‘Monsters’ docuseries faces mixed reactions

By Solé Scott
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Netflix has released a new controversial docuseries, “Monsters,” which delves into the notorious case of Erik and Lyle Menendez.

Director Ryan Murphy truly turned a traumatic case into a series of questionable retellings of the alleged sexual relationship between the two Menendez brothers.

Still, “Monsters” had amazing casting which elevated the storytelling. Nicholas Alexander Chavez as Lyle Menendez and Cooper Koch as Erik, gave viewers amazing performances.

The music selections were immaculate. Most songs from the series were added to my playlist.

Although the storytelling is compelling, several aspects of it are dramatized.

Murphy blended fact and fiction, altering the reality of the case, which left viewers questioning the authenticity of certain portrayals.

One notable scene in the seventh episode, “The Legacy,” depicts the brothers’ emotional reactions during the beginning of their trial.

For some reason, the show suggests a lack of remorse that critics argue misrepresents their real-life complex psychological states.

Additionally, the show dramatizes their confessions, implying they were coerced into admitting guilt, which oversimplifies their motivations and familial trauma.

Furthermore, the depiction of their affluent upbringing glosses over critical details about their abusive environment, leading to a skewed understanding of the factors that contributed to their actions.

As someone who had little knowledge of the Menendez brothers until they were trending on TikTok during the pandemic, I must say this series glorified the murder case and tried to paint the parents as somewhat innocent.

I am confused about who the titular monsters are after watching this series. Is it the brothers, the parents, or the many people that knew about the abuse in that house of horrors but did not intervene?

This confusion only elevated more at the end of episode eight when viewers get a flashback of the family fishing trip the day before the murders in which Jose and Kitty are portrayed as two parents enjoying their day and trying to fix their family issues.

Murphy’s choice to try and humanize the parents was despicable and disgraceful.

It seemed to me that Murphy was trying to rewrite history by including a scene where Jose called his mother crying late at night to confront her about sexually abusing him. In fact, this scene cemented my hatred for him because he repeated the revolting pattern on his own children.

Murphy commented about the brothers in The Hollywood Reporter.

“But that’s what I find so fascinating; that they’re playing the victim card right now — ‘poor, pitiful us’— which I find reprehensible and disgusting,” Murphy said.



PHOTO | INSTAGRAM

Lyle and Erik Menendez during their sentencing portrayed in the show in the eighth episode, “Seismic Shifts.”

Horror films should not have cartoon slashers



PHOTO | INSTAGRAM

Promotional photo for the first “Winnie the Pooh: Blood and Honey” film.

By Jay’Mi Vazquez
Managing Editor

In recent years, a somewhat disturbing trend has emerged in horror films: the appropriation of beloved childhood characters for shock value.

What once sparked joy in children has now become a source of fear, and it is time directors confronted the reality that these films often fall flat.

The horror genre thrives on innovation and creativity, but these productions are pathetic, uninspired cash grabs capitalizing on our fondness for the past rather than expanding the narrative landscape.

From “The Mouse Trap” to “Winnie the Pooh: Blood and Honey,” filmmakers seem to think that slapping a beloved character into a horror narrative is a surefire way to draw audiences. Yet, more often than not, the results are cringeworthy at best and offensive at worst.

“Winnie the Pooh: Blood and Honey” had a sequel film this year, which to noone’s surprise was subpar. The original film in the series was also poorly received because it relied on cheap scares and over-the-top gore.

Not only that, but when a character like Winnie the Pooh is transformed into a maniacal killer, it raises more questions than it answers. Such as, why would anyone want to watch Christopher Robin being abused by Winnie the Pooh? It’s just ridiculous.

This kind of reinterpretation strips away the connection children have had with these well-loved characters.

It is one thing to explore darker themes through established characters, such as the dream demon, serial killer and murderous man in a ghost mask, but it is another entirely to force these figures into narratives that do not honor their original essence.

