



**5/7 1 JACK REACHER** ACTION/THRILLER  
\$84 MILL BO 3352 SCREENS PG-13 130 MINUTES

**Tom Cruise (COCKTAIL, RISKY BUSINESS, MAGNOLIA, RAIN MAN, TOP GUN, THE FIRM)**

**Richard Jenkins (BURN AFTER READING, DEAR JOHN, THE VISITOR, HALL PASS, STEP BROTHERS)**

Living off the grid, the man's a "ghost," an ex-military inspector whose appearance at the scene of any crime usually means someone's in for a reckoning. As imagined by creator Child, he's a deliberately mysterious character, a drifter without a driver's license or any permanent possessions who walks into a Goodwill store, buys a used leather jacket and donates his old duds on the way out.

The opening scene opens with a public shooting, a nasty bit of business depicted **DIRTY HARRY**-style through the scope of the sniper's rifle. The marksman fires six shots, killing five, leaving behind clues that quickly lead to the arrest of trigger-happy Army vet James Barr (Joseph Sikora), whom Reacher remembers from the service.

Det. Emerson (David Oyelowo, playing it savvy) nabs the suspect, and the D.A. (Richard Jenkins) is ready to convict. The prosecutor never loses a case, though his legal-eagle daughter Helen (Rosamund Pike) is convinced Dad's methods have put innocent men on Death Row, so she picks this seemingly impossible opportunity to go head-to-head with him in court by defending Barr. Enter Reacher, ready to send her client straight to hell, when Helen convinces him to assist her in the suspect's defense.

Seeing as how Child's sentences, three to five words delivering dialogue and story in script gives Cruise a line he can killed that girl to put me in a blood from a boot."

This is just a good fun cast. Plenty of action to satisfy **THEM SOFTLY, KILLER JOE, IMMORTALS,** and **THE**



Reacher novels are composed mostly of terse apiece, McQuarrie follows suit with his adaptation, sharp little jabs. Every so often, McQuarrie's soundbite really relish, as when Reacher tells the real sniper, "You frame, and I mean to beat you to death and drink your

movie. A perfect vehicle for Cruise and the rest of the everyone, especially those that enjoyed **KILLING SAFE, BATTLESHIP, LOCKOUT, CONTRABAND, HUNGER GAMES.**



**5/7 1 MAMA** HORROR/THRILLER  
\$70 MILL BO 2783 SCREENS PG-13 100 MINUTES

**Jessica Chastain (THE HELP, LAWLESS, ZERO DARK THIRTY, STOLEN)**

**Nikolaj Coster-Waldau (HEADHUNTERS, BLACKTHORN, BLACK HAWK DOWN, THE GOOD COP)**

**Megan Charpentier (TV'S KID'S COURT, PSYCH, FRINGE, LIFE UNEXPECTED)**

What's under the bed? Who's behind that door? What's making those vaguely satanic noises? These and other thought-provoking questions are entertained in **MAMA** a visually polished chiller about two girls haunted by a ghost with a seriously advanced case of postpartum depression.

A flying, towering banshee played by 7-foot-tall Spanish thesp Javier Botet ("REC") under an ugly brown swirl of long hair and tattered rags, Mama looks like a sewer-rat Rapunzel as designed by Edvard Munch. This grief-stricken, child-bereft spirit haunts a lonely cabin in the woods, where, in a bizarre collision between two equally tortured backstories, a deeply distressed father (Nikolaj Coster-Waldau) has brought his two young daughters in preparation for a grisly murder-suicide. But before Dad can harm the girls, Mama forcefully intervenes.



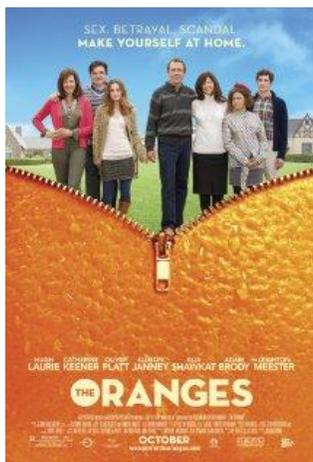
A full five years pass before the girls are discovered in the cabin -- feral, frightened, limited in their language abilities, and prone to skittering about on all fours. After examining the physically healthy but emotionally traumatized 8-year-old Victoria (Megan Charpentier) and 6-year-old Lilly (Isabelle Nelisse), a psychiatrist (Daniel Kash) concludes that the girls coped with their half-decade of isolation by creating an imaginary female protector.



