

# FAN THE FIRE

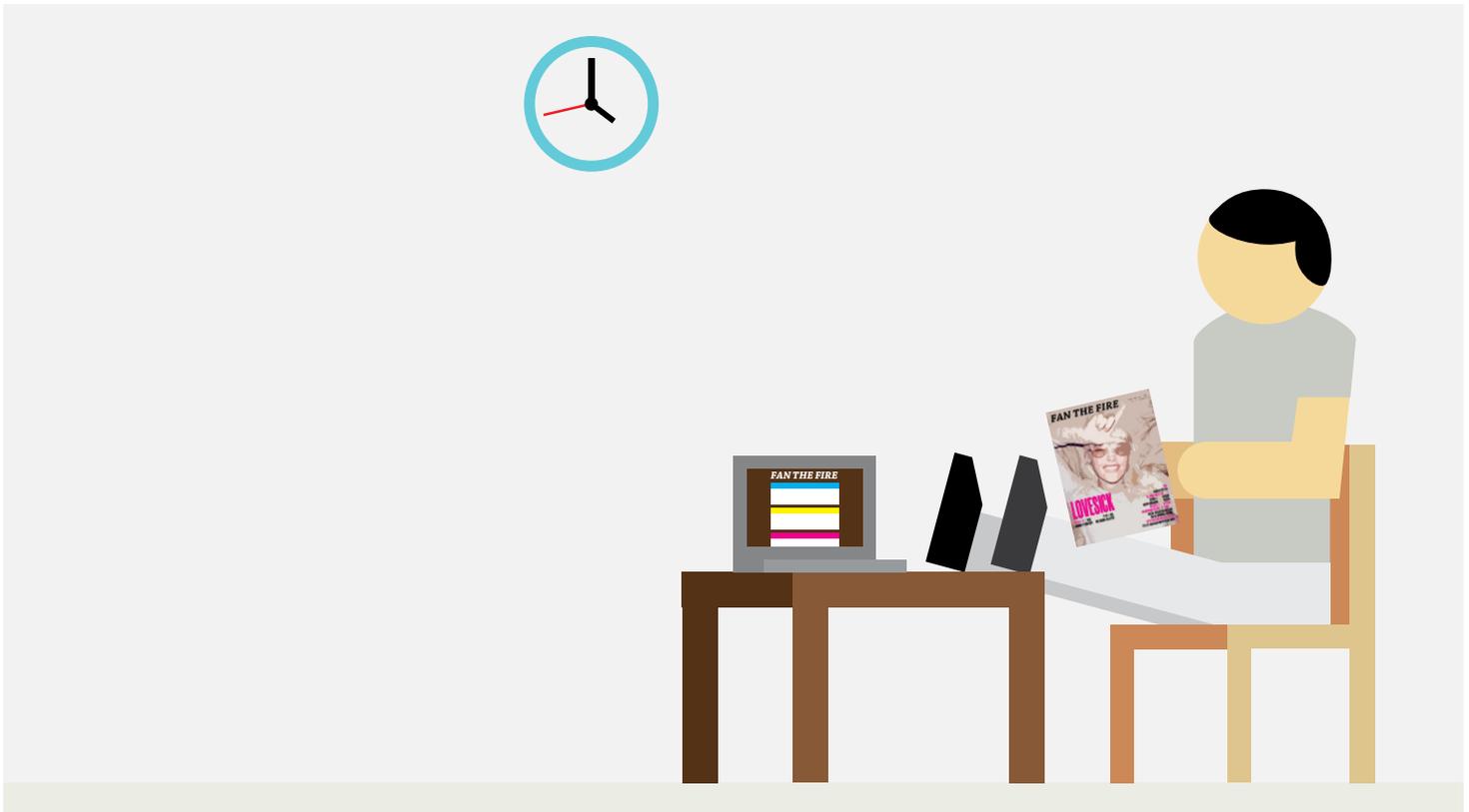
MUSIC // FILM // ART // STYLE

ISSUE 28 // JANUARY 2010

## LOVESICK

**HENRIK PURIENNE** GIVES A NEW MEANING TO THE 'L' SIGN,  
LOUNGING AT HOME WITH THE NEW BERSHKA COLLECTION

**PLUS**  
REVIEW OF THE YEAR  
THE DRUMS AND THE GROWLERS  
DELPHIC, VAMPIRE WEEKEND  
AND WE BARBARIANS ALBUM REVIEWS  
DATE NIGHT, PRINCE OF PERSIA  
AND NIGHTMARE ON ELM STREET PREVIEWS  
AVATAR, SHERLOCK HOLMES, EXAM  
AND ALVIN AND THE CHIPMUNKS 2 REVIEWS  
ART BY KATIE KIRK AND VANJA MORGAN  
STYLE BY JULIA GALDO AND PIERRE DAL CORSO



Without sitting down to think about it, 2009 seemed largely a disappointment on the film and music front, but when it actually came to compiling a list of the best releases, there have been a fair few up for contention. Top 10 lists float around all the critics and generally the same group of films fill every spot, although this year it hasn't just been the Oscar-primed features making a case for themselves. Against all odds and cynical speculation, *Avatar* made a late push for the top spot, although to find out how it did you'll have to check out our top 10 on page 12.

Music was equally well contested but not by the much-touted 'sound of 2010' hopefuls. Albums from the likes of Little Boots, Frankmusik and White Lies were disappointing, and those that did stick have largely faded fast. A couple of surprise debuts instead stole a march, and follow-up records completed the set. You can find a full rundown of our favourite albums of the year on page 22.

Moving on to 2010 and some of the big releases are quick into the shop in January. New albums from Good Shoes and Vampire Weekend hope to build on heady reputations after superb debuts, while *We Barbarians* at last put the finishing touches to their long awaited first LP.

Already scheduled for an NME tour early next year, *The Drums* are the third band bringing surf rock back that we've featured over the last couple of months. Our favourites of the lot, *Tijuana Panthers*, were first up, with new boys *Surfer Blood* last issue, although *The Drums* are the highest profile of the lot having wowed the public with catchy single *Let's Go Surfing*. On the other side of the coin, *The Growlers* are simmering just beneath the surface on the LA music

scene, tipped to follow in the footsteps of fellow Californians *Delta Spirit*.

Back to film and 2010 is shaping up to be a fine year for cinema, free of the winter Oscar pack, crowd pleasers are making their comeback. We look forward to master of horror Alexandre Aja's new film *Piranha 3D*, Luc Besson's next adventure in the animated world with *Arthur And The Revenge Of Maltazard*, the somewhat promising looking *Prince Of Persia: Sands Of Time* and Steve Carell's new comedy *Date Night*.

We go back to glorious illustrations in this month's art. Katie Kirk's *Eli, No!* series and others of her bright, imaginative art are a joy to behold. Next up, Vanja Morgan gives some familiar faces a shaggy beard, and though Batman should always be clean-shaven when he's fighting crime, even superheroes are allowed a bit of downtime. Last up, *Vanilla BCN* make typography much more than a choice between Arial and Helvetica.

Style, as ever, takes charge of the last 40 pages. Cover contributor Henrik Purienne takes some time out at home, but he's bombarded with models and the new Bershka range and what might have been a quiet afternoon in front of the TV turns into a gloriously exciting shoot. Rough meets the smooth, Julia Galdo proves an abandoned warehouse can be the perfect location for the forefront of fashion. The perfect example of over-exposed photography, Pierre Dal Corso's fiery spread is low on colour, high on atmosphere, in clothes hot as hell. Enjoy the issue.

*Sam Bathe*

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# JANUARY 2010



**SURF'S UP**  
**LONG BEACH TO THE RESCUE**  
 The Long Beach Surf Club is a group of five young men who have taken the surf scene by storm. They are currently on a tour of the United States, performing live shows and releasing their debut album, 'The Long Beach Surf Club'. The band consists of lead singer and guitarist [Name], bassist [Name], drummer [Name], and two other members. They are known for their energetic live performances and their commitment to the surf community.



**BIG BARK, BIGGER BITE**  
**THE NEW YORK CITY SCENE**  
 The New York City music scene is currently dominated by a new wave of indie rock bands. One of the most notable acts is [Band Name], who have released their latest album, 'Big Bark, Bigger Bite'. The album features a mix of hard-hitting rock and melodic indie pop. The band's live shows are known for their high energy and tight instrumentation. They are currently touring across the country, with several dates planned for the upcoming year.

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**AVATAR**  
**THE NEW YORK CITY SCENE**  
 James Cameron's epic sci-fi film 'Avatar' is set to revolutionize the movie industry. The film, which is set in a lush, alien world, features groundbreaking visual effects and a powerful story. Cameron's vision of a fully immersive cinematic experience has inspired a new generation of filmmakers. The film's success is expected to lead to a new era of high-budget, high-concept cinema. The movie is currently in production and is expected to be released in late 2009.



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**BERSHKA BRIGADE**  
 The Bershka Brigade is a group of young women who are making a name for themselves in the fashion world. They are known for their edgy, street-style fashion and their commitment to social causes. The group has recently released their debut album, 'Bershka Brigade', which features a mix of indie rock and pop. They are currently touring and have several more albums planned for the future.

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*Henrik Purienne*

PHOTOGRAPHER

The auteur filmmaking and photography of Henrik Purienne has steadily been infiltrating both indie festivals and style magazines for the past 3 years, developing an almost cult like following amongst a new generation of aesthetically aware creatives. His quickly growing roster of international clients include MTV, Adidas, Bershka, Puma, Universal, Sony BMG and EMI.

Growing up in a small dusty town in South Africa where he studied psychology, Purienne's work is intimate and playful with a strong documentary feel, shooting both campaigns and editorials, and is currently based between Cape Town and Paris.

Purienne also recently teamed up with font and design guru Frank Rocholl to create *Mirage Magazine*, a retro informed bible of the world he wish he lived in.

Henrik's personal work can be found on his website at: [purienne.com](http://purienne.com)

And you can find out more about *Mirage* at: [miragemag.com](http://miragemag.com)

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*Katie Kirk*

ILLUSTRATOR

Katie Kirk is a graphic designer and illustrator living and working in Minneapolis, Minnesota. With a love of vector art and patterns, Katie is always in the mood to scheme, collaborate and create.

Together with her husband, Nathan Strandberg, they started EightHourDay, a multi-disciplinary, multi-talented design boutique. Most often found either at their studio, the dog park or an antique shop they aspire for the designed life(style), a place where work, life and inspiration are all equal and integrated organically.

Their work has been recognised by *PDN Magazine*, *Print Magazine*, *HOW*, and *Communication Arts*, among others.

You can find more of Katie's personal work on her site: [katiekirk.net](http://katiekirk.net)

And her co-founded design studio EightHourDay at: [eighthourday.com](http://eighthourday.com)

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*Pierre Dal Corso*

PHOTOGRAPHER

Working out of his studio in Paris, Pierre Dal Corso has a portfolio that any fashion photographer would kill for. Boasting a spectrum of colours and more sensuality than some of the finest glossy magazines from around the world, many of Dal Corso's images focus on the mouth and hands, creating images that are intimate more than erotic.

