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Also Out This Month

- *The Knot* - British wedding comedy starring Noel Clarke and Mena Suvari
- *Liberal Arts* - Josh Radnor (How I Met Your Mother) directs and stars in the story of a man falling in love with a student
- *Sparkle* - musical starring the late Whitney Houston
- *Hit and Run* - Kristen Bell and Dax Shepard travel to Los Angeles after the latter breaks his Witness Protection Program identity
- *Pusher* - Nicolas Winding Refn produces the British remake of his Danish film
- *Ginger and Rosa* - Elle Fanning plays a young girl growing up in 1960s Britain
- *Paranormal Activity 4* - the fourth instalment in the popular horror franchise

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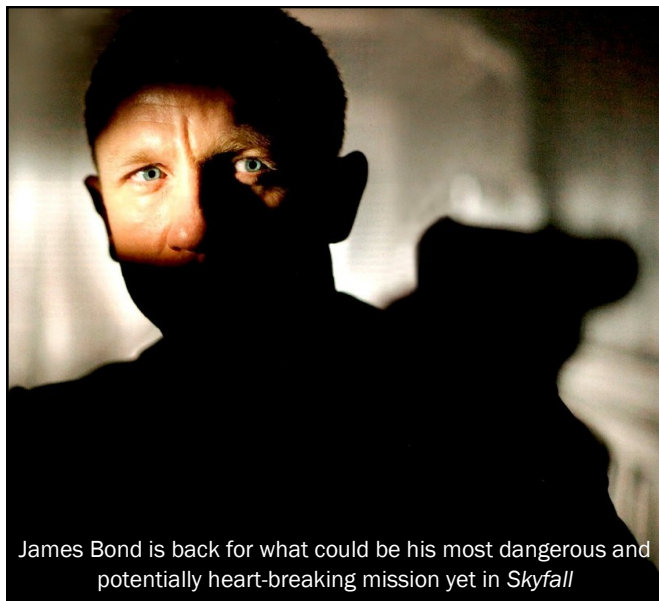
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MOVIE OF THE MONTH: *SKYFALL*

This month, James Bond turns 50. And after 22 films of sipping martinis, chasing gorgeous women and defeating major villains with hi-tech gadgetry, he's STILL acting half his age. Hard to imagine that it was indeed half a century ago that Sean Connery made his debut as the first on-screen 007 in *Dr. No*. Six incarnations of author Ian Fleming's spy later, he's showing no sign of slowing down.

Today, the world knows the character as played by Daniel Craig, who so far has starred in a great Bond film and a not-so-great one (do you really need me to point out which one is which?). But Craig's real test as the character is about to come as the world gets ready for the 23rd official film in the franchise, entitled *Skyfall*. Given it's a Bond film in a highly-significant anniversary year, expect this one to be BIG: big on action, big on story, big on each and every little quirk that the films bring us that make them so memorable. So, who's been placed in charge of bringing perhaps the most anticipated of all Bond films to the screen? None other than director Sam Mendes, who holds a dear place in my heart because he also directed *American Beauty*, which I consider to be my personal favourite film. Naturally, I am expecting great things for this.

Not only that, but Bond is also being treated to what has to be one of the most, if



James Bond is back for what could be his most dangerous and potentially heart-breaking mission yet in *Skyfall*

not the most, impressive casts in a Bond film. Alongside a returning Judi Dench (*The Best Exotic Marigold Hotel*) as Bond's long-suffering boss M, we've got Javier Bardem (*No Country for Old Men*), Ralph Fiennes (*The English Patient*), Albert Finney (*The Bourne Ultimatum*), Naomie Harris (*28 Days Later*), French actress Bérénice Marlohe, Helen McCrory (*The Queen*), Ola "husband of Noomi" Rapace (*Wallander*) and Ben Whishaw (*Bright Star*) all lined up for roles here.

Wow, Bond - first escorting the Queen to the Olympics and then parachuting out a helicopter with her (stunt double), and now THIS? Sounds like a birthday year you'll really want to remember - provided you don't shake and not stir too many martinis...

Anyway, with every Bond film there needs to be a gripping story to keep it all together, and the one for *Skyfall* is no

exception.

Whilst on an ill-fated mission in Istanbul with fellow agent Eve (Harris), James Bond (Craig) is shot and presumed to be dead after going missing. Not only that, but M (Dench, in her seventh appearance in the role) is under fire after the identities of every active undercover agent are leaked online and becomes the focus of a government review over her handling of the situation. When MI6 is suddenly attacked, Bond's sudden (and unsurprising) return gives M the pretext she needs to hunt down Raoul Silva (Bardem), a dangerous man claiming to have personal connections to both of them. But as Bond goes to destroy the threat, he finds his loyalty to M put to the test.

Gripping stuff, and fit for a 50th birthday gift to/from the world's greatest spy. *Skyfall* reigns in cinemas from **October 26th**.

News Round-Up

- Michael Clarke Duncan (*The Green Mile*) passes away at age 54
- Jim Carrey is confirmed for a role in *Kick-Ass 2*
- Tobey Maguire's role in Ang Lee's *Life of Pi* has been cut from the final film
- Michael Fassbender and Domhnall Gleeson take on Irish rock comedy *Frank*
- Paul McGuigan (*Sherlock*) will direct a new version of *Frankenstein*
- Paddy Considine heads to Edgar Wright's *The World's End*
- Universal is planning a *Safe House* sequel
- Michael Fassbender will star opposite Natalie Portman in *Jane Got A Gun*
- Rosario Dawson confirms she'll be back as prostitute Gail in *Sin City: A Dame To Kill For*
- *The Hunger Games: Catching Fire* casts Jeffrey Wright
- Daniel Craig will be James Bond for at least two more films
- The upcoming *Star Trek* sequel may be called *Star Trek Into Darkness*
- James Cameron reveals that *Avatar 4* will be a prequel
- 20th Century Fox will release 12 films with DreamWorks Animation over the next four years
- New Line may finally be ready to take on *Y: The Last Man*
- The long-awaited *Samurai Jack* film could be on the horizon
- The script for an *Entourage* film spin-off has been completed
- Guillermo Del Toro's *Pacific Rim* will be released with post-converted 3D
- The *300* sequel is now known as *300: Rise of an Empire*
- *Transformers 4* will feature an all-new cast of robots
- *Bourne* and *Ted* sequels are confirmed by Universal

It took one promise to a kidnapper that if they don't return his daughter, "I will look for you, I will find you, and I will kill you," and poof! Liam Neeson suddenly transitioned from a gentle giant (the guy's 6' 4", for crying out loud!) to a not-to-be-messed-with badass. But now, four years after he uttered those lines in the guiltiest of guilty pleasures *Taken*, Neeson is back for the sequel to the unexpected sleeper hit.

