

yam

yetanothermagazine filmtvmusic

oct2010

toronto film festival 2010

we missed fall tv
a look at the summer
tv season

in this yam we review ///

let me in, black swan, the town,
jack goes boating, undertow,
norwegian wood, the big c, weeds,
gloria, atami no sousakan, 2ne1,
isaac delgado, linkin park, robyn,
brandon flowers, acid android,
kangta, klaxons, news, uzumaki
and more ///

a matinee at tiff

mccneil from the dark
of the matinee gives
us a peek of toronto

It's been a wild PDF run. Magazine-like formats are so hard to run, how do people lock articles in advance to not seem outdated when everything's online the minute it hits? But enough of updating laments! We've got fresh blood in the team!

Welcome to Lindsay Penn from LinzerDinzer.com, Dr. T, Camiele White, McNeil from The Dark of the Matinee and Luis from Qko Entertainment. You guys are official YAMmies, and will hopefully contribute with us when the site opens in December!

We also got a new address:
yam@yam-mag.com

Don't forget to write.

amywong //

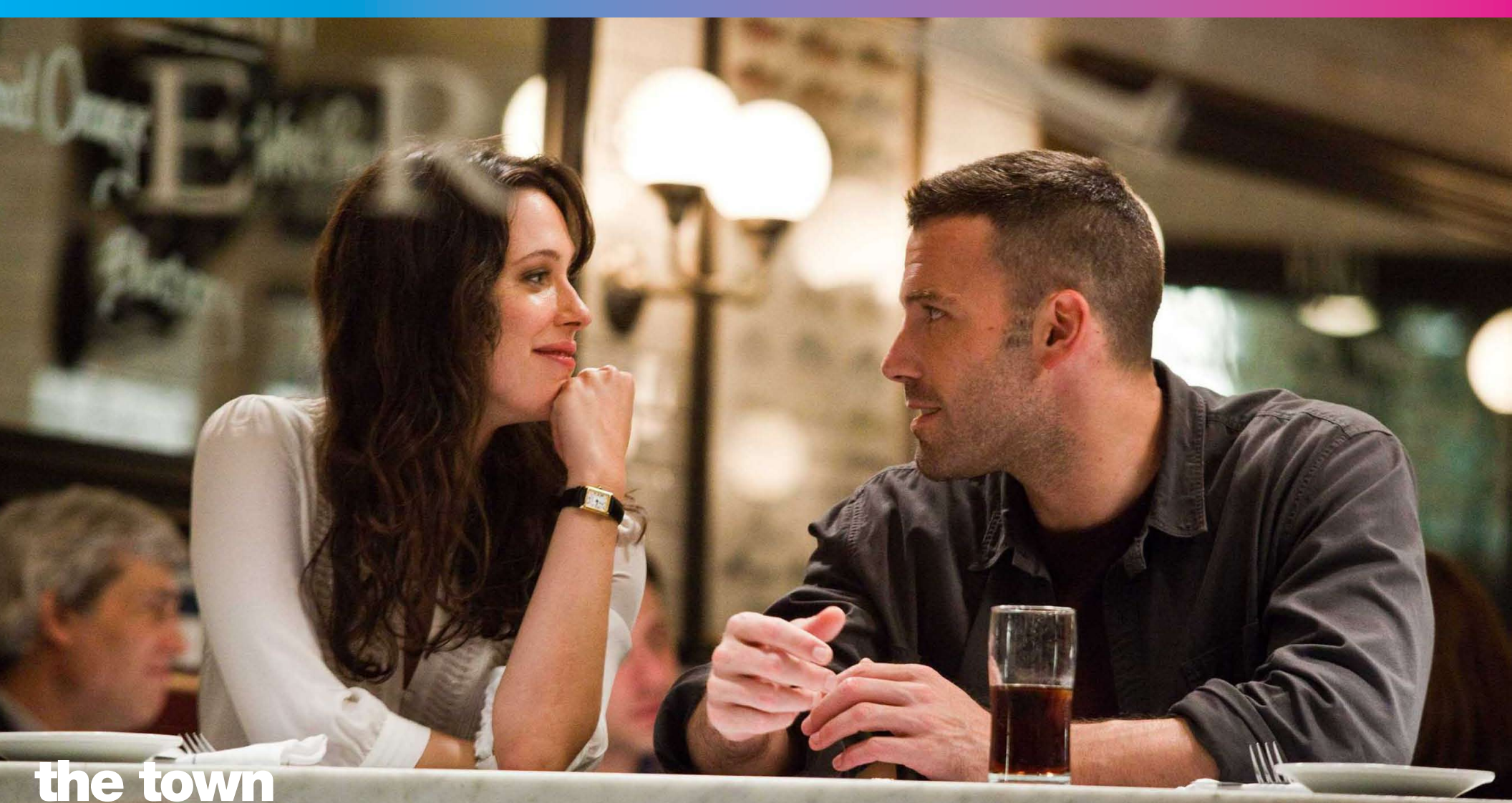
p.s.: twitter has made us lazy.

Welcome to our last **pdf** edition of **yam**. I hope that this, being our last official downloadable issue before we open our website// **yam-mag.com**, is of your liking.

from the editor //

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index //



the town

Adapted from the novel Prince of Thieves by Chuck Hogan, The Town tells the story of a group of bank robbers from the city of Charlestown in Boston. Passed from father to son as if it were traditional work, there's Doug MacRay (Ben Affleck), and his fellows Jim (Jeremy Renner), "Gloansy" and "Dez" – they're about to rob a bank, and successfully take the money without leaving any evidence, except for the bank manager, Claire Keesey (Rebecca Hall), taking her hostage, only to set her free and to keep an eye for anything she might know.

As Doug befriends Claire and gets info on what she knows and is or not telling FBI agent Adam Frawley (Jon Hamm), Doug and his "buddies" get going on their next targets, because the money is never enough... not for Fergie (Pete Postlethwaite) anyway.

It seems Affleck's talent for directing wasn't mere luck when Gone Baby Gone was done. If you had any doubt, The Town just proved he's good for real. In here, he does it bigger, faster and better. Even if the film's straight forward, it's engaging in terms of action for those who need adrenaline, and it terms of performances for those who need "more than a mindless action flick". It also has drama, romance... and even a bit of humor.

