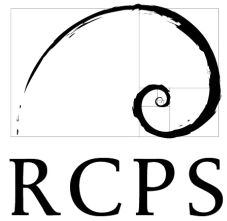




ISSUE 01

PIXELATE / SUBMARINE / DARYL WALLER / UP  
BEN WHEATLEY / ED BURNS / CHARLES GANT

IN ASSOCIATION WITH



In collaboration with Pixelate film festival, the Rushes team proudly present our first venture into the world of print journalism, showcasing the work of University College Falmouth film journalism students.

Established by the university in 2009, Rushes Magazine champions the talent of student writers, creating a vibrant and engaging environment in which professional and academically informed criticism can find a home. With every year comes a new Rushes team, ensuring a unique and ever-evolving outlook of the industry and art form we love, film.

Brody Rossiter, Editor-in-chief

Special thanks to all our writers and contributors for their hard work.

Lee Curtis, Philippa Day, Kate Linnell, Kingsley Marshall, Ben Philpott, Jake Stephenson and Louise Marsh

Design by Tom Phillips tomjp.co.uk



Follow us on Twitter  
@RushesMagazine

[www.rushesmagazine.co.uk](http://www.rushesmagazine.co.uk)

## A Rogue Eccentric: Rushes interviews experimental artist Daryl Waller

Daryl Waller's presence as a guest speaker at this year's Pixelate marks a wonderful opportunity for burgeoning artists to hear the thoughts of a much loved eccentric. Born and raised in Cornwall, Daryl is returning to cast an experienced eye over the offerings of our young experimental filmmakers.

Though Daryl now resides in London, his roots and growth as an artist are firmly based away from his concrete easel. Daryl's artistic trajectory began age 14 after discovering musician and Dinosaur Jr. frontman Lou Barlow's understated solo LP Weed Forestin', a record his website emphasises as having "inspired every single piece of art I've ever made".

"I stand by this statement. That record means a great deal to me. It was the green light that I needed at age fourteen. It spoke to me and it represents integrity in its purest form"

Though widely appreciated for his street art, sketches and experimental videos, Daryl is also a recording artist having recently released his 'Call of Duty EP', a concept piece about the effects of the titled videogame on young children. Though new to recording music, it does not appear to be a means of side-lining his video output.

"I don't really have ideas and then apply it to a medium; it's not really how I work. My work is more instinctual. I don't feel



conflicted between my visual and aural work at all. Some work is for the eyes, some is for the ears, and other work can be for both. I like the idea that an artist can work in any format. I don't subscribe to the idea that artists' should work in one field."

Daryl's liberal use of differing art forms transcends the self-imposed restrictions of those unwilling to branch out, it's interesting however to find that his widely exhibited video work came about against the artist's will.

"I had a test for dyslexia during my first year at the Royal College of Arts, it was found that I had the disability and was

given a bunch of free equipment to help me cope. One of the items was a Mac laptop, looking back getting that machine dragged me kicking and screaming into the modern world and introduced me to video editing and image manipulation. Before that I wouldn't even scan an image. I preferred the college photocopier and spent way too much cash on it."

He exhibits a rogue approach to art, choosing to go with instinct and physical creativity rather than following the stringent guidelines familiar to art students. This lends his work a tangible, sense of individuality, most apparent in his visual series 'Interventions'. »

"Whilst studying at the Royal College of Art in 2002, I wanted to make an unofficial music video for a song found on Weed Forestin' but had no idea how to go about it. So I just bought a digital camera and made it up as I went along. It was all a bit ignorant, I knew in the back of my mind that there was already a history and way of doing things with animation but I'm too eager to get on with projects before learning the basics."

As mentioned, the Intervention series best demonstrates a playful approach to artistic experimentation. It's also where Daryl's Cornish roots are best displayed visually, using the streets and countryside as a palette for creativity. Examples of these include inscribing troll jokes on the side of a Newquay bridge, painting a post box neglected by the council blue, yellow and purple and then documenting the wait till it's returned to her majesty's red. Another shows the placement of custom made signs next to a church's drainpipe, with the words 'Holy Water Overflow' embossed upon it, a piece which took eleven months to be removed.

