

# COFFEE COFFEE AND MORE COFFEE

COMING SOON TO A CINEMA NEAR YOU



November 19, 2013

*Sanguivorous*



## **Kyuketsu**

Naoki Yoshimoto - 2011

Tidepoint Pictures All Region DVD

**Sanguivorous** is an unusual hybrid. Running less than an hour, mostly, but not entirely, a silent movie, made in Japan, a country that did not produce a vampire movie until 1959, the film goes against several idea of conventional filmmaking. On the other hand, if you have no problem with films that stray from traditions, you may find Naoki Yoshimoto's work to be of interest.

The bare bones of the story follow a young woman who is half vampire. Her boyfriend wants to take their relationship further. She runs away, ostensibly to protect her virginity, but in reality to protect her boyfriend from also joining the undead. The young man follow her to a mysterious place where he awakes bound to a chair. The young man is fought over by his girlfriend and an older female vampire. Even getting his blood partial sucked out does not save the young man from becoming the victim of the older male vampire. In other words, this is a love story where almost everybody dies.

## THE WORDS OF OTHERS

[100 Films](#)

[Aesthetic Bubblegum](#)

[All about My Movies](#)

[Alliance of Women Film Journalists](#)

[Arbogast on Film](#)

[Asia Pacific Films](#)

[Asia Shock](#)

[Asian Horror Movies](#)

[Beware of the Blog](#)

[Bleeding Tree](#)

[Bourne Cinema Conspiracy](#)

[Bright Lights After Dark](#)

[Broken Projector](#)

[By Kubrick's Beard](#)

[Cerebral Mastication](#)

[Cinebeats](#)

[Cinema Fist](#)

[Cinemascope](#)

[Cinema Styles](#)

[Cinemathematics](#)

[Cinevistaramascope](#)

[Critic After Dark](#)

[Critical Culture](#)

[Cultural Snow](#)

[Dan Leo](#)

[Denerstein Unleashed](#)

[Denver Film Society](#)

[Drifting](#)

[Edward Copeland on Film](#)

[Elusive Lucidity](#)

[Eternal Sunshine of the Logical Mind](#)

[Ethereal Musings](#)

[The Evening Class](#)

[Ferdyn on Films](#)

[Film Doctor](#)

[Film Experience](#)

[FilmSquish](#)

[Film Studies for Free](#)

[The Filmsaurus](#)

[Flickhead](#)

[La Furia Umana](#)

[Girish](#)

[Goatdog](#)

[Greenbriar Picture Shows](#)

[GreenCine Daily](#)

[Hell on Frisco Bay](#)

[House Next Door](#)



The narrative aspects are almost besides the point. It's the telling of the tale that makes **Sanguivorous** of interest. Visually there are reminders of the two great silent vampire movies, **Nosferatu** and **Vampyr**, as well as imagery that reminded me of the so-called experimental filmmakers of the Fifties and Sixties that were directly or indirectly influenced by Maya Deren. To some extent, one might argue that the contemporary filmmaker Yoshimoto might have most in common with is Guy Maddin, who combines a visual style that mimics an archaic mode of filmmaking with more contemporary sensibilities.

Yoshimoto isn't interested in retelling a traditional type of vampire story. While some elements are used, others are ignored. Some might be alarmed that the half-vampire girl walks around in daylight. Others will surely notice the extensive use of reflections. The two of the most dramatic images involve reflections as when the girl examines herself in the mirror, hands on the glass as if trying to grasp at herself. Later, after the head vampire takes a shower of his victim's blood, a nod to the Bathory legend, we see him splayed over a pool of blood, his face in reflection as he laps at his source for rejuvenation. What is most intriguing of all is the opening scene, with the girl apparently coughing up a small crucifix held in her bloody palm. While the film also is primarily in black and white, there is a judicious use of color, primarily red.

Dramatically, the film is anchored by Ayumi Kakizawa as reluctant vampire, as much a victim as her boyfriend. Top butoh dancer [Ko Murobushi](#) plays the lead vampire. Where Murobushi's dance training is displayed here is after his shower of blood, a solo performance with a series of convulsive, spastic movements.