Best, and craziest, performance goes to Jeremy Renner who, after this and The Hurt Locker, might be turning into an adrenaline junkie for real.

The frailty of Claire's character – she's new in town... a yuppie? No friends in town, no family. She was just kidnapped, it's easy to understand why she might have befriended Doug – her friends said so, kidnap rebound. Did I want the bad guys to succeed? I think many in the theater did. Maybe that's why no one liked Blake Lively's character. She's a junkie prostitute with a kid... in the end, she's still a junkie prostitute with a kid. Did not love or hate her. - amy

★★★★☆



let me in

As many of you know, this film is Matt Reeves American adaptation of John Lindqvist's novel Let the Right One in, which has already been adapted into the Swedish film of the same name.

First thing's first - no, it's not bad. At all. Reeves has brought a gentle touch to the film and handled both the horror and the relationship of Owen and Abby very well. The film is quiet, beautiful, terrifying and patient. Both of the two young actors inhabit their roles in a way that gives the roles wonderful nuance, it's Smit-McPhee that stands out. He finds a mix of isolation and fear that is well beyond his years, and will break your heart in a scene where he picks up a phone to call his father.

By now I'm sure you're wondering whether it's as good –nay better than the original. I'm here to tell you that the question is irrelevant. Some will find the Swedish original as a masterpiece that should never have been re-interpreted. But I say that if this song was going to be covered, that it couldn't have gone much better than this. Would I prefer that audiences see Let the Right One in instead of this? You bet. But if someone asked me whether they should watch this, Saw 3-D, Paranormal Activity 2 come October...the answer is simple.

There is a lot to like about Let me In, everything from the feelings it evokes of being bullied, to the violence it lets loose whenever Abby needs to do what she does best.

After the screening Matt Reeves expressed how big a fan he was of the original, and how hesitant he was to make this version. The former point will come through on the screen, the latter point speaks volumes about his character as a creative talent.

Whether or not you see it is entirely up to you. If we're basing the decision on whether or not you feel the original should have been remade, I can follow your logic either way. All I would suggest is to come into it with an open mind, and focus on what's on the screen instead of what isn't. - McNeil @ The Dark of the Matinee

★★★★☆

norwegian wood

Based on the much beloved novel by Haruki Murakami, Norwegian Wood is the story of Watanabe and Naoko (Kenichi Matsuyama and Rinko Kikuchi). The common bond between them is Kizuki: Watanabe's best friend and Naoko's first boyfriend.

Not long after our story begins, Kizuki kills himself, leaving both of these young souls broken and confused. Timidly, they both find solace in one another...but even that is fleeting as Kizuki cannot handle it all, and retreats to a sanatorium outside of Kyoto.

Watanabe's heart belongs to her, regardless of how near or far she is. The heart however, is not without temptation, which is where spritely young Midori comes in. Despite being involved with another man, she takes a shining to Watanabe. They share an uneasy relationship: she seemingly screwing with him for her own amusement - he trying to numb the pain of being without the one he loves.

Sounds great doesn't it? Well it is...if you were to read all of that in the book. Where the movie is concerned, it all gets under wrought by some perplexing direction. Maddeningly, it is the same mistake over and over. You see, this is primarily a very sad tale and the film doesn't want you to miss that point. In fact, they are so sure you'll miss these moments of profound sadness, so they've gone to the trouble of underlining every one of them with a blaring, obtrusive, melodramatic score. This is such a shame, because the film is sobeautiful to look at, and contains some very moving performances.

It pains me to not be able to recommend this film, especially since it was "this" close to being a truly bittersweet experience. But those heavy-handed cues are just too much to ignore, and shook me out of the story like a ringing cellphone. - McNeil @ The Dark of the Matinee

★★½☆☆



Black Swan is the story of Nina Sayers (Portman), newly elevated to the role of prima ballerina in a New York City ballet company. They are starting their new season with a production of Swan Lake with Nina in the lead. While she can nail the elegance required for the role in her sleep, she's having trouble finding the passion.

The film is all about how director Thomas (Vincent Cassel) and fellow ballerina Lily (Mila Kunis) try to coax that passion out of her before the curtain goes up on opening night...and whether or not Nina can tap into said passion without losing her mind.

I was happily able to come into Black Swan blind - I even avoided the trailer - so the framework of the film caught me

very much off-guard. Aronofsky has created a film that is just as much Requiem for a Dream as it is The Wrestler. The result is so startlingly visceral and unsettling, that it's bound to divide audiences when it opens later this fall.

It is so much more than just "a ballet movie". It's a dark journey down the river, with themes of obsession, determination, sexuality, and the price of fame. It's Portman's most complicated part ever, and one that she nails at every turn. Cassel commands as the controlling and demanding director, and Mila Kunis shows us that she's capable of more than just animated voices and rom-com's.

But the true star of the film is Aronofsky and the seemingly bottomless bag of tricks he has at the ready. I don't dare

reveal them here...mostly because the element of surprise was what made them so powerful for me. I will say this though: I'd love to know how he employed so many mirrors in this film and avoided all camera reflections.

Black Swan is bound to be one of the most talked about films of the year. For my money, before I talk about it any more, I believe I need to see it one more time. - McNeil @ The Dark of the Matinee

★★★★★

toronto film festival

Early September ranks right up there with Christmas thanks to the cinematic nirvana I experience at the Toronto Film Festival



I couldn't seem to stop gnashing my teeth as Boyle's film made me feel everything Aron Ralston would have felt...and I also couldn't look away. As the scene ended, there was a round of applause from



the audience, and the only thing louder was the reaction for Boyle himself when he was introduced after the film.

For me, the biggest change this year was an increased feeling of community. In the last year, I have met a lot of other Toronto film bloggers, and they too clear their schedules to soak up as much of the festival as they can. So while years past have had my wife and I primarily doing the festival alone, with our siblings joining us for a screening or two, this year we seemed to find people we knew at almost every screening.

One of the best parts of taking in a film festival is catching a title or two that you might never be able to see otherwise. Such was the case with Michael Winterbottom's *The Trip*. It stars Steve Coogan and Rob Brydon – and is easily the funniest thing I saw all week. In the feature, the two men play versions of themselves on a foodie road trip through Northern England.