But that theory doesn't account for the ghoulish events that occur when Victoria and Lilly go to live with their musician uncle Lucas (Coster-Waldau again) and his punk-rocker g.f., Annabel (Jessica Chastain) in a picturesque suburban manse. Soon doors are opening and closing by themselves, a disembodied voice is overheard singing lullabies, the walls start to sprout living insects, and Lucas winds up hospitalized after a not-so-accidental fall. Left alone with Victoria and Lilly, Annabel must discover her own latent maternal instincts and ward off Mama's increasingly anticlimactic tantrums.

Chastain acquires herself well in a scream-queen role made somewhat more distinctive by a butch haircut and sarcastic goth-girl edge, and she wrings maximum feeling from Annabel's slow-dawning sense of connection with her young charges (effectively portrayed by young Charpentier and Nelisse). The rest of the cast also plays their roles well. Fans of **THE DEVIL INSIDE**, **APOLLO 18**, **SCREAM 4**, **THE COLLECTION**, **SILENT HILL: REVELATION**, **DREDD**, and **PREMIUM RUSH** will enjoy this outing.

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**5/7 3 THE ORANGES DRAMA**  
**\$1 MILL 110 SCREENS R 90 MINUTES**

**Oliver Platt (AIR FORCE ONE, X MEN FIRST CLASS, LOVE AND OTHER DRUGS, BULWORTH)**  
**Allison Janney (LIBERAL ARTS, A THOUSAND WORDS, THE HELP, HAIRSPRAY)**  
**Hugh Laurie (TV'S HOUSE, FLIGHT OF THE PHOENIX, SENSE AND SENSIBILITY)**  
**Katherine Keener (TRUST, THE 40 YEAR OLD VIRGIN, THE SOLOIST, CAPOTE)**

At first glance, the great revelation of Julian Farino's *The Oranges* is that the (white) suburbs are still a powder keg, ready to explode at the very first lawn-care infraction. The men like gadgets, television, and beer a lot (and I mean, a lot), and the women like nothing more than gossiping and hoping that their daughters will marry the right kind of boy. And when, in the case of the central crux of the story, an older man begins a consensual romantic relationship with the post-collegiate daughter of his best buddy, you might as well get the gas masks, flashlights, and canned raviolis because the end is nigh.

Most of the drama revolves around David and Paige Walling (Hugh Laurie and Catherine Keener) and Carol and Terry Ostoroff (Allison Janney and Oliver Platt), a pair of married couples and best friends

who do everything together. To ensure the future of this close-knit relationship, Carol wants her daughter, Nina (Leighton Meester), to take an interest in (read: eventually marry) Paige and David's son, Toby (Adam Brody). Thus, when she learns that Nina, after dumping her fiancée (Sam Rosen), has started a serious relationship with David, whose marriage has been on the rocks for some time, she quite literally vomits from shock.



Now, yes, Carol berating her daughter about David's "old balls" is an image that's hard not to be delighted by, but it's merely a finely calibrated distraction, one of several meant to disguise the fact that the filmmakers have no interest in either shitting or getting off the pot. The central conflict is a question of moral hierarchy: Is David better for being willing to engage in a relationship that feels right to him but is socially catastrophic, or is he just a fool for youth and (assumed) lust?

This is an interesting little movie with a good cast. The subject matter is kind of funny and presented with some taste. The appeal will be to those that liked **JOHN DIES AT THE END, BERNIE, WIN WIN, CELESTE AND JESSE FOREVER, THE INBETWEENERS, YOUR SISTER'S SISTER, SAFETY NOT GUARANTEED,** and **MOONRISE KINGDOM.**



## 5/7 1 SAFE HAVEN DRAMA

\$53 MILL BO 3223 SCREENS PG-13 115 MINUTES

**Josh Duhamel (MOVIE 43, LIFE AS WE KNOW IT, THE ROMANTICS, TRANSFORMERS)**  
**Julianne Hough (ROCK OF AGES, FOOTLOOSE, BURLESQUE)**

A young woman on the run from a violent past looks to get a fresh start in this movie. Fleeing the scene of a crime that will only come into focus later, desperate Katie Feldman (Hough) boards a bus and gets off in Southport, a small town on the North Carolina coast. Hoping to settle down and live in quiet isolation, she gets a job as a waitress, rents a ramshackle woodland cabin and tentatively bonds with a



friendly neighbor (Cobie Smulders), though not before locking eyes with Alex (Duhamel), the handsome proprietor of the local general store.

