



**10/2 1 DARK SHADOWS FANTASY**  
\$81 MILL BO 3755 SCREENS PG-13 113 MINUTES

**Johnny Depp (RANGO, PIRATES OF THE CARRIBEAN, THE TOURIST, PUBLIC ENEMIES, BLOW, ALICE IN WONDERLAND)**

**Michelle Pfeiffer (THE FABULOUS BAKER BOYS, HAIRSPRAY, SCARFACE, ONE FINE DAY, UP CLOSE AND PERSONAL)**

**Helena Bonham Carter (HARRY POTTER series, TOAST, FIGHT CLUB, PLANET OF THE APES, THE KING'S SPEECH)**

**Jackie Earle Haley (BAD NEWS BEARS (original), SEMI PRO, ALL THE KING'S MEN, WATCHMEN, SHUTTER ISLAND)**

A cult favorite gothic soap opera that ran daily on ABC for over 1200 episodes in the late '60s, **DARK SHADOWS** has been decidedly Tim Burton-ized in its first big screen incarnation. Fans of the original will be happy it's back. It's a great time at the movies and a wickedly clever cinematic treat. With a terrific Johnny Depp in the lead role of the creepy Barnabas Collins, a vampire transplanted 200 years into the future of 1972 and caught up in the antics of his descendants and the witch (Eva Green) who's stalked him for two centuries, this version is a far cry from the TV version. But it's faithful enough and makes for sensational sinister fun for those willing to succumb to its, uh, spell. Burton and Depp have done it again in their eighth screen collaboration, and the box office depends on the pair's drawing power. If word of mouth is strong this vampire comedy could have a profitable summer run as long as people realize it's more yuks than sucks.

The original TV show still has rabid fans, but most of those who are breathlessly awaiting this film version will be graying baby boomers, not exactly the most reliable movie going demographic. But with Depp in charge and Burton offering his usual bag of devilish delights, audiences don't have to know the TV show at all. In fact, with the emphasis on witty lines and great gags sprung from the bloodsucker-out-of-water status of a vampire who's been sleeping since 1750, the whole enterprise feels a lot fresher than the usual TV-to-film import. Like 2012's **21 JUMP STREET** (which also has an obvious Depp connection), Burton and screenwriter Seth Grahame-Smith are smart enough to realize there is a lot of humor to be mined in the material without going rogue on the fans who loved it in their youth.

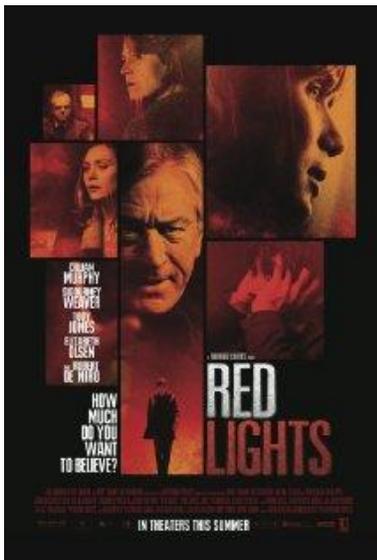
The basic premise has Barnabas (Depp) living the high life as the master of Collinswood Manor until he fatally falls in love with Josette Du Pres (Bella Heathcote), wounding Angelique Bouchard (Eva Green) in the process. Never underestimate a woman scorned—or in this case, a witch who turns him into a vampire and buries him alive for the next two centuries. Once released from his grave (and well-fed on the blood of construction workers) he confides in new family matriarch Elizabeth Collins Stoddard (Michelle Pfeiffer), the only contemporary inhabitant of the now-crumbling manor who knows his true identity. The other Manor members include psychiatrist Julia Hoffman (Helena Bonham Carter), bad brother Roger (Jonny Lee Miller) and rebel teen Carolyn (Chloe Grace Moretz), who find him an odd visitor—and Barnabas gives them lots of reasons to believe he's a weirdo. It's here also that he runs into a mysterious woman named Angie, who's clearly somehow connected to the witch who done him wrong.

The gothic underpinnings of the story clashing with the early '70s pop culture invasion make for a delicate balance, with exceptional production values and a tongue firmly planted in cheek, Burton pulls it off.



Pfeiffer, a self-admitted major **DARK SHADOWS** groupie, is clearly having fun here, as is the rest of the perfectly chosen ensemble. Moretz again proves she is one of the best of her generation while Jackie Earle Haley as a bizarre caretaker steals his every scene. So, too, does Bonham Carter (Mrs. Tim Burton) with a weird orange wig to give her distinction. Still, this is Depp's show all the way and he doesn't disappoint. Cameos at a big party from four original cast members of the TV show just add to the fun although it is sad to note one of them, Jonathan Frid—the original Barnabas Collins—passed away last month before he could soak up the glory of this new wave of **DARK SHADOWS** love. He would have been proud.

Everything works well here and the appeal will be very strong for all that loved **THE HUNGER GAMES**, **BERNIE**, **UNDERWORLD 4**, **SNOW WHITE AND THE HUNTSMAN**, **THE IRON LADY**, **THE GIRL WITH THE GOLDEN TATTOO** and **THE DEBT**.



10/2 **3** **RED LIGHTS** THRILLER  
\$2 MILL BO 367 SCREENS R 113 MINUTES

**Sigourney Weaver (WORKING GIRL, GORILLAS IN THE MIST, ALIEN, ALIENS, THE ICE STORM, DAVE, GHOSTBUSTERS)**

**Robert DeNiro (CASINO, GOODFELLAS, TAXI DRIVER, STANLEY & IRIS, MEET THE PARENTS, ANALYSE THIS)**

For an hour or so, **RED LIGHTS** quietly announces itself as the sort of movie that many viewers have been waiting for. Its brooding atmosphere, suggestion (but never outright depiction) of the supernatural and deft use of a whole slew of old and new actors. About a master/apprentice team of paranormal investigators (Weaver and Murphy, respectively) who are in that line of work to *disprove* the existence of ghosts and otherworldly entities in the name of hard science, it manages for quite some time to be

thoroughly engaging. It isn't at all unusual for a film falling within the confines of horror and/or sci-fi not to live up to the promise of its first two acts (cf. *The House of the Devil*, *Sunshine*), but the great heights director Cortés reaches, coupled with the astronomical fall he eventually takes. That all the good things—and there are several.

It's hard not to think of the film through the lens of De Niro in particular. Here, as a David Blaine-type figure that, much to the chagrin of Murphy and Weaver's characters, comes out of self-imposed retirement in order to prove just how real his mind-blowing powers are, he devotes himself to his performance in a way that's entirely at odds with the increasingly common perception that he's simply cashing checks at this point. Weaver gives her usual good performance and the rest of the cast is young and unknown. Still, fans of **THE CABIN IN THE WOODS**, **CLEANSKIN**, **LOCKOUT**, **DARKEST HOUR**, **MAN ON A LEDGE** and **UNDERWORLD 4** will enjoy this outing.





