based on Shelley's work. Oscar Issac does a stellar job portraying a character so blinded by ambition and pride that he consistently mistreats the one person completely reliant on him; Jacob Elordi, on the other hand, gives an unexpectedly endearing performance as the Creature, tugging at my heartstrings left and right.

But if it's the gore you're anticipating, no need to fear, "Frankenstein" has plenty of squeamish moments that affirm its place in the body horror genre. Aside from the expected bloody scenes of Victor assembling the creature from severed body parts, the film goes further to frighten audiences with audible crunches of broken bones, splattered brain matter, and one scene in which a man abruptly has his entire bottom jaw ripped off.

Nonetheless, one of the most notable and highly debated aspects of "Frankenstein" has got to be the discrepancies between Mary Shelley's original book and del Toro's film interpretation. With that being said, if you approach this movie expecting a one to one recreation of the book it's based on, you'll likely end up very disappointed. Some differences include characters being removed, event sequences being altered, and character motives/personalities being changed.

As someone who read Shelley's novel and watched the film back to back, these variations actually didn't bother me. In my mind, "Frankenstein" (2025) serves as a separate work of art from the book which stands out as its own.

Despite this, one area where I felt as if "Frankenstein" slightly fell short of my expectations was its ending. Not to suggest that it was a poor resolution, or that it ruined what was built up throughout del Toro's narrative, but rather I would have liked to see something that felt a little less hasty. What should've been an emotionally draining and extensive conclusion that ended strong, instead came off as wrapping up a little too quickly for my taste.

Aside from this minor inconsistency, I do in fact still love the film. The impression and mood "Frankenstein" evokes is indescribably satisfying. Guillermo del Toro has yet again created a gem in the motion picture world. A solid seven out of ten from me.

Christmas songs, reviewed



GEORGE MICHAEL

ANDREW RIDGELEY

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Layla Hango
Reporter

I'm the type of person to start playing Christmas/holiday music on November first, right after Halloween. I don't care when people try to say to wait until Thanksgiving is over, because Thanksgiving has no music. So during November, I get to listen to my own personal taste in Christmas music, like Ariana Grande's "Christmas & Chill" EP and Gwen Stefani's "You Make it Feel Like Christmas" album. Once December hits though, you're kinda forced to listen to corporate holiday music. I think after 17 years, I've heard enough holiday music to finally decide which ones deserve to be skipped. These opinions are personal, but they come from experience and a ton of Christmas shopping at the mall.

My top pick for the best Christmas song of all time is still "Last Christmas" by Wham. People can say it's too popular or overdone, but it's literally so popular for a reason. The lyrics are dramatic and broken-hearted, but the song is still intimate and nostalgic. It just feels like winter. The melody is clean, and the chorus sticks in your head all season long. It's so good it doesn't even make me feel like I'm trapped in Walmart. It's one of the only Christmas songs I'd be able to listen to a million times and not get annoyed. It's an easy five out of five.

Okay, now the song we cannot escape even if we tried: "All I Want for Christmas is You" by Mariah Carey. This song is literally the definition of overplayed. I hear the first two notes and my brain immediately knows what day of the year it is. Here's the thing though, even though it's everywhere and people treat it like it cures seasonal depression, it is still genuinely good. Mari-

ah Carey knew what she was doing with the writing, and those vocals are always going to eat down because I don't think many people truly understand the talent you have to have to sing how she does. Not to mention her whistle notes and the iconic "It's time!" I think it does a good job at getting me in the holiday spirit, I'm just a little tired of hearing it. I give it a three out of five mostly because I need a break from it, not because it's a bad song.

Some songs sit in the middle ground where they are neither amazing nor terrible, but they show up every year because it is basically the law.

The absolute worst Christmas song that I can promise you nobody likes is "Grandma Got Run Over by a Reindeer" by Elmo & Patsy. I do not know who is keeping this song alive every year, but they need to stop. It's not even Christmas-y at all. It's not even cute or funny. Honestly, it's just annoying. It feels like one of those songs that was made as a joke and then somehow got stuck in the rotation forever. The melody is chaotic and the storyline is weird, just a whole mess. When it comes on I have to skip it immediately. This one gets a one out of five.



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