Simply titled *Taken 2*, this follow-up is directed by Oliver Megaton (be sure to read that surname a couple of times to not get confused with the leader of the Decepticons), who has directed such recent action classics as *Transporter 3*... um, and he also made last year's *Columbiana*... erm... oh, and he also served as a second unit director on *Hitman*... oh, for God's sake!

Alright, so the guy has yet to really wow us with a decent action flick, but hopefully this is the right film to start off with.

Cast-wise, Neeson is rejoined

TAKEN 2

Liam Neeson is back for more gritty action in the action sequel *Taken 2*



in this sequel by Maggie Grace (*Knight and Day*), Famke Janssen (*X-Men*) and Leland Orser (*The Good German*), and welcomes aboard a bunch of new international actors, the most notable being Rade Šerbedžija (24).

First, a brief recap of the first movie: it saw Neeson as retired CIA operative Bryan Mills, who raced to France to track down his daughter before she is sold as part of a human trafficking scheme.

The sequel picks up six months later, with Bryan

(Neeson again), his daughter (Grace) and his wife (Janssen) in Istanbul for a holiday. But, like many holidays in an action film, it doesn't go as according to plan. Turns out that an Albanian gangster (Šerbedžija) wants revenge on Bryan for killing his son in the first film, so he orders his men to kidnap the family. However, Bryan manages to escape and he must now rescue his wife and find his daughter, who is lost in the city, before the bad guys get them both.

Taken 2 is out on **October 5th**.

MADAGASCAR 3: EUROPE'S MOST WANTED

Yet another sequel to get stuck into this month, but this is by far more kid-friendly than the others.

Yes folks, it's time once again to dive into the adventures of everyone's favourite zoo animals in *Madagascar 3: Europe's Most Wanted*.

This new release continues the hit cartoon franchise which started in 2005, when DreamWorks Animation introduced the world to Alex the Lion, Marty the Zebra, Melman the Giraffe, Gloria the Hippo, King Julien the Lemur and of course, everyone's favourite by a mile, the psychotic penguins (who have since gone on to star in their own Nickelodeon cartoon).

That film saw a group of pampered animals living in captivity in Central Park Zoo being suddenly shipped off to Africa but ended up marooned on the island of Madagascar.

A second film followed in 2008, when the animals finally left said island for a return trip to New York but wound up in the African plains instead.

But the stakes are upped yet again here for the third film, with a much bigger plan in mind for our heroes. Joining a voice cast that includes a returning Ben Stiller (*Zoolander*), Chris Rock (*Death at a Funeral*),



David Schwimmer (*Friends*), Jada Pinkett Smith (*Collateral*) and Sacha Baron Cohen (*Borat*) are the likes of Frances McDormand (*Moonrise Kingdom*), Bryan Cranston (*Drive*), Jessica Chastain (*The Help*) and Martin Short (*Mars Attacks!*).

Once again picking up from where the last film left off, we see the animals arrive in Monte Carlo to persuade the penguins - who are staying in a casino there - to take them back to New York. They are soon caught, and end up being pursued across Europe by the ruthless animal control officer DeBois (McDormand). Their only

chance of hiding is by travelling with a rundown circus, making friends with its animals including Vitaly the tiger (Cranston), Gia the jaguar (Chastain) and Stefano the sea lion (Short) in the process. With their new friends, the animals try to revitalize the business in the most spectacular way possible: *Madagascar* style!

To engorge with the film's expected silliness and overall light-heartedness, you'll have to go and see *Madagascar 3: Europe's Most Wanted* in cinemas from **October 19th**.

FRANKENWEENIE

Before *Edward Scissorhands*, before *Beetlejuice*, before all his other collaborations with Johnny Depp... there was *Frankenweenie*.

Tim Burton made the live-action short film in 1984, but it was considered to be too scary for younger audiences and it caused Burton to be fired from Disney as a result.

It is with delicious irony that 28 years later, after a string of hits for the aspiring director, Disney is behind a brand-new remake of *Frankenweenie*, with Burton very much in charge of the project.

Here, the style is amped from live-action to stop-motion animation (a frequent form for Burton, having used it in *The Nightmare Before Christmas* and *Corpse Bride*) and, much like the original, is shot in 50s-style black-and-white, giving the feel of a classic B-movie from that era.

A brand-new voice cast has come in to provide the vocal chords for our characters, but - shock! horror! - Johnny Depp is nowhere to be seen! God, how



A young boy resurrects his beloved dog from the grave in the stop-motion remake of Tim Burton's *Frankenweenie*

will we cope?!

Although Burton's most famous friend doesn't show up here we get some decent voice actors like Charlie Tahan (*I Am Legend*), Winona Ryder (*Black Swan*), Catherine O'Hara (*For Your Consideration*), Martin Short (*Mars Attacks!*), Martin Landau (*Ed Wood*), and also be sure to listen out for an uncredited cameo from Christopher Lee as Dracula.

The animated film, as did the live-action short, sees a young

boy coincidentally named Victor Frankenstein (Tahan) who shares a special bond with his pet bull terrier Sparky. When Sparky is killed, Victor harnesses the power of science to resurrect his dog. The experiment proves to be a success but when Sparky is unveiled to the world, havoc ensues.

A perfect family film for Halloween, *Frankenweenie* comes alive in cinemas from **October 19th**.

HOTEL TRANSYLVANIA

And we come to the OTHER spooky family film released in time for Halloween.

But while *Frankenweenie* tends to be unique and creative, *Hotel Transylvania* has Adam Sandler voicing Dracula. Does it even sound inviting?

Yes, it's hard to forgive Adam Sandler after appearing in a slew of immature comedies that seem to somehow outsell much better films, culminating last year in the multi-Razzie winning *Jack and Jill*.

But maybe I'm being too harsh here. This new animated film from Sony Pictures Animation (*Cloudy with a Chance of Meatballs*) has some interesting ideas, and it's directed by Russian animator Genndy Tartakovsky, who did the highly-regarded animation *Samurai Jack*.

Now, let's take a look at who's joining Doofus Maximus Sandler in the voice cast: Selena Gomez (*Monte Carlo*), Andy Samberg (*Hot Rod*),



Adam Sandler voices Dracula, the owner of the titular resort *Hotel Transylvania*

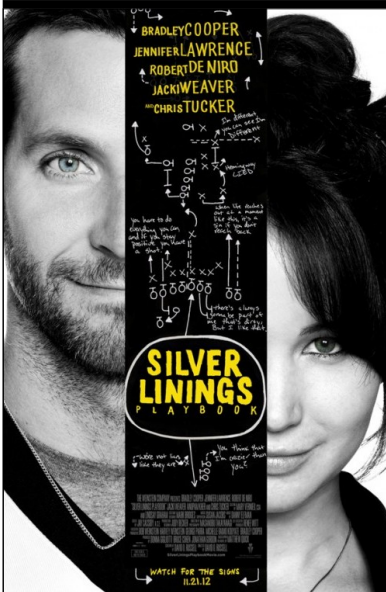
Kevin James (*Zookeeper*), Fran Drescher (*This Is Spinal Tap*), Jon Lovitz (*The Producers*), rapper Cee Lo Green, Steve Buscemi (*Reservoir Dogs*), Molly Shannon (*Bad Teacher*) and David Spade (*The Emperor's New Groove*).

