



## LATEST ISSUE



ON SALE NOW!

## THE GORE STORE

- » [Subscribe to FANGORIA](#)
- » [Order Back Issues](#)
- » [Other Scary Merchandise](#)

## MONSTER INVASION

- » [Fear Film Forecast](#)
- » [Video Chopping List](#)

## CONTESTS



Win the WHO CAN KILL A CHILD? DVD!



Win 2 GHIDORAH DVDs!

## FEARFUL FEATURE



## Cannes Labyrinth 2007

By ALAN JONES

There were 4,000 films on show at the 60th Cannes Film Festival this year, between the competition sections and the marketplace. And 3,999 of them seemed to be genre-related. It took a record six hours to work out a 10-day screening schedule insuring the all the must-see new titles were covered. As Cannes veterans know, what with multiple screening overlaps and certain films only showing once, this can become something of a preplanning nightmare. But this Fango reporter cracked it, and saw everything of note heading your way over the next year or so.

Let's dispense with the negligible. HOSTEL has a lot to answer for, with more teens being tortured and killed in inventive ways seeming to be the basis of most low-budget offerings. From the prank-calling-contest-turning-lethal opus 7EVENTY 5IVE, starring Rutger Hauer, and the \$4,000 shoestring girls-in-peril flick FIVE ACROSS THE EYES to the odd hostage chiller RAVENSWOOD and the clunky Italian splatterama THE LAST HOUSE IN THE WOODS, it was very much grindhouse business as usual. Worst offender was Matt Flynn's HACK! with Kane Hodder—not

## SEARCH

## LATEST NEWS

- » [30 DAYS OF NIGHT's Steve Niles at NJ Fango con](#)
- » [CAPTIVITY's Elisha Cuthbert at NJ Fango con](#)
- » [MASTERS: VALERIE and ICE CREAM DVD art](#)
- » [A hell of a Father's Day on FANGO RADIO tonight!](#)
- » [Kurtzman's music videos; BURIED ALIVE date](#)
- » [THE COUNTERPART cuts up in Australia](#)
- » [New horror DVDs emerge from Shadow Creek](#)
- » [More indie DVDs from Brain Damage & York](#)

## FEATURES

- » [Mutant Crops at ALBINO FARM](#)
- » [Crossing Borders: The Cast of HOSTEL: PART II](#)
- » [Cannes Labyrinth 2007](#)

## REVIEWS

- » [1408](#)
- » [FIDO \(June 14\)](#)
- » [CULT CAMP CLASSICS Vol. 1 DVDs \(June 14\)](#)

## SPECIAL EVENTS

- » [SPECIAL EVENTS](#)



Win THE MAD on DVD!

#### FRIGHTFUL FICTION

- » **CYBER PROMETHEUS**  
(March 25, 2003)  
It is on the eve of the new Millennium that I behold the consummation of my efforts...

because the comedic gore wasn't funny in the story about college kids on an island field trip being murdered in famous horror-film ways, but because the character names were of the Professor Argento, May Shelley, Captain Bates, Mr. Carpenter annoying variety.

Not much better were the Brit entries: the overly arty DADDY'S GIRL, REVERB and SMALL TOWN FOLK, the CREEP-style THE SICK HOUSE (*why* did New Line pick this up for U.S. release?), the predictable GHOSTWOOD or the step backward for BROKEN director Adam Mason with his HELLRAISER-infused THE DEVIL'S CHAIR. Asia still hasn't shaken off the RING influences either, if SICK NURSES, RETRIBUTION, THE VICTIM or HAUNTED SAMURAI are anything to go by. At least the Thai GHOST STATION tried something different in being a spectral remake of BROKEBACK MOUNTAIN with mincing cowboys!