"I've always felt more at ease making work public work in Cornwall; most of my intervention work comes from walking about in Cornwall. I have an idea for a piece of work on a walk, which might be something really simple like writing on a bridge, but the idea niggles and I end up returning to the location, making the piece and

documenting it. Cornwall feels more like a playground and I like that feeling. I can't make that kind of work in the city. It just doesn't do it for me. I like nature."



Many students see London as the ultimate goal following graduation, a place of financial and artistic fertility. For Daryl however, the move seems to indicate a large aesthetic departure from the naturalistic landscape of the South West. Thankfully, it has done little to change his unique approach.

"I don't think my approach has changed that much. I think studying art has made me more aware of other things going on. This has altered the course of my work for sure but I'm not sure if it's altered my approach to making it. I don't make work about London or being

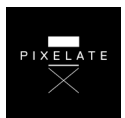
in the city and I know that I'd rather not live there, but the problem is I'm not sure where I should be!"

Having had his work exhibited at Exchange Gallery, Goldfish Contemporary Arts, Battersea Arts Centre and August Contemporary Art's London, as well as drawing the attention of revered cult musicians Jason Lytle (Granddaddy) and Lou Barlow, it's proven that Daryl's work has an element of relevance for every surveyor. Though his artistic influences may all root back to music, it hasn't stopped the artist from using the medium as a means of creating visuals.

"I've always loved listening to music much more than looking at (or thinking about) art. For me music ticks more boxes. When I was younger I never had the opportunity to make music myself. I've always tried to approach making art like making music. I wanted my paintings and drawings to be like little songs or sound pieces. This isn't to say I feel hard done by, I've always felt happy with being a visual artist and it's only recently that this has altered in a natural way." ■

Words by Ben Philpott.

Daryl Waller will be a guest speaker at this year's Pixelate Festival





## Ben Wheatley / Interview

**Rushes speaks to a British bastion of terror;  
He's a very funny guy.**

As light arises once more in the auditorium, a silent audience are once again dragged back into reality as Ben Wheatley strolls down to the stage. While many are uncomfortably trying to make sense of the last hour and a half, Wheatley begins to speak and we are given a second wind of his warm, humorous presence; likely the perfect remedy after a triumphantly bleak screening of his sophomore terror flick; Kill List.

The questions come on steady, as expected plot details are probed; only to be hastily rejected by the mind behind it all; "this is something you have to work out for yourself" he insists. Kill List, a darkly comic, domestic tale of two contract killers descent into madness has caused something of a tremor at film festivals worldwide.

Following the brief but insightful Q&A, Wheatley, who has an almost bear like presence, takes a seat to discuss his film, the future and production. He is enthusiastic about his time in Falmouth, however mentions the day was largely spent going through rushes for his upcoming feature; Sightseers, a comedic British road movie. The same film which Wheatley earlier that evening had claimed started out as a way of purging the darkness of Kill List but ended up with some surprisingly horrid moments.

A frequent point of interest among fans is Wheatley's portrayal of literate violence, though this doesn't necessarily remain an integral part of his filmmaking.

»

"I don't care, it doesn't matter, you can't even think about it for a second. You know if you've done a good job then it doesn't matter, you make it for yourself and then hopefully outside of that, if you're enough in touch for humanity then there will be an audience for it, if not you know, you disappear up your own arse."

Wheatley's first feature, *Down Terrace*, was a minor success commercially but was heralded by many as a much needed rejuvenation of the British crime movie. *Kill List* turned up on our screens barely two years later to much anticipation among both fans and critics.

"It was really quick, I realised that we'd needed to write as many scripts as possible very quickly, so we weren't caught. You know lots of people were interested in *Down Terrace* and I knew that there'd be opportunities and that if we didn't have a script then you could basically stall for at least a year and then people would go [silly voice] 'what do you want to do next' and if you've not got an answer; you go 'fuck'.