**10/2 3 PEACE LOVE & MISUNDERSTANDING**  
DRAMA \$2 MILL BO 106 SCREENS R 96 MINUTES

**Catherine Keener (THE 40 YEAR OLD VIRGIN, CYRUS, CAPOTE, THE INTERPRETER, TRUST)**

**Jane Fonda (ON GOLDEN POND, THE CHINA SYNDROME, KLUTE, STANLEY AND IRIS, THE ELECTRIC HORSEMAN)**

**Jeffery Dean Morgan (JONAH HEX, THE WATCHMAN, P.S. I LOVE YOU, THE POSSESSION)**

Jane Fonda is the hobo grandma, Grace, in this family drama. The iconic Oscar winner retired from film in the '90s and has been selective upon her return. Catherine Keener, as Grace's uptight daughter Diane, a Manhattan lawyer who flees to Grace's place in Woodstock with her nearly grown

children in tow when her husband asks for a divorce. There, she falls for local furniture maker Jude (Jeffrey Dean Morgan). Ingénue Elizabeth Olsen, too, transcends her part, infusing warmth and curiosity into Diane's cliché college-age daughter Zoe, a Whitman-quoting vegan who surprises herself by falling for the local butcher, Cole (Chace Crawford). In one of the script's finer moments, he suggests Diane buy lamb chops for dinner. "Could you pick on a more helpless animal?" Zoe says, eyes narrowed. "Can I interest you in some veal?" he replies without missing a beat.

Recording all of this is Zoe's high-school brother Jake, an aspiring filmmaker of the Werner Herzog persuasion. Fonda, Keener and Olsen compose a dream team of multigenerational talent, all able to bring the story home so that the appeal will be good for those that liked **LOLA VS, DETACHMENT, SALMON FISHING IN THE YEMEN, DEEP BLUE SEA, THIN ICE, and WANDERLUST.**





## 10/2 **2** PEOPLE LIKE US DRAMA

\$14 MILL BO 2055 SCREENS PG-13 114 MINUTES

**Chris Pine (STAR TREK, CARRIERS, SMALL TOWN SATURDAY NIGHT, SMOKIN' ACES)**  
**Michelle Pfeiffer (THE FABULOUS BAKER BOYS, THE DEEP END OF THE OCEAN, DANGEROUS MINDS, WOLF)**  
**Elizabeth Banks (THE HUNGER GAMES, MAN ON A LEDGE, ZACK AND MIRI MAKE A PORNO, OUR IDIOT BROTHER)**

Filling a welcome void in adult-oriented movies, this movie lives up to its title as a welcome diversion from all the comic book, superhero, testosterone-driven flicks that have filled summer 2012. This beautifully acted, humane and riveting

film follows a troubled young salesman whose late father leaves him \$150,000—to give to the sister he never knew he had

Based on true events, this dysfunctional family drama centers around the intelligent and ambitious Sam (Pine) whose world is rocked when he learns his record producer father had hidden away his sister Frankie (Banks), the product of an affair, and Frankie's own son Josh (Michael Hall D'Addario). Wanting to keep the secret from his mother Lillian (Pfeiffer), Sam poses as a new member at Frankie's AA meetings and finds himself deceiving her and Josh by building a relationship based on a lie—or rather, his fear of telling them the truth. For Frankie, a broke and desperate single mother, complications ensue as she finds herself warming up to this mysterious and handsome white knight who wants nothing more than to hang out with her kid and buy them groceries. Meanwhile, Sam also tries to rebuild his own fraught relationship with his mother while holding on to his ever-patient girlfriend Hannah (Olivia Wilde) who cuts her irresponsible manchild a lot of slack.

Intelligent, adult filmmaking at its finest, **PEOPLE LIKE US** is that rare bird from a major studio: a movie that matters. The cast is terrific and folks that liked **THE BEST EXOTIC MARIGOLD HOTEL, DEEP BLUE SEA,**

**RAMPART, THE IRON LADY, WAR HORSE, NEW YEAR'S EVE, LIKE CRAZY,** and **FRIENDS WITH KIDS** will really like this one too.



## 10/9 **1** ROCK OF AGES

DRAMA/MUSIC \$38 MILL BO 3433 SCREENS PG-13 123 MINUTES

**Tom Cruise (COCKTAIL, TOP GUN, RAINMAN, RISKY BUSINESS, COLLATERAL)**  
**Alec Baldwin (BEETLEJUICE, THE DEPARTED, MY BEST FRIEND'S GIRL, THE HUNT FOR RED OCTOBER)**  
**Russell Brand (GET HIM TO THE GREEK, ARTHUR (the remake) FORGETTING SARAH MARSHALL)**

Have your Bic lighter ready: Adam Shankman (**HAIRSPRAY**) has pumped out yet another star-studded, musical-inspired flick and it's the nostalgic mix of classic '80s rock that largely saves it from going belly-up Broadway style.

Shankman's film version of the Tony-award-nominated jukebox musical is set in Los Angeles in 1987. Aspiring singer Sherrie Christian (Julianne Hough), a small-town girl fresh off the bus from Oklahoma, finds herself a somewhat distressed damsel in the hands of city boy Barback Drew Boley (Diego Boneta). Boley helps her land a job waiting tables at local rock 'n' roll heaven, the Bourbon Room, a joint helmed by Dennis Dupree (a long-haired Alec Baldwin) and Lonny (a mullet-clad Russell Brand).

Taking a *Glee*-ful approach, the movie uses the best of the '80s to breathe life into a clichéd plot, which at the least makes it all an eminently hummable experience. Sherrie and Drew belt out "Waiting for a Girl Like You" as they fall in love behind the Hollywood sign. Doped-out rock star Stacee Jaxx (Cruise) identifies himself through Bon Jovi's "Wanted Dead or Alive." And when a compromising situation tears Sherrie and her lover boy apart, it's time for a biting rendition of "Here I Go Again."



The storyline and subplots are pretty OK, but Baldwin and Brand's humorous romance banter weaved throughout the film help make the breaks between karaoke renditions bearable. And it's difficult not to love Cruise's dirt bag Stacee, who seduces the audience with all the right notes of hilarious douchebaggery—from the ass-less chaps and ever-present bottle of scotch to the years-on-drugs demeanor and arrogant swagger.

if you're looking for a movie that turns the theater into an impromptu karaoke bar, you'll find nothin' but a good time. Fans of **THE HUNGER GAMES**, **FOOTLOOSE**, **BATTLESHIP**, **AMERICAN REUNION**, **JOYFUL NOISE**, **21 JUMP STREET** and **HANGOVER 2** will have some fun here.



## 10/9 **2** THE RAVEN HORROR

\$18 MILL BO 2209 SCREENS R 110 MINUTES

**John Cusack (EIGHT MEN OUT, HIGH FIDELITY, SAY ANYTHING, THE GRIFTERS, RUNAWAY JURY, 2012, CON AIR)**

**Luke Evans (ROBIN HOOD, THE IMMORTALS, FLUTTER, CLASH OF THE TITANS)**

**THE RAVEN** turns macabre murder mysteries into procedural exercises. The real crux (crutch?) of **THE RAVEN**, though, is the gore. "The Pit and the Pendulum" becomes a mechanized torture device conceived to bisect a man and make us watch. "The Tell-Tale Heart" gets boiled down to a woman buried underneath a floor somewhere, at one point trying to punch her way out, à la **KILL BILL's** Beatrix Kiddo. There's a nod to **V FOR VENDETTA**, when a man in a mask jumps off a roof to slit the throat of one of his pursuers. Many of these moments are watch-through-your-fingers gruesome by design, and could even have achieved a level of artistry had they originated with a pen instead of a sword. The lone bit of intricacy in the torture porn subgenre lies in the devices that elicit pain and illuminate moral conundrums. Here, the blades are used merely to cut through the boredom.