Still mourning the loss of his wife and doing his best to raise his sensitive, sullen son (Noah Lomax) and bright, button-cute daughter (Mimi Kirkland), Alex is clearly the healing Katie needs, and vice versa. Their romance develops with a slow, pleasing predictability -- a random act of kindness here, an impromptu beach trip there -- ushered along by the instrumental caresses of Deborah Lurie's score and the eye-catching vistas of Terry Stacey's widescreen photography.



The effect of watching the film is thus not unlike snuggling up with a warm blanket that keeps getting ripped away just before tiredness sets in. Or perhaps it's the proverbial rug getting pulled out from under the viewer; the script by Dana Stevens ("Life or Something Like It," "City of Angels") turns out to have a few semi-surprises in store, allowing Hallstrom to raise a few third-act goosebumps en route to a fiery, overwrought climax.

This is a well-acted movie telling its story in warm colors in ways that will satisfy fans of **DEAR JOHN, THE DETAILS, CELESTE AND JESSE FOREVER, THE MASTER, THE WORDS, PEOPLE LIKE US,** and **NEW YEAR'S EVE.**



**5/14 2 CLOUD ATLAS** DRAMA/FANTASY  
\$26 MILL BO 2023 SCREENS R 172 MINUTES

**Tom Hanks (BIG, GREEN MILE, SPLASH, PHILADELPHIA, TURNER AND HOOTCH)**

**Halle Barry (NEW YEAR'S EVE, X MEN: LAST STAND, CAT WOMAN, DIE ANOTHER DAY, SWORDFISH, MONSTER'S BALL)**

**Hugh Grant (ABOUT A BOY, MUSIC AND LYRICS, NOTTING HILL, FOUR WEDDINGS AND A FUNERAL)**

**CLOUD ATLAS** is enormously ambitious in scope, bizarrely experimental in execution, and equal parts straightforward and confounding in its ideas. The film imagines itself to be a hopeful fable about the significance of any given individual for the furtherance of humanity's ideal. Pragmatically, though, that idealism is overshadowed by the cyclical nature of its six-part narrative. Here are stories about our tendency to kill, to oppress, and to conquer.

Past is not only prologue but also prophecy in this all-encompassing worldview. While witnessing how one man tries to subtly and then overtly fight the concept of slavery in the mid-19th century, we are also shown the world of a dystopian future over 100 years from the present, where, once again, one segment of society has deemed another to be inferior and subjugates them to labor and eventual death. It's no wonder the last tale—at least in terms of chronology—is set some time after "the Fall;" from what we see before that, humankind has always had, continues to retain, and will apparently forever possess a death wish to one degree or another. The film's confidence in the better angels of our nature is affecting, even though we can't help but think that eventually the scattered remnants of humanity in that distant future will find a way to repeat the mistakes of their ancestors. Considering their bloody fights for territorial dominance, they already have a good start.

The story, the first—in chronological order—tells of Adam Ewing (Jim Sturgess), who learns of the horrors of the slave trade in the Pacific while enlisting the skills of Dr. Henry Goose (Tom Hanks) to cure him of terrible headaches. Ewing eventually shields Autua (David Gyaski), a slave, who has stowed away on Ewing's ship back home. Ewing's journal serves as the connection to Robert Frobisher's (Ben Wishaw) story in 1936, as he serves as an amanuensis for the composer Vyvyan Arys (Jim Broadbent). Forty years later, Frobisher's lover Rufus Sixsmith (James D'Arcy) serves as the inciting incident for a journalist named Luisa Rey (Halle Berry), who winds up investigating a nuclear reactor where Sixsmith is employed.

Rey's story is a manuscript that comes across the desk of Timothy Cavendish (Broadbent), a book publisher in the present day who finds himself the victim of a prank and the newest resident at a retirement home. His story is eventually turned into a film (Cavendish is played by an actor played by Hanks) that becomes an unlikely rallying cry for a group of clones, led by Sonmi-451 (Doona Bae), in New Seoul in 2144, and that clone is something of a prophet or messiah in an unspecified time and place in the distant future. There, Zachry (Hanks) and Meronym (Berry) hope to discover what happened to their ancestors in a cave that Zachry's tribe believes is haunted by the Devil (Hugo Weaving, whose characters all seem to be the embodiment of some form of evil).

These are but superficial connections, giving the stories a semblance of continuity on the surface (One imagines repeated complaints of migraines in the editing room). A character in each segment also has a birthmark in the shape of a shooting star as a symbol of something. The correlation goes deeper when considering the thematic ties and the way Tykwer and the Wachowskis use their relatively limited cast to fill in roles throughout the various time frames.

