

Issue 7

Winter Edition

Fallibroome Performing Arts

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Introducing The Green Room Team



Amelia Wilshaw



Vecaiya Cassel

The Green Room Team:

Senior Art Directors: Vecaiya Cassel , Amelia Wilshaw, Grace Groenewald

Senior Writers: Maddalena Cagol, Coco Hague, Emily Pearson-Jackson

Front Cover Artist: Eddie Parkin-Smith

Welcome to Edition 7 of the 'Green Room' magazine. This edition showcases some of the performances that have taken place within the first term, like our upper schools production of 'The Addams Family' as well as spotlighting important people within the Performing Arts department. We also highlight the performances, trips and workshops that have happened in 2023. We hope you enjoy reading this and we hope you had a Happy Christmas and a good start to the new year.

If your interested in joining The Green Room team then come along to our sessions which are on Monday lunch times in Studio 6 or email us on thegreenroom@fallibroome.org.uk.

SPOTLIGHT ON... Mr Faulkner

In this edition, The Green Room magazine would like to shine the spotlight on one of the most committed teachers here at Fallibroome. Mr Faulkner has been with us a very long time… since 1997 in fact, not as a teacher but as a student (see if you can spot him in the image below!) Read on to find out more about why and how he became Fallibroome's favourite music teacher.



Mr Faulkner wasn't always a talented guitarist, in fact he only started playing in Year 10. This is relatively late considering he had already opted for his GCSE subjects which, surprisingly, didn't include music! From this, he realised the only way to develop his passion was to practise in his spare time. This posed quite a challenge since, as some of you will know, the period leading up to GCSEs is busy and the workload is VERY time-consuming. So once he had completed his GCSEs, he spent the summer of 2002 playing the guitar 8 hours a day and from this developed rapidly.

At this point he was scheduled to study business, psychology and maths for A-level. As a last minute decision resulting from his vigorous practising, he opted for music, music technology and maths for A-level instead. He did this 'with the intention of becoming a rock star'. This combination of subjects turned out to compliment each other very well.

Mr Faulkner was bound to face some challenges in his A-levels due to his lack of basic understanding of music theory. His first music lesson came around quickly, and when Mr Payne said "You don't do music!", he replied "I do now". Another teacher (who will not be named) scolded him for asking "What is the difference between a minor and a major third?", she said "I don't have time to tell you that now; look it up yourself!"



From this point onwards, he decided to work incredibly hard and excel in the subject to prove that teacher wrong. He practised playing whenever he could and studied the theory until it was drilled into his brain. A couple of years and countless hours of study went by and he graduated from Fallibroome with 3 A's! This was outstanding considering he hadn't any experience of reading music theory before year 12. His amazing grades enabled him to study music technology at the University of Leeds, where he specialised in computer programming using a programme called 'MAX MSP' which he says was 'extremely nerdy'! His final project consisted of creating a rhythm action computer game controlled by a Wii remote. He loved his time at Leeds!



Following his degree, and feeling a bit lost, he took a full time job at Co-op, on a slightly different path to his intention of becoming a 'rock star'. He describes this period as "the most depressing time of my life". After all, his specialities did not lie within stocking shelves and scanning items and this certainly was not what he envisaged using his degree for. He endured this underwhelming position while waiting for more music-focused job opportunities to arise. Then, a degree level teaching assistant role came up at his former university. He considers himself 'lucky' that he was offered this job which he deserved. Through this experience, he 'fell in love' with teaching and realised which career path he wanted to undertake.

His first teaching job was offered to him by Fallibroome and he has taught here ever since. Fallibroome's students and teachers are so grateful to have him as a part of the community. He has been teaching here for over a decade, this year is his 13th year as a teacher here and in his words… "I absolutely love it!"

"We are so lucky to have such amazing resources, talented kids, support from leadership and above all such a positive school ethos which recognises the value of the arts."