Posted by peter at 07:43 AM | [Permalink](#)

**November 17, 2013**

## Coffee Break



Robert Taylor in **Saddle the Wind** (Robert Parrish - 1958)

Posted by peter at 09:08 AM | [Permalink](#)

**November 15, 2013**

## Starz Denver Film Festival 2013 - *The Photograph*

[House of Mirth and Movies](#)

[If Charlie Parker was a Gunslinger . . .](#)

[Inisfree](#)

[Invisible Cinema](#)

[Itamadblog2](#)

[J Film Pow Wow](#)

[Jim Emerson's Scanners: Blog](#)

[Jurgen Fauth's Muckworld](#)

[Keyframe Daily](#)

[The Kind of Face You Hate](#)

[Korean Film](#)

[Larry Aydlette](#)

[Last Night with Riviera](#)

[Like Anna Karina's Sweater](#)

[Limitless Cinema](#)

[Lola](#)

[Long Pauses](#)

[Love HK Film](#)

[Mark Schilling's Tokyo Ramen](#)

[Midnight Eye](#)

[Mirror](#)

[More than Meets the Mogwai](#)

[MUBI](#)

[Nekoneko's Movie Litterbox](#)

[Nishikata Film Review](#)

[Night of the Hunter](#)

[Ogg's Movie Thoughts](#)

[Ohmyblog](#)

[Passionate Moviegoer](#)

[Pilgrim Akimbo](#)

[RedBalloon2006](#)

[Row Three](#)

[Ryuganji](#)

[Safari Underground](#)

[Self-Styled Siren](#)

[Sergio Leone & the Infield Fly Rule](#)

[Sheila Variations](#)

[Shunji Iwai Film Festival](#)

[Some Came Running](#)

[Something to Sing About](#)

[Southeast Asian Cinema](#)

[Subtitledonline.com](#)

[Sunset Gun](#)

[Tea House & Cinema](#)

[Thai Cinema](#)

[Thai Film Foundation](#)

[Thai Indie](#)

[Twitch](#)

[VCinema](#)

[Video Watchdog](#)

[Wildgrounds](#)

[Wise Kwai's Thai Film Journal](#)

[World Famous Jerry Lentz](#)

[Xu Jinglei](#)