Cusack has made a career out of offbeat humor and cynicism, and seemed like a good choice to play the tortured author. There are moments where he has us in the palm of his hand, transitioning from witty and verbose to monosyllabic in the face of adversity. It doesn't help that Cusack's Poe has no peer to raise the level of his performance.. The serial killer using Poe's work as his muse is a distant threat, but the game he's playing with the master of the macabre is checkers, not chess. It might help if Poe's beloved were anything besides shrieking eye candy, but the attention paid to her does nothing to invest us in her survival. Indeed, the only person's survival that means anything is Poe's, and we know he's doomed from the outset.



Cusack plays against type here and does a good job. The fan base for this one will be those that liked **BATTLESHIP**, **THE CABIN IN THE WOODS**, **SNOW WHITE AND THE HUNTSMAN**, **HAYWIRE**, **THE DEVIL INSIDE** and **IMMORTALS**.



**10/11 1 PROMETHEUS** SCI/FI/ADVENTURE  
\$126 MILL BO 3422 SCREENS R 124 MINUTES

**Noomi Rapace (THE GIRL WITH THE DRAGON TATTOO (THE ORIGINAL), MONITOR)**

**Michael Fassbender ( SHAME, JONAH HEX, X MEN: FIRST CLASS, HAYWIRE)**

**Guy Pearce ( THE KING'S SPEECH, DON'T BE AFRAID OF THE DARK, THE FIRST IMPRESSION, FACTORY GIRL)**

**Charlize Theron (THE ITALIAN JOB, YOUNG ADULT, BATTLE IN SEATTLE, WAKING UP IN RENO, HANCOCK)**

Establishing its intertwined themes of creation and destruction from the outset, the picture opens with eerily beautiful shots of a planet seemingly in the early stages of an evolutionary renaissance, then cuts to the grim sight of a pale-skinned humanoid ingesting a fatal toxin. Sometime later, specifically December 2093, scientist couple Elizabeth Shaw (Rapace) and Charlie Holloway (Logan Marshall-Green) are aboard the spaceship Prometheus, leading a crew that hopes to make contact with the alien beings that initiated life on Earth.

Holloway is something of a sceptic, which naturally means he may as well have "dead meat" embroidered on his spacesuit. Shaw, however, is a true believer, someone who's "willing to discount three centuries of Darwinism," as one colleague snorts, and who pointedly wears a cross necklace under her lab coat. Having studied recurring patterns in ancient cave paintings the world over, she's convinced the primitive images contain a message from the alien beings that created mankind, inviting people of Earth to meet their makers. This unfortunately turns out to be true in every sense.

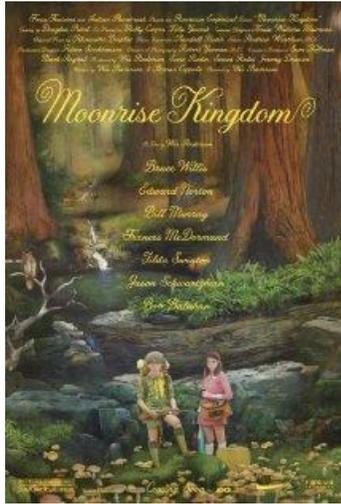
Also along for the ride are a dryly efficient captain (Idris Elba); a corporate ball-buster (Charlize Theron) who challenges Shaw and Holloway's authority at every step; and, most intriguingly, David (Michael Fassbender), a super-intelligent android who nonetheless possesses a dangerously childlike curiosity. Landing in a parched-looking valley on an unfamiliar planet, the scientists venture into an underground cavern whose malevolent contents immediately bring "Alien" to mind, and it seems at first that "Prometheus" will follow a similar outline, as the crew unwisely decides to bring specimens back to the ship.

Yet a key difference between this film and its predecessor is one of volume. Incongruously backed by an orchestral surge of a score, the film conspicuously lacks the long, drawn-out silences and sense of menace in close quarters that made "Alien" so elegantly unnerving. Prometheus is one chatty vessel, populated by stock wise-guy types who spout tired one-liners when they're not either cynically debunking or earnestly defending belief in a superior power. The picture's very structure serves to disperse rather than build tension, cross-cutting regularly between the underground chamber, where two geologists (Sean Harris, Rafe Spall) meet an ugly end, and the ship, where efforts to contain the threat are thwarted by the increasingly uncertain chain of command.

Still, the film contains the ideal embodiment of its sly existential paradox in David, the man-made manservant whose soulfully soulless presence brings to mind both "A.I." and "2001"; he's like HAL 9000 with better cheekbones. In a particularly witty touch, Fassbender's droll performance takes its cues from Peter O'Toole in "Lawrence of Arabia," a clip of which David continually watches as a model for how to behave around humans.

The rest of the cast does OK, with the exception of Rapace, who gets to express intense physical and emotional agony in a register entirely different from that of her star-making turns in the Swedish version of "The Girl With the Dragon Tattoo" and its sequels. For the record, that's Guy Pearce buried under pounds of disfiguring special-effects makeup in the role of the aging visionary who bankrolled the mission. Fans of **BATTLESHIP, SNOW WHITE AND THE HUNTSMAN, THE AVENGERS, SAFE, UNDERWORLD 4, GHOST RIDER 2** and **MISSION IMPOSSIBLE 4** will love this one too.





## 10/16 **2** MOONRISE KINGDOM COMEDY

\$44 MILL BO 924 SCREENS **PG-13** 94 MINUTES

**Edward Norton (LEAVES OF GRASS, FIGHT CLUB, PRIMAL FEAR, ROUNDERS, THE ITALIAN JOB)**

**Bruce Willis (NOBODY'S FOOL, LAST MAN STANDING, 16 BLOCKS, THE 6<sup>TH</sup> SENSE, THE WHOLE TEN YARDS)**

**Bill Murray (STRIPES, CADDY SHACK, MAD DOG AND GLORY, WHAT ABOUT BOB, GROUNDHOG DAY, TOOTSIE)**

**Frances McDormand (FARGO, NORTH COUNTRY, PRIMAL FEAR, MILLER'S CROSSING)**

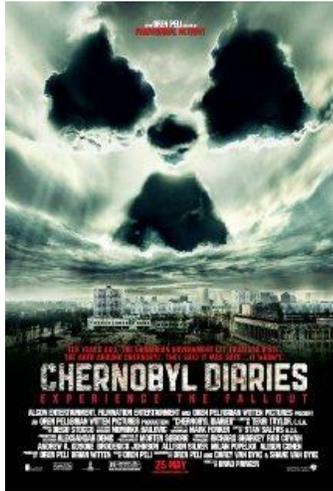
Given the prestigious opening night slot at Cannes, director/co-writer Wes Anderson finds himself in competition for the first time at the French film festival—and **MOONRISE KINGDOM** is worthy of prizes. The director of quirky fare with a rabid cult-like following (**RUSHMORE, BOTTLE ROCKET**) has made a charming, magical and really funny new work about two unique young kids discovering love over one unforgettable summer, and it's the director's most accessible movie yet.

