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### Also Out This Month

- *The Queen of Versailles* - documentary of a wealthy family going through the hardships of the recession
- *That's My Boy* - train-wreck Adam Sandler (and so is his character) visits his estranged son Andy Samberg
- *ParaNorman 3D* - stop-motion animation about a boy who can literally see dead people
- *The Sweeney* - Ray Winstone and Ben Drew star in this update of the TV series
- *To Rome With Love* - Woody Allen's latest ensemble piece takes him to Italy for a collection of humorous vignettes
- *Hysteria* - a Victorian about the invention of the vibrator
- *Holy Motors* - bizarre Cannes favourite featuring Kylie Minogue
- *House At The End Of The Street* - Jennifer Lawrence stars in this new horror flick
- *Resident Evil: Retribution* - Milla Jovovich is back to fight more zombies
- *Savages* - all-star cast (including Blake Lively, John Travolta etc) feature in Oliver Stone's crime epic

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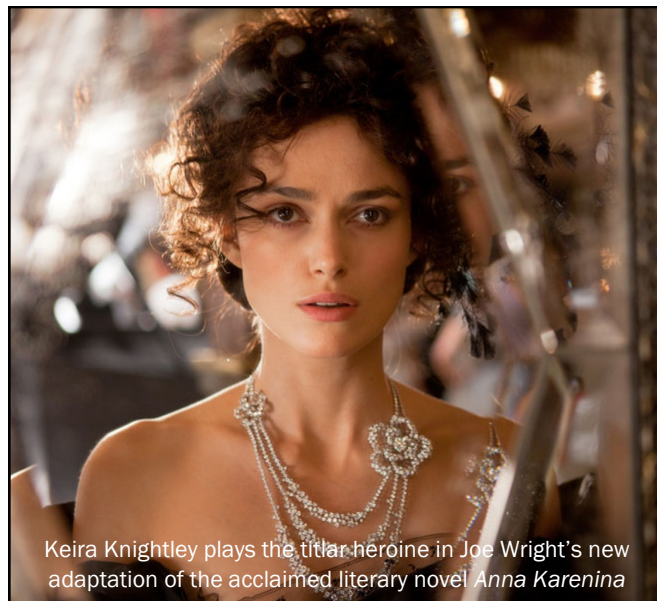
## MOVIE OF THE MONTH: ANNA KARENINA

So, once again, summer is now over <Chopin's *Funeral March* plays as children slowly march back into school>.

But it rings good news for adults, now blessed with more choice for their nights out at the cinema without the need to bring their kids along, and what better movie to start the month off with than *Anna Karenina*.

The film is a brand-new adaptation of Russian author Leo Tolstoy's epic novel (by epic, I mean that it's about 800 pages long) from the 1870s, and although it's been adapted countless times by various filmmakers (mostly Russian, with only a handful of Western filmmakers having a go at it), this is the first time that the production has been predominantly British.

Not unfamiliar with the concept of costume dramas after directing the 2005 version of *Pride and Prejudice* and the 2007 romance *Atonement*, director Joe Wright takes on the reigns as director and has even brought in his star of aforementioned films Keira Knightley (also better known for *Pirates of the Caribbean*) to play the title role.



Keira Knightley plays the titular heroine in Joe Wright's new adaptation of the acclaimed literary novel *Anna Karenina*

Joining Knightley in the impressive cast of veterans are such actors as Jude Law (*Sherlock Holmes*), Aaron Taylor-Johnson (*Kick-Ass*), Matthew Macfayden (*Pride and Prejudice*), Kelly Macdonald (*No Country For Old Men*), Olivia Williams (*An Education*), Domhnall Gleeson (*Harry Potter*), Ruth Wilson (soon to be seen next year in *The Lone Ranger*), Michelle Dockery (*Downton Abbey*), Alicia Vikander (*A Royal Affair*) and Tannishtha Chatterjee (*Brick Lane*).

Not only that, but Wright has gone and bagged himself the likes of celebrated playwright Tom Stoppard (also an Oscar-winning writer for *Shakespeare in Love*) to

pen the screenplay for this ambitious film. I say it's ambitious because, well, [have you SEEN the trailer?](#)

The technical aspects of the film, about a Russian countess (Knightley, naturally) and wife of a senior statesman (Law) who embarks on an affair with a younger cavalry officer (Taylor-Johnson) which causes a national scandal, look incredible and could quite frankly prove to be Wright's best chance at awards glory yet. Sure, he won a Best Film BAFTA and Golden Globe for *Atonement*, but no one's ever satisfied. *Anna Karenina* is released in cinemas on **September 7th**.

## News Round-Up

- The *Prometheus* sequel is targeted for a 2014/2015 release, with Noomi Rapace and Michael Fassbender returning
- The *X-Men: First Class* sequel is now known as *X-Men: Days of Future Past*
- Christopher Eccleston and Adewale Akinnuoye-Agbaje are cast as villains in *Thor: The Dark World*
- Bill Murray will definitely not be involved in *Ghostbusters 3*
- Martin Scorsese's *The Wolf of Wall Street* adds Matthew McConaughey to its cast
- Lindsay Lohan, Charlie Sheen and Terry Crews sign on for *Scary Movie 5*
- *The Great Gatsby* shifts its Christmas 2012 release date to summer 2013
- Sacha Baron Cohen is planning a new spy comedy
- Joss Whedon is confirmed to write and direct *The Avengers 2*, which will be released on May 1st 2015
- Saoirse Ronan will play Mary, Queen of Scots in a new historical film about the doomed royal
- Heather Graham will return as stripper Jade in *The Hangover Part 3*, while John Goodman will play a villain
- Keira Knightley takes the female lead in Kenneth Branagh's *Jack Ryan* film
- Jesse Eisenberg, Dakota Fanning and Peter Sarsgaard are on for eco-terrorist thriller *Night Moves*
- Nicolas Cage, Clint Eastwood, Harrison Ford, Wesley Snipes and Mickey Rourke are sought after for *The Expendables 3*, but Chuck Norris won't return
- Christoph Waltz will star in Terry Gilliam's new film *The Zero Theorem*
- Robert Pattinson is T.E. Lawrence (aka Lawrence of Arabia) alongside Naomi Watts in *Queen of the Desert*
- Samuel L. Jackson will cameo in Spike Lee's *Old Boy*

## NOW IS GOOD

How the Hulk did she do it? How, after so many years in show business working with such Hollywood heavyweights as Sean Penn, Tom Cruise, Denzel Washington, Robert De Niro and more, did Dakota Fanning manage to put off doing an accent in movies until now?