With bold art direction and a clever use of lighting, Pierre is a photographer that certainly who knows how to work a camera.

In the world of studio editorial-style photography, Pierre Dal Corso's work has a clean organic feel that varies from vivid pieces with dramatic lighting to others with a dry color palette and more subtle shadows.

This range in feeling is brought together in work that serves as not only a testament to the fashion it showcases, but the seamlessness with which Dal Corso directs his models to look natural and unforced.

More of Pierre's photography can be found at: [pierredalcorso.com](http://pierredalcorso.com)

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*Vanja Mrgan*

ILLUSTRATOR

Born in Croatia, by the time he was nine Vanja Mrgan had already lived in three countries; Croatia, Germany and the USA, until his parents eventually settled down in Florida and he's been there ever since. Vanja's father used to be a painter so his brothers and him grew up drawing pretty much all the time, but spending a good chunk of his childhood in Europe, Vanja longed for any morsel of American art.

Devouring *Conan* comics and anything by Frank Miller, when Vanja's family moved to the States he fell in love with American cartoons, lapping up *Dexter's Laboratory*, *Samurai Jack* and *Powerpuff Girls*, particularly Genndy Tartakovsky's body of work. Eventually he was turned onto Stephen Silver, who has arguably since become Vanja's biggest influence.

Some of Vanja's other creations can be found at: [vanjamrgan.blogspot.com](http://vanjamrgan.blogspot.com)

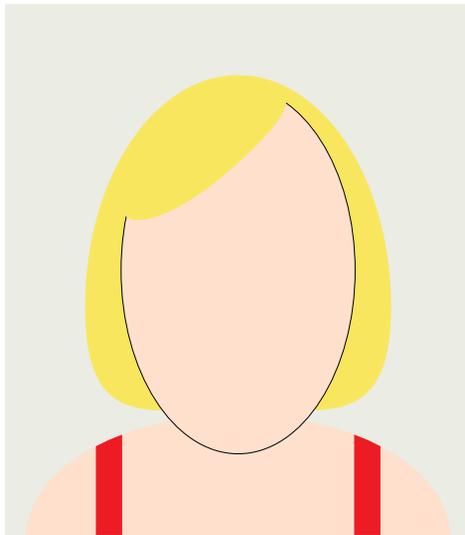
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# SIX FEET UNDER NATHAN MAY LOOKS OVER 2009'S UNTIMELY LOSSES IN THE ENTERTAINMENT INDUSTRY

Every year there are always unfortunate deaths in the film, television and music industries, although 2009 was perhaps one of the worst in recent memory. As we go to press, news is circulating about the shocking passing of Brittany Murphy although she certainly wasn't the only big name to leave our world.

With everything from drug overdoses to horrific sporting catastrophes, not all have been clear cut, and some personalities will certainly be missed much more than others. While a few deaths were fairly run-of-the-mill, others went in a fashion so suited to their high profile lifestyle.

We'll hold back from the endless Michael Jackson jokes but the circumstances that surrounded some celebs can't help but raise an inquisitive glare, while others are truly heartbreaking.

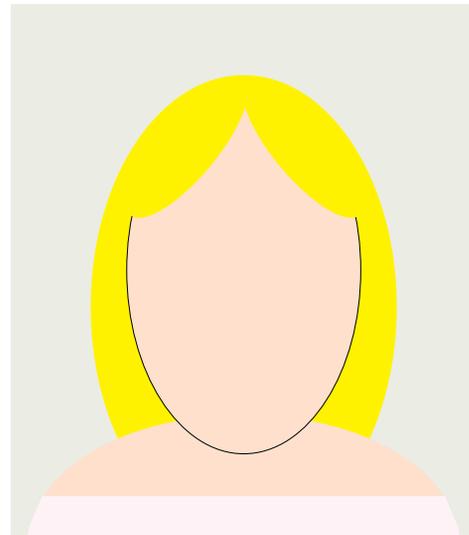


*Jade Goody*  
THE MOST ANTICIPATED

Everyone's favourite *Big Brother* contestant, Jade Goody, died in March after a high-profile battle with cervical cancer. She shot to fame after her reality TV big break, but was most recognised in the public eye for being stupid.

Goody was at the pinnacle of her celebrity status when she made a series of bizarre comments towards fellow *Celebrity Big Brother* contestant Shilpa Shetty, which rightly was her great undoing. Goody nicknamed the Bollywood star 'Shilpa Poppadom' and went on to say 'I've seen how she [Shetty] goes in and out of people's arseholes'. I'm not even sure what that means, but there was outcry in the press, claiming Goody was a racist which in turn raised another question we never thought we'd have to answer; do you have to be clever to be racist? A strong no, apparently was the answer, so eloquently proven by Jade.

Regardless, Goody certainly grabbed the attention of the nation, even PM Gordon Brown seemed to like her, saying he was 'deeply saddened' at the news of her death, and that she 'will be remembered fondly'. When is that general election again? And Goody's decision to make her final days so public, selling endless photo-shoots, when she surely had already saved for the education of her sons, certainly didn't inspire sympathy.



*Natasha Richardson*  
THE MOST BIZARRE

Actress Natasha Richardson was taking a ski lesson in Canadian ski resort Mont Tremblant when after a tumble on one of those irritatingly slow and seemingly safe beginner slopes, she banged her head and later died from the injuries sustained.

This was the year's most bizarre celebrity death by a long way, as it is still not exactly known what happened to Richardson. She left the ski lesson after the fall, but was said not to have complained of pain or feeling ill. After lying down back at her hotel room for an hour or so, she then complained of a slight headache and the precautionary decision was made to see a doctor. After making the short flight from the resort hospital in Canada to her local in New York, it was later confirmed that her injuries were critical.

A leading neurosurgeon at the King's College Hospital in London said at the time that even the slightest of bangs on the head can cause grievous medical concerns. He went on to say that it would be best if nobody went outside, ever.

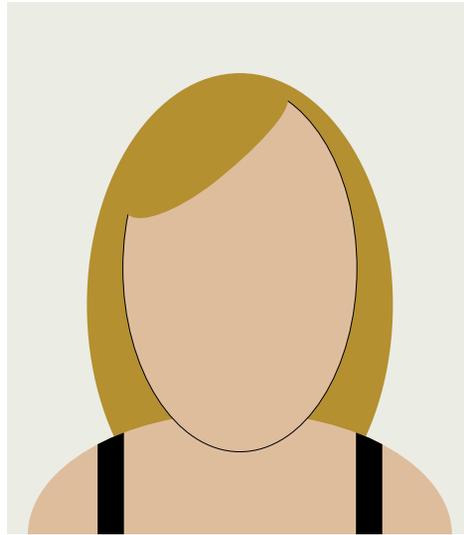


### *Stephen Gately*

THE MOST MYSTERIOUS

As October came and went, and the blazing British summer at last started to relent, *GMTV* viewers were shocked as they woke up to the sad news that Stephen Gately, one of the two out of Boyzone that could actually sing, had died. While the other half of the population were scratching their heads and trying to remember what 'the gay one' actually looked like, Boyzone fans the world over came out of the woodwork to begin the grieving process, with ever-increasing vigour as the remarkable media circus surrounding Gately's death erupted.

The excessive coverage of Gately's passing was partly down to the mysterious circumstances with which his premature end came about. Found in his pyjamas on the sofa after a night of merriment at The Black Cat in Palma, the Spanish police concluded that there were no suspicious circumstances surrounding the death, and no sign of substance abuse. It was later deemed that Gately had suffered from pulmonary oedema, a condition where the heart fails to remove fluid from the lungs. This all seemed a little too ordinary for a celeb death, but in the weeks leading up to his passing, Gately updated his Facebook status, suggesting that while he was trying to finish his book, things 'may be quiet here'. Coincidence?

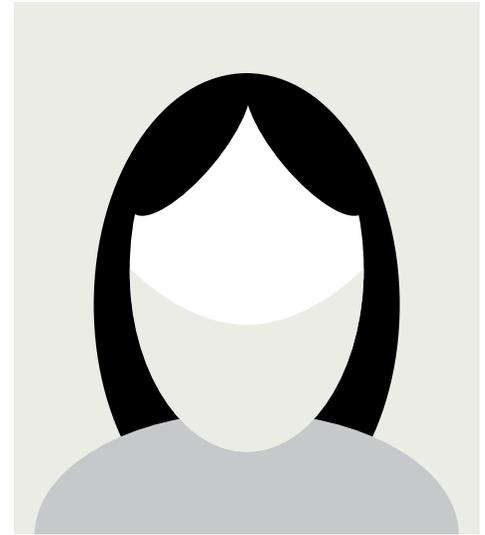


### *Farrah Fawcett*

THE MOST UPSETTING

One of Charlie's original angels, Farrah Fawcett died in June after a long fight against cancer. She was a '70s icon and received critical acclaim for many of her roles on the small screen. Millions of copies of a famous poster of Fawcett posing in a red swimsuit were sold worldwide, and her long blonde locks were emulated by thousands.

One of her greatest tributes was made by Nick Cave on stage at Glastonbury on the weekend after her death. Cave opened his set, after a weekend of shoddy Jackson tributes, by proclaiming, 'this is dedicated to the late, great, Farrah Fawcett!' Nick Cave made his priorities known, and as the audience soon grew tired of endless Jackson chatter, drew sizeable applause.



### *Michael Jackson*

THE MOST EXPECTED

The news that Michael Jackson had died of a prescription drug overdose in June swept through the muddy fields of the aforementioned Glastonbury with remarkable speed, and great inaccuracy, though his death came as no huge surprise. Jackson was not old or suffering from any publicly acknowledged illnesses, but after his repeated plastic surgery, has been walking around in a mask and with the aid of a stick for some time.

The press were desperate to dig up any dirt surrounding the high-profile star, but there wasn't much to go on... Jacko's Dad was looking for anyone to blame, and the doctor who prescribed his heady cocktail of drugs took the brunt of it for a while, but as time passed, the public grew to accept it and started to marvel at how long the King of Pop actually lasted in such a state of disrepair and plasticity.

The real tragedy here was the shameless attempt by Jacko's record company to convince diehard fans, blinded by grief, to accept a 'commemorative' hologram ticket, like a Premier League shiny, instead of refunding the £80 they had originally forked out.



## SURF'S UP

**HOPING TO BUILD ON THE SUCCESS OF BREAK-THROUGH TRACK 'LET'S GO SURFING', THE DRUMS HAIL OUT OF BROOKLYN, NEW YORK, STEADILY TAKING OVER THE RADIO WITH THEIR POST-PUNK POP, THAT, ON THE WHOLE, STRAYS FAR FROM THE STYLE OF THEIR SURF SINGLE**

Formed from the remnants of 'Elkland', when singer Jonathan Pierce moved to Florida from New York to pen some songs with Orlando resident and guitarist Jacob Graham, the band took hold upon returning to Brooklyn a few months later. Pierce recruited Adam Kessler (guitar) from his former band and The Drums were almost

complete. Drummer Connor Hanwick was the last join after being scouted on a Craigslist advert. The clean-cut quartet played their first show in just May this year and have ridden a wave of hype since the release of their debut *Summertime!* EP.

