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MAKING MARTHA

IN A ROOFTOP CONVERSATIONS EXCLUSIVE, THE ‘SUPERMAN’ ACTRESS OPENS UP ON FAMILY, FANDOM AND WHAT’S AHEAD

Neva Howell reflects on inspiration for her Ma Kent, previews emotional return in 'Man of Tomorrow'

By Zack Benz
Daily Planet Editor-in-Chief

Neva Howell did not know she was auditioning to play Superman’s mother when she first read for the role of Martha “Ma” Kent in James Gunn’s 2025 “Superman.” Scripts sent to actors during the casting process used altered character names, a common industry practice when trying to deter spoilers, and Howell said it took her roughly three rounds of interviews before she understood who she was actually reading for.

“I guess it was maybe the third interview when I realized who it was, and at that point it was a mixture of excitement and terror,” Howell said.

Howell spoke with me, the Daily Planet Editor-in-Chief, for an episode of Rooftop Conversations, discussing her path to the role, her research process and her hopes for how the character will be remembered.

Howell said the weight of stepping into a role with the character’s history in the DC canon was not lost on her. To find her footing, she said Gunn sent her an audio recording of a Kansas farmer whose voice became a touchstone throughout production.

“Hearing her voice on the tape over and over, I got this really solid sense of being on that farm in Kansas, and what that was like for her,” Howell said. She added that she has since become friends with the woman in said recording.

Howell said she also drew from her own family history, blending the toughness of her grandmother with the gentler nature of her own mother.

“My grandmother was like a lion, and I could feel that in her, but she would do anything for her family,” Howell said. “But I could also feel another energy, which was this loving kindness that was over everything, and that reminded me of my mom.”

Rather than try to distinguish her performance from prior portrayals of the character, including Phyllis Thaxter’s turn in the 1978 “Superman,” Howell said she leaned into the same grounded instincts, adding a harder edge she felt reflected her own upbringing.

I asked about her favorite scene to shoot, and Howell pointed to the now widely discussed phone call between Ma Kent and Clark, which she said has become one of the film’s most memorable moments for audiences.

“I felt it was going to be iconic, and I think it is,” Howell said of the scene. “I think that’s the scene that they go for.”

She said her favorite scene to watch, rather than to shoot, was the film’s closing sequence, which she said gave her a physical sense of the character’s full arc after filming disconnected pieces of it across a single day.

“This is such a moment of closure, such a moment for Clark to come to the realization: This is your family,” Howell said. “And you are so blessed to have them.”

The most demanding parts of production, Howell said, were physical rather than emotional. She recalled running through a dark field pocked with potholes during a night-time sequence, and enduring nearly triple-digit heat with no air conditioning during a farmhouse porch scene involving co-stars Rachel Brosnahan and David Corenswet.

“I would stand there through their scene over and over, and just hope,” Howell said. “I had to hold onto the sides of the wall a couple of times because I thought, I’m going down.”

Howell said most of her scenes were shot in isolation from the broader cast at the farmhouse set, giving her a close working relationship with Pruitt Taylor Vince, who plays Jonathan Kent.

“He was so accessible and so grounded and so funny and so available to me from the beginning that it was just a blessing,” Howell said.

She described her character’s early read on Lois Lane, played by Rachel Brosnahan, as cautious rather than fully warm, reflecting a mother still sizing up her son’s new relationship. Howell also spoke about her scenes with Corenswet, saying the character carries some quiet grief over her son’s growing independence even as she takes pride in his success.

Howell also praised director James Gunn’s on-set demeanor, describing a calm, confident presence she said put the cast at ease even during high-pressure days, while noting Gunn was capable of stepping in firmly when a scene drifted from his vision.

Howell described a visit to the Super Museum in Metropolis, Illinois, where she was allowed by curator Morgan Siebert to hold an original script page and the face mask worn by Christopher Reeve in earlier Superman films.

The visit started casually, Howell said, in the museum’s gift shop, where she admitted her first reaction was mild curiosity rather than awe. That changed once she stepped into the museum’s main collection and came face to face with a display honoring George Reeves, the actor who played Superman in the 1950s television series “Adventures of Superman.”

“That’s when it started to sink in, like, oh, this goes so far back,” Howell said. “This adoration of these characters.”

The moment deepened, Howell said, when she reached a case dedicated to Christopher Reeve’s era of the franchise and spotted the original script from his 1978 film. Before she had fully processed what she was asking, Howell said, she found herself requesting to hold it.

“I wanted to touch it,” Howell said.