Throughout the process of his career, Mr Payne has remained his biggest role model. "He was so kind, supportive, welcoming and believed in me when others didn't". The first few years of teaching were very challenging for Mr Faulkner and he had little confidence. When moments got tough, he would look up to Mr Payne and was inspired by him to march on forward. He feels privileged to have been given the opportunity to work with him for the first stage of his teaching career, as are we to know that Mr Payne was the driving force behind his journey, and now our students can be inspired by this story and not give up their passions either.





"My advice for aspiring musicians who would like to work hard and not listen to any negativity. If you want something you can do it - it just takes time and hard work!"

Written by Coco Hague

SHAKESPEARE SCHOOLS FESTIVAL

Richard III

CAST

King Edward IV	James Carrington
Richard	Dougie Livingstone
Clarence	William Harding
Lord Hastings	James Carrington
Lady Anne	Tanvi Kutty
Queen Elizabeth	Aurelia Mai
Lord Rivers	Toby Ebbrell
Lord Grey	Leo Marsh
Marquess of Dorset	Lily Ryan
Old Queen Margaret	Leela Childs
Buckingham	Leo De Jager
Tyrrel	James Carrington
Stanley	Toby Ebbrell
Catesby	Silver Garrett
1st Murderer	Nicole Grigo
2nd Murderer	Maddie Avery
The Old Duchess of York	Nicole Grigo
Young York	Maddie Avery
Prince (Edward)	Lily Ryan
Archbishop of York	Toby Ebbrell
Norfolk	Leela Childs
Ratcliffe	Leo Marsh
Richmond	William Harding
Keeper	Leo Marsh
Page	Silver Garrett
Messenger	Lily Ryan
Lighting & Sound Design	Albert Houlihan



Interview with Mr Hogden

What elements have you found interesting while working on Richard III?
One of the things that I found interesting was when I was researching the play, there was an image, which I've used on the poster, where Richard is surrounded by crows, the ominous image of the crow often being used in horror movies to create tension; it can be quite a haunting image, and I decided then that I would like to include the crows in the piece. I'm collaborating with an Arts Award student, Katie Roebuck, who's made gloves puppets made out of leather fingerless gloves and crow feathers. These are then used by the actors to create the image of the crows landing on Richard when he first appears, and then they reappear at the end of the play when he's been killed in battle and they are pecking at his flesh. So I thought that was quite an interesting way of using that image of the crows in the piece.



When and why did you start SSF?
So we've just received an award actually, for seven consecutive years of doing the Shakespeare Schools Festival, but we've actually been doing it for ten years! One of the things that I'm really proud of is it's a fantastic festival to be part of, it's nationally recognized, and it's just a wonderful way of encouraging young people to engage with Shakespeare and the text: to have a lot of fun, to become part of a festival, so you're becoming part of something that lots of other schools are involved in. They also get to perform at a professional theatre, so for the last couple of years, we've performed at the Contact Theatre in Manchester, I'm also really proud that we continued it through Covid, so we managed to split the year groups into bubbles, and we managed to do four Shakespeare plays in one year!

What do you enjoy about directing Shakespeare compared to other plays?
I suppose Shakespeare comes with a certain kudos, and I love the challenge because, even for me, the language can sometimes be a challenge to part and understand and digest. But actually, that's what makes it really exciting, and I just love the idea that we can take this age-old text, these wonderful plays, these brilliant stories, and we can reimagine them for a modern audience and a modern age and that I'm able to explore those with students in 2023.



Why do you think SSF is so important?
Once again, I think it's because of its inclusivity, that's one of the things I think is really important. It's a festival that brings multiple schools together; it's not a competition, it's a festival. It's a celebration of the arts and celebration of drama, what that can do for young people and how it can empower young people, how it can develop and support their well-being, and how it can give them a platform to be creative.