The Drums' stripped down sound is reminiscent of Joy Division, with its wonderfully catchy, reverb driven guitar riffs, and minimal industrial sounding drums. Pierce's lyrics perfectly capture youthful angst and teenage melancholy, whilst his delivery is akin to that of a young Morrissey. Far from the 'Anti-Surf' label which has been thrust upon them, The Drums' sound is closer to The Cure than The Beach Boys. However, it is hard to ignore that the location in which the songs were written has certainly affected the

band's overall tone, with the Sunshine State shining through to make this group very much a summertime band. The Drums deliver their doses mostly in punchy, sharp, three minute tracks which are hard to dislike; *The Saddest Summer* is a prime example.

With great single *Let's Go Surfing* behind them, The Drums are a talented band with great potential, but it's hard to agree with all of the hype surrounding them; NME labelling them "the most contagiously energetic NYC band of the past 10 years" is a perfect example. Travel back just one year to find their preppy predecessors Vampire Weekend providing an arguably more upbeat offering. Nevertheless it is very difficult to ignore them altogether, and the hype did start for a reason. *The Drums are touring the UK in February*



## BIG BARK, BIGGER BITE

**CURRENTLY THE MOST TALKED ABOUT NEW BAND IN LA, THE GROWLERS ARE THE NEXT IN A LONG LINE OF TALENTED MUSICIANS OUT OF LONG BEACH, AND ALREADY MAKING WAVES ACROSS THE STATES, 2010 IS LOOKING LIKE A VERY EXCITING YEAR FOR THE CALIFORNIAN FIVE-PIECE**

Legend has it the band's founding members, vocalist Brooks Nielson and Matt Taylor (lead guitar), originally met cactus farming in a friend's garage in Costa Mesa, California and as Matt started playing their friend's guitar, Brooks began to sing. The duo progressed through freestyle rap at parties before eventually deciding to move to

Long Beach in 2006 to form a proper band, and as their tunes hit new levels, their cacti finally grew. Shortly after, The Growlers became a four-piece, picking up bassist Scott Montoya, and Brian Stewart on the drums, and according to their MySpace page were managed by their own alter-ego 'Epstein' until his death this year.

The band's lo-fi, psychedelic, garage rock sound is akin to that of ATL flower-punks The Black Lips, however, the overall demeanour of their music is far more laid back and bluesy. Whilst rooted in '60s psychedelica, reminiscent of early Syd Barrett era Pink Floyd, The Growlers have been influenced by their west coast beach surroundings. The twangy, reverb driven guitars is akin to a crop of new bands making names for themselves and the DIY production of their records is emblematic of the lo-fi west coast scene. The band also claims to have developed their very own "bent-

sound", using "a combination of skilled modern engineering techniques and the very finest outdated recording and amplified equipment". Floating over the top of this endearing cacophony come Nielson's cryptic lyrics, effortlessly exorcised in a Davy Jones/Bob Dylan-esque manner, and wrapped in vocal harmonies with the help of Messrs Taylor and Montoya. It's an encapsulating package.

The band are currently touring across the States in support of their new LP *Are You In Or Out*. Whilst the sound of the album follows the aforementioned style, it also boasts also long instrumental jams and references to rap thrown in for good measure. Single *Something Someone Junior*, a cryptic tale of confusion and indecision, and *Acid Rain*, lazy and bass driven, prove why they're the hottest thing in LA. *Debut album 'Are You In Or Out' is out now on Everloving Records*



1

WAVES 'WAVVES'



2

WE BARBARIANS  
'THERE'S THIS  
THERE'S THAT'



3

DAWES  
'NORTH HILLS'





## GOOD SHOES 'NO HOPE, NO FUTURE'

RELEASED JANUARY 25 2010

Quiet on the scene for a while, Good Shoes put their time off to great use. As catchy and melodic as anything from their acclaimed debut, *No Hope, No Future* is the spritely indie rock LP that has been sorely missed over the last couple of years while electro took over. Brief at only 10 songs, what *No Hope, No Future* lacks in length it makes up for in longevity.

★★★★★



## WE BARBARIANS 'THERE'S THIS THERE'S THAT'

RELEASED OUT NOW

The long awaited debut from Long Beach three-piece We Barbarians, *There's This There's That* is everything fans could have hoped for, sounding something like an atmospheric indie rock Radiohead meets Cold War Kids. Including several of the amazing tracks from EP *In The Doldrums*, the title track and *Progress As Promised* also really set this album alight.

★★★★★



## VAMPIRE WEEKEND 'CONTRA'

RELEASED JANUARY 11 2010

Bursting on the scene a couple of years ago with their eclectic, imaginative self-titled debut album, on *Contra*, the New York four-piece bring more of the same, similarly filled with pace and enthusiasm. A few of the experimental new tracks fall by the wayside but *Horchata*, *Cousins* and *Run* make Vampire Weekend's sophomore LP more than worth the time.

★★★★★



## DELPHIC 'ACOLYTE'

RELEASED JANUARY 11 2010

Produced by Ewan Pearson, *Acolyte* is a mix of surging electronic keys and overdriven guitars and samplers, yearning of an age when New Order ruled the charts. Opener *Clarion Call* is nothing short of beautiful, with singles *Counterpoint* and *Doubt* equally mesmerising, though bridging the gaps in between, Delphic can't quite keep up a similar standard.

★★★★★



## THESE NEW PURITANS 'HIDDEN'

RELEASED JANUARY 18 2010

Pushing the limits when record label execs are telling artists to pile into the mainstream, *Hidden* is an album of endeavour, experimentation and broken boundaries. Mixing their usual electronic beats and tones with traditional Japanese drums, a full brass band and a children's choir, These New Puritans have hit wonderfully refreshing new ground.

★★★★★

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ARTWORK BY JAMES JIRAT PATRADOON

AT  
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# INVICTUS

**RELEASED OUT NOW (USA) FEBRUARY 5 2010 (UK)**

If the critics are anything to go by (and they should be, it's their job after all) then Clint Eastwood's current run of directorial form is set to continue with *Invictus*. Already receiving a positive response abroad, Eastwood's latest film – a portrayal of the life of Nelson Mandela during the 1995 Rugby World Cup in South Africa – comes off the back of a successful 2008 for the veteran filmmaker, with *Changeling* and

*Gran Torino* both faring well.

Eastwood's latest award-baiting drama stars Morgan Freeman as Nelson Mandela and Matt Damon as Francois Pienaar, then captain of the South African rugby squad. The film follows Mandela's historical attempts to put an end to apartheid and enfranchise the black population, loosely based on the retelling in novel *Playing The Enemy: Nelson Mandela And The Game That Changed A Nation*, by John Carlin.

Dealing with such an inspirational story and the emotional weight that goes with it is something we should expect Eastwood to be able to handle

by now, and there is no doubt the film will be mature and considered. Mandela's attempts to unify his divided country through the universal language of sport are well known but have not been widely set to film as of yet. *Invictus'* unique angle on the struggle has already garnered Golden Globe nominations for both Freeman and Damon, in the actor and supporting actor categories respectively, as well as the now customary best director nod for Eastwood, who looks like he will be having another successful year in the business, and there's no sign of let up in his schedule just yet.



# PIRANHA 3D

RELEASED APRIL 16 2010

You'd be forgiven for thinking there were more remakes than original ideas these days, so prolifically are they rolling off the production line. It's easy to be cynical, of course, to sneer and point a finger at the ever growing pile of mishandled reboots as evidence to say enough is enough. But one bad remake doesn't mean they'll all fol-

low a similar path, and *Piranha 3D*, an update on the 1978 comedy-horror original, might just be the film at last break the pattern.

Directed by Alexandre Aja, whose 2006 reimagining of Wes Craven's *The Hills Have Eyes* ensures he isn't a stranger to remakes, the film stars, amongst others, Ving Rhames and Richard Dreyfuss. As you may have deduced from the title, the film is to be presented in 3D, a technique that has been incorporated to underwhelming effect in recent horror films such as *My*

*Bloody Valentine* and *The Final Destination*. This news may grab the attention of some, but as ongoing sceptics of the 3D revolution, the mere mention won't get the *Fan the Fire* office excited just yet.

The team working on the film, which includes scriptwriters previously involved with the *Feast* and *Saw* series, and when combined with Aja's experience in horror, would suggest that we're in for plenty of blood and nastiness in this update, all rendered in three shiny dimensions.



# NIGHTMARE ON ELM STREET

**RELEASED** APRIL 30 2010 (USA) MAY 7 2010 (UK)

Another month, another horror franchise dug up and resurrected to haunt our dreams all over again, in this case, literally. The primary narrative element of this series, for those who haven't seen Wes Craven's 1984 original, *Nightmare Of Elm Street's* premise is as follows; a horribly disfigured man by the name of Fred Krueger invades the dreams of a group of teenagers

and terrorises them both physically and mentally. Things haven't changed since '84, and the basic story remains untouched. Often this might be considered a negative, but in the case of Freddy Krueger, you can see why the screenwriters are sticking to the tried and tested formula.

Krueger's ability to attack his victims in their dreams – and subsequently hurt them in real life – was the original film's most prominent idea and its most effective horror element. The protagonist's mistaking of dreams for reality (and vice-versa) extended to the audience and created a wonderfully broad canvas for Craven to paint his horrors, a process which produced the imaginative scenes and deaths that

have become horror staples of the current generation.

The question of whether a remake is necessary, especially given the sheer amount of poor sequels already tainting this franchise, is irrelevant now, and with the film already fairly close to release, Jackie Earle Haley (Rorschach in Zack Snyder's *Watchmen*) has the task of recreating Fred Krueger. Fans of Craven's film will likely be divided; this remake looks to be sticking fairly close to the source material, the trailer showing off some scenes that have been recreated shot for shot. Whilst the filmmakers have undoubtedly been inspired by the original, let us hope their homage does not turn out to be lacking in imagination.



# ARTHUR AND THE REVENGE OF MALTAZARD

**RELEASED** FEBRUARY 5 2010

*Arthur And The Revenge Of Maltazard*, Luc Besson's part-live action, part-animated follow up to 2006's *Arthur*

*And The Invisibles*, is not only lumbered with an unwieldy title, but the unenviable task of following what was, at the time, the most expensive French film ever made. The original didn't do fantastic business worldwide and received, at best, a lukewarm response from American critics, though there have been squabbles surrounding the edit of the film that made it to America and you can never doubt the talent of legendary filmmaker Besson.

Based on a series of French children's books, the film picks up some time after Arthur, our thirteen-year-old hero (Highmore), finished his

adventures in the first installment. The plot sees out Hero answering a distress call from Princess Selenia and going in search of the hidden city of Necropolis, home of the evil wizard Maltazard.

