

## 7/3 2 GOD BLESS AMERICA COMEDY

\$1 MILL BO 1066 SCREENS 105 MINUTES R

Joel Murray (TV, CSI MIAMI, TWO AND A HALF MEN, CRIMINAL MINDS, MAD MEN)

Maddie Hasson (TV, THE FINDER)

Tara Lynn Barr (TV SERIES, JOAN OF ARCADIA, CROSSING JORDAN)



*God Bless America* is the new black comedy written and directed by Bobcat Goldthwait. The film follows Frank (Joel Murray), a depressed middle-aged man with an ex-wife and a bratty daughter who fantasizes about killing the idiots he's surrounded by at home, work and in his day-to-day life. After being diagnosed with a brain tumor, fired from work, and told that his eight-year-old daughter no longer wants to see him because he's boring, Frank decides to take his own life. Just as Frank is about to commit suicide, the TV turns to a reality show about a spoiled teenager named Chloe (Maddie Hasson) who throws a huge tantrum on her sixteenth birthday because her parents bought her the wrong extremely expensive car. Frank decides there are people in this world more deserving of death than himself. Frank stalks Chloe to her high school, where he shoots her in her car. But as he leaves, he's spotted by one of Chloe's classmates, Roxy (Tara Lynne Barr) who follows Frank back to his hotel room. Roxy is deeply excited by Frank's passion to exterminate the people whom she also considers to be the scum of the earth. She hated Chloe and now wants to help Frank on his mission to rid the world of rude, narrow-minded jerks. The two become a team of assassins, roaming America on a mission to wipe out stupidity and those who contribute to

the downward spiral of American culture wherever they find it.

*God Bless America* is a biting satire that rips apart all of the worst aspects of our culture. But more than dealing with the vapid idiocy of reality TV and caffeinated energy sports drinks, the film focuses its scorn on the sheer rudeness that humans are capable of inflicting upon one another. Frank, at a certain level, is complaining about the herd mentality of many Americans, but underlying that is his battle against a society that bullies and mocks its weakest members, making the daily lives of some so unbearable that they would rather die than live in such company. For those who hold any part of the American Dream in high regard, this film is sure to offend. Though Frank and Roxy's reaction is extreme, the sheer frustration and feeling of impotence that lies behind their actions are all too relatable. The cast, largely unknown does a great job and the appeal will be to those who appreciated **LIKE CRAZY**, **SHAME**, **THE GUARD**, **MONTE CARLO**, **MARGIN CALL**, and **WIN WIN**.

## 7/3 3 THE HUNTER ACTION

\$3 MILL BO 1893 SCREENS 102 MINUTES R

Willem DaFoe (INSIDE MAN, JOHN CARTER, PLATOON, THE CLEARING, SPIDER MAN 2)

Sam Neill (JURASSIC PARK, PERFECT STRANGERS, THE ZOOKEEPER, BICENTENIAL MAN)

A grave and grizzly Willem Dafoe plays the outsider- the Hunter- a loner named Martin hired by a pharmaceutical corporation to track down the last Tasmanian tiger. Martin, a skilled and ruthless marksman, takes the job like any other, but upon arriving on the Australian island of Tasmania, he realizes that something isn't right: The family with whom he stays suffers in the aftermath of their father going missing. The island stands divided between greens and loggers. The locals threaten his life. As he wades through these perils and complexities seeking to carry out his mission, Martin finds himself connecting with his host family and feeling sympathy for the widow and her fatherless children. This connection triggers a change within the cold criminal as he begins to see his life and circumstances through new eyes, calling into question everything- including the task at hand.



Director Daniel Nettheim juxtaposes the humanity that Martin experiences with the brutality of his expeditions in the forest. Whereas the home represents hope and life, particularly through a set of moving performances from Dafoe and child actors Morgana Davies and Finn Woodlock, the forest represents death and despair, specifically as visually conveyed by Nettheim. From the browns and grays of the natural landscape to the violent animal killings to the arrival of a fierce snow storm, such images reflect the conflict that plagues the island and its people, as well as Martin. Given the premise and setting of *The Hunter*, Nettheim has every opportunity to turn his film into a political lecture about the preservation of nature; instead, he keeps the environmental issues secondary and focuses on the story at hand. In taking this approach, he moves beyond such issues to dig deeper into the core of the human condition, looking at both the depravity and redemption of man. Ironically, this in turn makes the political implications all the more pertinent because the narrative- and not some heavy-handed agenda- drives the film. Fans of **ACT OF VALOR**, **IMMORTALS**, **CONTRABAND**, **21 JUMP STREET**, **RED TAILS**, **THE GREY** and **RAMPART** will love this one too.

