

MOVIES

WEAPONS

Defined by its subversiveness and made sharper by the risks it takes



TINATH ZAEBA

There are certain expectations *Weapons* will exceed, and there are others that it will not even meet, and that's what makes it such a compelling movie. If you're in the mood to watch what's being called one of the best horror releases this year, and you expect the usual horror package, *Weapons* delivers that to some extent.

The story is what the trailer shows: missing children who all left their house one night and were never seen again. It's a simple story that's unsettling because watching children in horror is already a scary prospect, but *Weapons* takes this further by narrating the tale through a child's perspective.

To break it down, it's important to understand that *Weapons* isn't just a horror movie. In fact, there were just as many gasps and laughter as there were screams, which is the strange part: why are we laughing at a horror movie? This is not because it fails, but because Zach Cregger, the producer and writer, sets it up that way. It's a balanced risk most filmmakers wouldn't take.

One undeniable thing about this movie is Zach Cregger's filmmaking. The film follows a non-linear narrative, structured in chapters, each one showing different characters' perspectives. In many ways, the film relies on its characters to carry the weight of the narrative, which the incredible cast is able to shoulder.

The main letdown, though, is that the ending is rather simple. The dots are simply not connected. This gap cannot be attributed to simply the plot, but rather to the way it has been constructed. It does, however, work for me because it's a story about answering the riddles, even though the stones are left unturned.

Although the film fails to deliver on certain fronts, it doesn't take away from the entire movie. It's compelling not because it fulfills typical horror expectations, but because it deliberately chooses not to. It's risky, different, and unsettling in a unique way, which makes it memorable, even though it might not appeal to everyone.

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DEADLINE: NOT MENTIONED

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