This sequel is helmed, like the first film, by well-respected French director Luc Besson, whose directorial activity since the turn of the century has been muted to say the least. Indeed, Besson claimed at the time that *Arthur And The Invisibles*, his tenth film, would be his last. Clearly unable to leave the series, Besson will be hoping his second film in the franchise is befitting his undoubted talent.



# PRINCE OF PERSIA: THE SANDS OF TIME

RELEASED MAY 28 2010

*Prince Of Persia: The Sands Of Time* is based on a computer game. Don't leave yet, though, because surprisingly there is enough here to warrant your attention. Those who have played the 2003 PlayStation game of the same name will remember the basic storyline,

which has been slightly changed for the film version. An ancient dagger, itself a gift from the Gods, contains the sands of time, and whoever wields it will be granted the ability to control time and by consequence, should they so wish, the world itself.

The game's storyline, which was thin but intriguing, incorporated the dagger as a gameplay device, allowing the player to undo their mistakes as they played, and thereby navigate the treacherous areas they were forced to pass through. One of the game's great strengths was its sense of isolation and scale; you were the prince, often alone in massive, imposing environments and surrounded by monsters. Obviously this effect is more difficult to retain on the big screen, but the filmmakers

at least seem to have tried to incorporate similar elements. In the film Prince Dastan is played by a buffed-up Jake Gyllenhaal, and the princess he is forced to work alongside is Gemma Arterton. Elsewhere Sir Ben Kingsley and Alfred Molina provide support.

Mainstream action-producer extraordinaire Gerry Bruckheimer, most recently of *Pirates Of The Caribbean* fame, is behind the scenes and word has it he's hoping to turn the film into a similarly successful franchise. The presence of star names on the poster will certainly help *Prince Of Persia: The Sands Of Time* achieve a more widespread appeal than most game adaptations, and the trailer currently doing the rounds online looks promising, if a little cliché. It could be a success yet.



## DATE NIGHT

**RELEASED** JUNE 18 2010 (USA) JULY 23 2010 (UK)

It may or may not bode well for romantic comedy fans that Steve Carell and Tina Fey, the two stars of *Date Night*, are already rumoured to be signed on to make another rom-com together entitled *Mail Order Groom*. Hopefully, we can take this as a good sign; clearly they were so proud of *Date Night* that they felt the magic needed to be recreated almost immediately. Are they the

next Tom Hanks and Meg Ryan? Only time will tell.

Back in the near future and we have *Date Night*, a Shawn Levy-directed romantic comedy about a couple whose love-life is going stale. In an attempt to reignite their passion, they change their 'date night' routine of dinner and a movie to go elsewhere in search of excitement.

Needless to say, they get more than they bargained for, and a case of mistaken identity turns their supposedly relaxing evening into a much more dangerous experience.

It remains to be seen whether Carell and Fey will gel substantially as a duo on screen. Levy is certainly experienced in the comedy genre, although it's difficult to point at too many gems lurking in his back catalogue, including, amongst others, both *Night At The Museum* films and the 2006 *The Pink Panther* remake. Still, someone has clearly seen something here or the two leads would not have been snatched up for another project together. With that in mind, let us hope that *Date Night* won't leave us dreading the prospect of *Mail Order Groom* in 2011.



4



AVATAR

5



IN THE LOOP

6



THE HURT LOCKER

7



BAD LIEUTENANT: PORT OF CALL NEW ORLEANS

8



AMERICAN TEEN

9



THE WHITE RIBBON

10



UP IN THE AIR

# AVATAR

**DIRECTED BY** JAMES CAMERON **STARRING** SAM WORTHINGTON, ZOE SALDANA, SIGOURNEY WEAVER, STEPHEN LANG, MICHELLE RODRIGUEZ, GIOVANNI RIBISI & JOEL MOORE

**RELEASED** OUT NOW

Conceiving the idea for his grandest project to date some 15 years ago, James Cameron had to put *Avatar* on hold while technology caught up with his precocious vision. When production on *Avatar* eventually began around 2005, Cameron still needed to personally develop new equipment and software in motion capture and stereoscopic filmmaking to help the film blossom into everything it promised from his imagination.

Including the development of the new technologies and a concept that already demanded a vast budget for the CGI-heavy action, *Avatar* has quickly become the most expensive film of all time, with a budget of over \$500m, including marketing, but if there was one man that could helm such a daring project, it would be James Cameron. Still, though, it was always going to be a monumental effort to pull it off.

Set in the year 2154, *Avatar* follows Jake Sully (Worthington), a former marine, paralysed from the waist down, as he travels to Pandora, a distant, lush forest-covered planet, to participate in the Avatar Programme. Mining valuable minerals from beneath the planet's surface, humans have garnered a bad reputation with the indigenous Na'vi race but the Avatar Programme hopes to bring change. Controlling genetically modified human-Na'vi hybrids, the Avatars enable humans to explore the Pandoran world without restriction, breathe the air without the need for a respirator mask. Controlling the Avatars, humans hope to build a relationship with the Na'vi but when it is discovered that the largest mineral pocket is beneath the holy tree where many of the Na'vi

live, Jake finds himself caught between sides, and after falling for one of the Na'vi girls (Saldana), is left to decide where his loyalty truly lies.

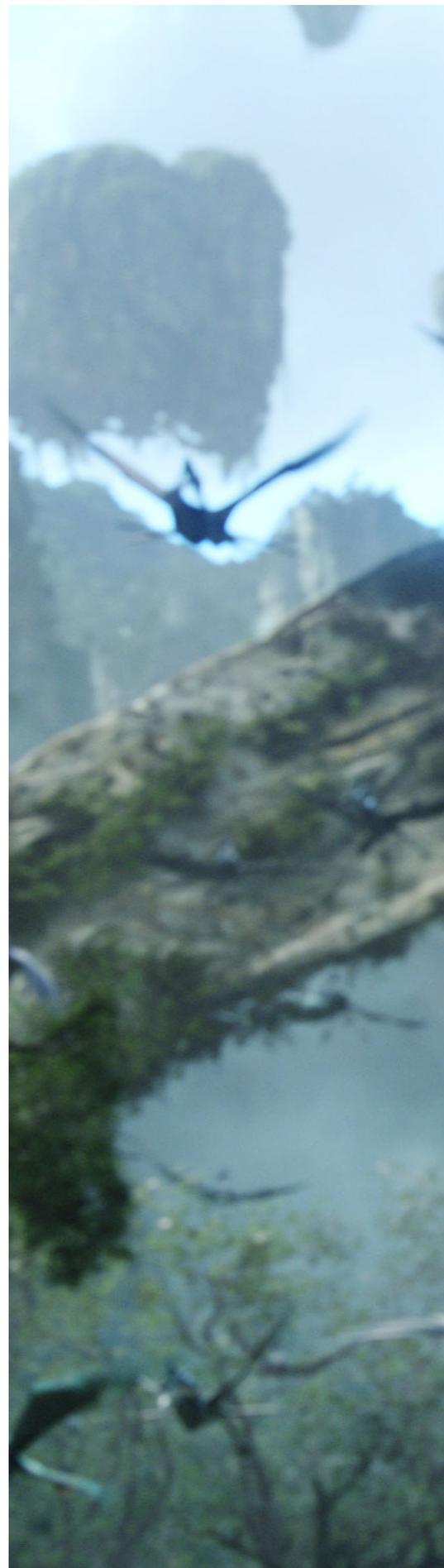
Given the new technologies Cameron developed for *Avatar*, the film has been frequently tagged a game-changer, and remarkably, it is. From the sheer scope and scale of the project, not just what you see before your eyes but everything that came to make it, *Avatar* is epic in the truest sense, largely unparalleled in cinematic history. The aforementioned advancements in motion capture and 3D technology really do make big strides forward in filmmaking.

Around 60% CGI, the forestry and Na'vi characters look photo-real, which is integral to the believability of *Avatar*, and the design and imagination in the Pandoran world is something that could only come from Cameron. The forests look wonderful, from the domineering trees to the florescent riverside plant life, while standing at 3 metres tall, the Na'vi are a stunning creation. The Pandoran wildlife are equally breathtaking, from the dragon-esque Banshees to the monstrous Thanator, the animals are reminiscent of a video game, which is a parallel also shared with the film's development.

Typically for motion capture, actors would act out the film in the usual mocap suits and their characters and surrounding environment would be created thereafter. On *Avatar*, Cameron had the Pandora landscape and entire whole Na'vi race fully modelled before filming even began, creating a powerful video game style engine that allowed for the playback of a scene, CGI and all, on a monitor just a couple of minutes after cameras stop rolling.

Accurate animation of the face is notoriously difficult but mounting a special camera on the head of his Na'vi actors to pick up special mocap markers, the facial animation of the Na'vi is completely realistic and blows films like *Beowulf* out of the water.

The 3D is similarly impressive. Cameron is very clever with his use of the extra dimension and shows great ➡➡









restraint to only implement it only where necessary. Normally even the foreground would be in created in the split-focus double picture effect, but in *Avatar*, action that is neither reaching out of the screen nor delving deep into the background is in regular 2D. You could watch the film without the special glasses and around 70% of it would be clear. The 3D is subtle and Cameron uses it to give the film depth, mainly going deep into the background.

Though the 3D still doesn't add a huge amount to the aesthetics of the film, and until the studio's accounts come to mind, there isn't a compelling argument for using the 3D at all, but for once, it doesn't take away from the experience, and will be very easy to absorb for even those prone to 3D headaches.

Working on a motion capture stage six times larger than for regular shooting, the actors are really able to get into their roles. With *Avatar*, Sam Worthington and Zoe Saldana have cemented themselves as major Hollywood players although really it is a great ensemble performance that carries the film through, in both the live action and the motion capture-led scenes.

Great technology and acting or not, at 162 minutes, *Avatar* could have fallen apart if Cameron's story not been up to the mark but the plot is hugely absorbing and as the credits started to roll I was ready for another two and a half hours there and then. The plot takes the routes you might expect and at times the dialogue could have done with a little work, but the narrative is so deep and involving it doesn't matter. Each side story feels important, contributing to the overall plot and not just tacked onto the side to bring depth. The final result is one of the most compelling films of 2009, and despite James Cameron's desire to go back to Pandora, *Avatar* is an entirely rounded film, and works completely as a sole entity.

With sumptuous cinematography, gorgeous visuals and action sequences packed with real excitement and tension, *Avatar* is a breathtaking, overwhelmingly imaginative film, wholly immersive and will truly wrap you up in the Pandoran world. The film is relentless until the last moment, meaning somehow, even costing more than \$500m, it's worth every penny.

*Avatar* spans genres and will truly please all generations of any family, with perfect pacing that makes the 162 minute running time feel like a breeze.

Whether *Avatar* is Cameron's best film to date is open to discussion; the *Terminator* films and *Aliens* would certainly be a thing or two to say about that, but it is every bit as good as his other three legendary creations, and will go down in cinematic history as a masterpiece, living up to its meteoric hype.