What was unique about this screening was the fact that the project will likely never been shown this way again. The two-hour film is slated to air on the BBC in six thirty-minute episodes, so getting it all in one dose like this is an unexpected treat. When it was all over,



Coogan and Brydon had the audience in stitches by doing a live reprisal of their dueling Michael Caine impressions.

I talked to a lot of people through the course of the festival, and the consistent reaction to the films that made up this year's program was "Good. Not great". TIFF's 2010 slate seemed to be missing a title that captured everyone's imagination. This year didn't offer an *Amelie*...a *Pan's Labyrinth*...a *Juno*...or a *No Country for Old Men*.

Even the festival's eventual Audience Choice Award Winner, *The King's Speech* was a title that I personally never heard much buzz about. This isn't to say that the selected films didn't deliver – *Black Swan* and *127 Hours* were the home runs I expected them to be – it's just to say that nothing surprised audiences and became the talk of the town.

This year, TIFF turned a corner of sorts with the opening of its Lightbox venue. Located in the heart of Toronto's entertainment district, The Lightbox might be the closest thing cinema has to a cathedral. For starters, it houses five state of the art cinemas that include perfect sightlines and state of the art audio. Along with that comes a gallery space that will house various film-related exhibits. Best of all is the fact that it will make the TIFF experience accessible year-round.

The Toronto International Film Festival has become a very personal experience for me. It's where I have made many wonderful friends, it's I first met my wife, and it's a part of my film-going year that I didn't realize how much I loved until I had to primarily sit it out last autumn.

I guess what I'm trying to say is that it was good to be back.
- McNeil @ The Dark of the Matinee

jack goes boating

Jack (Philip Seymour Hoffman) is a forty-something bachelor who works as a limo driver. His co-worker and best friend Clyde (John Ortiz), in league with his wife, Lucy (Daphne Rubin-Vega), set Jack up with Lucy's neurotic co-worker Connie (Amy Ryan). The chemistry between the four main characters is flawless, perhaps because Hoffman, Ortiz, and Rubin-Vega reprise roles they had in the off-Broadway play by Bob Glaudini produced by Hoffman's LAByrinth theater company and from which Boating is adapted.

Jack and Connie hit it off from the outset. He even promises to take her boating come summer and make her a gourmet meal that winter. Yet bumbling Jack is clearly unable to follow through on these promises: he's afraid of the water and knows nothing about cooking. Clyde decides he'll teach his friend to swim, so he can feel safe taking his girl boating. The male-bonding scenes of Jack's swimming lessons in a pool in Harlem are among the movie's finest, both because of the excellent acting and David Knox's underwater cinematography.

Clyde is less adept as a cook than a swimmer, but he enlists some help, albeit from an improbable resource: a pastry chef (Salvatore Inzerillo), nicknamed "the Cannoli," with whom Lucy has had a longstanding affair. Whether maliciously (to rub Lucy's nose in her unfaithfulness) or to show that he's a sophisticated man of the world, Clyde even invites the suave fellow to Jack's debut as a chef ("just for dessert"). All the performances are truly excellent. The problem is that there are just too many pregnant pauses between (dull) lines of dialogue, leaving one feeling that Hoffman was indulging his performers (and himself). On screen, we can often see a character's emotions instantaneously; we don't need to study vacant stares for many seconds between lines of dialogue.

There are also some beautiful examples of thoughtful cinematography, especially the subjective, point-of-view shots through Jack's goggles as he learns to swim and an exquisite and meaningful shot through a limo windshield as Clyde shares his marital woes with Jack. However, these skillful examples of camerawork are more than offset by sloppy, rack-focus shots, unmotivated handheld views, and too many talking (or even silent) head shots. Being a director involves directing the actors and the camera. As he matures as a filmmaker, perhaps Hoffman will pay more attention to the latter and build on his natural skills in displaying the performances of his fellow actors.

The performances are, of course, the best thing in Boating. It is not easy for an actor to convey a life's worth of back story, but Ortiz and Rubin-Vega do it effortlessly. Their underlying attraction and love are obvious, but just as overt is their current state of bitterness and betrayal. Similarly, the parallel budding love between Jack and Connie is chiseled on their winter-beaten faces and graceless gestures, including Jack's uneasy finger blasting during the couple's initial sexual hook-up.

Ultimately, this is a fine first effort for Philip Seymour Hoffman—a small, simple story, with small, simple characters—and, reflecting the logo in the storefront, the film manifests his basic aim: to give us an effective, no-frills dramedy with strong performances. I hope that the next time Philip Goes Directing he'll see fit to challenge himself with a more complex story, more multidimensional characters, and greater care for cinematic technique. - Dr. T

★★★¼☆



Selected by Peru to represent them at the upcoming Academy Awards, Undertow tells the story of Miguel (Cristian Mercado), a fisherman in the small town of Cabo Blanco, where he is having a baby with his wife Mariela (Tatiana Astengo). The model citizen, a good husband, and well-liked by everyone in town, no one knows that Miguel is having an extramarital affair with Santiago (Manolo Cardona), an artist who's visited the place since he can remember.

As the melodrama unfolds, writer/director Javier Fuentes Leon doesn't really take us nowhere we've never seen before — if you've seen many LGBT-themed films that is, except with that bit with Santiago's destiny, where the Magic Realism finally kicks in. Comparisons with

Brokeback Mountain seem to be inevitable, since they are both dealing with a "gay" thematic in a setting not usually linked to "gay behavior" and they both have to deal with extramarital affairs, but they are little alike. Ultimately, the film is just a love story, which on one side makes you wonder how well the story would be received if it didn't have a gay relationship at its core, and on the other side you're presented with a gay relationship that's as normal as any heterosexual one.

The acting is strong by the three lead actors, being able to carry the whole film in its 100 minutes of running time. The strongest moment in the film was perhaps better condensed in the song by Celso Piña featuring Cafe Tacuba, Aunque No Sea Conmigo, used in the trailer and the film for the line of

"Quiero que seas feliz, aunque no se conmigo" (I want you to be happy, even if it's not with me).

