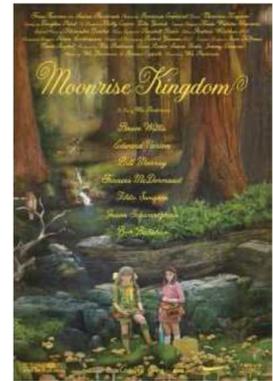


# Moonrise Kingdom

Director: Wes Anderson  
2012 (94')



Set on an island off the coast of New England in the summer of 1965, Moonrise Kingdom tells the story of two 12-year-olds who fall in love and run away together into the wilderness. The search begins to find them causing chaos in the peaceful community as our two lovers flee their would-be captors and parents.

*...the orderly structure and dreamlike perfection of it all - is as poetic as any film I've seen this year.* San Francisco Chronicle

*...casts a magical spell with Anderson finding a near perfect balance between the humanism and the surreal that imprints all of his work.* Los Angeles Times

## Vocabulary and expressions:

**To fly the coop:** to run away or escape.

*Jiminy Cricket, he flew the coop.*

**Foster parents:** People who act as legal guardians of a child and give the child a home.

**Beef jerky:** Dried pieces of beef.

**To be on to someone:** Be close to discovering the truth about an illegal or unsatisfactory activity that someone is involved in.

*I think he's on to us.*

**Old Chickchaw migration trail:** Name of a native American migration trail.

**A jerk:** A person who treats other people badly

*We've been a bunch of mean jerks.*

**Nickel:** US coin worth 5 cents.

**Dime:** US coin worth 10 cents.

**To cite somebody:** To summon to appear before a court of law.

*I'm citing you for gross misconduct.*

## **Lines from the film:**

**Laura Bishop:** Poor Suzy. Why is everything so hard for you?

**Suzy Bishop:** We're in love. We just want to be together. What's wrong with that?

**Walt Bishop:** I hope the roof flies off, and I get sucked up into space. You'll be better off without me.

**Laura Bishop:** Stop feeling sorry for yourself.

**Walt:** Why?

**Laura:** We're all they've got, Walt. (meaning the children)

**Walt:** That's not enough.

## **More from Los Angeles Times review:**

It seems fitting that 'Moonrise Kingdom,' arguably Wes Anderson's most grown-up film yet, is a warm and funny fable about kids on the cusp. Here the writer-director's tendency toward the allegorical casts a magical spell with Anderson finding a near perfect balance between the humanism and the surreal that imprints all of his work. In this tale about growing up and falling in love, it seems Anderson has found his true heart. In Jared Gilman and Kara Hayward we have rare young talents who don't need words to communicate what they're feeling. It's a top-notch ensemble. The musical choices, with Randall Poster as music supervisor, and original music by Alexandre Desplat, are so inventive they become their own narrative force. Bruce Willis gives one of his most sensitive turns in years as the dense but sweet Captain Sharp. The sets, with Adam Stockhausen in charge of production design, are a study in found objects perfectly placed. All that attention to detail that Anderson is known for is recorded in sweeping and often unbroken shots by cinematographer Robert Yeoman, who brings a kind of softness to "Moonrise." There are classic Anderson touches — the Scouts' tents precisely spaced, like ducks in a row, or the tree house, high on a pole, no tree in sight. Though there are countless small, meaningful touches in nearly every scene, everything about "Moonrise" is spare. The dialogue is exceedingly crisp, often delivered in short bursts. It works especially well when the grown-ups are sorting out what to do with the youngsters at the various crises points along the way — difficult, life-changing decisions in the offing. That sparseness gives "Moonrise" an appealing briskness and pragmatism too that helps keep the

many complicating factors from weighing things down. It is just one of the many ways in which Anderson keeps the film's emotions in check, ensuring this very heartfelt film never gets anywhere near mush.

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