★★★★★

# WHERE THE WILD THINGS ARE

**DIRECTED BY SPIKE JONZE STARRING MAX RECORDS, JAMES GANDOLFINI, PAUL DANO, CATHERINE O'HARA, FOREST WHITAKER, CHRIS COOPER, LAUREN AMBROSE & MICHAEL BERRY JR.**

**RELEASED OUT NOW**

Maurice Sendak's 1965 children's classic *Where The Wild Things Are* is one of those primal, infallible texts that hints, harmlessly, at the Dionysian chaos and fury that lurk beneath the surface of our manicured lives. And who better to bring this warped and wonderful story to the big screen than the 'realiseur' of Charlie Kaufman's rambling scripts, the possessor of a juvenile, *Jackass* sense of fun, and the inventor of a raw and powerful aesthetic that defined a generation of skateboarding, Sonic Youth fans... the one and only Spike Jonze.

Jonze draws us into Max's childish world with an incredibly intimate and volatile opening section, before Max escapes to his fantasy realm, which is all natural light and awkward camera framing. Max Records - a changeable, quiet, but passionate boy - is nothing like the two-dimensional rascal of Sendak's book. He possesses a boundless love for his mother and sister, but if they fail to pay him enough attention he exhibits ferocious jealousy. Jonze explores these childhood quirks in a simple, affectionate, and ruthlessly honest way.

Once we enter the fantasy world, Jonze substitutes the dark, menacing visual imagery of Sendak's book for more vibrant palettes and dusky settings. Allowing nature to take its course during filming, Jonze spared little thought for temporal consistency, choosing instead to just shoot whenever he felt like it. The result is a story world that seems to exist in some endless sunset, where the wild things sleep in daylight and stay up all night by the fire.

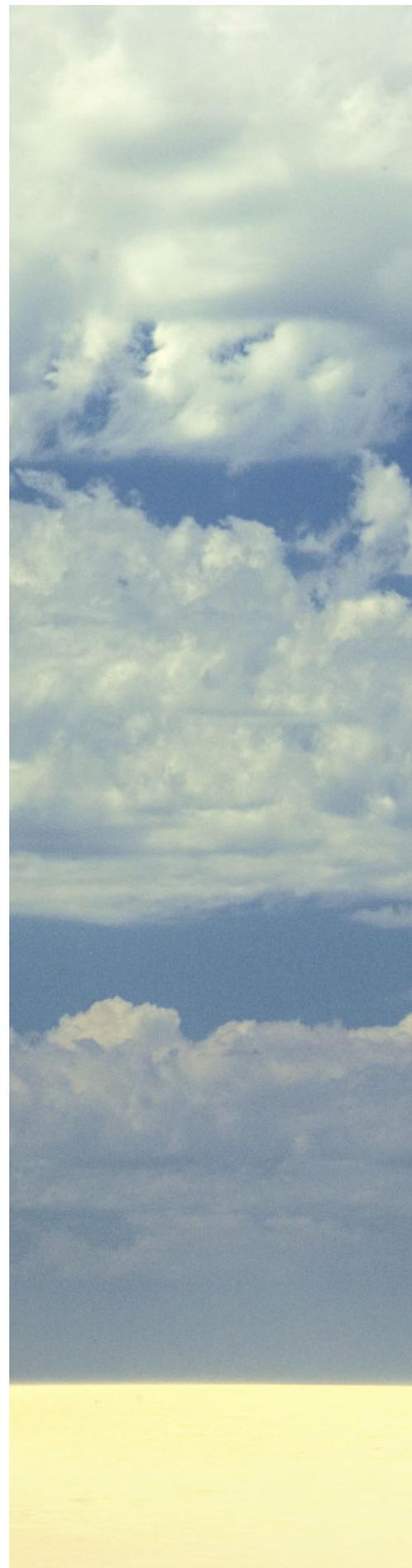
The forest locations were chosen specifically because they were burnt out and presented the art department with a clean slate. But for all the bewitching beauty of the colourful flowers and misplaced snow, there is still a barrenness to the settings that mimics the emptiness at the heart of the *Wild Things*. All they want is for Max to keep the sadness away.

The *Wild Things* of the book - all spiny fur, sharp teeth, and primordial 'group think' - are now cuddly, soft-furred creatures from the Jim Henson workshop. They are wonderfully well-rounded individuals with pride and fear and dependency issues. While CGI has been used on their faces, Jonze was adamant that the creatures should be real puppets because he wanted to see the sand trapped in their soft fur, and sense their 'weight'.

James Gandolfini and Lauren Ambrose are the star attractions in this band of creatures. Gandolfini's animalistic pride made Tony Soprano one of the best-loved characters in television history; he was a cuddly killer - a cheerful, doting, cold-blooded gangster - and Carol isn't so very different. He is the wild thing that welcomes Max into the group, but his pride makes him a sensitive, volatile, and dangerous creature. Lauren Ambrose's sulking, passionate teenager was an achingly engaging and beautiful character in *Six Feet Under*; and she brings the same bittersweet melancholy to *KW*.

Their relationship is the most wonderful thing about this film. Unable to comprehend the more 'adult' factors that complicate relationships, Max creates petty arguments between them; "you trod on the 'head' part of my head" and "this is why I don't like playing with you any more". However seemingly complicated adult relationships become, they rarely involve anything more complex than these childish impulses towards guilt and jealousy. Carol and *KW* are two adults engaged in a relationship that exposes how childish they really are, and that is something I am sure most adults could relate to.

★★★★★





# SHERLOCK HOLMES

**DIRECTED BY GUY RITCHIE STARRING ROBERT DOWNEY JR., JUDE LAW, RACHEL MCADAMS, MARK STRONG, EDDIE MARSAN, ROBERT MAILLET, GERALDINE JAMES & KELLY REILLY**

**RELEASED DECEMBER 25 (USA) DECEMBER 26 (UK)**

Very few people, after watching *Lock Stock and Two Smoking Barrels* or *Snatch*, would've pointed to Guy Ritchie and said "this is the man to bring Sherlock Holmes to a new generation." Stranger things have happened, but something about it just wouldn't have seemed right, and that's what most people thought the film would turn out to be; a Guy Ritchie film with cameos by Sir Arthur Conan Doyle's famous detectives. Yet here we are and Guy Ritchie's *Sherlock Holmes* is upon us, willfully extending beyond its ominous sounding 'modernisation' of the characters and delivering an action-comedy that is, to be honest, pretty good.

Somehow, all the elements that seemed incongruous in the trailer - Holmes' newfound penchant for bare-knuckle brawling, his proficiency with a blade and multiple explosions - mesh together to form a cohesive and, most importantly, entertaining whole. And despite what one may presume from the trailer, the film manages to retain some of the most crucial aspects of Doyle's original material.

The film's occult-tinged plot swings not around the mysteries so much as the central relationship between Holmes (Downey Jr.) and the ever-faithful Watson (Law), whose interactions can only be described as those of bickering, yet loving, old couple. The prospect of Watson's impending marriage seems equally as important to Holmes as the potential takeover of London by a sinister conspiratorial organisation, and thankfully the human aspect of the film is handled with Ritchie's signature panache, if not depth.

Downey Jr. gives an intoxicating

performance which feels like an odd blend of his own Tony Stark and Johnny Depp's Cpt. Jack Sparrow. Watson riffs off of him, the two actors clearly enjoying working together, and it produces an endearing dynamic as we care about them more than the plot, which is potentially a good or a bad thing, depending on how one looks at it. That isn't to say the plot is lacking, though it does occasionally feel a little by the numbers, as overall the mysteries are well rounded and well resolved, with Mark Strong's vampire-like Lord Blackwood largely effective in driving along the sense of danger. The film generally does a good job of balancing the comedic japes of Holmes and Watson alongside the narrative drive, without sacrificing either, and Ritchie should be applauded for that.

Ritchie has also reigned in his direction, putting together a less overtly 'stylish' film and an altogether more watchable one, capturing a well created gothic London with considerable flair and style. It is proof after some weak efforts that the man can tell a story when not bogged down in his own idiosyncrasies.

The fact the climax feels a little disappointing is forgivable, and it is perhaps a missed opportunity that the central relationship is not explored in any more depth, though the jokes bounce off it freely and there are a couple of more tender moments hidden amongst the comedy.

One gets the impression that Ritchie wanted to keep the mood fairly light, and in doing so he has crafted a newly imagined Sherlock Holmes that isn't deep by any sense of the imagination, but is fun, amusing and ultimately deserving of its sequel-baiting final chapter. At times the film comes close to attaining four stars, but at the points when it loses momentum Ritchie's latest gets bogged down in action. That said, it remains a fun blockbuster, proof that Guy Ritchie can still make good films, and worth a trip this Christmas.

★★★★★







# EXAM

**DIRECTED BY** STUART HAZELDINE **STARRING** LUKE MABLY, ADAR BECK, CHRIS CAREY, GEMMA CHAN, NATHALIE COX, JIMI MISTRY, CHUKWUDI IWUJI & COLIN SALMON

**RELEASED** JANUARY 8 2010 (UK) TBC (USA)

With a concept to match anything out of British cinema in recent years, *Exam* is the sort of film that could really shake up the Hollywood regime; an indie release with an edgy story and low budget thrills. At least in theory.

About eight candidates going for a vacancy at a powerful, creative company, Stuart Hazeldine's directorial debut is a job interview that wouldn't be appropriate for even the most sought after position.

Sitting eight candidates in a room in front of nothing but a pencil and piece of paper, the hopefuls are told they have to answer the 'question' without being informed what it is,

and should they spoil their papers or talk to the guard they will be removed. With the invigilator gone, the group soon realise they can talk to one another but struggle to find out what it is they have to do to get the job, and as the timer ticks down to zero, soon enough chaos somewhat predictably reigns, leaving but a couple still mystified how to secure the job.

Leading the audience down a merry path, *Exam* is a victim of its own success and after 90 minutes of somewhat convoluted build-up, its struggles provide an adequate pay-off. The final act is thoroughly frustrating which means as the final credits roll, the film proves entirely unsatisfying. What's most disappointing about *Exam* is that after creating such a great concept, Hazeldine's debut is so poorly executed. The film now lies primed for a Hollywood remake, and hopefully with more experienced screenwriters behind it, they can sustain the creativity behind the premise.

That said, there are still some

positives. Though the actors are badly served with sloppy dialogue and deliver their lines with equal tone, Luke Mably, as the most vocal candidate, White, really stands out and will hopefully now get some roles in more prominent releases on the back of his performance.

Undoubtedly creating tension as the candidates struggle to figure out what exactly they have to do in the nondescript exam room, Hazeldine certainly shows that he has potential but he's certainly not a rounded filmmaker yet. As the candidates miss the obvious hints as to how to solve the mystery, you'll find yourself screaming at the screen, while the side stories of a virus and the pioneer nature of the hiring company hold little interest.

On paper a film to dazzle and bewitch the cinema-going audience, *Exam* can't follow through on its ideas and premise, and though there are still a couple of positives, Hazeldine's debut is an opportunity missed.