Visually, the film delivers some hunting scenes — I still believe Ricardo de Montreuil (La Mujer de mi Hermano, Mancora) is visually better in his work with his advantage work on some very high profile music videos in Latin America... so how about a collaboration, guys? - amy

★★★½☆



maca's ★tings

amy's ★tings

Toy Story 3
★★★★½
Prince of Persia: The Sands of Time
★½☆☆☆
Tangshan Dadizhen (Aftershocks)
★★★★½☆
Salt
★★★★½☆
Inception
★★★★½☆
Despicable Me
★★★★☆
Män som Hatar Kvinnor
(Girl with the Dragon Tattoo)
★★½☆☆
Winter's Bone
★★★★☆

Feet Unbound
★★★★☆
Predators
★★½☆☆
From Paris with Love
★★½☆☆
Panique au Village (A Town Called Panic)
★★★★¼☆
Familiar
½☆☆☆☆
After.Life
★★★★¼☆
Shanghai
★★★★☆
BANDEJI (Bandage)
★★¾☆☆
Hanyo (The Housemaid)
★★¾☆☆
Salt
★★★★½☆
The Lickerish Quartet
★★★★☆
Donju (Dumbeast)
★★¾☆☆

Paper Man
★★¾☆☆
Prom Night in Mississippi
★★★★¼☆
The Yellow Handkerchief
★★★★☆
Mr. Nobody
★★★★¾☆
Dareka ga Watashi ni KISU wo Shita
(Memoirs of a Teenage Amnesiac)
★★½☆☆
I'm Here
★★★★¼☆
Mother and Child
★★★★¼☆
You Don't Know Jack
★★★★¾☆
The Killer Inside Me
★★½☆☆
Shanghai Express
★★★★½☆
Please Give
★★½☆☆

coming soon

in theaters

October
- Hereafter (22nd)
- The Girl who Kicked the
Hornet's Nest (29th)

November
- 127 Hours (5th)
- Fair Game
- For Colored Girls
- Welcome to the Rileys
- Morning Glory (12th)
- Harry Potter and the
Deathly Hallows 1 (19th)

- Tangled (26th)
- Love and Other Drugs
- The King's Speech

December
- Black Swan (3rd)
- The Tourist (10th)
- The Tempest
- The Chronicles of Narnia:
The Voyager of the Dawn
Treader
- The Fighter
- TRON: Legacy (17th)

October
- Apocalypse Now (19th)
[Blu-Ray]
- Psycho 50th Anniv Edition
[Blu-Ray]
- The Rocky Horror Picture
Show 35th Anniv Edition
[Blu-Ray]
- Back to the Future 25th
Anniv Trilogy (26th)
[DVD Combo]
[Blu-Ray Combo]

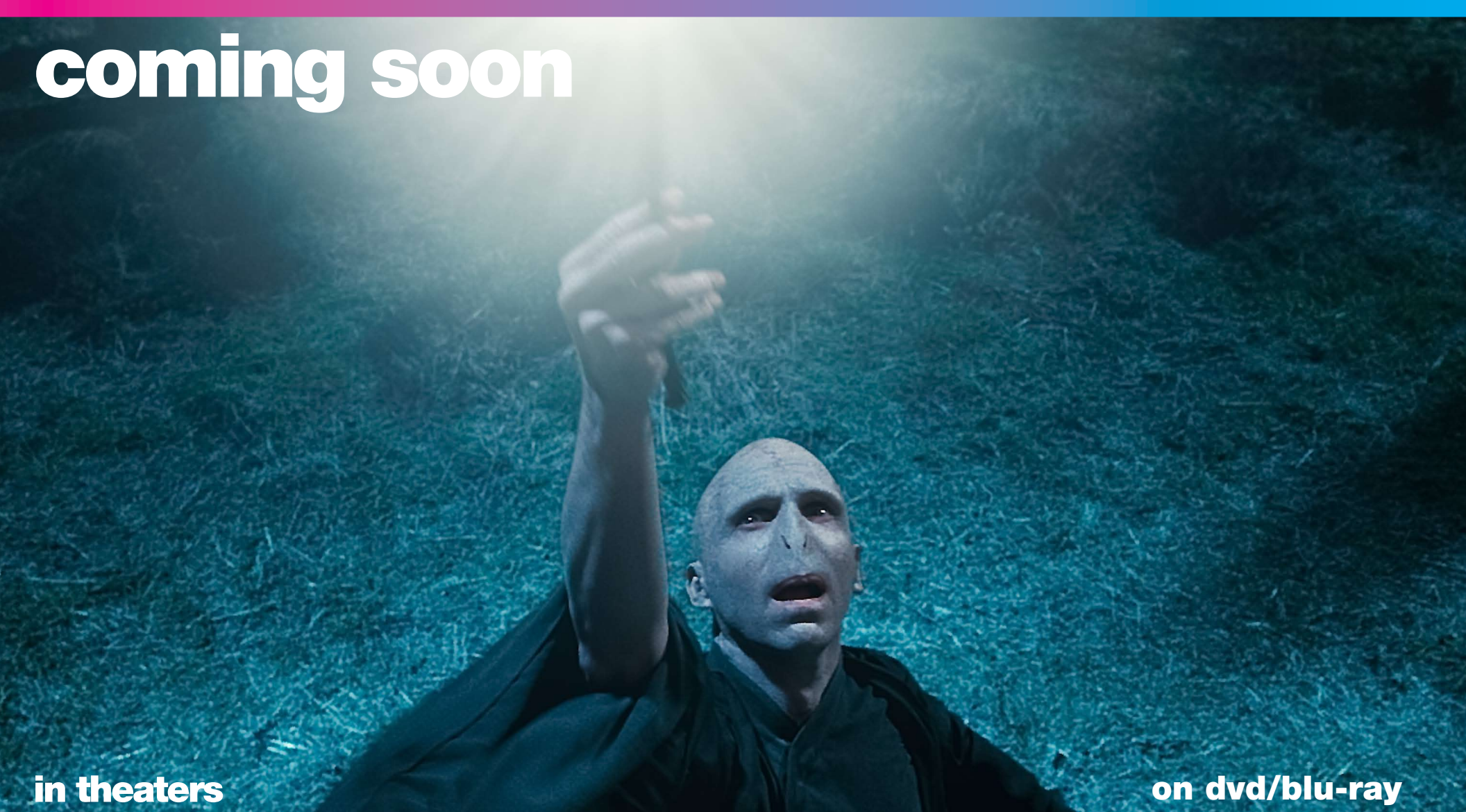
- The Girl who Played with
Fire [DVD][Blu-Ray]
- Winter's Bone
[DVD][Blu-Ray]
- You Don't Know Jack
[DVD][Blu-Ray]