And now, the plot: turns out that Dracula (Sandler) owns a five-star resort known as Hotel Transylvania, where the world's most famous monsters come to relax and have a good time. In preparation for his daughter Mavis' (Gomez)

118th birthday, he invites some of the world's most famous monsters, including Frankenstein (James), the Werewolf (Buscemi) and a mummy (Green) to celebrate it. However, an unexpected young human traveler named Jonathan (Samberg) shows up, and Dracula must do all he can to protect his daughter from falling in love with him. If you're ready to forgive Sandler, *Hotel Transylvania* opens on **October 12th**.

News Round-Up

- Gareth Edwards' *Godzilla* reboot is set for a summer 2014 release
- Jon Favreau's *Jersey Boys* will be made by Warner Bros.
- Michel Hazanavicius (*The Artist*) may direct Tom Hanks and Natalie Portman in historical drama *In The Garden of Beasts*
- Sony Pictures Animation is planning a big-screen version of short-lived TV series *Manimal*
- Rupert Wyatt departs from directing *Rise* sequel *Dawn of the Planet of the Apes*
- James Gunn is confirmed to rewrite and direct *Guardians of the Galaxy*
- Melissa McCarthy could make a cameo in *The Hangover Part 3*
- A new *Looney Tunes* film is being written
- *A Knight's Tale* will be adapted for the small screen
- Director Ed Zwick (*Glory*) departs 15th century China epic *The Great Wall*
- The reboot of the *Mummy* series may have a director in Len Wiseman (*Total Recall*)
- Tom Hardy will play climber George Mallory in Doug Liman's *Everest*
- Gina Carano (*Haywire*) is on board for an *Expendables*-esque project with women
- Anne Hathaway and Ben Whishaw are in talks to join Steven Spielberg's newest film *Robopocalypse*
- The Farrelly Brothers' sequel is now known as *Dumb and Dumber To*
- Patrick Stewart has teased a possible return to the *X-Men* franchise
- Mark Miller is to be a consultant for Marvel projects at 20th Century Fox
- Martin Freeman and Eddie Marsan join *The World's End*
- Andrew Garfield and director Marc Webb are confirmed to return for *The Amazing Spider-Man 2* (Emma Stone is also likely to return)



ON THE ROAD

One of the most influential novels of the 20th century, Jack Kerouac's magnum opus *On The Road* has long thought to be one of the most unfilmable books in history.

But *Motorcycle Diaries* director Walter Salles has somehow managed to defy all expectations and create a feature-film adaptation with an all-star cast and a great amount of respect for the source material.

The novel, published in 1957, has gone through many film directors in the past like Francis Ford Coppola (who has remained onboard as a producer), Gus Van Sant and - shudder, Batman fans - Joel Schumacher.

But it is only in recent years that the final version has come to light, with Salles rounding up a bunch of today's hardest-working actors and actresses to play the characters originated in Kerouac's original work. They

Three young adults hit the open road in the long-mooted adaptation of Jack Kerouac's *On The Road*



include Sam Riley (*Control*), Garrett Hedlund (*Tron Legacy*), Kristen Stewart (*Twilight*), Amy Adams (*The Fighter*), Tom Sturridge (*The Boat That Rocked*), Elisabeth Moss (*Mad Men*), Kirsten Dunst (*Spider-Man*), Viggo Mortensen (*Eastern Promises*), Steve Buscemi (*Reservoir Dogs*) and Terrence Howard (*Iron Man*).

As was the storyline in the original fictional novel (based very loosely on Kerouac's own travels), the film follows

a struggling young writer named Sal Paradise (Riley) who, after his father's death, embarks on a journey across late 1940s America with his friend and hero, the mysterious Dean Moriarty (Hedlund) and his teenage wife Marylou (Stewart).

For anyone taken with the book or anyone who just likes anything that's beautifully shot and acted, you can do no wrong by going to see *On The Road*, out **October 12th**.

THE PERKS OF BEING A WALLFLOWER

With both Daniel Radcliffe and Rupert Grint gaining an audience outside Hogwarts with *The Woman in Black* and that Ed Sheeran music video (among others) respectively, it's now down to Emma Watson to prove if she's got what it takes on the outside.

And although she may have picked another school-centered film with *The Perks of Being A Wallflower*, the two could not be any more different.

While one was more of a fantasy that has since become the biggest franchise in the world, this one is a smaller and more real look at fitting in with the popular crowd.

Watson, although certainly a major player here, is not the main protagonist of this film - that honour goes to Logan Lerman (*Percy Jackson and the Olympians: The Lightning Thief*), who himself is a rising star coming off a big (albeit not as successful, though apparently there's a sequel



Emma Watson and Logan Lerman are high-school students in *The Perks of Being A Wallflower*

coming soon) fantasy series. Also in the cast are Ezra Miller (*We Need To Talk About Kevin*), Nina Dobrev (*The Vampire Diaries*), Mae Whitman (*Scott Pilgrim vs. The World*), Paul Rudd (*Knocked Up*), Kate Walsh (*Grey's Anatomy*), Dylan McDermott (*The Campaign*) and Johnny Simmons (*21 Jump Street*). Directed by the author of the novel on which the film was based, Stephen Chbosky, the film tells the tale of Charlie

(Lerman) who enters high school after the suicide of his best friend. He soon becomes friends with the free-spirited Sam (Watson) and her gay step-brother Patrick (Miller), and together they embark on a funny, provocative and ultimately touching adventure of growing up.

If you are truly desperate to see *The Perks of Being A Wallflower*, the film is released in cinemas from **October 5th**.

RUBY SPARKS

The concept of a fictional character coming to life has been done time and time again in films. But as a concept for a romantic-comedy? Not as far as I know, and to anyone who's smart-alecky enough to prove there's a previous film which has done this already: screw you, *Ruby Sparks* is in my mind the first to have done this.

Directing couple Jonathan Dayton and Valerie Faris (*Little Miss Sunshine*) apply their directing talents to this tale, written by *Revolutionary Road* actress Zoe Kazan, who also plays the title role. She's also summoned real-life boyfriend Paul Dano (*There Will Be Blood*, and has already collaborated with Dayton and Faris on *Little Miss Sunshine*) to play the lead.