You have to go away and write something", he breaks for a drink "I wrote six or seven treatments, I think, two scripts that were fully written and *Kill List* was one of them. We had three that we wanted to make and Warp chose *Kill List*."

*Kill List* was released and funded by Warp X, a side program organised by Warp Films to help new film makers get their initial work into production. All Warp X features are filmed digitally and given a budget typically between £400,000 and £800,000; other films to come from this program include Paddy Considine's BIFA winning *Tyrannosaur*.

*Down Terrace* was self-funded entirely by Wheatley and as such, featured very little visual diversity on a geographical level. *Kill List* however is Wheatley's first project with Warp, allowing for the more gruesome aspects of his film to become fully realised aesthetically.

"Geographically it's different because we had a longer time to shoot it and we could get out of the house and go to locations and pay people to do location work. I mean *Down Terrace*, if we had money we wouldn't have set it all in the house but it had to be like that. Shooting *Kill List* was quite a lot of fun, mostly then the violence, the librarian scene was quite a nasty day then it was fun again.

Yeah, it was quite intense but the actors were all so good and they enjoyed themselves so we could add a freedom they don't usually get on normal films, because it was a lot of improvising and playing around. It was all about the actors and not waiting for the cameras to be ready and it was all focused on



them, so they had a whale of a time and that was infectious within the crew so it was one of the best experiences with filming".

The conceptual shift that takes place in the final third act of *Kill List* sees the films anti-heroes become unwillingly wrapped up in a suicide cult's concession. There are many signifiers, both visually and vocally through the film that intend to help the viewer build an impression of what the plot is trying to metaphorically communicate. The use of King Arthur as an allegory is one which occurs most frequently, Wheatley has gone on record many times in regard to his resentment about disclosing plot details but has not before spoken on the nature of research involved.

"No, I didn't read anything really. I mean I didn't do any research, so all the pagan stuff is just made up, there's nothing in it that refers to any kind of ritual that's in any actuality and that's kind of on purpose, I didn't want to get into a position where I was actually fucking off somebody's religion. We looked a bit at these ideas of sacrificing people for crops, where like the crop fails so they kill something or someone [...] but it's so deep under the film that you can't really read it."

Wheatley's catalogue of ideas indicates an optimistic and progressive talent; his desire to move on from the relatively low budgets of his first two features goes without saying but still retains integrity around storytelling. »



Both Down Terrace and Kill List have been very much domesticated in a British suburban landscape, as budgets increase and ideas flourish; it is only a natural step in the growth of a film maker to find inspiration outside of an initial comfort area.

"Totally yeah, I mean the next, it depends how the dice falls but the Nick Frost feature coming up is very stylised, it's not hand held, it's totally designed and colour coded and quite sci-fi focused. We're also doing a Cops vs. Monsters film, which we hope to develop. One was like a prequel to Down Terrace, which was set in a club so it's a lot more musicy and dancey.

So it's like that's [Down Terrace] a father-son relationship, and we'd be doing a father-daughter in the prequel,

with a focus on the relationship with the daughter in his club which he runs in Eastbourne called Foxes, the film would have been called Foxes.

We've still got that screenplay, we will wanna make that. Then the other one is an American thing. We are also working on some psychedelic trip movies and an English civil war film. Visually there are a lot of places to go; I mean you know I can definitely see Down Terrace, Kill List and Sightseers as a series existing in the same world."

Wheatley's past TV credits include The Wrong Door, Modern Toss and Ideal, which this year saw its final season run on BBC Three. After moving onto feature film, Wheatley did not appear to have any immediate plans to return to TV while

his relationship with Warp Films became increasingly beneficial. It is interesting to find however, that Television is not a forgotten format for the burgeoning director.