Well, just like the title, *Now Is Good* a time as any to begin, with the 18-year-old (American) Georgia-born actress adopting the language of the Brits for this new weepie.

Based on the book *Before I Die* by Jenny Downham, *Now Is Good* has had a heap of buzz leading up to its release not just for its young central star but also for its feel-good factor despite its downer of a premise (which I'll give you the details later on).

Hopefully, it will be one that many will remember afterwards and perhaps be up there with such classic modern tearjerkers such as... erm... *The Notebook*? <gets shot at>.

Seriously though, it does look to be a good film, and how can it not be when you have Ol Parker (writer of the recent hit *The Best Exotic Marigold Hotel*) writing and directing this potential hit?

Not only that, but Fanning is backed by an impressive Brit cast that includes Jeremy Irvine (*War*

A dying Dakota Fanning finds love with Jeremy Irvine in *Now Is Good*



*Horse*), Kaya Scodelario (*Wuthering Heights*), Paddy Considine (*Hot Fuzz*) and Olivia Williams (also seen this month in *Anna Karenina*).

As you can see, it seems to have all the ingredients for a hit with audiences: a talented rising star, a filmmaker coming off a successful writing job, and the Brit indie cast to end all Brit indie casts.

But how does its overall plot hold up?

Well, it turns out that the film centers on a 17-year-old girl named Tessa Scott (Fanning), who is suffering from leukemia. After she is told that the disease is terminal and that she doesn't have

long to live, she forgoes the rest of her treatment and creates a list of things she wants to do before she passes away, such as losing her virginity, taking drugs and, above all, finding love with the kindly boy next door (Irvine).

*Now Is Good* comes out on **September 21st**.

And yes, before I get a load of mild complaints, I already wrote about this film back in May (before the release date changed), but are you really going to complain about that? Does a film that look like [this](#) really make you want to complain? Didn't think so...

## DREDD

Karl Urban dons the helmet (and never takes it off, thankfully) in *Dredd*



So, what's the next film that I dread to judge before I've seen it in this issue? Wait... dread? Judge? Clever link? It's *Judge Dredd*!

Actually, it's just *Dredd* here, presumably because this new reboot of the British comic book character wants to distance itself as far away as possible from the universally-loathed 1995 version with Sylvester Stallone.

Probably what irked people the most about that movie was the fact that, despite in the comics the main character almost never removes his helmet, Stallone's version spent most of the movie WITHOUT it! Oh, the horror!

But the Gods are shining down on us, as new Dredd Karl Urban (*Star Trek*) most definitely keeps it on for the duration of the new flick, which seems to draw parallels with *The Raid: Redemption*, previously released this year. And for those who have seen Gareth Evans' Indonesian action flick, [watch the trailer](#) and Spot The Similarities!© Anyway, directed this time by Pete Travis (*Vantage Point*) and written by Alex Garland (*28 Days Later*), Urban is joined in the cast by Olivia Thirlby (*Juno*), Lena Headley (*Game of Thrones*) and Domhnall Gleeson (also seen in this month's

*Anna Karenina*... are there ANY actors this month who don't also appear in that film?!).

Before the story, a little bit of background to this world: it's set in a post-apocalyptic future where in major cities crime rules the streets. However, their rule isn't for long when the Judges show up. The Judges are basically policemen that have been granted the powers of judge, jury and executioner all within the same arrest, and Judge Dredd (Urban) is the most notorious of them all.

This film follows Dredd and rookie Anderson (Thirlby) as they raid a

200-storey building in order to take down a drug lord known as Ma-Ma (Headley) who will stop at nothing to protect her empire and her supply of drugs known as Slo-Mo, which enables its users to experience reality at one per cent of the normal speed.

That drug description alone could ironically make this a stoner favourite, but I digress.

Will *Dredd* be a great action flick upon its release on **September 7th**? Maybe, but it's too early to judge (see what I did there? "Judge", because it's *Judge Dredd*... yeah, I suck.)

## THE CAMPAIGN

It's almost election season in the US, with Barack Obama and Mitt Romney going forth as the main candidates for the Presidency.

Naturally, Hollywood has decided to release a new political-themed comedy just in time for November's vote with two of its biggest comedic stars battling it out on-screen in *The Campaign*.

Will Ferrell and Zach Galifianakis are soon to return to the films that made them famous (*Anchorman 2* and *The Hangover Part 3*, respectively, will both be out next year) but just before that they're teaming up with director Jay Roach (*Austin Powers*) to bring us a satire of how far some people in politics will go to secure votes from the public.

With a small supporting cast to back them - including Dylan McDermott (*American Horror Story*), Jason Sudeikis (*Horrible Bosses*), Brian Cox (*Rise of the Planet of the Apes*), John Lithgow (*Dexter*) and Dan Aykroyd

Will Ferrell and Zach Galifianakis are at each other's throats in the political comedy *The Campaign*



(*Ghostbusters*) - it seems like Ferrell and Galifianakis could be on to something special here.

Ferrell is long-term Congressman Cam Brady, who makes a serious mistake during his public campaign for re-election. This inspires a group of wealthy CEOs to put forward their own candidate in order to gain control of the North Carolina district. They recruit the naïve family man Marty Huggins (Galifianakis) who at first seems to be the

most unlikely candidate possible but soon proves to be a serious challenge for the charismatic Brady. As the election day approaches, both men are pitched against each other in the fight of their (political) lives.

*The Campaign* hopes to get a chuckle or two from the voting crowd when it is granted its release over here on **September 28th**. But while you wait, have a chuckle or two [here](#) for the time being...

## HOPE SPRINGS

Fresh off her third Oscar win for *The Iron Lady* (I still think Viola Davis should have won for *The Help* but it is what it is, I guess), Meryl Streep returns to cinemas triumphantly with a new addition to the adult comedy genre that got her a new range of fans (films like *It's Complicated*, *The Devil Wears Prada* and *Mamma Mia* being the prime examples).