This is a movie that you need to pay some attention to. Those that liked **ARBITRAGE, THE DESCENDANTS, BERNIE, HOPE SPRINGS, SEEKING A FRIEND FOR THE END OF THE WORLD, THE BEST EXOTIC HOTEL, THE KING'S SPEECH, MOONRISE KINGDOM,** and **THE IRON LADY** will love this one too.



**5/14 1 TEXAS CHAIN SAW MASSACRE 3D HORROR**  
\$35 MILL BO 2659 SCREENS R  
92 MINUTES

**Alexandra Daddario (HALL PASS, BEREAVEMENT, TV's DAMAGES, NURSE JACKIE, PARENTHOOD)**  
**Dan Yeager (METAL HEADS)**

This film begins quite literally where Tobe Hooper's '74 original left off, with a shrieking, blood-splattered beauty fleeing the homestead of a psycho-killer clan, pursued by a masked and humongous brute wielding a chainsaw. The new plot kicks off when angry locals arrive on the scene, torch the home of the fiendish family, and prematurely celebrate as they rashly assume they've destroyed Leatherface, the chap with the chainsaw, and all his creepy kinfolk.

Flash-forward about 20 years: Lovely young Heather Miller (Daddario) is thrown for a loop when she's informed that the white-trash couple she's always known as mom and dad really are her adoptive parents. Truth to tell, however, this revelation doesn't appear to strike her as bad news. Besides, she's perked up by what she thinks is good news: A recently deceased grandmother she never knew she had has bequeathed her a palatial home near a small town in Texas.

Accompanied by her boyfriend (R&B artist Tremaine "Trey Songz" Neverson), another fun couple (Tania Raymonde, Keram Malicki-Sanchez) and a too-friendly hitchhiker (Shaun Sipos) they pick up along the way, Heather drives deep into the heart of Texas to check out her inheritance. Unfortunately, the house isn't entirely empty. Even more unfortunately, the sole, secretive inhabitant is a masked maniac with a penchant for heavy-duty garden tools.

The director occasionally springs a wink-wink allusion to Hooper's original pic - most notably during a scene involving a well-stocked freezer - and sprinkles a few darkly comical touches into the mix. (Heather, it should be noted, is introduced carving steaks in the meat department at a supermarket.) For the most part, however, "Texas Chainsaw" is deadly serious as it goes about the business of sustaining tension and generating shocks.

And while director Luessenhop and his writers respectfully adhere to many genre conventions (rest assured that, during the first two-thirds of the story, just about everyone you'd expect to get killed does), they're surprisingly clever when it comes to subversively shifting audience sympathies during the final 30 minutes of their briskly paced 92-minute pic.

Daddario -- who's given ample opportunity to flaunt the flattest stomach of any scream queen in recent memory -- makes an impressively resourceful heroine. Standout supporting players include Thom Barry as a sheriff who disapproves of vigilantism; Paul Rae as a mayor who only thinks he knows where all the bodies are buried, and Dan Yeager as the still-crazy-after-all-these-years Leatherface. Sharp-eyed movie buffs may notice Gunnar Hansen, the original Leatherface, and Marilyn Burns, the heroine of Hooper's '74 pic, in cameo roles.

To his credit, Lussenhop doesn't linger on the gore in intensely violent moments. (What he does show is more than adequately effective.) Nor does he exploit the 3D gimmickry to startle auds with gushers of blood or severed body parts. On the other hand, the helmer can't resist the urge to make it appear, every so often, that a chainsaw blade is jutting off the screen, understandably enough for a pic with this particular pedigree.

All fans of **THE RAVEN, CABIN IN THE WOODS, A HAUNTED HOUSE, SILENT HILL: REVELATION, DREDD, IMMORTALS, CARNAGE, FINAL DESTINATION 5,** and **THE COLLECTION** will love it.





**5/21 2 BEAUTIFUL CREATURES SUPERNATURAL**  
**\$20 MILL BO 2950 SCREENS PG-13 148 MINUTES**

**Viola Davis (WON'T BACK DOWN, THE HELP, LAW ABIDING CITIZEN, DOUBT, STATE OF PLAY)**  
**Emma Thompson (PIRATE RADIO, HARRY POTTER, AN EDUCATION, STRANGER THAN FICTION, LOVE ACTUALLY)**  
**Alice Englert (GINGER AND ROSA, 8, IN FEAR)**

Southern goth-chic gets a swoony supernatural makeover with this film, a teen franchise-starter that suggests what **TWILIGHT** might have looked like with a reasonable budget, a competent script and halfway-decent special effects, but still saddled with next-best source material. Kami Garcia and Margaret Stohl's book, the first of four, reps a calculated synthesis of proven YA-lit elements and recent publishing success tactics, which makes for ingratiating storytelling on the page. Fortunately, writer-director Richard LaGravenese has jettisoned most of the novel and refashioned its core mythology and characters into a feverishly enjoyable guilty pleasure, unapologetic in its mass-market rebel 'tude.