Immediately, Anderson and co-writer Roman Coppola establish a time and place that is both haunting and lyrical. During an idyllic summer in 1965 on the New England island of New Penzance, we meet its two young stars, book-mad 12-year-old Suzy Bishop (Kara Hayward) who is about to experience first love with brilliant 12-year-old boy scout Sam Shakusky (Jared Gilman), a kid recently tossed aside by his foster parents. Meeting first at a church pageant, the pair carry on a year-long correspondence during which they plot a secret pact to run away to a private island they nickname Moonrise Kingdom. Sam manages to bolt the scout troop's camping location (where he has been taunted and bullied) to meet up with Suzy in the wilderness after she ditches her home and overbearing parents (Frances McDormand and Bill Murray). And the chase is on as Anderson alternates between the young sweethearts' budding relationship and the adults determined to restore heartbreaking sanity, a posse that includes her parents, a rigid scoutmaster (Edward Norton), a local cop (Bruce Willis) and a social worker (Tilda Swinton), plus the on and off screen narrator (Bob Balaban). We're all caught up in the summer adventures of these two innocents whose essential purity is contrasted by their obnoxious—and less mature—elders.



Plenty of films detail first love, but nothing short of George Roy Hill's sweet **A LITTLE ROMANCE** (1979) has captured it with quite the originality and freshness of Anderson's work here. It's a risky proposition to center an entire film on two newcomers, but Hayward and Gilman prove to be exceptionally fine young actors who bring individuality and style to Suzy and Sam without ever veering into cloying clichés. Both are completely natural as they deliver Anderson and Coppola's precise dialogue with the same assurance as all the veterans in the cast. Murray and McDormand create hilarious energy together as a long-married, now quite-agitated couple chasing their rebellious daughter, and while Norton's scoutmaster could have been too contrived, he donates as understated humanity, as does Willis' concerned and humane local sheriff. Swinton gives nuance to a potentially one-note role and Balaban is perfect as the narrator, a great device that gives the film the feel of one of the books Suzy loves to read.

This film will have strong appeal to all that liked **THE BEST EXOTIC MARIGOLD HOTEL, DEEDS, MARGARET, THE DEBT, DIARY OF A WIMPY KID, BIG MIRACLE, THE HELP, THE KING'S SPEECH,** and **HUGO**.



**10/16 2 CHERNOBYL DIARIES** HORROR  
\$19 MILL BO 2483 SCREENS R 86 MINUTES

**Jesse McCartney (TV's YOUNG JUSTICE, CSI)**  
**Jonathan Sadowski (LIVE FREE AND DIE HARD, SHE'S THE MAN, TV series, ENTOURAGE, CHUCK, THE LOOP)**

We've got an established genre (tourism horror, if you will) and a solidly creepy setup here. The story follows half-dozen travelers who meet a self-made "extreme tourism" guide in Kiev, a bulky hulk named Uri (Dimitri Diatchenko) who offers to take the gang to the ghost town of Prypiat, adjacent to the site of the Chernobyl nuclear disaster. Once a city of some 50,000, it was abandoned almost immediately after the accident; 25 years later, it's a giant empty



museum piece.

Spooky, right? The film succeeds in conveying a sad desolation when the group arrives, as they bear witness to a barren apartment complex and decaying amusement rides that never saw the May Day celebration they were intended for. It's only a matter of time until things go bad, and these newly minted adults are themselves abandoned in one of the most isolated places in the world. Stuff gets scarier in the dark, creatures surface, blood spills. You know the drill.

As the cast runs out of escape routes and options, things really get funky. The remaining travelers—including Jesse McCartney, Olivia Dudley and Dudley's cleavage—move through the dark, speedily escaping some sort of wild dogs, mutant people or both. For a moment, though, there was some glimmer of hope for depth in the dark, as the final survivors seemed to be descending into a stark dungeon. Were they going below ground as some sort of symbolic drop into hell, a punishment for disturbing sacred ground that was destroyed by man and reclaimed by nature?

The film will be fun and entertaining for all that liked **THE FINAL DESTINATION** series, **DARKEST HOUR**, **SILENT HOUSE**, **IMMORTALS**, **DON'T BE AFRAID OF THE DARK**, **COWBOYS AND ALIENS**, and **INCENDIES**.



**10/16 1 THAT'S MY BOY** COMEDY  
\$38 MILL BO 2356 SCREENS R 114

**Adam Sandler (GROWN UPS, SPANGLISH, CLICK, ANGER MANAGEMENT, PUNCH DRUNK, AIRHEADS, BILLY MADISON)**

**Andy Samberg (SNL, FRIENDS WITH BENEFITS, WHAT'S YOUR NUMBER, I LOVE YOU MAN)**

Whoa boy, here we go again...

Way back in the 1980's, there once was a boy named Donny Berger (Justin Weaver). The year was 1984 and Donny was the big stud in junior high. He was in love with his teacher Ms. McGarricle (Eva Amurri Martino) and in an attempt to woo her/ show off in front of his pals, ends up offending her, landing him in detention for a month. It's there in detention that Ms. McGarricle tests

Donny's intentions and it results in every teenage boy's dream – having raunchy, super inappropriate sex with the hot teacher.

Once their relationship is caught mid-thrust, Ms. McGarricle is arrested. The judge presiding over the case, hands down a 30 year prison sentence. It is also revealed that out of this "relationship" spawned a baby, so

she goes to jail and the child is sent to live with Donny, still a child himself. Umm sound a little familiar? Anyone remember that Mary Kay Latourneau chick? Of course, Donny's story becomes national headlines and being the charmer he is, milks it for all it's worth; selling his story for whoever would shell out the cash. Hey, it's the 80's right? He was featured on talk show appearances, a T.V. Movie of the week a book deal and in his own right, became a celebrity among the heterosexual males of the land. (Cue Van Halen song.....now.)



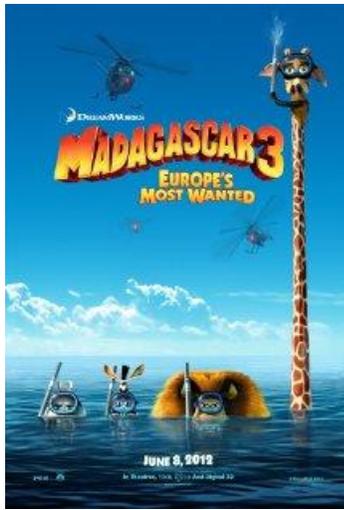
Fast-forward to present day: Donny (Sandler) is an out of work, washed up celebrity whose own son has disowned him the second he turned 18. Apparently Donny didn't score too high on the parenting skills. He spends his days down at the local strip club, noshing on omelets and reminiscing about better times his celebrity friends in his hey-day; full of regrets about his son. While visiting his lawyer, Donny discovers that he owes the I.R.S. almost \$50,000.00. If he can't come up with the full amount by the following week, Donny will find himself in jail. As fate would have it, news of his estranged son Han Solo, now going by the name Todd ( Samberg) has done well for himself and is set to be married this weekend.

Donny needs to come up with a plan fast to keep himself out of jail and try to rebuild a relationship with Todd. In an effort to raise some cash fast, he contacts talk show host Randal Morgan (Dan Patrick) to do a reunion show starring he and Ms. McGarrison while she's in prison – a "Where are they now?" piece of sorts. Randall will do it only if he can get Todd involved with the family reunion. Donny agrees and is off to the coast to do a little wedding crashing.

Todd is set to marry a very lovely woman, Jamie (Leighton Meester), at his boss's home on Cape Cod. Everything seems to be going to plan when Donnie shows up, sending Todd into a slight panic. Jamie and her family are under the impression that Todd's parents died when he was young, so Donny has to play it cool. Donny charms the entire group, thus landing himself in the wedding party. Todd is less than thrilled, but goes along with the wishes of the group to keep his secret under wraps.