What have been your favourite SSF moments?
I can't pick a favourite show or production, but I was very fond of a moment in The Tempest, I picked up on where Fernando says "I will love you a thousand times." In an instant, I knew I wanted to introduce a song and it reminded me of the song from the Twilight soundtrack, 'A Thousand Years'. We were able to include that with live music, and it was a wonderful ensemble moment with lots of fairy lights; it really captured that love at first sight. Romeo & Juliet too: that was one that I did during the Covid pandemic. That for me was really interesting because it became a film, we didn't have a live audience, and I was able to go and play with a really interesting dystopian concept for that piece and I think probably that's been the strongest concept that I've had so far. Then there was Hamlet last year, once again a wonderful ensemble please: very gothic, very dark. There was a particular moment I was very proud of where I'd used physical theatre to create the table that Claudius and Laertes were we're playing pool at, and then it instantly transformed into the pool that Miranda drowns herself in, that was a moment I was quite proud of as a director.



Now onto Richard III, but I don't want to say too much because I don't want to give any spoilers!

Rehearsal Photos & Appraisal

from the Shakespeare Schools Team

"What an expertly crafted piece of theatre this was. There were so many skills on display that were both visually and aurally stunning, a real feast for our senses. The gothic inspired costume design was cohesive and the simple bowler hats and roses, the only colour on stage, were used to great effect throughout the play.



Your music choices played an integral role in your production. I loved how the live strings on stage, so deftly played by your actor musicians, were used to build tension and highlight certain moments, almost like punctuation to the text. The recorded sound, designed by Albert, worked harmoniously with the instruments. I loved how the tracks surged in and out, giving a cinematic feel to the piece. The nightmare sequence with the distorted voices was brilliantly disturbing and otherworldly and provided a rich background to support the actors' physicality. I thought you had an excellent command of the language. Every actor made the dialogue sound incredibly natural and had great vocal tone which really defined your characters. You were a really tight ensemble, supporting each other and the story constantly. I loved how you reflected the mood of each scene through your dynamic shapes and actions. There was never any dull space or time - the stage was constantly alive.





The puppetry in your piece was stunning. Your bunraku style paper puppets were brought to life as the Prince and Duke so believably - we really felt the shock and sadness of their deaths. You manipulated a simple black sheet with great skill to conjure a number of striking images: a coffin, table, cloak, and tent. I particularly loved the crows you created with your feathered hands, circling Richard at the start of the play and then returning at the end – a brilliant symbolic motif for this story."

- Appraised by Holly Meechan





"A deliciously dark and menacing retelling of Richard III by a slick and professional young company."







Missed this production? No need to fear!
The incredible cast of Richard III will be returning to Fallibroome for Creativity Week in February 2024. Keep an eye out on the Fallibroome Performing Arts Facebook page for when tickets go on sale!

Spotlight on: Dance



The popularity of dance for boys has fluctuated over the years, however Fallibroome has been lucky enough to have certain male dance role models who have been extremely proactive at supporting and leading our lower school dance clubs, inspiring more male dancers.

One of them male dancers has received several awards at performing arts night of achievements, and even more incredibly, he was a part of a male dance company that flew out to audition for America's Got Talent. How amazing!

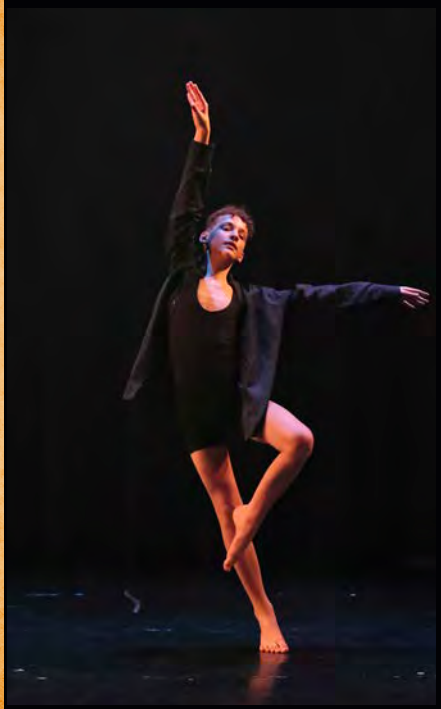
Tom Wright (left image) in Year 13, studies A-level Dance and commented that the dance companies at Fallibroome are a "chance for the male dancers to have a fun and safe space to create choreography and then be able to showcase our work in many of their dance shows".

