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A series of unfortunate events age rating book

Cast & crewUser reviewsTriviaIMDbProAfter the loss of their parents in a mysterious fire, the three Baudelaire children face trials and tribulations attempting to uncover dark family secrets.After the loss of their parents in a mysterious fire, the three Baudelaire children face trials and tribulations attempting to uncover dark family secrets.After the loss of their parents in a mysterious fire, the three Baudelaire children face trials and tribulations attempting to uncover dark family secrets.After the loss of their parents in a mysterious fire, the three Baudelaire children face trials and tribulations attempting to uncover dark family secrets.352User reviews51Critic reviews3 years201920182017See all Loved the books when younger, am still fond of them now with only 'The End' not doing much for me ('The Slippery Slope' isn't a favourite either). The books do get criticised for being formulaic, or repetitive (though actually it did become less so from 'The Vile Village' onwards), and for the adult characters' stupidity, but just love the language and the juicy character of Count Olaf. Also think the 2004 film is a lot of fun and very well made and Jim Carrey's performance has fared better since first watching it.This adaptation of 'A Series of Unfortunate Events' adapts all thirteen books, compared to the film that crammed in the first three books, a big undertaking and must have been quite daunting. While it is not a completely perfect version with a few downsides and a few episodes could have been better, it is nonetheless very enjoyable, well made and very brave. As well as adapting all thirteen books, all thirteen adaptations (all but one, the exception being "The End", being in two parts) stick faithfully in tone and essence to the source material while putting enough of its own spin and touches on it. Big props for that. 'A Series of Unfortunate Events' started off very promisingly with the first season, which adapted the first four books 'The Bad Beginning', 'The Reptile Room', 'The Wide Window' and 'The Miserable Mill'. The tone is well established and it is a good mix of entertaining, in an absurdist, darkly humorous and quirky way, and dark. Part 1 of "The Bad Beginning" was understandably a little unsettled but with enough potential to it. "The Reptile Room" is the most consistent quality-wise of the adaptations, but the best overall episode was Part 2 of "The Miserable Mill". Season 2, adapting the five books from 'The Austere Academy' and 'The Carnivorous Carnival', is an improvement, doing a great job re-establishing the tone and characters and building upon them. Really liked how the characters were fleshed out more and them and their relationships expanded more. It had the adaptation's best season opener (easily) in "The Austere Academy", and "The Hostile Hospital" and "The Carnivorous Carnival" were especially great. Found the season to be of consistent quality, with my least favourite being possibly "The Vile Village".Less settled was Season 3 (adapting the rest of the books 'The Slippery Slope', 'The Grim Grotto', 'The Penultimate Peril' and 'The End'), with the only outstanding adaptation being the series' high point "The Penultimate Peril". "The End", abrupt and tacked on ending aside, also deserves credit for being an improvement on the source material as it actually does try to answer the loose ends by adding bits that did thankfully the opposite of distracting and the different side to Olaf rings true more. Hook-Handed Man's character development was one of the season's most striking. The weakest episode of the season by quite some way was "The Slippery Slope", particularly Part 1 which was the adaptation's weak link, which started it off shakily. It's above average still, but felt dull and bland and could have done with more tension and less of the (in this adaptation) too overdone humour.Going onto the individual elements, there are individual elements that could have been done better. There are pacing issues at times, namely in "The Slippery Slope" and in some of "The Bad Beginning", Part 2 of "The Grim Grotto" was slightly rushed too. The narration/interjections did in some episodes fall into the traps of being overused, over-explanatory and not always necessary. We didn't always need to know that things were going to get worse when it was obvious already. It was though on the most part very entertaining, delivered in a wonderfully deadpan way by Patrick Warburton, and was very true to the narrative style of the books.Most of the characters were great, but the one that didn't do anything for me from the very start and the series never properly did anything to solve it (other than being slightly tolerable in "The Penultimate Peril") was Mr Poe. A very insufferably irritating character (not just the ridiculously over the top coughing which came over as gimmicky), as well as insultingly inept and increasingly pointless as the series went on. K. Todd Freeman played him with no appeal whatsoever and felt out of place. The end of "The End" was as said abrupt and what was done to try and solve it felt tacked on.There were a few other not so significant flaws, such as the failed attempt to make Mr Poe necessary in 'The Vile Village' with his unconvincing chemistry with Eleanor, the