The more time that Todd and Donny spend together, although humiliating, crude and downright hilarious, the bond between father and son starts to mend. Donny realizes that he wants to put Todd's interests in front of his own and would rather go to jail than risk his happiness. Unfortunately, Donny comes across some rather disturbing information about Todd's life that Todd is not aware of and now has to make a choice to keep quiet or tell his son the truth. Will Donny put his own security and happiness ahead of his son or change his ways and do right by Todd?

Sandler gets back to his raunchy roots here and with pal Samberg, he does a good job doing his thing. Vanilla Ice is funny parodying himself and the rest of the cast is pretty good. Fans of **GROWN UPS, WHAT'S YOUR NUMBER, THE SITTER, JACK AND JILL, ONE FOR THE MONEY, JUST GO WITH IT** and **LITTLE FOCKERS** will enjoy this outing as well.



**10/16 1 MADAGASCAR 3 ANIMATED**  
**\$61 MILL BO 4263 SCREENS PG-13 114 MINUTES**

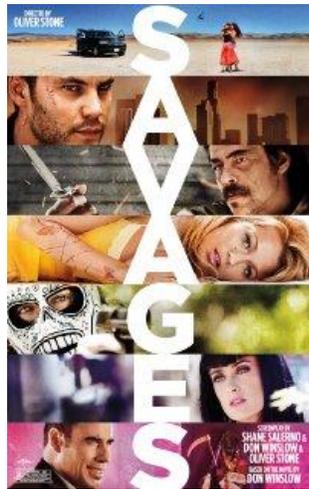
**Cast: Ben Stiller, Chris Rock, David Schwimmer, Jada Pinkett Smith, Martin Short, Bryan Cranston, Jessica Chastain, Frances McDormand, Andy Richter, Cedric The Entertainer, Sacha Baron Cohen.**

Three is the charm for DreamWorks Animation's entertaining installment of their popular franchise. In fact, *Europe's Most Wanted* is so full of laughs and great characters; it's easily the best in the series. Like TOY STORY 3, the gang just gets better with time, and this new adventure is funny, exciting and heartwarming. Opening where the second left off with the zoo gang stuck in Africa, the sequel quickly transports them to the south of France where they concoct a plan to find their way back to New York by taking jobs with a traveling circus. With one of the best voice casts of any animated film and some terrific new additions, the filmmakers have re-energized the whole enterprise and should reap a major box office reward upon opening June 8. The film is world premiering as part of the official selection at the Cannes Film Festival, entirely appropriate since much of it takes place right down the coast in Monte Carlo.

Stowing away on a traveling circus train, the zoo animals struggle to befriend the performers, including an Italian sea lion named Stefano (Martin Short), a beautiful Italian Jaguar named Gia (Jessica Chastain) and the troupe's de facto leader, a frustrated tiger named Vitale (Bryan Cranston). Making their way to Rome, they weasel their way into the Circus spotlight but complications arise when DuBois gets wind of their whereabouts.



Merging the Madagascar brand into a traveling circus is an ingenious device that suits the tone of the series perfectly. Fans of **RIO, TANGLED, PIRATES: BAND OF THIEVES, RANGO, HAPPY FEET 2, KUNG FU PANDA** and **THE MUPPETS** will adore this one.



## 10/16 **1** SAVAGES ACTION

\$48 MILL BO 2635 SCREENS **R** 131 MINUTES

**Taylor Keitsch ( JOHN CARTER, BATTLESHIP, X MEN-FIRST CLASS TV's FRIDAY NIGHT LIGHTS)**

**Blake Lively ( THE TOWN, GREEN LANTERN, HICK, THE SISTERHOOD OF THE TRAVELING PANTS)**

**John Travolta (PHENOMENON, FACE-OFF, GET SHORTY, MICHAEL)**

**Benicio Del Toro (THE WOLFMAN, 21 GRAMS, SNATCH, THE USUAL SUSPECTS, THE FAN)**

**Salma Hayek (GROWN UPS, TRAFFIC, TV'S 30 ROCK, FROM DUSK TILL DAWN)**

The disreputable Oliver Stone of old makes a largely welcome reappearance with this one. Pungent, nasty and teeming with colorful crooked types, the writer-director's most vibrant (and violent) work in some time is a bracingly sordid saga of two young pot growers, the Orange County princess they love and the vicious Mexican cartel they get entangled with; imagine "Jules and Jim" with bombs and beheadings and you're halfway there. Even when it softens the impact of Don Winslow's scorching novel, this R-rated Universal release bristles with tension, and will likely enjoy a brief B.O. high that should last longer in ancillary.

Populated by wasted beauties and ruthless thugs, and shot through with moments of black humor and hair-trigger intensity, this bloody,scuzzy cocktail of a movie assuredly won't be to every taste. Something similar could be said of the Afghanistan-derived super-cannabis harvested and distributed by peace-loving, environment-friendly Ben (Aaron Johnson) and his more volatile partner, Chon (Kitsch), an ex-Navy SEAL who's not afraid to get nasty when their clients do the same.

These Laguna Beach layabouts share not only a successful business but also a lover, Ophelia, aka O (Lively), a blonde babe whose interests include shopping, smoking pot and keeping her boys happy. "For me, they are one big man," O murmurs in hazy voiceover, one of several lines that may leave the viewer unsure whether to laugh or toké up.

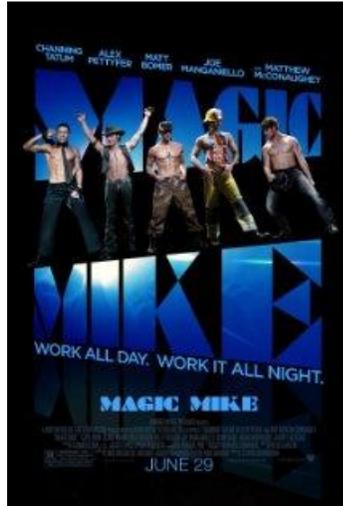
Dan Mindel's gorgeous beachfront cinematography lends the early scenes an idyllic, dreamlike beauty that quickly fades when Ben and Chon turn down representatives of the Baja California cartel, who want to mass-market the duo's extremely potent product. Soon O is kidnapped (from the mall, natch), taken to Mexico and locked up in a grungy Mexican compound run by ball-breaking cartel queen Elena (Hayek) and her vile deputy, Lado (Del Toro). Rounding out this human circus are Lado's dapper colleague (Demian Bichir) and a dirty-dealing DEA agent (John Travolta, proudly displaying a receding hairline), both of whom, in keeping with the story's topsy-turvy moral logic, turn out to be more sympathetic than expected.

Preposterous as much of it is, the tale nonetheless generates a certain cross-cultural fascination as these narcissistic, nihilistic but highly resourceful kids find themselves down Mexico way. Indeed, the rest of



the plot, propelled by shootings, stabbings and a few well-placed explosives, plays out like a contest to see which of these two warring factions can best live up to the description of the title.

Holding the screen to far more galvanizing effect is Del Toro's loathsome Lado, looking murderously unstable even when he's not shooting guys in the kneecaps. And Hayek, wearing a long Cleopatra wig, sinks her teeth into her meatiest role in some time as a formidable yet not invulnerable crime boss who has made enormous sacrifices to build authority in her domain. Keitsch and Travolta add their chops as well and help keep things very interesting so that the appeal will be very strong for all that liked **ACT OF VALOR**, **IMMORTALS**, **BATTLESHIP**, **HEAD HUNTERS**, **THE GREY**, **MAN ON A LEDGE**, **THE TOWN**, and **CONTRABAND**.