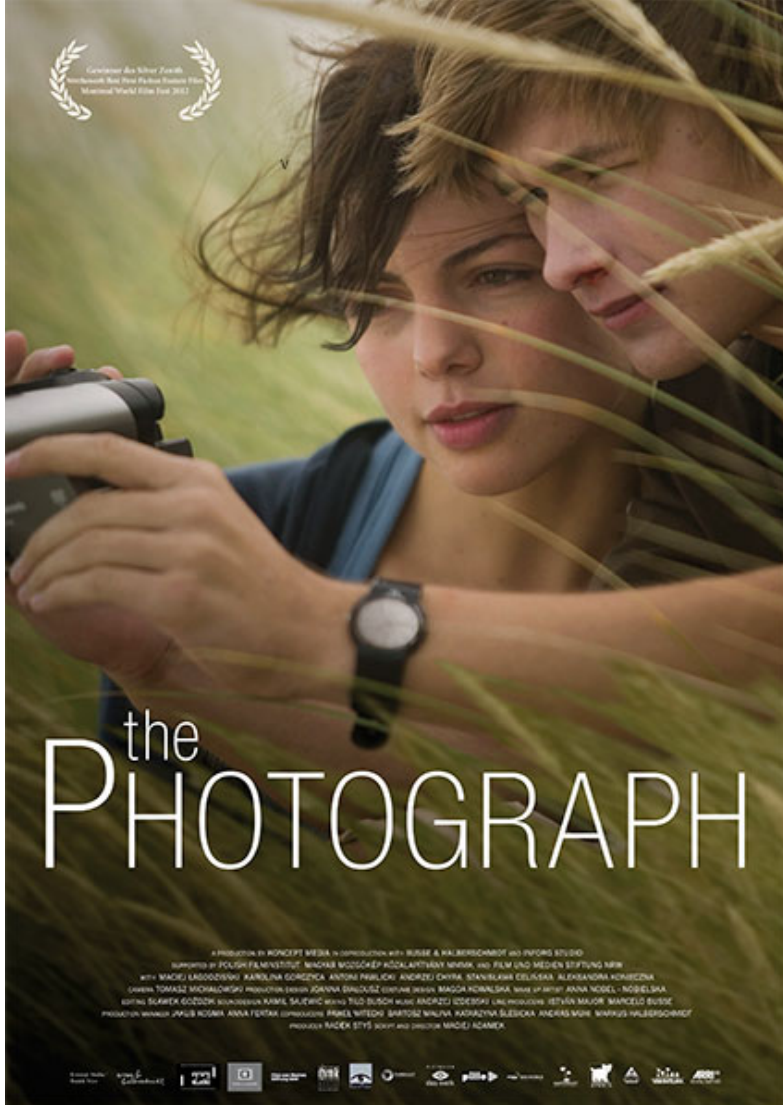
SEARCH

Search this site:

Search



RECENT ENTRIES



**Zdjecie**  
Maciej Adamek - 2012

It's a film festival, what can go wrong? Well that I'm aware of was worse than George Hickenlooper dying the night before the opening of the 2010 edition of the Starz Denver Film Festival. Problems with films not showing up in time or in poor condition seems to be replaced by problems with hard drives for these new fangled digital projectors. Then there is the problem of not knowing much about a film other than its title. When I received the initial list of screeners, all I had were titles. And sometimes you need more than that, especially if the title in question has been used for multiple films. Even using the Internet Movie Database doesn't help, and a general Google search is not conclusive. I had thought that I was to see another movie with the title, **The Photograph**. It turned that it was this film instead. And then I saw the final film festival schedule. For some reason, this film titled **The Photograph** was not included. Nor was there any other film with this title. Still, I figured that as long as I took the time to watch the screener, I might as well post this review . . .

A teenage boy, who obsessively films things (but not people) around him, is given a photograph from his mother. At this point, the mother has gone to a sanatorium. The boy, Adam, recognizes his mother from the photo. She is pregnant, and with a man Adam does not recognize as his father. **The Photograph** is about Adam's leisurely, and roundabout quest, to learn the truth himself and what he sees, or thinks he sees, in that titular image.

Adamek's film casually explores photography as a means of documentation, as well as how we tend to look at nature more intently as a photographed image.

Visiting a small town, Adam visits his grandmother, and hangs out with the locals, including a grave digger, a woman who owns a flower shop, and the photographer of the photo in question. Adam visits the address of the man in the photo. As curious as he is about the photo, Adam also has time to lay on the beach and rescue a cat from a tree.

On the bright side, I have now been introduced to [Karolina Gorczyca](#). And anyone who checks out Ms. Gorczyca's photos can not possibly be surprised that she is the Polish voice of Lara Croft.

Posted by peter at 07:51 AM | [Permalink](#)

**November 14, 2013**

**Starz Denver Film Festival 2013 - *The Great Beauty***

[Sanquiverous](#)

[Coffee Break](#)

[Starz Denver Film Festival 2013 - \*The Photograph\*](#)

[Starz Denver Film Festival 2013 - \*The Great Beauty\*](#)

[Starz Denver Film Festival 2013 - \*House with a Turret\*](#)

[Starz Denver Film Festival 2013 - \*Morning Star\*](#)

[Starz Denver Film Festival 2013 - \*Ilo Ilo\*](#)

[Starz Denver Film Festival 2013 - \*Tricked\*](#)

[Starz Denver Film Festival 2013 - \*The Truth about Emanuel\*](#)

[Starz Denver Film Festival 2013 - \*Salma\*](#)

[Syndicate this site \(XML\)](#)

## ARCHIVES

[November 2013](#)

[October 2013](#)

[September 2013](#)

[August 2013](#)

[July 2013](#)

[June 2013](#)

[May 2013](#)

[April 2013](#)

[March 2013](#)

[February 2013](#)

[January 2013](#)

[December 2012](#)

[November 2012](#)

[October 2012](#)

[September 2012](#)

[August 2012](#)

[July 2012](#)

[June 2012](#)

[May 2012](#)

[April 2012](#)

[March 2012](#)

[February 2012](#)

[January 2012](#)

[December 2011](#)

[November 2011](#)

[October 2011](#)

[September 2011](#)



hypocrisy needs to be addressed, and it's sometimes comforting to know that life has some kind of greater meaning, but the best parts of **The Great Beauty** are when Sorrentino lets the images, and the often beautiful music, speak, or should I say sing, for itself. The soundtrack includes Arvo Part, John Tavener and Henryk Gorecki.