November
- Toy Story 3 (2th)
[DVD][Blu-Ray]
[Blu-Ray Combo]
- The Pacific
[DVD][Blu-Ray]

- The Sound of Music 45th
Anniv [Blu-Ray Combo]
- Antichrist (Criterion) (9th)
[DVD][Blu-Ray]
- Scott Pilgrim vs. the World
[DVD][Blu-Ray]
- The Kids are All Right
(16th) [DVD][Blu-Ray]
- Beauty and the Beast Two-
Disc Diamond Edition (23rd)
[DVD]

- Knight and Day (30th)
[DVD][Blu-Ray][Blu-Ray
Combo]

December
- Despicable Me (14th)
[DVD][Blu-Ray Combo]
- Mother and Child
[DVD][Blu-Ray]



on dvd/blu-ray



isaac delgado



maroon 5

L.O.V.E (August 31st, 2010)

Never understood covers tribute albums, but Isaac Delgado's tribute to Nat King Cole en Español gives more than a playful re-imagining of the songs in Spanish. It's got Latin Jazz soul.

The whole album plays out steadily throughout its 12 songs that includes classic King Cole's tracks like Perhaps Perhaps Perhaps, or L-O-V-E, but perhaps the best songs in the album are the most

Latin-sounding songs like the Spanish version of Portuguese Nao Tenho Lagrimas that says "Quiero llorar/no tengo lagrimas/ como no tengo lagrimas/prefiero yo reir" [I want to cry/don't have tears/since I have no tears/I prefer to laugh].

Highlights: Quizas Quizas Quizas, Ay Cosita Linda, Piel Canela, No Tengo Lagrimas- amy

★★★1/4☆

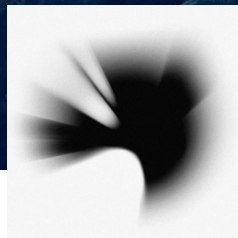
Hands All Over (September 21st, 2010)

Maroon 5's new album begins with Misery – the first single – so catchy it makes you want to sing it all day long. Hands All Over has a very clear sound, more produced and elaborated than their previous work, but still possessing the same energy.

The songs talk, as usual, about love, break-ups, sex, goodbyes and last chances using a very nice funky pop/rock sound. In fact, it sounds like a greatest hits album, every song could turn into a smash hit.

There are great pieces like the duet with Lady Antebellum in Out of Goodbyes or Don't Know Nothing, which really reminds me of Keane. Overall, Hands All Over is good: great sound, catchy songs... but I still miss the feeling of their debut. - luis vidal

★★★★1/2☆



linkin park

A Thousand Suns (September 14th, 2010)

Linkin Park's first single, The Catalyst takes a big risk by not using the traditional verse-chorus-verse structure, instead picking every single idea they've had for the past three years, and putting them into something that may sound like a concept album, or not.

What makes this a magnificent album? The intros to every song, the tribal sounds mixed with great sequences and environmental

sounds. To top it all with top-notch vocals, new instrumentation with pianos, as well as the melancholic spirit that surrounded the whole project, which also feels a bit more commercial than previous work. Some people may think the record lacks the energy, that the band is selling out, but it seems like the sound is a natural progression for a band that's grown up and are experimenting with their talent to try to take it to the next level. - luis vidal

★★★★3/4☆



acid android

13:day:dream (July 13, 2010)

Yukihiro — drummer of the popular band l'Arc-en-Ciel — tops himself with what I believe is a masterpiece. Every song in the album is fantastic.

13:day:dream is somewhat between electronic and industrial rock with very dark and intense sequences that makes it sound like a midnight feverish dream. It's like an acid trip around a lot of different sensations. A Lull in the Wind

and A Moon Tonight brings a very melancholic atmosphere just before Balancing Doll breaks the silence, and the hard rock guitars appear.

All the songs are quality, but there's one that breaks your brains, Violent Parade. It has a very unique sound that defines the style of the band, it's like a roller-coaster.

Yukihiro's voice sounds better than ever, imperfect but beautiful. - luis vidal

★★★★1/2



brandon flowers

Flamingo
(September 3rd, 2010)

Flamingo starts with Welcome to Las Vegas, an ode to Flowers' hometown and the track that defines the sound of the rest of the album, which sounds like the b-side from The Killers' Day & Age, but doesn't have the same variety and energy of it. There's no rock, but there's a lot of new wave with nice vocals.



It's very easy to listen to Flamingo and... let's admit it, It's a cool record, but it will take more than a few listens to it before you really start to dig it. There are some easy-to-love songs like The Clock Was Tickin' or Was it Something I Said?, as well as great moments like Crossfire and Jacksonville.

Flamingo sounds like the album Brandon wanted to make, and it's a very nice opportunity for the fans to have a closer look at his vision. - luis vidal

★★★☆☆

kangta

Rest in the Seven Luck
(September 13th, 2010)

Coming back after two years in the army, the chairman of SM Entertainment and the O.G of Korean boybands, makes a comeback in Chinese (!?)



I was a bit surprised when I heard the news that Kangta was going to release a Chinese [Jing Xiang Qi Le, in Mandarin if you're interested] album instead of a Korean one. I guess he wants to take on a new challenge? Whatever it is, he is doing a good job. This minialbum has triggered my interest in him. Before I was curious as to how he was as an artist, now I am longing for a Korean album, because what he is doing in this mini is good. Subtle R&B tracks, nice and solid vocals, easy melodies. It sounds good, it is good. Oppa jjang!