## 10/16 **1** MAGIC MIKE COMEDY

\$111 MILL BO 3120 SCREENS R 110 MINUTES

**Channing Tatum (21 JUMP STREET, THE VOW, THE DILEMMA, THE EAGLE, PUBLIC ENEMIES)**

**Matthew McConaughey (THE LINCOLN LAWYER, A TIME TO KILL, BERNIE, GHOSTS OF GIRLFRIEND'S PAST, SURFER DUDE)**

**Matt Bomer (TV's WHITE COLLAR, GLEE, CHUCK)**

Hot producer-star Channing Tatum draws from his personal history for this raucous comedy-drama set in Tampa's Xquisite Male Dance Revue. Tatum worked as a stripper for eight months early in his career, and if this film is any indication, it was a good time for both the ladies and the performers—the movie certainly is.

Channing plays Mike, the titular main attraction at a weekend dive run by onetime-stripper-turned-manager Dallas (McConaughey). Mike is a popular performer, but stripping three nights a week doesn't pay the bills on his swank beachfront pad and brand-new pickup truck, so he makes ends meet by working a construction gig. He's also got a couple of entrepreneurial enterprises on the side, including a detailing business that may or may not actually have customers and a dream to custom-build furniture full-time.

Mike has a stake in Dallas' Revue—they're not partners, but Mike is adept at recruiting audiences, and Dallas has promised him a piece of the action when they move the act to Miami. So when Mike crosses paths with 19-year-old Adam (Alex Pettyfer), he sees something in "the Kid" and throws him into the mix with Ken (Bomer), whose signature act is playing a Ken doll come to life; Big Dick Richie (Joe Manganiello), who doesn't need any props apart from what he was born with; Tarzan (professional wrestler Kevin Nash), who skates by on his impressive physique—that is, when he can take the stage; and Latin-flavored Tito (Adam Rodriguez). In turn, Adam introduces Mike to his practical sister Brooke (impressive newcomer Cody Horn), the only person who challenges Mike's lifestyle of dancing, easy money, partying, women and generally just having a good time.

The guys' hands-on performances, choreographed by Alison Faulk, are enthusiastic and energetic, if not always polished; with indelible set pieces like the part "It's Raining Men" that introduces us to the act. Of course, Tatum and his moves are the star of the show, and they are indeed thrilling, if gratification is slightly delayed.

What you may not have even known you wanted until you got it is a solo by McConaughey, an electrifying turn that marks the climax of the action. McConaughey is perfectly cast to begin with but then turns around and makes the role his own, even incorporating an allusion to his infamous bongos incident. He's sleazy yet sexy, equally alluring to the women he services and the men he employs. The ladies in the small packed house go wild for these guys, and their excitement is infectious.

This movie is just fun, and it's fun because it's good. Along with a solid script by Tatum's producing partner Reid Carolin, director-cinematographer Steven Soderbergh (who took a low-budget, highly experimental look at the life of a high-end call girl in *The Girlfriend Experience*) brings a warm golden aesthetic that's at once polished and serendipitous. The way the sunlight dapples the actors' bodies during a sunset beach scene is particularly lovely. But **MAGIC MIKE**



would hardly be as magical without Tatum, whose good looks, athletic physicality, easygoing charm and heart-on-his-sleeve sincerity are as seductive to moviegoers as to the women he dances for on-screen.

The appeal for this movie will be very broad indeed. Fans of **CHICAGO**, **THE HUNGER GAMES**, **THE BEST EXOTIC MARIGOLD HOTEL**, **21 JUMP STREET**, **SHERLOCK HOLMES 2**, **THE IRON LADY**, **FOOTLOOSE**, **THE DESCENDANTS**, **MIDNIGHT IN PARIS** and **THE ARTIST**.



## 10/23 **1** ABRAHAM LINCOLN: THE VAMPIRE HUNTER

ACTION \$40 MILL BO 3108 SCREENS R 105 MINUTES

**Dominic Cooper (MY WEEK WITH MARILYN, CAPTAIN AMERICA, AN EDUCATION, MAMMA MIA!)**

**Benjamin Walker (THE WAR BOYS, COACH, FLAGS OF OUR BROTHERS)**

**Rufus Sewall (THE TOURIST, THE ILLUSIONIST, DOWNLOADING NANCY)**

Taking some serious liberties with Lincoln's family life (surprise!), the film introduces Lincoln as an orphan bent on avenging himself against the vampire who killed his mother when he was but a lad. Lincoln (Benjamin Walker), the president famous for being assassinated, is here a wannabe assassin, but his first attempt at murdering his mother's undead killer fails miserably—teenage Abe is woefully unprepared to kill anyone, much less a vampire. And so he finds himself rescued by the mysterious (and delightfully hammy) Henry Sturgess (Dominic Cooper), who trains him in the arts of vampire hunting while demanding that Abe live a life apart from others—no family, no friends, no lovers, no career—which lasts peacefully only until Abe is drawn to two higher callings: the law and Mary Todd.

Though the film eventually lands on a central villain (Rufus Sewall), the real conflicts of this movie center around Abe's desire to find a way to end the vampire problem for good so he can have a normal life with Mary Todd (Mary Elizabeth Winstead) while wielding his lawyerly skills in the political arena. This Lincoln is definitely invested in eradicating slavery and not just because of his personal relationship with an African-American childhood pal (the always delightful Anthony Mackie) or his natural gift for honesty and goodness—it's because Harriett Tubman and her Underground Railroad also helped him escape the vampires.

This film is pure camp and a lot of fun with spirited performances throughout. Don't take it seriously, just enjoy as those that liked **THE CABIN IN THE WOODS**, **MISSION IMPOSSIBLE 4**, **HAYWIRE**, **HANGOVER 2**, **SCREAM 4**, **CAPTAIN AMERICA**, **RED RIDING HOOD**, **TRANSFORMERS 3**, and **JACKASS 3** surely will.





**10/23 1 MADEA'S WITNESS PROTECTION**  
COMEDY \$66 MILL BO 2689 screens PG-13 114  
MINUTES

**Tyler Perry (THE FAMILY THAT PREYS, MEET THE BROWNS, MADEA'S FAMILY REUNION, WHY DID I GET MARRIED)**

**Eugene Levy (SPLASH, BEST OF SHOW, AMERICAN PIE, THE MAN, DOWN TO EARTH, SERENDIPITY)**

**Denise Richards (BLONDE AND BLONDER, LOVE ACTUALLY, UNDERCOVER BROTHER, SCARY MOVIE 3, STARSHIP TROOPERS)**

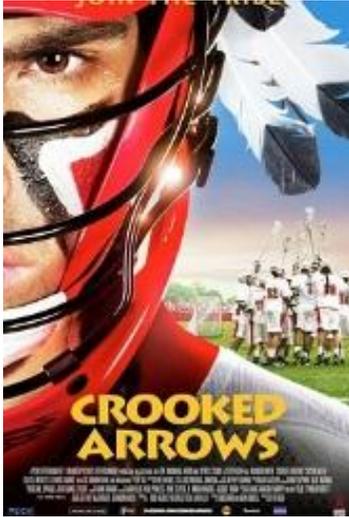
**MADEA'S WITNESS PROTECTION** is Tyler Perry's 14th feature film and the 17th to star Madea, his most popular creation. Madea, the linebacker-sized mammy performed by Perry in drag, has always been either the sticking or selling point of the seven films in which she's featured, and even though she usually exists only in the margins of her own movies, she's the one element nobody forgets. Most of the Madea movies are framed the same way: A young woman, often a victim of some form of abuse, struggles to find a way out of the lifestyle that binds her, often with the advice, support, or physical backing of Madea, who, much like Mexico's Cantinflas, functions as both comic relief and moral backbone. (Perry is an exemplary manager of tone, oscillating back and forth between seriousness and slapstick wildly; that he manages to juggle laughs and feeling without mucking the two is one of his defining qualities as a screenwriter and director, and it's consistently the most interesting aspect of his work.) This formula has served Perry well, because it allows him to work a fully realized emotional center into films that might have otherwise played out as straight-up comedies—and because the drama becomes just as important as the laughs, it never feels like an afterthought.