"Warp were really brilliant. They're really hands off, minimal notes but when the notes came they were spot on. They're a real laugh to work with, so that's ace. We've got some stuff we're trying to develop with them, there's a crime thing we want to do and some TV stuff as well. I've kinda got some good contacts in the States so I might go and do something out there; don't know what will happen really. I did a diary the other day that went into 2014 so it's kind of a long way off." ■

Words by Ben Philpott



## Charles Gant / Interview

**The Film Editor of Heat magazine provides Rushes with insight into the business of filmmaking, Hollywood's marketing techniques and the approach of the contemporary film journalist.**

In Hollywood, the boundaries between a film as an art form or a business are becoming increasingly blurred. Year upon year tremendous amounts of money are being expended to create blockbusters that often fail to impress critics, but enjoy public appeal and large financial return.

Charles Gant is the film editor for Heat magazine, contributes to US trade publication Variety, as well as writing a UK box-office analysis for The Guardian online and offering art house cinema insight for Sight & Sound.

"Filmmaking is an art form, but it is also a business" he says. "You can't look at one without looking at the other. When I come out of a film I'm not just leaving with my reaction and how I felt, my instincts are always to consider the other topics as well."

It is unusual for a British writer to approach film with this typically American style of journalism, that focuses on figures, a career choice that he explains stemmed from an interest in numbers and film, "I hadn't realised being numerate was a rare skill for a film journalist" he quips.

Within his articles he deals with the extraordinary figures of the mainstream box-office. "I don't have a problem with the money being expended" he says. "The market behaves as the market behaves, I think what is the case is that Hollywood studios are increasingly making massive blockbusters with huge production costs and big marketing spends and they are going for the prize. That's the game they're in, making these big events that they »



can create a franchise from. What I do find depressing is the sequel model. The problem is that because these films are so expensive Hollywood has become risk averse.”

“They’re placing these big financial bets and they really want to be confident and limit their risks as much as possible. The main way they do this by having what they call established elements, or existing material. So by using familiar comic book characters, or do a remake, or base it on young adult fiction such as Harry Potter, Twilight and The Hunger Games they are limiting their risk. For me that is less interesting.”

“Only the most powerful directors in Hollywood, people like Christopher Nolan or James Cameron, are privileged enough to be given big budgets to make original stories, like Inception, I don’t think many other directors would’ve been backed to make a film like Avatar. Cameron wasn’t using existing characters and it wasn’t based on a comic book that people already knew but obviously he is a very powerful figure.

Outside of those two, I think you’d struggle to find a filmmaker who is being handed that kind of money to tell their stories unless there is some kind of established element that is giving the studio a comfort zone that they feel their risk is being appropriately balanced.”

Other factors, which are often the focus of Gant’s box-office analysis, are a film’s marketing. “The release date is something you have to get right, but it’s also about the competitive environment you place your film into. Hollywood has done very well putting summer blockbuster-type movies into other different times of the year. Although your audiences might not be as available as they would be if they were on school holiday, this competitive environment works much more to your advantage.”

He points to the awards season as an example of how smart marketing can bring a film box-office success. “When the American Academy invented the Oscars in 1929 the awards were purely a marketing platform for film, that’s all it is. They invented a new category of film, which will come out in America close to the cut off release date, using the whole Oscars award race, as well as the Golden Globes, and BAFTAs as a huge awareness raising exercise for the film.”

“There are three kinds of awards. Oscars, BAFTA for example, they are voted for by peers, filmmakers and industry professionals. Secondly you have the critics groups, they are the expert commentators. Thirdly you have those voted for by the public, MTV Movie Awards and The People’s Choice Awards in the US.

All three groups have voices that should be heard. I’m interested to know what people who are working in the industry think is best, what critics think is best and what the public think is best.”

“The movies that succeed in the awards races are usually going to gross better than the other prestige films that aren’t getting awards attention. For example this year’s are Young Adult, Coriolanus, A Dangerous Method, Shame, Like Crazy, Martha Marcy May Marlene and J. Edgar – all of those films were positioned for awards attention and had they received the significant nominations and wins they’d have all done better than they have.”

Specifically to Gant’s articles, a comments section provides opportunity for reader response to the issues raised in the piece. He understands that “not everyone will be interested in box-office figures, and those who read it will be mainly people within the industry. Whether its comments, retweets or Facebook likes, it’s nice to know that wider audiences are reading your articles.”