**7/10 1 AMERICAN REUNION COMEDY**

\$51 MILL BO 2246 SCREENS 113 MINUTES R

**Chris Klein (WE WERE SOLDIERS, ROLLERBALL, AMERICAN PIE 1 AND 2, SAY IT ISN'T SO)**

**Eugene Levy (SPLASH, BRINGING DOWN THE HOUSE, A MIGHTY WIND, TAKING WOODSTOCK)**

**Jason Biggs (AMERICAN PIE, MY BEST FRIEND'S GIRL, OVER HER DEAD BODY, SAVING SILVERMAN)**

**Sean William Scott (GOON, ROLE MODELS, THE PROMOTION, THE DUKES OF HAZZARD)**



It was 1999 that **AMERICAN PIE** launched what would be a series of teenage sex comedies. The film and concept exploded at the box office and spawned two very successful sequels. This installment brings back our old friends and a nice reunion to discover what our friends have been up to during their absence in our lives. Some are successful, some not so much. Jim Levenstein (Biggs) is still married to Michelle with a kid in tow and having trouble with their non-existent sex lives. Oz, (Klein) is a successful TV sports anchor and celebrity with a model girlfriend. Kevin (Thomas Ian Nicholas) who's also happily married but dreading a very routine lifestyle filled with TV and more TV. Who would have thought that Finch, being very much of an all-around adventurer, and Stifler (Scott) the jock, who, well according to unwritten rules, finds himself in between jobs getting really nowhere in his career, and still baring a grudge towards Finch for nailing Stifler's Mom (Jennifer Coolidge).

Some things never change too, as we usually find out during meet ups with old friends, old flames and once rivals, that when we try to rekindle the past we often focus on the what ifs. And there are plenty of these situations that make up the bulk of this film with

Jim having to fend off the advances of his neighbor Kara, whom he babysat a long time back and is now a nubile 18 year old eager to lose her virginity to him, and both Oz and Kevin discovering old feelings with their exes Heather and Vicky (Tara Reid). Stifler faces challenges at work that threatens to cancel his attendance record at the school reunion ball, while Finch seems to get onto a real relationship with Selena. Then of course we have Jim's dad, (Levy), now a widower, but still talking about sex very openly to an always embarrassed Jim and a slew of supporting characters from the earlier films that will please all. **This is a funny and spirited sequel that will please all that liked WANDERLUST, PROJECT X, CHRONICLE, THE SITTER, ONE FOR THE MONEY, FOOTLOOSE, WHAT'S YOUR NUMBER, and THE DOUBLE.**

**7/10 3 MARGARET DRAMA**

\$1 MILL BO 1048 SCREENS 150 MINUTES R

**Anna Paquin (THE PIANO, OPEN HOUSE, THE ROMANTICS, X MEN)**

**Mark Ruffalo (KIDS ARE ALRIGHT, RUMOR HAS IT, ALL THE KINGS MEN, SHUTTER ISLAND)**

## **Matt Damon (BOURNE SUPREMACY, GOOD WILL HUNTING, COURAGE UNDER FIRE, WE BOUGHT A ZOO)**

The film that was saved by critics. Dragged out into the sunlight by almost unanimous five-star reviews. The film that is fighting against the odds and winning. MARGARET is the story of Lisa Cohen (Anna Paquin), who is caught up in a road accident that leaves one woman dying in her arms. The rest of the film is a study of the fallout of an incident like this. Lisa is crushed by the guilt she feels, and does everything she can to bring the same level of guilt to bear on the bus driver.

There is much more happening in this film, though. An analysis of family relationships - Lisa and her mother, most centrally, but many others too. An analysis of growing from child to adult. The relationship between all of this with theatre and opera. It's an awful lot to digest, even over the three hour duration of the film.