One of the most striking things about this movie, then, is that it hews more closely to the tone of a comedy than perhaps any Perry film before it, largely because the typical struggling-black-woman subplot has been exchanged for one about a hapless white man named George Needleman, played by Eugene Levy. Levy brings a great deal of humor to the film (as does Denise Richards, who plays his yoga-loving trophy wife), but his subplot, in which he's ushered into witness protection after taking the fall in a corporate Ponzi scheme, has less inherent pathos than, say, the story of a young woman whose abusive fiancée won't allow her to leave him. This is the first Madea film not based on one of Perry's enormously successful plays, which, along with the introduction of a few recognizable white stars, has led many to speculate that this is Perry's attempt to open his franchise up to a broader audience. But make no mistake: His peculiar, distinctive approach hasn't been the least bit diluted, which is to say that Perry fans will find as much to love here as in any of the films that came before it.

That the film is slightly more streamlined as a comedy does, however, make it easier for Perry to work more of his trademark Madea gags into the proceedings, and as a result *Witness Protection* is the funniest Madea film yet. Its most memorable set pieces—particularly a run-in with airport security that goes about as expected—necessitates some slightly awkward narrative contortions, but the film moves ahead so briskly that it never quite feels like its stumbling. How funny you find these one-liners will depend principally on your interest in Perry's style of humor.

All of the familiar and enjoyable elements are here and the cast works everything well with energy and sincerity. Levy is his usual deadpan, brilliant self here. Fans of **WHAT TO EXPECT WHEN YOU ARE EXPECTING**, **FRIENDS WITH KIDS**, **BEING FLYNN**, **THIS MEANS WAR**, **WE BOUGHT A ZOO**, and **WHAT'S YOUR NUMBER** will all like this one as well.





10/23 **3** **CROOKED ARROWS** DRAMA  
\$3 MILL BO 327 SCREENS PG-13 **105 MINUTES**

**Brandon Routh (SUPERMAN RETURNS, SCOTT PILGRIM VS. THE WORLD, UNTHINKABLE, TABLE FOR THREE)**

It's like a breath of fresh air watching something as genuinely entertaining as **CROOKED ARROWS**, a sports drama about a Native American lacrosse team and the new coach who takes them out of last place and puts them on the path to the championship game. Yep, it's the ever popular underdog scenario that has defined countless sports dramas (**REMEMBER THE TITANS**) and comedies (**THE BAD NEWS BEARS**). But in this case, director Steve Rash (**UNDER THE RAINBOW**) brings a little something different to

the table; he combines a routine sports drama with a history lesson about the game of lacrosse. If this sounds slightly familiar, then you must be one of the ten people who saw last year's forgettable *A Warrior's Heart* which addresses this very same subject. To summarize, the game originated among the six nations of the *Iroquois* confederacy and it dates back about 1000 years. Now it's one of the most popular sports in the country. Undoubtedly, this means that we're bound to see many lacrosse-themed movies hit the multiplexes in the near future. After all, you can only make so many movies about baseball, football and hockey, right?

The new coach in question is Joe Logan (Routh, *Superman Returns*), a fellow member of the Sunaquat tribe who wants to sell tribal land to a greedy casino operator (Kemp). The tribal elders agree to allow this, but only on the condition that Joe proves himself by coaching the tribe's losing lacrosse team. In addition, his father (Birmingham, the *Twilight* movies) requires him to take a spiritual quest to restore his ethnic pride and return the game to his people before granting his approval on Joe's proposal. A former lacrosse hot shot himself, Joe isn't thrilled about coaching the team and initially does a half-assed job. The team itself is comprised of the stock characters one expects to see in a movie like this- the selfish player who won't pass the ball, the overweight kid, the giant who joins the team mid-season, the small kid who sits on the bench a lot and a female player. Then there's the typical collection of sports movie clichés. There's the usual fighting and bickering among the members of the team. They must learn to stand united as a team before they can expect to win any games. The school's English teacher, Julie Gifford (Allen), happens to be Joe's old high school sweetheart and she clearly doesn't like that he's sold out and forgotten about his heritage. Their chief rivals and subsequent opponents in the big game..... a team of arrogant prep-school jerks from Coventry Academy. Leaving no sports movie cliché untouched, it even has a Mr. Miyagi-like figure (a shaman) who instructs the players of the spiritual discipline behind the game.

Having a good idea about how this ends the film still manages to keep the audience on the edge of their seats. The action on the lacrosse field is well-filmed and exciting; the filmmakers seem to have a real feel for the hard-hitting game. Plus, they made the wise decision to cast actual lacrosse players as the members of the team. Since it's an independent production, financed by the Onondaga Nation, the filmmakers can get away with not casting big name actors in the crucial roles. This works in the movie's favor; after all, does anybody really want to see another movie filled with generic young actors who probably didn't make the cut at the auditions for the *Twilight* movies? Even worse, a lacrosse movie featuring actors from the *Twilight* movies (like *A Warrior's Heart*)? It adds an element of authenticity to the proceedings. In the lead, Routh does a pretty good job in his role. As the team's lone female player and Joe's baby sister, Chelsea Ricketts plays it tough and spunky, she's one athletic chick that you don't want to mess with.

Fans of **SNOW WHITE AND THE HUNTSMAN, THE GREY, 21 JUMP STREET, WAR HORSE, THE IRON LADY, THE DESCENDANTS, and MONEYBALL** will all find something to like here.





## 10/23 **2** SEEKING A FRIEND FOR THE END OF THE WORLD

DRAMA \$9 MILL BO 1625 SCREENS R 101 MINUTES

**Steve Carell (DUE DATE, THE 40 YEAR OLD VIRGIN, CRAZY STUPID LOVE, DATE NIGHT)**

**Keira Knightley (PIRATES OF THE CARRIBEAN, DOMINO, PRIDE & PREJUDICE, BEND IT LIKE BECKHAM)**

Cinema has long been fascinated with Armageddon, but with technology advancing ever forward, many movies about the end of the Earth overlook true human emotion in favor of big explosions, big gestures, and big box office. However, here writer and director Lorene Scafaria uses our doom as simply the backdrop for a charmingly lo-fi love story in her wordily-titled film in which she instead focuses squarely on the burgeoning relationship

between mismatched maybe-lovers Dodge (Carell) and Penny (Knightley). When the movie opens, the world at large is already well-aware of the 70-mile wide asteroid zinging towards Earth (they've named it Matilda) and, with the quick reveal that the plucky astronauts behind an *Armageddon*-like scheme to blow it up has failed, the world knows it's doomed. It's over. Or, at least it will be in three weeks' time. And, while some of the world's inhabitants seem to be having an okay time of it—what with quitting work, drinking and drugging until the sun comes up, having sex with strangers—Dodge is not.