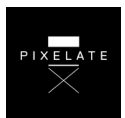
“I’m ashamed to say that I’m rather interested in my comments.” he admits. “Occasionally you’ll get the comments that are just ‘first to respond, yay. Exclamation mark’. But it’s very rare that I get stupid or offensive comments. I’m usually impressed with the level of debate.”

However in terms of the journalism industry “the internet is still not really creating huge value for the media owners – the employment opportunities on the internet are modest. The Guardian has people working on the film section and the contributors get paid modestly for their contributions and Empire put a lot of resource behind its website, but in terms of the professional sphere, I don’t think the internet has had much impact.”

The biggest problem for Gant is that “there isn’t such a premium on space. With young writers, certainly reviewers, if they’ve only really been online, there tends to be a lack of concision in their writing. When you’re writing for print you really have to learn how to communicate a lot of information, hopefully entertainingly and wittily, in an incredibly concise space. That’s something missing from the writers coming through. There are people doing interesting things with the form, it’s just whether or not they can make effective living from it.” ■

Words by Lee Curtis

Charles Gant will be a guest speaker at this year’s Pixelate Festival





## Edward Burns / Interview

**From Sundance to Hollywood:  
Edward Burns talks film festival success,  
independent cinema and the joys of creating.**

After winning the prestigious Grand Jury Prize at the 1995 Sundance Film Festival for his acting and directorial debut *The Brothers McMullen*, Edward Burns' life would never be the same again.

The introverted Woody Allen fanatic from Long Island became an overnight success and has gone on to act in Hollywood blockbusters including *Saving Private Ryan* and most recently *Man on a Ledge*, whilst starring alongside everyone from Angelina Jolie to Robert De Niro.

Yet despite reaching the highest echelons of the movie business, Burns has always held independent filmmaking close to his heart, producing micro-budget odes to love, sex, family and the source of his youthful ambition and inspiration, New York City.

Speaking from his Tribeca based Marlboro Road Gang Productions, the multitalented Burns holds a mirror up to his parallel careers; taking a candid look back whilst voicing what he believes the future holds for independent filmmakers.

"I don't think the change has been fully realised yet" he states in his hoarse New Yorker brogue "This only happened within the last two years, these major shifts with new digital cameras and that fact that home editing systems are much more accessible. When you make your film you're not just going to have that one 16mm print sitting on your shelf, you can immediately upload it to YouTube. You can make ten little low budget movies and they can sit online for ten years, but eventually if they're »

any good people will stumble across them and you might actually build an audience and that has never existed before. You take in all these factors and there's no way to predict how that's going to affect the future of filmmaking but I think it's pretty obvious that it will be extremely positive".

After writing and producing *The Brothers McMullen* whilst working as a 'Go-fer' on *Entertainment Tonight*, Burns' tale of the trials and tribulations facing three Irish-Catholic siblings as both family men and singletons became the foundation upon which the young director built his brand of "Small talky New York movies about the Irish guys from Long Island".



"I remember when I wrote that script in 1993, I'd started to fall in love with indie films in the late eighties and early nineties. Spike Lee's *She's Gotta Have It* was a big deal to me then, it really inspired me to try my own version. When I looked around and saw the films

Hollywood was making, I didn't see any with guys in their twenties who sounded like me and my friends, and the way we bullshitted with one another.

The original idea was to make movies about guys like me, and I think I write pretty funny dialogues, so I would try and do that. The second thing was I'm this Woody Allen fanatic and I just thought Woody had this thirty year career about a Jewish New York experience, and they're small talky movies on the Upper East Side of Manhattan. I just thought I'll make my small talky movie about the very specific little world I know, a little slice of American-Irish culture.

I'm trying to make these stories as specific as I can, clearly I never sit down to try and reach some wide audience, part of it is that you never have the big hit but on the flipside you tend to have movies that have a little more staying power."

Burns has always worn his influences, predominantly the romantic Allen hued ones, on his sleeve, and today, despite a successful acting career which has earned him millions, and a home life which requires a hefty amount of name dropping to just get through the day (Burns married supermodel Christy Turlington in 2003) the writer, director and actor has always remained faithful to the indie medium - even despite the big-time studio offers which flooded in following *The Brothers McMullen*.

