



Unravelling Kaleidoscope

Grace Jappy critiques Netflix show Kaleidoscope - a non linear crime show

Kaleidoscope is a Netflix mini-series, created by novelist Eric Garcia and exec-produced by Ridley Scott, released on the 1st of January 2023. We are promised that there are 40,320 ways in which we can experience Kaleidoscope. It has been created with the plan that the colour-coded episodes can be watched in any order, allowing for a different perspective as the truth is unveiled differently in each order. Each episode is only a small piece of a much larger puzzle. Kaleidoscope comprises eight episodes, spanning from 24 years before the heist to six months later.

This ambitious anthology drama follows major actors such as Breaking Bad's Giancarlo Esposito as gang leader Leo Pap, while Brit Rufus Sewell plays his target, the ruthless security mogul Roger Salas. We gradually learn that these foes have a personal feud. The characters are a crew of professional thieves attempting to crack a seemingly impregnable underground vault for a multi-billion-dollar payday.

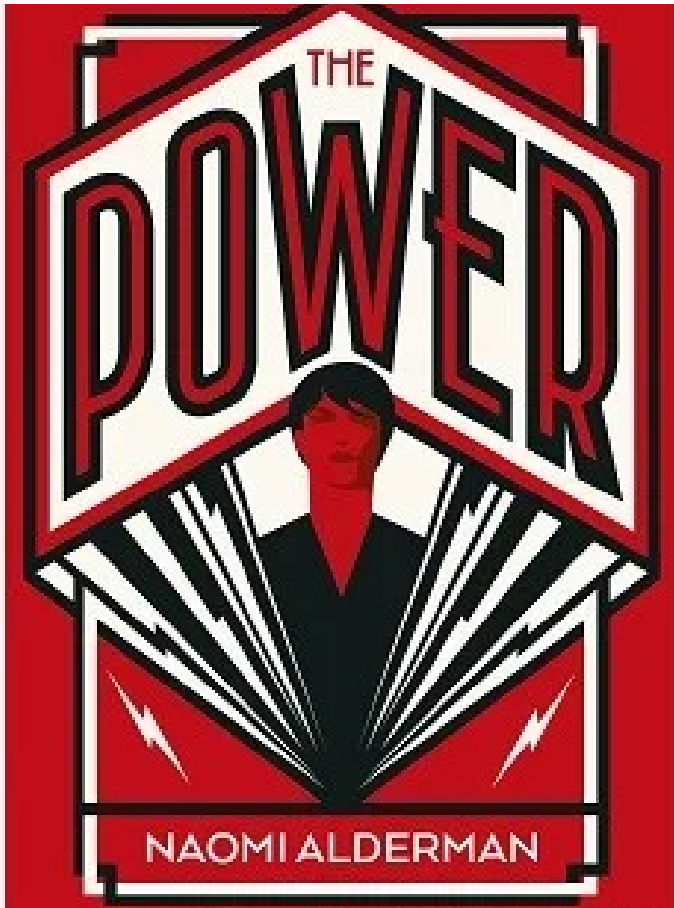
However, it has been criticised by many viewers. Despite it being an interesting storyline people fear that this is lost in the incoherent twist of how the episodes are displayed. "Most of the time it still feels arbitrary; a bunch of flashbacks and flash-forwards hurled around in a blender and dished up with no thought of narrative satisfaction". People love heist shows because they're lean, cool, and captivating—meandering and repetitive are words that derail this genre more than most.

Kaleidoscope instead can be like this, losing its shape as a stereotypical heist show quickly. However, could this show how we're so quick to negatively judge Kaleidoscope just because we aren't used to shows like this?

It doesn't allow the arcs of these characters to build in the same way that they would in a more traditional season structure. It feels like the team needed to go all-in and give each episode a drastically different POV and maybe even visual language, but they just deliver something that feels chronologically jumbled. It often repeats character beats—probably because the writers don't know what you know at this point—and that leads to a product that feels more manipulative and melodramatic than it should. Ultimately, although Kaleidoscope has received a lot of heavy criticism it is admittedly fun at times, playfully bursting into action in ways that aren't always predictable. Does this mean it has opened the door for more creative approaches to TV shows? Despite potentially missing the mark this time hopefully the feedback from audiences can help evolve how content is created, allowing for future shows to really fulfil the potential viewers believed kaleidoscope had.