Anna Paquin's performance is stunning, and is the backbone of the entire movie. Conveying strong, conflicting emotions and frustration. The rest of the cast are also excellent - and what a cast it is! Matt Damon is a teacher at her school, in whom she confides some of her troubles. Mark Ruffalo, Jean Reno - the list just goes on. So many great actors, and they're all on top form. This just makes it more remarkable that Paquin manages to stand a head and shoulders above them all. Fans of **LIKE CRAZY, SHAME, RAMPART, THE ARTIST, YOUNG ADULT, J. EDGAR** and **THE DEBT** will love this one too.



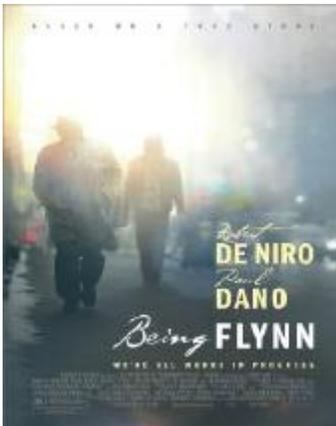
## **7/10 3 BEING FLYNN COMEDY**

\$2 MILL BO 1146 SCREENS 102 MINUTES R

**Paul Dano (TAKING WOODSTOCK, LITTLE MISS SUNSHINE, KNIGHT AND DAY, THE EXTRA MAN)**

**Robert De Niro (MEET THE FOCKERS, RAGING BULL, THE KING OF COMEDY, GOODFELLAS)**

**Julianne Moore (KIDS ARE ALL RIGHT, A SINGLE MAN, SAVING PRIVATE RYAN, THE SHIPPING NEWS)**



Better than he's been in ages, De Niro stars as Jonathan Flynn, a self-proclaimed Great Author when he's not a menace of a neighbor and a lush behind the wheel of a taxi cab. For decades now, he has clung to a nugget of a compliment buried within one of many rejection letters, and he used those delusions of grandeur to encourage his son, Nick, to also become a writer in one of many letters written from prison. Mother Jody (a solid Julianne Moore) always warned him away from such a hopeless way of life, but now that she's gone and he's grown, Nick (Paul Dano) is similarly a drifter and a dreamer. Out of hopes of keeping the interests of a girl (Olivia Thirlby), he decides to join her in helping out at a homeless shelter, and who comes walking in the door and back into Nick's life but a newly evicted, ornery-as-ever Jonathan.

The central dilemma of both Nick Flynn's real-life memoir is whether or not a son raised by a single mother would still want his father around if he turned out to be an irrational, bigoted ex-con. Would you need him? Would you help him? Refuse him? Become him? Surpass and maybe even surprise him? Is his book really a so-called masterpiece? Does this book even exist? Having two characters in one place contend with twenty years of resentment is a potent recipe for drama . not to mention overripe melodrama . the two leads generally strike a healthy balance between concern, confusion, frustration and outright hysterics. The convenience and seeming contrivance of having Nick work where Jonathan lives after all these years is excused by its basis in real life (though the film doesn't go out its way to evoke Boston in the '80s, opting instead for a vague sense of place and time) and each man's clearly independent path to the Harper Street Inn. The younger Flynn tries half-heartedly to subscribe to his father's suggestion that *we* are put on this earth to help other people, while the older Flynn clearly can't stand them. To director Weitz and De Niro's collective credit, Jonathan's rough edges aren't sanded down: he's a racist, a homophobe and an egomaniac, and these unexpected, unyielding characteristics are what credibly fuel Nick's response to their reunion. Although he's operating in a familiar, mopey mode, Dano holds his own opposite De Niro, save for when his Nick has to endure a dramatically perfunctory addiction phase or on the occasion where shouting matches between the two men skew toward the theatrical.

It may be a bit on-the-nose when either explicates that life for a writer is simply gathering material, but the phrasing goes a long way to explaining how a man like Jonathan can remain so willfully obtuse as to the severity of his impoverished circumstances and why someone like Nick needs to express his long-bottled angst. With a chilly color palette and a suitably melancholy score, *Being Flynn* does a decent job of finding its own poetry in the way that its characters write, and rewrite, and revise their own lives. The attraction will be strong for those that liked **WE BOUGHT A ZOO, LIKE CRAZY, WANDERLUST, BIG MIRACLE, CHRONICLE, THE VOW** and **THE WOMAN IN BLACK**.