It's not surprising that Jep, who has lived the same way as he did as a celebrated young man, would have a brief affair with a woman, forty-two, who performs as a stripper. By denying that you are aging, you can deny that you are going to die.

Two moments one might think of as Felliniesque involve animals. Jep finds a giraffe standing near the coliseum. It turns out that a magician acquaintance will make the giraffe disappear. In a later scene, Jep finds a flock of ostriches on his balcony. A nun, obviously modeled after Mother Teresa, exhales, and the birds fly away. Rome at night seems like an alien, depopulated city, a place that only foreign tourists visit.

In spite of a terrific opening, and some wonderful moments, **The Great Beauty** goes on a bit too long. What Sorrentino may think he is trying to say about life, love and art is undermined when his characters spend time talking about such matters. For myself, this film doesn't work nearly as well as his previous **This Must Be the Place**, where Sean Penn's retired rock star seemingly goes in unexpected directions, as does the film, in a journey about self-discovery. While I am mixed in my feelings about some parts of **The Great Beauty**, there is one scene that is absolutely right. Jep remembers a time from his youth when he went swimming. We see the older Jep in the water, he submerges himself to avoid an oncoming motorboat. We see the younger Jep emerge from the water. Jep surveys the four young women lounging by the shore, settling on the one who would be the love of his life. Within those couple of minutes, Sorrentino reminds us of the time when it seemed like the most beautiful women to be seen in the movies all came from Italy.

Posted by peter at 07:27 AM | [Permalink](#)

**November 13, 2013**

**Starz Denver Film Festival 2013 - *House with a Turret***

[October 2007](#)

[September 2007](#)

[August 2007](#)

[July 2007](#)

[June 2007](#)

[May 2007](#)

[April 2007](#)

[March 2007](#)

[February 2007](#)

[January 2007](#)

[December 2006](#)

[November 2006](#)

[October 2006](#)

[September 2006](#)

[August 2006](#)

[July 2006](#)

[June 2006](#)

[May 2006](#)

[April 2006](#)

[March 2006](#)

[February 2006](#)

[January 2006](#)

[December 2005](#)

[November 2005](#)

[October 2005](#)

[September 2005](#)

[August 2005](#)

[July 2005](#)

[June 2005](#)

**NOVEMBER 2013**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					<u>1</u>	2
<u>3</u>	<u>4</u>	5	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>
<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>	<u>15</u>	16
<u>17</u>	18	<u>19</u>	20	21	22	23
24	25	26	27	28	29	30

Powered by  
[Movable Type 3.2](#)



about little girls pretending to serve tea.

The boy tries to remain stoic. He sums up the death of his mother with the words. "That's it". It is only on the train ride to his grandfather that he attempts to come to terms with a grief that he can not articulate.

While only seen onscreen for a short amount of time, **House with a Turret** features the last performance by [Yekaterina Golubeva](#).

There seems to have been a small resurgence in films shot in black and white. And **House with a Turret** may seem to some even more archaic using 35 mm film. The same material that Neymann's professed inspirations Tarkovsky, Dreyer and Kurosawa used. There are dark hallways that lead into unknown places, snow flurries, crumbling buildings. Most of the film was shot in Odessa. The music used is all diegetic, although there is one scene in the hospital that might be the exception. I wish there was a complete list to the music used - which includes Erik Satie and contemporary composer Jurgen Grozinger. I am admittedly a sucker for contemporary movies that look like something from a classic era of filmmaking, but this is definitely one film to seek out.

Posted by peter at 07:54 AM | [Permalink](#)

**November 12, 2013**

### Starz Denver Film Festival 2013 - *Morning Star*



#### L'Etoile du Jour

Sophie Blondy - 2012

Eye On Films

One thing about film festivals is that those with the broadest selection of films will include titles that that are flying below even some of the most ardent cinephiles radars. It's not just that I was unaware of the existence of **Morning Star**, but that it's not every day that you get to see a French movie with Iggy Pop. Consider also that the other starring roles consist of Leos Carax regular Denis Lavant, force of nature Beatrice Dalle, and (WTF?) Tcheky Kayro. There is a shot of most of the cast members sitting around a fire. The camera pans across their faces. Not only does everyone look like life has beat them up, but that it has punched them in the face too many times.