This may not seem like such a spectacular thing for some, but for aspiring dancers this is incredible - not all dancers are lucky enough to have a 'safe' and 'fun' space.

Similarly, Tom Wright also believes "I feel dance is beneficial for the soul because it builds strength both mentally and physically. It also doubles as a let-out of emotions, and when I dance it just allows me to release all the uptightness I have in my life and being on stage in front of an audience performing dance really helps boost my confidence."



Although many male dancers get bullied and picked on which may result in mental health issues, dancing does the opposite. Elaborating on what Tom said, dancing and moving unrestrictedly can release hormones such as dopamine which naturally elevates a person's emotions and reduces the feelings of anxiety and depression. Isn't dancing just amazing!



This is your sign not only to try but to pursue dance! As much as it is rewarding for the students, it is just as precious for the teachers. Mrs Murry finds it "most rewarding when we spot the potential of a student and nurture their interest and confidence in dance so that they begin to find their own passion in dance".
Now, if needing a further inspiration - "My one piece of advice for aspiring male dancers is to not care what other people say, many male dancers are bullied out of dance due to others their age bullying them about dance. So when people aren't very positive about you dancing as a male dancer, you need to not let it affect you and carry on what you're doing because if it's your passion, you need to follow your dreams." which is well said by Tom Wright (Year 13)

'And finally, for those still sitting on the fence about whether to develop their passion for dance let me leave you with one quote…

"When art meets athletics you create a superhuman; we call them male dancers" - Unknown

Maddalena Cagol

Let's get technical

Anna Howard

Timeline:

I started off on Props making moving up to Props table by yr 9 and then after covid I joined the camera crew and took over running that when I started yr 12.

Yr 7 - Props making for Peter Pan

Yr 8 - Props making and Props table for Little Shop of Horrors (my favourite show to have been a part of so far, I absolutely love the music for this show and I still listen to the soundtrack all the time)

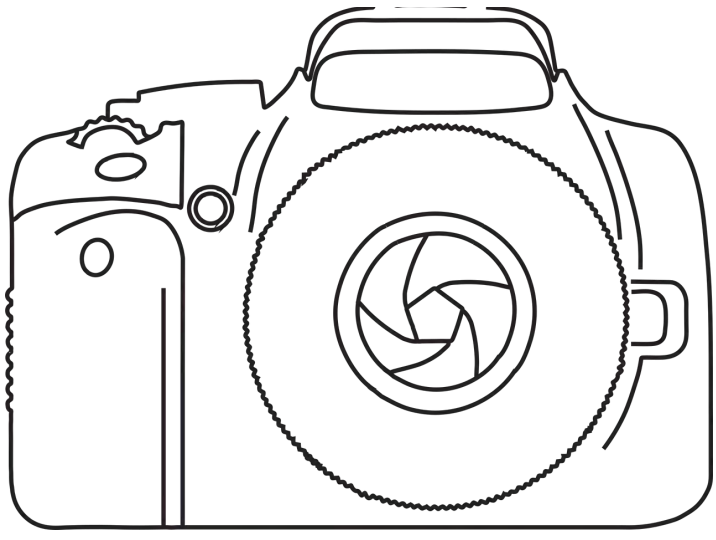
Yr 9 - Props making and Props table for We Will Rock You (I also helped to paint some of the set for this one)

Yr 10 - Props making and Props table for Macbeth as part of the Shakespeare School Festival

Yr 11 - Joined the camera crew and began by shadowing for Aladdin and Chicago, learned the process of vision mixing as the year went by and did my first show on my own in the summer "Matilda Jr"

Yr 12 - Took over the camera crew and filmed Legally Blonde as my first big show, filmed all the shows throughout the year 15 shows in total adding up to around 30 days worth of work.

Yr 13 - I will continue to run the camera crew while working on finding someone to take over from me when I leave.