## **7/10 2 FLOWERS OF WAR DRAMA**

\$2 MILL BO 1326 SCREENS 146 MINUTES R

**Christian Bale (BATMAN, PUBLIC ENEMIES, TERMINATOR SALVATION, 3:10 TO YUMA)**

**Paul Schneider (WATER FOR ELEPHANTS, BELOVED, LIVE FREE OR DIE)**

Here is a story of an American mortician named John (Bale), who finds himself in a foreign land at the worst possible time. Conveniently though, he can always find someone who knows enough English to hold a conversation. It's 1937 and John has come to Nanjing to bury a Catholic priest, only to discover firsthand the harrowing aftermath of Japan's destruction of the city in the midst of the Second Sino-Japanese War. Nanjing is little more than hopeless rubble, but on this journey to the deceased priest's church; he finds the building still standing tall and capable of providing safe shelter. He also finds a group of young girls, all convent students, who are now hiding out in the church in hopes of evading the Japanese soldiers who only want to rape and pillage. These are very bad people indeed. It's clear that the girls must leave the confines of the church and John is revealed to be a boozing guy who only cares for himself. He would rather spend his time with a bottle than with actual people. Now that he is surrounded by teens who are not impressed with him nor is he impressed with them.

Enter some prostitutes also in need of a good hiding place. Promised a spot by the church cook who recently bailed, the women eventually force their way in after all, much to the joy and the chagrin of the convent students. The prostitute group is loud and colorful. John is just happy to be around some beautiful women and finds his advances rejected in favor of something less exciting: A plot to escape the occupied city that hinges on John's participation. The film has lots of violence, destruction, sexuality and action. The acting and story is good enough to attract fans of **IMMORTALS, MAN ON A LEDGE, THE GREY, UNDERWORLD 4, PUNCTURE, KILLER ELITE, and THE DARKEST HOUR.**



**7/17 3 CASA DI ME MADRE COMEDY**

\$1 MILL BO 1893 SCREENS 96 MINUTES R

**Will Ferrell (KICKING AND SCREAMING, WEDDING CRASHERS, ANCHOR MAN, STRANGER THAN FICTION)**



In this film, Ferrell is shoved into some tight jeans and boots as Almando Alvarez. Thought of as the lesser of his wealthy rancher father's sons, he pals around with a pair of ranch hands. The arrival of his flashy brother, Raul awakens Almando's jealousy for all his filial attention the prodigal receives. He also immediately lusts for Raul's bombshell of a girlfriend, Sonia.

Meanwhile a local narcotics trafficker is encroaching on his ranch, and Raul's sunglasses and omnipresent cigarette signal that he's not unfamiliar with drug traffic either. This becomes clearer in later scenes. The fun here is seeing Ferrell going a bit against type as he tries to figure stuff out and stop the drugs, get the girl and live happily ever after. The film moves back and forth quickly and keeps things a bit interesting for those who liked **THE SITTER, WHAT'S YOUR NUMBER, JUST GO WITH IT, SUCKER PUNCH, THE DILEMMA and THE SWITCH.**

