

“Beetlejuice Beetlejuice” was an interesting watch

By Jay’Mi Vazquez
Managing Editor

The long-anticipated sequel to Tim Burton’s 1988 film, “Beetlejuice” titled “Beetlejuice Beetlejuice” was released earlier this month.

This film was questionable to say the least.

I enjoyed the fact that Burton was able to bring back most of the cast from the original film such as Winona Ryder, Michael Keaton and Catherine O’Hara.

New additions to the film like Jenna Ortega, Willem Dafoe and Monica Bellucci were also good.

Having new characters intertwined with the original helped progress the story to make it new and fresh.

Just like the first film, the soundtrack enhanced key moments and even had funny jokes within it, which was a good callback to the original film.

However, the movie’s plot was not the best. It felt as if there were many storylines fighting to be the main one.

The film started making viewers think the central plot was going to be Lydia Deetz, played by Winona Ryder, trying to fix her relationship with her daughter, Astrid Deetz, played by Jenna Ortega.

The death of Charles Deetz, Lydia’s father in the original film, seemed to be the link that brought the

family together, but then the film takes a turn.

Shortly after the beginning of the film, viewers are introduced to a new villain, Delores played by Monica Bellucci.

This is when viewers were introduced to Wolf Jackson, who was a Hollywood actor who became the police chief of the afterlife, played by Willem Dafoe.

Delores is described as a “soul snatcher,” which is a being who can suck out a person’s soul in the afterlife, killing them permanently.

Her sole purpose for returning is to kill Beetlejuice, who was her ex-husband in the real-world.

This storyline could have been the main plot, but the film began to bounce around.

It started to focus on several subplots, which got confusing to follow after a while.

The third storyline introduced was the young love interest of Astrid’s, Jeremy Frazier.

This is truly where the film went downhill.

In a plot twist, Frazier is revealed to be a ghost who murdered his family. As a love interest, he somehow convinced Astrid to trade her life with his so he can come back to life.

This entire plot twist happened in the span of 20 minutes, which felt super rushed.

Personally, I would have liked to see this plot flourish further and be the focus of the film, as it felt more on par with the original. But no, the movie takes even more weird twists and turns in classic Burton fashion.

After hesitating, Lydia says Beetlejuice thrice and asks for his help to get Astrid out of the afterlife in exchange for marrying him.

This is a good call back to the original film, as Beetlejuice trying to marry Lydia was the main plot in that film.

It becomes a wild goose chase as Lydia tries to get Astrid back, and then Delores is trying to kill Beetlejuice. Again, the film was very messy and hard to follow at times.

In the meantime, while all of this is going on, Delia Deetz, Lydia’s step-mother from the original film, dies by an accidental snakebite. This death felt super random to throw into the film with only 40 minutes left.

The film struggled with pacing and dragging out parts where it should have built momentum.

Ultimately, “Beetlejuice Beetlejuice” lacked the heart and creativity that defined its predecessor, leaving fans disappointed.

The attempt to revive such an iconic film felt more like a cash grab than a genuine artistic endeavor.



One of the many movie posters for “Beetlejuice Beetlejuice.”

SOUTHERN NEWS

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Kendrick Lamar taking over Super Bowl halftime



The promotional photo Apple Music posted announcing Kendrick Lamar performing at the Super Bowl halftime show.

By Solé Scott
Editor in Chief

The modern era of the Super Bowl halftime show continues to have lasting impressions on pop culture.

On Sept. 8, Kendrick Lamar was announced as the headliner for the 2025 Apple music Super Bowl halftime show in New Orleans.

Lamar is the first rapper to headline the Super Bowl halftime show.

Social media was celebrating Lamar being chosen as the headliner until rappers Birdman and Nicki Minaj gave some pushback.

Birdman focused on the fact that Lamar would be performing on the biggest stage of the year in his and Lil Wayne’s hometown and believed the spot should have been reserved for Wayne.

The only time in Super Bowl history when an artist performed in their hometown was in 2022, when Dr. Dre sang at SOFI stadium in Los Angeles.

Before then, no other artist has performed for the Super Bowl halftime show in their hometown

or home state.

Nicki Minaj, however, complained that Jay-Z and Roc Nation were choosing Lamar as a pawn in their so-called industry beef.

Minaj has had problems with Roc Nation since she fell out with Megan Thee Stallion, who is represented by the company.

“One n****a took a knee The other n****a took the bag,” Minaj said.

Minaj has even reposted on X her achievements compared to Jay-Z.

Some of the achievements she posted included the most combined charting weeks on Billboard Hot 100.

Drake was No. 1 with 78 songs, Lil Wayne was in second place with 25, Minaj tied in third place with Eminem with 23 and Jay-Z was in last place with 22.

Honestly, this reaction was trashy and full of jealousy. Nicki Minaj and Birdman should have said nothing or waited until the halftime show was over to share their grievances.

Who knows, maybe Lamar was going to invite Wayne as a sign

“Mr. McMahon” Netflix docuseries is a must-see

By Jay’Mi Vazquez
Managing Editor

Netflix released a highly anticipated new docuseries about former CEO of World Wrestling Entertainment, WWE, Vince McMahon.

The series proved to be a somewhat comprehensive and engaging look into the life and the controversial figure at the helm of WWE.

Spanning five episodes, “Mr. McMahon” deftly balances the business acumen and theatrical flair that McMahon brought to wrestling alongside the personal struggles and controversies that have marked his career.

The series opens with McMahon’s beginnings, exploring his early life in a family entrenched in the wrestling industry.

This foundational context is essential, as it sets the stage for understanding how McMahon transformed wrestling from a regional attraction into the global phenomenon it is today.

One of the series’ strongest aspects is its exploration of McMahon’s ambitious vision.

Through interviews with wrestlers, commentators and

industry insiders, viewers gain insight into how McMahon revolutionized wrestling with larger-than-life characters and high-profile events like WrestleMania.

The docuseries captured the essence of his relentless drive, illustrating how he cultivated talent and crafted storylines that captivated audiences.

However, the series does not shy away from the darker elements of McMahon’s reign.

It addresses various controversies, including allegations of misconduct, legal battles and the impact of his decisions on wrestlers’ lives and health.

This balanced approach provides a nuanced view of McMahon, highlighting both his contributions to the business and the ethical dilemmas that accompany his legacy.

The inclusion of personal accounts from wrestlers such as Hulk Hogan, Bret Hart and Dwayne “The Rock” Johnson, all of whom experienced the highs and lows of working under his leadership, adds emotional weight to the series narrative.

The storytelling throughout is compelling.

These are the opinions of the Southern News Editorial Staff