And if that wasn't enough: if their Oscar-winning 2006 movie proved anything, the directors can put a more-

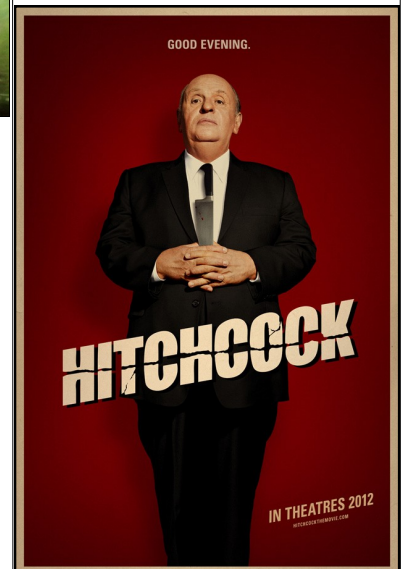
Paul Dano somehow magics his fictional girlfriend into reality in *Ruby Sparks*



than-decent cast ensemble together. Here, they've gone full out by also bringing on board Antonio Banderas (*The Mask of Zorro*), Annette Bening (*American Beauty*), Steve Coogan (*Tropic Thunder*), Elliott Gould (*Ocean's Eleven*) and Chris Messina (*Devil*).

The film centers on Calvin (Dano), a young writer suffering from that most irritating of diseases: writer's block. After some advice

from his therapist (Gould), he starts writing about a girl from his dreams whom he calls Ruby Sparks. One morning, he discovers Ruby herself (Kazan) in his apartment and after some initial confusion realizes that she is, in fact, a real person. But as Calvin takes advantage of this golden opportunity, things take a sudden sharp turn of events. *Ruby Sparks* opens in cinemas on **October 12th**.



BEASTS OF THE SOUTHERN WILD

For anyone who's in a constant annoyance about the lack of originality in filmmaking nowadays, I draw your attention to *Beasts of the Southern Wild*.

Sure, it may be based on the one-act play *Juicy* and *Delicious* by Lucy Alibar (who co-wrote the film with the director Benh Zeitlin), but its unique vision and fantastical storytelling has won over critics at festivals all over the world from Sundance to Cannes, and is even being considered as a possible frontrunner for a few Oscars come February.

Mixing a few elements of fantasy with a breathtaking amount of social commentary, *Beasts of the Southern Wild* is also being praised for the performances of its leading debut actors - especially that of six-year-old Quvenzhané Wallis (who, if nominated for Best Actress in a Leading Role, would be



Quvenzhané Wallis makes a powerful acting debut in fantasy-drama *Beasts of the Southern Wild*

the youngest nominee in that category in the Academy's 85-year history) and baker-cum-scene-stealer Dwight Henry.

Wallis plays a young girl named Hushpuppy, who lives with her father Wink (Henry) in "the Bathtub", a fictitious Southern bayou community on an island surrounded by rising waters. When Wink suddenly catches a mysterious illness and a massive storm floods the

community, the independent Hushpuppy uses her imagination to link the events to the melting of the polar ice caps and the release of ancient, long-frozen beasts known as aurochs. With the aurochs approaching and Wink's health deteriorating, the young girl searches for her long-lost mother.

Beasts of the Southern Wild is a gem to be unearthed from **October 19th**.

STILL SHOWING: SEPTEMBER



Snow White and the Huntsman

- Also available on Blu-Ray
- Released: 01/10/12



Moonrise Kingdom

- Also available on Blu-Ray
- Released: 01/10/12



Rock of Ages

- Also available on Blu-Ray
- Released: 08/10/12



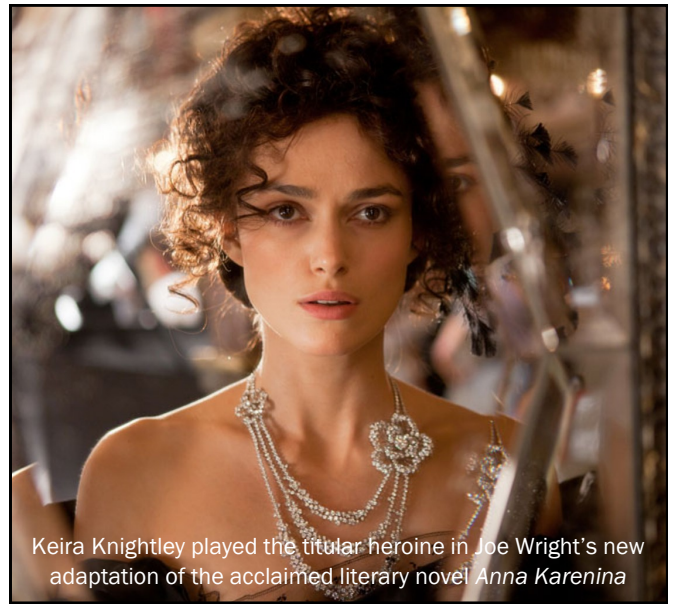
Prometheus

- Also available on Blu-Ray
- Released: 08/10/12

As the summer movie season finally winded down, the month of September was rather muted in comparison. But the quality of film did not cease, and here are some of the most notable on display throughout the month.

A slew of big releases dominated the 7th, including director Joe Wright's ambitious new take on Tolstoy's classic novel *Anna Karenina*; Karl Urban taking on the helmet in the ultra-violent reboot of *Dredd*; Shia LaBeouf and Tom Hardy becoming brothers in crime-drama *Lawless*; a fascinating new documentary on the rise and fall of wealth in *The Queen of Versailles*; and Adam Sandler reuniting with his grown-up son Andy Samberg in *That's My Boy*.

One week later, on the 14th, we got Meryl Streep and Tommy Lee Jones attending marriage counseling with Steve Carell in *Hope Springs*; a young boy was blessed with the ability to see ghosts in cartoon horror *ParaNorman*; Joseph Gordon-Levitt rode his bike to the extreme in action film *Premium Rush*; Ray Winstone and Ben Drew starred in an update in police crime thriller *The Sweeney*; and Woody Allen was back once again for another ensemble film set in a



Keira Knightley played the titular heroine in Joe Wright's new adaptation of the acclaimed literary novel *Anna Karenina*

beautiful European country in *To Rome With Love*.

The next big release day came on the 21st, when Jennifer Lawrence starred in new horror *House at the End of the Street*; we got a look at the revelatory invention of the vibrator in period comedy *Hysteria*; Brad Pitt was a mob-hired killer in *Killing Them Softly*; Dakota Fanning set out to make the most of her life before she dies in *Now Is Good*; and Oliver Stone brought about an impressive ensemble for his new film *Savages*.

Finally, the 28th saw Will Ferrell and Zach Galifianakis battle for a position in politics in *The Campaign*; Cannes favorite *Holy Motors* made its way to cinemas; Joseph Gordon-Levitt was assigned to go out and kill his older self (who

happens to look a lot like Bruce Willis) in time-travel sci-fi *Looper*; and Alice was back once again to fight even more zombies in the latest installment in the seemingly-never-ending series, *Resident Evil: Retribution*.