The story is about a very small, traveling circus that has set their tent near a desolate beach. There is tension between former lovers, as well as distrust in the circus owner. At one performance, the gypsy singer scares the audience with a voice that alternates between Yma Sumac and a roaring lion. Later, the clowns gang up on the ringmaster-owner merging life with performance.

I'm not sure if Blondy's choices all work, but what makes the film of interest is when she breaks away from her narrative for purely visual choices. Some of the images get very abstract. There is a shot of two pairs of feet

dancing in the sand, a close-up of tall grass bending to the wind, superimpositions and shots purposefully out of focus. I don't know how much familiarity Sophie Blondy has of the films by Stan Brakhage, but there were glimpses of similar imagery.

Iggy has no dialogue. He just appears as some kind of apparition that only Lavant can see. His role is listed as "The Conscience". Sometimes, "The Conscience" appears as a reflection in a puddle of water or in a mirror. There's no explanation as to who he is, but Blondy and her cinematographer, Nathalie Durand, explore the textures of Iggy's long hair and weather-beaten face. **Morning Star** also needs to be seen for the joyous fantasy ending with Lavant and Iggy Pop on a motorcycle ride to Heaven.

There is also a musical connection with Iggy Pop's former musical collaborator, Steve Mackey and the current incarnation of the Stooges providing the music. Also as part of the eclectic mix are songs by Edith Piaf, Juliette Greco and Tom Waits.

Had the narrative elements been tweaked a bit, rather than being overly familiar, this might have been a better film. There are moments when the disparate elements of image and sound do work together, creating some momentary magic.

Posted by peter at 07:57 AM | [Permalink](#)

**November 11, 2013**

## Starz Denver Film Festival 2013 - *Ilo Ilo*



Anthony Chen - 2013  
Film Movement

Anthony Chen's debut feature might be said to be about the messes men make, and the women who clean up after them. It is also about how the Southeast Asian economic crisis of 1997 affected one Singaporean family.

Most of the story is centered on Jiale, an insolent ten year old boy, in trouble at school with teachers and fellow students. His discipline problems cause his very pregnant mother to frequently leave her job doing clerical work at a shipping office. Jiale's father's job as a salesman is on the line, adding to family tensions. Living in a small apartment, the place gets smaller with the addition of a Filipino maid, Teresa, who also has to share a bedroom with Jiale.

Jiale's rebellious streak is used to get Teresa in trouble with his mother. An accident turns the relationship around for the boy and the maid.

There is a desperation for money. Jiale's father loses money on the stock market, and after losing his sales job can only find work as a security guard. Jiale's seemingly more pragmatic mother falls for a get rich quick scheme. Jiale keeps tabs on lottery numbers. Teresa, making money for her family in the Philippines by working in Singapore, puts her job and legal status on the line by taking a job as a hair dresser on her days off.

There are several culturally specific moments throughout the film, Buddhist funerals, and the passing of red envelopes as gifts, as well as how Catholicism is a part of Filipino life. On a more universal level, this is the story about a family keeping itself together in the face of external obstacles, as well as the petty annoyances and bigger issues that can potentially drive them apart.

Chen's film is also a critique of an economic system where Jiale's parents both are working in order to maintain something like a middle class existence, including tuition of Jiale's school, but also have to hire a maid to help look after Jiale. At the same time, Teresa has to leave her own family, including an infant, to provide greater financial support than had she remained in the Philippines. In spite of the financial unraveling that affects everyone, the film ends on a quietly optimistic note.

The title refers to a Filipino province. The story is to some degree [autobiographical](#). While Singaporean film does not get the same kind of attention as given to some other Asian countries, it is notable that Chen won



last May at Cannes for his first feature, and that **Ilo Ilo** is Singapore's entry for the upcoming Academy Awards.

Posted by peter at 07:09 AM | [Permalink](#)