- julili

★★★★☆

klaxons

Surfing the Void
(August 23rd, 2010)

Klaxons is one of the most exciting bands of the last decade so there was a lot of expectation for their second album. In Surfing the Void, Klaxons' music has evolved into a stronger and mature sound and it's similar to the previous album but meatier. There are a lot of great moments like the first single Echoes, Surfing the Void and Venusia. Beat-driven sequences with imperfect voices. Even if Klaxons have found their own style, there's still a long way to go.



Is Surfing the Void better than the masterpiece Myths of the Near Future? No. Maybe it was the expectation, but the good thing is that Klaxons are still evolving and trying new things, which means that we can expect a lot from them in the future. - luis vidal

★★★¼☆

news

Live
(September 15th, 2010)

I guess Johnny's ENT finally got tired of all the rabid fangirls bawling their eyes out because NEWS had not been active in almost two years, so they gave them an album to calm the eff down.



I wonder why the hell I am a NEWS fangirl. It is not like they can sing, it is not like they can dance, sure some of them are cute and charming, but besides that — what do they have to offer as music artists? NEWS is known for their happy, light and genki music! This is exactly what the album is filled with. It is your typical NEWS sound, nothing too complicated, light J-pop with one or two tracks that really stand out. According to me this is not the best they have done, their previous albums have been so much better. Something is lacking in here, perhaps more happiness? And where are the member solos? I guess they really put this album out to appease the fangirls. - julili

★★★☆☆



robyn

Body Talk pt.2
(September 6th, 2010)

Robyn is back with her new album after her critical acclaimed Body Talk pt.1. This album just enforces the fact that she is the number one female artist in Sweden.



I wish I could marry and hump this album, that's how good it is. It is filled with electro, soft rap, Snoop (!), pretty lyrics and Robyn's soothing voice. It works to chill to, to dance to, to work out to, to f*ck to, you get the drift.

Sorry had to take a deep breath not to jizz all over this review. Let me put it this way, Robyn is what electro-pop should be all about. Easy, nice, bump-your-head inducing, makes you want to dance all night long. Sweden represent!

-julili

★★★★☆

more albums

- DBSK - Best Selection ★★★¾☆
- Oreskaband - ★★★½☆
- What a Wonderful World Vol.1&2 ★★☆☆☆
- Sara Bareilles - Kaleidoscope Heart ★☆☆☆☆
- JYJ - The... ★★★½☆
- Ricky Martin - MTV Unplugged ★★☆☆☆
- Lin Yuchun - It's my Time ★★½☆☆
- Fahrenheit - Super Hot!! ★★★¼☆
- Nicky Lee - Hao Jiu ★★☆☆☆
- Temper Trap - Conditions ★★☆☆☆
- Tomas Doncker - Small World, Part I ★★☆☆☆
- Hebe - To Hebe ★★☆☆☆
- Lala Xu Jia Ying - Limits ★★★½☆
- Laure Shang - Time Lady ★★½☆☆
- Maika - Possible ★★★★★
- Gain - step 2/4 EP ★★☆☆☆

2ne1

To Anyone
(September 9th, 2010)

2NE1 did something that is unusual in the Korean music scene today. They waited a whole year before they dropped their album. Now Korea, this is what you call a comeback!



I had a whole year to long for something new from these girls. With this new album I am a little disappointed and a little satisfied. Disappointed that not all the tracks are new (5 singles the girls released during the year and 2 remixes). Satisfied that the three singles they are promoting are addictive. They are fresh, they are tight, they are bouncing! They have reggeaton! That completely sold me over. But really, I am happy they are back because I was getting sick with all the cutesy girl-group songs. 2NE1 bring the UMF Korean girl-group music often lacks. - julili

★★★½☆

coming soon

- | | |
|--------------------------------------|-------------------------------------|
| October 19th | November 9th |
| - Sugarland - The Incredible Machine | - Reba McEntire - |
| - Glee: The Music, | All the Women I Am |
| The Rocky Horror Glee Show | - Cee-Loo Green - Lady Killer |
| - Kings of Leon - | |
| Come Around Sundown | November 16th |
| - Shakira - Sale el Sol | - Josh Groban - Illuminations |
| - Morrissey - Bona Drag 20th | - Bruce Springsteen - The Promise |
| Anniversary Edition | - Keith Urban - Get Closer |
| - Girl in a Coma - | - Rascal Flatts - Nothins like This |
| Adventures in Coverland | - Rihanna - Loud |
| | - Bryan Adams - Bare Bones |
| October 25th | |
| - Taylor Swift - Speak Now | - November 23rd |
| - Mark Salling - Pipe Dreams | - Akon - Stadium |
| - Belanova - Sueño Electro | |
| November 2nd | December 7th |
| - Elvis Costello - National Ransom | - Duffy - Endlessly |
| - Good Charlotte - Cardiology | |
| - Weezer - Death to False Metal | |
| - Matt & Kim - Sidewalks | |
| - Jamiroquai - Rock Dust Light Star | |
| - N.E.R.D - Nothing | |



the big c - season 1

The Big C tells the story of Cathy (Laura Linney), a 40-something-year-old woman who is diagnosed with terminal cancer, making her re-examine her own life, which includes an apparently-loving-but-too-self-absorbed husband Paul (Oliver Platt), their annoyingly-average teenage boy Adam (Gabriel Basso), her against-the-system bum of a brother Sean (John Benjamin Hickey), and a job as a high school teacher. In short, Cathy needs a change before it's too late, she kicks Paul out, tries amending her mistakes with Adam and her brother, being more open with her neighbor Marlene (Phyllis Somerville), and more outspoken with her students... including Andrea (Gabourey Sidibe).

Overall, it is unclear how long the show might be able to last, considering Cathy has just a few months to live, and it's also unclear how she's going to manage to keep her cancer a secret from most people in her life. The characters are mostly unlikeable with very few instances of good intentions, which seems to be their way of showing us "real life" characters. Cathy's relationship with her brother Sean is perhaps the best interaction - where Cathy is the most vulnerable bordering on the joking side.

