

L'amour est aveugle,

le mariage lui rend la vue.

-Collin Smith

killer.

bored.

-Brian Crane

have seen this. -Collin Smith

-P-A Despatis D.

genre.

-P-A Despatis D.

STRONG>TARNATION (2004)

STRONG>THE VILLAGE (2004)

-Randolph Jordan

STRONG>STANDER (2004)

-Zoë Constantinides

STRONG>SIDEWAYS (2004)

STRONG>SIDEWAYS (2004)

STRONG>SIDEWAYS (2004)

STRONG>THE SEA INSIDE (2004)

NOUVELLE FRANCE

MARE DENTRO ALEJANDRO AMENÁBAR

THIS FALL KATH BOUND STUART WILSO

THIS FALL



VILLAGE

nombreuses scènes tirées tout droit de son imaginaire font de ce film un qui est à la fois magique et très émouvant. -P-A Despatis D. STRONG>THE SEA INSIDE (2004) The promising combination of Alejandro Amenábar and Javier Bardem unfortunately only adds up to a well made but run of the mill 'dying man' biopic. The film doesn't pander to the genre but doesn't rise above it either. It also doesn't add a great deal to the right-to-die debate either. In the end it's pleasant but forgettable. -Collin Smith STRONG>SEARCHING FOR THE WRONG-EYED JESUS (2003) Beware the ethnographic gaze! Filmmaker Andrew Douglas, and Virgilian guide Jim White, take a documentary road trip through the American dirty South of juke joints and Pentecostalism to uncover the secrets of the strange and "primitive" region. White declares himself an expatriate of the area who never really understood the spirit of his homeland. Theatrically staged roadside encounters with a cast of colourful characters are cinematically interesting, but reveal the inherent xenophobia of the film's us-and-them construction. People you might really

want to get to know are "examined" at arm's length, abstracted through the camera's slick lens and White's patronizing discourse. Thankfully, in the end, the filmmaker explicitly admits the failure of his quest to crack the

complexities of the South. The film is gorgeously shot on 16mm, and takes a truly innovative approach to a new (?) genre, the musical road documentary. The soundtrack, featuring local Alt-Country and rockabilly artists, is

Believe the hype: each of Payne's films has been better than the last, and this one's no exception. Here, the

writing, direction, and acting all deserve a screening of their own, so see this movie three times. You won't get

This movie is a surprising gem. It's best that you don't know what it's about before you see it. Just let the story tell itself. But permit me to say this and this alone: it's about adult characters in real situations reacting with true emotions in all its messy forms. A real treat for grown-up movie lovers. Whatever else is playing, skip it until you

I don't know if movies can change lives but they can certainly change days. Three film students go to a 10AM

press screening of SIDEWAYS and, inspired by the film's excessive wine-drinking, skip class and spend the entire

obvious. The romance makes TITANIC look subtle. There is even a Celine Dion song to play over the credits. It is

Amenábar véritable homme accordéon qui passe non seulement allègrement du cinéma commercial américain

(THE OTHERS) à un film de répertoire a écrit, réalisé, monté, coproduit et composé la musique de MAR ADENTRO! Le film raconte l'histoire vraie d'un quadraplégique joué par Javier Bardem qui demande le droit à l'euthanasie.

Alors que le sujet du film peut sembler très dur et difficile, la luminance du personnage principal et les

embarrassing that this film was made here. I really thought only Americans made movies this bad.