Curator Morgan Siebert unlocked the case and let her hold the script, Howell said,

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(Top) Actress Neva Howell. (Bottom) Pruitt Taylor Vince as Jonathan Kent, David Corenswet as Superman and Neva Howell as Martha Kent in “Superman” (2025). (Photo courtesy of James Gunn)



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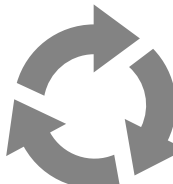
AUDIO

Zor-El, Supergirl Summer and ‘Supergirl: The World’

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FILM / REVIEWS

‘The Invite:’ A funny, unnerving psychological masterpiece

Olivia Wilde’s new psychological thriller "The Invite" delivers a masterclass in tension, screenwriting and performance through a hyper-realistic look at modern marriage.

By Jainam Turakhia
Daily Planet Contributor

If there is one movie right now that is worth risking the terrible weather to go see in a theater, it is Olivia Wilde’s “The Invite.” Clocking in at a tight 1 hour and 47 minutes, this film is an absolute master-class in tension, screenwriting and performance.

The premise is deceptively simple: an exhausted San Francisco couple hosts another couple from their building, and an evening meant for wine and cheese dissolves into an unavoidable, chaotic vortex. It plays out like someone watched a viral “if people were actually honest” video and expanded it into a brilliant, feature-length psychological dance. With just four characters in a single space, the screenplay perfectly balances chaos on one side and peace and desire on the other, delivering a hyper-realistic look at modern marriage.

The casting in this film is flawless, with every actor hitting the exact nerve required

for their roles. Seth Rogen (Joe) is the ultimate casting choice here. His natural, quirky charm perfectly grounds Joe’s immature sense of boyishness. He says exactly what you’d expect a guy like him to say, hiding his defensive insecurities behind a wall of humor.

Olivia Wilde (Angela) pulls double duty as Director and Star. Wilde turns in a wonderful, heartwarming performance. She beautifully portrays the ultra-hyper, awkward and profoundly unsatisfied wife who is desperate for a dinner party to pass without embarrassment, simply wanting to feel presentable.

Edward Norton (Hawk) and Penelope Cruz (Pina), as the hyper-sexual upstairs neighbors, are exceptional. They exude the quiet, calm confidence of a couple entirely at peace with their desires, making them the perfect, disruptive mirrors to the hosts’ dysfunction. What elevates “The Invite” from a simple stage-play



(Courtesy of PVR INOX Pictures)

adaptation into a cinematic triumph is the film’s brilliant visual language. The production design speaks volumes about the ideological rift between the couple. The tone of the house is beautifully muted, reflecting the stagnant state of the hosts’ marriage.

This disconnect is explicitly told through the wardrobe. While Hawk and Pina arrive perfectly in sync, dressed entirely in matching black, Joe and Angela are visually fragmented, clothed in a way that shows they are completely out of alignment with one another. Adam Newport Berra’s camera work deepens this subtext. In a standout moment of rage, Joe stands directly over a lamp, the harsh lighting painting him

like a classic cinematic villain as he lashes out. Conversely, when the chaos peaks, Joe’s study is bathed in a warm palette, offering a visual oasis of solace before the film concludes with a poignant framing shot out of the window that forces the audience to sit with everything that has just unfolded.

The sexual tension built between these characters, particularly between Joe and Pina, and Angela and Hawk, is both funny and deeply sad. It feels hyper-realistic because the characters aren’t just looking for a thrill; they are desperate for an experience their own marriage has failed to provide.

When Pina suddenly calls off the orgy, arguing that it is

meant to be a peaceful experience rather than a “task to be performed,” it initially feels like brilliant rage-baiting. Yet, the film honors this philosophy. Because none of the characters can successfully perform the swap, it exposes just how profoundly broken Joe and Angela’s marriage truly is.

Ultimately, the film hinges on the fundamental human need for validation. Angela’s heartbreak is entirely understandable; she doesn’t just want a physical encounter. wants her body to be recognized, loved and appreciated, a craving that is briefly satisfied when the neighbors praise her. Joe, meanwhile, is driven by a more superficial, boyish desire to look at another woman he’s

been eyeing. He needs a peaceful conversation, but his emotional maturity isn’t there yet. This carbon psychological disconnect is the core of the film.

“The Invite” is so masterfully directed and brilliantly scripted that the world outside completely vanishes the moment the lights go down. You will forget your phone, your chores and your life for its entire runtime. It stands easily among the best films in recent memory in terms of screenplay, design, performance and direction. It is, hands down, the cheapest couples counseling and the longest foreplay you will ever witness on screen. Don’t miss it.