Though this movie has what it takes to support a series — a "gifted" girl, a smitten guy and powerful evil forces determined to keep them apart. And yet, now that the **TWILIGHT** and Harry Potter series have run their course, the timing seems right for a soapy romance in which a sensitive small-town hunk (Alden Ehrenreich) falls hard for the new girl in town, not really minding that she's a witch — or "caster," as they prefer to be called here.

With a dark-haired, pale-skinned look more likely to inspire 1920s audiences than today's supermodel-obsessed tastes, Alice Englert brings the role of 15-year-old Lena dead-end Gatlin, S.C., after things got bad. Lena wants to keep a low profile while counting down the days until her 16th birthday, when a family curse predicts she will be "claimed" as a dark witch, but Ethan recognizes her as the mysterious girl he's been dreaming about for months, and insists on getting to know this



offerings tap into deeper themes trades mostly in dopey wish fulfillment, granting magical powers and a devoted admirer to girls who imagine themselves as outsiders. It's about feeling different, having a secret and discovering that special soulmate in whom one can confide. With his heavy brow knit in an expression of deep concern, Ehrenreich looks the way a young Orson Welles might if cast on a CW series, with a plucky Southern accent in place of a sonorous radio voice.

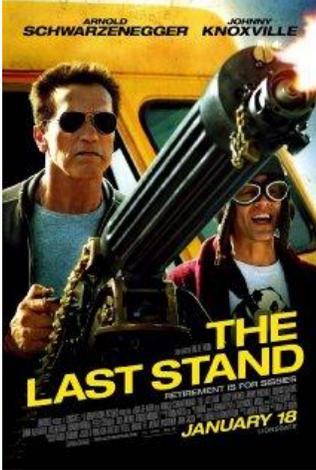
The best young-adult that resonate with teens, but this one fulfillment, granting magical powers and a devoted admirer to girls who imagine themselves as outsiders. It's about feeling different, having a secret and discovering that special soulmate in whom one can confide. With his heavy brow knit in an expression of deep concern, Ehrenreich looks the way a young Orson Welles might if cast on a CW series, with a plucky Southern accent in place of a sonorous radio voice.

Though the film preserves the idea of Ethan as narrator, it ditches the novel's off-puttingly snide tone, allowing the popular girls — led by self-righteous ex-g.f. Emily (Zoey Deutch) — to damn themselves, while saving the amusing putdowns for Gatlin. Nearly everything about the book has been streamlined for the screen, which may rankle fans (who are likely to miss the ethereal song that binds Ethan to Lena, at least), but it makes for a far cleaner plot.

While Lena spices up a traditional teen courtship with doses of magic — as when she caps a date by conjuring snow out of thin air on a muggy December afternoon — her powerful dark relatives (a vampy cousin played by Emmy Rossum and shape-shifting undead mom Sarafine, played with lip-smacking relish by Emma Thompson) arrive to demonstrate what happens when witches go bad. The film goes out of its way to forge memorable character introductions, which will serve the series well, should sequels follow (more confusing is a scene toward the end when Ethan, a sophomore in the book, is shown leaving for NYU).

The film ultimately plays like so much teenage girl poetry, heavy on the angst, endearingly naive in its notions of love and yet brought vividly to life by a game cast, evocative locations (both indoors and out) and stunning anamorphic lensing. Louisiana works nicely for Civil War-obsessed Gatlin, suggesting a tween-friendly "True Blood."

Fans of HBO'S **TRUE BLOOD** and AMC'S **THE WALKING DEAD, A HAUNTED HOUSE, SINISTER, CABIN IN THE WOODS, LOOPER, DARK SHADOWS, 28 DAYS,** and **THE GREY** will get a lot from this one.