★★★★★



# ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL

**DIRECTED BY** BETTY THOMAS **STARRING** ZACHARY LEVI, DAVID CROSS, JASON LEE, JUSTIN LONG, MATTHEW GREY GUBLER, JESSE MCCARTNEY, AMY POEHLER, ANNA FARIS, CHRISTINA APPLIGATE & WENDIE MALIK

**RELEASED** DECEMBER 21 (UK) DECEMBER 23 (USA)

With advertising targeted wholly at the kids, Alvin And The Chipmunks became a surprising hit in 2007, with parents, grudgingly perhaps, ignoring widespread criticism from the media. Sadly with the industry now more than ever working by numbers, when the debut pulled in over \$360m worldwide a sequel was always on the cards.

Contractually tied in to appear in any follow-up, Jason Lee is back as

the Chipmunks' manager, Dave, but probably after some swift work from his lawyers, he gets injured early on and avoids any real on-screen time in the sequel.

Picking where the first left off, the Chipmunks are now global pop superstars, but after Dave is injured, they move in with his slacker cousin Toby (Levi) and put the music on hold when the little critters go back to school. With Alvin (Long) falling in with the jock crowd, the trio are up against it, though competition hits a new high when a rival superstar chipmunk group, The Chipettes (Faris, Applegate, Poehler), are discovered.

Alvin And The Chipmunks: The Squeakquel, as expected, is more of the same from the original. Though it made big money on the box office, drop off rates were high and word of mouth was generally very negative, and it will likely be the same this time around although high takings are certainly far from guaranteed.

The film is packed with cringe-worthy pop culture references that immediately fall flat while the comedy is

very unimaginative, wasting great talent in the cast. Zachary Levi is wasted and his character is given nothing to work with in the script, likewise with Anna Faris and Christina Applegate. By the time the credits roll you'll be able to count the number of times you laughed on one hand, perhaps without even raising a finger. Alvin And The Chipmunks: The Squeakquel builds no comedic atmosphere, no build-up to the jokes, and as a result, no pay off, just brainless clichés and slapstick action thrown at the audience.

The animation of the chipmunks integrates nicely with the real world environment, but when there's barely an attempt at character development or crafting an intriguing story, it's fairly irrelevant. At some points Alvin And The Chipmunks: The Squeakquel can be throwaway fun, but on the whole it's simply very frustrating. By the end of the film, the high-pitched voice effects grow annoying and though kids might be entertained, parents will want to drag them out of the cinema long before the end.

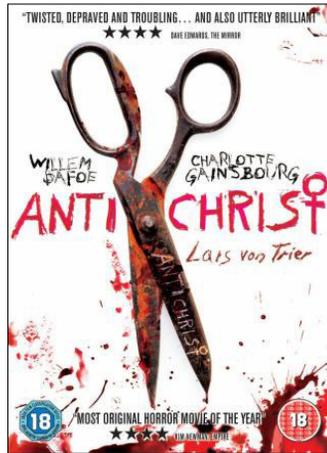
★★★★★



## DISTRICT 9

Enthralling action film as a marooned alien race are forced to live in a makeshift refugee camp, but when a human starts to transform into one of the 'prawns', what was a relatively peaceful situation is turned into chaos.

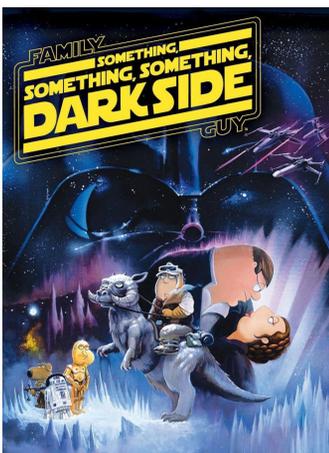
Film ★★★★★  
Extras ★★★★★



## ANTICHRIST

Shocking but beautifully made, what else would you expect from Lars von Trier, *Antichrist* follows a couple escape to the countryside to deal with the surprise death of their son, but the demons of grief soon take over.

Film ★★★★★  
Extras ★★★★★



## FAMILY GUY: SOMETHING SOMETHING DARK SIDE

The sequel to *Family Guy's* first *Star Wars* parody, *Blue Harvest*, *Something Something Something Dark Side* will please fans of both series, on form as the latest TV season.

Film ★★★★★  
Extras ★★★★★



## THE HANGOVER

Surprise box office hit of the year, *The Hangover* isn't as funny as its takings would suggest but it is certainly one of the much better original comedies of the year and births a star in the hilarious Zach Galifianakis.

Film ★★★★★  
Extras ★★★★★



## THE TAKING OF PELHAM 123

Stop-start remake of the 1974 film as a hijacker takes a subway train of commuters hostage. Well acted and well directed but never offers anything beyond the norm.

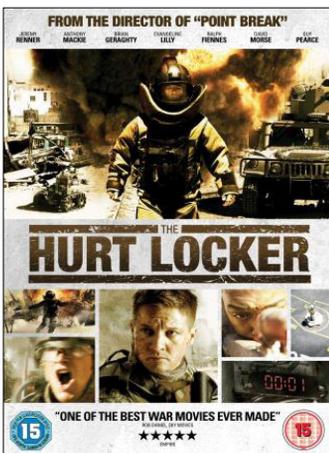
Show ★★★★★  
Extras ★★★★★



## SORORITY ROW

Update on the 1983 slasher, when a college prank goes horribly wrong, a bunch of sorority sisters find themselves knocked off, one by one, by a mysterious killer, who, sure enough, knows their deadly secret.

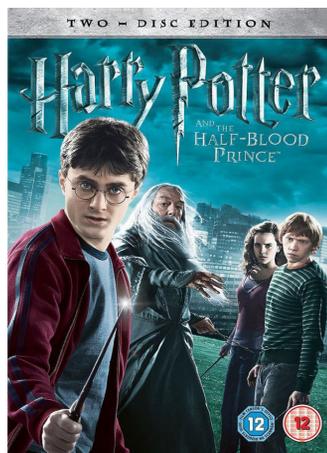
Film ★★★★★  
Extras ★★★★★



## THE HURT LOCKER

Powerful, hard-hitting action/drama following the lives of a bomb disposal squad in war-torn Iraq. Examining what life on the battlefield can do to a man, *The Hurt Locker* is captivating and a modern classic.

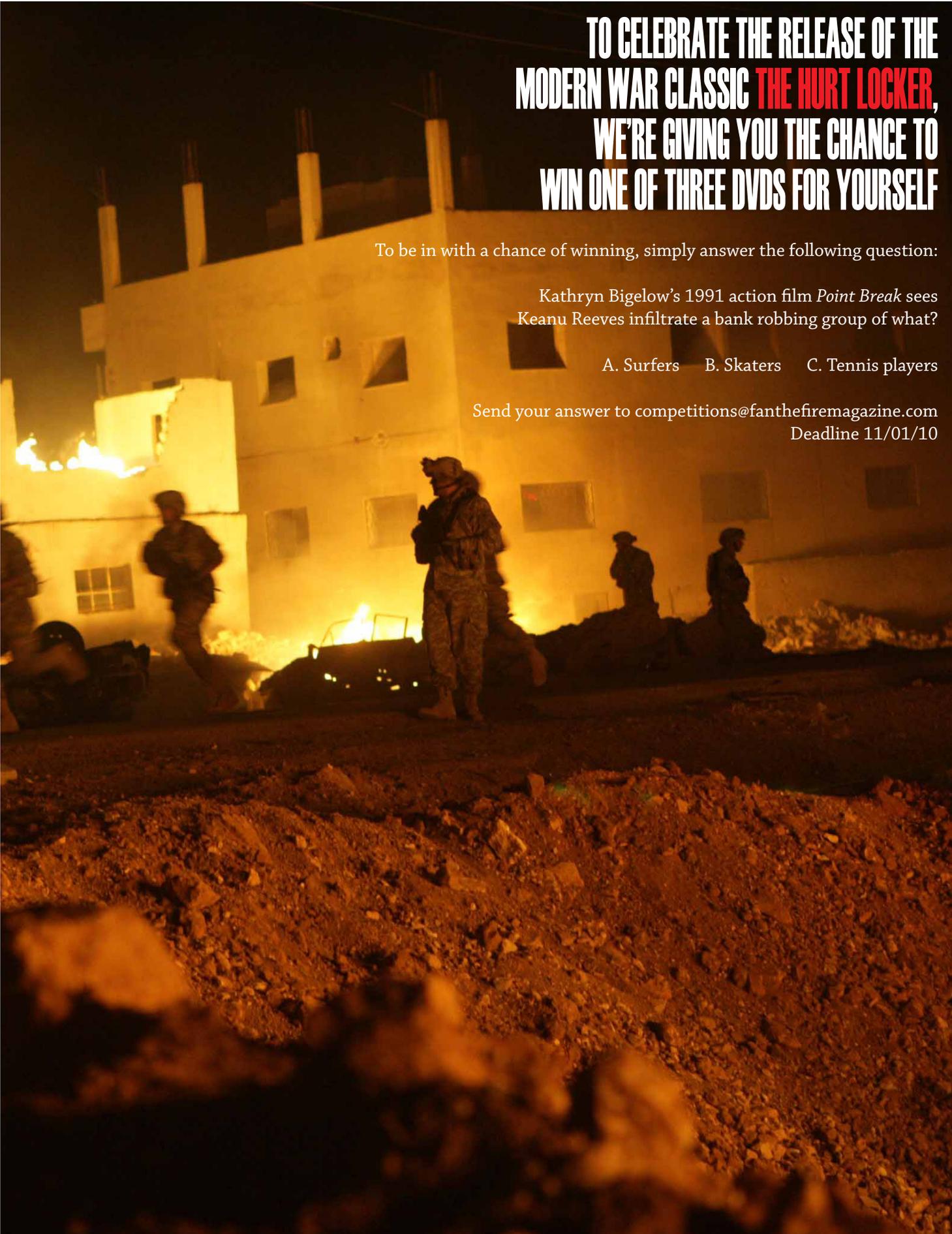
Film ★★★★★  
Extras ★★★★★



## HARRY POTTER AND THE HALF-BLOOD PRINCE

The penultimate entry in the *Harry Potter* series, arguably the best, and undoubtedly the darkest yet, as Harry starts to take the fight to the dark wizardry powers.

Film ★★★★★  
Extras ★★★★★



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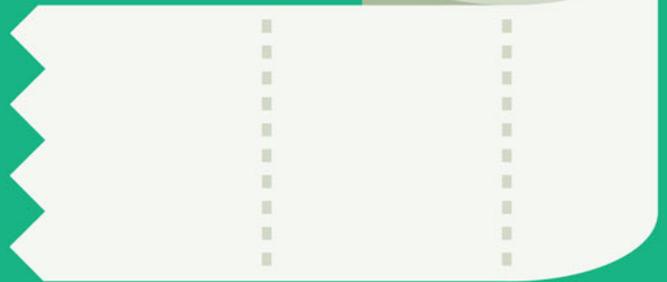
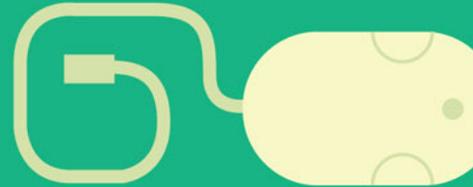
Kathryn Bigelow's 1991 action film *Point Break* sees Keanu Reeves infiltrate a bank robbing group of what?