So those were the big films on display throughout September, and as you can see they were rather big a fit for what is usually a quiet month. Let's just hope October continues this tradition fashionably. If you're keen to find out what I thought about some of these films, then check out the reviews section on pages 8-12.

COMING SOON: NOVEMBER

A packed November awaits us after this month comes to an end. Here's a preview of what's in store for moviegoers during the penultimate month of the year...

First up on the 2nd, Gerard Butler stars in surfing biopic *Chasing Mavericks*; the first sex hotline comedy in recent memory arrives as *For A Good Time, Call...*; Nickelodeon Movies covers the tradition of Halloween trick-or-treating in *Fun Size*; highly-regarded auteur Paul Thomas Anderson returns with his latest magnum opus, the controversial *The Master*; Marion Cotillard brings in another awards-worthy performance as a damaged killer whale expert in *Rust and Bone*; Chris O'Dowd is the manager of an Aborigine singing trio in *The Sapphires*; and the belated horror sequel *Silent Hill: Revelation*. Next up on the 9th, Ben Affleck returns with his third film as director, the highly-anticipated *Argo*; Kevin James becomes a mixed martial arts competitor (think *Warrior*, only more fat people) in *Here Comes The Boom*; and Chris Pine meets his long-lost half-sister Elizabeth Banks in *People Like Us*. The 16th is also filled with must-see movies, such as the heavily-praised *Palme D'Or*



Edward and Bella have some unfinished business to take care of in *The Twilight Saga: Breaking Dawn - Part 2*

winner, the French-language *Amour*; and hundreds of tweenage fangirls will prepare to say goodbye to one of the most pretentious film series of them all in *The Twilight Saga: Breaking Dawn - Part 2*. Another slew of film releases follow them on the 23rd, including hardcore buddy cop drama *End of Watch*; Colin Firth teaming up with Cameron Diaz to scam Alan Rickman in *Gambit*; former Doctor David Tennant succumbs to kiddie fare in *Nativity 2: Danger in the Manger!* (God, how the mighty hath fallen); and a mentally-unstable Bradley Cooper meets a mentally-unstable Jennifer Lawrence in the comedy-drama *Silver Linings Playbook*. Finally, the month closes on the 30th with a whooping FIVE major releases. These include, but are not limited to, a new

adaptation of popular book series/character Alex Cross starring... Tyler Perry? Um, okay...; a brand-new adaptation of Charles Dickens' *Great Expectations* celebrates the writer's 200th birthday; some of childhood's most beloved legends team up *Avengers*-style in *Rise of the Guardians*; a camping trip turns murderous for a couple in *Sightseers*; and Clint Eastwood travels with daughter Amy Adams in *Trouble with the Curve*. All this, and perhaps a little more, awaits you all in November. See you then!



Wrath of the Titans

- Also available on Blu-Ray
- Released: 15/10/12



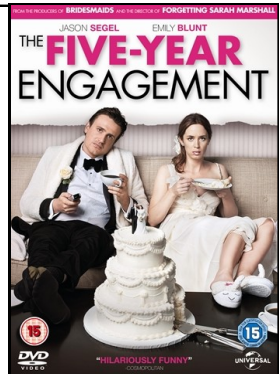
Dark Shadows

- Also available on Blu-Ray
- Released: 15/10/12



Abraham Lincoln: Vampire Hunter

- Also available on Blu-Ray
- Released: 22/10/12



The Five-Year Engagement

- Also available on Blu-Ray
- Released: 29/10/12

REVIEWS

STAR RATING SYSTEM



JUST DON'T



I WOULDN'T



MEH



WORTH A LOOK



RATHER ENJOYABLE



SEE IT NOW!

ANNA KARENINA



This is a very difficult film to really talk about in such a short amount of space, primarily due to its stunningly unique execution.

How director Joe Wright managed to take Leo Tolstoy's doorstop of a novel and adapt it into a two-hour piece of literal on-screen theatre is the question of the day, people.

But the effect as a viewer? Again, hard to say.

The first ten minutes of the film feel like *Moulin Rouge* without the songs, everything going at an annoyingly fast pace with moments of bizzare imagery and over-the-top performances, but as we start to expand this world with actual outside locations (the majority of the film is constructed around a simple theatre setting), it all seems more comfortable to watch. And once you're settled, the beauty really begins.

This is most certainly a movie where the behind-the-scenes crew, as opposed to the main actors (Keira Knightley, great;

Jude Law, subtle; Aaron Taylor-Johnson, miscast), are the real stars of *Anna Karenina*. Although it's too early to tell what will be the Oscar frontrunner for 2013, I can definitely see this film getting nominations, and possibly wins, for its direction, cinematography, music and especially its costumes and sets.

These last two are what really make the film work, so let's analyse these two aspects. I saw this film with my mother, grandmother and aunt, and not to stereotype women but all they could really talk about was how gorgeous the dresses were. And I can't blame them, they really are pieces of art as they set the right mood for the character wearing them (for example, burgundy red is worn by Karenina right before a particular important scene near the end which of course I won't say here but you'll already know if you've read Tolstoy's mammoth novel) and perfectly capture their very personality in the oppressed high

society culture we are witnessing. The sets are also cleverly constructed to make it seem as if it truly was as performed on a stage. Nothing ever seems giant or genuine, for instance a train station feels somewhat small and claustrophobic given its assumed size, but on the stage nothing ever does. It's a perfect idea for what is essentially a theatrical story.

It can be easy to criticize this interesting point of direction (some would argue that it is self-indulgent, with more focus given to detail than the actual story and characters, and I would agree with the second part), but for what it is, it's an experience that does need to be seen, preferably on the biggest screen you can find.

An astounding, if flawed, take on a classic novel, the show shall indeed go on.



NOW IS GOOD



On Friday 21st September 2012, a miracle happened in the cinema. Whilst watching writer-director Ol Parker's latest movie as a filmmaker (seven years after the poorly-received *Imagine Me and You*), particularly near the tragic climax, a single tear rolled down my cheek. It was just the one, and a small one at that, but the message was clear: *Now Is Good* is the first film I've seen since 2007 *Bridge to Terabithia* (which is highly underrated, by the way) that has genuinely made me cry. That in itself is the power of film: as long as you care enough about what happens on screen and to the characters you're watching, you're gonna have a bit of a cry. It really worked for the Parker-scripted *The Best Exotic Marigold Hotel* and it really works here too.

As a director, he handles the story of a dying teenager relatively well without ever properly going into cliché territory, and when it feels like he is there is something so unexpected that blows it out of the water. To give an example without giving anything away, during one scene when our main character of Tessa is getting ready for a date and nice, cheesy pop-ish music is playing in the background, let's just say you'll be gasping at how suddenly the mood changes.