For her new film *Hope Springs*, she reunites with the director of *The Devil Wears Prada*, David Frankel (also known for directing *Marley and Me*), and gets to share screen time with supporting players Tommy Lee Jones (*No Country For Old Men*), Steve Carell (*Crazy Stupid Love*), Elisabeth Shue (*Leaving Las Vegas*), Jean Smart (*I Heart Huckabees*) and Mimi Rogers (*Austin Powers*).

The premise is that of a common problem with aging couples such as the one that Streep and Jones (as Kay and Arnold Soames respectively)

Meryl Streep contemplates what she can also do with a banana in *Hope Springs*



play: although still in love with one another, their, erm, physical life (I deserve a medal for not gagging) has virtually gone to the dogs.

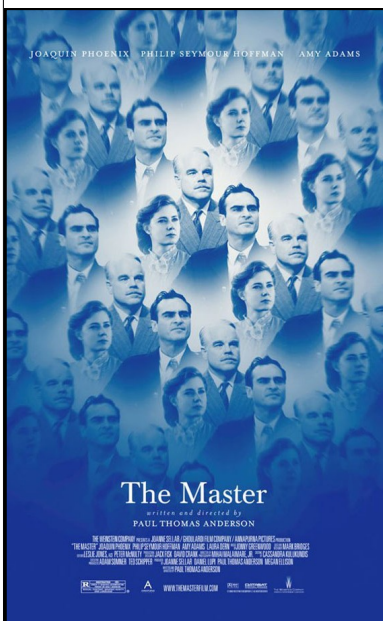
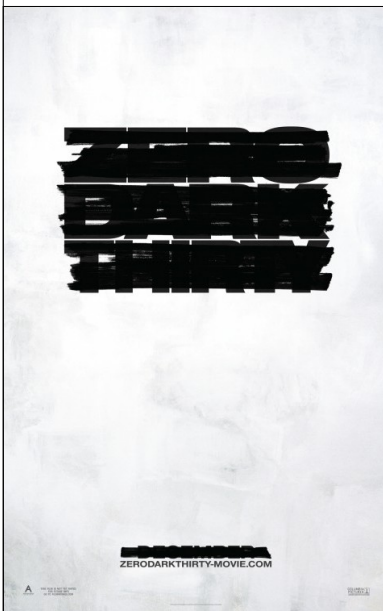
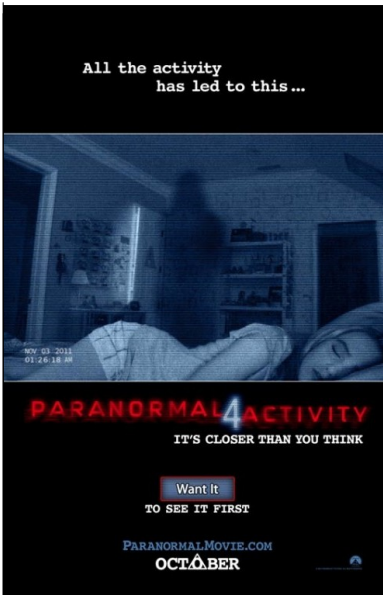
As such, Kay is desperate to rekindle their happiness together.

Luckily, there's an app for that. By "app", I mean marriage counselor Dr. Bernie Fields (Carell), who the couple go to see for advice on how to reignite their relationship. Their sessions lead to secrets being

revealed and new directions being taken, but will there be any hope for our main couple? If you're genuinely interested in this one, then you can find out what happens in *Hope Springs* from **September 14th**. If you're not, then indoctrinate yourself with the film's trailer which you can click right [here...](#)

### News Round-Up

- James Gunn (*Super*) is on the shortlist to direct Marvel's 2014 release *Guardians of the Galaxy*
- Director Tony Scott (*Man on Fire*) has died at the age of 68
- DreamWorks Animation signs a 5-year distribution deal with 20th Century Fox
- Gary Ross (*The Hunger Games*) will direct *Peter Pan* prequel *Peter and the Starcatchers*
- Disney is looking to reinvent *The Rocketeer*
- The *Despicable Me* Minions spin-off is coming December 2014
- Ellen DeGeneres is in talks to return as Dory in *Finding Nemo 2*
- Sam Claflin will play Finnick in *The Hunger Games: Catching Fire*
- The Girl Who Played With Fire* (sequel to *Dragon Tattoo*) is still going ahead
- Benedict Cumberbatch joins Meryl Streep-starrer *August: Osage County*
- Hugh Laurie drops out of the villain role in *Robocop*; Michael Keaton replaces him
- Star Wars Episodes II and III* (*Attack of the Clones* and *Revenge of the Sith*) will be released in 3D back-to-back in Sept-Oct 2013
- Leonardo DiCaprio, Tom Hardy and Tobey Maguire will produce an animal poaching drama
- Morgan Freeman and Elizabeth Banks lend their voices to the *LEGO* movie
- Joss Whedon will oversee TV *Avengers* spin-off *S.H.I.E.L.D*
- Ryan Gosling makes his directional debut with *How To Catch A Monster*
- A *Metal Gear Solid* movie is in the works
- The second *Hobbit* film will now be known as *The Hobbit: The Desolation of Smaug*, with the third film - subtitled *There and Back Again* - has been set for a July 2014 release



Not gonna lie, Tom Hardy's had it good these past couple of years. From career-making roles in *Bronson*, *Tinker Tailor Soldier Spy* and *Warrior* to making big blockbusters like *Inception* and *The Dark Knight Rises* - as well as being an awesomely nice guy in real life - his star is clearly on the rise.

Now along comes his next film, of which he is part of an ensemble cast, a 20s-era gangster flick entitled *Lawless*.

First, a bit of history for the uninitiated before we get to explaining this new film directed by *The Road* director John Hillcoat: shortly after the First World War, the American government instituted a nationwide ban on alcohol in the hope to prevent abuse of the substance within families. Not only was this move unpopular with the general public (private bars and speakeasies were established all over the country) but it also brought about organized crime and bootlegging industries.

This is where the Bondurant brothers come in.