Two Australian movies proved to be a cut above the rest. Andrew Traucki and David Nerlich's BLACK WATER essentially revolves around three people stranded up a tree in swamplands, menaced by a nasty crocodile. Their life-threatening dilemma, sudden reptilian attacks and desperate attempts to get back to their capsized boat imaginatively stretch the suspense to nail-biting levels, and the stylish visuals, particularly during a nighttime survival setpiece, pay terrific shock dividends. STORM WARNING, directed by URBAN LEGEND's Jamie Blanks and written by veteran PATRICK/ROAD GAMES scripter Everett De Roche, starts off like a marine WOLF CREEK. Before long, it shifts into chilling backwoods maniac territory with a neat line in unusual terror and original bloodletting that caused the Cannes screening room to erupt with cheers and screams.

Much press was generated by Jed Weintrob's SCAR 3D, starring Angela Bettis as a surviving victim of a maniac undertaker who is convinced someone is repeating his sadistic modus operandi. Although generic in slasher plot terms, the film generated excitement from being presented in an absolutely fantastic dimensional system. Even the Real D logo got a round of applause before the movie presented sensational torture scenarios (tongue removal, teeth bashing, embalming) in startling, pristine depth and clarity. One can only anticipate what James Cameron's AVATAR and the JOURNEY TO THE CENTER OF THE EARTH remake are going to look like in this new process, which diminishes even the fond memory of ANDY WARHOL'S FRANKENSTEIN.

Tony Giglio's Romanian-shot TIMBER FALLS was a pleasant surprise too. Thanks to taut direction, convincing acting and great production values, the anguished chills come thick and fast in this tale of lovers Josh Randall and Brianna Brown camping in remote woods and being kidnapped by religious fanatics desperate for a newborn baby. The deranged family's slobbering mutant son is an unnecessary addition to the survival-horror stew; the warped Bible bashers going to extremes are enough of a potent hook. But the tension goes for maximum dread, the splatter is in full check and the couple's terrified plight evokes gripping empathy.

SHROOMS adds its own smart twist to the teens-in-peril format, with five Americans going to Ireland to take part in a magic-mushroom drug ritual. One ingests a particularly potent variety as a shadowy maniac starts brutally murdering her friends, and has trouble separating hard fact from her hallucinations. Paddy Breathnach's short, sharp shocker piles on the familiar reality-vs.-fantasy gambits with an arsenal of visual trickery, making it fly better than expected. The twist may be seen coming a mile off, yet the technical proficiency and good performances make it a viable

contender in the growing Irish horror stakes.

Stuart Gordon's *STUCK* is something else again, and supplied one of the most talked-about Cannes experiences. It's based on the true story of a drugged-out medical worker (Mena Suvari) running down a homeless man (Stephen Rea) and keeping him stuck through her car windshield, bleeding to death, in her garage. Naturally, Gordon can't resist moving events into the full-blown horror arena, with Rea fighting back in painful disbelief over Suvari's refusing to go for help. These include pulling himself off broken glass, attacking her boyfriend with a windshield wiper through the eye and an intense climax. Gordon's latter career has been peppered with engaging surprises, and *STUCK* is one of his best. The highlight is Rea fending off a pet dog that's eating the bone protruding from his leg—a unique scene in an unusual movie bound to find more favor than perhaps even Gordon expects.

And so to the cream of the Cannes crop. If you loved *HEATHERS* all those years ago, you'll equally enjoy *SEX & DEATH 101* from writer/director Daniel Waters, who penned that black-comedy cult classic. Simon (LAND OF THE DEAD) Baker comes into his winning own as a soon-to-be-married man who receives an e-mail by mistake from heaven. It lists not only the women he's slept with, but also those he will sleep with despite his engagement. So he breaks off his marriage and sets about bedding all the safe bets, with hilarious results. Only problem is, the list stops dead at 101—with psychopath Death Nell (returning *HEATHERS* star Winona Ryder), who puts her conquests in a lethal coma. Chic, sassy and spiced with the brand of hip humor that made *HEATHERS* so delectable, this is a borderline genre offering, with Baker's flummoxed visits to the all-white Oracle chamber and his fate-shifting guardian angels being the sum fantasy total. But it's a sheer delight and a dark giggle from start to finish.