**7/17 2 FRIENDS WITH KIDS COMEDY**

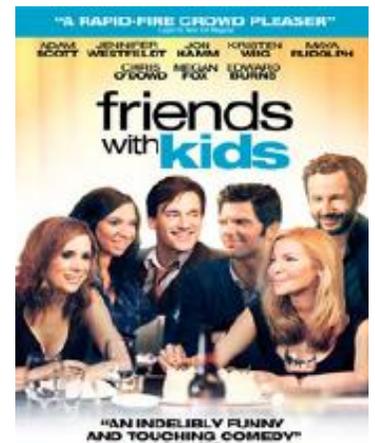
\$9 MILL BO 1893 SCREENS 100 MINUTES R

**Jon Hamm ( TV's MAD MEN, BRIDESMAIDS, SUCKER PUNCH, THE A-TEAM, THE TOWN)**

**Kristen Wiig (TV's SNL, DATE NIGHT, EXTRACT, WHIP IT, BRIDESMAIDS)**

**Edward Burns (SAVING PRIVATE RYAN, BROTHERS McMULLEN, NEWLYWEDS, 27 DRESSES)**

Two singles are really fed up with changes wrought in the lives of their longtime pals who have become parents; these two single BFFs share a sprig of their own to avoid the expectations of a married relationship. Now in their late 30s, time share parents Julie (Jennifer Westfield, writer and director as well), and Jason (Adam Scott) conveniently live in the same Manhattan high-rise. With a friendship stretching back to their college days, they know all there is to know about each other and agree that they are really not each other's type. Their jealousy-free, alternate evening's baby-care arrangement allows them the hit the sack with someone who lights their fire. Although Jason meets his physical ideal in sexy dancer Marjane (Megan Fox) while Julie pairs off with sensitive he-man Kurt (Burns). They seem right for each other but still need to gain some maturity needed to have a child. Jason epiphany drags a bit behind Julie's. He gives strong voice to the situation and his feelings as they go on a nice getaway to Vermont with their friends and significant others. This is where the film goes to a new level of some comedy and drama. This, in particular with the down-to-earth Brooklynites Leslie (Maya Rudolph) and Alex (Chris Dowd). And as the friends whose once highly

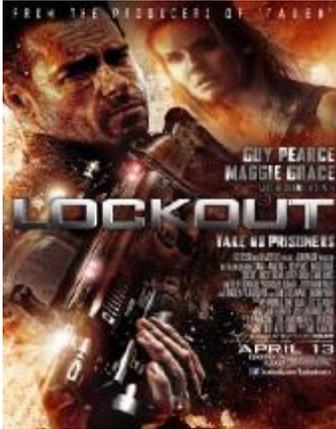


sexual marriage becomes a fatality of parenthood, Missy (Wiig) and Ben (Hamm) feature in some very choice moments. One in particular is what it means to be a parent includes the multiple emotions that cross Missy's face when she hears Kurt decline her husband's invite to ski because he wants to wait for Julie to give her a hand with the kids. The film is rife with sharp and funny dialogue and some very good acting. The appeal will be strong to those that liked **WANDERLUST**, **SHERLOCK HOLMES 2**, **THE VOW**, **ONE FOR THE MONEY**, **THIS MEANS WAR**, **YOUNG ADULT**, **WE BOUGHT A ZOO**, and **THE GUARD**.

## 7/17 1 LOCKOUT ACTION

\$18 MILL BO 2308 SCREENS 95 MINUTES PG-13

**Guy Pearce ( THE KING'S SPEECH, SEEKING JUSTICE, THE HURT LOCKER, FACTORY GIRL)**  
**Maggie Grace (KNIGHT AND DAY, TAKEN, THE FOG, SUBURBAN GIRL)**



Why a space jail? *Lockout* gives a couple of rationales, including the need to isolate dangerous prisoners and a hidden agenda of corporate experimentation. Mindless action movies have been made on worse premises. Other details don't stand up to much scrutiny, like the Low Orbit Police Department, or the O.P.D., a satellite apparently well-staffed with cops who struggle to deal with the prison takeover. Does the solar system really have enough crime to justify a police space base? The film starts at a headlong pace with the harsh interrogation of Snow ( Pearce), who's some kind of vaguely defined government operative. Snow shrugs off the sneering questions from Secret Service agent Langrel (Peter Stormare) before the film flashes back to the crime that got him here. During the flashback, Snow gets into an exciting hand-to-hand fight in a hotel bathroom only to see a CIA agent friend get killed before exposing a conspiracy. The authorities pursue Snow, whose attempt to leap from one building through the window of another goes comically awry. With effects like a tie-in video game for *Minority Report*, Snow outruns a helicopter in a souped-up motorcycle and passes off a mysterious piece of evidence to his sidekick before getting caught, quite literally, in a dragnet.