## LAWLESS



Shia LaBeouf and Tom Hardy are bootlegging brothers in Prohibition-era America in *Lawless*

Hardy plays one-third of these siblings, with the other two played by Shia LaBeouf (*Transformers*) and Jason Clarke (*Public Enemies*). The rest of the cast is rather impressive, including established actors like Guy Pearce (*Memento*), Gary Oldman (*Tinker Tailor Soldier Spy*), Mia Wasikowska (*Jane Eyre*) and Jessica Chastain (*The Help*).

But who, you're probably asking, are the Bondurant brothers?

They are the grandfather and

granduncles of author Matt Bondurant (author of the book that inspired this film, *The Wettest Country In The World*), who ran a bootlegging business in Prohibition-era Virginia. Their business is soon compromised, however, when a corrupt Special Agent (Pearce) arrives on the scene to take them down one by one. To see how this untold slice of American drama comes to fruition ([and you can get a sneak peak here](#)), go see *Lawless* when it gets a release on **September 7th**.

## KILLING THEM SOFTLY

It's been a star-packed issue this month so far, with famous actors like Keira Knightley, Meryl Streep, Dakota Fanning, Will Ferrell, Tom Hardy and more appearing in films all over.

But that roster is about to get starrier with the inclusion of a new film starring the movie star to end all movie stars that is Brad Pitt.

Say what you want about the guy (whether you feel, like I do, that he's giving much better performances as he gets older or otherwise), there's no denying that his name alone can raise enough interest in any movie he appears in.

Here, his name is above the title for *Killing Them Softly*, the gangster flick (yes, another one this month, just in case *Lawless* isn't enough) in which he reunites with director Andrew Dominik, who directed one of

Brad Pitt investigates a heist within the mob in director Andrew Dominik's *Killing Them Softly*



his finest performances in the underrated Western *The Assassination of Jesse James By The Coward Robert Ford*.

Co-starring in the film in major roles are Richard Jenkins (*Friends With Benefits*), James Gandolfini (*The Sopranos*), Ray Liotta (*Goodfellas*), Scoot McNairy (*Monsters*), Ben Mendelsohn (*The Dark Knight Rises*) and Sam Shepard (*Black Hawk Down*).

Based on the 1974 novel *Cogan's Trade* by George V. Higgins, the film focuses on Jackie Cogan (Pitt), a point man - a person who patrols ahead - for a hitman, as he investigates a heist of the mob's assets.

*Killing Them Softly* gets its release over here on **September 21st**, and you can whet your appetite by watching the trailer when you click on [this link...](#)

# LOOPER

The concept of time travel has been a huge staple in film story-telling, with sci-fi classics like *Back to the Future*, *The Terminator* and countless *Star Trek* movies incorporating it into their overall plot.

Not like this, though.

*Looper*, the new film from Rian Johnson (the writer-director of film noir/cult classic *Brick*), manages to combine strong corporate influences for dealing with criminal organizations, technology for the time-travel itself, and even the genre of film noir due to the film's dark and gritty plot (which we'll get to shortly).

Already highly anticipated by sci-fi fans everywhere, it doesn't look to disappoint [as far as the impressive trailer informs us](#).

Johnson has also managed to reunite with his *Brick* lead actor Joseph Gordon-Levitt (*The Dark Knight Rises*) who plays the lead in this film as

Joseph Gordon-Levitt needs to find and kill his future self (who looks a lot like Bruce Willis) in time-travel thriller *Looper*

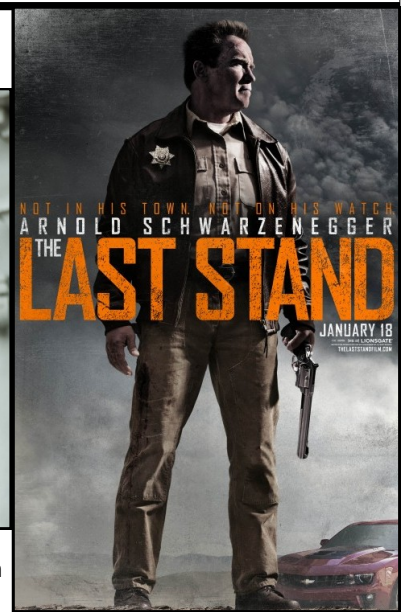


well. He's joined by Bruce Willis (*Die Hard*), Emily Blunt (*The Five-Year Engagement*), Paul Dano (*There Will Be Blood*), Jeff Daniels (*Dumb and Dumber*), and Piper Perado (*Coyote Ugly*).

Now, for a snippet of what the film's about: amidst a futuristic gangland in the year 2047, a killer named Joseph Simmonds (Gordon-Levitt) works for a mafia company as a "looper" - an assassin who kills and then

disposes of agents sent from their employers thirty years in the future. They are also well-paid on the condition that they never let their target escape. But when Joseph recognizes his newest target as his future self (Willis) and he subsequently escapes, the younger Joseph must avoid his employers as he hunts his future self.

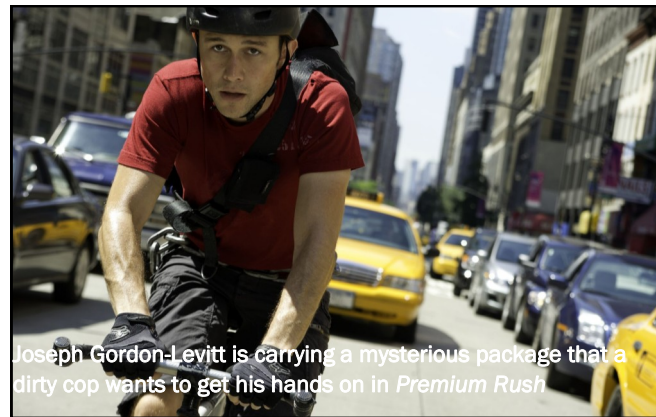
*Looper* arrives in cinemas on **September 28th**.



# PREMIUM RUSH

So, it appears Joseph Gordon-Levitt has not one but two films out this month. Riding high on the success of his role in *The Dark Knight Rises* (to not spoil it for those who haven't seen it - and if you're one of them, why not? - let's just say he's the guy you'll be talking about the most when you leave the cinema) and about to wow audiences again in *Looper* (see above), he's now going to bring us action film with a twist *Premium Rush*.