sometimes uneven performance of Alfre Woodard as Aunt Josephine (mostly she was fine though), the ending of "The Carnivorous Carnival" not completely coming off, how the adults were continually so easily fooled by Count Olaf's disguises (some of them being blatantly obvious) and the underdeveloped subplot between Klaus and Fiona in "The Grim Grotto".However, there were many great things. A major plus being the production values. It's beautifully and atmospherically photographed throughout and the settings have brilliant attention to detail and atmosphere. Uncle Monty's reptile room, Lake Lachrymose, the school that lives up to its austere name, the most unique penthouse one will ever see, the claustrophobic hospital corridors, the truly creepy carnival setting and Hotel Denouement being the standouts. Even the lighter look of "The End", symbolising the more hopeful tone and themes, works beautifully. The opening titles sequence is brilliantly designed and clever, while the music is quirky and haunting.On the most part, the writing is very funny often and has emotional and tense moments (adhering very close to Snicket's prose), the poking fun at how hotels are run, the failures of justice and nature of the legalities in "The Penultimate Peril" being especially clever (particularly in Part 2). It is understandably a little patchy in "The Bad Beginning" and could have been balanced better in "The Slippery Slope" but it's fine otherwise. The storytelling is seldom less than compelling, the jeopardy moments having mostly urgency and tension (for examples Sunny's predicament in "The Grim Grotto" and Violet's in "The Hostile Hospital") and a great job is done making it entertaining and deliciously dark when needed, making even on paper slightly implausible premises like with "The Vile Village" just about work. It also makes a degree of effort trying to clear up any "plot holes" that the books had, like providing an explanation for how Count Olaf came to find them in "The Wide Window".Well done too are the character writing and relationships. It was great to see characters expanded more in personality, even slighter characters are interesting. Count Olaf is a truly juicy character and the theatrical troupe after being unsure of them at first were both hilarious and creepy. Standouts in these regards, other than Olaf, are the character of Jacques (a scene stealer), the wonderfully strange dynamic between Olaf and Esme and the development for Hook-Handed Man in Season 3. Other than Freeman, had little issue with the performances and felt Malina Weissman, Louis Hynes and Presley Smith (Smith at her best was adorable and amusing) grew in confidence with each episode as the Baudelaires matured. Great to not see them treated like idiots either. Aasif Mandvi, Catherine O'Hara, Tony Hale, Roger Bart, Richard E. Grant, Beth Grant, Kitana Turnbull and Sara Rue make a possible impression, and Patrick Warburton, Nathan Fillion, Lucy Punch and Usman Ally steal all their scenes.Best of all is Neil Patrick Harris, giving the performance of a lifetime and along with the production values the main reason to see the series for. He is clearly having enormous fun without getting too silly or over the top and poses a genuine sinister threat in the later episodes (such as "The Hostile Hospital") without being too scary. This juicy but challenging role also gives Harris a chance to show off his many varied talents and plays to his strengths very well.Summing up, doesn't completely succeed but is never a failure and great at its best. 7/10TheLittleSongbirdDec 30, 2020Suggest an edit or add missing contentYou have no recently viewed pages June 1, 2021 I rated this for 8+ but I think it's dependent on your child. I started with my 3 and 6 year old but I forgot how dark it is. It's too much for my younger child so I now only read it to my 6 year old who is very mature and understanding at his age. We just finished up a chapter tonight and he ran to the kitchen and grabbed a flashlight to read under his covers, just like one of the main characters, Klaus. I love that he can identify with such awesome child characters, learn new language, and follow optimistically along with a rather dark plot. He asked for me to buy all of the books and read them all to him. This title has: April 6, 2020 My daughter absolutely loved the series. I read one them to her when she was seven, but she started reading them on her own at 8. However she was a greater reader so you might want to start it little later. I have fond memories of her excitement when I used to surprise her by leaving a new volume on her bed for her to read before sleep. I think she read through them all three times. She liked the plotting and the genre (its gothic) but most of all she loved the playful use of language. She now writes her own stories for enjoyment and I have to give this series some of the credit. She turns sixteen today and I have been doing a indoor scavenger hunt for her birthday since she can remember birthdays. Social distancing practices are preventing me from seeing her today so forgive me if I use this site to leave the next clue for her digital version. Happy Birthday Anna!!! Think of a lullaby that I used to sing before bed One with so few words, that even I know them dead. Roxanne's star sang it in Housesitter, that's your tip Look on a femalesheepbritishsubway for a