This film was a 10/10. Visit our website for full critique.

COMICS

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COMICS / MARVEL

‘Amazing Spider-Man’ no. 1000 assembles Marvel’s biggest anniversary lineup yet

Marvel Comics has confirmed that 'Amazing Spider-Man' no. 1000 will arrive Sept. 16, led by a story from writer Joe Kelly and artist Pepe Larraz that introduces a new villain named Ravage and folds in anniversary contributions from an unprecedented list of Spider-Man creators.

By Daily Planet Staff
Daily Planet

Marvel Comics is treating the 1000th issue of “Amazing Spider-Man” as one of the publisher’s biggest single-issue events in years, and the September release is shaping up to justify that billing.

The main story, revealed by Marvel, comes from writer Joe Kelly and artist Pepe Larraz, described as both a capstone to their run on the title and a launching point for the next phase of the series. Surrounding that central tale, the giant-size issue will feature a run of anniversary short stories from a mix of Spider-Man veterans and newcomers to the character, including John Romita Jr., Frank Miller, Peach Momoko, Stuart Immonen, Brian Michael Bendis, Dan Slott, J.M. DeMatteis, Patrick Gleason and

Marcos Martin. Screenwriter Noah Hawley, known for “Alien: Earth,” is also making his Marvel Comics debut in the issue.

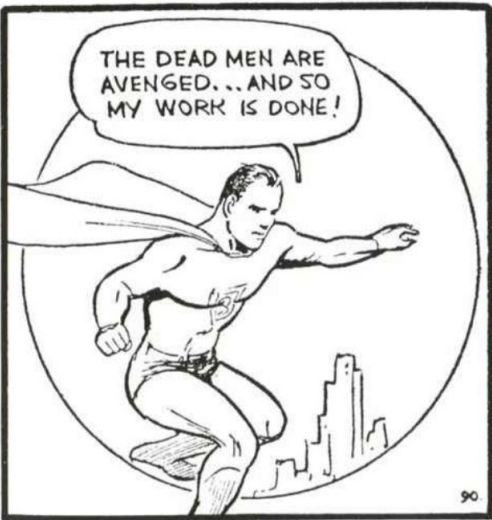
The book’s central plot centers on a new villain called Ravage, who forces Peter Parker to confront his own legacy. Marvel has not yet detailed Ravage’s powers or origin, saying only that the character represents one of Spider-Man’s most personal conflicts in decades.

“Ravage is layered and complex and mysterious,” Kelly said of the character.

The main cover unites longtime Spidey artist John Romita Jr. with Paolo Rivera for the first time, while a variant cover by Larraz offers the first look at Ravage.



Amazing Spider-Man" no.1000 variant covers. (Courtesy of Marvel Comics)



CULTURE

ART | BEAUTY | FASHION | FOOD | LIFESTYLE | RELIGION | THEATER

CULTURE / MINNESOTA

DJ Skee to headline Walker Art Center’s Avant Garden benefit in September

The Walker Art Center announced that St. Paul-born DJ, producer and entertainment entrepreneur DJ Skee will headline Avant Garden, the museum's annual benefit, on Saturday, Sept. 19, 2026.

By *Daily Planet Staff*
Daily Planet

The Walker Art Center announced that St. Paul-born DJ, producer and entertainment entrepreneur DJ Skee will headline Avant Garden, the museum’s annual benefit, on Saturday, September 19.

The event, held at the Walker Art Center, blends the formality of a gala with the energy of a rave, according to organizers. The evening opens with a dinner, auction and fund-a-need program inside the Walker’s galleries before shifting into what organizers are calling “the Party,” a late-night dance event staged in the parking ramp adjacent to the museum. DJ Skee will deliver the headline set.

Proceeds from Avant Garden support the Walker’s artistic and educational programming. The Minneapolis institution is known for its rotating exhibitions, performance programs and the Minneapolis Sculpture Garden, home to the Spoonbridge and Cherry sculpture by Claes Oldenburg and Coosje van Bruggen.

DJ Skee has built a career spanning music, sports, entertainment and technology. He has worked with artists including Lady Gaga, Kendrick Lamar and Post Malone, produced music for Michael Jackson, Chris Cornell and Nipsey Husle, and contributed to soundtracks for “Fortnite” and “Halo.”

