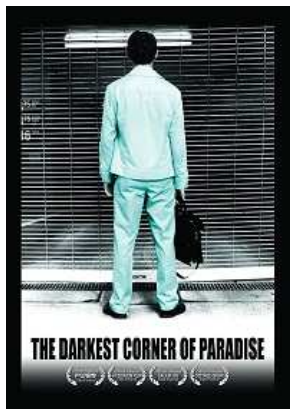




Darkest Corner of Paradise

REVIEWED BY: Wolfboy Posted on 08/08/2013



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Peter Landsman (Patrick O'Driscoll) is fresh out of college and looking for a job as an accountant. When he arrives in the big city to start his job search, he finds that nobody is hiring. Grasping at straws, he lands a job at the local skating rink, which pays him just enough for a seedy apartment full of the criminal ex-tenant's belongings. However, even this perilous existence is soon threatened when a seriously beaten young woman stumbles into his apartment, precipitating him into the city's violent criminal underworld.

The first thing that struck me about *The Darkest Corner Of Paradise* was the music. Zac Sawyer's minimal jazz/classical score is fantastic, and is often the only sound – as many scenes have no atmospheric sound or dialogue. This is a bold stylistic choice that makes the most of the limited budget, and along with the stark black and white cinematography adds a lot of atmosphere to the film. Unfortunately, the atmosphere is rapidly undermined by the material. *The Darkest Corner Of Paradise* is a sort of blend of neo-noir thriller and descent-into-madness story, which suffers from trying to do too many things ineffectively rather than narrowing down on one to do well.

The film's world is interesting, but barely explored – which makes the quirkiness of the supporting characters feel forced rather than surreal or menacing. Peter's boss and co-worker seem like a particularly egregious example of this. He discovers their lesbian relationship early in the film in what seems like it's supposed to be a critical twist or blow to his "innocence" and his boss later presumes to give him advice on his life. This is all totally undercut by the absence of any real relationship between them, and the total lack of shock that lesbians present to any moderately-cultured modern movie audience.

To make matters worse, hardly any of the characters' motivations make any sense. Peter Landsman has no reason at all to become obsessed with the young beaten woman (though that's forgivable in terms of moving the plot along) while his antagonist only makes sense if motivated by pure malice – which in a grey-on-black noir world like this seems absurd. Landsman also spends a lot of time walking about in the dark which serves only to pad out the films running time and (less forgivably) make you sick of the soundtrack – which is too good to suffer such an indignity.

"Good bad" movies are often cases of great material let down by poor execution. This on the other hand is a very good technical presentation of material that needed a lot more work. Not recommended, though if you can get hold of the soundtrack you should totally do that. Alternatively you can find *The Sawyer Family* (the band Zac Sawyer plays for, who also did the closing song) on [ReverbNation here](#).

DISC DETAILS:

DIRECTOR(S): Henry Weintraub | COUNTRY: USA | YEAR: 2010 | DISTRIBUTOR(S): World Wide Multi Media / MVD | RUNNING TIME: 71 minutes | ASPECT RATIO: 1.33:1 | REGION: 1 / NTSC | DISCS: 1

EXTRAS:

- "Behind the scenes" featurette
- Commentary track
- Photo Gallery
- Music video for "Voices From Hell" by the Sawyer Family (the song that plays over the closing credits).

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IMAGE GALLERY:

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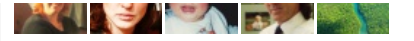
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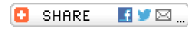
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