funnymovieclip December 25, 2016 I think it's creepy how Olaf tried to marry Violet, who is only 14. I'll tell you a little bit about Violet, Klaus and Sunny. Violet Baudelaire, the eldest, liked to skip rocks. She also liked to invent things and she always tied up her hair when she had a good idea. Klaus Baudelaire, the middle child, and the only boy, liked to examine creatures in tide pools. He was a little older than 12 and wore glasses. Sunny Baudelaire, like most infants, only talked in a jumble of words, but she was super-smart. Together they got sent to live with their Uncle Olaf, who was a villain. If you want to know more about their unfortunate adventures, read the book. It's interesting and just the right amount of scariness. By Tia, age 10 This title has: February 9, 2016 First off, this book is a bit dark, maybe too much so for younger readers in that it deals with the death of the family's parents right off the bat. It contains an evil villain who in later books is even willing to murder. But personally I don't think kids should be shielded from the fact that evil does abound in this world. And I don't want my kids to think books are only fairy tales and happy endings since that is not how real life is. I love the fact that the three main characters are resourceful kids who can often use their knowledge (from inventing and book reading) to figure things out that many adults would not be able to do. The writing style is both peculiar and educational. While there is much suspense, the general theme of bad things happening to them is reminded often. I love that the writer uses many words and phrases that kids would not normally know. He then immediately, sometimes as part of the story and sometimes as part of the narration, explains what such words and/or phrases mean (ie making a mountain out of a molehill). This book lays the groundwork for the entire series as we slowly learn more about the Baudalaire family. It does contain some violence (someone being knocked to the floor) but mostly threats of violence. I love that my son loves these books (even though at times the suspense is killing him) because I like them too. October 4, 2015 This book wasn't all that bad but it wasn't all that good. I say that because sometimes i'll get confuse on what is happening and somethings it gets a little bet boring. These kids in the book live in misery and woe. many bad thing happen to them often. But one might say they are magnets for misfortune. Something you might notice is that the siblings are trying to find out what they saw in chapter one. This story might of had happen in the 1940s or 1960s. I would not recommend this to 8 year old because they be like whats going on. But older kids, maybe if they have a brain that doesn't get distracted because the characters are at a place and suddenly in the next page they are in a building. This book might give a great message to little kid to not go wondering around the neighborhood. I say that because this kids just wondered of from home. I would say they are great role models because they try to find out whats going on and try to let nothing get in there way. I didn't click the other boxes because the book didn't have any of that. This title has: March 1, 2015 This title has: May 12, 2012 Once you read the first book you will be hooked. Although the series is very sad. This title has: October 16, 2011 this book is truly wonderful, and snicket does a wonderful job at delivering a life-like feel through all 13 marvelous books. January 16, 2011 As an adult, it's a little underwhelming. I preferred the movie a lot more. The books are for a much younger audience, and so each one is very short and contains a lot of explanations of vocabulary. Back in my day (when we walked 10 miles barefoot in the snow to school, uphill both ways, doncha know!) we didn't have a bunch of vocabulary explanations, and we either figured out the word from the context or we used our children's dictionary to look it up. Older readers will probably roll their eyes at the brevity and explanations in the book. However, this would be a great book for someone who is a pretty decent reader but is low on vocabulary. I haven't reached this part in the book series yet, but in the movie the "moral of the story" is that no matter how bad things get, the good things are still there and even better for the bad times. That was very comforting to me in a dark time, cheesily enough. This title has: September 22, 2010 We're up to the third book now, but I thought I'd post for those considering starting the series. I have a real affection for these books, as well as some concerns. Count Olaf is a truly awful villain, with a habit of murdering each of the orphans' caretakers. Most adults, including their guardian at the bank, Mr. Poe, are kindhearted but ineffectual and emotionally unavailable; the kids are often left to their own devices to save themselves. However, the kids are well-mannered, generous and ingenuitive. They manage to keep their inherent goodness, and stick together, despite exposure to situations that are not innocent. Oh, and there are lots of good vocabulary words with situational definitions. My 8-year-old and I are really enjoying this series, but I wish we'd waited to start it until she was a bit older, like 9 or 10. This title has:

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