A. Surfers   B. Skaters   C. Tennis players

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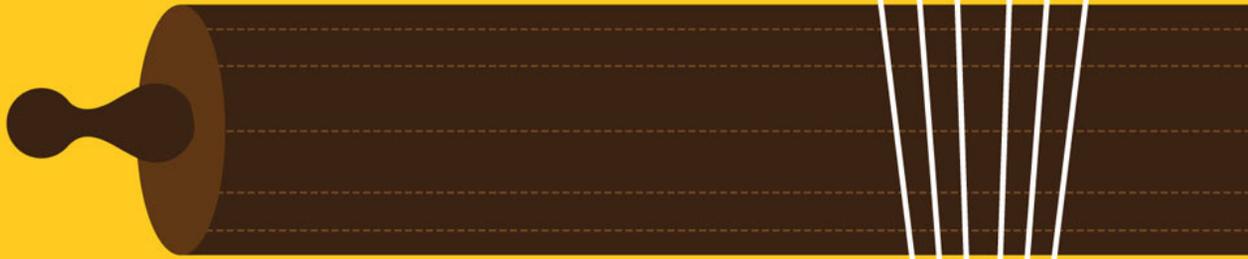
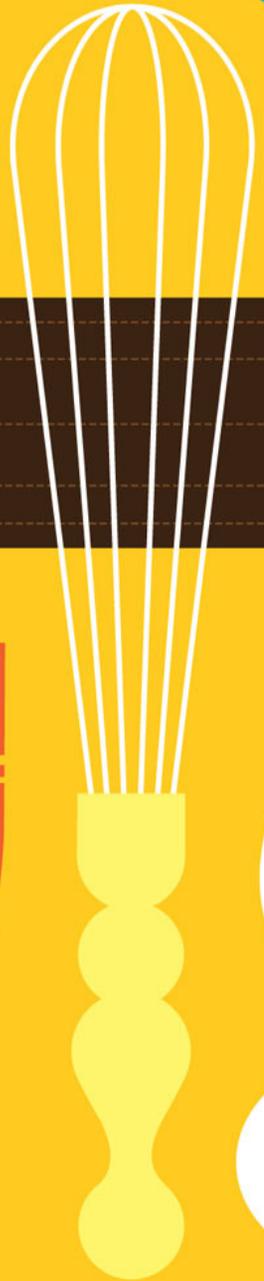
**Eli,**

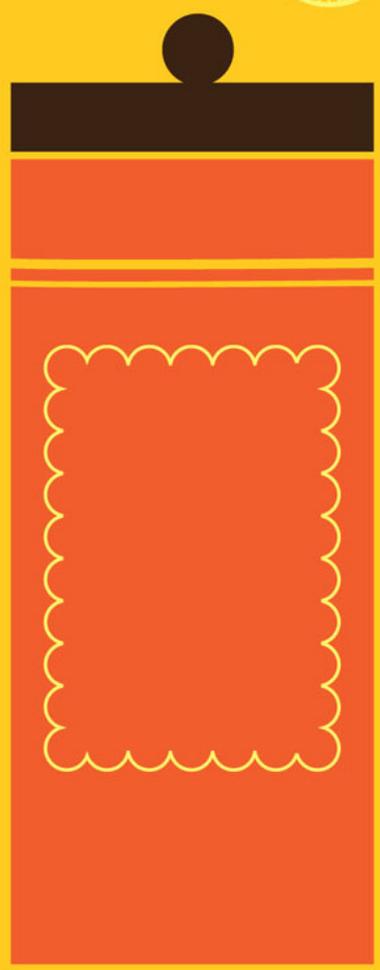


by Katie Kirk

no!











KIRK

17  
50



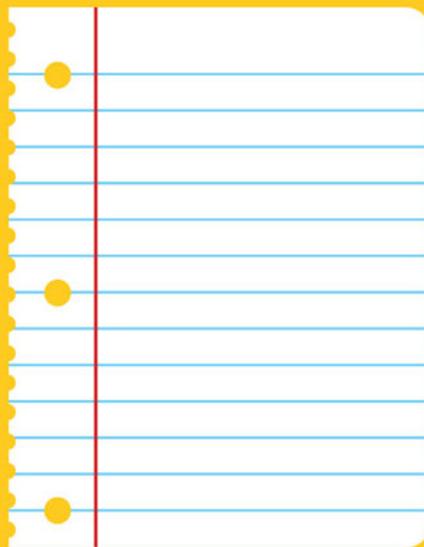
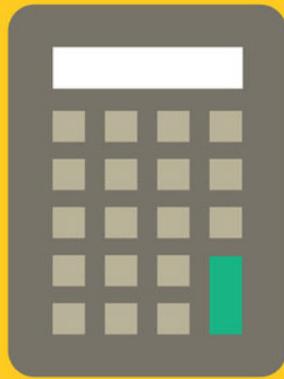
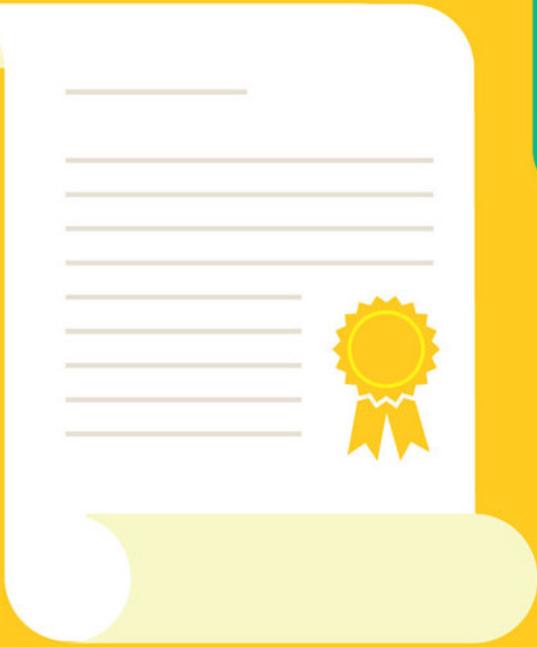
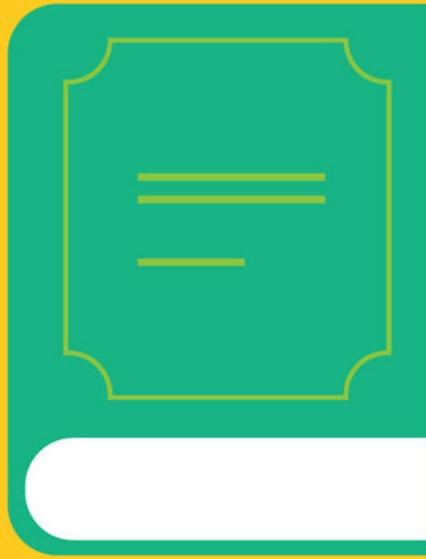


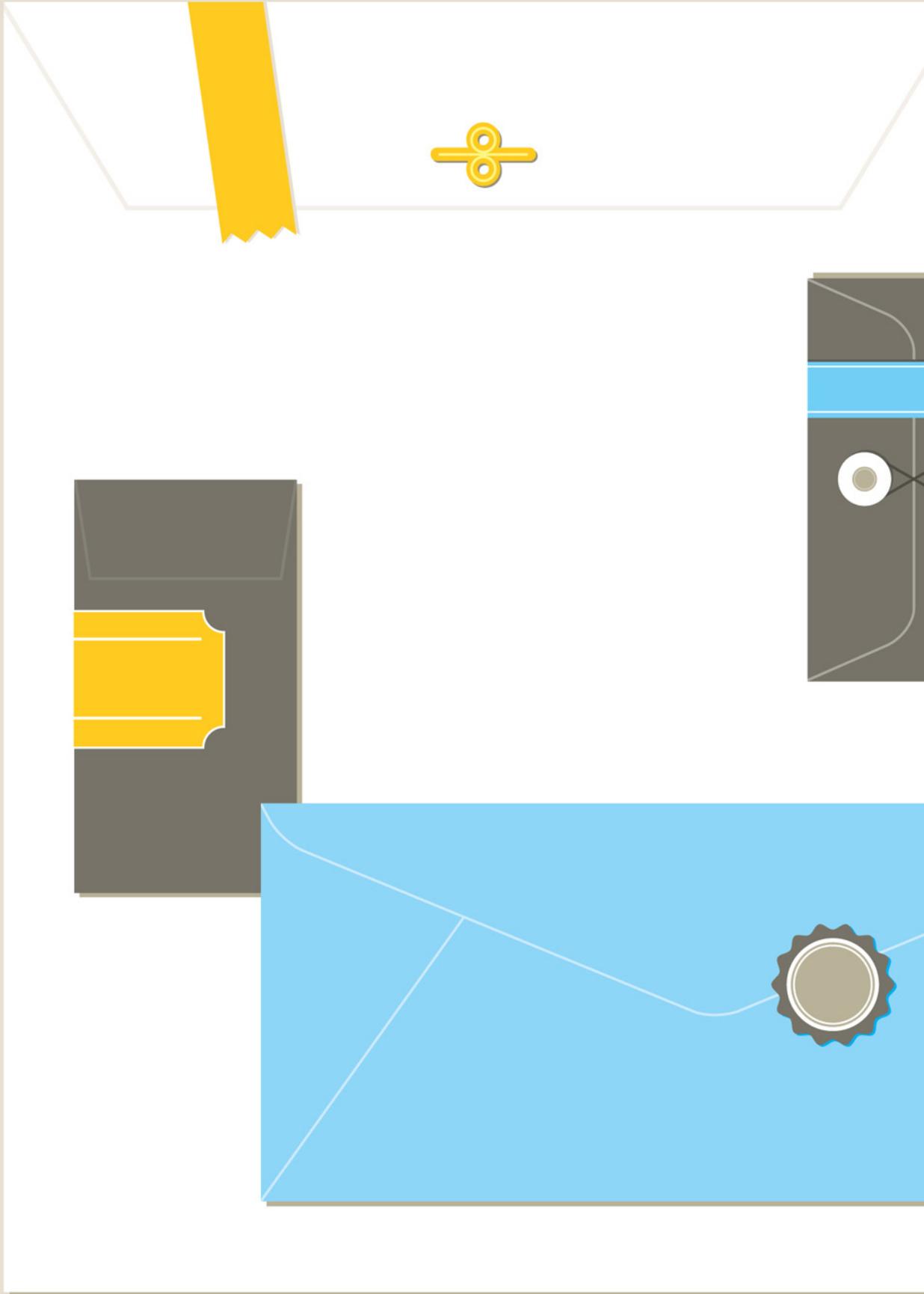
When he eats too much?