Tessa is phenomenally acted by Dakota Fanning, who really is at her best here. Having been a fan of hers for many years, it's great to

finally see her nail a rather difficult role with such perfection (she deserves a medal for mastering the British accent - it's also kind of surreal to hear one of America's youngest stars say English slang words like "slag" and "skanky").

The rest of the cast do wonderfully as well - to name a few, Jeremy Irvine is hugely likable as the romantic boy next door, while Paddy Considine and Olivia Williams have their moments as her conflicted parents. The former in particular has a brilliant and powerful scene near the end, and thus reminds us of how much of a great actor he is in addition to being a great director (seriously, check out *Tyrannosaur* - it's fantastic). Thankfully, for a film so grim and melodramatic, it's balanced out by a good sense of humour with the script bringing out some witty moments from its characters and through its dialogue. Not all the humour works, but it's there in reasonable doses throughout.

All in all, *Now Is Good* is a great breath of fresh air after so many similar manipulative dramas, so if you want a powerful piece of British cinema then look no further. Just remember to stock up on Kleenex before you see it.



DREDD



The moment Sylvester Stallone took on (and off) the helmet of the popular 2000 A.D comic book character, the potential franchise was dead in the water.

But with a loud bang and a few brains splattered here and there, Judge Dredd has returned for the better.

Deciding to ground this new reboot with a hard-boiled and extremely bloody nature has delightfully paid off, making its intended adult audience feel fully immersed into this crime-ridden futuristic world and much more so than the decidedly-cartoony approach the 1995 film undertook.

They've also added an intriguing and suspense-driven plot, in which our favourite judge is trapped inside a large building and must make his way to the top to kill the crime lord controlling it. Many other film fanatics will instantly compare this film to *The Raid: Redemption*, but honestly I never got round to seeing it in the cinema so that comparison is gone out the window. For what it is, however, they've really gone out of their way to draw the audience's attention and make them interested in what is going to happen next.

And fans of the original comic book can rest easy, for I can confirm that for the duration of the movie Judge Dredd keeps his helmet ON (bar an opening scene, although his face is cleverly

hidden in the shadows). It's therefore down to Karl Urban's chin to keep the audience's interest throughout the 90-minute runtime, and he does really well in giving the character the hard-boiled, darkly comedic and all-round badass nature that many fans know the original character for.

The other actors do a good job across the board, including *Game of Thrones* star Lena Headey and her pretentious, over-sized lips as the film's sinister villain Ma-Ma. Said villain is decent enough, but the lack of a real hand-on-hand showdown between her and Dredd is a missed opportunity. After so much time with this villain, you're kind of interested to see how she fares in combat with someone just as strong, but nope, that doesn't happen. Shame, but there's nothing that can be done to fix it.

Maybe I'm nitpicking, but it really doesn't change the fact that *Dredd* is dark, gritty, surprisingly stylish (the Slo-Mo effects look great in 3D) and, of course, extremely violent. Yes, it has some flaws, but what were you expecting when your main character wears half a *Power Rangers* helmet?



THE CAMPAIGN



The age-old concept of satire is to take a normal aspect of society and crank it up to 11, sometimes going over-the-top with it or playing it so subtly it isn't even seen at first.

From the offset, *The Campaign* is a standard satire of American politics. It could not come at a better time, especially since the next US election is just around the corner. You have two politicians, Will Ferrell and Zach Galifianakis, waging in a full-on war just to win the title of local congressman. So far, so good.

But *In The Loop*, this ain't. Yes, this film is much more lenient towards more obvious comedy than the Oscar-nominated British comedy (and when it delivers, it can be really funny - more on that in a bit), but in the end it isn't really satirising US politics at all. If anything, it's more of a parody of the human psyche, what some people will do just to finish in first place.

Ferrell's character is completely guilty of this: a previously-unopposed congressman who is suddenly forced to fight for his title, he stoops to such lows in order to keep ahead. Examples of this include introducing an ad campaign that likens Galifianakis' good-natured competitor to Islamic terrorists and, even worse, seducing his opponent's wife, recording it and then broadcasting it as another ad campaign. His breakdown after the revelation of the latter is as terrifying as it is hilarious: it's the human spirit reduced to its lowest and most despicable form all in

the hopes of getting ahead of a rival, and this is the animal that we are left with. While this is by far the most fascinating parts of this film, there are some other qualities as well. As comedies go, it's handled well: a running gag about ethnic stereotypes is thankfully underplayed, and as such remains funny throughout, while another running joke seems to get funnier and funnier (you've seen the first instance in the trailer, but just wait till you see who the second victim is). The back-and-forths between Ferrell (putting his George W. Bush impression to good use here) and Galifianakis (as quirky and strange as we've come to expect from the *Hangover* star) are crudely silly, and again they get a good laugh once in a while.

The problem is that there's not a lot of focus at times. One minute, it's solely about these two politicians, then we get a small plot that doesn't go anywhere about Galifianakis reconnecting with his father, and then we're drawn back into a nearly-forgotten subplot about corporate corruption (Dan Aykroyd and John Lithgow, as slimy factory owners, appear, disappear and then reappear throughout).

Despite this, *The Campaign* is a solid comedy about politics and an even better satire of the animalistic human psyche that will do ANYTHING to win.



Hope Springs



I see every movie-going experience as being like a rollercoaster in a theme park. You're seated and belted up, the adverts and trailers are like the pre-ride safety warnings and the film itself is, of course, the ride itself. You can exit the cinema/vehicle feeling either pumped up on adrenalin or somewhat underwhelmed by its lack of thrills.

Sadly, *Hope Springs* falls into the latter category for the very reasons just stated. As grounded and realistic as the plot may seem - a middle-aged couple (Meryl Streep and Tommy Lee Jones) feel that the spark in their marriage is going if not already gone and they attend a marriage guidance counselling programme run by therapist Steve Carell - that's really all there is to it. No big twists, no real major conflict, it's just an aging couple having problems with their marriage.

You could argue that it's appropriate for a film like this to be so small, in which case more power to you, but to just stick to this simple premise can be damaging to the overall film. It feels very safe, nothing ever feels at high risk and the overall product just comes off as a bit of a bore.

It would probably help if we at least had characters to like and get on board with to help us get through the hour-and-a-half, but even they come off as somewhat bland and not very

memorable. Steve Carell, for example, I praise him for getting out of his comfort zone and taking the subdued role of the counsellor they go and see, but then he isn't given much to do except give advice to our main characters. Just feels like a bit of a waste: we've seen what Carell can do with drama (see *Little Miss Sunshine* as proof), so why give him a role in a drama where he isn't given that much chance to shine?

Thank goodness, then, for Streep and Jones. It's a cliché to admit that the former is great in everything she does, but it really is true here. Jones is also great in showing his subtle emotions as the grump of a husband who is showing no interest in the therapy. The characters they play seem underwritten and lacking in real depth, but these two make the best of the poor material given and turn in good performances nonetheless.