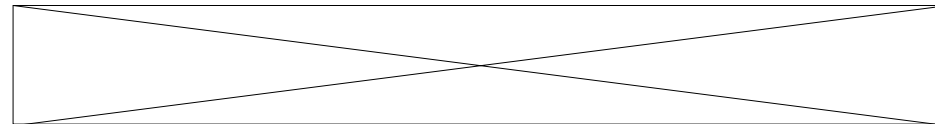
Tom Shankland's *WAZ* couldn't be in starker contrast, with its bone-chilling story about a serial killer trying to prove altruism does exist by constructing worst-case victimization scenarios. Strapped naked to a chair and tortured in horrifying ways (fingernails ripped out, penis mutilation), they are given the choice to die painfully or kill the one they love most by electrocution. It's *SAW* by way of *SEVEN*, shot in raw documentary style and featuring stunning turns by Stellan Skarsgard and Melissa (TURISTAS) George as the cops caught up in the sleazy murders. The downbeat, hugely moving climax comes as another complete shock to the system. And so does the haunting performance by *HELLBOY*'s Selma Blair, who has never been better than in this complete change of image as a mutilated rape victim. This will stay with you long after the murderer's identity is revealed.

Just as he owned last year's Cannes with *PAN'S LABYRINTH*, producer Guillermo del Toro was back again presenting Spanish director J.A. Bayona's amazing ghost story *THE ORPHANAGE* (pictured on homepage). It's not detracting from Bayona's clear talents one iota to say that this involving ethereal tale, in which Belen Rueda searches for her missing HIV-positive son in the old orphanage where she grew up, bears del Toro's stamp throughout. From the lyrically haunting buildup and startling nerve-jangles (*CARRIE*, watch out!) to Geraldine Chaplin's medium cameo and the poignant fairytale ending, it's clear the master has taught his protégé well. There wasn't a dry eye in the house during the *PETER PAN*-influenced climax, and Bayona's wonderfully produced horror/fantasy is bound to get the same sort of critical acclaim that was heaped on del Toro's Oscar winner.

But my number-one favorite film in Cannes also represents the strongest

Fango alert. Julien Maury and Alexandre Bustillo's *INSIDE* (pictured above) is the goriest film since Peter Jackson's *DEAD ALIVE*, and marks the most astonishing French debut since Alexandre Aja's *HIGH TENSION*. *INSIDE* is daring and taboo-breaking in ways the genre used to be, but very rarely is these days. As a result, the directors told me they expect massive ratings problems everywhere in the world for this galvanizing bloodbath, which relates the murderous lengths to which psycho Beatrice (*BETTY BLUE*) Dalle will go to steal the fetus of nine-months-pregnant Alysson Paradis (Vanessa's sister).

Set mostly in a suburban house in Paris and styled specifically after '70s *gialli* (the debt to *TENEBRAE* is crystal clear in one murder), this dazzling shocker goes beyond the thrilling pale in both visual and psychological spine-tingling. The splatter, mutilation and imagination (it turns supernatural at one key point) never subsides as both women relentlessly battle for the unborn baby, seen reacting inside Paradis' womb at various jolting points. The pulsing techno soundtrack, by *HIGH TENSION*'s Francois-Eudes Chanfrault, is another masterstroke in a spectacular film bubbling over with such successful decisions. *INSIDE* is the must-see movie of the year, definitely its most controversial and a work of pure unfettered genius. And if Dalle seriously wants to become the new Barbara Steele, she easily could.



[| Privacy Policy](#) | [Terms of Use](#) | [Advertise With Us](#) | [Meet the Staff](#) | [Contact Us](#) |

Entire Contents: © Copyright 2007 STARLOG GROUP, Inc. All Rights Reserved. Reprint or Reproduction of Any Material In Part or in Whole is Strictly Forbidden.