At first sight, it might seem Cathy is acting the way middle-aged men act when they reach their crisis — ditching the spouse for a younger one, and buying a convertible even though they don't know how to drive a stick. Then we see Paul and Adam, Adam is your average teenage boy who doesn't get along with his mother because his dad is just one big child. Paul, despite his good intentions in staying in love with Cathy just plays the part of the forever-young "cool" dad and let's Cathy play bad cop all the time. When Cathy finally ditches him, and he tries to win her back - sure, he goes romantic to recreate the moment when they fell in love, but he also makes sure to remind her that he needs Cathy back because he needs someone to turn him when he makes funny noises while sleeping.

We love Laura Linney, but we're still waiting for something to hold on to.

★★★☆☆



The sixth season of Weeds starts out right where we left of, Nancy (Mary-Louise Parker) had a talk with Mexic*nt Pilar, who is then whacked with a "mallet" by Shane (Alexander Gould), who after such a rough childhood has gone completely psycho. Once again, the Botwins are on the run, this time leaving most of the people behind... except for Andy (Justin Kirk) who made a dash as his would-have-been-fiancée abortionist Dr. Audra Kitson (Alanis Morissette) was kidnapped by her abortion-clinic bomber.

Yup, that's pretty much a regular day for the Botwins, kidnappings, identity changes, a bit of pot, some hash-hash, no amphetamines. However, the season seems aimless. We're almost done with it, but nothing's really happened, other than some more identity changes, new jobs, new cites,

a crossbow altercation, some kitchen spanking, a butter-eating contest, and some rough extra-marital sex with Zack Morris - the Botwins are still running away.

Do shows that are over five seasons struggle to keep things freshly going? In that case, I would have preferred the show had ended when Agrestic burned down.

★★★★☆



the japanese that the japanese don't know

Based on the manga series Nihonjin Shiranai no Nihongo by Hebizo & Umino Nagiko, this 12-episode series tells the story of Haruko Kano (Riisa Naka), a young woman whose dream of becoming a high school teacher is trumped when she begins teaching at a Japanese school for foreigners. Making a promise to make each one of her students pass the course, she'll find out that she might need to dust off her knowledge about the Japanese language as well.

The series not only deals with Japanese assumptions about foreign cultures and stereotypes, since the episodes deal with each of the students including Ellen the Swedish-ninja-lover, Luca the Italian otaku, Marie the French-yakuza-Japanese-honor-lover, and Diana the Russian-Enka-lover, the show also teaches you about grammar, use of language, and kanji-reading. Perfect for those who already dominate hiragana, katakana and basic Japanese structure.

As a comedy or a drama, however, Nihonjin suffers from an episodic storyline, as well as somewhat over-the-top situations and overacted reactions. These probably come from the manga setting, but they can work when they're well-developed — like in Nodame Cantabile.

★★¾☆☆



atami no sousakan

Atami no Sousakan (trnsl: Atami Investigators) is an 8-episode mystery comedy written and directed by film director Satoshi Miki (Turtles Swim Faster than Expected, Instant Swamp), and stars actors Joe Odagiri (Sway) and Chiaki Kuriyama (Battle Royale, Kill Bill) as two special-branch detectives arriving to the city of South Atami to solve the mysterious disappearance of a bus with 4 schoolgirls from a private school.

But there's more to it. A lot has been drawn in comparison to David Lynch's Twin Peaks. South Atami seems to be some kind of in-between place between the worlds of the dead and the living. There's not a sense of time in it, and there are times that the characters completely lose track of it. However, this is also Satoshi Miki's work and it's clear with the humor used in the show, brilliantly showcased by Eri Fuse (often working with Miki) who could literally steal any scene she's in.

Performances are also on par with the quality production, from seasoned actors, contemporary actors, and a brand new batch of talents that includes Ema Sakura in the role of the enigmatic Shinonome-kun, and Fumi Nikaido, who has an uncanny resemblance to Aoi Miyazaki, playing Shinonome's classmate Remi.

★★★¾☆



gloria - ep01-12

Gloria's first 12 episodes (of a lasting 50) are a light drama story with comedic moments and a bit of song. It tells the story of four characters —first, Na Jin Jin (Doona Bae), who at 30 years old works multiple jobs to make ends meet and to take care of her older sister Na Jin Joo (Hyun Kyung Oh) who's lost her sanity after becoming one of the major pop stars when Jin Jin was little. Jin Jin has a love/hate relationship with Dong Ah (Chunhee Lee), her childhood... but-good-for-nothing-but-fighting friend.

On the other side, there's Kang Suk (Ji Suk Suh), the rich boy whose mother's the mistress and therefore is treated like trash at home by the “official” woman of his father. And finally there's Yoon Seo (Yi Hyun So) whose mother is also the mistress of her father, but instead is treated like trash at home by her own mother. Drama seems to be ensuing, and Jin Jin's on the road to becoming a singer just like her older sister with Kang Suk's help, while Yoon Seo seems to be getting self-esteem lessons with Dong Ah, who's learning how to yearn for something in his life.

What seems to be interesting about this drama is Jin Jin's struggle with her sister's disease, as well as her close relationship with the people she lives with, which includes Dong Ah's nephew Eo Jin (Bo Geun Chun) and the Grandma (Young Ok Kim). The series is certainly telenovela-like —I have no idea why they're waiting to dub this and broadcast it locally. There's also a great character in Kang Suk's mother (Young Hee Na) who plays the mistress tired of being in love, and guide to newly-singing Jin Jin.

★★★½☆

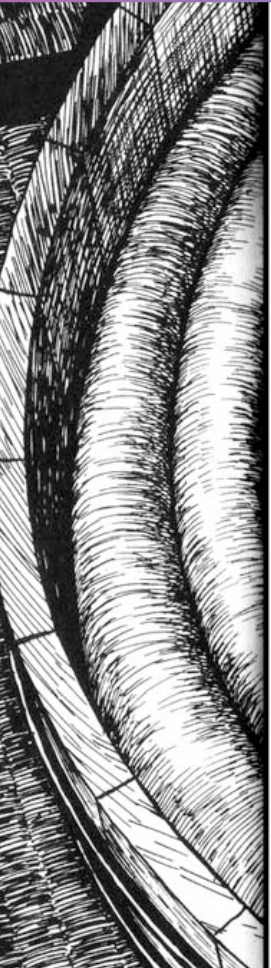


by Ito Junji
Manga, Horror
★★★★¼

This is Kurôzu-Cho, where I grew up. I would like to share with you the strange events that took place here.