**5/21 2 THE LAST STAND ACTION**  
\$16 MILL BO 2913 SCREENS R 107 MINUTES

**Arnold Schwarzenegger (TWINS, TERMINATOR, THE EXPENDABLES, KINDERGARTEN COP, RED HEAT, RAW DEAL, COMMANDO, PREDATOR)**  
**Forest Whitaker (GOOD MORNING VIET NAM, PLATOON, STREET KINGS, PANIC ROOM, VANTAGE POINT)**  
**Johnny Knoxville ( JACKASS, FUN SIZE, NATURE CALLS, MEN IN BLACK II)**

Schwarzenegger's first star vehicle in the decade since "T3: Rise of the Machines" takes its sweet time setting up a bullet-ridden standoff in Sommerton Junction, a small Arizona town that's about to get an unwelcome visit from Cortez (Eduardo Noriega), a fugitive drug lord fleeing toward the U.S.-Mexico border. With the feds (led by Forest Whitaker) trying in vain to recapture Cortez as he barrels down the highway at 250 mph in a tricked-out Corvette, it falls to Sommerton's sheriff, Ray Owens (Schwarzenegger), and his motley crew of deputies to protect their town and apprehend the escaped convict.

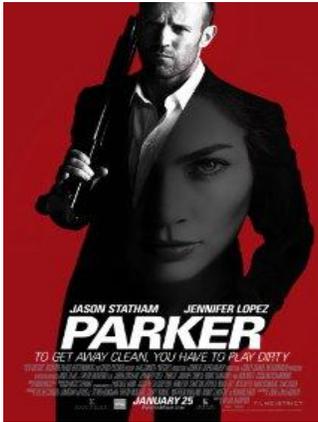
Andrew Knauer's first-produced screenplay lays out this standard setup with much drawn-out toggling between the useless feds and the scrappy Sommertonites, an assortment of thinly drawn types including a fresh-faced deputy (Jaimie Alexander); a scowling old coot (Luis Guzman); a studly, sensitive jailbird (Rodrigo Santoro); and an eccentric illegal-arms dealer (Johnny Knoxville). They're a resourceful bunch, but, as is made clear in a deadly early skirmish with Cortez's henchmen (led by Peter Stormare), which effectively kicks the picture into high gear, they're ill-prepared for the looming bloodbath, with one crucial and obvious exception.



"I know what's coming," Schwarzenegger grunts, "because I have seen enough blood and death." He sure has, and the weight of that legacy lends this often broadly comic endeavor the elegiac tone of a career salute, a quality that intermittently distracts from the slapdash construction of the story and the incongruousness of the actor's presence in this sun-drenched Arizona backwater. There are some brief references to Owens' past as a Los Angeles narcotics cop, and the traumatic baggage that sent him into self-imposed exile. Cars run into, over and around each other; blood spurts, sprays and sometimes explodes in clouds of red smoke; good and bad guys alike run around brandishing dangerous weapons and intimidating accents; various one-liners land with a wink; Knoxville wears strange hats and enacts reckless stunts that occasionally intersect with the narrative; and Schwarzenegger, when he's not plowing his way through reams of semi-intelligible dialogue, proves he's still capable of firing off a few rounds and pulling broken glass out of his leg.



This is a film that is for all of those that liked **THE EXPENDABLES 2, RED DAWN, STOLEN, SAFE, DREDD, PREMIUM RUSH, LAWLESS, THE SAMARITAN,** and **BATTLESHIP**. These folks will love this one.



**5/21 2 PARKER ACTION**  
 \$21 MILL BO 2238 SCREENS R 118 MINUTES

**Jason Statham (CRANK: HIGH VOLTAGE, TRANSPORTER, CELLULAR, COLLATERAL, SAFE)**  
**Jennifer Lopez (OUT OF SIGHT, MAID IN MANHATTAN, U TURN, ANGEL EYES)**  
**Michael Chiklis (TV'S VEGAS, THE SHIELD, FANTASTIC FOUR)**

Statham has a way with taciturn roles defined mostly by kinetic, close-quarters action scenes, but the movie is driven by the character's commitment to not being abused -- or abusing others -- unless they deserve it (or in the case of those from whom he robs, can afford it). All this is demonstrated in a protracted opening caper, which finally goes awry when the quartet with whom Parker is working, led by Melander (Chiklis), dares to cross him. The encounter leaves Parker bloodied and then some.



Parker pursues the gang to Florida, where he enlists a realtor, Leslie (Lopez), to unwittingly help him locate the house where they might be hiding, plotting their next score. Divorced and financially desperate, Leslie begins nosing around, and ultimately gets drawn deeper into the action, which provides a welcome dose of humanity as a counterpoint to Statham's barely verbal killing-and-maiming machine.

The other players, which include Chiklis; Nick Nolte as Parker's associate; Wendell Pierce and Clifton Collins Jr. as other members of the gang; Patti LuPone as Leslie's mother; and Bobby Cannavale (fresh off his epic "Boardwalk Empire" turn) as a local cop with an eye for Leslie. In that regard, the actress participates in an act of stripping as gratuitous as it is likely to elicit whoops and hollers at weekend showings.



