

## Monsters

UK 2010

**Directed by**  
Gareth Edwards**Written by**  
Gareth Edwards**Director of Photography**  
Gareth Edwards**Original Music**  
Jon Hopkins**Cast**  
*Scout McNairy*  
Andrew Kaulder  
*Whitney Able*  
Samantha Wynden

97 min

*Our next screening...***Pomegranates & Myrrh**

Tue 11 December 2012

Dir: Najwa Najjar

A free spirited Palestinian  
dancer becomes the wife of  
a prisoner. Drama.

**We are excited to be sharing tonight's film with you. Punching well above its low budget weight, it's a thoughtful take on the alien genre with a beautiful, haunting ending that stays with you long after the credits finish.**

*Monsters* is a rather special achievement. It's based on characters, relationships, fear and mostly unseen menace, and although the movie's special effects are important, it's not about special effects. All of the characters, except the leads, are played by locals. They're untrained, which means they're all the more convincing. Edwards had a minuscule budget, but let's say he knew how to spend it. *Monsters* holds our attention ever more deeply as we realize it's not a casual exploitation picture. We expect that sooner or later, we'll get a good look at the aliens close up. When we do, let's say it's not a disappointment. They're ugly and uncannily beautiful. We've never seen anything like them. And their motives are made clear in a sequence combining uncommon suspense and uncanny poetry. Edwards is brilliant at evoking the awe and beauty he has been building toward, and at last we fully realize the film's ambitious arc. I think the lesson may be: Life has its reasons. Motives are pretty universal. *Monsters* are in the eye of the beholder.

*Roger Ebert, Chicago Sun-Times*

Where once the point of CGI in cinema might have been to produce images of crystalline, almost architecturally detailed clarity, now its future seems to lie in smudging, smearing and making indistinct. This terrifically exciting sci-fi movie from smart young British filmmaker Gareth Edwards is a case in point. His digitally created beasts, and the exotically wrecked landscape they inhabit, seem to have been created from a kind of social-realist grime. It's strictly 2D: Edwards is the anti-James-Cameron. The effects don't draw attention to themselves: tentacle-waving aliens are all part of the general, grubby absence of law and order. This is a very postmodern sci-fi, with its downbeat approach to the monsters themselves, but with a hugely involving love story. Edwards's movie – he writes, directs, produces and creates visual effects – has also drawn explicitly on classic models. He channels the upriver nightmares of Herzog and Coppola, with a strong streak of Spielbergian wonder at the sight of two aliens apparently dancing or communicating, an epiphany that sets the seal on the humans' relationship. And the final sequence is a superb final gesture: mysterious, daunting and sad. The idea of a "journey" has become absurd in the age of reality TV. Yet this one has really meant something.

*Peter Bradshaw, The Guardian*



Voting for Alois Nebel: A-8 B-22 C-11 D-0 E-0 Rating: 73.2%