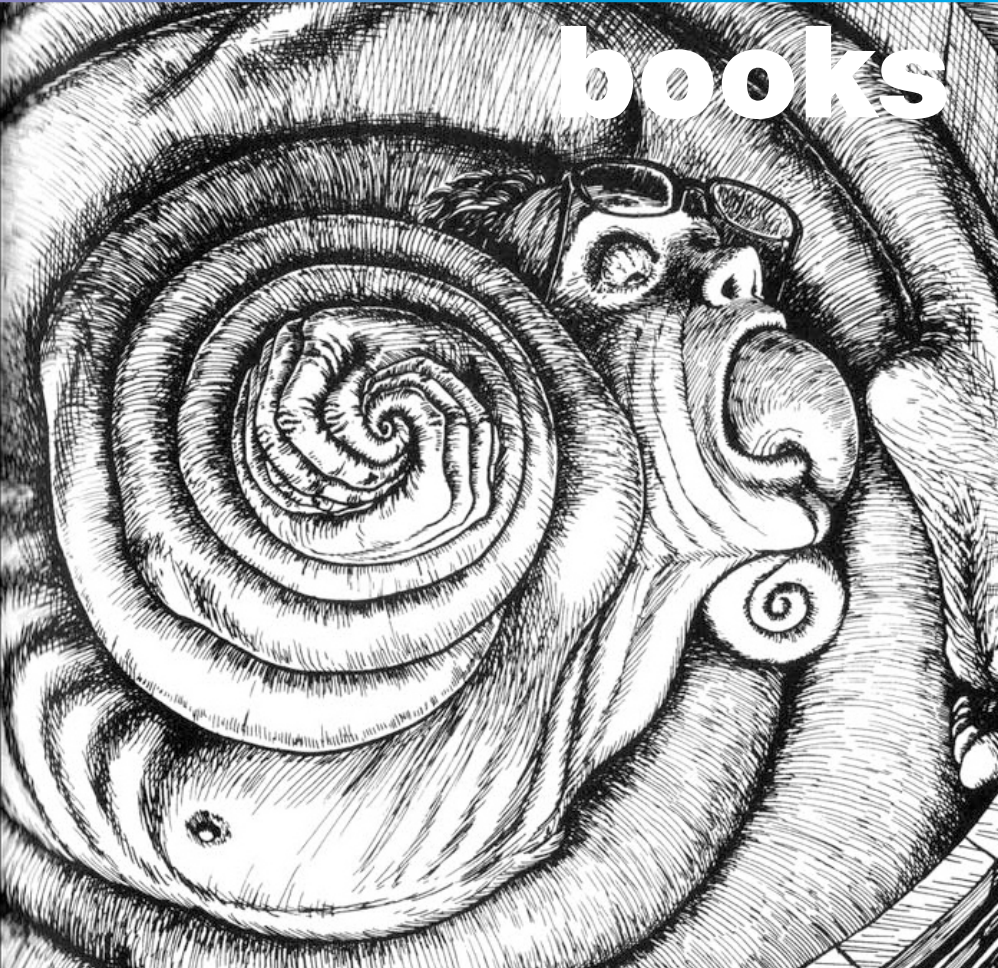
Welcome to the twisted world of Uzumaki —the Japanese word that means “spiral”. Created by Ito Junji, Uzumaki tells the warped tale of Kurôzu-Cho, a fictional town on Dragonfly Lake. This tasty little bit of nastiness lets audiences into a world where everything is ruled by the spiral. Our shy hostess is the lovely Kirie Goshima, a high school student living in Kurôzu-Cho. She tells us the story of the strange happenings that occurred in her small town —where modern homes and old shanties share the same amount of space.

Throughout this comic, we find just how twisted Ito-san is. His mind is like a Rubix Cube: no matter how many



times you twist it, you never fully figure it out. He takes the readers' minds and moulds them into something similar to the uzumaki for which the comic is based. From the tale of Kirie's boyfriend, Shuichi, understanding the power of the spiral, to the death of his parents in the most bizarre and flesh-crawling manners, you can't help but feel yourself being turned inside out, spine like a pretzel, hands like curled dough.

The illustrations delve even deeper into the amazingly freaky mind of Ito-san. It's as if someone gave him permission to act out the most fascinating and disturbing images in his head —something fans of Ito-san's work shouldn't be at all surprised about (see Flesh-Coloured Horror). But it's his understanding of the art of the spiral that's so intriguing. Probably the most perverse rendering of obsession comes in the form of his illustration of Shuichi's father's death —his love of the spiral consumed him, giving him the power to somehow curl himself into a human spiral (from the inside



out). Ito-san manages to give us an illustration that not only makes the feat seem possible, but he also tickles that part of our brains that could only imagine such horrors in nightmares.

There's also the gut-wrenching transformation of the humans into snails —beginning with a spiral shell growing from the flesh, resulting in the skin becoming slime, mating rituals giving rise to flesh-forming eggs. The entire sequence is enough to make the cells itch.

But what's most impressive is Ito-san's storytelling. There's a great deal of sensitivity taken with his characters and the reader is thrown headfirst into a town that beckons the spiral forth. The only disappointment, really, is how Kirie and Shuichi's journey ends (I won't ruin it for you, but it's rather anti-climactic). - Camiele White / cmlewhite[at]gmail.com

yam website opening giveaway

want to win a copy of uso. by yu aoi?

As previously announced, YAM will be opening a website by the end of the year, and to commemorate the event, we will be giving away a copy of Yu Aoi's pop-up book at a retail price of ¥3,990 (\$47 USD).

What do you have to do?

Just go through the YAM past issues [001-012] at www.amy-wong.com/tag/yam, read our cover editorials, and give us some feedback on them. The best entry telling us how we can improve YAM articles and YAM content, will get the book sent straight to their doorstep.

Everyone can participate, except those who have written articles for previous issues of YAM and/or have been credited in the contribution page.

Just send your feedback to [amy\[at\]amy-wong.com](mailto:amy[at]amy-wong.com) until Novemeber 30th, 2010.



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contributors//