He has also worked with the Minnesota Vikings and Los Angeles Rams, and became the



DJ Skee. (Courtesy Scott Keeney, Walker Art Center)

first DJ to perform at an NFL game, a NASCAR race and a University of Michigan event. St. Paul has previously recognized him with an official “DJ Skee Day.”

Tickets are on sale now, with several tiers available. A Party ticket, which includes access to the late-night event beginning at 8:30 p.m., costs \$150 per guest. Table packages for 10 guests range from \$15,000 for a Silver Table to \$25,000 for a Platinum Table, each including a cocktail reception, dinner and access to the Party. Guests can also add a reserved lounge with unlimited drinks near the dance floor for \$7,500.

This year’s Avant Garden is co-chaired by Peter Lindahl and Susan Blaska Lindahl, with a host of committee members overseeing auction, sponsorship, table and party ticket planning.



Avant Garden, September 20, 2025. (Photo by Carina Lofgren, courtesy Walker Art Center, Minneapolis)



DJ Skee. (Courtesy Scott Keeney, Walker Art Center)

THE PLANET

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THE PLANET / NATURE / U.S.

South Coast air quality rule upheld against industry challenge

The Ninth Circuit Court of Appeals on Thursday upheld the South Coast Air Quality Management District's zero-emission standard for boilers and water heaters, rejecting a gas industry challenge to a rule regulators say will prevent thousands of premature deaths in the nation's smoggiest region.

By *Daily Planet Staff*
Daily Planet

A divided panel of the U.S. Court of Appeals for the Ninth Circuit ruled last Thursday that federal energy law does not preempt South Coast Air Quality Management District’s Rule 1146.2, affirming a lower court decision and rejecting a challenge from gas appliance manufacturers, homebuilders and other trade groups.

The 2-1 decision, posted by the court, keeps in place a rule that phases in zero-nitrogen oxide emission standards for large water heaters, small boilers and process heaters across the district, which covers Los Angeles, Orange, Riverside and San Bernardino counties. Circuit Judge Lucy Koh, writing for the majority, found that nothing in the text, structure or history of the Energy Policy and Conservation Act suggested Congress intended to interfere with state and local efforts to meet federal air quality standards under the Clean Air Act, according to reporting from the National Association of Home Builders. Circuit Judge Kenneth Lee dissented, arguing the district’s rule was “strikingly similar” to a Berkeley, California, gas hookup ban the same court struck down in 2023.

Rule 1146.2 was first adopted in 1998 and has been tightened repeatedly since, with the air district adopting a zero-NOx version in 2022 and further amendments taking effect in June 2024, according to the Ninth Circuit’s opinion. The South Coast Air Basin remains in “extreme” nonattainment with federal ozone standards,

and the district has said it risks losing federal highway funding if it fails to bring the region into compliance.

The People’s Collective for Environmental Justice, Sierra Club and Industrious Labs intervened in the case to defend the rule alongside the district, represented by Earthjustice and the firm Donahue, Goldberg & Herzog.

“Today, we secured a huge victory for clean air in the nation’s smog capital,” said Candice Youngblood, senior attorney at Earthjustice, in a statement from the organization. “The courts have rejected a cynical effort to stop one of the Los Angeles region’s most significant air pollution reduction rules in decades.”

Once fully implemented, the rule is projected to cut roughly 5.6 tons of smog-forming NOx pollution per day, an amount regulators compare to nearly half the daily NOx emissions from every car in the region combined, and will affect more than 1.3 million boilers and water heaters, according to Earthjustice’s release. The district estimates full implementation will avoid more than 2,800 early deaths, 11,800 cases of asthma and 300,000 lost work and school days over time, yielding more than \$95 billion in public health benefits.

“Inland Empire communities are getting crushed by air pollution, and this ruling provides a breath of fresh air to make our communities safer,” said Gem Montes, policy analyst and advocate at the People’s



Photo by Pixabay on Pexels.com

Collective for Environmental Justice.

The lawsuit, Rinnai America Corp. v. South Coast Air Quality Management District, was filed in December 2024 by a coalition that included Rinnai America Corporation, Noritz America Corporation, the National Association of Home Builders, the California Manufacturers & Technology Association, the California Restaurant Association, the California Hotel and Lodging Association, the California Apartment Association and the California State Pipe Trades Council. The plaintiffs argued the rule amounted to an effective ban on gas-fired appliances and was preempted by the same federal energy law that doomed Berkeley’s gas piping ordinance in the earlier Ninth Circuit case, California

Restaurant Association v. City of Berkeley.