“The Mouse Trap,” which also released this year, turns Mickey Mouse into a killer. This idea is nonsensical for similar reasons because nobody believes Mickey Mouse could be a slasher.

Not only are these films terrible ideas to begin with, but they often also include terrible casting and plots. Part of the reason why these films are terrible is because of the budgets these films work with.

They are all usually low-budget films. So, they usually look “good” in one aspect alone: marketing which tries to bait people into watching these monstrosities.

The overspending on this singular aspect leaves everything else in these films’ production lacking.

The characters more often than not also look terrible. In “Winnie the Pooh: Blood in Honey,” Pooh and Piglet are clearly just two guys wearing goofy rubber masks. The same goes for “The Mouse Trap,” as Mickey Mouse just looks like a guy in a cheap suit.

In conclusion, the trend of repurposing iconic childhood characters for horror films is not just misguided; it is detrimental to the entire horror genre and its audience.

Rather than creating good horror, these types of films produce often forgettable, uninspired and unnecessary wastes of time for viewers. These films should be taken more as a joke rather than a serious watch for horror fans.

Karrahbooo is underrated

By Solé Scott
Editor in Chief

The late 2010s and early 2020s ushered in a new wave of female rappers that has changed the landscape of hip-hop.

Oct. 20, 2023 propelled rapper Karrahbooo into the spotlight after her and Concrete Boys’ cypher on “On The Radar Radio.”

“It’s Karrahbooo. I’m not the two. You gotta know I’m up,” Karrahbooo said.

Karrah Schuster, also known as “Karrahbooo,” was born in Atlanta, Georgia in March of 1997. She started as an assistant to Lil Yachty in 2022.

Her first single “Money Counter” was released in October 2022, which attracted attention in the Atlanta music scene.

By 2023, Karrahbooo was signed to Yachty’s label and new rap group, Concrete Boys.

The group released their first and only album to date “It’s Us Vol. 1” on April 5.

As of July, Karrahbooo parted ways with Concrete Boys and Lil Yachty over claims of bullying and unfriendliness.

Suspicions started to arise on social media days before the announcement was made official, as Karrahbooo unfollowed all the members on X, erased the group’s insta from her bio and skipped performing at Broccoli City Festival.

Lil Yachty made the announcement July 29 on Instagram Live: “We have split ways with Karrah. I have nothing bad to say, nothing negative to say to Karrah.”

The departure was nothing but chaotic and drama- filled.

In mid-August, Lil Yachty ranted on Instagram Live disputing claims that he and the other members of the group treated Karrahbooo badly.

“Go ahead and tell people how you verbally abuse people,” Yachty said. “You talk to people like they are nothing.”

Yachty even revealed some damning evidence that he was the ghost writer to her “On the Radar Radio” cypher.

That was disheartening to learn because rap music was built on the foundation of authenticity and being able to write your own bars.

Nowadays, it seems music is a cash grab for people to try and make a quick buck without putting in the work.

With the loss of Karrahbooo, Concrete Boys has felt the effects, especially performing live. During Broccoli City fest, the group performed their songs in a lackluster fashion.

Clearly, the group lost one of its biggest stars and many fans left to just support her now.

Despite all the recent drama surrounding Karrahbooo, she is still an artist that is on the rise and possibly will make it further in her career without Concrete Boys.

In the aftermath, Karrahbooo was featured on a song with Bb trickz called “Pharrell.” She is even working on her first solo album rumored to be titled, “Where’s Karrahbooo?”

Until then, follow her on Instagram, X, SoundCloud, Spotify, Apple Music and YouTube to follow her musical journey.

These are the opinions of the Southern News Editoral Staff

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Corrections:
Correct volume for 2024-25 academic year is 64.

In Oct. 2 edition, SGA story had incorrect name. Associate Director, Daphney Alston.

In Oct. 2 edition, headline was incorrect; no one suffocated. The heat was repressive.