Circumstantial evidence convicts Snow for his friend's death, and he gets sentenced to MS One, where comatose felons spend their sentences in orbit. Enter Emilie Warnock (Maggie Grace), the daughter of the current U.S. president, as she inspects the penitentiary's conditions on behalf of a human rights group. Alas, the least competent security guards arrange for Emilie to meet the craziest convict, Hydell (Joseph Gilgun), who escapes and releases hundreds of fellow prisoners from their tanning bed-style stasis chambers. *Lockout* coasts along until Snow finally teams up with Emilie. Snow's sneering remarks to Emilie and her sheer quantity of injuries, indignities and other insults give *Lockout* a misogynistic tone that spoils its quick-and-dirty sense of fun. Grace brings a likable mix of upper-class entitlement and girl-next-door grounding to the clichéd role, although Snow's attempt to disguise her as a man among the rape-minded inmates proves ridiculous. (Why did *Lost* producers kill off the statuesque blonde, anyway?) *Lockout* takes pains to establish an intimidating head villain and a live-wire, predatory henchman, but the evildoers never emerge as worthy opponents. That said, with a twitchy, rooster-like performance and an accent so thick he'd be subtitled in a Guy Ritchie film, Gilgun deserves recognition for his go-for-broke overacting. This will all help the movie to appeal to all that liked **CONTRABAND**, **IMMORTALS**, **HAYWIRE**, **THERE BE DRAGONS**, **STRAW DOGS** and **KILLER ELITE**.

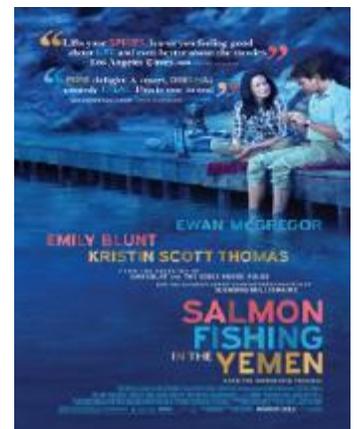
## 7/17 2 SALMON FISHING IN THE YEMEN COMEDY

\$9 MILL BO 1524 SCREENS 107 MINUTES R

**Ewan McGregor (HAYWIRE, TRAINSPOTTING, THE MEN WHO STARE AT GOATS, PERFECT SENSE)**  
**Emily Blunt (ADJUSTMENT BUREAU, THE WOLFMAN, SUNSHINE CLEANING, CHARLIE WILSON'S WAR)**  
**Kristin Scott Thomas (NOWHERE BOY, SARAH'S KEY, CONFESSIONS OF A SHOPAHOLIC, LEAVING)**

When a nerdy Fisheries boffin, Dr. Alfred Jones (McGregor) is asked to liaise with the English representative, Harriet (Blunt) of a wealthy, enigmatic Sheikh, he scoffs at the ludicrous nature of the proposal. It means transporting thousands of salmon to the barren no-man's land of Yemen all for the sport of a man with more money than sense as well as delusional concepts of reality. They work to accomplish this task which of course has many detractors especially from extremists who see this as a waste of time and resources spent on infidel activities involving the West. This is quite clear when we meet the trash-talking publicist Bridgett Maxwell (Scott) for 10 Downing Street. She sees it as an opportunity to raise the Anglo-Yemeni friendship and profile.

Most of the film revolves around these three characters that may never have existed if not for the project and the 50 million pounds involved. The romance involved too is a nice part of the story as the film progresses to an interesting ending as we see fruition in all relationships and accomplishments thought impossible. Fans of **BIG**



**MIRACLE, WANDERLUST, THIS MEANS WAR, THE VOW, SWAR HORSE, WE BOUGHT A ZOO, and MY WEEK WITH MARILYN** will all like this one a lot.

**7/17 1 THE THREE STOOGES COMEDY**  
**\$44 MILL BO 3477 SCREENS 92 MINUTES PG**

**Sean Hayes (TV's WILL AND GRACE, TV's 30 ROCK, BUCKET LIST)**  
**Will Sasso (MADtv, TV's BROTHERS)**  
**Larry David (HBO's CURB YOUR ENTHUSIASM, WHATEVER WORKS)**



The Stooges did make several features, but the bulk of their work was mostly shorts which was the best avenue for their brand of comedy. The first chapter in this film explores the origin of the stooges known as Larry, Moe and Curly. They are dumped at an orphanage run by nuns when they were babies. They had their trademark haircuts even then. As they grow up, wreaking havoc along the way, the orphanage goes into debt and will close unless the nuns can come with \$830,000. The bulk of the rest of the plot involves the Stooges attempts to raise money. This involves them being hired as murderers and Moe winding up as a cast member on **THE JERSEY SHORE**.

