



## See You at Jackson's Cinema House!

MAEBASHI CITY COORDINATOR FOR INTERNATIONAL RELATIONS (CIR)      DECEMBER 2025  
JACKSON BANNISTER'S ACTIVITY REPORT

Maebashi Cinema House, a mini-theater in Maebashi City. Jackson, a film-loving CIR, watches one hand-picked recommendation from the theater manager and brings you a review.  
*Movies transcend borders! See you at the cinema!*



DECEMBER'S MOVIE

**Frankenstein**

2025 U.S.A. 🇺🇸

**Jackson Bannister**



I work as a Coordinator for International Relations (CIR) in Maebashi City, Gunma Prefecture, engaging in activities to deepen mutual cultural understanding between Japanese and non-Japanese residents.

**Films are another family**

~Discover new cinema in Maebashi—connecting films, people, and the community.~

In order to foster bonds within the local community through film, we decided to open Maebashi Cinema House.

Although small, our theater shares a wide variety of films from the heart of Maebashi. Our program spans a wide range of genres, including high-quality independent and mini-theater films that rarely receive screenings, hit titles that have completed their runs at multiplex cinemas, family-friendly films that parents and children can enjoy together, and classic masterpieces from the past. Through this selection, we hope audiences will discover new films.

This is the kind of "Cinema House" we aspire to build.



**MISSION**

3F, Maebashi Plaza Genki 21 Annex, 1-16 Chiyoda-machi 5-chome, Maebashi City

# Frankenstein

(2025)

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## **Del Toro's tour-de-force monster tale, where fantasy and tragedy collide.**

Coming from director Guillermo del Toro, this film once again demonstrates his mastery at crafting fantastical, eerie worlds, as he did in *Pan's Labyrinth* and *Hellboy*. He is completely in his element here, supported by a star-studded cast fitting for such a behemoth of English literature as *Frankenstein*. Oscar Isaac co-leads the film as Victor Frankenstein, with Jacob Elordi as the Creature. The supporting roles are also filled by notable actors—Charles Dance, Mia Goth, Christoph Waltz, and David Bradley—each delivering excellent performances. This adaptation draws far more from Mary Shelley's 1818 novel than most earlier film versions.

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First things first: what an amazing film! And above all—GOTHIC. Del Toro goes all-in on the fantastical, gothic, Victorian vision of Frankenstein that we all imagine. (These kinds of films may be becoming a trend; we've already seen Robert Eggers's take on Dracula with *Nosferatu*.) Del Toro achieves this atmosphere through stunning lighting—deep shadows, candlelit Victorian interiors reminiscent of *Amadeus* and *Barry Lyndon*—in conjunction with dramatic, storm-filled nights perfectly suited to this iconic setting. The costume department also does not slack off; the wardrobe, especially the women's costumes, has a fantastical, colorful flair: bright crimsons, complementary deep blues, eccentric headpieces that all enhance the dramatic tone of the film.

Visually speaking, the movie is breathtaking. Shot by Dan Laustsen, the Danish cinematographer who collaborated with del Toro on *The Shape of Water* (which won the Oscar for Best Cinematography), it's no wonder it looks so incredible. The camera is rarely still—almost frantic—as if mirroring Oscar Isaac's portrayal of the mad scientist.

Two shots in particular stood out to me as astonishingly beautiful, something I've seen echoed in other reviews. This cinematography is complemented by a hauntingly beautiful score filled with classical pieces that help create the dark, dreary mood the film aims for.

On the topic of visuals, the CGI and practical effects blend together remarkably well. The film embraces both: one scene features an impressive practical animatronic, while many of the action sequences rely on CGI. The sets appear to be an effective mix of practical construction and digital extensions.

On the subject of effects, this film is not for the faint of heart—there is a surprising amount of gore. However, it fits the tone perfectly, and I appreciate that the filmmakers did not soften the material to achieve a PG-13 rating.

Tone-wise, this is a film that takes itself completely seriously—a refreshing approach in a time when Marvel-style ironic humor often creeps into other media, making it seem “uncool” for a movie to play it straight. Del Toro never shies away from maintaining the film's bleak, tragic tone.

Despite a runtime of 150 minutes, the film never overstays its welcome. At no point did I feel its length; I was invested from beginning to end. This is due, in no small part, to the cast, who all deliver masterclass performances, with Isaac and Elordi seemingly locked in a constant contest of who can out-act the other. Charles Dance, echoing the cold authority he embodied in *Game of Thrones*, is unforgettable as Victor's stern father.

Mia Goth is great as always, though personally I felt she was occasionally overshadowed by Isaac in their shared scenes.

As for the story, I won't spoil anything for those unfamiliar with the original novel or its adaptations. At its core, this is a tale of human hubris in the tradition of the great Greek myths—the novel's full title, *Frankenstein; or, The Modern Prometheus*, makes this comparison explicit. It is a truly powerful story whose message resonates across cultures.

**Overall**, it's a shame that most people will never experience this film in a theater, where it truly belongs. Therefore, even if you have Netflix, I encourage you to watch it at Maebashi Cinema House if possible. This is a modern yet faithful adaptation of a monumental work of literature—one that deserves the respect of being seen on the big screen.

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MAEBASHI CINEMA HOUSE  
OPENING AND CLOSING TIMES CHANGE  
DEPENDING ON MOVIE SCREENING TIMES

CLOSED-SUN. AND TUE.

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