Although, by the time the credits roll on the finale, you will know as much about the show as everyone else who watches it. You will just have experienced it in a subtly different way. Which leaves just one question.

What is the point?



The Power of Female Power

Mrs Ramsay considers Naomi Alderman's novel about female empowerment which is being released as a TV series on Amazon Prime on 31st March

'She throws her head back and pushes her chest forward and lets go a huge blast right into the centre of his body. The rivulets and streams of red scarring run across his chest and up around his throat. She'd put her hand on his heart and stopped him dead.'

Naomi Alderman's novel *The Power* asks what would the world be like if the power to hurt was literally in women's hands. She constructs her plot around the idea of girls finding that with a flick of their fingers, they can inflict agonizing pain and even death. Suddenly the world is a very different place as the power dynamic shifts.

Described as 'electrifying' by Margaret Atwood, Queen of the dystopian feminist novel with her outstanding *The Handmaid's Tale*, and as a 'big, brash, page-turning, thought-provoking thriller' by *The Guardian*, the novel asks the question 'what the world might be like if millennia of sexism went the other way' (*The Times*).

Listed as one of Obama's books of the year for 2017, the novel focuses on four different global viewpoints: Margot, an ambitious member of the US government; Roxy, the naïve daughter of a London gangster; Tunde, a young Nigerian man who records the changes happening in this 'Day of the Girls'; and Allie, a teenage runaway who becomes worshipped as a god.

Their experiences allow the reader to watch what unfolds with this new female domination. Like all good dystopias of course, the revolution does not run smoothly and a dark side of the regime change emerges to affect the action.

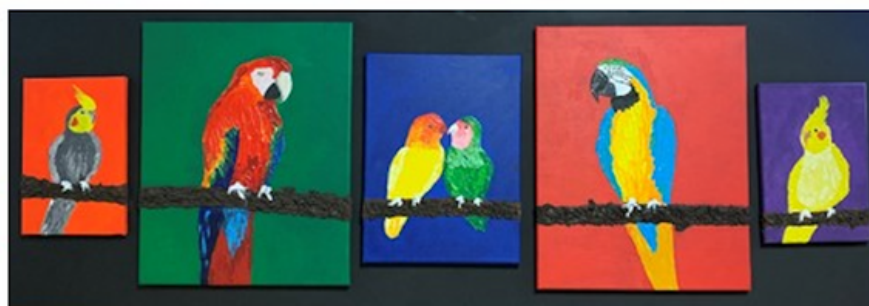
The Power was published in 2017 and, perhaps building on the popularity of the genre fuelled by the Hulu adaption of Atwood's *The Handmaid's Tale*, was very successful. If you enjoy fiction of this type, it is also worth checking out *Vox* (published in 2019) by Christine Dalcher, which looks at a world where women are limited to only 100 words a day, suffering electric shocks from a device they have to wear if they exceed this spoken limit.

The TV adaption will be available on Amazon Prime and has a stellar cast including Toni Collette, Auli'i Cravalho, best known for her role voicing the titular hero in Disney film *Moana*, John Leguizamo (*The Menu*), Toheeb Jimoh (*Ted Lasso*), Eddie Marsan (*Vesper*), newcomer Halle Bush and Ria Zmitrowicz (*Misbehaviour*) *Catastrophe* star Rob Delaney and Alice Eve (*Black Mirror*). You can watch the trailer [here](#)



A-level Artwork

Pages designed by Olivia Cooke (Y12)