The trio playing our heroes throw themselves into it wholeheartedly and with an obvious love for the Stooges doing great impersonations of these wonderful characters. No one is trying to break new ground here, just a loving homage to the originals while bringing their story into modern times. Their Brooklyn accents are intact even though they are nowhere near New York. It's all fine though as Hayes as Larry, Sasso as Curly and Chris Diamantopoulos as Moe and a hilarious Larry David as Sister Mary-Mengle go through all of their beloved physical antics that will open some eyes to a whole new generation of new Stooges fans. Many will go back and dig into the originals. This is

fast paced and spirited and will appeal to all that liked **JACK AND JILL, THE SITTER, SHERLOCK HOLMES2, JACK AND JILL, THE HANGOVER 2,** and **TOWER HEIST**.

**7/24 3 DEEP BLUE SEA DRAMA**  
**\$3 MILL BO 1068 SCREENS 98 MINUTES R**

**Rachel Weisz (DEFINITELY MAYBE, LOVELY BONES, RUNAWAY JURY, THE BROTHERS BLOOM)**  
**Tom Hiddleston (WAR HORSE, THOR, MIDNIGHT IN PARIS)**

After surviving a suicide attempt, Hester reflects on the events that led to her present ruin. In a series of seamlessly constructed flashbacks, we see how Hester's (Weisz) affair with handsome Royal Air Force pilot Freddie (Hiddleston) saves her from a suffocating marriage to Sir William Collyer (Simon Russell Beale), a brilliant judge but a dull husband. An obstinate romantic, Hester gives herself over to her passions and fantasies of a happily-ever-after with Freddie even as William, a man who genuinely loves her, tries to win her back. Freddie, however, is too self-absorbed, too independent to commit himself fully to Hester. When he discovers that, in his absence, Hester tried to kill herself, the relationship reaches its breaking point. What makes *The Deep Blue Sea* such an emotionally absorbing experience is the uncanny blend of tone, performances and craftsmanship that Davies' direction brings to bear. Since his first films, Davies has summoned memory as a living, ever-present force, guiding his characters through every choice and enabling their survival. Davies manages to interweave past and present into a single thread. a poignant choice since Hester's past informs and activates her present.



The flashback memories, as much as the present-time scenes, all have a compact, intimate feel about them. Characters interact in close settings. in pubs, darkened street corners, the interior of William's car, a shabby apartment, around an elegant dining table, etc. keeping viewers focused on the human drama. The story's environments come alive through the director's mastery of the textures of sound. Simply *listening* to *The Deep Blue Sea* is itself a source of pleasure: Staticky radio music, the creak of doors and floors, the crackle of stubbed-out cigarettes, the choked-back pauses in speech. everything is meticulously reproduced so that viewers can become immersed into Hester's world without the camera having to leave her side. Only an obtrusive Samuel Barber violin concerto, punctuating the movie's direst moments, swings the movie dangerously into melodrama. a serious, though not fatal, lapse of tone in an otherwise sensitively and subtly crafted soundtrack. This film is very well acted and will be greatly appreciated by all that liked **RAMPART, THE ARTIST, SHAME, THE IRON LADY, THE DESCENDANTS, J. EDGAR** and **THE GUARD**.

**7/24 2 SILENT HOUSE HORROR**

**\$12 MILL BO 2124 SCREENS 85 MINUTES R**

**Elizabeth Olsen (MARTHA MARCY MAY MARLENE)**



Here is a pretty good remake of a horror film made in Uruguay. It has the same plot and strict storytelling unfolding in real time. Shot in just one take this Sundance flick features Sarah (Olsen) a girl working alongside her dad John (Adam Trese) and uncle Peter (Eric Sheffer Stevens) to restore and resell their damaged lake house. There is a lot of work to do; the windows are all broken and covered with plywood making the house pitch black.