1. What made you want to get involved with Performing Arts ?

Having come to watch shows at Fallibroome during primary school I had always known I had wanted to get involved with the shows somehow, I knew that being onstage was not for me. I am very much a behind the scenes person. I started off on Props
making moving up to props table by yr 9 and then after covid I joined the camera crew.

2.What's your funniest memory you have from Performing Arts ?

During Yr 11 in the middle of the ridiculous heatwave that we got during the summer we were programming the lighting for Matilda Jr (this takes a very long time and often requires me standing in the same place for a while whilst Tim points lights at me to make sure it will get the actors when they are stood on stage) after maybe 3 days of programming Tim was ready to do a run through of the entire show and so me and Archie (the person who ran the camera crew before I took over) took it upon ourselves to perform the entire show between the two of us, this required us playing about 15 different characters each and took a lot of running. We even went to the extreme of using the different set
pieces that were needed for the show which as you can imagine made things even more complicated.



We ran the whole show which took about an hour and a half in total and we were dead by the end. The temperature in the
performance hall was probably like 35 degrees by this point and the lights only make that worse. Someone somewhere has a video of our impressive performance.

3. What's your favourite part of being head of the camera crew?

I think my favourite part of the camera crew is the social side of it all, we are able to all get together as a group, share a takeaway beforehand and then have loads of fun together filming a show. We end up spending a lot of time together on a show week and so we just make the most of it and have a proper good laugh while doing it.

4. What has been your favourite show to film?

Legally Blonde has been my favourite to film so far just because of the nature of the musical, it was so upbeat and happy and was just a really fun one to work on.

The Addams Family

The Addams Family is the creepy, kooky and spooky upper school production put on this year. With the rehearsals starting mid September and show week being in early December, the cast spent many after school rehearsals and lunchtimes tirelessly practising and preparing for the haunted show. The talented cast attended a variety of vocal and dance rehearsals to learn the extravagant numbers you would've seen on the magnificent show nights. Some of these impressive numbers I'm sure you remember include the signature opening - 'When You're an Addams' and the spectacular dance number the 'Tango De Amor'. On Spotlight is the the Addams Family member, Wednesday, played by the adept Ava Walsh who effortlessly acted and sung 'Pulled' and many other numbers.

Andrei Naumkin, who played Matadore Ancestor



SPOTLIGHT ON....
Ava Walsh (Wednesday)

Everyone knows how nerve wracking starting a new school can be, especially when everyone else has settled before you. But, that did not stop Ava Walsh from becoming the most amazing performer! This friendly environment here at Fallibroome has made her feel welcomed, and allowed her to bring her talents and skills to the huge stage.

Ava Walsh who plays Wednesday has recently joined us at Sixth Form and what a brilliant start to her journey here at Fallibroome. Performing is a passionate art and Ava's love for this came from when she saw the production of 'Matilda' at age 7 with her parents - what a show to see! She exclaimed that seeing that production was "the best thing ever" and from that moment on she knew she wanted to perform and not only for the fun of singing, dancing and acting but also "to tell a story to a new audience every night". And how incredible she was at doing so in this year's production - her take on the role of Wednesday was superbly excellent!

But what makes performing such a compelling need for Ava? I am sure that if you ask any other actors or performers they would believe the common phrase 'I was born for it' but really!? Yes you may have talent, but Ava has passion! She exclaimed that "it provides escapism for both the actors and the audience alike. Every person that watches or takes part in a piece of theatre will get an entirely different experience and it truly can impact and change you in your everyday life".

Interestingly, this isn't Ava's first time performing the role of the macabre Wednesday, back in year 8 she performed as Wednesday too! What she has loved about taking on this role again is that it's "interesting working with a different creative team and a very new direction!". Although this role may be familiar with Ava she still found it a "really fun challenge", this iconic role challenges Avas acting skills but her determination and resilience is remarkable and it shows - hard work pays off!