The fifth film to be written and directed by Hollywood screenwriter David Koepp (who has worked on *Jurassic Park* and *Spider-Man* as screenwriter, and *Secret Window* and *Ghost Town* as director), this new film has as much action as can be possible in any other film of the genre but most of the characters get around not in cars but on bikes - I'll explain how so in a bit.

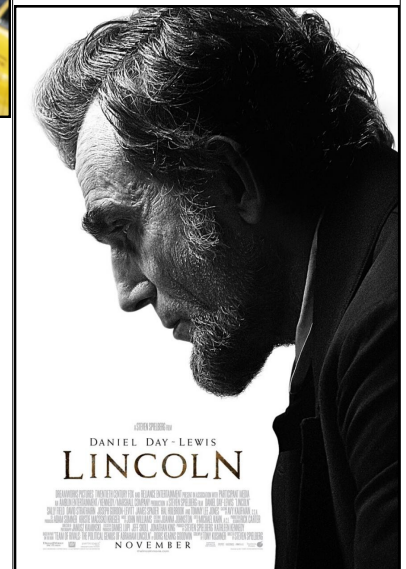


Joseph Gordon-Levitt is carrying a mysterious package that a dirty cop wants to get his hands on in *Premium Rush*

Co-starring with Gordon-Levitt, who plays the lead here, is Michael Shannon (*Take Shelter*), Aaron Tveit (soon to be seen in *Les Miserables*), Jamie Chung (*The Hangover Part 2*), Dania Ramirez (*American Pie: Reunion*) and Aasif Mandvi (*Spider-Man 2*).

As I mentioned before, the characters get around on bikes as opposed to vehicles. Why? Because it just so happens that our

protagonist, Wilee (Gordon-Levitt) is a bike messenger who speeds throughout the streets of New York City to deliver important packages on time. One day, he picks up an envelope from Columbia University and is soon chased by a dirty cop (Shannon), desperate to get his hands on the envelope. *Premium Rush*, erm, rushes into cinemas on **September 14th**.

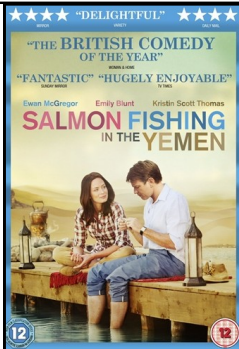


## STILL SHOWING: AUGUST



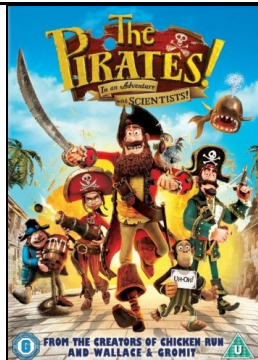
### The Hunger Games

- Also available on Blu-Ray
- Released: 03/09/12



### Salmon Fishing in the Yemen

- Also available on Blu-Ray
- Released: 03/09/12



### The Pirates! In An Adventure With Scientists

- Also available on Blu-Ray
- Released: 10/09/12



### American Pie: Reunion

- Also available on Blu-Ray
- Released: 10/09/12

Well, that went by fast, didn't it?

Yes, summer may be over and the nation is still coming to terms about no more Olympics to look forward to (although the Paralympics are now taking place as of 1st September), but the month in movie land was still promising and offered some good flicks to keep us entertained. Let's see what hit our cinemas this August.

First up, on the 3rd, the popular kids' book series released its third installment with *Diary of a Wimpy Kid: Dog Days*; Christian Bale was a priest in war-torn China in *The Flowers of War*; Seth MacFarlane's walking, talking teddy bear made us laugh out loud in *Ted*; and the Oscar-winning American football documentary *Undefeated* hit our screens at long last.

The next bunch of films out of the gate on the 10th were fairly muted by comparison, but some of them are still noteworthy like director Fernando Meirelles' ensemble drama *360*; and the fourth in an unfortunately long line of *Step Up* movies, this time called *Step Up 4: Miami Heat* (or *Step Up: Revolution* or whatever the hell it's called - it's *Step Up*, so are you really going to care?). But, as the saying goes, you wait ages for a

Jeremy Renner filled in for an absent Matt Damon as the newest badass superspy in *The Bourne Legacy*



decent film to pop up and then three come along at once. This was true during the week of the 17th, where we got the latest in the popular action franchise *The Bourne Legacy*; Disney/Pixar's first fairy tale in the form of *Brave*; and the latest team up of Stallone, Statham, Li, Lundgren, Crews, Couture, Norris, Van Damme, Hemsworth, Willis, Schwarzenegger, the kitchen sink, Dave from next door, Flopsy the bunny rabbit, and any other ridiculous cast member I just made up to make the point of it being a huge cast in the ultra-action sequel *The Expendables 2*. For the quieter crowd, there was romance-drama *Take This Waltz*, where Michelle Williams is married to Seth Rogen. Hey, I said it was for the quieter crowd, not the intellectual crowd (although I do hear it's pretty good).

The 24th saw some decent stuff come out as well, including thrilling docu-drama *The Imposter*; British comedy *Keith Lemon: The Film*; IRA espionage drama *Shadow Dancer*; a comedy reimagining of *The Three Stooges*; and the strangest neighbourhood watch ever assembled in *The Watch*.

Finally, the month closed out on the 30th, with the main release being the remake of Arnie classic *Total Recall*. There was also Australian wedding comedy *A Few Good Men*; and... erm, that's about it.

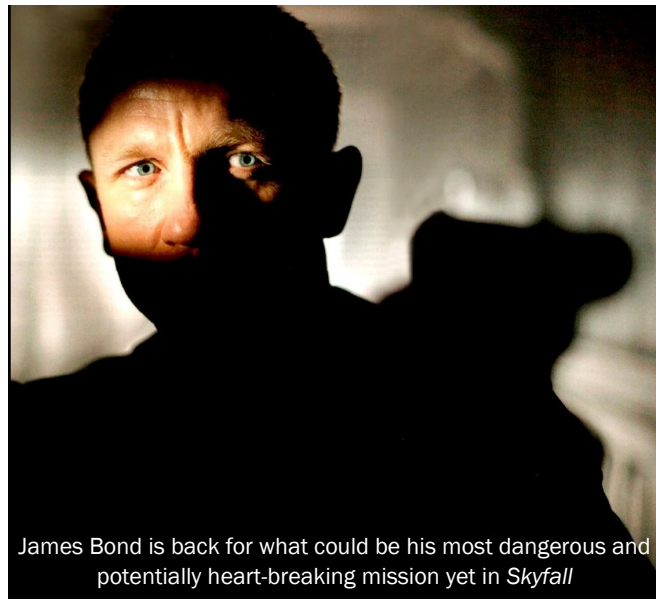
As you've probably picked up by now, August was rather packed with decent films that kept us entertained no doubt. But what were, in my opinion, the best ones of the lot? Find out in my reviews section on pages 8-9!