Statham brings gruff physicality to all his roles, and PARKER (played previously, under different character names, by a group as disparate as Lee Marvin, Jim Brown, Robert Duvall and Mel Gibson) is no exception. The movie plays to his strengths with considerable action, minimal dialogue and one particularly ferocious fight sequence. As for the almost-comic lengths to which Parker will go to exact revenge, "It's the principle," he deadpans.

This will delight all fans of **DEADFALL, TAKEN 2, THE PAPERBOY, PREMIUM RUSH, LAWLESS, SAVAGES, and EXPENDABLES 2.**



**5/21 1 SIDE EFFECTS THRILLER**  
 \$30 MILL BO 2605 SCREENS R 106 MINUTES

**Rooney Mara (THE SOCIAL NETWORK, FRIENDS WITH BENEFITS, THE WINNING SEASON, THE GIRL WITH THE DRAGON TATTOO (ORIGINAL))**

**Channing Tatum (MAGIC MIKE, THE VOW, HAYWIRE, 21 JUMP STREET)**

**Jude Law (360, CONTAGION, HUGO, ANNA KARENINA, THE TALENTED MR. RIPLEY)**

This is a psychopharmacology thriller about a woman, Emily Taylor (Rooney Mara), who fights severe anxiety following her husband's release from prison for insider trading, and who commits murder after being prescribed a new drug whose side effects include sleepwalking.

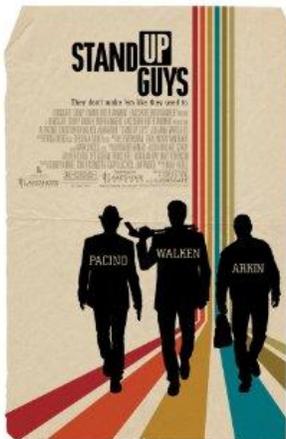
Indeed, director Stephen Soderbergh winkingly envisions Emily as a modern-day Rosemary Woodhouse, beginning with the film's svelte opening glide into the apartment building she shares with her husband (Channing Tatum). But it's more purposefully in Emily's relationship to her own Dr. Saperstein, and Jonathan Banks (Law), a psychiatrist who tends to her following a suicide attempt and treats her "hopelessness" not with arrogance, but with the professional presumption of knowing what's good for her, even if it does take a few false starts before he successfully provides her with the relief he no doubt believes that only medical science can provide. The devil, it would seem, is a society that's sold its soul to the pharmaceutical industry.



The film flirts with being a hysteric cautionary tale about Big Pharma's thuggishness only to reveal itself as a rebuke to the very cynicism about public health that **CONTAGION** so flagrantly peddles. Yes, **SIDE EFFECTS** gooses us with horror-thriller genre scares (such as Emily's distorted mug staring back at her in a mirror), but it's ultimately most provocative for revealing (spoilers herein) that the devil is a woman, pathologically but ingeniously perverting everyone's perception of her mental weakness to her villainous advantage.

What begins as a bodaciously styled woman's picture transforms into a rather square wrong-man procedural that pushes too hard, and in multiple directions, on the metaphoric idea of the side effect. Rather than increasingly primp his frames with fervid stylistic curlicues to jive with the panic Jonathan feels as he's pushed toward professional and personal annihilation, Soderbergh rather apathetically observes the character as he negotiates his way out of one tight squeeze after another.

The cast is quite good and very attractive as they tell the story and make it believable. Fans of **THE IMPOSSIBLE, ARGO, LIBERAL ARTS, HOPE SPRINGS, TAKE THIS WALTZ, FOR THE LOVE OF MONEY, FRIENDS WITH KIDS,** and **THE IRON LADY.**



**5/21 3 STAND UP GUYS DRAMA**  
**\$7 MILL BO 670 SCREENS R 95 MINUTES**

**Christopher Walken (CATCH ME IF YOU CAN, THE DEER HUNTER, PULP FICTION, NICK OF TIME, WAYNE'S WORLD II)**  
**Al Pacino (SERPICO, SEA OF LOVE, HEAT, THE GODFATHER, AND JUSTICE FOR ALL)**  
**Alan Arkin (THE IN LAWS, SUNSHINE, THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, ARGO, GROSS POINT BLANK)**

The film is a cross-mutation of generic plot templates, among them the guys-getting-laid frat-boy comedy and the Tarantino-esque crime drama, all shot through with a generous dose of hit-or-miss pathos. Pacino plays career criminal Val, just released from jail after serving a 28-year sentence. He's met at the gate by his old partner, Doc (Walken), and, catching up be damned, insists on embarking immediately on a night of debauchery. But there's trouble coming, hinted at by the sadness in Doc's eyes and the gun he pulls out every time Val turns his back. Apparently, Val was imprisoned for accidentally killing the son of crime boss Claphands (the great Mark Margolis.), a vengeful man who let Doc, who was also at the scene of the crime, live these last 28 years for the sole purpose of having him put a bullet in Val's head.