Alongside that, Ava has been a part of the Manchester Musical Youth where this year she took on the role of Elsa in the musical Frozen Jr.! How incredible! Ava's love for the stage clearly goes beyond the school productions here at Fallibroome and we are in absolute love and awe of it. Go Ava!
Fallibroome is especially lucky to be gifted with such talent from not just Ava but all the students a part of this year's production of the Addams Family - onstage and offstage!

Maddalena Cagol



Ava Walsh performing the role of Dot in the production of Dot & the Kangaroo Jr. which she performed in front of an astounding 1500 students











Where are our Alumni now?

Bernard Hurst

Bernard Hurst is the founder and current organiser of the Fallibroome Alumni Association on Facebook. He also attended Fallibroome when it first opened in 1979. In this article, Bernard Hurst describes his journey to developing and organising the association.

Mr.Hurst joined Fallibroome the year it opened in 1979. Because of this, he has witnessed the school's adaptations from start to finish and knows many of the previous students and teachers due to his years as both a student and a teacher of music himself. He's kept in contact with many of the alumni and held an important role at Fallibroome. It's no wonder he leads the Alumni Association when he has all that experience.

So how did his journey to setting up the Alumni Association begin?

The year he retired as assistant principal (2011) was the year former principal Peter Rubery approached him with the possibility of a reunion of the original students and the formation of an Alumni Association. Next, a former student, Malcolm Bird, who had more knowledge of alumni associations from his years in America as a successful entrepreneur, where these associations had much more prominence, offered to foot the bill and help with this event.

Despite Bernard's hesitation at taking on such a big responsibility, he eventually took on the role of Chairman of the Fallibroome Alumni Association. This led to a number of alumni events, including reunions and a concert of former and current staff and students.

The committee also initiated long-service staff awards, which were presented to all those involved in conjunction with the opening of the new 6th form, dining area and administration block in 2014. The number of members quickly exceeded 1000, and Mr. Hurst's role of posting alumni news on Facebook resulted in hundreds of posts that attracted thousands of views from interested parties.



His aim for the alumni was threefold:

- To put former students and teachers in touch with each other, but unlike other associations, they didn't want to use this as a fundraising enterprise nor to charge a membership fee.
- To create reunions and events that would help foster a sense of belonging.
- To allow former students to reminisce and even organise their own events in a way that works for them. These are greatly appreciated by the students involved.

For Bernard, the alumni, it has been a rewarding experience, while on a practical level, his role has helped the school with work placements,guest speakers, career advisors, and such.

The alumni has, on a personal level, been great to read about former students' personal and professional achievements as well as their personal milestones, such as getting married and having children. He says, "The number of 'all Fallibroome' marriages is unbelievable."

*If you're interested in finding out more about our former students and teachers, check out the Fallibroome Alumni Association led by Bernard Hurst on Facebook.

CHANGE OF DIRECTION: EDGAR WRIGHT







Edgar Wright is a British film director and screenwriter known for his fast paced comedies. His most well known are 'Shaun of the Dead', 'Hot Fuzz' and 'The World's End' - all a part of the cornetto trilogy and starring Simon Pegg and Nick Frost. As well as this, his filmography includes 'Baby Driver', 'Scott Pilgrim vs the World' and most recently, 'Last Night in Soho'. Wright has a distinct style - he uses quick pans and zooms to engage and shock the audience. His style had evolved a lot over the years. His first major project was the 1999 sitcom 'Spaced', with Simon Pegg and Jessica Hynes. It aired for two seasons and was nominated for a BAFTA TV award.

Wright's most well known film is '**Shaun of the Dead**'- released in 2004 starring Simon Pegg, Nick Frost and Kate Ashfield. It was actually based on an episode of Spaced. It's a dark comedy about a group of friends trying to survive a sudden zombie apocalypse. The film is highly praised for its unique editing style and surprisingly emotional elements. As well as being the most well known, it's also his highest-rated movie (not including the documentary feature "The Sparks Brothers").
Wright's most recent work is 2021s "**Last Night in Soho**",







starring Anya Taylor-Joy, Thomasin McKenize and Matt Smith. The movie follows Eloise, a fashion student living in London, as she investigates the murder of a 1960's singer Sandie. The film is very different from Wright's other work, being more focused on psychological horror elements than comedy. This could be a reason why it's currently his lowest rated movie, at 75%. Still, it's an interesting experiment and sometimes his style really works for the horror genre.