I like to think of *Hope Springs* as the OAP/cardboard cutout version of *The King's Speech*; intensive therapy for one, or in this case two, characters (the Colin Firth stand-ins) by a gentle and caring therapist (Carell in the Geoffrey Rush role). However, unlike that Oscar-winning film, there's just nothing to really root for.



LAWLESS KILLING THEM SOFTLY



When director John Hillcoat won praise for the independent movie *The Proposition*, he followed that up with the decent but highly depressing *The Road*. While *Lawless* isn't nearly as depressing as his last film, it's caught somewhere between the middle of *The Proposition* and *The Road* in terms of quality.

As soon as we get settled into this world of 1920s Prohibition-era America, as introduced in an exposition-heavy voiceover provided by Shia LaBeouf, it's easy to spot that this is Hillcoat's most mainstream movie to date, a far cry from his more unconventional projects from the past (for as much a Debbie Downer as *The Road* was, it had a certain style to it, almost as though it were like an arthouse flick injected with more money than it needed).

Strangely for a would-be gangster film, the real focus is on the relationships and situations involving the three Bondurant brothers, played by LaBeouf, Jason Clarke and Bane himself, Tom Hardy. Thankfully, the film allows the audience to know these characters and genuinely get to like them. Yes, they're shown doing not-so-civilised things and can be violent when provoked, but there's a certain charm within each of them that weirdly makes us root for them. LaBeouf gets on well as the cocky younger brother Jack, Clarke is good but underused as the unpredictable Howard, and Hardy does his best to actually make his dialogue

mostly audible after wearing a facemask to defeat Batman as the matriarch brother Forrest.

All three are good in their own right, and thankfully they've got a decent supporting cast to, well, support them. Jessica Chastain and Mia Wasikowska are on board for the obligatory female support and both do well with their individual characters, while other players like Gary Oldman are introduced and for the most part go against gangster cliché, but they suddenly disappear from the movie altogether. Guy Pearce, as a corrupt lawman, makes for a memorable villain (I know it sounds sadistic of me but I could watch him beat up LaBeouf all day).

Speaking of violence, many a gun is fired and quite a bit of blood is shared. However, even some of the violence and its repercussions can be flawed - for example, one character's throat is slit but although the moment is rather grisly, they somehow come out of it alive. It's just a tiny bit unrealistic and sort of takes away the grounded aspects of the film.

Overall, with good performances and decent violence, *Lawless* does its job to a satisfactory level even if sometimes there are more things wrong than right with it.



After this film's debut at Cannes back in May, many critics were debating whether this film was an attack on the Obama government as audio of his speeches throughout his 2008 election campaign are used throughout for ironic effect.

I can understand where they come from: after all, the guy made promises to solve the economic crisis that dominated that year and, just as the President is coming up for re-election next month, many people feel that nothing has really changed.

That really is the central message of *Killing Them Softly*: no matter how hard someone promises that things can and will get better, it's likely that they won't. This therefore makes the film difficult to watch at times, as people descent to robbery, drug-taking, alcoholism and rough violence to cope in today's society.

On top of that, it's hard to sympathise with the majority of the characters. Brad Pitt's cynical mob enforcer can best be described as a reluctant anti-hero, seeing the supposed land of the free as corrupted, greedy and selfish. Interestingly, James Gandolfini's character seemed to be an embodiment of just that as we see him down a glass of beer in one long gulp, being offensive to a prostitute as she is being paid, and being just a plain old douchebag. The only character who does seem to get some form of sympathy is Ray Liotta's crime boss who is literally fighting for his life and dignity

when his poker game is robbed (the catalyst for the central story), and he isn't even on screen for that long. The amount of violence is also uncompromised: people are shot point-blank in the head, crashed into by moving traffic, beaten to a bloody pulp so much that they throw up blood, all that jazz.

So, as you've probably gathered, this is a very unpleasant, uncomfortable film to sit through. But even so it really leaves a lasting impression because of its cynical nature towards modern American society. I don't know if it was director Andrew Dominik's intention to have it like this or not, but that's what I got from this film: a mean, pulpy and downright nasty look at the American dream.

Again, not without some other major flaws - apparently, the first cut of this film was two and a half hours long, and I'd believe it: there isn't enough elaboration on who everyone is and what happens to them, leaving some parts to feel really rushed - but *Killing Them Softly* is striking in its attitude and overall approach that it can't help but leave so much of an impact. It definitely needs to be looked at, at the very least, but be warned: it ain't easy on the poor, unsuspecting cinemagoer.



L O P E R



Promised as the most intelligent sci-fi film since *The Matrix* (the first one ONLY), with promotional material going as far back as over a year ago and a whole load of hype from film festivals and glowing five-star reviews across the border, does *Looper* really live up to its expectations? The short answer? Yes. The long answer? Keep reading. The third film in director Rian Johnson's eclectic rise in popularity after cult hits *Brick* and *The Brothers Bloom*, it proves the age-old cliché of "third time's the charm" as this could prove to be his masterpiece (so far).

It uses time-travel and many other sci-fi conventions to its fullest advantage, giving each and every one of them a new, original twist that both provokes and satisfies the audience, without ever making them feel like idiots. Telekinesis, for example, is treated by characters as though it were a HIV-like disease, frowned upon by society so much that advertisements encouraging people to be medically checked for it are displayed in cities (or, at least, that was my interpretation).

In addition, for a film that could potentially show off its knowledge in the dynamics of time travel is refreshingly underplayed, even dismissed, in a simple scene in a café where characters decide that less is more when exposition is required. This can also represent the

audience's feelings as well - we didn't pay money to watch Bruce Willis explain physics, we paid to see a unique story unfold on screen.

Willis, by the way, is fantastic - perhaps his best performance since at least *12 Monkeys* (strangely, he seems to be giving his best acting in sci-fi flicks) - as you see what affects him in the future so much that he does unspeakable things when he returns to the past (avoiding spoilers, it certainly reminds one of *The Terminator*) and what he'd be willing to do to get it back. Joseph Gordon-Levitt, as his younger self, superbly matches Willis' mannerisms (his laugh is down to a tee) while also combining his own little quirks to give a good, believable performance. Surprisingly for a film with this much intelligence, it never gets too complicated for its own liking. The plot is surprisingly easy to follow (though at times you do have to think twice), the characters are memorable and even the effects are very subtle and not thrown at you so violently.

So, if you want a great sci-fi film with smarts, morals and understandable ethics, you'll do no better than *Looper*.



PARANORMAN



You know those great things which seem to come out of nowhere and take you by surprise by just how great they actually are?

ParaNorman is one of those movies.

Even though I really liked Laika Animation's *Coraline*, I did not put their second feature high on my list of films to see this month and didn't even cover it in the last issue. Thankfully, I got around to seeing it and it turned out to be one of the more entertaining, highly original, genuinely funny and all-round awesome films I've seen in a good while.