# COMING SOON: OCTOBER

The month of Halloween is nearly upon us, and although there aren't so many scary films coming out this month (though there are some, but we'll get to them later), it's still a good line-up for the month of October.

We open the month on the 5th, where we get British wedding comedy *The Knot*; *How I Met Your Mother* star Josh Radnor's new film as writer-director *Liberal Arts*; teenage drama *The Perks of Being A Wallflower* which co-stars Emma Watson in one of her first post-Potter roles; musical *Sparkle* which features a posthumous acting performance by Whitney Houston; and Liam Neeson is back to kick some more ass in *Taken 2*.

Next up, on the 12th of the month, Dax Shepard and Kristen Bell go on the run in comedy *Hit and Run*; Adam Sandler is the latest actor to portray Dracula in new cartoon *Hotel Transylvania*; Sam Riley, Garret Hedlund and Kristen "the new target for pissed-off *Twilight* fangirls everywhere" Stewart headline a new adaptation of the classic novel *On The Road*; a British remake of Nicolas Winding Refn's Danish crime thriller *Pusher* arrives at last; and the directors of *Little Miss*



James Bond is back for what could be his most dangerous and potentially heart-breaking mission yet in *Skyfall*

*Sunshine* bring us a new quirky tale of a fictional character coming to life in *Ruby Sparks*.

Then on the 19th, arguably the most packed weekend of the month, we have possible Oscar contender *Beasts of the Southern Wild*; Tim Burton's newest stop-motion cartoon (which in turn is based on his own live-action short film) *Frankenweenie*; Alex the Lion, Marty the Zebra, Melman the Giraffe and Gloria the Hippo are still trying to get back to New York in *Madagascar 3: Europe's Most Wanted*; even more scares await you just in time for Halloween in the fourth instalment of the popular *Paranormal Activity* series, simply called *Paranormal Activity 4*; and Anna Kendrick leads a female-centric glee choir in *Pitch Perfect*. The weekend of the

26th is not only special because it's the final weekend of the month, but it also marks the 50th anniversary of one of the world's most loved secret agents. That's right, James Bond (or, just as recognisable, agent 007) is back for his 23rd film in the ongoing franchise, this time called *Skyfall*. And for those of you who just aren't into that sort of thing... this is generally where I list something else that's out that week, but there doesn't appear to be anything else worth mentioning about. Guess everyone wants to avoid the juggernaut that will be *Skyfall* that weekend. Regardless, it looks like we're in for a real treat when October finally comes around. See you all then!



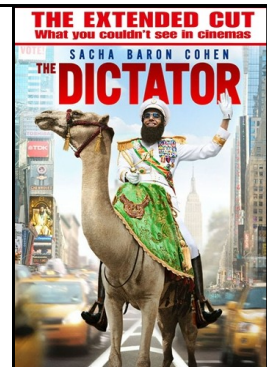
### The Avengers

- Also available on Blu-Ray
- Released: 17/09/12



### Silent House

- Also available on Blu-Ray
- Released: 17/09/12



### The Dictator

- Also available on Blu-Ray
- Released: 24/09/12



### The Cabin in the Woods

- Also available on Blu-Ray
- Released: 24/09/12

# REVIEWS



## THE BOURNE LEGACY

To make a Bourne movie without Bourne in it (well, not exactly - he's mentioned a few times and seen in still photographs, but that's about it) was always going to be a hard sell to audiences.

So, how does this new direction in the story hold up? To put it in the best way I can, I have mixed feelings about it.

For one, it does play out like a real corporate thriller - appropriate, since writer-director Tony Gilroy's directional debut was corporate corruption drama *Michael Clayton* - rather than the all-action thrill-ride many people were expecting after *The Bourne Ultimatum*. While some people will complain about the lack of action here, it makes sense as that was what Robert Ludlum's original novels were, anyway: just corporate thrillers and not the Bond-esque action-packed popcorn rides we know them now as today.

In a sense, this brings back the feel of Ludlum's original voice without it entirely succumbing to the Hollywood thesis of "look, it's a secret agent and he's going to blow stuff up" that we see in some other films.

As I credit this film for being slightly more grounded in espionage film standards, I also praise the introduction of its new main hero, Aaron Cross. Jeremy Renner does a good job of making this guy likable enough for us to want to know what happens to him in the future, and brings about a slice of humanity to the character which if done wrong could have been a mess. Props too for making him different to Jason Bourne by making him a pill-seeking junkie (you'll see) instead of him being yet another secret agent with memory loss. What would have been the odds if they actually did that?

But of course, there are flaws with this new direction in the series, and unfortunately they're quite big. First of all, the action or lack thereof. There are some sequences of this but compared to the other films, there just isn't enough to satisfy those craving it. Even the action scenes themselves don't really excite as much as they think they should, and again like the other films they go by so fast that you find yourself confused as to what just happened.

The ending is very abrupt as well, with no major conflict being totally resolved and no major hero-villain showdown to be found. Presumably they're saving it for the next film (I will pay good money just for it to be called *The Bourne Again Christian*), but that doesn't really add quality to this film, which can't help but feel like the "Act 1" of a new story that it is.

A decent if flawed thriller, just don't go in with hopes it'll live up to *The Bourne Ultimatum*. It doesn't.



## TED

With women occupied with sadomasochistic literature and films about male strippers this summer, what was left for the men to enjoy? A film about a walking, talking teddy bear.