What's Next:
Edgar Wright is apparently working on a script for Baby Driver 2, however currently, he's working on an adaptation of the thriller novel "The Chain". Not much is known about production, but we know it's being written by Jane Goldman who wrote the Kingsman films.

What To Watch:
If you want to watch any of Wright's films, it's recommended to start with Shaun of the Dead. From there, you could watch the rest of the cornetto trilogy - "Hot Fuzz" and "The World's End". There's no order to the movies.

Written by **Domenique Kilshaw**













- The Ocean at the End of the Lane (January & October)
- Back to the 90's Acoustic Sessions Concert
- Drama Menai Residential
- 'Let's Dance' David Bowie Dance Show
- Creativity Week 2023 'POWER'
- A-Level Drama Component 3 Exams
- Shakespeare Schools Festival 2022 'Hamlet'
- Peaky Blinders - The Redemption of Thomas Shelby
- Spring Concert

Perfo
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rming 2023 lights

- Performing Arts Night of Achievement
- Lower School Concert
- Charlie & The Chocolate Factory
- Summer Dance Platform
- Guitar Sessions Concert
- Performing Arts Trip to London
- Frantic Assembly's Metamorphosis
- Shakespeare Schools Festival 2023 'Richard III'
- Edward Scissorhands
- Upper School Musical 'The Addams Family'
- Christmas Concert









Scene It All

TV Series Review - 'Shakespeare: Rise of a Genius'



Shakespeare: Rise of a Genius is a BBC three-episode documentary about his rise to success. The documentary incorporates reenactments of his life and interviews with actors and actresses who performed his works, as well as professionals who have studied his life.

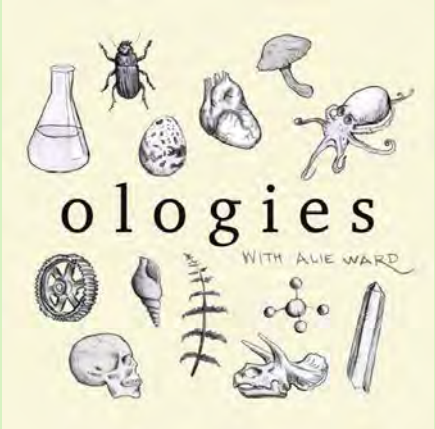
What I personally enjoyed about this documentary was its ability to consider both factual truths, historical accuracies, and opinions. Actors, actresses, and professionals on Shakespeare were all able to say what they thought of each moment of his life and guess at what he must have been feeling. This created a connection between Shakespeare and the listener. We felt grief, stress, and happiness throughout; when Shakespeare experienced the loss of his only son Hamlet, we did too.

The documentary tackles issues from the 16th to 17th centuries that have remained prevalent in today's society, like racism, sexism, and religious conflicts. Learning of the terrors of his society adds depth when we read Shakespeare's works, as we realise his stories have been shaped by real issues and experiences he must have faced every day. Knowing this, we can also feel pride in how far we have come as a society and hopefulness in believing we will keep developing for the better.

Another message I have taken from this is that people like Shakespeare, who come from nothing—no money, no status, or even higher education—can still become extremely successful, and we shouldn't let anything stop us from achieving our dream.

As an English Literature student, I have also been able to gain new knowledge that I wouldn't have previously known about Shakespeare to use in my exam, if I remember to mention it!

Podcast Review - 'Ologies'



Have you ever thought to yourself, What is real? Or, Why do we fear? And can butterflies get drunk? Well, this podcast is the one to listen to. All our slightly niche questions are answered by Alie Ward on her Spotify podcast Ologies. She interviews obsessive scientists to find all the freaky facts.
You're guaranteed to learn something new to bring up in intellectual conversations, so you'll no longer think, 'I don't know any weird but fascinating facts; what do I say?!'.