Our first introduction to Dodge comes on the night of the failed mission announcement and, as he drily comprehends the news, his wife (played by his real life bride, Nancy Carell) literally runs away from him and it. Dodge doesn't balk. He continues to live his life much as he has in the past, even continuing to go into work (one of the film's funniest scenes briefly shows us how Dodge's other co-workers are doing, which is just as not-great as Dodge). But that all changes when Knightley's Penny crawls (literally) into his life.

A shiftless free spirit who has missed her last chance to see her family in England, Penny is unhinged in all the ways that Dodge is not, but the two almost immediately find a connection and comfort with each other. Unlike Penny's idiot boyfriend, played to perfection by Adam Brody, Dodge is as steady as Penny is wild, and the two teeter between expected extremes, desperately and blissfully unaware of just how badly they need to be evened out. Of course, they end up embarking on an indie staple—a road trip!—but *this movie* is so chock-full of lo-fi charm that otherwise unbelievable machinations flow on acceptably. Hey, it's the end of the world and all bets are off.



The acting and story are very good and will attract all that loved films like **THE 40 YEAR OLD VIRGIN, WE BOUGHT A ZOO, EXTREMELY LOUD & INCREDIBLY CLOSE, IRON LADY, THE DESCENDANTS**, and **MONEYBALL**.



## 10/23 **3** TAKE THIS WALTZ

COMEDY \$2 MILL BO 86 SCREENS R 116 MINUTES

**Seth Rogen (PINEAPPLE EXPRESS, 50/50, PAUL, KNOCKED UP, FANBOYS)**

**Sarah Silverman (TV's THE GOOD WIFE, THE LEAUGE, BORED TO DEATH, MONK)**

**Michelle Williams (MEEK'S CUTOFF, BLUE VALENTINE, WENDY AND LUCY, I'M NOT THERE)**

An unhappy married woman seeks fulfillment in a neighbor's arms in **TAKE THIS WALTZ**, a film set in an idyllic Toronto where real emotion comeslinges with underlined affectation. Sarah Polley's directorial follow-up to **AWAY FROM HER** similarly concerns the end of an affair, though here the catalyst isn't Alzheimer's but a more general discontent amplified by adulterous opportunity, which for writer Margot ( Williams) comes in the

form of rickshaw driver (and closet artist) Daniel (Luke Kirby). Their burgeoning relationship takes place under the nose of Margot's husband Lou ( Rogen), a chef working on an all-chicken cookbook

In a flourish far more gentle than some that follow shots of Margot fall in and out of focus, conveying her lack of self-definition. Lou, Margot and Daniel's lives are all-play and no-work, marked by hanging out in overly nice homes and quaint urban locales, an unbelievable reality that sporadically interferes with the genuine relationship tensions Polley wishes to explore. Those slowly come to a head as Margot and Daniel begin surreptitiously seeing each other, going out for martinis (over which Daniel describes how he'd seduce Margot) and swimming in a public pool at night, with the latter encounter's dance-like underwater reverie spoiled only when Daniel makes physical contact with Margot. Such incidents have a pent-up intensity more potent because of the contrasting rapport between Margot and Lou, which is strained by sexual discomfort and rife with undercurrents of anger and immaturity that manifests via their jokey habit of proclaiming love for each other in violent cooking terms ("I love you so much I want to mash your face with a potato masher") and Margot's playful and desperate baby talk.

Despite two separate, equally precious sequences involving Lou and Margot on opposite sides of a window, and Margot and Daniel's shared distaste for being "in-between things," this film takes a credibly bittersweet attitude toward Margot's search for actualization. Though the film ends on an amusement park ride and a note of tentative hopefulness, there's an enduring feeling that the doubts and insecurities of the preceding material are not gone—Geraldine's climactic admonishment of Margot and a late image of sexual bliss turning into TV-watching, lingers in the air. Williams embodies Margot's inner turmoil with an unfussy sense of terrified instability, and Rogen and Kirby are solid. That pursuit's prime dilemma is most hauntingly conveyed during a shower sequence in which Margot, Geraldine and another woman clean themselves on one side of a gym shower while more mature women congregate on the opposite side—a generational division that subtly speaks to the weighty conversational topic at hand, in which everyone (save for Margot) agrees that "New things get old."



A small film that should find a nice audience with those that liked **BLUE LIKE JAZZ, DARLING COMPANION, THE BEST EXOTIC MARIGOLD HOTEL, GOATS, BEING FLYNN, LIKE CRAZY, and MARGARET.**



**10/30 3 SAFETY NOT GUARANTEED COMEDY**  
**\$4 MILL BO 392 SCREENS R 86 MINUTES**

**Mark Duplass (HUMPDAY, GREENBERG, THE PUFFY CHAIR)**

**Mary Lynn Rajs kub (TV's 24, ROYAL PAINS, MODERN FAMILY, RAISING HOPE)**

**Jeff Garlin (TV's CURB YOUR ENTHUSIASM, ENTOURAGE, WALL-E, LAW AND ORDER: CRIMINAL INTENT, ARRESTED DEVELOPMENT)**

At the last few Sundance Film Festivals, a running joke has developed about the ubiquity of Mark Duplass. It seems like if he's not writing and directing an independent film with his brother Jay (Cyrus, Jeff, Who Lives at Home); he's producing and/or starring in another. But while indie film fans may feel like they've gotten a handle on Duplass' hipster vibe, his performance in this funny movie shows that he can be mysterious as well as funny, brooding as well as charming.

He plays the author of a classified ad seeking a companion for time travel. "Must bring your own weapons. Safety not guaranteed," the ad reads. It promises payment upon return, and insists that it is not a joke. This guy—a paranoid grocery clerk named Kenneth—isn't a mere prankster. He is a genius, a madman or a double agent who concocted the perfect diversionary tactic. Despite his untrusting nature, Kenneth isn't impervious to human connection. He begins to form a close relationship with his only promising time-travel candidate, Darius (Aubrey Plaza). What he doesn't know is that she's an undercover magazine intern. We view this oddball from her point of view, struggling to find a clear-cut person behind the atrocious mullet and wild eyes.

They track down Kenneth, who is not impressed with Jeff's charm, and promptly informs him that he can't have a seat on the time machine. But Darius catches him off guard by approaching him with the same suspicion that he shows the rest of the world. She soon starts training with him, and the two begin to bond.

Plaza has earned a reputation for her deadpan wisecracks on TV's *Parks and Recreation* and supporting roles in various films. Here she gets to showcase her dramatic abilities on top of her comedic skills. She and Duplass work brilliantly off one another, performing a dance of passion and doubt. They give each other the will to embrace the madness, and then begin to feel vulnerable and doubt themselves. The actors are adept at pulling humor from their scenes, but their greatest strength is the ability to let their characters' fragility show. The story structure is well-worn, but the characters are refreshing.

The story is based on an actual classified ad that went unexplained for a long time and developed into an Internet meme. But where the web found plenty of ironic mockery, the filmmakers have sought truths about human nature. Even better, they've found some. The cast is terrific and fans of **LIKE CRAZY, THE DEBT, CRAZY STUPID LOVE, THIN ICE, HOP, 50/50**, and **LARRY CROWNE** will all find good things to like with this one.

