

ARTS & VARIETY

“Moxie” and “Promising Young Woman”: Two film reviews for the modern feminist

BY ALEXANDRIA GOSEN

IN HONOR OF Women’s History Month and Sexual Assault awareness month, it seems only appropriate to review a film that honors and celebrates women, their independence, and of course, feminism. One of the newest films released by Netflix called “Moxie” follows Vivian, played by Hadley Robinson, a young feminist on her journey to end sexism and bring gender equality to her high school.

The show incorporates many things that women face in the real world, starting with the infamous war: everyone else versus the football team. Our classic bad guy is the stereotypical captain of the football team. Portrayed by Patrick Schwarzenegger, Mitchel Wilson is essentially this generation’s Gaston. However, he makes Gaston look like a nice guy. From spitting in the new girls drink to repeatedly harassing the women of the school, he is just a horrible guy. He and his fellow football players release a list every year ranking women in different categories from “the most bangable” to “the most obedient.” This list sparks the fire that is “Moxie,” an anonymous magazine created to expose the school and encourage women supporting women.

“Moxie” was a fun, upbeat, film with a great moral. Admittedly, it was not the best film in the world. Several character elements came out of nowhere, and the ending was not completely satisfactory. However, it is starting a conversation, and it’s inspiring younger kids to speak up.

Another important movie to check out is “Promising Young Woman.” This film follows a woman who once wanted to be a doctor, but after the sexual assault of her best friend, the heroine, Cassie, played by Carey Mulligan, spends her days seeking revenge. This film exposes the “nice guy” trope for what it is: disguised toxic masculinity. It exposes administrations for favoring men over women,

which is something that “Moxie” does as well. However, where “Moxie” is hopeful and happy, “Promising Young Woman” comes with a much darker overtone. An interesting fact about “Promising Young Woman” is that it was named after the Brock Turner case. He was defined by the administration and the legal system as a “promising young man.”

The film industry is adapting to have one overall theme: equality for all. From “Ginny and Georgia” to “Anne with an E” to “Moxie” to “Promising Young Women,” future generations now get to grow up with the refreshing mentality that minorities deserve better. From women to people of color to LGBTQ+, everyone deserves representation on the screen, and everyone deserves to be treated like equals in the real world. Nobody should be afraid to have one too many drinks with friends because, statistically, 52 percent of rapes are committed by someone the victim knows. Nobody deserves anything less than feeling heard and feeling safe, and it is important to celebrate, review, and promote art that supports these ideals.

Some say it feels like we live in a new world where some people are afraid of saying the wrong thing and offending someone. Realistically, however, we are living in a transitioning world, a world that needs to transition from a place of oppression, objectification, and chauvinism to a place where a trans man or woman can go into their preferred restroom in peace, women can walk to their cars without the fear of being approached, a person of color can walk down the street without the fear of being shot. The political and psychological topics these films question and challenge are worth thinking about, no matter how hard they are to watch.

Love is Patient: Senior Exhibit

BY ERIKA SOUKUP

SYDNEY FRYE, A SENIOR at Concordia is currently preparing for her senior exhibition, entitled “Love is Patient” which will be open on April 8th.

Before Concordia, Sydney went to Talladega College in Alabama where she played softball on scholarship. After her first two years at that college, she decided to transfer to Concordia with the goal of studying abroad, which she had the opportunity to do so on the Germany business trip.

Sydney is an art studio major with a focus on Ceramics and while speaking to her about her exhibit, it was very clear how personal it is to her, especially with how important her family is to her. “It’s going to be about my family with pieces that I feel represent them and who they are and their personalities and what they mean to me, so as you’re walking through the room you’re essentially going to be walking through the generations of my family.” Sydney describes herself as being a big homebody, loving the time she spends at home with her family and her dog named Winnie, who is a Husky and German Shepard mix. While family is the main theme of the exhibit, there are many other influences and motivations that help Sydney with her art.

When asked to talk about why she chose to be an art major and what drew her to study art, she had quite a lot to say. “I chose art because it was always the one thing that got me out of my own head; I am a bit of an over thinker. If I was ever upset about anything, I would go create how I was feeling through some form of art, whether it be drawing, painting, or clay, it’s always been like a safe haven to me. So, I figured I’d pursue it in college and see where it takes me.” She later joked about being a pisces, saying it explains the overthinking and emotional aspects about herself. Not only is her art a major and career choice, but it is also a way she feels safe and at home. It’s her home away from home

Jubilate Choir's Easter Vespers Service

BY REBECCA BEASLEY

THE EASTER VESPERS service is traditionally a live evening service. It is characterised by the movement of the choir throughout the sanctuary and the candlelight illumination. The vespers service is psalm-based and similar to the evening prayer service or Holden chapel, which are held on Thursday evenings at Concordia. The time of the service is important because of the symbol of the setting sun. The change in light is part of the mood of the service, as the light of Christ is the main theme. This year, the service will look a little different.

The main difference between the Jubilate choir’s previous Easter vespers services and the service this year is the format. A live service is not possible due to Covid, but choir director Shari Speer is no stranger to using technology to accommodate this. She became more familiar with video and audio editing toward the beginning of the pandemic through her work with her church, and has used these skills in putting together

both the Christmas concert as well as the Easter vespers service. Like the Christmas concert last semester, the Easter vespers service was pre-recorded. The Christmas concert was a collaborative effort with numerous ensembles and groups in the fine arts. The Easter vespers service, however, was done solely by the Jubilate choir.

While it can be disappointing that the service cannot be live, pre-recording has its benefits. Pre-recording can take some stress away from the choir, as they don’t sing every piece in one day. Using technology, sounds can also be enhanced. The online service allows for more creativity in piecing everything together. It allows for a larger audience to be reached, as choir members are given a link to the service that they are able to send out to their loved ones. The recording method also allows for more choir members to get involved. Every singer has had either a solo or a cantering opportunity. Speer stated that the downside of a recorded service is that camera angles are limited. The Easter vespers service has a lot of

movement, and what viewers experience is very different through a camera rather than in person.

Although the service this year was not live and in person, the theme remains true to tradition: “The light shines in the darkness.” This is referring to Christ’s rising from the dead as a fulfillment to God’s promise. This theme comes through strong, as each piece gives emphasis to it. Pieces that really capture this theme are “Out of the Depths” and “True Light.” The former is like a desperate crying out for the Lord, whereas the latter is an upbeat Gospel-choir tune of praise.

Hopefully choirs and ensembles will be able to return to live performances soon. While livestreamed and pre-recorded events have a lot to love, they still have their flaws. If you haven’t already watched the service, I highly encourage you to do so. The music is emotionally moving and wonderfully arranged.