You'll know something about every part of the world simply by keeping up with an episode every week. So when you're cleaning your room and are bored out of your mind, all you have to do is listen to a podcast and feel that much more productive. If you don't have 1-2 hours to spare, you're in luck, as Ologies also has a subsection called Smologies, which consists of 20–30 minute episodes on smaller topics. For example, ageing, pumpkins, and spiderwebs are just some of the subjects available to listen to right now.

Film Review - 'The Wonderful Story of Henry Sugar'
2023 Release

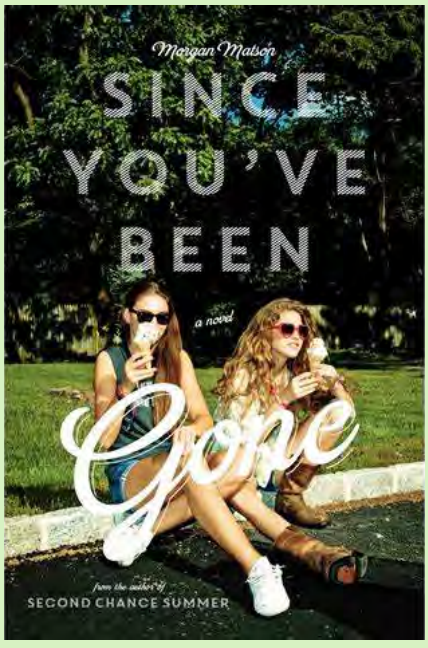


A short film directed and adapted by Wes Anderson from a widely loved Roald Dahl story. The film is about a rich middle-aged man, Henry Sugar, who doesn't have any passion in life until he finds a book in his extensive library and learns of an old man who can see without his eyes as he spent years and years practising, focusing only on meditating, which Henry then decides to apply to learning how to cheat at gambling.

What's so wonderful about this short film is its lesson: Money cannot make you fulfilled on its own. However, giving it to a better cause can. When I finished this film, I rejoiced in the feeling of becoming a better person, just as Henry Sugar did, and now I hope to give to charities as much as I can. I think this movie is perfect for a family watch; it made me laugh out loud, and what the kids will learn from it should definitely be one to convince the parents to grab the popcorn and enjoy the film.

On an aesthetic level, Wes Anderson's style is so unique and so fitting for this story that he was able to perfectly portray Roald Dahl's own strange and fun writing style. Even if you don't enjoy the story itself, the visuals should make up for it. Starring are some brilliant actors who really complement Roald Dahl's story and Wes Anderson's directive style. Playing Henry Sugar is Benedict Cumberbatch, who I believe was an excellent choice as he really brought Henry to life and made him both personable and understandable.

Book Review - 'Since You've Been Gone'



Since You've Been Gone by Morgan Manson is a young adult contemporary fiction novel about a teen girl named Emily whose confident best friend, Sloane, disappears (not a thriller, don't worry!) and leaves no explanation except a thirteen-point to-do list. Emily is a shy wallflower and would never usually do something like this without Sloane, but what if this leads Emily back to her best friend? Dance until dawn; she'll do it; kiss a stranger; she'll have to...

This book takes you on an adventure through Emily's summer checking of her to-do list and experiencing new, exciting, if not nerve-wracking, things each day. Manson takes you on a trip, in which you will keep asking questions about what will happen next. Will she make new friends? Will she finish the to-do list? Will she find Sloane?

I loved the shy, quiet girl representation, as this is often not done accurately in literature. Emily will make you feel seen, and you will feel proud of her as she gradually comes out of her shell throughout the novel.

Although its target audience is young adults, I'd recommend it to anyone, as the message I took is one that should be taught to everyone: Don't be shy about stepping out of your comfort zone, experiencing new things, and maybe even embarrassing yourself, as this will allow you to make wonderful memories with friends you care about.

Emily Pearson-Jackson

It’s family first and family last and family by and by.
- Addams Family