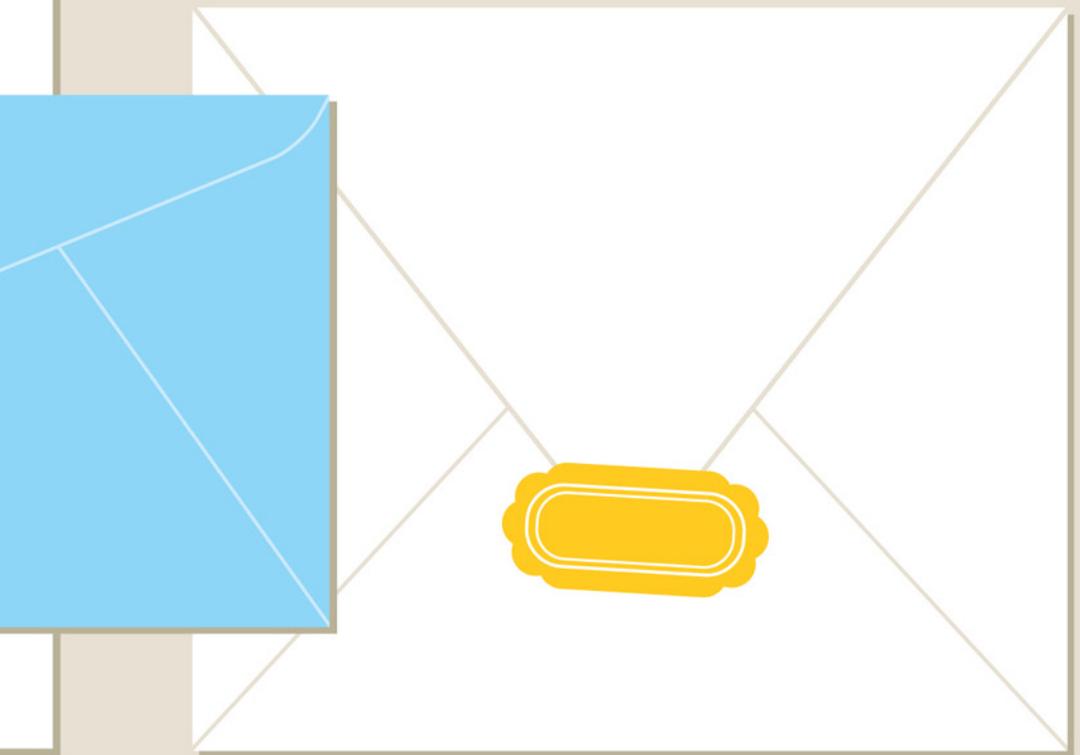
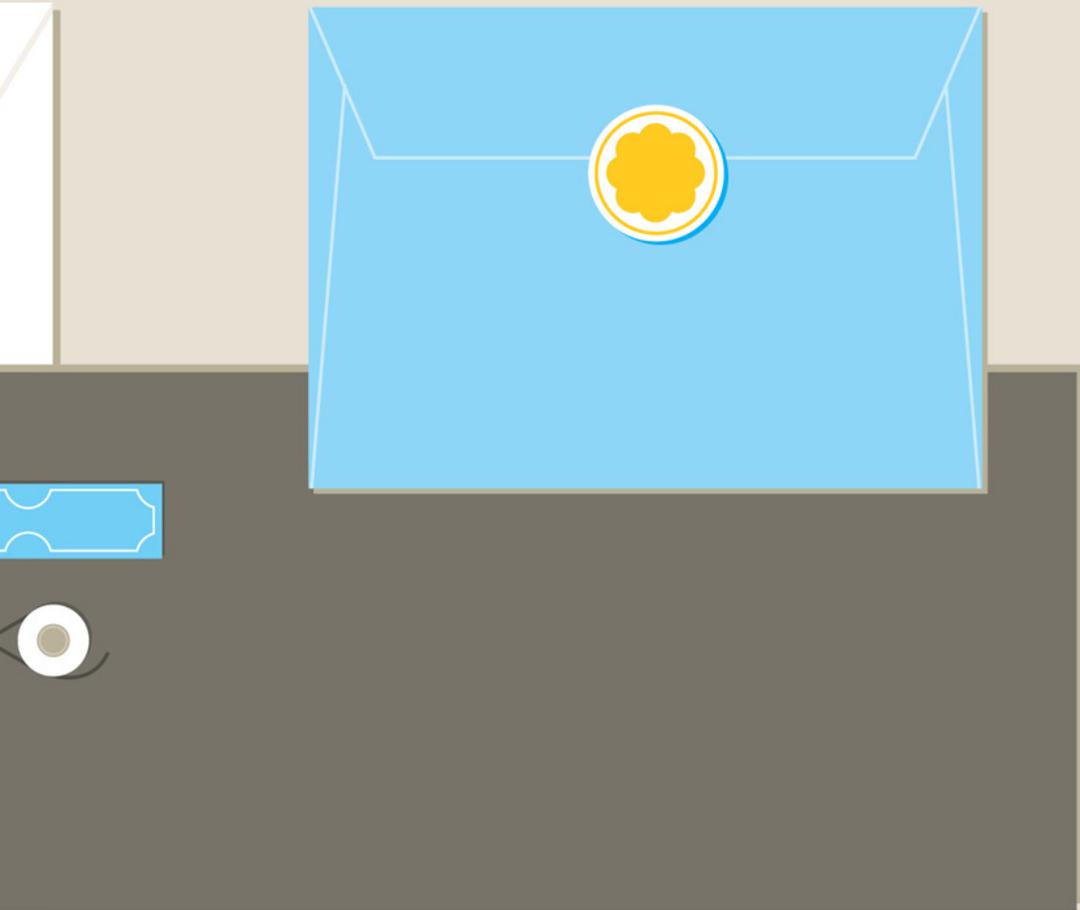




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**IN THE WINTER WIND, A FULL BEARD  
IS JUST WHAT THE DOCTOR ORDERED**

# **BEARD ENVY**

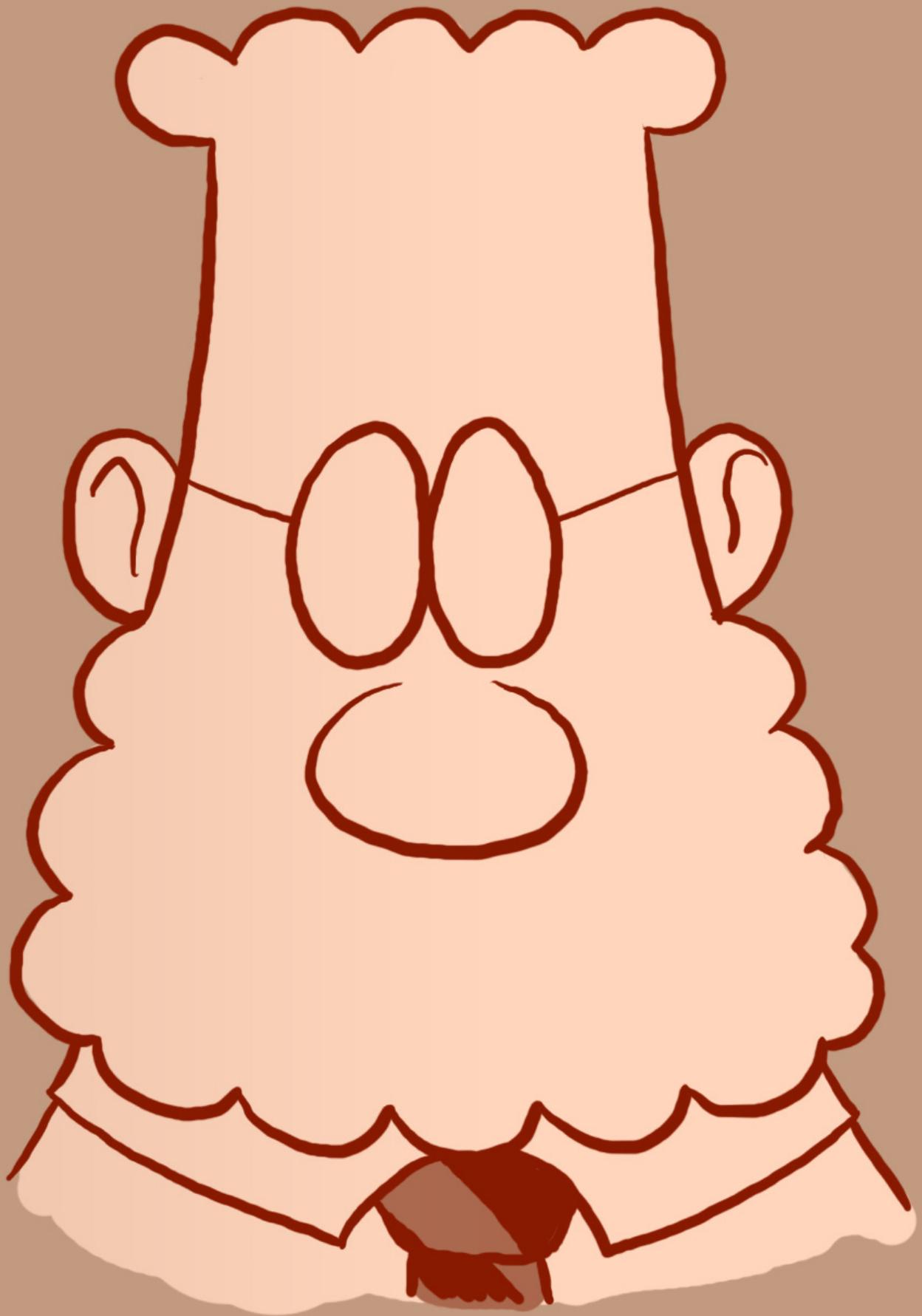
Illustrations Vanja Mrgan













DITCH BASIC FONTS, TYPOGRAPHY CAN BE ART

# LOST FOR WORDS

Illustrations Vanila BCN

























STYLE

BERSHKA'S NEW COLLECTION  
IS WORTH MORE THAN A SECOND GLANCE

# BERSHKA BRIGADE

Photography & art direction Purienne  
Stylist Neira Zahirovic  
Creative agency Octubre Design Barcelona













STYLE



STYLE









CRUMBLLED WALLS, ROUGH AND READY FLOORS  
AND FASHION FOR THE RED CARPET

# WAREHOUSE PROJECT

Photography Julia Galdo











STYLE

















STYLE





**WARM UP THE ICY WINTER BREEZE  
AS THE FASHION BLAZES WHITE HOT**

# **ROOM ON FIRE**

Photography Pierre Dal Corso

Styling Nicolas Chicanot

Make-up Jacques Uzzardi at C'est Chic Agency using Mac products

Hair Franck Nemoz at Lebigueone using Bumble&Bumble products

Manicure Kam at B4 Agency

Photography assistant Adrien Roger

Model Bruna Mattos at Ford Models, Paris

Special thanks Studio Zero, Paris











STYLE







STYLE





**NEXT MONTH. ONLINE JANUARY 22ND.**







**FAN THE FIRE MAGAZINE // JANUARY 2009**