'There are two subplots involving estranged daughters, and

the situational humor, such as the agonizingly protracted Viagra sequences, represents yet another career low for Pacino. Elsewhere, Alan Arkin, as Doc and Val's old getaway driver, broken out from his retirement home at one point, rehashes the same character he's been playing for at least the last decade; he switches deftly between melancholy and humor, but isn't allowed to fulfill the potential of what's essentially an extended cameo. It's hard not to like a film where Walken and Pacino kick butt together. Nostalgia's effect on a movie like this cannot be underestimated, a fact exploited to the hilt by the main players. Haidle and director Fisher Stevens don't always plumb the dramatic depths of their setups, but every now and then the actors pick up the slack, filling in the blanks with three decades of mythic resonance. Walken is the highlight, in full control of all the little tics—a steely glance there, a sad smile here—that have made his screen persona so distinctive. His verbal idiosyncrasies feel less like mannered performative riffs and more like the measured regret-inflected words of an old man. The storied careers of these two men confer some substance upon otherwise forgettable proceedings, the cumulative result an irresistible urge to watch a double bill of **THE DEER HUNTER** and **THE GODFATHER II**

The cast seem to be having a great time and we will too through most of this movie. Fans of **BROKEN CITY, HEAT, RED DAWN, LAWLESS, KILLER JOE, RAMPARTS, COMPANY MEN, THE TOWN** and **BROOKLYN'S FINEST** will enjoy this one too.



## 5/28 2 DARK SKIES SCI/FI

\$17 MILL BO 2313 SCREENS PG-13 97 MINUTES

**Keri Russell (EXTRAORDINARY MEASURES, GOATS, LEAVES OF GRASS, WAITRESS, MISSION IMPOSSIBLE III)**

**Josh Hamilton (THE BOURNE IDENTITY, THE LETTER, J. EDGAR, BROKEN ENGLISH)**

After more than an hour spent touring its well-furnished haunted-house atmospherics, **DARK SKIES** culminates in an image as striking as it is deeply disconcerting: A family besieged by aliens gathers together to watch the Fourth of July fireworks on TV, the tune of "America the Beautiful" in the background, the windows of their home haphazardly boarded, their new guard dog barking furiously, a newly purchased shotgun clutched tightly by the protective patriarch prepared for an imminent invasion. It doesn't take a conspiracy theorist to detect the thinly veiled conservatism at play in this scene, and it doesn't take an undue alarmist to be disturbed by the implications of this sort of fear-mongering. The strain of distinctly American paranoia coursing through the films' framework creates an interesting friction between ideology and convention, and in a sense it's refreshing to find a routine Hollywood exercise engage, even feebly, with the zeitgeist; its politics may be vaguely abhorrent, but at least its iconography actively evokes something real.



A suburban, middle-class family is gradually introduced to unexplainable and potentially supernatural phenomenon which increases in severity until their doubt is finally dispelled and they believe enough to fight back. But then there comes a point, between the second and third acts, at which the story evolves into a considerably more brazen parable of immigration and the corruption of the American home. Films about alien invasion and abduction have a rich history of period-specific metaphor, of course, rooted in fears of encroaching communism. It's a tradition to which this one happily belongs, reasserting its relevance at a time when the far right yearns to be rallied and galvanized. As the family at the heart of this story—an all-American brigade struggling to scrape by in this crazy economy—are finally ready to believe that the strange occurrences in their neighborhood are the result of some terrible looming Other, they visit Dr. Pollard (J.K. Simmons), an expert in the supernatural



who instructs our heroes to steel themselves against the oncoming danger. "The invasion," he intones solemnly, "already happened." It's explicated in full: The aliens live among us and they want to take your jobs kids. Board up your suburban home and protect your family, because, god dammit, nobody else will. "Why don't you go to the police?" the confused son asks his father as they nail wood to the windows together. "They wouldn't understand," he replies.



There is enough happening here to keep all that liked **A HAUNTED HOUSE**, **THE COLLECTION**, **RED DAWN**, **ALEX CROSS**, **THE MAN WITH THE IRON FISTS**, **PARANORMAL ACTIVITY 4**, **DREDD**, **PREMIUM RUSH** and **BATTLESHIP**.