"I think it's up to the individual filmmaker. There have been a tonne of young filmmakers who have come up through the festivals, and immediately parlayed their success with their first indie film by jumping over into studio filmmaking.

I remember when I was in film school there were pretty much two types of film student, there were the kids who fell in love with movies because of *Star Wars* and the kids who fell in love with *Annie Hall* and *The Godfather*. Lots of people use independent success as a springboard, and they should, because there is no better way to get your work recognized in the business from both agents and managers to studio heads and big time producers.

They're looking at these indie films and trying to figure out 'who's the kid with a million dollars who really knows how to make a movie and can we apply his

skillset and give him \$50 million or a \$100 million'. Then there are the other guys like myself, we're making the kind of movies we always wanted to make. Maybe we get a couple more million for our movies but our sensibilities and the stories we like to tell never changed. In the music business there's always going to be the kids who want to be Dylan and the kids who want to be as big as the Rolling Stones. The kids with acoustic guitars and the kids in four pieces who want to play stadiums."

Now something of a veteran in directorial terms, Burns has often found himself at the forefront of this movement, crafting his pictures on a shoestring budget. His latest film *Newlyweds* was shot in twelve days on the meagre budget of \$9000.

"I've been making these micro budget films for the last couple of years and I go to film schools a lot and talk to these kids and you can see that they're excited by the notion that "wait for ten grand I can make a feature film?" Now you can have guys create for just the joy of creating as opposed to something that firstly they can make money from and secondly make money with."

But things haven't always been as easy for Burns, his time spent within the softly spoken, credibility driven Indie world creating something of a dichotomy when held against the backdrop of his more recognisable 'bigger is better' Hollywood releases. >>



“My lucking out and getting this Hollywood acting career was never my intention. I went to film school to be a writer and director and only ended up acting in my student films because I didn’t know any actors, then cast myself in *The Brothers McMullen*.”

Afterwards I started to get acting offers for real Hollywood films so that was never part of the game plan and certainly wasn’t anticipated, but being able to go act in studio films in-between my writing and directing projects was very beneficial.

The good part has been you make a lot of money and that definitely affords me some financial freedom to continue to make my little low budget films.

It’s made me more famous than I would have been if I was just in my little independent films.

When I’m trying to sell my indie movies I have a higher profile than someone who doesn’t have the benefit of that acting career, in that regard it’s been a great bonus. On the negative side I don’t have a particularly great acting career. I’ve been lucky to be in a handful of great movies like *Saving Private Ryan* and *Confidence* but I’ve also acted in a bunch of ‘schlocky’ movies. I’ll admit I’ve been in some movies that have been successful, but I have pretty crappy parts in them.

It’s easy to look at that and say ‘Ed Burns he’s that cheesy actor from that stupid romantic comedy’ so in a way that

probably hurts my indie filmmaker street cred if you will. Or let’s say someone might not take my filmmaking seriously because they would be dismissive of the work I’ve done as an actor, however, I can’t really worry about that I think I’m lucky that I have both careers. At the end of the day my only goal, all the way back in 1993 when I sat down to write *The Brothers McMullen*, was I just wanted to get paid to do the thing I loved to do.”

Despite the evolution of independent cinema and the man himself, the moment when his childhood ambitions became reality still prove the most meaningful to Edward Burns, the cinema buff from Long Island who dreamt of one day making movies.

“The greatest moment by far is the moment when I knew that my life had changed and I would never go back to my old life, and that was winning the Grand Jury Prize at Sundance for *The Brothers McMullen*. One moment you’re a kid who’s making eighteen thousand dollars a year as a production assistant and immediately afterwards I’m being told I need to fly out to LA to speak with every studio head, so that was a pretty heady day, as you might imagine”. ■

Words by Brody Rossiter

## SUBMARINE : REVIEW



### The perils of young romance

Sometime in 2008, a buzz was forming in Warp Film's headquarters around the recently published book *Submarine* by Joe Dunthorne. Warp knew that if done right this schoolboy coming-of-age tale could be a great film. But who would have the innovation, the creativity and the sheer tenacity to take the book and mould it into the medium of the feature film?