afternoon in a Montreal park engaged in some heavy wine drinking of their own. Alexander Payne (CITIZEN RUTH, ELECTION, ABOUT SCHMIDT) has been labeled a cynical satirist. This may be true, but in SIDEWAYS he demonstrates a genuine affection for his characters, one that's powerful enough to inspire this film student to miss a 35mm print of JAWS and emulate those characters. Good films cause discussion, great films cause hangovers. -Jonathan Doyle STRONG>SIDEWAYS (2004) Alexander Payne's film is the latest in a cavalcade of backhandedly optimistic movies in which a tortured Paul Giamatti brings bad things upon himself. Like AMERICAN SPLENDOR, it asks, can Paul Giamatti ever be happy, or moreover, can he ever be happy in a starring role? SIDEWAYS ends on a hopeful maybe, which is better than his fate in BIG FAT LIAR. Despite this and it being a self-consciously literary literary adaptation, there is a lot to like; for example, that the film's premise—two friends vowing to get laid—is a middle-aged version of a convention borrowed from teen-sex comedies. -Gareth Hedges STRONG-SOME THINGS THAT STAY (2004) Le jeu des acteurs est sans doute l'une des seules choses qui fonctionne bien dans ce film. Tout le reste laisse grandement à désirer. Le roman hyponyme sur lequel le film est basé est très bon et a eu une très bonne réception. Cependant, la réalisatrice n'a pas été en mesure de le transposer de façon intéressante à l'écran et le tout dérape très vite. Un trop grand nombre de thèmes ont été inclus (premier amour, religion, amitié, mort d'un enfant, maladie, ...) et aucun n'est adéquatement développés. Cela donne un film très éparpiller. La réalisation et la mise en scènes sont toutes deux maladroites par moment et par dessus tout, comment expliquer les nombreux plans hors foyer? Le film FALLING ANGELS reste sans doute une meilleure alternative.

André La Mitraille is back! Basé sur une histoire vraie tout comme l'adaptation cinématographique de la vie de

notre Monica nationale, STANDER se veut lui aussi un film très noir sur les agissements d'un voleur de banque

notoire. STANDER apporte un nouveau regard sur ce type de films et montre bien qu'en dehors des assises

Hollywoodiennes (ie. : OCEAN'S 11 et cie.), les cinéma nationaux peuvent eux aussi produirent de bons films de

In a peculiar turn, I saw this film only a few days before I saw GUMMO on TV. Both films share a very similar

approach, and since Caouette said in an interview that GUMMO inspired him to do this film, a comparison

between the two is unavoidable. However, while GUMMO was something of a fiction film, TARNATION is entirely

made of real home video footage that Caouette filmed himself. I'm not sure which one is better, and in fact, I'm

not even sure that it matters. That said, emotionally, GUMMO works much better. Sometimes fiction is better than reality, right? TARNATION just seems like AMERICA'S FUNNIEST HOME VIDEOS with a twist; AMERICA'S SADDEST HOME VIDEOS. Don't get me wrong; I actually enjoyed this film. However, there's gotta be something more that just putting together a series of sad events together to make a great film. Mike Hoolboom's PUBLIC LIGHTING, which uses similar techniques, is a much better example of this type of cinema and successfully manages to present an intimate personal story. -P-A Despatis D. STRONG>UNDERTOW (2004) A truly amazing amalgam of THE NIGHT OF THE HUNTER, THE TEXAS CHAINSAW MASSACRE, and BADLANDS whose genius auteur, Terrence Malick, produced this-full of beautiful moments and odd, oblique characterizations (when was the last time you saw a character organize his books by smell?). In only three films, David Gordon Green (GEORGE WASHINGTON, ALL THE REAL GIRLS) has established himself as one of the most important (and ignored) directors of his generation. This 70s throwback uses every trick in that decade's formal playbook—freeze frames, zooms, the 70s United Artists logo—to illustrate the story of troubled, Southern brothers on the run from a crazed, ex-con uncle. In spite of the film's genre narrative, there are sequences (including its wonderfully ambiguous conclusion) that communicate almost entirely through cinematic language, foregrounding style to the point where it becomes the film's subject. Not all of the stylistic excess works, but when Green gets it right, he's as good as any filmmaker working today. -Jonathan Doyle

The true substance of the Shyamalan's genius lies in his adaptability to the realities of difficult working

conditions. The clearest example of this is apparent from the fact that, having arrived on set to find his cast

hopelessly inept at delivering period dialogue, he spontaneously writes in the "surprise" ending to render this

ineptitude a plausible function of the narrative. Nice save. Perhaps he should have been a goaltender.

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