A federal district court sided with the air district in 2025, finding the rule concerned appliance emissions rather than the “energy use” covered by federal preemption, and both that court and the Ninth Circuit denied requests to block the rule while the appeal proceeded, according to case tracking by the Public Health Law Center.

Thursday’s ruling arrives days after the U.S. Court of Appeals for the 2nd Circuit reached the opposite conclusion in a related dispute, upholding gas appliance restrictions in New York City and New York state over challenges from the National Association of Home Builders and other groups, according to NAHB.

With the Ninth and 2nd Circuits now split on how far federal energy law reaches into local emissions rules, industry watchers say the issue could be headed for further appellate or U.S. Supreme Court review.

“These boiler rules help the region adopt modern technology that reduces harmful pollution, a critical priority for the people in the LA Basin,” said Dylan Plummer, campaign advisor with the Sierra Club.

Teresa Cheng, California director for Industrious Labs, said the ruling clears the way for upgrades across the region’s industrial and commercial building stock. “This ruling paves the way to continue modernizing our region by upgrading over a million pieces of equipment, which will bring new jobs and investment into

the region while tackling the air quality crisis head on,” Cheng said.

Compliance with Rule 1146.2 is staggered by appliance type and building status, with the first deadlines affecting a limited set of units in new buildings that took effect Jan. 1, 2026, and later deadlines for high-temperature units in existing facilities extending to 2033, according to Canary Media’s coverage of the rule. The rule doesn’t require anyone to replace working equipment but limits emissions from new units as they’re installed or replaced.

Attorneys representing the plaintiff coalition, including Reichman, Jorgensen, Lehman & Feldberg, did not immediately have a public statement addressing Thursday’s decision.

NEWS

BUSINESS & FINANCE | COMMUNITY | CRIME | METROPOLIS | MINNESOTA
POLITICS | SPORTS | U.S. | WORLD



“My Adventures With Superman” returns for a third season. In it, Clark has truly become Superman and made peace with his Kryptonian origins - he’s ready to settle down! But Lois, who has finally become the Planet’s star reporter, is NOT. Jimmy has evolved from freelance photographer to celebrity journalist—but he’s still intimidated by the romantic attentions of the newly arrived Kara

Zor-El, who’s trying to find her place on Earth. In our latest action, comedy, and romance-packed season, this found family will have to confront powerful new enemies that challenge Superman, threaten their future, and test the bonds holding them together. Can our heroes save their tomorrow--before it destroys today? Jake Wyatt and Brendan Clogher are co-executive pro-

ducers and showrunners for “My Adventures with Superman.” The series is also executive produced by James Gunn, Peter Safran, and Sam Register, with Kimberly S. Moreau serving as producer. Watch on Adult Swim for its third season Saturday evenings at midnight ET/PT as part of its Toonami anime/action block, next day on HBO Max.

‘Evil Dead Burn:’ A claustrophobic, gripping gauntlet of family trauma

By Jainam Turakhia
Daily Planet Contributor

The Evil Dead franchise has always been synonymous with unrelenting dread, geysers of blood and ordinary people pushed to the absolute brink. With “Evil Dead Burn,” French Director Sébastien Vaniček steps into the sandbox, delivering a standalone supernatural nightmare that manages to honor the series’ legacy while injecting its own distinct, claustrophobic identity. For a franchise that has spent decades lurking in the woods and apartment complexes, “Evil Dead Burn” proves there is still plenty of terrifying mileage left in the Book of the Dead. The film centers on Alice, a grieving woman who, following the sudden death of her husband, William, decides to visit his estranged family at their secluded rural estate. What is meant to be a tense, emotionally charged reunion

quickly devolves into a literal hell on earth. When the ancient Necronomicon Ex-Mortis is unearthed, a sadistic demonic force is unleashed, possessing the family members one by one. Left with nowhere to run, Alice is forced to fight through a grotesque gauntlet of blood and betrayal just to survive the night. On the surface, “Evil Dead Burn” is a very gory, incredibly creepy film about a deeply weird family. Beneath the blood splatters, it frequently feels like a feminist film, actively portraying the toxic men of the family doing toxic things – a theme skillfully conveyed through both the screenplay and the sharp dialogue. But at the same time, the women in the film are special characters themselves. It all drives home a central, haunting conclusion: not all families, but always a family. The gore is undeniably cool, and make no mistake – the film is very gory. There were