What starts out as a typical Christmas fairy tale of a young boy named John (who grows up to be Mark Wahlberg) successfully wishing for his favourite stuffed animal to come alive quickly descends into a raunchy buddy comedy with both bear and grown-up man-child sitting around smoking pot and watching *Flash Gordon* (its star, Sam J Jones, gets the mother of all cameos in this film). This is where the biggest laughs come into play, and trust me when I say that no-one is safe from being offended.

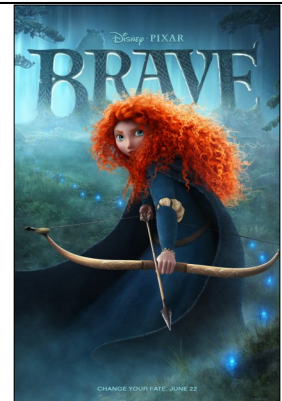
From 9/11 to Susan Boyle, there's something for everyone to awkwardly laugh at (though not all of them work), but amazingly this film gets away with it because the main character is not human.

This is director Seth MacFarlane's genius with not just this film but also with *Family Guy*, *American Dad* and the many other shows he's created: he gives anthropomorphic characters like talking dogs and aliens and, in this case, a cuddly toy some of the darkest topical jokes this side of Frankie Boyle and Jimmy Carr and yet no one hardly batters an eyelid because they're not our species. The fact that MacFarlane has managed to find this loophole in bad taste comedy and use it to its fullest advantage automatically makes him deserve some sort of award.

And even though the character of Ted (brilliantly performed through voice and motion-capture by MacFarlane) says and does all of these anarchic things, he is at the centre of his stuffing a decent guy who really values his friendship with his best friend and - without giving much away - is at times willing to sacrifice his own needs so that John can be happy with his long-suffering girlfriend Lori (Mila Kunis, who succeeds in making her potential bitch of a character a well-meaning mentor to her irresponsible boyfriend).

That's what really makes this film for me personally - in any other hands it could have been yet another overly-raunchy and mean-spirited fratboy comedy but here, it's given a lot of heart and genuine drama that makes it stand out as not just a very funny movie but also a very good movie that sticks in your head long after you see it. That alone is worth the price of admission.

That, and it also contains the messiest game of Truth or Dare possibly ever committed to celluloid. You'll see...



## BRAVE

It's strange to think that with all their storytelling abilities (the *Cars* films aside), Pixar had yet to make a fairy tale to add to their roster. After seeing *Brave*, you'll want them to do more.

Not only are Pixar back on their game after last year's misguided attempt with *Cashcow 2* - er, I mean *Cars 2* - but they've set themselves a new high with this film. I don't mean that this is better than the *Toy Story* films, *Finding Nemo*, *Monsters Inc* and their other non-vehicular films because it's not - allow me to explain what I mean by "new high".

As a kid, I grew up watching some of the old Disney films, particularly *Snow White*, *Beauty and the Beast*, *The Little Mermaid* (don't judge me for that one!) and the rest. Disney told these stories in such a unique and timeless way that they still stick in the membrane to this day. They've tried to repeat this with some of their recent films and for the most part they worked out well (*Tangled* is great, and even *The Princess and the Frog* is underrated), but *Brave* was really the first time I felt I was watching a classic, timeless Disney fairy tale on the big screen with its own mythology, unique characters and, above all, genuine storytelling.

The story of a young Scottish princess with Rebekah Brooks' hair wanting to pursue a life outside her royal duties despite her domineering mother is nothing new, but without giving anything away it's told here in a very touching and emotional way that manages to satisfy potentially-bored parents and also send a good-natured message to younger kids about respecting your elders.

Merida, the Scottish princess in question, is a great protagonist for Pixar's first female-driven piece: funny, rebellious and equipped with great archery skills that would probably have Katniss Everdeen blush, she is immediately likeable and carries the film with her courage and determination to do, in her mind, the right thing.

Some of the side characters, like Billy Connolly's loving but fierce King father and three young (and cleverly mute) brothers who have a true penchant for causing mayhem, are a lot of fun as well, and the animation by Pixar's standards is really top notch.

But this film gets top marks for its story, its humour, its lead character, and above all its real commitment to being just as good if not slightly better than some of the more classic Disney fairy tales.

Talk about your Ginger Snaps...



### STAR RATING SYSTEM

☆☆☆☆ JUST DON'T

☆☆☆☆ I WOULDN'T

☆☆☆☆ MEH

☆☆☆☆ WORTH A LOOK

☆☆☆☆ RATHER ENJOYABLE

☆☆☆☆ SEE IT NOW!



# REVIEWS



## TOTAL RECALL

To compare this film with its 1990 Schwarzenegger-starring original would require having seen that film in addition to this one. Unfortunately, I have only seen snippets as opposed to the whole package so I'm afraid that won't be happening here.

With that said, how does this version of *Total Recall* stand on its own two legs? Not as strongly as one might have hoped.

The director Len Wiseman has used his experiences on *Die Hard 4.0* to deliver solid action throughout. The only problem? There's TOO MUCH solid action throughout. A film that promises great psychological tension (is it all an *Inception*-style dream or not?) needs to have an even balance of quieter moments to deliver character and story as well as action.

There's another thing wrong with this movie: the fact that there is so much action during its overlong 118-minute runtime that little to no development is given to these characters. The actors playing them are fine - Colin Farrell is a more believable reluctant hero than Arnie, for example - but you wish you had more time getting to know these people especially if we're sticking with them for nearly two hours.

For every undeveloped character, there is an unfortunate number of mostly pointless or underused ones. John Cho (of *Harold and Kumar* and *Star Trek* fame) shows up briefly at the beginning and is then thrown aside for the rest of the movie, and any film that doesn't use the presence of Bill Nighy to their greater advantage should be frowned upon.

Although this film claims to be more faithful to Phillip K. Dick's original story of which the original film was based, they have also brought some elements from that film over to this one. However, they go by so fast they once more serve pointless to the story. Remember the three-breasted hooker? Now you see her, now you don't. It's that simple.

The irony is that with all this film's non-stop action and little focus on character or story, it feels more like a Schwarzenegger film than the original film did (again, I could be wrong, but I've only seen snippets and it looks smarter than anything else the guy would have done at that time). Is that a good thing? While I'm sure that the now ex-Governator would have brought his own one-liners to this one, of which this version seriously lacks, it would have still probably been one of his weaker outings.