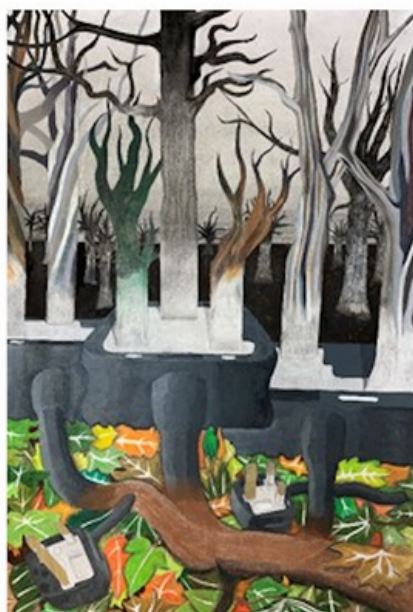
Madeline Bright (Y12)



Issy Lynn (Y13) – 'Distortion'



Evie Andrew (Y13) – 'Relationships'



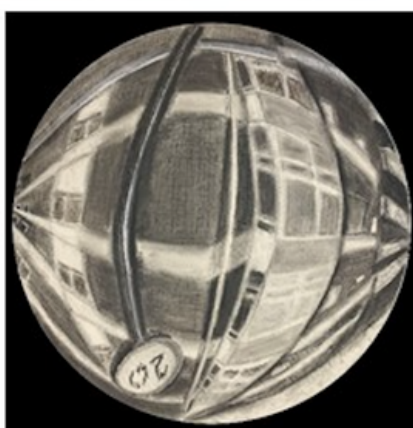
Oliver Bessant (Y13) - 'Nature vs Artificiality'



Charlotte Jefford (Y13) – 'Out of Place'



Clara Jefford (Y12)



Denny Saunders (Y12)



Ruby Andrews (Y13) – 'Movement'



Izumi Pride (Y12)



Tilly Scott (Y12)

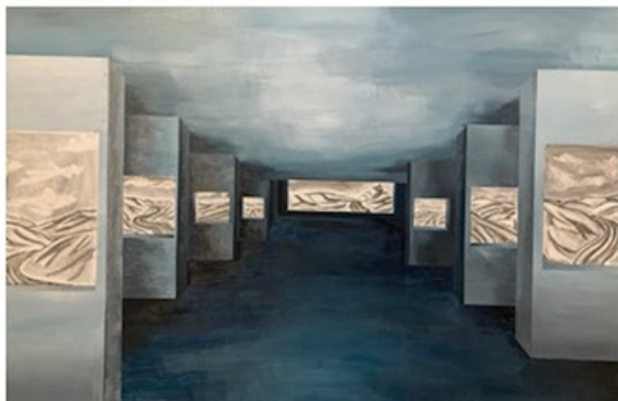


Olivia Cooke (Y12)

A-level Artwork



Will Hall (Y12)



Jess Furse (Y13) – 'Liminal Spaces'



Teagan Botha (Y13) – 'The Human Figure'



Jodie Leader (Y13) – 'Animals'

LAST WEEK'S SONNET:

Piano Man - Billy Joel

Can you guess the pop song from the Shakespearean sonnet? Correct answer in next week's Culture Vulture!

Upon my heart though holds a rightful claim -
a vow that distance shan't our friendship breach;
and though i've garnered ample wealth and fame,
we have maintain'd our closeness unimpeach'd.
With thee, companion true, i'll share my lot
and make our fortunes evermore entwined -
for in the dark of night, the eyes cannot
observe the treasures they'd in the daylight find.
But from the heart, we shine like beacons bright;
our bond's been strengthen'd by the oaths we swore
to persevere - to stand firm and unite
when life sends storm clouds threatening to pour.
Thou needest not be drench'd when showers fall;
pray take thy place beneath my parasol.



A new TV reality series?

Mrs Dexter delights in a new BBC programme - The Warship Tour of Duty - and explains why you should watch it

An exciting, surprising and often moving reality show documenting navy life on board HMS Queen Elizabeth. Episode 1 begins with the ship's maiden voyage and each episode after follows its journey through some troubled waters with some tense moments on board and also lots of shenanigans and hilarity along the way too. Knowing very little about the navy before I watched this I have found it to be hugely interesting and insightful. Did you know they have a coffee shop, a corner shop and a Post office (something we have to manage without in this town!) on board this vast ship? And you would not believe how many tins of baked beans are loaded on board before they set off!