Separated from these two men Sarah finds herself trapped inside by a lurking man clearly up to no good. Now begins a home invasion story with quite a twist. The film works very well with the one shot real time gimmick. Much like the classic **ROPE** this centers pretty much on one character and toward the end we get a taste of the twists and turns of the film to keeps us all pretty interested in Sarah and the story, especially if you liked **DON'T BE AFRAID OF THE DARK, PARANORMAL ACTIVITY 3, DREAM HOUSE, FRIGHT NIGHT, FINAL DESTINATION 5, LET ME IN,** and **INSIDIOUS.**

**7/24 3 THE MONITOR (AKA BABYCALL) THRILLER**

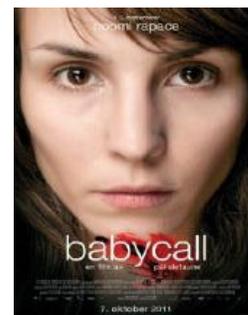
**\$2 MILL BO 1196 SCREENS 96 MINUTES R**

**Noomi Rapace (SHERLOCK HOLMES 2,GIRL WITH THE DRAGON TATTOO TRILOGY)**

**Kristoffer Joner (NEXT DOOR, KISSED BY WINTER)**

Anna (Rapace) and her eight year old son have moved to a modest apartment block on the outskirts of Oslo as part of the witness protection program. Scared to death by the violent past she escaped, she takes no risks with her son, protecting him from everything, even the draft. As she starts to feel comfortable in her new surroundings, she buys a baby monitor from Helge (Joner) a friendly salesman.

She does this to give the kid some breathing room while obeying Child Services strict rules. However, when she starts to hear disturbing noises through the monitor that are not coming from her son her paranoia resurfaces and is soon becomes very clear that all is not the way things seem. The tension builds throughout the move and the cast keeps it interesting. Fans of **RAMPART, DEVIL INSIDE, GONE, DARKEST HOUR,** and **TINKER TAILER SOLDIER SPY** will enjoy this one too.

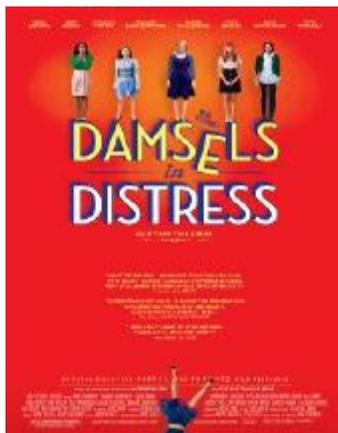


**7/31 3 DMASELS IN DISTRESS COMEDY**

**\$2 MILL BO 1365 SCREENS 99 MINUTES R**

**Greta Gerwig ( NO STRINGS ATTACHED, THE DISH AND THE SPOON, ARTHOUSE, ARTHUR)**

**Ryan Metcalf (FIGHTING FISH)**



For ringleader Violet (Gerwig) and her lieutenants Rose (Megalyn Echikunwoke) and Heather (Carrie MacLemore), their idea of helping others is to man the campus suicide center (complete with a "Come on, it's not that bad!" poster, tap-dance classes and a very strict donut policy) and to socialize with a fraternity whose members are rich, attractive and particularly thick-headed. These pursuits might seem completely pointless, but then Seven Oaks is the kind of place where grad students attempt to kill themselves by jumping off the roof of a two-story building, and where frat boys admit under duress that they don't know the names of the colors. What's really on everyone's mind, of course, is love - although Violet has the additional agenda of trying to launch a national dance craze. (And while writing this, I'm chuckling all over again at her attribution of the Twist to one "Hubbert Checker.")

Violet loses her fella to one of her would-be suicides, while Lily is ardently pursued by white-collar charmer Charlie (Adam Brody), whose every move is dismissed by the hard-bitten Rose as being "playboy" or "operator-type." (Her constant repetition of this phrase renders it side-splittingly hilarious by the end of the film.) In terms of performance,

Stillman's dialogue - Violet is prone to statements like "I think we should learn as many clichés and hackneyed statements as possible" and "I'd like to thank you for this chastisement" - resembles the songs of Cole Porter and Stephen Sondheim; the actor has to take a mouthful of verbiage and utter it in the most effortless way possible. This is a pleasant enough little movie perfect for a night of just kicking back and closing the mind. The cast is good and the appeal will be to all that liked **THE SITTER**, **JACK AND JILL**, **PROJECT X**, **WANDERLUST**, **CHRONICLE**, and **WHAT'S YOUR NUMBER**.