After all, good sci-fi action does not excuse *Total Recall* v.2 from being a forgettable experience both as a remake and as a standalone film.



## THE EXPENDABLES 2

It would be no lie to admit that *The Expendables 2* is over-the-top, stupid, at times illogical, sexist towards women and filled with enough one-liners to make even James Bond to scream for the pain to go away. And it's pretty damn awesome.

Like I said, it's dumb and obnoxious, but then again weren't all action films from the 1980s? If anything, this film perfectly brings back the spirit of that era.

It does succeed in being a lot more entertaining than its 2010 predecessor, which seemed to drag in some of its more dramatic moments rather than its promised action. Here, the tables have turned and this time there is much more of a reliance on action while the drama is taken down a notch. Said action sequences are nothing short of pure masculinity, and if you are of that gender then you will be more than satisfied with the amount of blood and gunlore found here.

Much more screen time is given to both Bruce Willis and ex-Governator Arnold Schwarzenegger, and while they both have awesome moments together, there are also a couple of self-referential quips which fans will probably splooge over.

Much of the old crowd are back - except for Jet Li, who suddenly disappears after the first ten minutes: "I'm Jet Li, bye!" - and of course don't forget to bring the awesome with them

We've also got Jean-Claude Van Damme in a rare villain role and he's pretty cool as well, even though his acting for me is still pretty hokey (but hey, he's still a better actor than Tommy Wiseau...).

But for me personally, my favourite cameo of the lot is that of Chuck Norris. Literally entering the film with the famous music from *The Good, The Bad and The Ugly*, he even manages to fit in one of the many "Chuck Norris Facts" that appear everywhere on the internet. Is it self-indulgent? Probably. But who cares? It's Chuck Norris!

Of course, we need to talk about the flaws (it wouldn't be an action movie if there weren't any) - so few of the characters go under any real character development and some of the new guys brought in (the likable Liam Hemsworth in particular) just prove to be mostly pointless and/or contribute next to nothing to further the plot.

Having said that, *The Expendables 2* is first and foremost a man's movie, with brilliantly-stupid action and action stars galore. It's not perfect, but like every action movie ever made, it was never meant to be.



## THE WATCH

In this month's section, we've looked at a reboot, a remake and a sequel. Now, let's talk about rip-offs. Or, in this film's case, an unintentional rip-off.

But let's look at this film on its own first: already controversial after releasing promotional content during the Trayvon Martin shooting incident by a neighbourhood watch patrolman, it still remains cursed by the recent tragic cinema shooting in Aurora, Colorado with its heavy reliance on gun warfare. It seems it can't win either way.

Not only that, but at times it can't help but feel stilted, obnoxious and at times a tad mean-spirited. But what else would you expect from a film that sees a bunch of grown men blowing up a live cow (don't ask) and basking in the adrenaline immediately afterwards?

Said grown men are played here by Ben Stiller, Vince Vaughn, Jonah Hill and Richard Ayoade. Three-quarters of that line-up seem to be doing their same old schtick in a brand new environment: Ben Stiller is the good-natured community guy; Vince Vaughn is the loud and aggressive one; and Jonah Hill is the witty, borderline psychotic one. You could play a drinking game based on these repeated character traits and be hammered by the time you reach this film. As you may have guessed, the one who gets off lightly here is Ayoade, who brings his quirky awkwardness and strange likability from *The IT Crowd* to this film and does it well, gaining the biggest laughs of the film (most of which seem to be centered more on penis jokes more than actual smart comedy).

But, I hear you ask, how is this in any way a rip-off of a particular film? Well, did I mention yet that this film has ALIENS? In a suburban area? And only a handful of social misfits can stop them? **DOES THAT. SOUND. FAMILIAR!?!?**

While it's true that the film does begin to get more interesting once extra-terrestrials come into the mainframe, it can't help but feel like the makers just watched *Attack The Block* and thought "that could work, let's bring some of these ideas to our film and see how it pans out". Either way, it makes for a much more interesting movie once this idea is brought in, and you wish it was more about this rather than a bunch of adults getting together, drinking beers and blowing cows up (don't ask).

Coupling an intriguing sci-fi twist with an aggressive, not-as-funny buddy comedy, *The Watch* proves that in some cases opposites don't attract.



### STAR RATING SYSTEM



# UK Film Release Dates

## SEPTEMBER

### 7TH

- Anna Karenina
- Dredd
- Lawless
- A Night in the Woods
- The Queen of Versailles
- That's My Boy

### 14TH

- Hope Springs
- Paranorman 3D
- Premium Rush
- The Sweeney
- To Rome With Love

### 21ST

- House at the End of the Street
- Hysteria
- Killing Them Softly
- Now Is Good
- Savages
- Tower Block

### 28TH

- The Campaign
- Holy Motors
- Looper
- Resident Evil: Retribution

## OCTOBER

### 5TH

- The Knot
- Liberal Arts
- The Perks Of Being A Wallflower
- Sparkle
- Taken 2

### 12TH

- Hit and Run
- Hotel Transylvania
- On The Road
- Private Peaceful
- Pusher
- Ruby Sparks

### 19TH

- Beasts of the Southern Wild
- Frankenweenie
- Ginger and Rosa
- Madagascar 3: Europe's Most Wanted
- Paranormal Activity 4
- Pitch Perfect

### 26TH

- Skyfall
- Stitches
- Tempest

All release dates are correct as of time of press.

## NOVEMBER

### 2ND

- Chasing Mavericks
- For A Good Time, Call...
- Fun Size
- Rust and Bone
- The Sapphires
- Silent Hill: Revelation

### 9TH

- Argo
- The Big Wedding
- Here Comes The Boom
- The Master
- People Like Us

### 16TH

- Amour
- The Man With The Iron Fists
- The Twilight Saga: Breaking Dawn - Part 2

### 23RD

- End of Watch
- Gambit
- Nativity 2: Danger in the Manger!
- The Silver Linings Playbook
- Starbuck

### 30TH

- Alex Cross
- Great Expectations
- The Hunt
- Rise of the Guardians
- Sightseers
- Trouble With The Curve

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