Their answer was Moss. 

---



Richard Ayoade, most known as the dim-witted IT consultant Moss from the IT crowd, would not be the first name to come to many people's minds when speculating the newest in British directorial talent, and quite understandably as his directing experience consists of just a handful of music videos. But it must be said that Warp made a good choice as Ayoade's directing is refreshingly remarkable.

The story follows Oliver Tate, a Welsh schoolboy, as he attempts to tackle two life changing obstacles; his parents getting a divorce, and losing his virginity. The story is funny, cute and touching but where Ayoade really shows off his remarkable directing abilities is how he marries this youthful story with visuals which are entirely his own. He uses zooms, freeze frames, slo-mo and spot lights, all straight out of the French New Wave, not in a replicating manner, but rather as a necessity to allow him the freedom to create his own idiosyncratic style.

The film looks effortlessly cool as it takes the audience into Tate's amazingly odd world of awkwardly over thought situations, and inventive, if not evil, plans. The two work as a double act; Ayoade's style makes Submarine aesthetically pleasing whilst audiences will become hypnotically charmed by Tate's beautifully bizarre look on life.

Submarine is a truly astounding debut feature and, if it achieves nothing else, it will surely prove Ayoade to be one of the most exciting British directorial talents. ■

Positive: Among many, Arctic Monkeys' Alex Turner provides a perfect score.

Negative: Richard Ayoade doesn't make a cameo.

Overall: Submarine will make you happy, sad, and in the meantime charm your socks off with its effortless coolness.

Words by Jake Stephenson

Submarine will be screened on **Wednesday 20th June at The Poly** and will be accompanied by a Q&A session with Mary Burke, Producer of the film and Senior Producer at Warp Films.





## REVIEW :

Escape to the sky...

Pack your exploring gear and get ready for an adventure as Disney Pixar once again deliver laughter and lovable characters. Restoring faith in modern Disney films, this bright, heartfelt and compelling tale links an unlikely pair and unusual companions on an expedition to remember.

Following an unforgettable montage that would pull at the heartstrings of any seasoned cynic, Carl Fredricksen (Edward Asner), along with his wilderness explorer stowaway Russell (Jordan Nagai), head to South America.

Once there, in memory of his wife Ellie, Carl plans to fulfil the wishes of their childhood past. Using thousands of rainbow coloured balloons to lift his house airborne, Mr Fredricksen commands his hand-crafted flying machine to Paradise Falls and the excitement that awaits. Soaring between skyscrapers this picture-postcard home is a beacon of hope for both the charming characters and admirers of evocative, graceful animation alike.



When the two finally land in South America, the comedy and true thrills begin. Met by Dug the talking dog and a comically large, vibrantly colourful bird called Kevin, Mr Fredricksen and Russell begin a journey across this unknown landscape to take moving house to a whole new level. A refreshing twist on the talking animal stereotype alone is reason to watch this delightful film. Golden retriever Dug's exuberant dialogue, notably his obsession with squirrels, is charmingly realistic.

Characters that appeal to young and old give Up a welcome change of direction for animated film. As unconventional lead character Carl Fredricksen steps up and takes on a father-figure role, the mechanical narrative of typical Disney stories takes an original step forwards. The adorable enthusiasm and spirit held by Russell, eight year old wilderness explorer extraordinaire, invites all ages to climb aboard the Spirit of Adventure and join Mr Fredricksen and Russell as they discover what lies beyond the front porch. ■

Positive: A beautifully crafted film with believable characters that will steal your heart.

Negative: It's likely a tear will be shed during the first act.

Overall: Everyone can enjoy this enchanting tale which will lift the spirits of young and old alike.

Words by Philippa Day.

UP will be screened on  
**Saturday 23 June 2012 at 12:00**  
at The Poly, Falmouth