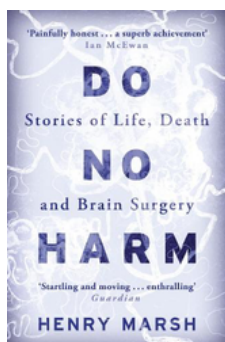
The crew become a family during their time on board and each has a very important part to play. There are interesting interviews and fly-on-the-wall footage of many crew members both on board carrying out their duties but also during celebrations on board and when they are allowed ashore.

The programme airs on a Sunday evening on BBC2 - an hour well spent in my view.

Miss Vowles suggests:

Do No Harm - Henry Marsh

An incredibly touching memoir by a neurosurgeon. An excellent read for those going into healthcare but not just them. It's engaging, fascinating and moving. I prefer non-fiction over fiction and this book has stayed with me.



Soundtrack to the week:

This week's soundtrack to the week has been built by editors and readers. If you would like to have your say, follow the QR code on page 5!

MONDAY:

The Modern Western World - Vansire



TUESDAY:

2020s - Caity Baiser



WEDNESDAY:

Left Hand Free - alt-J



THURSDAY:

Chaise Longue - Wet Leg



FRIDAY:

CUFF IT - Beyoncé



SATURDAY:

ceilings - Lizzy McAlpine



SUNDAY:

I'll Be - Edwin McCain



Still in the Mood for Love?

Molly Shillinglaw recommends films to keep the romance spark alive after Valentine's Day



Before Sunrise, dir; Richard Linklater 1995

Perhaps one of the most romantic films of all time, *Before Sunrise* follows the unexpected meeting of Jesse and Celine through their 14 hours in Vienna. A sense of soon-to-be yearning surfaces through the film as time slips away, signalling the end of the two lovers' time together. A heart-warming film about naivety and love.



Eternal Sunshine of the Spotless Mind, dir; Michael Gondry 2004

A romance dystopia in which protagonist Joel undergoes procedure to remove all memory of his ex-girlfriend Clementine whilst still in love with her. The film confronts the uncomfortable sides of love that cinema often fails to portray and criticises the idea of wanting to forget, teaching us to hold our memories dear.



In the Mood for Love, dir; Wong Kar-Wai 2000,

Absent of a bigger picture, *In the Mood for Love* pictures an unorthodox romance between two cuckolded neighbours-turned-lovers. The film plays like a dream, accompanied by cluttered and hazy cinematography enhancing the melancholy that fills the space between the two protagonists. Overall, the film is a pessimistic reminder that love is painful and hope is fleeting.



Amour, dir; Michael Haneke 2012

Amour follows the story of two retired music teachers who's relationship changes when wife to Georges, Anne, has a stroke. Haneke's script leaves no room for romanticism and instead encapsulates the existential terror felt in relationships felt when they are confronted with an inevitable end.



Her, dir; Spike Jonze 2013

Set in the near future, *Her* tells the story of a man who purchases an AI to be his partner, following a split from his wife. To the protagonist's and the audience's surprise, the relationship enacts one typical of any modern romance. The film ridicules the absurdity of both human nature and reliance on technology.



WANT TO GET INVOLVED?

As the weeks progress, we are hoping Culture Vulture will become jam-packed with student articles, recommendations and reviews. If you would like to make your own creative suggestion, or have a piece of work that you would like to see in the next magazine, scan the QR code.



Alternatively, if you would like to contribute an article, film, album, book or podcast review, or have an itching to write a features piece about a current cultural affair, email either theysham@gordanoschool.org.uk or pramsay@gordanoschool.org.uk with your idea and they can point you in the right direction. Who knows - you may see your name in print!

Make sure to encourage your tutors and friends to get involved, and let's make creativity central to the Gordano Sixth Form experience!