times when I was genuinely creeped out. However, there were also moments where it felt like they were doing destruction simply because they wanted to show off more gore, which kind of took me out of the experience a little bit. The performances across the board were commendable. The cast did a good service to the film, not extraordinary, but solid. Where the movie truly shines mechanically is behind the scenes. The prosthetics and makeup department did an excellent job, the stunts were amazing and the camera work is nothing short of incredible. I absolutely loved the vibe this film gave me, and this is coming from someone who hasn’t actually seen the previous installments of the Evil Dead series. However, considering I’ve seen Lee Cronin’s “The Mummy” (and knowing he directed “Evil Dead Rise”), I actually found “Evil Dead Burn” to be a bit of a watered-

down version when it comes to the gore. Because I’m used to seeing even more extreme violence from these creators, this one paradoxically feels like a movie I could almost take my family to see. That doesn’t mean it’s soft – it’s still a heavy watch—but it’s a manageably watered-down level of gore. Ultimately, “Evil Dead Burn” is a very well-made, gripping film that successfully keeps you at the edge of your seat from start to finish. Director Sébastien Vaniček deserves immense praise for doing a commendable job balancing high-wire tension with a deeply uncomfortable family dynamic. He manages to ground the chaos in a distinct stylistic vibe, proving that even when the blood dials back just a fraction, the horror hits incredibly close to home.

Audio Corner

The *Daily Planet* is proud to support a variety of individual podcasts and other forms of audio media from across the multiverse. Topics are subject to change and range from journalistic depth to entertainment. The Planet strives to immortalize the countless voices of the world, becoming a digital news source of record.



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KRYPTON REPORT
Zor-El, Supergirl Summer and ‘Supergirl: The World’
By Tyler Patrick
Krypton Report

Tyler Patrick and James explore the legacy of Supergirl’s father, Zor-El, and his role in DC Comics. They also discuss the “Summer of Supergirl” initiative and Supergirl’s rising prominence.



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ROOFTOP CONVERSATIONS
Neva Howell reflects on playing Ma Kent
By Zack Benz
Daily Planet Editor-In-Chief

Neva Howell, who plays Martha “Ma” Kent in James Gunn’s DC Universe, sat down with the Daily Planet’s Rooftop Conversations for a wide-ranging discussion.



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ANOTHER EXCITING EPISODE
The Atomic Captive | ‘Adventures of Superman’ 6×05
By Anthony Desiato
Flat Squirrel Productions

Host Anthony Desiato and guest Lou Koza (Mister Reeves) break down “The Atomic Captive” (Season 6, Episode 5) from “Adventures of Superman” starring George Reeves.



Neva Howell as Martha Kent in “Superman” (2025). (Courtesy of DC Studios)

MARTHA continued from page 1

along with the face mask Christopher Reeve wore on screen. Holding both pieces, she said, triggered something she still struggles to put into words. “I began to shift,” Howell said. “It was like I was understanding, finally, how big this universe was that I was suddenly a part of.” Howell said the experience gave her a sense of stability she hadn’t realized she was missing as she adjusted to her new role in the franchise, describing it as the moment she finally “found her footing” within the broader Superman mythology, not just as an actress playing a part, but as someone now carrying forward a legacy that stretches back nearly a century. “I walked out of there a different person,” Howell said, “with regard to my place in the universe.” Howell said fans at conventions have repeatedly told her that her performance reminded them of a mother or grandmother they had lost, and that the character has shaped how she tries to carry herself. Asked what she hopes fans take away from her portrayal, Howell returned to a message about the impact of small gestures. “Even the smallest of hands, and the tiniest of gestures, can change the world in a positive

way,” Howell said. “You never think that because your hands are small, you can’t make a meaningful impact in someone else’s life.” Howell said she associates the sentiment with Jewel’s song “Hands,” which she said played in her mind during an emotional bedroom scene with Corenswet, and which she has come to think of as capturing the character’s guiding theme of kindness. Howell offered praise for Milly Alcock’s performance in DC Studios’ “Supergirl,” which was released earlier this summer, saying Alcock’s version of Kara Zor-El charts a distinct emotional path from Superman’s own story. She also praised Jason Momoa’s performance as Lobo in the film. Looking ahead to “Man of Tomorrow,” which is set for release on July 9, 2027, and expected to bring back much of the “Superman” cast, Howell didn’t share plot details while I cited the Daily Planet’s policy against spoilers, which she said she supports. Howell said she believes reactions to her performance will remain divided among longtime fans, while newer audiences without the character’s history may embrace her more readily. Either way, she said she hopes viewers walk away with a simple message. “I believe we can bring joy and kindness through who we are, and who we are with each other,” Howell said.