First off, the animation is gorgeous. It seems appropriate for a children's horror film to be made in stop-motion, the defining visual effect for cinema's oldest and greatest monsters like *King Kong* and whatnot. As with *Coraline*, it used this technique to its fullest advantage and what an advantage. There are even some angles and shots which feel like it were a live-action movie, again another aspect of the filmmaking - especially for an animated film - I thought was fascinating.

The characters, too, are memorable. However, if there one I'd have to nitpick, it's unfortunately be the Norman of the title. As our main hero, he is somewhat bland, uninteresting and - for lack of a better word - normal, which is not always a good sign for a character who can speak to ghosts.

Luckily, the side characters are what make this film, and they are freakin' hilarious: Anna Kendrick has some funny moments as Norman's bimbo older sister, Casey Affleck is delightful as the jock-type character (whose twist at the end I wouldn't DARE ruin here, but was timed perfectly and hilariously, and is also really unexpected for this sort of film), and even Christopher Mintz-Plasse has some memorable moments as the bully. That's just to name a few.

Another thing I found interesting about this film is how adult some of the humour is. Obscure references to the "f" word and adult video stores, a dog sign that says "no dumping" and the celebration of the violent hanging of a witch are all on display here, and while it does push the boundaries for a PG it can leave some of its younger audience feeling confused and alienated. But as an adult myself, I saw no real problem with that. Besides, the younger audience members I saw this film with seemed to understand and laugh at these types of jokes.

It may be a bit too violent and scary for some but for what it is, *ParaNorman* stands out as being a true, unexpected gem of a movie.



BFI 56TH **BFI LONDON**
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Classic horror films are given decent homages in the Opening Film *Frankenweenie*, directed by Tim Burton



Helena Bonham Carter takes on the role of Miss Havisham in the Closing Film *Great Expectations*, directed by Mike Newell

You gotta admire film festivals: a chance for up-and-coming filmmakers to show off their work to the world, as well as an opportunity for studios to put out some of their forthcoming awards contenders. This year, the 56th BFI London Film Festival boasts not only some of the finest films on the circuit but also some of the most promising for the forthcoming awards season.

That's not to discredit last year's festival, which in itself managed to boast such films as *360*, *The Deep Blue Sea*, *The Artist*, *Coriolanus*, *The Descendants*, *The Ides of March*, *Martha Marcy May Marlene*, *Shame*, *We Need To Talk About Kevin* and loads more.

Those all turned out to be more than half-decent films (well, maybe except for *360*), but it may just be that this year, the stakes have been raised to near-impossible levels.

This year's Opening and Closing films, traditionally announced before the rest of the programme, are *Frankenweenie* and *Great Expectations*, respectively.

Frankenweenie, directed by Tim Burton (*Alice in Wonderland*), is the first animated film to open the festival since 2009's *Fantastic Mr. Fox*, and will fulfil its destiny of opening the festival on **10th October**. It is a remake of Burton's live-action short which he made in 1984, which saw a young boy attempt to resurrect his dog in the style of, you guessed it, *Frankenstein*. You can read more about the film on page 3, or you can wait to see the film which comes out soon after

on **October 19th**.

Great Expectations, directed by Mike Newell (*Harry Potter and the Goblet of Fire*), is a brand-new adaptation of Charles Dickens' classic novel, made in time for the author's 200th birthday. Starring a British cast including Helena Bonham Carter, Ralph Fiennes, Jeremy Irvine, Robbie Coltrane, Jason Flemyng, Holliday Grainger, Sally Hawkins, David Walliams and Jessie Cave, it retains the original novel's story of the chronicles of a young English orphan named Pip. After closing out the festival on **21st October**, it will be released in cinemas on **November 30th**.

But if those weren't enough to whet your appetite, check out what else is in store throughout the 11-day festivities:

- *Amour* (11th, 13th)
- *Argo* (17th, 18th, 20th)
- *Beasts of the Southern Wild* (12th, 13th, 14th)
- *End of Watch* (11th, 13th, 21st)
- *Ginger and Rosa* (13th, 15th)
- *Hyde Park on Hudson* (16th, 18th)
- *A Liar's Autobiography* (16th, 19th)
- *Quartet* (15th, 20th)
- *Rust and Bone* (13th, 14th)
- *The Sapphires* (15th, 18th)
- *The Sessions* (16th, 17th)

- *Seven Psychopaths* (19th, 20th, 21st)
- *Sightseers* (20th, 21st)
- *Song for Marion* (19th, 20th, 21st)

And many, many more!

It's especially exciting for this writer as my ongoing BFI membership entitles me to priority booking for the Festival, and like previous years where I became one of the first people in the country to see films like *Let Me In*, *The King's Speech* and *Martha Marcy May Marlene*, I hope to see at least one film during this exciting period. And indeed I shall, for I'll be attending a screening of Sundance crowd-pleaser *The Sessions*, starring John Hawkes, Helen Hunt and William H. Macy.

Be sure to check back next month for the write-up of my antics at the Festival, not to mention a write-up on what promises to be one of the most exciting and enduring festivals this awards season!

UK Film Release Dates

OCTOBER

5TH

- The Knot
- Liberal Arts
- The Perks Of Being A Wallflower
- Sinister
- Sparkle
- Taken 2

12TH

- Hit and Run
- Hotel Transylvania
- On The Road
- Private Peaceful
- Pusher
- Ruby Sparks

19TH

- Beasts of the Southern Wild
- Frankenweenie
- Ginger and Rosa
- Madagascar 3: Europe's Most Wanted
- Paranormal Activity 4
- The Rolling Stones: Crossfire Hurricane
- Student of the Year

26TH

- Room 237
- Skyfall
- Stitches

NOVEMBER

2ND

- Chasing Mavericks
- For A Good Time, Call...
- Fun Size
- The Master
- Rust and Bone
- Silent Hill: Revelation

9TH

- Argo
- Here Comes The Boom
- People Like Us
- The Sapphires

16TH

- Amour
- The Twilight Saga: Breaking Dawn - Part 2

23RD

- End of Watch
- Gambit
- Nativity 2: Danger in the Manger!
- Silver Linings Playbook

30TH

- Alex Cross
- Great Expectations
- The Hunt
- Rise of the Guardians
- Sightseers
- Trouble with the Curve

All release dates are correct as of time of press.

DECEMBER

7TH

- Celeste and Jesse Forever
- Confessions of a Child of the Century
- I, Anna
- The Man with the Iron Fists
- The Odd Life of Timothy Green
- The Oranges
- Seven Psychopaths
- So Undercover

14TH

- Chasing Ice
- The Hobbit: An Unexpected Journey
- Tinkerbell and the Secret of the Wings

21ST

- Life of Pi
- Pitch Perfect

28TH

- Jack Reacher
- Midnight's Children
- Parental Guidance
- Safety Not Guaranteed

TBC

- Smashed

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